



皮皮乐迪·里思特
Pipilotti Rist

掌心宇宙

Your Palm is
My Universe

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尤伦斯当代艺术中心
Center for Contemporary Art



皮皮乐迪·里思特：掌心宇宙

Pipilotti Rist: Your Palm is My Universe

皮皮乐迪·里思特（1962 年出生于瑞士格拉布斯）梦境般而多感官交织的影像装置，洋溢着欢愉、幽默与天真。其作品融合视频、绘画、雕塑、装置与声音，超越了媒介类别的分野。自 1980 年代开启艺术生涯以来，里思特始终保持着前卫的创作态度，她的作品深受行为艺术、音乐、反主流文化、电视、延展电影以及激浪派等多种文化思潮的影响。在全球化进程与数字技术的发展重塑图像传播方式的同时，她的艺术语言也在经历持续性的演进：从早期对大众视觉文化中女性形象再现的批判，逐渐拓展为对人类欲望和感知本身的探索。

在“掌心宇宙”中，里思特以富有想象力的方式塑造出一个受女性理想启迪的众生平等的伊甸园。此次展览的同名装置由 UCCA 尤伦斯当代艺术中心特别委任创作，艺术家将美术馆大展厅的开阔空间转化为一个微缩宇宙，仿佛某种未知生命体律动的内腔。作品摒弃了传统的投影方式，选用由悬挂织物相互连接构成的幕布系统：多组循环播放的多通道影像被投射在半透明与不透明的布面上，图像与声音在其间不断流转，将观众包裹其中。伴随着音乐人 Surma 创作的音频，人物、植物与风景的场景缓缓掠过，唤起对农业种植与消费、水循环以及复杂生态系统的联想。

正如艺术家所言，“你是画布，我们在你的掌心相遇。”在这里，你可以进入图像之中，与他人一起创造这个宇宙的独特景色。观众可以在装置中自由穿行，触摸、掀起、推动如肌肤般的幕布，从多重视角与感官层面体验作品。整组装置循环播放一段时长 18 分钟的影像，观众可自由选择何时停下脚步细看聆听，何时放松或与作品互动。在这个视觉文化被算法逻辑深度扭曲的时代，里思特试图构想一个更具包容性、非人类中心的世界，这一愿景既植根于她的女性主义信念，同时也回应着道家关于万物平等的哲学思考。

作为大展厅核心装置作品的前序，UCCA 的 Open Gallery 与公共区域展出了一系列艺术家的新作与早期作品。Open Gallery 和下沉空间中由日常材料构成的雕塑装置闪烁着灵光，为大展厅装置所聚焦的主题铺垫了线索；而报告厅定期播放的早期影像作品，则展现了里思特对音乐录影带这一流行影像形式的颠覆性挪用，使观众得以了解她个人创作风格的起点。这些作品所释放的自主且颇具感染力的能量贯穿展览始终，不断提醒着观众：开启宇宙的力量，就掌握在你的手心。

“皮皮乐迪·里思特：掌心宇宙”由方言策划。《掌心宇宙》音频由 Surma（德博拉·温贝利诺）创作。UCCA 感谢瑞士文化基金会上海办公室、瑞士国家旅游局、Kvadrat 提供的展览支持。感谢瑞士国际航空公司和北京港澳中心瑞士酒店的特别支持。本次展览独家环保墙面方案支持由多乐士提供。UCCA 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。

Suffused with joy, humor, and innocence, Pipilotti Rist's (b. 1962, Grabs, Switzerland) dreamlike and sensuous moving image installations transcend categorization by blending together video, painting, sculpture, installation, and sound. Since the beginning of her artistic career in the 1980s, Rist has maintained a resolutely avant-garde stance, absorbing influences from performance art, music, counterculture, television, expanded cinema, the Fluxus movement, and more. As globalization and digital technology have changed the ways in which images circulate, her practice has evolved, moving from its early critique of representations of women in popular visual culture into expansive explorations of human desire and the very nature of perception.

In "Your Palm is My Universe," Rist puts forward a richly imagined vision of an egalitarian Eden shaped by feminist ideals. Commissioned by UCCA Center for Contemporary Art, the titular installation transforms the monumental architecture of the Great Hall into the pulsating internal cavity of a living creature, which serves as a microcosm of the universe. Instead of traditional screens, the installation relies on an interconnected system of hanging fabrics. Multiple channels of looping video are projected in groups onto these opaque and translucent textiles, immersing viewers in an endless stream of image and sound. Set to audio composed by musician Surma, scenes of people, plants, and landscapes drift by, evoking food cultivation and consumption, water cycles, and complex ecosystems.

In the words of the artist, "You are the canvas, we meet on your palm." You may enter the image and collaborate with others to create unique views of this universe. Viewers are invited to wander freely through the space, feeling, lifting, and pushing the skin-like screens to experience the work from multiple perspectives and through multiple senses. As the installation's eighteen-minute-long video elements play on loop, visitors may choose when to observe, when to rest, and when to interact. In an age where algorithmic logic is distorting visual culture in unprecedented ways, Rist envisions an inclusive, non-anthropocentric world, one shaped by her feminist beliefs and grounded in Taoist reflections on the equality of all things.

The Great Hall installation is prefaced by a selection of works old and new, presented in UCCA's Open Gallery and public areas. While sculptural pieces celebrating the aura of everyday materials preview themes explored within the Great Hall, Rist's early video works—screened regularly in the UCCA Auditorium—subversively reappropriate music video tropes. The infectious, autonomous energy of these pieces reverberates through the exhibition, offering viewers a reminder: you have the agency to activate the universe in your palm.

"Pipilotti Rist: Your Palm is My Universe" is curated by Yan Fang. 掌心宇宙 *Your Palm is My Universe* sound by Surma (Débora Umbelino). UCCA thanks Swiss Arts Council Pro Helvetia Shanghai, Switzerland Tourism, and Kvadrat for their exhibition support. Gratitude to Swiss International Air Lines and Swissôtel Beijing Hong Kong Macau Center for their special support. Exclusive wall solutions support is provided by Dulux. 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.

