

## UCCA 沙丘美术馆

北戴河阿那亚黄金海岸

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周二至周日 9:30-19:30

(19:00 停止入馆) 周一闭馆

中秋节及国庆节期间正常开馆

加入 UCCA 会员

请访问 UCCA 官网

或发电邮至

[members@ucca.org.cn](mailto:members@ucca.org.cn)

## UCCA Dune

Aranya Gold Coast, Beidaihe

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Hours of Operation:

Tuesday to Sunday, 9:30-19:30

(Last entry at 19:00)

Closed on Mondays

Open during regular hours

during Mid-Autumn and

National Day holidays

For more information on

UCCA Membership,

please visit

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# 丹尼尔·阿尔轩： 时间之沙

Daniel Arsham:  
Sands of Time  
2021.7.11 – 2021.10.10

UCCA 沙丘  
Dune

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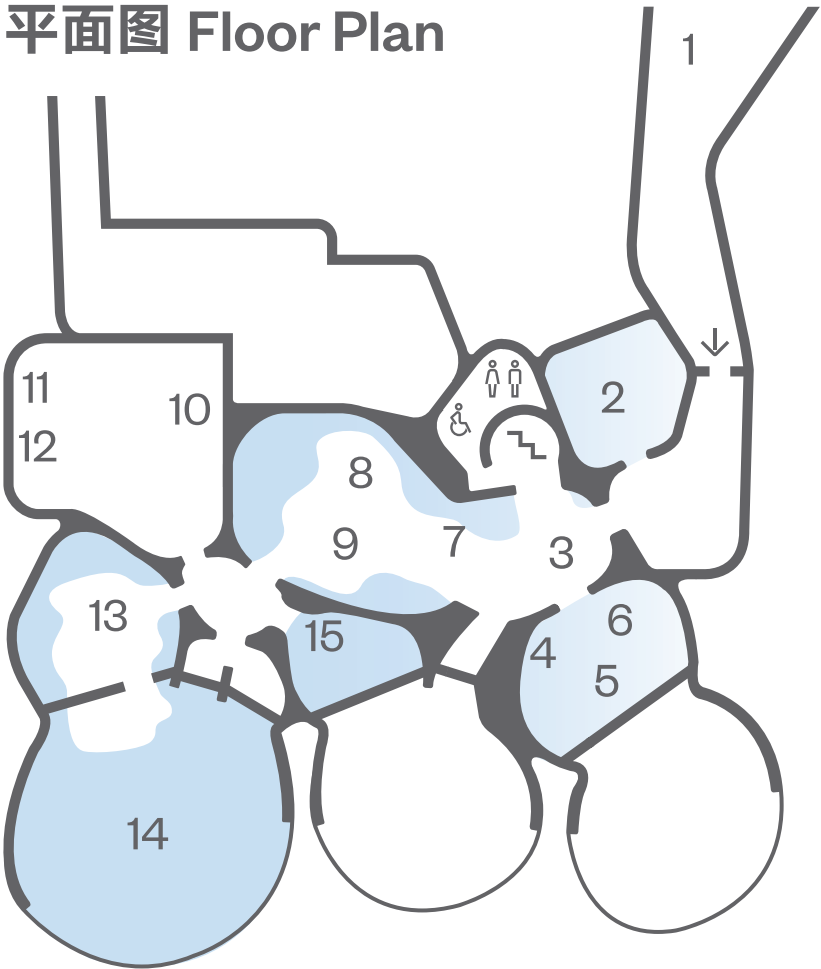
丹尼尔·阿尔轩  
(《侵蚀战神阿瑞斯蓝色方解石像》(局部), 2021,  
蓝色方解石、石英, 227 × 88 × 67 cm。  
致谢艺术家和奥浩登画廊)

UCCA 沙丘美术馆, 北戴河阿那亚黄金海岸  
UCCA Dune, Aranya Gold Coast, Beidaihe

Daniel Arsham  
*Blue Calcite Eroded Ares Borghese* (detail), 2021,  
blue calcite, quartz, 227 × 88 × 67 cm.  
Courtesy the artist and Perrotin.



