

Modeling the World 万物模型

2025
3.16– 9.7

aranya
art center
阿那亚艺术中心

模型是建构的起点，也是对现实的提取和重构，它让我们在变换的角度及尺度中重新看待万物。群展“万物模型”呈现了4组艺术家以建筑和模型为来源亦为载体所构建的4个平行项目，同时在展厅1集合展出了阿那亚代表性建筑的模型及手稿。

在展厅2中，葡萄牙艺术家卡洛斯·邦加（Carlos Bunga）用临时性纸板材料制成大小模型与空间对话，邀我们进入一个建构与解构、微观与宏观不断转换的游戏场。中国艺术家郑国谷的实践融合了对建筑和景观的设计建造，他把展厅3营造为自己家与思想模型的延伸，并将不可见的力量可视化模型。生于前苏联的美籍艺术家夫妇伊利亚和艾米莉亚·卡巴科夫（Ilya & Emilia Kabakov）以建筑和模型构建叙事，在展厅4讲述着人类的飞翔梦境，让乌托邦式的想象与幻灭在诗意的虚构中显影。德国艺术家伊萨·梅尔舍默（Isa Melsheimer）的创作深受现代主义建筑的启发，在展厅5中，她的一系列“模型”以半虚构的方式重构了特定建筑符号与自然元素，揭示出建筑向有机态的持续滑动。

模型在几位艺术家的实践中不再只是建筑的缩影，而是解放限制的思维工具，它们与空间及观众互动，形成了一种流动的、可体验的、与环境 and 思想交融的媒介。在航空和卫星等技术的推动下，俯瞰图充斥了我们的生活和视觉文化。由此，万物似乎都被模型化了。展览试图邀请观众在阿那亚这样一个通过建筑持续塑造其独特社区的场所进一步提问——世界是否本就是模型？

Models are the starting point of construction, as well as the extraction and reconstitution of reality, allowing us to see the world anew through changing perspectives and scales. The group exhibition *Modeling the World* presents four parallel projects rooted in models by artists, as well as architectural models and design drawings for Aranya's architectural landmarks in Gallery 1.

In Gallery 2, Portuguese artist Carlos Bunga uses models of various sizes made from cardboard to engage in a dialogue with the space, inviting us to enter a field of play between construction and deconstruction, microscopic and macroscopic. The praxis of Chinese artist Zheng Guogu fuses architecture and landscape design. He has transformed Gallery 3 into an extension of his own home and his conceptual models, rendering invisible energies into visible models. The American artist duo Ilya & Emilia Kabakov, born in the former Soviet Union, construct narratives from buildings and models. In Gallery 4, they tell of human dreams of flight, bringing utopian imagination and disillusionment to life within a poetic fiction. German artist Isa Melsheimer's practice is deeply inspired by modernist architecture. In Gallery 5, a series of her "models" reconstruct specific architectural and natural elements through semi-fictional means, revealing architecture's gradual shift towards the organic.

In these artists' practices, the model is more than just a microcosm of a building; it is a conceptual tool for liberation from limitations. These models interact with space and with the viewer to form a fluid, experiential medium in fusion with the environment and ideas. Spurred by aerial and satellite technology, top-down imagery has flooded our lives and visual culture. In this way, it seems as if the world has been modeled. The exhibition invites audiences in Aranya, a unique community field being constantly shaped by architecture, to ask, is the world itself a model?

艺术家 Artists

卡洛斯·邦加
1976 年生于葡萄牙波尔图
现生活和工作在巴塞罗那附近

Carlos Bunga
b. 1976, Porto, Portugal
Lives and works near Barcelona

伊利亚和艾米莉亚·卡巴科夫

Ilya & Emilia Kabakov

伊利亚·卡巴科夫
1933 年出生于前苏联
1987 年移居西方
2023 年 5 月逝世

ILYA KABAKOV
b. 1933, USSR
Moved to the West in 1987
Passed away in May of 2023

艾米莉亚·卡巴科夫
1945 年出生于前苏联
1973 年移居苏联以外
自 1975 年以来一直在美国生活和工作

EMILIA KABAKOV
b. 1945, USSR
Emigrated from USSR in 1973
Has lived and worked in USA since 1975

伊利亚和艾米莉亚·卡巴科夫
自 1988 年起在美国长岛的家
与工作室共同生活和创作

Ilya and Emilia Kabakov
Began working and living together
in 1988 at their home and studio on
Long Island, USA.

