

生生

Memory &
Metamorphosis

记忆与蜕变

丘斐 个展

Sabrina J.
Solo Exhibition

不息

策展人：利亚·普利里普克

Curator: Liya Prilipko

“

她的作品不是直接陈述，而是有着激发性的力量，代表着一种无限可能的状态。

Possessing the power to evoke, rather than to state directly, her work represents the state of infinite possibility.

”





目录 CONTENTS

展览介绍
Exhibition Introduction

物哀，或在萨布丽娜作品的时刻间捕捉
生命
著：利亚·普利里普克
译：栾志超

Mono No Aware or Capturing Life
Between Moments in Sabrina J. works
By Liya Prilipko
Translation by Luan Zhichao

艺术家简介
Artist Profile

部分作品
Selected Works





生生不息：记忆与蜕变

Memory & Metamorphosis

丘斐
Sabrina J.

千百年来，纸张所蕴含的无限潜能一直被艺术家们展现。古代中国人最先使用了现在被称为“纸浆艺术”的技艺，将树皮纤维压制成柔软的纸张并将纸浆制成雕塑；德国与瑞士的工匠们使剪纸艺术发扬光大，他们将纸张剪成优美的二维场景；日本工匠们则定义了折纸艺术，并让折纸文化得以广泛传播。

尽管纸张本身的属性和可变性并没有随着时间迁移改变太多，艺术家们还是被这个材料的形式所启发，尝试了新的技巧与实验。展览“生生不息”探究了艺术家丘斐对于纸张的痴迷及其对于纸这个材料进行的颠覆性的、不带预判的改造。

说到纸，人们通常会将它与工艺美术联系在一起，但在这里，你可以看到一整个以纸为主体的展览，纸在这里成为了纯粹的艺术本身。

本次展览展示纸作为一种艺术媒介的可塑性。它可以被剪裁、塑形、绘制、缝制，甚至与刺绣结合。展览让我们思考用纸作为媒材去创作所呼应的广义上的美学意义以及形式上的多样性，并将纸物的温度与美妙传递给我们。此次展览重新阐释了纸这个媒介，它不仅仅是附属在书写或者绘画的工具，而且还有它作为材料本身的艺术语言。

The limitless artistic potential of plain paper has been showcased by artists for millennia. The ancient Chinese were the first to use the technique now known as papier-mâché to shape paper into sculptures and press bark fibers into pliable sheets. Craftsmen in Germany and Switzerland have long

practiced the delicate art of silhouettes, cutting paper into exquisite two-dimensional scenes. Japanese craftsmen helped define origami and disseminate a culture of paper folding.

Although the fibrous and malleable paper hasn't altered much over time, artists have continued to be inspired by its form to try new techniques and experiments. *Memory & Metamorphosis*, delves into Sabrina J's obsession with paper and showcases pieces made through radical, frequently unforeseen metamorphoses.

Paper is typically more associated with arts and crafts, but here you can see an entire exhibition of paper-based artworks, that are treated as what they are, which is art.

The exhibition showcases the versatility of paper as an art medium and features pieces that have been cut, shaped, painted, sewn, and even embroidered. It invites us to consider the wide range of aesthetic and formal possibilities that working on paper offers, and transports us into the warm and beautiful sensations that paper gives us. The exhibition is a testament to the fact that paper can be an art form in its own right, rather than simply a material to draw or write on.





Let's keep it together
让我们打起精神
Hand-crafted paper using pulp fibres
in acrylic box frame
手工纸浆，亚克力盒
58*42*5 cm
2022

物哀 或 在丘斐作品的时刻间捕捉生命

利亚·普利里普克 | 文
栾志超 | 译

埴埴以为器，当其无，有器之用。
——老子

丘斐最新的一系列纸质作品有着精细的纹理表面，它们邀请观众走近观看，长时间地沉思。她对材料的生命满怀深深的敬意，她的创作是心智与物质融合的产物，同时也是一种处于过程与互动的转化状态。

丘斐是一个崇尚过程的艺术家的，她的创造力在复杂性中勃发。她说，“如果这件事情是简单的，那我就不会去做。”她的作品必然是在深思熟虑中通过多个步骤完成的结果。她乐于采取一系列复杂的行动，直到她抵达准备放手作品，赋予其自由的那一刻。她相信生命的无常与进化这一自然过程。她知道转变是持续不断的，变化是唯一不变的。她对一个想法和材料进行最严格的控制，直到她认为是时候放手了，让外部力量来接手并进一步塑造她的作品，无论这个外部力量是环境因素或是他人的创造性意愿。

她的原创性艺术实践是由广泛的兴趣和过往的创造性努力所推动的。在从杜佩尔应用艺术学院和巴黎布勒学院毕业之后，她走上了一条探索、实验和学习的道路，从而抵达了她今天的位置：一个艺术家、设计师和创意人。她汲取自己在场景、时尚、产品、室内和平面设计中所积累的知识、技能与经验，从而赋予她所有的艺术创作以一种独特的实践组合，包括了素描、绘画、拼贴、刺绣、雕塑以及各种材料实验。

丘斐的大多数作品都是抽象的，以强烈的物质存在感打动观众。她从手工材料的自由性中寻找灵感，自己制作纸张，并探寻其潜在的

可能性。这成为她近年来艺术创作的核心实践之一。她对媒介赏玩式的探索始于2011年，当时的她在越南发现了竹制纸。随着她在世界各地的生活和旅行，她做了多次尝试，试图在实践与观念的层面与纸这种媒介建立联系。在各种文化中追寻复杂工艺的道路上，她遇到并探索了日本的和纸制造技艺。然而，直到2021年，她才正式地置身于这一媒介的可能性，全身心地投入到造纸当中去。

为了创作纸质作品，丘斐花费了很多精力去追寻造纸工艺的步骤，从处理木质纤维、浸泡、烹煮，再到分离它们以准备纸浆、制作胶水，最后是准备好在成型和干燥后最终会成为纸张的混合物。对丘斐来说，制作出自己的纸，这并不仅仅是一种处理原材料，并将其最终转化为艺术作品的行为，而是通过这个过程当中的每一步，在平衡能力的日常表演中去体验艺术本身的行为。这种平衡包括了控制和放手，干涉和让步，创作和在场，生成和不生成。她所掌握的艺术既是控制媒介，同时也是允许物质本身与周遭环境中在场且活跃的因素来决定最终的结果。使用木质纤维来制作纸张，以及艺术家与纸张生命周期之间的密切关系，直接影响了她纸质作品所表现出的形状、形态与纹理。

丘斐的灵感不仅来自材料的特性，也来自材料的历史与文学传统。她在作品中融入了水墨。她的黑白调色组配纸制作品涵盖了从冷色调到暖色调的各种灰，激活了光影的密度与空间，以及看似平静的表面转向动荡流体的变化状态。

创作各种纹理、亮度及吸墨程度相异的纸张，这为丘斐提供了广阔的创作空间。她对纸的干预既大胆又微妙：她刺、绣、折叠、分层、切割、划刻、揉捏和缝合纸面。她将水作为控制造纸与用墨的积极性力量，并通过对各种工具的操作来创造出纸的纹理，赋予其偶然、惊喜和不确定的元素。这让丘斐学会了在这个过程中形塑自己作品的样貌，而不是摒弃或忽视这一过程。

在她最新的纸张系列中，丘斐放下了黑白调色，而是将一条血红色的线加入其中。这条线从构成纸上画面的纯白色上横穿而过，孕育出新一轮的作品与艺术叙事。丘斐的视觉语言是极简的，但却极为丰富地指涉了自己的生活，以及记忆、讲故事、对话、关系等主题。红线要么作为一条单独的线从纹理表面之上蜿蜒曲折地横穿而过，要么与白色交叉、缠绕、融合，消逝在包含它的画面之上，从而成为一种怀念，怀念人们的对话——那些自然而然的对话，以及那些既没有结束也没有开始的对话。她红色的曲线也象征着记忆，那些失去的或寻回的记忆。她向那些被压缩成层层经验、记忆及物质保存的生命致以敬意。