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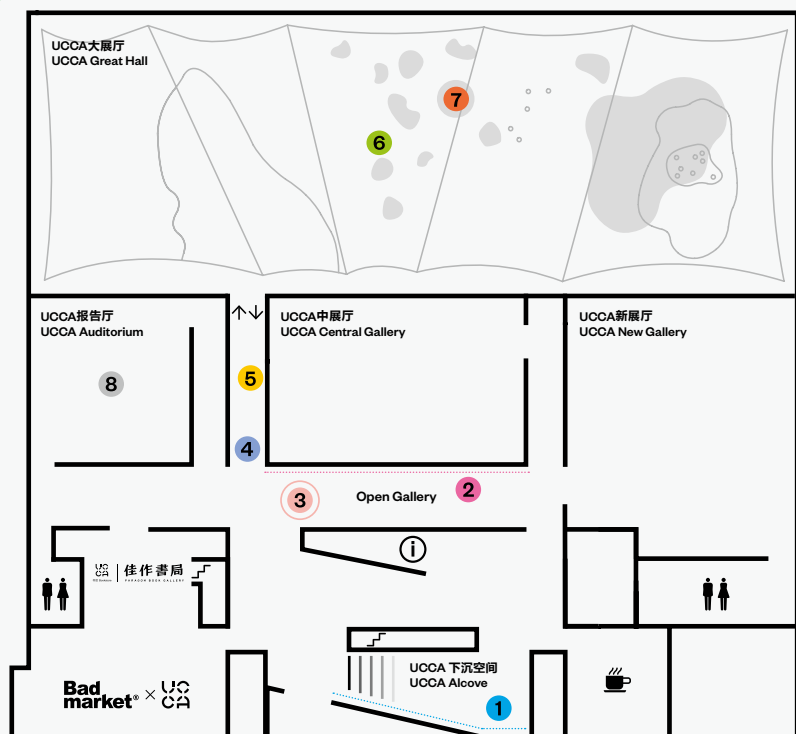
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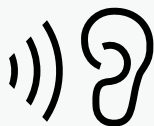
 多彩天地
let's colour



空间图 Floor Plan

语音导览 Audio Guide

- 1** 《天真的收藏》
The Innocent Collection
- 2** 《天上人间》
Heaven on Earth
- 3** 《春泉朝阳吊灯》
Spring Chaoyang Chandelier
- 4** 《无声雕塑：轻柔的帘幕》
Soft Passage No Sound Sculpture
- 5** 《消化印象》
Digesting Impressions
- 6** 《掌心宇宙》
掌心宇宙 Your Palm is My Universe
- 7** 《故土（红色球体浮雕纹理）》
Motherland (Red Sphere Relief)
- 8** 皮皮乐迪·里思特早期影像选映
The Early Video Works of Pipilotti Rist



“皮皮乐迪·里思特早期影像选映”为此次展览同期公共项目，于展期内每周五、周日免费对公众放映，详情请关注公共项目活动日程。
“The Early Video Works of Pipilotti Rist” is presented as part of the exhibition's Public Programs and will be screened every Friday and Sunday throughout the exhibition period with free entry. Please refer to the Public Programs schedule for details.



即时雕塑 Instant Sculpture

自学生时代起，皮皮乐迪·里思特便开始收集一些无标记的白色、灰色或透明的工业制品，其中许多其实是消费品的包装。这件名为《天真的收藏》（1985- 约 2054）的作品，她计划将其持续至生命终结。里思特曾提到此作受到了激浪派与波普艺术先驱理查德·汉密尔顿为披头士乐队《白色专辑》设计的唱片封面的影响。然而，她对现成品与“空白”设计的运用，与这些更早的作品有所不同。其目的并不仅仅是通过这些不起眼的现成品挑战观众对艺术的固有观念；相反，她认为这些材料本身就拥有一种独立的美感，值得我们以审美的眼光重新观看。

这些被她称作“即时钻石”的物品，被精心陈列于 UCCA 的落地玻璃前，构成一件“现成品雕塑”式的装置。当这些原本大多被设计为一次性使用的物件聚在一起时，反而营造出一种冥想般的、短暂逃离消费主义的空间。如果日常生活中转瞬即逝的物品已经如此美丽，我们为何还要执着于昂贵的商品？

然而具有讽刺意味的是，这些物品往往为了保持我们的物品与食物清洁而被制作，一旦被丢弃，便又成为污染环境的垃圾——这一细节也暗示了本次展览的核心装置所触及的环保主题。至少在这里，这些瓶子、袋子、泡沫塑料膜等被重新赋予了价值，重获“天真”之名，提醒我们去发现日常生活中那些潜藏的美。

Since she was a student, Pipilotti Rist has been collecting unmarked white, gray, or transparent mass-produced objects, in many cases the packaging from consumer products. This piece, *The Innocent Collection* (1985-c. 2054), is intended to continue until the end of her life. Rist has spoken of the influence of the Fluxus movement and Pop art pioneer Richard Hamilton's cover for the Beatles' *White Album* on this piece, yet her use of readymades and "blank" designs strikes a slightly different tone from its antecedents. Her intention is not merely to challenge viewers' preconceived notions about art with nondescript found objects: Rather, she posits that these materials are truly beautiful, and worthy of aesthetic appreciation in their own right.

The objects, which Rist has described as "instant diamonds," are meticulously arranged as an installation, forming a kind of readymade sculpture along UCCA's front window. Viewed together, these items—most of them intended to be disposable—offer a meditative temporary reprieve from consumerism. If the ephemera that pass through our hands on a daily basis are already so beautiful, why obsess over more expensive goods?

Paradoxically, while many of these objects are meant to help us keep our belongings and food clean, once tossed aside, they contribute to pollution as garbage—a detail that hints at the environmental themes touched upon in exhibition's main installation. Here at least, the bottles, bags, Styrofoam structures, and more are redeemed, made "innocent" again as they remind us to keep an eye out for the beauty hidden in daily life.

