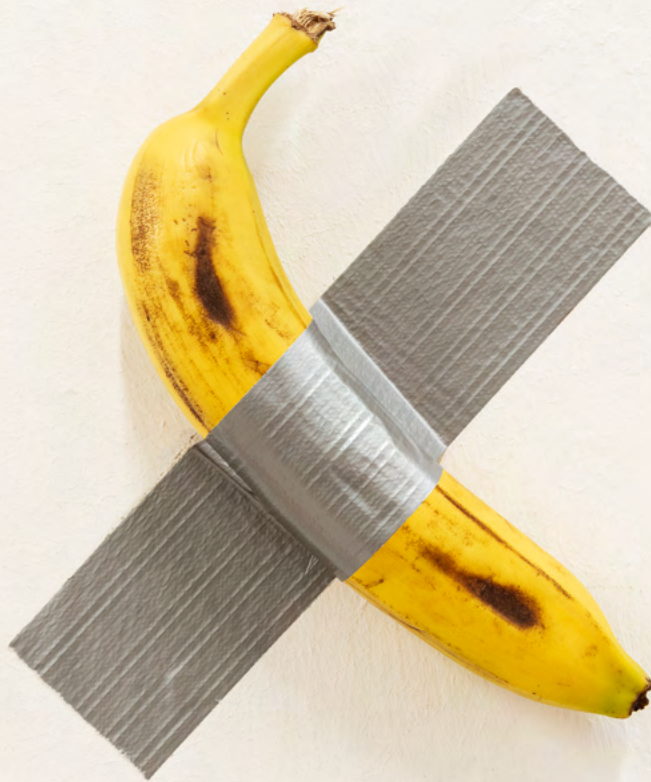


Maurizio Cattelan:



尤伦斯当代艺术中心
Center for Contemporary Art

莫瑞吉奥·卡特兰： 最后的审判

Maurizio Cattelan: The Last Judgment

2021.11.20 – 2022.2.20

20 世纪 80 年代末，艺术界闯入了一位坏小子莫瑞吉奥·卡特兰，他先是在意大利获得关注，然后在国际舞台上活跃至今。他的挑衅、玩笑、嘲讽，当然还有令人瞩目的创作，不仅令普罗大众着迷，也让疲软的艺术从业者惊醒。“最后的审判”是卡特兰在中国的首次个展，其名称直接来源于米开朗基罗在梵蒂冈西斯廷教堂创作的著名壁画。展览带有侧重点地回顾了卡特兰 30 余载的艺术过往，很多作品均为首次在国内展出。卡特兰的作品总以极不寻常的方式出现在人们眼前——2011 年回顾展，几乎所有作品密集地悬挂在美术馆天顶——此次 UCCA 松散的空间处理则邀请观者放慢脚步，仔细体察艺术家的视野与哲思。卡特兰的艺术观根植于当代社会的矛盾沉浮，以自我为中心的表面人格下出乎意料地包裹着艺术家个体身份的多重面相，而每位观众都能在其中看到自己的影子。

从最早期的重要作品《家庭词典》——一张银相框中的亲昵写真，到 2019 年末在全球掀起轩然大波的《喜剧演员》——一根用胶带粘住的香蕉，展览传递着卡特兰的创作对艺术圈、流行文化，乃至公众群体的冲击影响。出生于意大利，然后在纽约度过几乎整个职业生涯的卡特兰不仅质疑故乡的文化传统与刻板印象，也拷问着当今全球化社会的道德观念。“最后的审判”意在凸显主动选择审判与被动接受审判之间的辩证张力。艺术与艺术家的价值只有经过时间的检验才能最终定夺，而当代艺术与创作者在当下只能直面公开的品评讨论。这也正是卡特兰的作品对观众的请求：与艺术家进行一场结局开放的对谈。

此次展出的所有作品在 UCCA 大展厅的开放空间内一览无余，仅以几堵

矮墙区隔，引导观众自由穿梭于卡特兰不同时期的创作之中。这样的展览设计既不是为了埋下隐藏的作品伏笔，也不想营造戏剧般的惊喜效果，而是鼓励观众挖掘每件作品背后的故事，建立与它们的亲密联结，在私密的艺术对话中萌生好奇、触动情绪。如果有谁能为展览中的作品盖棺定论，那这个人不会是艺术史学家、评论家或是策展人，而是每位参观者自己。这是你们的“最后的审判”。

Since the late 1980s Maurizio Cattelan has been the art world's resident bad boy, first in Italy and then on the international stage. His provocations, his pranks, his mockeries, and, last but not least, his astonishing artworks have mesmerized the general public and jaded art professionals alike. Taking its the title from nothing less than Michelangelo's fresco in the Vatican City's Sistine Chapel, "The Last Judgment" is Cattelan's first solo exhibition in China. Including works never seen before in the country, the exhibition provides a focused overview of the artist's more than three-decade-long career. Whereas his art has often been presented in a highly atypical manner—for example, a retrospective in 2011 saw almost the entirety of his artistic output hung from the ceiling—this show at UCCA takes a more rarefied approach, offering the opportunity to pause and reflect on the artist's vision and philosophy. His outlook is deeply rooted in our contemporary society, with all its ups and downs and contradictions. In Cattelan's artworks, his ostensibly self-centered personality paradoxically opens up into a multitude of identities, in which viewers may catch a glimpse of themselves.

From his first major work *Lessico Familiare*, an intimate self-portrait in a silver frame, to *Comedian*, the taped banana which prompted worldwide debate in late 2019, the exhibition reflects the impact and the influence his work has had not only on the art community, but also on pop culture and the wider public. Italian by birth, but having spent much of his career in New York City, Cattelan questions the culture and stereotypes of his birthplace along with the mores of today's globalized society. "The Last

Judgment" stresses the tension between the active choice of judging and the passive condition of being judged. Art and artists may only be definitively assessed in hindsight, with the perspective granted by the passage of time. In the present, a contemporary work of art and its author may only be confronted in open discussion. This is precisely what Cattelan's art asks of the viewer: a dialogue with the artist in which the final verdict is suspended.

本次展览由古驰荣誉支持。UCCA 感谢本次展览首席赞助德龙的慷慨支持。感谢沃捷集团的特别支持，与多乐士提供的独家环保墙面方案支持。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与沃捷集团，以及特约战略合作伙伴 Active House、巴可、明基、Clivet 中央空调、多乐士、真力长期以来的宝贵支持。“莫瑞吉奥·卡特兰：最后的审判”由弗朗切斯科·博纳米策划，刘楷韵、关键、施瑶、杨悠然、林妍组织呈现。

Judgment" stresses the tension between the active choice of judging and the passive condition of being judged. Art and artists may only be definitively assessed in hindsight, with the perspective granted by the passage of time. In the present, a contemporary work of art and its author may only be confronted in open discussion. This is precisely what Cattelan's art asks of the viewer: a dialogue with the artist in which the final verdict is suspended.

The artworks may be found within the open space of UCCA's Great Hall, separated from each other only by a series of low walls, which provide suggestions for how the viewer may navigate between different periods of the artist's career. The intention of this exhibition design is neither to push visitors to search for hidden artworks, nor to engender a theatrical sense of surprise as they encounter the pieces, but rather to encourage them to seek out the stories within each work and to form their own personal connections with the art. As such, the viewer may enter into a private conversation with the pieces that particularly spark their curiosity and stir their emotions. If anyone may have the last word on the works displayed in the exhibition, it is not the figure of the art historian, critic, or curator, but—exclusively—the viewers themselves. "The Last Judgment" belongs to them.

