

Alina  
Chaidarov  
阿琳娜  
查伊德洛夫

Exhibition No. 3  
Catalog  
展览画册



# 目录

## Content

前言 Foreword		03
阿琳娜·查伊德洛夫 对话蒋若禹和吴伊扬 Alina Chaiderov in Conversation with Jiang Ruoyu and Wu Yiyang	以“铜”为起点 Starting with Copper	07
	身体的在场 The Body is Present	16
	在城市的表皮之下 Beneath the Urban Surface	24
	私人记忆和集体记忆 Private and Collective Memories	30
作品清单 Exhibition Checklist	35 艺术家 Artist	37

# 前言

“只有过去才是一种值得注意的存在，具有一种值得注意的价值。现在只配作为回忆的源泉、作为过去的作坊。活着的重要性仅仅在于，它是为了增加过去这一珍贵的资本。”

——米歇尔·图尼埃（Michel Tournier）

《礼拜五：太平洋上的灵薄狱》（Friday, or, The Other Island）



图1  
《永远不要切断能解开的东西》  
2015  
钢铁、有机玻璃

2015年在巴黎美丽城，我在街边一家很小的画廊里被一件雕塑所吸引：一个非常简单的钢结构和一块有机玻璃组成了一个四肢跪匍在地上的人体形状。焊接处黑色的痕迹和玻璃表面的沟壑、污点清晰可见，它们似乎都暗示着这是一个无力的、被困住的身体。【图1】后来与艺术家阿琳娜·查伊德洛夫（Alina Chaiderov）结识后，我才知道人形的隐喻虽然并非事先设计，却冥冥之中呼应了她那几年饱受病症折磨的身体状态。

从这件作品起，我持续关注查伊德洛夫的创作。无论是她的个体经验和感受、家庭的流亡和移民史，还是前苏联时代末期的经济形势和社会变迁，查氏的创作都从具体的“记忆”出发。就像在上文提及的雕塑作品中，有机玻璃正是艺术家多年来在工作室使用的切板，其上的每一道刮痕都象征了一段具体的记忆。其作品由小及大，或者象征了具有普遍性的个体存在处境（被定格的身体），或者在人体与社会结构的类像中连通宇宙，触达生死之境（血管与电缆保护管、管风琴与呼吸道）。因此查氏的工作一定不是恋旧式的，而是现在时的。与记忆工作必定是私人的，也是孤独的。它要求创作者与自身工作，向内挖掘和剖析自我，这一切继而又回归到现时自我秩序的建立以及与周遭和他者的共存策略中去。



图2  
《方舟》  
2018  
抛光铜管、弹簧床结构、透明PVC卷材、油毡地板

在《礼拜五》的前半段，流落荒岛的主人公开始建造一艘船。日复一日的重复劳作竟为他打开了一条通道：那些过去被搁置的、以为早已被遗忘的细枝末节逐渐显现出来。在回忆中，他重新找回生活的触角，建立其自我世界的精神秩序。在作者不断地把这艘船与诺亚方舟并置之时，我想到查氏在2018年和2023年间两次“建造”的作品《方舟》（Ark）（2018/2023）【图2-3】。因为一场不幸的作品交易事故，查氏必须决定她是否要重建这艘方舟。这件作品象征了在医院病床上的艺术家，油毡地面泛着氧化铜色，上色的过程亦即记忆的现身和显形。当做出重建的选择时，也就意味着查氏需要重启记忆之门。五年里，过去的“资本”持续增加，再次以作品的完成态去关上这扇门则显得更难。最终我们看到，查氏几乎还原了这件作品，不增加在此时即是做减法。纵观查氏的创作，无论是材料的选择还是作品最终的形态，做减法需要魄力，更需要敏锐和准确的语言转化。这来自于艺术家长期的思考和斟酌，她不仅阅读广泛，也在日常生活中保持强烈的好奇心和敏锐的观察力。



图3  
《方舟》  
2023  
抛光铜管、弹簧床结构、透明PVC卷材、油毡地板

阿那亚艺术中心非常荣幸为查氏举办在中国的首场个展。在这本画册中，此次展览的策展助理蒋若禹和阿那亚艺术中心展览统筹吴伊扬在与艺术家多次对话的基础上，凝结出一篇结构清晰的长篇对谈，以期向读者相对全面和系统地介绍她的创作脉络。读者将看到，查氏在其不同时期和媒介的作品之间铺开了一张环环相扣的细网，其创作之间的连贯性，以及其作品与为人的统一性难得一见。她的作品中蕴含着历史的温度和生动，扣人心弦。

最后，我要感谢阿那亚与阿那亚国际文化发展有限公司对此次展览和出版项目的支持。感谢平面设计师吴越和编辑顾问 Owen Duffy 细致的工作。当然，所有这一切都离不开艺术家查伊德洛夫对阿那亚艺术中心各项工作的无私信任与支持。

张震中  
阿那亚艺术中心馆长

“Only the past had any worth or existence deserving of note. The present was valueless except as the repository of memories accumulated in the past, and to add to that increasing fund was the only reason for living.”

Michel Tournier  
*Friday, or, The Other Island*



Fig. 1  
*Never Cut What  
Can Be Untied*  
2015  
Steel, plexiglass

The year was 2015: in a tiny side-street gallery in Belleville, Paris, I became mesmerized by a plexiglass and steel sculpture that mimicked a human form on all fours, kneeling on the ground. The artist left visible black welding marks and the grooves and stains on the plexi’s surface, suggesting a fragile, vulnerable, and trapped body. [fig. 1] It was not until after I met the artist Alina Chaiderov had I realized that the piece’s anthropomorphic form was not intentional, yet it serendipitously resonated with the artist’s infirmed physical condition at that time, when she suffered from an illness.

Since I first encountered this piece, I have followed Chaiderov’s practice, which, for me, engages with many specific “memories,” be they her personal experiences, her family’s history of exile, or the economic and social changes at the end of the Soviet era. In the aforementioned sculpture, Chaiderov repurposed the plexiglass cutting board used at her studio over the years. Every scratch on its surface alludes to a specific “moment” in the past. Her artworks begin from trivial observations, but reach broader implications. Some works symbolize the universal condition of human existence (like the confined body), and others forge connections with the universe via the human body and social structures using visual analogies, thereby touching on realms of life and death. For example, her works evoke blood vessels through cable protection pipe, or a pipe organ becomes a metaphor for the respiratory tract. Therefore, Chaiderov’s pieces do not involve the past for the sake of nostalgia, but rather emancipate the potential of memories to implicate the present.

In the first half of Tournier’s novel *Friday*, the protagonist, stranded on a desolate island, starts to build a boat. His toil, day in and day out, unexpectedly opens up a path, allowing details of the past that have been repressed, or many long-forgotten thoughts, to emerge gradually. From these remembrances, he rediscovers the tendrils of life and establishes the spiritual order of his world. For Chaiderov, to work with her memory is no doubt a private affair that requires solitude. It demands that the creator work with oneself, dig inward, and self-analyze. In turn, this work feeds back to establish self-order and strategies for coexisting with one’s surroundings and the other in the present.

What Tournier projects with this boat may reference Noah’s biblical Ark, which, in turn, leads us to Chaiderov’s piece *Ark* (2018/2023) [figs.



Fig. 2  
*Ark*  
2018  
Burnished copper pipe, bed springs structure, transparent PVC roll, linoleum flooring



Fig. 3  
*Ark*  
2023  
Burnished copper pipe, bed springs structure, transparent PVC roll, linoleum flooring

2-3], which she “built” twice in 2018 and 2023. Due to an unfortunate acquisition mishap, Chaiderov had to decide if she wanted to rebuild *Ark*. The work suggests a body lying on a hospital bed, above linoleum flooring with oxidized copper color. This patina process symbolizes water, whose fluidity further alludes to the accumulation and revelation of memories. In deciding to reconstruct this work, the artist reopened the gate to her memories. After five years, the “increasing fund” of memories mounted, and it became even more challenging to close the door to the past. Ultimately, Chaiderov decided to restore the piece without any significant additions. In this case, to not add is to subtract. Through both her material choices or the work’s final form, the artist always boldly subtracts the unnecessary, allowing her to reach sharp and accurate results. And such an ability stems from the artist’s process of thought and reflection, informed by her voracious reading, insatiable curiosity, and keen observation of daily life.

