



沙丘 (景观册) (后视景观) · 2019 · 摄影/影像/摄影家/艺术 · 344页 · 图片由艺术家提供  
 Shan Xin, Shen Xiaolin, Shi, Jialun, 2019, Photo/Imagery/Photography/Art · 344 pages · Pictures provided by artists.

# 后视景观： 一段关于 所有权的旅程

## The Rearview Landscape, or a Trip of Ownership

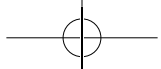
2021.12.4 – 2022.6.12

瓦希柯·查赫齐亚尼、  
刘雨佳、艾丝利·乔乌肖鲁、  
覃小诗、沈桦、苏郁心、  
苏予昕、王卫、钟云舒

Vajiko Chachkiani, Liu Yujia,  
Asil Cavusoglu, Xiaoshu Vivian Vivian Qin,  
Shan Xin, Su Yu-Hsin, Su Yu-Xin,  
Wang Wei, Tant Zhong

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刘雨佳，《周武发》（局部特写），2020-2021，雕塑，象牙白漆，65分，图片由艺术家提供  
Liu Yujia, *Zhouwu Hair* (Detail), 2020-2021, sculpture, white elephant ivory, color: sand, 6500", Photo courtesy the artist.

## 后视景观： 一段关于 所有权的旅程

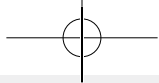
一片风景被谁拥有？是土地的所有者，还是不经意将景色尽收眼底的游人？作为媒介的风景，本身包含了我们认识世界时脑海中产生的或远或近的画面，而这些画面背后是否暗藏着世界的真正秩序？若旅程可以成为思维转化的过程，我们是否能在一趟被经验预设的旅途中放慢脚步、诗意潜行？“后视景观”中9位参展艺术家的场域特定创作分别基于各自的研究和实践，由风景的表征入题，通过绘画、版画、雕塑、影像、装置和行为表演等形式，将旅途和日常生活中所见的景象纳入到更为宏大的关于自然、经济、文化和政治的全球制景秩序中探讨，试图在景色的交叠与对话中揭示世界的内在联结与权力博弈。参展艺术家包括：瓦希柯·查赫齐亚尼、刘雨佳、艾丝利·乔乌肖鲁、覃小诗、沈莘、苏郁心、苏予昕、王卫、钟云舒。

如何审度全球视域中的风景？又如何思考我们所在的世界以及生活于其中的我们？彼得·斯洛特戴克的全球化论述为我们提供了一个宏观视角。他曾在《资本的内部》中指出，地球曾是一个在人类的想象中不断被重新探索发现的自然球形天体，在经历了近代的殖民主义发展及欧洲国家的扩张之后，又在战后随着电子信息科技演进及卫星在地球轨道的建立，迎来一个被媒体环绕（甚至数字化的）全球化时代。当下趋于一体化的资本世界仿若一个巨型温室——恰如陀思妥耶夫斯基的“水晶宫殿”隐喻——逐渐把原本处于外部的一切都吸纳到内部空间之中，并依靠“舞台”布景制造出的愉悦幻觉，对这个景观社会内部的人们进行经济化和商品市场标准化的统一规训，维持着资本工业严密而高效的运转。超高速的全球化令人们丧失了近代曾有的对世界之广袤的感知，逐渐将真实的地球去空间化。而在一个加速时代，受欲望所驱的人们密集地互动，萦绕其间的心醉神迷和亢奋，亦与保罗·维希留所言的某种当代集体密集恐惧症不无共通之处。事实上，维希留认为，失去生存基本所需“生命尺度”空间的我们，在全球化的拥挤焦虑之中成为漫无目的持续逃离的“荒凉游客”：“快乐移民”为了逃离电子屏幕中的互动，涌向风景美好的旅游景点；而“悲伤移民”，则被迫逃离这些他们无法赖以生存的观光胜地。

后疫情时代全球区域的断链，并不意味着系统内在联系的消失。在当下社会复合现实的层层包裹下，我们能否在自身的旅行中，穿过易于沦为某种美学欣赏对象的风景区，怀着对其历史、政治及美学层面应有的警惕性，通过“本真”摆脱记忆的商品化所带来的消费之虚空，并抵达对主体意识的真正拥有？本次展览中，9位艺术家分别从风景的不同角度切入，探讨景色和图像背后包括劳工、移民、居住、旅游、领土、种族、生态在内的种种议题。沈莘以全球变暖引起的环境变化为背景，探讨了岛屿由农业生态向旅游生态转型过程中所面临的挑战，以及后殖民语境中个体经历的不平等。苏予昕延续了对风景画绘图技法的观察，以及对颜色媒介的地质考古学研究，将个体回忆与时代更迭中的民族融合串联叙述。瓦希柯·查赫齐亚尼通过对废弃建筑的挪用，探究被都市社会抛弃的个体，以及他们身处私人领域的心理机制。艾丝利·乔乌肖鲁则利用自然材料及其物理隐喻，在生物入侵繁殖、人口激增及城市区域士绅化现象的相似性之外，摸索土地、海洋领地之间的某种“边界”。苏郁心质疑通过传统仪式和民间传说诠释自然的人类中心叙事逻辑，并进一步对地景如何在历史上被构建这一问题进行发问。刘雨佳则围绕深埋地下的历史宝藏与作为东方文化象征的玉石，展开关于远征、旅行与发掘的叙事，并在风景叠置中探寻自然地貌与城市景观的巨大变迁，以及逐渐消逝其中的文化传统。

钟云舒以雕塑造型语言勾勒出一片随时可能坍塌的浩然之象，暗喻我们所处的不断生成、变化的自然与整体世界。王卫则继续此前“自然史”创作，挪用上海动物园灵长类动物馆中形状不规则且散发着草绿色光泽的地台，以此揭示参观者和被观看者之间的多重关系。覃小诗将巨型游戏机视为风景之灵的栖息之处，通过游戏交互界面与风景进行的礼物与信件交换，延伸其创作中对末日生存议题的探讨。此外，覃小诗将在此次展览开幕期间呈现行为表演，为现实中的风景埋下注脚，讲述与观海有关的故事。

展览将关注主体的“观看”在图像生产中的作用，邀请观众在场域特定的创作中重新审视自身与当下世界的关联。“后视景观：一段关于所有权的旅程”由 UCCA 策展人方言策划。



## The Rearview Landscape, or a Trip of Ownership

Does landscape have an owner? Is it the person who owns the land itself, or the traveler who takes in the sight? As a medium, landscape is colored by mental images both immediate and remote, called up as one comprehends the world. Is the true order of the world hidden within these representations? If we understand a journey as a process of transformation in thought, then is it possible, on a trip in which one's experience is predetermined, to move forward gradually, poetically and furtively? The nine artists featured in "The Rearview Landscape" present context-specific artworks arising from their own personal research and practice, based on the representation of landscapes. They channel the sceneries observed both on journeys and in daily life into a larger-scale investigation of the global order of manufactured landscapes as shaped by nature, economics, culture, and politics. Through the overlapping of these landscapes and the dialogue between them, the artists attempt to reveal hidden inner connections and power games beneath the surface of our world. Participating artists include Vajiko Chachkhiani, Liu Yujia, Aslı Çavuşoğlu, Xiaoshi Vivian Vivian Qin, Shen Xin, Su Yu Hsin, Su Yu-Xin, Wang Wei, and Tant Zhong.

