艾丝利 · 乔乌肖鲁与因吉 · 艾薇内
陈泳因
亚莉桑德拉 · 杜曼诺维
冯至炫
提达 · 海希弥与苏菲亚 · 艾芳尼安
斯凯 · 霍平卡
克里斯汀 · 孙 · 金
马秋莎
伊西娅尔 · 欧卡丽兹
彭祖强
单慧乾
曹晶
王伊芙苓韬程
王裕言
徐冠宇

Aslı Çavuşoğlu & İnci Eviner
Doreen Chan
Aleksandra Domanović
Feng Zhixuan
Tirdad Hashemi & Soufia Erfanian
Sky Hopinka
Christine Sun Kim
Ma Qiusha
Itziar Okariz
Peng Zuqiang
Sin Wai Kin
Chin Tsao
Evelyn Taocheng Wang
Yuyan Wang
Guanyu Xu

关于梦的讨论本身即连接着原初的世界。梦中人介乎沉睡和苏醒之间，游移在思绪与浮想之中，在对过去的虚构和未来的希望之中写就叙事。仿佛一个私人剧场，梦作为某种心理图式而存在并描绘出精神世界中的图景，唤起我们最深层的渴望或恐惧，同时也连接起个体和集体的图像记忆。随着图像技术的发展以及媒介科技对人类大脑活动的深度介入，内部精神世界被指尖轻松点触后便密集纷飞的信息之海所湮没，人的全部注意力几乎被如此轻易且加速地占据，原本需要在时间的沉淀中积累成型的意识碎片被搅乱，我们对内心图像自发的想象力也被悬置。假若梦是某种原始的思想活动，当代人的思考则往往沦为持续的注意力缺失，在追逐信息不断更新的过程中，将属于自己的此地和此刻抛之脑后——不再能够分辨现实和错觉，某种意义上也失去了真正睡眠和做梦的能力。人能否摆脱自身微弱的想象力面对被技术想象包裹的当代世界的诸多困境，回归自身梦的力量？

“梦想时间”是一场关于意志、希望、记忆与想象的展览。从民族国家框架下移民的生存困境及离散身份、性别平等和少数族裔的话语，到后殖民困境和当代世界中人的共存，文化传统之现代化演变的诸种可能，以及新的气候环境危机下技术和治理的未来气象——在展览中，我们将看到来自不同代际、身份和世界不同地区的艺术家在各自面临的具体问题中，所共享的愿景及其在现实制约下爆发出的创造性力量。十五位（组）艺术家，通过绘画、雕塑、摄影、影像、装置、表演等多种形式的作品，探究梦的丰富涵义，共同参与对主体性和赋权的探索。参展艺术家：艾丝利·乔乌肖鲁与因吉·艾薇内、陈泳因、亚莉桑德拉·杜曼诺维、冯至炫、提达·海希弥与苏菲亚·艾芳尼安、斯凯·霍平卡、克里斯汀·孙·金、马秋莎、伊西娅尔·欧卡丽兹、彭祖强、单慧乾、曹晶、王伊芙苓韬程、王裕言、徐冠宇。“梦想时间”由 UCCA 策展人方言策划。

本次展览感谢北京塞万提斯学院提供展览支持，感谢 Stey 提供独家住宿支持。展览独家环保墙面方案由多乐士提供，展览独家音响设备与技术支持由真力提供。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和垠艺生物，以及特约战略合作伙伴巴可、多乐士、真力和 Stey 长期以来的宝贵支持。

展览支持
Exhibition
Support

Instituto Cervantes
Pekín

独家住宿支持
Exclusive
Accommodation
Support

Stey

独家环保墙面方案支持
Exclusive Wall
Solutions Support

多乐士 多彩开始 let's colour

独家音响设备与技术支持
Exclusive Audio Equipment
and Technical Support

GENELEC®

Discussions of dreams are inherently connected to the primal world. The dreamer drifts between thoughts and fantasies in that liminal space, weaving one story after another between an imagined past and a hopeful future. As if in a private theater, dreams play out the scenes from our spiritual world following psychological schemas, evoking our deepest desires and fears, linking individual and collective memories. Along with the rapid development of image technology and the profound impact of media on human brain activity, our inner world drowns in the infinite information accessible at our fingertips, incrementally and effortlessly capturing our span of attention. The time required to form coherent thoughts and consciousness is no longer available, and our innate ability to imagine gets suspended. If we consider dreams to be some primitive thought activity, this activity is now corroded by attention deficits. While chasing after ever-updating information, the here and now become neglected, and reality and illusion start to merge, compromising the ability to sleep and dream. In a problematic world encapsulated by modern technology, how can individuals hold on to their imaginations and reclaim the power of their dreams?

"Dream Time" explores the complexity of dreams with themes of will, hope, memory and imagination. Topics include the struggles and dispersed identities of immigrants, gender equality, representation of ethnic minorities, coexistence in a post-colonial world, modernization of traditional cultures, and the future of technology and governance under the new ecological crisis. In this exhibition, we witness the shared visions of artists that spring from the diversity of the world, and the creative powers enforced by practical constraints, such as generation, identity, and cultural background. Fifteen artists and artist collectives use painting, sculpture, photography, film, installations, and performances to explore the meaning of dreams, subjectivity, and empowerment. Participating artists include Aslı Çavuşoğlu & İnci Eviner, Doreen Chan, Aleksandra Domanović, Feng Zhixuan, Tirdad Hashemi & Soufia Erfanian, Sky Hopinka, Christine Sun Kim, Ma Qiusha, Itziar Okariz, Peng Zuqiang, Sin Wai Kin, Chin Tsao, Evelyn Taocheng Wang, Yuyan Wang, and Guanyu Xu. This exhibition is curated by Yan Fang, UCCA curator.

UCCA thanks Instituto Cervantes de Pekin for exhibition support and Stey for exclusive accommodation support. Exclusive wall solutions support is provided by Dulux, and Genelec contributed exclusive audio equipment and technical support. 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, and Yinyi Biotech, and Supporting Partners Barco, Dulux, Genelec, and Stey.

艾丝利·乔乌肖鲁与因吉·艾奇内，《水之妖灵》，2023，米纸上墨水与丝印，尺寸可变。“TunState”展览现场，墨西哥城 Jumex 博物馆，2023。图片由艺术家及 Dirimart 画廊（伊斯坦布尔）提供，摄影：恩里克·马西亚斯·马丁内斯。

Asli Çavuşoğlu & Inci Eviner, *Genies of Water*, 2023, ink and silk screen on rice paper, dimensions variable. Installation view at "TunState," Museo Jumex, Mexico City, 2023. Photograph by Enrique Macias Martinez, courtesy the artists and Dirimart, Istanbul.

