

关于艺术家 About the Artist

田中功起 1975 年出生于日本栃木市，现工作和生活于京都。2000 年，田中功起获东京造型大学艺术学士学位；2005 年，获东京艺术大学艺术硕士学位。主要个展包括“脆弱的历史（一部公路电影）”（善幸艺术中心 / 首尔、米格罗斯博物馆 / 苏黎世，2020/2018）；“不确定任务”（镜花园，广州，2019）；“临时性研究（工作标题）”（格拉茨美术馆，格拉茨，2017）；“陶艺家与诗人”（亚洲艺术博物馆，旧金山，2016）；“田中功起：在一起的可能性，以及实践”（水户艺术馆，日本茨城县水户市，2016）；“脆弱的叙述者”（德意志银行美术馆，柏林，2015）；“抽象的叙说——共通的不确定性与集体行动”（第 55 届威尼斯双年展日本馆，威尼斯，2013）等。他的作品也在群展和双年展中广泛展出，包括“抗体”（东京宫，巴黎，2021）；“纵使黑暗，我仍歌唱”（圣保罗双年展，圣保罗，2021）；“正确方向的每一步”（新加坡双年展，新加坡，2019）；“情的时代”（爱知三年展，爱知县，2019）；“行动！”（苏黎世美术馆，苏黎世，2017）；“艺术万岁”（第 57 届威尼斯双年展，威尼斯，2017）；“生存痕迹”（UCCA 尤伦斯当代艺术中心，北京，2016）；“M+ 进行：流动的影像”（M+，香港，2015）等。田中功起的作品被诸多美术馆收藏，包括香港 M+、日本东京森美术馆、荷兰凡艾伯当代美术馆等。

Koki Tanaka (b. 1975, Tochigi, Japan; lives and works in Kyoto) graduated from Tokyo Zokei University (BFA) in 2000 and Tokyo University of the Arts (MFA) in 2005. His major solo exhibitions include “Vulnerable Histories (A Road Movie)” (Art Sonje Center, Seoul, 2020); “Precarious Tasks” (Mirrored Gardens, Guangzhou, 2019); “Vulnerable Histories (A Road Movie)” (Migros Museum of Contemporary Art, Zurich, 2018); “Provisional Studies (Working Title)” (Kunsthaus Graz, Graz, 2017); “Potters and Poets” (Asian Art Museum, San Francisco, 2016); “Possibilities for being together. Their praxis.” (Art Tower Mito Contemporary Art Gallery, Mito-shi, Ibaraki, 2015); “A Vulnerable Narrator” (Deutsche Bank Kunsthalle, Berlin, 2015); “Abstract Speaking – Sharing Uncertainty and Collective Acts” (Japan Pavilion, the 55th Venice Biennale, 2013). His work has also been shown extensively in group exhibitions and biennales including “Antibodies” (Palais de Tokyo, Paris, 2021); “Though it’s dark, still I sing” (Bienal de São Paulo, São Paulo, 2021); “Every Step in the Right Direction” (Singapore Biennale, Singapore, 2019); “Taming Y/Our Passion” (Aichi Triennale, Aichi, Japan, 2019); “Action!” (Kunsthaus Zurich, Zurich, 2017); “Viva Arte Viva” (the 57th Venice Biennale, 2017); “Trace of Existence” (UCCA Center for Contemporary Art, Beijing, 2016); “Mobile M+: Moving Images” (M+, Hong Kong, 2015). His work is held in the collections of institutions including M+, Hong Kong; Mori Art Museum, Tokyo; and Van Abbemuseum, Netherlands.



图片由艺术家提供。
Images courtesy the artist.

临时共同体 Provisional Community 2025.9.27 – 2026.1.4



尤伦斯当代艺术中心
Center for Contemporary Art



田中功起（1975 年出生于日本栃木市）的艺术实践旨在探索那些因为共同行动、集体叙事以及应对危机时刻而产生的临时共同体。有别于既有的制度或固定的思想形态，这样的共同体转瞬即逝，迅速形成而又随即消散。然而正是在这样短暂的聚集时刻，体现着我们作为人类个体彼此相遇的经验，以及其中所包含的多重情感、不确定性与矛盾。

回顾其创作生涯，田中功起从最开始对物与物之间关系的关注，逐渐转向对人与物之间关系的探寻，并在近年来愈加专注于复杂的人际关系。无论是物的对话，还是人的交往，他始终借助影像进行表达。在早期以装置形式呈现的作品中，他将日常材料以出人意料的方式组合并置，暗示了物与物之间的潜在对话。但从《一切一切》（2006）开始，田中将注意力转向人与物的互动。日常物件——工具、塑料容器、凳子——被置于摇摇欲坠、带有表演性的陈列之中。在这里，观众的角色在于见证：这些物品脱离了工具性的“它者”功能后，激发出意想不到的能动性，化身为马丁·布伯所说那场幽默而荒诞的“我一你”关系之舞中的主角。

