



2000年代初期，玛丽亚·拉斯尼格在其位于维也纳的工作室。摄影：海曼·库奇林。图片由玛丽亚·拉斯尼格基金会提供。  
Maria Lassnig in her studio, Vienna, early 2000s. Photograph by Heimo Kuchling, courtesy Maria Lassnig Foundation.

## 关于艺术家 About the Artist

玛丽亚·拉斯尼格（1919-2014）1919年出生于奥地利南部的卡林西亚州，第二次世界大战期间就读于维也纳美术学院。1960至1968年居住在巴黎，1968至1980年居住于纽约，之后回到维也纳，在维也纳应用艺术大学任教。2013年获得威尼斯双年展终身成就金狮奖，2014年去世之际，纽约MoMA PS1为其举办了重要个展。此后，泰特利物浦美术馆（2016）、华沙扎切塔国家艺术馆（2017）、布拉格国家美术馆和巴塞艺术博物馆（2018）都为其举办了颇具影响力的展览。2019年，维也纳阿尔贝蒂纳博物馆和阿姆斯特丹市立博物馆联合举办了其大型回顾展“存在的方式”。

Maria Lassnig (1919-2014) was born in Carinthia in Southern Austria and studied at the Academy of Fine Arts in Vienna in the midst of World War II. She lived in Paris from 1960 to 1968, and then in New York from 1968 until 1980, when she returned to Vienna to teach at the University of Applied Arts. She received a Golden Lion for lifetime achievement at the Venice Biennale in 2013, and at the time of her death in 2014 was the subject of an important solo exhibition at MoMA PS1 in New York. Since then, prominent shows of her work have been organized at Tate Liverpool (2016), Zacheta National Gallery of Art, Warsaw (2017), and the National Gallery, Prague, and Kunstmuseum Basel (both 2018). The ALBERTINA Museum, Vienna, and the Stedelijk Museum, Amsterdam, jointly presented the major survey "Ways of Being" in 2019.

## 展览同期公共项目 Public Programs

展期内，UCCA公共实践部将围绕玛丽亚·拉斯尼格的生平经历、独特的创作方式、作为女性艺术家的自我意识觉醒等话题，策划包括对话2场、工作坊2场、影像艺术交流在内的系列公共项目。具体信息以UCCA最新官方活动预告为准。

- 2023.9.2 周六 开幕对话：内外之间——玛丽亚·拉斯尼格的“身体意识”方法
- 2023.10.8 周日 对话：女性艺术家及其自我图像
- 2023.10.29 周日 自画像工作坊：以感知描摹自我
- 2023.11.18 周六 冥想工作坊：静观身体

During the exhibition, UCCA's Public Practice Department will present a series of public programs examining Maria Lassnig's fascinating life, unique artistic practice, and her understanding of herself as a female artist. Programs will include panel discussions, workshops, and film events. For the most up-to-date information on events, please refer to announcements on UCCA's official website and official accounts on WeChat and other social media platforms.

- 2023.9.2 Sat Opening Conversation | Inside-out: Maria Lassnig's Body Awareness
- 2023.10.8 Sun Conversation | Female Artists and Their Self-Portraits
- 2023.10.29 Sun Self-Portrait Workshop | Perceiving the Self
- 2023.11.18 Sat Meditation Workshop | Contemplating the Body

## 展览同期出版物 Exhibition Catalogue

作为艺术家玛丽亚·拉斯尼格在中国的首本出版物，《玛丽亚·拉斯尼格：火星来客》中英双语展览图录不但精心呈现了本次展览的全貌，更收录了本次展览策展人彼得·逸利与安东尼亚·霍舍尔曼，以及艺术史学者林道郎与艺术评论人贺潇的评述文章，从各个层面剖析了此次UCCA展览与拉斯尼格的创作实践。展览图录由赖虹宇操刀设计，浙江摄影出版社出版。

The bilingual catalogue *Maria Lassnig: Happy Martian* is the artist's first book published in China. Comprehensive documentation of the exhibition accompanies essays by exhibition curators Peter Eleey and Antonia Hoerschelmann, art historian Michio Hayashi, and art critic Fiona He, exploring various facets of the UCCA show and Lassnig's practice. The catalogue is designed by Lynn Lai and published by Zhejiang Photographic Press.

