

Dan Er: Greetings

旦儿:

雅克西姆 / 斯孜

ياخشىمۇسىز

雅克西姆/斯孜

文：
王嘉楠

在本次展览中，旦儿探索了多种材料内部蕴含的语言向度。无论是透过装饰纹样、民族舞，还是石膏雕花，她试图呈现的是视觉语言在历史与方言方面的诸多变化。艺术家并没有采取考古或者研究的方式，而是强调通过“具身”的学习，去掌握一种全新的语言，理解它的词汇、语法和结构的变化，并由此体会不同地域、文化细分下的精微差别。最重要的是，通过“言说”赋予其生机。

《雅克西姆 / 斯孜 1 - 图库》(2022) 可以说是艺术家近期创作的基石。木质模戳图库的收集经历了漫长的过程，通过日复一日的观察与揣摩，旦儿将这些纹样变换角度，推演出无穷的可能性。与此同时，她依据拓展纹样的工作方法，创作了其他绘画、雕塑、影像作品，并于其中展现了自己对于整体与局部、中心与边缘、延伸与中断的思考。

在舞蹈影像作品《雅克西姆 / 斯孜 7》(2024)、《雅克西姆 / 斯孜 8》(2024) 与《雅克西姆 / 斯孜 9》(2024) 中，我们体会到一种风情是如何片刻地占据了艺术家的身体，并借由她的肢体语言显现自身的。艺术家在此采取的是一种“谦逊”的策略，以初学者的姿态，任由自己被他异的文化所塑造。然而在《雅克西姆 / 斯孜 10》

(2024) 等几件由塑料与金属制成的雕塑中，我们看到的则是材料的历史如何被抹去，最终变得统一而均质。石膏的历史厚度被工业现成品的扁平所取代，如同被取消的语言

与表达，最终仅存《雅克西姆 / 斯孜 6》
(2024) 中那片不断自我复制的天空。

在“雅克西姆 / 斯孜”中，旦儿承担的似乎更多是“翻译”的职责，在“聆听”的基础上，感受一种陌生语言之中富于变化的腔调与敏感度。她充分知晓自身的“无知”，进而选择在有限的范畴内展开工作。艺术家以身译介，发出一句简单质朴的问候，或许这也是她能够找到的最恰如其分的声调。

Greetings

Text : Wang Jianan

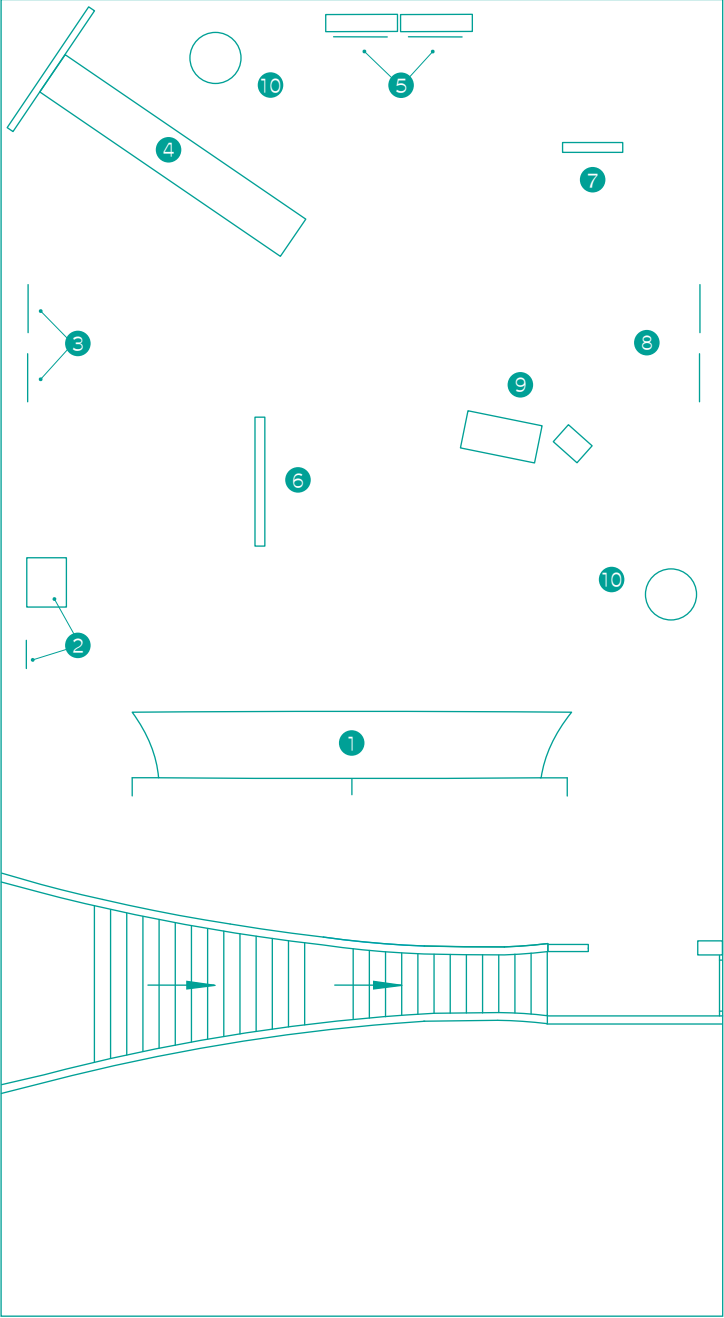
Dan Er: Greetings explores the language-like properties hidden within a diversity of materials. Through decorative patterns, folk dance, and carved stucco, Dan Er's work attempts to reveal the historical and "dialectal" variations in visual languages. Rather than archaeological and research-based methods, the artist focuses on "embodied" learning to acquire an entirely new language and understand the variations in its vocabulary, grammar, and structures, thereby grasping the nuanced differences across regions and cultures. Most importantly, by "speaking" this language, she brings it to life.

Greetings No. 1: Image Library (2022) serves as the cornerstone of the artist's recent practice. Dan Er collected this repository of wooden printing stamps over a long period of time. Having observed and studied these patterns day after day, Dan Er plays with their angle to generate endless possibilities. Following this method of expanded patternmaking, she has created a variety of drawings, sculptures, and videos that demonstrate her thinking about whole and part, center and periphery, continuity and interruption.