在此之后，田中的视线完全转向对人本身的关注。十余年来，他的大部分作品皆通过构建场景，将参与者置于临时、常带有工作坊性质的临时集体中展开。这个系列的作品最早始于 2013 年，并在本次展览中以全新剪辑版本呈现。参与者以五人为一组，共同完成一项创意任务。随着双手与声音的此起彼伏，陶土、诗歌或音乐的创作被转化为一份关于协商与妥协的记录。近年来，田中在这个创作方法的基础上，更进一步触及当下不确定处境带来的创伤与焦虑。《迁徙与毁灭》（2024）邀请了来自不同领域的专家学者，展开跨学科的广泛讨论，邀请观众思考跨越物种与边界的团结可能，并反思如何在一个充满变动与失落的世界中共同生存。

此次的展陈设计同样呼应这一理念。播放影像的屏幕被放置于临时搭建的木结构，而非固定于墙面；各式椅子散落于展厅之中，可随意移动或留在原处。观众被鼓励不断变换观看位置，或自发地聚在一起，或独自停留，没有固定的视角，而是在持续的协商与思考中观看作品。整个展览本身亦成为另一种形式的临时共同体，随着每位观众的进出而不断构建与消散。

贯穿田中功起的创作实践与此次展览的，并非抽象或理想化的形式，而是真切的相遇。“临时共同体”并不提供确定的答案，而是营造一个开放的场域，使相遇得以发生。这些深具人性的时刻，蕴含着冲破当代生活原子化状态的可能，提醒我们即便是短暂的聚合，也能指向新的团结、共生与共存的方式。田中功起的共同体虽然短暂，也并不意在营造乌托邦，却提示了另一种栖居世界的可能——彼此共处。

“田中功起：临时共同体”由 UCCA 策展人张南昭策划。展览独家环保墙面方案支持由多乐士提供，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、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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The art of Koki Tanaka (b. 1975, Tochigi, Japan) explores the temporary forms of togetherness that emerge through shared action, storytelling, and collective vulnerability. Unlike established institutions or fixed ideologies, these “provisional communities” are fleeting. They form and dissolve quickly, revealing in their transience how we encounter one another as human beings, with all our emotions, uncertainties, and contradictions.

Over the course of his career, Tanaka has gradually shifted his attention from the relationships between objects, to those between humans and objects, to those among humans. Presented primarily through video, and sometimes taking the form of installations, his practice stems from encounters with objects or people. His early work placed mundane materials in unexpected combinations, suggesting hidden dialogues between things. For *Everything is Everything* (2006), Tanaka set everyday items—tools, plastic containers, stools—into precarious, performative arrangements. The viewer’s role was to witness how these objects, freed from instrumental functions, engaged in an absurdist dance of what Martin Buber called “I-Thou” relations, taking on a surprising sense of agency.

Tanaka then turned his focus squarely towards people. For a series of works first executed in 2013 and shown here in newly edited versions, he orchestrated situations that bring participants into temporary, workshop-like communities, as groups of five people are invited to collectively produce a creative work. Participants’ hands and voices overlap, transforming a given medium—clay, poetry, music—into a record of negotiation and compromise. More recent pieces extend this working method to address the traumas and anxieties of our unquiet present: *Mobility and Extinction* (2024), a wide-ranging discussion between academics and experts from various fields, asks us to consider solidarities that stretch beyond species and borders, and to reflect on how we might inhabit a world marked by constant change and loss.

The physical space of “Provisional Community” carries forward the same ethos. Here, the works’ screens are attached to temporary wooden structures rather than permanent walls. Chairs of all kinds are scattered across the galleries, to be rearranged or left alone. Visitors are encouraged to shift positions, to form spontaneous gatherings, or to pause in solitude. They are invited to experience the works not from a fixed vantage point but through constant negotiation. In this way, the exhibition itself becomes one more provisional community, unfolding and dissolving with each visitor’s presence.

What emerges in and around Tanaka’s work are not abstractions or idealized forms, but encounters among real people. This exhibition does not offer definitive answers; rather, it creates a setting where open-ended encounters can take place. These deeply human moments carry the possibility of breaking through the atomization of contemporary life, reminding us that even momentary alignments can point toward new forms of unity, solidarity, and coexistence. In their fleetingness, Tanaka’s communities do not prescribe a utopia, but gesture toward how we might inhabit the world differently, together.

