

策展人：武树
Curator: Wu Shu

DURATION

展期

2011.12 - 12.30

Tue - Sat

10:00 - 18:00

展览地址 VENUE

上海市静安区曲阜路9弄

下沉广场B1-6

B1-6, Sunken Garden,
Lane No.9, Qufu Lu,
Jing An District,
Shanghai

ICA
SHANGHAI

ART+
SHANGHAI GALLERY

无期

刘刚

Liu Gang

丘斐

Sabrina J

童心笛&沈婷

Tong Xindi & Shen Ting

萧谚超

Yen Hsiao

余梦彤

Yu Mengtong

目录

CONTENT

- 无用之用 作者：武树
[useless] by: Wu Shu

- 余梦彤：容器之空
The emptiness of Yu Mengtong's vessels

- 萧谚超：火焰之瞬
The transience of Yen Hsiao's flames

- 邱斐：布料之废
The discarded in Sabrina J's fabrics

- 刘刚：竹芯之鸣
The resonance in Liu Gang's bamboo

- 童心笛与沈婷：算法之生
The generation in Tong Xindi and Shen Ting's algorithms

无用之用

[useless]

撰文：武树
by: Wu Shu

老子谓“有之以利，无之以用”，揭示的正是“空无”本身所具有的创生力量。中国园林中的曲径通幽，其价值不在缩短行程，而在延展体验的深度；水墨画里的留白，不只是构图的需要，更是“计白当黑”的哲学实践——那看似虚无的空间，恰是意境生发的源泉。这种对“空性”的领悟，让我们得以窥见表象背后的本质秩序。

Laozi's insight, "what is, is for benefit; what is not, is for use", reveals the creative power inherent in emptiness itself. The winding paths of a Chinese garden exist not to shorten the journey but to deepen the experience; the blank spaces in ink-wash painting are not compositional conveniences but philosophical practice, treating white as black, allowing void to become the source of artistic conception. This understanding of emptiness unveils the essential order behind appearances.

与之辉映，欧式美学亦有其深刻的“无用”追求。源自古希腊对纯粹理性和谐的追寻，至康德提出“无目的的合目的性”，艺术的“无功利性”得以奠基。一个洛可可式的繁复雕饰，其核心价值并非实用，而在于唤起情感共鸣与审美狂喜；哥特式大教堂尖塔直指苍穹，其超越尺度的“无用”，是为了点燃信徒心中的神圣感与敬畏之心。这些皆是对超越性精神价值的极致表达。包豪斯“少即是多”的简约，剥离了冗余装饰，却让材质的灵魂得以言说。

当代社会的深层困境，恰在于“有用”的过度膨胀。当万物被简化为工具，当价值被量化为数据，我们失去了与存在本真的联结。数字时代的高度连接反而催生着空前的孤独，物质丰裕的背后是精神的贫瘠。

European aesthetics shares this profound pursuit of the "useless." From ancient Greece's quest for pure rational harmony to Kant's "purposiveness without purpose," art's disinterestedness was firmly established. A Rococo ornament's value lies not in function but in its capacity to evoke resonance and aesthetic ecstasy; a Gothic cathedral's soaring spires, transcendent in their seemingly useless scale, ignite the sacred and awe. These are ultimate expressions of transcendental spiritual values. The Bauhaus principle "less is more" strips away redundancy to let material speak.

Contemporary society's predicament lies in the excessive inflation of the "useful." When everything becomes instrument and value becomes data, we lose connection with existence itself. Digital hyper-connectivity breeds unprecedented loneliness; material abundance masks spiritual impoverishment.

This exhibition explores how to fuse intangible philosophical contemplation into tangible spaces, objects, and experiences, creating a spiritual enclave for those trapped in efficiency's vortex, a place to breathe, reflect, and return to authenticity.