伊萨·梅尔斯海默
1968 年生于德国诺伊斯
目前生活、工作于柏林

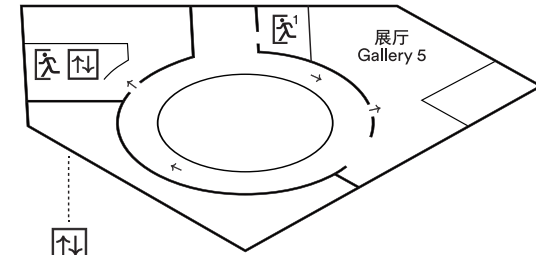
Isa Melsheimer
b. 1968, Neuss, Germany
Lives and works in Berlin

郑国谷
1970 年出生于广东阳江
目前生活和工作在阳江

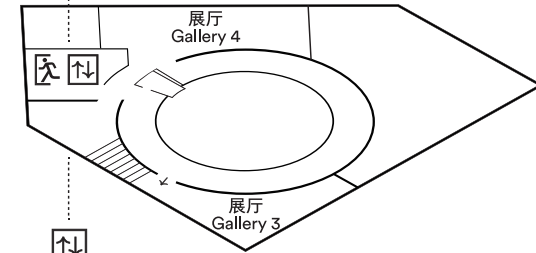
Zheng Guogu
b. 1970, Yangjiang,
Guangdong province,
where he currently lives and works.

楼层导览 Floor Plan and Guide

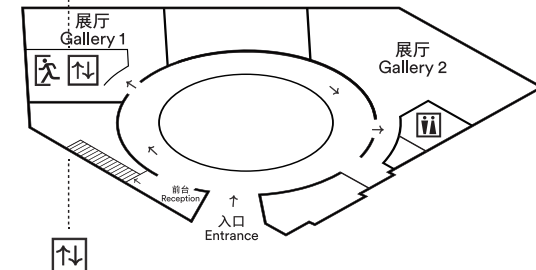
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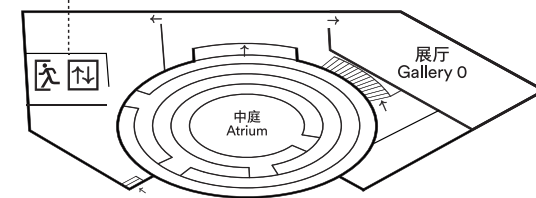
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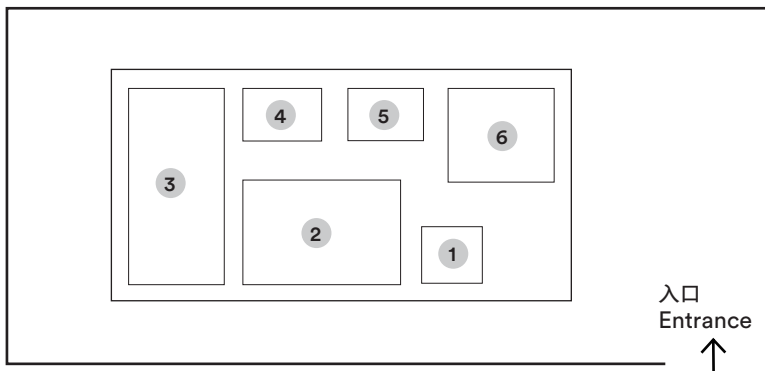


-1F



展厅 Gallery 1

精神建筑
Spiritual
Architecture



1 阿那亚艺术中心模型
Aranya Art Center (model)
2016 - 2019

2 阿那亚艺术中心北岸馆模型
Aranya Art Center
North (model)
2019 - 2021

3 北岸礼堂模型
Chapel of Music (model)
2020 - 2021

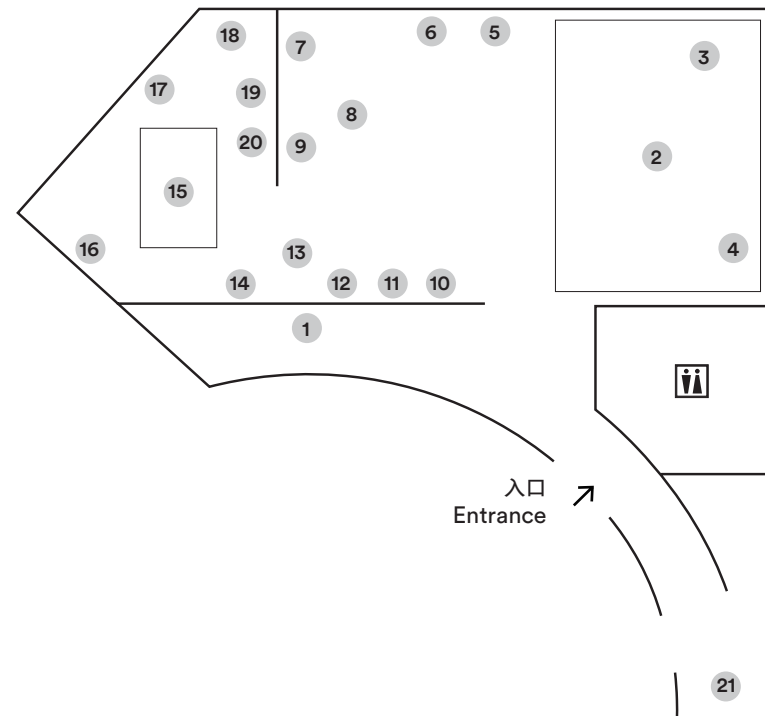
4 雾灵山眼石汤泉模型
Wulingshan Eye Stone
Spring (model)
2019 - 2021