The exhibition is proudly supported by Gucci. UCCA thanks lead sponsor De'Longhi for their support for this exhibition. Voyage Group provides special support and 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 and Voyage Group, and Supporting Partners Active House, Barco, BenQ, Clivet, Dulux, and Genelec for their generous support. "Maurizio Cattelan: The Last Judgment" was curated by Francesco Bonami, and organized by Liu Kaiyun, Edward Guan, Shi Yao, Anna Yang, and Yvonne Lin.

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多乐士
let's colour

关于艺术家

About the Artist



莫瑞吉奥·卡特兰（1960年生，意大利帕多瓦市）是当代艺术界最受欢迎也最有争议的艺术师之一。他的创作自由取材于现实世界中的人和物，其作品透着对艺术和机构的戏谑。他以充满趣味和挑衅的方式将材质、物品和举动置于具有挑战性的场域之中，激起人们的评论和参与。

卡特兰自 80 年代末开始积极创作，1993 年参加威尼斯双年展“开放”（Aperto）单元时将自己的展览空间租给了一家广告公司。卡特兰凭借一尊被陨石击中的教皇约翰·保罗二世的蜡像，即作品《第九小时》（*La Nona Ora*）首次获得国际关注，该作品最初于 1999 年在巴塞尔美术馆展出。自 2010 年以来，卡特兰永久安置在米兰阿法里广场的公共艺术介入作品《L.O.V.E.》引发了居民对原本被遗忘的广场的重新利用。同年，卡特兰与摄影师皮耶尔保罗·费拉里共同创办了画刊《卫生纸》（*TOILETPAPER*，半年刊）。2011 年，他在第 54 届威尼斯双年展上展出的两千只鸽子标本引发了人们的激烈讨论。同年，卡特兰在纽约古根海姆博物馆举办个展，将所有作品悬挂于天花板上。展览结束后，卡特兰宣布暂时退休。

2016 年 9 月，卡特兰再次回归，以 18K 金铸造了一个功能齐全的马桶，将其命名为《美国》，卡特兰用这件作品取代了古根海姆博物馆洗手间的马桶，并对公众开放了一年。同年稍晚，他应邀在巴黎钱币博物馆展出其最重要的作品（即“不怕爱”回顾展）。2018 年，他在古驰的支持下为上海余德耀美术馆策划了群展“艺术家此在”，以此展览质疑现代艺术最神圣的原则：艺术的原创性、意图和表达。2019 年，卡特兰在牛津郡布伦海姆宫举办了由其主要作品组成的个展。开幕当晚，作品《美国》被不明身份的窃贼偷走。2019 年 12 月，卡特兰在迈阿密海滩巴塞尔艺术展上首次展出了《喜剧演员》，用胶带将一根香蕉贴在画廊展台的墙上，再一次激发了全球范围内对艺术本质和价值的探讨。2021 年，在米兰倍耐力 Hangar Bicocca 基金会的个展中，卡特兰推出了全新力作《盲》，被飞机轮廓穿透的巨大黑色石柱成为了 20 年前 9·11 恐怖袭击的纪念碑塔。

Maurizio Cattelan (b. 1960, Padua, Italy) is one of the most popular as well as controversial artists on the contemporary art scene. Taking freely from the real world of people and objects, his works are an irreverent operation aimed at both art and institutions. His playful and provocative use of materials, objects, and gestures set in challenging contexts forces commentary and engagement.

Active since the late 1980s, in 1993 he participated in the Aperto section of the Venice Biennale, where he rented out his space to an advertising company. Cattelan first achieved notoriety on an international scale with *La Nona Ora* (The Ninth Hour), a wax statue of Pope John Paul II hit by a meteorite, which was originally exhibited in 1999 at Kunsthalle Basel. Since 2010, *L.O.V.E.*, a public art intervention permanently installed in Piazza Affari, Milan, has triggered residents' re-appropriation of an otherwise forgotten square. In that same year, Cattelan launched a biannual, picture-based publication, *TOILETPAPER*, created together with the photographer Pierpaolo Ferrari. In 2011, he provoked lively debate with an installation of two thousand stuffed pigeons, presented at the 54th Venice Biennale. Cattelan was the subject of a solo exhibition at the Solomon R. Guggenheim Museum in New York that same year, in which all his works were suspended from the ceiling. After the exhibition he announced his temporary retirement as an artist.

He returned in September 2016, when he replaced a toilet in the same museum's restroom with a fully functional replica cast in 18-karat gold, entitled *America* and made available to the public for a year. Later in 2016, he was invited to stage an exhibition of his most important works at Monnaie de Paris, resulting in the retrospective "Not Afraid of Love." In 2018, he curated, with support from Gucci, "The Artist is Present," a group show at Yuz Museum in Shanghai which questioned the most hallowed principles of art in the modern era: originality, intention, and expression. A solo exhibition comprised of his major works was held at Blenheim Palace, Oxfordshire, in 2019; on the night of the opening *America* was stolen by unknown thieves. Cattelan once again stimulated worldwide discussion about the nature and value of art in December 2019, when he debuted his work *Comedian*, a banana duct-taped to the wall of a gallery booth at Art Basel Miami Beach. In 2021, at Pirelli HangarBicocca in Milan, he presented the major new work *Blind*, a black monolith with the form of an airplane struck through it, serving as a memorial to the September 11 attacks that occurred twenty years earlier.



《他者》，2011，展览现场，“胜利不是一种选择”，布伦海姆宫，伍德斯托克，英国，2019。摄影：泽诺·佐蒂。图片由艺术家提供。
Others, 2011, "Victory is Not an Option," Blenheim Palace, Woodstock, UK, 2019. Photograph by Zeno Zotti, courtesy the artist.



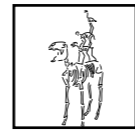
《家庭词典》
Lessico Familiare
1989
银框黑白照片
Black and white
photograph and silver
frame
19.7 × 15.2 cm



《精迷你》
Spermini
1997
彩绘铂金硅胶
Total dimensions variable;
单个尺寸: 15 × 8.5 × 10 cm
Painted platinum silicone
Total dimensions variable;
15 × 8.5 × 10 cm each



《无题》
Untitled
2001
铂金硅胶、天然毛发、玻璃钢、衣服
Platinum silicone, natural hair, fiberglass,
clothing
150 × 60 × 40 cm



