

As She Descends 让她降落

2025.9.21 –
2026.3.1

aranya
art center
阿那亚艺术中心

孟姜女传说作为国家级非物质文化遗产，在逾两千年的演变中流传于中国各地，尤以秦皇岛为胜。“为爱远行，哭夫崩城”的孟姜女在民间口耳相传，并经由戏曲、唱本、民俗与仪式被不断演绎，承载了不同时期人们的情感寄托，持续地参与对秩序与伦理的想象和建构。

此次展览邀请来自国内及亚洲不同地区的艺术家回应这一传说，尝试将孟姜女从经典化读法中解放出来，打开其开放、多义的面向。展览试问：我们可否将哀恸视为一种能量，而非示弱；将爱情作为一种行动的能力，而非顺从？

孟姜女传说具有广泛的群众性，是大众文化的代表性样本；展览标题同样源自本世纪初的流行金曲。现当代小说家张恨水、苏童等都曾重写孟姜女，而顾颉刚对孟姜女的研究更是首开中国民俗学的先河。他们的创作与研究都提示我们：再叙并非怀旧，而是一种位移与更新。展览将“重讲故事”作为方法，邀请观众设想：当“她”从象征中降落，如何与当代相遇？

The legend of Lady Meng Jiang, a national-level intangible cultural heritage, has evolved and spread across China for nearly two thousand years, with particular resonance in Qinhuangdao. The story of Lady Meng Jiang, who embarked on a distant journey for love and brought down the Great Wall with her weeping—has spread far and wide in folk oral traditions, and has been constantly recounted in various forms of plays, folk songs, customs, and rituals. It reflects the emotions of the people in different times across different historical periods and has played a lasting role in shaping the imagination, order, and morality of society.

This exhibition invites artists from China and across Asia to respond to this legend, in an attempt to release Lady Meng Jiang from classicalist readings and engage more open-ended, diverse aspects of her figure. It asks: can grief be understood as a form of energy rather than a sign of weakness? Can love be seen as an act of agency rather than of submission?

Long rooted in folklore, the legend has also served as a marker for mass culture. The exhibition title itself is drawn from a classic pop song from the turn of the century. Modern and contemporary novelists such as Zhang Henshui and Su Tong have written versions of the legend, while Gu Jiegang's research of Lady Meng Jiang pioneered the field of Chinese folklore studies. These creative and scholarly attempts demonstrate that re-storying is not to indulge nostalgia; but to reposition and renew. Taking "restorying" as its methodology, this exhibition invites viewers to consider how "She" might encounter the contemporary after descending from symbolism.

