



 吉格尔

与 H.R. Giger x  
Sorayama

空山基：

Approaching

明日逼近

UC  
CA Lab

OXD  
COEXIST

艺术家 Artist\_



## 汉斯·鲁埃迪·吉格尔 H.R. Giger

1940年出生于瑞士库尔，吉格尔从小就对超现实和暗黑的事物产生强烈的兴趣，对表达自我和分享其独特想象力的渴望让他走上了视觉艺术领域的职业道路。受古斯塔夫·梅林克、让·科克托、阿尔弗雷德·库宾与 H.P. 洛夫克拉夫特等人作品中奇妙玄幻的意象启发，激发了他艺术创作中的超凡想象力。他作品中充满奇异的女性形象、怪诞的风景和外形可怖的异形生物，为他在世界各地收获了大量的关注与追随者。

吉格尔喜爱使用喷枪反复喷绘，画作尺幅巨大却拥有丰富的细节。《死灵之书》是吉格尔出版的一本广受欢迎的艺术书，正是这本书引起了导演雷德利·斯科特的注意，当时他正在为新电影中的怪异生物寻找合适的造型。吉格尔就这样成为了这个生物，也就是“异形”的造型设计师。这一精湛设计为他赢得了当之无愧的奥斯卡奖。

吉格尔极具辨识度的生物机械风格，将肉体 and 机械完美地结合在一起，他不仅创作绘画，也涉及雕塑、家具、建筑以及室内设计等领域。他的画作在世界各地的画廊和博物馆展出。

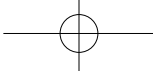
吉格尔充满创造力的异形美学和“生物机械学”，超越了艺术的界限，甚至可以说是近乎魔法的天才之作。欢迎观众们一同走进这位特立独行的瑞士大师所构建的震撼世界。

H.R. Giger (b. 1940, Chur) developed a strong passion for all things surreal and macabre as a child. His need to express himself and share the unique aspects of his powerful imagination drew him to the visual arts. Giger's own dreams and the brilliant imagery of such fantastic geniuses as Gustav Meyrink, Jean Cocteau, Alfred Kubin, and H.P. Lovecraft combined to form a rich soil from which the amazing imagery of Giger's own art has come to sprout. It has since bloomed into the vast wealth of exotic women, wondrously bizarre landscapes, and frightening creatures that have captured the fascination of millions of fans worldwide.

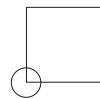
Meticulously detailed, Giger's paintings are usually done in large formats and worked and reworked by this maestro of the airbrush. It was Giger's popular art book *Neuromicon* that caught the eye of director Ridley Scott as he was searching for the right look for a creature in his upcoming film. That creature, of course, turned out to be the Alien, and Giger's masterful designs for the film of the same name garnered him a much-deserved Academy Award.

Giger's fascinating biomechanical style, that brilliant synthesis of flesh and machine, has been realized not only through his remarkable paintings but also via sculpture pieces, elegantly fashioned furniture, and architectural and interior design projects. His paintings have been displayed in galleries and museums throughout the world.

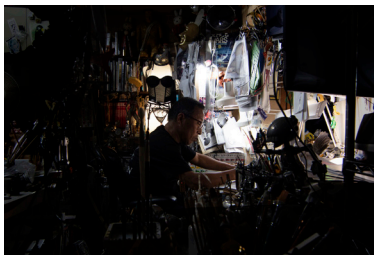
Giger's alien aesthetic, his "biomechanics," goes beyond talent, and even art. It enters the rarified realm of the near magical, and certainly the land of genius. The ensuing art is a mere taste of the phenomenal oeuvre that this unique Swiss maestro has created.



艺术家 Artist\_



## 空山基 Hajime Sorayama



1947 年出生于日本爱媛县今治，现工作生活于东京。1969 年毕业于东京中央美术学院。空山基的职业生涯始于广告业，之后在好莱坞做自由职业者，协助制作科幻电影的视觉效果。空山基的大量作品聚焦人体和机器之美，不断获得国际上的高度赞誉，最具代表性的“机械姬”系列（1978 年至今）为其奠定了国际声誉。

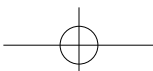
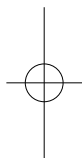
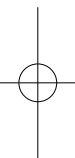
他将女性身体的美感融入对机器人的叙事之中，对后来机器人图像的制定产生了重大影响。1999 年，空山基凭借索尼 AIBO 机器狗的概念设计荣获日本经济产业省颁发的最佳设计奖和日本文化厅媒体艺术祭大奖。

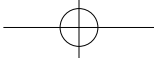
他是少有的同时受到艺术界最著名机构、知名高定时装品牌、成人出版物和专注于新技术的跨国公司赞誉的艺术家之一。空山基的作品被纽约现代艺术博物馆和华盛顿史密森尼博物馆永久收藏。

Hajime Sorayama (b. 1947, Imbari) graduated in 1969 from Chubu Central Art School in Tokyo. He started his career in advertising before freelancing in Hollywood, where he helped to produce visuals for science fiction films. His works of female subjects, focused on the beauty of the human body and machines, especially the “Sexy Robot” series (begun in 1978), are acclaimed both inside and outside of Japan.