皮皮乐迪·里思特，《天真的收藏》，1985- 约 2054，场域特定装置，白色、透明和半透明塑料。“你的唾液是我苦海的潜水衣”展览现场，苏黎世美术馆，2016。摄影：曼恰 / 博德默尔工作室。

Pipilotti Rist, *The Innocent Collection*, 1985-c.2054, site-specific installation with white, translucent, and half-translucent plastic materials. Installation view, "Your Saliva is my Diving Suit in the Ocean of Pain," Kunsthaus Zürich, 2016. Photo by Mancia / Bodmer.



私密化 为公共 Private Made Public

在皮皮乐迪·里思特的艺术实践中，边界总是被欣然忽视，社会规范也被轻松地抛诸脑后。在其早期的视频作品中，她将乐迷在卧室里随着歌曲起舞和跟唱的私密时刻自然地推向公共领域。她也常常袒露身体，但目的并非为了惊世骇俗，而是强调身体的自然与常态。在《春泉朝阳吊灯》（2025）这件作品中，里思特再次巧妙地促成材料与环境之间出人意料的碰撞，抹去私人与公共之间的界限。

这件“吊灯”有两个最为显著的特点：其一，它内置一座喷泉；其二，材料并非传统的玻璃或黄铜，而是主要由泳裤构成。泳衣既暗示了那些通常只在私人空间暴露的身体部位，也令美术馆仿佛转化为一个无忧无虑的水上乐园。悬挂的衣物被不规则地染成粉色，让人联想到英文俗语中“airing out dirty laundry”（直译为“晾晒脏衣服”，即“家丑外扬”的意思）这一表达，但此处并无任何隐秘或丑闻要揭示。里思特巧妙地在作品中运用“light”一词的双重含义——“光”与“轻盈”，邀请观众卸下羞耻与负担，以更开放的心态走入展览：在这里，日常生活幻化为奇境，原本任意设定的礼仪与规范也悄然消解。

Throughout Pipilotti Rist's practice, there is a sense of boundaries being gleefully overlooked, of social norms cheerfully being cast aside. In her early video works, she takes the bedroom dance routines and singalongs of music fans and nudges them into the public realm. Elsewhere she exposes the body, but does so to point to its normality and naturalness rather than to shock or titillate. In *Spring Chaoyang Chandelier* (2025), Rist once again orchestrates an unexpected collision between her materials and their context, erasing divisions between private and public.

Two things stand out about this “chandelier”: first, it incorporates a fountain, and second, rather than glass or brass, it is primarily made out of swimming trunks. The swimsuits both suggest the exposure of parts of our bodies usually only seen in private, and the transformation of the museum into a carefree water park. The suspended garments, irregularly dyed pink, bring to mind the expression “airing out dirty laundry,” but nothing sordid is being revealed here: Rist works with the double meaning of “light” in English—referring to both illumination and weightlessness—to invite visitors into the exhibition unburdened by embarrassment, open-minded and ready to explore a space where everyday life becomes something fantastical, its arbitrary standards and codes of etiquette melting away.



录像、 行为艺术 与 Video, 流行文化 Performance, Pop

自 1980 年代中期起，皮皮乐迪·里思特的影像作品不断从地下音乐、行为艺术、延展电影、激浪派运动、反文化运动和女性主义思潮中充分汲取养分。在此次展览中，除了在展厅内的场域特定装置，为了更全面呈现里思特的创作脉络，UCCA 报告厅定时播放她创作于 80 至 90 年代的四部代表作，包括她学生时期的成名作《我不是那个朝思暮想的女孩》（1986），以及《（犯罪）皮皮乐迪的过错》（1988）、《你曾叫我杰基》（1990）、《我是这首歌的受害者》（1995）。在这些作品中，流行音乐原曲往往经由艺术家本人重新演绎。艺术家结合不连贯的剪辑、重复画面、故障干扰、变速切换，以及色调偏移等多样的影像语言，打破音乐 MV 这一日趋保守化的影像类型所固有的美学范式，并以鲜明立场批判其中对女性形象的规训与存在问题的视觉表征系统。

In the mid-1980s, Pipilotti Rist began making video art that drew inspiration from underground music, performance art, expanded cinema, the Fluxus movement, counterculture, and feminism. Throughout the duration of the exhibition, the UCCA Auditorium will host regular screenings of four of her most representative video works from the 1980s and 1990s, complementing the site-specific installations on display in the galleries and offering a more comprehensive overview of her creative trajectory. These pieces include her breakout work, *I'm Not the Girl Who Misses Much* (1986), created while she was still a student, along with *(Entlastungen) Pipilotti's Fehler* ([Absolutions] Pipilotti's Mistakes) (1988), *You Called Me Jacky* (1990), and *Opfer dieses Liedes* (*I'm a Victim of This Song*) (1995). In many of these videos, Rist sings her own reinterpretations of pop songs. Building a visual language out of disjointed editing, repetition, glitches, shifting speeds, and distorted colors, she subverts the music video genre, which at the time was becoming increasingly aesthetically conservative. Here, the artist also critiques the ways in which women are coded and disciplined in music videos, and how this system of visual representation creates problematic standards.

皮皮乐迪·里思特，《我是这首歌的受害者》（静帧），1995，彩色有声单频影像，5 分 09 秒。

图片由 ProLitteris、艺术家、豪瑟沃斯画廊、Luhring Augustine 画廊与 videoart.ch 提供。

Pipilotti Rist, *Opfer dieses Liedes* (*I'm a Victim of This Song*) (video still), 1995, single-channel video, color, sound, 5'9". Image courtesy ProLitteris, the artist, Hauser & Wirth, Luhring Augustine, and videoart.ch.