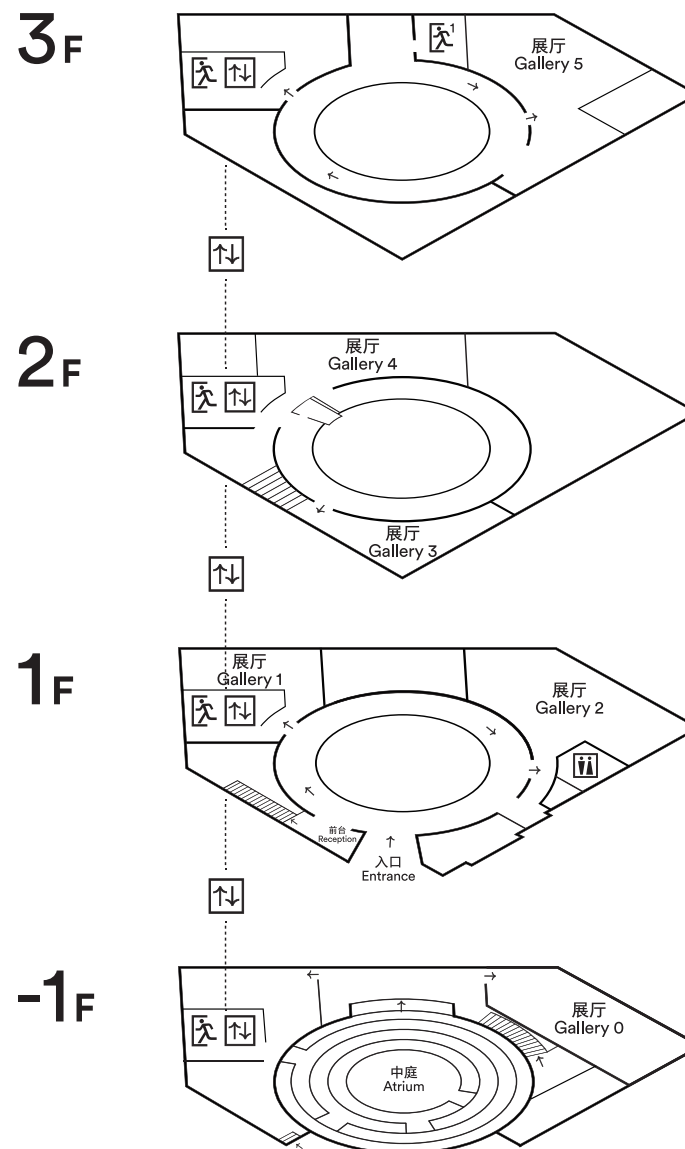
艺术家 Artists

* 委任创作
Commissioned works

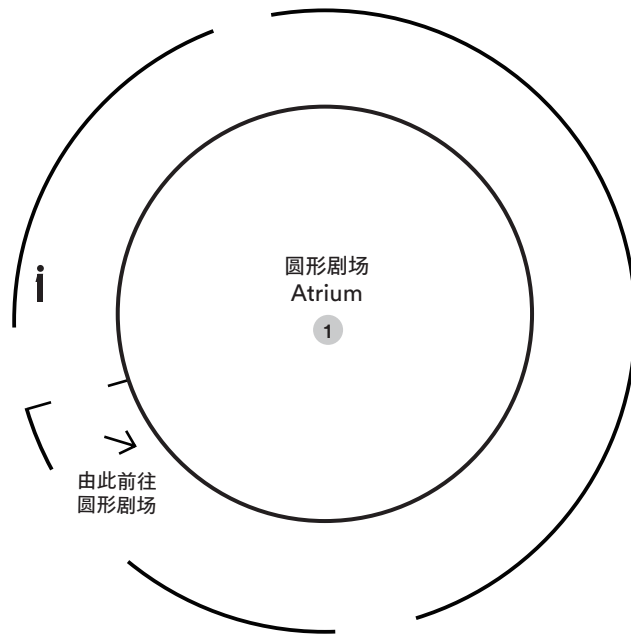
娜迪娅·巴玛达杰 *
朱凯婷 *
段昭南 *
段正渠
科肯·埃尔贡
龚柯维 *
索达特·伊斯梅洛娃
简·金·凯森
梁洁珍和万青
吕音彧 *
罗吴美 *
苏珊·菲利普斯
孙一钿 *
高田冬彦
文慧
解群 *
余友涵
张文智

Nadiyah Bamadhaj*
Michele Chu*
Duan Zhaonan*
Duan Zhengqu
Köken Ergun
Covey Gong*
Saodat Ismailova
Jane Jin Kaisen
Liang Jiezhen and Wan Qing
Cole Lu*
NAOMI*
Susan Philipsz
Sun Yitian*
Fuyuhiko Takata
Wen Hui
Xie Qun*
Yu Youhan
Zhang Wenzhi

楼层导览 Floor Plan and Guide



圆形剧场 Atrium



1

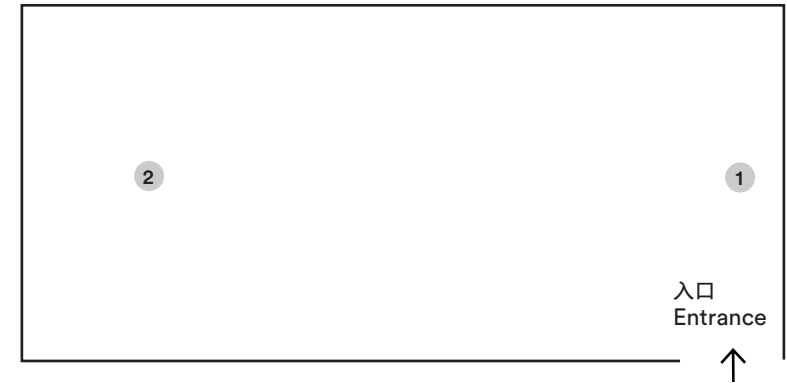
缓缓清泉
Slow Fresh Fount
2021

苏珊·菲利普斯
Susan Philipsz

作品歌词来自英国诗人本·琼森的诗歌，由艺术家进行吟唱，讲述了希腊神话中名为“回声”（Echo）的山林女神在哀悼所爱之人的痛苦中逐渐凋零，只留声音回荡在世。艺术家利用圆形剧场的“回音廊”（whispering gallery）声学特性——这种圆形建筑结构能让轻声低语沿墙壁传递至空间不同位置——设计了此次作品呈现，使声音仿佛从四周墙壁中直接发出，通过不同声部的回响交织为富有层次的听觉体验。

The work features a madrigal based on a poem by the British poet Ben Jonson. Performed by the artist, the piece tells the story of Echo, a nymph from Greek mythology, who withers away in her sorrow, leaving only her voice to resonate in the world. The artist utilized the acoustic properties of a whispering gallery—a circular architectural feature where soft whispers can be transmitted along the walls—to present this work. The sound seems to emanate directly from the surrounding walls, creating a layered and textured auditory experience as different vocal parts intertwine and echo.

展厅 Gallery 1



1

捕梦者
Dream Catcher
2018

高田冬彦
Fuyuhiko Takata



作品以童话“乐佩公主”为原型，结合表演与微缩布景，构建了一则关于欲望、执念与失控的视觉寓言。被困高塔的公主吟唱着对陌生王子的渴望，试图以不断盘绕的头发将其拉近。随着旋转愈发激烈，长发化为狂暴的触手，将她包裹成茧状的黑色物质。与此同时，塔外世界正被蔓延的发丝无情摧毁，但固执的公主仍然坚守高塔，直到等待化为毁灭。

Drawing on the fairy tale of “Rapunzel,” the work uses performance and miniature sets to create a visual allegory of desire, obsession, and loss of control. Trapped in a tower, the princess sings of her longing for a prince, using her endlessly coiling hair to pull him closer. As the spinning intensifies, the hair transforms into violent tentacles, encasing her in a cocoon of black matter. Simultaneously, the spreading strands mercilessly destroy the world outside the tower. Yet, the stubborn princess remains in her tower until her desperate waiting turns into destruction.