His incorporation of the beauty of the female body into his narrative of robots has had a major impact on the subsequent development of robotic imagery. In 1999, Sorayama won the Good Design Award from the Japanese Ministry of Economy, Trade, and Industry, and the Grand Prize at the Media Arts Festival of the Japanese Agency for Cultural Affairs for his conceptual design of the Sony AIBO robot dog.

He is one of the few artists to have received accolades from the art world's most prestigious institutions, leading high-fashion brands, adult publications, and multinational companies focused on new technologies. Permanent collections holding Sorayama's work include MoMA (New York) and the Smithsonian (Washington, D.C).





## 关于 UCCA Lab

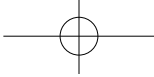
UCCA Lab 是 UCCA 集团旗下探索艺术多元合作可能性的当代文化平台。UCCA 集团以北京 UCCA 尤伦斯当代艺术中心为核心主体，致力于通过当代艺术，推动中国更深入地参与到全球对话之中。作为探索艺术多元合作可能性的跨界平台，UCCA Lab 参与各地政府文化项目，携手各领域杰出品牌和跨文化创作者呈现与品牌精神契合的文化推广、艺术展览项目等特别活动，这些活动已成为 UCCA 的标志性文化活动之一。UCCA Lab 目前拥有两个实体空间：UCCA Lab 北京艺术空间、UCCA Lab 沃捷艺术空间（Voyage UCCA Lab）。UCCA Lab 通过合作伙伴的平台在不同的社区、城市、国家发声，将当代文化与艺术的魅力传递给更广泛人群的同时，持续探索城市在地性实践，不断拓展艺术项目形态。

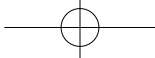
UCCA Lab is an interdisciplinary platform under UCCA Group for new kinds of art-adjacent collaboration. Formed with UCCA Center for Contemporary Art at its core, UCCA Group works to bring China into global dialogue through contemporary art. UCCA Lab has worked with local governments and cultural departments throughout China, prominent brands across a variety of industries, and artists and creators across cultures to create bespoke art and cultural events, exhibitions, projects, and campaigns, and its activities have become a defining feature of UCCA's cultural presence. UCCA Lab has opened two physical locations to date: UCCA Lab in Beijing's 798 Art District and Voyage UCCA Lab in Shanghai. UCCA Lab seeks to share the joys of contemporary art and culture with an ever-larger audience, continually exploring urban space, interacting with local contexts, and expanding the potential forms that art projects may take.

## 关于 COEXIST 共凝文化

COEXIST 共凝文化是一家连接国际顶尖艺术家资源，提供整合艺术服务的艺术创意机构，致力于当代潮流艺术的整合创意策略与执行。团队在与顶级艺术家合作方面有着丰富经验，作为空山基等国际顶尖艺术家的御用团队，近年来完成众多珍藏品的设计制作与展览营销推广。近期项目包括空山基、丹尼尔·阿尔轩、罗恩·英格利希、马特·贡德克、哈维尔·卡列哈、埃德加·普兰斯、Stickymonger 等国际知名当代艺术家的数字艺术版权独家代理、大中华区展览策划与执行、艺术产品开发设计与艺术数字化呈现等。

COEXIST is a creative studio specializing in art. The company connects top-level artists internationally and provides integrated art services, especially integrated creative strategy and execution for contemporary Pop art. The team has extensive experience in working with leading artists. In recent years the COEXIST team has served top international artists such as Hajime Sorayama, completing many outstanding projects, including the design and production of art collections, exhibition planning, and exhibition implementation. COEXIST's latest projects include collaborations with renowned contemporary artists such as Hajime Sorayama, Daniel Arsham, Matt Gondek, Javier Calleja, Edgar Plans, Stickymonger, and more. The scope of these collaborations has included exhibition planning and execution in Greater China, art product development and design, digital art production, and more.





## 关于 NANZUKA

NANZUKA 由南塚真史 (Shinji Nanzuka) 于 2005 年在东京成立，此前名为 Nanzuka Underground (2005-2011)。NANZUKA 致力于重新发掘在日本美术界被忽视的艺术家，如田名网敬一、山口晴美、空山基。NANZUKA 也积极扶持日本新锐艺术家，努力将其推向国际当代艺术的舞台，其中包括佃弘樹、大平龙一、谷口真人、森雅人等。此外，画廊也与众多优秀的国际艺术家合作，展现其当代艺术领域的全球视野。NANZUKA 乐于与时尚、音乐、设计等领域进行跨界合作，拓展当下的“艺术”叙事，突破“美术”的界限。

NANZUKA was founded by Shinji Nanzuka in 2005 in Tokyo; it previously operated under the name Nanzuka Underground (2005-2011). The gallery is dedicated to rediscovering artists who have been ignored among the Japanese fine arts scene, such as Keiichi Tanaami, Harumi Yamaguchi, and Hajime Sorayama. The gallery also supports emerging Japanese artists such as Hiroki Tsukuda, Ryuichi Ohira, Makoto Taniguchi, Masato Mori, and more by providing them with a stepping stone into the international art scene. Similarly, the gallery works with selected international artists to represent the global contemporary art global scene. NANZUKA readily collaborates with parties from other industries, including fashion, music, and design, among others, to expand the existing “art” context and break through the parameters of “fine arts”.