一组小雕塑是用纸浆浇铸出多维的形状，其形态让人联想到各种类型的容器、花瓶，以及未做完的碗器。这组雕塑名为“无法遏制的愿望”，是丘斐首次尝试将纸张引入三维空间。艺术家用装置深刻地回应了季节变化之美。精妙的白色蛋壳状容器完成度各有不同。一些已完全成型，另一些则是未完成的。艺术家捕捉了它们的中间状态，像是在向此刻的经历致以敬意。丘斐颂扬了塑造她视野与艺术理念的万物季节性，这件作品极大地彰显了这一点。这些纸制容器似乎承载着她对无常、万物短暂性、经历瞬时性的认知。丘斐“无法遏制的愿望”体现了艺术家纯粹直觉地对物质过程的身体性参与，彰显出每次与物质相遇的内在美。通过纸的形状和形态，丘斐注入她对宇宙的深刻认知，以唤起无法言表的深沉的、神秘的，因而也无法遏制的情感。

艺术家试图表达的似乎是，如果看不到什么是缺席的，什么是未被说出或呈现的，就无法揭示出真正的意义。因此，丘斐的雕塑内含表明，未成形的东西赋予固定的形状以意义，反之亦然。她的艺术理念呼应了中国的“留白”观念，即空白，或者说日本的“间”。这些美学理念指的是万物之间、贯通、四周或内部的空白，以及时刻、物体、人，及其周遭在时空上的间隔。丘斐“无法遏制的愿望”的纸制形态呈现了充满无数可能性的停顿和时刻。描绘无边无际感这样一个抽象概念的难度，正使得这件作品充溢着一种无法定义的美，以及一种超越所有文化界限的模糊性。

丘斐努力将观众的注意力从物体本身转移到概念上，转移到在某物到来、经过及离开时观众的认知过程，转移到超越视线以及视线所不能及的东西上。通过艺术创作，她塑造了日本人所谓的“物哀”，即对时间流逝瞬间的喜爱。

丘斐尊重万物的季节性及其相互之间的联系，这始终贯穿于她的艺术实践。她的作品是对记忆与蜕变的记录。对丘斐来说，每一个创造的时刻，以及纸张与蘸足墨的画笔之间，完整的纸张表面与即将刺穿它的针之间，潮湿的纸浆与强化的纹理之间，都囊括了此处和彼处，此前和此后，包含了一个充满无限创造潜力的停顿。她的作品不是直接陈述，而是有着激发性的力量，代表着一种无限可能的状态。





We change over time
我们随着时间而改变
Hand-crafted paper using pulp fibres in
acrylic box frame
手工纸浆，亚克力盒
116*72*7 cm
2022



Cocoon 茧
Hand-crafted vessel from
pulp fibres
手工纸浆
61*36 cm
2022

Mono No Aware, or Capturing Life Between Moments in Sabrina J. Works

By Liya Prilipko

"From clay, pots are made,
but it is the emptiness inside them that makes
the essence of the pot."

-Lao Tse

Sabrina's latest series of nuanced textured surfaces of paper works invite intimate viewing and extended contemplation. Her creations are the result of a fusion of mind and matter, with a deep respect for the life within the materials, and a transformative state of process and interaction.

Sabrina is an artist who reveres the PROCESS while her creativity thrives in its complexity. "If it is simple, I am not going to do it", says the artist. Her work is necessarily the outcome of an elaborated multistep process. She delights in taking a complex series of actions until she arrives at the point where she is ready to set her work free, trusting the natural PROCESS of life's impermanence and evolution. Knowing that the transformation is ongoing and change is the only constant, she exercises the highest level of control over an idea and material only until the point she believes it is time she has to let go, allowing external agents, be they the environmental factors or the creative will of other people, to take over and shape her work further.

Her original art practice is fueled by a wide range of interests and past creative endeavors. After graduating from The Duperré School of Applied Arts and the École Boulle, she has embarked on a path of discovery, experimentation, and learning that led her to where she is right now as an artist, designer, and creative. Drawing on the knowledge, skills, and experiences she has gained while pursuing her career in scenography, fashion, product, interior, and graphic design, her oeuvre of work demonstrates a unique combination of practices spanning drawing, painting, collaging, embroidering, sculpting, experimenting with a wide range of materials.

Mostly abstract, Sabrina's artworks strike you with a strong material presence. Finding inspiration in the liberating qualities of the handmade material, making her own paper, and exploring its latent possibilities became one of the central practices of Sabrina's art-making in recent years. Her flirtatious exploration of the media began in 2011 when she discovered bamboo paper-making in Vietnam.

As she lived and traveled around the world, she made several attempts to connect with the medium of paper on a practical and conceptual level. On her way to pursuing the intricacies of the craft in various cultures, she came across and explored the Japanese techniques of washi paper making. However, a formal immersion in the possibilities of the medium and a commitment to paper-making occurred only in 2021.

To create her paper works, Sabrina laboriously follows the steps of paper-making craft from handling the wood fibers, soaking, cooking, and separating them to preparing paper pulp, making glue, and preparing the mixture that will eventually turn into paper once molded and dried. For Sabrina, making her own paper is not merely an act of manipulating raw material that she will eventually turn into a work of art, but each step of the process is the act of experiencing art itself in the daily performance of such balancing feats as controlling and letting go, intervening and taking a step back, doing and being, becoming and unbecoming. The art she masters is in both controlling the medium while at the same time allowing for what is present and active in the material substance itself and the environment surrounding it to determine the outcome. Using the wood fibers to make her paper, as well as the artist's intimate relationship to the paper's life cycle, directly influence the shapes, forms, and textures that emerge in her paperwork.

Inspired not only by the properties of the material but by its history and literary tradition, Sabrina incorporates ink in her work. Her works of paper in black and white palette covered a wide range of grays from cold to warm tones, invoking the density and space of light and dark, the changing states of deceptively calm surfaces to turbulent currents.

Crafting paper of various textures, luminosities, and degrees of ink absorption provides a wide spectrum of creative grounds for the artist. Her interventions on paper are at once bold and delicate: she pierces, embroiders, folds, layers, cuts, scratches, pinches, and stitches together paper surfaces. The use of water as an active force in controlling both paper making and ink application, as well as manipulation of various tools to create the texture of the paper, bring an element of chance, surprise, and indeterminacy which has taught the artist to form visions of her work along with the process and not against or despite it.

In her latest paper series, the artist steps away from the black-and-white palette, incorporating a blood-red thread that runs through the pristine white of her paper compositions, birthing a new cycle of works and artistic narratives. Sabrina's visual vocabulary is minimal, yet rich in associations with her life and themes of memory, story-telling, conversations, and relationships. The red thread either winds through the textured surface as a separate line, penetrating it from side to side, or crosshatches, entangles, and blends with the white to disappear in the surface that contains it, thus reminiscing of people's conversations, the ones that flow effortlessly and

the others that have no endings or beginnings. Her red winding threads also symbolize memories, ones that are lost, and ones that are found. She pays tribute to the life that has been compacted and compressed into layers of experience, memory, and matter preserved.

Casting the dimensional shapes with paper pulp, the group of small sculptures that remind in their forms of various types of vessels, vases, and unfinished bowls, titled "Uncontainable Hope" is one of Sabrina's first attempts to invite paper into the third dimension. The installation is the artist's deeply felt response to the beauty of changing seasons. Delicate white eggshell-like containers vary in degree of their completion. Some are fully formed, others appear unfinished, captured in the mid-state, as if showing their respects to the experience of the moment. Sabrina's honoring of the seasonality of things that shapes her vision and artistic philosophy is expressed to the utmost degree in this work. These paper vessels seem to contain her awareness of impermanence, the transience of all things, and the ephemerality of experience. Sabrina's "Uncontainable Hope" embodies the artist's deeply intuitive physical engagement with material processes that manifest the beauty inherent in each encounter.