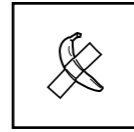
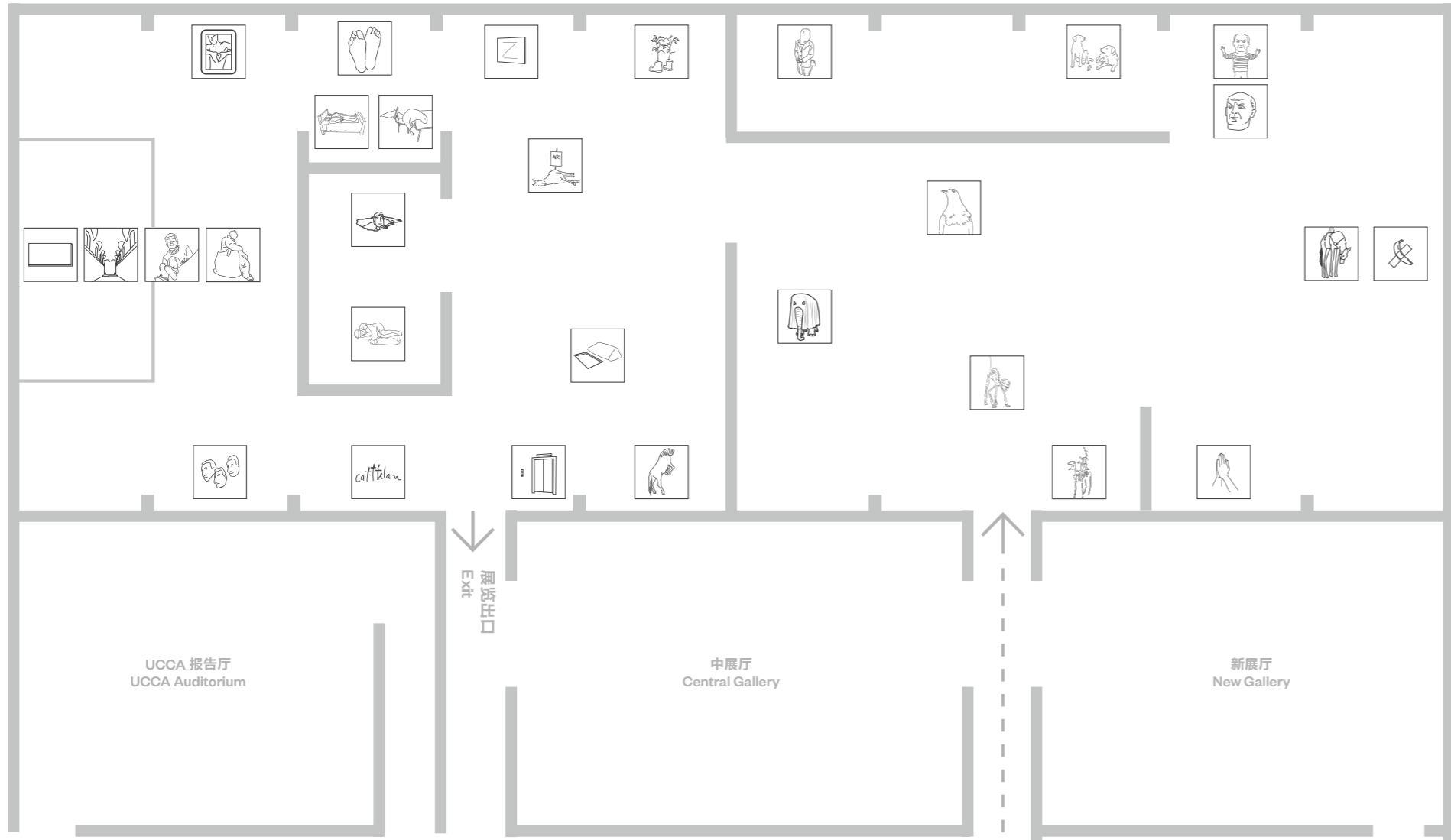
《永恒的爱》
Love Lasts Forever
1997
驴骨架、狗骨架、猫骨架、
公鸡骨架
Donkey, dog, cat, and
rooster skeletons
186 × 120 × 60 cm



《张三》
Zhang San
2021
衣服、毯子、靴子、购物车
Clothing, blanket, boots, shopping cart
Dimensions variable



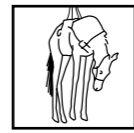
《小孩》
Kids
2021
鸽子标本
Taxidermied pigeons
尺寸可变
Dimensions variable



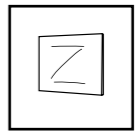
《喜剧演员》
Comedian
2019
香蕉、强力胶带
Banana, duct tape
尺寸可变
Dimensions variable



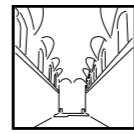
《无题》
Untitled
2007
马标本
Taxidermied horse
300 × 170 × 80 cm



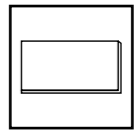
《二十世纪》
Novecento
1997
马标本、皮制马具、绳索
Taxidermied horse, leather saddlery,
rope
201 × 271 × 68 cm



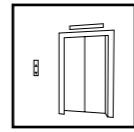
《无题》
Untitled
1999
布面丙烯
Acrylic on canvas
100 × 120 × 7.5 cm



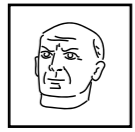
《无题》
Untitled
2018
壁画、松木、钢材
Fresco painting, pine wood, steel
343 × 693 × 242 cm



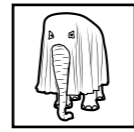
《工作是件苦差事》
Working is a bad job
1993
LED 屏幕广告
Sponsored content on LED screen
400 × 700 cm



《无题》
Untitled
2001
不锈钢、木材、电动机、灯、电铃、
机控组件
Stainless steel, wood, electric
motor, light, bell, computerized
elements
60 × 85.5 × 47 cm



《无题》
Untitled
1998
行为表演、聚酯树脂、颜料、织物、
皮革
Performance, polyester resin,
paint, fabric, leather
尺寸可变
Dimensions variable



《不怕爱》
Not Afraid of Love
2000
聚酯苯乙烯、树脂、颜料、织物
Polyester styrene, resin,
paint, fabric
205 × 312 × 137 cm



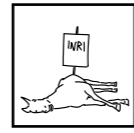
《无题》
Untitled
2007
狗标本、小鸡标本
Taxidermied dogs, taxidermied chick
尺寸可变
Dimensions variable



《父亲》
Father
2021
墙绘
Mural
尺寸可变
Dimensions variable



《母亲》
Mother
2021
墙绘
Mural
尺寸可变
Dimensions variable



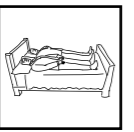
《无题》
Untitled
2009
马标本、钢材、木材上毡尖笔
Taxidermied horse, steel, felt-tip pen
on wood
158.5 × 200 × 190 cm
由四方当代美术馆提供
Courtesy Sifang Art Museum



《菲利克斯》
Felix
2001
聚乙烯树脂和玻璃钢上油彩
Oil on polyvinyl resin, fiberglass
792 × 183 × 610 cm
由余德耀基金会提供
Yuz Foundation Collection



《迷我的我》
Mini-Me
1999
树脂、橡胶、人造毛发、颜料、
衣服
Resin, rubber, synthetic hair,
paint, clothing
45 × 20 × 23 cm



《我们》
We
2010
木材、玻璃钢、聚氨酯橡胶、织物
Wood, fiberglass, polyurethane rubber,
fabric
68 × 148 × 79 cm



《呼吸》
Breath
2021
卡拉拉大理石
Carrara marble
人物: 40 × 78 × 131 cm; 狗: 30 × 65 × 40 cm
human figure: 40 × 78 × 131 cm;
dog: 30 × 65 × 40 cm



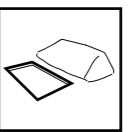
《卡特兰》
Cattelan
1994
霓虹灯
Neon
尺寸可变
Dimensions variable



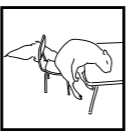
《无题》
Untitled
2021
墙绘
Mural
尺寸可变
Dimensions variable



《否》
No
2021
硅橡胶、天然毛发、衣服、靴子、
纸袋
Silicone rubber, natural hair,
clothing, boots, paper bag
101 × 41 × 43 cm



《无题》
Untitled
1997
矩形洞、一堆被挪出的泥土
Rectangular hole and pile of
removed earth
尺寸可变
Dimensions variable



《哔啵哔啵哔啵》
Bidibidibidiboo
1996
松鼠标本、陶瓷、富美家台面、木材、颜料、钢材
Taxidermied squirrel, ceramic, Formica, wood,
paint, steel, exhibition copy, courtesy Fondazione
Sandretto Re Rebaudengo
45 × 60 × 48 cm



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参观时间 Hours
周二至周日 Tuesday to Sunday 10:00-19:00
周一闭馆 Closed on Mondays
停止入馆时间 Last entry at 18:30



《无题》
Untitled
2008
靴子、植物、土壤
Boots, plants, soil
尺寸可变
Dimensions variable

《家庭词典》

Lessico Familiare



《家庭词典》，1989，银框黑白照片，19.7 × 15.2 cm。摄影：泽诺·佐蒂。图片由艺术家提供。

Lessico Familiare, 1989, black and white photograph and silver frame, 19.7 × 15.2 cm. Photograph by Zeno Zotti, courtesy the artist.