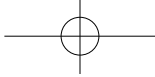
## 关于 KALEIDOSCOPE

《万花筒》(KALEIDOSCOPE) 杂志每年出刊两次，汇聚全球创意人士，以艺术家、作家和图像制作者们前卫的艺术观念和非凡创作吸引了众多读者。杂志的实验精神也拓展至我们在印刷品、网络及现场的创意项目中——杂志在米兰运营的线下场地 Spazio Maiocchi 就是最好的例证，它不仅是杂志的工作室，同时我们也定期在这里举办展览和年度节日 Manifesto (2019 年在巴黎的 Lafayette Anticipations 艺术空间开幕)。我们坚信艺术家能揭示真相、推动变革，因此杂志的工作一直以他们的愿景和创造力为中心——时刻提醒人们突破界限和创新的重要性。

Released twice a year, KALEIDOSCOPE is a meeting place for a global community of creative minds, drawn by an audacious art direction and ever-surprising contributions from visionary artists, writers and image-makers. The magazine's experimental approach also expands to our creative projects in print, online, and live—as is best exemplified by the programming of Spazio Maiocchi, our home and exhibition space in Milan, and our annual festival Manifesto, inaugurated in 2019 at Lafayette Anticipations in Paris. Believing that artists are the real truth-tellers and agents of change, our work puts their vision and creativity front and center—a constant reminder about the importance of pushing boundaries and breaking new ground.



H.R. Giger x Sorayama: Approaching



展览期间 UCCA Lab 将邀请跨领域、跨学科的艺术家用、音乐人、学者带来丰富的公共实践活动。此系列活动将紧密围绕展览策展理念展开，与两位艺术家的创作媒介高度结合，尝试以新的互动形式呈现后人类主义、生物机械美学等议题与流行文化的巧妙融合，加深观众对于两位艺术家的认知与喜爱。在3个月展期中，包括VR涂鸦工作坊、艺术对话、表演与音乐派对等也将与热爱流行文化且富有创造力的社群连结，将更多元化的群体纳入美术馆的开放场域中，共同感受展览全新构建的“明日世界”。

During "Approaching," UCCA Lab will invite interdisciplinary artists, musicians, scholars to present a wide range of public programs. This series of activities closely revolves around the exhibition's curatorial concept and the creative mediums of both artists. The events attempt to present the artists' ingenious integration of post-humanism, biomechanical aesthetics, and other topics with popular culture in new interactive forms, deepening the participants' understanding of their work. During the three-month exhibition period, a series of VR graffiti workshops, conversations, performances, and parties will connect with the popular culture-loving creative community, bringing more diverse groups into the space offered by the museum, so we can experience the world of tomorrow together.

\* 所有信息均以官方最新活动预告为准，欢迎关注 UCCA 官方网站及其他社交平台。

\* For the most up-to-date information on events, please refer to announcements on UCCA's official website and social media platforms.



“吉格与空山基：明日逼近”展览系列衍生品由 COEXIST 共凝文化设计，包括异形雕塑摆件、异形钥匙扣、雕塑同款水壶、裱框海报等产品，其设计灵感来源于吉格与空山基经典作品中呈现的对生物体与机械的偏爱，对明日世界图景中生命、自然与技术相融的大胆想象，延续他们的美学脉络与艺术思想，回应“明日逼近”这一展览主题。展期内前来限定 pop-up store，即可选购丰富周边产品。

"H.R. Giger x Sorayama: Approaching" is accompanied by exclusive exhibition merchandise designed by COEXIST, including Alien sculpture ornaments, Alien keychains, sculpture-inspired cups and water bottles, framed posters, and more. The inspiration for these designs come from the passion for the biological and mechanical displayed in Giger and Sorayama's classic works, and their bold imagining of the integration of life, nature, and technology in the world of tomorrow. The merchandise continues their aesthetic framework and artistic thinking, responding to the exhibition theme of an "Approaching" tomorrow. **To purchase exhibition merchandise, please visit the exhibition pop-up store.**



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GS 吉格尔

与 H.R. Giger x  
Sorayama

空山基：

Approaching

明日逼近

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COEXIST



## 吉格尔与空山基：明日迫近

### H.R. Giger x Sorayama: Approaching

“吉格尔与空山基：明日迫近”是汉斯·鲁埃迪·吉格尔(Hans Ruedi Giger)与空山基(Hajime Sorayama)在中国的首次双人展览。展览展示了两位艺术家从1960年代至今创作的45件(组)作品，重新梳理了他们的创作脉络和内在联系，以并置(juxtaposition)的形式建立起视觉对话关系，并基于他们的共同点和强烈反差产生的吸引力和冲突感，呈现出一触即发的戏剧张力。

他们共同的关注点将两个看似平行的个体联系在一起，他们各自创造的生命形式介于生物与机械之间：吉格尔有机地融合了生物和机械，而空山基则赋予机器人以情感和灵魂。两位艺术家带来了科幻和推测性生物设计的前瞻设定、大胆的想象和颠覆性的创作，以此引发我们对生命的反思。

