

ئانار رەڭگى

The Color of Pomegranates

石榴的颜色

2023.9.1 2023.10.31

胡佳艺  
李丹  
王画

HU JIAYI  
LI DAN  
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LIU YUJIA  
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LIU XIN  
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YOU LI



高台当代艺术中心  
GAOTAI GALLERY



展览简介

Exhibition Introduction



「石榴的颜色」来自导演谢尔盖·帕拉贾诺夫（Sergei Parajanov）的同名诗电影，导演用石榴作为重要意象，以鲜红石榴被匕首划破并染红亚麻布的画面为开篇，引出亚美尼亚吟游诗人萨亚特·诺瓦的故事。

被誉为“神圣的宝珠”，石榴在文化和艺术中也被赋予了不同的意义。不同文化中，石榴与生命紧密联系，如古苏美尔人的长生之果、佛教中的多福象征等。在中亚和中国新疆地区，石榴象征着美丽、智慧、生育、团结、土壤的肥沃以及对家园的热爱。

石榴在文学和艺术作品中也具有双重特征，古希腊神话中的珀尔塞福涅是大地女神得墨忒耳的女儿，在被冥王哈迪斯劫持后在冥界陷入忧郁，她在被母亲解救前因早已吃下哈迪斯所给予的六颗来自冥界的石榴籽，自此需要每年在冥界度过六个月。神话中的季节变化由此而来。石榴也有了死亡与重生的含义。

在中世纪早期的西方，男性常将石榴献给想象中的半蒙面的后官女神，与天真无邪截然相反，石榴因此代表了中世纪早期直到20世纪中期的现实西方女性所被禁止成为的一切：女性独立的象征，以及对女性特质欢欣鼓舞的庆祝。

此次展览邀请九位女性当代艺术家，无论是来自新疆还是创作蕴含着深厚的地域文化背景，都以她们独特的方式将个人经历和视角融入了她们的创作。如同在电影《石榴的颜色》中所充当的角色，“石榴”这一多义符号成为了连接这些作品的纽带，将创作背后的表达和其所涉及的多重议题通过不同媒介的交织构筑成一个诗意的展示空间，从而延展出对生命、情感、文化和身份等多重议题的思考。



'The Color of Pomegranates' is inspired by the eponymous poetic film by director Sergei Parajanov. In the movie, pomegranates are a significant symbol, with the opening scene depicting a fresh pomegranate being cut by a dagger, staining the linen cloth red. This imagery leads into the story of the Armenian troubadour Sayat Nova.

Often referred to as the 'Sacred Jewel,' the pomegranate carries various meanings in culture and art. In different cultures, it is closely linked to life, such as the Sumerian symbol of eternal life and the Buddhist representation of abundance, among others. In Central Asia and Xinjiang, China, the pomegranate symbolizes beauty, wisdom, fertility, unity, fertile soil, and love for one's homeland.

The pomegranate also holds dual significance in medieval literature and art. Persephone from Greek mythology, the daughter of the Earth goddess Demeter, ate six pomegranate seeds given to her by Hades in the underworld, leading her to spend six months there every year until her mother rescued her. This myth explains the changing seasons and associates the pomegranate with themes of death and rebirth.

In early medieval Western culture, men often presented pomegranates to the imagined veiled harem goddess. Contrary to innocence, the pomegranate became a symbol of everything that real Western women were discouraged from becoming from early medieval times to the mid-20th century: a symbol of female independence and a celebration of female characteristics.

This exhibition invites nine contemporary female artists from Xinjiang or deep Xinjiang cultural backgrounds to infuse their experiences and perspectives into their creations. The multifaceted symbol of "pomegranate" serves as the link that connects these artworks, weaving the expressions behind the creations and the various themes they involve into a poetic display space, thereby engaging in contemplation on topics spanning life, emotions, culture, and identity.



