



在下沉的世界里漂浮 Staying Afloat as the World Sinks

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“溢流地”是关于未来公共土地的一次提案，
它尚在半空之中，但终将沉入水底。

从绵延不断的防波堤、形状奇特的弱波石，再到工程浩大的人工岛，城市的海岸线一直是各式各样地质改造项目的聚集地。我们的时代正经历着“全球化”工程的日益泛滥，以图将地球改造为更适合人类的居所：从东京、上海，到澳门、新加坡，各地的沿海城市竞相将自然水体填为坚实平地，供资本在其之上流动、运转。随着砂石入海、海岸线扩张，城市用水换来了一块扁平、抽象的“白板”，化身成为技术治理者的舞台。这种普罗米修斯主义的倾向愈演愈烈，在香港的“明日大屿愿景”里获得了佐证。这一项目在 2018 年由香港特别行政区行政长官林郑月娥提出，共投入 6240 亿港元的成本，开展达 1700 公顷的填海造陆行动，并计划在 2030 年前将大屿地区打造为香港的第三大经济中心——而到那时，再过几十年，便预计会有多个亚洲都市被海水淹没。

“明日大屿愿景”是“溢流地”诞生的起点，由此开启了 UCCA 与香港 Para Site 艺术空间长达两年的合作。“溢流地”在 2021 年夏天于 Para Site 艺术空间首展，呈现来自 15 位（组）艺术家的创作，其中有 11 位（组）带来了全新委任的场域特定作品。如今，展览落地 UCCA 沙丘，而距离 UCCA 沙丘不远，便是曹妃甸工程与“三北”防护林计

划的所在地。国家介入自然环境的模式以不同的样貌在这两个大型地质改造项目中呈现，当“技术”奉为圣典的治理之术与错综复杂的生态之网发生碰撞，美术馆周遭独特的生态政治历史为展览的叙述提供了格外契合的语境。

在水与土、固化与溶解的赋格曲之间，本次展览以全新形式呈现，持续拷问人类的“地球化”工程在物质、精神、生态层面带来的影响，汇集来自亚太地区的当代艺术家与团体的丰富视角，并新增展出多件作品。“水文循环”与“岛屿生态”是两个贯穿展览的核心概念。从植树造林、填海造陆，到地下采矿、水力压裂法采油，地质改造工程背后的各类技术服务于截然不同的目的，或为纾解气候压力，或意图开发自然资源。然而，它们却无一例外地侵入了溶解与固化、侵蚀与沉淀的循环，干预了原本全权由自然管辖的生命周期。本次展览旨在探讨这些介入行为所带来的复杂影响。与此同时，岛屿在寓言与隐喻层面的双重意象亦是展览的母题：作为最小的生态与政治单元，岛屿既封闭又开放，是一个自给自足的阈限空间。

展览中的艺术家摄取不同的策略，展开对这些主题的探索。何锐安和崔浩深入那些开采自然资源的场所，介入在高度管控下的能量流动过程，以拆解发展主义思维背后的风险。刘慧德、未来主人、姐妹俱乐部与童义欣则转向原初海洋神话，通过建构生态上的亲缘关系，以寻找现代性痼疾的解药。而张哲熙与特拉维斯·杰普逊选择将目光投回过去，在殖民史与岛屿想象叙事的交织之间，“流动性”既以诗意的形态浮现，也作为金融术语流通。范加、李继忠与王凝慧从我们城市的基础设施中提取创作的原材料，拼组成为新的聚合形态，重新想象未来公共土地的轮廓。最后，常羽辰与郑马乐远离城市，亲近岛屿生态系统中的非人类生命——动物与植物，聆听它们的叙述。这些艺术家潜入盘错繁杂的物质历史，尝试去贴近有机与无机生命的多元视角，为理解生态之网开启全新的观看与感知之道。

“溢流地”渴望成为一个悬浮的平台，让观众展开批判性的反思：在当下的语境中，我们享受着什么样的条件，又在何等程度上成为了环境持续恶化的同谋？同时，展览也旨在为观众提供一个契机，从而（开始）为我们所共同面对的生态困境找寻替代性的组织方式与认识论框架——新冠疫情可谓是最为深刻地揭示出了这一任务的紧迫性。我们脚下的大地正在经历剧变，唯有重新编排、不断演练我们的行动方式，才能稳固自身，抵御翻升中的震荡。我们希望这次集体合作的成果能够触及、感染并动员公众，直面日趋严峻的环境问题，缔结全新的团结网络。发展需要被设限，而地方历史、祖先智慧、物质的能动性、与物种的缠结共生应当获得尊重——以这样的共识为地基，我们建立并迈入一片共有的土地。

