真新镇日志
Notes from Pallet Town

2019.9.22 – 2020.2.23

陈丽同 Leelee Chan
郭城 Guo Cheng
郝经芳 & 王令杰 Jingfang Hao & Lingjie Wang

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

UCCA 沙丘 Dune | aranya

郝经芳 & 王令杰，《彩虹之上》，2017，玻璃微珠、盐、沙、LED灯，尺寸可变。第十四届里昂双年展展览现场。图片由艺术家提供。
Jingfang Hao & Lingjie Wang, *Over the Rainbow*, 2017, glass microspheres, salt, sand, LED light, dimensions variable. Installation view at the 14th Lyon Biennale. Courtesy the artists.

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UCCA 沙丘美术馆于 2019 年 9 月 22 日至 2020 年 2 月 23 日呈现展览 “真新镇日志”，展出陈丽同（1984 年出生于香港）、郭城（1988 年出生于北京）与艺术家组合郝经芳（1985 年出生于山东）& 王令杰（1984 年出生，于上海）的作品。展览标题中的 “真新镇” 源自九十年代日本经典动画《精灵宝可梦》，“真新镇” 既是人类与精灵初识之地，亦是梦想孕育之所。从某种意义上说，作为动画故事的发生地，象征光明、充满奇幻的真新镇趋近中国现代发展梦想的理想之地。然而，这种美好愿景可能造成的深远影响，以及潜在的负作用却值得我们深入探讨。“真新镇日志” 通过艺术家对想象中乌托邦的审视，激发观者对构成当代生活的基础进行反思。作品中对科技的运用引人注目，然而艺术家有意将其作为突出展现自然景象，营造幻象的一种手段，从而为观者带来一种意外之美。本次展览是 UCCA 沙丘美术馆注重与在地环境的互文关系，以艺术回望 “人与自然” 关系策展线索的延续，由 UCCA 展览部总监郭希策划，并依据 UCCA 沙丘美术馆的独特空间与环境而特别设计，由 OPEN 建筑事务所李虎和黄文菁主持设计的 UCCA 沙丘美术馆，距北京约 300 公里，隐于阿那亚黄金海岸社区内的沙丘之下。

展览无意关注 “真新镇” 原本的叙事宇宙，而是把虚构的小镇作为一个起点：1980 年后出生的三位 / 组艺术家，成长于“真新镇”作为特定的东亚幻想图景，日本文化输入激发大中华地区文化想象的时期。在悄然繁荣的“真新镇”中，社会、技术与自然，甚至是超自然和谐共处；与此同时，镇中平整房屋的纯白色象征着全新的开始。事实上，“真新镇” 的原型为日本下田市，在 19 世纪 50 年代日本对外开放中，这座城市发挥了重要作用。梦想中的 “真新镇” 给一代人留下了深刻记忆，它不但承载着人们对乌托邦的想象，冥冥中还激发了人们对亚洲现代化历史进程的思考，比如技术进步之于发展的必要性的讨论。

三位 / 组艺术家生活与工作的大都市日新月异，生活因科技而变得美好，正向期望中的乌托邦迈进。然而，城市发展同样引发了人们在面对环境退化、不平等、自动化和人工智能而产生的新兴焦虑。郝经芳 & 王令杰的装置以机械再现偶得、不可思议的自然现象。她们在 UCCA 沙丘美术馆外的海滩上，用玻璃微珠和空气压缩机创造彩虹，将偶发情景变为常规景象。陈丽同的作品则取材于城市：电子技术消费品和废弃物品，大部分材料是在其香港工作室附近拾得。艺术家为我们展示了那些即使在发达城市中也会被丢弃的各种物品，并让它们作为主角登场，以此提出询问，在遥远的未来，城市生活会留下何种痕迹？郭城基于工业产品设计的背景，通过一系列定制设备及软件对当下生活方式如何塑造未来进行探讨，并提醒观者，人类期望控制自然的企图或许会带来无法预见的影响，从而重塑地球，甚至改变人类的本性。无论再现自然之美，亦或对高科技设备运作过程中诗意的捕捉，展览作品在 “真新镇” 兼具乐观与怀旧的意象之下，以艺术家对当下的体察，质疑人类能否实现所谓的乌托邦，如果可能，又应以何为代价？