艺术家及作品介绍  
Artist and Artworks



冰刀  
媒介：单声道视频  
时长：6'01"  
年份：2014

Ice Skate  
Medium: Sound single-channel video  
Duration: 6'01"  
Year: 2014

艺术家在两块重叠的钢化玻璃上滑冰，玻璃非常光滑，她不断摔倒，精疲力尽。周围的环境是建筑工地，视频中可以听到重型机器正在工作的声音。拍摄选取了两个角度，最终选择俯视视角的原因是艺术家在视频中的玻璃里面看到了她自己的倒影。她发现在对抗的不是她自己和外部世界，而是她和她本身。

The artist is ice skating on two overlapping tempered glass surfaces. The glass is extremely smooth, and she keeps falling, exhausted. The surroundings are a construction site, and in the video, you can hear the sound of heavy machinery at work. Two angles were filmed, but the final choice was an overhead perspective because the artist saw her own reflection inside the glass in the video. She realized that she was not fighting against herself and the external world but against herself.



胡佳艺

Hu Jiayi

胡佳艺1993年生于新疆吐鲁番。

胡佳艺的作品曾在美国、欧洲和亚洲等各地展出，她的近期展览包括：“铁蒺藜，胡佳艺个展”（澳门牛房仓库，澳门，2023）“Living in the New Century: 1989年以来的中国媒体艺术”（Ulsan美术馆，蔚山，韩国，2022）、“美好生活”（上海外滩美术馆，上海，中国，2022）、“未名河”（三影堂艺术中心，北京，中国，2022）、“水体-上海双年展”（上海当代艺术博物馆，上海，中国，2021）、“开放的身体媒介”（牛房仓库，澳门，2021）、“亲密”（威尼斯利奥凡提电影节，意大利，2020）、“本色出演”（奕来画廊，美国，2019）。

Jiayi Hu (She) b.1993, Xinjiang, China. Base in Chongqing. Jiayi Hu is a conceptual artist who mainly creates performance art, video, picture photography, installation, and painting. She is sensitive to the changes in her own environment and presents art from a unique perspective that is different from the habitual thinking of social life. Her performance art is not supported by creative concepts, but an interpretation of her own life experience, which is honest, pure, and brave. Hu Jiayi is the only student so far who has won two Luo Zhongli Fellowship at the Sichuan Fine Art Institute of arts, where she graduated, where she currently teaches experimental video art. She has participated in several residencies including the Kwangju Museum of Art. She is also invited to perform performance art performances and exhibitions in different countries, including 'Bodies of Water' Shanghai Biennale, Power Station of Art, Shanghai, China, 'Intimacy', Leofanti film festival in Venice, Italy, 'Becoming - Experimental' Video Works, Eli Klein Gallery, New York, America



寻宝

媒介：单频4K影像

（彩色、立体声）

时长：53'14"

年份：2021

Treasure Hunt

Medium: Single Channel 4K Film

(Color, Stereo)

Duration: 53'14"

Year: 2021

从2015年开始，刘雨佳游走于新疆腹地，目睹上亿年的冰川融化，气候变化导致干涸的河床、被沙漠埋葬的文明遗址以及资源过度开采导致的破碎景观。影片《寻宝》是艺术家于2019年开始拍摄并于2021年完成。这部作品叠加了20世纪初考古学家斯坦因在昆仑山和和田地区的考古与当地少数民族在玉龙喀什河河道挖玉这两条贯穿今夕的发掘叙事，探讨“考古发掘”与“挖玉”这两种人类活动与地球深层次建立连接，以及“风和沙”这种浪漫的介质。从这部作品开始，艺术家把边疆的风景看作是一个个时空的漩涡，既能带我们进入历史又能勾连当下的现实与未来想象。

Since 2015, Liu Yujia has been wandering in the heart of Xinjiang, witnessing the melting of glaciers that have endured for millions of years, the drying up of riverbeds due to climate change, ancient civilizations buried by deserts, and fragmented landscapes caused by overexploitation of resources. The film "Treasure Hunt" was shot by the artist starting in 2019 and completed in 2021. This work juxtaposes the excavations of the early 20th-century archaeologist Stein in the Kunlun Mountains and Hetian region with the narrative of local ethnic minorities digging for jade in the Yulong Kashgar River channel, exploring the connections between these two human activities and the Earth's deep layers, as well as the romantic medium of "wind and sand." With this work, the artist views the landscapes of the borderlands as whirlpools of time and space, capable of immersing us in history while connecting us to the current reality and future imagination.