# 玛丽亚·拉斯尼格 火星来客 Maria Lassnig Happy Martian 2023.9.2 – 2024.1.7



玛丽亚·拉斯尼格，《火星来客》，约1980-1985，布面油画，100 x 80cm，©玛丽亚·拉斯尼格基金会。摄影：彼得·逸利。展期：2023.9.2-1.7，展期：2023.9.2-1.7。图片来源：UCCA。©2023 UCCA Foundation, Vienna.

## 玛丽亚·拉斯尼格: 火星来客

自 20 世纪 40 年代末起，奥地利画家玛丽亚·拉斯尼格（1919-2014）开创了一种专注自我观察的绘画方法，这种被其称之为“身体意识”的概念试图从内心出发，描绘身体带给自身的感受，而非他人眼中的模样。她解释说，“唯一真实的是我自己的感觉”，“而感觉就发生在我栖息的身体之中”。之后，拉斯尼格还从中国书法家的笔法中找寻灵感，得出“笔刷的末端一定要传达一个人的内心、双手与思考”的总结。此次展览展出了 36 幅拉斯尼格各个时期的油画，以及精心挑选的代表性素描。展览以主题而非时间顺序为线索，将不同时期的作品结合呈现，梳理艺术家漫长创作生涯中构思的延续与联结。

玛丽亚·拉斯尼格以跨越 70 余载的非凡创作生涯成为 1945 年战后西方最重要的艺术家之一，对艺术与艺术史都产生了决定性的影响。二战期间，拉斯尼格就读于维也纳美术学院，之后返回奥地利南部，在故乡建立了自己的工作室，直至 50 年代初获取奖学金前往巴黎，并在 1960 年移居巴黎。1968 年，拉斯尼格迁往纽约，以寻求女性艺术家更好的发展机会。她在这座城市里学习、生活、创作超过 10 年，期间转向具象表现绘画的创作，并且展开了电影实验。1980 年，作为德语国家最早获得大学绘画教职的女性之一，拉斯尼格返回维也纳，并在那里度过了自己的余生。

拉斯尼格艺术的动人之处在于其令人惊异的脆弱感。她将自己描摹成怪兽、机器，甚至是外星人，在画面中坦然展现了那些无从消解的焦虑与欲望。拉斯尼格亲眼见证了人类迈向太空的第一步，在新世界的探索中寻得共鸣。她将自己想象为一名字航员，一个快乐的“火星来客”，在画室中展开自己的内在探索之旅。她的画作致力于“描绘我（们）里里外外的变化过程”，凸显其作为一位女性、一名画家、一个生活在科技、文化、政治发展巨变中的个体，以及其所感知的自我与他人所看到的形象之间的割裂。她在画作中勇敢地揭露了自己的创伤、幻想与噩梦，记录下万千世界如何在自己身上留下痕迹。拉斯尼格留给我们的犹如一本折射人类境况的寓言集，其现实意义仍在不断地深化。

“玛丽亚·拉斯尼格：火星来客”由 UCCA 策展顾问彼得·逸利和维也纳阿尔贝蒂纳博物馆当代艺术策展人安东尼雅·霍舍尔曼共同策划。展览由奥地利驻华大使馆文化处提供展览支持。感谢多乐士提供独家环保墙面方案支持，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、首席艺读伙伴 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、Stey 长期以来的宝贵支持。

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## Maria Lassnig: Happy Martian

Beginning in the late 1940s, the Austrian painter Maria Lassnig (1919-2014) pioneered an attentive method of self-observation that she called Body Awareness, attempting to paint the way her body felt to her from the inside rather than how it appeared to others. “The only true things are my own sensations,” she explained, “which transpire within the house of my body.” She later found inspiration in an approach that she attributed to Chinese calligraphers, summarizing that “one must have heart, hands, and thoughts in the tip of the brush.” The exhibition features 36 paintings drawn from all periods of Lassnig’s practice along with a selection of important drawings. Organized thematically rather than chronologically, the exhibition showcases combinations of work across different decades to draw out connections in the artist’s thinking over her long career.