在艺术家对明日世界图景的描绘中，空山基的乌托邦和吉格尔的反乌托邦将观者带入其精神深处，超现实主义的形象和景观使美丽与可怖并存，光明与黑暗相伴，往昔与明日相连，生命与死亡纠缠在一起，表面的欲望下潜藏着危险。此次展览题为“明日迫近”，旨在强调思辨生命、自然和技术之间关系的紧迫性，亦是一种对未知事物的观察与推测。

展览将分为三个章节：“超现实探索，恐惧与奇幻”、“明日之前，生物与机械之间”和“流行文化的种子”，观众将在每一章中对照观看两位艺术家的作品，在回顾艺术家所处时代的同时，了解他们自创作之初的灵感和动机、塑造其标志性作品和艺术理念的过程，他们的创作如何推动与影响科幻电影、流行音乐、俱乐部文化、时尚和视频游戏，以及两人在享誉全球的同时如何将其艺术事业推向瞩目位置。

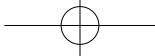
参展作品揭示了两位艺术家的美学机制，吉格尔从埃及神话符号、赛博朋克科幻和超现实主义艺术中汲取灵感并跨时空驾驭，空山基则挪用并重塑偶像图像与西方古典绘画母题。他们的创作挑战了既定的流派，在艺术、设计与流行文化间游走，并产生了广泛而深刻的影响：吉格尔的异形生物成为银幕上科幻恐怖片的里程碑，空山基的机械姬则成为激发传奇时尚设计的流行基因。展览亦回溯人类社会经历的危机和机遇，为理解和探索诸如赛博格、机器赋灵、物种亲缘、美丽新世界和后启示录等议题提供了丰富的语境。

展览现场体验从一条逐渐展开的中转通道开始，人们将经由这条通道，在左右两边打开明亮或暗黑的房间。其设计灵感来自吉格尔作品中的通道意象和经典科幻电影中的航天器场景，而展览的空间分布则受到地下蚁穴的启发并设置心理暗示。展览旨在超越人类中心主义，引入其他生物的智慧与技术，鼓励人们探索空间，获得具身化与反身性的感知。人们步入展厅如同进入第一人称的视频游戏，在左或右之间选择，在光明或黑暗的前景之间探索，伫立于明日迫近的前夕，打破非此即彼的思维局限与零和游戏规则，思索我们将分享怎样的未来。

“吉格尔与空山基：明日迫近”由UCCA Lab与COEXIST共凝文化联合主办，UCCA Lab策展人门婕聪策划，UCCA Lab项目团队与COEXIST共凝文化组织呈现，NANZUKA与KALEIDOSCOPE特别支持。

“H.R. Giger x Sorayama: Approaching” is the first two-person show by H.R. (Hans Ruedi) Giger and Hajime Sorayama to be staged in China. The exhibition features 45 works by the 2 artists dating from the 1960s to the present, reworking the lineage of their works and presenting a dialogue and array of inner connections between their practices to create a





visual relationship of juxtaposition between their commonalities and strong contrasts in order to produce a sense of attraction and conflict, and present an immediate dramatic tension.

The artists' shared focus creates two individual yet connected practices. They both craft life forms that exist between the biological and the mechanical: Giger blends the latter and the former, while Sorayama grants robots emotions and soul. Both artists present cutting-edge science fiction settings, speculative creature design, and bold imagery and subversive creations that may lead us to rethink what life is.

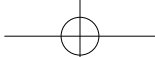
The worlds of tomorrow that the artists depict, from Sorayama's utopia to Giger's dystopia, bring viewers to depths of their spirits, where beauty and horror coexist with surreal imagery and landscapes, brightness and darkness, the past and the future, life and death, and dangers hidden behind desires. The exhibition title of "Approaching" aims to emphasize the urgency of critical thinking about the relationship between life, nature, and technology, as a means of observation and speculation about the unknown.

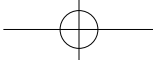
The exhibition is divided into three sections: "Surrealistic Explorations, Fear and Fantasy"; "The Eve of Tomorrow, Between the Biological and the Mechanical"; and "Seeds of Pop Culture." In each section, viewers will compare and contrast the work of the two artists, learning about their inspirations and motivations going back to the beginning of their careers, the processes that shaped their iconic works and artistic concepts, and the profound impact their creations have had on science fiction films, popular music, club culture, fashion, and video games. Visitors can experience how the pair took their artistic careers to unparalleled heights while also enjoying global fame.

The exhibited works reveal the aesthetic approaches and mechanisms of both artists. Giger drew inspiration from Egyptian mythological symbols, cyberpunk science fiction, and Surrealism. Sorayama has appropriated from and reinvented iconographic imagery and classical Western painting. Their creations challenged conventional genres, crossing between art, design, and pop culture, and leaving a profound impact. Giger's alien creatures are landmarks in science fiction horror cinema. Sorayama's "Sexy Robot" has become part of pop culture DNA and inspired legendary fashion design. The exhibition also looks back on the crises and opportunities experienced by human society, providing a rich context to understand and explore topics such as cyborgs, machine empowerment, the kinship of species, brave new worlds, and the post-apocalyptic.