5 山谷音乐厅模型
Chapel of Sound (model)
2017 - 2021

6 阿那亚·金山岭上院模型
Upper Cloister in Aranya
Jinshanling (model)
2016 - 2018

展厅 Gallery 2

卡洛斯·邦加：一粒
米可以是一个世界
Carlos Bunga:
A Grain of Rice,
A World Entire



1-2
由阿那亚艺术中心委任创作
Commissioned by Aranya
Art Center

1 《线》
Line
2015 (2025)

2 《精神空间》
Mental Space
2010 (2025)

3 《一粒米可以是一个世界》
A Grain of Rice, A
World Entire
2022

4 《图像构建 - 自然 #11》
Pictorial Construction.
Nature #11
2021

5 《图像构建 - 自然 #7》
Pictorial Construction.
Nature #7
2021

6 《图像构建 - 自然 #8》
Pictorial Construction.
Nature #8
2021

7 《泛灵论 #21》
Animism #21
2023

8 《那位女士》
The Lady
2015

9 《消失点》
Vanishing Point
2024

11 《城市研究 II》
Urban Studies II
2009

13 《遗传基因》
Genetic Heritage I
2016

15 《无题 - 模型》
Untitled, Model
2000

17 《无题（行为表演，Capella，
巴塞罗那当代艺术博物馆）》
Untitled (Performance, Capella, MACBA)
2016

19 《游牧者 V》
Nomad V
2008

21 《泛灵论 #22》
Animism #22
2025

《精神空间》
Mental Space

艺术家用纸板、胶带等不稳定材料勾勒出的迷宫反应了封闭的物理体验和心理状态，邀我们向内审视。而迷失方向这种有趣又不安的感受，指向了冒险和对流离失所的焦虑，是艺术家对童年居无定所经历的一种追溯。纸板脆弱而具有保护性，它在邦加的实践中跃升为一种灵活且具有表意性的媒材，其体量和特质都在这个装置中被放大，显形着掌握与不确定性于我们内在的久战。

10 《城市研究 I》
Urban Studies I
2009

12 《经济适用》
Economically Desirable
2009

14 《从厨房思考城市》
Thinking the City from the Kitchen
2021

16 《都市主义思维》
Urbanism Mental
2006 (2025)

18 《给其它建造以更多空间》
More Space for Other Constructions
2007 - 2008

20 《游牧者 VII》
Nomad VII
2008

The maze, constructed by the artist using unstable materials such as cardboard and tape is an unconscious retracing of his childhood experience of displacement. The intriguing yet unsettling sensation of losing one's way serves as a metaphor for both adventure and the anxiety of dislocation. Cardboard—temporary yet ubiquitous, fragile yet protective—emerges in Bunga's practice as a crucial, flexible, and expressive medium. Its scale and characteristics are amplified in the installation before us, transforming into an imagined architecture.

4/5/6

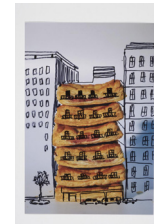


《图像构建 - 自然》系列
Pictorial Construction. Nature series

这一系列创作于疫情期间，邦加把在工作室及附近搜集的枝叶和各种废弃物碎片用胶与颜料混合固定在木板上，凝固为一种抽象的“静物写生”，时间与自然的变迁被他用动作交织起来。此前他通常在纸板上作画，以连接其不同媒介的创作。但此系列中对木板的首次使用开启了新的手法，其稳定性让层次和材料得以不断叠加，他的绘画开始以另一种方式向空间延展。

Created during the pandemic, this series features branches, leaves, and various discarded fragments collected from Bunga's studio and its surroundings. Mixed with glue and paint, these materials were affixed onto wooden panels, solidifying into a kind of abstract “still life”—a record of the passage of time and nature—intertwined by his gestures. Previously, he primarily painted on cardboard as a way to connect his practice across different media. However, this series marks his first use of wooden panels, introducing a new approach. Their stability allowed for continuous layering of materials and textures, enabling his paintings to expand into space in a new way.