刘雨佳

Liu Yujia

刘雨佳，本科毕业于四川美术学院，研究生毕业于英国伦敦艺术大学，伦敦传媒学院，获艺术硕士学位。现工作、生活于北京。艺术家近期的创作利用诗化的语言来探索真实与虚构的边界。她将中国边疆地区的风景看作时空漩涡，通过糅杂纪录影像与民族志、文学、民间传说和游记等多重文本的方式来构建带有具身性和情动体验的散文影像。

刘雨佳曾在当代唐人艺术中心（北京，2023，2017，2016）、剩余空间（武汉，2021）、外交公寓12号（北京，2021）、与上海外滩三号沪申画廊（上海，2015）举办个展。

Liu Yujia graduated from Sichuan Fine Arts Institute and obtained her master's degree from London College of Communication, University of the Arts London. She currently lives and works in Beijing. Liu Yujia explores the blurred boundary between reality and fiction with poetic language. Considering the landscape at Asian frontiers as a vortex of suspended time and space, she weaves documentary footage, literature, ethnography, folklore and travelogue to construct films with embodied and affective experiences.

Recent solo exhibitions include Tang Contemporary Art Center, Beijing (2023, 2017, 2016); Surplus Space, Wuhan (2021); DRC No.12, Beijing (2021); Shanghai Gallery of Art, Shanghai (2015).



当我们如鲜花一样

媒介：羊毛

尺寸：200cm×50cm

年份：2022

When We Were All Flowers

Medium: Wool

Dimensions: 200cm×50cm

Year: 2022





地毯以DNA序列为灵感的背景，石榴花形状为前景由织户运用森纳结扣编织法纯手工制作。地毯的129,600个结记录了刘昕真实的27,047个DNA数据。地毯采用了高纯度的传统艾德莱斯色：红色、黄色、绿色、蓝色、白色、外加三款不同亮度的紫色来代表基因字母AaCcGgTt。石榴花又名阿娜尔古丽，象征着旺盛的生命力。

The carpet features a background inspired by DNA sequences, while the foreground showcases pomegranate flower shapes meticulously handwoven by skilled artisans using the Senneh knot technique. Within the carpet, there are 129,600 knots, each representing 27,047 real DNA data points belonging to Liu Xin. The carpet employs high-purity traditional Etles silk colors: red, yellow, green, blue, white, along with three different shades of purple to represent the genetic letters AaCcGgTt. The pomegranate flower, also known as Anar Gul, symbolizes abundant vitality.





