

文明：
当代生活启示录

Civilization:
The Way We Live Now
2019.3.9 – 2019.5.19



尤伦斯当代艺术中心
Center for Contemporary Art

文明：当代生活启示录

我们以越来越快的速度一起冲向未来——至少从集体心理层面看来如此。我们的楼房越建越高，移动的速度越来越快，移动范围也不断扩大；而与此同时，我们的身体正经历着重塑与再造。我们控制自己的基因，决心消除疾病与衰老。我们制造的机器人和生化人开始行走、交谈与思考。人类文明每时每刻都在扩张、进化与变异。

不过，我们精心打造的工具也可能产生适得其反的效果。金融风暴、大规模杀伤性武器、出错的自然实验、爆炸或崩坏的系统、气候恶化——这一切都有可能摧毁文明的薄弱结构。随着我们的文明日趋高度技术科技化，人们对这场冒险事业的担忧也日益增长：纳米科技、基因干预、人工智能与虚拟现实，更不用说已经现形，总是让人不得安宁的核能恶魔。未来学家詹姆斯·马汀曾警告说：“这是第一个现代智人可能会灭绝的世纪。即便现代智人幸存下来，文明也可能不复存在。”

地球承载了许许多多不同的文明，过去曾经存在的文明数量更多，不过有目共睹的是，一种单一的全球文明正在缓慢形成。想想三星和苹果、空中客车和波音飞机、奔驰和现代、阿里巴巴和亚马逊、还有奥运会与世界杯（后者的观看人数达到了32亿人，占全球人口的一半！）。与此同时，我们和不同的朋友以及来自其他大陆的陌生人聊天，热切地分享我们数量级达到几十亿的图片。

我们崇拜各种领域的个人成就，却几乎忘记了这些伟大成就的集体性质！抗生素、智能手机、互联网、人类基因组计划、欧洲核子研究中心的粒子对撞机、哈勃望远镜、世界卫生组织、旅行者号宇宙飞船……全球文明首先便是一项集体努力的成果！

那么摄影呢？全世界的摄影师都在忙于记录与解读我们丰富多元的文明——它的优点和缺点，它的成就和失败。没有任何一个过去的文明拥有如此生动与细致的图像记录。当然，也没有任何一

个展览敢夸下海口，宣称自己能够全面地展示哪怕这些记录成果中的一部分；它能做的充其量只是让人们一窥其概况。“文明：当代生活启示录”既是对这个世界的共同缔造者——数十亿人类——的致敬，也是对那些以精湛的技艺生动描绘了这个世界的摄影师们的致敬。

“文明：当代生活启示录”由威廉·A·尤因与容思玉共同策划，由摄影展览基金会（明尼阿波利斯/纽约/巴黎/洛桑）、韩国首尔国立现代美术馆与北京UCCA尤伦斯当代艺术中心联合制作呈现。友邻优课为此次展览的唯一指定线上英语学习平台，美图与图虫提供特别支持，红日照明提供专业照明设备支持，Genelec（真力）提供展览独家音响设备支持。Max Office负责此次展览的空间设计。配合展览同期出版的中文版图录由浙江摄影出版社出版，英文原版由泰晤士与哈德逊出版社于2018年出版。UCCA诚挚感谢战略合作伙伴阿那亚对于此次展览的支持。



Civilization: The Way We Live Now

We hurtle together into the future at ever-increasing speeds—or so it seems to the collective psyche. We build our towers higher, we move ourselves faster and farther, while our bodies are rebuilt and resurfaced. We manipulate our genes, determined to banish illness and old age. Our robots and cyborgs begin to walk, talk, and think. Every day and every hour human civilization expands, evolves, mutates.

Still, the ingenious tools we devise also backfire. The financial storms, the weapons of mass destruction, the nature experiments gone wrong, the systems that explode or implode, climate degradation—all these threaten to tear the thin fabric of civilization. And concern is mounting for our highly technoscientific civilization's more risky ventures: nanotechnology, genetic interventions, artificial intelligence, and virtual reality—not to mention the nuclear demon, out of the bottle and still restless. Futurist James Martin warns, "This is the first century in which *Homo sapiens* could be terminated. Even if *Homo sapiens* survives, civilization may not."