对很多意大利中产之家而言，银框装裱的家庭照片是身份的象征。他们的客厅和玄关摆满了大小不一的相框，展示着家人出生受洗、婚礼、节庆和其他重要家族时刻的点点滴滴。《家庭词典》中，卡特兰用自己的形象填满这个相框圈起的中产阶级小天地，在胸口比心而赤身裸体，既可爱又让人局促。在这里，爱与性交织，社会地位的意指也随之颠覆。

For middle-class Italian families, silver-framed family photos are a status symbol. Apartment living rooms and entryways are often covered in frames of different sizes, displaying pictures that chronicle family histories through christenings, weddings, holidays, and other major events. In this work, Cattelan takes the bourgeois space of the frame and occupies it with his own image. The effect is at once endearing and disconcerting—the artist uses his hands to make a heart sign, but he is naked. Love and sexuality are entangled, and a symbol of social status is subverted.

《工作是件苦差事》

Working is a bad job



《工作是件苦差事》，1993，展览现场，塑料上喷墨打印，247 × 580 cm，“开放93：紧急情况”，威尼斯双年展，1993。摄影：罗伯特·毛罗希。图片由艺术家提供。
Working is a bad job, 1993, inkjet print on plastic, 247 × 580 cm, "Aperto 93: Emergency/Emergenza," Venice Biennale, 1993. Photograph by Roberto Marossi, courtesy the artist.

与其说这是卡特兰的作品，倒不如说这是一个展示的平台，一次戏谑的挑衅：在1993年的威尼斯双年展上，本次UCCA展览的策展人弗朗切斯科·博纳米邀请卡特兰参与聚焦年轻艺术家的“开放”（Aperto）单元（现已取消），没有灵感也没找到合适作品展出的卡特兰最终选择将他的展位租给广告公司，挂起了新香水品牌的广告板。这一次，《工作是件苦差事》的展示空间再次向外出租，多幅广告在屏幕上轮番播放，尽管广告宣传的形式发生了改变，卡特兰却又一次受益于“不创作”的创作。从这件作品可以看出卡特兰对于艺术创作的态度——重要的是随机应变的构思过程，而不是制作过程所投入的劳力。艺术创作以及艺术家身份对他而言，从一开始就是件充满挣扎，需要绞尽脑汁寻找变通、窍门与捷径的苦差事。

This is not really a work but a space and a provocation: For the 1993 Venice Biennale, Francesco Bonami, curator of this UCCA exhibition, invited Cattelan to contribute to Aperto, a now-defunct section of the show featuring younger artists. However, Cattelan found himself without any ideas or work to present. The artist's solution was to rent his allotted space to an advertising agency, which installed a billboard for a new perfume brand. Here, exhibition space is again leased out, this time to multiple companies advertising on a digital screen. Though the format has changed, once again the artist is in effect subsidized to not create work. Demonstrating Cattelan's resourcefulness and his indifference towards the labor of art-making, the piece illustrates how his art and identity as an artist have, from the very beginning, been a struggle that requires all possible expedients, tricks, and short cuts.

《哔啵哔啵哔啵》

Bidibidobidiboo



《哔啵哔啵哔啵》，1996，松鼠标本、陶瓷、富美家台面、木材、颜料、钢材，45 × 60 × 48 cm。摄影：泽诺·佐蒂。图片由艺术家提供。
Bidibidobidiboo, 1996, taxidermied squirrel, ceramic, Formica, wood, paint, steel, 45 × 60 × 48 cm. Photograph by Zeno Zotti, courtesy the artist.

《哔啵哔啵哔啵》是艺术家最为人们熟知的作品之一，完美浓缩了在意大利帕多瓦的低收入家庭成长起来的卡特兰的日常生活。堆满脏盘子的厨房水槽和墙上的煤气罐暗示着家庭环境的平庸和压抑。小松鼠被经济负担与生活本身压垮，成为失意的写照。作品名“哔啵哔啵哔啵”源自仙女教母为灰姑娘变身的魔咒，然而童话故事结局却没有降临在这只小松鼠身上。

One of the artist's most famous works, *Bidibidobidiboo* provides a perfect encapsulation of his daily life as a child growing up in a low-income family in Padua, Italy. The kitchen sink filled with dirty dishes and the gas dispenser on the wall indicate a banal and depressing domestic environment. The squirrel is a figure of failure, overwhelmed by life and all its economic burdens. The title of the piece comes from the spell the Fairy Godmother uses to transform Cinderella—yet there is no fairy tale ending for this squirrel.

《无题》

Untitled

《无题》首次在鹿特丹的博伊曼斯·范伯宁美术馆展出时，被置于荷兰古典大师杰作的包围之中，这件作品将卡特兰转化超现实情景为故事与艺术作品的表现力淋漓尽致，艺术巧思与玩笑的边界也变得模糊不清。卡特兰顽皮地从地板下探出头来，戏仿了马里奥·莫尼切利导演的《圣母街上的大人物》(1958)中的场景。在这部意大利经典喜剧中，一群笨贼破墙而入，却发现误将厨房认成了当铺。

Originally presented at Rotterdam's Museum Boijmans Van Beuningen, surrounded by the work of Dutch Old Masters, this piece showcases one of Cattelan's main strengths: his ability to transform a surreal situation into a story and a work of art. Here, the boundary between an artistic endeavor and a joke grows very thin. The mischievous figure of the artist popping out from the floor like a thief quotes from a scene in the classic Italian film *Big Deal on Madonna Street (I soliti ignoti 1958)*, directed by Mario Monicelli. In the movie, a band of clumsy burglars makes a hole in the wall of what they think is a pawnshop, only to find themselves inside an apartment kitchen.

《无题》，2001，展览现场，蜡、颜料、人类毛发、织物、聚酯，150 × 60 × 40 cm，博伊曼斯·范伯宁美术馆，鹿特丹，2001。摄影：泽诺·佐蒂。图片由艺术家提供。
Untitled, 2001, wax, pigment, human hair, fabric, polyester, 150 × 60 × 40 cm, Museum Boijmans Van Beuningen, Rotterdam, 2001. Photograph by Zeno Zotti, courtesy the artist.



