



《商人》
the Businessman

2019-2021, 铸铝、瓷漆、尼龙织带、密胺及胶合板底座
Cast aluminum, enamel paint, nylon webbing, melamine and MDO plinth, 41 × 41 × 46.5 cm

杰夫·奥本海默：
逆向度的人
Geof Oppenheim:
People in Reverse
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尤伦斯当代艺术中心
Center for Contemporary Art

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《旗手》
the Flagbearer

2019-2021, 铸铜、密胺及胶合板底座
Cast bronze, melamine and MDO plinth, 41 × 41 × 46.5 cm



《观察者》
the Observer

2019-2021, 铸铜、皮革、医用手推车、密胺及胶合板底座
Cast bronze, leather, laboratory cart, melamine and MDO plinth, 118.1 × 119.3 × 146.7 cm

杰夫·奥本海默：逆向度的人

杰夫·奥本海默（1973年出生于美国华盛顿特区）曾接受系统的雕塑训练，他在创作中致力于探索群体、社会价值与公民话语的议题，并思考这些理念如何以物质实体的形态呈现在我们的生活环境中。他的作品通常结合装置、影像与摄影，向当代社会经济结构中的符号、联结以及价值体系发起诘问。

“逆向度的人”可视作晚期资本主义的一则后记。作品分布在迷宫般的展览空间中，构成了一系列相遇。展览重点呈现的三件铸铜与铸铝雕塑分别代表当代社会中三个重要的角色原型：商人、旗手与观察者。艺术家让每一个角色看起来都依稀可辨，同时又通过巧妙的细节逆转了他们的身份和形象：观察者手持放大镜，看向一块白板；旗手挥舞着一面意义不明的旗帜；商人的双腿动弹不得，脚上蹬着两只不搭配的巨大鞋子，颇具滑稽。与此同时，各类原材料、批量生产的物品与曝露在外的搭建结构借用了日常公共空间的材料语言。这些象征着工业生产的物件与手工制作的雕塑作品彼此映衬，凸显出当今商品经济机制的内在张力。

“逆向度的人”既像是一座戏剧舞台，又好像一处废墟，符号语言在此间流动不居。展览试图追问，这些图像与角色何以成为象征符号，而这个符号化的过程又如何影响我们对世界的理解。艺术家叙述了一则关于理想主义走向破灭的寓言，随着希望化为泡影，社会话语的讨论在这种失落感中再次浮现。奥本海默邀请观众重新思考在当代社会中“存在”究竟意味着什么；这涉及作为公民的人与人之间的联系，以及现代社会经济中的符号、形象与角色的运转——在更广大的层面上，这也是对人文主义本身的思辨。

本次展览由 UCCA 策展人栾诗璇策划。展览中作品由 UCCA 委任创作。展览独家环保墙面方案支持由多乐士提供，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、首席艺谈伙伴 DIOR 迪奥、联合战略合作伙伴彭博、沃捷集团和垠艺生物，以及特约战略合作伙伴巴可、多乐士和真力长期以来的宝贵支持。

展览同期出版物 Exhibition Catalogue

为配合展览“杰夫·奥本海默：逆向度的人”，UCCA 现已推出展览双语出版物。本书既是展览图录，也是一本艺术家书，由奥本海默与他的长期合作者、设计师大卫·卡恩-焦尔达诺共同担纲设计。书中收录了大量展览图片，以及由 UCCA 馆长田霏宇、弗吉尼亚大学艺术史教授大卫·盖西及戏剧导演赵川分别撰写的深度评论文章。与此同时，本书特别精选了一组启发了本次展出系列作品的照片，以双色印刷呈现。

Accompanying “Geof Oppenheimer: People in Reverse,” UCCA has produced a bilingual publication that is both an exhibition catalogue and an artist book. The publication’s format and design is a collaboration between Oppenheimer and his longstanding collaborator, designer David Khan-Giordano. The book combines extensive exhibition documentation with in-depth essays by UCCA Director Philip Tinari, University of Virginia professor of art history David J. Getsy, and theater director Zhao Chuan. In addition, it features a specially curated selection of photographs that informed and inspired this series of works, printed in duotone color.