消化 Digestion

里思特对身体与外在世界的相互作用一直充满兴趣。视网膜、内窥镜等连接身体内外的影像介质，以及与消化相关的意象持续不断地出现在她的作品中。在她看来，当下的社会有一种虚弱不堪的心态：过度关注外在和具体的事物，“一味把注意力集中在视网膜和大脑协作形成的颜色和知觉”。因此，通过对人体内影像与消化过程的探索，艺术家重新审视了人们早已习以为常的基本生理机制，同时也引导我们思考，在当下信息与图像高度过载的环境中，个体如何接收、储存、过滤外部感知。

展览中的多件作品皆指向了这一议题，其中最直接的便是1993年创作的《消化印象》。作品包含了从天花板上垂吊下的一件女士泳衣，腹部位置被放置了一台老式的圆形显示器。在该作品之前的版本中播放着一段内窥镜穿过肠道的影像。但在本次展览中，艺术家没有放入这段影像，而是只留下了显示器搜寻信号时的雪花画面。一场关于人体内在的消化探索被转化为一次电子器械对外部信号的接收尝试，也比喻了人眼感知信息的过程。整个屏幕被泳衣所覆盖，只留下模糊的黑白光影在向观众提问：什么被接收了？又有什么被过滤了？作品所位于的迂回的、昏暗的褶皱幕帘走廊也仿佛一段连接内外世界的肠道——里思特所构建的感官宇宙在其中徐徐展开。



Pipilotti Rist has long been interested in how the body interacts with the outside world. From retinas to endoscopes, visual mediums that connect the internal and external frequently appear in her work, along with imagery related to digestion. In her view, “Our society has a weak psyche that focuses on externals and concrete things, on colors and perceptions that are produced on the retina in collaboration with the brain.” By exploring internal bodily imagery and the digestive process, Rist re-examines basic physiological mechanisms that we often take for granted, while also prompting us to consider how, in a world overloaded with information and images, we as individuals receive, store, and filter external stimuli.

These themes surface in several works in the exhibition, most notably in *Digesting Impressions* (1993). This piece consists of a women's bathing suit hanging from the ceiling, with an old-fashioned round television monitor where the wearer's abdomen would be. Previous versions of the work included a video of an endoscope passing through the intestines. However, this time the artist has omitted the footage, leaving behind only static. The original exploration of digestion is replaced with an electronic device searching for an external signal, offering a metaphorical representation of how the human eye processes information. The entirety of the screen is covered by the swimsuit, ensuring that the black and white fuzz is only faintly visible, and posing questions to viewers: Has any signal been received? What has been filtered? The work is placed within a dim, winding corridor lined with pleated curtains, evoking the sensation of travelling through “intestines” into an inner world—where Rist's sensorial universe awaits.

皮皮洛蒂·里思特，《消化印象》，1993，黑白显示器、泳衣和丝带，展览版。由艺术家与伯尔尼美术馆提供，Stiftung Kunst Heute 捐赠。“你的眼眸是我的岛屿”展览现场，京都国立近代美术馆，2021。图片由 MoMAK 和艺术家提供，摄影：表恒匡。

Pipilotti Rist, *Digesting Impressions*, 1993, black and white monitor, swimsuit, ribbons, exhibition copy. Courtesy the artist and Kunstmuseum Bern, gift from Stiftung Kunst Heute. Installation view, “Pipilotti Rist: Your Eye Is My Island,” Museum of Modern Art Kyoto, 2021. Photo by Nobutada Omote.

集体之躯

The Collective Body

人体一直是皮皮乐迪·里思特创作的核心议题。她用身体引导观众的目光，为画面扭曲的视频注入人性化的气息，同时希望以此去除人们对身体功能的羞耻感。在1996年的影像作品《Mutaflor》中，她通过极富创意的剪辑方式，营造出镜头穿越身体内部的效果。这一元素在《掌心宇宙》（2025）中依然显见，但不仅仅体现在视频中出现的手、脚和面孔上。艺术家将UCCA大展厅视为美术馆与公众共同构成的“身体”中心。在展厅宏伟的屋架之下，层层织物悬挂而下，仿若附着在巨大胸腔上的皮肤与筋膜（身体的结缔组织）；地面绒毯上印制的血细胞图案，则与这些半透明与不透明的织物相呼应。艺术家将影像投射于这面不规则垂挂的幕布上，模糊了上下方向的逻辑，也暗示了我们眼睛内部的视觉原理——图像在视网膜上是倒置的，必须经由大脑“翻转”才能成像。观众可以推拉或掀起这层幕布，从而改变其他人的观看效果，使这层织物具备了某种“眼部肌肉”的功能；也可以几个人协作，共同拉动幕布，通过集体之力来获得个体无法实现的观看效果。通过构建这样一个装置——人们的行为会影响他人的观看体验（反之亦然），里思特希望提醒我们，艺术体验本质上是一种集体行为，是在人与人的社群之中展开的。

The human body has always been central to Pipilotti Rist's art. Throughout her practice it entices the viewer's eye, humanizes distorted video textures, and destigmatizes bodily functions. In the 1996 video work *Mutaflor*, she even uses some creative editing to make it seem like the camera passes through her body. This element remains present in *掌心宇宙 Your Palm is My Universe* (2025), but not only most obviously through the hands, feet, and faces that appear in the piece's video component. In fact, the artist views UCCA's Great Hall as the center of the metaphorical "body" formed by the museum and its public.

Hanging under the gallery's massive roof trusses, layers of textiles evoke skin and fascias (connective tissue) attached to a gigantic ribcage. The bodily connotations of these opaque and translucent sheets are echoed on the floor by tufted carpets depicting blood cells. By projecting video on irregularly draped fabrics, confusing strict definitions of up and down, the artist also suggests parallels with the inside of our eyes, in which images are formed upside down and flipped by our brains.

Viewers are encouraged to push or lift the veils, in doing so altering others' perceptions of the artwork and positioning these textiles as counterparts of our eye muscles. Visitors may also choose to work together to manipulate the screens, producing views unobtainable through individual intervention. By constructing an installation in which our actions impact the impressions of those around us, and vice versa, Rist reminds us that we experience art collectively, as part of a community.