The experience of the exhibition begins with a gradually unfolding passageway inspired by the imagery of Giger's work and spacecraft sets from classic science fiction films. The spatial distribution of the exhibition is also inspired by underground ant colonies and sets up psychological cues through which people may pass, opening up bright or dark rooms on their left and right. The exhibition aims to transcend anthropocentrism and introduce the wisdom and technologies of other creatures and encourage people to explore space and gain embodied and reflexive perceptions, such as entering a first-person video game, choosing between left or right, exploring between light or dark, breaking the limits of either/or thinking and the rules of zero-sum games, and contemplating what kind of future we will all share.

"H.R. Giger and Sorayama: Approaching" is co-organized by UCCA Lab and COEXIST, curated by UCCA Lab curator Men Jiecong, presented by UCCA Lab project team and the COEXIST team, with special support from NANZUKA and KALEIDOSCOPE.





# 1 超现实探索，恐惧与奇幻

## Surrealistic Explorations, Fear and Fantasy

吉格尔与空山基都出生于 20 世纪 40 年代，都在早年将喷枪应用于绘画。本章节将通过回顾艺术家所处时代，了解社会和文化环境的变迁，包括机械自动化、计算机与人工智能的技术进步，以及核辐射、世界大战和人口膨胀造成的危机，揭示他们自创作之初的灵感和动机：吉格尔从埃及神话符号、赛博朋克科幻中汲取灵感，并受到如萨尔瓦多·达利等超现实主义艺术家的影响；空山基则从科幻电影中汲取灵感，并挪用如玛丽莲·梦露等流行文化偶像图像。观众将对照观看两位艺术家的超现实主义创作，通过神秘、科幻、怪诞与惊奇的具象 (embodiment) 和叙事，探究未来幻想背后不安的集体恐惧与内心渴望。

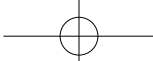
Born in the 1940s, both Giger and Sorayama began painting with airbrushes in their early years. This section looks back to contextualize the era that the artists belong to: we shall learn about the changing social and cultural environment, including the technological progress embodied by the rise of automation, computers, and artificial intelligence, as well as the crises caused by nuclear radiation, World Wars, and overpopulation. This shall reveal the inspirations and motivations that have driven the artists since the beginning of their practices. Giger drew inspiration from Egyptian mythological symbols, cyberpunk science fiction and the influence of Surrealist artists such as Salvador Dalí; Whereas Sorayama was inspired by science fiction cinema and iconic images of pop culture symbols such as Marilyn Monroe. This section contrasts the two artists' respective creative explorations in Surrealism, leading us through the embodiment and narrative of mystery, science fiction, strangeness, and astonishment to discover the collective fears and deep desires behind the fantasy of the future.

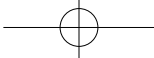
# 2 明日之前，生物与机械之间

## The Eve of Tomorrow, Between the Biological and the Mechanical

由一组强烈反差的作品并置：气势汹汹的坐姿异形生物与悠闲俏皮的坐姿机器女郎，引出吉格尔与空山基的标志性作品系列“生物机械” (Biomechanoid) 与“机械姬” (Sexy Robot)，并揭示其背后的艺术理念“生物机械” (Biomechanical) 与“女性机器人” (Gynoid)。生物体与机械的融合构成了他们创作关切的交汇点，而两种不同态度的未来主义也是对技术的双刃剑效应及其引发的伦理问题的隐喻。

吉格尔本人将“生物机械” (Biomechanical) 这一他创新的术语描述为技术、机械和生物体的和谐融合，而空山基关注人类的异化和机器人的情感及灵魂，他们皆创造出哲学家阿甘本所说的“之间” (Between) 的生命形态 (介于生物体与机械两者之间)。吉格尔的“生物机械”与空山基的“机械姬”系列都表达了对身体与机械的偏爱，二位艺术家不约而同地弱化所创作生命形态的眼部，并突显嘴部，唤起一种令人战栗又微妙的感知。





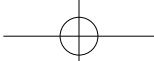
The juxtaposition of a set of distinctive contrasts: the angry seated alien and the relaxed playful seated “sexy robot” lead to Giger and Sorayama’s signature series: “Biomechanoid” and the “Sexy Robot,” revealing the concepts of “Biomechanical” and “Gynoid,” respectively. The fusion of the biological and mechanical forms the meeting point of their creative concerns, and also metaphorically reveals two different attitudes towards the double-edged effects of technology and the ethical issues it raises.

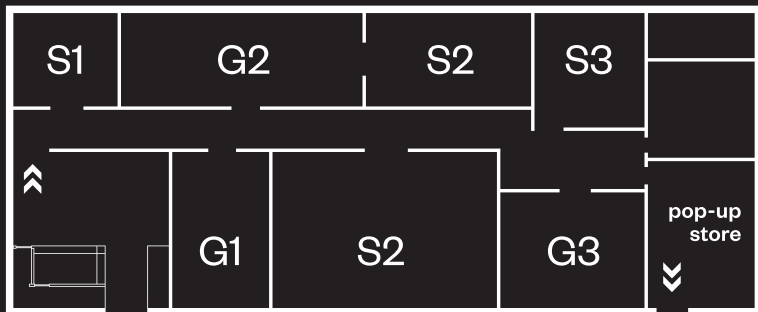
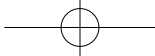
Giger himself described “biomechanical,” his innovative coinage, as a harmonious fusion of technology, mechanics and living creature. Meanwhile, Sorayama focuses on human alienation and the emotions of robots, creating what the philosopher Agamben called the “between” form of life. Both Giger’s “Biomechanoid” and Sorayama’s “Sexy Robot” series express the artists’ simultaneous preference for the bodily and the mechanical. They coincidentally deemphasize the eyes of the life forms they create and highlight the mouth, evoking a chilling and subtle sensibility.