2

她在等，但她不哭了
She Waits, But She No Longer Weeps
2025

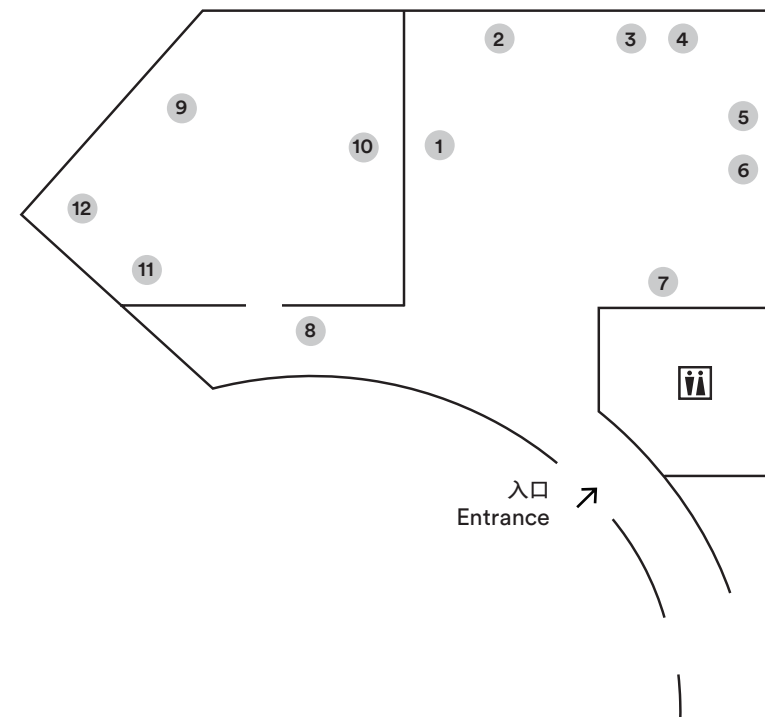
孙一钿
Sun Yitian

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

美国画家安德鲁·怀斯笔下，瘫痪女子克里斯蒂娜伏在田野中，望向远方的家园；在中国民间传说中，悲伤过度的孟姜女则化为山石、守望亡夫。她们都以身体为代价，凝视着远方。艺术家参照这两位女性形象，并结合各地孟姜女塑像的姿态，将画中的“孟姜女”塑造为一位身形健硕、凝视当下的坚定个体，从而回应并重构传统文化中对女性苦难的刻板投射。

Drawing parallels between Andrew Wyeth's depiction of the paralyzed Christina gazing toward her distant home and the Chinese legend of Lady Meng Jiang, who transformed into stone while mourning her husband, the work explores women who sacrifice their bodies to gaze afar. Referencing these figures and various Lady Meng Jiang sculptures, the artist portrays Lady Meng Jiang as a robust individual gazing steadfastly at the present, responding to and reconfiguring traditional clichés of female suffering.

展厅 Gallery 2



1

东方之痛
Pain of the East
2015

余友涵
Yu Youhan

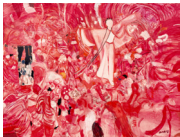
这幅作品创作于2015年“东方之星”号客轮翻沉事件之后，艺术家为逝者深感痛心，描绘溺水者，在抽象笔触组成的水中挣扎。画面背景中的“圆”是艺术家创作中持续出现的母题。在他的晚期作品中，“圆”不仅是对于绘画形式的探索或是抽象精神的载体，也通过对现实的回应，进一步体现艺术家作为个体与时代的交汇。

Created after the 2015 capsizing of the “Eastern Star” cruise ship, the work conveys the artist’s profound sorrow for the deceased. It depicts drowning figures struggling amid abstract brushstrokes that evoke the water. The “circle” in the background is a recurring motif in the artist’s work. In his later paintings, this circle transcends a mere exploration of form or a vehicle for abstract spirit. Instead, through its response to reality, it comes to embody the artist’s intersection as an individual with the profound events of his time.

2

风起
The Wind Rises
2025

段正渠
Duan Zhengqu



段正渠的绘画取材于他熟知的乡土世界，描绘西北绵延的长城遗迹与古堡残垣，也勾勒出生活其中淳朴坚毅的人群。这一系列以长城为主题的创作中，既有顶天立地的个体形象，也有散落荒野的群像、浮于空中的魂魄。在苍凉雄浑的景致和厚重深沉的色彩中，那些未被书写的秘密与消逝的历史再次浮现，与“筑城”的记忆紧密相连。

Duan Zhengqu’s paintings draw inspiration from the rural world he knows intimately, depicting the vast ruins of the Great Wall and the dilapidated ancient fortresses of the Northwest. His works also portray the simple and resilient people who live within this landscape. In this Great-Wall-themed series, there are towering individual figures as well as groups scattered across the desolate wilderness and souls floating in the air. Amidst the somber and majestic scenery and the heavy, profound colors, the unwritten secrets and vanished history resurface once more, closely tied to the memory of “building the wall.”

段正渠
Duan Zhengqu

3 十三边
Thirteenth Edge
2013

5 寂静
Silence
2016

7 低语
Whisper
2024

9 故垒
Ancient Fort
2025

4 残胡堡
Ruins of Hu Fort
2013

6 天地悠悠
Vast Horizons
2024

8 三十二墩
Thirty-second Mound
2013

10

我是军人
I, Soldier
2005

科肯·埃尔贡
Köken Ergun

作品记录了土耳其“青年与体育日”庆典中的阅兵与表演场景，这一全国性的节日旨在纪念1919年土耳其独立战争的起点。影像中，一位军官朗诵了颂扬军人美德的诗歌，伊斯坦布尔军校的年轻学生则伴随民族主义嘻哈音乐进行体操表演。作品以直接而又克制的镜头语言，呈现出宏大意志主导、通过众多男性身躯所构筑的权力图景。

The work documents a parade and performance during Turkey’s “Commemoration of Atatürk, Youth and Sports Day,” a national holiday marking the start of the Turkish War of Independence in 1919. The video shows a military officer reciting a poem celebrating military virtues while students from the military school in Istanbul perform gymnastics to a soundtrack of nationalist hip-hop. With direct and restrained camerawork, the piece presents a powerful vision of a grand ideological will, built upon the collective bodies of men.

11

和民工跳舞
Dance with Farm Workers
2001

文慧
Wen Hui

影片记录了2001年艺术家文慧、尹秀珍、宋冬及吴文光于北京国棉三厂改造前，与三十位民工共创的特定场域演出。作品以纺织车间为舞台，聚焦城市化进程中的农民工。他们起初为报酬参与，最终在排练中实现了从“边缘”到“中心”的身份转变。影片以身体为媒介，赋予被忽视的个体以可见性，深刻反思社会转型、劳动价值与个体尊严。

The film captures a 2001 collaborative project where artists Wen Hui, Yin Xiuzhen, Song Dong, and Wu Wenguang worked with thirty farm workers at the soon-to-be-renovated Beijing No. 3 Cotton Textile Factory. Staged in a cotton mill, the performance highlights the worker community during a period of rapid urbanization. Initially participating for payment, the workers ultimately achieved a transformation in identity from the “marginalized” to the “center” through rehearsal. By using the body as a medium, the film brings these neglected individuals into focus, prompting a deep examination of social change, labor’s value, and human dignity.

