

蓉
RONG

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成都
天府艺术季

CHENGDU
TIANFU ART SEASON

2024.12.27 ÷ 2025.4.27



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成都，作为芙蓉原产地之一，自古以来以芙蓉花为缘，传颂出无数的传奇故事与浪漫诗句。五代十国时期，后蜀皇帝孟昶偏爱芙蓉花，命百姓在城墙上种植芙蓉树，每逢芙蓉花盛开时节，蜀都“四十里如锦绣”，从此，成都便有了“芙蓉城”这一美丽别称。

芙蓉花作为成都的文化象征，与之一同绽放的，还有成都人乐观豁达的精神，对美学意趣的向往，以及富有智慧的创新精神。“蓉”之意趣，“荣”之进取，这是独属于成都的文化积淀与时代生机。天府艺术公园作为成都城市文化生活的新地标，将艺术、人文、商业与城市精神汇聚于此，其深厚的历史文脉与新时代下的蓬勃发展，犹如蜀锦经纬交错，编织着当代蓉城繁荣绚丽的锦绣画卷。

岁末年初，深植于成都记忆中的“芙蓉梦”将以崭新的姿态绽放：首届成都天府艺术季以“蓉荣”为主题，由中国杰出当代艺术机构 UCCA 尤伦斯当代艺术中心旗下 UCCA Lab 策划，汇聚来自国内外五位（组）知名艺术家：姜杰、史蒂夫·梅萨姆、杨冕，以及艺术领域内杰出的建筑师团队大料建筑、Ether. Studio& 卓见设计。他们运用不同的材料与媒介，以其多元的艺术语言诠释“蓉城”之“荣”，共同呈现这座城市在传统与现代交融中的独特魅力。

同时，艺术季期间还将呈现对话、展演、工作坊、市集、实验项目等丰富多彩的活动。“蓉荣”越过锦江河畔，飘过街头巷尾，以当代艺术的形式再现芙蓉花开“四十里锦绣”，期许这座城市迈向更加繁荣的未来。

蓉 RONG 荣 RONG

Chengdu, one of the original homes of the hibiscus flower, has long been a city steeped in legendary tales and romantic verses inspired by this iconic bloom. According to legend, Emperor Meng Chang of the Later Shu during the Five Dynasties and Ten Kingdoms period, was particularly fond of the hibiscus and ordered the planting of hibiscus trees along the city walls; when these flowers bloomed, the Shu cityscape was said to appear "as splendid as brocade stretching forty miles." Henceforward, Chengdu became known as "Rong City," a name that has endured as a symbol of its timeless beauty.

As the cultural symbol of Chengdu, the hibiscus flower represents not only the city's aesthetic ideals but also the optimism, openness, and creativity of its people. The essence of "Rong" captures the city's spirit of progress and ambition, while also evoking the richness of its cultural heritage and vitality. The Tianfu Art Park, a new landmark in Chengdu's urban cultural landscape, brings together art, culture, commerce, and the city's spirit. With its deep historical roots and vibrant development in the modern era, the park weaves a contemporary vision of Chengdu's blossoming beauty that is akin to the intricate threads of Shu brocade.

As the year turns, the "Hibiscus Dream," deeply rooted in Chengdu's memory, will bloom with a fresh perspective: The inaugural Chengdu Tianfu Art Season, themed "Rong Rong," is curated by UCCA Lab, a branch of the UCCA Center for Contemporary Art institution. This season brings together renowned domestic and international artists such as Jiang Jie, Steve Messam, Yang Mian, as well as notable collectives, architects Daliao Architecture and Lu Zhuojian & Ether.Studio. These five individual or collective artists express the essence of Chengdu's "Rong" with a diverse range of materials and media, showcasing the city's unique charm of harmonizing tradition and modernity.

The Chengdu Tianfu Art Season will also feature an array of engaging activities including dialogues, performances, workshops, markets, and experimental projects. With these interactive initiatives, "Rong Rong" extends to Jinjiang River, meandering through the streets and alleys, reimagining the ancient vision of "the hibiscus blooms, forty miles adorned in brocade" through the lens of contemporary art. This exhibition invites us to envision to the promising future of Chengdu, of the city flourishing with prosperity and vitality.