From September 22, 2019 to February 23, 2020, UCCA Dune presents “Notes from Pallet Town,” showing work from Leelee Chan (b. 1984, Hong Kong), Guo Cheng (b. 1988, Beijing), and the artist duo of Jingfang Hao (b. 1985, Shandong province) and Lingjie Wang (b. 1984, Shanghai). The “Pallet Town” of the title refers to the hometown of the protagonist of a 1990s Japanese video game and anime series. In a certain sense, the built environment in China is close to achieving the futuristic, idyllic sheen found in the background of such cartoons, yet the deeper implications and potential by-products of such a perfect image warrant further exploration. In “Notes from Pallet Town” participating artists deliver reports from imagined utopias, asking viewers to re-imagine the structures underpinning contemporary life. Their work foregrounds technology, but pointedly uses it as a means to highlight natural phenomena or illusions, revealing moments of unexpected beauty. “Notes from Pallet Town” is specifically curated in dialogue with the unique architecture and setting of UCCA Dune, designed by Li Hu and Huang Wenjing of OPEN Architecture, nestled in the sand by the Bohai Sea in the Aranya Gold Coast Community, 300 kilometers from Beijing. Continuing UCCA Dune’s curatorial focus on art examining the relationship between the human and natural worlds, the exhibition is curated by UCCA Head of Exhibitions Guo Xi.

The media franchise that the original Pallet Town appears in is in fact *Pokémon*. However, the exhibition is not directly concerned with the narrative of the *Pokémon* universe, rather taking the fictional town as a jumping-off point: all born after 1980, the participating artists came of age at a time when Japanese imports helped define the cultural imaginary of Greater China, with Pallet Town representing a particular dream image of contemporary East Asia. In the quietly prosperous community, society, technology, the natural world, and even the supernatural exist in harmony, while the white walls of tidy houses present a tabula rasa for fresh beginnings. Incidentally, Pallet Town was based on the real life city of Shimoda, which played an important role in the opening of Japan to foreign influence and technology in the 1850s. This small fictional town at the center of a generation’s memories proves surprisingly dense with meaning, not only presenting an image of utopia, but also implicitly evoking concepts underpinning the history of Asian modernization, such as the necessity of technological progress for development.

As sites of previously unmatched prosperity, where technology has smoothed out the rough edges of daily life, the metropolises where the participating artists live and work actively reach towards utopia. Yet such conditions have also led to new anxieties over environmental degradation, inequality, and the place of humanity in the face of automation and artificial intelligence. Trained in part in engineering, Jingfang Hao and Lingjie Wang create installations that reconstruct natural processes, uncannily mechanizing phenomena defined by imperfections and chance. On the beach outside the museum they use glass microspheres and an air compressor to create a rainbow, turning a serendipitous event into a regular occurrence. Leelee Chan’s work is built out of the city: she takes as her materials consumer technology and discarded goods, found in part in the neighborhood around her Hong Kong studio. Chan illustrates what materials fall through the cracks—even in developed, efficient cities—and then positions these objects as protagonists in their own right. In doing so, she investigates what traces urban life may leave in the distant future. Guo Cheng also explores how our current lifestyles may shape the future, while customizing devices and software in a manner benefitting his background in industrial and product design. Guo reminds the viewers that our attempts to create a controlled environment may have unforeseen effects, reshaping the earth, or even our own humanity. Whether recreating natural beauty, or capturing the poetry of a high-tech device in operation, the works in the exhibition on the one hand embody the mixture of optimism and nostalgia that Pallet Town symbolically encapsulates. Yet in their observations of contemporary conditions, the participating artists also ask if we may ever truly reach this supposed utopia, and if so, what we may lose along the way.

UCCA 沙丘美术馆施工过程 © OPEN 建筑事务所
UCCA Dune construction process © Open Architecture

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.

UCCA 沙丘美术馆

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2019.9.22 - 2020.2.23
周二至周日 9:30-17:00(16:30 停止入馆)
周一闭馆

十一假期（2019.9.30 – 2019.10.7）
其它假期（具体日期待定）
9:30-19:00（18:30 停止入馆）

加入 UCCA 会员请垂询
members@ucca.org.cn

UCCA Dune

Aranya Gold Coast, Beidaihe
www.ucca.org.cn/en
Inquire: dune@ucca.org.cn
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2019.9.22 – 2020.2.23
Tuesday to Sunday, 9:30-17:00
Last entry at 18:30

National Day (2019.9.30 – 2019.10.7) and other public holidays (dates to be confirmed)
9:30-19:00 (Last entry at 18:30)