10/11/12



《城市研究 I & II》
Urban Studies I & II

《经济适用》
Economically Desirable

三幅图像出自艺术家基于对西班牙维戈市（Vigo）的城市研究而创作的一系列作品，它们从视觉上和概念上把建筑、食物和消费的概念联系起来。艺术家试图将建筑物看作一席供人享用、体验和消费的盛宴，把有机的食物与无机的建筑，进食与拆除，食物残渣与建筑遗迹进行类比，引导我们在更广的时间维度里去看待建筑的生命周期，以揭示其短暂性。

The three works are part of a series created by the artist based on urban research in Vigo, Spain. Visually and conceptually, they connect architecture, food, and the ideas of consumption. The artist seeks to view buildings as a kind of feast—something to be enjoyed, experienced, and consumed. By drawing parallels between organic food and inorganic architecture, eating and demolition, food remnants and architectural ruins, the works prompt us to consider the life cycle of buildings on a broader temporal scale, revealing their inherent transience.

由 EDP 基金会收藏（加布里塔·莱斯科藏品）
Collection of the EDP
Foundation Art Collection
(Col. Cabrita Reis)

21
由阿那亚艺术中心委任创作
Commissioned by Aranya
Art Center

《无题 - 模型》系列

Untitled, Model series

一系列纸板模型于桌面上构成了一片零落的建筑景观。它们创作于 25 年前邦加读书期间，却成为了他后来创作手法、语汇及所有纸板作品的开端。当时学习绘画的邦加出于对绘画的沮丧开始探索其它媒材，并被模型的转化力吸引。他试图让这些模型更加抽象且脱离现实，成为情感、想法、居住体验和迁移经历的投射。材质本身的特性及时间赋予的微妙变化将艺术家本身想言说的脆弱性展露无遗。

A series of cardboard models form a fragmented architectural landscape atop a table. Created 25 years ago during Bunga's student years, these models later became the foundation of his artistic approach, vocabulary, and all his subsequent cardboard works. At the time, Bunga was studying painting but, frustrated with the medium, began exploring others. He was drawn to the transformative potential of models, seeking to make them more abstract and detached from reality—turning them into projections of emotions, ideas, living experiences, and migration journeys. The inherent qualities of the material, along with the subtle changes brought by time, reveal the fragility that the artist seeks to express.

《无题（行为表演，Capella，巴塞罗那当代艺术博物馆）》

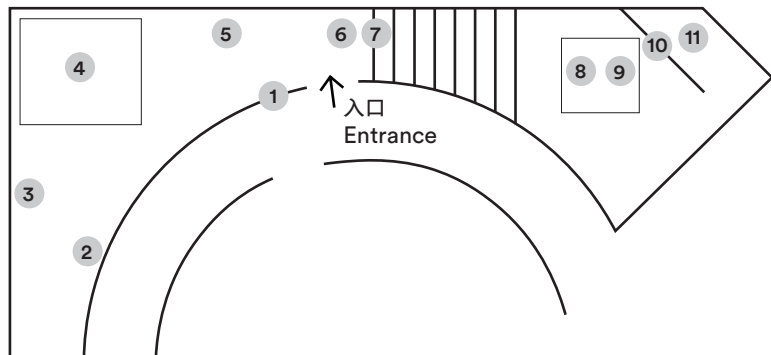
Untitled (Performance, Capella, MACBA)

邦加的建筑干预式作品通常使用纸板在建筑中插入大型临时结构，以创造新的空间体验，它们也充当着对心理结构和思维模式的比喻。有时，他会在展览中亲手摧毁它们。视频中，纸板搭建起的高耸墙壁在被邦加自己切割、推、拉后坍塌为新的废墟。其每一个构建和拆卸的行为都蚕食着建筑在我们心中的坚固感，动摇着我们对自身固有价值认知的笃信。

Bunga's architectural interventions often involve inserting large temporary structures made of cardboard into existing buildings, creating new spatial experiences. These structures also serve as metaphors for psychological frameworks and patterns of thought. At times, he personally destroys them during exhibitions. In the video, towering cardboard walls collapse into new ruins as Bunga cuts, pushes, and pulls them apart. Each act of construction and deconstruction erodes the perceived solidity of architecture, unsettling our deep-seated beliefs about stability and value.