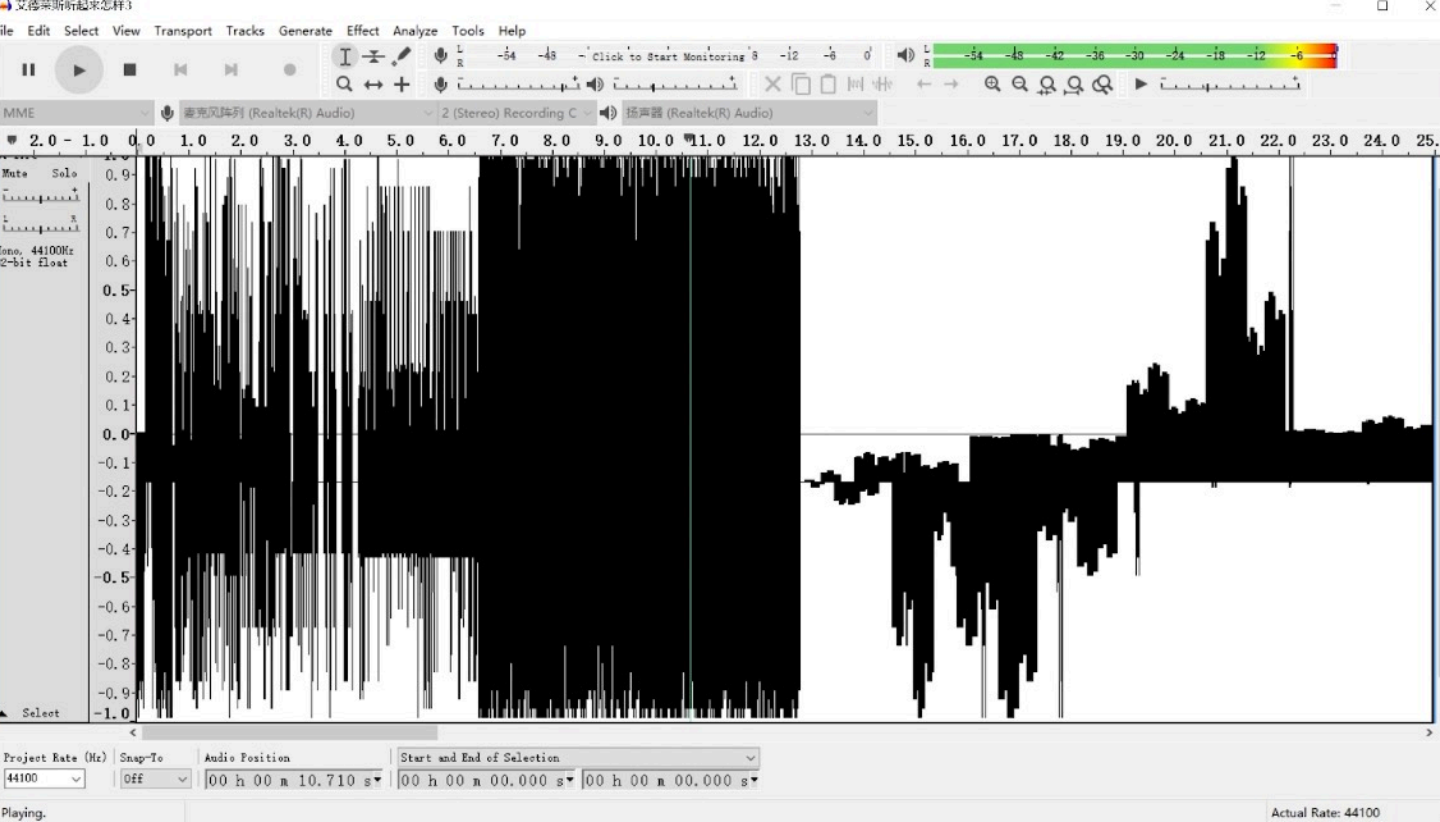
## 刘昕 Liu Xin

刘昕(Liu xin)是一位出生于1991年的艺术家和工程师，来自中国新疆。她目前担任麻省媒体实验室 (MT Media Lab)大空探索计划的艺术策划人。在她的实践里，体验亦实验，在后形而上的世界里，测量个体，社会和技术之间的距离和张力。她最近的研究集中在:垂直空间，地外探索和宇宙代谢。她近期的研究重点包括垂直空间、地外探索和宇宙代谢。她的首个美国机构个展于2023年在纽约的PioneerWorks以及得克萨斯州的ArtPACE展出。

刘昕曾在阿那亚艺术中心、洛杉矶Make Room画廊、香港M+视觉文化博物馆和纽约艺术设计美术馆举办过个人展览。她的作品曾在香港M+美术馆、罗马国立二十一世纪艺术博物馆、上海当代艺术博物馆、奥地利电子艺术节、余德耀美术馆圣丹斯电影节、翠贝卡电影节、波士顿美术馆、北京民生美术馆、中央美术学院美术馆、OCAT深圳、北京和上海等机构展出和被纳入永久馆藏，并在多个美国计算机协会 (ACM) 会议和其他学术会议上发表过作品。

她曾获得多个奖项，包括2021年保时捷中国青年艺术家大奖、X美术馆三年展奖、福布斯亚洲区和中国区的30位30岁以下精英榜单、欧洲人工智能协会与奥地利电子艺术节首届合作奖金 (Europe ARTificial Intelligence Lab Residency Award)、纽约艺术和设计博物馆的Van Lier奖金、圣丹斯新的沿故事实验室奖金 (Sundance New Frontiers Story Lab)、SXSW交互创新奖以及FastCoDesign和Core77奖项。她的跨学科作品广泛出现在国际媒体上，包括《纽约时报》、《自然》期刊Wallpaper、VICE、(Art in America)、《科学美国人》和《艺术论坛》等。

Xin Liu is an artist and engineer. She creates experiences/experiments to take measurements in our personal, social, and technological spaces in a post-metaphysical world: between gravity and homeland, sorrow and the composition of tears, gene sequencing, and astrology. Her work resides in between the measurable and ineffable, seeking tensions and reconciliations at macro- and micro-scales that are beyond our daily experiences. Her recent research and interest center around the verticality of space, extraterrestrial explorations, and cosmic metabolism: the metabolism of our planet and how it is affected by technological infrastructures in the past few decades.