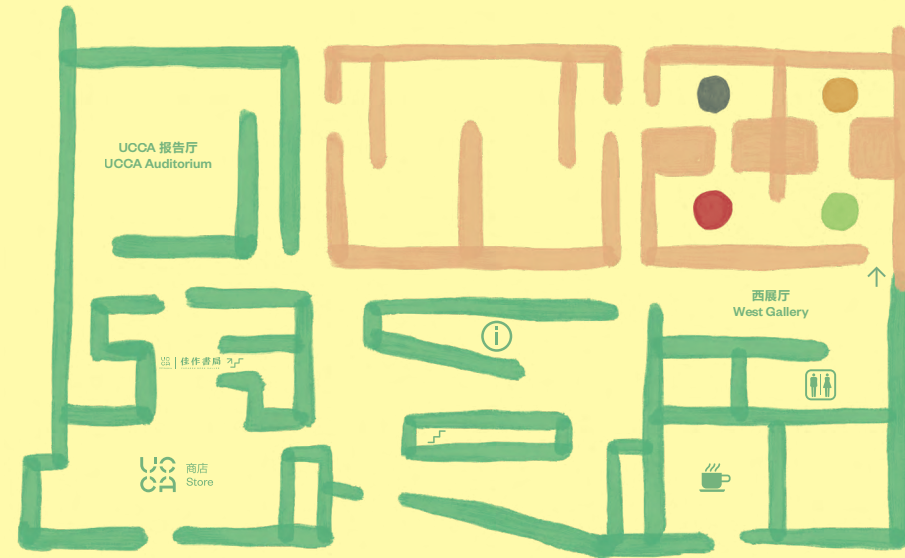
Throughout a remarkable career that spanned more than 70 years, Lassnig established herself as one of the most significant artists working in the West after 1945, exercising a decisive influence on art history. She studied at the Academy of Fine Arts in Vienna during World War II, after which she went home to southern Austria, where she maintained a studio until a scholarship allowed her to visit Paris in the early 1950s. She moved to Paris in 1960, but eventually decamped to New York in 1968 in search of better opportunities for women artists. She studied, lived, and worked there for more than ten years, turning toward representational figuration and experimenting with film. In 1980, she returned to Vienna to become one of the first female painting professors in a German-speaking country, and she lived there for the remainder of her life.

The seduction of Lassnig’s art derives from its stunning vulnerability. Depicting herself as a monster, machine, or alien, she left her anxieties and desires uncured and in plain view. Witnessing the dawn of space exploration, Lassnig identified with this discovery of new worlds, and she envisioned herself as an astronaut and “happy Martian” on her own interior journeys in the studio. She dedicated her work to “the description of the processes inside and outside [our]selves,” emphasizing the disjunctions between her own self-image and the way she was seen by others—as a woman, as a painter, and as a person living through dramatic technological, cultural, and political developments. By bravely exposing personal traumas, fantasies, and nightmares in her paintings, she registered how the world happened to her. The result is a catalogue of allegories for the human condition that continues to deepen in its relevance.

“Maria Lassnig: Happy Martian” is curated by Peter Eleey, UCCA Curator-at-Large, and Antonia Hoerschelmann, Curator of Modern and Contemporary Art, the ALBERTINA Museum. This exhibition is supported by the Austrian Cultural Forum. Exclusive wall solutions support is provided by Dulux. 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.

## 平面图 Floor Plan

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