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“蓉荣——首届成都天府艺术季”
将在展期内呈现 20 余场精彩纷呈的
公共实践活动

涵盖五个板块：
对话、市集、工坊、展演和实验

本次公共实践活动
将深入探索文化艺术的多个领域
将“蓉荣”的艺术内涵
自然融入观众的
日常生活与城市肌理之中

1 姜杰
《今夕是何年》

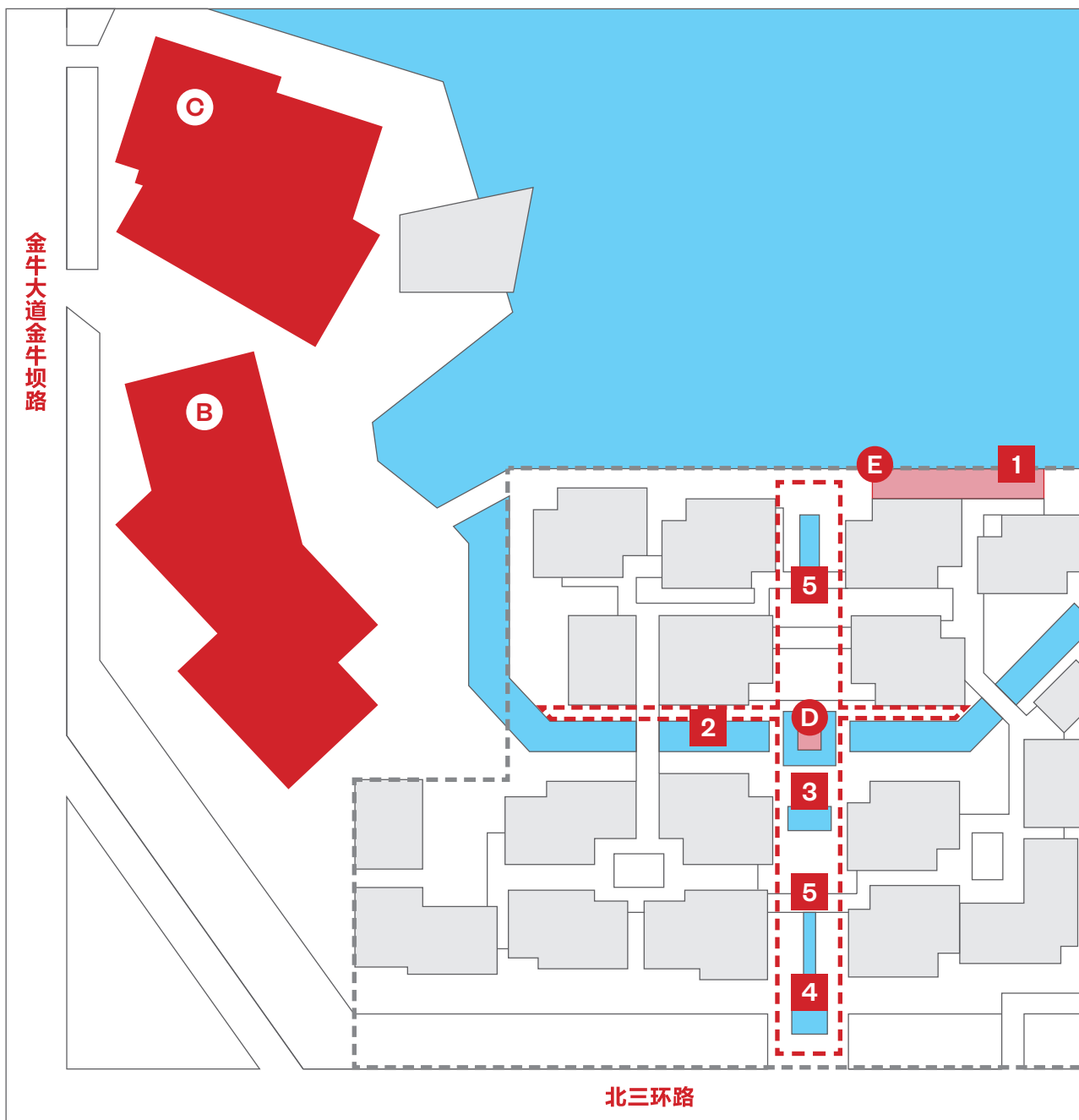
Jiang Jie
It would be tonight

2 杨冕
《芙蓉传奇》

Yang Mian
The Legend of Hibiscus

3 大料建筑
团队：刘阳、张末末
《摇太阳》

Daliao Architecture