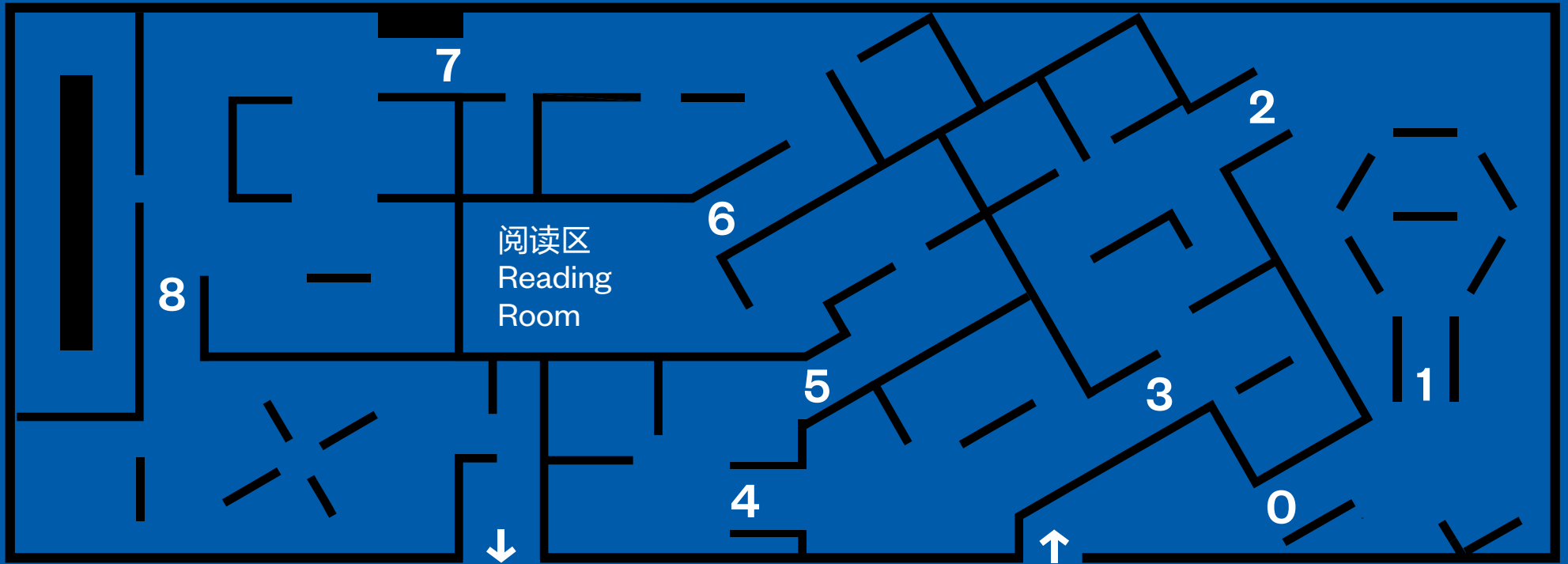
A number of civilizations people the earth, and more have in the past, but it is clear that a single, planetary civilization is slowly evolving. Consider Samsung and Apple, Airbus and Boeing, Mercedes and Hyundai, Alibaba and Amazon, the Olympic Games and the World Cup (the latter was seen by 3.2 billion people, half the world's population). Meanwhile we chat with friends and total strangers on other continents, and eagerly share pictures—billions of them.

We worship individual achievements in any area and what we tend to forget is just how *collective* our greatest achievements are! Antibiotics, the

smartphone, the Internet, the Human Genome Project, the particle collider at CERN, the Hubble telescope, the World Health Organization, and the Voyager spacecraft... Planetary civilization is first and foremost a collective effort!

And what of *photography*? All over the world photographers are busy documenting and interpreting our multifaceted civilization—its strong points and its weaknesses, its achievements and its failures. No past civilization can boast of such a vivid, detailed pictorial record. And no one exhibition can hope to incorporate more than a fraction of this labor; at best, it can provide a glimpse. "Civilization: The Way We Live Now" is both a homage to the human endeavor of the billions of beings who have created our world, and a homage to the skillful photographers who have so vividly pictured it.