《菲利克斯》

Felix

《菲利克斯》是卡特兰对菲尔德自然史博物馆的镇馆之宝，6700万年前的恐龙化石“苏”的回应。在芝加哥当代艺术博物馆的创作委托下，卡特兰带来了更加当代和有趣的“苏”：一只巨大的处在攻击姿势的猫的骨架。“菲利克斯”是经典卡通形象“菲力猫”的名字。卡特兰希望通过这件作品鼓励观众思考眼前所见的真实与虚构。身处自然博物馆之中，观众理所当然地认为眼前的“苏”整副骨架都是货真价实的，忽略为了展出效果需要人造骨头填补缺失的事实。而在美术馆中看到《菲利克斯》，观众则毫不犹豫地认为它是人为仿造的。如果两座骨架互换位置，我们的判断是否也会随之改变？如何才能将“苏”视为当代艺术手笔而将《菲利克斯》看作远古化石呢？

Felix is Cattelan's answer to Sue, the 67 million-year-old dinosaur skeleton given pride of place at the Field Museum of Natural History in Chicago. Commissioned by the Museum of Contemporary Art Chicago to create a new work, the artist chose to make a more contemporary and playful version of Sue: the gigantic skeleton of a hissing cat. The title of the work comes from the classic cartoon character Felix the Cat. Through this piece, Cattelan encourages viewers to question what they see as real and fake. In front of Sue, in the context of a science museum, we take for granted that the entire skeleton is real, ignoring the fact that artificial bones are included in its display. Yet when facing *Felix* in an art museum, we assume it is artificial. If the two sculptures swapped locations, might we also change our judgment? What would it take to see Sue as a work of contemporary art and *Felix* as an ancient specimen?

《菲利克斯》，2001，展览现场，“莫瑞吉奥·卡特兰：菲利克斯”，芝加哥当代艺术博物馆，芝加哥，2003。
摄影：纳森·凯伊。图片由艺术家提供。
Installation view of *Felix*, 2001, "Maurizio Cattelan: Felix," Museum of Contemporary Art, Chicago, 2003.
Photograph by Nathan Keay, courtesy the artist.

《无题》 *Untitled*



《无题》，2007，展览现场。“莫瑞吉奥·卡特兰”，法兰克福现代艺术博物馆，法兰克福，2007。
摄影：阿克塞尔·施耐德。图片由艺术家提供。
Installation view of *Untitled*, 2007, "Maurizio Cattelan," Museum für Moderne Kunst, Frankfurt, 2007.
Photograph by Axel Schneider; courtesy the artist.

对卡特兰而言，又闷又倔的驴就像是抗拒艺术家身份的自己，而优雅强健的马无疑是驴的死对头。包括委拉斯凯兹在内的众多古典大师通常都将马描绘得英姿飒爽，卡特兰则以复仇般的处理手法让马的威风扫地。它的头陷入墙中，身体定格在高高跃起的瞬间，向观众展示着屁股和尾巴，而不是高贵的头颅，这匹马在此也变成一件逆向的狩猎战利品。

For Cattelan, the figure of the horse—elegant and powerful—is the nemesis of the donkey, his alter ego, an unassuming and stubborn animal that reflects his reluctant attitude towards his identity as an artist. Typically depicted as heroic by Old Masters like Velázquez, in Cattelan's hands, the horse is humiliated in an act of vengeance. Its head is trapped in the wall, frozen in the act of jumping. A reverse trophy, the horse shows its behind and tail to the viewer rather than its noble face.

《我们》 *We*



《我们》，2010，木材、玻璃钢、聚氨酯橡胶、织物，68 x 148 x 79 cm。摄影：泽诺·佐蒂。图片由艺术家提供。
We, 2010, wood, fiberglass, polyurethane rubber, fabric, 68 x 148 x 79 cm. Photograph by Zeno Zotti; courtesy the artist.

《我们》受吉尔伯特与乔治这对大名鼎鼎的艺术家伴侣二人组的启发创作，不过卡特兰在此一人分饰二角，而且意指含糊不清：分裂出的两个自我，是卡特兰为自己造的孪生兄弟还是怪诞替身？他们西装笔挺地躺在床上，像两具不腐的尸体，而究竟已经死去还是睁眼沉睡就留给观众来判断了。

We is inspired by one of the most famous artist couples: the duo of Gilbert and George. However, Cattelan plays both roles here. The sculpture is highly ambiguous: he has split himself into two, though it is left unclear whether he has created his twin or an uncanny double. The two selves lie on a bed fully dressed, as if they were embalmed bodies. Are they dead? Are they sleeping with their eyes open? This is left for the viewer to decide.

《无题》

Untitled



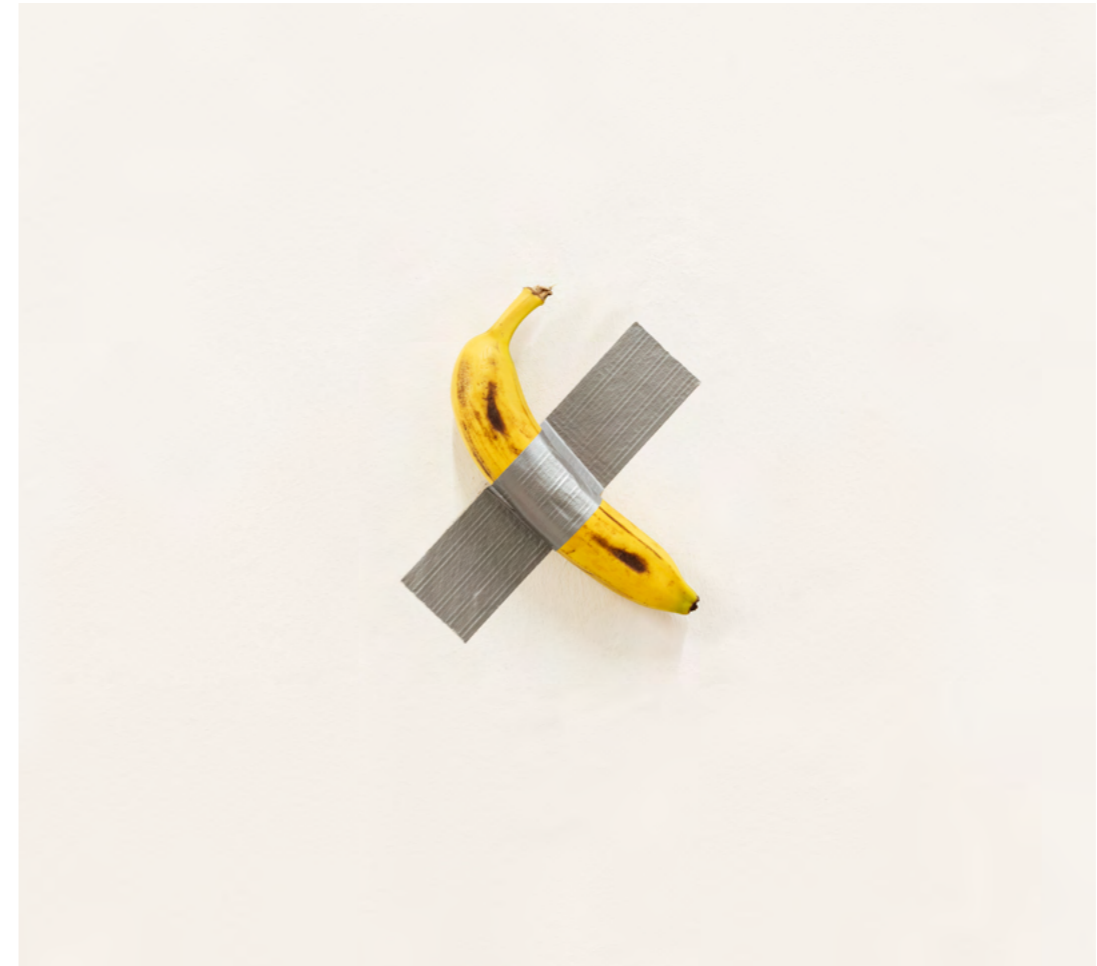
《无题》，2018，壁画、松木、钢材，343 × 693 × 242 cm。摄影：汤姆·林伯。图片由艺术家提供。
 Untitled, 2018, fresco painting, pine wood, steel, 343 × 693 × 242 cm. Photograph by Tom Lindboe, courtesy the artist.