Design team: Liu Yang,
Zhang Mowei
Swaying Sun



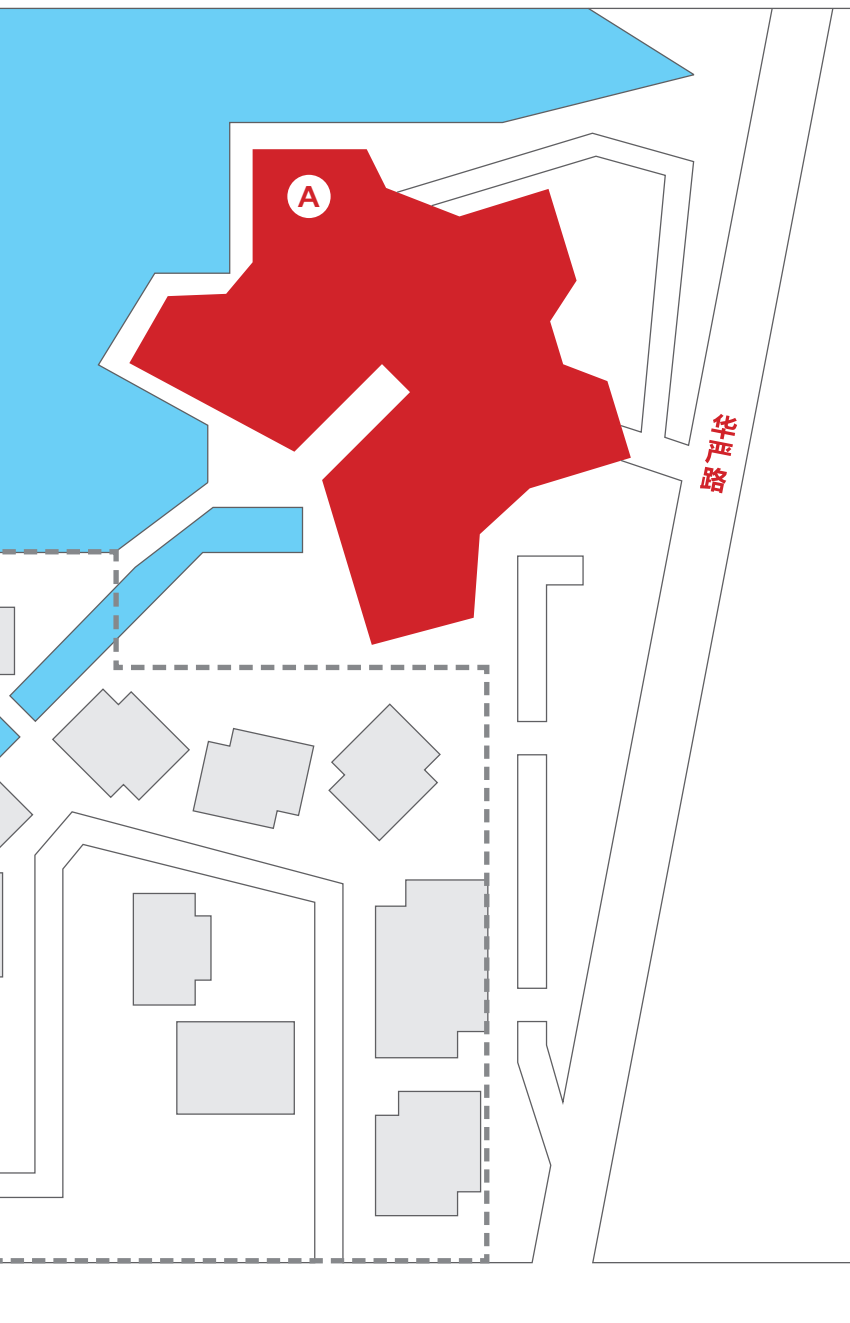
作品点位地图 LOCATION OF WORKS

4 Ether. Studio& 卓见设计
《时间之诗》

Ether. Studio & Zhuojian
Design
Poetry of Time

5 史蒂夫·梅萨姆
《下》

Steve Messam
Below



- 天府艺术公园中央水街
- 天府 111
- A 成都市美术馆 A 区
(成都当代艺术馆)
- B 成都市美术馆 B 区
(成都当代艺术馆)
- C 天府人文艺术图书馆
- D 天府艺术公园中央水舞台
- E 迎桂湖边

