



阿提拉·吐尔逊作品目录
Attila Tursun Catalogue



高台当代艺术中心
GAOTAI GALLERY



关于艺术家：

阿提拉·吐尔逊（ATTILA TURSUN），2005年出生于新疆喀什，现生活与工作于乌鲁木齐。

阿提拉的创作以绘画为主要实践，围绕图像、个体经验与感知展开。取材于日常生活、摄影、电影、音乐及个人记忆，并通过对既有图像的截取、覆盖与重组，建立不同经验与视觉信息之间的联系。

在媒介上，他持续使用丙烯、油画棒、喷绘及综合材料进行创作。不同来源的图像、媒介与绘画语言在画面中彼此叠加，使现实经验与主观感知同时进入作品，也使那些难以被直接描述的情绪、记忆与感受获得视觉上的表达。阿提拉的作品由此保持着一种开放的状态，在现实、记忆与想象之间建立持续而流动的关系。

贯穿阿提拉创作的核心追问，是标签如何被制造、被承受、又如何被挣脱。他不试图给出确定的答案，而是拆解那些看似理所当然的归类机制——使被预设的宿命在覆盖与缝隙之间逐渐失效，让那些难以言说却始终在场的底色缓缓浮现。



About Artist:

Attila Tursun, born in Kashi, Xinjiang in 2005, currently lives and works in Urumqi.

Attila 's practice is primarily rooted in painting and explores the relationships between images, individual experience, and perception. Drawing from everyday life, photography, film, music, and personal memory, he works with existing images through processes of cropping, layering, and reconfiguration, creating connections between different forms of experience and visual information.

Working across acrylic, oil pastel, airbrush, and mixed media, Attila brings together images, materials, and painterly languages from different sources. Attila' s works allow lived experience and subjective perception to coexist, giving visual form to emotions, memories, and sensations that often resist direct articulation. Attila 's works thereby maintain an open state, establishing a continuous and fluid relationship between reality, memory, and imagination.

Running through Attila' s practice is a persistent inquiry: how labels are manufactured, endured, and escaped. Attila does not attempt to provide definitive answers, but dismantles the seemingly self-evident mechanisms of categorization—allowing prescribed destinies to gradually lose their force within layers and gaps, and letting those inarticulate yet ever-present undercurrents slowly emerge.

PART I，图像之上 UPON THE IMAGE

图像、现实与第二层观看

IMAGES, REALITY, AND A SECOND ACT OF LOOKING

阿提拉的创作常常始于一张已经存在的图像。私人照片、电影截帧、网络影像与日常记录被截取、放大、模糊或转化为黑白，原本清晰的人物、事件与语境由此逐渐退后，图像不再承担完整的叙事，而成为一种等待再次进入的视觉现场。

在这些图像之上，丙烯与油画棒构成了第二层观看。鲜艳的颜色、直接的线条，以及花朵、动物、文字和近乎直觉性的符号重新进入画面，与底层影像形成并置。它们并非解释现实，也不试图恢复已经消失的故事，而是在既有图像之上建立另一套秩序。

因此，覆盖并不意味着抹除。模糊与清晰、灰度与色彩、现实影像与手工痕迹同时存在。对阿提拉而言，图像不是一个已经完成的事实，而是一种仍然可以被重新观看、重新感受，也被重新书写的表面。这也是《为了健康！》等作品中反复出现的方法：既有影像被削弱原有语境之后，又通过鲜艳、直接的绘画语言获得新的意义。

Attila's practice often begins with an image that already exists. Personal photographs, film stills, images drawn from the internet, and records of everyday life are cropped, enlarged, blurred, or rendered in black and white. As figures, events, and contexts gradually recede, the image ceases to function as a complete narrative and instead becomes a visual field open to re-entry.

Over these images, acrylic and oil pastel introduce a second act of looking. Vivid colours, direct lines, flowers, animals, words, and intuitive symbols enter the picture plane and coexist with the underlying image. Rather than explaining reality or reconstructing a lost narrative, these interventions establish another visual order upon what is already there.

To cover, then, is not to erase. Blur and clarity, greyscale and colour, photographic reality and handmade marks remain simultaneously present. For Attila, an image is never a finished fact, but a surface that can still be looked at, felt, and written upon again.