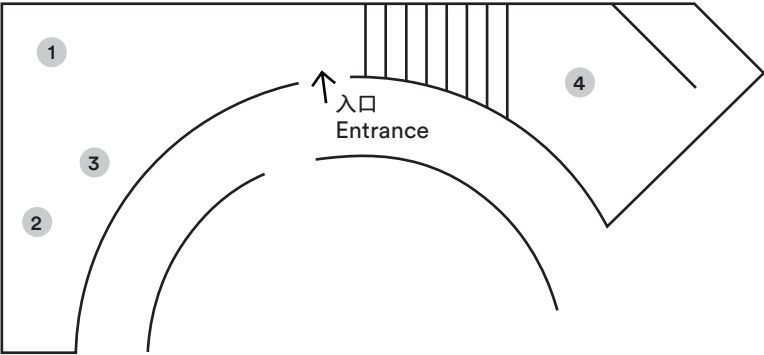
不安
Ketidaknyamanan (Insecurity)
2023

娜迪娅·巴玛达杰
Nadiah Bamadhaj

作品以日惹王宫侍臣群体“阿布迪·达莱姆”（Abdi Dalem）及其匍匐仪式“拉库·诺恩多克”（Laku Nondhok）为切入点，记录了一种象征绝对顺从的身体实践。印尼经历现代转型后，日惹王室仍作为特殊政体存在于共和国内，形成君主制与民主制并存的局面。通过侍从倒退表演仪式的影像，作品凝视了封建政权在当代政治中的延续，以隐喻民主进程中的压抑与不安。

The work focuses on the “Abdi Dalem,” a group of courtiers at the Yogyakarta Palace, and their “Laku Nondhok” prostration ritual, a bodily practice symbolizing absolute submission. The piece documents this ceremony within the unique political context of Indonesia, where the monarchy coexists within a democratic republic. By showing the retainers performing their ritual in reverse, the work contemplates the continuation of feudal power in contemporary politics, serving as a metaphor for the underlying suppression and unease felt within the democratic process.

展厅
Gallery 3



1

优雅的幽灵，致我的母亲们
Graceful Ghost, to My Mothers
2025

罗吴美
NAOMI



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

艺术家选取东亚民间传说中的六位女性角色，将其形象与故事编织进屏风绘画的各个部分中，在叙事上既相对独立又彼此连贯，仿佛呈现出同一女性的不同人生片段。画面从一位哭泣的女子展开，而最终她坠落的姿态仿若走向来生。她（们）的命运在悲剧与希望间沉浮，穿越生死轮回，也映射出当代亚洲女性在充满不确定性的时代缝隙中重塑自我的轨迹。

The artist selected six female characters from East Asian folklore, weaving their images and stories into various parts of this folding screen painting. Narratively, these tales are both relatively independent and interconnected, as if presenting different life fragments of the same woman. The painting begins with a crying woman, and ultimately, her falling posture seems to be a journey toward the next life. Their fate floats between tragedy and hope, traversing the cycle of life and death, and also mirrors the trajectory of contemporary Asian women reshaping themselves in the gaps of an uncertain era.

2

《孟姜女 - 哭神》# 滚诗 (070)
Lady Meng Jiang – Crying God (#Rolling Poetry 070)
2025

解群
Xie Qun

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

作品灵感源自云南纸马“哭神”形象——孟姜女，她是在宏大历史中失语却不甘沉默的女性群像。艺术家把已有的民间传说人物进行重构，并融入近年来启动的“滚诗”项目——一种复杂流淌的感受以近乎宣言的方式喷薄而出的实践。借由“泪水”的意象，作品中集体叙事与个人叙事逐渐模糊，主体性回到流动而多变的角色样本之中。

The work takes its inspiration from Yunnan Zhima (traditional woodblock-printed spirit paper) depicting the “Crying God”—embodied by Lady Meng Jiang, a female archetype who, though deprived of voice within grand historical narratives, refuses to remain silent. The artist reconstructs this tale and incorporates her “Rolling Poetry” project—a practice where long-suppressed emotions burst forth like a manifesto. Through the imagery of “tears,” collective and personal narratives intertwine, returning subjectivity to a fluid and ever-shifting archetype.

3

料姜石
Loess-doll
2025

解群
Xie Qun

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

料姜石常见于中国北方黄土地，因形似生姜而得名。传说孟姜女千里寻夫，途中乡亲送她一罐疙瘩汤以沿路充饥。得知丈夫死亡时，她于悲痛中不慎摔碎了汤罐，洒落的面疙瘩便形成了如今的料姜石。料姜石在饥荒时期常被村民用以充饥，现代医学也发现其具有一定药用价值。由此，料姜石化作承受与转化的符号，将悲痛转为疗愈的力量。

Loess-doll, commonly found in Northern China, is named for its resemblance to ginger. According to legend, on her journey to find her husband, Lady Meng Jiang was given a jar of *gedatang* (dough drop soup) by villagers. When she learned of her husband’s death, she was so overcome with grief that she shattered the jar. The scattered dough drops became today’s loess-doll. In times of famine, villagers would use the stone to stave off hunger, and modern medicine has found it to have medicinal value. Thus, the stone has become a symbol of endurance and transformation, turning grief into a healing power.