For more information on UCCA membership, please contact:
members@ucca.org.cn

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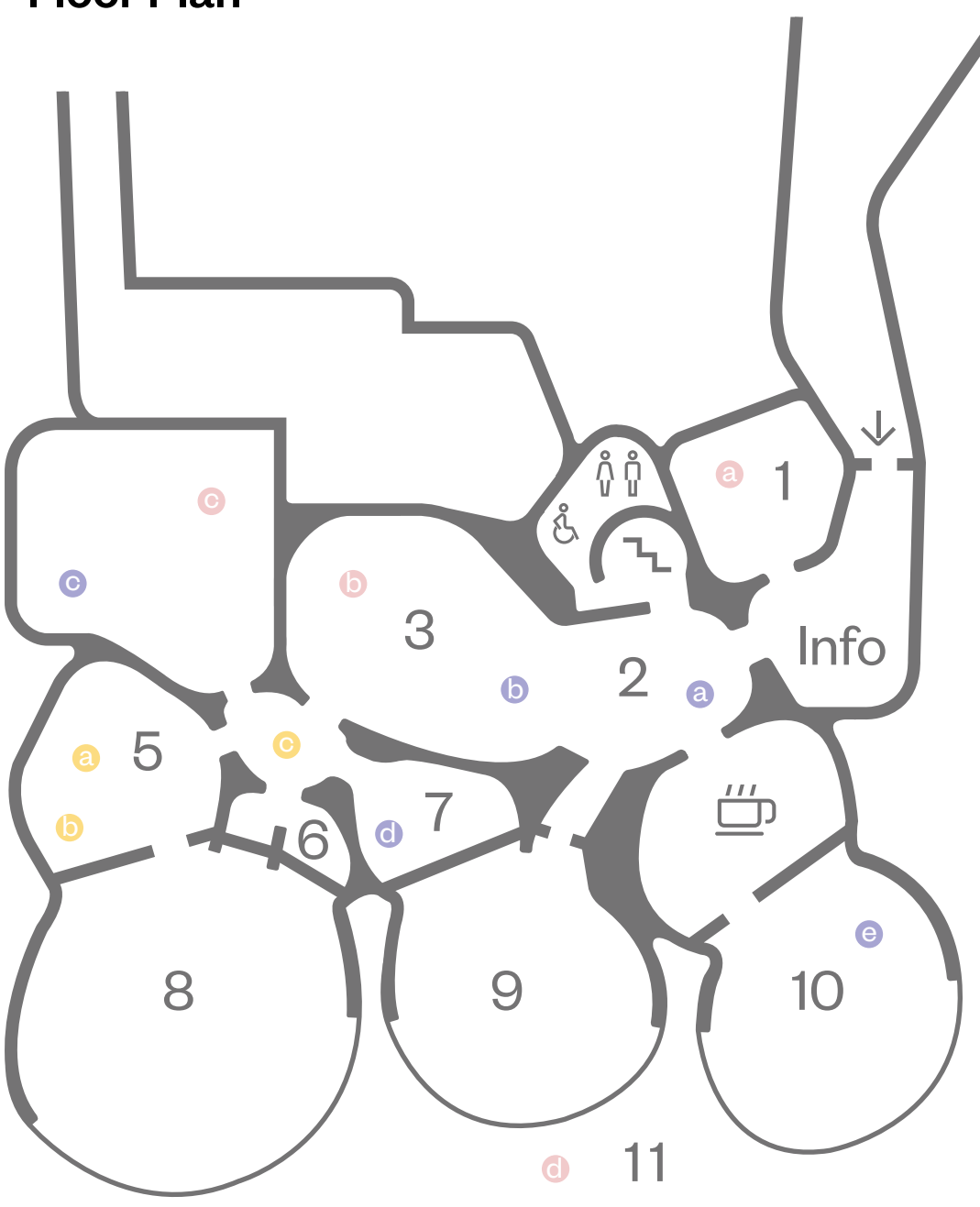
平面图
Floor Plan



