

莫妮拉·阿尔卡迪里 (1983 年出生于达卡) 的创作实践一直以来聚焦于海湾地区的历史演变, 及其与石油这一在当代语境中高度抽象化的经济和文化符号之间的诸多关联, 包括石油开采业为艺术家家乡科威特带来的经济形式转型以及社会结构的转变。这一关注点与北戴河海滨的当地语境形成了巧妙重叠。“石油资本主义” (petro-capitalism) 的渗透跨越星球生态、国家政治和日常生活实践, 既被视作“资源”, 又被看作“诅咒”。它不仅是地缘政治以及殖民历史的索引, 还是推动帝国主义和全球化的重要力量。石油是一种时空的压缩, 百万年前太阳所带来的生命能量的积累、沉淀、转化与高度浓缩, 让人类得以在当下将历史“加速”, 仿佛是时间的化石, 化身为一
种非人类“主体”。

石油表面独特的光学折射效应与珍珠的色彩有显著的共通之处, 二者均为社会文化建构而成的“资源”和被神化的物质, 对于艺术家所成长的科威特来说, 它们甚至可被看作现代和前现代的两种符号。在石油被发现之前, 采珠业曾是该地区最重要的经济产业。在它们的故事中相异的生物时间和历史时间交错交叠, 采珠业和采油业作为两个时代的支柱产业, 像是悬浮在海湾地区的两个幻影, 构成了展览中一条重要的线索。

展览中的作品通过石油工业、海洋生态以及神秘主义几条脉络彼此映照和牵引。采珠船歌手这一以歌声陪伴工人采珠, 然而如今业已消失的职业, 在展览中的第一件作品《潜游者》中以歌声重现, 身着镭射潜水服的潜水者在石油般的水域中伴随着旋律起舞。《未来的过去 3》和《悬浮轨道》中或旋转或悬浮的钻头, 到《地心之歌》以恐龙这一亿万年前作为石油前世的生物之口述说身世, 再到《种子》对于输油管道的模拟与转化, 让观众仿佛置身于陌生的石油开采场景。《油池》于石油工业的衍生品——聚乙烯材料上面印刷的石油矿层的切面图案, 暗指石油制品如何被转化成个体对于生活方式的表达。《腹语巫师》以常寄身于油轮之上的骨螺为虚拟主体, 用诗歌的方式吟咏自己因油轮涂料污染海洋而导致性别转换的过程, 以拟人化、半虚构方式讲述石油工业对于海洋生态不可逆转的改变, 与《SS 骨螺》相互呼应。这种对于海洋生态的延伸想象, 以及对于神秘主义的转译, 在《神圣记忆》《葡萄牙战舰》和《圣域》中延续。同样以水生生物为第一视角, 《神圣记忆》吟诵着远古的海洋祖先在我们身体中埋藏的隐形记忆符码, 《葡萄牙战舰》则以水母共生的隐喻探讨在后石油时代跨物种共存的可能性; 而《圣域》中虚构的外星存在, 以星球视角暗喻了石油这种矿藏之神秘、异常。这部影像由在阿拉伯半岛的无人区沙漠中发现的黑色陨石作为主角展开讲述, 这些陨石也被艺术家以玻璃雕塑的形式呈现出来。

作为艺术家在中国的首次机构个展, “莫妮拉·阿尔卡迪里: 幻影水域” 呈现了 5 件为此次展览专门委任制作的作品。展览由 UCCA 策展人栾诗璇策划。

The art of Monira Al Qadiri (b. 1983, Dakar) explores the history and evolution of the Gulf Region, in particular its complex and multifaceted relationship with oil. Petroleum, in our contemporary context, has become a highly abstracted and fraught economic and cultural symbol. More concretely, oil extraction has wrought major changes in the economic forms and social structures of the artist's home country of Kuwait. In her exhibition at UCCA Dune, these themes find new resonance in the context of the Beidaihe coastline. Today, petro-capitalism has seeped into every corner of the world's ecologies, national politics, and everyday life. For many countries, oil is both a resource and a curse. The history of petroleum parallels that of geopolitics and colonialism, and it has been a key force driving imperialism and globalization. Oil has a way of compressing time and space—biological energy, brought into existence by the sun eons ago, undergoes millions of years of accumulation, transformation, and enrichment only to enable humanity to “accelerate” history in our current socioeconomic landscape. The artist imagines this embodiment of fossilized time as a non-human subject in her works.