## 平面图 Floor Plan



作为 UCCA 沙丘美术馆的首个艺术家个展，“时间之沙”呈现了丹尼尔·阿尔轩（1980 年生于美国克利夫兰，现工作和生活于纽约）最新创作的雕塑系列作品。作品在展现艺术家长期以来的“虚构考古”创作理念的同时，与 UCCA 沙丘美术馆独特的空间环境相结合，激发人们对于地质年代、原始自然力量和历史遗迹三者概念本质的认知。

在获得法国国家博物馆联盟史无前例的支持之下，阿尔轩在创作这些作品时得以接触到欧洲最重要博物馆馆藏的雕塑大师原作模型，并以其标志性的水晶对古希腊和罗马雕塑进行了重构想象。当古老的雕塑以腐蚀朽败之相展露岁月流逝的同时，侵蚀雕塑的水晶却以生成成长之态引出截然相反的时间发展线索。“时间之沙”通过展览名令人联想到沙子流过沙漏的视觉意象，以及围绕雕塑的真实流沙，具象化了人们对时间流逝的内在感知。当流沙的颜色随展厅空间的转移从白色逐渐过渡为蓝色，在这座消隐于沙丘之下的美术馆中，虚构的历史遗迹、展厅临海沙丘的自然环境，以及观众对这些遗迹背后故事的想象，三者共同构成了一场视觉上的对话，而盛与衰持续的对抗则变成一个超现实且迷人的悖论。

For the first solo exhibition at UCCA Dune, Daniel Arsham (b. 1980, Cleveland, USA, lives and works in New York) presents a new body of sculptural work that transports the artist's long-held idea of “fictional archeology” into a museum space, evoking notions of geological time, primal forces, and altered relics.

Drawing on unprecedented access to molds for classical sculptural masterpieces held at Réunion des Musées Nationaux in France, the artist reimagines these well-known figures dating back to ancient Greek and Roman times using his trademark crystal material. While these ancient subjects are depicted in a state of decay, eroded crystal introduces the opposing idea of formation and growth. “Sands of Time” refers to both our inherent association with the passing of time as represented by the image of sand falling through an hourglass and to the actual sand that surrounds the sculptures in this exhibition, where the color gradient of the sand moves across the exhibition space from white to blue. Framing a visual dialogue between these fictional relics, the environment they have been recast in, and our imagination that completes the story behind them, the sustained tension between decay and completion becomes a surreal, captivating paradox within a museum under a sand dune.

### 关于 UCCA 沙丘美术馆

UCCA 沙丘是一座隐于沙丘之下的美术馆，由 OPEN 建筑事务所主持设计，其展厅构成一系列形似洞穴的细胞状连续空间；来自天窗的自然光为部分室内展厅提供光源，几个户外展厅则朝向开阔的海滩。UCCA 是中国领先的独立当代艺术机构，作为其馆群的新成员，沙丘美术馆每年推出注重与在地环境的互文关系、呼应建筑形态与馆内空间的展览。美术馆由 UCCA 战略合作伙伴阿那亚建设并提供资金支持。

### About UCCA Dune

UCCA Dune is an art museum buried under a sand dune by the Bohai Sea in Beidaihe, 300 kilometers east of Beijing. Designed by OPEN Architecture, its galleries unfold over a series of cell-like spaces that evoke caves. Some are naturally lit from above, while others open out onto the beach. As a branch of UCCA, China's leading independent institution of contemporary art, it presents rotating exhibitions in dialogue with its particular site and space. UCCA Dune is built and supported by UCCA strategic partner Aranya, and located within the Aranya Gold Coast Community.



扫描二维码收听展览语音导览。  
此语音导览由艺术家本人阐述展览创作过程。  
以及来自 UCCA 基金会艺术公益大使许魏洲的特别版语音导览。  
Scan the QR code to listen to the audio guides, featuring the artist describing the creation of this exhibition, as well as a special guide narrated by UCCA Foundation Arts and Philanthropy Ambassador Timmy Xu.

