

心灵 优化：

大卫·杜阿尔、
刘诗园双个展

Optimized Heart:

David Douard /
Liu Shiyuan

2023.3.26 – 2023.6.25

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2023.3.26 – 2023.6.25

2023年3月26日至6月25日，UCCA 沙丘美术馆呈现大卫·杜阿尔（1983年生于法国佩皮尼昂）与刘诗园（1985年生于中国北京）双个展“心灵优化”，通过涵盖素描、摄影、录像、雕塑、装置等多元媒介的30余件作品，邀请两位来自不同背景的艺术家的各自实践脉络出发，建立起从未被探索过的联系和启发。

在后疫情时代的新物质政治中，我们与其他生态参与者在这个“满载”的地球上处于共生的关系，新的智能技术条件和全球化的网络社会生活，无时无刻不在对人类智识、情感和交流方式进行着不断地研究、模仿和深度塑造；在人、社会和非人类三者的加速交叠、渗透和共同演变中，我们已无法再用传统的眼光看待日趋复杂的生存环境中的危机和我们异化的行为与情绪机制。人类在全球范围内对自身人口过剩问题的政策性处理方式、对自然的变加滥用和对其他物种的驱逐和杀害，终将让人看到生态灭绝的前景中对自身的废弃。当人类创造的技术几乎脱离其意志，其执着于寻求最佳方案的理性思维则在资本主义发展中逐渐扮演更为主导性的角色，某种最优化的自驱模式已深深嵌入当代人的心灵——这是一种不直接控制个人的剥削方式，也是被韩炳哲称为“精神政治学”（见其同名著作）的当代统治技术。它深入情绪并通过精神规划和指导稳定和延续现行制度，使得新自由主义时期的主体作为“自己的企业主”，心甘情愿并充满热情地在自我剥削中获得充分的快乐和成就感；主体在权力关系的内化中让位于高效的自我管理技术，实现永久的自我驯服。不断寻求优化的逻辑出自技术，却反过来主宰了（被其工具毁灭的）人类心灵。在这个迫切的当下，亟须重构一种真正意义上更为智慧而利他——却未必是“最佳”——的生态。如何解除精神政治对心灵的武装，并怀着对万物间连接性的敏感意识去发现一种远离人类中心思维的技术生态，实现一种“超于人类”（more-than-human）的生活？若艺术能让生活变得高于艺术，艺术创造能否挽救“优化”意义至上的当代生活，甚至彻底弑之并在废墟中创造生活？

上述背景在杜阿尔和刘诗园一直以来的创作中，几乎构成了某种默认的当代语境——尽管他们此前从未有过创作交集，也有着全然不同的生活轨迹，但他们的作品却在不同形式上深刻体现出对该议题从个体到普遍意义的关注。作为与后网络艺术运动密切相关的人物之一，法国艺术家大卫·杜阿尔往往从网络世界和无名大众中汲取素材，将来源于生活的声音、录像、诗歌和撰述文本进行转化，在用户与机器关系的杂糅和持续变形的集体情感表征中，通过雕塑与影像装置等形式塑造流变中的社会空间，并想象抵抗的可能性。在展览中，由UCCA委任杜阿尔创作的全新装置作品《噢，河童》（O't'kappa, 2022）以末日美学的姿态，屹立于人类生活的城市广场之中，仿佛一个连接了复杂现实和黑暗网络世界的巨型怪物，虎视眈眈并吞吐着尘世间一切不可告人的肮脏事物，却在后者的给养下，俨然生成一朵娇艳无比的“恶之花”，并反噬着现实世界；装置作品《金丝雀感觉》（Canary Feel It, 2022）中的半兽半笼人物，则沿用了杜阿尔早期创作中常见的面具驯兽师形象——行进方向不受步履所控，其坚定的使命即为自身坚固的牢笼——这不失为现代人类生存悖论的一种写照。杜阿尔以其标志性的造型语言充分展现了他对不断腐化的现代人类世界的敏锐感知；在其钟爱的铝材的流动性中，他注入了激进派