Aranya Art Center was delighted to present Alina Chaiderov’s first solo exhibition in China. This exhibition catalog includes a substantial interview about her comprehensive creative process, edited from her many conversations with Jiang Ruoyu, the curatorial assistant of the exhibition, and Wu Yiyang, Aranya Art Center’s exhibition coordinator. Readers will discover Chaiderov’s interlocking links that connect her works of various periods and media, revealing a sense of coherence throughout her practice. As we hope readers will find, there is a remarkable consistency between the artworks and the person. Chaiderov’s works are imbued with the warmth and vividness of history, and pluck on the heartstrings of spectators.

Finally, I would like to thank Aranya and Aranya International Cultural Development Ltd. for their support of this exhibition and the publication of this catalog. I would like to thank graphic designer Wu Yue and editorial consultant Owen Duffy for their meticulous work. Of course, all of this would not have been possible without the trust and support of the artist, Alina Chaiderov.

Damien Zhang  
Director, Aranya Art Center

# 阿琳娜·查伊德洛夫 对话蒋若禹和吴伊扬

2023年8月20日至10月15日,阿那亚艺术中心呈现了瑞典艺术家阿琳娜·查伊德洛夫(Alina Chaiderov)在中国的首场个展。为筹备此次展览,查伊德洛夫曾在2023年6月首次来到中国,与阿那亚艺术中心的策展助理蒋若禹从北京出发,一路探访阿那亚位于秦皇岛北戴河和承德金山岭的社区。同年10月,艺术家再次来到阿那亚,与阿那亚艺术中心展览统筹吴伊扬进行了一次线下对谈。除此之外,蒋若禹和吴伊扬还与查伊德洛夫进行了多次线上交流。本篇专访便是从以上的对话中整理和凝结而来。

## 以“铜”为起点



图1  
《遁入浩瀚》  
2023  
铜管、不锈钢  
由阿那亚艺术中心  
委任制作

阿琳娜·查伊德洛夫的作品常常从个体经验和亲密记忆出发,在对材料尽可能简洁的处理中来隐含叙事,去触及更广泛的集体记忆或更宏大的话题。在此次展览的委任作品《遁入浩瀚》(Into Vastness)(2023)【图1】中,艺术家使用了她创作中的核心材料之一——铜。查伊德洛夫患有罕见疾病“威尔森氏症”,这意味着她的身体没有办法代谢铜这种物质,在日常饮食中也需要对铜的摄入量进行仔细的控制。因此,铜对于她个人来说具有非常特殊的意义。

吴 你能否谈一下“威尔森氏症”对你的影响,以及这种影响和经验如何被纳入你的艺术实践之中?

查 在2019年,我发现自己患上了这种疾病,那时我大约35岁。当时我仍在正常地生活和工作,却经常感到疲乏,还伴随眩晕和恶心等症状。因此我进行了许多医学检查,也被送进过急诊,但未能得出明确的诊断结果。由于这种疾病的罕见,没有人知道我的身体出现了什么问题。那段时间我就像一只小白鼠一样不断地接受检测,甚至怀疑自己的生命是否能够继续。那段时光对于我来说非常重要的人生阶段,对于我的家人和朋友而言也是如此。现在以及未来的日子里,我需要每天坚持服药以保持病情稳定。

吴 这样的确诊经历很容易让人认为你在创造中对铜的使用是自此开始的,但其实在2019年之前,你的作品里也已经多次出现过这种材料了。例如《新记忆被造就》(A New Memory is Made)(2016)【图2-4】陈列了半根被一分为二的铜管。那么在创作初期你对铜的探索是如何展开的呢?

查 确实,我对铜的兴趣在患病之前就已经开始了。对我来说,铜具有



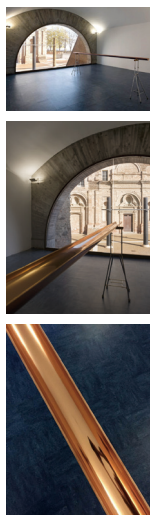


图 2-4  
《新记忆被造就》  
2016  
铜、拐杖、油毡地砖

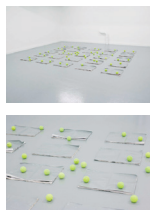


图 5-6  
《无题（儿时建筑）》  
2015  
报纸、油漆、网球



图 7  
《游戏》  
2016  
波斯地毯、威尔逊网球

以下几种意义：首先，它可以作为承载信息的“容器”，让我得以藉由作品去感知我想要经历的事物；铜也能（以积极的方式）成为一种“武器”并净化我的精神，于我而言这是很富有诗意的表达；此外，铜作为材料也具有一种“力量”，可以带领我进入未知或潜意识的层面。

铜本身还具有一些特性：它是一种重要的导电材料，因此被广泛应用于科技、建筑、能源输送和基础建设等领域。同时它对于人的神经传导也是至关重要的元素，人的大脑需要铜来进行某些脑力活动。因此，铜对于人体、神经交流以及社会产业等方面来说都非常重要。

只不过现在我会在作品中更大量地使用这种材料。尤其是在经历病症以及由此展开的内化和心理上的经验转变之后，铜变成了一种对我而言非常重要的材料。正如你提到的这件作品的标题所示，每当我使用一种材料，比如铜管，它都会像一段记忆一样开始演化，变得不同于最初的灵感。随着材料生发出自己的生命，我在此过程中也获得了新的知识。

吴 另一系列以威尔森（Wilson）品牌的球类为核心元素的作品，从另一个角度再次触及了“威尔森氏症”这个问题。虽然这些网球或排球上都印有“Wilson”字样，但除此之外它们是否有更多层面上的指涉？比如在《无题（儿时建筑）》（Untitled [Kid Concrete]）（2015）【图 5-6】和《游戏》（Game）（2016）【图 7】中，球类元素以外的物品和材料又具有什么样的意义呢？

查 我从小就对运动非常感兴趣，也曾打过很长一段时间网球。我父亲会带我去进行各种各样的球类运动，所以在这些作品中对于排球、网球的运用也来自我的个人经历，是基于我的身体对人体移动的理解而出发的。

我使用报纸和地毯这些材料的原因是多方面的。报纸为我们每天获取新闻提供了方式，但我剔除了最重要的时间和新闻等内容、消除了时间和空间的限制，仿佛在鸟瞰一个充满人群的广场。通过将宇宙中的原子和网球、人群以及报纸所代表的战场、游乐场等元素进行类比，这件作品让我深入探索社会背景、政治、瑞典的种族隔离等话题。

地毯在这里则融合了重力和记忆的概念，黑白相间的花纹唤起了一种复古过时的美感。这块地毯既不完全复古，也不全新，带有一丝褪色的质感。当我和家人还在苏联时，我们一直携带着一块很大的东方风格地毯，把它像飞毯一样放在我们的车顶。除了美学的表达、与过去的联系之外，地毯也有更深层次的意义。精神分析学家弗洛伊德在治疗病人过程中，会在沙发上铺地毯供患者躺卧。地毯成为了穿越内心景观的媒介，是探索和讨论内在记忆、创伤和其他心理层面的工具，在精神分析的背景下具有重要作用。

吴 你时隔八年创作了《流沙》（Quicksand）（2015）【图 8-9】和《冲击》（Impact）（2023）【图 10-11】两件作品，其中都出现了悬挂的排球和类似的金属结构，这两件作品的关系是什么？



