

Anavatapta

2025.5, 拉萨

行为表演, 影像

概念

Anavatapta 的意思是“无热”；人们认为湖水能够平息折磨众生的火焰。艺术家希望探索身体无常，关注气候变暖背景下人与自然的关系重构，以及人类存在与雪或风等自然元素之间的无声协商关系。表演者在寒冷与风中暴露于自然。一季又一季，一年又一年。随着气候变化，冰川融化，艺术家试图重新学习去谦卑地面对自然。这场表演捕捉临界感，我们将会失去的、不再稳定的自然状态。表演者可能以朝圣者的姿态，回应当下环境变化中所面临的脆弱与敬畏。

关键词

雪、风、岩石、冰块

沉默、呼吸、记忆、诗意

大地、身体、身份、仪式、消融

气候变暖、无常、时间

行为结构设计

1. 岩石上的文字：

在岩石或手臂上写下“大地”二字，使用临时性材质（如墨水、颜料、雪、水、泥土等自然材料）完成，随着温度升高，文字将被抹去或消融，以表达人与土地之间的关系是暂时的，对土地的依附正被气候变化所冲击。

2. 肢体行为：

低姿态，如跪地、匍匐、仰望，展现敬畏与脆弱；

缓慢转身与凝视，构成与环境的默契；

与风互动（顺风站立或逆风抵抗），表现“协商”的意象；

（可选）举一块冰片，使其反射阳光，隐喻自然中的时间与光的流逝。

3. 声音元素：

诗歌，主导声音也可作为自然音：风声、呼吸声、脚步声；

4. 视觉结构：

摄影记录过程；

可以考虑将冰放置于身体局部（如手心、额头），通过融化来呈现时间感与身体性。

案例调研

Simone Kenyon 的《Into the Mountain》提出了身体、地貌与女性经验之间的联系，挖掘“非言语协商”或“生态精神性”的交汇点。

调研：<https://www.studiointernational.com/into-the-mountain-simone-kenyon-review-scottish-sculpture-workshop>

视频链接：<https://youtu.be/rpSW5emY6Qs>

静坐

无事，

春来

草自长。

Anavatapta (“The Lake Beyond Heat”)

May 2025, Lhasa
Performance, Video

Concept Statement

This piece explores how our bodies are always changing, and how our identities and relationship with nature shift too, especially as the climate warms. In this performance, the artist places themselves in the middle of the elements—wind, snow, silence. Let the nature to lead the conversation.

Season after season, as glaciers melt and the world changes, the artist asks: how do we relearn humility? How do we face what we’re losing? Through slow, grounded movement, like a kind of pilgrimage, the performance becomes a quiet response to this fragile moment in time, where we’re being asked to listen, to feel, and to remember what it means to belong to the earth.

Key Words

*Snow, wind, rock, ice
Silence, breath, memory, poetry
Earth, body, identity, ritual, dissolution
Climate change, impermanence, time*

Structure of Actions

1. Writing on Stone

The artist inscribes the word “Earth” onto stone or skin using impermanent, natural materials (ink, snow, water, soil, pigment). As the temperature rises, the word fades or dissolves—symbolizing the fragility of our bond to land, and how climate change erodes this connection.

2. Bodily Gestures

*Low physical stances—kneeling, bowing, lying down—evoke humility and reverence.
Slow rotations, extended gazes, and stillness foster a felt rhythm of attentiveness.
The artist interacts with the wind—leaning into it or surrendering to its push—suggesting an active negotiation with natural forces.
(Optional): Holding up a shard of ice to catch sunlight, embodying the transience of time and light.*

3. Sound Elements

*Spoken or whispered poetry may accompany the action.
Natural sounds—wind, breath, footsteps in the snow—become primary sonic materials.
Silence plays an essential role, expanding the space for contemplation.*

4. Visual Composition

*The process is recorded in still or moving image, emphasizing the journey as pilgrimage.
Ice may be placed on the body (e.g., in the palm or on the forehead), melting over time to mark bodily vulnerability and the slow passage of time.*

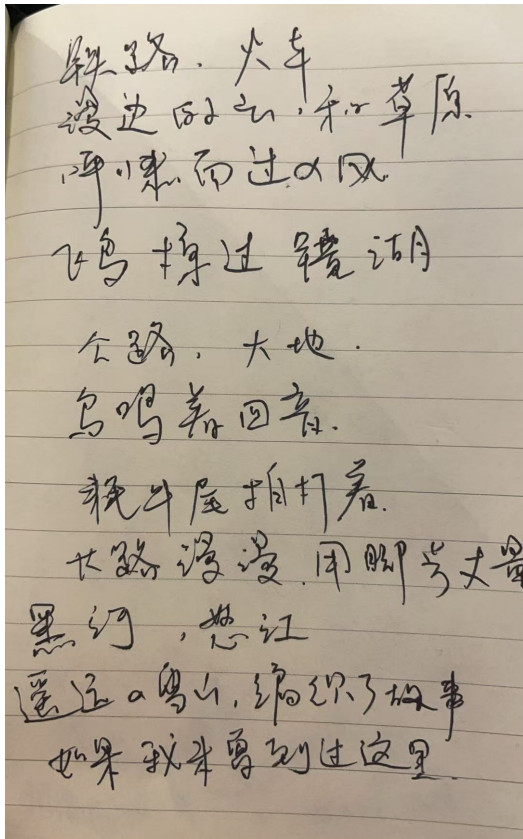
Reference

Simone Kenyon’s Into the Mountain offers a meaningful precedent—exploring the meeting point of body, landscape, and feminine experience, and pointing toward a poetics of nonverbal dialogue and ecological spirituality.

Studio International Review

Performance Video

静坐
无事，
春来
草自长。



I love you
Like the leafs fall away
Like the lakes blow away
Like the sun falling down
Like the mountains far away

There's no reason
I just couldn't move my eyes on you

There's no reasons
I'm sorry for the pain

There's no reasons
Like the stars shining
Fallin down on the reflection of lake

There's no doubt
Why I meet you

I just meet you



西蒙·肯扬，《走进山》，行为表演，2019年5月30日至6月2日，凯恩戈姆山国家公园。摄影：Felicity Crawshaw / 苏格兰雕塑工作室。