郝经芳 & 王令杰
Jingfang Hao & Lingjie Wang

a
《地球之音》
Under this Small Star
2019
黑胶唱片、墨水、花岗岩、电机、控制器
Vinyl, ink, granite, motor, controller
210 x 210 x 33 cm

b
《飘》
Falling and Revolving
2019
枫树种子、传送带
Maple seeds, conveyor belts
500 x 20 x 400 cm

c
《在一个万物运动的宇宙中》
In a Universe Where Everything Moves at All
2017-2019
亚克力板、热敏颜料、激光、机电装置
Acrylic panel, thermal paint, laser, electromechanical controller
162 x 100 x 13 cm

d
《彩虹之上，39° 38’N, 119° 18’E》
Over the Rainbow, 39° 38’N, 119° 18’E
2019
玻璃微珠、空气压缩机、控制器
Glass microspheres, air compressor, controller
尺寸可变
Dimensions variable

陈丽同
Leelee Chan

a
《脐》
Navel
2018
拾得塑料泡沫、护肤品罐子、贝壳、水性树脂、玻璃钢、树脂、色素、塑钢土
Scavenged polystyrene packaging and cosmetic container, found seashell, jesmonite, fiberglass, resin, pigment, epoxy putty
151 x 30 x 30 cm
由艺术家及上海胶囊画廊提供
Courtesy the artist and Capsule Shanghai

b
《守护者》
Protector
2018
拾得汽车挡风板、贝壳、水晶灯饰、塑料泡沫、贝母马赛克贴片、蛋盒、水性树脂、树脂、玻璃钢、混凝土、木、金属零件、色素
Found materials including car windshield, seashells, a bag of chandelier crystal balls, polystyrene packaging, mother of pearl tiles, egg packaging, Aqua-Resin, resin, fiberglass, concrete, wood, metal hardware, pigment
179 x 77.5 x 54 cm
由艺术家及上海胶囊画廊提供
Courtesy the artist and Capsule Shanghai

c
《凝贮之盘（引道）》
Pallet in Repose (Portal)
2019
绘画：亚麻布面拼贴、亚克力材料、亚克力颜料、油画
雕塑：拾得木托盘、半圆形玻璃、泡棉材料；木、镜子、树脂、水性树脂、玻璃钢、混凝土、色素、金属架、无纺布
Painting: magazine collages, acrylic medium, acrylic paint and oil paint on linen
Sculpture: found materials including wood pallet, moon-shape glass, foam packaging, wood, mirror, resin, Aqua-Resin, fiberglass, concrete, pigment, metal bars, felt fabric
绘画：162 x 121 x 4 cm
雕塑：22 x 127 x 131 cm
Painting: 162 x 121 x 4 cm
Sculpture: 22 x 127 x 131 cm
由艺术家及上海胶囊画廊提供
Courtesy the artist and Capsule Shanghai

d
《海玻璃——平衡》
Sea Glass Equilibrium
2019
金属板、混凝土、涂层聚苯乙烯泡沫塑料、颜料、贝壳、拾得玻璃板
Metal plate, concrete, polystyrene foam, pigment, seashell, found glass plates
91 x 101 x 45 cm
由艺术家及上海胶囊画廊提供
Courtesy the artist and Capsule Shanghai

e
《日暮胶囊》
Sunset Capsule
2019
三防灯、铁架、拾得水晶灯零件、混凝土、玻璃纤维、金属零件、滤光片
Construction lights, metal stands, crystal pieces from a scavenged chandelier, concrete, fiberglass, metal hardware, gel filters
150 x 38 x 38 cm
由艺术家及上海胶囊画廊提供
Courtesy the artist and Capsule Shanghai

郭城
Guo Cheng

a
《（临时的）小器具》
The (Temporary) Gadget
2018
开源电子平台（Arduino）、定制电路、盖革穆勒管、铝、碳纤维管、水泥砖
Arduino open source platform, custom circuit, Geiger-Müller tube, aluminum, carbon fiber tube, cement brick
尺寸可变
Dimensions variable

b
《琥珀系列》
Amber Series
2019
混凝土、钢筋、定制电路
Concrete, steel, custom circuit
尺寸可变
Dimensions variable

c
《静物面具系列——静物面具 No.1》
Still Life Mask No. 1
2019
全石彩岩（3D 打印）
Full color sandstone (3D print)
26 x 24 x 19 cm

《静物面具系列——静物面具 No.2》
Still Life Mask No. 2
2019
全石彩岩（3D 打印）
Full color sandstone (3D print)
24 x 20 x 26 cm

《静物面具系列——静物面具 No.3》
Still Life Mask No. 3
2019
全石彩岩（3D 打印）
Full color sandstone (3D print)
27 x 25 x 17 cm

请扫描二维码收听“真新镇日志”语音导览。
Scan the QR code to listen to the complete audio guide for “Notes from Pallet Town”