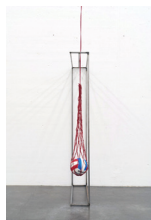


图 8-9  
《流沙》  
2015  
钢、排球网  
威尔逊Quicksand排球

查 在《流沙》中，我试图呈现不可移动性和这种动态之间的平衡，包括作品标题所隐喻的“流沙”，我很喜欢那种沉没和陷入的状态，因此在作品中可以看到一个类似牢笼的框架，但这个牢笼既是打开的又是闭合的，处于一种中间状态。用网兜住的排球可以指向很多事物，比如任何美好或可怕的事物也许正在孕育中。

在这一版本的作品里我使用了不锈钢框架，后来的新版本里金属结构的形式与前者非常相似。但这次我将钢材换为了铜制，同时笼子状的结构也变得更加复杂，隐喻了时间和空间的多重维度。这个结构的设计和制作也非常具有难度。



图 10-11  
《冲击》  
2023  
铜、排球网  
威尔逊Quicksand排球  
瑞典斯德哥尔摩  
Riksidrotts博物馆馆藏

# Alina Chaiderov in Conversation with Jiang Ruoyu and Wu Yiyang

From August 20 to October 15, 2023, Aranya Art Center presented Swedish artist Alina Chaiderov's first solo exhibition in China. During her preparations for the show, Chaiderov visited China—her first trip—in June 2023. With Aranya Art Center's curatorial assistant, Jiang Ruoyu, the artist visited Beijing as well as Aranya communities in Beidaihe, Qinhuangdao, and Jinshanling, Chengde. In October of the same year, the artist returned to Aranya for an in-person conversation with Aranya Art Center's exhibition coordinator, Wu Yiyang. Both members of Aranya's staff have also had several online exchanges with Chaiderov, and this feature brings together their many conversations.

## Starting with Copper

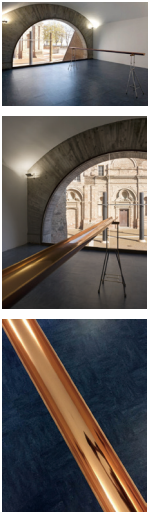


Fig. 1  
*Into Vastness*  
2023  
Copper pipe,  
stainless steel  
Commissioned and  
produced by Aranya  
Art Center

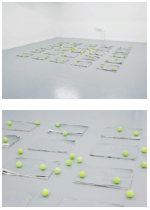
Alina Chaiderov's work often draws on individual experiences and intimate memories to expand on broader collective memories or more general subject matter, all the while keeping the materials as simple as possible. In her commissioned piece *Into Vastness* (2023) [fig.1], Chaiderov uses copper, a fundamental material that holds a special significance in her practice. This connection is uniquely shaped by her personal journey with Wilson's Disease, a rare condition that requires careful regulation of her daily copper intake.

**Wu** Can you talk about how Wilson's Disease has impacted you and how you've incorporated such experiences into your artistic practice?

**Chaiderov** I found out I had this condition in my late twenties. At that time, I was still living and working as usual, but I noticed frequent fatigue with symptoms of vertigo and nausea. So, I had many medical tests done and was admitted to the emergency room, but I couldn't get a definitive diagnosis. Due to the rarity of this disease, no one knew what was wrong with my body. During that time, I was like a guinea pig, constantly undergoing tests and even questioning whether my life could continue.



Figs. 2-4  
*A New Memory Is Made*  
 2016  
 Copper, crutches, linoleum flooring tiles



Figs. 5-6  
*Untitled (Kid Concrete)*  
 2015  
 Newspapers, paint, tennis balls



Fig. 7  
*Game*  
 2016  
 Persian rug, Wilson tennis balls

That was crucial for me, my family, and my friends.

Wu Since your early work, copper has appeared many times in your practice. For example, *A New Memory Is Made* (2016) [figs. 2-4] shows half a copper pipe divided in two. How did your exploration of copper unfold in the early stages of your career?

Chaiderov Indeed, my interest in copper began before having this illness. For me, copper implies several meanings: first, it can be conceived as a “container” of information, allowing me to perceive what I want to experience through my work; it can also be a “weapon” (in a positive way) and purify my spirit, which may be lyrical expressions for me; moreover, copper, as a material, possesses the “power” that would take me into the unknown or the subconscious.

Copper possesses many properties as a conductor of electricity widely used in technology, architecture, energy transportation, and infrastructure. It is also vital for the human neurological system; for example, many brain activities require copper. In other words, copper is critical for the human body, neural communication, social production, and industries.

Now, I use this material more extensively in my work. Especially considering my diagnosis and how this fact has become internalized and psychologically manifests itself, copper became an even more critical material for me. As you mentioned, the working title suggests that every time I use this material, such as the copper pipe, it evolves like a piece of memory and transforms into something different from the initial inspiration. As the material takes on a life of its own, I gain new knowledge.

Wu Another series of your works adopts the Wilson sporting goods brand as a central link to Wilson’s Disease, but from a different angle. Although these tennis balls or volleyballs are printed with the logo “Wilson,” do they have any implications beyond that? For example, in *Untitled (Kid Concrete)* (2015) [figs. 5-6] and *Game* (2016) [fig. 7], what are the meanings of the objects and materials other than balls?

Chaiderov I’ve always been into sports since childhood and I played tennis for a long time. My father would take me to all kinds of ball games, so using volleyballs and tennis balls in this work comes from my personal experience, and it’s based on my body’s understanding of how the human



Figs. 8-9  
*Quicksand*  
 2015  
 Steel, haysack,  
 Wilson Quicksand  
 volleyball



Figs. 10-11  
*Impact*  
 2023  
 Copper, haysack,  
 Wilson Impact volleyball  
 Collection of Riksidrotts  
 Museum, Stockholm

body moves.

I use newspapers and carpets for a variety of reasons. Newspapers suggest how we receive our daily news, although I have covered the essential elements, such as time and news, removing the limits of time and space, as if I were looking at a square full of people with a bird's-eye view. I draw analogies between the atoms in the universe and tennis balls; and the multitude and the newspaper imply the battlefield and the playground. This work allows me to delve deeper into topics such as social context, politics, and ethnic segregation in Sweden.

On the other hand, the carpet integrates notions of gravity and memory here, with a black and white pattern evoking a vintage and dated aesthetic. The rug is neither entirely vintage nor brand new; it has a hint of faded texture. When my family and I were still living in the Soviet Union, we brought a considerable oriental-style rug and placed it on the roof of our car like a flying carpet. In addition to being an aesthetic expression and a connection to the past, rugs suggest other layers of meaning. Psychoanalysts like Sigmund Freud would lay rugs on couches for their patients to lie on during their sessions. They became a medium for traversing one's inner landscape, a device for exploring and discussing one's memories, traumas, and other psychological dimensions, and played a vital role in the context of psychoanalysis.

Wu

You produced two works in eight years, *Quicksand* (2015) [figs. 8-9] and *Impact* (2023) [figs. 10-11], which feature suspended volleyballs and similar metal structures; how are they related to one another?

Chaiderov

In *Quicksand*, I try to present a balance between immobility and movements, including what the title *Quicksand* suggests. I prefer sinking and falling in, so the work includes a cage-like framework, which is both open and closed, and in an in-between state. And the volleyball hanging a net may point to many situations where anything good or scary is culminating.

For this version, I used a stainless steel frame; the newer version uses a metal structure that's very similar in form. For this exhibition, I exchanged steel for copper, and the cage-like structure became more complex, suggesting the multiple dimensions of time and space. The design and production of this structure are more challenging.