此次展出的《水之妖灵》由两位土耳其艺术家——艾丝利 · 乔乌肖鲁（1982 年出生于伊斯坦布尔）和因吉 · 艾薇内（1956 年出生于安卡拉）共同创作而成。艾丝利 · 乔乌肖鲁的作品关注个体如何改变、代表和诠释文化和历史事实。她的创作横跨多种媒介，在不同的作品中扮演着诠释者、作者、或是推动者的角色，试图突显集体记忆的脆弱和主观性。另一位艺术家因吉 ·艾薇内的创作则集中于绘画，将自己的作品形容为“通过纸上的线条进行表达”。她广泛的艺术语言融合了寓言、图像志、插图、神话以及各种现代图形符号，通过这些元素去探讨性别和身份政治等多个方面的议题。在创作《水之妖灵》前，两位艺术家探访了位于土耳其色雷斯地区的埃尔盖内河。有感于当地受工业垃圾重度污染的现状，她们决定在米纸上创作这件大尺幅作品。运用丝网印刷技法，重新描绘出因污染而灭绝的水下动物，并在其中融入城市文化和本地神话元素。值得一提的是，艺术家在创作过程中使用的墨水加入了这条被污染河流的水。安纳托利亚神话中的妖灵是一种可以变成各种形态、施展特异能力的无形精灵。在艺术家的笔下，这些水下妖灵仿佛拥有了实体，同时赋予整个创作过程如萨满教一般的仪式感。这些生灵散布在米纸的水墨之间，为河流重新注入生机。

艾丝利 · 乔乌肖鲁

与 因吉 · 艾薇内

Aslı Çavuşoğlu & İnci Eviner

Genies of Water is a collaboration between artists Aslı Çavuşoğlu (b. 1982, Istanbul) and İnci Eviner (b. 1956, Ankara). Aslı Çavuşoğlu examines the ways in which cultural and historical facts are transformed, represented, and interpreted by individuals. In her projects across various media, Çavuşoğlu often assumes the role of an interpreter, writer, or facilitator to highlight the precarious and subjective nature of our shared histories. İnci Eviner's practice centers on drawing, which she describes as "expressions made through lines on paper." Her wide-ranging visual language draws upon allegory, art historical iconography, illustration, mythology, and contemporary pictograms to discuss various aspects of womanhood, gender, and identity politics. For *Genies of Water*, the two artists visited the Ergene River in Turkey's Thrace region, and discovered that the river was severely polluted by industrial waste. The experience inspired this large-scale work on rice paper. The artists made silkscreen prints to redraw images of underwater creatures eradicated by pollution, incorporating elements extracted from urban culture and local mythologies. Notably, the ink they used was blended with water from the polluted river. *Genies of Water* takes its title from the Jinn, invisible spirits from Anatolian mythology with the ability to take various forms and exercise extraordinary powers. As the artists completed the drawings, it was as if they gave physical form to these underwater genies, turning the artistic process into a sort of shamanic action. These figures, flowing across the rice paper in water and ink, restore vitality back to the river.

陈泳因 1987 年出生于香港，是一位关注社会实践的多媒体艺术家。她的作品关注个体感知、人际关系及其与物质性之间的张力，常常通过收集、筛选和重组日常生活片段，探索个体、集体和个人回忆的互动。在陈泳因从 2020 年持续创作的参与性项目《半梦》中，她收集不同地区人们的梦境并将其匹配，让人们基于梦境而不是社会界限进行联系。有感于近年来社会变动及其带来的文化与政治分歧，艺术家将梦视为一种可以将不同背景的人们联系起来的共同语言。 “一旦我们记起了梦，它们就会成为我们的记忆，就像我们清醒时发生的事情一样。”陈解释道。无论是通过倾听、分享或是寻找共同的梦，陈希望《半梦》能够培养同理心并实现弥合裂痕的可能性。在本次的呈现中，艺术家根据 UCCA 西展厅空间设计了场域特定装置。在这个“半公共”的空间里：参观者可以放松，浏览别人的梦想，也可以欣赏一杯以梦为蓝本而设计的“鸡尾酒”，聆听远方的陌生人通过麦克风独自诉说着梦，或者亲自做梦，等待梦境将你带向所匹配的另一方。

陈泳因

Doreen Chan

陈泳因，《一杯以发梦者为蓝本的鸡尾酒 1》（影像静帧），2022，16:9 彩色有声影像，7 分 26 秒。图片由艺术家提供。
Doreen Chan, *A Cocktail Based on a Dreamer's Dream I* (video still), 2022, 16:9 video, sound, color, 7'26". Courtesy the artist.

Doreen Chan (b. 1987, Hong Kong) is a multimedia artist interested in social practices. Her work focuses on individual perception, interpersonal relationships, and their material tensions. By collecting and reconfiguring fragments of daily life, she explores the interactions between the individual, the collective, and personal memory. *HalfDream*, an ongoing participatory project Chan initiated in 2020, records the dreams of people from different regions, matching commonalities and thereby allowing participants to connect across boundaries. With recent societal upheavals as well as cultural and political divisions, the artist sees dreams as a common language that might connect people from disparate backgrounds. "Dreams are real once we remember them. They become our memories, just like what happens in our waking life," Chan explains. By empowering visitors to listen to, share, and search for common dreams, Chan hopes *HalfDream* might foster empathy and bridge the rifts between us. In this exhibition, the artist has designed a site-specific installation for the UCCA West Gallery. In this semi-open space, visitors can relax and browse the dreams of others, or they can enjoy a "cocktail" made of dreams. They can listen to distant strangers narrating their dreams, or they can upload their own and see if there is a match.

Aleksandra Domanović

亚莉桑德拉·杜曼诺维

亚莉桑德拉·杜曼诺维，《小姐妹 II》，2014，激光烧结聚酰胺、聚氨酯、绒毛漆及黄铜饰面，9 × 11 × 22 cm。图片由艺术家及 Tanya Leighton 画廊（柏林、洛杉矶）提供。
Aleksandra Domanović, *Little Sister II*, 2014, laser-sintered PA plastic, polyurethane, soft-touch and copper finish, 9 × 11 × 22 cm. Courtesy the artist and Tanya Leighton, Berlin and Los Angeles.

艾莉桑德拉·杜曼诺维 1981 年出生于前南斯拉夫，诺维萨德，是一位定居在柏林的艺术家和电影制片人。她时常采用自传体的叙述方式，通过雕塑、视频、版画和数字媒体等艺术形式探索科技、历史和身份之间的关系。本次展出了四件杜曼诺维的雕塑，都以贝尔格莱德手——世界上第一只具有感官反馈功能的机器手——为原型，并分别以不同的姿态“信手”拈起四件与女性主义叙事相关的物件：《小姐妹 II》中手指托起的鸽子，源于基督教圣女思嘉雕像的标志性手势——在自己胞兄的注目下，她的灵魂化为白鸽升天；《自由火炬》让人回忆起 1950 年代国际香烟营销广告策略——为吸引女性客户群体消费而宣传香烟会解放女性的市场引导，无意中推进了对当时社会规范的挑战；《接力赛跑者》中手握木棒的手势令人联想起前南斯拉夫 1940 至 80 年代每年都会举行的青年接力赛跑，这是那个时期最具象征意义的集体活动之一；《午后一梦》则源于墨西哥超现实主义画家迭戈·里维拉在大型墙绘《梦想在阿拉米达公园度过一个星期天的下午》中描绘的超现实主义画家（兼妻子）弗里达·卡罗手持的太极标志。杜曼诺维将这几件作品与一段兼具纪实与科幻元素的时间线相并置，通过具有丰富意涵的雕塑与周围历史信息的互相映照，邀请观众重思人与技术和历史的关系，以及女性在其中所扮演的角色。