How may we observe landscape from a global perspective? How do we think about this world we live in, and we ourselves, who live in it? Peter Sloterdijk's discourse on globalization may provide us with a macro perspective. As he points out in his *In the World Interior of Capital*, the earth is a natural, spherical, celestial body, which has been discovered, and then constantly rediscovered, by the human imagination. After the development of modern colonialism and the expansion of European states, the evolution of electronic information technology and

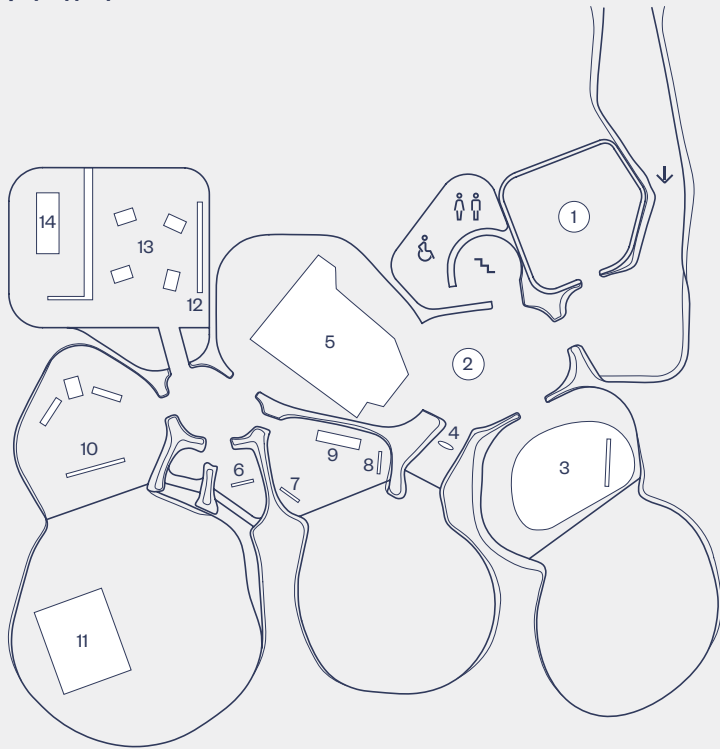
the advent of orbital satellites in the postwar era ushered in a new age of globalization, one encircled by media (or even digitized). Today's tendency towards an integrated world of capital resembles a greenhouse—just like Dostoyevsky's metaphor of the Crystal Palace—gradually absorbing everything that originally was external into its internal space. It relies on the "stage" and the pleasant illusion of its backdrop. Against this landscape, those within society undergo an integrationist program of discipline, of economization and the standardization of commodity markets, that maintains the strict and efficient operation of capitalist industry. Ultra-high speed globalization has caused people to lose the perception they had in modern times of the vastness of the world, and to despatialize the real earth little by little. In this era of acceleration, the intensified interactions of people driven by desire, wrapped up in ecstasy and excitement, share something in common with the contemporary collective claustrophobia described by Paul Virilio. In fact, Virilio believes, since we have lost the "life-size" space that is a basic necessity for survival, we have become "desolation tourists," wandering aimlessly for an escape from the overcrowded anxieties of globalization. "Migrants of happiness" flock to tourist sites with beautiful scenery to get away from the interactivity of electronic screens, while "migrants of sadness" flee from these tourist destinations, where they cannot survive.

The disconnection between the different regions of the world, caused by the pandemic, does not mean that the internal connections of this system have disappeared. Bound up in the multiple layers of complex reality in today's society, can we pass through landscapes—which in our own travels may be easily reduced to mere objects of aesthetic appreciation—and, according them the full vigilance required to all historical, political, and aesthetic levels, move through the "real" to remove the emptiness of consumption brought about by the commodification of memory, arriving at the true possession of subject consciousness? In this exhibition, the nine artists move into the landscape from different perspectives, examining various issues behind natural scenery and images, including labor, migration, habitation, travel, territory, race, and ecology. Shen Xin uses the backdrop of the environmental changes caused by global warming to discuss the challenges faced by an island transitioning from an agricultural way of life to a tourism-based model, as well as the inequality experienced by individuals in a post-colonial context. Su Yu-Xin continues her observations on landscape painting technique and geological-archaeological research into color mediums, narrating individual memories in tandem with the course of ethnic integration throughout changing times. By appropriating abandoned buildings, Vajiko Chachkhiani explores the lives of individuals cast aside by urban society and the psychological mechanisms within the space of their private spheres. Aslı Çavuşoğlu utilizes natural materials and their physical metaphors to search for a certain "boundary" between land and maritime territory, in addition to drawing comparisons between biotic invasions and reproduction, human population booms, and urban gentrification. Through traditional rituals and folklore, Su Yu Hsin questions the narrative logic of anthropocentric understandings of nature, going on to ask how landscapes have been historically constructed. Liu Yujia unfolds a narrative about expeditions, travel, and excavation that revolves around historical treasures buried deep underground and jade as a symbol of Eastern culture. Within, she seeks out the enormous changes undergone by both natural landforms and cityscapes, along with slowly vanishing cultural traditions.

Tant Zhong uses sculptural language to outline an expansive image that may collapse at any time, serving as a metaphor for nature—constantly changing and in a state of generation—and the world we live in as a whole. Wang Wei returns to his previous "Natural History" works, borrowing the form of an irregularly shaped, grass-green platform in the primate habitat at the Shanghai Zoo to expose the multiple relationships between viewers and those being viewed. Xiaoshi Vivian Qin finds the spirit of the landscape dwelling within an oversized video game console. She exchanges gifts and letters with the landscape itself through the interactive interface of the game, and extends discussion within the work to touch upon the topic of doomsday survivalism. Qin will also present a performance during the exhibition opening, echoing the Yuan dynasty opera *Eight Views of Xiaoxiang* by laying down footnotes to the real life scenery and recounting stories about observing the sea.

The exhibition draws attention to the role of the subject's "viewing" in image production, inviting the audience to re-examine their own connection to our current world through site-specific works. "The Rearview Landscape, or a Trip of Ownership" is curated by UCCA Curator Yan Fang.

# 平面图 Floor Plan



1 艾丝利·乔乌肖鲁  
《深溺排放》  
2021  
屏幕保护膜上蚀刻、拼接复原纸上  
植物性水彩  
直径: 150 cm

Aslı Çavuşoğlu  
*Deep Drown Discharge*  
2021  
Etching on screen protectors,  
plant-based watercolor on restored paper  
Diameter: 150 cm

2 钟云舒  
《脚踏实地》  
2021  
陶瓷、绳索、钓鱼线、模型玩具、  
渔具配件、铁锚  
180 × 180 × 280 cm

Tant Zhong  
*Down to Earth*  
2021  
Ceramic, rope, fishing line, toy,  
fishing accessories, iron anchor  
180 × 180 × 280 cm

3 苏郁心  
《守/森/杜》  
2021  
单频彩色有声影像、松木  
21分45秒

Su Yu Hsin  
*Mori*  
2021  
Single-channel video, color, sound, pine wood  
21'45"

4 覃小诗  
《风景喂食器》  
2021  
6分钟单频有声影像、液晶显示器、  
树脂、航空铝  
234 × 80 × 45 cm

Xiaoshi Vivian Vivian Qin  
*Landscapegotchi*  
2021  
Installation, 6-minute single-channel video,  
LCD monitor, resin, aircraft-grade aluminum  
234 × 80 × 45 cm

5 王卫  
《海拔较高的山林》  
2021  
钢架、木工板、水泥、  
瓷砖、水性漆  
650 × 810 × 58 cm

Wang Wei  
*Higher Altitude Montane Forest*  
2021  
Metal structure, plywood, cement,  
tile, water-based paint  
650 × 810 × 58 cm

6 苏予昕  
《敞开的山脊（象鼻隧道）》  
2021  
沙、珊瑚沫、白糖、水晶沫、硫磺、  
青金石灰、紫草色淀、人造靛绿、  
廐灰与其他手工颜料于木板上  
130 × 225 × 5.4 cm

Su Yu-Xin  
*An Open Ridge (Elephant Trunk Tunnel)*  
2021  
Sand, coral pigment, white sugar, crystal dust,  
sulfur, lazurite pigment, lithospermum lake pigment,  
synthetic cadmium green, oyster shell ash,  
and other handmade pigments on wood  
130 × 225 × 5.4 cm