# 展厅 Gallery 1

《遁入浩瀚》  
Into Vastness

2023

《可能的情况》  
Situation of Possibility

2023







111





# 身体的在场



图 12  
《存在之核》  
2023  
玻璃、不锈钢  
由阿那亚艺术中心  
委任制作



图 13  
《提取 I & II》  
2017  
焊接钢、瓷板  
有机玻璃



图 14  
《存在之核》  
2023  
玻璃、不锈钢  
由阿那亚艺术中心  
委任制作



图 15-16  
《方舟》  
2023  
抛光铜管、弹簧床结  
构、透明PVC卷材、  
油毡地板

查伊德洛夫的作品中总是有身体可见的或不可见的参与。在阿那亚艺术中心全新委任的雕塑作品《存在之核》(Core of Existence) (2023)【图 12】中，弧形墙的高度与艺术家的身高一致，暗示着艺术家身体的在场。弯曲的形态像一个抽象的身体，她环绕着由玻璃吹制而成的精巧而脆弱的“核”，如同一颗藏于体内的核心。如此隐晦的手法，她也曾运用于 2017 年的另一个展览“轨道 (Track)”中。在展览空间的入口处，有两个塔状的焊接钢结构组成的“门”，尺寸接近艺术家的身体【图 13】。它们在张力之下支撑着摞起来的沉重白瓷盘，对查伊德洛夫而言，我们日常所看到的一切事物正是如此般同时处于坚固和脆弱的稳定性之中。

在身体、记忆和经验的基础上，查伊德洛夫的作品试图把观众的目光引向更广泛的历史、社会和文化背景，这一点在《存在之核》中也有所体现。玻璃雕塑呈环面形态，这一形态在拓扑学、数学和物理学中都有丰富的指向意义，甚至被推测为宇宙的一种可能结构。正如标题所提示的，它作为“存在之核”指向物质及能量不断循环流转的本质。

蒋 你选择用玻璃材质纯手工吹制这个环面形态【图 14】，极大地增加了制作难度。我们都知道这个雕塑在瑞典和中国经过很多次的技术尝试才最终成功。你选择这种“自找麻烦”的形态和制作方法背后的意图是什么？环面和人体又有怎样的关系？

查 玻璃对应着非常脆弱的质感和性质，并且制作时人需要进行呼气把它吹出来，呼吸的过程对我来说也非常重要。对于我来说环面形态有着层次丰富的意义：一方面我希望通过环面表达一些更宏观的概念，比如时间。环面也是整个宇宙的一种可能的结构，我们在很多抽象概念或者实际物品中都能看到这种结构的存在，比如苹果或者黑洞，所以这个结构是构成万物的基础形状之一；同时，如果我们往更形而上的角度思考，这也是我们人体磁场流动的形状，对应着整个地球自然运力的流淌。另外，环面结构在人体中也存在，在于我们的呼吸道中，它控制着空气进入肺的闸门。并且我们也是通过这样的一个器官才能发出声音，所以这个结构扮演了非常重要的角色。

蒋 通过对材料和意象的准确甄选，你让空间、时间和记忆通过日常物件之口构成了新的平衡和叙事。你的作品《方舟》(Ark) (2023)【图 15-16】由一根三米长的抛光铜管轻轻地压着一层透明塑料膜，薄膜包裹着弹簧金属床架的骨架，展览现场地面呈氧化铜的蓝绿色。能再给我们讲讲这件重要的作品吗？

查 这件作品象征着一个身体躺在床上，处于一种漂浮的状态，经历着一场精神之旅。氧化铜色的地板指向了记忆的腐蚀和时间的流逝。



图 17  
展览现场  
“阿琳娜·查伊德洛夫”  
阿那亚艺术中心  
2023

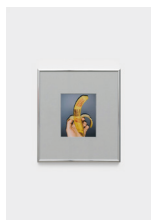


图 18  
《春天的第二个月》  
2022  
摄影（艺术微喷）

此外，我 6 岁时随家人从前苏联移民到瑞典，我们乘船抵达。这件作品也带有那段旅程的自传性质，正如标题所暗示的，它是我个人的一种“方舟”，它指向了那个救了我家人的木舟。

蒋 你的摄影作品实际上也与身体相关，你很强调它们均是由手机拍摄的，因为手机已经如同器官一般成为了当代身体的延伸【图 17】。你以这种方式敏锐地观察和捕捉日常生活中的细微事物，其中一些图像和静物能让我联想到人的身体局部或器官，一些则调动起我们对某种身体感知的记忆，例如触觉和口感【图 18】。但同时，我们也能在你的摄影中发现与你的雕塑创作类似的元素和意象，甚至可以说二者共享了一些主题，例如物质、时间、记忆和空间。你怎么看待二者之间的关系？

查 拍照对我来说像是笔记，捕捉日常的某一个瞬间，呈现其当下的秩序，但我永远可以随时回顾它们，从中提取出一些元素或者灵感来帮助雕塑和装置的创作。但是我的摄影和装置之间在视觉上是不相关的，是两个完全不同路径的作品。

# The Body is Present



Fig. 12  
*Core of Existence*  
2023  
Glass, stainless steel  
Commissioned and  
produced by Aranya  
Art Center



Fig. 13  
*Extract I&II*  
2017  
Welded steel,  
porcelain plates,  
plexiglass



Fig. 14  
*Core of Existence*  
2023  
Glass, stainless steel  
Commissioned and  
produced by Aranya  
Art Center

The body participates in Chaiderov's work, visibly or invisibly. In the newly commissioned sculpture *Core of Existence* (2023) [fig.12] at the Aranya Art Center, the height of the curved wall matches that of the artist, suggesting the presence of her body. The curved form resembles an abstract body surrounding a delicate and fragile "core" made of blown glass, like a heart inside the body. She's adopted similar subtle approaches to the entrance of her 2017 exhibition *Track*, where the "gate" consists of two tower-like steel structures, using the measure of the artist's body [fig. 13]. These structures support a few stacks of white porcelain plates at the top of each piece. For Chaiderov, everything we perceive in our everyday lives is simultaneously solid and fragile in its stability.

Building on the body, memory, and experience, Chaiderov's work draws the viewer's gaze into a broader historical, social, and cultural context, made visible in *Core of Existence*. The glass sculpture adopts a toroidal shape, embodying many topological, mathematical, and physical meanings, and it's even been hypothesized as a possible structure of the universe. As the title suggests, the "core of existence" points to the nature of the continuous flow of matter and energy.

Jiang

The fact that you chose to hand-blow this toroidal form [fig. 14] out of glass dramatically increases the production difficulty. We all know this sculpture has undergone many technical attempts in Sweden and China before it finally succeeded. What was your intention for choosing such a "complicated" form and method? How does the ring relate to the human body?

Chaiderov

Glass suggests fragility in texture and nature, and its production process requires human breath to blow into it. The act of breathing is also quite critical for me. For me, the toroidal form has many layers of rich meaning: on the one hand, I want to touch on broad concepts, such as time; on the other hand, the ring surface is one of the possible structures of the universe, which we may have seen in many abstract concepts or natural objects, such as the apple or the black hole, so this structure is one of the basic shapes of the multitude of things; at the same time, if we think in more metaphysical perspectives, it's the shape in which the body's magnetic field flows, resonating with the energy flow of the earth's



Figs. 15-16  
*Ark*  
 2023  
 burnished copper pipe,  
 bed springs structure,  
 transparent PVC roll,  
 linoleum flooring

natural flux. In addition, the torus structure also exists in the human body; in our respiratory tract, it controls the gate through which air enters the lungs. And it is also through such an organ that we can make sounds, so this structure plays a significant role.

Jiang

Through an accurate selection of materials and imagery, you allow space, time, and memory to reach a balance while writing a narrative through the voice of everyday objects. Your work *Ark* (2023) [figs. 15-16] consists of a three-meter-long polished copper tube gently pressed against a transparent plastic film, which covers the metal springs of a bed. The floor of the exhibition site is in the color of oxidized copper. Can you tell us more about this critical work?

Chaiderov

This piece symbolizes a body lying in bed in a state of floating and undergoing a mental journey. The oxidized copper flooring evokes the corrosion of remembrance and the passage of time. Additionally, I immigrated to Sweden with my family from the former Soviet Union at age 6; we arrived on a boat. The work also carries this autobiographical aspect of that journey, as the title suggests, it serves as a form of an “Ark” for me personally; it refers to a raft that saved me and my family.