“Koki Tanaka: Provisional Community” is curated by UCCA Curator Neil Zhang. 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, Lead Imaging Partner vivo, Presenting Partner Bloomberg, and Supporting Partners AIA, Barco, Dulux, Genelec, SKP Beijing, and Stey.

平面图
Floor Plan

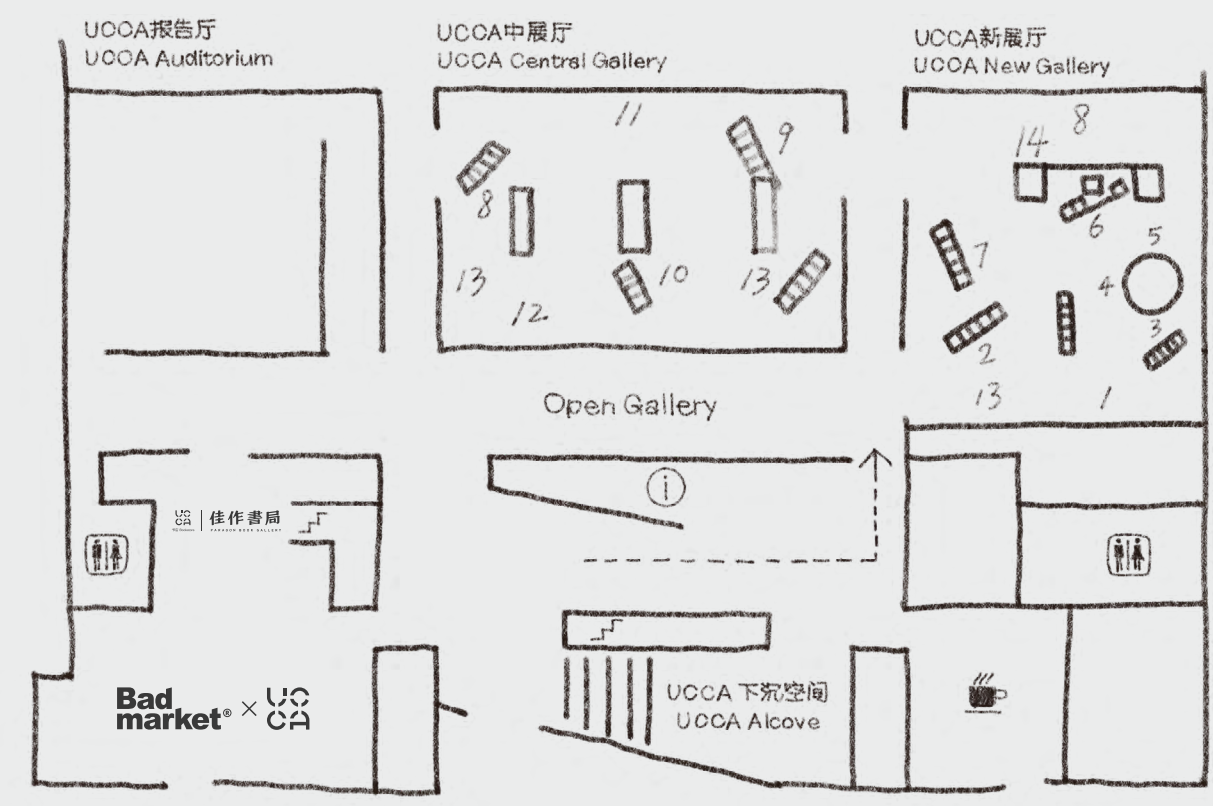


Table with 2 columns: Numbered items (1, 2) and their descriptions (titles, dates, media types, durations).

Table with 2 columns: Numbered items (3-14) and their descriptions (titles, dates, media types, durations, commissions).

在一起（或临时共同体）
田中功起

我一直通过各种方式探索“在一起”的问题，例如组织即兴的聚会，或者说，建立一些临时的共同体。与他人在一起，意味着暂时放下个人习惯，将自己投入到与他人或未知情境的协商过程中。共同在场——这个概念本身就充满了不可能性。大多数时候，我们要么彼此敌对，要么相互习以为常；要么分裂，要么形成一个封闭的圈子。那么，是否可能在保持批判性距离的同时，仍然对他人保持开放？换言之，我们的潜力或许就存在于亲密友谊与对立敌意之间的某个区间。

最近，我受到“行星思维”的启发。我将其理解作为一种打破习惯性思维边界的行动，让我们得以将目光投向整个星球（或“世界”）以及人类存在本身。在我的实践中，那些关于“共同在场”的情境，正是重新审视人类活动、反思人类关系的场域。我希望它能够打开一些机会，让人们说出不可言说之事，看到不可见之物，并承受我们这个时代的不确定性。