"Civilization: The Way We Live Now" is curated by William A. Ewing and Holly Roussel. The exhibition is co-produced by the Foundation for the Exhibition of Photography, Minneapolis/New York/Paris/Lausanne, and the National Museum of Modern and Contemporary Art of Korea, Seoul, in collaboration with UCCA, Beijing. YLYK is UCCA's exclusive English learning platform. Special support comes from Meitu and Tuchong. Hongri Lighting provides exclusive lighting equipment support, and Genelec provides exclusive audio equipment support. Max Office designed the exhibition space. A Chinese edition of the exhibition catalogue, first published by Thames & Hudson, is published in China by Zhejiang Photographic Press. UCCA thanks its strategic partner Aranya for supporting "Civilization: The Way We Live Now."



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Scan the QR code to listen to the complete audio guide for “Civilization: The Way We Live Now.”



蜂巢

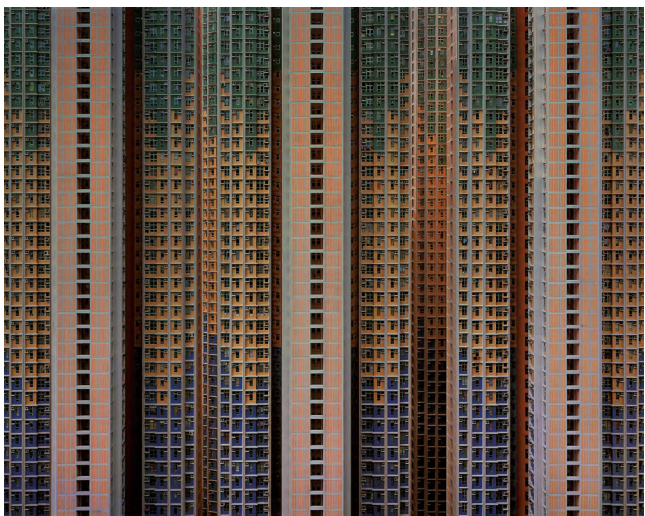
定居点 栖息地 特大都市

小说家汤姆·沃尔夫 (Tom Wolfe) 曾用“蜂巢”一词来指代纽约喧嚣的社交生活。但事实上，任何大规模的人群集聚都可以被比作热闹的蜂巢。乡村曾是我们长久以来的家园，但 21 世纪见证了这段历史的彻底终结：自现代智人存在的 20 万年以来，居住在城市中心的人口首次超过了居住在城市以外的人口。不断扩大的都市有机体不仅是一个静态的安乐居所，更是一个动态的，学习与思考活动在其间不断发生的忙碌工场。摄影师也大多是城市中人，他们醉心于捕捉不断涌动的人潮中蕴含的种种景观可能性。

Hive

Settlement Habitat Megalopolis

The novelist Tom Wolfe used the expression “the Hive” to refer to the frenetic social life of New York, but the metaphor of the beehive works equally well for any great human agglomeration. The 21st century has seen the long history of rural dominance come definitively to an end: for the first time in 200,000 years of *Homo sapiens*’ existence, more people live in urban centers than outside them. The ever-larger city organisms we develop are not only passive hives of day-to-day living, but active hives of learning, producing and thinking. Photographers, too, are urbanites, delighting in the pictorial possibilities offered by the unceasing ebb and flow of crowds.



← 迈克尔·沃尔夫，《建筑密 #91》，2006 © Michael Wolf, 由上海 M97 画廊提供
Michael Wolf, *Architecture of Density #91*, 2006 © Michael Wolf, courtesy M97 Shanghai

→ 帕布罗·洛佩斯·鲁兹，《墨西哥城鸟瞰图，XIII》，出自“水磨石”系列，2006 © Pablo López Luz
Pablo López Luz, *Vista Aerea de la Ciudad de Mexico, XIII*, from the “Terrazo” series, 2006 © Pablo López Luz