展厅
Gallery 3

郑国谷：我家是你的博物馆

Zheng Guogu:
My Home is Your
Museum
2004-2025

1 《再朽两千年》
Rot Another
2000 Years
2010

2 《唐望的脑神经线——枯山水园 1》
*The Brain Nerves (Don Juan) -
The Dry Landscape Garden 1*
2015

3 《脑神经线（上清灵宝大法师）》
*The Brain Nerves of Great
Master of the Supreme Clarity
and Spiritual Treasures*
2025

4 《智者的脑神经线（赛斯）》
*The Brain Nerves of
the Sage (Seth)*
2021 (2025)

5 《密集椅》
Impacted Chairs
2011

6 《美人鱼》
The Little Mermaid
2025

7 档案
Archives
2016

8 《太阳金字塔》
Pyramid of the Sun
2024 (2025)

9 《了园》
Liao Garden
2016

10 《脑神经线（女娲）》
The Brain Nerves of Nv Wa
2025

11 《多肉帝国》
The Realm of Succulents
2025

6
由阿那亚艺术中心委任创作
Commissioned and produced
by Aranya Art Center

11
由阿那亚艺术中心委任创作
Commissioned and produced
by Aranya Art Center

4

《智者的脑神经线（赛斯）》
The Brain Nerves of the Sage (Seth)

在“脑神经线”系列中，郑国谷和据说有“内视”能力的侄子合作，用其“第三只眼”（松果体）探测智者的能量活动，并转换为能被第三者感知的图形或场景。这些图形常呈现“U”形，它们于艺术家而言对应着人类意识活动背后的能量运作系统，以及二维至无限维的转换。这一作品的探测对象为一个未被证实的叫做赛斯（Seth）的灵体，并依此生成了一个场景，艺术家邀请观众在这个适合静思品茗的空间中感受这些“脑神经线”，以增强我们业已蒙蔽的对生命信息的感知。

In the “Brain Nerves” series, Zheng Guogu collaborates with his nephew, who is said to possess “inner vision,” using his “third eye” (the pineal gland) to detect the energetic activities of sages from different eras and translate them into images or scenes perceivable by others. These images often take on a “U” shape, which, for the artist, corresponds to the energy systems operating behind human consciousness and the transition from two-dimensional to infinite-dimensional realms. This particular work explores an unverified spiritual entity known as Seth, generating a scene based on its presence. Zheng invites viewers to experience these images in a space designed for quiet contemplation and tea appreciation, aiming to heighten our obscured sensitivity to the flow of life’s information.

9

《了园》
Liao Garden



该项目始于一种非理性规划，经过多年的挖河造山、建屋植树，郑国谷在家乡阳江的郊外构建起一片奇景。项目名称源于他一度着迷的电脑游戏《帝国时代》，他将现实视作模型，将构建深入到了更为复杂的空间形态和社会肌理之中。项目更名“了园”后，艺术家开始将能量学作为重要的建造考量，他把身体对土地振动的感知融入造园，而这“不了之园”将在他不计时的日常实践中持续生长。

This project began with a series of intuitively irrational plans. Through years of construction and spatial transformation, Zheng Guogu has created a surreal landscape on the outskirts of his hometown, Yangjiang. The project’s name was originally inspired by his fascination with the video game *Age of Empires*, reflecting his approach of treating reality as a model—one that extends into more complex spatial forms and social textures. After being renamed Liao Garden, the project gradually incorporated energies as a key consideration in its construction. The artist integrates his bodily perception of the land’s vibrations into the garden-making process, allowing this “endless garden” to continuously evolve through his timeless daily practice.