Fig. 17  
 Installation view  
 Alina Chaiderov  
 Aranya Art Center  
 2023

Jiang

Your photographs are also related to the body, and you emphasize taking pictures with mobile phones, which have become as much an extension of the contemporary body as human organs [figs. 17]. And you keenly observe and capture the subtleties of everyday life; some of these images and still-life pictures remind me of human body parts or organs, while some stir our memories of a certain kind of bodily perception, such as the sense of touch and texture [figs. 18]. At the same time, we can also find similar elements and imagery in your photography as in your sculptures; one could also claim that both media explore identical subjects, such as matter, time, memory, and space. How do you consider the relationship between the two?

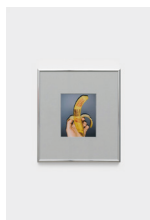


Fig. 18  
*The Second Month  
 of Spring*  
 2022  
 Photography  
 (giclee print)

Chaiderov

Taking photographs is like taking notes for me, capturing an everyday moment and presenting its order of the moment. I can always look back at them at any time and extract some elements or inspirations from them that generate ideas for the sculptures and installations. But my photography and installation are visually unrelated and work in entirely different paths.

# 展厅 Gallery 2

摄影  
Photography

2023









感官  
Senses  
2017  
展览日期: 2017.7.2013  
Photography  
China Photo Alliance 2013  
30 x 40 cm



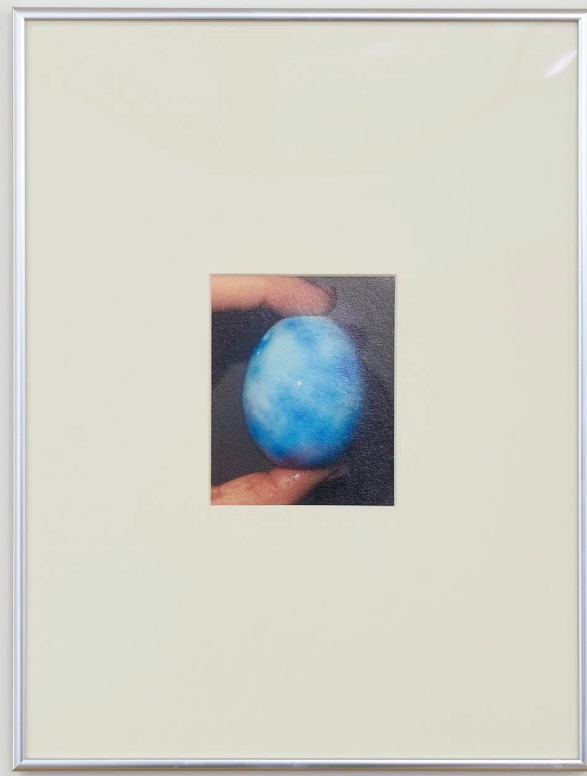
秋  
Autumn  
2017  
展览日期: 2017.7.2013  
Photography  
China Photo Alliance 2013  
30 x 40 cm





別停在我面  
*Don't Play the Surface*

2023  
2023  
吳昊昊, 2023  
Photography  
Galerie per, L'Arrière 2023  
30 x 40 cm



存放  
*Retention*

2023  
2023  
吳昊昊, 2023  
Photography  
Galerie per, L'Arrière 2023  
30 x 40 cm

# 在城市的表皮之下



图 19  
《凤凰》  
2023  
不锈钢、电缆保护管  
由阿那亚大地艺术节  
制作



图 20  
《凤凰》  
2022  
不锈钢、电缆保护管

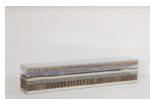


图 21  
《内部空间（通过层层保护与外部空气隔离）III》  
2019  
玻璃、防水织物、防风纸、橡胶垫、聚碳酸酯板、气泡板、隔热材料、瓦楞纸板、吸音板、泡沫塑料、记忆海绵  
法国圣埃蒂安大都会当代艺术博物馆馆藏

2023年7月7日至10月29日，首届阿那亚大地艺术节在阿那亚·金山岭举办，阿琳娜·查伊德洛夫参展并呈现了作品《凤凰》（Phoenix）（2023）【图19】。此系列的另一件作品曾于2022年在瑞典西部布胡斯市的沿海地带展出【图20】。她曾在瑞典寻找橙色和红色电缆保护管，却未能找到，这次在中国找到了最理想的材料。作品坐落于金山岭的山谷中，像是一颗心脏被山体环抱。

吴 《凤凰》中颜色鲜亮的电缆管通常用于地下基础设施，你为什么会选择例如电缆保护管这类现成材料？这些管道以及作品的结构与“凤凰”之间是怎样建立起联系的？

查 这些管道与我们呼吸系统的重要部分——气管（trachea）——有相似之处。气管的主要功能是促进空气在肺部的进出。吸气也可以与出生联系在一起，而呼气则象征着死亡，而死亡可以被视为重生的过程。所有这些概念都让我联想到了有关凤凰的传说，最终成为了我作品的标题。

凤凰的象征意义超越了文化界限，也被看作是重生的普世象征。对我而言，它代表了生命的律动、时间的更新，也通向了我对灵魂迁徙、轮回转生及精神病理学的个人体验和兴趣所在。雕塑中的七根管道结构类似于管风琴，这是一种由演奏者操控、通过压缩空气产生声音的乐器，从视觉上它也描绘着凤凰的翅膀和升腾。

吴 正如在《凤凰》中所见，地下基础设施中的电缆保护管将身体的概念从人类延伸到了地球，揭示了微观与宏观之间的宇宙关系。同时，你对于呼吸的关注在《存在之核》中也得到了体现。呼吸的象征元素以及生死相关的主题也与你的个人经历相关吗？

查 在过去的两年里，我经历了父母相继去世的痛苦，首先是母亲，然后是父亲。因此，生死的概念和主题对我来说变得更加真切、沉重甚至残酷。在《凤凰》中，我试图将呼吸作为一种叙事元素，因为我亲眼目睹了母亲最后一次呼吸的瞬间。如刚刚所提到的，我将管乐器的形状倒转，并将其比拟为人的呼吸道。当形状倒转后，它看起来像是一只凤凰展开双翅的状态。同时，这件作品置于金山岭的山谷中，随着山风吹过从而震动或静止，这也是对于呼吸与生命、死亡与复苏的隐喻。呼吸的深刻含义以及生死之间的复杂联系就是这样融入了我的作品之中。

吴 另一个作品系列《内部空间》【图21】中层层叠叠的材料切片也很像是城市基础设施建设被压缩切块的一隅，这些材料具体是什么呢？为什么要选择这些材料？



图 22-23  
《表面现象》  
2018  
铜、氯丁橡胶管  
橡胶、木材

查 关于这个系列，我在学校期间就开始了—些相关的研究与构思，随着我深入地研究思维、物质、能量、信息，或者说就是记忆，这一系列作品也逐渐成型【图 22-23】。我将记忆看作是信息的一种形式，它不仅仅是回忆和怀旧，对我来说更多在于信息的存储和应用，是可以被唤起和调用的。

这些材料实际上大部分都是建筑中用于建造墙体的材料，包括隔离材料、保护层、绝缘材料、记忆海绵、泡沫和防水织物等等。被玻璃框住的层次看起来就像地质学中的沉积物或者皮肤组织切片—样。这些材料起到了保护、隔热等重要作用，在现实中却是常常不可见也不贵重的。对我来说它们就是类似记忆—样的物质，后者也是一种心理上的保护机制，我们也通过记住美好的回忆而受到心理层面的保护。

# Beneath the Urban Surface



Fig. 19  
*Phoenix*  
2023  
stainless steel,  
cable protection pipes  
Produced by aranya  
plein air art project 2023



Fig. 20  
*Phoenix*  
2022  
stainless steel,  
cable protection pipes

From July 7 to October 29, 2023, the *first Aranya Plein Air Art Project* was held in Aranya · Jinshanling, where Alina Chaiderov exhibited and presented the work *Phoenix* (2023) [fig. 19]. A work from the same series was shown in 2022 in the coastal area of Bohuslän in western Sweden [fig. 20]. She had searched for orange and red cable protection tubes in Sweden but could not find them, but for this edition, she found the perfect material in China. The work is situated in the valley of Jinshanling, like a heart surrounded by mountains.