艺术、地下文化、骇客行动主义等运动所融萃的能量，令作品仿佛一曲出逃尘世的旋律，在永恒的自我型塑中迎接新自然的“回归”。而刘诗园往往在兼顾全球化语境中伦理问题之复杂性的同时，通过其基于图像的素描、拼贴摄影、录像和装置创作，质问不断变化的技术对私人空间的侵袭，以及消费文化对人的影响，并提出对人类命运的真切关怀。由UCCA委任刘诗园创作的全新影像作品《绿毯子的梦》（Green Blanket Dream, 2023），通过梦一般的情境生动地描绘出生命的跳动息止与世界脉搏的全然并进，以女性主义态度诉说着她对人和环境互相牵动的情感关照的感知；刘诗园与柯瑞谦联合创作的场域特定装置作品《从无论何物到幸福》（From Whatever To Happiness, 2023），则尝试在新的语境下重新激活美术馆空间，通过创造出想象的一片栖息地，为观者带来独特视角下的冥想体验。

本次展览侧重通过艺术家创作中对当代世界的深刻洞察，跨领域理解其思考方法中隐性的相似性和关联，邀请人们思考信息传播、消费图像和数字治理在社会生活中对情感和认知的塑造，试图反观我们赖以生存的世界之形态。

展览“心灵优化：大卫·杜阿尔与刘诗园双个展”由UCCA策展人方策策划。感谢Kvadrat对本次展览的特别支持，以及法国驻华使馆提供的展览支持。展览由多乐士提供独家环保墙面方案支持，真力提供独家音响设备与技术支持。同时亦感谢尤伦斯艺术基金会理事会、UCCA国际委员会、UCCA青年赞助人、首席战略合作伙伴阿那亚、首席艺术伙伴DIOR迪奥、联合战略合作伙伴彭博·沃捷集团和垠艺生物，以及特约战略合作伙伴巴可、多乐士、真力和Stey长期以来的宝贵支持。

展览“心灵优化：大卫·杜阿尔与刘诗园双个展”由UCCA策展人方策策划。感谢Kvadrat对本次展览的特别支持，以及法国驻华使馆提供的展览支持。展览由多乐士提供独家环保墙面方案支持，真力提供独家音响设备与技术支持。同时亦感谢尤伦斯艺术基金会理事会、UCCA国际委员会、UCCA青年赞助人、首席战略合作伙伴阿那亚、首席艺术伙伴DIOR迪奥、联合战略合作伙伴彭博·沃捷集团和垠艺生物，以及特约战略合作伙伴巴可、多乐士、真力和Stey长期以来的宝贵支持。

From March 26 to June 25, 2023, UCCA Dune presents "Optimized Heart," a dual solo show by David Douard (b. 1983, Perpignan, France) and Liu Shiyuan (b. 1985, Beijing). Through more than 30 multimedia works spanning drawing, photography, video, sculpture, and installation, the exhibition aims to establish unexplored connections between the work of two artists from widely divergent backgrounds.

In the new material politics of the post-pandemic era, humans exist in a symbiotic relationship with all the other ecological participants of this crowded planet. New smart technologies and globalized, social networks are constantly researching, imitating, and shaping human intelligence, emotions, and communications. As people, society, and non-humans increasingly interact and evolve together, we must address the crises in our progressively more complex living environments and the mechanisms of our behavioral and emotional alienation. The political responses to overpopulation on a global scale, the reckless appropriation of natural resources, and the dislocation and extinction of other species will ultimately lead to a future of ecological devastation in which humanity falls into ruin. As new technologies have departed from their original intent, they have assumed a leading



role in capitalist growth, obsessively pursuing rationality and optimization. In parallel, the logic of personal optimization has embedded itself into the contemporary mind. This mode of exploitation does not exert direct control over the individual; rather, it is a contemporary technology of governance, which Byung-Chul Han, in his book of the same title, identifies as "psychopolitics." These psychopolitics are lodged deep in our emotions. Through psychological programming, they stabilize and maintain extant systems, turning the subjects of the neoliberal era into "entrepreneurs of the self" who must extract happiness and achievement through willing self-exploitation. In their internalization of power relations, the subject defers to high-efficiency self-management technologies, realizing their own subjugation. While the logic of optimization originated in technology, it has come to dominate the human psyche. In this urgent moment, we must build a new ecology that is wiser and more altruistic in the truest sense—not necessarily the most optimized. How might we disarm psychopolitics? Can we discover a new technological ecosystem, built upon an awareness of the interconnectedness of all things, that departs from the myth of anthropocentrism, realizing a more-than-human life? Can art make life something greater than art itself—rescuing contemporary society and its worship of optimization and allowing new forms of life to emerge from the ashes?

