

公共项目及儿童艺术工作坊

Public Programs and UCCA Kids Art Workshop

展览对公众开放首日，本次展览策展人姚梦溪将带领观众参观展览，详细讲述如何通过策展实践，在技术与媒介的思考基础上关联制陶和女性议题。当天 UCCA 还将邀请参展艺术家费亦宁、刘慧德和张可睿从各自的制陶创作经验出发，围绕“陶作为时间的容器”这一主题展开对话。UCCA 还将与参展艺术家尧波一起深入重庆歌乐山，走进以柴烧构筑的友爱与互助的艺术社群，拍摄 5 月份的烧窑现场，此影像将于 5 月 30 日在线上放映。

另外，基于本次展览，UCCA Kids 特别为 6 岁以上儿童设计了艺术工作坊。孩子们将在老师的带领下欣赏展览中不同艺术家的作品，理解他们所运用的独特技法与艺术语言并由此展开创作。第一期“媒介与女性表达”主题工作坊将引导孩子以陶艺为载体，通过在创作中运用陶土、布料、金属等丰富材料来展现自己对主题的理解。第二期“自然与身体共鸣”主题工作坊聚焦自然、身体与陶艺创作之间的紧密联系。课程引导孩子思考非人类中心的生态主义理念，鼓励他们提升身体对自然的感知敏感度，并尝试在陶艺创作中运用树叶、石头等自然材料。

*6 岁以下儿童需在家长陪同下参与课程。

On the day the exhibition opens to the public, its curator, Yao Mengxi, will lead visitors on a guided tour through the gallery space to offer insights on how curatorial practices connect ceramics with themes of womanhood, technology, and media. On the same day, UCCA will also host a conversation with artists Fei Yining, Heidi Lau, and Zhang Kerui, who will discuss their individual experiences and approaches to ceramic creation around the topic “Ceramics as a Vessel of Time.” Additionally, UCCA will collaborate with artist Yao Bo in an immersive documentation of the traditional wood-fired ceramics process at an art community in Chongqing’s Gele Mountain, a space built on the principles of mutual support and camaraderie. Footage from the kiln-firing process in May is set to be screened online later that month on May 30th.

In conjunction with the exhibition, UCCA Kids has designed a series of art workshops for children aged six and above. Led by experienced instructors, these workshops introduce young participants to the works of various artists in the exhibition, guiding them in exploring the unique techniques and artistic languages before creating their own works. The first workshop, “Media and the Female Expression,” invites children to engage with ceramics as a creative medium, incorporating materials such as clay, fabric, and metal to articulate their interpretations of the theme. The second workshop, “Nature and Body Resonance,” explores the intrinsic connections between nature, the body, and ceramic art. These sessions are designed for children to reflect on post-human ecological perspectives, heightening their sensory engagement with to the natural world while experimenting with organic materials such as leaves and stones in their ceramic artworks.

*Children under the age of six must be accompanied by a parent or guardian.

活动日历 Schedule

2025.3.30 11:00-12:00	策展人开幕导览 UCCA 陶美术馆展厅	Guided Tour with the Curator UCCA Clay Exhibition Hall
2025.3.30 14:00-16:00	开幕对话 陶作为时间的容器 UCCA 陶美术馆报告厅	Opening Conversation Ceramics as a Vessel of Time UCCA Clay Auditorium
2025.4.26 14:00-16:00	儿童艺术工作坊 媒介与女性表达 UCCA 陶美术馆报告厅	UCCA Kids Workshop Media and the Female Expression UCCA Clay Auditorium
2025.5.30 19:30-21:00	影像放映 制陶术的生成 线上	Film Screening Becoming Ceramic Online
2025.6.7 14:00-16:00	儿童艺术工作坊 自然与身体共鸣 UCCA 陶美术馆报告厅	UCCA Kids Workshop The Resonance of Nature with the Body UCCA Clay Auditorium

加入 UCCA 会员，开启全年艺术之旅！ Become a UCCA Member, enjoy a year of art!