丝线

媒介：纱巾、视频

时长：1'42"

年份：2022

Silk Threads

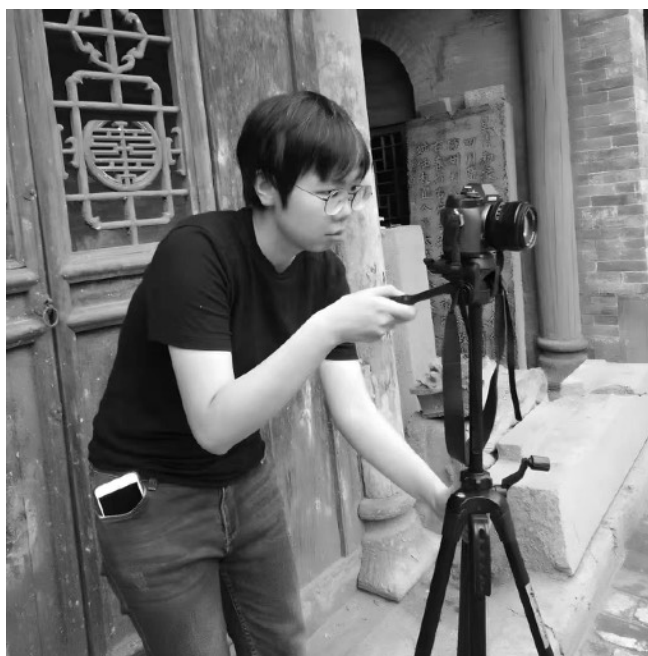
Medium：Etles Silk, Video

Duration：1'42"

Year：2022

如果艾德莱斯绸的纹样可以转化为声波，听起来会是如何？作品播放着与这个纱巾的黑白纹样形状交叠的声波的真实声音，时而尖锐、时而浑浊，就像抽丝剥茧。

What would the patterns of Etles silk sound like if they could be transformed into sound waves? The artwork plays the actual sounds of overlapping sound waves corresponding to the black and white patterns of this scarf. These sounds fluctuate between sharp and muffled, much like the process of unraveling silk from a cocoon.



## 李丹 Li Dan

李丹目前的创作媒介包括视频、3D模拟、声音、互动网站/电子游戏、装置等。她的项目结合了空间研究和对媒介的反思。她对介于存在与不存在之间的空间感兴趣，这些空间似乎永远无法抵达，但又有迹可循。通过这样的空间，她的项目探讨地理想象的变迁、东方主义的异国情调、凝视的结构。

Li Dan's current creative mediums include video, 3D simulation, sound, interactive websites/ video games, installations, etc. Her projects combine spatial studies and reflections on the medium. She is interested in the spaces between being and non-being, spaces that seem never to be reached, but are accessible. Through such spaces, her projects explore the vicissitudes of geographical imagination, the exoticism of Orientalism, and the structure of the gaze.



喀什男孩

媒介：收藏级艺术微喷

尺寸：195cm×151cm

年份：2023

Kashi Youth

Medium: Inkjet Print

Dimensions: 195cm×151cm

Year: 2023



马海伦

Ma Hailun

马海伦出生在中国新疆乌鲁木齐，现居上海，在纽约的时尚摄影经历激发了她重新用镜头发现故乡新疆；艺术家于2017年获得纽约视觉艺术学院摄影专业学士学位，于2018年获得纽约视觉艺术学院时尚摄影专业研究硕士学位。从马海伦2018年以来的探索性摄影作品中，她表现出对新疆潮流文化，女性时尚和新一代90后00后个性的浓厚兴趣和观察。

马海伦的作品由高台当代艺术中心代理，作品先后在i-D，《纽约杂志》，NYLON和Artinfo等媒体刊登发表。艺术摄影作品先后在伦敦、纽约、迈阿密、香港等地展出。过去三年，马海伦在高台当代艺术中心、Mine Project画廊、Alter画廊分别举办了个展，她的作品也列入了白兔美术馆，松美术馆，X美术馆，光社(北京)等众多机构和私人的影像收藏。

Ma Hailun (b.1992, Urumqi, Xinjiang, China) moved to New York in 2013 to study BFA Photography and then MPS Fashion Photography at the School of Visual Arts. Her fashion photography experience in New York inspired her to rediscover her hometown of Xinjiang differently: In the artist's explorative artworks since 2018, she has shown an appreciation for Xinjiang's modern culture, female fashion and the characters of the new generation of post1990s.