1	《社会性_ 景片_ 捆绑》 Social_Flat_Bind	2	《观察者》 the Observer		
2020, 艺术微喷, Pigment print, 38.1 × 29 cm		2019–2021, 铸铜、皮革、医用手推车、密胺及胶合板底座, Cast bronze, leather, laboratory cart, melamine and MDO plinth, 118.1 × 119.3 × 146.7 cm			
3	《王后的形象, 国王的轮廓》 queens image, kings form	4	《旗手》 the Flagbearer		
2020, 数字动画、投影机支架、投影仪, Digital animation, augmented monitor arm, digital projector, 149" (循环播放 / repeating loop)		2019–2021, 铸铜、密胺及胶合板底座, Cast bronze, melamine and MDO plinth, 41 × 41 × 46.5 cm			
5	《歌队》 Chorus	6	《商人》 the Businessman		
2022, UV 喷绘, UV print, 486 × 420 cm		2019–2021, 铸铝、瓷漆、尼龙织带、密胺及胶合板底座, Cast aluminum, enamel paint, nylon webbing, melamine and MDO plinth, 41 × 41 × 46.5 m			
7	《社会性_ 景片_ 背景故事》 Social_Flat_Backstory	8	《社会性_ 景片_ 镜子》 Social_Flat_Mirror	9	《社会性_ 景片_ 举止》 Social_Flat_Comportment
2020, 艺术微喷, Pigment print, 28.5 × 40 cm		2020, 艺术微喷, Pigment print 两张 / 2 prints: 36.8 × 21.6 cm (左 / left), 30.4 × 22.8 cm (右 / right)		2019, UV 喷绘, UV print, 3.05 × 6.64 m	

Geof Oppenheimer: People in Reverse

Trained as a sculptor, Geof Oppenheimer’s (b. 1973, Washington, D.C.) art probes questions of community, social value, and civic discourse, as well as how these ideals take physical form in our lived environment. His works, which often incorporate installation, video, and photography, foreground the symbols and relationships of contemporary socioeconomic structures, interrogating systems of value.

“People in Reverse” is a postscript of late capitalism. The maze-like installation is a series of encounters that the viewer roams between, centered on three sculptures cast in bronze and aluminum. They each represent an archetype of a prominent figure in contemporary society: *the Businessman*, *the Flagbearer*, and *the Observer*. Each character seems familiar, but the artist subverts their forms and iconography in a way that complicates the viewer’s expectations and understanding: the observer holds a magnifying glass up to a blank slate; the flagbearer hoists a meaningless banner; the immobile legs of the businessman sport giant, mismatching shoes to comical effect. At the same time, raw materials, mass-produced objects, and exposed structural elements draw upon the physical language of everyday public space. These embodiments of industrial manufacture are set off against objects that evoke artisanal labor, highlighting a tension in the modern-day economy of goods.

As a whole, “People in Reverse” is a site of semiotic fluidity that recalls both a theater stage and a ruin. It questions how images and characters become symbols and how this process of symbolization informs our understanding of the world. The artist narrates an allegory of a failed social good, the melancholy over a lost ideal, while also creating a space for social discourse to emerge from that loss. Oppenheimer asks the viewer to reconsider what it means to exist in contemporary society: our relationship to one another as fellow citizens and the function of symbolism, figuration, and character—or, grandiosely put, humanism—in the modern social economy.

The exhibition is curated by UCCA Curator Luan Shixuan. The artworks in this exhibition are commissioned by UCCA. Dulux provides exclusive wall solutions 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, Voyage Group, and Yinyi Biotech, and Supporting Partners Active House, Barco, BenQ, Clivet, Dulux, and Genelec for their generous support.







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空间图
Floor Plan