UCCA 会员旨在为公众开启通往艺术的窗口，提供更多深入了解高品质艺术和文化资源的机会。UCCA 会员可享免费观展、超值赠礼、快速通道、专属活动及家庭回馈等丰富会员权益。每一位 UCCA 会员都是 UCCA 践行推动中国当代艺术发展信念的实质支持者。

关于 UCCA 陶美术馆

UCCA 陶美术馆聚焦当代陶艺文化，致力于探索和展现“陶”这一媒介在当代艺术表达中的多元潜能。坐落于享有“中国陶都”美誉的江苏省宜兴市，地处重新焕发活力的丁蜀镇陶二厂文化街区的核心区域，UCCA 陶美术馆由隈研吾建筑都市设计事务所设计，总建筑面积为 2400 平方米，是建筑师隈研吾首次使用陶土作为主要材料的建筑作品。场馆外立面采用手工烧制的陶板，自然渐变的窑变色灵感来源于宜兴自宋代启用的紫砂。秉承 UCCA 的全球艺术视野，根植于宜兴独特的文化遗产和数千年的制陶历史，UCCA 陶美术馆的展览与相关活动不仅聚焦国内外艺术家以陶瓷为媒介的当代艺术实践，更提供了广阔的文化语境，以促进中国陶艺文化与世界的交流和对话。作为宜兴市首家当代艺术机构，UCCA 陶美术馆于 2024 年 10 月对公众开放。

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现当代艺术机构。UCCA 秉持“持续让好艺术影响更多人”的理念，以四座建筑风格和展览项目各具特色的美术馆，为观众提供丰富的艺术展览、公共项目和教育活动。UCCA 在董事会的支持下，通过捐赠、赞助、票务及 UCCA Lab 的商业活动获得资金支持。自 2007 年在北京创建以来，UCCA 已呈现了 200 余场展览，并吸引了超千万的观众到访参观。

📍 @ UCCA 尤伦斯当代艺术中心



UCCA Membership unlocks a gateway to art, offering exclusive access to world-class exhibitions and cultural experiences. Our membership offers a full year of complimentary exhibition entry, special gifts, priority access, exclusive events, and family benefits. Every UCCA Member plays a vital role in supporting the development of contemporary art in China.

About UCCA Clay

UCCA Clay is a museum situated at the intersection of ceramics and contemporary art. Located in Yixing, Jiangsu province—China’s “City of Ceramics”—it anchors the city’s reimagined Creative and Cultural Ceramic Avenue district. Designed by Kengo Kuma and Associates, the 2,400-square-meter building is the Japanese architect’s first built work to employ clay as a primary material. Featuring a remarkable façade made of hand-fired terracotta tiles, the building showcases Yixing’s renowned purple clay (“zisha”) that began to be used in pottery during the Song Dynasty. UCCA Clay’s program takes inspiration from the region’s unique cultural heritage, drawing together Yixing’s thousand-year ceramic history with UCCA’s global artistic vision. The museum’s exhibitions center contemporary work in the medium of ceramics by Chinese and international artists, while also offering further context and facilitating exchange and dialogue with the wider world. Opened in 2024, it is the first contemporary art institution in Yixing.

About UCCA

UCCA Center for Contemporary Art is China’s premier museum of modern and contemporary art. Committed to the belief that art can deepen lives and transcend boundaries, UCCA presents a wide range of exhibitions, public programs, and educational initiatives across four architecturally and programmatically distinct locations. Owned by a group of committed patrons, it is funded by donations, sponsorship, ticketing, and proceeds from the commercial activities of UCCA Lab. UCCA has presented more than 200 exhibitions and welcomed more than ten million visitors since its founding in Beijing in 2007 as the Ullens Center for Contemporary Art.