西斯廷教堂是艺术史中的圣地。在梵蒂冈的宫殿里领略米开朗基罗的壁画无疑使人感到渺小而谦卑。卡特兰在作品中既呼应又颠覆了这一观感：他将教堂与壁画缩小，使参观者能够近距离欣赏遥不可及的名作，获得最佳的观看体验。在米开朗基罗和其他文艺复兴画家心中，艺术是崇高的，是属于另一个世界的精神信仰。卡特兰的信条则恰恰相反：艺术是世人的，人活在现世而非后世。

The Sistine Chapel is one of the most iconic spaces in the history of art. Experiencing Michelangelo's frescoes in the Vatican, the viewer feels small and insignificant. Here, Cattelan embraces this feeling but then upends it, shrinking the architecture and frescos so that the visitors can have the greatest viewing experience possible, enjoying the faraway murals from close up. For Michelangelo and other Renaissance painters, art was something sublime, aimed at the next world of spirituality and religion. Cattelan believes the exact opposite: art must be for the people, who live in the present and not in the afterlife.

《喜剧演员》

Comedian



《喜剧演员》，2019，香蕉、强力胶带，尺寸可变。摄影：泽诺·佐蒂。图片由艺术家提供。
 Comedian, 2019, banana, duct tape, dimensions variable. Photograph by Zeno Zotti, courtesy the artist.

2019 年迈阿密海滩的巴塞尔艺术展上，这件作品的首秀在艺术界掀起了轩然大波，再现了 1917 年杜尚那座举世闻名的小便池《喷泉》带来的震撼。卡特兰在《喜剧演员》中对于当下这个过剩的时代以及绘画作品充斥展览空间、称霸艺术市场的现象提出质疑。卡特兰本人也没有想到，这根香蕉在全球范围内引发了病毒式的扩散效应，影响远超艺术圈。乍看之下，《喜剧演员》几乎让人感到冒犯，用强力胶带固定创作素材的手法也让人想起卡特兰此前的作品：1999 年他甚至将合作的画廊主粘在了墙上。

This work subverted the entire art world when it was presented for the first time at the art fair Art Basel Miami Beach in 2019. It may be seen as a contemporary analogue of Duchamp's famous urinal, *Fountain* (1917). Cattelan's wish was to question our age of excess as well as the continued predominance of paintings in exhibition halls and the art market. To the surprise of the artist himself, the banana became a viral phenomenon that spread all around the globe, far beyond the boundaries of the art world. Though merely an irreverent gesture at first glance, the piece's use of tape and a suspended object recall several of Cattelan's earlier works, such as an untitled piece from 1999 in which he taped his gallerist to a wall.

《小孩》 Kids



《他者》，2011，展览现场，国际馆，威尼斯双年展，2011。摄影：泽诺·佐蒂。图片由艺术家提供。
Installation view of *Others*, 2011, International Pavilion, Venice Biennale, 2011. Photograph by Zeno Zotti, courtesy the artist.

从1997年的《游客》到2011年的《他者》，再到2021年的《幽灵》，卡特兰用鸽子标本创作了一系列作品，《小孩》是这一系列的最新变奏。成群结队出现的鸽子让人感到不安，仿佛阿尔弗雷德·希区柯克1963年的电影《群鸟》中攻击人类的反派。但鸽群在意大利许多城市的广场上十分常见，包括在威尼斯这样的艺术旅游之都。鸽群混入游览的人群，游客在某种程度上也似乎逐渐被鸽子同化，扰乱着城市的日常生活，留下遍地狼藉。此前版本的标题《他者》似乎指向意大利公共空间中外来移民日益显著的身影，他们的存在也许让人感到亲切，使城市生活更加丰富，但同样有人因此感到威胁。新作以“小孩”为名则强调了作品中鸽子的群体属性：当一群孩子出现在校园和操场上时，他们会被视作一个集体而不是独立的个体。对卡特兰而言，鸽子是无名的象征，有着消极或危险的可能。

Kids is the latest iteration of a series of works by Cattelan featuring taxidermied pigeons, beginning with *Tourists* (1997) and including *Others* (2011) and *Ghosts* (2021). The pigeons' presence is disturbing, much like that of the antagonists in Alfred Hitchcock's 1963 film *The Birds*. Yet pigeons are also a familiar sight in the public squares of Italian cities, including art tourism centers like Venice. There, the birds mingle with tourists, who in some ways end up behaving like the birds, disrupting the life of the city and leaving garbage in their wake. The previous title of *Others* may also refer to migrants (increasingly visible in public spaces in Italy), whose presence can be familiar, enriching, or, to some, menacing. The title *Kids* stresses the generic nature of this group of birds: when we see a group of children on a schoolyard or playground, we may perceive them as a collective, not individuals. For the artist, the pigeon is a symbol of anonymity, which may be passive or threatening.

《呼吸》，2021，展览现场，“呼吸幽灵盲”，倍耐力 Hangar Bicocca 基金会，米兰，2021。摄影：泽诺·佐蒂。
图片由艺术家、玛丽莎·古德曼画廊、倍耐力 Hangar Bicocca 基金会，米兰提供。
Installation view of *Breath*, 2021, "Breath Ghosts Blind," Pirelli Hangar Bicocca, Milan, 2021. Photograph by Zeno Zotti, courtesy the artist, Marian Goodman Gallery, and Pirelli Hangar Bicocca, Milan.

《呼吸》 Breath

《呼吸》是卡特兰最新的作品之一，让人回想起庞贝与赫库兰尼姆考古挖掘现场出土的人物遗骸。维苏威火山喷发摧毁了意大利南部那不勒斯附近的这两座古城。人们或在睡梦之中，或在逃生路上，猝不及防地被灾难吞噬。卡特兰将自己的形象塑造成大理石雕塑，仿佛一座墓碑，而躺在身边的狗则是至死不渝的忠诚象征，仿佛在抗拒必死的命运。卡特兰还援引了意大利文艺复兴时期最优美的墓葬雕塑——放置在卢卡主教座堂的伊拉里亚·德尔·卡雷托石棺，由雕塑家雅各布·德拉·奎尔恰在约1406年雕刻完成。

One of the artist's most recent works, *Breath* recalls figures found in the archaeological excavation of Pompeii and Herculaneum. The two ancient cities were destroyed by an eruption of Mount Vesuvius near Naples in southern Italy. Caught by surprise, the inhabitants died in their sleep or while trying to escape. A self-portrait in marble acts as a sort of funerary monument, while the dog next to the figure is a symbol of fidelity in the face of death, almost like a denial of mortality. Here, Cattelan also references one of the most beautiful funerary sculptures of the Italian Renaissance, the tomb of Ilaria del Carretto in Lucca Cathedral, created by the sculptor Jacopo della Quercia circa 1406.





