

## 文章 Article | 针之引| Guided by the pin

本次展览所带来的三位艺术家都以自然或自然中的生物作为创作的质料，在展厅中以不同方式引导着观者进入属于自己的可体验的现场。刘思佳执着于构建出一种在矛盾和对抗之间相依赖的平衡，在现实之物的微妙之间寻找一种突破固有观点的含混性（Equivocity）。植物在她的作品中以弯绕的造型舞蹈，她的绘画也随之所流动——没有一个预设的绘画结果，只是在一种轻松的状态下的自然生成并突破画布的边界。而画面中出现在日常生活中的工业产物的构造是神秘的——像一个个黑盒子般。

刘思佳离开日常的观察视角，并在其之上构建新的秩序。植物、水在它们之间展现了向外拓展的力量并暗示了一种突破固定叙事的可能——物与物之间暗藏着诸多线索，指向画面之前与之后所发生的未知。具有流动性的它们在被放大了细节的坚硬物品的内部展现了对抗与平衡之间微妙的张力。这种张力形成了一种打开现实的“盒子”的办法——在心灵中找寻到了一个作为重设物质秩序以至产生新的语境的起点，并于此使颜料、织物、装裱、物品和空间交织，展开了更丰富的触感和层次以回应我们可见的现实之物所潜在的可拓展领域。

一文的创作来源于她在自然中漫步与穿梭时对日常自然的凝视，她同样以作为栖息者的身份和自然之中的生物相处，但并不介入其中。一文在自然的动静之中提炼出一种用于创作的转换方法，以精简的动作方式展开其中“非人性”的一些自然本能。在她的作品中我们可以看到她抽取或者放大植物形态中的某个片段，或者说某个特征——比如缠绕茎、尖刺和微观状态下的藻类等。在自然的缓慢生长间，我们从一文的作品中触到植物与软体动物的柔软之处并惊叹于自然之中无声的对抗、宏观的统一和其蕴藏在生长之下的细微张力。

在现场中，《拱门后面是什么？a\c》和《窗外》三件作品为我们预设了一个情景——在人造室内与自然的交界处中，植物与软体动物在细微之处正在上演着诸多轻柔但相对抗的好戏。也于此，向我们展示了一种可以通向微观自然的可视路径。

齐乐的创作是自身记忆和现实身体的相遇，并通过正在变化中的略带童真、异样的“形象”所描述。在画面的虚实之间，艺术家以童年所在的甘南山区中意义非凡的白色野草莓作为一个可辨识的形象，展现了她直觉的对于过往与现实内在探索的欲望。欲望于此之中不再奴役自身，而作为情感发生的载体向我们传递着白色野草莓的滋味。这种滋味关乎于女性作为主体所特有的生命意识和自然野地的味道——来自于艺术家对故乡土地的情感寄托；对母性生命的挚爱与崇拜；对儿时经历的回望与链接，并作为具有力量的针刺透了现实的正与反之面。

在本次展览中，也以白色野草莓和“闪闪”之间的关系为线索，使用绵延的颜色和笔触向我们展示了在在盘亘，变化，生长中，艺术家对此持续的思辨与探究。在流变与被具体化的环境形象中，《惊蛰》和《喃喃自语》两件作品给予了在此过程中不经意间的出现的两个“看见的瞬间”——明亮的眼睛折射出变换形态的白色野草莓，又通过织网般的线相连接，《夜游症》则通过更加具有扩散性的笔触向我们展示了此生命之态的流变之道。此刻，在我和闪闪相互的注视间，如何与脆弱的某些过往和我们所处的忽明忽暗的现实间和解，艺术家给出了自己的答案。

在展览中，艺术家各自寻找着突破现实与非现实之间层叠的方式，以不同情形之下的“针”刺破时间和空间之间的间隙。也于此，展现出三位年轻艺术家作品中不谋而合的关乎自然、生活与生命的成长力，它始终是连续发生的，生长并漫溢。

The three artists presented in this exhibition all draw upon nature and living organisms within it as the material of their practice, each guiding the viewer into their own immersive worlds through distinct approaches within the gallery space. Liu Sijia is committed to constructing a state of equilibrium born of contradiction and opposition, seeking out a form of equivocity — an ambiguity that unsettles fixed perspectives — within the subtle interplay of tangible realities. In her work, plants appear to dance in winding forms, and her paintings flow in response — the outcomes are not preordained but emerge naturally in a relaxed, spontaneous process that often transcends the confines of the canvas. Within these works, the industrial structures that surface from everyday life appear mysterious — like enigmatic black boxes.