### 3 流行文化的种子 Seeds of Pop Culture

两位艺术家的创作并不局限于艺术界，而且在科幻电影、流行音乐、视频游戏、时尚和俱乐部文化等更广泛的流行文化领域留下了不可磨灭的印记。吉格尔因其“异形”的设计而获得1980年奥斯卡最佳视觉效果奖，电影《异形》也自此成为银幕上科幻恐怖片里程碑式的作品；而空山基则因其为索尼设计的智能、可训练的机器人伴侣“AIBO 机器狗”获得日本经济产业省颁发的最佳设计奖，该作品被纽约现代艺术博物馆（MoMA）永久收藏。两人在享誉全球的同时将艺术事业推向瞩目位置，他们的创作挑战了既定的流派，并对后来者产生了广泛而深刻的影响。

Both artists have left indelible marks not only on the domain of art but also in the broader field of popular culture, including science fiction films, popular music, video games, fashion, and club culture. Giger won the 1980 Academy Award for Best Visual Effects with his design for *Alien*, which has become a milestone in silver screen science fiction horror. Sorayama won the Good Design Award from Japanese Ministry of Trade and Industry for his concept design with Sony on the AIBO robotic dog, which is also included in the permanent collection of MoMA in New York. *They have taken their artistic careers to unparalleled heights while also enjoying global fame.* Their works challenged established genres, merged art and life, and have generated wide and profound impacts, which are still inspiring and motivating younger generations.





## # S1 & G1

超现实探索，恐惧与奇幻

Surrealistic Explorations, Fear and Fantasy

## # S2 & G2

明日之前，生物与机械之间

The Eve of Tomorrow,  
Between the Biological and the Mechanical

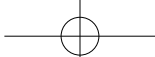
## # S3 & G3

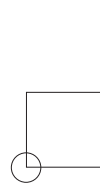
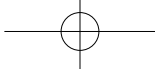
流行文化的种子

Seeds of Pop Culture



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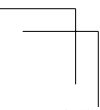
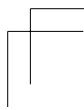
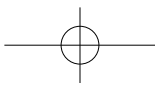
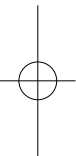
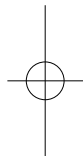


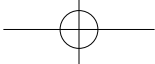
H.R. Giger  
*Necronom*  
2005  
Fiber reinforced plastics  
110 x 78 x 220 cm

汉斯·鲁埃迪·吉格尔  
《死灵》  
2005  
纤维增强塑料  
110 x 78 x 220 cm



H.R. Giger x Sorayama: Approaching



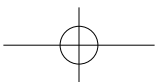


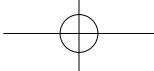
空山基  
《机械姬\_真人尺寸坐姿模型\_B》  
2018  
树脂、铝、电镀银  
92 × 110 × 39 cm

Hajime Sorayama  
*Sexy Robot\_life size seating model\_B*  
2018  
Resin, aluminum, gold and silver plating  
92 × 110 × 39 cm



H.R. Giger × Sorayama: Approaching



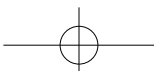


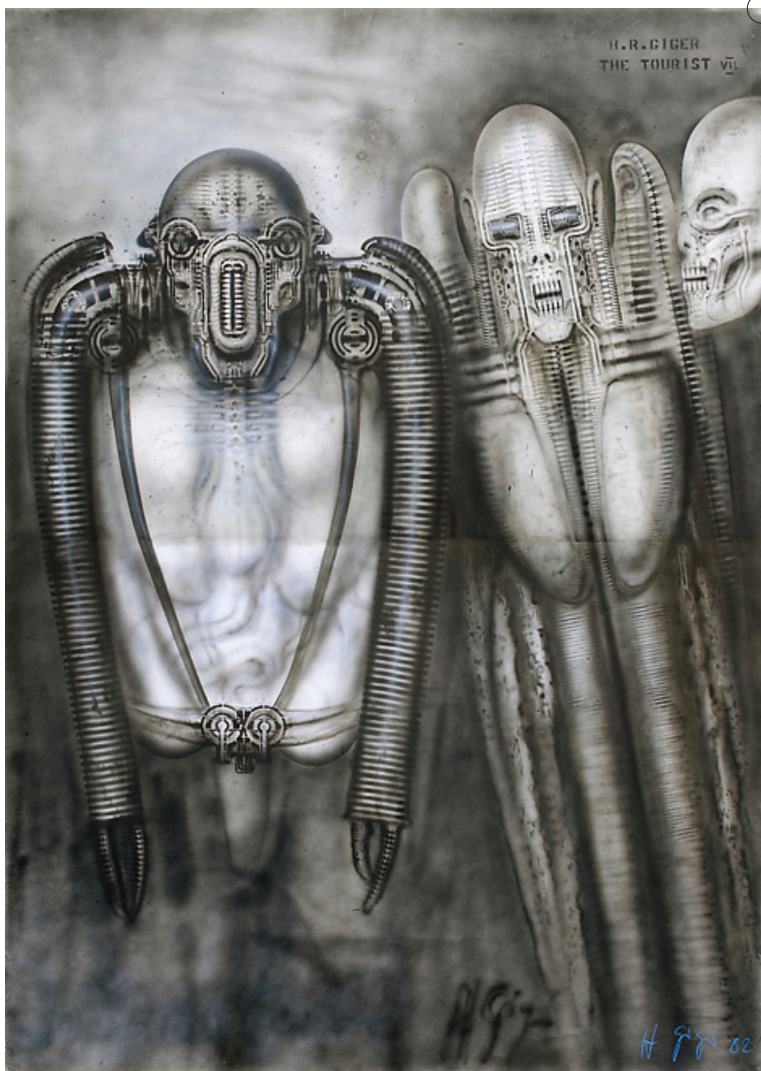
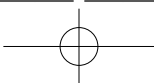
空山基，《无题》，2015，绘图纸板上丙烯，72.8×51.5 cm。

