

After Fire

取火

“取火”是一段关系的开启。火推动了人类文明与技术的跃进，却也带来了宿命般持续至今的试炼。我们依然身处一个由“燃烧”所驱动的时代：不可见的能源在地下、管道与引擎中运转；火被嵌入基础设施，成为城市与全球体系的隐秘心脏。与此同时，失控的山火、战火与气候危机，又不断提醒我们这种依赖的代价。

一系列取火器在时间的纵深与地理的广度中，勾连出人类与火互动的轨迹，呈现着制度、信仰、战争、工业与消费社会的物质切片。它们贯穿于各个展厅，通过与当代艺术作品并置，被重新激活为理解当下的媒介。

展览试图在历史与现实之间建立一条感知的通道：从微小的火花到宏大的能量网络，从手持的火镰到庞大的工业装置，火既关乎最切身的日常经验，也深植于文明的结构之中。通过跨文化的历史物件与当代艺术实践的交织，展览邀请我们重新审视：火如何塑造了我们所栖居的世界与理解世界的方式，而我们又如何在驯服与依赖之间与火同行。

2026
4.3-9.6

The first instance of fire-making marked the beginning of a long relationship. Fire sparked leaps in human civilization and technology, while also setting humanity on a path of trials that persists to this day. We still live in an era driven by “combustion”: energy flows unseen beneath the ground, through pipes and engines; fire is embedded within infrastructures, becoming the hidden heart of cities and global systems. At the same time, uncontrolled wildfires, the fires of war, and climate crises constantly remind us of the cost of this dependence.

The continual evolution of fire-making tools forms material cross-sections of systems, faith, war, industry, and consumer society. Across time and geography, they trace the trajectory of humanity’s interaction with fire. These tools appear throughout five galleries, juxtaposed with contemporary artworks and reactivated as media for understanding the present.

This exhibition seeks to open a perceptual passage between past and present. From minuscule sparks to vast energy networks, from handheld firesteels to massive industrial facilities, fire touches the most intimate everyday experience while also being deeply rooted in the structure of civilization. The exhibition invites us to reexamine how fire has shaped the world we inhabit and the ways we understand it, and how our journey with fire straddles the line between dominance and dependence.

参展艺术家 Participating Artists

* 委任创作
Commissioned works

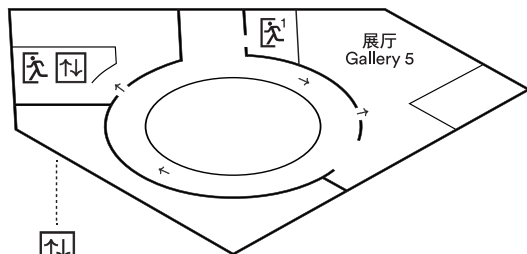
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陈箫伊 *
陈哲 *
凯文·库利
奥敦其木格·达瓦多尔吉
莫尼亚·本·哈穆达 *
葛泰然和旦增达美
李明
奥托·皮纳
任莉莉 *
陈凡秋
托马斯·瓦赫霍尔茨
王天德
谢振华

Julian Charrière
Chen Xiaoyi*
Chen Zhe*
Kevin Cooley
Odonchimeg Davaadorj
Monia Ben Hamouda*
Ge Tairan and Tenzin Dhame
Li Ming
Otto Piene
Li Li Ren*
Thu-Van Tran
Thomas Wachholz
Wang Tiande
Xie Zhenhua

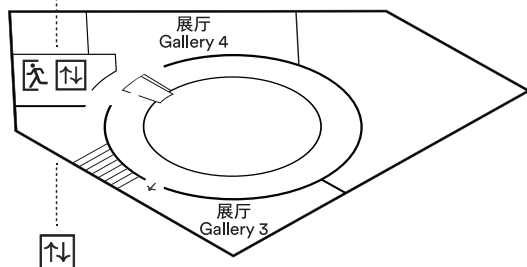
楼层导览

Floor Plan and Guide

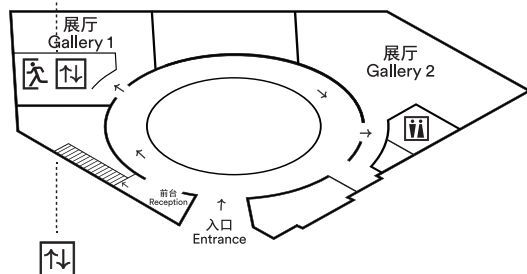
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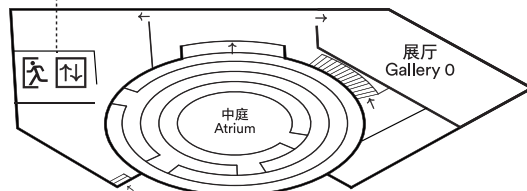
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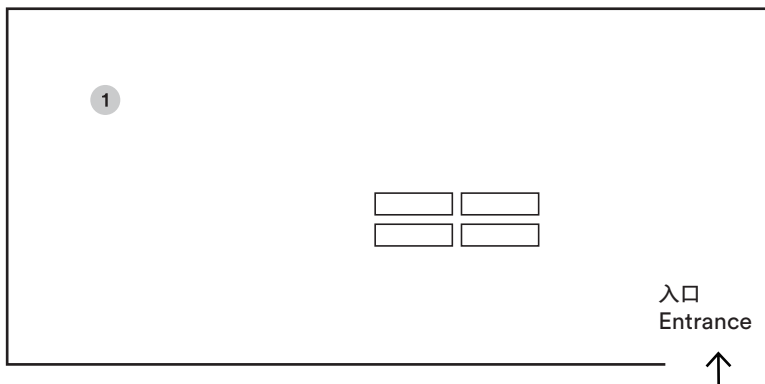
1F