Through the shapes and forms in paper, Sabrina channels her profound awareness of the universe that evokes feelings that are inexplicably deep, mysterious, and hence uncontainable. It is as if the artist is trying to express that the true meaning cannot be revealed without noticing what is absent, and what has not been said or shown. Sabrina's sculptural inuendo thus suggests that the unshaped gives meaning to solid shapes, and vice-versa. Her artistic philosophy echoes the Chinese 留白 [liú bái] intended blank, or Japanese 間 Ma. These aesthetic concepts refer to the void between, through, around, and within all things and to the interval in space and time between moments, objects, people, and their environments. The paper forms of Sabrina's "Uncontainable Hope" portray the pause, the moment full of countless possibilities. The difficulty in depicting such an abstract concept as the feeling of boundlessness is what imbues this work with an indefinable beauty, and an ambiguity that can transcend all cultural boundaries.

Sabrina manages to shift the viewer's attention from the object itself to the concept, to the process of recognition in the viewer of something in its arrival, passage, and departure, to something that is beyond and out of sight. With her works, she shapes the appreciation of the moment in passing that the Japanese call Mono no Aware (の哀れ).

Sabrina's honoring of seasonality and interconnectedness of all things is observed throughout her artistic practice. Her works are records of Memory and Metamorphosis.

For Sabrina, each moment of creation, as well as the moments in between the whiteness of the paper and the brush loaded with ink, between the intact surface of the paper and the needle that is ready to pierce it, between the moist pulp and consolidated texture, contain both here and there, before and after, contains a pause full of limitless creative potential. Possessing the power to evoke, rather than to state directly, her work represents the state of infinite possibility.





Misplaced Memories 错位的记忆
Hand-crafted vessel from pulp fibres
手工纸浆
24*20 cm

“

Sabrina J. 's visual vocabulary is minimal, yet rich in associations with her life and themes of memory, story-telling, conversations, and relationships.

”

艺术家简介

Artist Profile

丘斐

Sabrina J.

丘斐出生于留尼汪岛，但在法国长大。过去9年，她在巴黎、伦敦、胡志明市和上海生活和工作。她在佩雷应用艺术学院和艾科尔博尔学院学习应用艺术，然后开始从事布景设计和艺术。

她最初的艺术实践是由广泛的兴趣和过去的创作努力推动的。从杜佩雷应用艺术学院和艾科尔博尔学院毕业后，她走上了一条发现、实验和学习的道路，这使她成为了一名艺术家、设计师和创意工作者。凭借她在从事布景、时装、产品、室内设计和平面设计的职业生涯中所获得的知识、技能和经验，她的作品展示了绘画、拼贴、刺绣、雕塑，实验各种材料的独特组合，以及应用机械进行创作的可能性。

丘斐广泛的兴趣、多才多艺并具有专业的知识，无法将她的艺术实践归类于某一个单一框架中。她在世界各地应用自己的才能和专业技能，如布景设计、时装、室内和平面设计，并沿途花时间探索她对造纸和刺绣世界的迷恋。最终她来到中国，在这里她开始了个人和职业生活的重大转变，从设计师转型为艺术家。

丘斐对生命诞生和重生的本能理解使得她的艺术实践得以直观地演变。每一个创造性旅程的结束都孕育了新的开始。探索和尝试各种艺术表达语言，艺术家经常定居于跨学科领域。她的作品集展示了独特的实践组合，涵盖了绘画、绘画、拼贴、刺绣、雕塑、尝试各种材料，以及发掘机器驱动解决方案的可能性。





Sabrina was born in Reunion Island but grew up in France. She studied Applied Arts in Paris and has since lived in Paris, London, Ho Chi Minh City and now Shanghai for the last 9 years. Throughout her career she's been deeply involved in art, interior design, product design and fashion as a Creative Director. As her roles have evolved, she has worked with fine craftsmen and women across a range of different materials with a keen interest in sourcing materials and artefacts steeped in cultures from around the world. The one constant has been her fascination with weaving styles together, combining different materials and textures, mixing cultural influences, whether this be through design, fashion or art. Material associations, textures, and hybrid cultural references have been part of her creative identity as both a designer and an artist.

Sabrina J's wide range of interests, diverse talents, and expertise make it impossible to categorize her art practice within a single framework. Sabrina finally lands in China where she initiates a major transformation in her personal and professional life, transitioning from a designer to an artist.

Sabrina's innate understanding of life's cycle of birth and rebirth allows her art practice to evolve intuitively. The end of each creative journey spawns the beginning of the new one. Discovering and experimenting with various languages of artistic expression, the artist often settles in the realm of interdisciplinary. Her oeuvre of work demonstrates a unique combination of practices spanning drawing, painting, collaging, embroidering, sculpting, experimenting with a wide range of materials, as well as discovering the possibilities of machine-driven solutions for her work.