11

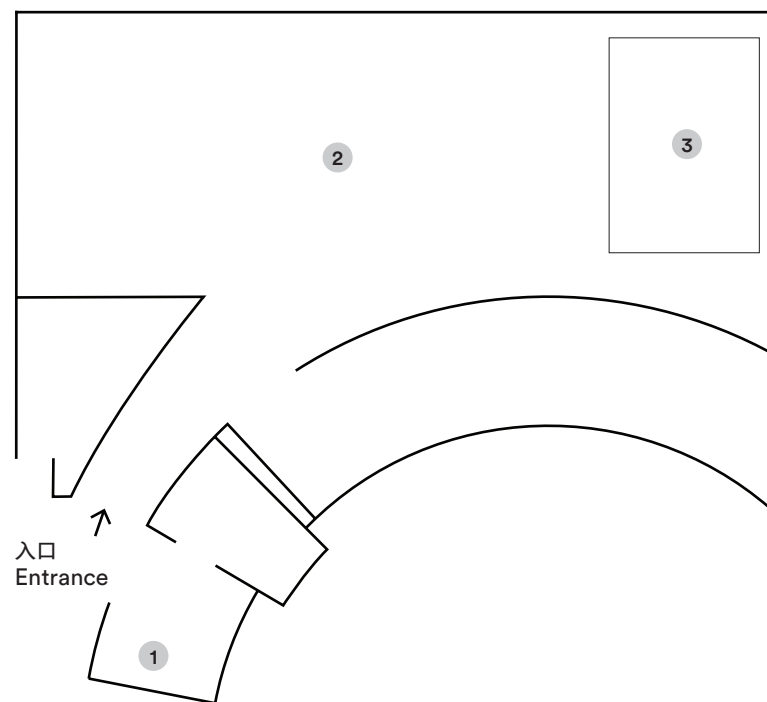
《多肉帝国》
The Realm of Succulents

据艺术家所说，他与合作者在观测智者的脑神经线之余，一并观测了人体内在的“整体能量构造”，惊奇地发现原来每个人的内在都有一棵“生命之树”。且在他看来，景天科多肉植物形态类似佛像的莲花宝座，或唐卡背景里的花卉纹样。由此，艺术家开始将这种中国传统园林之外的植物类型融入其当代造园实践，甚至将其生长状况作为测试空间能量的一种方法。

According to the artist, while observing the brain nerves of the sages with his collaborator, he also explored the “holistic energy structure” within the human body. To his amazement, he discovered that within each person lies a “tree of life.” In his view, the forms of Crassulaceae succulents resemble the lotus throne of Buddhist statues or the floral patterns found in Thangka paintings. Inspired by this, he began incorporating this plant species—traditionally absent from classical Chinese gardens—into his contemporary garden-making practice. He even uses their growth conditions as a means to assess the energy of a given space.

展厅 Gallery 4

伊利亚和艾米莉亚·卡巴科夫：
 梦的结构
 Ilya & Emilia
 Kabakov: Structures
 of Dreams



- 1 12 个装置项目 - 伊利亚和艾米莉亚·卡巴科夫
12 Installations by Ilya & Emilia Kabakov

- 2 《飞翔的科马罗夫》
The Flying Komarov
1994

- 3 《我祖父的棚屋》
My Grandfather's Shed
1997

2

《飞翔的科马罗夫》
The Flying Komarov



32 页摊开的画集讲述了一个集体飞翔的故事，故事关于对问题以及生活本身的逃逸。这可能是一场个人或者集体的幻想，或只是一个急转直下的美梦。作品标题也许指向史上首位因太空任务罹难的宇航员（弗拉基米尔·科马罗夫），其名字成为了时代科学英雄和失败理想的象征。伊利亚·卡巴科夫的视觉风格模仿了苏联官方儿童读物插图，并构建出诗意而有力的叙事。飞翔在此作为自由与乌托邦的隐喻，同时揭示了人类技术进步的双重面向：对崇高梦想的追求和不可避免的幻灭。

This 32-page unfolded album tells the story of an escape—from problems, from life itself. Is it an individual or collective fantasy? Or just a joyful dream that takes a dramatic turn? Maybe it is a reference to a Soviet cosmonaut Vladimir Komarov, who perished during a space mission, his name becoming a symbol of both scientific heroism and failed idealism. Ilya Kabakov's visual style, which imitates the official Soviet illustration style for children's books, takes on a poetic yet powerful narrative here. Flight serves as a metaphor for both freedom and utopia while also exposing the dual nature of human technological progress: the pursuit of lofty dreams and their inevitable disillusionment.