4

无题
Untitled
2025

娜迪娅·巴玛达杰
Nadiyah Bamadhaj

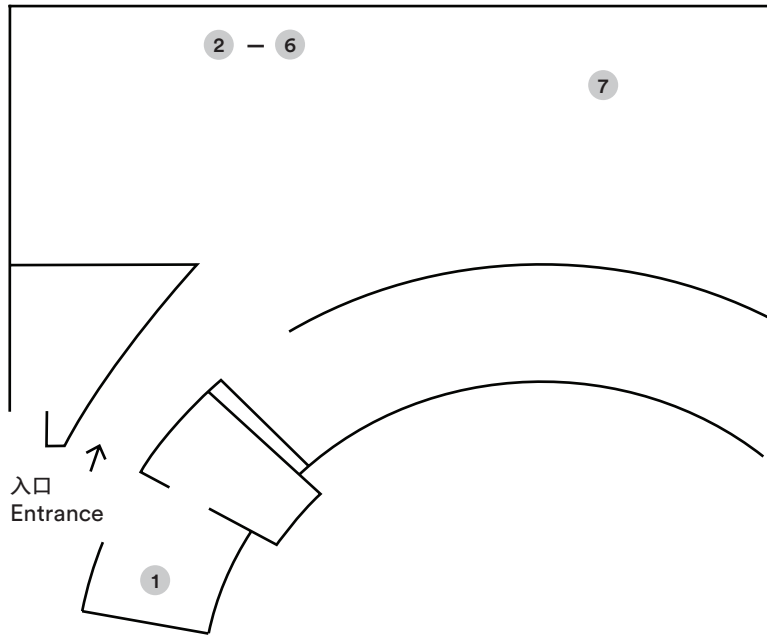


由阿那亚艺术中心委任创作
Commissioned by Aranya
Art Center

作品上半部分以水牛皮缝制成砖墙结构，这种坚韧却又多孔、吸水的材料寓意坚固之物也存在吸纳与变化的可能，由此隐喻纪念碑式建筑在权力更迭中所承载意义的流动性。下方悬挂的手工吹制玻璃雕塑同样在材料层面经历了形态转换，其色彩与形状宛如内脏、泪水与分娩产物的混合体，象征了巨大的悲痛。作品也由此展现出在看似坚不可摧的权力面前，情感所具备的厚度与力量。

The top half of the work is a brick-wall structure sewn from buffalo hide. This tough but porous and absorbent material symbolizes that even solid objects can absorb and change, serving as a metaphor for the fluidity of meaning carried by monumental architecture during power shifts. Suspended below are hand-blown glass sculptures that have also undergone a material transformation. Their colors and shapes resemble a mixture of internal disembowelment, tears, and afterbirth, symbolizing immense grief. The work thus demonstrates the depth and power of emotion in the face of seemingly indestructible power.

展厅 Gallery 4



1
那我们就去歌颂那条路
Then We'll Sing of that Road
2024

梁洁珍和万青
Liang Jiezhen and Wan Qing

20 世纪 90 年代经济开发热潮中，冯计康是“阳江市最直县道”的测绘和设计者。这条路通向规划中的开发区，他曾计划在那里度过晚年。但开发区最终被搁置，他也于 2022 年因流行病去世。他的爱人梁洁珍感叹其一生的勤恳低调和这些未被记住的实事。万青于是回应道：“那我们就去歌颂那条路。”录像中，她们走上这条路。

During the economic development boom of the 1990s, Feng Jikang was the surveyor and designer of “the straightest county road in Yangjiang city.” This road leads to a planned development zone where he had hoped to retire. However, the project was ultimately shelved, and Feng passed away from a pandemic in 2022. His wife, Liang Jiezhen, lamented his life of diligence and modesty, along with these unremembered deeds. In response, Wan Qing said: “Then we’ll sing of that road.” In the video, they walk along it.

2-6

孟姜女：新婚别
Lady Meng Jiang: A Bride's Farewell

孟姜女：寻夫路
Lady Meng Jiang: The Search

孟姜女：雪夜急
Lady Meng Jiang: A Snowy Night

孟姜女：小过关
Lady Meng Jiang: The Narrow Pass

孟姜女：哭长城
Lady Meng Jiang: Crying Down the Great Wall
2025

段昭南
Duan Zhaonan

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

段昭南是中国戏画领域的重要艺术家，被誉为继关良、高马得之后的新一代代表性画家。他的“孟姜女”系列取材于锡剧、昆剧、京剧、川剧和梆子戏中与孟姜女有关的五个代表性片段：《新婚别》、《寻夫路》、《雪夜急》、《小过关》、《哭长城》。戏画融合了人物画与戏曲美学，是中国画探索民族文化认同与现代艺术表达的重要形式之一。

Duan Zhaonan is a significant artist in the field of Chinese opera painting, hailed as a representative of the new generation following Guan Liang and Gao Made. His “Lady Meng Jiang” series draws inspiration from five representative scenes of the story, as performed in different opera traditions: Xi Opera, Kunqu Opera, Peking Opera, Chuan Opera, and Bangzi Opera. As an art form, opera painting merges figure painting with the aesthetics of traditional Chinese opera, making it an important medium for exploring national cultural identity and modern artistic expression.

