

# To Ask by Touch 感知练习

Xu Sanhuang  
许三煌

Li Hanwei  
李汉威

Hashel Al Lamki  
哈谢尔·阿尔·拉姆基

Hou Zichao  
侯子超

Xue Ying  
薛莹

Marten Bayuaji  
马腾·巴尤阿吉

aranya  
art center  
阿那亚艺术中心

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## 前言 Foreword

阿那亚冬季驻留迈入第五年之际，展览全面梳理了40余组往期艺术家的驻留档案，并邀请其中六位带来一系列个人项目。以他们驻留期间的实践为线索，展览汇集了艺术家既往创作，以及十余组全新委任作品。

展览旨在关注艺术家如何诉诸具身经验和独特视角，与山野环境及社区发生关系。他们并不意图提出一种关于本地的准确认知，而是通过漫游、搜集、劳作、误认和想象等路径，生成了一系列带有投射与身体性的个人现实。他们的媒介和创作方法各不相同，却共同指向一种“以感知生成世界”的方式。

许三煌通过自然材料的触发，将创作视为一种由身体经验引导的开放过程。她以“手”的力量，在个体感知与外物之间勾连起微妙连结。在反复地触摸中，微距倾听材料自身的言说。而薛莹将生活物件从功能属性中抽离，使其成为承载身体经验、家庭关系与情感状态的媒介。她以对日常秩序的轻微扰动，重新组织我们与物及彼此相处的方式，使那些被习以为常的伦理关系变得松动。

侯子超借用“小贩”这种微小的流通作为个体与世界关系的隐喻，以绘画及装置构建错置的景观，将长城、棕榈树、越野路书符号重新组合，讨论图像流动与文化迁移。李汉威则基于对阿那亚以及当代互联网生活的观察，以技术、网络图像和算法生成的视觉碎片创造出怪诞“小镇”，回应数字时代中现实与虚拟之间的不确定边界。

阿联酋艺术家哈谢尔·阿尔·拉姆基（Hashel Al Lamki）以织物与声音构成流动的档案，通过追溯“百家布”及不同文化中的纺织传统，将历史、当代与自我的经验交织，唤起那些在世代与地域之间被遗失、保留或重塑的记忆。印度尼西亚艺术家马腾·巴尤阿吉（Marten Bayuaji）则受到登山体验，以及汉字中形义关系的启发，以“日书”和“地书”贯穿整个建筑空间，提醒我们关注那些只有在与大地接触时才能被感知，在时间与光线之中才能被看见的存在。

由此，展览试图进一步探讨，我们如何通过身体感知与环境相遇；如何在与环境的接触中，不断重新“发明”现实；并以练习般的姿态，在持续变化的现实中重新定位自身。

Marking the fifth year of the Aranya Winter Residency, the exhibition revisits the residency archives of more than forty participating artists, while inviting six former residents to present a series of solo projects. Tracing practices developed during the residency, the exhibition brings together works from their broader practices alongside more than ten newly commissioned works.

The exhibition focuses on how artists draw upon embodied experience and individual perspectives to establish relationships with the mountainous landscape, its natural environment, and the surrounding community. They do not seek to arrive at an accurate understanding of the local. Instead, through wandering, collecting, labouring, misrecognition, and imagination, they generate a series of personal realities shaped by projection and embodied

experience. While the six artists gathered in this exhibition work across distinct media and methodologies, their practices converge in a shared proposition: that worlds can be produced through perception.

Working with prompts offered by natural materials, Chinese artist Xu Sanhuang approaches artistic practice as an open-ended process guided by bodily experience. Through the agency of the hand, she forges subtle connections between individual perception and the external world. Through repeated acts of touch, she listens closely to what materials might themselves have to say. Chinese artist Xue Ying, meanwhile, extracts everyday objects from their functional roles, allowing them to become vessels for bodily experience, familial relations, and emotional states. Through subtle disruptions of everyday order, she reorganizes the ways in which we relate to things and to one another, loosening the ethical structures that have come to seem habitual.