7 苏予昕  
《酒色的海（吾谷子断崖）》  
2021  
香樟树色淀、蛋壳沫、一氧化铅、  
廐灰、泥土、花岗岩灰、绿砂岩、人造  
苯胺紫、人造钴紫于亚麻布的木板上  
130 × 225 × 5.4 cm

Su Yu-Xin  
*Wine-dark Sea (Gukut Cliff)*  
2021  
Camphor tree lake pigment, eggshell powder,  
massicot, oyster shell ash, soil, granite ash,  
green sandstone, synthetic mauveine, and  
synthetic violet on burlap stretched over wood  
130 × 225 × 5.4 cm

8 苏予昕  
《或旦或暝（苏澳——  
花莲公路）》  
2021  
沙、珊瑚沫、氧化铁、白糖、水晶沫、  
硫磺、泥土、赤铁矿、电气石粉与其他  
手工颜料于木板上  
130 × 225 × 5.4 cm

Su Yu-Xin  
*With or Without the Sun  
(Su'ao-Hualien Roadway)*  
2021  
Sand, coral pigment, ferric oxide, white sugar,  
crystal dust, sulfur, soil, red ore, tourmaline dust,  
and other handmade pigments on wood  
130 × 225 × 5.4 cm

9 苏予昕  
《白色的发明 2018-2021》  
2021  
海螺粉末、高岭土、胡粉、碳酸钙沫、  
石膏粉、砂岩、丙烯、氧化钛、赤土、  
泥土与其他手工颜料于木板上  
15 × 18.5 × 4 cm

Su Yu-Xin  
*A Landscape of Crafting White 2018-2021*  
2021  
Conch powder, kaolin clay, white lead powder,  
calcium carbonate powder, gypsum powder,  
sandstone, propylene, titanium dioxide, red clay,  
soil, and other handmade pigments on wood  
15 × 18.5 × 4 cm

苏予昕  
《石堆的临摹 #1》  
2021  
沙、泥土、贝壳沫、油脂、植物性墨水、  
雄黄粉与其他手工颜料于木板上  
19 × 30.3 × 4.2 cm

Su Yu-Xin  
*Study of the Rubbles #1*  
2021  
Sand, soil, seashell powder, grease, herbal ink, realgar  
powder, and other handmade pigments on wood  
19 × 30.3 × 4.2 cm

苏予昕  
《石堆的临摹 #2》  
2021  
沙、泥土、水晶沫、  
白糖与其他手工颜料于木板上  
18.3 × 30 × 4.2 cm

Su Yu-Xin  
*Study of the Rubbles #2*  
2021  
Sand, soil, crystal dust, white sugar,  
and other handmade pigments on wood  
18.3 × 30 × 4.2 cm

苏予昕  
《采集黄色 2019-2021》  
2021  
一氧化铅、香樟树色淀、雌黄粉、  
柘木色淀、蛋壳粉末、硫磺与其他手工  
颜料于木板上  
25 × 18 × 3.2 cm

Su Yu-Xin  
*Collecting Yellows 2019-2021*  
2021  
Massicot, camphor tree lake pigment, orpiment  
powder, mandarin melon berry lake pigment,  
eggshell powder, sulfur, and other handmade  
pigments on wood  
25 × 18 × 3.2 cm

苏予昕  
《北太平洋环流》  
2021  
海螺粉末、绿沙岩粉、珊瑚沫、  
文蛤粉与其他手工颜料于木板上  
24.6 × 18.1 × 3.2 cm

Su Yu-Xin  
*North Pacific Gyre*  
2021  
Conch powder, green sandstone powder,  
coral pigment, meretrix powder, and other  
handmade pigments on wood  
24.6 × 18.1 × 3.2 cm

10 沈莘  
《温暖期》  
2018  
单频彩色有声影像装置  
34分钟

Shen Xin  
*Warm Spell*  
2018  
Installation, single-channel digital video, color, sound  
34'00"

11 瓦希柯·查赫齐亚尼  
《空的吧台》（第一部分）  
2021  
太阳能电池板、电池、电线、  
调光器、灯泡  
尺寸可变

Vajiko Chachkhiani  
*The Empty Bar (Part I)*  
2021  
Solar panels, batteries, electric cables,  
dimmer, light bulbs  
Dimensions variable

12 刘雨佳  
《寻宝》  
2020-2021  
单频彩色有声影像  
53分钟

Liu Yujia  
*Treasure Hunt*  
2020-2021  
Single-channel video, color, sound  
53'00"

13 刘雨佳  
《裂隙中的风景》  
2021  
黄铜上紫外线固化打印  
100 × 80 × 3 cm (× 4)

Liu Yujia  
*Fissured Landscape*  
2021  
Ultraviolet print on brass  
100 × 80 × 3 cm (× 4)

14 瓦希柯·查赫齐亚尼  
《空的吧台》（第二部分）  
2021  
路灯、木材、金属、  
太阳能电箱、线缆  
尺寸可变

Vajiko Chachkhiani  
*The Empty Bar (Part II)*  
2021  
Street lamps, plywood,  
metal, solar junction box, cables  
Dimensions variable



请扫描二维码收听“后视景观：一段关于所有权的旅程”语音导览  
Scan the QR code to listen to the complete audio guide for “The Rearview Landscape, or a Trip of Ownership”



## 瓦希柯·查赫齐亚尼

瓦希柯·查赫齐亚尼的装置作品《空的吧台》由 UCCA 沙丘展厅内外的两个部分构成。在室外部分中，艺术家挪用了位于阿布哈兹一冲突地区的普通家庭废弃住宅，搭建起一栋由太阳能光伏板、玻璃板和线缆构成的几何建筑。室内部分则是无人占据的吧台，几座形态弯曲的路灯低头“就座”其中，宛若闪烁着夜灯的空荡城市街道。作品本身包含着冲突与能量的转化：一方面，它是一个有着暴力历史的空房子的复制品；另一方面，由太阳能光伏板所吸收的能量持续点亮吧台上的“路灯”。室外太阳能对室内雕塑的激活，正如城市之光将外部的生活带入了个体的私人领域。《空的吧台》由 UCCA 委任创作。



瓦希柯·查赫齐亚尼，《空的吧台》(第一部分)，2021，太阳能光伏板、电池、电线、调光器、灯泡，尺寸可变。  
Vajiko Chachkhiani, *The Empty Bar* (Part I), 2021, solar panels, batteries, electric cables, dimmer, light bulbs, dimensions variable.

## Vajiko Chachkhiani

“I became interested in psychology when I was on the cusp of adulthood. At that time, I started to read *Totem and Taboo and Moses and Monotheism* by Sigmund Freud. It was an important reference that helped me to articulate something about individuals, their inner lives, and how they are affected by social, political, and historical factors. At a certain point in my life, I started to consider how I could communicate the reality that I saw in a way that would be an indirect rather than a direct reflection of themes that articulated life experiences. Historical and political conditions do affect and traumatize an individual and form their psychological life, which is a load that has to be carried. I am always interested in understanding a person who talks and acts in a certain way but, in reality—in that person's inner reality—there is a feeling that something else is going on. I think this creates a tension that is both fascinating and destructive.”

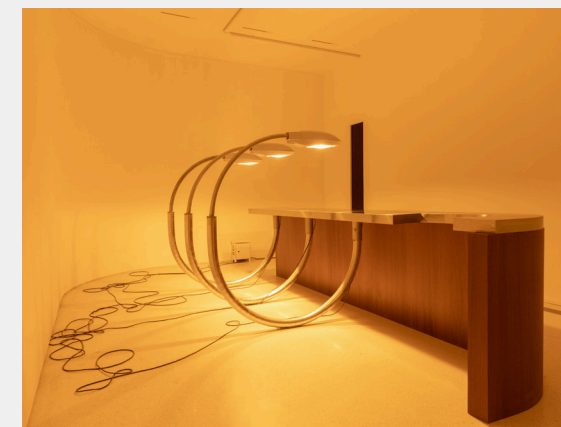
Vajiko Chachkhiani's installation *Empty Bar* is comprised of two parts, one inside and one outside of UCCA Dune. In the outdoor portion, Chachkhiani incorporates an ordinary family home from the disputed territory of Abkhazia into a geometric structure made of solar panels, glass plate, and cables. The indoor component is a bar devoid of people. Instead of bar patrons, curved streetlights seem to lean over the bar with bowed heads. The empty bar resembles an uninhabited city street with flickering lights. The work investigates both the clash and transformation of energy: it contains a replica of an empty home with a violent history and streetlights over a bar illuminated by energy from the outdoor solar panels. The energy from the sun outside activates the sculpture inside; the lights of the city seem to bring the life outside into the personal, private realm. *Empty Bar* was commissioned by UCCA.