野花

材质：布面丙烯、油画棒

尺寸：50×40 CM

年份：2026

CNY：7200

Wildflowers

Medium: Acrylic and oil pastel on canvas

Size: 50×40 cm

Date: 2026

USD: 1050

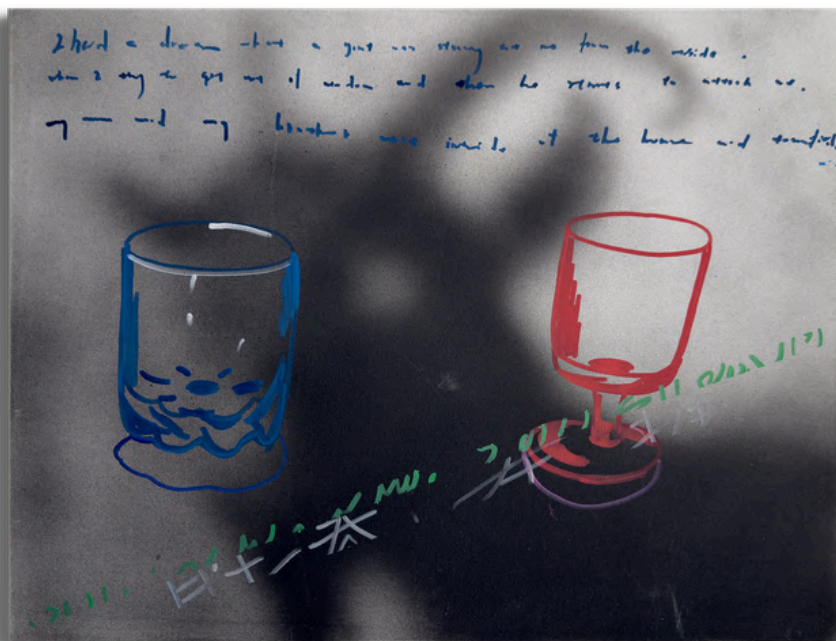


吻

材质：布面丙烯、油画棒
尺寸：50×40 CM
年份：2026
CNY：7200

Kiss

Medium: Acrylic and oil pastel on canvas
Size: 50×40 cm
Date: 2026
USD: 1050



黑山羊

材质：布面丙烯

尺寸：50×40 CM

年份：2025

CNY : 7200

Black Goat

Medium: Acrylic on canvas

Size: 50×40 cm

Date: 2025

USD: 1050



萝卜屋

材质：布面丙烯

尺寸：50×40 CM

年份：2025

CNY : 7200

The Carrot House

Medium: Acrylic on canvas

Size: 50×40 cm

Date: 2025

USD: 1050



游乐场
The Playground

材质：布面丙烯、油画棒、珠绣

尺寸：60×50cm

年份：2026

RMB：8800

Medium: Acrylic on Canvas、Oil Pastel、Bead Embroidery

Dimensions: 60×50cm

Year: 2026

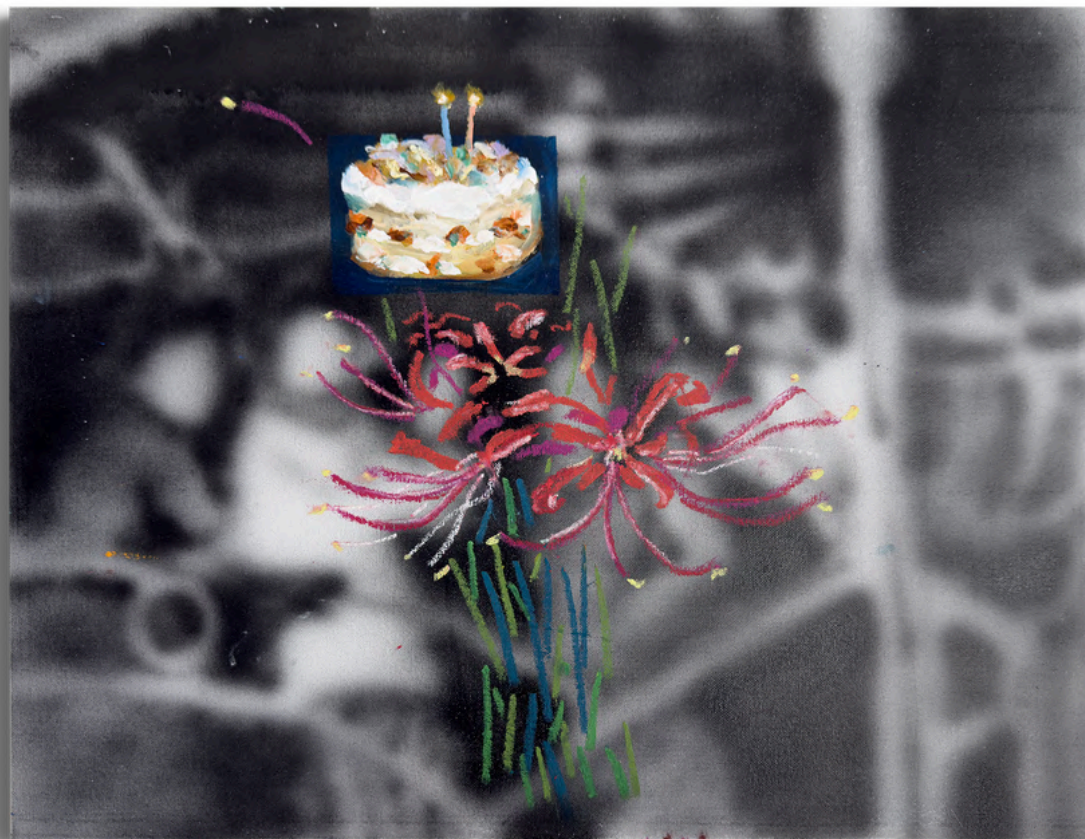
USD:1200



彩色的洞
Chromatic void

材质：布面丙烯、油画棒
尺寸：50×40cm
年份：2025
RMB：7200

Medium: Acrylic on Canvas、Oil Pastel
Dimensions: 50×40cm
Year: 2025
USD:1050



我们
US

材质：布面丙烯、油画棒

尺寸：50×40cm

年份：2025

RMB：7200

Medium: Acrylic on Canvas、Oil Pastel

Dimensions: 50×40cm

Year: 2025

USD:1050

Tbh, I do what I want
I do what I want, I've got to
do things I love, also I've got to
do things I have, all these
things making me anxious in
but don't know what to do, I
can't be focused and rich.
Fri Aug 22 2025