Oil shares a common feature with pearls, another central motif of the exhibition: the unique optical refraction of oil surfaces is similar to the iridescence of pearls. The two objects fall into the socio-culturally constructed category of “resources,” materials that have obtained a sort of mystical status in the popular imagination. In the Gulf Region, where the artist was raised, pearls and oil are symbols of the pre-modern and the modern, respectively. Pearl diving was the primary economic activity of the Gulf before the discovery and extraction of oil. The two industries embody multiple temporalities, biological time and historical time intersecting and overlapping. As the pillar industries of two different eras, pearl diving and oil extraction are phantasms that haunt the Gulf Region, a central idea the artist explores in this exhibition.

In “Haunted Water,” themes including the oil industry, ocean ecologies, and mysticism parallel and draw upon one another. In the past, pearl divers would sing songs to accompany their work, a tradition that has for the most part disappeared. These songs return, however, in the first work the viewer encounters, titled *Diver*. In the film, synchronized swimmers wearing iridescent suits dance rhythmically in dark, oil-like waters. Further works situate the viewer within an alien landscape of petroleum extraction: the levitating and rotating drill tips of *Future Past 3* and *OR - BIT*; a dinosaur, representing the past life of oil, singing the story of petroleum in *Seismic Songs*; and the transfigured, aestheticized oil pipelines of *Nawa. Reservoir* appropriates an industrial imaging technique, printing geological renders of oil reservoirs on polyester in a subtle sendup of how oil produces the lifestyle items through which we express individual identity. Murex mollusks stuck to oil tankers are the protagonists of *Gastromancer*, a sculptural installation with sound. These creatures' strange, poetic discourse describes their experience of changing sex—oil tankers are covered in protective reddish paint that can leak into the seas, and exposure to this contaminant causes the mollusks' biological transformation. This semi-fictional narrative describes the irrevocable changes wrought upon the ocean ecology by the oil industry, a theme further explored in the work *SS Murex*. This expanded, mystical imagining of ocean ecosystems continues in the works *Divine Memory*, *Man of War*, and *Holy Quarter*. *Divine Memory* adopts the perspective of aquatic life to probe the buried memories and genetic codes left in the human body by our oceanic ancestors. *Man of War* uses the metaphor of jellyfish and their symbiotic relationships to explore potentials of interspecies coexistence in the post-petroleum era. Finally, the fictional extraterrestrial presence in *Holy Quarter* takes an interplanetary perspective to reflect on the mysterious, anomalous existence of oil. The film is narrated by black pearl meteors discovered in the Empty Quarter deserts of the Arabian Peninsula, which the artist blows up into sculptural forms.

The artist's first solo exhibition in China, “Monira Al Qadiri: Haunted Water” includes five works commissioned by UCCA Center for Contemporary Art. The exhibition is curated by UCCA Curator Luan Shixuan.