《无题》 *Untitled*

《无题》，1998，行为表演、聚酯树脂、颜料、织物、皮革，尺寸可变。图片由艺术家提供。
Untitled, 1998, performance, polyester resin, paint, fabric, leather, dimensions variable. Courtesy the artist.

1998年，受纽约现代艺术博物馆（MoMA）之邀，卡特兰将两个截然不同的文化符号凝聚在一场行为表演之中。他将深受 MoMA 馆藏青睐的大艺术家毕加索的形象，与迪士尼等主题乐园里常见的吸引参观者的米老鼠、唐老鸭角色扮演者合为一体，以此调侃这座标志性美术馆的声誉，意指在美利坚，包括艺术在内的一切都可能沦为娱乐。

Invited by the Museum of Modern Art in New York to present a project, Cattelan combined two separate phenomena: the image of Picasso, whose works crowd the museum's collection, and the mascot performers seen in amusement parks like Disney World, where they engage the crowd wearing large masks of characters such as Mickey Mouse and Donald Duck. The artist plays with the reputation of the iconic museum, underlining that in America, everything, including art, is at risk of becoming mere entertainment.

* 表演日期

*Performance Schedule

周末及部分节假日
Weekends and
Selected Public Holidays
13:30 - 18:30

2021

11.20 11.21 11.27 11.28

12.4 12.5 12.11 12.12 12.18 12.19

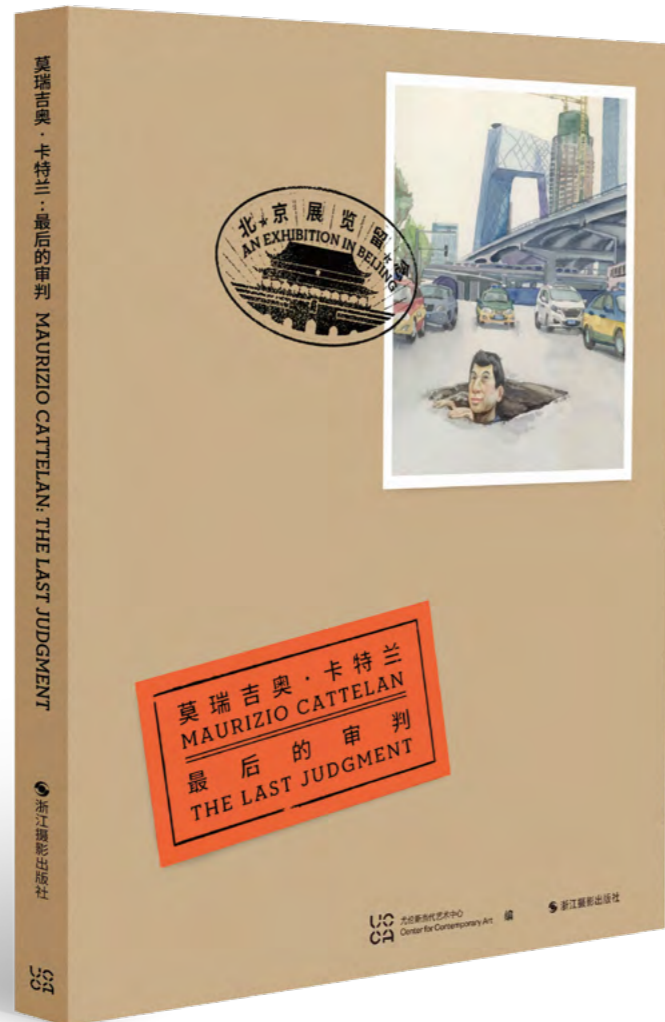
2022

1.1 1.2 1.15 1.16 1.22 1.23

2.12 2.13 2.19 2.20

展览同期出版物

Exhibition Catalogue



书名：莫瑞吉奥·卡特兰：最后的审判

语言：中英文

格式：225 x 285 mm

装帧：精装，140 页

Publication Title:

Maurizio Cattelan: The Last Judgment

Language: Chinese and English

Size: 225 x 285 mm

Format: Hardcover, 140 pages

为配合“莫瑞吉奥·卡特兰：最后的审判”展览，凸显卡特兰与众不同的艺术实践，UCCA 尤伦斯当代艺术中心将推出一本特别的图录：书中不附作品图片，展览中的 29 件艺术品均由插画师王不可手绘呈现。这些插画将卡特兰的创作搬进北京的经典地标与平凡街角，为艺术家在中国的首次个展带来别样色彩。图录收录 UCCA 馆长田霏宇撰写的前言，卡特兰与展览策展人弗朗切斯科·博纳米的对谈，以及中央美术学院副教授张晨的评述文章，同时配有每件展出作品的详尽解读。《莫瑞吉奥·卡特兰：最后的审判》由 26 Studio（杨绍淳与冷静）担纲设计，浙江摄影出版社出版。关注 UCCA 尤伦斯当代艺术中心官方微信公众号，获取图录发行进展。

As befitting Maurizio Cattelan's unconventional artistic practice, on the occasion of "The Last Judgment," UCCA is publishing a unique catalogue: no photographs of the exhibition's 29 artworks appear in the book. Instead, each work is represented by an original painting by illustrator Wang Buke. These illustrations relocate the artworks to locations around Beijing—some iconic, some mundane—to celebrate Cattelan's first solo exhibition in China. The catalogue contains a foreword by UCCA Director Philip Tinari, a conversation between the artist and exhibition curator Francesco Bonami, and an essay by Central Academy of Fine Arts associate professor Zhang Chen, as well as extensive annotations on each exhibited artwork. "Maurizio Cattelan: The Last Judgment" is published by Zhejiang Photography Press, and book design is provided by 26 Studio (Yang Shaozhun and Leng Jing). Follow UCCA's official WeChat account for updates on the catalogue.

展览同期公共项目

Public Program

在“莫瑞吉奥·卡特兰：最后的审判”展览期间，UCCA 公共实践部推出“先走一步”系列活动，该系列公共项目依托卡特兰独特且戏谑的创作风格，尝试多种跨界合作。在 3 个月的展期中，我们准备了每月一期的对话、表演及影像艺术交流活动；在 12 月与次年 1 月将相继推出蜡雕和水彩绘画工作坊；在 2022 年 2 月，特别合作的喜剧脱口秀项目将于美术馆亮相。期待通过多元的项目，让观众们在轻松的气氛中，体验艺术家想要传达的幽默、欢乐与对生活的洞察。

During the exhibition "Maurizio Cattelan: The Last Judgment," UCCA Public Practice will launch "Be Right Back," a series of public programs that will stage a variety of crossover events and activities based on Cattelan's unique and playful artistic style. Over the course of the three-month exhibition period, we will hold monthly conversations, performing arts, and cinema arts programs. From December 2021 to January 2022, we will host a series of candle-making and watercolor illustration workshops. A special stand-up comedy show will take place at the museum in February 2022. Through a variety of programming, audiences can experience in a casual, relaxed atmosphere the humor, joy, and insight conveyed by the artist in his work.

* 活动名称、日期可能发生变化，
请关注 UCCA 尤伦斯当代艺术中心官方账号，
以各活动正式发布内容为准。

*The title and schedule of each program are subject to change.
Please follow UCCA's official WeChat account and
our official program announcements for the most current information.