Chinese artist Hou Zichao takes the modest circulation embodied by the figure of the “peddler” as a metaphor for the relationship between the individual and the world. Through painting and installation, he constructs displaced landscapes in which the Great Wall, palm trees, and symbols drawn from off-road roadbooks are recombined to explore the circulation of images and cultural migration. Chinese artist Li Hanwei, drawing on his observations and experiences of Aranya and contemporary life on the internet, creates an uncanny “small town” from technology, online imagery, and algorithmically generated visual fragments, responding to the uncertain boundaries between the real and the virtual in the digital age.

UAE artist Hashel Al Lamki constructs a fluid archive through textiles and sound. By tracing the tradition of “Bai Jia Bu” (hundred-family cloth) alongside textile practices across different cultures, he interweaves histories, contemporary realities, and personal experience, evoking memories that have been lost, preserved, or reshaped across generations and geographies. Indonesian artist Marten Bayuaji, inspired by the experience of mountain walking and by the relationship between form and meaning in Chinese characters, extends “Sun Script” and “Earth Script” across the architectural space, drawing attention to forms of existence that can only be sensed through contact with the earth, and seen through the passage of time and the presence of light.

Through these practices, the exhibition further asks how we encounter our environments through bodily perception; how, through such encounters, we continuously reinvent reality; and how we might, through an attitude of practice, continually reposition ourselves within a reality in constant transformation.

此次展览由阿那亚艺术中心助理策展人蒋若禹、助理策展人高良娇及策展助理孙凡茜共同组织。

展览获得了印度尼西亚 MV 基金会（Foundation MV）以及娜塔莎·西达尔塔（Natasha Sidharta）的支持。

特别鸣谢：阿那亚冬季驻留 - 当代艺术板块全体往期驻留艺术家；曲伟瑜、张晨、姚琦雯、吕强等阿那亚冬季驻留团队和阿那亚·金山岭精神建筑运营团队全体成员、摄影师倪楠、长城守护人白春向；西米、Winnie Wang、平平、邢凤金、刘艳和李秀香等织物捐赠者。

This exhibition is organized by Assistant Curator Jiang Ruoyu, Assistant Curator Gao Liangjiao, and Curatorial Assistant Sun Fanxi at the Aranya Art Center.

This exhibition received support from the Foundation MV and Natasha Sidharta.

Special Acknowledgments: All past resident artists of the Contemporary Art Section at the Aranya Winter Residency; Qu WeiYu, Zhang Chen, Yao Qiwen, Lu Qiang, and all members of the Aranya Winter Residency team and the Aranya · Jin Shan Ling operations team; photographer Ni Nan; Great Wall conservation worker Bai Chunxiang; as well as fabric donors Ximi, Winnie Wang, Pingping, Xing Fengjin, Liu Yan, and Li Xiuxiang.

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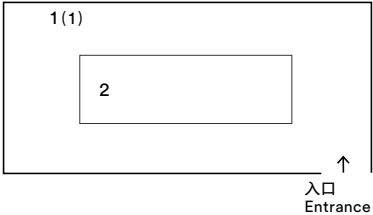
0335 782 5290  
09:30 - 18:00  
17:30 停止入场 Last entry at 17:30  
周二闭馆 Wednesday to Monday

展厅  
Gallery 1

驻留档案  
Residency  
Archives

马腾·巴尤阿吉:  
天地之书  
Marten Bayuaji :  
The Scriptures

作品 Works 1、2



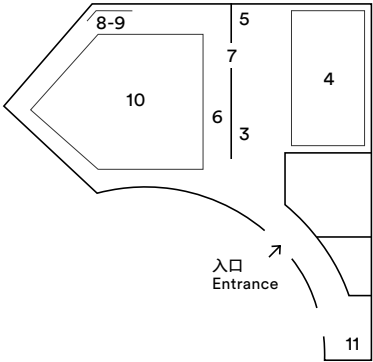
展厅  
Gallery 2

许三煌: 比平时似乎  
近了些  
Xu Sanhuang:  
Closer, Somehow

作品 Works 3-5、11

薛莹: 我们不在同  
一片土地  
Xue Ying: We Do  
Not Stand on  
One Ground

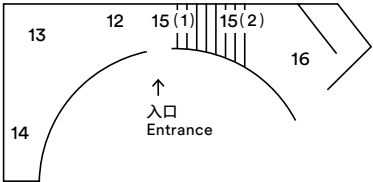
作品 Works 6-10



展厅  
Gallery 3

侯子超: 长城小贩  
Hou Zichao: The  
Great Wall Peddler

作品 Works 12-16



1(1) 日书 - 须弥山  
*Sun Script - Meru*  
2026

2 地书 - 心  
*Earth Script - xīn*  
2025-2026  
贯穿整个建筑  
Extending throughout  
the building