Greetings No. 7 (2024), *Greetings No. 8* (2024), and *Greetings No. 9* (2024) document Dan Er's dance performances. In these videos, we witness how the spirit of a culture momentarily occupies the artist's body and manifests itself through the language of her physical movement. Here, the artist adopts a strategy of "yielding," positioning herself as a novice and surrendering to the otherness of a different culture. By contrast, in the plastic and metal sculptures in *Greetings No. 10* (2024), we see how histories of materials are erased and ultimately homogenized. The historical depth of plaster is replaced by the flatness of industrial ready-mades, just as languages and expressions are canceled, leaving only the endlessly self-replicating sky in *Greetings No. 6* (2024).

In *Greetings*, Dan Er seems rather to have tak-

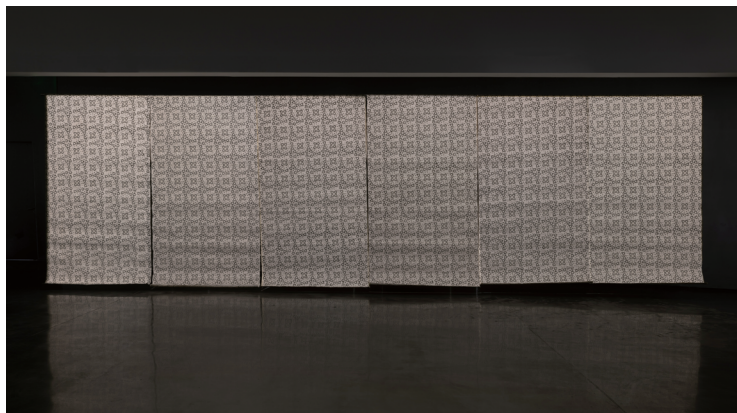
en on a translator's duties: by "listening," she experiences the richly varied tonalities and subtleties of an unfamiliar language. She is fully aware of her own "ignorance," yet she chooses to work within its limitations. The artist translates through her body, offering a simple, unadorned greeting. Perhaps this is the most appropriate tone she could find.



❶ 《雅克西姆 / 斯孜 1-158》	<i>Greetings No. 1-158</i>
❷ 《雅克西姆 / 斯孜 1-图库》	<i>Greetings No. 1 Image Library</i>
❸ 《雅克西姆 / 斯孜 2》	<i>Greetings No. 2</i>
❹ 《雅克西姆 / 斯孜 6》	<i>Greetings No. 6</i>
❺ 《雅克西姆 / 斯孜 3》	<i>Greetings No. 3</i>
❻ 《雅克西姆 / 斯孜 7》	<i>Greetings No. 7</i>
❼ 《雅克西姆 / 斯孜 9》	<i>Greetings No. 9</i>
❽ 《雅克西姆 / 斯孜 8》	<i>Greetings No. 8</i>
❾ 《雅克西姆 / 斯孜 5》	<i>Greetings No. 5</i>
❿ 《雅克西姆 / 斯孜 10》	<i>Greetings No. 10</i>

《雅克西姆/斯孜 1-158》

Greetings No. 1-158



2022

手工宣纸，印度墨水，木制模戳
364×146 厘米每幅，共 6 幅
由艺术家惠允

2022

Handmade Xuan paper, Indian ink, wooden print-
ing stamps
Each 364×146 cm, 6 in total
Courtesy of the artist

《雅克西姆 / 斯孜 1》系列由多幅纸本作品构成，从 2018 年开始创作并延续至今。艺术家以自己在新疆各地陆续收集到的木制模戳纹样为基础，通过将一个或几个图案排列、重构，或进行不同角度的旋转和复制，推演出广阔而丰富的视觉世界。本次展出的作品由图库中编号为 158 的单独纹样推演而成。

An ongoing series begun in 2018, *Greetings No. 1* consists of multiple works on paper. Drawing from wooden printing stamps collected across Xinjiang, the artist develops an expansive and rich visual language by arranging, reconstructing, rotating, and duplicating these patterns. The work on view is derived from a single motif—pattern No. 158 from her archive.

《雅克西姆/斯孜 1-图库》

Greetings No. 1 Image Library



2022

英国森麻石版画纸（丝绒面古董色），印度墨水，
木质模戳，24K 金箔，银箔
75.5×57 厘米每幅，共 63 幅
由艺术家惠允

2022

U.K. Somerset printmaking paper (velvet sur-
face), Indian ink, wooden printing stamps, 24K
gold foil, silver foil
Each 75.5×57 cm, 63 in total
Courtesy of the artist

艺术家经过数年走访，陆续收集了六百多块形态各异的木质模戳，逐渐形成了一个具有区域特征的档案式图库。艺术家将这些木质模戳上的纹样拓印于版画纸上，并按收集顺序逐一对其进行编号。纹样主要包括几何纹和植物纹，其中几何纹具有较强的连续性和延展性，如菱形、云形、八角形等，被广泛应用于宗教和建筑领域；植物纹则提取了本土植物、花卉与果实的特征，并通过凝练与夸张化处理，形成了巴旦木纹、忍冬纹、卷草纹等样式。模戳纹样被广泛应用于新疆人的日常生活中，从服饰、家居装饰到建筑与宗教场合均有所体现。

Through her years of extensive travels and fieldwork, the artist has collected over 600 wooden printing blocks of varying forms. These stamps have gradually formed an archive of regionally distinct patterns. Dan Er printed these patterns on printmaking paper, indexing them sequentially according to the order of their collection. The stamps are mainly carved with geometric patterns and plant motifs. Widely used in religious and architectural contexts, the geometric patterns can be iterated indefinitely, as seen in the diamond, cloud, and octagon shapes. The plant patterns are distilled from the essential features of local plants, flowers, and fruits that are condensed or stylized into buta, palmette, or scroll motifs. These stamping patterns permeate everyday life in Xinjiang, adorning everything from clothing and domestic interiors to architectural elements and sacred spaces.