Hajime Sorayama, *Untitled*, 2015, acrylic on illustration board, 72.8 × 51.5 cm.



H.R. Giger × Sorayama: Approaching



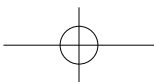


汉斯·鲁埃迪·吉格尔  
《为未制作的电影〈旅行者〉创作的外星人系列  
之七（生物机械机器人头像）》  
1982-1994  
纸上丙烯  
140 × 100 cm

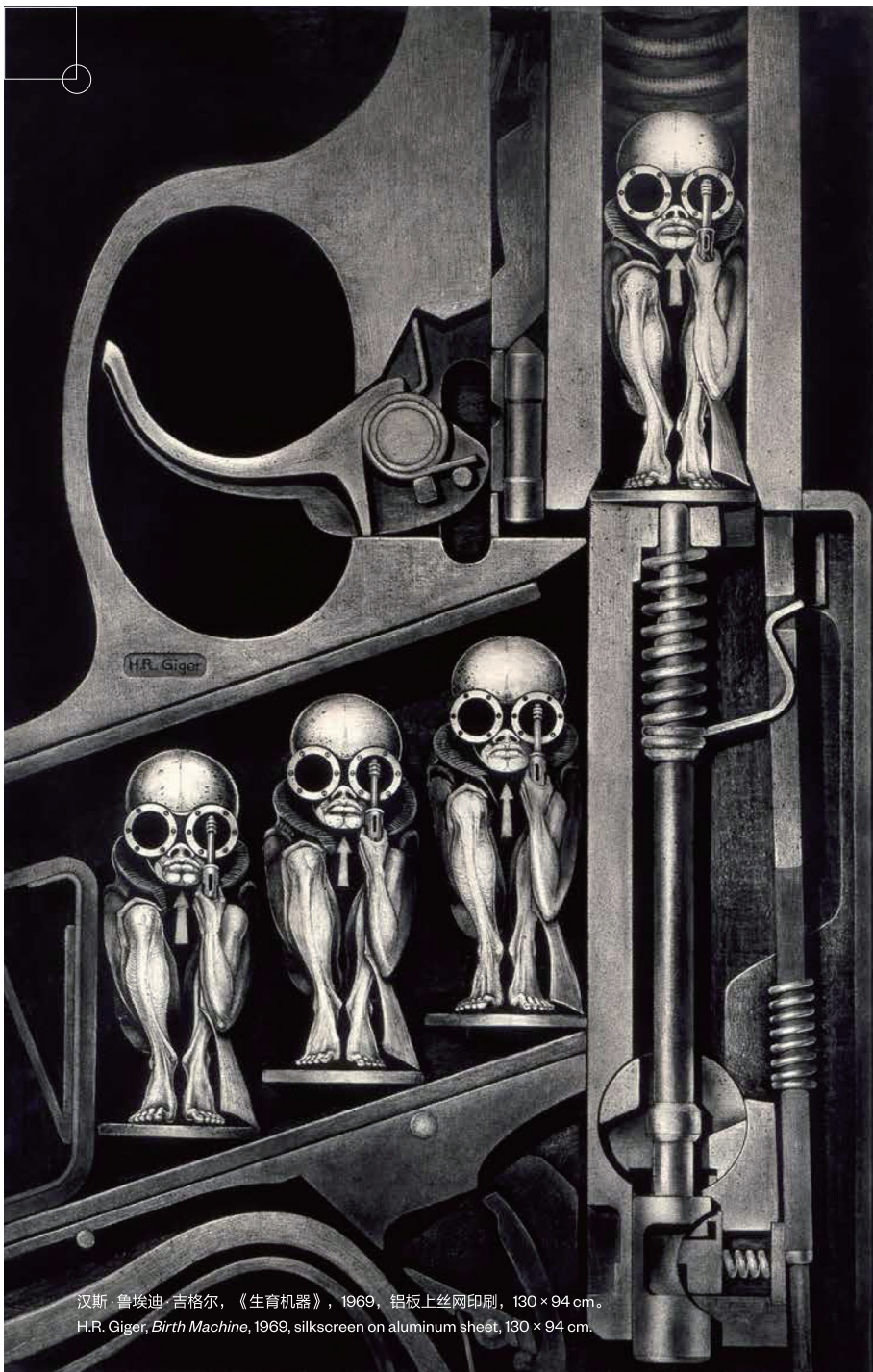
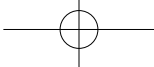
H.R. Giger  
*The Tourist VII*  
1982-1994  
Acrylic on paper  
140 × 100 cm



