

沉睡者的抵抗

Resistance of the Sleepers

2020.4.25 – 2020.9.6

常羽辰、费亦宁、李爽、安娜·蒙特尔、
凯蒂·帕特森、沈凌昊、
叶兆丰、张可睿、张如怡、泽拓

Chang Yuchen, Fei Yining, Li Shuang, Ana Montiel,
Katie Paterson, Shen Linghao,
Ye Zhaofeng, Zhang Kerui, Zhang Ruyi, Hiraki Sawa

UCCA 沙丘 | aranya
Dune

安娜·蒙特尔，《半透明意识系列——十三：在静默与睡眠的睡意之中（精修）》，2020，紫外线固化丙烯酸油墨于透明亚克力板上，卡拉拉大理石，30 x 67 cm
Ana Montiel, *The Transparent Mind Series: XIII: In a Circle of Silence and Drowsiness (Undercurrents)*, 2020, UV-cured latex inks on clear acrylic and Carrara marble, 30 x 67 cm

沉睡者的抵抗

“沉睡者的抵抗”以当代社会发展与人类睡眠机制的纠缠与冲突为出发点，通过10位艺术家多角度的思考和多媒介的表达，衍生触及并探讨了意识、梦境、死亡、能源、资本、劳作等丰富议题。

睡眠是人类与生俱来的基本生理需要。我们数千年来所保持的“日出而作，日落而息”的生活节奏，随着工业社会的兴起、科学技术的发展、资本主义的扩张而发生了剧变。如今，人类一方面致力于将睡眠改造为可以从中获得的产品——安眠药、助眠香薰与席梦思床垫；另一方面则像围剿陈规陋习一般试图将其驯服甚至消灭——24小时制的全球化，讴歌不眠不休的勤勉、渴求无穷无尽的精力。

而睡眠对众生来说，是面对“24/7永动机”的最后屏障，也是通往自我的珍贵窄门。正如乔治·佩雷克在他1967年出版的小说《沉睡的人》中所述，当一个人入睡时，他才真正成为“这世界无名的主人，历史再也无法掌控的人”，才得以短暂逃离无处不在的规训，消费社会的诱惑，以沉睡的姿态，行静默的叛乱。

“沉睡者的抵抗”旨在从睡眠切入，经由艺术家们游走于私人公共意义框架间的探索，以绘画、装置、影像、声音等多种形式，传达丰富的感受与意涵。同时，展览也呼应了UCCA沙丘美术馆贴近自然的慢节奏属性，延续了以艺术回望“人与自然”关系的策展线索。

泽拓（Hiraki Sawa, b.1977）通过重新编织回忆片段与日常意象，构建起如梦似幻的超现实风景。沈凌昊（b.1988）从旧日梦魇取材，运用感光材料的特性，以绵延的文字具象化了转瞬即逝的记忆。安娜·蒙特尔（Ana Montiel, b.1981）受古希腊医神阿斯克勒庇俄斯（Asklepios）神庙睡眠与疗愈仪式的启发，将展厅转化为缥缈入圣的海边庇护所。自从电灯夺走了太阳对昼夜的掌控，科技成为现代的新神，费亦宁（b.1990）创作了一则关于清洁能源与政治博弈的“后真相时代”动画寓言。而凯蒂·帕特森（Katie Paterson, b.1981）将太阳系行星的“一天”浓缩于9面时钟上，提醒观者“24小时”也不过是仅适用于地球的人造概念。随着资本全球化的深入，李爽（b.1990）影像中的“跨国恋情”在义乌日以继夜的世界工厂酝酿并无疾而终；叶兆丰（b.1996）笔下疲倦的无名之辈在奔忙间隙跌入无妄的沉睡；张如怡（b.1985）仿佛城市化进程中工业造物的“炼金术士”，形塑观看与被观看的双重嵌套。常羽辰（b.1989）认为“最私密的最公共，最脆弱的最激进”，她以个人经验映射普世主题，在无常中祭奠永恒。最终，张可睿（b.1991）为平凡梦境雕凿了易朽的纪念碑——睡眠，既是我们对死亡的短暂预演，也是觉醒与重生的前奏。

几个月前，人们深陷于火热的忙碌，正如给予展览诸多灵感的《24/7：晚期资本主义与睡眠的终结》一书所提及的，这一状态“抹掉了任何暂缓期限和变幻无定的重要性或价值”。然而，一夜之间，人们却被迫直面暂停与无常，在这个寂静的春天，体尝睡眠的更多意味：休眠的城市，无眠的焦灼，以及永眠的生命。沉睡者与觉醒者，顺从者与抵抗者，互相渗透，无限接近……但愿本次展览如不远处的海浪一样，在掀起波澜的同时，能为观者带去抚慰的力量。



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且提供资金支持。

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.