一起孤独

个体联合

“没有人是一座孤岛”，这是出自诗人约翰·多恩（John Donne）之笔的著名诗句。我们有着群居的基因，不断寻找着兴趣相投的朋友、伴侣与合作者。然而这样的群居生活并不总是一帆风顺，其间充满了误解、利益冲突、融入群体的压力和从人群中脱颖而出的渴望之间的矛盾；我们盼望“跟随潮流”，

但当听到别人批评我们是盲从的“绵羊”，却又变得畏首不前。然而，终极的人类境况依旧是孤独——我们孤身一人来到这个世界，亦是如此离开。但只要我们还活着，我们就生活于群体之中。摄影师透过镜头，展现并强化了人与人之间相互依存的关系。

Alonetogether

Individual Combined

The poet John Donne famously said, “No man is an island.” We are genetically social animals, seeking friends, mates, and partners of all types to share interests. But not all is smooth in our social lives. Misunderstandings, conflicts of interest, the pressure to conform *versus* the desire to stand out from the crowd; we

crave to be “in fashion” yet recoil when we are told we are “sheep,” blindly following popular crazes. Yet the essential human condition is to be alone—as we were when we came into the world, and as we will when we go out of it. But while we live, we live collectively. Photographs both show our interdependence and reinforce it.



王庆松，《工作！工作！再工作！》，
2012 © Wang Qingsong
Wang Qingsong, *Work, Work, Work*,
2012 © Wang Qingsong

流动

抵达 匆忙 模式 循环

21 世纪的文明——连同其居民、物质产品、原料、其概念乃至其象征，正以百年之前的人类无法想象的速度，实现海陆空的全方位移动。金钱这一关键的润滑剂正在“管道”中以光速流通，另一种润滑剂石油也是如此。汽车使人员的流动性提高了 50 倍；飞机能在一天之内将我们从一个大陆运送到另一个大陆。然而，就像是“准时配送服务”一般，直到故障出现之前，我们对这些日常的技术奇迹大多视而不见。摄影师为各种可能性而着迷，他们深入各行各业，为我们揭开全球文明错综复杂的移动构成。

Flow

Arrive Rush Pattern Circulation

21st-century civilization moves itself—its people, its material goods, its raw resources, its ideas, and even its symbols—at speeds unimaginable to humans just one hundred years ago, whether on the ground, across the sea, or through the air. A chief lubricant—money—now flows through “pipelines” at the speed of light, as does that other one, oil. Automobiles have multiplied human mobility fifty-fold. Planes pick us up on one continent and put us down on another, on the same day. However, the marvels of technology we use daily are largely invisible, like “just-in-time delivery”—until they break down. Photographers revel in the possibilities, working in every conceivable industry to unveil the complexities of our planetary civilization’s intricate moving parts.





纳坦·德维尔，《德诗高 DESIGUAL》，出自“即将到来”系列，2013 © Natan Dvir
Natan Dvir, *De'igual*, from the "Coming Soon" series, 2013 © Natan Dvir

说服力

哄骗 派系 销售 强迫

“完成”一项任务，通常意味着要说服他人去采取行动，无论是通过教导或训练、解释或辩论，还是通过鼓励或威胁。说服可能以微妙的方式进行，也可以是粗暴的。有时，它也意味着劝导人们去做一些不一定符合他们的利益，但却被包装得看似如此的事情。广告、宣传、营销与促销……在现代社会中，这些商业艺术已发展到了如此出神入化的程度，以至于普通大众无法意识到其中的引导

性。摄影师掀开这些操控之术的幕布，使观众得以一窥这些让我们按照他人意愿行事之精妙策略。

Persuasion

Cajolery Faction Sell Force

Getting things done often means convincing others of a course of action. We educate and we train; we explain and we argue; we encourage and we threaten. Persuasion can be subtle or heavy-handed. Sometimes it means getting people to do things that are not necessarily in their interest, but are presented to them in such a way that they appear to be. Advertising and propaganda, marketing

and promotion... these are commercial arts that have risen to exceptional levels of sophistication in modern societies, often to the extent that large populations do not realize they are being directed. Photographers lift the lid on these manipulations, allowing us to glimpse the subtle strategies others use to have us do their bidding.