This discourse forms the context for the artworks of David Douard and Liu Shiyuan. Though they have never worked together before, and they come from very different backgrounds, their art represents an exploration of this topic and its significance from the individual to the universal through different forms. French artist Douard, who is closely associated with the Post-Internet art movement, often derives materials from the networked world and the anonymous masses, working with found sound, video, poetry, and text. Exploring the relationship between the user and the machine, and its complex and protean collective emotions, he employs sculpture and video installation to create a fluid social space and imagine potentials of resistance. In this exhibition, Douard's new installation *O't'kappa* (2022), commissioned by UCCA, stands like an all-seeing beast in the urban center of human life, its apocalyptic aesthetic connecting reality and the dark web. It chews up and spits out all the hidden, lowly things of the mortal plane, out of which grows this tender and beautiful "flower of evil" that castigates the real world. In the installation *Canary feel it* (2022), the half-beast, half-cage figure recalls the figure of a masked animal trainer, seen often in Douard's early works. It marches forward unimpeded, though its mission is also its cage—the paradox of modern human existence. Douard and his distinctive formal language reflect his acute understanding of the ongoing corruption of the human world. Into fluid aluminum forms he injects the energy of Fluxus art, underground culture, hacktivism, and other

movements. The resulting artworks are like an otherworldly melody, heralding a return to the new nature within the eternal molding of the self. Similarly, Liu Shiyuan considers the complex ethical questions of a globalized world. Through her image-based drawing, photographic collage, video, and installation work, she interrogates the influence of consumer culture as well as how constantly changing technology infiltrates private spaces, raising serious concerns for the fate of humanity. The dream-like scenes of *Green Blanket Dream* (2023), a new video installation commissioned by UCCA, depict how the pulses of individual lives and the world as a whole are in sync. From a feminist perspective, she recounts the emotional care between humans and their environment. Meanwhile, *From Whatever to Happiness* (2023), a site-specific collaboration between Liu and Kristian Mondrup Nielsen, activates the museum space as a new context—through an imaginary forest habitat, they offer the viewer a meditative space.

"Optimized Heart" represents a hard look at the contemporary world through an interdisciplinary understanding of the hidden commonalities and connections between the two artists' modes of thought. The exhibition invites the viewer to consider how the transmission of information, consumption of images, and control of the digital world shape perception and emotion in social life, reflecting on the earthly forms we rely upon to live.

"Optimized Heart" is curated by UCCA Curator Yan Fang. UCCA thanks Kvadrat for their special support. Exhibition support is provided by the French Embassy in China. Dulux contributed exclusive wall solutions support, and Genelec contributed exclusive audio equipment and technical support. UCCA also thanks the members of UCCA Foundation Council, International Circle, and Young Associates, as well as Lead Partner Aranya, Lead Art Book Partner DIOR, Presenting Partners Bloomberg, Voyage Group, and Yinyi Biotech, and Supporting Partners Barco, Dulux, Genelec, and Stey.

