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@UCCA尤伦斯当代艺术中心

#UCCA#

# UCCA 沙丘美术馆 #

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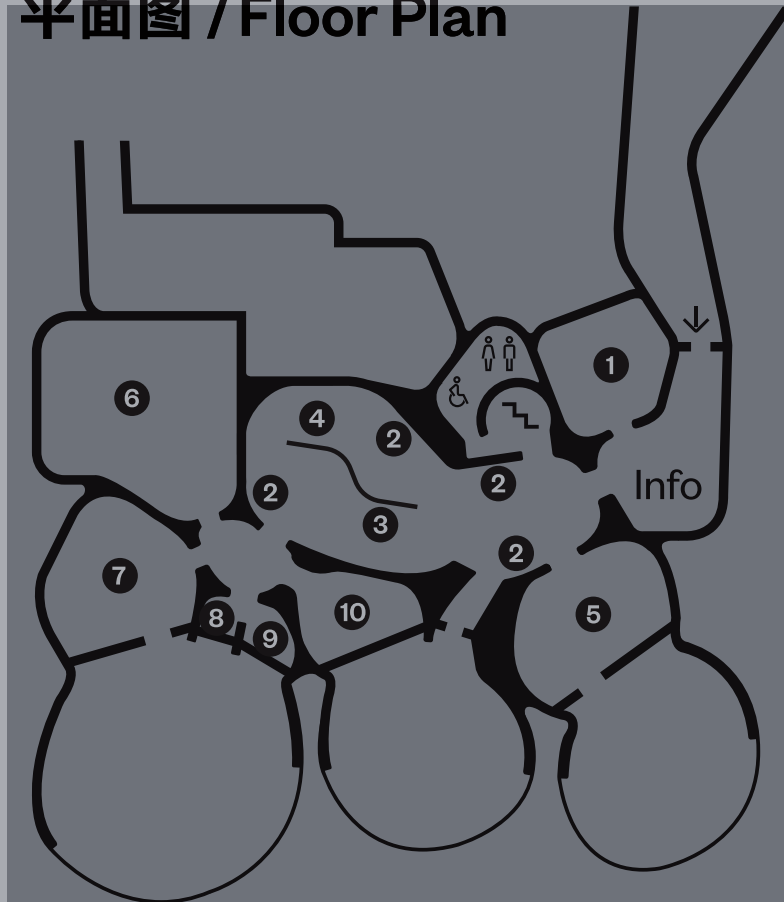
尤伦斯当代艺术中心

UCCA尤伦斯当代艺术中心



扫描二维码，关注UCCA官方微信，了解更多展览活动信息。  
Scan the QR code to follow UCCA on WeChat and learn more about our exhibitions.

## 平面图 / Floor Plan



1 冯晨  
《光的背面:瞬间》  
2020  
LED灯、灯架、RGB  
程序控制器、摄像机  
尺寸可变

Feng Chen  
*The Darker Side of Light: Moment*  
2020  
LED light, light stand, programmable RGB  
controller, camera  
Dimensions variable

2 朱田  
《扫描》  
2014  
超白玻璃喷绘  
6件, 每件130 × 100 cm

Zhu Tian  
*Scan*  
2014  
Inkjet on ultra-white glass  
6 pieces, 130 × 100 cm each

3 朱田  
《钱》  
2015  
行为装置  
刻字、音频  
尺寸可变

Zhu Tian  
*Money*  
2015  
Performance installation,  
vinyl lettering, audio  
Dimensions variable

4 朱田  
《贱卖品》  
2014  
行为, 纪录影像  
30'04"

Zhu Tian  
*Selling the Worthless*  
2014  
Performance, video documentation  
30'04"

5 余政达  
《操实境》  
2015  
六频影像  
14'10"

Yu Cheng-Ta  
*It's So Reality!*  
2015  
6-channel video  
14'10"

6 石玩玩  
《月光》  
2020  
纸本、耳机  
尺寸可变

Shi Wanwan  
*The Moonlight*  
2020  
Paper, headphones  
Dimensions variable

7 皮尔维·塔卡拉  
《抚摸者》  
2018  
双频高清影像装置  
14'26"

Pilvi Takala  
*The Stroker*  
2018  
2-channel HD video installation  
14'26"

8 皮尔维·塔卡拉  
《真正的白雪公主》  
2009  
影像  
9'19"

Pilvi Takala  
*Real Snow White*  
2009  
Video  
9'19"

9 皮尔维·塔卡拉  
《逍遥乘客》  
2006  
影像  
4'32"

Pilvi Takala  
*Easy Rider*  
2006  
Video  
4'32"

10 李明维  
《给自我的一封信》  
2020  
综合材料互动装置  
木作驿庭、信纸、信封  
尺寸可变

Lee Mingwei  
*Letter to Oneself*  
2020  
Mixed media interactive installation,  
wooden booth, writing papers, envelopes  
Dimensions variable

★ 纳斯佳·萨德·伦克  
《昨日在此处》  
2013  
持续行为表演

Nastja Säde Rönkkö  
*in here it is yesterday*  
2013  
Durational performance

★ 纳斯佳·萨德·伦克  
《母亲》  
2014  
行为装置

Nastja Säde Rönkkö  
*Mother*  
2014  
Performance installation

以上两件表演作品将于展览期间举行现场表演, 具体的表演信息及日期, 请关注UCCA的微信公众号。  
These two artworks are performance pieces that will be enacted on certain days during the exhibition period. For more information and specific dates, please follow UCCA on WeChat.