Wu                      The brightly colored cable ducts in *Phoenix* are usually implemented for underground infrastructure; why have you chosen to use ready-made materials such as cable protection tubes? How do these pipes and the structure of the work relate to the phoenix?

Chaiderov            The pipes function similarly to the trachea, a vital part of our respiratory system. The trachea's primary function is to facilitate air movement in and out of the lungs. Inhalation can also be associated with birth, while exhalation symbolizes death, which can be seen as a process of rebirth. These ideas reminded me of the legend about the phoenix, which eventually became the title of this work.

The symbolism of a phoenix transcends cultural boundaries. It is perceived as a universal symbol of rebirth. For me, it represents the rhythm of life and the renewal of time and leads to my personal experience and interest in the transmigration of souls, metempsychosis, and psychopathology. The seven pipes in the sculpture are structured to resemble a pipe organ, a musical instrument manipulated by the player to produce sound through compressed air. It also visually traces the phoenix's wings and its ascension.

Wu                      As seen in *Phoenix*, the cable protection tubes for underground infrastructure extend the notion of the body from humans to the earth, revealing a cosmic relationship between the general and the particular. At the same time, your emphasis on breathing is also noted in *Core of Existence*. Do the symbolic elements of breathing and the themes of life and death also relate to

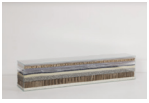
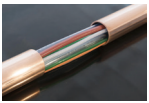


Fig. 21  
*Spaces Within*  
 (Separated from  
 the Outside Air by  
 Layer upon Layer of  
 Protection) III  
 2019  
 Glass, waterproof  
 fabric, windbreak  
 paper, rubber mat,  
 polycarbonate  
 sheet, air bubble  
 sheet, insulation,  
 corrugated  
 cardboard, sound  
 absorbing sheet,  
 cell foam, memory  
 foam  
 Collection of Musée  
 d'art moderne  
 et contemporain  
 de Saint-Étienne  
 Métropole



Figs. 22-23  
*Appearance*  
 2018  
 Copper, neoprene  
 tubes, rubber, wood

your experience?

Chaiderouv

In the past two years, I endured the pain of my parents' successive passing, first my mother and then my father. As a result, the subjects of life and death have become more compelling, heavy, and even brutal for me. In *Phoenix*, I tried to use breathing as a narrative device because I witnessed the moment when my mother took her last breath. As just mentioned, I inverted the shape of the wind instrument and compared it to a human respiratory tract. In reverse, it looks like a phoenix spreading its wings. At the same time, this work is placed in the Jinshanling valley, swaying or standing still with the wind blowing through the mountain, which is also a metaphor for breathing and life, death, and recovery. The profound meaning of breathing and the complex connection between life and death are thus integrated into my practice.

Wu

The layers of material slices in another series of works, *Spaces Within* [fig. 21], are also very much like a compressed and filleted part of urban infrastructure; what are these materials? Why did you choose them?

Chaiderov

For this series, I started some related research and conceptualization in school. This series of works gradually took shape as I delved deeper into the study of thought, matter, energy, information, or memory [figs. 22-23]. I see memory as a form of information, not just about recollection and nostalgia; for me, it is more about the repository and application of information that can be evoked and recalled.

Most of these materials are used in architecture to build walls, including dividers, protective layers, insulation, memory foam, foam, and waterproof fabrics, to name a few. The layers framed by the glass look like geological sediments or cross-sections of the skin. They play essential roles, such as protection and insulation, but they are often invisible and inexpensive. They are substances like memory, and the latter is a protective mechanism in psychology, where we often protect ourselves mentally by keeping good memories.



展厅  
Gallery 2

《存在之核》 2023  
Core of Existence









# 私人记忆和集体记忆

查伊德洛夫 1984 年出生于前苏联的列宁格勒，20 世纪 90 年代初与家人一起搬至瑞典生活。特殊的经历让她的个人记忆与时代和历史产生了更紧密的联系。在从北京去往北戴河的火车上，我听着查伊德洛夫回忆她与家人在列宁格勒和搬到瑞典后的不同生活；听她讲述其父母作为受到迫害而远走他乡的第一代“移民”，是如何挣扎着把她和哥哥养大。在阿那亚的泰国餐厅吃饭时，餐厅播放着查伊德洛夫童年时期常常听到的苏联歌曲，令她惊讶不已。查伊德洛夫第二次来中国时，给我带了一枚列宁像章，是他们从苏联带到瑞典的，现在放在她父亲的古董店里售卖……这一切让我感到每个人都是历史的延伸，而这枚小小的像章也是历史的缩影。故而这一切也赋予了查伊德洛夫的作品更丰富的意味。



图 24  
《宁静》  
2020  
电镀铜弹簧床  
锡兰红茶

蒋 你常常将记忆作为素材进行创作，并且用材料“讲故事”。例如在《宁静》（Tranquil）（2020）【图 24】这件作品中，你同样使用了床垫骨架，它一部分来自于你生病住院时的经历，但与《方舟》不同的是，你在它的下方铺设了一层红茶。红茶和你又有怎样的关联？

查 茶在俄罗斯是最普遍也最受欢迎的饮品。我小时候生活在苏联，整个 80 年代要得到各种生活用品、商品和食物对于我们来说是非常难的。那时候我父亲想方设法得到了一些红茶，然后把它们藏在我们家的床底下。所以在这件作品中，我把红茶像尘土一样铺在弹簧床垫的下面。床在某种程度上隐喻了我的身体，所以这件作品对我来说也具有自画像意义，其中包含了我私人的记忆。同时通过纳入茶叶这个元素，我希望能够对社会、文化和经济情况等更宏观的境况提出问题，同时也去探讨人存在的本质问题。茶叶像是灰烬，暗示着身体的涅槃，与重生和死亡联系在一起。

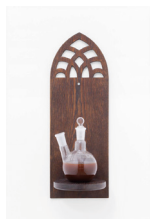


图 25  
《担忧》  
2020  
化学玻璃蒸馏器  
木制神龛

蒋 在同一个展览“神游状态（Fugue States）”中，你还有另一件作品《担忧》（Concern）（2020）【图 25】也用到了红茶。你在一个极具宗教感的神龛架上放置了一个化学蒸馏瓶，里面装着极浓的红茶液体。能为我们解释一下为什么吗？

查 这个展览意在探讨精神和身体的分离状态，在这件作品中我也进一步探索了茶叶新的使用形式。俄国的囚犯会喝这种浓茶，作为替代性毒品来达到一种身心分离的状态。这是他们精神上“获得自由”的唯一方法。信教者会对着圣象祈祷，而囚犯也有他们的信仰和对精神解脱的需求。每个人都有自己的信仰，我总是相信比我们更伟大的东西。

蒋 再回到《提取 I&II》（Extract I&II）（2017）【图 26-27】这件作品，它既用到了盘子这种日常物件，同时又融入了你对电塔这种高大公共结构的观察。这些选择有什么特别的用意？



图 26-27  
《提取 II》  
2017  
焊接钢、瓷板  
有机玻璃



图 28  
《在1989年之前，  
我们把香蕉放在衣  
柜里》  
2014  
寻得衣橱、香蕉  
意大利都灵  
Museo Ettore Fico  
馆藏

查 记忆本身就是信息。这件作品关乎我们如何获得、使用和提取记忆，以及产出什么样的信息。我对在自然环境中建设的那种高耸入云的电塔非常感兴趣，因为在我看来这些基础设施包含着摄取信息的过程。作品中我也用到了瓷盘，它对应着我们摄入食物的过程。我们生活在一个信息过载的时代，而对于我个人来说摄入过多铜是一种致命危险，那么摄入食物这个行为本身就代表了一种潜在的危险性，我将此和信息摄入所可能包含的危险进行了类比。