📍 @ UCCA CLAY

制陶女 将火 高高举起

The Jealous Potter

2025.3.30 – 2025.6.15



UCCA 陶美术馆
Clay Museum

📍 ucca.org.cn

列维·施特劳斯在《嫉妒的制陶女》这部讲述美洲原住民制陶的结构主义人类学著作中，将女性与制陶的神话原型结合在一起，分析了早期陶器与生殖崇拜的密切关系，并构建出陶土、女性与生命之间紧密的象征性联结。早期陶器对于女性孕育能力的刻画——无论是葫芦、蛙纹等象征性符号，或是对生育器官的夸张突出——也与陶器发展史上最常见的功能与器型，即“容器”，有所呼应。

引用刘易斯·芒福德的“容器型技术”概念，容器因内部的“空无”而成为承载万物的空间。艺术家塑造容器的同时，也在塑造虚空，并将对社会与自然的感知投射其中。容器常因沉默被忽视，与女性的处境有着微妙相似性：她们常常将自己视为背景，通过自身的存在凸显前景。与此同时，“容纳”本身，也常常被视为有着被动和女性化的空间属性。这样的特质与引人注目的“战争型技术”形成对比，后者以冲突、侵入和对自然与社会的控制为特征。

然而，尽管“容纳”常常被视为被动的，个体的主体性恰恰在这样的关系中逐步显现。正如婴儿与母亲的关系，母亲提供了安全的庇护所，让个体逐步发展出对自我和他人的理解。或许，只有当我们不断对抗容器型技术自身的背景性与隐匿性，我们才能真正让那些隐于背景的事物浮现到前景。

此次展览试图从制陶史、技术哲学与女性主体性的角度，关联女性与制陶。参展艺术家包括：陈安琦、费亦宁、刘慧德、津田久美惠、孟阳阳、卡琳·桑德、阿琳·舍切特、尧波、阮家仪、张可睿、张移北。她们将以不同媒介的创作介入这一话题，提供各自的作品作为包容性空间，容纳主体的生成，因为“容纳”本身就是一种行动。至此，制陶女将火高高举起，从“被塑造的容器”，转变为“举火的创造者”，在物质性、技术与女性的交汇中重塑其主体性，主动点燃创造的瞬间。

“制陶女将火高高举起”由 UCCA 姚梦溪策划。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、首席影像伙伴 vivo、联合战略合作伙伴彭博，以及特约战略合作伙伴友邦保险、巴可、多乐士、真力、北京 SKP 和 Stey 长期以来的宝贵支持。



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In his book *The Jealous Potter*, French structuralist anthropologist Claude Lévi-Strauss examines traditions of pottery-making among the Indigenous peoples of the Americas, drawing connections between pottery's mythological archetypes and women as he analyzes the relationship between early ceramics and fertility worship. In doing so, he proposes that the symbolism of clay, women, and the vitality of life are closely interlinked. Intriguingly, references to fertility found in early ceramics—whether the use of symbolic forms and motifs like gourds and frogs, or the exaggerated depiction of reproductive organs—seem to find their echo in the most common function and shape in the history of pottery, that of the “container.”