7

垓下歌
Song of Farewell
2025

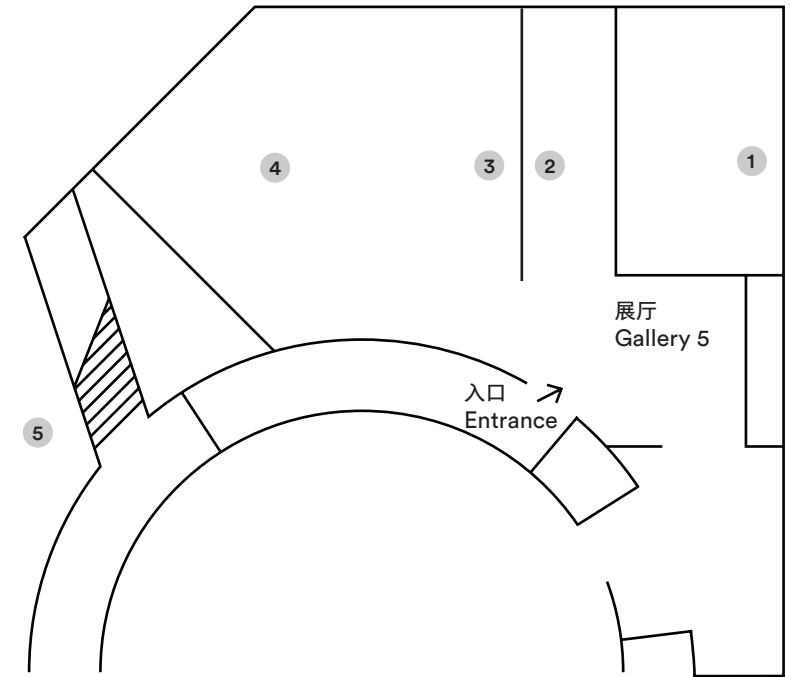
龚柯维
Covey Gong

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

作品通过 3D 建模并由布景画师绘制重现陈凯歌《霸王别姬》开场和结尾里霸王和虞姬两个角色在体育馆排练的拍摄场景，将影视中极具象征意义的叙事空间转视为连接历史与当下的媒介——体育馆在此对应的是区别于过往历史的“中立”现代性和集体主义空间，通过其隐含的社会意义引发观众对戏曲人物和叙事在时代和社会变迁中的内涵转化产生思考。

The work uses 3D modeling, later transcribed onto canvas by scenic artists, to recreate the rehearsal scenes of the King of Chu and Consort Yu from the first and final acts of Chen Kaige's film *Farewell My Concubine*, staged inside a gymnasium. By relocating these symbolic cinematic spaces into a contemporary setting, the piece creates a stage where history and the present intersect. The gymnasium here embodies a "neutral" modern and collectivist space, prompting reflection on how operatic figures and narratives change in meaning amid broader social and historical transformations.

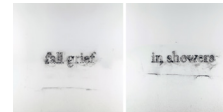
展厅 Gallery 5



1

缓缓清泉
Slow Fresh Fount
2023

苏珊·菲利普斯
Susan Philipsz



作为圆形剧场中同名声音作品的延伸，这两件纸本作品中的文本选自英国诗人本·琼森的诗歌，意为“哀愁如雨般落下”。艺术家采用了古老的转印技法：首先在纸上书写文字或绘制草图，沿图形轮廓刺出小孔，透过孔洞将炭粉压印在媒介表面，形成轮廓。这一技法曾被石匠用于将文字转印至石材表面，在此令诗歌与神话在声音之外的载体中恒久回响。

As an extension of the eponymous sound piece in the Atrium, the works on paper feature text from a poem by the British poet Ben Jonson. The artist employed an ancient transfer technique: first, text or a sketch is written on paper, then small holes are pricked along the contours. Charcoal powder is then pressed through these holes onto the surface, creating an outline. This technique was once used by stonemasons to transfer text onto stone. Here, it allows the poem and the myth to resonate eternally on a medium beyond sound.

2
朝海图
Chart of the Sea
2024

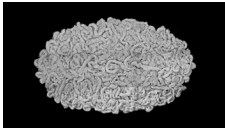
张文智
Zhang Wenzhi

鲸鱼的生物习性与妈祖文化的祭祀传统巧妙呼应。作品以鲸群沿“登莱航线”朝拜妈祖的超现实画面，重构了海洋信仰与政治权力之间的历史对话。鲸既是妈祖显圣的象征，也是民间精神的寄托。作品将遥远的女神意象投射于辽南的现实图景，让鲸的“朝圣”成为一种充满精神慰藉的归航，由此呈现信仰在历史洪流中的力量。

The work draws a subtle parallel between the biological habits of whales and the rituals of Mazu worship. It reimagines the historical interplay between maritime belief and political authority through a surreal vision of whales journeying along the “Deng-Lai Sea Route” to pay homage to Mazu. The whales represent both Mazu’s divine manifestation and a source of popular spiritual comfort. The work projects the distant goddess onto the local reality of southern Liaoning, portraying the whales’ “pilgrimage” as a spiritually soothing homecoming, and in doing so, reveals the enduring strength of faith throughout history.

3
每一种悲伤
Each Sorrow
2020

简·金·凯森
Jane Jin Kaisen



这件巨幅印刷作品呈现的是韩国济州岛用于萨满仪式的特殊白色棉线“明珠丝”（명주실）。明珠丝象征着长寿，并与时间和记忆的观念相关联。成捆的棉线被排列成和谐的椭圆形——几乎像一个岛屿——而单根棉线则彼此缠绕，就如同济州岛民的命运在四·三事件中相互纠缠一般。

The billboard-sized print shows *myungjusil*, a special type of white cotton yarn used in shamanistic rituals on the Korean island of Jeju. Myungjusil symbolizes longevity, associating it with notions of time and memory. Bundles of yarn are arranged in a harmonious oval shape—almost like an island—while the individual strings of yarn are entangled with each other, similar to how the fates of Jeju residents became entangled during the Jeju April Third Massacre.

4
奇拉霍纳
Chillahona
2022

索达特·伊斯梅洛娃
Saodat Ismailova

作品以诗性影像潜入苏菲苦修者的冥想密室，探讨中亚的集体记忆。在历史动荡时期，“奇拉霍纳”作为精神避难所，成为人们自我隔离的目的地。作品呈现奇拉霍纳的参观与仪式场景，并聚焦了一位受记忆创伤的女子将自我封闭于室以实现疗愈的故事。影像旁悬挂着一幅塔什干传统刺绣“法拉克”（Falak），喻示女性宇宙观及治愈之力。

This poetic film delves into the meditation chambers of Sufi ascetics to explore Central Asian collective memory. During periods of historical turmoil, the Chillahona served as a spiritual refuge and a destination for self-seclusion. The work shows scenes of visiting and rituals within the Chillahona, focusing on a woman traumatized by memory who sequesters herself inside to find healing. A traditional Tashkent embroidery “falak” is hung alongside the film, symbolizing a female cosmology and the power of healing.