蒋 《在 1989 年之前，我们把香蕉放在衣柜里》（ Before 1989 We Kept The Bananas In The Closet ）（ 2014 ）【图 28】是你创作生涯最早期的作品之一。你使用了一个旧衣柜，装满了绿色的香蕉，明显的使用痕迹和丰盛的果实形成对比，简单的组合及明确的标题能勾起观众对艺术家和背景故事强烈的探索欲。在这件作品中你好像直接地在用身份说话。

查 对我来说这个标题是一扇门，通往我们没有香蕉可吃的那个年代。我四五岁的时候，香蕉在苏联是一种很难获得的稀罕物。有次我父亲设法弄到了一些，我打开家里的衣柜，衣服中间竟然藏着几根绿色的香蕉，那是我第一次见到香蕉，感觉它们充满了异国情调，就像是黄金被锁在保险柜里一样珍贵。我拿起一根咬了一口，它的味道很糟糕。这给我留下了深刻的印象，不是因为味道，而是因为我无法理解它的重要性。

这是我的创作方式，从童年或身体记忆中选取事件，几乎是把记忆当作材料，你看不到它，但它可以转化为物质。我把生活置入一个更大的图景中去看待，我们的历史和当下的境况也会使这种叙述变得更具政治性。我提取了关于香蕉的那段记忆作为材料，赋予了这件作品衣柜的形态。这件作品也是对政治、消费主义和我们在 1989 年后来到瑞典时所面临的迅速变化的世界的一种评论。在瑞典香蕉随处可见，不再是充满异国情调的珍贵水果，而曾经在前苏联很多人一辈子都没有机会购买香蕉。

# Private and Collective Memories

Born in 1984 in Leningrad in the former Soviet Union, Chaiderov moved to Sweden with her family in the early 1990s. The artist's unique life experiences strengthened a closer connection between her memories and history. On the train from Beijing to Beidaihe, I listened to Chaiderov's recollections of the disparate lives she and her family had in Leningrad and Sweden, and how her parents, as first-generation immigrants persecuted and exiled from their home country, struggled to raise her and her brother. While eating at a Thai restaurant in Aranya, Chaiderov was surprised to hear a Soviet song from her childhood. On her second visit to China, Chaiderov brought me a Lenin pin they had brought to Sweden from the former Soviet Union, which was for sale in her father's antique store. All this made me realize that every individual is an extension of history, and this little pin encapsulates a microcosm of history. Hence, these experiences provided Chaiderov's work with richer meanings.

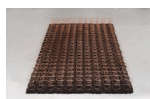


Fig. 24  
*Tranquil*  
2020  
Electroplated  
copper bed springs,  
black Ceylan tea

Jiang You often use memories as materials to create works and “tell stories” through materials. For example, in *Tranquil* (2020) [fig. 24], you use the same mattress springs, partly inspired by your experience of being hospitalized, but unlike *Ark*, you placed a layer of black tea underneath it. How does black tea relate to you?

Chaiderov Tea is the most common and preferred beverage in Russia. When I lived in the former Soviet Union in my childhood, it was difficult to get many kinds of household items, goods, and food throughout the 80s. At that time, my father managed to get some black tea and hide it under the bed in our house. So, in this work, I spread the black tea-like earth under the spring mattress. The bed, in a way, suggests the presence of my body, so this work also functions as my self-portrait, which contains my private memories. By incorporating the tea element, I hope to raise questions about the social, cultural, and economic situation on a larger scale and explore the nature of human existence. The tea leaves are like ashes, suggesting the nirvana of the body, associated with death and rebirth.

Jiang In the exhibition *Fugue States*, you also used black tea in another work, *Concern* (2020) [fig. 25]. You placed a chemical distillation flask containing strongly brewed

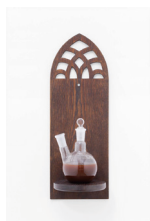


Fig. 25  
*Concern*  
 2020  
 Chemist glass,  
 distillation vessel,  
 wooden iconostasis

black tea on a wall stand for religious icons. Can you explain to us why?

Chaiderov This exhibition is intended to explore the state of separation between mind and body, and with this work, I have further explored new ways of using tea as a material in my art. Russian prisoners would drink heavily brewed tea as an alternative drug to achieve a state of physical and mental separation. It's the only way for them to "be free," mentally. Believers pray to sacred images and prisoners have their beliefs and need for spiritual freedom.

Jiang Were we to go back to *Extract I & II* (2017) [figs. 26-27], it adopts everyday objects such as plates and incorporates your observations of tall public structures such as electricity towers. What are your particular intents for these choices?



Fig. 26-27  
*Extract II*  
 2017  
 Welded steel,  
 porcelain plates,  
 plexiglass

Chaiderov Memory is information in itself. This work addresses how we access, apply, and extract memory and the information produced. I am fascinated by transmission towers built in the natural environment because these infrastructures encompass the process by which we take information. I also use ceramic plates to point to ingesting food. We live in a time of information overload, and consuming too much copper is a fatal danger, so would consuming too much food become a potential risk? I try to draw an analogy with the hazards of consuming information.

Jiang *Before 1989 We Kept the Bananas in the Closet* (2014) [fig. 28] is one of the earliest works of your art practice. Your use of an old closet filled with green bananas, the apparent signs of use contrast with the abundance of fruit, the simplicity of the assemblage, and the work's distinct title evoke a strong desire to explore the artist's backstory. You are speaking directly to your identity through this piece.

Chaiderov This title opens the door to a time when we had no bananas to eat. When I was four or five, bananas were a hard-to-get rarity in the former Soviet Union. Once my father managed to get his hands on some, and I opened the family closet, and to my surprise, there were a few green bananas hidden in the middle of my clothes; it was the first time I had ever seen bananas, and I felt they were exotic, which must be as precious as gold locked in a safe. I picked one up and took a bite; it tasted terrible. It left such a deep impression on me, not because of its



Fig. 28  
*Before 1989 We Kept  
The Bananas In the Closet*  
2014  
Found wardrobe, bananas  
Collection of Museo Ettore  
Fico, Turin

flavor, but because I couldn't comprehend what it meant.

This is my way of making art, drawing events from childhood or reflexive memories, where I almost use the memory as material. You can't see it, but it can be transformed into matter. I am placing life into a general perspective because our history and current situation would politicize such a narrative. I extracted the memory of the banana as a material and adopted the closet as its form. This work comments on politics, consumerism, and the world's rapid transformation since we came to Sweden in 1989. Bananas are everywhere in Sweden; they are no longer an exotic and precious fruit, whereas in Russia in those years, many people never had the opportunity to buy bananas.

# 作品清单

## Exhibition Checklist

1. 《遁入浩瀚》，2023  
铜管、不锈钢  
由阿那亚艺术中心委任制作  
*Into Vastness*  
Copper pipe, stainless steel  
Commissioned and produced by  
Aranya Art Center
2. 《可能的情况》，2023  
摄影（艺术微喷）  
*Situation of Possibility*  
Photography (giclee print)
3. 《存在之核》，2023  
玻璃、不锈钢  
由阿那亚艺术中心委任制作  
*Core of Existence*  
Glass, stainless steel  
Commissioned and produced by  
Aranya Art Center
4. 《回想》，2023  
摄影（艺术微喷）  
*Reminiscence*  
Photography (giclee print)
5. 《抚摸》，2023  
摄影（艺术微喷）  
*Caress*  
Photography (giclee print)
6. 《自在》，2023  
摄影（艺术微喷）  
*At Ease*  
Photography (giclee print)
7. 《秋》，2017  
摄影（艺术微喷）  
*Autumn*  
Photography (giclee print)
8. 《别停在表面》，2023  
摄影（艺术微喷）  
*Don't Play the Surface*  
Photography (giclee print)
9. 《感官》，2023  
摄影（艺术微喷）  
*Senses*  
Photography (giclee print)
10. 《敬重》，2023  
摄影（艺术微喷）  
*Esteem*  
Photography (giclee print)
11. 《玄奥》，2023  
摄影（艺术微喷）  
*Profound*  
Photography (giclee print)
12. 《旺盛》，2023  
摄影（艺术微喷）  
*Exuberant*  
Photography (giclee print)
13. 《意向活动》，2023  
摄影（艺术微喷）  
*Noesis*  
Photography (giclee print)
14. 《熟了就甜了》，2023  
摄影（艺术微喷）  
*With Ripeness Comes Sweetness*  
Photography (giclee print)
15. 《存放》，2023  
摄影（艺术微喷）  
*Retention*  
Photography (giclee print)