沈葺，《温暖期》(局部特写)，  
2018，单频彩色有声影像装置，  
34分。图片由艺术家提供。  
Shen Xin, *Warm Spell* (film still,  
detail), 2018, installation, single-  
channel digital video, color, sound,  
34'00". Photo courtesy the artist.



“我刚步入成年时对心理学产生了兴趣，开始阅读弗洛伊德的《图腾与禁忌》和《摩西与一神教》。那对我来说是重要的启发，也帮助我梳理个体、它的内在生命，以及个体如何在社会、政治和历史维度中受到影响的逻辑。有一瞬间，我开始去思考如何与我所见的现实进行交流，不以一种直接的方式反映，而是采取一种间接的方法描述所见所思的生命主题，这也将成为生活经历的有趣阐释。历史与政治境况的确会影响个体，使他受到创伤，甚至塑造他的精神生活，这是一种必须承载的负重。我一直都对理解一个人非常感兴趣：人们总以特定的风格说话做事，但事实上，在一个人的内心总有另外的感受——这种感受就在这个人的心里“作祟”，我认为这会产生一种既迷人又具毁灭性的张力。”

瓦希柯·查赫齐亚尼，《空的吧台》  
(第二部分)，2021，路灯、木材、  
金属、太阳能电箱、线缆，尺寸可变。  
Vajiko Chachkhiani, *The Empty  
Bar* (Part II), 2021, street lamps,  
plywood, metal, solar junction box,  
cables, dimensions variable.



## 刘雨佳

单频影像作品《寻宝》(2020-2021)围绕着深埋地下的历史宝藏与作为东方文化象征的玉石展开了一次关于远征、旅行与发掘的叙事。影像讲述了20世纪初期考古学家斯坦因在新疆和田的三次考古发掘及2019年艺术家在和田拍摄的玉石开采与玉石贸易。它探讨了“考古发掘”与“挖玉”这两种人类活动与地球深层所建立的联结,想象我们看不见的“地质”运动,以及作为浪漫质地的“风和沙”如何勾连起了消逝的历史与当下的现实。时间在这里是一个很重要的维度,刘雨佳镜头下这一地区近十年的变化,包括自然地貌与城市景观上的巨大变迁,以及其中逐渐消逝的传统与文化,仿佛已过去一个世纪。影像中上亿年的冰川、绵延的昆仑山脉、深邃的峡谷、干枯的河床、可怖的沙尘暴、远古的遗址和死寂的沙漠构成了历史的景深,而在现实的废墟之上,艺术家重建了关于“寻宝”的想象。



刘雨佳,《寻宝》(局部静帧),2020-2021,单频彩色有声影像,53分。图片由艺术家提供。  
Liu Yujia, *Treasure Hunt* (film still, detail), 2020-2021, single-channel video, color, sound, 53'00". Photo courtesy the artist.

“很久以前读过一本叫《昆仑迷雾》的小册子,那种看不清又神秘的感觉始终萦绕在心里。去过了和田之后,我又去到当地的一些遗址,我想起斯坦因写的《西域考古记》,里面谈到他在和田进行考古发掘的很多遗址及寻找它们的经历。那些遗址很多都位于塔克拉玛干大沙漠的深处。后来漫步在热瓦克和达玛沟遗址附近那些布满千年陶片的风蚀台地上,我想起斯坦因在书里谈及的那些碎片以及文化地层,于是就有了做《寻宝》这件作品的想法。大概是跟地表之下的宝物有关,人类通过发掘活动跟地层与消逝的历史所建立的一种连接。在那里又遇到了一场沙尘暴,那种景象非常壮观和虚无,感觉像在火星上的一场沙尘暴。很多想法是在当地行走和遭遇的过程中产生的,我很喜欢这样的创作方式。”

## Liu Yujia

"A long time ago, I read a little book called *Fog Over Kunlun*. That indefinable and mysterious feeling has always lingered in my heart. After visiting Hotan, I went back to a few of the local sites. I thought of Aurel Stein's *Serindia*, which talked about his search for and excavations of archeological sites in Hotan. Many of those sites are located in the depths of the Taklamakan Desert. Later, I wandered on the wind-swept plateaus littered with thousand-year-old pottery shards near the Rawak and Damagou sites. I thought of the fragments and cultural undercurrents that Stein discussed in his book, which gave me the idea for *Treasure Hunt*. They were related to treasures beneath the Earth's surface, and through excavation, humans build a connection between geological strata and vanished histories. I encountered a sandstorm; it was a magnificent, yet empty sight, like a storm on Mars. Many ideas were produced in the course of these travels and encounters, and I really enjoy this creative method."

The single-channel video work *Treasure Hunt* centers on historical treasures buried deep underground and jade as an Eastern cultural symbol in a narrative about expeditions, journeys, and excavations. The video tells the story of early twentieth-century archeologist Aurel Stein's three digs in Hotan, Xinjiang, as well as the artist's 2019 trip to Hotan to gather footage of jade mining and trading. The work explores archeological excavations and jade mining: two activities that connect humans to the deeper layers of the earth. The work envisions the geological movements that we cannot see, and how the romanticized materials of wind and sand connect vanished history and present reality.

Time is a very important dimension in this project. Liu Yujia shot in the area for nearly a decade, recording significant changes in natural features and cityscapes, as well as gradually disappearing traditions and cultures, making it seem as if a century had passed. Hundred-million-year-old glaciers, the continuous Kunlun mountain range, deep gorges, dry riverbeds, horrible sandstorms, ancient ruins, and still deserts act as the historical background of the work, as Liu reconstructs a treasure hunt in the ruins of the present.

## 艾丝利·乔乌肖鲁

《深溺排放》源于海涕——一种在 2021 年夏天登陆马尔马拉海并占据其浅表与深层的生物。该生物的泛滥成灾破坏了海滨居民与海洋的关系，许多当地人由此不再下海游泳或食用马尔马拉海的渔获，深海排放被视为该自然现象的主要成因。《深溺排放》通过蚀刻工艺，描绘了自然灾害发生后，科学家首次采集分析水样时发现的生物样本。《深溺排放》旨在利用自然材料及其物理隐喻建立地域和生物之间的联系，试图在生物入侵繁殖、人口激增及城市士绅化现象领地占用的相似性之外，探讨与海洋资源密切相关的世界中真实“边界”的存在。《深溺排放》(2021) 由 UCCA 委任创作。

“《深溺排放》的主要想法在于：人们聚集在一起，随后造成人口过剩而不给其它生物提供生存机会的情况与今年夏天在马尔马拉海突然出现的海涕扩散现象非常相似。为此，我想用纸作为主要材料，因为它们适合组合排布，与聚集的人群以及许多微生物组成的海涕相仿。在蚀刻、雕琢和绘图阶段之后，我们与一位专家合作，拼接复原纸张，并将凹版纸的碎片组合成圆形，让人联想到培养皿。

在我先前的项目‘石头之地’中，我探索青金石的起源，集中展示蓝色在不同时代和地域的使用。在展览‘粉如包菜，绿如洋葱，蓝如橙子’中，我在当地农业计划的产品中获得了天然染料，这些在地计划通过农业和可持续发展开拓了政治和金融模式。面料和线头用从水果、蔬菜和植物中提取的颜料染色，并被编织在一起，成为本地的、天然的织物。这些彩染面料的呈现方式让人仿佛置身市场，提出了创造一种新模式与既定系统并立的想法。”

“The main idea in my work *Deep Drown Discharge* was that when people come together and overpopulate an area, they do not give other creatures the opportunity to live. This is very similar to the proliferation of mucilage that suddenly emerged this summer in the Sea of Marmara. For this reason, I wanted to use paper as the main material because it can be combined, like a gathering of people or the amalgamation of many micro-organisms into mucilage. After the etching, engraving, and drawing stages, I worked with a paper restoration specialist and combined pieces of gravure paper to obtain a circular form reminiscent of a petri dish.