Aleksandra Domanović (b. 1981, Novi Sad, former Yugoslavia) is a Berlin-based artist and filmmaker. She often uses an autobiographical approach to explore the connections between technology, history, and identity through sculpture, film, print, and digital media. This exhibition presents four works inspired by the Belgrade Hand. Developed by Yugoslav scientists, the Belgrade Hand was the first robotic prosthetic hand with sensory feedback. Each of the four hands assumes a different gesture and bears an item related to feminist narratives. In *Little Sister II,* a dove sits perched on a finger, a reference to sculptural depictions of Saint Scholastica. In Christian mythology, Saint Scholastica's soul ascended to heaven in the shape of a dove, as witnessed by her twin brother. *Torches of Freedom* references 1950s cigarette marketing strategies—to attract women consumers, advertisers linked cigarettes with notions of female liberation, and unintentionally challenged the social norms of the time in the processss. The grasping gesture of *Relay Runner* recalls the Relay of Youth held annually in the former Yugoslavia from the 1940s to the 1980s, one of the most symbolic collective events in that period of the country's history. *Sueño de una tarde* is inspired by Mexican Surrealist Diego Rivera's large-scale mural *Dream of a Sunday Afternoon in Alameda Park*. The work includes a depiction of Frida Kahlo, a Surrealist painter and Rivera's wife, who holds a taijitu symbol. Domanović places these artworks amid a timeline of real and futuristic events, creating a resonance between the sculptures and the surrounding historical texts. She thus invites viewers to reconsider the relationship between humans, technology, history, and the roles that women have played in these dynamics.

冯至炫

冯至炫 1993 年出生于温州，是一位生活和工作于北京的艺术家。多元的生活与艺术经历不断激发冯至炫的创作灵感，他擅长对材料进行探索和创造性的运用，通过选用随处可得的现成品或遮蔽在日常肌理之中的原材料，唤起人们的文化共鸣，并且实现其所说的“材料造史”的过程。他的雕塑装置往往将神话、技术、生态及太空想象等元素富有动态与张力的融合。对大型基建项目的迷恋源自艺术家儿时的视觉经验——在大量的楼屋兴修中，儿童科幻作品的阅读经验亦催化了对建筑结构和神秘主义的想象链接。在全新雕塑《星辰许愿阵》中，雕塑的形态源于即将出口外销的建筑立柱模具，这些原型形似《星际穿越》中的空间站和多重空间的构想，进而促发了艺术家对一个未来社区的畅想：“在未来，一个被称为‘Umoja’的社区在撒哈拉的边缘蓬勃发展。这里，古老的传统与尖端科技和谐融合，同塑一种科技和自然共存的规则。新人类在社区的中心建立起一座名为‘星辰许愿阵’的神秘装置。” 在其中，冯至炫一方面坚持使用当下生活中最触手可及的工业材料——铝、钢、不锈钢、环氧树脂、玻璃纤维——这些材料和艺术家一样“成长”于大基建环境下并且被大量积压；另一方面他选择加入各种类型的中药材、贝壳与老钱币等本土居民在日常生活中不仅熟悉而且带有感情归属的物质，作为某种文化所指，这些物质与经济增长和贸易远征带来的令人遐想的物质丰盛意味，亦有着千丝万缕的关联。这也充分显示出艺术家近些年对全球化中的本土化倾向，后疫情时代的贸易格局，以及生态能源等议题的反思。

Feng Zhixuan

Feng Zhixuan (b. 1993, Wenzhou, lives and works in Beijing) makes art objects that inspire cultural resonances by creatively using readily available found objects and raw materials from everyday life, exploring what he calls “material historiography.” His sculptural installations often combine mythology, technology, ecology, and imagined astrology to create dynamism and tension. Feng’s interest in large-scale infrastructure projects is rooted in his childhood visual experiences. Growing up surrounded by widespread high-rise constructions, he often read works of science fiction, which led him to imagine links between architectural structures and mysticism. In the new work *Starwishenge*, the sculpture’s form stems from the mold of an architectural column intended for export. The original models resemble the space station and multidimensional expanses in the movie *Interstellar*, on the basis of which the artist began to conceive an entire narrative: “In the future, a community called Umoja flourishes on the edge of the Sahara. Here, ancient traditions and cutting-edge technologies fuse harmoniously, on the principle that technology and nature should coexist. A new human race builds a mysterious installation, the ‘Starwishenge,’ at the center of the community.” To make the work, Feng employs readily accessible industrial materials, such as aluminum, steel, stainless steel, epoxy resin, and fiberglass. Like the artist himself, these materials “grew” out of a massive built environment, where they could be found in large quantities. To these, he adds various Chinese medicinal materials, shells, and old coins, among other familiar and sentimental objects from everyday life, to signify a more localized culture. Together, these materials connote the dreams of abundance engendered by economic growth and the expansion of trade, reflecting the artist’s thinking in recent years on the post-pandemic trade situation, ecological energy sources, and trends of localization within globalization.

冯至炫，《星辰许愿阵》（局部），2023，铝、钢、不锈钢、树脂、玻璃纤维、铜币、游戏代币、中药材、海藻、贝壳、水晶，230 × 230 × 150 cm。图片由艺术家提供。
Feng Zhixuan, *Starwishenge* (detail), 2023, aluminum, steel, stainless steel, resin, fiberglass, copper coins, game tokens, Chinese medicinal materials, seaweed, shells, crystals, 230 × 230 × 150 cm. Courtesy the artist.

提达·海希弥与苏菲亚·艾芳尼安，《没有人懂荒地夜莺的眼泪》，2023，纸上混合媒介、拼贴，84.1 × 59.4 cm。图片由艺术家及 gb agency 提供。摄影：奥雷利安·莫莱。
Tirdad Hashemi & Soufia Erfanian, *No One Understood the Tears of the Nightingale in This Barren Land*, 2023, mixed media on paper, collage, 84.1 × 59.4 cm. Photograph by Aurélien Mole, courtesy the artists and gb agency.

两位出生在伊朗并且移居欧洲的艺术家——提达·海希弥（1991 年出生于德黑兰，现生活和工作于巴黎、德黑兰和柏林）与苏菲亚·艾芳尼安（1990 年出生于马什哈德，现居柏林）——均以绘画作为主要媒介。曾经在欧洲各地不断迁居的生活经历，塑造了两位艺术家对于“家”创作概念的理解与探索，两人以联合创作的方式，共同在绘画中寻找真正的归属，这也成为彼此相互依赖的生存和表达方式。在此处展出的全新纸上作品系列中，海希弥与艾芳尼安运用油彩和蜡笔，并配以小幅拼贴肖像的方式，结合饱含诗意的标题，娓娓道来对故土亲人与友人的怀念之情。此前创作中鲜明而奔放的色彩和叙事在此转向静谧和安宁。每一朵花朵仿佛一位独特的爱人，在平和、多元的爱与亲密关系中，诉说着自己的故事。这些花朵仿佛具备人类的精神与韧性，在充满挑战的环境中不断地生长与绽放，为更为美好的未来世界种下希望。

Tirdad Hashemi (b. 1991, Tehran, lives and works between Paris, Tehran, and Berlin) and Soufia Erfanian (b. 1990, Mashhad, live and works in Berlin) are Iranian-born émigré artists living in Europe who primarily work in painting. The experience of moving between different locales across the continent has shaped their understanding of the notion of "home" and how they explore this concept in their art. They search for a sense of belonging in painting and drawing through their collaborative, interdependent practice. In this new series of poetically titled works on paper, Hashemi and Erfanian use paint, crayon, and collaged portraits to convey a sense of yearning for their homelands and for their loved ones. The bright and bold colors and narratives of their earlier works here are replaced by a sense of stillness and tranquility. It is as if each flower represents an individual character, narrating their story of love and intimacy. The flowers seem to have a human spirit and tenacity. Growing and blossoming within a challenging environment, they represent the sprouting of hope for a more beautiful future.