2025 年8月22日 周五
Fri Aug 22 2025

材质：布面丙烯、油画棒
尺寸：50×40cm
年份：2025
RMB：7200

Medium: Acrylic on Canvas、Oil Pastel
Dimensions: 50×40cm
Year: 2025
USD:1050



花眠

Flower Asleep

材质：布面丙烯、油画棒

尺寸：130×93cm

年份：2026

CNY：17840

Medium: Acrylic on Canvas、Oil Pastel

Dimensions: 130×93cm

Year: 2026

USD:2500



捉鬼抓妖
GHOST HUNTING

材质：布面丙烯、油画棒
尺寸：145×120cm
年份：2026
CNY：21200

Medium: Acrylic on Canvas、Oil Pastel
Dimensions: 145×120cm
Year: 2026
USD:2950



牵根花
Dancing Roots Blossom

材质：布面丙烯、油画棒
尺寸：160×120cm
年份：2026
CNY：22400

Medium: Acrylic on Canvas、Oil Pastel
Dimensions: 160×120cm
Year: 2026
USD:3100



为了健康

For all of your health

材质：布面丙烯、油画棒

尺寸：160×120cm

年份：2026

CNY：22400

Medium: Acrylic on Canvas、Oil Pastel

Dimensions: 160×120cm

Year: 2026

USD:3100

PART II，柔软的覆盖 SOFT LAYERS

表面、遮蔽与材料的介入

SURFACE, VEILING, AND MATERIAL INTERVENTION

当蕾丝、薄纱与织物进入作品，绘画开始从图像内部向物质表面延伸。布料覆盖在既有影像之上，却并未使其完全消失。身体、面孔与颜色透过织物若隐若现，观看因此不再是一次性的辨认，而成为一个不断靠近、受阻、再辨认的过程。

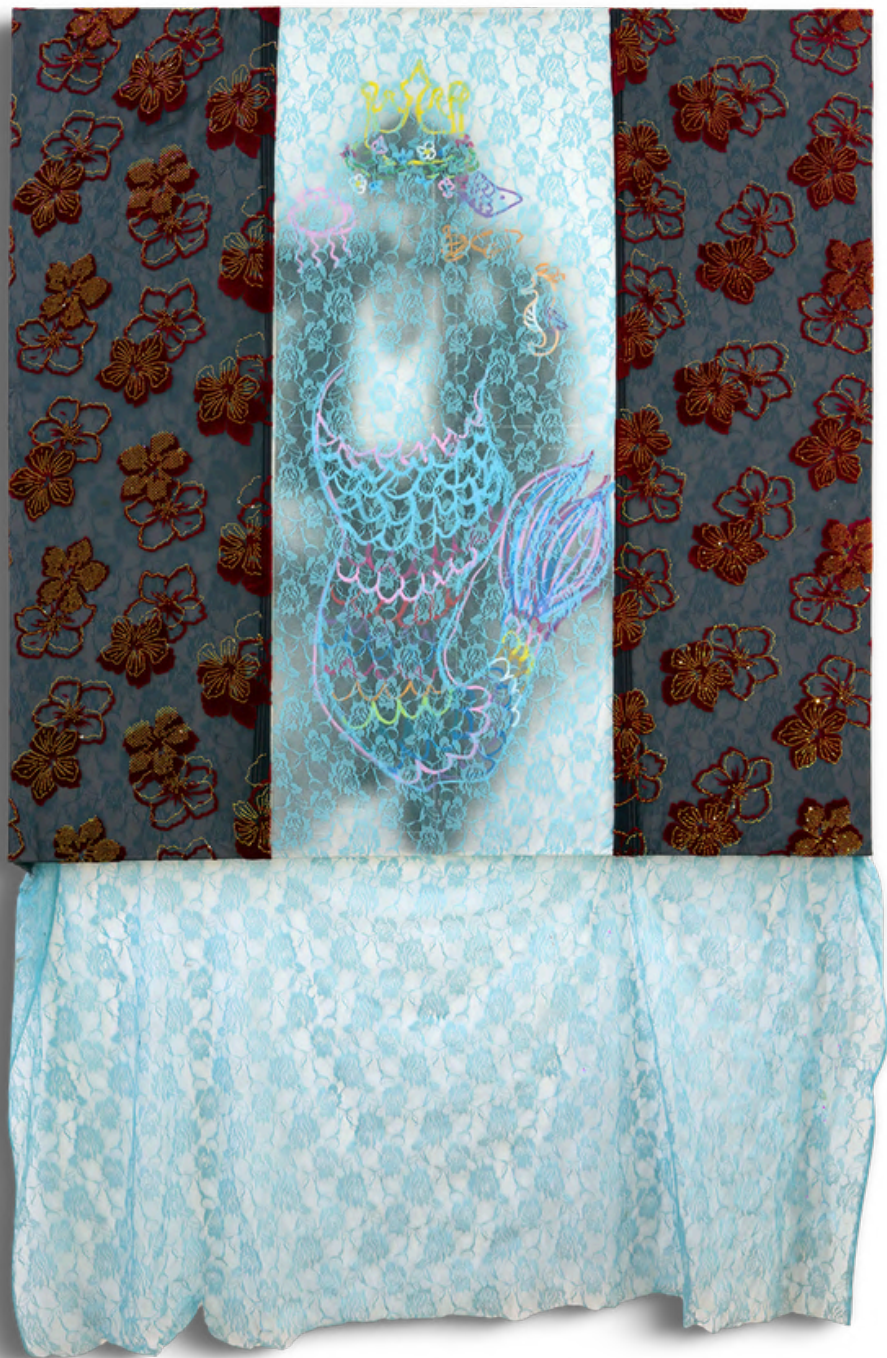
这些材料也改变了绘画中“表面”的含义。喷枪处理后的影像、丙烯、油画棒、蕾丝与薄纱形成彼此独立又相互穿透的层次。织物自身的透明度、纹理、褶皱与垂坠进入画面，使前景与背景之间原本稳定的关系开始松动。

在这里，遮蔽并非隐藏，而是一种观看机制。图像在不同材料之间出现、消失，又重新显露；柔软的材料既成为边界，也成为连接。《美人鱼》中模糊的童年影像、油画棒、黑色薄纱与蓝色蕾丝的连续叠加，正体现了这种关系——不同层次彼此覆盖，却始终保留自身的存在。

With the introduction of lace, gauze, and fabric, painting begins to extend beyond the image and into the material surface itself. These textiles cover existing images without making them disappear entirely. Bodies, faces, and colours remain partially visible beneath them, turning looking into a process of approaching, being interrupted, and looking again.