部分作品

Selected Works



时间的层叠

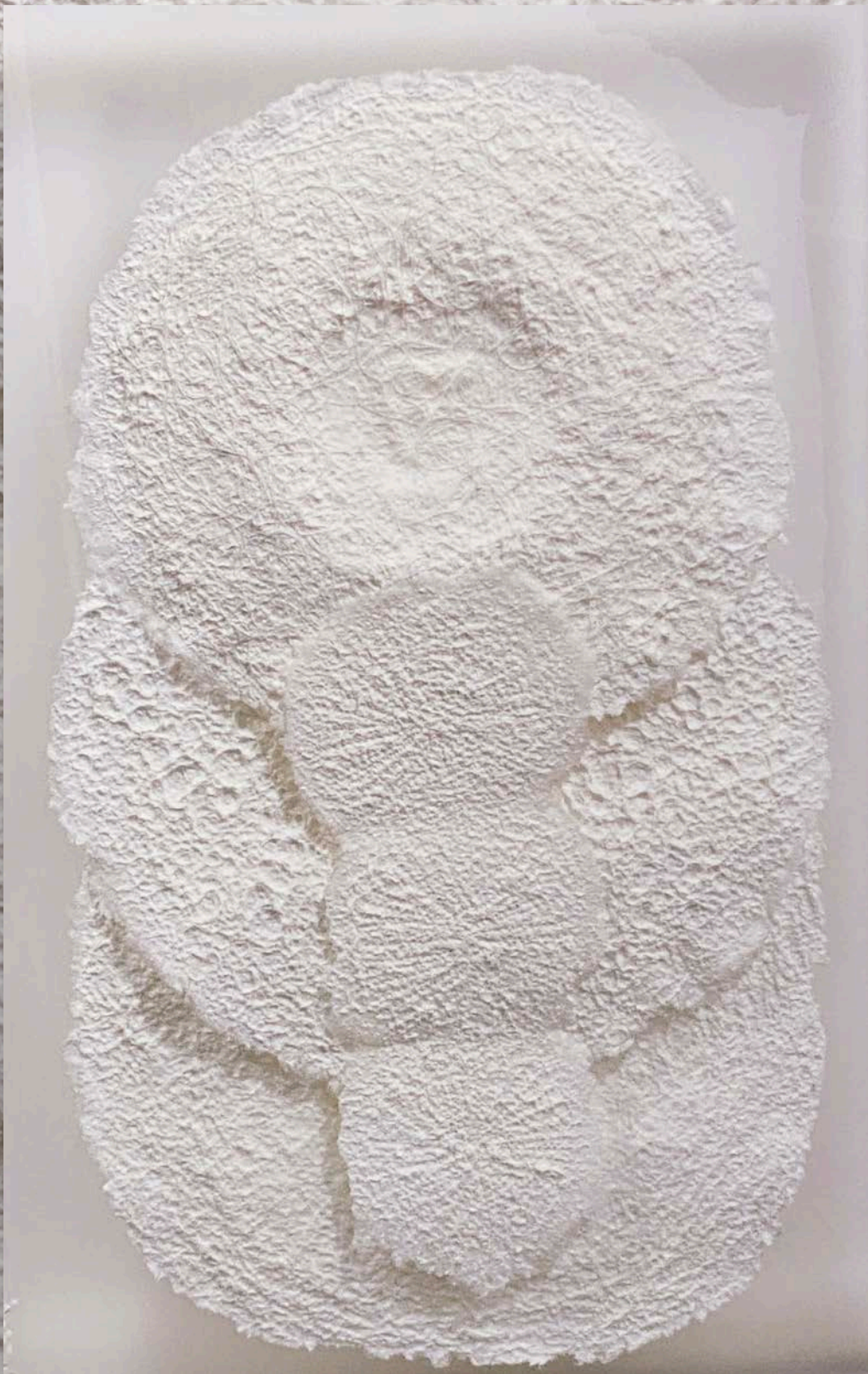
Layers of Time

The layers of handcrafted paper disks signify an accumulation of textured imperfections that come with the passing of time. Alone and singular, they are delicate, but as they rest on each other, they find collective strength and rigidity. Life's experiences shape us and change us, but we should not look back at the minutes; rather, we should reflect on the seasons of change.

手工制作的纸盘层层叠叠，象征着随着时间的流逝而累积的褶皱。它们孤独又不凡，脆弱而精致，当相互挨在一起时，它们找到了集体的力量和刚性。生活的经历塑造了我们，改变了我们，但我们不应该回头看那些分分秒秒；相反，我们应该顺应和反思时光的荏苒。



Naively Complex
天真的复杂
Hand-crafted pulp fibres disks
with white thread surfacing
手工纸浆盘、线
81*101*8 cm
2022



We change over time
我们随着时间而改变
Hand-crafted paper using
pulp fibres in acrylic box
frame
手工纸浆，亚克力盒
116*72*7 cm
2022



Stairway to Heaven 天梯
Hand-crafted pulp fibre disks within
wooden freestanding frame
手工纸浆盘，站立式木制装裱
111*37 cm
2023



No day is the Same
反复无常
Hand-crafted pulp fibre disks with-
in wooden freestanding frame
手工纸浆盘，站立式木制装裱
55*54*21 cm
2023



“

她向那些被压缩成层层经验、记忆及物质保存的生命致以敬意。

Sabrina J. pays tribute to the life that has been compacted and compressed into layers of experience, memory, and matter preserved.

”

未成文的故事

Unwritten Stories

A process-oriented series dealing with handmade paper and the natural drying process. The thread work is embedded in the layers of paper fibers. Materially, these red threads are also a tangled mess, struggling to find harmony with many imperfections as the paper surface changes over time, much like stories themselves. Perfect stories are neither interesting nor are they real.

这是一个以创作过程为主体的系列——它描述了手工制纸以及其自然干燥的过程。线被钩入到层层叠叠的纸纤维中。从材料的本质来说，这些红色的线与这些纸张同根同源，它们与纸张表面上不完美的肌理一起，努力寻找和谐，就像许多故事一样。完美的故事既不有趣，也不真实。



Vague Memories 依稀
Hand-crafted pulp fibres
with embedded red thread in
acrylic box frame
手工纸浆，红线，亚克力盒
85*85cm
2022



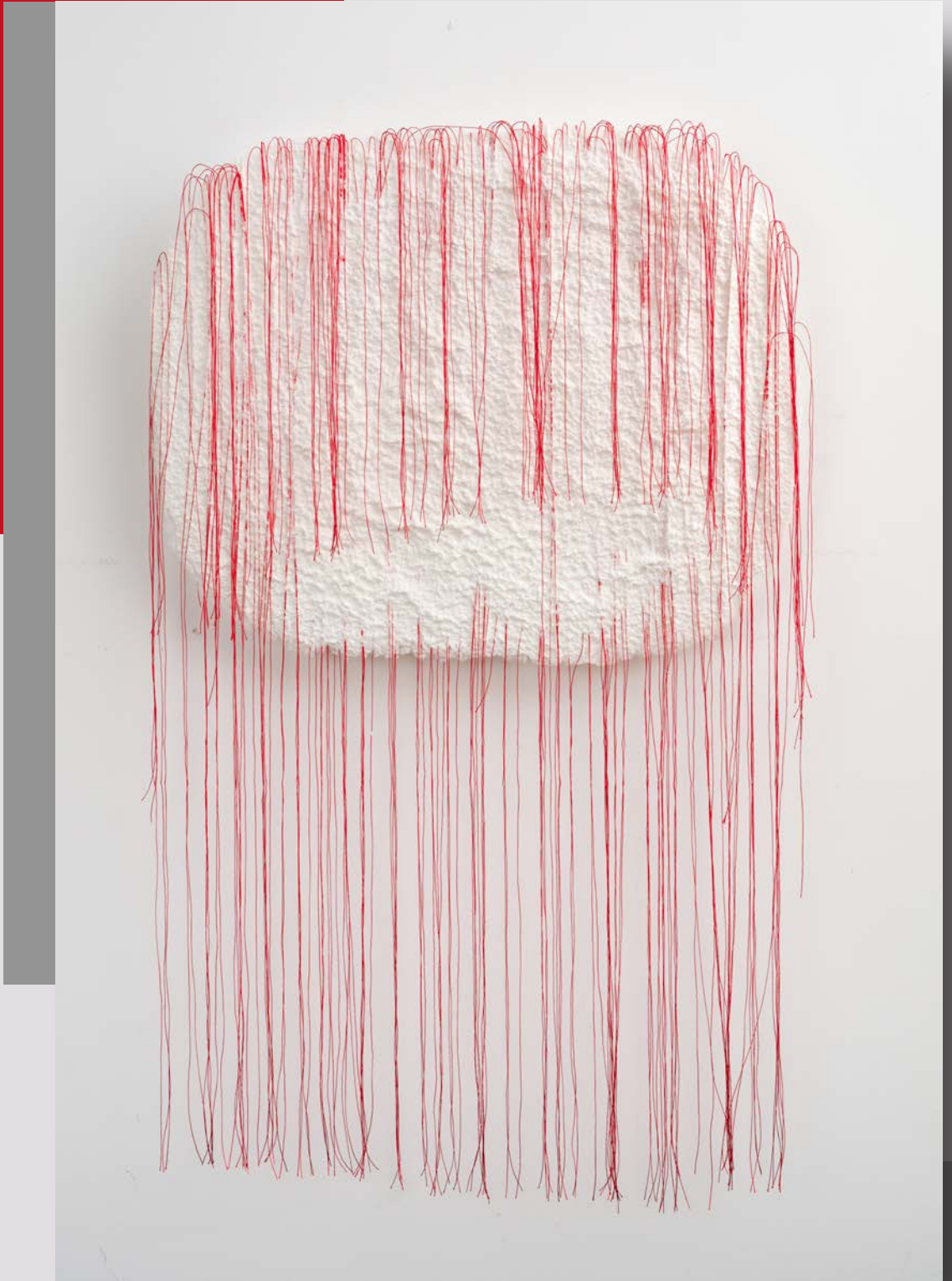
Let's keep things as they were 如初
Hand-crafted pulp fibres
with embedded red thread
手工纸浆，红线
70*60 cm
2022

Even if we feel we are going
nowhere we are living
我们活着尽管不知道为什么
Hand-crafted pulp fi-
bres with embedded red
thread in acrylic box frame
手工纸浆，红线、亚克力盒
58*58*5 cm
2022





We tend to forget
我们往往会忘记
Hand-crafted pulp fibres with
embedded red thread in
acrylic box frame
手工纸浆、红线、亚克力盒
55*55 cm
2022