Resistance of the Sleepers

“Resistance of the Sleepers” takes as its starting point the multiple entanglements and conflicts arising from encounters between sleep and the mechanisms of contemporary society. The exhibition examines sleep and related topics including consciousness, dreams, death, energy, capital, labor, and more, through the perspective of ten artists working in varied media.

Sleep is a basic human physiological need. However, the rhythm of “early to bed and early to rise,” preserved for thousands of years and dictated by the movement of the sun and demands of agricultural labor, has been altered, first by the emergence of industrial society, then the continued development of technology and expansion of capitalism. Today, people are on the one hand attempting to transform sleep into a source of profit, whether through sleeping pills, sleep aromatherapy, or luxury mattresses; and on the other hand, trying to tame or even destroy it, treating sleep like an old fashioned habit or custom best done away with. An unceasing 24-hour cycle has encircled the entire globe, singing the praises of constant striving without rest or leisure, hungry for inexhaustible energy.

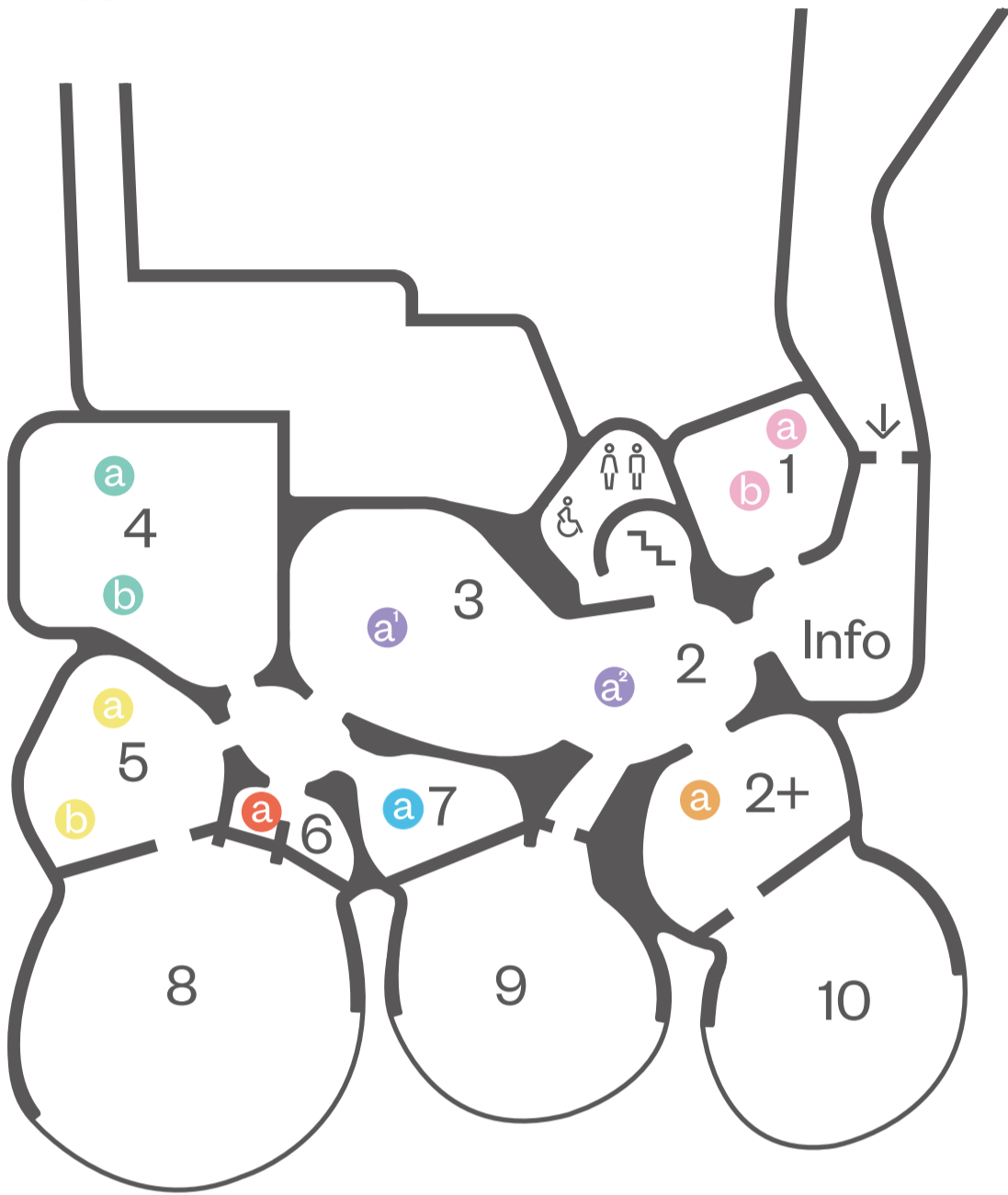
Sleep remains the final barrier against the perpetual motion of the 24/7 system, while also offering us a precious opportunity for self-discovery. As George Perec writes in his 1967 novel *A Man Asleep*, once asleep, “Now you are the nameless master of the world, the one on whom history has lost its hold...” It is only in repose that one may temporarily escape ubiquitous rules and discipline, along with the temptations of consumer society, and quietly resist from within a deep slumber.