5
无题
Untitled
2025

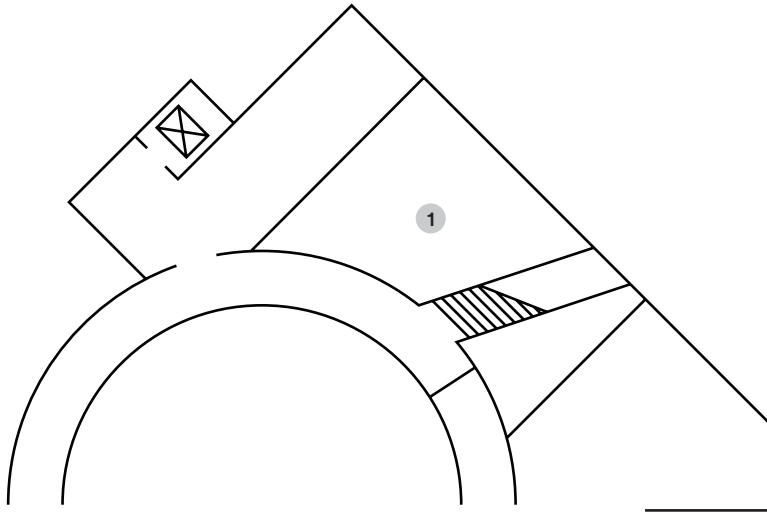
朱凯婷
Michele Chu

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

《无题》是一件与场地呼应的装置，引领一场贯穿记忆与哀悼的感知之旅。仪式始于邀请观众抓取一把象征泪水与记忆保存的盐。沿坡道上行，观众可绕行于尽头的房间，其外侧悬挂了一系列篆刻铝板，刻有艺术家母亲双手的脉络。躬身入内，斜顶将视线引向深处，由喜马拉雅盐砖制成的浮雕花窗定格了艺术家与母亲双手紧握的最后瞬间。

Untitled is a site-responsive installation guiding a corporeal journey through memory and grief. The communal ritual begins as the audience is invited to carry a handful of salt—a substance embodying both tears and preservation. Ascending the ramp, they are invited to circumbulate the chamber’s exterior, clad in repoussé aluminum panels traced with the veins from the artist’s mother’s hands. To enter, one must bow. Inside, a sloped ceiling draws the gaze upward to an illuminated window of Himalayan salt bricks, carved with a relief of the artist holding her mother’s hand in their final moment.

天台 Rooftop



1

他所能做的，只是诉说天降碎石。而偶尔在母亲的凝视里，他低头闪避、抬头张望：它依旧如常吗，还是在悄然改变？“它比以往更亮，仿佛在发光。”“而你体内的颤动，你仍能感受到吗？”

(忘川)

All he can do is recount the gravel falling from the sky. Occasionally, his mother spots him ducking and dodging, looking up: Does it look normal? Or is it changing? “It is brighter than before, sort of glowing.” “And that flutter inside you, you still feel that?”

(Lethe)

2025

吕音彘
Cole Lu

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

作品以中国北方曾用于筑城墙的夯土砖堆砌而成，形态上呼应了电影《2001太空漫游》中的石碑意象。碑面经由雕刻与灼烧，呈现出希腊神话中冥河“勒忒”的形象——其意为“遗忘”，传说亡者进入冥界前必须饮下此河水以抹去前世记忆。石碑所构筑的门户意象，与蒸腾而上的忘川形态，象征着被建造的灵智与意识的启迪。

This work is built from mud bricks once used for city walls in Northern China, and its form echoes the monolith from the film *2001: A Space Odyssey*. The surface is carved and scorched to depict the River Lethe from Greek mythology, whose name means “oblivion”; according to legend, the deceased must drink from its waters to erase memories of

their previous life before entering the underworld. The imagery of the monolith as a gateway, along with the billowing form of the river, symbolizes the enlightenment of consciousness and constructed intelligence.

作品分布于展厅 1-5
The works are displayed
across Galleries 1-5

当他思索并穿行于幼树之间时，他逐渐变得不同，无法以言语环绕记忆，或他所爱过的人。这里藏有承诺的贮藏，表达的力量，或作为力量的表达，如同红杉，如同亲历的经验，如同树木无需见证，如同濒死之海。尚未准备好，意味着行动本身会带来疼痛，这关乎当下的在场，被火焰吞噬。在一切之中，他却思索着琐碎之事，关于他者的他性，就像如何成为一个人，如何在路口克制自己的道歉，如同残酷之于普遍性，宛若苹果派，宛若美国，以自豪奉献，以死亡为志。在一切之中，心与思的纠葛。

(感知错乱 / 愤怒 / 饥饿 / 失忆)

As he thinks and moves past saplings, he becomes something different, unable to form words around memories or the people he loved. Here is a stash of promise, the power of expression, or power as expressed, like Redwoods, like lived experience, like a tree needs no witness, like the dying sea. Not being ready, meaning movement hurts, has to do with presence, consumed by flames. Of all things, he wonders about the trivial, the otherness of others, as in how to be a person, how to withhold your apology at the crossing, as in cruelty as universal, as apple pie, as America, proud to serve to die, of all things, matters of heart and mind.

(Distortion/Rage/Hunger/Amnesia)

2025

吕音彘
Cole Lu

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

四件护墙角散布于展厅，其意象分别对应了《启示录》中的末日四骑士——瘟疫、战争、饥荒与死亡；艺术家在当代语境将其转化为扰动人类感知秩序的四种情绪：感知错乱、愤怒、饥饿与失忆。置于空间拐角处的护角既象征转折，也暗示重构，由此探讨记忆如何在灾难中于角落与空缺之间得以存续。

Four guards stand in the corners of the exhibition space. Their imagery corresponds to the *Four Horsemen of the Apocalypse*—Pestilence, War, Hunger, and Death. The artist places them in a contemporary context, imbuing the images with emotions that disrupt human perception: Distortion, Rage, Hunger, and Amnesia. The guards symbolize both a transition and a hint of reconstruction, thereby exploring how memory persists in the midst of disaster, within the corners and the gaps.