3

《我祖父的棚屋》
My Grandfather's Shed

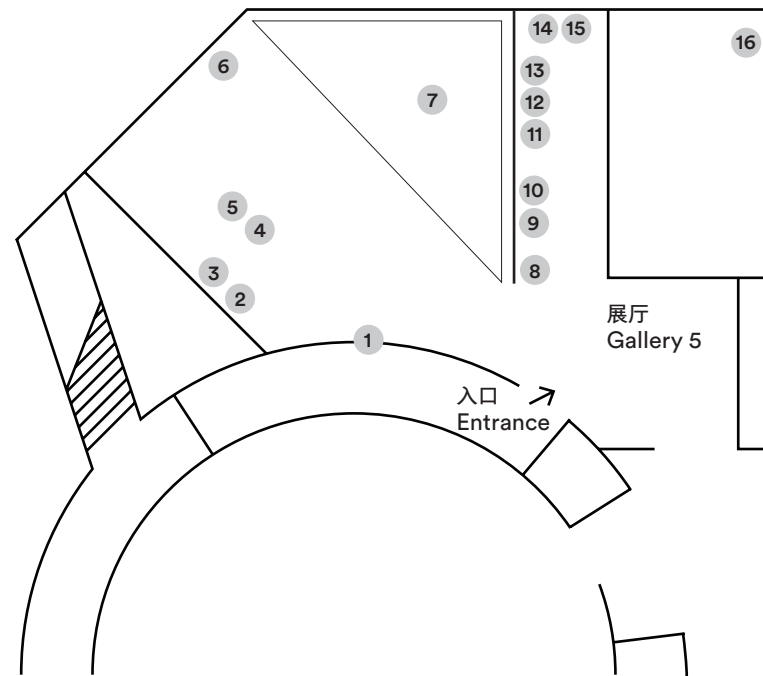


简朴的棚屋和农具重现了一个边缘化的私人空间，唤醒了对过去乡土及家庭生活的记忆。时间静止的氛围仿佛暗示着空间的主人——祖父方才离开，而观众闯入了他记忆和情感的场所。木凳下，一个小天使飞翔在乡野、河流和散落的平房上空，这是祖父的梦境吗？艺术家以沉浸式的虚构场景探讨着个体记忆如何在历史与社会中被建构、抹消与幸存。

The simple shed and farm tools recreate a marginalized private space, evoking memories of a past rural and familial life that is slowly fading away. The stillness of time suggests that the space's owner—the grandfather—has just departed, and the viewer has entered a place filled with his memories and emotions. Beneath a wooden bench, a small angel flies over the countryside, rivers, and scattered cottages—perhaps the grandfather's dream? Through this immersive fictional scene, the artists explore how individual memory is constructed, sometimes erased, or preserved within the contexts of history and society.

展厅 Gallery 5

伊萨·梅尔斯海默：
移置
Isa Melsheimer:
Displacement



- | | | |
|--|---|-------------------------------------|
| 1 《茧 I》
<i>Cocoon I</i>
2021 | 2 《编号 452》
<i>Nr.452</i>
2018 | 3 《编号 453》
<i>Nr.453</i>
2018 |
| 4 《慢移建筑 I》
<i>Slow-Moving Architecture I</i>
2023 | 5 《慢移建筑 II》
<i>Slow-Moving Architecture II</i>
2023 | |
| 6 《蜕变（皮埃尔-路易斯·法洛西，红楼）》
<i>Metamorphosis (Pierre-Louis Faloci, Maison Rouge)</i>
2021 | 7 《0 号屋》
<i>0-Houses</i>
2012 | |
| 8 《蜕变（安蒂·洛瓦格，Calern 天文台）》
<i>Metamorphosis (Anti Lovag, Observatoire du Calern)</i>
2021 | 9 《编号 494》
<i>Nr.494</i>
2025 | |

9-13
由阿那亚艺术中心委托创作
Commissioned by Aranya
Art Center

- 10

《 编号 493 》
Nr.493
2025
- 11

《 编号 496 》
Nr.496
2025
- 12

《 编号 495 》
Nr.495
2025
- 13

《 编号 497 》
Nr.497
2025
- 14

《 编号 475 》
Nr.475
2022
- 15

《 编号 476 》
Nr.476
2022
- 16

《 匣子 IV 》
Box IV
2009

6

《 蜕变（皮埃尔 - 路易斯·法洛西，红楼） 》
Metamorphosis (Pierre-Louis Faloci, Maison Rouge)



如标题所示，作品呼应了一座特定建筑的形态，它位于法国蔚蓝海岸这一现代建筑试验地，许多资助者委托建筑师在那里的棕榈树间建造了很多开拓性建筑。艺术家在雕塑中想象了一种有机与无机混合的景观，而这可能发生在人类离开此地许久之后——棕榈树害虫红棕象甲的幼虫占领了整个结构，而这时浪漫化的想象早已消失无踪，丰盛的历史也衰落已久。

As the title suggests, the work references the shapes of a specific building located on the French Riviera, an area known for modern architectural experimentation. Many patrons commissioned architects to build pioneering structures and villas amidst the palm trees there. In this sculpture, the artist imagines a landscape where the organic and inorganic merge, a scenario that could occur long after humans have left the place. The larvae of the palm weevil, *Rhynchophorus ferrugineus*, have overtaken the entire structure, and by this time, the romanticized vision has long disappeared, with the once-prosperous history now in decline.