## 请注意—— A Call to Attention

冯晨、李明维、纳斯佳·萨德·伦克、石玩玩、  
皮尔维·塔卡拉、余政达、朱田  
Feng Chen, Lee Mingwei, Nastja Säde Rönkkö, Shi Wanwan,  
Pilvi Takala, Yu Cheng-Ta, Zhu Tian

UCCA 沙丘 | aranya  
Dune

← 皮尔维·塔卡拉,《抚摸者》, 2018, 双频影像装置, 15'16"。  
Pilvi Takala, *The Stroker*, 2018, 2-channel video installation, 15'16".

UCCA沙丘美术馆鸟瞰图 / Bird's-eye view of UCCA Dune



石玩玩,《月光》, 2020, 纸本、耳机, 尺寸可变。  
Shi Wanwan, *The Moonlight*, 2020, paper, headphones, dimensions variable.



## 请注意——

我们身处一场注意力的危机之中。虽拥有比以往更为丰富的交流工具，却因此而分心，经过算法优化的各种数字屏幕无时无刻都在抢夺着我们的注意力。新的工作模式与社交文化要求我们7×24小时全天待命。我们往往愈发迷恋体验的奇观，执着于事物的表象，而忽略了事物本身。这场注意力的危机从根本上也是一场个体的危机——如果无法放慢时间，反思我们的“知”与“行”，我们最终将丧失推动自身成长的自觉力。有鉴于此，本次展览“请注意——”不以特定的共同主题为脉络，而以作品与观众之间新颖的关系为线索，对UCCA沙丘和阿那亚集休闲、疗养、精神文化追求于一身的在地环境进行回应。参展作品均采用了有别于传统的观看方式，积极调用并激发观众的注意力。为了实现这一目的，艺术家们所采用的策略与作品中探讨的理念一样丰富而多元。一些艺术家打破观看的惯例，邀请观众直接参与到作品当中，从而引发观众对产生焦虑、希望和联结感的原因进行反思。另一些则引领观众跳出作品本身，关注创作背后隐含的动因——家人的离散、隐私与开放的准则、以及科技与人类世界观之间不可思议且脆弱的关系。还有些艺术家以影像为媒介，借助影像营造的沉浸式体验，让观者身临其境，或与令人不安的生活瞬间不期而遇，或全情投入到虚构叙事之中。这些作品共同营造出不同以往的展览体验，在启发我们审视自身与艺术关系的同时，亦对如何内化和认知我们所在世界的这一命题进行了反思。

李明维,《给自我的一封信》, 2020, 综合材料互动装置, 木作底座、信纸、信封, 尺寸可变。  
Lee Mingwei, *Letter to Oneself*, 2020, mixed media interactive installation, wooden booth, writing papers, envelopes, dimensions variable.



宣传图为《给自我的一封信》的姐妹作品《鱼雁计划》,2000年于“共鸣经济”展出现场, 戴维斯美术馆, 卫斯理, 美国。图片提供: Anita Kan。  
Image of *The Letter Writing Project*, the sister project of *Letter to Oneself*, Installation view at "Empathic Economies," Davis Museum, Wellesley, 2000. Photography by Anita Kan.

## A Call to Attention

We are in a crisis of attention. We have more communication tools than ever, yet we are distracted, torn between screens algorithmically optimized to lure our engagement. New work and social cultures demand constant availability, 24/7. Often we are more fixated on the spectacle of experience, the image of the thing rather than the thing itself. And this crisis of attention is ultimately a crisis of individuation—if we do not have the slow time to consider how we think and act, we ultimately lose the part of ourselves that allows us to grow. With that in mind, “A Call to Attention” responds to the special sites of UCCA Dune and Aranya—zones of leisure, retreat, and cultural pursuit—through artworks linked not by a specific shared theme, but through their novel relationships with the audience. The works on view here actively engage or play with the viewer’s attention in ways that differ from more traditional, formal appreciation. The artists are as diverse in their strategies as they are in the ideas they explore. There are those who invite direct participation, changing our behavior and asking us to reflect on what brings anxiety, hope, and connection. Some draw our attention beyond the physical work to the things unspoken behind it—separated families, norms of privacy and openness, or the uncanny, tenuous relationship between technology and our perception of the world. Others look to film and its immersive capabilities—to pull us into uncomfortable moments, or overwhelm us with fabricated narratives. Together, these works structure a different kind of exhibition, one that asks us to consider not just how we connect with art, but how we internalize the world around us.

### UCCA沙丘美术馆

北戴河阿那亚黄金海岸

www.ucca.org.cn

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周二至周日 9:30-17:00 ( 16:30 停止入馆 )

周一闭馆

十一假期 (2020.10.1 – 2020.10.8) 9:30-19:00 ( 18:30 停止入馆 )

其它假期 ( 具体日期待定 )

加入UCCA会员请垂询 members@ucca.org.cn

### UCCA Dune

Aranya Gold Coast, Beidaihe

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dune@ucca.org.cn

+86 0335 7522 652

Hours of Operation:

Tuesday to Sunday, 9:30-17:30 (last entry at 16:30)

National Day (2020.10.1 – 2020.10.8) and other public holidays (dates to be confirmed), 9:30-19:00 (last entry at 18:30)

For more information on UCCA Membership, please visit our website or contact members@ucca.org.cn



请扫描二维码收听“请注意——”语音导览。

Scan the QR code to listen to the complete audio guide for “A Call to Attention.”

冯晨,《光的背面:瞬间》, 2020, LED灯、灯架、RGB程序控制器、摄像机, 尺寸可变。  
Feng Chen, *The Darker Side of Light: Moment*, 2020, LED light, light stand, programmable RGB controller, camera, dimensions variable.