16. 《春天的第二个月》，2022  
摄影（艺术微喷）  
*The Second Month of Spring*  
Photography (giclee print)
17. 《咆哮》，2018  
摄影（艺术微喷）  
*Raring*  
Photography (giclee print)
18. 《生命》，2023  
摄影（艺术微喷）  
*Vida*  
Photography (giclee print)





阿琳娜·查伊德洛夫  
Alina Chaiderov

阿琳娜·查伊德洛夫的作品探索着个人记忆与集体记忆之间的关系。她通过雕塑作品中的位移与运动，探讨物质、时间、身体和空间等主题。她细微而脆弱的雕塑和装置作品被置于一个特定的观念传统中，强调一种强有力的物质存在。从自身经历以及自我表征的多面性出发，查伊德洛夫将我们的目光转向一种氛围——一种更广泛的历史、社会和文化背景。

阿琳娜·查伊德洛夫 1984 年出生于前苏联的列宁格勒，自 20 世纪 90 年代初在瑞典生活。她目前生活和工作于瑞典的斯德哥尔摩。她近期的个展包括：“修补一个破碎的世界”，Sörmlands 博物馆，瑞典，尼雪平（2018）；“方舟”，巴塞尔艺术展艺创宣言单元（Art|Basel Statements），巴塞尔（2018）；“造就新的记忆”，里沃利城堡当代艺术博物馆（Castello di Rivoli Museo d'Arte Contemporanea），意大利，里沃利 - 都灵（2016）。她曾获得 2015 年的“意利呈现未来奖”（illy Present Future Award 2015）。

Alina Chaiderov explores the relationship between personal and collective memory. Through displacements and movements in sculptural compositions, she addresses such themes as matter, time, body and space. Her sensitive and fragile sculptures and installations are fixed within a conceptual tradition, asserting a vigorous material presence, drawing on the artist's own souvenirs so to highlight – through the prism of her self-representation – an atmosphere, a wider historical, social and cultural background.

Alina Chaiderov was born 1984 in Leningrad, Soviet Union, living in Sweden since the early 1990s. She lives and works in Stockholm. Recent solo exhibitions feature *Mending a broken world*, Sörmlands Museum, Nyköping (2018); *Ark*, Art | Basel Statements, AntoineLevi gallery, Basel (2018); *A New Memory is Made*, Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli – Turin (2016). She received the *illy Present Future Award* in 2015.

编辑：张震中  
统筹：蒋若禹  
校对：吴伊扬  
设计：吴越  
翻译：贺潇  
编辑顾问：Owen Duffy

展览“阿琳娜·查伊德洛夫”由阿那亚艺术中心馆长张震中和策展助理蒋若禹组织呈现，于2023年8月20日至2023年10月15日在阿那亚艺术中心开放。版权所有 © 2024 阿那亚艺术中心、艺术家和作者。未经制作方书面同意，本画册的任何部分不得以任何方式复制。

除特别注明外，所有图片均由艺术家阿琳娜·查伊德洛夫和 Ciaccia Levi 画廊（巴黎）惠允。

展览“阿琳娜·查伊德洛夫”现场图片均由孙诗拍摄。

Editor: Damien Zhang  
Coordinator: Jiang Ruoyu  
Proofread: Wu Yiyang  
Designer: Wu Yue  
Translators: He Xiao  
Editorial consultant: Owen Duffy

The exhibition *Alina Chaiderov* is organized by Damien Zhang, director of Aranya Art Center and curatorial assistant Jiang Ruoyu. The exhibition was on view at the Aranya Art Center, August 20, 2023 - October 15, 2023.

Copyright © 2024 Aranya Art Center, the artist, and the authors. All rights reserved. No part of this catalogue may be reproduced in any manner without the written consent of the publisher.

Unless otherwise noted, all images courtesy the artist Alina Chaiderov and Ciaccia Levi, Paris.

All installation views of the exhibition *Alina Chaiderov* were photographed by Sun Shi.

P37

阿琳娜·查伊德洛夫肖像，摄影：Kim Svensson

Alina Chaiderov's portrait, photography: Kim Svensson

阿那亚艺术中心  
团队  
Team of  
Aranya Art Center

陈凯、郭伟、郭子龙、  
呼斯勒巴雅尔、鲁殊玮、森都尔  
安保  
Chen Kai, Guo Wei, Guo Zilong,  
Husilebayaer, Lu Shuwei, Senduer  
Security

常心雨、李兆惟、谭漠雨、武晓娜  
观众体验专员  
Chang Xinyu, Li Zhaowei,  
Tan Moyu, Wu Xiaona  
Visitor Experience

曹艳光、宋冉  
保洁  
Cao Yanguang, Song Ran  
Custodian

高良娇  
策展助理 / 媒体与公众专员  
Gao Liangjiao  
Curatorial Assistant / Press and  
Public

郭平  
设备与安保领班  
Guo Ping  
Facilities and Security Manager

姜晨曦  
运营主管 / 市场主管  
Jiang Chenxi  
Operations Manager / Head of  
Marketing

蒋若禹  
策展助理 / 内容和研究专员  
Jiang Ruoyu  
Curatorial Assistant / Content  
and Research

裴文琪  
运营专员  
Pei Wenqi  
Operations Associate

王嘉铭  
馆长助理 / 策展助理  
Wang Jiaming  
Assistant to Director / Curatorial  
Assistant

王森  
资深运营经理  
Wang Sen  
Senior Operations Manager

吴伊扬  
展览统筹  
Wu Yiyang  
Exhibition Coordinator

张震中  
馆长  
Damien Zhang  
Director

## 阿那亚艺术中心 Aranya Art Center

阿那亚艺术中心是一个当代艺术中心，坐落于中国北戴河新区阿那亚黄金海岸社区。其建筑由如恩设计研究室设计。其厚重的体量、深色的立面和不同质感的混凝土墙砖，让建筑从外部看起来像一块坚韧的岩石。内部的螺旋楼梯则将底部的圆形剧场与每个展厅连接起来。自 2019 年 5 月开馆以来，阿那亚艺术中心已经举办了十七场展览，包括群展“度日”和“相去几何”，以及安塞姆·雷尔（Anselm Reyle）、希尔维·夫拉里（Sylvie Fleury）、陶辉、加布里尔·库里（Gabriel Kuri）和蒋志的大型机构个展。

Aranya Art Center is a kunsthalle for contemporary art, powered by Aranya, a seaside community in Beidaihe, China. Architecture is designed by Neri&Hu. Its heavy volume, dark facade and concrete wall tiles with different textures make the exterior of the art center look like a tough rock. The spiral staircases inside the building connect the open-air atrium at the bottom with each exhibition gallery. Since its opening in May 2019, the Aranya Art Center has presented 17 exhibitions, including group exhibitions *Long Day* and *How Far, How Close*, as well as comprehensive museum exhibitions of Anselm Reyle, Sylvie Fleury, Tao Hui, Gabriel Kuri and Jiang Zhi in China.

aranyaartcenter.com  
+86 335 782 5290

每日 9:30 - 18:00  
停止入馆: 17:30  
周二闭馆  
9:30 - 18:00  
( Last admission: 17:30 )  
Closed on Tuesdays

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 Area,  
Hebei Province, China



aranya  
art center  
阿那亚艺术中心