本次展览将探讨如何将无形的哲学沉思与美学精神，熔铸于有形的空间、器物与体验之中，为身处效率与焦虑漩涡的现代人，开辟一片可以自由呼吸、沉淀与回归本真的“精神飞地”。

余梦彤的容器之“空”、萧谚超的火焰之“瞬”、邱斐的布料之“废”、刘刚的竹芯之“鸣”、童心笛与沈婷的算法之“生”都在提醒我们：最深远的“大用”，往往蕴藏于那些超越功利计算的美学体验与情感连接之中。

The emptiness of **Yu Mengtong's** vessels, the transience of **Yen Hsiao's** flames, the discarded in **Sabrina J's** fabrics, the resonance in **Liu Gang's** bamboo and machinery, the generation in **Tong Xindi and Shen Ting's** algorithms, all remind us that profound utility resides in aesthetic experiences transcending utilitarian calculation.



余梦彤以陶瓷为媒介，探索容器的哲学意义。她将陶土视为“虽为生土亦归尘土”的生命载体，通过器皿的边界探讨内与外的空间关系。作品中引用的《说文解字》与自然意象，揭示了容器之“空”所蕴含的包容性——正如她所言，“门”是未封闭的空间，三面围合一面敞开，这种半开放的形态恰是“无用之用”的完美隐喻：不为特定功能而设的空间，反而获得了最大的容纳可能。

Yu Mengtong uses ceramics to explore vessels' philosophical significance. She regards clay as life's carrier, "born of earth, returning to earth", investigating spatial relationships between interior and exterior through the vessel's boundaries. References to *Shuowen Jiezi* and natural imagery reveal the inclusiveness within a vessel's emptiness. As she notes, a "door" is unenclosed space, three sides bound, one open. This semi-open form perfectly metaphors the utility of uselessness: space designed for no specific function gains the greatest capacity to accommodate.



门内
Remote Boundaries
瓷、镜
Ceramics, Mirror
尺寸可变 Variable Sizes
2023



邱斐将时装工业的废弃边角料转化为柔软雕塑，让被遗忘的材料在包裹与重生的过程中获得新的生命。这些作品不仅是对可持续的回应，更是对记忆与情感的温柔守护。邱斐将过往时装中承载的个人故事与时代印记，从短暂的时尚周期中解放出来，置入一个“更柔软、更亲密、更永恒”的语境，让被视为“无用”的废弃物，升华为连接过去与未来的情感容器。



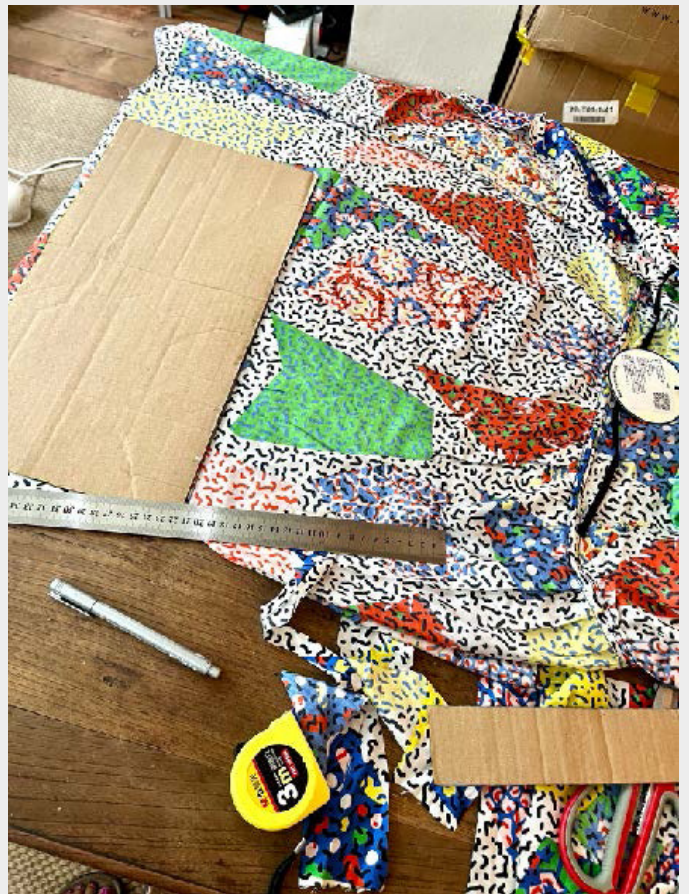
Sabrina J transforms fashion industry scraps into soft sculptures, giving forgotten materials new life through wrapping and rebirth. These works respond to sustainability while tenderly guarding memory and emotion. She liberates personal stories and era imprints from fashion's transient cycle, placing them into softer, more intimate, more eternal contexts, elevating "useless" waste into emotional vessels connecting past and future.