《无题》，1998，行为表演照片，“年轻的毕加索——蓝色和玫瑰色时期”，贝耶勒基金会，里恩/巴塞尔，2019，摄影：卡罗琳·明乔尔。图片由艺术家提供。
Performance still of *Untitled*, 1998, "The Young Picasso - Blue and Rose Periods," Fondation Beyeler, Riehen/Basel, 2019. Photograph by Caroline Minjolle, courtesy the artist.

UCCA 基金会 儿童导览手册

UCCA Foundation Exhibition Guide for Kids

为了引导儿童更好了解、学习此次展览，获得更为深入的展览体验，UCCA 基金会特别开发了“莫瑞吉奥·卡特兰：最后的审判”儿童导览手册。手册按照展览的观展动线，使用儿童的语言，介绍展览的章节分布及重点作品，设计了具有趣味性，并且便于操作的手工坊互动小环节。为观展的家庭及儿童，提供更好的观展方式，通过不同维度的知识点设定，让孩子们更加深刻体会到艺术家想要表达的内容，激发孩子对展览学习的兴趣。

Designed just for kids, the exhibition guide is created by UCCA Foundation to engage our young visitors in a more in-depth experience at "Maurizio Cattelan: The Last Judgment." Using child-friendly language, the guidebook leads kids on a journey following the exhibition route, providing introductions to each section and descriptions of the key artworks in each, and includes a small section for accessible interactive fun activities. UCCA aims to bring kids and families new ways of seeing and interacting with the exhibition, with educational touchpoints at different levels that deepen understanding of the artist's work, inspiring kids at the museum as a learning environment.



莫瑞吉奥·卡特兰：最后的审判

卡特兰系列儿童工作坊 Cattelan Workshop Series

基于本次展览，UCCA 儿童艺术中心（UCCA Kids）设计了一系列儿童艺术工作坊，带领儿童开启探寻艺术家卡特兰心灵和创造力的旅程。儿童将通过观看卡特兰的作品，感受艺术家如何深入挖掘日常生活经验，基于人们所熟悉的事物打造全新叙事，用高度写实的雕塑和装置向真相与原创性发出挑战。在工作坊中，儿童将尝试像卡特兰一样，通过对自我形象和动物形象的运用、挪用艺术史以及利用场所再现审视世界的角度。

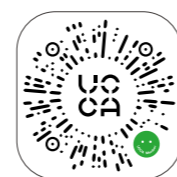
UCCA Kids has designed a series of art workshops based on the exhibition "Maurizio Cattelan: The Last Judgment." The workshops will take kids on a journey through the creative mind and vision of Maurizio Cattelan. Through a guided curriculum on Cattelan's artworks, participants will learn how the artist digs into the human experience, creates new narratives out of familiar objects, and provokes ideas of reality and originality with his hyperrealistic sculptures and installations. Following Cattelan's footsteps, participants will also be able to create artworks that express their own perspectives of the world through self-portraits and animal imagery, the appropriation of art history, and the utilization of space.



加入 UCCA 会员 开启全年艺术之旅

UCCA 会员旨在为公众开启通往艺术的窗口，以免费观展、会员专属活动、商品折扣等丰富多彩的福利活动为公众提供更多深入了解高品质艺术和文化资源的机会。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。

UCCA membership offers the perfect opportunity to more deeply experience all that China's leading institution of contemporary art has to offer. Members are entitled to year-round access to regular exhibitions at their UCCA membership location(s) without the purchase of additional tickets.



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UCCA 还为此次展览特别设计了 Instagram AR 特效，现在加入 UCCA 会员即可获赠展览限定会员礼，免费获取 AR 特效。Follow the official UCCA Instagram to try on the filter, designed exclusively by UCCA for "Maurizio Cattelan: The Last Judgment".



展览衍生品登陆 UCCA 商店

Exclusive Exhibition Merchandise

“莫瑞吉奥·卡特兰：最后的审判”展览衍生品基于卡特兰的经典作品设计而成，包括托特包、月历，以及 UCCA 与卡特兰合作推出的专属围巾等多款特色产品。欢迎在 UCCA 商店线下门店和线上渠道选购！

Based on Maurizio Cattelan's renowned artworks, UCCA has designed a special line of exhibition merchandise for "Maurizio Cattelan: The Last Judgment," including a tote bag and calendar, and a scarf exclusively made in collaboration with the artist himself. Check out the selection now at UCCA Store, in store or online.

2022 可撕月历 2022 Tearable Calendar



香蕉托特包 Banana Tote



军牌 Dog Tag



刺绣贴 Embroidered Patch



博物馆联盟围巾
Museums League Scarf

球迷围巾本来是足球文化的一种载体，艺术家莫瑞吉奥·卡特兰将它转化为艺术媒介，打造了“Museums League”系列，融合了球迷围巾的撞色设计和标语元素，让世界上许多具有代表性的博物馆变得平易近人，甚至有点街头范儿。

在“最后的审判”展览期间，艺术家莫瑞吉奥·卡特兰也与 UCCA 合作推出了这款 UCCA 专属围巾。加入 UCCA 展馆名称与 logo 等元素，采用红白黑三色设计，将艺术感与街头感巧妙结合。

The fan scarf was originally a symbol in soccer culture, but Maurizio Cattelan has transformed it into a medium for art in the "Museums League" series, integrating elements of the fan scarf such as contrasting colors and slogans and making renowned museums around the world more accessible.

This Museums League Scarf is exclusively created by Cattelan in collaboration with UCCA for the exhibition "Maurizio Cattelan: The Last Judgment." Designed with UCCA's name and logo in red, white, and black, the tricolor scarf is artful with a splash of street fashion.

UCCATELAN

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UCCA 尤伦斯当代艺术中心 2022 年展览计划

UCCA Center for Contemporary Art 2022 Exhibitions

刘小东：你的朋友
Liu Xiaodong: Your Friends
2022.1.15 - 2022.4.10

马蒂斯的马蒂斯
Matisse by Matisse
2022.3.26 - 2022.6.26

杰夫·奥本海默：
逆向度的人
Geof Oppenheimer:
People in Reverse
2022.4.30 - 2022.7.31

张如怡
Zhang Ruyi
2022.4.30 - 2022.7.31

下城往事
Somewhere Downtown
2022.7.30 - 2022.10.23

玛丽亚·拉斯尼格
Maria Lassnig
2022.8.20 - 2022.11.27

杨福东
Yang Fudong
2022.11.26 - 2023.2.26

幻 / 灯
Slide / Show
2022.12.17 - 2023.3.5

托马斯·迪曼德：
历史的结舌
Thomas Demand:
The Stutter of History
2022.4.2 - 2022.6.19

马蒂斯的马蒂斯
Matisse by Matisse
2022.7.16 - 2022.10.16

星夜行舟
Sailing Through the
Constellations
2022.11.12 - 2023.2.12

溢流地
Liquid Ground
2022.3.20 - 2022.6.12

莫妮拉·阿尔·卡迪里
Monira Al Qadiri
2022.7.3 - 2022.10.9

暗涌
Undercurrents
2022.10.30 - 2023.3.12

Maurizio Cattelan: The Last Judgment

莫瑞吉奥·卡特兰： 最后的审判

2021.11.20 - 2022.2.20

莫瑞吉奥·卡特兰，《喜剧演员》，2019，香蕉、强力胶带，尺寸可变。摄影：泽诺·佐蒂。
图片由艺术家提供。

Maurizio Cattelan, *Comedian*, 2019, banana, duct tape, dimensions variable. Photograph by Zeno Zotti, courtesy the artist.