1	《侵蚀断臂维纳斯铜像》 2020 青铜 401 × 123 × 129 cm 第 1 版，共 3 版	<i>Bronze Eroded Venus de Milo</i> 2020 Bronze 401 × 123 × 129 cm Edition 1 of 3
2	《侵蚀宁芙女神与贝壳石英像》 2021 白色石英、透石膏、石膏 75 × 66 × 58 cm	<i>Quartz Eroded Nymph with a Shell</i> 2021 White quartz, selenite, hydrostone 75 × 66 × 58 cm
3	《侵蚀维纳斯石英像》 2021 白色石英、透石膏、石膏 182 × 60 × 55 cm	<i>Quartz Eroded Venus Callipyge</i> 2021 White quartz, selenite, hydrostone 182 × 60 × 55 cm
4	《侵蚀雅典娜石英头像》 2021 白色石英、透石膏、石膏 55 × 22 × 27 cm	<i>Quartz Eroded Head of Athena</i> 2021 White quartz, selenite, hydrostone 55 × 22 × 27 cm
5	《侵蚀戴头盔的战神阿瑞斯石英头像》 2021 白色石英、透石膏、石膏 55 × 25 × 27 cm	<i>Quartz Eroded Head of Ares with Helmet</i> 2021 White quartz, selenite, hydrostone 55 × 25 × 27 cm
6	《侵蚀戴眼罩的年轻女人石英像》 2021 白色石英、透石膏、石膏 30 × 17 × 19 cm	<i>Quartz Eroded Young Woman with Blindfold</i> 2021 White quartz, selenite, hydrostone 30 × 17 × 19 cm
7	《侵蚀乌尔比诺公爵—— 洛伦佐·美第奇蓝色方解石像》 2021 蓝色方解石、石膏 193 × 97 × 77 cm	<i>Blue Calcite Eroded Lorenzo de Medici, Duke of Urbino</i> 2021 Blue calcite, hydrostone 193 × 97 × 77 cm
8	《侵蚀狩猎女神狄安娜石英像》 2021 白色石英、透石膏、石膏 215 × 132 × 106 cm	<i>Quartz Eroded Diane the Hunter</i> 2021 White quartz, selenite, hydrostone 215 × 132 × 106 cm
9	《侵蚀战神阿瑞斯蓝色方解石像》 2021 蓝色方解石、石膏 227 × 88 × 67 cm	<i>Blue Calcite Eroded Ares Borghese</i> 2021 Blue Calcite, hydrostone 227 × 88 × 67 cm
10	《宁芙女神与贝壳习作》 2021 纸上石墨 91.44 × 121.92 cm	<i>Study for Nympe with a Shell</i> 2021 Graphite on paper 91.44 × 121.92 cm
11	《阿尔勒的维纳斯半身像习作》 2021 纸上石墨 121.92 × 91.44 cm	<i>Study for Bust of Venus of Arles</i> 2021 Graphite on paper 121.92 × 91.44 cm
12	《伯里克利半身像习作》 2021 纸上石墨 121.92 × 91.44 cm	<i>Study for Bust of Pericles</i> 2021 Graphite on paper 121.92 × 91.44 cm
13	《侵蚀观景殿的阿波罗蓝色方解石像》 2021 蓝色方解石、石膏 234 × 162 × 110 cm	<i>Blue Calcite Eroded Apollo Belvedere</i> 2021 Blue Calcite, hydrostone 234 × 162 × 110 cm
14	《出土的侵蚀悲剧女神墨尔波涅铜像》 2021 青铜 272 × 370 × 364 cm	<i>Unearthed Bronze Eroded Melpomene</i> 2021 Bronze 272 × 370 × 364 cm
15	《侵蚀海洋女神阿瑞图萨蓝色方解石像》 2021 蓝色方解石、石膏 100 × 166 × 68 cm	<i>Blue Calcite Eroded Nymph of Arethusa</i> 2021 Blue calcite, hydrostone 100 × 166 × 68 cm

### 关于丹尼尔·阿尔轩

丹尼尔·阿尔轩，1980 年生于克利夫兰，现工作和生活于纽约。阿尔轩的美学根植于他的“虚构考古”概念。通过雕塑、素描、建筑和影像等创作媒介，以其称为“未来考古学”作品创造一种临界情境。这些令人难忘又饶有趣味的场景，兼有浪漫主义和波普艺术的气质。阿尔轩的作品曾在全美各重要机构，如 MoMA PS1、纽约新美术馆、迈阿密当代艺术博物馆等地展出。2021 年，阿尔轩被任命为克利夫兰骑士队的创意总监，成为有史以来第一位担任此职位的艺术家。

### Daniel Arsham

Daniel Arsham (b. 1980, Cleveland) lives and works in New York. Arsham's aesthetic is rooted in his concept of fictional archaeology. Working with sculpture, drawing, architecture, and film, he creates liminal situations by staging what he refers to as “future archaeology.” These works imagine a future world from which we may re-examine our present. These haunting, yet playful visions straddle romanticism and pop art. The artist's work has been shown in many prestigious institutions, including MoMA PS1, the New Museum in New York, and the Museum of Contemporary Art in Miami, among others. In 2021, Arsham was appointed the role of creative director of the Cleveland Cavaliers, becoming the first-ever fine artist to hold a position of this nature.