无限绽放椅 01
Infinite blossom chair 01
回收布料、木框
Memphis pattern silk offcuts
sewn on recycled structures
尺寸
2023



Work in Progress



萧谚超将禅修体验转化内在修行的外化，为青铜雕塑中的火焰意象，在金属的永恒与火光的瞬逝之间构建诗意对话。那些摇曳的灯火不仅是对立物质的共生，更是引导观者进入冥想状态的精神载体。那些看似无功利性的创作过程（禅修）与无实际功能的艺术元素（火光），反而成为传递宁静、引发共鸣的核心力量。

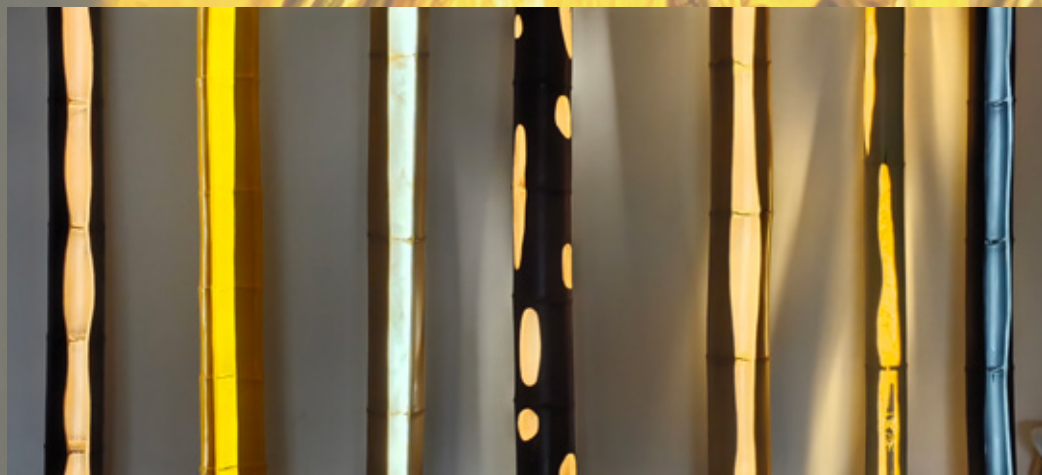
Yen Hsiao externalizes Zen meditation into inner practice, creating poetic dialogue between bronze's eternity and flame's ephemerality. Flickering lights become more than material symbiosis, they are spiritual vehicles guiding viewers into meditative states. The seemingly non-utilitarian creative process and non-functional artistic elements become the core force transmitting tranquility and evoking resonance.



夜空
Night Sky
油画颜料、青铜
Oil painting, Bronze
70*70*7 cm
2023







疏影
Lingering Shadows
竹竿、灯带
Bamboo, Light Strip
尺寸不一 Variable Sizes
2025

刘刚将废弃的工业与电子元件拆解重组，融入声音与互动装置，使这些科技的“遗骸”在失去实用价值后在艺术作品中重获新生，而在其竹制灯饰中，竹节经过镂空雕琢，不再是单纯的材质，而成为光的容器，唤醒竹材内在的生命力。这种创作打破了“有用”与“无用”的界限，揭示出那些被忽略的物件与材质中，恰恰蕴藏着最丰富的记忆、情感与精神内涵。当电子元件不再仅仅是功能性的零件，而成为科技记忆的载体；当光线在竹节间流转，照亮的不仅是物的本真，更映照出观者内心的静谧与共鸣。