大卫·杜阿尔，《噢，河童》（局部），2022，钢、陶瓷、塑料、丝网印刷织物、皮革、铸铝、铝、石膏、玻璃、屏幕，300×150×190 cm。图片由艺术家和巴黎桑塔画廊提供。摄影：Jiayuan Deng。
David Douard, *O't'kappa* (detail), 2022, steel, ceramic, plastic, screen-printed fabric, leather, cast aluminum, aluminum, plaster, glass, screen, 300 × 150 × 190 cm. Courtesy the artist and Galerie Chantal Crousel, Paris, photograph by Jiayuan Deng.
刘诗园，《震颤的我们 No.3》（局部），2018，迪亚塞克工艺装裱的彩色合剂冲印、彩绘橡木，176.7×201×5 cm。Y.D.C. 收藏。图片由艺术家和空白空间提供。
Liu Shiyuan, *A Shaking We No. 3* (detail), 2018, diasec-mounted C-print, painted oak wood, 176.7 × 201 × 5 cm. Y.D.C. Collection, photograph courtesy the artist and WHITE SPACE.
刘诗园，《绿毯子的梦》（局部），2023，6K 彩色立体声双频影像，12分32秒。音乐及声音制作：柯瑞谦。图片由艺术家提供。
Liu Shiyuan, *Green Blanket Dream* (detail), 2023, 2-channel 6K video, color, stereo sound, 12'32". Music and sound design: Kristian Mondrup Nielsen. Courtesy the Artist.

UCCA 沙丘
Dune

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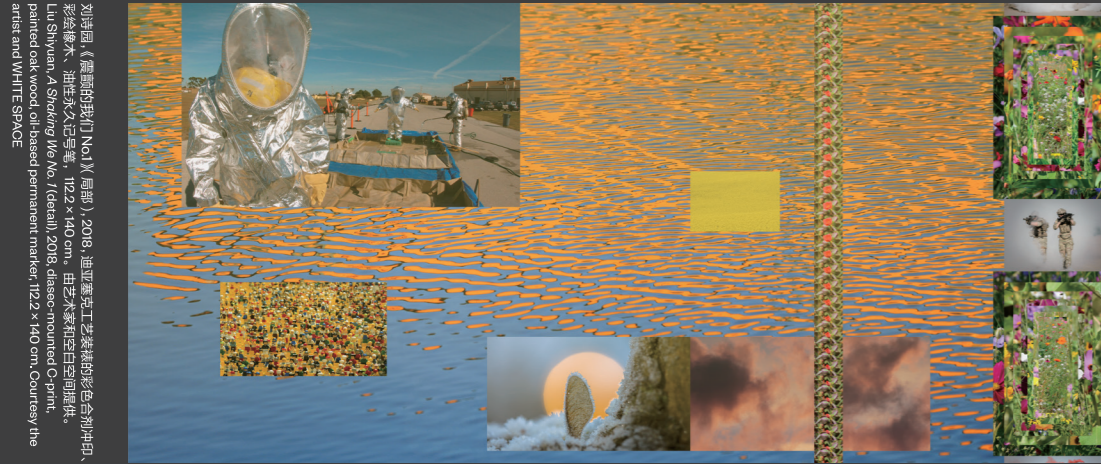
大卫·杜阿尔，《金丝雀雕塑》（局部），2022。材质：铸钢、铁、铝、金属、丝网印刷玻璃、亚克力、173 x 108 x 130 cm。图片由艺术家和法国画廊提供。
摄影：Alan Deng。
David Douard, *Corsax / Light* (detail), 2022. cast aluminum, iron cage, aluminum, metal screen printed fabric, glass, steel, 173 x 108 x 130 cm. Courtesy the artist and Galerie Chantal Crousel, Paris. photograph by Alan Deng.

大卫·杜阿尔

1983年生于法国佩皮尼昂，现生活工作于法国巴黎。大卫·杜阿尔于2011年毕业于法国巴黎国立高等美术学院，现任教于巴黎-塞奇奇国家艺术学院。语言是大卫·杜阿尔作品的基础。他通过互联网收集文本和诗歌，加以改造，并转化成其雕塑作品的源泉。大卫·杜阿尔将语言作为创作材料，带入各种匿名、混乱、离间、病态、挫败的诗句，以杂糅的方式重新定义这个数字诗歌空间。当他将真实世界千疮百孔的环境带到数字技术之中，其中的幻想空间也更推进了一步。

David Douard

David Douard (b. 1983, Perpignan) lives and works in Aubervilliers, France. He graduated from the École nationale supérieure des Beaux-Arts de Paris in 2011, and now teaches at the École nationale supérieure d'arts de Paris Cergy. Language is the very basis of David Douard's work. The texts and poems he collects on the Internet are manipulated and transformed in order to become a vital flow, feeding into his sculptures. With language as an ingredient, David Douard redefines space as hybrid and collective by injecting anonymous, chaotic, deviant, ill, and frustrating poems in it. As he recreates an infected environment where the real world used to be, the fantasy brought about by new digital technologies expands.