未来主人（马汀彦与康康），《弱世纪》，2021，双频影像，7 分 32 秒。图片由艺术家提供。
由 UCCA 尤伦斯当代艺术中心与 Para Site 共同委任。
Future Host (Tingying Ma and Kang Kang), *Working Hands*, 2021, 2-channel video, 7'32". Courtesy the artists.
Co-commissioned by UCCA Center for Contemporary Art and Para Site.



“Liquid Ground” is a proposal for a
future commons, still up in the air, that
will one day be underwater.

From sprawling seawalls and otherworldly tetrapods to the massive engineering projects that form manmade islands, the urban coastline has always been a site of diverse geo-engineering. We find ourselves in an age of ever more intensive terraforming: from Tokyo and Shanghai to Macau and Singapore, coastal cities across Asia turn natural bodies of water into solid ground over which capital flows. In expanding their shorelines by dumping sand and rocks into the open sea, cities trade water for a flattened, abstract tabula rasa that often becomes a theater for technocratic hubris. One example of this dark Prometheism is “Lantau Tomorrow Vision,” a plan proposed in 2018 by Hong Kong chief executive Carrie Lam. The project would reclaim 1,700 hectares from the sea at a cost of HKD 624 billion, turning Lantau into Hong Kong’s third economic hub by 2030—that is, a few decades before the projected drowning of many Asian metropolises.

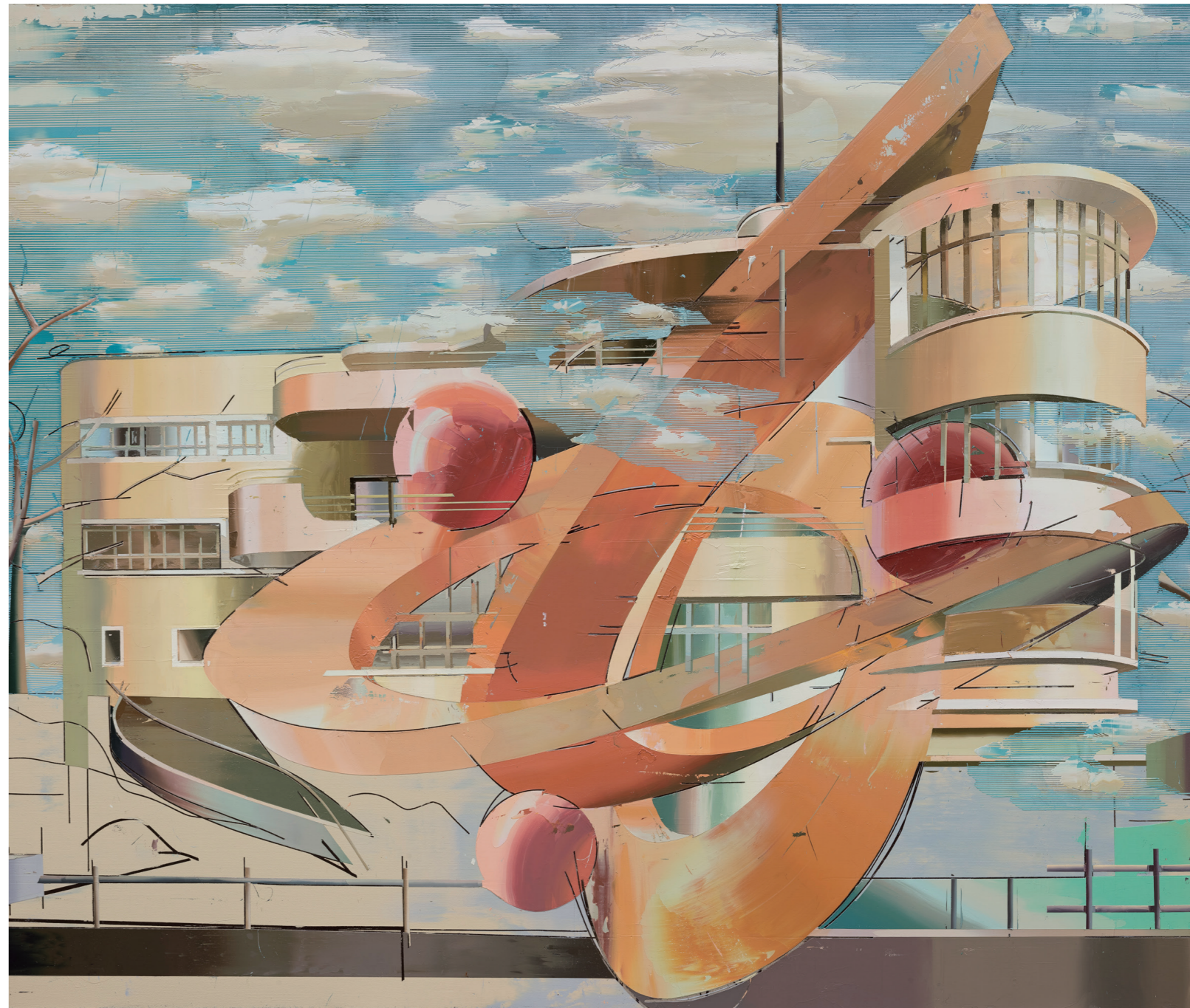
“Lantau Tomorrow Vision” became the point of departure for us to organize a yearlong collaboration between UCCA and Para Site in Hong Kong. We first staged an exhibition at Para Site in summer 2021 featuring works by fifteen artists and collectives, with eleven contributing new site-specific commissions. This project culminates in this exhibition at UCCA Dune—an apt host for the show, given the unique eco-political history of its surroundings. Two nearby large-scale geo-engineering projects, the Caofeidian Port and Three-North Shelter Forest Program, illustrate divergent modes of state intervention in the environment, whereby a multi-faceted predicament emerges as technocratic statecraft encounters the intricate web of nature.