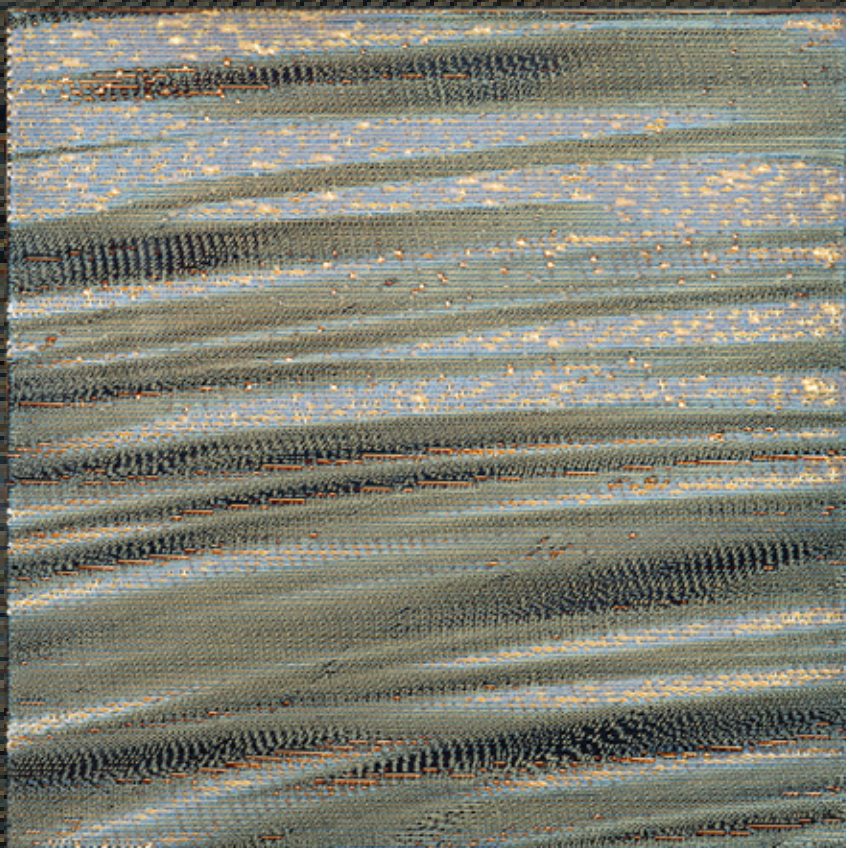
Liu Gang disassembles and reassembles discarded industrial and electronic components, integrating them with sound and interactive installations, allowing technological "relics" to be reborn after losing practical value. In his bamboo lamps, hollowed sections become vessels for light, awakening bamboo's inner vitality. This approach blurs boundaries between useful and useless, revealing that overlooked objects contain the richest memories, emotions, and spiritual connotations. Electronic components become carriers of technological memory; light flowing between bamboo segments illuminates not only material essence but viewers' inner tranquility and resonance.



童心笛与沈婷通过自制机械与计算机编程，将图灵的反应扩散方程转化为陶瓷艺术的生成逻辑。他们以精确的数码控制捕捉自然界的“无意识形成”，却在窑火中交付于自然的偶然性。最精密的算法最终要让位于火焰的不可预测，最严谨的程序反而服务于最自由的表达。算法作为创作工具，其最终目的不是追求更高的效率或更精确的复制，而是为了更深入地理解自然的运作机制，在人与机器、控制与偶然的对话中，重新创造那些超越意识的生命力。

Tong Xindi and Shen Ting translate Turing's reaction-diffusion equation into ceramic art's generative logic through self-made machinery and programming. They capture nature's unconscious formations through digital control, yet surrender to the kiln's serendipity. Refined algorithms yield to flame's unpredictability; rigorous programs serve the freest expression. The algorithm's ultimate purpose is not efficiency or precise replication, but deeper understanding of nature's mechanisms, recreating, through dialogue between human and machine, control and chance, those vital forces transcending consciousness.