Working in painting, installation, video, sound, and other mediums, the artists in “Resistance of the Sleepers” begin their explorations from such an understanding of sleep and its potential, before expanding across private and public frameworks, reaching into related experiences and the further connotations of slumber. Simultaneously, the exhibition also resonates with the unique setting of UCCA Dune, close to nature and influenced by its sedate rhythms, continuing the museum’s curatorial focus on the relationship between humans and nature.

Each of the participating artists approaches sleep from a distinct viewpoint: Haraki Sawa (b. 1977, Ishikawa, Japan) weaves together fragments of memories and everyday images to construct a dream-like surreal landscape; Shen Linghao (b. 1988, Shanghai) documents his nightmares in scrolling characters, utilizing the special characteristics of light-sensitive material to embody the ephemerality of memory; Ana Montiel (b. 1981, Logroño, Spain) was inspired by temple rituals of sleep and healing for the ancient Greek god of medicine, Asclepius, turning the exhibition hall into a monastic sanctuary by the sea; Fei Yining (b. 1990, Harbin) reflects on how technology has been a modern deity ever since electric lights snatched away the sun’s control over day and night, creating an animated parable of clean energy and political strategy for the “post-truth era”; on the faces of nine clocks, Katie Paterson (b. 1981, Glasgow) depicts “one day” in the time of each of the solar system’s planets, reminding viewers that the 24-hour day is a manufactured concept that only applies to earth; meanwhile, a video piece by Li Shuang (b. 1990, Wuyishan, China) documents a “transnational romance” that coalesces and fades away in the context of an Yiwu factory where work continues throughout the night, reflecting the knock-on effects of globalization; Ye Zhaofeng (b. 1996, Jiangsu province) uses his brush to depict tired, anonymous people falling into an unexpected doze amidst the bustle of daily life; Zhang Ruyi (b. 1985, Shanghai) reenacts the alchemy of industrialization and urban change in his works, casting the viewer as both spectator and spectacle; on a different scale, Chang Yuchen (b. 1989, Shanxi province) expresses her belief that “the most private is the most public, the most fragile is the most radical,” sharing her personal experience of sleep to cast light on universal themes, commemorating the eternal through the fleeting; and finally, Zhang Kerui (b. 1991, Guangxi province) carves an ephemeral monument out of our common dreams—here, sleep is both a reminder of mortality and a prelude to awakening and rebirth.