提达 · 海希弥　与
苏菲亚 · 艾芳尼安

Tirdad Hashemi　&
Soufia Erfanian

斯凯 · 霍平卡

斯凯 · 霍平卡 1984 年出生于华盛顿州芬代尔，是美国原住民影像艺术家、摄影师，也是一位诗人。他是圣语族部落的一员，也是路易塞尼奥印第安人佩昌加族的后裔。霍平卡将自己的创作视为“民族志诗学”，以其生活经历为基础，并由此生发出丰富的拓展。霍平卡的影片结合了录像、录音与档案材料，探讨语言、景观与身份的概念，以及美国原住民社会的神话与传统。在《口耳相传》中，一双手在光板上不断排布被剪裁、分割，记录着朋友与风景的透明胶片。随着画面的推进，霍平卡念诵的诗句细细讲述着家庭、创伤、原住民传说与怀旧乡愁。这首诗也收录在霍平卡的诗集《背叛》之中。正如这本诗集是想法与图像的拼贴，这部影片也是一种视觉拼贴，或者可以被称为一首动态的视觉诗歌，同时也是对霍利斯 · 弗兰普顿的实验电影《怀旧》的致敬。在影片的结尾，艺术家本人与朋友们化身为一群乐手，相聚在房间里，演奏起波 · 迪德利 1995 年的歌曲《心动的爱》，在这首歌的描绘中，爱如同一场公路旅行。通过图像、声音与文字间的层叠呼应，霍平卡探讨了故事诉说的本质，以及记忆、知识的分享。

Sky Hopinka

斯凯·霍平卡，《口耳相传》（静帧），2019，16 毫米胶片转录高清立体声彩色影像，10 分 16 秒。图片由艺术家提供。
Sky Hopinka, *Lore* (still), 2019, 16mm film transfered to HD video, stereo, color, 10'16". Courtesy the artist.

Sky Hopinka (b. 1984, Ferndale, Washington) is a Native American video artist, photographer, and poet. He is a member of the Ho-Chunk Nation and is descended from the Pechanga Band of Luiseño Indians. His work, which he describes as ethnopoetic, is rooted in his life experiences but expands outward from them. In his films, Hopinka pieces together video footage, audio recordings, and archival materials to investigate concepts of language, landscape, and identity, as well as the mythology and traditions of Native American societies. In *Lore*, transparencies of friends and landscapes are cut, fragmented, and reassembled on a light table by a pair of hands. Over this, the artist reads a poetic text that describes tales of family, trauma, Indigenous myths, and nostalgia. The poem is also published in Hopinka's poetry book *Perfidia*. Much like the book is a collage of ideas and images, the film is a visual collage, or visual poetry in motion, as well as a tribute to the voice-over narration in Hollis Frampton's experimental film (*nostalgia*). Towards the end of the film, a group of musicians, portrayed by the artist and his friends, gather in a room to play Bo Diddley's 1955 song *Heart-O-Matic Love*, which describes love as a road trip. Through this interplay of imagery, sound, and text, Hopinka examines the nature of storytelling and the sharing of memory and knowledge.

克里斯汀·孙·金，《很遗憾，我们不能》，2024，水性颜料墙绘，尺寸可变。图片由艺术家及空白空间提供。墙绘监制：Jake Kent，制作执行：戴鸿华、肆筒。
Christine Sun Kim, *Unfortunately, We Cannot*., 2024, water-based paint on wall, dimensions variable. Courtesy the artist and White Space. Mural supervision: Jake Kent, Mural production: Dai Honghua and Si Tong.

克里斯汀·孙·金 1980 年出生于加州橙县，现工作并居住于柏林，她的艺术实践探讨声音的视觉呈现及其作为社会资源的传播。她采用绘画、表演、声音实验、影像以及大型墙绘等不同的媒介，结合音乐记谱法、信息图形、书写语言、“美国”手语以及其他肢体语言来进行创作。克里斯汀·孙·金选择运用的视觉语汇与她个人作为听障社群一份子的生活经验有关，也以此探讨声音相关的政治与社会议题。在位于西展厅的场域特定墙绘作品《很遗憾，我们不能》中，克里斯汀·孙·金借由日常使用的美国手语中表示“做梦”和“创伤”的内容，将其巧妙转化为墙面上的绘画：将自己的食指多次弯曲并自头部挪开的动作，意味着一个梦正在成型；在自己的额头上横向划动食指，表达“创伤”——若划动四只手指，则表示非常压抑而沉痛的创伤。这些手势所引出的形似半圆或线条的动作轨迹，在墙绘中仿佛四道划过灿烂夜空的视觉谱记：它们既是手语作为（非声音传播的）语言符号的视觉标记的美学延展，引起观众对人的多种感知方式的重视，同时也是对声音主导的口头语言统治下的既有艺术史叙事的挑战。该作品标题源于艺术家在此前的项目和生活中常常遭遇的被回绝的经历由此产生的压抑情绪，她由此希望以“很遗憾，我们不能” 这类广泛用于婉拒客户诉求的经典商务修辞，以命名这件仿佛诉说着生存本身的复杂性的作品。

克里斯汀·孙·金

Christine Sun Kim

Christine Sun Kim (b. 1980, Orange County, CA, lives and works in Berlin) explores sound, its visual representations, and its circulation as social currency in her art. She works across drawing, performance, experimental sound, video, and large-scale murals, often referencing musical notation, infographics, written language, American Sign Language (ASL), and embodied knowledge. Her visual lexicon draws upon her experiences as part of the Deaf community, and comments on the social and political operations of sound. For her site-specific work in the UCCA West Gallery, *Unfortunately, We Cannot.*, Kim transforms the ASL words for "dream" and "trauma" into a mural. In ASL, moving your index finger away from your head while flexing and straightening your finger means that a dream is taking shape. A horizontal swipe of the index finger across the forehead expresses trauma—if four fingers are drawn, it indicates a very repressed and heavy trauma. These signs are transformed into tracks of semicircles and lines on the wall, which resemble the visual scores that cross the brilliant night sky in the mural. On one hand, they serve as an aesthetic extension to the visual markers of sign language as a (non-acoustic) linguistic symbol, compelling viewers to consider different modes of perception. On the other hand, they challenge the presiding narratives of art history, which are dominated by spoken language. The title of this work comes from the artist's regular experience of being refused in her previous projects and daily life, and the sense of repression this brings. Kim appropriates the quotidian business rhetoric of "Unfortunately, we cannot," widely used to decline customer requests to title this work; a work which seems to be telling the complexity of existence itself.