In my previous project, *The Place of Stone*, I wanted to show how the color blue was used in different times and geographies by exploring the origins of lapis lazuli. In my exhibition ‘Pink as a Cabbage / Green as an Onion / Blue as an Orange,’ I obtained natural dyes from the products of local agricultural initiatives, which are developing political and financial models for agriculture and sustainable development. Textiles and threads colored with dyes obtained from fruits, vegetables, and plants are woven together to form local, natural fabrics. These painted fabrics, which evoked a market atmosphere, advance a new model against an established system.”

## Aslı Çavuşoğlu

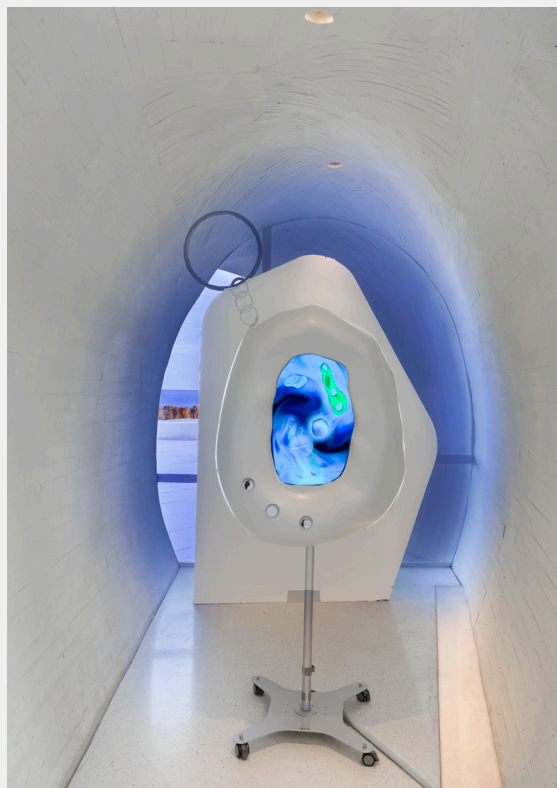
*Deep Drown Discharge* was inspired by marine mucilage, a collection of organisms that arrived in and occupied the surface and depths of the Sea of Marmara in Turkey in the summer of 2021. The proliferation of these micro-organisms destroyed the relationship between coastal peoples and the sea. Many locals no longer swim in or eat fish from the Sea of Marmara. Deep sea discharge was considered a primary cause of this natural phenomenon.

In a series of etchings, *Deep Drown Discharge* depicts the aftermath of a natural disaster and the organism specimens that scientists discovered when they first sampled the water. *Deep Drown Discharge* uses natural materials and physical metaphors to establish connections between the region and the organisms. Apart from drawing parallels between the territorial occupations of biological proliferation, human population growth, and gentrification, it also explores the existence of international borders and their connection to marine resources. *Deep Drown Discharge* was commissioned by UCCA.



艾丝利·乔乌肖鲁，《深溺排放》，2021，屏幕保护膜上蚀刻、拼接复原纸上植物性水彩，直径：150 cm。  
Aslı Çavuşoğlu, *Deep Drown Discharge*, 2021, etching on screen protectors, plant-based watercolor on restored paper, diameter: 150 cm.

## 覃小诗



覃小诗,《风景喂养器》,2021,  
6分钟单频道有声影像、液晶显示器、  
树脂、航空铝,234×80×45cm。  
Xiaoshi Vivian Vivian Qin,  
Landscapegotchi,2021,Installation,  
6-minute single-channel video,  
LOD monitor, resin, aircraft-grade  
aluminum, 234 × 80 × 45 cm.

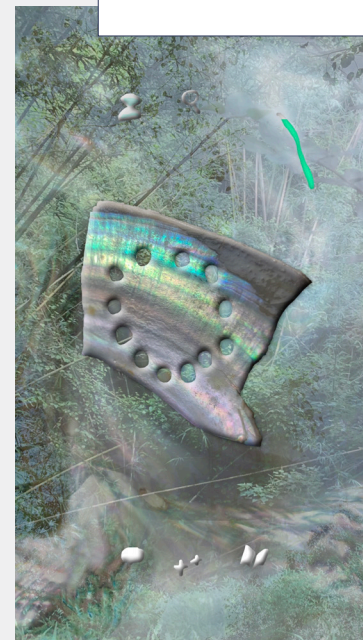
《风景喂养器》是覃小诗的最新创作,延续了过往作品中对末日生存议题的探讨。风景有灵,《风景喂养器》中的巨型游戏机是风景之灵的栖息之处。一个不可风的未来巨人通过游戏交互界面与不同风景进行物品交换,进而在这些礼物或信件交换中寻找共同生存的策略。

“此时此刻,深邃的湖面上黄叶越来越多,秋天近了。风景走向我们。附近村子里修单车的爷爷手臂上纹着大鹏,他说起原来在虎门销烟的海面,珠江的内河与外海的分界之处,栖息着许多河豚。在创作的前前后后,我到最触手可及的自然里喝茶,黄昏与蝙蝠作伴,有时候在工厂的旁边登上一座山,松树间安然一座废亭,有时候它们的尺度大如天地,有时候那么小,只在藻荇苍痕之间。喝茶生出的风景,人的风景。有时我想象世界得到了绝对的真理,从遥远的天际线开始,隐喻消失了,我们从此失去了音乐。可是音乐存在在每一个风景所在之处。在东莞,谢岗荔枝园出土了夔龙纹绳文陶片,荔枝树下躺着龙的眼睛。”

## Xiaoshi Vivian Vivian Qin

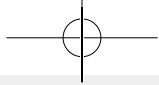
*Landscapegotchi* is Xiaoshi Vivian Vivian Qin's latest work, which expands on her past explorations of doomsday survival scenarios. In this game, landscapes are alive, and the massive gaming device is where the spirit of the landscape resides. Through the game's interface, an invisible future giant exchanges objects in different landscapes, searching for a collective survival strategy through the transfer of gifts or letters.

"At this point, more yellow leaves are clustered on the surface of the lake, so autumn is approaching. The landscape moves toward us. An elderly man fixing bicycles in a nearby village who has a mythical bird tattooed on his arm mentioned that a lot of pufferfish lived where the opium had been destroyed at Humen, at the boundary between the Pearl River and the open sea. Around the time I was making this work, I would go drink tea in the plots of nature closest to me, with the setting sun and the bats as company. Sometimes I would climb a mountain near the factory, where there were abandoned pavilions amidst the pines. Sometimes they were as large as the universe, and other times, they were so small they seemed to nestle among the grasses and mosses. The landscapes produced while drinking tea are human landscapes. Sometimes, I imagine that the world has found absolute truth, beginning with the distant horizon; metaphor disappears, then we lose music. However, music exists in every landscape. In Dongguan, a fragment of pottery with a Kui-dragon design was unearthed in a lychee orchard in Xiegang; a dragon's eyes were found beneath the lychee trees."



覃小诗,《风景喂养器》(局部  
静帧),2021,6分钟单频道有声影  
像、液晶显示器、树脂、航空铝,  
234×80×45cm。  
Xiaoshi Vivian Vivian Qin,  
Landscapegotchi (film still, detail),  
2021,Installation,6-minute single-  
channel video, LCD monitor,  
resin, aircraft-grade aluminum,  
234 × 80 × 45 cm.