关于影像的形式，我常这样想：一切动态影像都可以被视为人类活动的文献，从电影、YouTube 片段到手机视频等等。当人类不再存在时，未来的非人类（或外星）的考古学家或人类学家，或许会找到这些庞大动态影像资料中残留的部分，即便只是碎片。这些都将成为人类曾经存在的证据——我们曾经在场的痕迹。我也设想，我的作品最终或许也会成为这些遗存中的一部分。

Togetherness (or provisional community)
by Koki Tanaka

I have been exploring the question of togetherness in various ways by organizing impromptu gatherings or, one could say, temporary communities. To be with someone is to step outside convention and throw oneself into the process of negotiating with others or an unknown situation. Being together is full of impossibilities. Most of the time we are either hostile or accustomed to each other. We either divide or become a closed circle. Is it possible to maintain a critical distance from someone and still be open to them? Our potential might be somewhere between close friendship and antagonism, so to speak.

I am inspired by the perspective of “planetary thinking” these days. I think of it as an act of unraveling the parameters of our customary thinking. It lets us open our eyes to the planet (or “the world”) as well as human existence. The situation of togetherness that most of my practice plays with can be a place to re-examine human activities and rethink human relations. I hope that it might open up opportunities to speak what cannot be spoken, to see what cannot be seen, and to endure the uncertainty of our time.

I'm thinking about the form of film in the following way. All moving images can be considered documents of human activities: movies, YouTube clips, smartphone videos, and so on. After humans are gone, nonhuman (or alien) archaeologists or anthropologists of the future might find what remains, even if it is just fragments, of these vast moving image materials. It is proof of the existence of human beings in the past—of our presence. I assume that my works could also eventually become one of those artifacts.

展览同期公共项目
Public Programs

展览开幕日，艺术家田中功起将首先带来一场关于其艺术实践的分享，随后与此次展览策展人张南昭及作家、编辑、译者安德鲁·梅尔克尔展开对话。

11月8日，UCCA 还将邀请北京大学社会学系博雅博士后常园青进行一次特邀导览。活动将从衰老、照护与互依等角度切入，并以个体、群体与共同体三个层面回应展览内容，思考共老的未来如何在公共维度中构建。

Table with 2 columns: Activity (Opening Dialogue, Provisional Community, UCCA Auditorium) and Schedule (2025.9.27 Sat 12:00-13:00, 2025.11.8 Sat 13:00-14:00).

On the opening day of the exhibition, artist Koki Tanaka will first give a talk on his artistic practice, followed by a conversation with Neil Zhang, curator of the exhibition, and writer, editor, translator Andrew Maerkle.

On November 8, UCCA will host a special guided tour led by Dr. Chang Yuanqing, Boya Postdoctoral Fellow in the Department of Sociology at Peking University. Approaching the exhibition through the perspectives of aging, care, and interdependence, the tour will reflect on the individual, the group, and the community, and consider how a shared future of aging can be constructed in the public sphere.

Table with 2 columns: Schedule (Opening Conversation, Provisional Community, UCCA Auditorium) and Special Guided Tour (Aging in Togetherness, UCCA West Gallery, New Gallery, Central Gallery) with dates.

UCCA Kids 艺术工作坊
UCCA Kids Art Workshop Series

基于本次展览，UCCA Kids 以艺术家“关注日常、侧重协作、重视过程”的创作理念为灵感，精心设计了系列主题工作坊，深度探索“从日常观察到共生创作”的核心命题。工作坊旨在引导孩子们像艺术家一样思考与实践——强调创作过程而非结果，鼓励儿童大胆尝试与表达，尊重每个孩子的独特想法与创作节奏，让他们在集体协作中发现日常事物的全新价值，沉浸式体验艺术创作的快乐与挑战。孩子们将通过现成品改造、群体协作构建及影像记录等多元形式，感受创作回归“用艺术理解生活”的本真状态。详细信息请关注 UCCA Kids 微信公众号后续发布。

Inspired by this exhibition, UCCA Kids has designed a series of themed workshops based on the artist's creative philosophy of “focusing on the everyday, emphasizing collaboration, and valuing the process.” These workshops explore the central theme of “from daily observation to collaborative creation.”The workshops aim to guide children to think and create like artists—focusing on the process rather than the end results. They encourage bold experimentation and self-expression, honor each child's unique ideas and creative rhythm, and help them discover new meaning in everyday objects through collective collaboration. Children will experience the joys and challenges of artistic creation in an immersive environment, engaging with art in its most authentic form: “understanding life through art.” Activities include repurposing found objects, collaborative construction, and visual documentation. For more details, please visit the UCCA Kids official WeChat account.

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