We all used to hang out together

我们过去都一起出去玩

Hand-crafted pulp fibres
with embedded red thread

手工纸浆，红线

50*60 cm

2022



What stood out for you
all those years ago ?
那些年前，
让你印象深刻的是什么？
Hand-crafted pulp fibres
with embedded red thread
手工纸浆，红线
56*54 cm
2022



It doesn't take much
不需要太多
Hand-crafted pulp fibres
with embedded red thread
手工纸浆，红线
66*46 cm
2022



Open Blossom 花开
Hand-crafted vessel from
pulp fibres with red thread
手工纸浆，红线
26*11 cm
2022

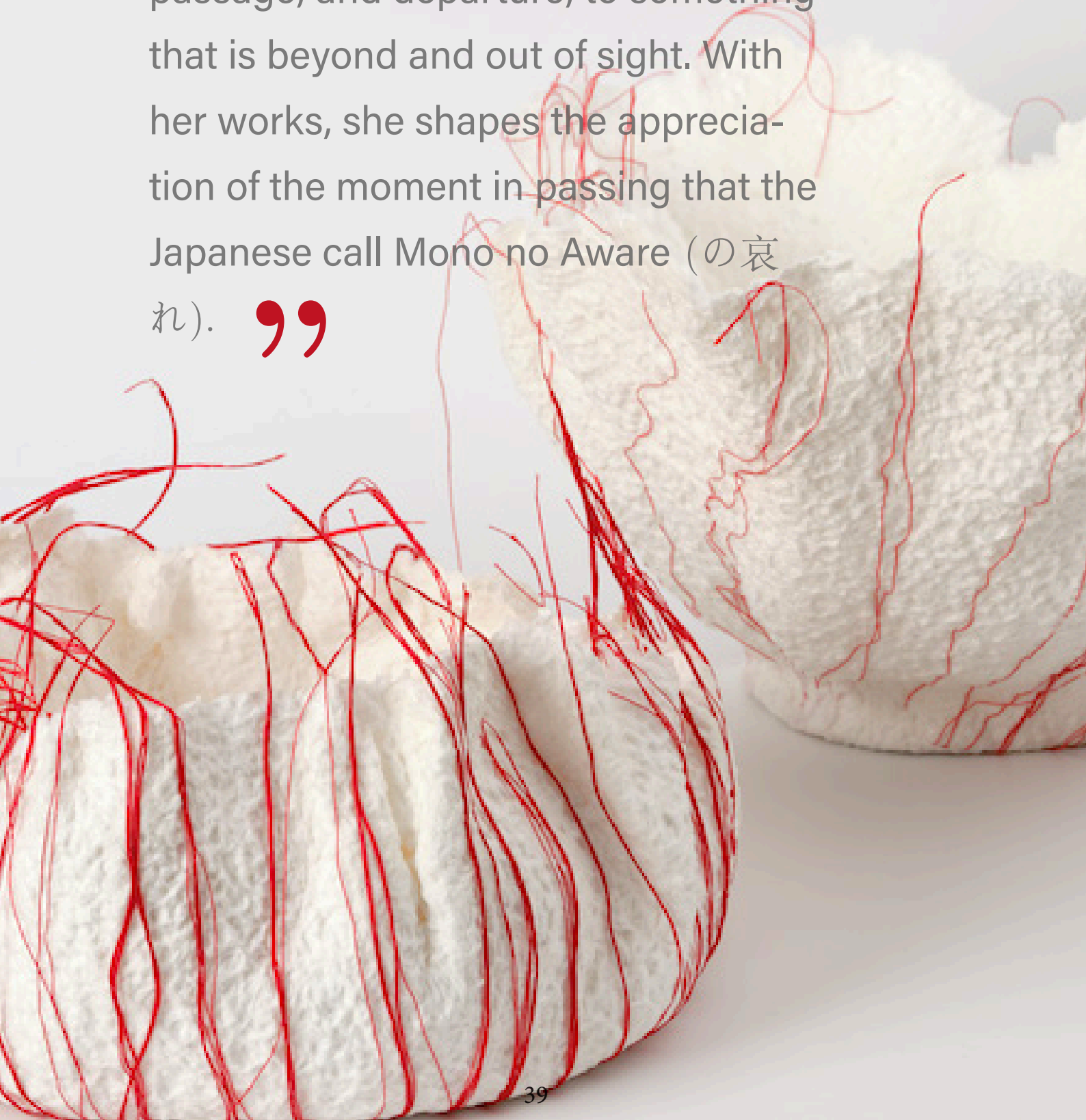
Closed Blossom 花落
Hand-crafted vessel
from pulp fibres with
red thread
手工纸浆，红线
32*42 cm
2022