马秋莎 1982 年出生于北京，其艺术实践与个人生活经历密不可分。她运用摄影、影像、装置、绘画等多重媒介作为工具，创作主题在个体和群体、私密空间和公共领域之间穿梭引渡，对个人、家庭、代际关系的研究也拓展到在不断变化的时代背景中对不同社会群体的理解。此次展出的作品《海上窗》延续马秋莎此前的项目“琉璃厂东街 52 号”，是她的最新创作。她将收集于世界各地拍卖场、线上平台以及古董店里来自中国的文玩旧货汇聚于一个移动的橱窗内：清末民国时期的中国瓷器、铜胎掐丝珐琅摆件、展示北平风光的明信片、东西方不同审美趣味之下制作的满族格格（或中国公主）人偶以及回流自日本的镜子，被腐蚀的镜面上隐约可以看到一位旗人女子肖像（艺术家本人）。该项目的缘起与艺术家孩童时期就经常在琉璃厂——北京著名的“古玩一条街”——流连玩耍的回忆有关，也和马秋莎对于自身身份——家庭户口簿上登记的满族身份——的想象与探索有关。橱窗中的物品与图像的制作年代横跨晚清、民国直至干禧年，其中既有珍贵的老物件，也有很多仿制品。它们被锁在橱窗之中，显得珍贵而且难以触及，同时也更容易聚焦关注，这恰恰使得一些不可见的内涵得以显形。这些物件往往在不同时期通过贸易流通海外，又因市场需求回流至原产地。通过艺术家的挪用、编排与重构，这些物件的历史确定性开始发生游移，连同背后所蕴藏的生产与贸易流转、集体记忆以及个人情感都被一一激活。真实与虚构、记忆与现实在小小的橱窗里模糊了边界。这个项目对于马秋莎来说，既是一场关于儿时记忆与个人身份探究的自传式写作，也是一个开放的路径，“希望每个人都能找到与这个时间，跟这一百年（历史）之间的一些关联，从中也可以照见自己。”

马秋莎

Ma Qiusha

马秋莎，“琉璃厂东街 52 号”（局部），2023。图片由艺术家与北京公社提供。
Ma Qiusha, *No. 52 Liulichang East Street* (detail), 2023. Courtesy the artist and Beijing Commune.

The art of Ma Qiusha (b. 1982, Beijing) is inextricably linked to her life experiences. Ma uses photography, video, installation, and drawing to explore the connections between public and private, individual and collective. Her research delves into personal, familial, and intergenerational relationships and how our understandings of different social groups have evolved across different eras. Ma's latest work, *Flowers in the Mirror*, is an extension of her project "No. 52 East Liulichang Street," in which she places Chinese antiquities acquired from auctions, online platforms, and shops around the world in a movable display window: porcelains from the late Qing dynasty and Republican era, cloisonné decorations, postcards depicting the old Beijing cityscape, figurines of Manchu and Chinese princesses, and mirrors returned from Japan. In the corroded surfaces of these mirrors, one can see the faint image of female Manchu bannermen (the artist herself). This project is rooted in Ma's childhood memories of Liulichang, a well-known antiquities street near her home in Beijing. It also relates to her explorations of her own identity as a registered member of a Manchu family. The objects and images on display span from the late Qing dynasty through the Republican era up to the turn of the millennium. Some are genuine antiques, while others are replicas. Encased in the window display, the objects seem precious and inaccessible. Yet this format also focuses the viewer's attention, which in turn reveals the more obscure meanings of these objects. Many of the items once circulated abroad, but, due to market demands, have since returned to their country of origin. By placing these objects together, the work blurs the boundaries of truth and fiction, memory and reality. Ma's appropriation and rearrangement unsettles the historical certainty of these items, activating the lineages of production, trade, collective memory, and personal emotion that they embody. For the artist, this project is not merely an autobiographical exploration of identity and childhood memories, but also an open pathway to the past. As she notes, "I hope that every person can find connections to this time, to the past hundred years (of history), and in this, they might see themselves."

伊西娅尔·欧卡丽兹，《雕像》（影像静帧），2019，行为表演、高清彩色有声影像，21 分 45 秒。图片由艺术家提供。
Itziar Okariz, *Las Estatuas / The Statues* (video still), 2019, performance, HD video, sound, color, 21'45". Courtesy the artist.

伊西娅尔 · 欧卡丽兹

伊西娅尔 · 欧卡丽兹 1965 年出生于西班牙圣塞瓦斯蒂安，现生活于纽约和圣塞瓦斯蒂安。她的创作围绕行为表演，结合文字、影像和装置等不同媒介探讨建筑、地域、身体、符号与仪式之间的关联。《雕像》记录了欧卡丽兹在不同国家地区博物馆里与雕塑及其他艺术品之间展开的“喃喃私语”。通过这一直接而私密的对话行为，艺术家赋予这些静止的物件以灵魂、生命以及主体性。与此同时，她在对话时长期保持不变的姿态，似乎也模糊了她自身作为行为者与被动的物件之间的界限。在此过程中，欧卡丽兹与这些艺术作品背后所凝聚的历史讯息建立起另一维度的个人化的亲密关系。在此次展出的另一件行为作品《梦的日志》中，艺术家首先以文字形式记录下自己一段时期的梦境，然后根据这些文字转化成声音表演。她会重复某些句子，或者调转一些语序，这个对梦的叙事解构的过程，其实指向令人难以捉摸的梦与记忆本身，以及不断转化的意识流式的思考和感官经验，亦是现实与虚构互为存在的最佳隐喻。在展览期间，艺术家还会为观众现场朗读这些梦的日志，分享那些逃逸了理性语言、原本只属于个人的记忆、困扰或愿想。

Itziar Okariz (b. 1965, Donostia, Spain, lives and works between New York and Donostia) works in performance, text, video, and installation to explore the connections between architecture, territory, the body, symbolism, and ritual. *Las Estatuas / The Statues* records Okariz visiting different national and regional museums around the world and engaging in murmured dialogues with statues and other art objects. The artist endows these items with soul, life, and subjectivity through this direct and intimate interaction. By holding a still position for a prolonged period, she also seems to blur the boundaries between herself and the passive object. In this process, Okariz establishes a new, more personalized, and more intimate relationship between herself and the historical meanings that underpin these artworks. For *Diary of Dreams*, the artist recorded her dreams in text over a period of time, which she then turned into a vocal performance. In the performance, she repeats certain sentences and inverts the order of words, and this deconstructing of narrative echoes various aspects of dreaming itself: the elusive relationship between dream and memory, the constantly shifting stream of consciousness and sensorial experience, and the coexistence of reality and fantasy. During the exhibition, the artist will also read from her dream diaries—sharing these once private memories, anxieties, and sentiments that defy rational language.

Itziar Okariz

彭祖强，《自动更正》（影像静帧），2023，三频 16 毫米胶片转录数字高清影像装置，3 分 3 秒。图片由艺术家及天线空间提供。
Peng Zuqiang, *Autocorrects* (video still), 2023, 3-channel video installation, 16mm film transferred to digital HD video, 3'3". Courtesy the artist and Antenna Space.