姜杰 《今夕是何年》

2020

竹子、烤漆

12 m (× 99)

这件作品取材自中国园林中常见的竹子。竹子自古以来便被视为君子的象征，“不可一日无此君”这一古人名句体现了竹子在东方文化中的崇高地位。作品以竹子为自然材料，鲜艳的大红色烤漆喷涂表面，既展现出竹的挺拔姿态，又具有强烈的现代感。这些竹子象征着蓬勃的生命力，坚韧地抵御来自各方的阻力，恰如成都在快速发展的过程中，始终扎根于传统文化和地域精神之中。

这件作品既体现了成都作为历史文化名城的深厚底蕴，又表现了城市在现代化进程中的积极探索。它与周围建筑的材料和色彩形成鲜明对比，同时引入了一种优雅的庭院意识，体现了现代建筑与传统文化的和谐共生。

Jiang Jie *It would be tonight*

2020

Bamboo, lacquer paint

12 m (× 99)

This work takes inspiration from bamboo, a common element in traditional Chinese gardens and a symbol of nobility and resilience. Rendered in vivid red enamel, the bamboo stands tall as fusion of modern aesthetics and dynamic vitality. It reflects Chengdu's continuous growth and transformation while staying firmly anchored in its cultural heritage and regional identity.

Balancing the city's historical depth with its forward-looking spirit, this artwork contrasts with its architectural surroundings, embodying the harmonious interplay between tradition and modernity.

杨冕 《芙蓉传奇》

2024

综合媒介、塑料盆、LED 灯组

尺寸可变

艺术家杨冕将北宋画家赵昌《花卉四段图卷》中的折枝芙蓉，与现代影像中具象的芙蓉花图像融合并置。他采用其独创的 CMYK 四色原点方法，创作出一幅近百米尺幅的巨型长卷。作品于天府艺术公园的景观水面上重构古典与现代共融的芙蓉新姿态，在观念与形式上建立起跨时空的对话。

在创作中，艺术家选择日常生活中常见的、不同大小的塑料盆作为构成 CMYK 色彩原点的创作媒介，在 LED 灯光的映照下，通过 C（青色）、M（洋红）、Y（黄色）和 K（黑色）四种颜色的光影交织，构建出一幅巨大的色彩光谱——正是这些颜色构成了我们所见的世界

Yang Mian *The Legend of Hibiscus*

2024

Mixed media, plastic bowls, LED lights

Dimensions variable

Artist Yang Mian integrates classical and contemporary representations of the hibiscus flower, bridging historical and modern aesthetics. Drawing inspiration from Zhao Chang's *Four Flowers Scroll* (Northern Song Dynasty), Yang juxtaposes the classical depiction with modern figurative imagery. Using his innovative CMYK four-color dot method, he has created an extraordinary, nearly 100-meter-long giant scroll. Installed over the reflective water surface of Tianfu Art Park, the artwork reimagines the hibiscus in a harmonious fusion of past and present, establishing a dialogue that transcends time and space through both concept and form.

For this work, Yang Mian uses everyday plastic bowls of various sizes as the medium to create the CMYK color points. Under LED illumination, the interplay of cyan (C), magenta (M), yellow (Y), and black (K) light form a vast color spectrum, echoing the foundational hues that shape the visible world.

大料建筑 《摇太阳》

团队：刘阳、张末末

2024

铝板、弹簧钢、金属防护网

大圆盘直径 800 cm,

小圆盘直径 260 cm

大料建筑的《摇太阳》以成都标志性文化符号“太阳神鸟”为创作灵感，在古今对话中将这一商周时期的青铜器图像重新演绎为当代公共艺术装置。作品由两个悬浮于弹簧钢支架上的圆盘构成，其形态呼应了太阳神鸟金饰中四只飞鸟环绕太阳的构图。这一动态装置将观众的身体参与转化为作品的驱动力，使静态的历史图像在当代语境中获得新的生命力。作品通过其互动性重新定义了公共空间中的社群关系：观众在圆盘上形成了一个充满动能的场域，这种集体性的身体经验也映射了成都人乐观开放的精神气质。

Daliao Architecture *Swaying Sun*

Design team: Liu Yang,
Zhang Mowei

2024

Aluminum plates, spring steel,
metal protective mesh
800 cm (large disc), 260cm
(small disc)