-1F



展厅 Gallery 1



1

脊香钟：初见式

Spinal Incense Clock: First Gaze Pose
2025–2026

陈哲

Chen Zhe

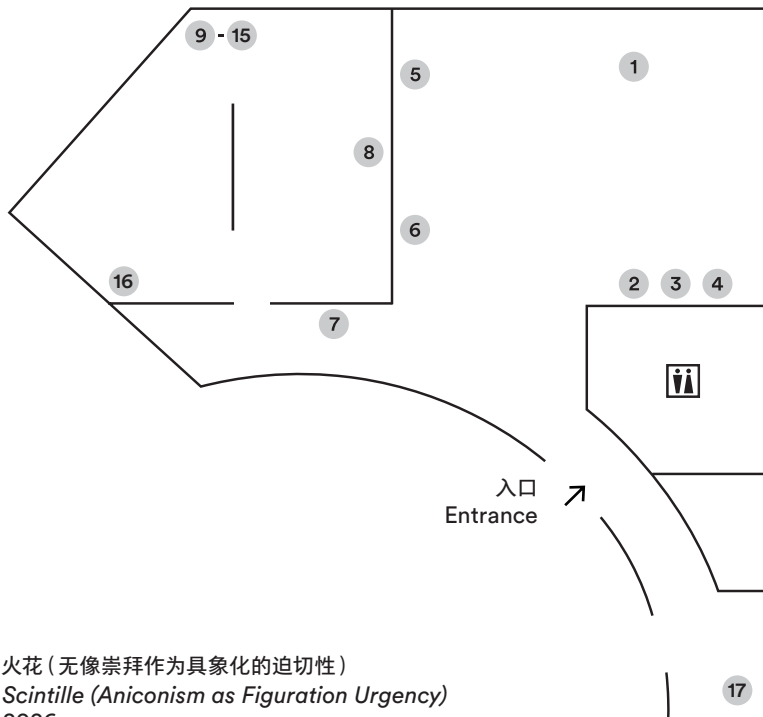


由阿那亚艺术中心委任创作，
并获空白空间支持
Commissioned by Aranya
Art Center, and supported
by White Space

作品灵感源自古代火香钟，主体为悬挂的脊柱形雕塑，其分叉结构对应人体脊神经。顶部的线香在燃烧过程中使发丝断开，系于其上的铜珠随之坠落至金属板上发声报时。其形态指向“初见式”——婴儿爬行时第一次抬头，尝试与世界建立联系的瞬间。作品借由仪式般的燃烧过程，以“闻”与“听”替代视觉读时，探索身体作为通道去感知时间，联结心神，并与大于人的存在沟通的更多可能。

The work draws inspiration from ancient incense clocks. Its central element is a suspended spinal sculpture, whose bifurcated structure corresponds to the human spinal nerves. As the incense at the top burns, it severs hair filaments, causing attached brass beads to fall onto a metal plate, marking time through sound. The form references the “first gaze”—the fleeting moment when a crawling infant lifts its head for the first time, attempting to establish a connection with the world. Through this ritualistic process of combustion, the work replaces visual time-reading with the senses of smell and hearing. It explores the body’s potential as a conduit to perceive time, synchronize the mind and spirit, and communicate with existences greater than the self.

展厅 Gallery 2



1

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

火花 (无像崇拜作为具象化的迫切性)
Scintille (Aniconism as Figuration Urgency)
2026

莫尼亚·本·哈穆达
Monia Ben Hamouda

艺术家在实践中深受阿拉伯书法的启发，通过激光切割的钢制结构将文字抽离为无具体含义的剪影，并覆以香料与粉末。她认为火不仅是自然现象，更是一种观念与精神性的隐喻，象征从潜伏到显现的转化。通过对“无像崇拜”（aniconism）传统的探索，她将图像的缺席视为积聚张力的状态和进行控制的策略。这组雕塑亦如同古老的火镰，成为了能量被压缩与释放的场域，使形式在张力与摩擦中点燃。

The artist's practice is deeply informed by Arabic calligraphy. Through laser-cut steel structures, she abstracts text into silhouettes devoid of specific meaning, coating them with spices and powders. She conceives of fire not merely as a natural phenomenon, but as a conceptual and spiritual metaphor that signifies a transformation from latency to manifestation. Through her engagement with the tradition of aniconism, she regards the absence of images as a state of accumulated tension and a strategy of control. This series of sculptures also evokes ancient fire strikers, becoming a site where energy is compressed and released, allowing form to ignite through tension and friction.

