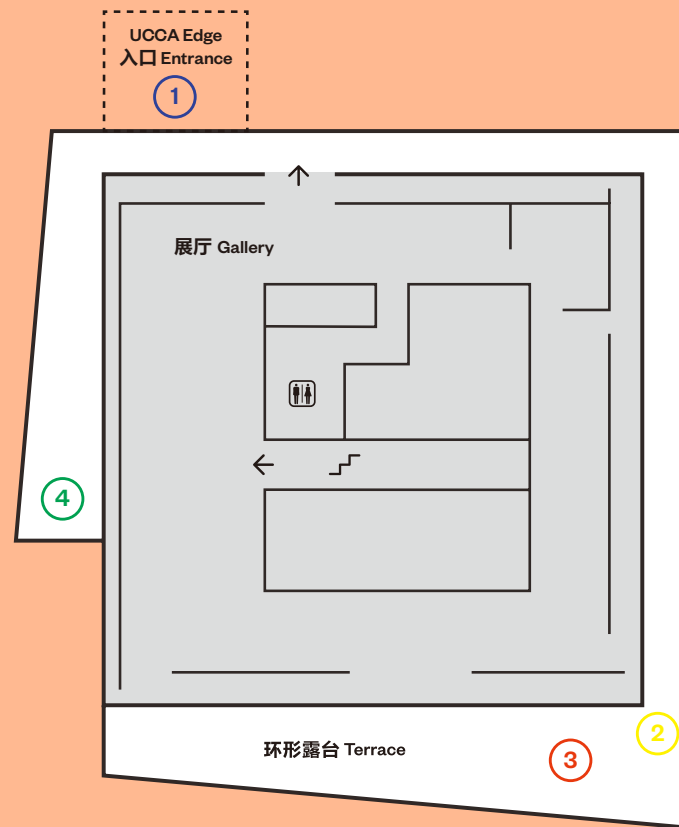


# 平面图 Floor Plan



### 特别说明

因“城市剧场：喜剧四幕”展览空间位于户外，如遇雨雪大风等可能存在安全隐患的天气状况，美术馆将临时关闭露台展厅，特此提示。

### Special Advisory

Due to the outdoor setting of “Urban Theater: A Comedy in Four Acts,” in case of inclement weather, for your safety, the outdoor terrace gallery will be closed to the public. Please be advised.

受古希腊露天剧场形式、功能与深远影响的启发，基于 UCCA Edge 入口动线及露台展厅空间特质，“城市剧场：喜剧四幕”将其转化为介入城市肌理的露天剧场。通过四位国内外艺术家的作品，为公众献演四幕“喜剧”，激活户外公共空间，联结城市生活，构建开放、流动、触发好奇与思考的艺术现场。

途经欧文·沃姆低悬于繁忙路口的汽车型装置《UFO》，步入 UCCA Edge，展览在美术馆四层露台继续。UCCA Edge 此次特别委任三位艺术家创作了场域特定作品：曹斐远眺都市景观的多媒体互动望远镜装置《复魅：人民城寨的诞生》；笹本晃连接自然气候与身体情状的《天气吧台》；黄炳披露都市人眼神接触特质的《闪缩练习》。藉由戏谑或荒诞的表达，艺术家剥离平凡事物的外壳，为人们揭示了隐于日常生活表面之下的趣味与哲思。在与眼前高度景观化“巨型都市”（Megacity）的观照中，极具戏剧化的公共艺术作品或许是当代犬儒社会狡黠的伪装，也是机敏的抵抗与释放。展览同时亦推动艺术走出美术馆的“围墙”，以公众与艺术自由开放的互动构建城市人文景观，对人与城市，艺术与生活的关系展开新的探索。“城市剧场：喜剧四幕”由 UCCA 策展人秋韵策划。

Inspired by the form, practical function, and long-lasting legacy of the ancient Greek theater, “Urban Theater: A Comedy in Four Acts” transforms the entrance and wraparound outdoor terrace of UCCA Edge into an open-air theater that becomes part of the urban fabric with the city as its backdrop. Together, four Chinese and international artists put on four comedic acts for the public with their artworks, staging an open, fluid, and thought-provoking public space that animates new reflections and curiosity.

The mixed media car installation *UFO* by Erwin Wurm is the opening act that takes place at the bustling street-level entrance of UCCA Edge. The rest of the exhibition continues on the outdoor terrace on the fourth floor of the museum, where UCCA Edge has commissioned three artists to create site-specific installations for three sides of the wraparound terrace: Cao Fei’s *Re-enchantment: The Birth of RMB City* overlooks the city below through the binoculars in the multimedia interactive installation; atmospheric climate and physiological conditions become fused (or confused) in Aki Sasamoto’s *Weather Bar*; in a jocular—or even absurd—*Shifty Eyes Exercise*, Wong Ping peels back on the humor and the philosophical lurking in daily life and exposes the complex drama behind eye contact between urbanites.