络象 - 一瞬
Threaded Emergence - Glimpse
瓷、高温颜色釉
Stoneware, Glaze
75*75 cm
2025



显示 - 时空隧道 二
Manifestation- Space
Tunnel No.2
瓷、高温颜色釉
Stoneware, Glaze
D: 114cm
2024



每一件作品都是一个邀请，邀您暂别功利世界的喧嚣，在艺术的“无用”之中，重新发现那些被效率遮蔽的美好，找回生命本该拥有的从容与丰盈，探寻属于这个时代的精神家园，在那里，最深远的“大用”，正蕴藏于我们敢于拥抱的每一个“无用”瞬间。让效率为诗意留白，功能向情感致敬，技术为人文服务。这并非否定实用的价值，而是寻求一种更高的平衡——让“有用”与“无用”如阴阳般相互滋养，共同编织人类存在的完整图景。

Each work invites us to step away from utilitarian clamor, to rediscover within art's uselessness the beauty efficiency obscures, to reclaim life's rightful poise and richness, to seek our time's spiritual home. There, profound utility hides within every useless moment we dare embrace. Let efficiency make room for poetry, function pay homage to emotion, technology serve humanity. This is not denial of practical value but quest for higher balance, where useful and useless nourish each other like yin and yang, weaving the complete tapestry of human existence.



皿
Vessels
玉泥
Jade Clay
尺寸可变 Variable Sizes
2023



余梦彤
Yu Mengtong
容器之空
The emptiness of vessels



门内

Remote boundaries

瓷、镜子、苔藓种子、水

Ceramics, mirror, seed of moss, water

尺寸可变 Variable Sizes

2023



门内

Remote boundaries

瓷、桦树皮、镜子

Ceramics, birch bark, mirror

尺寸可变 Variable Sizes

2023



余梦彤出生于 1996 年，是一位现居北京的陶瓷艺术家，其创作通过黏土的物质语言探索生命、空间与个体存在等主题。她于 2018 年获清华大学美术学院陶瓷艺术设计系学士学位，2021 年获同系硕士学位，目前正在该系攻读博士学位。

余梦彤曾举办多次重要个展，包括北京 798 GALLERY GATHER 的《刺》（2025）、北京 GALLERY WHERE 的《纳》（2023）、北京 798 罐子书屋 × 筑中美术馆的《负空》（2023），以及厦门鼓浪屿当代艺术中心的《盈亏》（2022）。

她屡获国际认可，于 2023 年入围意大利法恩扎国际陶瓷博物馆第 62 届法恩扎国际陶瓷竞赛，并多次入围“中国白”国际陶瓷艺术大奖。其作品亦亮相多个重要群展，如清华大学艺术博物馆《凝固的旋律》（2023）、青岛《瞬间与永恒——中国当代陶艺邀请展》（2023），以及威尼斯奎里尼基金会的《对话——白明与他的学生陶瓷作品展》（2018）。

作品被法恩扎艺术基金会、意大利奎里尼基金会、鼓浪屿当代艺术中心、筑中美术馆、清华大学艺术博物馆、清华大学美术学院、中国白国际陶瓷艺术大奖赛组委会等权威机构收藏。



Yu Mengtong (b. 1996) is a Beijing-based ceramic artist whose practice explores themes of life, space, and individual existence through the material language of clay. She obtained her BFA in 2018 and MFA in 2021 from the Department of Ceramic Art and Design at Tsinghua University, where she is currently pursuing her doctoral degree.

Yu's work has been featured in significant solo exhibitions including RECIPIENCE at Gallery Where, Beijing (2023), The Reverse Space at Cans Bookshop × Zhuzhong Art, Beijing (2023), and Moontide at Kulangsu Center of Contemporary Art, Xiamen (2022).

Her international recognition includes being a finalist for the 62nd Faenza Prize at The International Museum of Ceramics in Faenza, Italy (2023), and twice a finalist for the "Blanc de Chine" International Ceramic Art Award (2019, 2023). She has participated in notable group exhibitions such as "Stilled Melody" at Tsinghua University Art Museum (2023), "A Moment for Eternity" in Qingdao (2023), and "Conversations" featuring Bai Ming and his students at Querini Museum, Venice (2018). Yu's works are held in prestigious collections including the Faenza Art Foundation, Querini Stampalia Foundation, Kulangsu Center of Contemporary Art, Zhuzhong Art Museum, Tsinghua University Art Museum, and the Academy of Arts and Design at Tsinghua University.