《雅克西姆/斯孜 2》

Greetings No. 2



2018-2025
手工宣纸，色粉笔
150×99 厘米每幅，共 2 幅
由艺术家惠允

2018-2025
Handmade Xuan paper, pastel
Each 150×99 cm, 2 in total
Courtesy of the artist

艾德莱斯是新疆特有的一种织锦。以浓郁、鲜艳的染液将经线分段扎染设色，显出图案后再织入纬线成锦。由于经线入缙时排列色界不齐，色彩分界处呈现出参差错落、自然过渡的效果。艺术家用色粉笔在宣纸上经过层层晕染，绘制了两幅典型的艾德莱斯丝绸纹样。广袤的戈壁沙漠中，鲜艳的色彩显得弥足珍贵，因此，艾德莱斯这种象征春天和多彩生活的丝绸受到新疆当地少数民族女性的青睐。艾德莱斯的织造与设色工艺与南疆地区种植桑树、养蚕、缫丝的悠久历史密不可分。当地居民大多喜欢在门口栽种桑树，桑树皮可以作为染料，桑葚也备受当地居民喜爱，既能供过路人采摘解渴，也以其丰饶的意象出现在纹样当中。

Atlas is a unique type of woven fabric produced in Xinjiang. An Atlas fabric is made by segment: dyeing the warp threads with rich, vibrant dyes, before weaving in the weft threads. Because the dyed warp threads are not perfectly aligned on the loom, the transitions between colors display a naturally staggered, blended look. The artist has created two drawings of typical Atlas patterns on Xuan paper, building up layers of pastel to achieve a diffused, ethereal effect. Vibrant colors are precious in the vast expanse of the Gobi Desert, which is why Atlas fabric—a symbol for spring and colorful life—is favored by Uyghur women. The weaving and dyeing techniques of Atlas are intimately connected to the long history of mulberry cultivation, silkworm breeding, and silk reeling in southern Xinjiang. Locals often plant mulberry trees at their doorsteps; the barks can be used as a natural dye, while the berries are a beloved fruit, providing refreshment for passersby and appearing in decorative patterns as symbols of abundance.

《雅克西姆/斯孜 3》

Greetings No. 3



2025
紫铜皮，UV 打印
100×150 厘米每幅，共 4 幅
由 MACA 支持
由艺术家惠允

2025
UV printing on red copper sheets
Each 100×150 cm, 4 in total
Supported by MACA
Courtesy of the artist

天山山脉既是新疆的象征，也是整个亚洲的地理中心。它横跨亚洲内陆，连接中亚多个国家和地区，同时也是森林文明、草原游牧文明、沙漠绿洲文明的天然分界线。丝绸之路也在此分为北线和南线。艺术家于 2023 年在天山山脉最具有代表性和知名度的主峰博格达峰下的天池边拍摄了一张风景照，并采用 UV 打印技术将其印于铜皮板之上，人工弯折出凹凸不平的褶皱，使之呈现为一张“揉皱”的风景。

The Tianshan Mountain Range is both a symbol of Xinjiang and the geographical center of Asia. Stretching across the Asian interior, it connects multiple countries and regions in Central Asia while serving as a natural boundary between forest dwellers, steppe nomads, and civilization in desert oases. The Silk Road also splits here into northern and southern routes. In 2023, the artist took a photograph at Tianchi (the Heavenly Lake) beneath the Bogda Peak, the most representative and well-known summit in the Tianshan Range. Using UV printing technology, the artist transferred this image onto copper sheets, then manually bent and folded the metal to create uneven wrinkles, transforming it into a "crumpled" landscape.

《雅克西姆/斯孜 5》

Greetings No. 5



2025
石膏
尺寸可变
由 MACA 支持
由艺术家惠允

2025
Plaster
Dimensions variable
Supported by MACA
Courtesy of the artist

石膏雕花装饰是一种历史悠久的伊斯兰装饰艺术。新疆盛产石膏，因其凝结速度快、容易雕刻、价格低廉等特点，成为新疆伊斯兰建筑和普通民居中经常使用的重要材料，并沿用至今。喀什葛尔自古以来是东西交通枢纽以及东西方文明的重要交汇点。2023年，艺术家把喀什葛尔作为自己长期考察和学习的据点，经过寻访，找到了两位具有精湛手工石膏雕刻技艺的民间师傅，并跟随他们学习传统石膏雕刻。在本次展览中，艺术家参考新疆民居的建筑外观与结构，以刻有不同纹样的雕花石膏板创作雕塑作品，使纹样在不同平面上延展与变化。

Carved stucco is an ancient Islamic decorative art that was introduced to the Xinjiang region along with Islam. Plaster, found in abundance throughout Xinjiang, has become a staple material in both local Islamic architectures and everyday dwellings for its quick setting time, sculptural flexibility, and affordability—qualities that sustain its use in contemporary construction. Historically, the region of Kashgar has served as a crucial crossroads and a significant meeting point of Eastern and Western civilizations. In 2023, the artist established Kashgar as her base for extended fieldwork and study. Her persistent search led her to two folk artisans with remarkable mastery in stucco carving, with whom she studied this traditional craft. For this exhibition, the artist referenced the architectural design and structures of indigenous dwellings in Xinjiang to make sculptural works using plasterboards carved with various patterns, allowing the motifs to flow and mutate across different planes.

《雅克西姆/斯孜 6》

Greetings No. 6



2024
透明 PET 薄膜，UV 打印
100×5000 厘米
由 MACA 支持
由艺术家惠允

2024
UV printing on transparent PET sheet
100×5000 cm
Supported by MACA
Courtesy of the artist

帕米尔高原古称“葱岭”，在塔吉克语中意为“世界屋脊”，亚洲多个主要山脉在此交汇，形成巨大山结。与此同时，因地处中国、塔吉克与阿富汗的交界，其在历史上便是西域与中亚通商往来的必经之地。艺术家在帕米尔高原上拍摄了许多蓝天白云的照片，并从中选取了几朵云彩，将之不断复制与延伸，使画面整体如同一片没有边界的天空。批量复制的图片被转印至廉价的工业现成材料上，人为制造一种生硬、重复、缺乏变化的视觉感受，暗示了天空内在的匮乏与有限。

Known in ancient times as the "Onion Range," the Pamir Plateau means "Roof of the World" in the Tajik language. Multiple major Asian mountain ranges converge here, forming a massive knot. Because it sits at the borders of China, Tajikistan, and Afghanistan, the region has historically been an essential passageway for commerce between Western and Central Asia. While on the Pamir Plateau, the artist took numerous photographs of the blue sky and white clouds. She then digitally replicated a selection of photographed clouds and extended the composition to evoke a boundless sky. The reproduced image of clouds was then printed onto an inexpensive, ready-made industrial material, deliberately producing a mechanical, repetitive visual effect devoid of variation and suggesting the sky's inherent barrenness and limitations.