These materials also alter what a “surface” can be. Airbrushed images, acrylic, oil pastel, lace, and translucent fabric form distinct yet permeable layers. Transparency, texture, folds, and draping become part of the image, destabilising the conventional distinction between foreground and background.

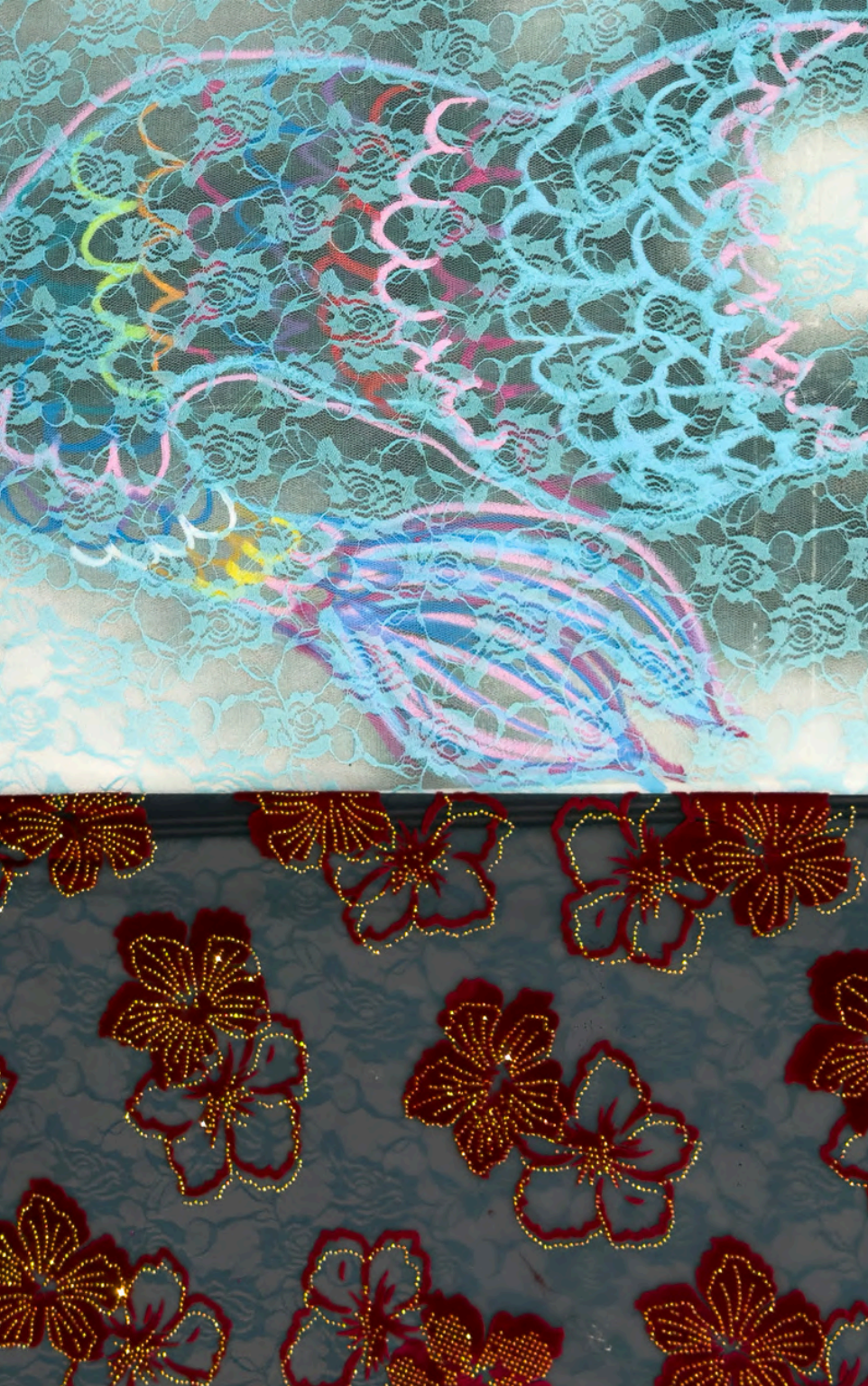
Here, veiling is not simply an act of concealment; it becomes a way of seeing. Images emerge, disappear, and reappear between layers of material. Softness operates simultaneously as boundary and connection, allowing the work to move from a two-dimensional image towards a physical and tactile field.



美人鱼
The Mermaid

材质：布面丙烯、油画棒、蕾丝布、丝绒布
尺寸：130×130+70cm
年份：2026
CNY：23400

Medium: Acrylic on Canvas、Oil Pastel、Lace、Velvet
Dimensions: 130×130+70cm
Year: 2026
USD：3250



这件作品从一张我的童年照片开始。照片里的我穿着西装与民族服饰，我用喷枪将它处理成模糊的黑白影像。对我而言，童年并不是一个能够被清晰返回的地方，关于家庭、成长和来处的经验，在今天回看时已经彼此交叠。

我在影像上画了一条美人鱼。它介于不同的形态之间，却并不急于成为其中任何一种。我为它画上彩色的鱼尾、皇冠、花草和游鱼，让它进入一个由我想象出的水下世界。那些游鱼也来自现实中的朋友——它们陪伴着美人鱼，也让这个世界与我的真实生活保持着联系。

蓝色蕾丝与薄纱继续覆盖在画面之上，像成长过程中不断叠加的经验：家庭、传统、外界的观看，以及后来对自己的重新理解。它们遮挡过去，却没有真正将其抹去；不同的材料彼此覆盖，也彼此穿透。

对我来说，《美人鱼》并不是关于找到一个最终的答案，而是关于保留一种尚未完成的状态。在那些流动、模糊、无法被完全命名的部分里，被预设的轮廓逐渐失效，而某种更真实的形状正在缓慢浮现。作品并不试图弥合这些层之间的缝隙——它恰恰存在于覆盖与间隙之中，让那些说不清却始终存在的底色，在这里慢慢显形。

This work began with a childhood photograph of myself. In the photograph, I am wearing a suit together with traditional clothing. I used an airbrush to transform the image into a blurred black-and-white scene. For me, childhood is not a place I can return to with complete clarity. Looking back now, experiences of family, growing up, and where I come from have already begun to overlap.