余梦彤
Yu Mengtong



火与焰
Fire and smoke
青铜
Bronze
49*18*7 cm
2024



瓣间花火
Firework on a petal
油画颜料、铜
Oil painting, Copper
98*112*13 cm
2024

萧谚超
Yen Hsiao
火焰之瞬
The transience of flames



总有光芒刺破云层
*There is always light that
pierces through the clouds*

油画颜料、青铜
Oil painting, Copper
100*100*10 cm
2024



守夜人

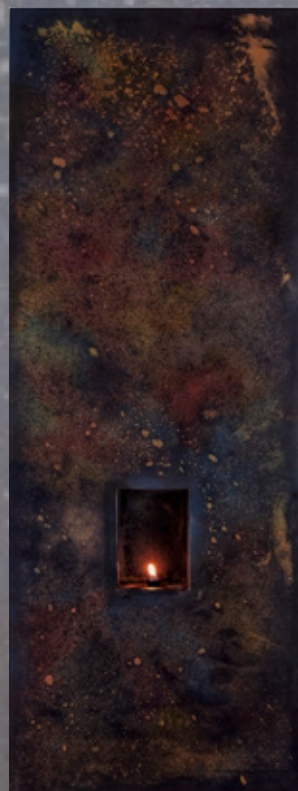
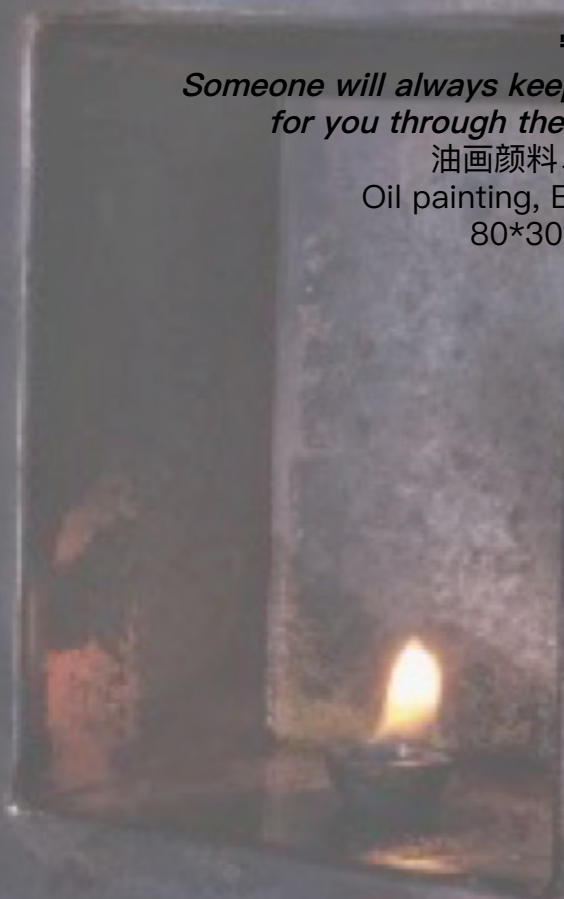
*Someone will always keep vigil
for you through the night*

油画颜料、青铜

Oil painting, Bronze

80*30*8 cm

2024



云上眠

Asleep on the cloud

油画颜料、青铜

Oil painting, Bronze

80*30*8 cm

2024





自画像 1
Self-portrait 1
青铜
Bronze
25*15*12 cm
2025

自画像 2
Self-portrait 2
青铜
Bronze
25*15*12 cm
2025



怜悯
Compassion
青铜、玉
Bronze, jade
50*30*30 cm
2024



萧谚超

Yen Hsiao

萧谚超是一位深植于禅修的雕塑家。自2020年起，禅修成为其创作的精神基石，塑造了他的核心信念：真正的艺术表达源于内在修行——每一件雕塑都是他持续实践的具象印记。

萧谚超毕业于中央圣马丁学院珠宝设计专业，在创立独立工作室之前，他深入掌握了银器制作技艺。如今，他主要致力于青铜与黄铜雕塑创作，将传统金属工艺转化为精神表达的载体。

在其近期系列中，"火"成为核心意象。通过将油灯融入黄铜雕塑，萧谚超探索着对立特质间的交织：永恒与短暂，沉重与光明。每一件发光作品都如同一个自足的能量场，邀请观者体验艺术家在禅修中所获得的同等专注与宁静。