逃离

绕道 自由 回避 逃避

逃离这个词有时被用来形容从某种生理或心理限制中挣脱出来的行为，也可以泛指从任何可怕或令人不适的情景中逃脱。对于那些逃离战争与冲突的人来说，他们对这个词的理解完全是字面意义上的（参考上一章“断裂”）。然而在生活条件优越的人看来，“逃离”则有着更为积极的涵义：“远离一切”。我们追求消遣、放松与休闲，或者新奇、冒险与刺激。娱乐产业由此兴起，为来自全球狂热的消费者提供了一系列琳琅满目的“产品”。摄影师们掀开覆于这个昂贵产业之上的幕布时，从中汲取了丰富的创作灵感。

Escape

Bypass Freedom Avoid Evasion

Escape is sometimes used as a term to describe breaking free from some form of confinement, physical or emotional, or generally fleeing any dire or merely disagreeable situation. For people fleeing war and conflict, escape has literal meaning (see Rupture). For the privileged inhabitants of the world, the term has a positive connotation: “getting away from it all.” We search for diversion, relaxation, and rest, or novelty, adventure, and excitement. An industry of pleasure has blossomed, offering a spectacular array of “products” to its avid consumers around the globe while providing rich inspiration for photographers as they pull back the curtain on the costly manufacture.



控制

权威 抑制 方向 统治

从基本的抽象层面上看，文明可以被比作一台复杂的机器，其部件被不断修理或替换，以保护其免受外来和内在的生存威胁。控制通常被以安全或创新的名义微妙地伪装起来，它已成为当代全球化生存状态中不可避免的事物：在宏观层面上，它表现在对身体和军队的支配中——正是这些操纵着战争与外交，也表现在法律、企业、教育机构等领域之中；在具体层面上，它则体现在日常生活中的权力执行机构上，如警察局、监狱、

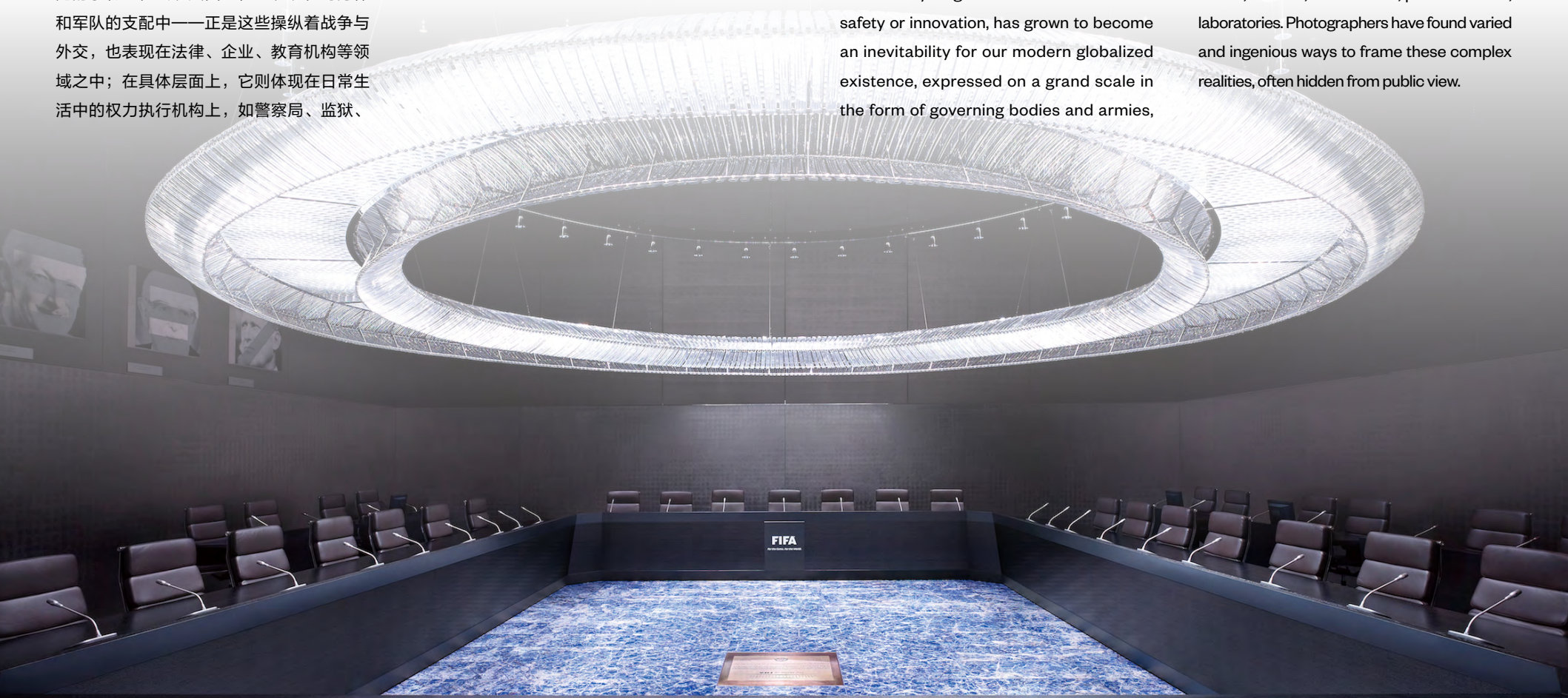
法庭、学校、董事会、发电站和实验室等。摄影师以多元而巧妙的方式，构架出这些通常隐藏在公众视野之外的复杂现实。