I painted a mermaid over the image. It exists between different forms without feeling the need to become any one of them. I gave it a colourful tail, a crown, flowers, plants, and swimming fish, placing it within an underwater world of my own imagining. The fish are also drawn from friends in my real life—they accompany the mermaid, keeping this imagined world connected to my lived experience.

Blue lace and sheer fabric continue to layer over the image, like the experiences that accumulate as we grow: family, tradition, the gaze of others, and the ways we later come to understand ourselves differently. They obscure the past without ever fully erasing it; the different materials overlap while remaining permeable to one another.

For me, The Mermaid is not about arriving at a final answer, but about preserving a state that remains unfinished. Within those fluid, blurred, and unnameable parts, prescribed outlines gradually lose their force, and a truer shape begins to emerge. The work does not attempt to bridge the gaps between its layers—it exists precisely within layers and gaps, allowing those inarticulate yet ever-present undercurrents to slowly emerge.



做梦日记：我分不清
I can't tell the difference

材质：布面丙烯、油画棒、蕾丝布

尺寸：170×150cm

年份：2026

CNY：28800

Medium: Acrylic on Canvas、Oil Pastel、Lace

Dimensions: 170×150cm

Year: 2026

USD：4000



阿斯亚·阿布都热合曼
Asia · Abdurehman

材质：布面丙烯、油画棒、蕾丝布

尺寸：130×110cm

年份：2026

CNY：21600

Medium: Acrylic on Canvas、Oil Pastel、Lace

Dimensions: 130×110cm

Year: 2026

USD：3000



烙印

Imprint

材质：木板、油画棒、蕾丝布

尺寸：90×75cm

年份：2026

CNY：14800

Medium: Wooden Panel、Oil Pastel、Lace

Dimensions: 90×75cm

Year: 2026

USD：2060

PART III，既有之物 THINGS ALREADY HERE

物质、工艺与再语境化

MATERIAL, CRAFT, AND RECONTEXTUALISATION

材料并不从零开始。在进入作品之前，地毯、桑皮纸与木质模戳已经拥有各自的用途、制作方式与文化语境。它们携带着手工留下的痕迹，也属于具体的生活经验与物质传统。阿提拉并不试图将这些材料作为传统的标本加以展示，而是将它们重新带入当下。

地毯的背面成为画布，桑皮纸承载私人影像、塔罗、身体经验与日常焦虑，木质模戳则脱离原有的使用方式，与布料、纽扣及其他材料重新组合。绘画、覆盖和拼接不断介入，使原本具有明确功能的物件进入新的视觉关系。

这种转变并不是对传统的否定，也并非对其形式的简单复现。相反，传统在这里被理解为一种仍在流动的物质经验：它可以被触摸、使用、错置和重新解释。当个人经验进入这些“既有之物”，过去与现在不再处于一条单向的时间线上，而是在同一件作品中重新发生关系。地毯作品以及桑皮纸上的《卜》《锈》《仙人掌》等，都建立在这种材料与当下经验的碰撞之上。

Materials never begin from zero. Before entering the artwork, carpets, mulberry paper, and wooden printing blocks already possess their own functions, methods of making, and cultural contexts. They carry traces of labour and belong to particular histories of everyday use and material practice. Rather than presenting them as specimens of tradition, Attila brings them back into the present.

The reverse side of a carpet becomes a surface for painting; mulberry paper carries personal images, tarot readings, bodily experiences, and everyday anxieties; wooden printing blocks are removed from their original function and recombined with fabric, buttons, and other materials. Through painting, layering, and assemblage, objects with established uses enter new visual relationships.

This transformation neither rejects tradition nor simply reproduces its forms. Instead, tradition becomes a material condition that remains in motion—something that can be touched, used, displaced, and interpreted again. As personal experience enters these things already here, past and present cease to form a linear sequence and begin to coexist within the same object.



对话

材质：和田手工地毯、丙烯、油画棒

尺寸：300×154cm

年份：2026

CNY：31780

Let's Talk

Medium: Acrylic and oil pastel on handmade Hotan carpet

Size: 300×154cm

Date: 2026

USD: 4450



这件作品画在和田手工地毯的背面。背面朝下，紧贴地面，像记忆的底层——不被看见，却一直在积累。

底层是两个模糊的黑白身体——身份已死，但生命与灵魂仍在。身体如土地，会长出花草、树木、山河与万物。一个长着翅膀，覆满暖色；一个拖着鱼尾，环绕冷色。两种异质的生命在此相遇、对话、缠绕，暖与冷在交界处产生张力。

彩色的油画棒是今日的情绪与想象，并非美化过去。地毯在这里像一座岛屿，一个临时安全空间，把异质生命织入同一片经纬，在覆盖与缝隙之间缓慢显形。它们不融合，只在差异中持续对话。时间不会消失，它留在记忆背面的模糊痕迹里。

This work is painted on the reverse side of a handmade Hotan carpet. The reverse side faces downward, pressed against the floor, like the underside of memory—unseen, yet always accumulating.

Beneath lie two blurred black-and-white bodies—identities dead, yet life and soul remain. The body is like soil, growing flowers, trees, mountains, and rivers. One has wings in warm tones; the other trails a fish tail in cold currents. Two heterogeneous lives meet, converse, and intertwine, tension emerging where warm meets cold.