皮皮乐迪·里思特，《掌心宇宙》（静帧），2025，场域特定多频影像与声音装置，包含灰色半透明与不透明织物、钢丝、投影仪、播放器、安装支架和音响系统，18分钟循环，17100 m³。音频由Surma（德博拉·温贝利诺）创作。由UCCA尤伦斯当代艺术中心委任创作。

Pipilotti Rist, *掌心宇宙 Your Palm is My Universe* (video still), 2025, site-specific multi-channel video and audio installation, gray translucent and opaque fabrics, steel threads, projectors, players, mounts, sound system, 18'00" loop, 17100 m³. Sound by Surma (Débora Umbelino). Commissioned by UCCA Center for Contemporary Art.

触感 Touch



正如作品标题所示,《掌心宇宙》(2025)充满了与手、皮肤及触觉相关的象征元素。影像中反复出现的手掌不仅以张开的手势传递出开放的意涵,还在画面中不断扭动、伸展,仿佛试图越过屏幕,触碰观众。这些动作并非只是供人凝视的画面,而是期待回应的邀约。在这件高度互动的作品中,观众可以掀起覆盖整个展厅的织物“皮肤”一角,让这些幕布发生形变,从而获得不同的视觉体验;也可以将头探入布料上剪出的洞口,从全新的角度观看作品。打破传统美术馆“不可触碰艺术品”的禁忌,观众被鼓励用手去触摸作品,感受“屏幕”与地毯所带来的触感。在这个超大尺度的装置里,观众甚至可以直接触摸到影像中的单个像素,从而反转“触摸屏”这一概念本身。随着画面中不断漂浮的手与偶尔出现的脚,里思特巧妙地唤起了英文单词“digital”(数码)的双重含义——既指数字技术,也指手指或脚趾。与此同时,悬挂的幕布的透光,有的反光,恰如皮肤既是渗透性的膜层,也是保护性的屏障。

《掌心宇宙》并没有唯一的观看方式,它不仅是用眼睛观看、用耳朵聆听的对象,更是一次通过身体去感知的体验——作品真正被“激活”的时刻,正是在观众探索它的过程中。

As suggested by its title, *掌心宇宙 Your Palm is My Universe* (2025) is rich in symbolism related to hands, skin, and the sense of touch. Besides showing their palms in gestures of openness, the multiple hands in the piece's video elements twist and extend, seemingly attempting to reach beyond their screens and touch viewers. These movements are intended to be responded to, rather than passively observed.

In this deeply interactive work, viewers may lift up the fabric “skins” draped throughout the Great Hall, deforming these screens and altering the appearance of the video, or stick their heads through holes in cut in the textiles, gaining new perspectives. Transgressing a museum-going taboo, visitors are encouraged to touch the art and appreciate the tactile sensations offered by its screens and carpets. Thanks to the scale of the project, they may actually touch individual projected pixels, subverting the idea of the “touch screen.” As hands and the occasional foot drift overhead, Rist plays with how the English word “digital” can refer to both computer technology and fingers or toes.

Meanwhile, the suspended textiles allow some rays of light to pass through and reflect others, paralleling how skin serves as both a permeable membrane and protective barrier. There is no single definitive way to experience or view *掌心宇宙 Your Palm is My Universe*, which is intended to be felt, in addition to seen and heard—it comes alive through how the visitor chooses to explore it.

皮埃尔·里思特,《掌心宇宙》(静帧),2025,场域特定多频影像与声音装置,包含灰色半透明与不透织物、钢丝、投影仪、播放器、安装支架和音响系统,18分钟循环,17100 m³。音频由 Surma (德博拉·温贝利诺) 创作。由 UCCA 尤伦斯当代艺术中心委任创作。
Pipilotti Rist, *掌心宇宙 Your Palm is My Universe* (video still), 2025, site-specific multi-channel video and audio installation, gray translucent and opaque fabrics, steel threads, projectors, players, mounts, sound system, 18'00" loop, 17100 m³. Sound by Surma (Débora Umbelino). Commissioned by UCCA Center for Contemporary Art.



风景 Landscape

《掌心宇宙》（2025）在内在与外在世界之间自如游走：虽然整个装置营造出一种置身巨大身体内部的感受，影像中却反复出现风景的画面。镜头缓慢地掠过点缀着树木的田野，远处是山峦和蓝天（当然，有时画面被处理成迷幻的色调）。这些景象乍看之下仿佛田园牧歌，指向一种更自然的生活方式的回归。然而，画面中所展现的许多风景实际上是工业化农业的产物——例如整齐划一的田垄与行驶其间的拖拉机。在其他的画面中，极端的特写镜头将一株株花茎放大成一整棵树，而花椰菜与生菜则化身为岩石地貌或河流系统。

里思特在 2014 年的作品《慈悲花园回归之肤》中，曾借由展现一位男性农民对作物的温柔照料，探讨了男性气质中鲜少被关注的一面；而在《掌心宇宙》中，她重新审视了“自然母亲”这一性别化想象，通过拍摄一位女性在修剪整齐的花园中奔跑的画面，强调农业如何改造自然景观。艺术家在此呈现出一种复杂的共生系统——人类与自然风景之间既相互依存，也彼此塑造。经过投影放大之后，掌纹化作地形图上的起伏线条，强化了身体与地貌、微观与宏观之间的关联。

掌心宇宙 Your Palm is My Universe (2025) moves seamlessly between interior and exterior worlds: though the installation is intended in part to give viewers the impression of being inside a massive body, its video component repeatedly features shots of landscapes. Cameras slowly pan over fields dotted with trees, mountains visible in the background with blue skies above them (that is, when the color palette hasn't been doctored into psychedelic hues). These scenes may seem to be bucolic, embodying a return to a more natural way of living. However, many of the landscapes shown are the product of industrial agriculture, as evidenced by the fields' tidy rows and the tractors driving through them. At other points in the video, extreme close-ups transform stalks of flowers into entire trees, and vegetables like cauliflower and lettuce into rocky terrain and riverine systems, respectively.