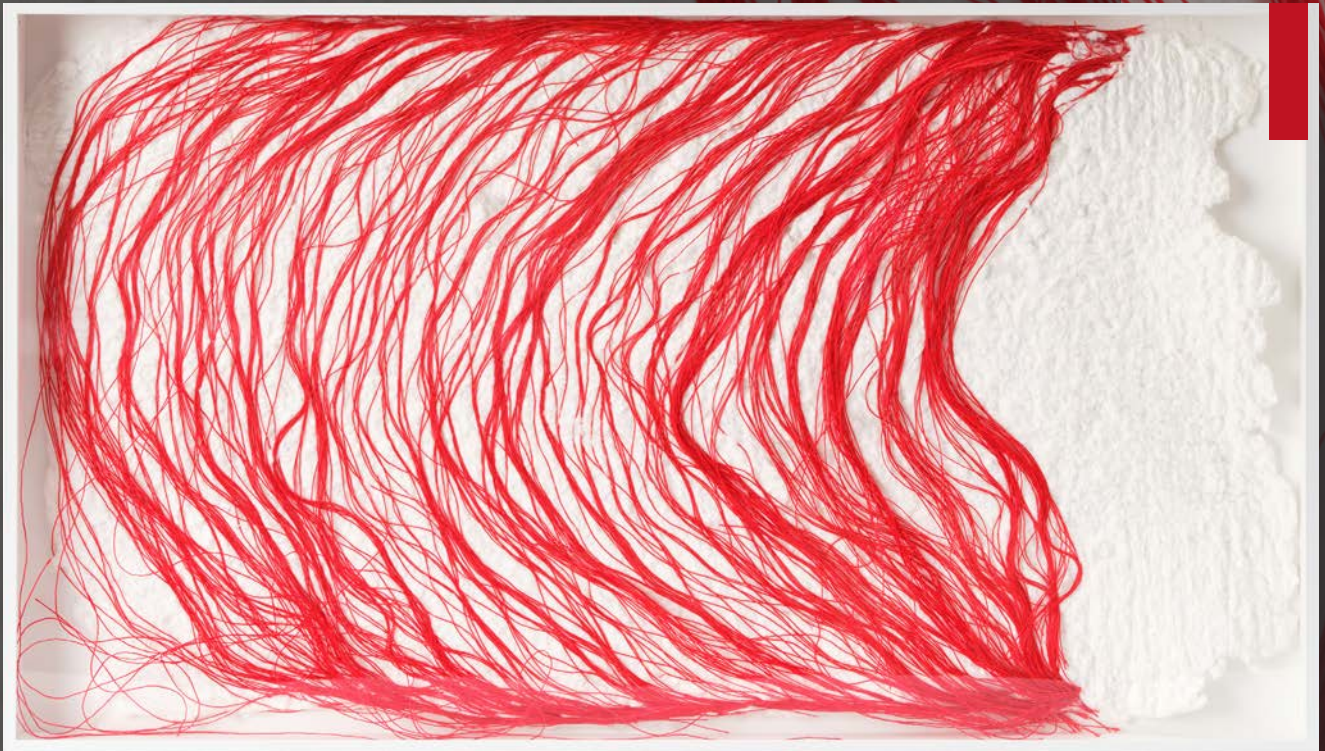


“

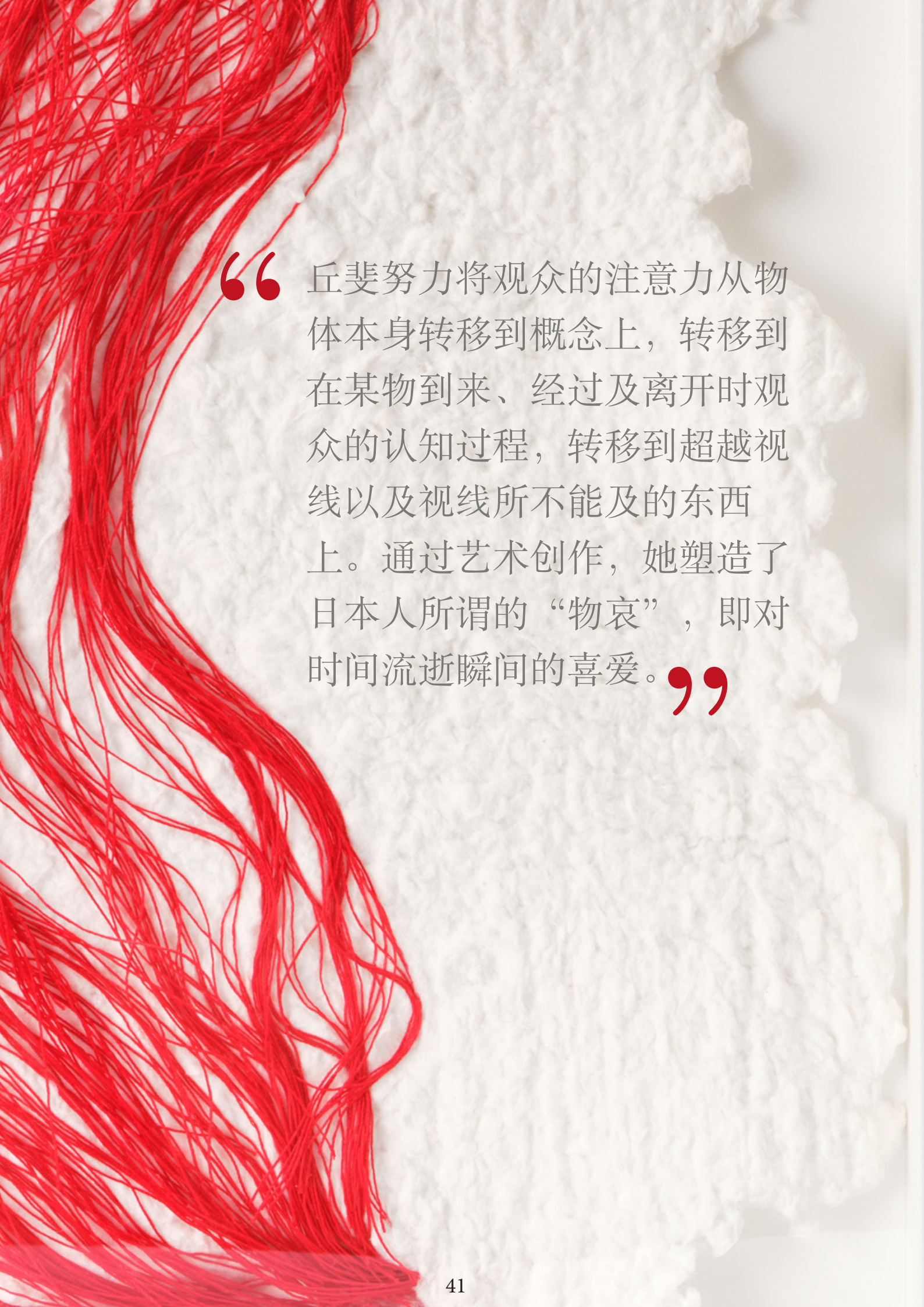
Sabrina manages to shift the viewer's attention from the object itself to the concept, to the process of recognition in the viewer of something in its arrival, passage, and departure, to something that is beyond and out of sight. With her works, she shapes the appreciation of the moment in passing that the Japanese call Mono no Aware (の哀れ).

”





Passion Ebbs and Flows
激情起起伏伏
Hand-crafted pulp fibres
with embedded red thread
手工纸浆，红线
33.5*58.5 cm
2022



“ 丘斐努力将观众的注意力从物体本身转移到概念上，转移到在某物到来、经过及离开时观众的认知过程，转移到超越视线以及视线所不能及的东西上。通过艺术创作，她塑造了日本人所谓的“物哀”，即对时间流逝瞬间的喜爱。”

Nothing is that simple but
we are making progress
事情没有那么简单，
但是我们努力尝试改变
Hand-crafted pulp fibres with
embedded red thread in
acrylic box frame
手工纸浆，红线、亚克力盒
58*66*5 cm 2022



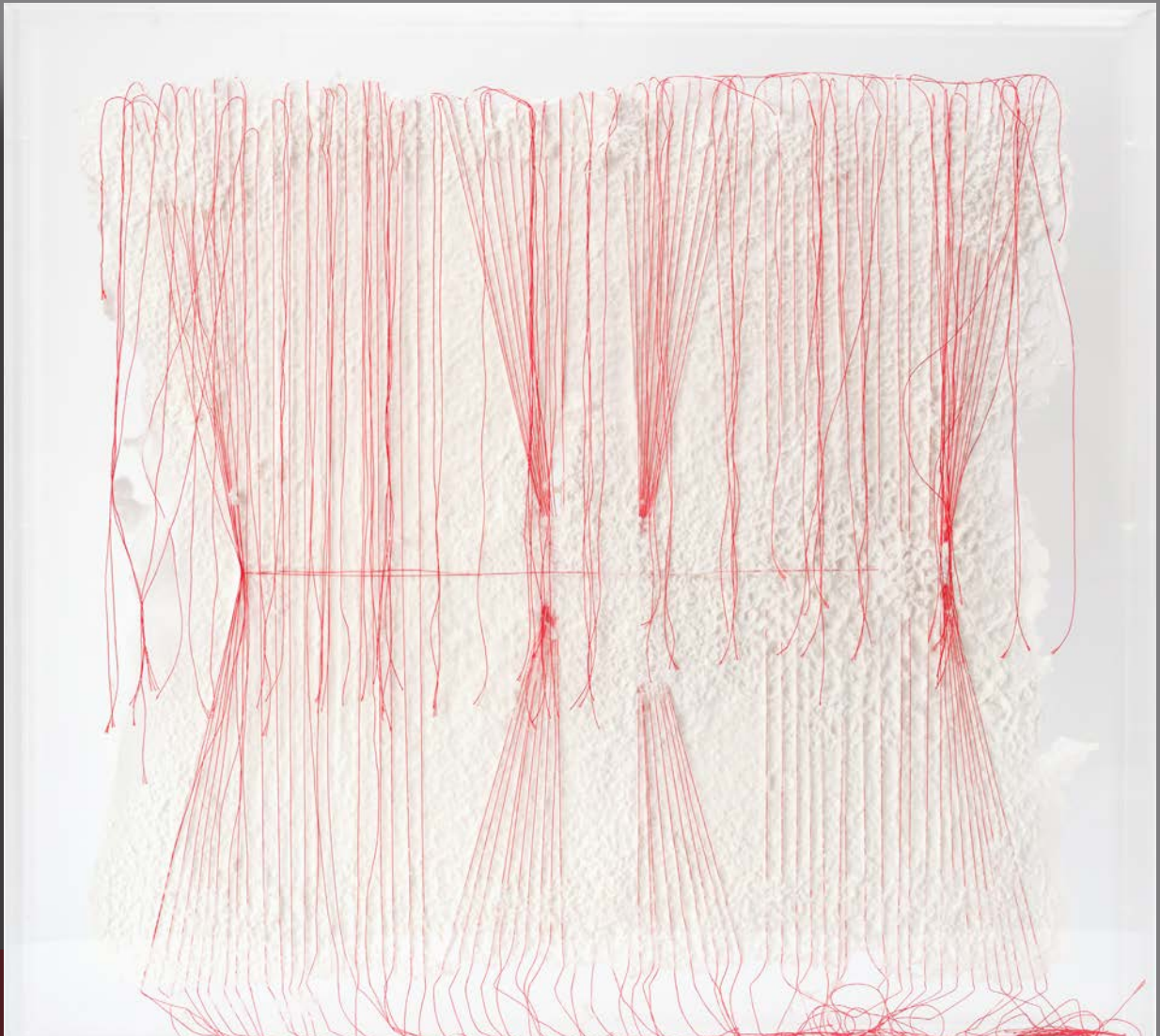
I think I am following you
我想我正随你去
Hand-crafted pulp fibres with
embedded red thread in
acrylic box frame
手工纸浆，红线、亚克力盒
58*58*5 cm 2022