2 - 4

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

旗帜焚毁后的烟雾与半影 (无烟煤) (6、7、8)

Smokes and Penumbras Coming from Flag Desecrations (Anthracite) (6, 7, 8)
2026

莫尼亚·本·哈穆达
Monia Ben Hamouda

艺术家以多种粉彩与细密锐利的墨线交织构成模糊层叠的烟云，在迅速的作画节奏中展开充满运动感的视觉叙事。画面描绘了事物燃烧后留下的痕迹，浮现出火焰、烟雾或火星的意象，也唤起人们凝视篝火时沉静的体验。在当下意识形态之火极易被点燃的时代，艺术家借此思考破坏、愤怒与无力感等状态中可能孕育的转化与新的开始。

The artist interweaves various pastel tones with fine, incisive ink lines to create layered, cloud-like formations. Executed with a swift rhythm, the works unfold a dynamic visual narrative. The imagery depicts remains left after burning, evoking flames, smoke, or sparks, while also recalling the contemplative experience of gazing into a campfire. In an era when ideological “fires” are easily ignited, the artist reflects on the potential for transformation and new beginnings that may emerge from states of destruction, rage, and powerlessness.

5 - 7

白族火把节——满天星斗落人间

Bai Torch Festival: Stars Fallen to Earth

白族火把节——烟熏火燎

Bai Torch Festival: Smoke and Scorch

白族火把节——火树银花不夜天

Bai Torch Festival: A Night Illuminated by Fireworks and Flame
2023–2024

谢振华
Xie Zhenhua

近年来，艺术家以其民族传统节日白族火把节为重要创作母题。基于亲身经验与对民族传统的长期观察，他在还原与虚构之间构建出宏大的群体性场景。作品中人物面容被模糊，而白族服饰的特征则被突出。火把节源于祈福驱灾的祭祀仪式，并在演变中逐渐获得节庆属性。通过这一主题，艺术家探讨了群体记忆与火崇拜在当代的精神延续，并引导观者对白族历史与文化展开更深层的凝望。

In recent years, the artist has drawn on the traditional Bai Torch Festival as a central motif. Based on personal experience and long-term observation of ethnic traditions, he constructs grand collective scenes that oscillate between documentation and fiction. The figures' faces are deliberately blurred, while the distinctive features of Bai costume are emphasized. Originating as a ritual for blessing and warding off misfortune, the Torch Festival has gradually taken on celebratory and festive dimensions. Through this subject, the artist reflects on the contemporary persistence of collective memory and fire worship, inviting a deeper contemplation of Bai history and culture.

8

宿火

A Good Old Time
2026

陈箫伊
Chen Xiaoyi



在高原，火与不具名的聚散离合维系着隐秘的联结。这部影像以褪色的焦土视觉，融合了高海拔的录音。艺术家用镜头带我们游走于牧场、森林、消失的村落与祭山之所，以一场旷野折返邀请观众重新审视生命轨迹与原始热能的共生结构——那些星火般的相聚并未在恒常轮转中真正消亡，而是化作这片土地上的“宿火”，以高密度的潜热，长久蛰伏于冰冷的废墟与时间断层之下。

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

On the plateau, fire and the anonymous gatherings and partings maintain hidden connections. This video, with its faded scorched-earth visuals, is intertwined with high-altitude field recordings. Through the lens, the artist guides us across pastures, forests, vanished villages, and sacred mountains, inviting viewers on a journey of return through the wilderness to reconsider the interdependent structure of life trajectories and primordial energy. These sparks of encounter do not truly vanish in the cycle of time; rather, they become the “latent fires” of this land, lying dormant with high-density potential beneath the cold ruins and temporal fractures.

9 - 15

语言之前的身体

The Body Before Language

2015

大地的语言

Langage de la terre

2016

我之所终, 它之所始 1

Where I End, Something Begins 1

2016

我之所终, 它之所始 2

Where I End, Something Begins 2

2016-2019

知晓我名字的火

The Fire That Knows My Name

2016-2017

内部, 大地在运动

Inside, the Earth Moves

2017

柔软抵达

A Soft Arrival

2020

奥敦其木格·达瓦多尔吉

Odonchimeg Davaadorj

蒙古艺术家奥敦其木格·达瓦多尔吉的这组绘画作品将自然能量与人体经验相互映照。她将地球想象为处于火焰与熔融能量中心的容器, 火山则承载着同样炽热的能量。同时, 她也把人体比作火山, 燃烧着内在的火焰, 因此火也成为了个体生命力与精神指引的象征。作品以红色墨水为主要媒介, 指向存在于每个人体内的血液, 象征着生命的温度以及我们共有的人性。

This series of paintings by Mongolian artist Odonchimeg Davaadorj reflects the interplay between natural forces and embodied human experience. She envisions the Earth as a vessel at the center of fire and molten energy, with volcanoes holding that same fierce heat. At the same time, she draws a parallel between the human body and a volcano, burning with an inner fire; fire thus becomes a symbol of individual vitality and spiritual guidance. Rendered primarily in red ink, the works allude to the blood within the human body, evoking the warmth of life and our shared humanity.