In *Mercy Garden Retour Skin* (2014), Rist explored underexamined aspects of masculinity through the tender care that a male farmer showed for his crops; here, she plays with the gendered concept of "Mother Nature," featuring shots of a female figure running through a manicured garden while highlighting how agriculture reshapes the natural world. The artist presents humans and landscapes existing within a complex symbiotic system, each capable of impacting the other. Blown up through projection, the palm lines visible in the video resemble borders or topographical details, emphasizing connections between bodies and landscapes, microcosms and macrocosms.

皮皮乐迪·里思特，《掌心宇宙》（静帧），2025，场域特定多频影像与声音装置，包含灰色半透明与不透织物、钢丝、投影仪、播放器、安装支架和音响系统，18 分钟循环，17100 m³。音频由 Surma（德博拉·温贝利诺）创作。由 UCCA 尤伦斯当代艺术中心委任创作。

Pipilotti Rist, *掌心宇宙 Your Palm is My Universe* (video still), 2025, site-specific multi-channel video and audio installation, gray translucent and opaque fabrics, steel threads, projectors, players, mounts, sound system, 18'00" loop, 17100 m³. Sound by Surma (Débora Umbelino). Commissioned by UCCA Center for Contemporary Art.



像水一般 Like Water

皮皮乐迪·里思特曾在一次前往红海的旅行之后回到莱茵河谷的家乡格拉布斯，开始拍摄周边水域的水下风景（《四层通向温和》，2016）。浑浊的河水中轻柔舞动的水草和朦胧光影令人联想到莫奈的睡莲，也预示了她之后的创作《啜饮我的海洋》（2017）中呈现的意象——不期而遇的彩色珊瑚，纠结缠绕的水下植物。里思特在这些作品中邀请观众潜入影像中的水下世界，在阳光和色彩的幻境中浮游。

此次展出的《掌心宇宙》（2025），肌理轻柔的幕布和影片中层层交织的多元景观，召唤着一个图像与观者彼此交融的流动世界。影像不再被限定于固定的框架之中，而是自由地散溢至所有空间的边界之外，洒落在面料上、我们的身体之上、展厅的地面和墙面。观众可以轻易穿越屏幕，“流”入图像之中。里思特将水的温柔、顺势、仁慈与宁静注入作品之中，原本不能识别情感的投影仪器，在此仿佛化身为具有感官的水体，将观众环绕并呵护于这不断流动的宇宙之中。

Inspired by a trip to the Red Sea, Pipilotti Rist returned to her hometown of Grabs in the Rhine Valley and began filming underwater landscapes in nearby bodies of water, which would become part of *4th Floor to Mildness* (2016). Gently swaying in the hazy light of murky river water, the aquatic plants featured in the work evoke Monet's "Water Lilies" and foreshadow imagery used in Rist's *Sip My Ocean* (2017)—specifically, unexpected glimpses of colorful coral and tangled underwater flora. In these video works, Rist invites viewers to dive into a submarine world and drift through the dreamy interplay of sunlight and color.

In the newly commissioned *掌心宇宙 Your Palm is My Universe* (2025), soft curtain-like textiles and interwoven video landscapes conjure up a fluid space in which images and viewers may dissolve into one another. No longer confined to static frames, images spill freely beyond all spatial boundaries—splashing onto fabrics, against bodies, the gallery floor, and walls. Viewers may pass through the screens, "flowing" into images. Rist infuses this work with the tenderness, adaptability, mercifulness, and tranquility of water. The projector—ordinarily thought of as an emotionless machine—becomes the source of a sentient body of water, enveloping and cradling viewers in this ever-shifting universe.

皮皮乐迪·里思特，《（免罪）皮皮乐迪的过错》（静帧），1988，彩色有声单频影像，11分钟。

图片由 ProLitteris、艺术家、豪瑟沃斯画廊、Luhning Augustine 画廊与 videoart.ch 提供。

Pipilotti Rist, *(Entlastungen) Pipilottis Fehler ([Absolutions] Pipilotti's Mistakes)* (video still), 1988, single-channel video, color, sound, 11'00". Image courtesy ProLitteris, the artist, Hauser & Wirth, Luhning Augustine, and videoart.ch.

公共实践 项目

Public Programs

展览期间，UCCA 将举办一系列公共活动，从身体出发，穿越影像、音乐与思想的边界，开启一场关于感知与表达的艺术旅程。UCCA 精选皮皮乐迪·里思特在 1986 至 1995 年间创作的数件标志性作品进行放映，展现艺术家对女性身体、感知经验与影像语言的早期探索。

本次展览策展人方言和皮皮乐迪·里思特工作室经理妮可·德雷耶将在展厅现场带来一场开幕导览活动。当天，UCCA 还邀请国内外三位艺术家 Surma、盛洁 a.k.a. gogoj、VAVABOND 呈现一场以“挤压”为线索的媒介现场，回应皮皮乐迪丰沛而内省的艺术世界。此外，UCCA 以展览作品《天真的收藏》为灵感举办一场工作坊，邀请参与者运用回收的透明塑料创作“即刻的宝石”。

同时，UCCA 策划平行系列对话“她的宇宙：女性在文学、社会学和电影学中的位置”，将视角向更广阔的人文社科领域延展，讨论如何批判性地审视加诸女性的规范与正统、女性如何通过文学发声等，并聚焦跨越代际的欧洲女性影人如何用镜头记录下她们对身体边界的探索和对自我主体的解放。

For the exhibition period, UCCA has curated a series of public programs that take the body as a point of departure, traversing the boundaries of moving image, music, and thought to invite audiences on an artistic journey of perception and expression. To highlight Pipilotti Rist's early exploration of the female body, sensory experience, and the language of video, UCCA will screen a series of her iconic works spanning 1986 to 1995.