Control

Authority Curb Direction Rule

At a basic level of abstraction, a civilization can be likened to a complex machine, with parts constantly repaired or replaced, and protective of itself both from outsiders and internal existential threats. Control, often subtly disguised under the banner of safety or innovation, has grown to become an inevitability for our modern globalized existence, expressed on a grand scale in the form of governing bodies and armies,

which wield war and diplomacy, and in the law, corporations, educational institutions, and so on; or expressed more concretely in the mechanisms whereby authority is executed in daily life: police stations, prisons, courts, schools, boardrooms, power stations, laboratories. Photographers have found varied and ingenious ways to frame these complex realities, often hidden from public view.



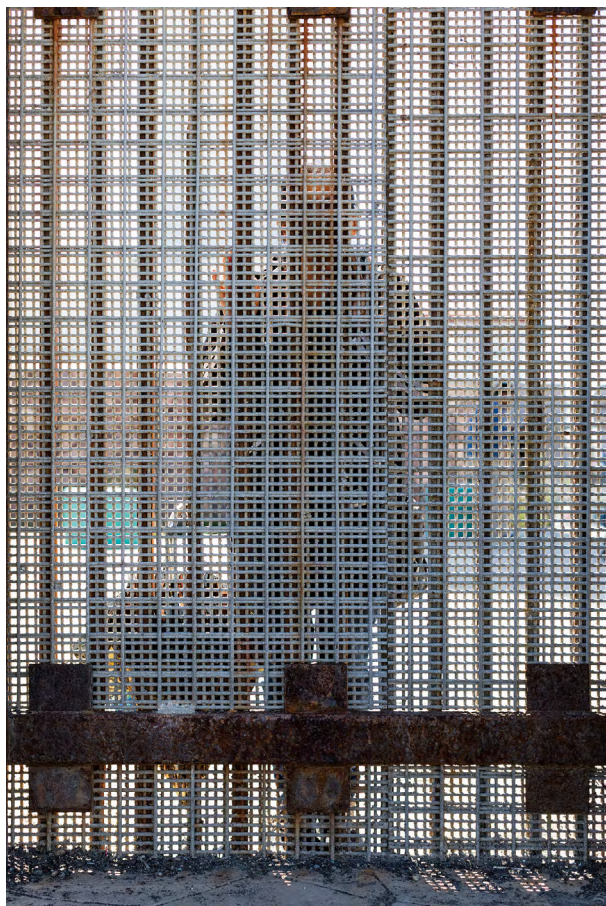
卢卡·扎尼尔，《国际足联 | 苏黎世执行委员会》，出自“权力的长廊”系列，2013 © Luca Zanier
Luca Zanier, FIFA / Executive Committee Zurich, from the "Corridors of Power" series, 2013 © Luca Zanier