Departing from the conventional gaze of daily observation, Liu Sijia rebuild the new orders. Among plants and water, we sense a force expanding outward, hinting at the possibility of breaking away from linear storytelling — the spaces between objects harbour numerous hidden clues that gesture toward the unknown events before and after the depicted moment. These fluid elements interact with the magnified hardness of constructed objects, evoking a subtle tension between resistance and equilibrium. This tension offers a means of opening these “boxes” of reality — prompting the mind to a point of reconfiguring material orders and forging new contexts. Here, pigments, fabrics, frames, objects, and space intertwine to create a richly textured and layered response to the latent potential for expansion within the visible world around us.

Yiwen's practice originates from her meditative walks and encounters within nature, where she gazes attentively at the everyday natural world. She positions herself as a fellow inhabitant among the organisms she observes, yet refrains from intervention. From the dynamic stillness of the natural realm, Yiwen distils a method of transformation for her work — employing refined, economical gestures to articulate certain “non-human” instincts inherent in nature. In her works, we see her isolating or magnifying particular fragments or characteristics of plant forms — entwining stems, thorns, microscopic algae, for example. Amidst nature's slow processes of growth, Yiwen's works allow us to feel the softness of plants and molluscs, and to marvel at the silent struggles, macro-level unity, and the fine tensions that lie beneath the surface of growth.

Within the exhibition, the three works *What's Behind the Arch?*, *a\c* and *Outside the Window* together propose a scenario: at the threshold between the artificial interior and the natural world beyond, plants and molluscs quietly stage delicate yet opposing dramas in the smallest of details. In doing so, the works reveal a visual path into the microcosm of nature.

Qi Le's practice revolves around the encounter between personal memory and the physical realities of the body, articulated through *A* changing figure, slightly childlike and peculiar. Moving between the real and the illusory, in *Gannan Mountainous Area* of the white wild strawberry — a form of deep personal significance — as a recognisable motif through which she expresses an intuitive

desire to explore the inner layers of past and present. In this process, desire is no longer a force of subjugation, but rather a vessel through which emotion is conveyed — the “flavour” of the white wild strawberry is offered to us as a sensory and symbolic experience. This flavour evokes a distinctly feminine life—consciousness and the earthy essence of untamed nature: it carries the artist’s profound emotional connection to her native land, her reverence for maternal life, a longing for and re—engagement with childhood memories, and a piercing force that cuts through both the visible and hidden sides of reality.

Within this exhibition, the evolving relationship between the white wild strawberry and Twinkling within the paintings serves as a conceptual thread. Through span colours and delicate brushwork, Qi Le conveys an ongoing meditation on entanglement, transformation, and growth. Amid the flux between mutable and materialised environments, the works *We Are Set for a Morning Adventure* and *The Waking of Insects* offer two unanticipated “moments of seeing” : through luminous eyes, metamorphosing white wild strawberries refract – webbed by silken threads into a living tapestry— instances that emerge serendipitously within this process. In *Nocturnal wandering*, diffusive strokes manifest the transience of being — a dance of ink and ephemerality. In these moments of mutual gaze between ourselves and the shimmering forms, a subtle by the artist possibility arises: perhaps here we may begin to reconcile with fragile traces of the past, and with the ambiguous, shifting realities we inhabit.

In the exhibition, each artist seeks ways to breach the stratified boundaries between reality and unreality—piercing through the void within the space—time continuum with context—specific 'pin'. Here emerges a convergent vital force across the three young artists' works, one that resonates with nature, life, and existence. It perpetually unfolds as a continuum: swelling, growing, and spilling over.

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