7

《 0 号屋 》
0-Houses



作品灵感来自安部公房的小说《箱男》，主人公通过隐居于纸箱中的匿名生活获得了一种自由的观察者视角，既被限制又得以解放。半掩的帘幕后，碎玻璃构成的城市景观如舞台般显现，宛如海市蜃楼或像素幻影，美丽而危险，暗示着大都市对渺小个体的诱惑与疏离。一旁由混凝土浇筑而成的箱包内部组合成了一座“建筑”，也可能是一个流浪者的全部家当。

帘幕上的文字：

这里是箱男街。
在这条街上，匿名成为市民的义务，只有没有身份的人才能获得居住权。
登录在册的所有的人，都会因为登录在册这件事而受到审判。

(摘自《箱男》，由日本作家安部公房著，竺家荣译，上海译文出版社 2017 年出版)

The work is inspired by the Japanese author Kobo Abe's novel *The Box Man*, in which the protagonist gains a sense of freedom through anonymous existence inside a cardboard box, both restricted and liberated, observing the world from a detached perspective. Behind a partially drawn curtain, a cityscape made of shattered glass emerges like a stage, resembling a mirage or a pixelated phantom—beautiful yet dangerous. This imagery hints at the seduction and alienation that the metropolis imposes on the small individual. Nearby, the interiors of concrete-cast cardboard boxes and bags are arranged to form a “building,” which could also represent the entire belongings of a wanderer.

Texts on the curtain:

Here it is a town for box men.
Anonymity is the obligation of the inhabitants, and the right to live there is accorded only to persons who are no one.
All those who are registered are sentenced by the very fact of being registered.

(Excerpted from *The Box Man*, written by Japanese writer Kobo Abe, 2001)

9/10/11/12/13



编号 493 - 编号 497
Nr.493 - Nr.497

艺术家为此次展览来到阿那亚进行考察，并以社区内的标志性建筑为灵感创作了 4 幅全新水粉作品。绘画在梅尔斯海默的创作中自成系列，她通过这一形式对自己感兴趣的建筑进行研究及存档，并且在缓慢的绘制过程中进一步理解和重新想象它们。画面里鲜有人的形象出现，人造结构被移置到科幻般的未来图景中，只有植物在生长，动物在活动，幽灵在回溯。

The artist visited Aranya for a research trip, drawing inspiration from the community's iconic buildings to create four new gouaches. Painting holds a special place in Melsheimer's practice as a series of its own, where she uses the medium to study and archive architecture that interests her, further understanding and reimagining these structures through the slow process of painting. There are no human figures in her works; man-made structures are displaced into sci-fi-like futuristic landscapes, where only plants growing, animals moving, and faceless ghosts haunting.

此次展览由阿那亚艺术中心助理策展人蒋若禹和项目统筹王嘉铭共同组织。展览将持续至 2025 年 9 月 7 日。

特别鸣谢：Atelier and I 坂本一成研究室、大舍建筑设计事务所、OPEN 建筑事务所、如恩设计研究室、直向建筑以及阿那亚社区营造者罗玮绫。

The exhibition is organized by Assistant Curator Jiang Ruoyu and Project Coordinator Wang Jiaming at the Aranya Art Center. The exhibition is on view through September 7, 2025.

Special thanks to Atelier and I Kazunari Sakamoto Architectural Laboratory, Atelier Deshaus, OPEN Architecture, Neri&Hu Design and Research Office, Vector Architects, and Aranya Community Builder Claire Luo.

图片 / Images

《图像构建 - 自然 #8》(2021)、《经济适用》(2009)、
《无题 (行为表演, Capella, 巴塞罗那当代艺术博物馆)》(2016)
© 卡洛斯·邦加
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《了园》(静帧) (2016)
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《我祖父的棚屋》(1997)、《飞翔的科马罗夫》(1994)
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《0 号屋》(2012)、《蜕变 (皮埃尔·路易斯·法洛西, 红楼)》(2021)、《编号 494》(2025)
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图片致谢艺术家

*Pictorial Construction. Nature #8 (2021), Economically Desirable (2009),
Untitled (Performance, Capella, MACBA) (2016)*
© Carlos Bunga
Courtesy of the artist

Liao Garden (still) (2016)
© Zheng Guogu
Courtesy of the artist

My Grandfather's Shed (1997), The Flying Komarov (1994)
© Ilya & Emilia Kabakov
Courtesy of Ilya and Emilia Kabakov Art Foundation

*0-Houses (2012), Metamorphosis (Pierre-Louis Faloci, Maison Rouge) (2021),
Nr.494 (2025)*
© Isa Melsheimer
Courtesy of the artist