断裂

破碎 分裂 分离 裂缝

集体困境、自然秩序的破坏、对司法的妨碍、对人权的侵犯、流离失所、武装冲突、传统行业缓慢或急速地衰亡……在充满动荡的 21 世纪早期，摄影师们孜孜不倦地讲述着关于断裂的故事。这些充满震撼力的作品部分由摄影师冒着极大危险拍摄所得，另一些则经过精心策划布景，以引起人们对新出现的危机的关注。作品涉及了环境退化、边境冲突与管理、战争与暴力、大规模移民，以及政

治与意识形态体系的失败等广泛的议题；这些图像或冷静抽象，或蕴含强烈的情感，强迫我们去正视文明的盲区与失败之处。



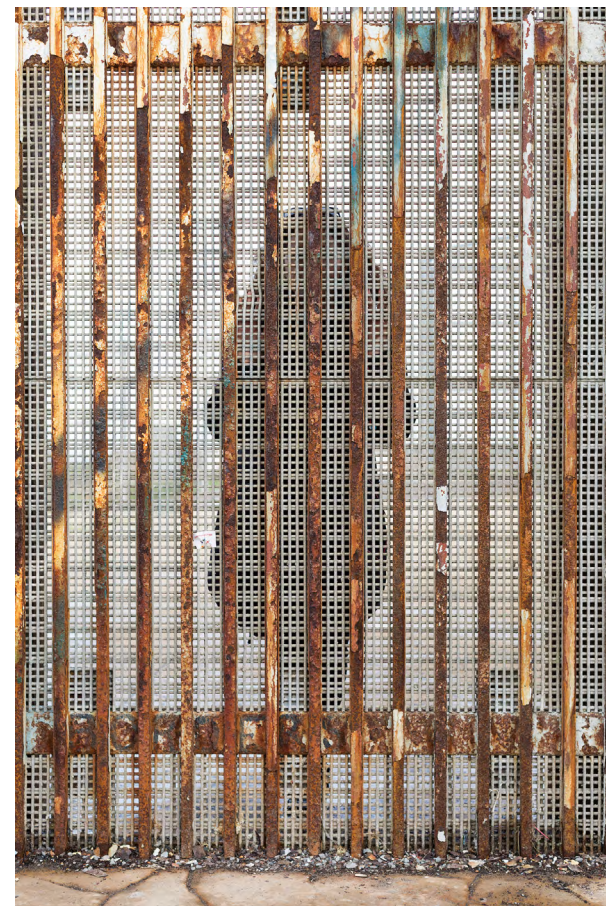
亚历杭德罗·卡塔赫纳，《母亲在墨西哥 - 美国边境》，出自“无边界”系列，2017 © Alejandro Cartagena
Alejandro Cartagena, *Mother at the Mexico-USA border wall*, from the "Without Walls" series, 2017 © Alejandro Cartagena

Rupture

Fracture Schism Division Cleft

Collective troubles, breaks in the natural order, obstructions of justice, violations of human rights, displacements of peoples, armed conflicts, the slow or abrupt deaths of industries—photographers have been diligently telling the tales of rupture throughout the turbulent early years of our 21st century. Their provocative works, some taken at great personal risk, others staged

meticulously to bring attention to emerging crises, address a variety of subjects, including environmental degradation, border conflict and management, war and violence, mass migration, and the failures of political and ideological systems, and force us to confront our civilization's blind spots and failures, with images varying from the dispassionately abstract to the emotionally engaging.



亚历杭德罗·卡塔赫纳，《女儿在美国 - 墨西哥边境》，出自“无边界”系列，2017 © Alejandro Cartagena
Alejandro Cartagena, *Daughter at the USA-Mexico border wall*, from the "Without Walls" series, 2017 © Alejandro Cartagena