Drawing inspiration from Chengdu's iconic cultural symbol, Sun God Bird, *Swaying Sun* by Daliao Architectures reinterprets this Shang and Zhou Dynasty bronze motif as a contemporary public art installation. The work consists of two discs suspended on spring-steel supports, their forms echoing the composition of the Sun God Bird Ornament, where four birds encircle the sun. This kinetic installation transforms viewers' physical participation into the driving force of the piece, breathing new vitality into the static historical imagery within a contemporary context. Through its interactivity, the work redefines social connections within public spaces: participants collectively generate a dynamic field around the discs, creating a shared physical experience that mirrors the optimistic and open spirit of the people of Chengdu.

Ether. Studio& 卓见设计 《时间之诗》

统筹策划 / 程序编译: Ether.Studio
装置结构设计: 卢焯健

2024
金属复合材料、LED 灯材
4.5 × 2 × 7.4 m

《时间之诗》由机械装置结构与新媒体技术组合而成，作品整体造型犹如一只运动中的巨型节拍器，高耸的指针闪烁着彩色的光，以一种成都生活式的节奏反复摇摆，在光的色彩变幻与美妙节拍中勾勒出蓉城独有的时间轮廓。其中，光影艺术的呈现通过像素重组技术实现，艺术家组合 Ether.Studio& 卓见设计基于艺术季主题“蓉荣”的概念叙事，以 100 张芙蓉花盛开瞬间的图像为数据基础，将绽放的图像转化为光影色彩，随着指针的左右摇摆，定格出缤纷跃动的光弧。《时间之诗》矗立于天府 111 艺术公园与公路干道的视线交界处，运动中的装置更似一位优雅的舞者，给予成都市中的车水马龙“蓉荣”的问候与祝福。

Ether. Studio & Zhuojian Design *Temporal Resonance*

Overall Planning/Program Compilation: Ether.Studio
Installation Structure Design: Lu Zhuojian

2024
Metal composite materials, LED lights
4.5 × 2 × 7.4 m

Temporal Resonance is an immersive installation that seamlessly integrates mechanical structures with new media technology. Taking the form of a towering, kinetic metronome, the artwork features luminous hands that flash with vibrant, shifting colors. Oscillating rhythmically, it mirrors the pulse of Chengdu life, tracing the city's unique temporal rhythms through light, motion, and sound.

The installation's mesmerizing interplay of light and shadow effects are created using pixel recomposition technology. Collaborative artists Ether.Studio & Zhuojian Design drew inspiration from the art season's theme, "Rong Rong," and used 100 images of the hibiscus flower in full bloom as the data foundation. These blooming images are reimagined as aros of light, transforming into dynamic, color-shifting patterns that come alive with the metronome's sweeping movements. Positioned at the intersection of Tianfu 111 Art Park and the highway, *Temporal Resonance* stands as a poetic presence in the urban landscape. Its graceful, kinetic form evokes the image of a dancer, extending greetings and blessings to the bustling urban flow of Chengdu, encapsulating the spirit of "Rong Rong."

史蒂夫·梅萨姆 《下》

2024

聚酯纤维布料、风扇、LED 灯
尺寸可变

《下》是一件场域特定装置艺术作品，由 UCCA Lab 委任著名艺术家史蒂夫·梅萨姆，结合成都天府艺术公园的建筑特征创作完成，并于公园内两座人行天桥下方呈现。此作品以艺术家代表性的大型气模装置语言演绎了其对应艺术季主题“蓉蓉”的别样解读，作品以大型充气结构为主体，在桥面与地面之间延展，其独具视觉冲击力的放射性形态与富有张力的鲜艳色彩，呼应着芙蓉花繁盛灿烂的绽放姿态，以此展现成都这座城市的文化活力与不断生长的生命力。此外，装置在艺术造型基础上还巧妙营造出一个桥下的通道结构，鼓励观众穿梭其中，成为作品的一部分。

《下》意在将观众的视线引至桥下涌动的人群，这组抽象的“芙蓉花”与其中川流不息的成都市民共同形成了一道独特的锦绣风景。艺术与人群交织共融，艺术家希望通过作品让我们感受到：成都自身即是艺术。

Steve Messam *Below*

2024

Polyester fabric, fans, LED lights
Dimensions variable

Below is a site-specific installation by renowned artist Steve Messam, specially commissioned by UCCA Lab. Designed in response to the architectural features of Chengdu's Tianfu Art Park, the work is presented beneath two pedestrian bridges within the park. Employing Messam's signature medium of large-scale inflatable structures, the installation offers a unique interpretation of the art season's theme, "Rong Rong," that symbolizes the vibrant spirit of Chengdu.