《雅克西姆/斯孜 7》

Greetings No. 7



2024

单通道影像，彩色，有声

2分6秒

由 MACA 与拾贰空间支持

由艺术家惠允

2024

Single-channel video, color, sound

2 min 6 sec

Supported by MACA and Hunsand Space

Courtesy of the artist

面对沙漠和戈壁的阻隔与侵扰，生活在绿洲中的人往往能歌善舞，具备乐观的生存态度。艺术家于 2023 年在喀什葛尔向当地著名的舞蹈家玛依拉学习维族舞蹈。玛依拉依据艺术家的身体条件，为她选择了一首深受当地人喜爱的传统音乐，并为之编舞。在学习过程中，艺术家将自己的身体作为实践材料，交由玛依拉老师塑造，并感受新疆舞的韵律、情态与肢体语言如何在身体上留下烙印。回到北京后，艺术家身着维族舞蹈老师古丽所设计的传统服装，在影棚中完成了该支舞蹈拍摄。

Surrounded by the formidable barriers of deserts and the Gobi landscape, the inhabitants of desert oases endure the encroaching influence of their natural environment. They yet possess an optimistic attitude toward survival and are often brilliant singers and dancers. In 2023, the artist studied Uyghur dance in Kashgar with renowned local dancer Mayra. Taking into account the artist's physical dexterity, Mayra selected a beloved traditional melody and created a customized choreography to match. During the learning process, the artist treated her body as a material to be shaped by her teacher, experiencing how the rhythm, expressive qualities, and gestural language of Xinjiang dance became inscribed within her body. After her return to Beijing, the artist dressed herself in the traditional costume designed by Uyghur dance teacher Guli and filmed her dance performance in a studio.

《雅克西姆/斯孜 8》

Greetings No. 8



2024

六通道影像，黑白，无声

时长可变

由 MACA 与拾贰空间支持

由艺术家惠允

2024

Six-channel video, black and white, no sound

Duration variable

Supported by MACA and Hunsand Space

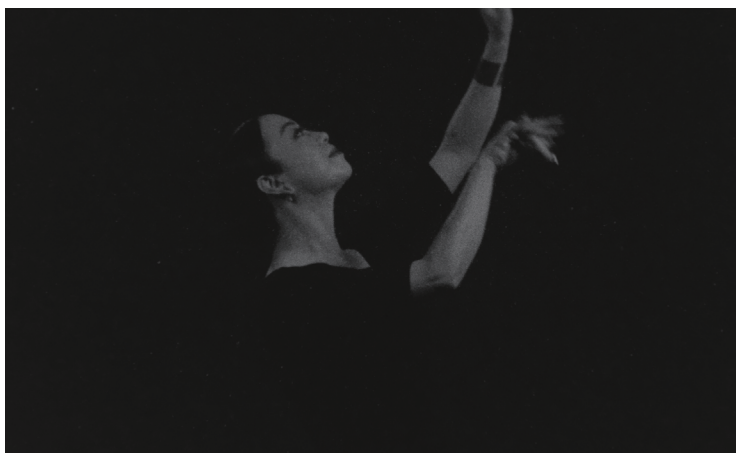
Courtesy of the artist

在学习维吾尔族舞蹈时，一个眼神、一个手部转乘都需要无数次练习，这是初学者必经的基本功训练。每个看似简单的舞蹈动作，都能引导人去感知某些身体情绪和特质的变化。《雅克西姆 / 斯孜 8》关涉舞蹈动作中手部转乘的细节。艺术家用特写镜头拍摄了自己左手和右手推腕动作的画面，分屏和层级关系从中间向两侧依次排列，柔韧的力量感从小臂传递到指尖，如同水波层层漾开，延伸至周围。

Learning Uyghur dance requires countless repetitions of even the simplest gestures, a glance or hand transition, as part of the foundational training every beginner must undergo. Each seemingly basic movement reveals subtle shifts in the emotions and expressions of the body. *Greetings No. 8* focuses on the intricate hand transitions in Uyghur dance. Presented as a six-channel installation, the video shows close-up footage of the artist's wrist movements. The split-screen arrangement creates a sequential progression that moves from the center screen to both sides: the resilient energy travels from forearms to fingertips, rippling outward like waves in water.

《雅克西姆/斯孜 9》

Greetings No. 9



2024

单通道影像，黑白，无声

55 秒

由 MACA 与拾贰空间支持

由艺术家惠允

2024

Single-channel video, black and white, no sound

55 sec

Supported by MACA and Hunsand Space

Courtesy of the artist

与《雅克西姆 / 斯孜 8》中呈现的喀什葛尔地区舞蹈不同，《雅克西姆 / 斯孜 9》更多地呈现了吐鲁番地区的舞蹈特征。由于吐鲁番盛产葡萄，“摘葡萄”舞蹈从劳动过程中汲取灵感，展现了葡萄丰收时的采摘瞬间。艺术家在画面中洗练地传递出移颈、绕腕、推手等身体语言，仅以眼神、头部与上肢的配合使人意会丰收的时刻：先后从枝头挑选和摘尝果实，品得一酸一甜的滋味。

Unlike the regional dance of Kashgar in *Greetings No. 8*, *Greetings No. 9* turns its focus to the dance styles distinctive to the Turpan region. Renowned for its vineyards, Turpan inspired the "Grape Picking" dance, which captures and celebrates the season of harvest. The artist's performance features eloquent neck movements, wrist turns, and hand gestures, all executed with meticulous control. Through only coordinated movements of her eyes, head, and upper limbs, she evokes the experience of the harvest: the picking and sampling of fruits from vines and the taste of both sweetness and tartness.

《雅克西姆/斯孜 10》

Greetings No. 10



2024
PVC 装饰线条，哑光油漆
尺寸可变
由 MACA 支持
由艺术家惠允

2024
Matte paint on polyvinyl chloride decorative cor-
nice lines
Dimensions variable
Supported by MACA
Courtesy of the artist

在维吾尔族的审美意识中，始终贯穿着“眼睛能看到的地方，都要经过精心装饰”的理念。传统工艺中较为持久的材料，逐渐被廉价、华丽的流水线工业制品所取代。色彩鲜艳的 PVC 装饰线条是新疆人生活中常用的装饰材料。艺术家选取了红色与绿色的 PVC 装饰线条，辅以电热烤工艺，使其在短时间内迅速弯曲，改变原有样式，并组合成不同形态的雕塑。

Uyghur visual culture embraces the principle that "everything visible to the eyes deserves thoughtful decoration." However, long-lasting materials used in traditional crafts have gradually given way to cheap, eye-catching industrial products. Brightly colored PVC trim has now become a ubiquitous material for daily construction needs in Xinjiang. For this piece, the artist worked with red and green PVC decorative strips, using heat to quickly bend and reshape them into different sculptural configurations.