16

女巫的反刍

Ruminant Smoke

2025

葛泰然和旦增达美

Ge Tairan and Tenzin Dhame

《女巫的反刍》是一部跨媒介叙事作品，以西藏民间传说中的女巫兼护法“萨迦巴姆”为线索，串联起宗教仪式、历史暴力与工业污染间的隐秘关联。巴姆的叙事在90年代后期趋于沉寂，其最后形象定格为深夜公路边等待搭车的路人。艺术家利用烟雾的流动性隐喻了权力的渗透与秩序的重塑，展现神话于现代化进程中形变的同时，揭示了被遮蔽的文化残余如何以无形的方式潜入现代生活的边缘。

Ruminant Smoke is a cross-media narrative work that takes the Tibetan folkloric figure of the witch-protector “Sakya Bamo” as its thread, weaving together latent connections between religious ritual, historical violence, and industrial pollution. Bamo’s narrative faded in the late 1990s, with her final image captured as a roadside hitchhiker at night. The artist employs the fluidity of smoke as a metaphor for the diffusion of power and the reconfiguration of order, revealing how myth deforms within processes of modernization, while exposing how obscured cultural residues seep invisibly into the margins of contemporary life.

17

游戏 #2

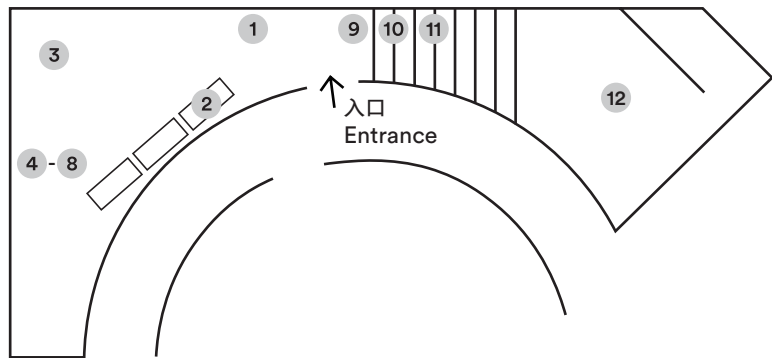
Togloom #2

2013–2014

奥敦其木格·达瓦多尔吉

Odonchimeg Davaadorj

展厅 Gallery 3



1

林泉问道

Seeking the Path along the Stream in the Mountain
2019

王天德

Wang Tiande

艺术家以独创的烟烫、香烫技法在宣纸上灼烧出镂空焦痕，与下层水墨山水形成错位叠加。他将古代石碑拓片进一步融入画面结构中，其斑驳残缺的质感与若隐若现的山水景观彼此呼应、形成对照。灼烧技法既消解了传统笔墨线条，也在破坏与书写、灰烬与残痕之间重构出新的视觉语言，为当代观者开启与古代文人对话的空间。

The artist employs his distinctive smoke- and incense-burning techniques to scorch hollowed traces on Xuan paper, creating a dislocated overlay with the ink landscape beneath. He further incorporates rubbings of ancient steles into the composition, whose weathered and fragmentary texture both echoes and contrasts with the faintly emerging landscape imagery. The act of burning not only dissolves traditional brushwork, but also reconstructs a new visual language through destruction and inscription, ash and residue, opening up a space for dialogue between contemporary viewers and ancient literati.

2

会稽印水图

Water Impressions of Kuaiji
2024

王天德

Wang Tiande

作品以传统长卷形式展开，通过香烫与水墨叠加描绘出绍兴会稽山脉的景色。艺术家以燃香在宣纸上灼烧出细密的轨迹，与下层墨绘景致交织。长卷的连续展开暗示时间的流动，也呼应古代山水“行旅式观看”的经验。香火留下的焦痕既是对传统笔墨的当代转译，也象征历史在时间中的侵蚀与沉积。

Presented in the traditional handscroll format, the work depicts the landscape of the Kuaiji mountain range in Shaoxing through layered incense-burning and ink painting. Using burning incense, the artist scorches fine traces onto Xuan paper, interweaving them with the inked scenery beneath. The continuous unfolding of the scroll suggests the passage of time, while also evoking the itinerant mode of viewing associated with classical landscape painting. The charred marks left by incense function as a contemporary translation of traditional brushwork, while simultaneously evoking the erosion and sedimentation of history over time.

3

变量

Delta
2025

托马斯·瓦赫霍尔茨

Thomas Wachholz

托马斯·瓦赫霍尔茨借鉴波普美学，将日常物转化为符号语汇。在《变量》中，他提取“火柴”这一视觉媒介，将燃尽后的火柴形象转化为充满动态的雕塑结构，以此表现能量转移的逻辑。作品借由火对物质的消减，呈现出能量的生成与扩散，探讨了破坏与生成之间的辩证平衡。

Drawing from Pop aesthetics, Thomas Wachholz transforms everyday objects into a symbolic vocabulary. In this work, he extracts the “matchstick” as a visual medium, transmuted the remnants of combustion into dynamic sculptural forms to articulate the logic of energy transfer. Through the depletion of matter by fire, the work manifests the generation and diffusion of energy, exploring the dialectical balance between destruction and reconfiguration.