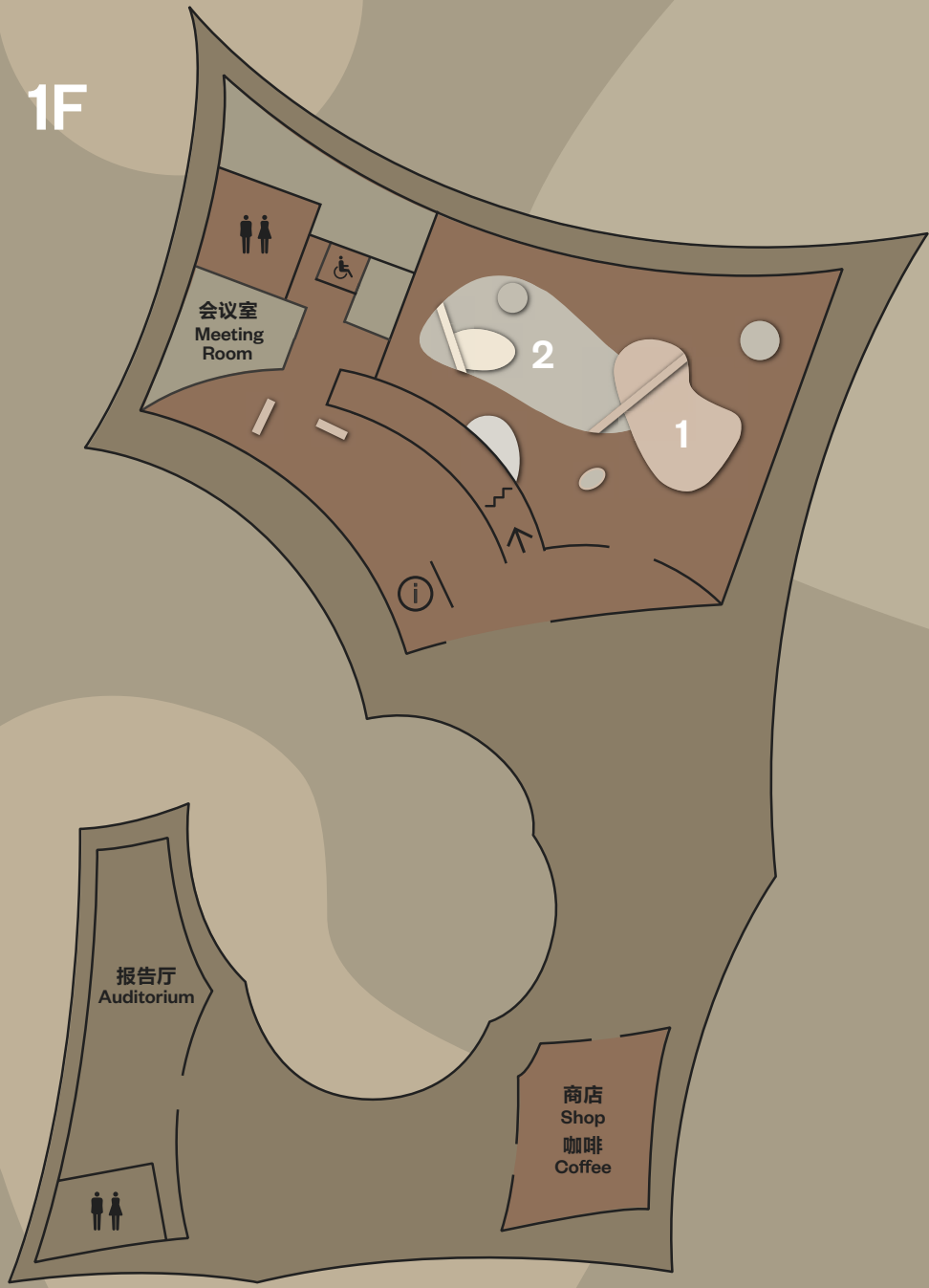
Adopting sociologist Lewis Mumford's understanding of containers as technology, a container is useful precisely because of its emptiness, which grants it the ability to store other things. When an artist sculpts a container, they are also sculpting emptiness itself, inevitably projecting their perceptions of society and nature onto it. Humbly performing their function, containers are sometimes overlooked. In this sense, one may subtly draw a comparison with women: socialized in patriarchal societies, women may see themselves as part of the background, their existence highlighting the foreground in relief. Furthermore, “containing” itself is often seen as a passive, or feminine use of space. In contrast, flashier martial technologies are used to strike outwards, create conflict, and attempt to control society and nature.

Yet, despite being perceived as passive, containers can allow for the emergence of individual subjectivity, a fact perhaps best illustrated by the mother-infant relationship. Mothers provide a sanctuary for the growth of their infants, who gradually learn to differentiate themselves from others. Perhaps, by drawing out the innate qualities hidden within containers, we can shine a light on other narratives obscured in the background.