The coloured oil pastel is today's emotion and imagination, not a beautification of the past. The carpet here is like an island, a temporary safe space, weaving heterogeneous lives into the same warp and weft, slowly emerging within layers and gaps. They do not merge, but remain in dialogue through their differences. Time does not disappear; it remains in blurred traces on the reverse side of memory.



卜

Divination

材质：桑皮纸、油画棒

尺寸：80×60cm

年份：2026

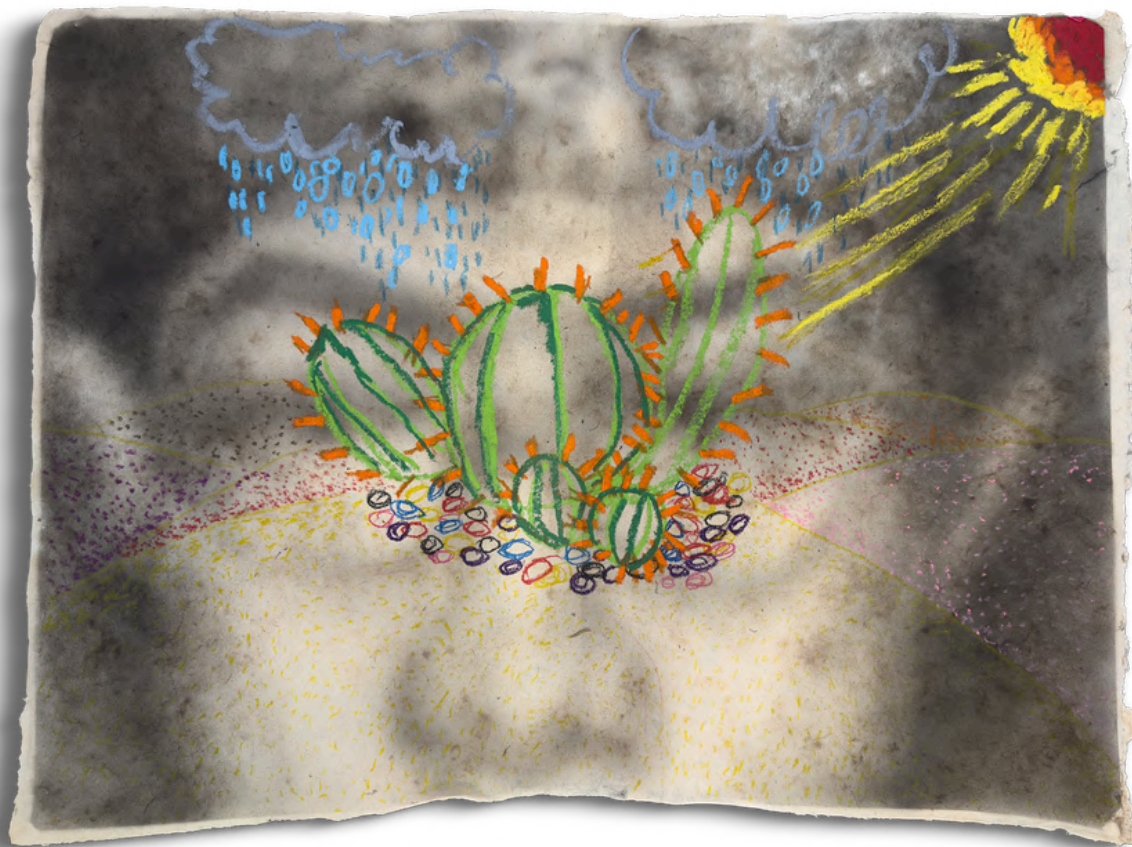
CNY：9800

Medium: Mulberry paper and oil pastel

Dimensions: 80×60cm

Year: 2026

USD:1400



仙人掌

The cactus

材质：桑皮纸、油画棒

尺寸：80×60cm

年份：2026

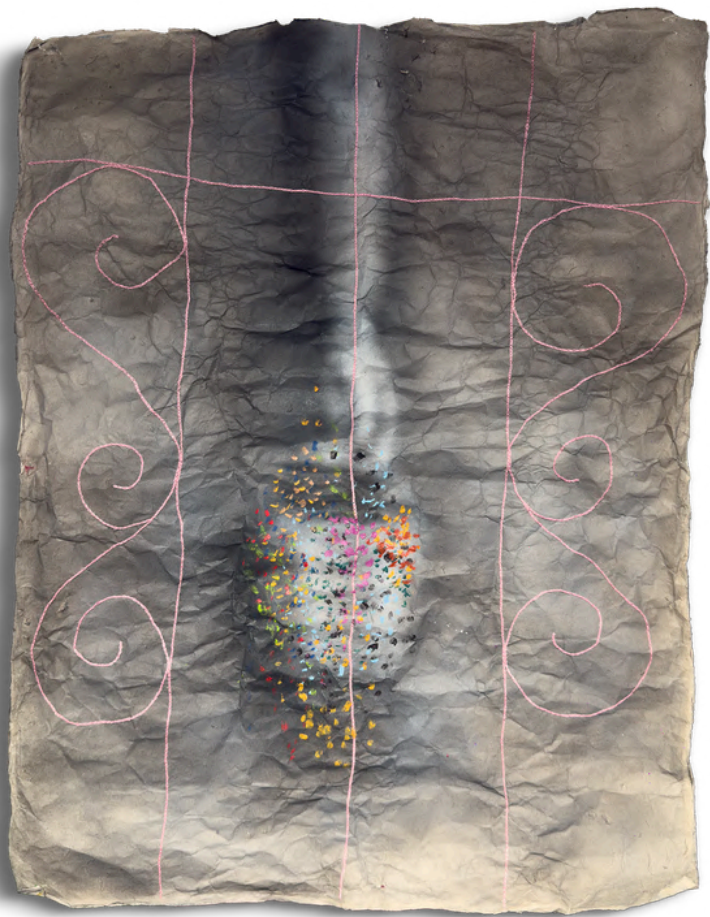
CNY：9800

Medium: Mulberry paper and oil pastel

Dimensions: 80×60cm

Year: 2026

USD:1400



锈

Rust

材质：桑皮纸、油画棒

尺寸：80×60cm

年份：2026

CNY：9800

Medium: Mulberry paper and oil pastel

Dimensions: 80×60cm

Year: 2026

USD:1400



泡泡糖

Bubble Gum

材质：桑皮纸、油画棒

尺寸：80×60cm

年份：2026

CNY：9800

Medium: Mulberry paper and oil pastel

Dimensions: 80×60cm

Year: 2026

USD:1400



泪
Tears

材质：木质模戳、布料、珠绣

尺寸：29×20×5CM

年份：2026

CNY：4500

Medium: Wooden printing block, fabric, bead embroidery

Dimensions：29×20×5cm

Year: 2026

USD：630



纽扣
Blunt

材质：木质模戳、布料、纽扣

尺寸：40×21×5CM

年份：2026

CNY：4500

Medium: Wooden printing block, fabric, buttons

Dimensions：40×21×5cm

Year: 2026

USD：630



干马提尼
Dry Martini

材质：木质模戳、布面丙烯
尺寸：33×41×5CM
年份：2026
CNY：4500

Medium: Wooden printing block, acrylic on canvas
Dimensions：33×41×5cm
Year: 2026
USD：630



耳机
Headphone

材质：木质模戳、布面丙烯
尺寸：30×19×5CM
年份：2026
CNY：4500

Medium: Wooden printing block, acrylic on canvas
Dimensions：30×19×5cm
Year: 2026
USD：630



痒
Itch