艺术家采访

王嘉楠：能否介绍一下这个项目的创作初衷？

旦儿：2008 年左右，我和庄辉一起做“玉门”项目。当时我们长期在位于甘肃、青海的祁连山一带停留，就在东疆和南疆的行政边缘，所以会听到从新疆传来的各种或真或假的消息。直到 2016 年冬天我们才有机会成行，探访那些大名鼎鼎的佛窟与古代文书，有种熟悉又陌生的感觉。

熟悉是因为小时候特别喜欢阿凡提，而我终于到了阿凡提的故乡。又有谁会不想亲自用脚丈量一下玄奘的《大唐西域记》呢？喜欢旅行的人又怎么会忘记那些坚韧博学的探险家的名字呢？而且，我高中在内蒙古包头市读书，学校里有不同民族的学生，大家日常相处得非常好，遇到问题会互相帮助，周末会结伴去打电玩或蹦迪。我也喜欢他们能歌善舞、爽朗的性格，至今我都很怀念那段时光。

陌生是因为我在旅行的过程中感受到这是一个完全不同却又完备的文化系统。这份好奇心让我产生了解和接近的冲动。

作为一个艺术家，而且是新疆的一位“过客”，如何去处理复杂的地缘关系和沉重的人文议题是我需要首先面对和考量的。所以我会反复去新疆，感受这片土地带给我的生命体验。

有一天，我忽然想起自己以前的一个方案的标题“你好兰卡”，那是在斯里兰卡旅行时被当地独特的文化吸引而试图实施的项目。虽然我最后放弃去完成作品，但是不同文化带给我的印记却一直存在。正好我学会的第一句维语便是“باخشمۇسىز”，汉语音译为“雅克西姆 / 斯孜”，是“你好”的意思。这个礼貌用语既包容又克制，也包含了我对未来的愿望，愿世界和平。2018 年，这颗小小的种子发芽了，我开始动手一点一点去实施了。

王嘉楠：你从什么时候开始收集木质模戳？上面的图案有什么特殊含义？

旦儿：我从 2016、2017 年开始收集，目前拥有 600 多块形态各异的木质模戳。最为珍贵的是一个带有明显宗教含义的水壶形木制模戳。

当我们谈论它的意义时，就需要回到宗教和自然环境对人的行为、意识以及价值判断的规范上。由于宗教禁忌，伊斯兰教的审美规避了形象，发展出不同的道路和经验。

木质模戳主要以当地盛产的梨木和桃木等不易变形的硬木制成，形态基本分为植物纹与几何纹两类。

植物纹包括巴旦木纹、忍冬纹、卷草纹、棉花纹、石榴花纹、葡萄花纹、葵花纹等。巴旦木有着吉祥、幸福的寓意。卷草纹源于希腊文化，后来成为伊斯兰文化的代表性图案。当地盛产的石榴、葡萄、玫瑰也都有不同的美好寓意。你可以称呼任何一位维族女性为“古丽”，意思就是花朵。

几何纹包括圆形、方形、菱形、云形、八角形等。维吾尔人认为几何纹样与神之间存在着联系，是更接近精神境界的形式。重复或叠加的几何图形彰显了造物主无处不在、无所不能的创造力。

王嘉楠：能否介绍一下你收集的纹样图库？你一般依照怎样的工作方法使用图库里的纹样进行创作？是否有外部参考或其他灵感来源？

旦儿：我将这些有明显使用痕迹、自带时间性和象征性的木质模戳逐一清洗干净，按收集的顺序进行了编号，收集到一定规模后逐渐形成了一个带有地域性特征的档案式图库。它其实成为了我打开另外一个世界的密码，帮我破译了许多以植物纹、几何纹为母体的其它艺术形式。而且通过这些纹样可以勾连出它和印度（北部）、

克什米尔、巴基斯坦、伊朗等毗邻区域的相似性与不同点，清晰的感受到民族之间的交融和地理区域的广阔。

受之前提到的维吾尔族通过“有限”去表现造物主“无限”观念的启发，我在创作中反而更加自由了。为了能够更好地和它们相处，我把转印到纸上的图库部分，挂放到目之所及处。辨识这些源于自然的符号是我的乐趣。但是我其实不确定自己某一天会被哪一个或哪几个符号吸引，所以我既会用一个单独符号去推演无数的图形，也会通过几个符号的不断重组去进行推演。很多时候我并不清楚推演的结果会带给我怎样的视觉和精神体验，最终画面会反馈给我两种图形，一个是拓印完成的图形，一个是图形下白色纸面形成的负形。

以作品《雅克西姆斯孜 1-158》（2022）为例，通过不断重复，旋转，平移，和时间的推移，图像花纹变得越来越抽象，离自然之物越来越远，离造物主越来越近，产生带有律动的无限延伸之感。

陈寅迪：我们现在看到的这些纹样从唐代开始就有了吗？能否介绍一些文化交流的案例？

旦儿：如果你仔细观察植物图案，不难发现它们中的绝大多数源自当地特有的植物。只是随着伊斯兰教的传入（一般认为是在唐代），这些图案的内容和意义得到了进一步的强化和扩充。

我忽然想聊聊我厨房里常备的食材：

冠以“胡”字的食物有——

核桃（胡桃）、大蒜（胡蒜）、香菜（胡荽）、黄瓜（胡瓜）、芝麻（胡麻）、豌豆（胡豆）、胡椒、胡萝卜……

冠以“西”字的食物有——

西瓜、西葫芦、西红柿……

冠以“番”字的食物有——

番薯、番茄、番石榴、番木瓜、番椒（辣椒）、番豆（花生）……

冠以“洋”字的食物有——

洋芋（马铃薯、土豆）、洋白菜（卷心菜、莲花白）、洋葱……

王嘉楠：这次展出的三件影像作品都围绕新疆舞展开。新疆舞具有深厚的历史，并在漫长的时间跨度中不断演变。请问你在学习新疆舞的过程中有哪些体会？



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旦儿：我常常觉得新疆人一出生就会跳舞。当他们还在妈妈肚子里的时候，妈妈听到音乐就会不自觉地起舞。起初，我以为这只是我的臆想，直到考察过程中，看到许多蹒跚学步的孩子已经能够随着音乐的节奏跺脚、绕手、挤眉弄眼，我才意识到这并非幻想，而是一种血脉相承。