彭祖强 1992 年出生于长沙，现生活和工作于荷兰阿姆斯特丹，他的创作以录像、电影与装置的形式展开，着眼于身体、语言和历史中潜藏的多元联系与情感痕迹。在他的三频影像装置《自动更正》中，彭祖强延续此前对流行音乐文化的关注，以独白式的歌词为主线，结合不同的声音采样，对曾于 1990 年代初显现于华语流行音乐的都会曲风进行了挪用和全新的诠释。这类音乐受到早年美国和欧洲以及日本流行音乐的影响，结合节奏蓝调（R&B）、缓拍（Downtempo）、感伤等风格与繁华的都市意象。整个影像以雷雨声和电话声开篇，这样的元素经常出现在这类音乐录影带的开头。随后迅速转入一段声音采样，一个西方音乐制作人在对韩国音乐产业作出评论，不断谈及“我们”以及“他们”对于风格上的不同要求，无意中划出一种主体视角之下的文化他者的轮廓。影片中一位身份不明的行人不停穿行在的机场、车站、走廊通道等都市交通场所。伴随着音乐鼓点与影片中人行穿梭所带来的节奏张力，碎片化的歌词跳转在记忆、闲谈、暴力行为以及口号等指向模糊的内容之中。接近尾声，歌词反复念着“我的手机，自动更正，我变成你，变成我”，似乎提示着自我与他者消融在难以辨认的视角切换与情感记忆之中。最后一个镜头则拉向近景，影片中人摁下磁带录音机的按钮，并将其转向观众，或许在提问以什么样的方式才能够记录下一段不受“自动更正”遮蔽的记忆与历史。

彭祖强

Peng Zuqiang (b. 1992, Changsha, currently lives and works in Amsterdam) works with video, film, and installations, examining the intricate connections and affective underpinnings within histories, bodies, and languages. In his three-channel video installation *Autocorrects*, Peng continues his previous interest on popular music culture. By combining diverse sound samples with a monologue-style lyrical narrative, he appropriates and reinterprets the City Pop music that first gained popularity in early 1990s China. This music genre is influenced by the early styles of American, European, and Japanese pop music, and combines a prosperous urban imagery with R&D, downtempo, and sentimentality. Autocorrects opens with the sounds of thunder and a ringing telephone, elements commonly found at the beginning of such music videos. It then directly cuts to another sample: a found interview in which a Western music producer comments on the Korean music industry, consistently discussing the stylistic differences demanded by "us" and "them," inadvertently outlining the cultural otherness from a subjective perspective. Throughout the video, an unidentified individual continuously traverses urban transportation hubs such as airports, stations, and passageways. With the rhythmic tension created by the musical beats and the movement of the individual, fragments of lyrics slip in the blur of memories, casual conversations, violent behaviors, and protest slogans. Toward the end of the video, the lyrics repetitively chant “My phone, autocorrects, I, into, you, into me ...”, seemingly suggesting the dissolution of self and other in the indistinguishable shifts of perspectives and emotional memories. The final scene zooms in, capturing the individual pressing the button of a cassette recorder, which then turns towards the audience, possibly questioning how one can record a memory and history not obscured by "auto-correction."

Peng Zuqiang

单慧乾

Sin Wai Kin

单慧乾 1991 年出生于多伦多，现工作和生活在伦敦。TA 在作品中常常运用“变装”的方式，结合行为表演、写作与影像等不同的创作媒介，探讨和质疑观看系统中理想形象的化身。艺术家通过不断创造并附身于多重身份，游移于不同的角色之间，亦打开一个想象不同世界与存在方式的空间。在《全部都係你》中，艺术家将 TA 在过去作品中构建的四个不同男性变装角色，或者说是四个不同的自我形象——美男子“宇宙”、严肃的“说书人”、孩子气的“唯一”和万人迷“Wai King”——组成一个偶像男团。观众可以在这件作品中完整享受男团粉丝的体验。不断循环播放的双屏影像是艺术家为这个虚拟团体所打造的同名主打单曲，观众亦可以跟随卡拉 OK 形式的歌词一起演唱；几件人形立牌的展示令人联想到广泛存在于我们生活中的商业宣传手法，而偶像就在我们中间。单慧乾以夸张的手法揭示偶像团体自相矛盾的存在逻辑，即个体必须作为团体的一部分而存在。与此同时，这一呈现手法亦扰乱了欲望空间中的身份定位，揭示“观看”行为从不单纯。单慧乾对于这些偶像团体的检视，也引发了一系列思考，例如不同身份如何在大众消费中被包装及商品化？人的欲望是否有着共同的本质？偶像团体如何承担爱、幻想以及集体逃避的责任？

Sin Wai Kin (b. 1991, Toronto, lives and works in London) often employs drag to explore and question idealized bodies and systems of looking. Their work combines performance, writing, and film, among other media. By constantly creating and inhabiting new identities and roles, the artist opens up space to imagine different worlds and modes of existing. In *It's Always You*, the artist reuses four masculine drag roles from previous artworks, which also represent different projections of the artist's self-image. Together, they form a boy band, each with a designated role: The Universe, the pretty boy; The Storyteller, the serious one; The One, the playful one; and the heartthrob Wai King. In this work, viewers are placed in the position of one of the group's fans. The looped, two-channel video plays their lead single that the artist wrote. The viewer can even sing along by following the karaoke lyrics at the bottom of the screen. The cardboard cut-outs nearby recall pedestrian commercial advertising methods; here, however, the idolized figures are among us. Sin's exaggerated approach reveals the inherent contradiction in the logic that underpins such idol groups—they are individuals, but their identities only function as part of the larger group dynamic. This mode of presentation also unsettles the construction of identity within spaces of desire, revealing how the act of looking is never neutral. Sin's investigation raises a series of questions: How are identities packaged and commercialized for the mass consumer culture? Is there a shared root of human desire? How do boy bands bear the weight of love, fantasy, and collective escapism?

单慕乾，《全部都係你》（局部静帧），2021，4K 双频影像，4 分 5 秒。由刺点画廊及 Shedhalle 共同委任制作。图片由艺术家及刺点画廊提供。
Sin Wai Kin, *It's Always You* (still, detail), 2021, 4K dual-channel video, 4'5". Co-commissioned by Blindspot Gallery and Shedhalle. Courtesy the artist and Blindspot Gallery

曹晶，《归家途中的黑色彩虹》，2023，陶、瓷、环氧树脂、硬胶，79 × 49 × 3 cm。由上奥地利州文化联盟（奥地利）提供。图片由艺术家及 Martin Janda 画廊（维也纳）提供，摄影：kunstdokumentation.com。

Chin Tsao, *Black Rainbow on My Way Home*, 2023, ceramic, porcelain, epoxy, hard glue, 79 × 49 × 3 cm. Collection of the OÖ Landes-Kultur GmbH, State of Upper Austria, Austria. Photograph by kunstdokumentation.com, courtesy the artist and Galerie Martin Janda, Vienna.