3 散步, 也许在山间  
*Walks, Perhaps in  
the Mountains*  
2025-2026

5 岸上都是沙  
*Where the Tide  
Leaves Things*  
2026

7 同行 (No.12)  
*Together (No.12)*  
2025

10 我们不在同一片土地  
*We Do Not Stand on  
One Ground*  
2026

12 重复的果, 水滴与旧径  
*Falling Fruits, Water Drops  
and An Old Path*  
2026

14 椰枣林, 白山与沙谷  
*Date Palms, White  
Mountains and Sand Vales*  
2026

15(2) 高台, 山波  
*Watchtower,  
Mountain Waves*  
2026

4 根根松针根根丝  
*Of Pine Needles and Silk*  
2026

6 叮! 叮! 咚! 咚!  
*ding! ding! dong! dong!*  
2025

8-9 味道: 干  
*Smell: Dry*  
2025

11 常有蝴蝶飞过  
*Butterflies Often Fly By*  
2026

13 长凳 32, 45, 75  
*Bench 32, 45, 75*  
2026

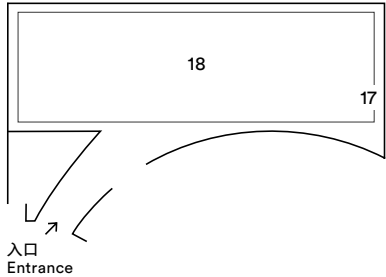
15(1) 塔玛尔, 塔玛尔, 长城  
*Tamar, Tamar,  
The Great Wall*  
2026

16 框景  
*Frame*  
2026

展厅  
Gallery 4

李汉威: 猫镇  
Li Hanwei:  
Catville

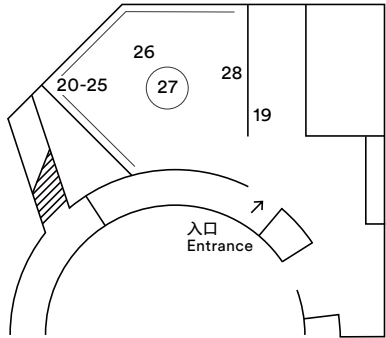
作品 Works 17-18



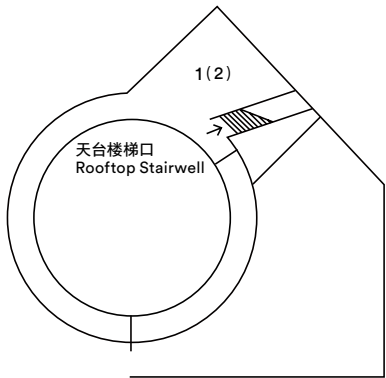
展厅  
Gallery 5

哈谢尔·阿尔·拉姆基:  
绵延  
Hashel Al Lamki:  
Present Tense

作品 Works 19-28



走廊与天台  
Ramp and  
Rooftop



17 无题 (星期二)  
*Untitled (Tuesday)*  
2025

18 猫镇  
*Catville*  
2026

19 我未曾逝去,  
只是冬日安眠  
*I Am Not Dead,  
I Am Winter Sleeping*  
2025

26 交错的路线  
*Crossing Routes*  
2026

28 玛阿特 2  
*Maat 2*  
2025

20-25 丁香  
*Clove*  
2025

27 玛阿特 1  
*Maat 1*  
2025

1(2) 日书 - 须弥山  
*Sun Script - Meru*  
2026

1、4、10、13、15、16、18、26  
由阿那亚艺术中心委任创作  
Commissioned by  
Aranya Art Center

2、3、17、19  
由阿那亚冬季驻留委任创作  
Commissioned by  
Aranya Winter Residency