H.R. Giger × Sorayama: Approaching



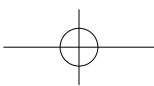


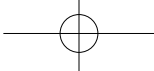


汉斯·鲁埃迪·吉格尔，《生育机器》，1969，铝板上丝网印刷，130 × 94 cm。  
H.R. Giger, *Birth Machine*, 1969, silkscreen on aluminum sheet, 130 × 94 cm.



H.R. Giger × Sorayama: Approaching



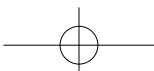


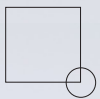
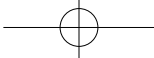
空山基  
《无题（与索尼合作设计的机器狗 AIBO）》  
1999  
绘图纸板上丙烯  
51.5 × 36.4 cm

Hajime Sorayama  
*Untitled (SONY AIBO Dog)*  
1999  
Acrylic on illustration board  
51.5 × 36.4 cm



H.R. Giger × Sorayama: Approaching

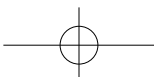


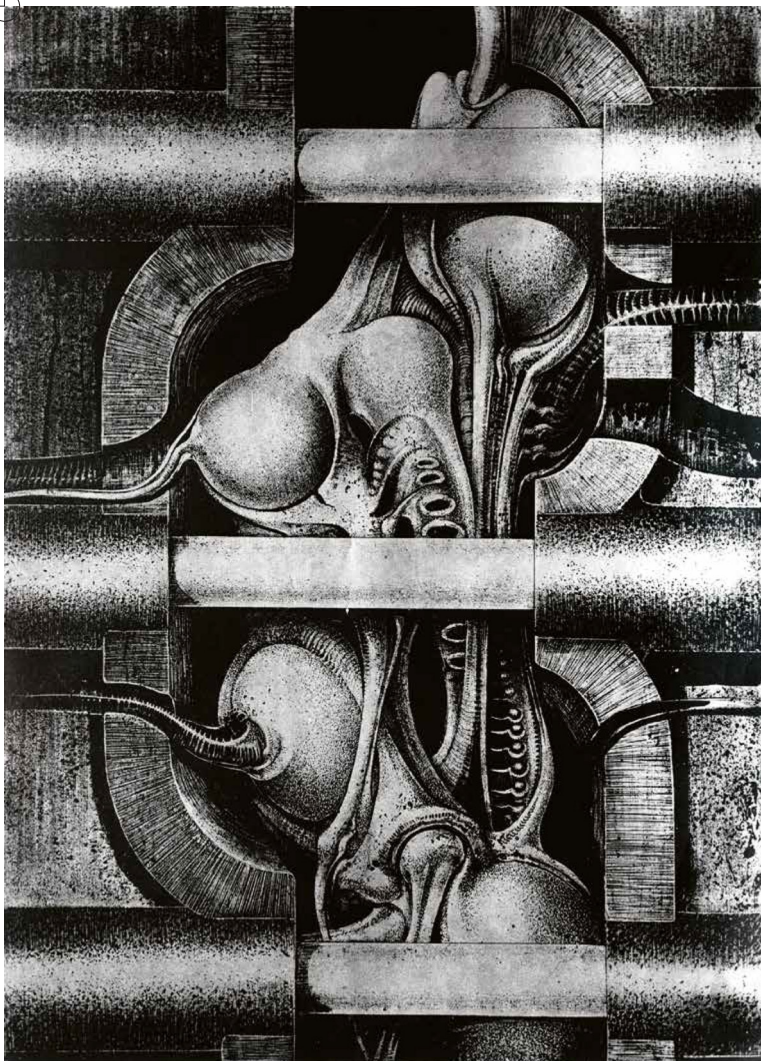
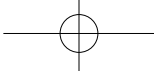


空山基，《机械姬\_真人尺寸站立模型\_A》，2015，玻璃纤维增强塑料、铁、电镀金铜喷枪喷漆、LED霓虹灯，182 x 60 x 60 cm。  
Hajime Sorayama, *Sexy Robot\_life size standing model\_A*, 2015, fiber/glass reinforced plastics, iron, silver and gold plating airbrush paint, LED neon light, 182 x 60 x 60 cm.



H.R. Giger x Sorayama: Approaching





汉斯·鲁埃迪·吉格尔，《生物机械》，1969，黑银上丝网印刷，100.5 × 74 cm。  
H.R. Giger, *Biomechanoid*, 1969, silkscreen on black silver, 100.5 × 74 cm.



H.R. Giger × Sorayama: Approaching