下一章

之后 后来 今后

“文明的下一章会是什么？”，我们每天都在自问。无人驾驶汽车与无人驾驶飞机近在咫尺，机器人已经在为我们修剪草坪、操作手术——而且它们工作起来通常要比我们的人类同胞可靠得多！曾几何时，这些新科技还是科幻小说里的奇思妙想，却在转瞬之间就从实验室里来到了商店货架上。我们期待生活的每个领域里都有创新与改变发生，但是谁又敢预言到了2100年时，我们的世界、城市与机器会变成什么样，我们自己又会变成何种模样？唯一可以确定的是，这个美丽新世界将更大程度上是一种集体努力的成果。摄影师们试图寻找这个不远的将来的迹象，那些被播散下的种子和各处萌发的新芽。

Next

Following Soon Latterly Ensuing

What's next? we ask ourselves daily. Driverless cars and planes are on the near horizon, while robots already mow our lawns and operate on our bodies—often doing a more reliable job than our fellow humans! Once the stuff of sci-fi fantasy, new technologies move in short order from laboratories to consumer shelves. We expect innovation and change in every area of our lives. But who dares to predict what our world, its cities and machines, will look like in 2100? And what will we look like? What is clear is that this brave new world is increasingly a collective endeavor. Photographers look for signs of this not-so-distant world; they locate the seeds being sowed and the plant forms everywhere sprouting.



“文明：当代生活启示录” 系列公共项目

2019.3.9 对谈

“文明：当代生活启示录”座谈会

嘉宾：威廉·A·尤因(策展人)、容思玉(策展人)、迈克尔·纳贾尔(艺术家)、罗伯特·沃克(艺术家)、邢丹文(艺术家)、张晓(艺术家)、洪浩(艺术家)和王庆松(艺术家)

2019.4.9 对谈

乡关何处

嘉宾：张晓(艺术家)
沈宸(策展人)

2019.4.20 对谈

视觉叙事与社会

嘉宾：冈本宽志(艺术家)

2019.5.11 对谈

观界

嘉宾：洪浩(艺术家)

特别导览活动

展览期间自3月16日起每周六

嘉宾：张献民(北京电影学院教授)、Btr(作家)、糖匪(科幻小说家)、刘博(学者)、陈晓晨(中国人民大学重阳金融研究院国际研究部主任、研究员)、孙威(世界超人协会中国创始人)、谢安平(故宫博物院古建部策展人)、马尧(建筑师)等

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“Civilization: The Way We Live Now” Public Programs Series

2019.3.9 Conversation

“Civilization: The Way We Live Now” Panel Discussion

Speakers: William A. Ewing (Curator), Holly Roussell (Curator), Michael Najjar (Artist), Robert Walker (Artist), Xing Danwen (Artist), Zhang Xiao (Artist), Hong Hao (Artist), Wang Qingsong (Artist)

2019.4.9 Conversation

Where Is My Hometown

Speakers: Zhang Xiao (Artist)
Shen Chen (Curator)

2019.4.20 Conversation

Visual Storytelling and Society

Speaker: Hiroshi Okamoto (Artist)

2019.5.11 Conversation

Gazing upon the Border

Speakers: Hong Hao (Artist)

Special Guided Tours

Every Saturday for the duration of the exhibition starting from March 16

Speakers: Zhang Xianmin (Professor at Beijing Film Academy), Btr (Writer), Tangfei (Science Fiction Writer), Liu Bo (Scholar), Chen Xiaochen (Researcher and Director of the International Research Department at Remin University of China's Chongyang Institute for Financial Studies), Sun Wei (Founder of Humanity+ China), Xie Anping (Curator in the Historical Buildings Department at the Palace Museum), Ma Yao (Architect), etc.

展览同期发行的中文图录 《文明：当代生活启示录》

Civilization: The Way We Live Now



配合展览同期发行的中文图录《文明：当代生活启示录》，集合超过140位来自全球的摄影师作品，包含485张高清图，展现史诗般的全球社会图景。本书由浙江摄影出版社与UCCA尤伦斯当代艺术中心联合出版发行。

The Chinese-language exhibition catalogue *Civilization: The Way We Live Now* brings together works by more than 140 photographers from around the world, including 485 color images in a sweeping survey of global society today. The catalogue is published by Zhejiang Photographic Press in conjunction with the UCCA Center for Contemporary Art.

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周一至周日 10:00-19:00
开放日最晚入场时间 18:30;

加入 UCCA 会员请垂询
members@ucca.org.cn

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