曹晶 1989 年出生于台北，现生活和工作于维也纳，她的创作涵盖雕塑、装置、音乐、表演以及新媒体等不同媒介。她感兴趣探索不同物质材料中的人工性及其蕴含的人类记忆以及历史痕迹，其中陶与瓷是其经常运用的材料。洛可可时期的中国风以及东方主义对装饰艺术的影响给予了曹晶创作灵感，这几种艺术风格体现了异国情调的投射而非东方图像的忠实再现。在她的陶瓷作品中，常常带着一丝荒诞与幽默感去探讨文化归属以及身份认同的议题。此次展出了曹晶近期创作的一系列陶瓷浅浮雕，她以极快的速度将瓷土倒入窑具中，限时 3 到 5 分钟之后就开始塑形。这一充满即兴、自发以及不可预测的创作过程，将艺术家的情感张力保留在陶瓷的造型之中。这些浮雕令人联想到超现实风景或是野兽化的面庞，它们既源自于艺术家的想象，某种程度上也是她个人肖像的变体。通过塑造这些异化的面庞，曹晶希望探讨当代人对于面部改造行为的执迷，以及在这个后全球化世界和共享现实观念之下定义身份的可能性。

曹晶

Chin Tsao

Chin Tsao (b. 1989, Taipei, lives and works in Vienna) works in sculpture, installation, music, performance, and new media. She is interested in the artificiality of materials, particularly ceramics and porcelain, and how they narrate human memory and history. Tsao's works are particularly inspired by Rococo Chinoiserie and the orientalist influence on Art Deco, presenting rather exotic projections than truthful recreations of Eastern imagery. Through her ceramics and porcelain works, she explores cultural ownership and approaches the question of identity with a sense of cultural absurdity and humor. In a selection of recent ceramic relief sculptures, Tsao adopts a fugitive process in which she pours the porcelain into the argil within a limited timeframe of three to five minutes before casting. The spontaneity and unpredictability inherent in this process embody the artist's emotional intensity, which is then manifested in the visual form of the ceramic works. These sculptures elicit ideas of surreal landscapes and bestial figures, reflecting the artist's imagination and in a sense, her self-portrait. With these alienated figures, Tsao addresses contemporary obsessions with artificially transformed human images, as well as the potential of defining identities through contemporary perceptions of shared reality in a post-globalization world.

王伊芙苓韬程，《引用的意象（一）》，2019，纸上墨水，90 × 97 cm、21 × 29.7 cm。图片由艺术家及天线空间（上海）、卡洛斯 / 石川画廊（伦敦）、Fons Welters（阿姆斯特丹）、Kayokoyuki（东京）提供，摄影：斯蒂芬·詹姆斯。
Evelyn Taocheng Wang, *Quoted Picture, No. 1*, 2019, ink on paper, 90 × 97 cm, 21 × 29.7 cm. Photograph by Stephen James, courtesy the artist and Antenna Space, Shanghai; Carlos/Ishikawa, London; Galerie Fons Welters, Amsterdam; and Kayokoyuki, Tokyo.

王伊芙苓韬程

Evelyn Taocheng Wang

王伊芙苓韬程 1981 年出生于成都，现工作和生活于鹿特丹，她的作品根植于自身所处的社会语境，融合自传的成分与富有想象力的诗意叙事。跨越绘画、写作、表演、服装设计、影像等众多既定的艺术门类，王伊芙苓韬程随心所欲组合这些媒介探索自己关注的议题，例如殖民历史、文化同化、性别与身份认同、女性主义等。其中语言是贯穿王伊芙苓韬程作品的重要元素，不论是在她的绘画与影像中直接出现的文字，或是给予她灵感的文学与诗歌片段，抑或是她自己日常的言语表达，由此编织出其对“如何展开联想”这一根源性创作问题的探索过程。此次展出的两组一大一小的纸本作品延续了被艺术家称为“假海报”（*False Poster*）系列创作的形式，均以文字内容为基础，其中稍大尺幅作品上的引文“那个是女人说给女人去听的”和“我想每只蚊子的感受是一样的”均出自英国小说家大卫 · 赫伯特 · 劳伦斯的小说《查泰莱夫人的情人》（1928 年出版）。艺术家以漫不经心的方式绘出这两句颇显荒诞的台词（其中一幅还邀请了艺术家安娜 · 卢可扎克参与创作），旁边小幅草稿般的文字则像是对前者的补充，为引用文字赋予个人色彩，记录了艺术家对台词的评论以及作品本身的绘制过程。碎片化的词与句在纸上游离与生长，彷佛两段被画笔捕捉下来的对话片段，同时也成为王伊芙苓韬程自己所写的——“它最终成为我用来评论我自己画作的画作”。介于书写与绘画之间的创作方式，以及较大幅作品下角的红色签名印章，还揭示出中国书画传统在她作品中一以贯之的影响。对于这个媒介的研习是王伊芙苓韬程理解自身文化背景与历史的通道,她不断从中汲取养分,又不断自我切断其供给,从而将自己从简单的传统源流与临摹复制中剥离，回归自我的创作直觉。

Evelyn Taocheng Wang (b. 1981, Chengdu, lives and works in Rotterdam) makes artworks rooted in her social environment that incorporate autobiographical elements and imaginative, poetic narratives. Working across painting, text, performance, clothing design, film, and many other disciplines, she deploys these media to explore the history of colonialism, cultural assimilation, gender and identity, feminism, and other topics. One of the fundamental questions driving Wang's artisitic practice is "How to generate new associations?" A key approach she uses to address this question is language—be it the texts that directly appear in her paintings and films, excerpts of literature and poetry that give her inspiration, or the everyday expressions that she uses.The two works in this exhibition each comprises one large and one small paper piece. These are part of Wang's text-based “False Poster” series. The larger pieces display the sentences “It was a woman's question to a woman” and “I suppose every mosquito feels the same,” both quotes from the 1928 novel *Lady Chatterley's Lover* by the English author D. H. Lawrence. The artist takes a casual approach to drawing these two vaguely absurd sentences (for one, she even enlisted her artist friend Anna Luczak to help create the work). The texts on the smaller pages next to them act as a supplement, adding personal commentary to the quoted text and describing the process of making the work. The two pieces create a dialogue, with their fragmented messages connecting and generating new meanings. The result echoes the artist's own description of the piece—“It ends up as a drawing I used to comment about my own drawings.” This mode of practice, straddling the border between writing and drawing, and the red signature stamps on the larger pieces reveal the influence of Chinese calligraphic traditions on Wang's art. Her research into this medium is a pathway for her to understand her cultural background and history. She frequently draws upon these traditions, and yet she just as often diverges from them, thereby eschewing simple imitation or repetition and returning to her own creative intuition.

王裕言

王裕言 1989 年出生于青岛，是一名电影导演和多学科艺术家，其作品关注图像创作在媒介、表征及注意力经济作用下受到的影响。王裕言的全新影像装置《熟睡的世界转过身来》经过长达两年的筹备，结合大量的现成影像素材，描绘了一个虚构世界中的人造照明工程。通过技术手段干预和改变环境的地球工程不仅在历史上和诸多虚构作品中均有体现，如此科幻般的隐喻也存在于当代生活中：无处不在的数字产品照明与无处不在的城市亮化景观互为表里，数字设备在现实生活中已然成为身体的延伸和义肢。这些令人叹为观止的现代城市灯光基础设施，辅助着散落在各处的记录仪、视频监控系统、直播摄像机和智能手机，成为公共图像记忆的背景。在展览现场，一个橱窗结构将作品分割成相互映射的空间，观看者同时成为被展示的景观的一部分：双面镜不仅提供了独特的影像体验，也提示了对环境和观看行为的反思。对王裕言而言，尽管生活越来越趋于数字化、无线化，并依赖云端可解析的数据，人类无限的未来主义构想却比以往更受制于地球深处的岩质时间和有限的矿物与能源，因此艺术家希望这个项目的创作过程能够记录下这个痴迷于可见性与效率的时代的一个切面，以及我们无限的驱光与视觉欲望的症候。

Yuyan Wang

王裕言，《熟睡的世界转过身来》（影像静帧），2023，双频影像装置，23 分 40 秒 , 16 分 58 秒。图片由艺术家提供。
Yuyan Wang, *The Sleeping World Turns Around* (video still), 2023, 2-channel video installation, 23'40", 16'58". Courtesy the artist.