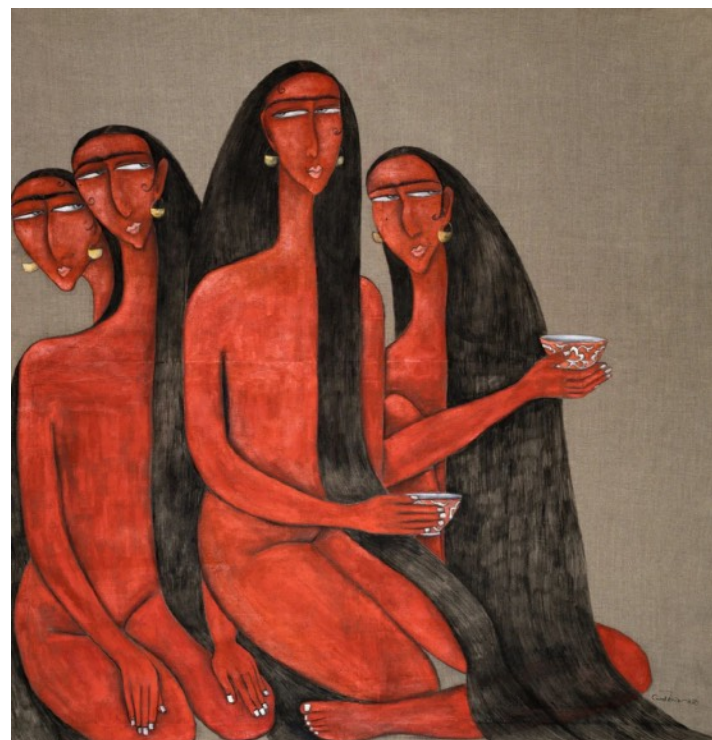
Hailun Ma is one of the most influential emerging photographers in China among the new generation. She has already appeared in nearly a dozen individual and group exhibitions in various venues, from New York to Miami to Mumbai and her native China. Just as impressive, her work has been featured, and she herself has been profiled in many influential publications, including NYLON, New York Magazine, i-D magazine, and Artinfo. In the past three years, Hailun Ma has held four solo exhibitions at Gaotai Gallery (Urumqi), Mine Project (Hong Kong), and Alter (Shanghai), and has been listed in photo collections of many art museums and institutions worldwide, including White Rabbit Gallery (Sydney), SONG ART Gallery(Beijing), X Museum(Beijing), Guangshe Photography Art Center (Beijing).





姐妹  
媒介：亚麻布面油画  
尺寸：120cm×120cm  
年份：2022

Sister Community  
Medium: Oil on Canvas  
Dimensions: 120cm×120cm  
Year: 2022



以发之名  
媒介：亚麻布面油画  
尺寸：150cm×150cm  
年份：2023

Hair Louder than Voice  
Medium: Oil on Canvas  
Dimensions: 150cm×150cm  
Year: 2023



## 古扎丽 Guzel Zakirova

青年艺术家古扎丽出生于哈萨克斯坦，毕业于阿拜哈萨克师范大学艺术学院，后来在新疆艺术学院研究中国画，她是莫斯科“年轻艺术家联盟”成员，在哈萨克斯坦盾雅画廊，阿拉木图中央博物馆等地办过个人展，她在中国的首个个展“让她起舞”于2022年6月在高台当代艺术中心开幕。

古扎丽 (Guzel Zakirova) 探索着自己作为“我”的身份，以及“我”与世界的联系。古扎丽的作品具有显著的文化特征，她有意识的将地域风情和历史上的审美观以她独特的视觉艺术形式呈现出来，使她的作品成为具有鲜明人文内核的艺术品。

Guzel Zakirova graduated from the Academy of Arts of Abai Kazakh Pedagogical University and later studied Chinese painting at the Xinjiang Academy of Arts. She is a member of the "Young Artists' Union" in Moscow and has held solo exhibitions at the Dunya Gallery in Kazakhstan and the Central Museum in Almaty. She held her first solo exhibition 'Let her dance' in the summer of 2022 in the Gaotai Gallery, Urumqi.