4 - 8

火苗 02-06 (单色)
Flame 02-06 (Monochrome)
2025

托马斯·瓦赫霍尔茨
Thomas Wachholz

《火苗》系列延续了瓦赫霍尔茨对“火”作为媒介的持续探索。艺术家以炼金术般的方式在画板表面铺设红磷颜料，再用火柴划擦对其进行“激活”。灼烧留下的焦痕成为画面核心语汇，将瞬时燃烧的能量释放定格为具体的视觉符号。这些真实的物理灼痕突破了传统绘画的平面性，在凸显作品物质性与能量爆发临界感的同时，深化了对破坏与生成的探讨。

The *Flame* series continues Wachholz's ongoing exploration of "fire" as a medium. In an almost alchemical process, the artist coats the surface of the panel with red phosphorus pigment, which is then "activated" by the striking of matches. The scorched traces left by the combustion become the core vocabulary of the work, freezing the instantaneous release of energy into concrete visual symbols. These authentic physical burns break through the flatness of traditional painting, highlighting the work's materiality and the sense of an imminent burst of energy, while deepening the inquiry into the relationship between destruction and reconfiguration.

9

爆炸视图 I
Exploded Views I
2021

凯文·库利
Kevin Cooley



该系列近距离拍摄了在受控条件下燃烧和爆炸的火焰，捕捉火焰点燃瞬间的物理状态与蔓延过程。标题取自技术制图中的“爆炸图”，一种用于呈现设备各部件之间立体装配关系的绘图方式。借用这一概念，使观者感受到自然元素与技术理性的交汇。这些火焰的“亲密影像”，不仅揭示了火的偶然性和不受控所带来的吸引力，也强调火对我们与环境关系的深刻影响。

This series presents close-up images of flames burning and exploding under controlled conditions, capturing the physical states of fire at the moment of ignition and its subsequent spread. The title refers to the “exploded view” in technical drawing, a method used to illustrate the spatial relationships between components. By invoking this concept, the works foreground the intersection of natural forces and technological rationality. These intimate images of fire reveal both its unpredictability and seductive power, while emphasizing its profound impact on our relationship with the environment.

10

仍在燃烧

Still Burning

2024

凯文·库利

Kevin Cooley

该系列围绕美国加州的山火展开，自2017年延续至今。九年前拉图纳峡谷山火期间及之后，艺术家持续记录灾区现场。那场大火几乎摧毁了他的住所、工作室以及全部作品档案，成为该系列的重要起点。这张影像拍摄于2024年南加州的桥火（Bridge Fire）期间，当时大火烧毁了超三万亩土地。这一系列既是一种个人性的宣泄，也构成了艺术家对火之物理属性与象征意义的持续探索。

This series revolves around wildfires in California and has developed since 2017. During and after the La Tuna Canyon fire nine years ago, the artist documented the disaster site extensively; the fire nearly destroyed his home, studio, and entire archive, marking a critical starting point for the series. This image was taken during the 2024 Bridge Fire in Southern California, which burned 56,000 acres of land. The series serves both as a form of personal catharsis and as an ongoing exploration of the physical and symbolic dimensions of fire.

11

爆炸视图 II
Exploded Views II
2021

凯文·库利
Kevin Cooley

12

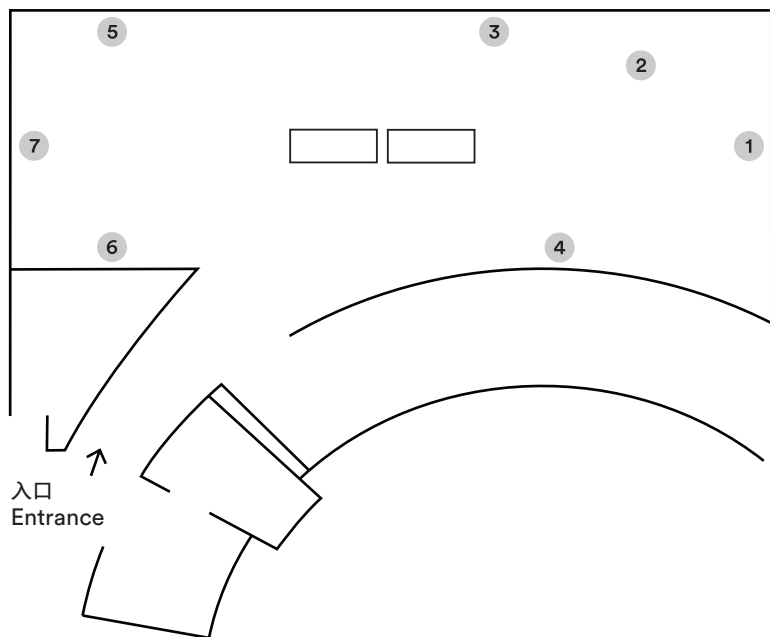
恶之花
Fleur du Mal
1968–1970

奥托·皮纳
Otto Piene

作为战后重要艺术团体“零(ZERO)”的联合创始人,奥托·皮纳的创作通过光、火、空气等元素,将自然力量转化为可感知的空间经验。他提出“天空艺术”的概念,希冀突破传统媒介界限、将大气本身视为艺术表达的场域,从而塑造一个和平、可持续的世界。由此发展出的系列充气结构作品中,这件装置以机械驱动红色织物规律起伏,呈现火焰绽放般的动态。