It's liberating to let go
放手是一种解脱
Hand-crafted pulp fibres with
embedded red thread in acrylic box frame
手工纸浆，红线、亚克力盒
74*74*5 cm
2022



That was the first thing she said
这是她说的第一件事
Hand-crafted pulp fibres with
embedded red thread in acrylic box frame
手工纸浆，红线、亚克力盒
67*63*5.5 cm
2022



Routines are our only safe space
只有习惯让我们感到安全
Hand-crafted pulp fibres with
embedded red thread
in acrylic box frame
手工纸浆，红线、亚克力盒
79*72*7 cm
2022



I saw him through the blinds
我透过百叶窗看见他
Hand-crafted pulp fibres with
embedded red thread in
acrylic box frame
手工纸浆，红线、亚克力盒
79*70*7 cm
2022



It will only get better from here
从这里开始才能好转
Hand-crafted pulp fibres with
embedded red thread in acrylic
box frame
手工纸浆，红线、亚克力盒
89*87*5.5 cm 2022



I saw them whispering in the fog

我看见他们在雾中低语

Hand-crafted pulp fibres with

embedded

red thread

手工纸浆，红线

41*33*5 cm

2023



Conversations are
never really that straightforward
交谈从来不那么直截了当
Hand-crafted pulp fibres with
embedded red thread in
acrylic box frame
手工纸浆，红线、亚克力盒
102*80*5 cm
2022

偶然的碰撞

Casual Collisions

When opposing colors and materials come together with the lightest of intentions, new stories flourish. Casual collisions evoke encounters that flirt with the ability to control and not control material combinations and integrations.

对立的色彩与材料不经意地结合在一起，是一个新的故事的开端。“偶然的碰撞”引发了一场对材料不同程度的控制与放任之间的邂逅。





Time and Again 再三
Hand-crafted pulp fibres
soaked in ink and layered an in
acrylic black box frame
手工纸浆，墨、黑色亚克力盒
41*56*7 cm
2022



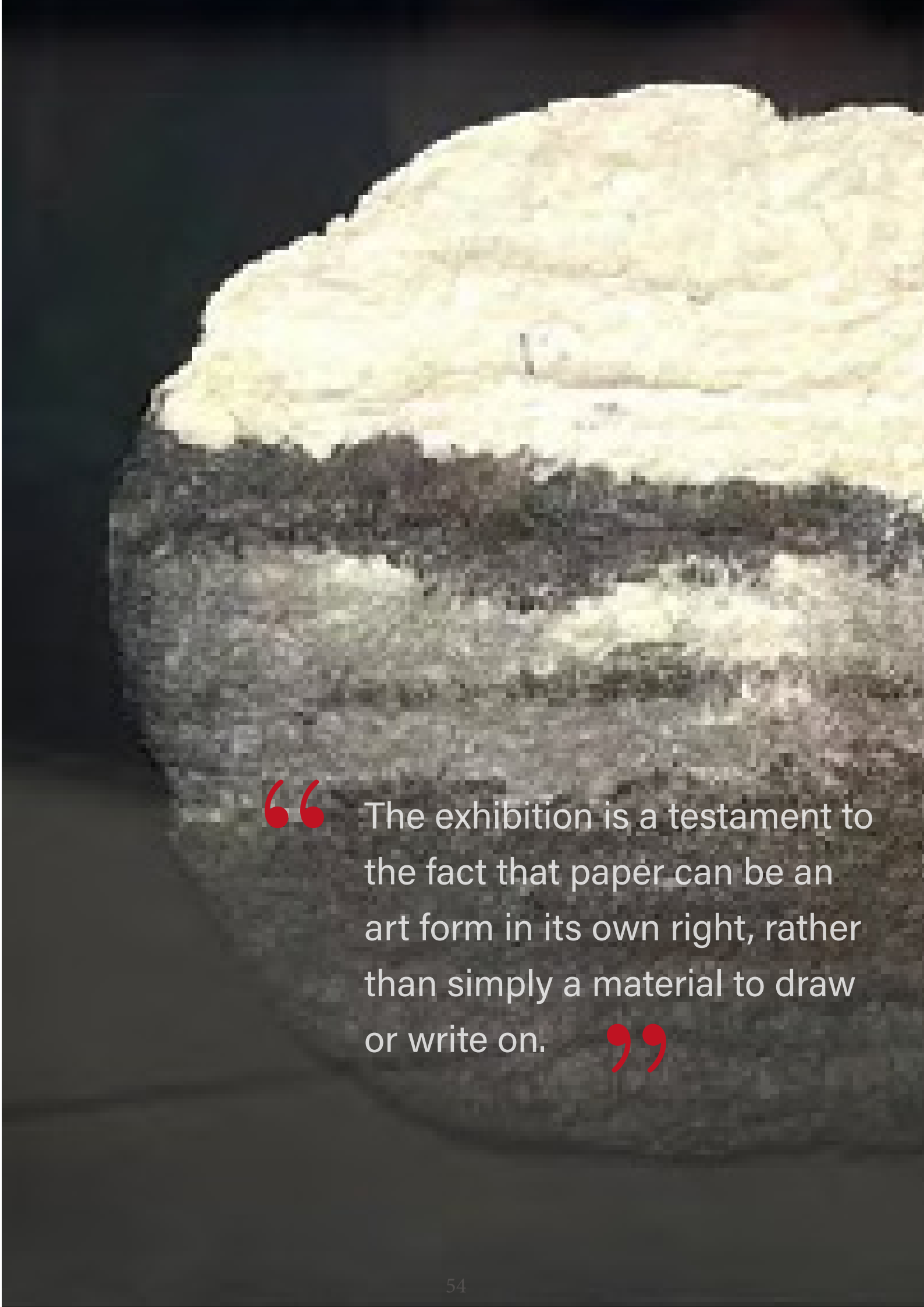
We forget where we came from
我们忘记了自己从哪儿来
Hand-crafted pulp fibres in
acrylic black box frame
手工纸浆，黑色亚克力盒
23*23*5.5 cm
2022



Dawn 黎明
Hand-crafted pulp fibres
soaked in ink in acrylic
black box frame
手工纸浆，
墨、黑色亚克力盒
21*19*5.5 cm
2023