Just a few months ago, people around the world were in embedded in the unrelenting state of busyness so eloquently described in Jonathan Crary’s 2013 book *24/7: Late Capitalism and the Ends of Sleep*, a work that provided this exhibition with a great deal of inspiration. As the author writes, the 24/7 cycle “effaces the relevance or value of any respite or variability.” And yet, seemingly overnight, this year we have been thrown into a different situation, one of lives on pause and states of exception. Throughout the quiet spring, we have had the unexpected opportunity to reflect on sleep and its significance, yet not always in positive terms: cities in hibernation, anxiety-induced insomnia defined by its absence, and the countless lives that have passed on into an eternal sleep. Those asleep and those awake; those who obey and those who resist; distinctions between these categories have dissolved, each side drawing closer... We hope this exhibition, like gentle waves in the near distance, might set off ripples, and bring some comfort to viewers.

平面图 Floor Plan



泽拓

Hiraki Sawa

a

《睡眠机械 II》
Sleeping Machine II

2011

单频黑白有声影像
Single channel video, black and white, stereo sound
5'37"
由艺术家及纽约柯恩画廊提供
Courtesy the artist and James Cohan Gallery, New York

沈凌昊

Shen Linghao

b

《梦的句子》
The Sentences of Dreams

2019

感光文字、环形轨道、UV 灯
Fluorescent text, circular track, UV light
尺寸可变
Dimensions variable

费亦宁

Fei Yining

a

《新清洁战争》
New Clear War

2018

彩色有声高清影像
HD video, color, sound
6'07"

a

《在你手里》
You've Got the Sunshine in Your Hands

2020

3D 打印树脂浮雕、喷漆
3D print resin relief, spray paint
76 × 62 × 7.5 cm
Ed. 1/3

a

《在微暗中》
The Glad Dimness

2020

3D 打印树脂浮雕、喷漆
3D print resin relief, spray paint
76 × 62 × 7.5 cm
Ed. 1/3

凯蒂·帕特森

Katie Paterson

b

《时钟（太阳系）》
Timepieces (Solar System)

2014

九个改装时钟
Nine adapted clocks
45 × 45 × 9.5 cm 每个 / each
由艺术家及纽约柯恩画廊提供
Courtesy the artist and James Cohan Gallery, New York

李爽

Li Shuang

a

《只想在你枕边长眠》
I Want to Sleep More but by Your Side

2018-2019

彩色有声 4K 视频装置
4K video installation, color, sound
25'27"
由艺术家及柏林 Peres Projects 画廊提供
Courtesy the artist and Peres Projects, Berlin

叶兆丰

Ye Zhaofeng

b

《片刻梦魇 I》
Momentary Nightmare I

2018

布面油画
Oil on canvas
100 × 120 cm

b

《片刻梦魇 IV》
Momentary Nightmare IV

2018

布面油画
Oil on canvas
130 × 150 cm

b

《片刻梦魇 V》
Momentary Nightmare V

2019

布面油画
Oil on canvas
100 × 80 cm

b

《梦魇 IV》
Nightmare IV

2020

布面油画
Oil on canvas
88 × 95 cm

常羽辰

Chang Yuchen

a

《梦十夜》
Ten Nights of Dreams

2020

双屏影像装置
2-channel video installation

张如怡

Zhang Ruyi

a

《幽暗的灯箱》
Dim Light Box

2020

鱼缸、混凝土、管道、加热棒、过滤器、灯、色粉、SBS 防水卷材沥青胶
Aquarium, concrete, sucker mouth catfish, heater, filter, light, toner, SBS waterproofing membrane with bitumen
尺寸可变
Dimensions variable

a

《装饰物—3》
Decoration-3

2020

沥青、铝箔、UV 打印、编辑框架、木板、彩铅、网袋
Bitumen, aluminum foil, UV print, clip frame, wood panel, color pencil, net
50 × 70 cm

张可睿

Zhang Kerui

a

《埋葬我的梦》
Bury My Dreams

2019

9 块雕刻铜板、水泥底座、扬声器
Nine carved copper plates, concrete pedestal, speaker
50 × 70 cm 每块铜板 / each