Guzel Zakirova explores her identity as "I" and the "I" connection to the world. Her creations carry her fascination with the land of Xinjiang, Guzel once studied and lived in Xinjiang. Guzel's series of inspirations derive from her research into literature and journals and her travels to Kashgar, Urumqi, and Turpan, where she documented local women's appearances. Using her unique visual language, Guzel re-images local women who have inspired her enormously.

Guzel's works have significant cultural characteristics. She consciously presents regional customs and historical aesthetics in her unique visual art form, giving her works of art a distinctive humanistic core.

那一团团缠绕的是爱(解构心型) (透明)

媒介：水晶树脂，灯管

尺寸：55h x 25w x 25dcm

年份：2023

Tangled Love (deconstructed heart shape), (transparent)

Medium: Crystallised Polyurethane

Dimensions: 55h x 25w x 25dcm

Year: 2023





## 王画 Wang Hua

出生于 1990，新疆，中国 目前生活和工作在北京和巴塞罗那

### 教育背景

2016 - 2018 皇家艺术学院，陶瓷与玻璃专业，硕士，英国伦敦

2009 - 2012 中央圣马丁艺术与设计学院，纯艺术专业，学士，英国伦敦

2006 - 2009 中央美术学院附中，中国北京

王画在 15 岁进入中央美院附属中学学习艺术，2012 年毕业于伦敦中央圣马丁艺术与设计学院。自 2014 年起她在景德镇驻地，并在当地的雕塑瓷厂工作坊进行了为期一年的学习和实践，此后她被伦敦皇家艺术学院录取，前往伦敦继续陶瓷、雕塑和当代艺术的学习。王画的艺术实验可以被看作是一个材料的试验场，也是理念的探索地，她认为：“身份和阶级问题中所包含的层次和重要性远比眼见的更加丰富，对我而言，我的作品是对不完美的物质世界的一种超现实的解读和描绘。”王画的作品在众多国际大型博览会及美术馆中国亮相，例如 Design Miami(CN, US), Sotheby(EN), Marco (IT), Anthology Film Archives (US)等，并先后受邀为 Dior, Gucci 及 Burberry 品牌创作了一系列艺术作品，用属于她的艺术语言传递女性力量。

Wang Hua entered the affiliated middle school of the Central Academy of Fine Arts at the age of 15. In 2012, she graduated from Central Saint Martins, University of the Arts London. Starting in 2014, she established her residency in Jingdezhen, where she engaged in a year-long study and practice at a local ceramic sculpture workshop. Following this, she gained admission to the Royal College of Art in London, where she continued her studies in ceramics, sculpture, and contemporary art.

Wang Hua's artistic experiments can be viewed as a testing ground for materials and an exploration of ideas. She believes, "The layers and significance embedded within issues of identity and class are richer than what meets the eye. For me, my work is a surreal interpretation and depiction of the imperfect material world."

Wang Hua's artwork has been featured at numerous international exhibitions and art museums in China, including Design Miami (CN, US), Sotheby (EN), Marco (IT), Anthology Film Archives (US), among others. She has also been invited to create a series of art pieces for brands such as Dior, Gucci, and Burberry, using her unique artistic language to convey the power of women.



五彩的乳房

媒介：布面丙烯

尺寸：100cm×100cm

年份：2022

Colorful Breasts

Medium: Acrylic on Canvas

Dimensions: 100cm×100cm

Year: 2022

《四只乳房登高》《五彩的乳房》两幅作品中的主角依然是乳房，她们一个叠在一个的上面，是想表现一种向上的精神，虽然她们叠在一起，看起来有点摇摇欲坠甚至是有可能马上就要跌落，但是这些不同人种、不同肤色的女孩们互相扶持，互相依赖，也许艰辛，但依然会一步一步地完成自己的梦想。两张作品的色彩也很明亮，用了比较单纯的颜色和厚重的平涂，也是想表现出纯粹感。

In the two artworks titled "Four Breasts Going Up" and "Colorful Breasts," the central focus remains on the breasts. They are stacked on top of one another to symbolize an upward spirit. Even though they appear precarious and on the verge of toppling over, these girls of different races and skin tones support and rely on each other. It may be challenging, but they continue to take steps toward achieving their dreams. The colors in both pieces are vibrant, using simple and bold colors with heavy flat painting to convey a sense of purity.