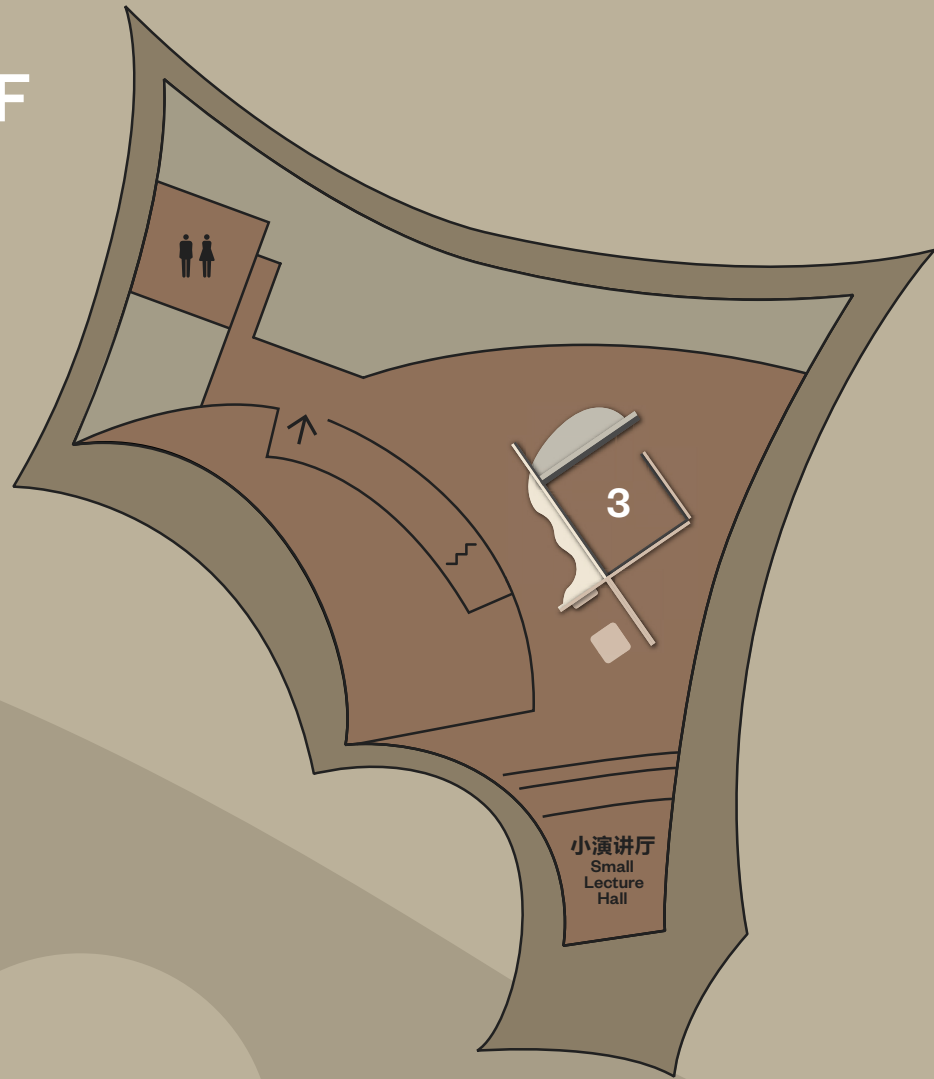
Informed by histories of ceramics, philosophies of technology, and female subjectivities, this exhibition posits connections between women and pottery. Participating artists include Angel, Chan On Kei, Fei Yining, Heidi Lau, Kumie Tsuda, Meng Yangyang, Karin Sander, Arlene Shechet, Yao Bo, Angela Yuen, Zhang Kerui, and Zhang Yibei. Working across different media yet frequently returning to ceramics, they offer up their works as inclusive spaces that may “contain” a generation of new subjects, seeing “containment” as an action in and of itself. These artists assert their agency, moving beyond the status of passively sculpted “containers” to transform into those who hold the flame and light the kiln, reshaping their subjectivity at the meeting point of materiality, philosophy, and female identity.

“The Jealous Potter” is curated by UCCA's Yao Mengxi. UCCA thanks the members of UCCA Foundation Council, International Circle, and Young Associates, as well as Lead Partner Aranya, Lead Art Book Partner DIOR, Lead Imaging Partner vivo, Presenting Partner Bloomberg, and Supporting Partners AIA, Barco, Dulux, Genelec, SKP Beijing, and Stey.

1F



2F



- 1 大母神**
Mother Goddess
- 2 容器型媒介**
Container Technologies
- 3 自然的回归**
Return to Nature