刘诗园，《我们的门 No.1》（局部），2018。透明亚克力板、铸钢、铁、铝、金属、丝网印刷玻璃、亚克力、172 x 140 cm。由艺术家和法国画廊提供。
Liu Shiyuan, *A Shaking We No.1* (detail), 2018. acrylic, transparent acrylic, cast aluminum, metal screen printed fabric, glass, steel, 172 x 140 cm. Courtesy the artist and WHITE SPACE.

刘诗园

1985年出生于中国北京，现生活和在中国北京与丹麦哥本哈根。2009年在中央美术学院数字媒体艺术系获得学士学位，2012年在纽约视觉艺术学院摄影系获得硕士学位。刘诗园的艺术实践涉及摄影、影像、文本、空间装置、舞台剧等多个领域。取消预设的主观价值判断，从而保持与其工作对象之间感性与理性的疏离，是刘诗园工作的方法和态度。不论是通过自主拍摄与创作，又或者挪用既有图像与文化资源，刘诗园通过将其对象充分调动和重组，使它们原本悬置的语义再语境化，借此追问这个被图像记录和包裹着的世界的方方面面：图像对人们刻板印象的塑造、图像背后隐含的宣传属性、流行文化对人感知与价值标准的影响等等。从某种意义上来说，不论是图像、文本，又或者实体的物件，它们如同有待调演的演员，通过艺术家的指导和排演，重新激发出自身的意义和情感潜能，更在彼此的互动中构造出新的图像迷宫、叙事拼图与思想剧场。

Liu Shiyuan

Liu Shiyuan (b. 1985, Beijing) received her BFA from the Digital Media Art Department of the Central Academy of Fine Arts, Beijing. In 2012 she graduated with a Master's degree from the Photography Department of the School of Visual Arts, New York. Liu currently lives and works in Beijing and Copenhagen. Her artistic practice spans many mediums, including photography, video, text, spatial installation, and stage plays. By eliminating preconceptions and subjective value judgments, Liu maintains a sensible and rational detachment toward the subjects in her works. Whether in self-produced film and photography or appropriated images and cultural resources, Liu fully mobilizes and recontextualizes the suspended semantics of her objects. Through this, the artist asks questions about many aspects of the world recorded and engulfed in images, such as how images shape stereotypes, how they disseminate propaganda, and the impact of pop culture on human perceptions and value standards. In a sense, be they pictures, texts, or physical objects, they are like actors to be directed and rehearsed by the artist to reactivate their original meaning and emotional potential, and to construct new pictorial mazes, narrative puzzles, and intellectual theaters in their interaction with each other.

平面图 Floor Plan



2023.3.26 - 2023.5.31
9:30-17:00 (最后入场时间 Last entry at 16:30)

2023.6.1 - 2023.6.25
9:30-19:30 (最后入场时间 Last entry at 18:00)

UCCA 沙丘 Dune

关于 UCCA 沙丘美术馆 About UCCA Dune

UCCA 沙丘是一座隐于沙丘之下的美术馆，由 OPEN 建筑事务所主持设计，其展厅构成一系列形似洞穴的细胞状连续空间；来自天窗的自然光为部分室内展厅提供光源，几个户外展厅则朝向开阔的海滩。UCCA 是中国领先的独立当代艺术机构，作为其馆群的新成员，沙丘美术馆每年推出注重与在地环境的互文关系、呼应建筑形态与馆内空间的展览。美术馆由 UCCA 战略合作伙伴阿那亚建设且提供资金支持。

UCCA Dune is an art museum buried under a sand dune by the Bohai Sea in Beidaihe, 300 kilometers east of Beijing. Designed by OPEN Architecture, its galleries unfold over a series of cell-like spaces that evoke caves. Some are naturally lit from above, while others open out onto the beach. As a branch of UCCA, China's leading independent institution of contemporary art, it presents rotating exhibitions in dialogue with its particular site and space. UCCA Dune is built and supported by UCCA strategic partner Aranya, and located within the Aranya Gold Coast Community.