欧文·沃姆，《UFO》，2006，综合材料，80 × 275 × 550 cm，致谢艺术家与立木画廊（纽约、香港、首尔、伦敦）。摄影：André Morin。Erwin Wurm, *UFO*, 2006, mixed media, 80 × 275 × 550 cm. Courtesy of the artist and Lehmann Maupin, New York, Hong Kong, Seoul, and London. Photograph by André Morin.



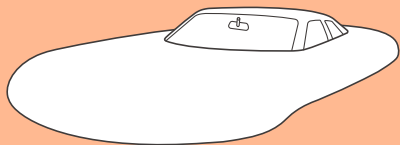
# 城市剧场： 喜剧四幕

## Urban Theater: A Comedy in Four Acts

2021.5.22 – 2022.5.22

曹斐、笹本晃、黄炳、欧文·沃姆  
Cao Fei, Aki Sasamoto, Wong Ping, Erwin Wurm

1



## 欧文·沃姆 《UFO》

2006  
综合材料  
80 × 275 × 550 cm  
致谢艺术家与立木画廊（纽约、香港、首尔、伦敦）

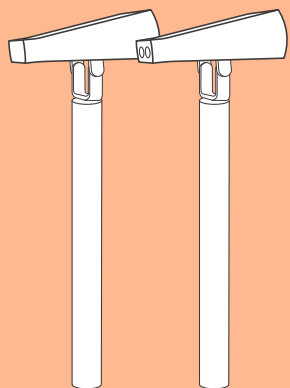
欧文·沃姆（1954年生于奥地利施泰尔安德莫尔，现生活工作于奥地利维也纳和林伯格）认为“汽车”是当代社会的完美化身，它象征着身份与阶级，速度与效率。为此，艺术家创作了一系列不同形态的汽车状雕塑，《UFO》正是来自于该系列。在这件作品中，沃姆“融化”了一辆蓝色的保时捷汽车，将标志性的跑车打造成未来座驾。对沃姆而言，“融化”也是一种雕塑手法：改变一个物体的体积，它所携带的含义也会随之改变。《UFO》停驻在通往 UCCA Edge 入口的扶梯下方，旨在与过往行人、车辆形成有趣的对照关系。在美术馆开幕的背景下，该作品也成为了 UCCA Edge 落地上海的诙谐隐喻。

## Erwin Wurm UFO

2006  
Mixed media  
80 × 275 × 550 cm  
Courtesy the artist and Lehmann Maupin, New York, Hong Kong, Seoul, and London

Erwin Wurm (b. 1954, Bruck an der Mur, Austria, lives and works in Vienna and Limberg, Austria) believes that cars are perfect embodiments of contemporary society, symbolizing identity and class, speed and efficiency. *UFO* is among a series of sculptural installations in which the artist “melts” a blue Porsche. Through this gesture, the iconic sports car is transformed into a futuristic vehicle. For Wurm, melting is a sculptural act unto itself—to change an object’s volume is to change its content. *UFO* is parked under the escalator leading to the entrance of UCCA Edge, brought to the same level as passing pedestrians and vehicles. In the context of the museum’s opening exhibition, the installation seems to metaphorically mark the landing of UCCA Edge in Shanghai.

2



## 曹斐 《复魅：人民城寨的诞生》

2021  
多媒体互动装置  
彩色有声单频影像、定制望远镜、屏幕、音响  
视频：10分32秒  
装置：150 × 40 × 61 cm (×2)  
UCCA Edge 委托创作，致谢艺术家与维他命空间

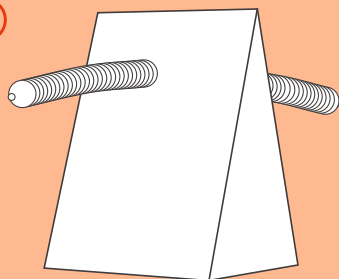
基于2007年的影像作品《人民城寨的诞生》，并结合 UCCA Edge 东侧露台的独特景观，曹斐（1978年生于广州，现生活工作于北京）创作了该组望远镜形态的影像装置作品《复魅：人民城寨的诞生》。当人们靠近望远镜试图眺望远方时，一座魔幻的城市将会于眼前展开。在海中岛屿上，“中国·翠西”（曹斐在网络游戏“第二人生”中的化身）将摩天大楼、工厂水坝、牌楼市镇、鸟巢、东方明珠、灯箱广告以及巨型车轮等当代中国的城镇景观随心所欲地堆叠杂糅在一起，打造出绝不可能存在却又令人倍感熟悉的“人民城寨”。回到现实世界，眼前同样是新旧杂处、日新月异的城市风景线，“中国·翠西”超现实主义的艺术创作无疑扎根于中国超现实主义的时代背景之上，以游戏化的方式打造出跨越现实与虚拟的乌托邦。