在正式跟玛依拉学习舞蹈之前，由于疫情以及生活变动，我前往新疆深入了解维吾尔族舞蹈的计划被搁置，只能先在北京找到两位老师——古丽和百合。当时，我尽可能保证每周上一次课，每次一个半小时。从一个手位、一个脚位开始，反复练习。大部分上课时间都被我关于新疆音乐和舞蹈的问题填满。通过她们的教导，我对维吾尔族舞蹈的基本形式和内容有了初步认知。

2023年4月至6月我与玛依拉在喀什噶尔学习了两个月以喀什地区风格为代表的维吾尔族舞蹈。最终，她为我量身定制了一支由她编舞并选曲的舞蹈。

在学习过程中，年轻漂亮的玛依拉始终强调，要我在舞蹈中找寻“美”和“快乐”的感觉——先用心去体会，再用肢体表现出来。我很感恩父母赐予我还算姣好的一副皮囊，快乐也是我每天都能感受到的情绪，但我却无法很好地用肢体去诠释。或许，在成长过程中，我早已习惯在人群中保持内敛，而不过分外放，以此作为自我保护的方式。

每天与维吾尔族人相处，他们乐观、外放的情绪逐渐消解了包裹在我身上沉重的社会性尘垢。我终于能做到从内心直达体表。尽管在舞蹈技巧上仍需大量时间打磨，但我真正开始体验到“身心合一”的感觉。这是一种久违的、在少不更事时才拥有的感觉。

渴了嘛跳舞，饿了嘛跳舞，吃饱了嘛跳舞，朋友嘛跳舞，化解矛盾嘛

跳舞，开心了嘛跳舞，不开心了嘛跳舞——跳起舞嘛，就什么都忘记了。这种通俗的心理表达蕴含着巨大的能量与哲思，令我遐想。

王嘉楠：你在新疆是如何找到本地的师傅，并向他们学习石膏手艺的？

旦儿：到喀什的第二天，我一看到有石膏元素的地方就上前询问，连续几天都无功而返。虽然我知道，寻找掌握这项古老技艺的师傅需要缘分，但我是一个很难放弃自己想法的人。

按照以往的生活经验，我决定去石膏的源头寻找线索。我到当地最大的露天建材市场一家一家打听，做石膏生意的人很多，大部分是汉族。最终，我找到几家维吾尔族的店铺，一位汉语说得结结巴巴的维族大姐热心地帮助了我。通过她的丈夫，我联系上了他的一位朋友——年轻帅气的小伙子艾哈买江。他明白我想了解的内容后，立刻放下手头的工作，开车带我拜会了他的师傅买买提，而买买提后来也成了我的师傅之一。

我很喜欢这个曲折的过程。在这个过程中，我接触到了不同民族、年龄和性别的人，看到他们对同一件事情的不同理解和反应，像是一个社会的切面。

我的两位师傅是亲兄弟，我主要跟随买买提师傅的大哥学习。后来，我才从别人口中得知，他们是远近闻名的石膏雕刻师傅。我想我是幸运的。

随后的日子里，如果师傅去别的雇主家干活，就会提前告诉我一同前往。我去了不同的工地，和他们一起干活，得以最近距离地感受不同类型的维吾尔族传统夯土建筑，尤其是被称为“阿以旺”的民居及其内部空间。我还经常能蹭到雇主家里丰富美味的维吾尔族传统美食，这可不是在饭馆里能轻易获得的味觉体验。

如果不在工地，我就会去师傅家



旦儿在师傅家学习石膏绘图

里学习和做客。我最喜欢的“教室”是露天的，就在师傅家房顶上，从那里可以望得很远。他养了很多鸽子，这些只会咕咕叫的鸽子成了我的小伙伴——它们并不是肉鸽，而是比赛用的赛鸽。师傅常坐在一个小凳子上，一边喝茶，一边用手比划着教我。他用仅会的几句汉语和我说话，我则用仅会的几句维语回应。就这样，三种语言交错，彼此都听不太懂，但面对共同喜爱的石膏雕刻艺术，似乎也不需要太多语言。

如果不是亲身经历每一个步骤和环节，很难真正将一种视觉化、概念化的语言转化为心理认知。在跟师傅学习绘图的时候，我一直没有察觉其中的玄机，直到他让我把扎满孔洞的图纸附着在石膏上进行图案转印的那一刻，我才忽然明白了许多……从北非摩洛哥一直延伸到新疆，使用的竟然是相同的材料、方法和工序。

Conversation with Dan Er

Wang Jianan: Could you share a few words about how you started this project?

Dan Er: Around 2008, I was working collaboratively with Zhuang Hui on the "Yumen" project, spending extended periods in the Qilian Mountains that span Gansu and Qinghai provinces. This region sits precisely at the administrative borders of eastern and southern Xinjiang, and from Xinjiang itself, we frequently encountered tales whose veracity always eluded our judgment. It wasn't until 2016 that we were finally able to embark on a journey to visit the celebrated Buddhist grottoes and examine the ancient manuscripts. It felt at once deeply familiar and entirely new.

The sense of familiarity came from my childhood love of the cartoon *The Tales of Effendi*, and now I was finally visiting Effendi's homeland. Who wouldn't be thrilled to retrace Xuanzang's footsteps from *Records of the Western Regions* with their own feet? For anyone passionate about travel, the names of those tireless, erudite explorers would always remain unforgettable. This feeling of mine was further intensified by my high school years in Baotou, Inner Mongolia, where students of diverse ethnic groups formed intimate bonds in our daily lives. We helped each other whenever someone was in need, and spent our weekends together in game arcades or discos. I was drawn to their frank and open personalities, and admired their natural talents for song and dance. Even now, decades later, I still find myself nostalgic for those good old days.

What struck me as both new and foreign during my journey was encountering an entirely different yet self-contained cultural system. My curiosity sparked in me an irresistible impulse to learn and engage.

As an artist and a "transient visitor" to Xinjiang, what I first need to confront and examine is how to grapple with a complex geopolitical relationship and serious cultural issues. That's why I keep going back to Xinjiang, to have the life experiences that this land gives me.

One day, I suddenly remembered an old proposal titled "Hello, Lanka." It was a project I intended to launch during my travels through Sri Lanka, when its distinctive culture captivated me. Though I eventually abandoned my plan to finish the work, the profound imprint of cultural diversity persisted.