策展人 Curators

富源
Yuan Fuca

富源是一位作者与策展人，现任 KADIST 中国合作项目总监，并共同创办纽约非营利机构 Initial Research。她的近期策展研究围绕神话的物质性流变、亲缘的关怀实践，仪式的空间书写等路径展开，致力于书写亚洲的神圣地景及其跨国回响。她的实践获得 Para Site（香港）、日本国际交流基金会、韩国国际交流财团、亚洲协会、亚洲文化协会、柏林马克西姆·高尔基剧院、新世纪当代艺术基金会及德英基金会等支持。2019 至 2022 年，她担任北京 MACA 艺术中心创始艺术总监，主持其开幕并策划《大象出走》以及 Patty Chang、童文敏、邵纯的个展，同时推出数字委任项目《赤屏》（Bare Screen）与 Future Host 播客节目《Scripture》。2016 至 2019 年，她共同创办并主持 Salt Projects，为青年艺术家与文化实践者搭建交流与实验的平台。她近期策划的项目包括《系亲之丝》（即将在巴黎 KADIST 举办）及为陈天灼、陶辉、胡伟、彭祖强、沈莘、佩恩恩、唐潮、谭婧 & 郑可、张文心等艺术家委任新作。作为《黑齿》杂志创办主编之一，她的写作发表在 Artforum、ARTnews、BOMB、Flash Art、Frieze、Texte zur Kunst、《纽约时报 T 杂志》及 Yishu。

Yuan Fuca is a writer and curator based between China and the United States. She is the Associate Program Director for China at KADIST and co-founder of the New York-based non-profit organization Initial Research. Her curatorial research explores myth as matter, kinship as care, and ritual as spatial script, inscribing Asia's sacred landscapes and their transnational echoes. Her practice has been supported by Para Site (Hong Kong), the Japan Foundation, the Korea Foundation, Asia Society, the Asian Cultural Council, Maxim Gorki Theater, the New Century Art Foundation, and the De Ying Foundation. From 2019 to 2022, she was the founding Artistic Director of the Macalline Center of Art (MACA) in Beijing, leading its launch in January 2022 and curating *The Elephant Escaped*, as well as solo exhibitions for Patty Chang, Tong Wenmin, and Shao Chun, alongside the digital commissions *Bare Screen* and Future Host's podcast *Scripture*. From 2016 to 2019, she co-founded and directed Salt Projects in Beijing. Recent projects include *Threads of Kinship* (forthcoming at KADIST, Paris) and new commissions for artists such as Chen Tianzhuo, Tao Hui, Hu Wei, Peng Zuqiang, Shen Xin, Payne Zhu, Tang Chao, Tan Jing & Zheng Ke, and Zhang Wenxin. She is also the founding editor of *Heichi Magazine*, and her writing has appeared in *Artforum*, *ARTnews*, *BOMB*, *Flash Art*, *Frieze*, *Texte zur Kunst*, *The New York Times T Magazine*, and *Yishu*.

张震中
Damien Zhang

张震中，阿那亚艺术中心馆长。他曾策划了佩恩恩、曹明浩和陈建军、杨沛铿、毛利悠子、阮纯诗（Nguyen Trinh Thi）、加布里尔·库里（Gabriel Kuri）、陶辉、希尔维·夫拉里（Sylvie Fleury）等艺术家的个展，以及“出门写生！”等研究性群展。2023 年，他组织和策划了首届阿那亚大地艺术节。张震中于巴黎政治学院（Sciences Po Paris）获得政治学学士学位及传播学硕士学位。

Damien Zhang is the director of the Aranya Art Center. He has organized solo exhibitions with artists such as Payne Zhu, Cao Minghao and Chen Jianjun, Trevor Yeung, Yuko Mohri, Nguyen Trinh Thi, Gabriel Kuri, Tao Hui, and Sylvie Fleury, as well as research-based group exhibitions including “Paint for Life!”. In 2023, he curated the first edition of the aranya plein air art project. Damien Zhang received a Master's degree in Communications and a Bachelor's degree in Political Science from Sciences Po Paris.

此次展览由客座策展人富源和阿那亚艺术中心馆长张震中策划，与副策展人吴伊扬及策展助理李方文共同组织。

This exhibition is organized by guest curator Yuan Fuca and Damien Zhang, Director of the Aranya Art Center, together with Associate Curator Wu Yiyang and Curatorial Assistant Li Fangwen.

图片 / Images

高田冬彦,《捕梦者》(2018)

© 高田冬彦

图片致谢艺术家和 WAITINGROOM 画廊

段正渠,《风起》(2025)

© 段正渠

图片致谢艺术家

罗吴美,《优雅的幽灵,致我的母亲们》(2025)

© 罗吴美

图片致谢艺术家

娜迪娅·巴玛达杰,《无题》(2025)

© 娜迪娅·巴玛达杰

图片致谢艺术家

苏珊·菲利普斯,《缓缓清泉》(2023)

© 苏珊·菲利普斯

图片致谢艺术家

简·金·凯森,《每一种悲伤》(2020)

© 简·金·凯森

图片致谢艺术家

Fuyuhiko Takata, *Dream Catcher* (2018)

© Fuyuhiko Takata

Courtesy of the artist and WAITINGROOM

Duan Zhengqu, *The Wind Rises* (2025)

© Duan Zhengqu

Courtesy of the artist

NAOMI, *Graceful Ghost, to My Mothers* (2025)

© NAOMI

Courtesy of the artist

Nadiah Bamadhaj, *Untitled* (2025)

© Nadiah Bamadhaj

Courtesy of the artist

Susan Philipsz, *Slow Fresh Fount* (2023)

© Susan Philipsz

Courtesy of the artist

Jane Jin Kaisen, *Each Sorrow* (2020)

© Jane Jin Kaisen

Courtesy of the artist



aranya
art center
阿那亚艺术中心

0335 782 5290

09:30 - 19:30

19:00 停止入场 Last entry at 19:00

周二闭馆 Wednesday to Monday

河北省秦皇岛市北戴河新区
阿那亚社区阿那亚艺术中心
Aranya Art Center, Aranya
Community, Beidaihe New District,
Qinhuangdao, Hebei Province