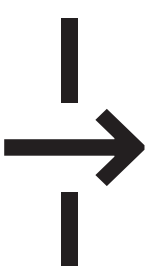
The installation features a massive inflatable structure that stretches between the bridge deck and the ground. Its striking, radiating form and vivid, dynamic colors evoke the blooming of the hibiscus flower, encapsulating the cultural vitality and ever-growing energy of the city. Beyond its bold aesthetic presence, the installation ingeniously forms a passageway beneath the bridge, inviting visitors to walk through and immerse themselves, becoming part of the artwork.

Below seeks to draw attention to the lively flow of people beneath the bridge. The abstract "hibiscus flowers," intertwined with the continuous movement of Chengdu's residents, create a uniquely picturesque landscape. By blending art and human interaction, the artist conveys a powerful message: Chengdu itself is a living artwork.

艺术家介绍

Artists

Introduction



1991年毕业于中央美术学院雕塑系，现工作和生活于北京。中央美术学院雕塑系教授，也是一位活跃在中国当代艺术前沿的雕塑家。主要雕塑和装置作品有《易碎的制品》《大于一吨半》《俯仰之间》等。曾多次举办个展，并参加国内外重要展览。出版有《千百张面孔千百个方向》（作家出版社，2010年），文字作品曾发表于《收获》杂志、《三联生活周刊》等杂志。曾获马爹利非凡艺术人物大奖（2009）、时尚 COSMOPOLITAN 年度时尚女性大奖（2009）、中国 ACC 艺术大奖提名奖（2015）等。

Jiang Jie graduated from the Sculpture Department of the Central Academy of Fine Arts in 1991 and is based in Beijing, where she works as both a practicing sculptor and a professor at her alma mater. Her notable sculpture and installation works include Fragile Objects, More Than One and a Half Tons, Between the Ups and Downs, among others. Jiang has held numerous solo exhibitions and participated in major exhibitions both in China and internationally. Her artistic achievements include prestigious awards such as the Martell Extraordinary Artist Award (2009), the COSMOPOLITAN Fashion Woman of the Year Award (2009), and a nomination for the China ACC Art Award (2015).



1970 年出生于成都，1997 年毕业于四川美术学院油画系，现工作和生活于成都，并任教于西南交通大学至今。杨冕一直关注媒介对中国社会的影响这一重要文化议题。2009 年开始创作 CMYK 系列作品，创造性地使用印刷的四个颜色 CMYK 圆点的方式来探讨印刷品对中国社会的影响。通过将世界经典艺术作品以 CMYK 的形式呈现，杨冕探讨了在当代语境下世界文明图像的传播与接受方式。其作品曾被收入《中国当代美术史》《二十一世纪中国艺术史》（中文版、英文版、法文版、意大利文版）。其个展包括：“唤醒”（颂艺术中心，北京，2024）；“杨冕 C.M.Y.K”（A2Z 画廊，巴黎，2020）；“CMYK 杨冕的绘画”（上海美术馆，上海，2012）；“姿态”（今日美术馆，北京，2008）等。

Yang Mian (b.1970, Chengdu), graduated from the Oil Painting Department of Sichuan Fine Arts Institute in 1997 and currently teaches at Southwest Jiaotong University. His work explores the profound cultural impact of media on Chinese society. Since 2009, the artist has focused on his CMYK series, for which he uses an innovative technique of printing with four CMYK color dots to examine the influence of CMYK-printed materials on societal perceptions in China. His works have been featured in the Chinese, English, French, and Italian editions of The History of Contemporary Chinese Art and The History of Chinese Art in the 21st Century. Yang Mian's solo exhibitions include: "Awakening" (Song Art Center, Beijing, China, 2024); "Yang Mian C.M.Y.K" (A2Z Gallery, Paris, France, 2020); "CMYK: The Paintings of Yang Mian" (Shanghai Art Museum, Shanghai, China, 2012); and "Postures" (Today Art Museum, Beijing, China, 2008).