## 沈莘

“当初想要创作这件作品，是因为和家人去旅行时，亲身经历了旅游消费业结构内的种族不平等，在我们的个人体验中，观察到旅游业内的劳动力在周遭地域的政治文化语境中的牵扯，以及所向往的自然环境和人与人相处关系的局限。作品的创作初衷来自对于不适感的思考。后来的一个作品，《盐湖（新身体）》的重点是无国籍状态下产生的多样的归属感，和深埋地理认知中的材质与能源的联系。《盐湖（新身体）》《温暖期》《精神流通》三件作品都使用了“鬼魅”视角。我的初衷是去确立判断的存在，但让结论无法落地。所以鬼魅是一个承载体，它在《精神流通》中抽象了动画的功能，在其他两件作品里是直接以相机的视角出现的。鬼魅视角的创作，同样也包含了对于环境与人关系的思考，也是《盐湖（新身体）》以及《温暖期》关注的主要角度，有点像是一种留白后的空间，在去观看时意识到修复关系的可能性。”

《温暖期》拍摄于泰国的瑶亚岛，以全球变暖引起的环境变化为背景，探讨这个岛屿由农业生态主导向旅游生态主导转型过程中所面临的经济文化挑战。作品建构了一个幽灵般的存在，在气候变化影响下高排放与低排放国家间的不平等以及不同人种的旅游经历中穿梭。

《温暖期》由米德尔堡现代美术馆与索尔福德大学共同委任创作，受伦敦大象基金会与阿姆斯特丹皇家艺术学院支持。

“My initial inspiration for this work came from traveling with my family, when we experienced firsthand the racial disparities in the tourism industry. We observed the connections between workers in the tourism industry and regional political and cultural contexts. We also witnessed the limitations of the desire for natural environments and of interpersonal exchanges. The motivation for the work came from the discomfort we experienced. A later work, *Brine Lake (A New Body)* focuses on various kinds of belonging that are produced by statelessness. These alternative ways of belonging are connected with the knowledge and usage of energy resources and materials buried in sediments.

*Brine Lake (A New Body)*, *Warm Spell*, and *Commerce des Esprits* all evoke a ghostly presence. My intention was to establish the existence of judgment without providing grounds for solid conclusions to be drawn. As a result, the ghost becomes a vehicle. In *Commerce des Esprits*, the ghost abstracts the function of animation, and in the other two works, it takes on the camera's point of view. These works made from a ghostly perspective consider the relationship between humans and the environment, which is also the primary concern of *Brine Lake (A New Body)* and *Warm Spell*. Void spaces are hence created through ghosts, offering the possibility of imagining more restorative relationships.”

## Shen Xin



沈莘，《温暖期》（局部静帧），2018，单频彩色有声影像装置，34分。图片由艺术家提供。  
Shen Xin, *Warm Spell* (film still, detail), 2018, installation, single-channel digital video, color, sound, 34'00". Photo courtesy the artist.

Shot on the Thai island of Ko Yao Yai against a backdrop of environmental change caused by global warming, *Warm Spell* explores the economic and cultural challenges that the island faces as it shifts from a predominantly farming community to one dependent on tourism. The work evokes a ghostly presence, interspersed with the climate change disparities that exist between high- and low-emission countries, as well as questions of how people of different races experience tourism.

*Warm Spell* was co-commissioned by the Middlesbrough Institute of Modern Art and the Salford University Art Collection. The work was supported by the Elephant Trust London and the Rijksakademie Amsterdam.

## 苏郁心

影像装置“もり”（Mori）是苏郁心在日本山口县踏查生态与地方情感的汇聚。“守”（保护）、“森”（森林）、“杜”（精神）三个章节标题的汉字与意义不同，但日文发音皆为“Mori”。作品中钟乳洞、地下水、土壤、村民、烧山仪式、科学家、日本传统舞者、橡树神木和森林的意象质疑通过传统仪式和民间传说诠释自然的方式，并进一步思索地景如何在历史中构建而成。影片将美国艺术家丹·格雷厄姆创作的位于山口县立美术馆的户外装置“障子和双向镜三角展示亭”概念化为作品叙事的衍射模型，将地景视为一个随着观者的移动路径而持续变化的全景图：它是观者体内的一种动态内在机制，由人的视觉定义并由人的身心解释。

“对我来说，每个人就算看着同一片的‘景色’，但各自诠释的‘地景’是不同的。我和建筑师吴雅筑合作依照沙丘的空间设计观影的平台，将观众观影路径与视角纳入考量，呼应三个章节拍摄地点的空间结构。第一章‘守’，透过秋吉台科学博物馆内铜像和当地农民吉村彻先生的视角来讨论守护的凝视，以秋吉台每年三月举行之烧山仪式为叙事，思考传统仪式对自然地景的控制。这个由高处向下的视角，也是一种方便控制地面事物的视角，因为事物的关联性一目了然。第二章‘森’通过日本传统舞蹈家花柳寿宽福小姐的口白，描述其父工作室建构、和神木相遇的过程，与木造工作室作为森林信仰<sup>1</sup>神域结构的当代诠释。在人类对自然物件的描述中，以叙事作为人类与自然连结的方式。我想像第二个章节观众有如身在森林或是木造工作室中，体会一种被包覆的观影经验，有声音回荡的空间。第三章‘杜’，借由和当地农民吉村彻先生的谈话，提及过往聚落概念在今日的困境，以及地方传统延续的困难。”

<sup>1</sup>编者注：日文原文“森様信仰”（Morisama），亦译作森林信仰。

Su Yu Hsin's video installation “もり” (*Mori*) investigates the confluence of ecologies and place-based affectivities in Yamaguchi Prefecture, Japan. The titles of the three chapters are different characters with different meanings—“守” (to protect), “森” (forest), and “杜” (spirit)—but all are pronounced “mori” in Japanese. Images of karst caves, groundwater, soil, villagers, the mountain-burning (or yamayaki) ceremony, scientists, traditional Japanese dancers, sacred oaks, and forests are used to question how nature is interpreted through traditional rituals and folk stories and to further explore how landscapes are historically constructed. The film uses *Two-Way Mirror Triangular Pavilion with Shoji Screen*, an outdoor installation by American artist Dan Graham for the Yamaguchi Prefectural Art Museum, as a model for the work's narrative inflection and diffusion. Here, the landscape is a panorama that changes continually as the viewer moves along a given path. It is a dynamic process and an internal mechanism defined by our vision and interpreted by our minds and bodies.

## Su Yu Hsin

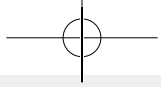


苏郁心，《守/森/杜》，2021，单频彩色有声影像、松木，21分46秒。  
Su Yu Hsin, *Mori*, 2021, single-channel video, color, sound, pine wood, 21:46”.

“As I understand it, each person might see the same scenery, but their interpretations of the landscape are all different. My collaboration with the architect Rain Wu is based on UCCA Dune's viewing terraces and their spatial design, taking into consideration the visitors' paths and perspectives and how they might echo the spatial structures of the locations filmed in the three chapters.

The first chapter, 'Protect,' discusses the protective gaze from the perspectives of a bronze statue in the Akiyoshidai Museum of Natural History and local farmer Toru Yoshimura. Through the mountain-burning (or yamayaki) ceremony held in Akiyoshidai every March, this chapter considers traditional rituals for controlling natural landscapes. This top-down perspective allows for the convenient control of objects, because the connections between things are clear at a glance.

The second chapter, 'Forest,' is narrated by traditional Japanese dancer Jukanfuku Hanayagi. She describes the construction of her father's studio and encounters with sacred trees, and she presents the wooden studio as a contemporary interpretation of animistic belief in the forest (morisama). In our descriptions of natural things, we use narrative as a way of connecting humans and nature. In the second chapter, I envisioned viewers in a forest or a wooden studio, experiencing a space in which sounds echo and viewers feel enveloped. The third chapter, 'Spirit,' features a conversation with local farmer Toru Yoshimura, in which he talks about current difficulties with past concepts of community and the perpetuation of local traditions.”