Coincidentally, the first Uyghur phrase I learned, "ياخشىمۇسىز", pronounced "yaxshimusiz," carried the same meaning: "hello." This greeting, sounding both inclusive and reserved, embodied my hopes for world peace in our collective future. The small seed planted in 2018 has since sprouted, and gradually, I have begun to transform these aspirations into tangible action.

Wang Jianan: When did you start collecting wooden printing

stamps? What special meanings do their motifs hold?

Dan Er: I began my collection around 2016 and 2017, and I've now got over 600 wooden printing stamps, in all sorts of shapes and sizes. One of my most treasured pieces is a spouted water ewer shape, which carries distinctive religious connotations.

To truly discuss the meanings of this tradition, we must revisit the fundamental criteria that religion and the natural environment impose upon human action, consciousness, and values. Islamic aesthetics prohibits figurative representation as a religious taboo. This has forged a unique alternative artistic path and experience all its own.

They are crafted primarily from durable hardwoods that grow plentifully in the region, such as pearwood and peachwood. The designs generally fall into two categories: vegetal motifs and geometric motifs.

Vegetal motifs include: almond (badem) motifs, honeysuckle motifs, scroll grass patterns, cotton boll patterns, pomegranate flower motifs, grapevine motifs, sunflower motifs, and many more. Almond (badem) symbolizes auspiciousness and happiness. The scroll grass patterns originated from Greek culture and later evolved into quintessential Islamic decorative elements. Local agricultural products such as pomegranate, grape, and rose also carry different auspicious meanings. One may address any Uyghur female as "Guli," meaning flower.

Geometric motifs include circles, squares, diamonds, cloud patterns, octagons, and various other forms. The Uyghurs believe these abstract geometrical elements establish a connection to the divine being, serving as access channels to the spiritual realm. The repetition and layering of these geometric motifs demonstrate the ubiquitous and omnipotent power of the Creator.

Wang Jianan: Can you tell us about the pattern and motif collection you've assembled? What's your typical work method for creating art with patterns from the collection? Are there outside references or other sources of inspiration?

Dan Er: Through years of continuous accumulation, these stamps have evolved into an image gallery, in the form of an archive documenting noteworthy regional aesthetics. I've washed each of these wooden printing stamps whose visible marks of use speak to their inherent temporality and symbolism, and cataloged them in the order I acquired them. Before I could notice, this assemblage grew into a comprehensive visual library. For me, it functions as a key to unlocking an alternative world, helping me decipher artistic expressions that employ vegetal and geometric motifs as their fundamental ar-

chetypes. These designs have also become reference points through which I trace connections and distinctions with neighboring artistic traditions from Northern India, Kashmir, Pakistan, Iran, and beyond. Through this process, the interconnectedness of ethnic communities and the vastness of the geographical landscape become more tangible than the stamps themselves could initially convey.

Inspired by the Uyghur concept of using "finite" means to convey the infinity of the Creator, I actually became freer in artmaking. To foster a better connection with these objects, I hung their paper-transferred images where I could regularly contemplate them. Identifying these naturally-derived symbols became a source of genuine pleasure. Yet I remained unable to predict which stamp would captivate me on any given day. This unpredictability led me to develop a methodological approach of derivation: extracting numerous interpretations from a single symbol, and discovering new meanings through constant recombination of several symbols. Most of the time, the visual and spiritual experience of this derivation process was largely unforeseeable. In the end, it would always yield two images: the complete image formed through rubbing and its negative counterpart created by the untouched white paper beneath.

Greetings No. 1-158 (2022) exemplifies this process. Through successive repetition, rotation, translation, and temporal progression, the pattern became increasingly abstract and farther away from its natural referent. Simultaneously, it seemed to draw closer to the Creator, evoking a sense of rhythmic extension into eternity.

Chen Yindi: Do the motifs and patterns we're looking at now also go back to the Tang dynasty? Can you tell us about further examples of cultural exchange?

Dan Er: A careful examination of the vegetal motifs reveals that they predominantly derive from locally grown plant species. During the domestic flourishing of Islam (generally dated to the Tang dynasty), these motifs underwent significant expansion and reinforcement of both their formal elements and symbolic meanings.

Speaking of cultural exchange, I really want to talk about the ingredients I always keep in stock in the kitchen:

Foods whose Chinese names start with the character "hu" (a premodern term for the peoples living north and west of the Han heartland):

walnuts (*hutao*), garlic (*husuan*),
coriander (*husui*), cucumbers (*hugua*),
sesame (*huma*), peas (*hudou*),
black pepper (*hujiao*), carrots (*huluobo*)...

Foods whose names start with the character "xi" (west):

watermelon (*xigua*), zucchini (*xihulu*),
tomatoes (*xihongshi*)...

Foods whose names start with the character "fan" (a pre modern term for "foreign"):

sweet potatoes (*fanshu*), tomatoes (*fanqie*),
guava (*fanshiliu*), papaya (*fanmugua*),
chili (*fanjiao*), peanuts (*fandou*)...

Foods whose names start with the character "yang" (a term for "foreign" or "overseas" used during the Qing dynasty):

potatoes (*yangyu*), round cabbage (*yangbaicai*),
onions (*yangcong*)...

Wang Jianan: The three video works featured in this exhibition center on Xinjiang's local dances and performances enriched by their extensive history and continuous evolution over a long period. What insights did you gain while learning these local dance forms?

Dan Er: I've always believed the people of Xinjiang possess an innate gift for dance, as if they began their movements to music even in the womb. Initially, I thought this was only a figment of my imagination, until my expedition revealed many toddlers barely steady on their feet yet already stamping to rhythms, twirling their tiny wrists, and expressing joy with natural grace. In that moment, I realized my previous thought was not a pure illusion, but a legacy passed down through generations.

The pandemic and shifts in my personal life delayed my plan to visit Xinjiang and deeply engage with Uyghur dance. Before beginning formal instruction with Mayra, my only backup solution was to study under two teachers in Beijing, Guli and Lily. During this period, I managed to do classes once a week, for an hour and a half at a time, where I repeated practicing each movement, beginning with fundamental hand positions and footwork. Much of the time in these sessions was filled by my relentless inquiries about Xinjiang's music and dance. Through the patience and expertise of these two instructors, I developed a foundational understanding of Uyghur dance's essential structures and expressive elements.

From April to June 2023, I spent two months in Kashgar, studying the Kashgar style of Uyghur dance—the most representative style—from Mayra. As our time together drew to a close, she created a special custom dance for me, choreographed and set to music she had carefully selected for me alone.