UCCA 沙丘美术馆
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UCCA Dune
Aranya Gold Coast, Beidaihe

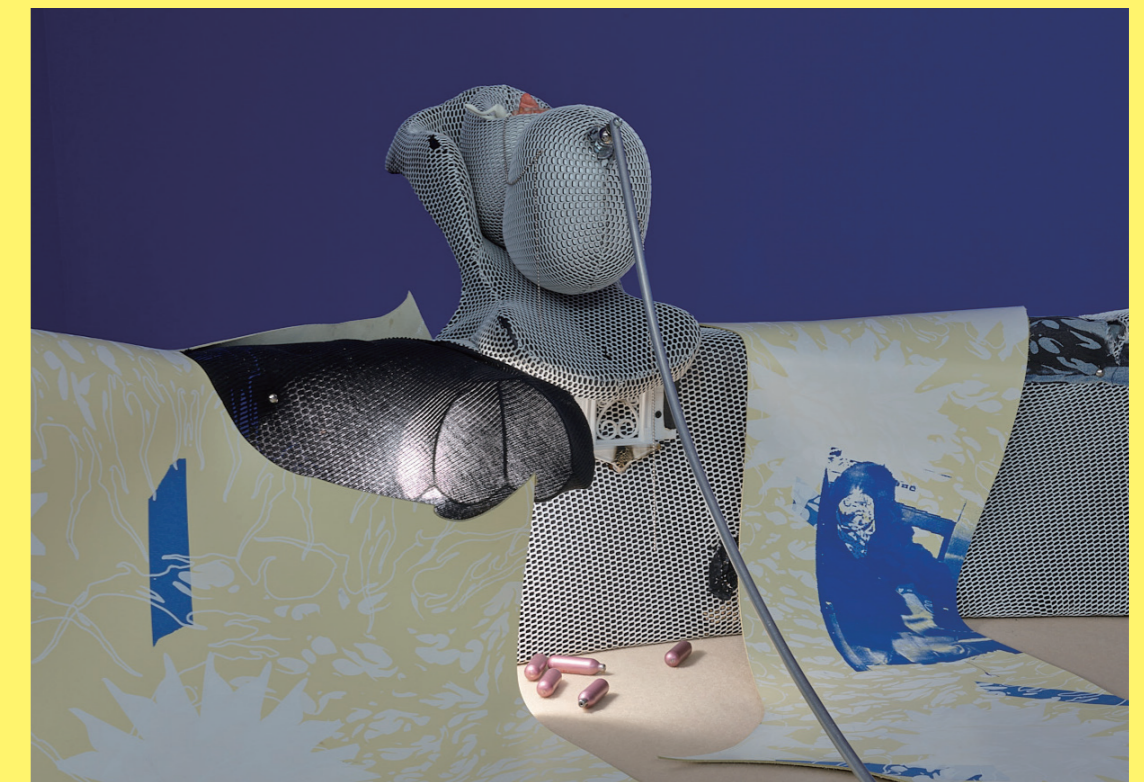
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展览同期公共项目 Public Programs

在“心灵优化：大卫·杜阿尔与刘诗园双个展”期间，UCCA 将推出展览相关的对话、表演、影像活动，请扫描二维码关注 UCCA 官方公众号，了解最新公共项目。
During "Optimized Heart: David Douard / Liu Shiyuan," UCCA will present a series of dialogues, performances, and screenings closely related to the exhibition. Scan the QR code to follow UCCA on WeChat and receive up-to-date information on upcoming events.