莫妮拉·阿尔卡迪里

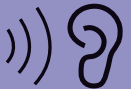
Monira Al Qadiri

幻影水域

Haunted
Water

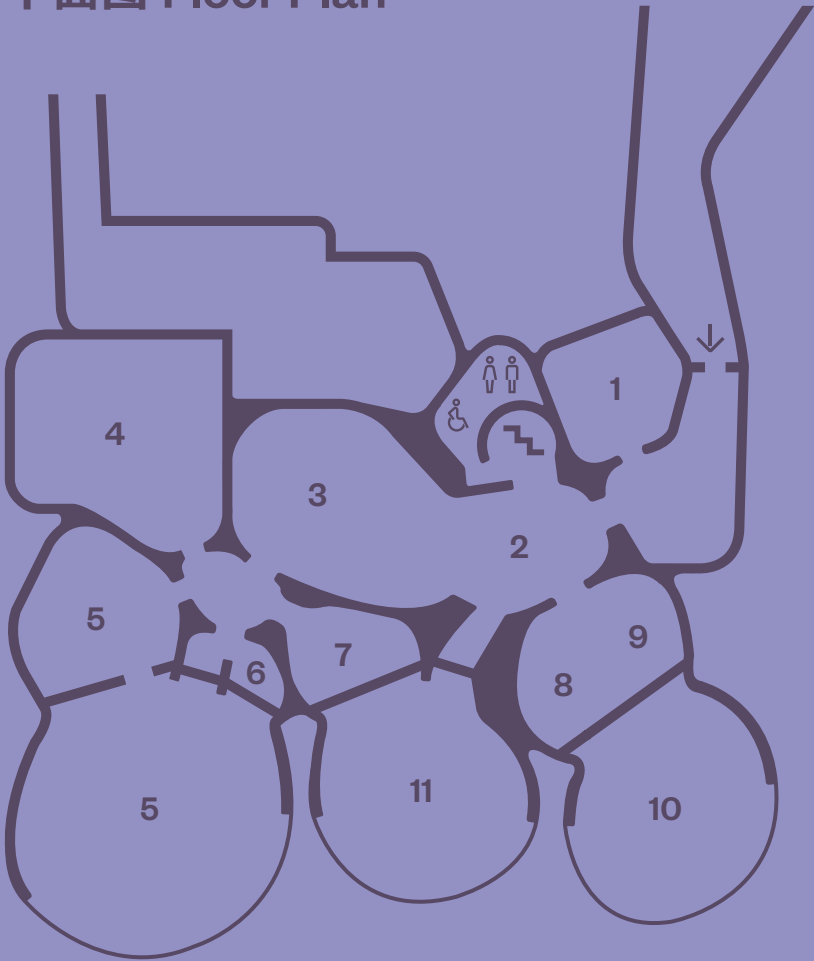
2023.7.9 – 2023.10.8

1	《潜游者》 2018 三频有声影像 4 分钟	Diver 2018 3-channel video, sound 4'
2	《SS 骨螺》 2023 亚克力、灯箱、艺术微喷 共 8 件, 每件 26.5 × 26.5 × 7 cm	SS Murex 2023 Plexiglass, light box, Giclée print 8 pieces, 26.5 × 26.5 × 7 cm each
3	《腹语巫师》 2023 玻璃钢、沙子、亚克力、音频 每件 320 × 167 × 158 cm 由 UCCA 尤伦斯当代艺术中心委任制作	Gastromancer 2023 Fiberglass, sand, acrylic, sound 320 × 167 × 158 cm each Commissioned by UCCA Center for Contemporary Art
4	《圣域》 2020 单频有声影像、玻璃 20 分钟 由慕尼黑艺术之家委任制作	Holy Quarter 2020 Single-channel video, sound, glass 20' Comissioned by Haus der Kunst, Munich



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平面图 Floor Plan



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

5	《葡萄牙战舰》 2023 玻璃 尺寸可变 由 UCCA 尤伦斯当代艺术中心委任制作	Man of War 2023 Glass Dimensions variable Commissioned by UCCA Center for Contemporary Art
6	《神圣记忆》 2019 单频有声影像 5 分钟	Divine Memory 2019 Single-channel video, sound 5'
7	《悬浮轨道》 2016-2018 3D 打印塑料、汽车喷漆、悬浮组件 共 6 件, 每件 30 × 30 × 30 cm	OR - BIT 2016-2018 3D-printed plastic, automotive paint, levitation module 6 pieces, 30 × 30 × 30 cm each
8	《地心之歌》 2023 着色硅胶、话筒、话筒架、单频有声影像 尺寸可变 由 UCCA 尤伦斯当代艺术中心委任制作	Seismic Songs 2023 Painted silicone, microphone, microphone stand, single-channel video, sound Dimensions variable Commissioned by UCCA Center for Contemporary Art
9	《油池》 2019 聚酯纤维上数字印刷、金属网 尺寸可变	Reservoir 2019 Digital print on polyester, wire mesh Dimensions variable
10	《未来的过去 3》 2023 不锈钢、汽车喷漆、旋转台 209 × 206 × 206 cm 由 UCCA 尤伦斯当代艺术中心委任制作	Future Past 3 2023 Stainless steel, automotive paint, rotating platform 209 × 206 × 206 cm Commissioned by UCCA Center for Contemporary Art
11	《种子》 2023 不锈钢、汽车喷漆 共 3 件, 每件 200 × 200 × 0.8 cm (直径 200 cm) 由 UCCA 尤伦斯当代艺术中心委任制作	Nawa 2023 Stainless steel, automotive paint 3 pieces, 200 × 200 × 0.8 cm (diameter 200 cm) Commissioned by UCCA Center for Contemporary Art

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 是中国杰出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且提供资金支持。

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.



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多乐士
多彩开始
let's colour

独家音响设备与技术支持
Exclusive Audio Equipment
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