As a co-founder of the postwar art group ZERO, Otto Piene's practice employs light, fire, and air as media to translate natural forces into perceptible spatial experiences. He introduced the concept of "Sky Art," seeking to transcend the limits of traditional media by treating the atmosphere itself as a site of artistic expression, with the aim of envisioning a more peaceful and sustainable world. From his series of inflatable works, this installation employs a mechanical system to create rhythmic undulations in red fabric, evoking the blossoming of flames.

展厅 Gallery 4



1

孔雀蛱蝶
Pfauenaug
2006

奥托·皮纳
Otto Piene

2

红光幽灵
Red Light Ghost
1966 / 2014

奥托·皮纳
Otto Piene

在作品层叠的玻璃体底部，光源按照艺术家设定的节奏发射光脉冲，使玻璃散发出不同色调的红光，将火的瞬时能量转化为持续的感官体验。艺术家少年时期曾亲历战争，战场上照亮夜空的烈火与探照灯深刻影响了他对光的理解。在其艺术实践中，这些记忆也被转化为关于光、能量与未来的希望图景。

At the base of the stacked glass bodies, a light source emits pulses at intervals specified by the artist, enabling the glass to radiate varying shades of red light and transforming the instantaneous energy of fire into a sustained sensory experience. As a youth, Otto Piene witnessed war firsthand; the blazing fires and searchlights that populated the night sky profoundly shaped his understanding of light. In his artistic practice, these memories are transformed into a hopeful vision of light, energy, and the future.

3

天空 天空
The Sky The Sky
2000

奥托·皮纳
Otto Piene

4

黑色秋天
Black Autumn
1975

奥托·皮纳
Otto Piene

奥托·皮纳最早于1959年尝试将火作为媒介创作“火焰绘画”，并贯穿其艺术生涯。他在画布或纸上涂抹溶剂并点燃，使图像从火焰与烟灰中自然生成，再进一步加以绘画。对皮纳而言，关于光与火的战时经验既令人着迷也充满恐惧，因此火在其创作中既象征生命与能量，也指向战争与毁灭。

Otto Piene began experimenting with fire as a medium as early as 1959, and continued to develop his “Fire Paintings” throughout his career. He applied solvent to canvas or paper and set it alight, allowing images to emerge organically from flame and soot before further developing them with paint. For Piene, his wartime experiences of light and fire were both fascinating and terrifying; thus, in his work, fire signifies both life and energy, as well as war and destruction.

5 - 6

由阿那亚艺术中心和
阿尔敏·莱希画廊支持
Supported by Aranya
Art Center and
Almine Rech

彩虹除草剂
Rainbow Herbicides

彩虹除草剂
Rainbow Herbicides
2026

陈凡秋
Thu-Van Tran

标题指涉美军在越战时期使用的“彩虹除草剂”——这些以颜色命名的化学制剂被用以清除大片森林、摧毁农作物，在土地与记忆中留下了难以消散的创痕。艺术家通过细密描绘的烟云汇集了云朵、喷发、爆炸等意象，近乎沉思式地构建出密集而缓慢的冥想气质。绘画的时间性最终却被数秒间喷洒的彩色气溶胶颜料骤然扰乱。鲜艳的色彩打破了画面平衡，在绘画的物质层面重演了一种破坏性的姿态。

The title refers to the “rainbow herbicides” used by the U.S. military during the Vietnam War—chemical agents identified by colors, deployed to defoliate forests and destroy crops, whose effects persist in both the landscape and collective memory. The artist develops meticulously rendered forms of plumes—at once clouds, eruptions, and fires. Their dense, slow, and meditative quality emerges from an almost contemplative process of construction. This temporality of drawing is, however, abruptly disrupted by colored aerosol sprays, poured on in a matter of seconds. The vivid hues break the balance of the image, reenacting within the very material of the drawing a gesture of destruction.