大料建筑 团队：刘阳、张末末

Daliao Architecture Design Team: Liu Yang, Zhang Moweio

2012 年，刘阳（出生于 1982 年）和徐丹（出生于 1982 年）在北京成立大料建筑。事务所曾完成月亮舞台、三宝蓬美术馆、麓湖一片森林儿童博物馆等建筑空间项目。作为创始人的刘阳和徐丹最关心的是情感和记忆，对于他们来说，理想中的建筑是“午后，大树下，人们三三两两，聊天嬉笑，享受阳光和恬静。”

而作为建筑师的刘阳也一直致力于用率性的方式打造出“煽情”的设计，他认为建筑也可以像喜剧一样，用快乐的体验来引起新的刺激、思考和领悟。大料建筑的建筑空间项目涉及多种类型，其中包括博物馆、学校和酒店等。大料建筑创始人刘阳也通过在探索新事物的过程中寻求设计的不断突破。

Daliao Architecture was founded in 2012 by Liu Yang (b.1982) and Xu Dan (b.1982) in Beijing. The firm has realized a diverse range of architectural space projects, including the Moon Stage, Sanbaopeng Art Museum, and Luhuhu Children's Museum. Central to their practice is a focus on emotion and memory, with Liu and Xu envisioning architecture as a space where "in the afternoon, under a big tree, people gathered in small groups, chatting and laughing, enjoying the sunshine and tranquility."

Liu Yang, as an architect, is also dedicated to creating "touching" designs that are direct, expressive, and emotionally resonate. He views architecture as a medium akin to comedy, capable of evoking joy and stimulating fresh ideas, reflections, and insights. Daliao Architecture's project portfolio span typologies including museums, schools, and hotels, with founder Liu Yang continuing to push the boundaries for new ideas through innovation and breakthroughs in design.



Ether. Studio & 卓见设计 & Zhuojian Design Studio

卢焯健，出生于 1991 年。中央美术学院建筑学学士，卓见设计工作室创始人，可持续建筑工作室设计总监。致力于通过探索人与自然、人与空间的和谐共生，将自然元素与空间结构巧妙融合，运用装配式手法赋予作品生命与活力。曾获 DtEA 设计教育奖-建筑设计类别冠军大奖（2021）、美国 A+ 奖年度 Special Honoree Awards 最佳设计奖（2020）、Jury Awards 最佳评审团大奖（2020）等国际知名设计奖项。

招冠良，出生于 1991 年。毕业于广州美术学院信息设计专业，2017 年创办新媒体艺术团队 Ether. Studio，现任广州美术学院视觉传达学院客座讲师。专注于新媒体艺术创作，探索信息数据与动力机械相融合的创作可能性，活跃于国际新媒体艺术圈。作品曾受邀参加展览包括：“第七届中国·上海静安国际雕塑展”（上海，2023）；“艺术家的游戏”（OCAT，深圳，2022）；“前进号角”（广州艺术博物院，广州，2022）等。

Lu Zhuojian (b.1991) holds a Bachelor's degree in Architecture from the Central Academy of Fine Arts. He is the founder of Zhuojian Design Studio and serves as the design director of Sustainable Architecture Studio. Lu Zhuojian's work focuses on exploring the harmonious coexistence between humans and nature, as well as humans and space. By cleverly integrating natural elements with spatial structures through modular techniques, the artist imbues his works with vitality and dynamic energy. Lu Zhuojian has received numerous prestigious international design awards, including the DtEA Design Education Award in the Architecture Design category (2021), the A+ Awards Special Honoree Award for Best Design (2020), and the Jury Award for Best Design (2020).

Zhao Guanliang (b.1991) graduated from the Guangzhou Academy of Fine Arts with a degree in Information Design. In 2017, he founded Ether.Studio, a new media art team and currently serves as a guest lecturer at the School of Visual Communication at the Guangzhou Academy of Fine Arts. He specializes in creating new media art to explore the fusion of information data and kinetic machinery. He is active in the international new media art scene, and his works have been showcased in exhibitions including: "The 7th Jing'an International Sculpture Project" (Shanghai, China, 2023); "The Artist's Game" (OCAT, Shenzhen, China, 2022); and "The Horn of Progress" (Guangzhou Art Museum, Guangzhou, China, 2022).