For the exhibition's opening, UCCA Curator Yan Fang and Nike Dreyer, Pipilotti Rist's Studio Manager, will lead a special tour of the exhibition. The same day will also feature an experimental music performance by three acclaimed musicians—Surma, gogoj, and VAVABOND. Responding in resonance to Rist's lush and introspective artistic world, the musicians will perform around a shared emotional and conceptual thread: “compression.” Inspired by the Beijing edition of the ongoing “The Innocent Collection” series of works, UCCA will also organize a hands-on workshop inviting participants to create “instant diamonds” from reclaimed transparent plastic.

In parallel with the exhibition is a conversation series titled “She, Universe: Women's Position in Literature, Sociology, and Film Studies.” Extending the exhibition's context into humanities and social sciences, this conversation series will critically examine and reflect on the cultural norms and orthodoxies imposed on women, how women raise their voices through literature, and how generations of European women filmmakers have used the camera to document their explorations of bodily boundaries and the liberation of self.

活动日程 Schedule

影像艺术交流 Cinema Arts

皮皮乐迪·里思特早期影像选映 The Early Video Works of Pipilotti Rist

2025.7.20 始每周五、周日
10:30-18:00 循环放映
Loop screenings every Friday and Sunday from
10:30 to 18:00, starting July 20, 2025
UCCA 报告厅 / UCCA Auditorium

开幕导览

Opening Guided Tour

嘉宾：方言（UCCA 策展人）、
妮可·德雷耶（皮皮乐迪·里思特工作室经理）

Speakers: Yan Fang (UCCA Curator),
Nike Dreyer (Pipilotti Rist's Studio Manager)

2025.7.20 周日 / Sun 13:00-14:00
UCCA 展厅 / UCCA Exhibition Hall

媒介现场 Performing Arts 挤压琴弦直到它们尖叫 Squeeze the strings until they scream

艺术家：Surma、盛洁 a.k.a. gogoj、
VAVABOND
Artists: Surma, gogoj, VAVABOND
2025.7.20 周日 / Sun 15:00-16:40
UCCA Open Gallery

工作坊 Workshop

宝石风铃 Instant Diamonds and Crystal Chimes

导师：胡沁迪（艺术家）
Instructor: Hu Qindi (Artist)
2025.8.16 周六 / Sat 14:00-16:00
UCCA 下沉空间 / UCCA Alcove

平行系列对话 Parallel Conversations

她的宇宙：女性在文学、社会学和电影学中的位置 She, Universe: Women's Position in Literature, Sociology, and Film Studies

1_ 对话 Conversation

她的大自然：当代新女性写作之光 In Her Nature: A New Generation's Brilliance in Women's Writing

嘉宾：张莉（北京师范大学文学院教授）
Speaker: Zhang Li (Professor at the School of Chinese
Language and Literature, Beijing Normal University)
2025.8.30 周六 / Sat 14:00-15:30
UCCA 报告厅 / UCCA Auditorium

2_ 对话 Conversation

女 / 性 · 身体 · 公共性 Beyond the Body Proper: Gender/Sexuality in Public

嘉宾：黄盈盈（中国人民大学社会学院教授、性社会学研究所所长）
Speaker: Huang Yingying (Professor at the Department of Social
Sciences, Director of the Institute for Research on Sexuality and
Gender, Renmin University of China)
2025.9.6 周六 / Sat 14:00-15:30
UCCA 报告厅 / UCCA Auditorium

3_ 对话 Conversation

身体“起义”：欧洲电影中的女性解放简史 The Body in Revolt: Tracing Female Liberation in European Cinema

嘉宾：缴蕊（电影学博士、中国人民大学文学院讲师）
Speaker: Jiao Rui (PhD in Film Studies; Lecturer, School of Liberal
Arts, Renmin University of China)
2025.9.20 周六 / Sat 14:00-15:30
UCCA 报告厅 / UCCA Auditorium



基于本次展览，UCCA Kids 以皮皮乐迪·里思特充满奇幻色彩与诗意氛围的作品为灵感，设计了 8 节主题工作坊，深入探索“身体感知”这一具有深刻哲学意涵的命题。儿童将沉浸于丰富的触觉、视觉与动觉体验之中，感受创作回归“为好玩而做”的本真状态，将美术馆空间当作可触摸、可休憩、可探索的艺术游乐场。

Drawing inspiration from the fantastical and poetic works of Pipilotti Rist, UCCA Kids has designed eight themed workshops that explore the profoundly philosophical concept of “embodied perception.” Through rich tactile, visual, and kinesthetic experiences, children are invited to immerse themselves in connecting with the pure joy of creation—making art for fun. During the exhibition, the museum space becomes a vibrant artistic playground for young minds—a place to touch, rest, and explore.

详细信息请关注

UCCA Kids 微信公众号后续发布。

For more information, please stay tuned to the UCCA Kids official WeChat account.