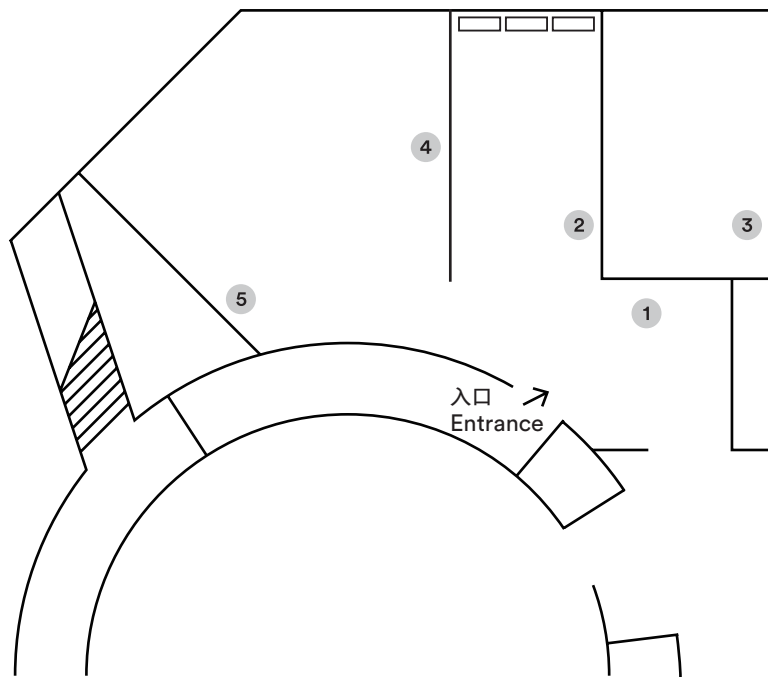
7



彩虹除草剂 #2
Rainbow Herbicides #2
2020

陈凡秋
Thu-Van Tran

展厅 Gallery 5



1

爱之循环
Love-In
2018

朱利安·夏里埃
Julian Charrière

在类似实验器械的装置内，棕榈油呈现如地幔岩浆般的橙红色。粘稠的“油泡”从底部受热，缓慢流转，暗示着全球棕榈油产区环境的不断变化。棕榈油作为常用食用油，并广泛用于包装食品、化妆品乃至生物燃料中，其全球需求加剧了东南亚和拉丁美洲的森林砍伐及生物多样性丧失。在当下层叠交织的生态危机背景中，作品将环境灾难的扩散置入我们日常亲密空间的温暖光晕之中。

Love-In comprises an immense glass tube, set within a metal frame that resembles scientific laboratory equipment. Inside the vessel, palm oil, as red as magma from the planet's superheated mantle, is warmed from below. Viscous bubbles ebb and flow throughout this oversized lava lamp, creating a psychedelic play of light. This process

of transformation echoes the state of environmental flux affecting oil palm-growing regions of the world. Global demand for palm oil—a common cooking oil and ingredient in packaged foods, cosmetics, and even biofuel—is a significant driver of deforestation and attendant loss of biodiversity in Southeast Asia and Latin America. Amid today's multi layered ecological crisis, *Love-In* situates the profusion of environmental catastrophes within the cozy glow of our intimate interior domains.

2

361
2014

李明
Li Ming

李明将361只一次性火机摔爆于纸面，红色燃料与瞬间释放的能量凝固其上。一次性火机因其便于印刷与传播符号而成为流行文化的载体，造就了艺术家早期的迷因 (Meme) 情节。从上世纪90年代初进入大陆，到中国成为全球最大的一次性火机出口国，这些物件如同“第三世界的火种”在世界范围内传递。蓝色工服指向了背后的社会生产语境，而这场行为既像童年鞭炮游戏的回声，也仿佛一场焰火起舞。

Li Ming smashed 361 disposable lighters onto paper, fixing the red fuel and the instant release of energy onto its surface. As easily printable and widely circulated objects, disposable lighters have functioned as carriers of popular imagery, informing the artist's early interest in memes. Since their introduction to mainland China in the early 1990s, and with China becoming the world's largest exporter of disposable lighters, these objects have circulated globally like fire seeds of the Global South circulating worldwide. The blue work uniform points to the conditions of industrial production, while the act itself evokes both childhood firecracker games and a ritualistic pyrotechnic performance.

3

2014201620212022#6
2023

李明
Li Ming

4

受控的燃烧

Controlled Burn

2022

朱利安·夏里埃

Julian Charrière



影片从第一视角拍摄，无人机穿越露天煤矿、油井和冷却塔等废弃的开采设施，将庆典性的焰火和技术的过时联系在一起。蕨类植物和飞蛾扑动的影像如潜意识般闪现，艺术家将这些起源于石炭纪的生物作为精神向导，以及化石燃料活力的象征；同时映射煤、石油与沥青如何进入当代想象，并影响人类对未来世界的构想。油井既是纪念碑，也是警示，象征着人类对资源的获取、消耗与抛弃。

Shot with a first-person drone, this disorienting voyage takes in open-pit coal mines, decommissioned oil rigs, and rusting cooling towers, celebrating their dereliction. Throughout, amid whirling smoke and fire, implosions are interrupted by flashing images of primordial unfurling ferns and fluttering moths, beings that evolved during the carboniferous geological period. Appearing at subliminal speed, Charrière offers these organisms as both spirit guides and living tokens for the vitality of fossil fuels, and, additionally, as markers for how the agency of coal, oil, and tar has come to haunt our contemporary imagination. It has taken root in our dream life, infesting visions of the world to come. Particularly the oil rig in the video acts as both monument and warning—a relic of the hunger that drives us to extract, exhaust, and abandon.