四只乳房登高  
媒介：布面丙烯  
尺寸：100cm×100cm  
年份：2022

Four Breasts Going Up  
Medium: Acrylic on Canvas  
Dimensions: 100cm×100cm  
Year: 2022





徐毛毛

Xu Maomao

1979年生于新疆乌鲁木齐的徐毛毛，2002年毕业于西安美术学院油画系，目前在北京生活和工作。在过去20余年间，她始终在工作室中投身绘画：从营造与现实空间和美术史图谱呼应的画面、符号与故事，到全然从自身出发、无甚包袱地绘画。她所构想的“双头怪”、“水滴人”等形象，不断地投射、变形到更新的形象上，贯穿于其不同阶段的创作实践。密实而均匀的单色在阡陌交通的稍许层叠感和平滑弹柔的造型轮廓间呼之欲出。尽管超现实主义、极简主义乃至漫画、涂鸦的视觉质感隐隐浮现，可徐毛毛的绘画坦然地独行于标签化的任何风格。

Xu Maomao was born in Urumqi, Xinjiang in 1979. She graduated from the Oil Painting Department of Xi'an Academy of Fine Arts in 2002 and currently lives and works in Beijing. In the past 20 years, she has been devoting herself to painting in the studio: from creating pictures, symbols and stories that echo the real space and the map of art history, to painting completely from herself without any burden. The images she conceived such as "two-headed monster" and "water drop man" are constantly projected and deformed onto newer images, throughout her creative practice at different stages. The dense and uniform monochrome is ready to emerge between the slight layering of the traffic and the smooth and elastic contours. Although surrealism, minimalism, and even the visual texture of comics and graffiti are faintly emerging, Xu Maomao's paintings are frankly independent of any labeled style.



喀什  
媒介：艺术微喷  
尺寸：40in×32in  
年份：2011  
版数：2/6

KASHI  
Medium: Archival Pigment Ink Print  
Dimensions: 40in×32in  
Year: 2011  
Edition:2/6



喀什  
媒介：艺术微喷  
尺寸：24in×20in  
年份：2011  
版数：3/10

KASHI  
Medium: Archival Pigment Ink Print  
Dimensions: 24in×20in  
Year: 2011  
Edition: 3/10





喀什  
媒介：艺术微喷  
尺寸：24in×20in  
年份：2011  
版数：5/10

KASHI  
Medium: Archival Pigment Ink Print  
Dimensions: 24in×20in  
Year: 2011  
Edition: 5/10



喀什  
媒介：艺术微喷  
尺寸：24in×20in  
年份：2011  
版数：4/10

KASHI  
Medium: Archival Pigment Ink Print  
Dimensions: 24in×20in  
Year: 2011  
Edition: 4/10



喀什  
媒介：艺术微喷  
尺寸：24in×20in  
年份：2015  
版数：2/10

KASHI  
Medium: Archival Pigment Ink Print  
Dimensions: 24in×20in  
Year: 2015  
Edition: 2/10

“2010年，我开始记录正处于改造中的喀什老城及周边地区，用摄影在纸面上重建一座城市。时至今日，老城已经改建成一座旅游城市，与曾经的景色面貌相去甚远。在当时，我预支了今天对往昔的凝视，如同此时此刻的你们在一个城市凝视另一个城市。”

“In 2010, I began documenting the transformation of the old city of Kashi and its surrounding areas, reconstructing a city on paper through photography. Today, the old city has been rebuilt into a tourist destination, bearing little resemblance to its former appearance. Back then, I anticipated the gaze towards the past that you are now experiencing, much like how you, at this moment, are looking at one city while in another city.”

游莉  
You Li

游莉，摄影师，生活工作于中国沈阳。

You Li, photographer, lives and works in Shenyang, China.



T H A N K Y O U

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