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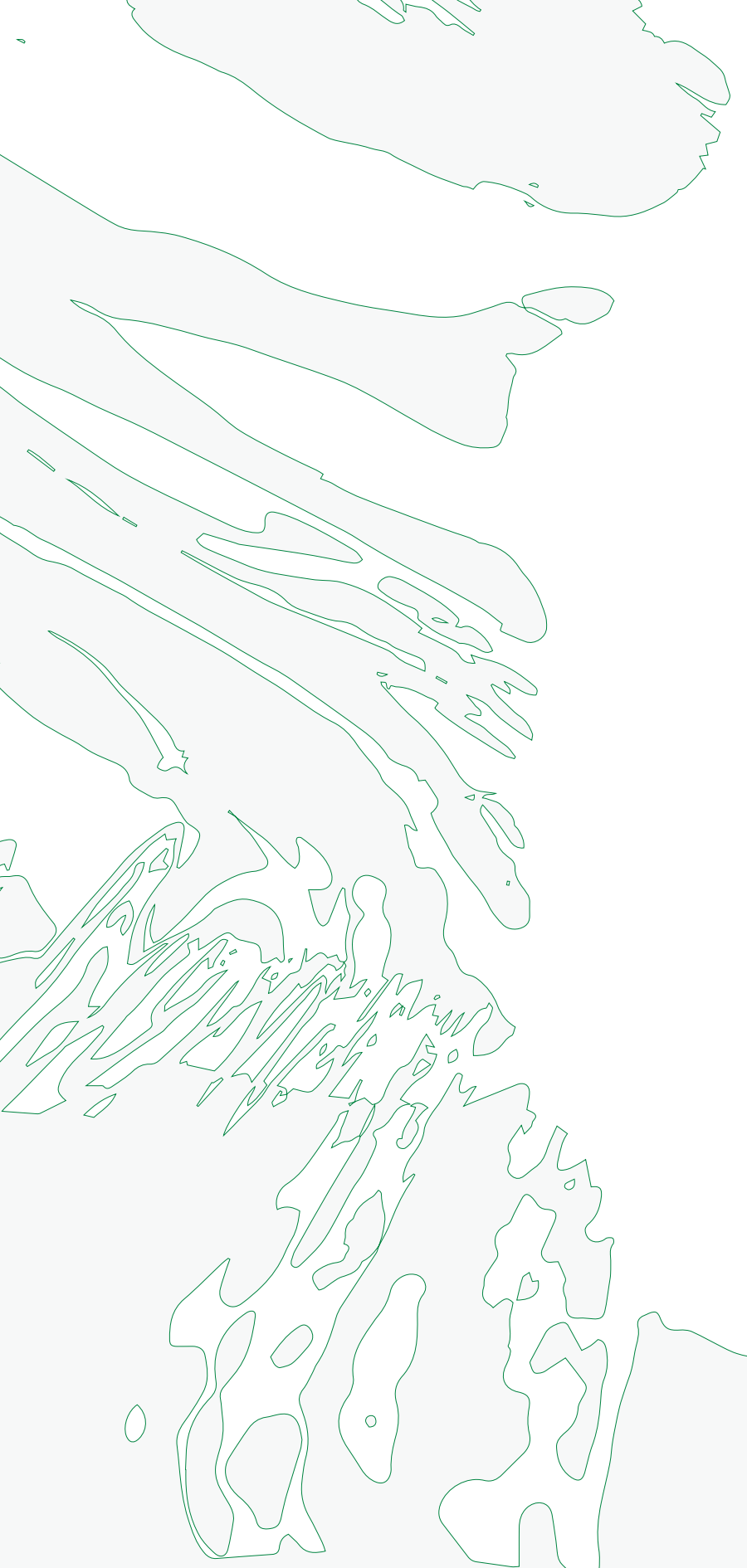
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关于艺术家

About the Artist

皮皮乐迪·里思特 1962 年出生于瑞士格拉布斯，现生活和工作于苏黎世。1982 至 1986 年于维也纳应用艺术大学学习商业艺术、插画与摄影，随后在巴塞尔设计学院攻读视听传播（视频）专业。自 1980 年代中期以来，里思特逐渐成为国际艺术界的重要人物，其作品也在世界各地广泛展出。

近期个展包括：“电子田园诗”（消防站，多哈，2024）；“潜入你眼帘”（大馆，香港，2022）；“宽厚胸怀，愿你成为我的邻居”（洛杉矶现代艺术博物馆格芬当代馆，加州洛杉矶，2021-2022）；“你的眼眸是我的岛屿”（京都国立近代美术馆，日本京都，2021）；“打开我的林中空地”（路易斯安那现代艺术博物馆，丹麦胡姆勒拜克，2019）；“像素森林”（阿尔勒 LUMA 基金会，法国阿尔勒，2018）；“啜饮我的海洋”（澳大利亚当代艺术博物馆，悉尼，2017-2018）；“《像素森林》与《忧虑将消散》”（休斯顿美术馆，美国德州休斯顿，2017）；“像素森林”（新美术馆，纽约，2016-2017）；“你的唾液是我苦海的潜水衣”（苏黎世美术馆，苏黎世，2016）。

Pipilotti Rist (b. 1962, Grabs, Switzerland; lives and works in Zurich) studied commercial art, illustration, and photography at the University of Applied Arts in Vienna from 1982 to 1986, then furthered her studies with audio visual communications (video) at the Basel School of Design. Since the mid-1980s, Rist has been exhibiting her work worldwide and became a central figure within the international art scene.

Rist's recent solo exhibitions include "Electric Idyll" (Fire Station, Doha, 2024); "Behind Your Eyelid" (Tai Kwun, Hong Kong, 2022); "Big Heartedness, Be My Neighbor" (The Geffen Contemporary at MOCA, Los Angeles, California, 2021-2022); "Your Eye Is My Island" (The National Museum of Modern Art, Kyoto, Japan, 2021); "Open My Glade" (Louisiana Museum of Modern Art, Humlebæk, Denmark, 2019); "Pixel Forest" (LUMA Arles, Arles, France, 2018); "Sip my Ocean" (Museum of Contemporary Art Australia, Sydney, 2017-2018); "Pixel Forest and Worry Will Vanish" (Museum of Fine Arts, Houston, 2017); "Pixel Forest" (New Museum, New York, 2016-2017); and "Your Saliva is my Diving Suit in the Ocean of Pain" (Kunsthau Zurich, Zurich, 2016).



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皮皮乐迪·里思特，《掌心宇宙》（静帧），2025，场域特定多频影像与声音装置，包含灰色半透明与不透明织物、钢丝、投影仪、播放器、安装支架和音响系统，18 分钟循环，17100 m³。音频由 Surma（德博拉·温贝利诺）创作。由 UCCA 尤伦斯当代艺术中心委任创作。

Pipilotti Rist, *Your Palm is My Universe* (video still), 2025, site-specific multi-channel video and audio installation, gray translucent and opaque fabrics, steel threads, projectors, players, mounts, sound system, 18'00" loop, 17100 m³. Sound by Surma (Débora Umbelino). Commissioned by UCCA Center for Contemporary Art.