5

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Commissioned by Aranya
Art Center

心有所系

Tether

2026

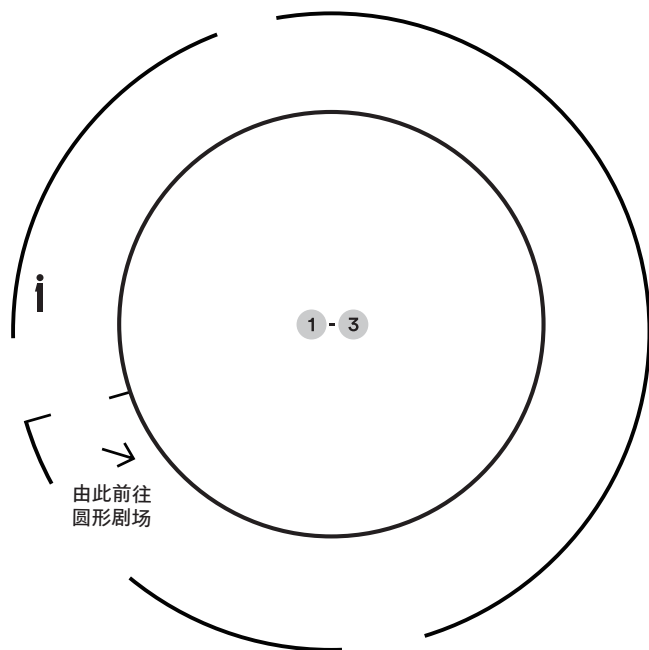
任莉莉

Li Li Ren

硅胶包裹着煤渣，与滑轮构成了一个可活动装置。艺术家出生于曾以煤炭资源闻名的黑龙江七台河市，城市和几代人的轨迹似乎都被资源的开采和枯竭所牵动。硅胶如脐带或输送能源的管道，而煤渣暗示能源的殆尽。滑轮赋予结构可变性，使牵引循环不断，却无明确起点或终点，呈现缓慢的消耗。作品既指向生成，也指向消逝，折射出艺术家故乡及人类与能源交织的命运和历程。

Encased in silicone and combined with a pulley system, coal residue forms a kinetic installation. The artist was born in Qitaihe, a city once defined by its coal resources, where both urban development and personal histories have been shaped by extraction and depletion. The silicone resembles an umbilical cord or energy conduit, while the coal residue signifies exhaustion. The pulley introduces variability, sustaining a continuous yet directionless movement of tension and release, suggesting slow consumption. The work gestures simultaneously toward generation and disappearance, reflecting the entangled trajectories of the artist's hometown and humanity's relationship with energy.

圆形剧场 Atrium



1 - 3

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

降临 I、II、III

We Can't Help but Change Form I, II, III

2026

任莉莉

Li Li Ren

三件卵形雕塑置于盛有煤炭的圆形托盘中，其形态如种子或器官，象征孕育生命的结构，同时吸收着煤炭尚未释放的能量。金属“壳”显露出人工痕迹，使其悬置在自然与造物之间，获得科幻色彩。煤炭源自远古生物数百万年的地质沉积，而卵形雕塑仿佛从未来或地外“降临”至此，引发我们对时间和能源的想象。置于露天圆形剧场层叠的环形结构中，使其显得既被聚焦，又被隔离。

Three ovoid sculptures are placed within circular trays filled with coal. Their forms resemble seeds or organs, evoking structures of life while absorbing the latent energy within the coal. The metallic shells bear traces of fabrication, situating the works between natural and artificial realms with a science-fictional aura. Formed through millions of years of geological processes, coal contrasts with the sculptures, which appear as if “arriving” from the future or from elsewhere. Installed within the concentric structure of an open-air amphitheater, they are at once highlighted and isolated, prompting reflections on time and energy.

此次展览由阿那亚艺术中心助理策展人蒋若禹和副策展人吴伊扬共同组织。

特别鸣谢:

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This exhibition is organized by Assistant Curator Jiang Ruoyu and Associate Curator Wu Yiyang at the Aranya Art Center.

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图片 / Images

陈哲, 《香香钟: 初见式》(2025–2026)

© 陈哲

图片致谢艺术家及空白空间

陈萧伊, 《宿火》(静帧) (2026)

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凯文·库利, 《爆炸视图 I》(2021)

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陈凡秋, 《彩虹除草剂 #2》(2020)

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摄影: Nicolas Brasseur

图片致谢艺术家和阿尔敏·莱希画廊

朱利安·夏里埃, 《受控的燃烧》(静帧) (2022)

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图片致谢艺术家

Chen Zhe, *Spinal Incense Clock: First Gaze Pose (detail)* (2025–2026)

© Chen Zhe

Courtesy of the artist and White Space

Chen Xiaoyi, *A Good Old Time (still)* (2026)

© Chen Xiaoyi

Courtesy of the artist

Kevin Cooley, *Exploded Views I* (2021)

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Courtesy of the artist

Thu-Van Tran, *Rainbow Herbicides #2* (2020)

© Thu-Van Tran

Photography: Nicolas Brasseur

Courtesy of the artist and Almire Rech

Julian Charrière, *Controlled Burn (still)* (2022)

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Courtesy of the artist



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19:00 停止入场 Last entry at 19:00

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