大卫·杜阿尔，《光之皮层》（局部），2020-2022。织物、丝网印刷织物、皮革、丝网印刷皮革、金属、塑料、玻璃、铝材，装置：30 x 160 x 60 cm；球体：直径 15 cm。图片由艺术家和巴黎慕塔画廊提供。
David Douard, *Corsax ov light* (detail), 2020-2022. fabric, screen-printed fabric, leather, screen-printed leather, metal, plastic, glass, aluminum, installation: 30 x 160 x 60 cm; ball: 15 cm (diameter). Courtesy the artist and Galerie Chantal Crousel, Paris.



- 请扫描二维码收听“心灵优化：大卫·杜阿尔、刘诗园双个展”语音导览。
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Liu Shiyuan and Kristian Mondrup Nielsen
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From Whatever to Happiness
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 - 2 刘诗园
Liu Shiyuan
《36.7°C No.5》
36.7°C No.5
2018
 - 3 刘诗园
Liu Shiyuan
《36.7°C No.3》
36.7°C No.3
2018
 - 4 刘诗园
Liu Shiyuan
《36.7°C No.8》
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2018
 - 5 刘诗园
Liu Shiyuan
《36.7°C No.7》
36.7°C No.7
2018
 - 6 刘诗园
Liu Shiyuan
《36.7°C - 2016 年的历史》
36.7°C - The History of 2016
2018
 - 7 刘诗园
Liu Shiyuan
《36.7°C - 2017 年和 2018 年的历史》
36.7°C - The History of 2017 & 2018
2018
 - 8 刘诗园
Liu Shiyuan
《36.7°C No.4》
36.7°C No.4
2018
 - 9 刘诗园
Liu Shiyuan
《见到你真好》
It's Nice to See You
2017
 - 10 刘诗园
Liu Shiyuan
《见到你真好》
It's Nice to See You
2017
 - 11 刘诗园
Liu Shiyuan
《浮动事件》
Floating Event
2023
 - 12 刘诗园
Liu Shiyuan
《被惩罚的你和我 No.10》
Punished You and Me No.10
2021
 - 13 刘诗园
Liu Shiyuan
《被惩罚的你和我 No.13》
Punished You and Me No.13
2022
 - 14 刘诗园
Liu Shiyuan
《被惩罚的你和我 No.11》
Punished You and Me No.11
2021
 - 15 刘诗园
Liu Shiyuan
《被惩罚的你和我 No.12》
Punished You and Me No.12
2021
 - 16 刘诗园
Liu Shiyuan
《被惩罚的你和我 No.14》
Punished You and Me No.14
2022
 - 17 刘诗园
Liu Shiyuan
《被惩罚的你和我 No.7》
Punished You and Me No.7
2020
 - 18 刘诗园
Liu Shiyuan
《被惩罚的你和我 No.6》
Punished You and Me No.6
2020
 - 19 大卫·杜阿尔
David Douard
《光之皮层》
cortex ov light
2020-2022
 - 20 大卫·杜阿尔
David Douard
《噢，河童》
O'kaappa
2022
 - 21 大卫·杜阿尔
David Douard
《舔一朵兰花 5》
Licking a'n Orchid 5
2021
 - 22 大卫·杜阿尔
David Douard
《你，他们 (2)》
Uthey (2)
2021
 - 23 大卫·杜阿尔
David Douard
《无题》
Untitled
2021
 - 24 大卫·杜阿尔
David Douard
《无题》
Untitled
2021
 - 25 大卫·杜阿尔
David Douard
《金丝雀感觉》
Canary feel it
2022
 - 26 大卫·杜阿尔
David Douard
《盲眼》
Blind/old
2020
 - 27 大卫·杜阿尔
David Douard
《旋律》
Melody
2022
 - 28 大卫·杜阿尔
David Douard
《你，他们 (2)》
Uthey (2)
2021
 - 29 刘诗园
Liu Shiyuan
《绿毯子的梦》
Green Blanket Dream
2023
 - 30 刘诗园
Liu Shiyuan
《冷血动物 No.4》
Cold-blooded Animals No.4
2022
 - 31 刘诗园
Liu Shiyuan
《震动的我们 No.1》
A Shaking We No.1
2018
 - 32 刘诗园
Liu Shiyuan
《震动的我们 No.3》
A Shaking We No.3
2018