安娜·蒙特尔

Ana Montiel

a

1



《半透明意识系列——一：指向内心的罗盘（通往非理性的旅程）》

The Translucent Mind Series: I: A Compass Pointing Inward (Journey into the Irrational)

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
75 × 53 cm

2



《半透明意识系列——二：倒影、投影、幻影》

The Translucent Mind Series: II: Reflections, Projections, Illusions

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
45 × 40 cm

3



《半透明意识系列——三：以喧嚣的梦境编织我们的体验》

The Translucent Mind Series: III: Braiding Our Experience by Dreaming Aloud

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
60 × 43 cm

4



《半透明意识系列——四：月亮上的池塘，倒映着远古的情绪》

The Translucent Mind Series: IV: A Pond in the Moon, Reflecting Ancient Emotions

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
75 × 53 cm

5



《半透明意识系列——五：我们在梦中化作一首歌》

The Translucent Mind Series: V: Us Becoming a Song in Our Dreams

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
40 × 70 cm

6



《半透明意识系列——六：神交（无月之夜的一次邂逅）》

The Translucent Mind Series: VI: A Numinous Exchange (An Encounter on a Moonless Night)

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
80 × 70 cm

7



《半透明意识系列——七：忘记自我（交融）》

The Translucent Mind Series: VII: Losing Sight of Ourselves (Communion)

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
51 × 37 cm

8



《半透明意识系列——八：夜晚，我们超越理性，进入极乐之境》

The Translucent Mind Series: VIII: At Night, We Rise Above Reason to Settle in a State of Ecstasy

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
60 × 51 cm

9



《半透明意识系列——九：虚幻的界限》

The Translucent Mind Series: IX: Illusory Limits

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
40 × 70 cm

10



《半透明意识系列——十：误解崇高精神的我们》

The Translucent Mind Series: X: Us, Misunderstanding the Sublime

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
70 × 41 cm

11



《半透明意识系列——十一：拯救精神残骸的碎片》

The Translucent Mind Series: XI: Recovering the Pieces of an Inner Wreckage

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
59 × 46 cm

12



《半透明意识系列——十二：理性作为内心的乌托邦》

The Translucent Mind Series: XII: Reason as Inner Utopia

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
51 × 37 cm

13



《半透明意识系列——在静默与奉献的循环之中（潜流）》

The Translucent Mind Series: XIII: In a Circle of Silence and Devotion (Undercurrents)

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
30 × 67 cm

14



《半透明意识系列——十四：衔尾蛇环一般的情形，仿佛是未来的愿景，又像是当下的梦境》

The Translucent Mind Series: XIV: This Ouroboric State, Like a Vision of the Future, Like a Dream of the Present

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
30 × 67 cm

15



《半透明意识系列——十五：超脱自我（超个人的祈祷）》

The Translucent Mind Series: XV: Rising Above Ourselves (A Transpersonal Prayer)

2020

紫外线固化乳胶漆油墨于透明亚克力板上、卡拉拉大理石
UV-cured latex inks on clear acrylic and Carrara marble
63 × 66 cm

a

《意义的序曲》
A Prelude into Meaning

2020

2 面镀镍风锣
2 nickel-plated feng gongs
每个直径 80cm
80 cm diameter each



扫码收听艺术家安娜·蒙特尔精选的“沉睡者的抵抗”QQ 音乐专属歌单，还可获取艺术家作品歌词海报
Scan the QR code to listen to an exhibition playlist on QQ Music selected by artist Ana Montiel, and access exclusive lyric posters featuring her artwork



请扫描二维码收听“沉睡者的抵抗”语音导览。
Scan the QR code to listen to the complete audio guide for "Resistance of the Sleepers"

UCCA 沙丘美术馆

北戴河阿那亚黄金海岸

www.ucca.org.cn

垂询: dune@ucca.org.cn

0335-7622652

周二至周日 9:30-17:00 (16:30 停止入馆)

周一闭馆

五一假期 (2020.5.1 - 2020.5.5) 9:30-19:00 (18:30 停止入馆)

其它假期 (具体日期待定)

9:30-19:00 (18:30 停止入馆)

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UCCA Dune

Aranya Gold Coast, Beidaihe

www.ucca.org.cn/en

dune@ucca.org.cn

+86 0335 7622 652

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