## Cao Fei Re-enchantment: The Birth of RMB City

2021  
Multimedia interactive installation  
Single-channel video, color, sound, customized binoculars, screen, speakers  
10'32"  
150 × 40 × 61 cm (×2)  
Commission by UCCA Edge. Courtesy the artist and Vitamin Creative Space

Building upon the artist's 2007 video work *The Birth of RMB City* and the view of Shanghai from the east terrace of UCCA Edge, Cao Fei (b. 1978, Guangzhou, lives and works in Beijing) conceived *Re-enchantment: The Birth of RMB City*, an interactive installation with binoculars. Looking out to the city through these binoculars, a fantastical city appears in view instead. On an island in the middle of the sea, China Tracy (Cao Fei's avatar in the online virtual world Second Life) has stacked and mixed together the signature elements emblematic of modern Chinese cities—skyscrapers, factories, dams, archways, towns, the Bird's Nest stadium, the Oriental Pearl Tower, neon billboards, and giant car wheels that form RMB City, a place that is at once familiar but impossible to exist in real life. Returning to the real world, we could still see Shanghai's urban skyline, ever-changing with the new intermixed amongst the old. China Tracy's surrealist creation betrays the surrealism of contemporary China the work is rooted in, as the artist utilizes forms of play to conjure a utopia that transcends the real and the virtual.

3



## 黄炳 《闪缩练习》

2021  
场域特定装置  
180 × 180 × 250 cm  
UCCA Edge 委托创作，致谢艺术家与马凌画廊

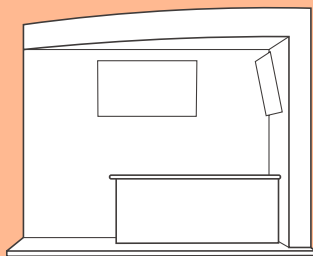
黄炳（1984年生于香港，现生活工作于香港）为 UCCA Edge 的南侧露台特别创作了装置《闪缩练习》。从半透明亚克力造型内部伸出的充气软管如同都市人闪烁的眼神——时而好奇地凝视窥私，时而游移着躲闪藏匿。作品呈现了艺术家认为眼神接触的完美时间比例：70%的强硬对峙时间和30%的柔软躲避时间。

## Wong Ping Shifty Eyes Exercise

2021  
Site-specific installation  
180 × 180 × 250 cm  
Commission by UCCA Edge. Courtesy the artist and Edouard Malingue Gallery

*Shifty Eyes Exercise* is the site-specific installation by Wong Ping (b. 1984, Hong Kong, lives and works in Hong Kong) commissioned for the south terrace of UCCA Edge. The inflatable tubes extending from inside the semi-transparent acrylic structure recalls the flickering gaze of urbanites—at times curious and inquisitive, at times adrift and dodgy. The artwork depicts the ideal ratio for eye contact according to the artist: 70% death glare, 30% gently evasive.

4



## 笹本晃 《天气吧台》

2021  
场域特定影像装置  
UCCA Edge 委托创作，致谢艺术家与 Take Ninagawa 画廊（东京）

笹本晃（1980年生于日本神奈川县，现生活工作于布鲁克林）为 UCCA Edge 西侧露台创作了影像装置《天气吧台》。吧台的装修风格类似欧美常见的运动酒吧，是工薪阶层边饮酒边收看体育赛事、谈天说地、放松娱乐的去处。在吧台上方悬挂的屏幕中播放着体育频道的节目，而艺术家的两部影像作品则作为“天气预报”穿插其中。影像中，笹本晃以调酒师的装扮出现在吧台，配合旁白进行一系列调酒师的操作，上演了一出正经又荒诞莫名的“天气预报”。层层嵌套的场景设置使解读充满了趣味性，自然气候与身体情状的变化融为一体，让人一时难以辨别内外真假。

## Aki Sasamoto Weather Bar

2021  
Site-specific video installation  
Commission by UCCA Edge. Courtesy the artist and Take Ninagawa, Tokyo

Aki Sasamoto's (b. 1980, Kanagawa, Japan, lives and works in Brooklyn) site-specific video installation *Weather Bar* is commissioned for the westside terrace of UCCA Edge. The ornamentation of the installation is similar to that of sports bars commonly found in the United States and parts of Europe. Sports bars are recreational venues for the working class to watch sports events while drinking, socialize, and relax after work. Hanging above the bar in *Weather Bar* are two TV screens, both playing sports channel. In between the sports programs, Sasamoto inserts two video works featuring herself also standing in a custom bar. Through a series of bartending performances and narrations, the artist delivers a serious yet absurd “weather forecast,” in which the changes in both atmospheric climate and physiological conditions become intermixed, confusing the real with the false, the interior with the exterior.