During our sessions, the young and beautiful Mayra consistently emphasized that she wanted me to discover the *beauty* and *joy* of dance—first to experience it within my heart, then to manifest it through my body. While I'm thankful

for the relatively good looks my parents blessed me with and my natural capacity to find happiness in everyday life, I've never fully mastered the art of bodily expression. Perhaps, when growing up, I got used to staying quiet in groups, rather than being overly outgoing, as a way to protect myself.

My daily interactions with the Uyghurs, with their positive spirit and outward-facing joy, gradually dusted off the layers of social "grime" that had weighed on me. Eventually, I found myself able to translate inner feelings directly through physical movement. Although my technical skills still demanded considerable refinement, I had finally grasped that rare state of "body-mind unity." It was a long-forgotten feeling most of us briefly possessed in childhood before learning to navigate the world through calculation rather than instinct.

"Dance when thirsty; dance when hungry; dance with a full belly; dance among friends; dance after reconciliation; dance if you are happy; dance if you are not—for once you begin to dance, everything will be forgotten in the air." This seemingly simple and common psychological expression contains tremendous energy and philosophical depth, frequently transporting me into a meditative reverie.

Wang Jianan: While in Xinjiang, how did you find local mentors and study plastering techniques with them?

Dan Er: On just my second day in Kashgar, I began approaching anyone I spotted working with plaster elements. For days, however, my inquiries led nowhere. Though reason told me that discovering a true master of this ancient craft would require fortune's intervention, I've never been one to abandon a pursuit once begun.

My past experience taught me to seek out the material's source for clues. So I headed to the town's largest outdoor market for construction materials, approaching each vendor for useful information. Though many plaster merchants were Han Chinese, I eventually discovered a few Uyghur vendors. A Uyghur woman who, despite her broken Chinese Mandarin, offered me generous assistance. Through her husband's connection, I was introduced to one of his friends, Exmetjan, a young, handsome boy. Upon understanding what I would like to learn, he immediately set aside his work and drove me to meet his mentor Mehmet, who would soon become my teacher as well.

I really enjoyed this meandering journey of mine. Throughout my search, I encountered individuals of diverse ethnic groups, ages, and genders. Learning about their varying perspectives and responses to the same event was like examining a perfect cross-section of society.

My two mentors are brothers, and I primarily apprenticed under Mehmet's elder sibling. Only much later did I discover

through others that these two are highly respected and famous masters of plaster carving. Then I realized how lucky I had been.

In the days that followed, my mentors would tell me in advance whenever they received a commission, inviting me to join them on-site. I accompanied them to various construction projects, working alongside them in a way that offered an intimate experience with all types of traditional Uyghur rammed-earth architecture—especially a kind of civic dwelling called "Aywan" and its interiors. Additionally, as an unexpected privilege, I frequently shared meals at the homes of my mentors' clients, savoring delicious authentic Uyghur food. Not a taste experience I could have easily gotten in restaurants.

When not on a construction site, I would study at my mentor's home or visit simply as a guest. My favorite "classroom" was outdoors, atop their roof, where I could gaze toward the distant horizon. My mentor kept several pigeons—not for meat, but for sport—and these quietly cooing birds became my little friends. He would often sit on a small stool and teach me with hand gestures while drinking his tea. He'd use his few phrases of Mandarin to talk to me, and I'd use my few phrases of Uyghur to reply. So three languages intertwined, and we didn't really understand one another. But with the plaster carving we both loved, we didn't seem to need much language.

Without personally experiencing each step and procedure, one cannot truly transform a visual and conceptual language into deep psychological cognition. While learning to draw with my mentor, I could not fathom the technical know-how at the heart of this artistic expression. Only when he instructed me to attach a perforated sketch to the plaster surface and transfer the design, did the illumination strike—from Morocco all the way to Xinjiang, the same materials, methods, and techniques are used.

关于艺术家

旦儿，独立艺术家。1983 年出生于陕北，现居河北。

关于策展人

王嘉楠是 MACA 副策展人、研究员。

陈寅迪是 MACA 助理策展人、研究员。她的研究关注不同文化如何看待和展现自然，尤其涉及神话历史与生态批评的交汇。

About the Artist

Dan Er is an independent artist. Born in 1983 in Northern Shaanxi, China, she currently lives and works in Hebei.

About the Curators

Wang Jianan is the Associate Curator and Researcher at MACA.

Chen Yindi is the Assistant Curator and Researcher at MACA. Her research explores how nature has been seen and represented in different cultures, especially in relation to the intersections of mythologies and queer ecology.

旦儿：雅克西姆 / 斯孜

Dan Er: Greetings

策展人

Curators

王嘉楠、陈寅迪

Wang Jianan, Chen Yindi

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致谢

感谢车宣桥女士为本次展览提供的相应支持。

感谢休闲健康饮食品牌 **gaga** 为本次展览的开幕活动提供的合作支持。



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Special Thanks

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The casual dining at the opening reception is generously supported by gaga.

参观信息

MACA

北京市朝阳区酒仙桥路 2 号
798 艺术区 706 北一街

参观时间

周二至周日 10:30–18:00

最后入场时间 17:30

周一闭馆

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Visitor Information

MACA

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Opening Hours

Tuesday to Sunday 10:30–18:00

Last Entry 17:30

Closed on Monday

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关于 MACA

MACA是一个位于北京**798**艺术区内的非营利艺术机构，于二零二二年一月十五日正式面向公众开放。以一栋总面积九百平方米的两层建筑为基地，**MACA** 联合全球范围内的艺术家、策展人以及泛文化艺术工作者，以多形式的持续共同工作构建一处当代艺术版图上的新形态坐标。以“艺术家的工作”为导向，以跨学科的研究为根基，**MACA** 试图重聚热爱艺术与信仰“当代”的群体，以回应这个处于激变之中的时代。

About MACA

MACA is a non-profit art institution located in the **798 Art District** of Beijing and officially inaugurated its space on January 15, 2022. Occupying a two-story building with a total area of 900 square meters, **MACA** unites artists, curators, and other art and cultural practitioners from around the world. Through its diverse, ongoing, and collaborative approaches, the Center establishes a new site on the contemporary art scene. Guided by the "work of artists" and backed by interdisciplinary research, the Center aims to bring together a community passionate about art and devoted to the "contemporary" moment so as to respond proactively to our rapidly evolving times.



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