1969 年出生于英国达勒姆郡，现工作和生活于英国。是一位活跃于全球艺术舞台的环境艺术家。他的场地特定装置将历史景观与空置建筑物融合，引导观众重审日常，并以全新的视角感知熟悉的环境。

梅萨姆擅长创作规模较大的装置，它们往往“比普通房屋还要大”。他的代表作包括在喷泉修道院创作的花园建筑，以及在湖区用 22000 张纸制成的“纸桥”。

他曾参加上海双年展、威尼斯双年展，并受邀为米兰设计周和孟买城市艺术节创作作品。曾获纽卡斯尔周刊文化奖“年度视觉艺术家”（2021），入围 Aesthetica 艺术奖（2022）。

Steve Messam (b.1969, United Kingdom) is an environmental artist based in rural County Durham and works internationally. His ephemeral site-specific installations re-imagine the everyday, interrupting historical landscapes and vacant architecture to help us perceive the familiar environment in a new way.

Large-scale installations, often 'bigger than a house,' are central to Steve Messam's exploration of color and landscape scale. Among his notable works are temporary follies at Fountains Abbey, and "PaperBridge," made from 22,000 sheets of paper in the Lake District.

He has participated in the Shanghai Biennial and Venice Biennale, with commissions for Milan Design Week and Mumbai Urban Arts Festival. Messam was named Visual Artist of the Year at the 2021 Newcastle Journal Culture Awards and shortlisted for the 2022 Aesthetica Art Prize.

主办方 Key Organizer



关于 天府艺术公园

天府艺术公园位于成都市金牛大道天府文化景观轴、金牛立交与三环路交汇的核心区域，与金牛国宾馆隔湖相望。由“一湖三馆一水街”组成的天府艺术公园，以艺术为魂、商业为形，实现文化、产业、空间相融合，展现新发展理念的公园城市示范区。三馆之中的天府美术馆汲取市花芙蓉作为主要造型元素，整个建筑如一株盛放的芙蓉，玉立在湖面之上。当代艺术馆与天府人文艺术图书馆则汲取成都西侧连绵重叠的山脉作为造型主要元素，两馆屋顶曲线连绵平滑，重重似画，曲曲如屏。立足国宾馆南望，可一睹“窗含西岭景，轩外湖水平。蜀巷烟火气，出水芙蓉境。”的“山水蓉境”。

作为“一水街”的天府 111，与天府美术馆、当代艺术馆及天府人文艺术图书馆串联为一体，以开放、街巷式的建筑形态，充分吸取川西小青瓦、林盘建筑特点，形成低密度街区形态的川西特色的消费场所，是成都最大、最具特色的滨湖公园式商业体，也是大运会、双年展期间重要的城市展示窗口和接待节点。天府 111 将艺术与商业高度融合，重新定义艺术面向公众的展现方式，以及公众获取、理解艺术的方式，形成亮点突出、特质放大和跨界融合的强大联力场。艺术、人文、自然，构成了天府 111 的核心，以包容开放的态度链接全球艺术资源将艺术融入生活，传承天府艺术基因。

此外，天府艺术公园更是成都首个将艺术与文化、商业深度融合的公共空间，致力于打造中国西部艺术圣地和成都时尚潮流高地。



T I A N F U
A R T
P A R K
天府艺术公园



策展及承办单位 Curation —↓—

UCCA Lab 作为 UCCA 尤伦斯当代艺术中心旗下探索艺术多元合作可能性的跨界平台，参与各地政府文化项目，与各领域杰出品牌和跨文化创作者携手呈现多元形态的艺术项目。UCCA Lab 通过深入合作在不同的社区、城市、国家发声，将当代文化与艺术的魅力传递给更广泛人群的同时，持续探索城市在地性实践，不断拓展艺术项目边界。



视觉合作伙伴 Visual Design Partner —↓—

由 Roger 罗天泽和 Dotti 共同成立于 2022 年，So Creative Studio 致力于为品牌和机构注入全面且活泼的视觉方案，从品牌策略和创意，到视觉传达、动态设计和影像传播，我们主张不为创意设限，积极探索艺术的多元表达方式。



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天府22



天府艺术公园



UCCA尤伦斯
当代艺术中心

CHENGDU TIANFU ART SEASON

指导单位
Advisory
成都市文化广电旅游局
成都市金牛区人民政府

主办单位
Key Organizer
成都天府艺术公园投资有限公司

协办单位
Co-Organizers
成都城投商业管理公司
四川中道雅创文化传播有限公司
成都城投中海物业管理有限公司

策展及承办单位
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