材质：木质模戳、布料、珠绣

尺寸：40×21×5CM

年份：2026

CNY：4500

Medium: Wooden printing block, fabric, bead embroidery

Dimensions：40×21×5cm

Year: 2026

USD：630



闹钟
Alarm

材质：木质模戳、布面丙烯

尺寸：30×19×5CM

年份：2026

CNY：4500

Medium: Wooden printing block, acrylic on canvas

Dimensions：30×19×5cm

Year: 2026

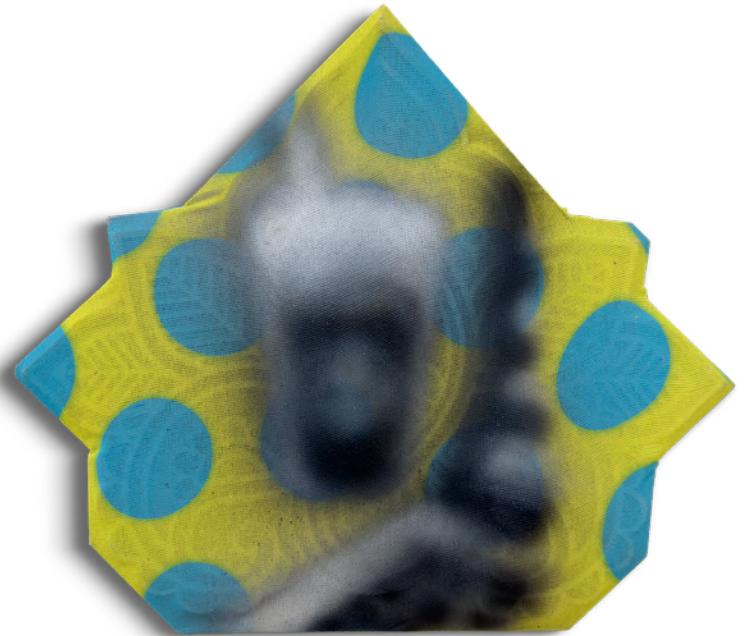
USD：630



刻
Etch

材质：木质模戳、丙烯
尺寸：40×35×5CM
年份：2026
CNY：4500

Medium: Acrylic on Wooden printing block
Dimensions：40×35×5cm
Year: 2026
USD：630



酷和苦
how cool, how bitter

材质：木质模戳、布面丙烯
尺寸：45×45×5CM
年份：2026
CNY：4500

Medium: Wooden printing block, acrylic on canvas
Dimensions：45×45×5cm
Year: 2026
USD：630

PART IV，距离内 WITHIN DISTANCE

声音、文化经验与不稳定的亲近

SOUND, CULTURAL EXPERIENCE, AND UNSTABLE PROXIMITY

有些事物之所以熟悉，并不意味着我们真正拥有它们。传统乐器、木卡姆、舞蹈、电影与细密画共同构成阿提拉成长过程中持续存在的文化背景：它们近在身边，却始终保留着某种距离。阿提拉曾学习音乐，也曾置身民族乐团之中，但他并未成为传统意义上的演奏者。

这种距离也常常被外界的标签所简化——它们被预设为某种固定的“宿命”，被当作一种可以被轻易指认和归类的文化属性。他不展示这些标签，而是拆解标签得以运作的机制：标签如何被制造、被承受、又如何被挣脱。他不试图证明“我是谁”，而是让被预设的宿命在距离与亲近之间失去效力，让那些说不清却始终存在的底色逐渐显形。

于是，声音逐渐从一种需要准确再现的对象，转化为关于颜色、形状、身体与记忆的个人想象。这种距离使既有形式获得改变的可能。

《不成曲调》中，尚未完成的弹布尔与热瓦普琴头被中断成为乐器的既定过程，重新组合成近似人物、植物或未知生命的形式；《遥远的宏大》则将原本微小而精细的细密画放大、模糊，使历史叙事逐渐退去，只留下难以完全辨认的视觉经验。

因此，这里的“距离”并非断裂。恰恰因为无法完全占有，传统才重新成为可以想象的空间。声音可以成为颜色，乐器可以暂时失去声音，历史图像可以脱离原有叙事。熟悉与陌生在这里同时发生，而阿提拉所寻找的，正是在这种不稳定的亲近之中，属于自己的观看与表达方式。

Familiarity does not necessarily mean possession. Traditional instruments, Muqam, dance, cinema, and miniature painting form a cultural environment that has remained present throughout Attila's life: close at hand, yet never entirely without distance. Attila studied music and was once part of a traditional ensemble, yet he did not become a musician in the conventional sense.