## 苏予昕

“去年我做了一些语言学 and 颜色感知的研究。荷马在《奥德赛》中对颜色的怪异使用是这个领域中绕不过的研究材料：在书里，他描述了古铜色的天空、炭色的闪电和酒红色的海。在作品《酒色的海》中，我希望画出红酒的颜色，但用红酒去画是行不通的。勃艮第色的海面与天空是用人造苯胺紫混合一些人造钴紫色绘制的——苯胺紫是历史上最先合成的人造染料之一，是十九世纪中英国科学家威廉·亨利·帕金原为寻找疟疾的药物偶然发现的化合物。

也许画画有时候真有点像诗学吧：画家为了描述某些事物，他们得绕着那些事物的边缘走，而非直接提供事物的本身，因为有些事物的本身会氧化、衰老、斑驳，最终变成难以辨认的模样。时而照顾了色彩、退让了质地，或传输了物质身世，却没能翻译光影的线索。这些色彩元件在画布上挤压、接壤、堆叠，甚至在作品完成后还是不间断地产生物理与化学变化，真的就像地质活动一样。建造这样的风景特别令人为难，但也特别真实。”



2021年，苏予昕开始了全新的长期项目“环太平洋风景计划”，《或旦或暝（苏澳-花莲公路）》（2021）、《酒色的海（吾谷子断崖）》（2021）和《敞开的山脊（象鼻隧道）》（2021）均为其中最具有代表性的作品。这些木板上油画作品延续了苏予昕对风景画绘图技法的观察，以及对颜色媒介的地质考古学研究，放大故乡花莲的一段傍海断崖公路之景，描绘了清治时期以来，不断修建、毁坏与再修建的苏花公路。在这些颜料搜集、制作所涵括的混杂的地理锚点与繁琐的劳动经验中，一个相似的图像动机——崖边的沿海公路——被反复描绘。这条欧亚与菲律宾板块挤压而成的断崖上的公路，不仅折射着艺术家在变化的世界中个人的成长痕迹，更见证并连接了几乎整个台湾东海岸现代建设、权力更迭与民族融合的历史。该系列作品标志着苏予昕创作的阶段性转折，亦开启其全新环太平洋创作之旅的序章。

## Su Yu-Xin

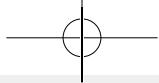
In 2021, Su Yu-Xin started a new long-term project entitled “The Pacific Rim Landscape Project,” which includes the works *With or Without the Sun (Su’ao-Hualien Roadway)*, *Wine-dark Sea (Gukut Cliff)*, and *An Open Ridge (Elephant Trunk Tunnel)*. These oil paintings on wood are extensions of Su’s observations of landscape painting techniques and geological and archeological studies of pigments and media. They are magnified scenes of the Su’ao-Hualien Roadway, the oceanside highway perched on a cliff in her hometown of Hualien, which has been built, destroyed, and rebuilt since the Qing Dynasty.

Based on the geographical anchor points and inspired by the complex labor practices involved in the collection and manufacturing of pigment, Su repeats a pictorial motif—a coastal highway perched on a cliff. The highway is situated on a cliff that was produced by the Eurasian Plate and the Philippine Sea Plate pressing together. This reflects Su’s personal growth in a changing world, and her observations of the history of modernization, changing powers, and ethnic assimilation on the eastern coast of Taiwan. This series marks a shift in Su’s work, serving as the prelude to her new creative journey around the Pacific Rim.

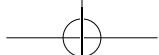
苏予昕，《或旦或暝（苏澳—花莲公路）》，2021，沙、珊瑚沫、氧化铁、白糖、水晶沫、硫磺、泥土、赤铁矿、电气石粉与其他手工藤料于木板上，130 × 225 × 5.4 cm。  
Su Yu-Xin, *With or Without the Sun (Su’ao-Hualien Roadway)*, 2021, sand, coral pigment, ferric oxide, white sugar, crystal dust, sulfur, soil, red ore, tourmaline dust, and other handmade pigments on wood, 130 × 225 × 5.4 cm.

“Last year, I began to research linguistics and color perception. When researching these subjects, Homer’s strange use of color in *The Odyssey* cannot be avoided. In the book, he describes a bronze sky, charcoal-grey lightning, and a wine-dark sea. In *Wine-dark Sea*, I wanted to paint that red wine color, but using red wine itself didn’t work. I painted the burgundy-colored sea and sky using a mixture of mauveine and synthetic cobalt violet. Mauveine was one of the first synthetic dyes, discovered by accident by the nineteenth century British scientist William Henry Perkin when he was looking for a treatment for malaria.

Sometimes, painting can be a bit like poetry. In order to describe a specific thing, artists have to work around the edges of that thing and not directly engage with the thing itself, because some things will oxidize, age, or become mottled before finally becoming difficult to identify. Sometimes, I have cared about color, yielded to texture, or conveyed material experience, but I could not translate light and shadow. These color components are pressed, joined, and layered onto the canvas, and even after the work is finished, physical and chemical changes are continuously produced, a lot like geological activity. Building this kind of landscape is really difficult, but it is also very authentic.”



苏予昕，《酒色的海（吾谷子  
悬崖）》，2021，香樟树色淀、  
蛋壳漆、二氧化铅、膨灰、泥土、  
花岗岩灰、绿砂岩、人造茶胶浆  
与人造钴紫、麻布绷于木板上，  
130 × 225 × 5.4 cm。  
Su Yu-Xin, *Wine-dark Sea (Gukut  
Cliff)*, 2021, camphor tree pigment,  
eggshell powder, massicot, oyster  
shell ash, soil, granite ash, green  
sandstone, synthetic mauveine,  
and synthetic violet on  
burlap stretched over wood,  
130 × 225 × 5.4 cm.



## 王卫

《海拔较高的山林》是王卫根据 UCCA 沙丘美术馆建筑空间创作的场域特定作品。在此前的创作中，王卫曾观察不同城市的动物园元素，关注其中参观者和被观察者（动物）之间观看与被看的关系。动物园中的室内展厅仿佛成为一个个舞台，通过对观看视角和室内外光线的把控，带给观者一种身临其境的感受。在这件作品中，艺术家挪用了上海动物园灵长动物馆中一块形状不规则并散发着草绿色光泽的破旧水泥地台，等比放大后的地台横亘在洞穴般的展厅中，继续成为美术馆中的一片“山林”。

“我 2007 年做的第一件与动物园有关的作品《没有动物的动物园》复制了 4 间夜行动物馆的动物展室，黑暗的展室当中加装了那种暗房里使用的红色灯光，这是一个典型的视觉欺骗，因为夜行动物对红色其实没有反应，它以为自己还是在黑夜当中，而观众却可以借着昏暗的红色光线观赏里面的动物。当然我的作品中并没有动物，展示牌上的动物信息也被拿掉了，观众走进屋子里，只能看到一些类似动物生活的环境。后来陆续有几件作品中使用了瓷砖或马赛克，是因为它们本身在那里已经足够荒诞。这些带有审美特征的物料在动物展室里的出现有实用的原因，但它们应该也与装饰历史的发展演变过程中东西方美学的相互影响有所牵连，而这确实也引发了我后来对东莞马赛克外墙的关注。在这些作品中我留意那些隐藏在材料、图案和形式背后带有意识形态意味的东西，那些刻意的、偶然的、荒诞的、尴尬的，可能更加与人性有关的部分是我在创作中所长期关注的。”



## Wang Wei

*Higher Altitude Montane Forest* is a site-specific work that Wang Wei created based on the architecture of UCCA Dune. In his previous work, Wang examined zoos in different cities, focusing on the relationship between viewing and being viewed, between the visitors and the observed animals. The zoo display areas almost become like stages. By manipulating the viewing angle and the interior and exterior lighting, Wang makes viewers feel as if they are part of the attraction. In this work, Wang has taken the old, blocky, and irregular cement platform in the Primate House at the Shanghai Zoo and replicated it in this cavernous exhibition hall, fabricating a mountain forest inside the museum.