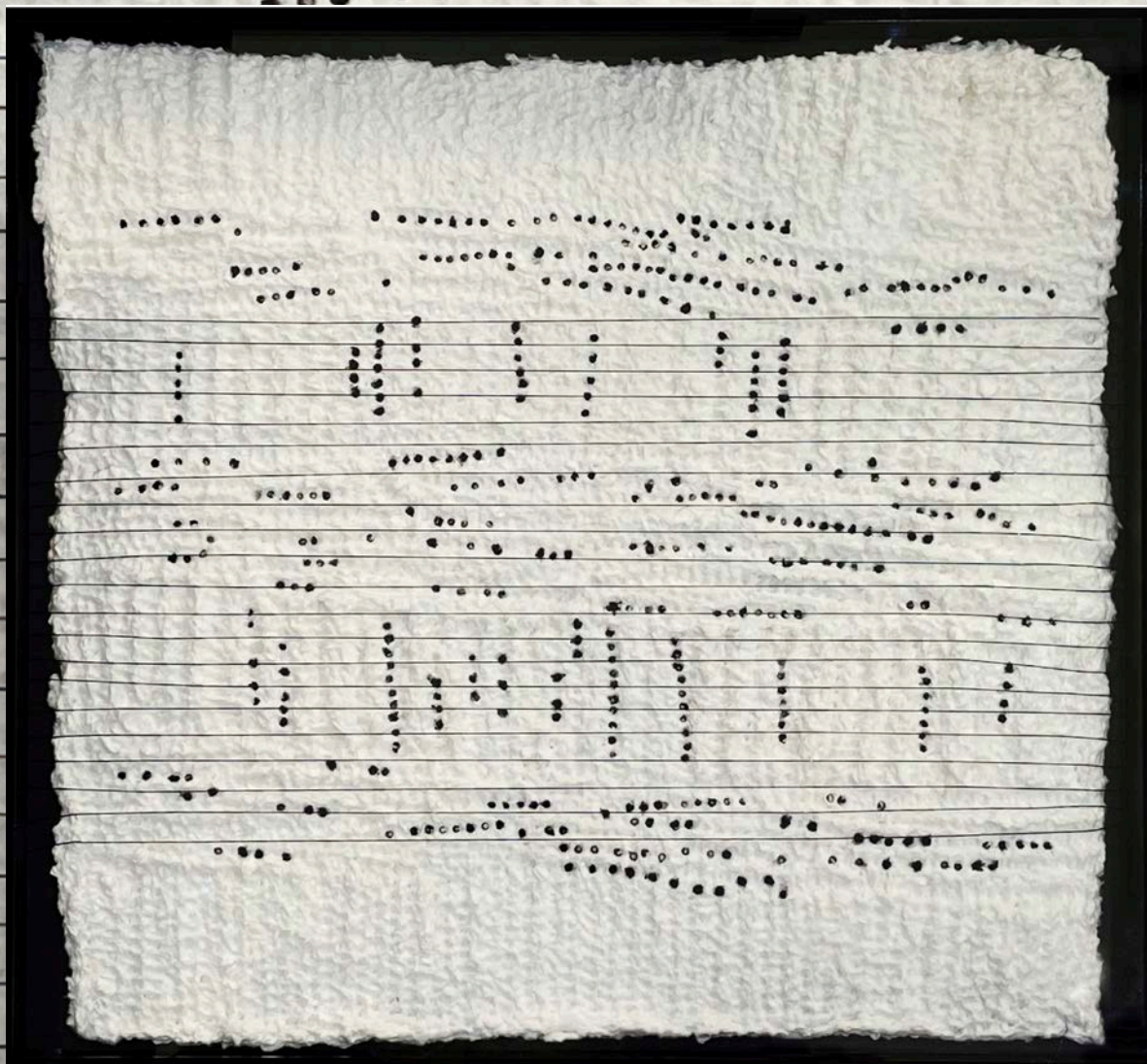
Twilight 暮
Hand-crafted pulp
fibres soaked in ink in
acrylic black box frame
手工纸浆，
墨、黑色亚克力盒
21*19*5.5 cm
2023



“ The exhibition is a testament to the fact that paper can be an art form in its own right, rather than simply a material to draw or write on. ”



Dusk 尘
Hand-crafted pulp fibres
soaked in ink in acrylic
black box frame
手工纸浆，墨、黑色亚克力盒
21*19*5.5 cm
2023



Najing Road 南京路
Hand-crafted pulp fibres in
acrylic black box frame
手工纸浆，黑色亚克力盒
47*50*6 cm
2023



Cross Roads 十字路口
Hand-crafted pulp fibres in
acrylic black box frame
手工纸浆，黑色亚克力盒
58*66*5 cm
2023



Quiet night 宁静的夜
Hand-crafted pulp
fibres in acrylic black
box frame
手工纸浆，黑色亚克力盒
55*55*5 cm
2023



Don't take things too
seriously.
不要把事情看得太严肃。
Hand-crafted pulp fibres in
acrylic black box frame
手工纸浆，黑色亚克力盒
60*65*7 cm
2023



The deeper we go the
more we know
我们走的越深知道的就越多
Hand-crafted pulp fibres in
acrylic black box frame
手工纸浆，黑色亚克力盒
58*64*8.5 cm
2023



All the letters I regret not writing

那些我后悔没有写的信

Hand-crafted pulp fibre disks
within wooden light box frame

手工纸浆盘，木制灯箱装裱

35*21*30.5 cm

42*22*3 cm (light box 灯箱)

2023

孤独的白床单

Alone In White Bedsheets

The restlessness of solitude is manifested in the twists, turns, and pleats of hand-crafted paper.

孤独所体现的不安情绪在手制纸中被弯曲，被扭转，被褶皱。



Let's keep it together

让我们打起精神

Hand-crafted paper using pulp fibres in
acrylic box frame

手工纸浆，亚克力盒

58*42*5 cm

2022



It all adds up over the years

这些年都值得

Hand-crafted pulp fibres in
acrylic box frame

手工纸浆，亚克力盒

120*72*5.5 cm

2022

64



Restless Sleeper
睡不踏实的人
Hand-crafted pulp fibres
with embedded gauze in
acrylic box frame
手工纸浆，纱布、亚克力盒
85*84 cm
2022



“

此次展览重新阐释了纸这个媒介，它不仅仅是附属在书写或者绘画的工具，而且还有它作为材料本身的艺术语言。

”



We can sort things out together
我们可以把事情弄清楚
Hand-crafted paper
using pulp fibres in
acrylic box frame
手工纸浆，亚克力盒
47*57*9.5 cm
2022



I will never forget it
我永远不会忘记
Hand-crafted pulp fibres
in acrylic box frame
手工纸浆，亚克力盒
47*57*9.5 cm
2022

优雅的瑕疵

Elegant Blemishes

This collection features 3D receptacles that exist in a delicate balance between the fragility of hand-crafted paper artifacts and their unrealized potential. While paper has traditionally served as a platform for others to express themselves, here it attempts to add shape and depth on its own. Unfortunately, its beauty is marred by an impossible attempt at functionality, underscoring the humble, self-effacing pragmatism that defines the medium.

这个系列展示了以器皿为原型的雕塑。这些雕塑在手工纸制物件的脆弱性和纸这种材料所潜在的似有似无之间保持着微妙的平衡。虽然传统意义上，纸张是为了服务于人们书写与表达而存在的物体。但在这里，纸媒介被体现出了不同维度的意义。不幸的同时也是万幸所在，这些作品打破了纸原先所特有的功能属性，却也更凸显了纸这种媒介所蕴含的谦逊内敛与实用主义。



Cocoon 茧
Hand-crafted vessel
from pulp fibres
手工纸浆
61*36 cm
2022



Together in good times and
bad times
同甘共苦
Hand-crafted vessel from
pulp fibres
手工纸浆
Work 1: 21*19 cm,
Work 2: 12*13 cm,
Work 3: 23*16 cm
2022





Graceful Decline
优雅下落
Hand-crafted vessel from
pulp fibres with white thread
手工纸浆，白线
54*42 cm
2022

Misplaced Memories
错位的记忆
Hand-crafted vessel
from pulp fibres
手工纸浆
24*20 cm
2022





Broke yet proud
破碎且骄傲
Hand-crafted vessel
from pulp fibres
手工纸浆
30*74 cm
2022



ART+
SHANGHAI GALLERY

艺术+上海画廊 上海市黄浦区北京东路99号益
丰外滩源2楼L207

Art+ Shanghai Gallery
L207, 2F, No.99 East Beijing Road,
Huangpu District, Shanghai

2023