This distance is also often simplified by external labels—prescribed as a fixed “destiny,” treated as a cultural attribute that can be easily identified and categorized. He does not present these labels, but dismantles the mechanisms by which they operate: how labels are manufactured, endured, and escaped. He does not attempt to prove “who I am,” but allows prescribed destinies to lose their force between distance and proximity, letting those inarticulate yet ever-present undercurrents gradually emerge.

Sound therefore shifts from something to be faithfully reproduced into a personal imagination of colour, form, body, and memory. It is precisely this distance that allows inherited forms to change. In *Out of Tune*, unfinished parts of the tambur and rawap are interrupted before becoming functional instruments and reassembled into forms resembling figures, plants, or unidentified living beings. Elsewhere, miniature paintings—originally small, precise, and deeply tied to narrative—are enlarged and blurred until their stories recede and only an unstable visual presence remains.

Distance here does not signify rupture. On the contrary, what cannot be fully possessed remains open to imagination. Sound can become colour; an instrument can temporarily cease to produce music; a historical image can leave its original narrative behind. Familiarity and estrangement occur at once, creating a space in which Attila searches for a way of seeing and speaking that is his own.



美人之死

The death of the Beauty

材质：布面丙烯

尺寸：50×40cm

年份：2024

CNY：7200

Medium: Acrylic on Canvas

Dimensions: 50×40cm

Year: 2024

USD:1200



序曲
Muqaddima

材质：布面丙烯
尺寸：50×40cm
年份：2024
CNY：7200

Medium: Acylic on Canvas
Dimensions: 50×40cm
Year: 2024
USD:1200



琼乃额曼
Chong Nagma

材质：布面丙烯
尺寸：50×40cm
年份：2024
CNY：7200

Medium: Acylic on Canvas
Dimensions: 50×40cm
Year: 2024
USD:1200



转圈圈N1&N2

Dancing in circle N1&N2

材质：布面丙烯

尺寸：24×18cm

年份：2024

CNY：3360

Medium: Acrylic on Canvas

Dimensions: 50×40cm

Year: 2024

USD:470

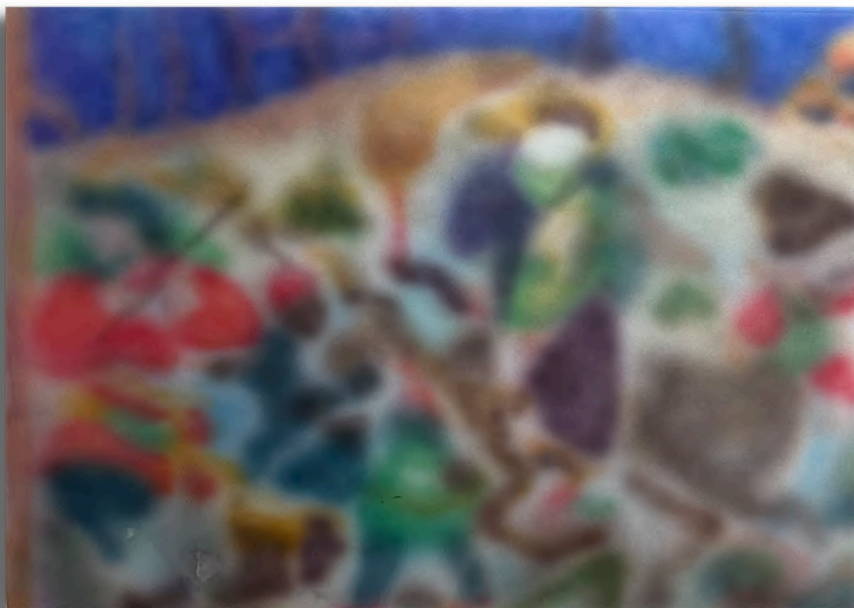




遥远的宏大 N1&N2
Distant Grandeur N1&N2

材质：纸本丙烯
尺寸：109×78cm
年份：2025
CNY：9350

Medium: Acrylic on Paper
Dimensions：109×78cm
Year: 2025
USD：1300



遥远的宏大 N3
Distant Grandeur N3

材质：纸本丙烯
尺寸：220×95cm
年份：2025
CNY：15750

Medium: Acrylic on Paper
Dimensions：109×78cm
Year: 2025
USD：2200



不成曲调
Out of Tune

材质：木质乐器、油画棒

尺寸：25×85×20cm × 3

年份：2026

CNY：5500/每个

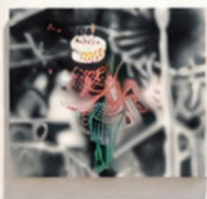
Medium: Wooden musical instrument, oil pastel

Dimensions：25×85×20cm × 3

Year: 2026

USD：760/Each

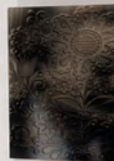
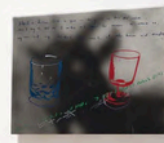
展览现场 EXHIBITION SITE



Small label below the left artwork.



Small label below the right artwork.















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