“In 2007, I made my first work about a zoo. In *A Zoo, No Animals*, I replicated four nocturnal animal displays from a zoo. I installed the red darkroom light in those dim spaces. This is a visual trick, because nocturnal animals do not react to red. They still think that it is dark outside, but viewers can see the animals by that dim red light. Of course, there are no animals in my work. The information about the animals on the plaque was also removed. When viewers walk into the room, all they see is an environment akin to the one in which zoo animals live.

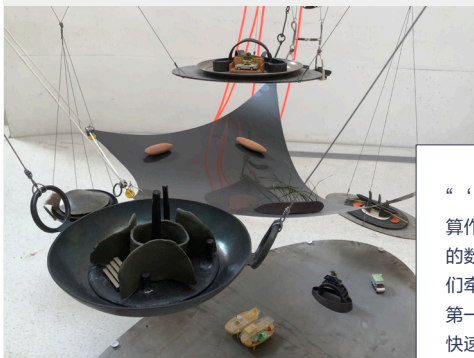
In several subsequent works, I used glazed tiles or mosaics, because placing them in that context was quite absurd. These aesthetic materials have a practical purpose in an animal enclosure, but they have also been part of the history of the decorative arts, especially in the interactions between Eastern and Western aesthetics. This later inspired my interest in Dongguan mosaic walls. In these works, I have paid attention to the ideologies hiding behind materials, patterns, and forms. I have long been interested in deliberate, fortuitous, absurd, and awkward things that are closely tied to human nature.”



王卫，《海拔较高的山林》，  
2021，钢架、木工板、水泥、瓷砖、  
水性漆，650×810×58 cm。  
Wang Wei, *Higher Altitude Montane  
Forest*, 2021, metal structure,  
plywood, cement, tile, water-based  
paint, 650×810×58 cm.

## 钟云舒

在新作《脚踏实地》中，钟云舒通过造型语言为我们勾勒出了一幕空中悬浮的情景：由瓷器烧制的船只与现成材料组成的日常物件仿佛漫游于一片浩然之海，而那包裹住漂浮船只的汪洋则是一块用鱼线悬挂起的沉重钢板，坚固却仿佛摇摇欲坠。对钟云舒而言，创作素材的选择似乎与原始人用稻草、泥土搭建房屋并无二致，以周遭之物完成在手中的建造游戏。作品中使用的成品模型来自真实生活，同时作为玩具提供了艺术创作中组合搭建的可能。我们所处的自然生成且不断变化的世界，在此成为了某种可预测的生态系统，装置中材料的脆弱性则指涉着这个世界时刻濒临的失控与崩塌。



钟云舒，《脚踏实地》，  
2021，陶瓷、绳索、钓鱼线、  
模型玩具、渔具配件、铁锚，  
180 × 180 × 280 cm。  
Tant Zhong, *Down to Earth*, 2021,  
ceramic, rope, fishing line, toy,  
fishing accessories, iron anchor,  
180 × 180 × 280 cm.

“‘收集’和‘保留’的冲动可能并不能完全算是创作的冲动，但这种‘日常囤积’形成的数据库可以随时被调取使用，我最终会给它们牵线搭桥。如果一件作品的完成有三个阶段，第一和第三个阶段是感性而直觉的，通常也是快速的；而中间穿插的部分才是理性的，或者说是精心的。[……]在我的创作中不一定有‘制造’（从0到1），但我享受‘组合’（1+1）。这些物品都是可以搭建的积木，可以被组合的词语。在一段完整的句子里，不同的字与词承担着表述意义不同的职责，有的甚至并不具有独立的可以被理解的含义，它们的出现为的是语句的通顺和流畅。我在作品中对它们进行‘安排’，这与写作和绘画行为一样，都是一个组合建造的过程。”

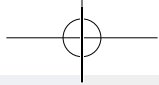
In *Down to Earth*, Tant Zhong creates a scene suspended in mid-air: boats of fired ceramic and readymade everyday objects seem to be wandering in a vast ocean. The ships are enveloped by an expanse and a heavy steel plate is suspended from a fishing line, which renders this solid object precarious. The artist uses materials at hand to build and play, selecting them in much the same way as primitive peoples chose straw and mud to build houses. The readymade objects used in the installation come from real life, but, because they are toys, they can also be incorporated within the artwork. Here, the naturally generated yet constantly changing world in which we live becomes a predictable ecosystem, and the fragility of the materials in the installation reflects a world that is always on the verge of collapsing or spinning out of control.

## Tant Zhong

“The impulse to collect and retain cannot entirely be considered a creative impulse, but this database of hoarded, everyday objects can be called up and used, with me as the go-between. If the completion of a work has three stages, the first and third stages are perceptual and intuitive, but also often quick. The middle stage is rational or meticulous. [...] My works are not necessarily ‘produced’ in the sense of moving from 0 to 1; instead, I enjoy assemblages, a process of 1 + 1. These objects can be stacked like building blocks or combined like words. In a complete sentence, different characters and words have different functions in communicating meaning. Some emerge as part of the fluidity and coherence of the sentence, without having independent meaning. In my work, these objects are arranged; this is a process of composition and construction, as in writing or painting.”



钟云舒，《脚踏实地》，  
2021，陶瓷、绳索、钓鱼线、  
模型玩具、渔具配件、铁锚，  
180 × 180 × 280 cm。  
Tant Zhong, *Down to Earth*, 2021,  
ceramic, rope, fishing line, toy,  
fishing accessories, iron anchor,  
180 × 180 × 280 cm.



## 展览同期公共项目

行为表演《八景》  
艺术家：覃小诗  
地点：UCCA沙丘美术馆

第一场：2022年3月13日 16:00-16:30  
第二场：2022年3月27日 16:00-16:30  
第三场：2022年4月16日 16:00-16:30

深时色彩：粉彩制作工作坊  
艺术家：苏予昕

时间：2022年4月17日 14:30-16:45  
地点：UCCA沙丘美术馆

## Public Programs

Performance: *Eight Scenes*  
Artist: Xiaoshi Vivian Vivian Qin  
Venue: UCCA Dune

Session 1: 16:00-16:30 2022.3.13  
Session 2: 16:00-16:30 2022.3.27  
Session 3: 16:00-16:30 2022.4.16

Colors from Deep Time:  
Pastel Making Workshop  
Artist: Su Yu-Xin

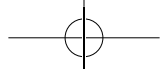
Time: 14:30-16:45 2022.4.17  
Venue: UCCA Dune



苏予昕，《白色的发明 2018-2021》，2021，海螺粉末、高岭土、胡粉、碳酸钙沫、石膏粉、砂岩、丙烯、氧化钛、赤土、泥土与其他手工颜料于木板上，15 × 18.5 × 4 cm。  
Su Yu-Xin, *A Landscape of Crafting White 2018-2021*, 2021, conch powder, kaolin clay, white lead powder, calcium carbonate powder, gypsum powder, sandstone, propylene, titanium dioxide, red clay, soil, and other handmade pigments on wood, 15 × 18.5 × 4 cm.

活动详情及报名方式请参见UCCA官方网站及微信公众号或咨询美术馆工作人员,如遇活动改期,请以官方网站和微信公众号公布的日期为准。

Please visit UCCA's official website and WeChat account, or inquire with the museum staff for more details and registration information. Program schedule is subject to change. Please refer to our website and WeChat account for the latest announcements.



## 关于 UCCA 沙丘美术馆

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并提供资金支持。

## About UCCA Dune

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.



刘冠雄《寻迹》（摄影作品），2020-2021，单频彩色有框影像，53分。图片来源：艺术家。  
Liu Guixiong, *Traces* (Photography), 2020-2021, Single Channel Video, color, sound, 53:00. Photo courtesy the artist.

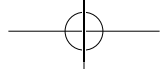


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垂询电话 : 0335-7522652

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( 16:30 停止入馆 ) 周一闭馆

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