Yuyan Wang (b. 1989, Qingdao) is a film director and multidisciplinary artist whose works explore the impact of media, representation, and the attention economy on the creation of images. She made her new filmic installation, *The Sleeping World Turns Around*, over the course of two years. The work collages a wide range of found footage to create a fictive landscape of artificial lighting. Planetary engineering projects involving technological intervention into the environment can be found throughout history and in many works of fiction. This science fiction-like imagery can now even be found in contemporary life: the illuminated urban landscape and the lights of our tech products parallel one another in their ubiquity. Digital products now act as prosthetics or extensions of the body. Modern-day lighting infrastructure is nothing short of awe-inspiring, complemented by recording instruments, video monitoring systems, livestream cameras, and smart phones. Together, these technologies have become the basis for a collective image memory. In this exhibition, a storefront window structure divides Wang's work into a space of layered projections. The visitor becomes part of the spectacle in this unique filmic experience. The one-way mirror prompts viewers to reflect on how their environment affects their viewing behaviors. In the artist's opinion, even though life grows increasingly digital, wireless, and reliant upon cloud data, our capacity for imagining the future is increasingly constrained by notions of geologic time and finite resources. Through this project, she hopes to capture a cross section of our age of obsession with visibility and efficiency, as well as the afflictions of our desire for boundless sight and illumination.

徐冠宇，《WW-08312015-09202023》，2023，收藏级喷墨打印，101.6 × 127 cm。图片由艺术家提供。
Guanyu Xu, *WW-08312015-09202023*, 2023, archival pigment print, 101.6 × 127 cm. Courtesy the artist.

徐冠宇

Guanyu Xu

徐冠宇1993年出生于北京,现作为多学科艺术家活跃在芝加哥。他的作品探讨了摄影作为一种创作形式的权力构建，以及个体自由与政治体系的相关性。“外籍人口”是其正在进行中的摄影系列作品，通过在以签证身份居住于美国和中国香港移民的家中进行拍摄，记录了艺术家在他们家中所做的临时装置。尽管每个装置的构造各异，但都包含相似的元素：拍摄并打印出的参与者的住所、其私人物品和展现其生活不同方面的照片。这些照片都由参与者亲自选择。在此系列中，徐冠宇审视了移民群体所面对的不确定性与困境，尤其是这些挑战与他们不稳定的居住状态的关系。如何定义“自我”是他们所面临的核心问题：无论是对于不同社会文化的适应，在申请居住身份时所塑造的新“人设”，还是对于刻板印象的抵抗。徐冠宇希望通过此系列作品挑战传统，展示移民群体中个体的多样性，以对抗冷冰冰的移民申请材料或是对特定群体的俗套描绘。正如这些照片本身就是由有意选择的物品和图像所构成的一样，徐冠宇鼓励观众认识到“身份”本身也是一个有意的构建，邀请观众将“身份”置于变化而非固定的情境中思考。

Guanyu Xu (b. 1993, Beijing) is a Chicago-based multidisciplinary artist who explores the production of power in photography and the connections between personal freedoms and political systems. “Resident Aliens” is an on-going series of photographs of temporary installations that Xu constructed within the homes of visa-holding residents in different cities in the United States and Hong Kong, China. While the composition of each installation varies, they share common components—printed images of the participant’s residence, their personal belongings, and photos showcasing different aspects of their lives. All of these items are chosen by the participants themselves. In this series, Xu interrogates the uncertainties, struggles, and dilemmas faced by immigrant communities, especially in relation to their precarious and temporary living situations. Selfhood lies at the center of these challenges—whether adapting to different societal norms, forging a new identity during the citizenship application process, or resisting reductive stereotypes. Xu hopes to challenge conventions and present a more complex picture of individuals within the immigrant community, a counterweight to the cold data of application materials or more hackneyed depictions of certain communities. Just as the photographs themselves are composites of deliberately chosen objects and images, Xu encourages viewers to see identity as an intentional construct. He invites the audience to contemplate identity within fluid contexts rather than as a fixed concept.

UCCA 报告厅
UCCA Auditorium
13
2
14
15
佳作書局
PARAGON BOOK GALLERY
商店
Store

7
6
5
8
9
10
3
12
11
4
1
展厅入口
Entrance
2

平面图
Floor Plan

1 克里斯汀 · 孙 · 金
Christine Sun Kim

2 陈泳因
Doreen Chan

3 伊西娅尔 · 欧卡丽兹
Itziar Okariz

4 提达 · 海希弥与苏菲亚 · 艾芳尼安
Tirdad Hashemi & Soufia Erfanian

5 斯凯 · 霍平卡
Sky Hopinka

6 徐冠宇
Guanyu Xu

7 艾丝利 · 乔乌肖鲁与因吉 · 艾薇内
Aslı Çavuşoğlu & İnci Eviner

8 冯至炫
Feng Zhixuan

9 曹晶
Chin Tsao

10 王伊芙苓韬程
Evelyn Taocheng Wang

11 亚莉桑德拉 · 杜曼诺维
Aleksandra Domanović

12 马秋莎
Ma Qiusha

13 王裕言
Yuyan Wang

14 彭祖强
Peng Zuqiang

15 单慧乾
Sin Wai Kin

请扫描二维码收听语音导览
Scan the QR code to listen to the complete audio guide

公共项目
Public Programs

半梦：分享与制作工作坊
HalfDream: Share & Make Workshop
2024.1.27 15:30-18:00

实验讲座 | 伊西娅尔 · 欧卡丽兹：梦的日志
Experimental Lecture | Itziar Okariz: Diary of Dreams
2024.1.28 14:30-15:30

UCCA 尤伦斯当代艺术中心

UCCA 尤伦斯当代艺术中心是中国杰出的当代艺术机构。UCCA 秉持“持续让好艺术影响更多人”的理念，每年为超过百万的观众带来丰富的艺术展览、公共项目和研究计划。UCCA 于 2007 年开馆，目前拥有北京、上海和北戴河三座场馆。2018 年正式获得由北京市文化局认证的美术馆资质，并经北京市民政局与香港政府许可，在两地注册成立非营利的艺术基金会。除此之外，UCCA 还包括其他板块：为儿童提供美术馆艺术教育的 UCCA Kids、涵盖艺术家和展览衍生品销售的 UCCA 商店，以及专注探索艺术与品牌多元跨界合作的 UCCA Lab。UCCA 致力于通过当代艺术，推动中国更深入地参与到全球对话之中。

About UCCA

UCCA Center for Contemporary Art is China's leading contemporary art institution. Committed to bringing the best in art to a wider audience, UCCA presents a wide range of exhibitions, public programs, and research initiatives to a public of more than one million visitors each year across three museums, located in Beijing, Shanghai, and Beidaihe. Formally accredited as a museum by the Beijing Cultural Bureau in 2018, UCCA has established non-profit foundations, licensed by the Beijing Bureau of Civil Affairs and the Hong Kong government. Meanwhile, UCCA also operates the children's education initiative UCCA Kids, the retail platform UCCA Store, and collaborations and projects under the rubric UCCA Lab. Established in 2007, UCCA works to bring China into global dialogue through contemporary art.

ucca.org.cn

梦想时间
Dream Time

2024.1.27 – 2024.4.28

尤伦斯当代艺术中心
Center for Contemporary Art