Amid a fugue of earth and water, this new iteration gathers a rich array of perspectives from contemporary artists and collectives spanning the Asia-Pacific region—including several new additions—to further probe the material, spiritual, and ecological implications of anthropogenic terraforming. Two ideas are central to the exhibition: the hydrological cycle and island ecologies. From afforestation and land reclamation to mining and fracking, geo-engineering technologies serve divergent purposes ranging from mitigation to exploitation.

However, they share one common tendency: the hijacking of cycles of dissolution and solidification, erosion and sedimentation—processes once solely under nature’s purview. The exhibition makes visible the risks occasioned by such untrammelled interference. Meanwhile, the image of an island, both allegorical and metaphoric, is a leitmotif of the show: islands, as the smallest ecological and political units, are isolated but open, liminal but self-sufficient.

The participating artists employ diverse strategies to explore these themes. Ho Rui An and Cui Jie tap into sites of ruthless extraction and administered flows of energy to unpack the calamity of developmentalism. Heidi Lau, Future Host, Club Ate, and Yi Xin Tong seek antidotes for the malaise of modernity in ancient sea myths and ecological kin-making. Gary Zhexi Zhang and Travis Jeppesen revisit the entanglement between colonial history and island imaginaries, wherein forms of “liquidity” emerged in poetics and finance. Jes Fan, Lee Kai Chung, and Alice Wang repurpose the materials of urban infrastructure to invent new assemblages, reimagining the shape of our commons. Finally, Yuchen Chang and Zheng Mahler venture beyond the city to give voice to the nonhuman—the fauna and the flora of island ecologies. Engaging an eclectic range of perspectives, from the living to the inert, these artists delve into complex material histories to defy the hegemony of technocracy while opening up new ways of seeing and sensing our ecological enmeshment.

“Liquid Ground” aims to be a floating platform that enables participants to critically reflect on their own power and complicity within the system, as well as to (begin to) think of alternative organizational and epistemological frameworks suitable for our shared ecological predicament—a task whose urgency is demonstrated most pointedly by the Covid-19 pandemic. With the ground on which we stand so erratically shifting, new choreographies must be constantly rehearsed to withstand the growing turbulence. It is our hope that this collective effort will help engage and mobilize the public to forge new networks of solidarity in a deteriorating environment, towards a commons founded on the necessity of limits to growth and on respect for local histories, ancestral knowledge, material agencies, and multispecies entanglement.



崔洁，《液体》，2020，布面油画，180 x 200 cm，图片由艺术家提供。
Cui Jie, *Liquid Ground*, 2020, oil on canvas, 180 x 200 cm. Courtesy the artist.

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