萧谚超的作品曾于介末画廊、Labelhood The Bund 与 Plain Store 白美术馆等艺术空间展出，并最新参展2025年伦敦设计周。他的创作道路始终遵循着一个坚定信念：艺术的价值取决于艺术家意识的纯净度，这使得禅修的精进与艺术的突破成为同一追求的一体两面。

Yen Hsiao is a sculptor whose practice is deeply rooted in Zen meditation. Since 2020, meditation has become the spiritual foundation of his work, shaping his belief that authentic artistic expression emerges from inner cultivation—each sculpture serving as a tangible imprint of his ongoing practice.

Trained in Jewellery Design at Central Saint Martins, Yen developed a profound understanding of silversmithing before establishing his independent studio. He now works primarily in bronze and brass sculpture, transforming traditional metalwork techniques into vehicles for spiritual expression.

In his recent series, fire emerges as a central motif. By integrating oil lamps into brass sculptures, Yen explores the interplay of opposing qualities: permanence and ephemerality, weight and illumination. Each light-bearing piece functions as a self-contained energy field, inviting viewers to experience the same focus and serenity he finds in meditation.

Yen's work has been exhibited at venues including Jiemo gallery, labelhood The Bund, and Plain Store Bai Art Museum, with his most recent exhibition at London Design Week in 2025. His creative path is guided by a singular conviction: that the value of art is determined by the purity of the artist's consciousness, making the refinement of Zen practice and artistic breakthroughs two sides of the same pursuit.



“无限绽放”壁挂
Infinite blossom mural
回收布料
Memphis pattern silk offcuts
160*150*8 cm
2024

邱斐
Sabrina J
布料之废
The *discarded* in fabrics



“无限绽放”椅 01
Infinite blossom chair 01
回收布料、椅子
Memphis pattern silk offcuts
sewn on recycled structures
cm
2023



“无限绽放”椅 02
Infinite blossom chair 02
回收布料、椅子
Memphis pattern silk offcuts sewn on
recycled structures
cm
2023



“无限绽放”咖啡桌
Infinite blossom coffee table
回收布料、椅子
Memphis pattern silk offcuts sewn on
recycled structures
cm
2023



邱斐

Sabrina J

邱斐是一位法籍艺术家，出生于留尼汪岛。她的艺术生涯多元而丰富，横跨艺术、室内设计、产品设计与时尚领域。过去十年她定居上海，其创作深深植根于不同文化的交融——从巴黎、伦敦到胡志明市的生活经历，赋予了她对文化脉络、材料与肌理的独特感知。

她的作品囊括了陶瓷、编织、绘画和刺绣等传统工艺，同时通过将既定技术与意想不到的材料相结合来突破边界。这种方法创造了引人入胜的并置对比，挑战了关于物质性与美学传统的传统观念。

邱斐艺术探索的核心是控制与转变之间的相互作用。她的 "碎片化星座" 系列邀请观众互动，让艺术品处于持续的演变之中。与此同时，她的手造纸艺拥抱不可预测性，随热量和湿度有机地变化。线和缝线始终贯穿于她的陶瓷、纸艺和抽象画布作品中。

邱斐曾参与多个知名展览和艺术家驻留项目，包括她在艺术 + 上海画廊的个展 "记忆与蜕变" (2023 年)、在杭州融设计图书馆及上海斯沃琪和平饭店艺术中心的驻留，以及在上海和伦敦的群展。她目前由艺术 + 上海画廊全权代理。

Sabrina is a French artist born in Reunion Island who has built a multifaceted career spanning art, interior design, product design, and fashion. Based in Shanghai for the past decade, her creative practice is defined by a fascination with blending cultural influences, materials, and textures—drawing from her experiences living in Paris, London, and Ho Chi Minh City.

Her work celebrates traditional crafts such as ceramics, weaving, painting, and embroidery while pushing boundaries by combining established techniques with unexpected materials. This approach creates intriguing juxtapositions that challenge conventional notions of materiality and aesthetic traditions.

Central to Sabrina's artistic exploration is the interplay between control and transformation. Her fragmented constellations series invites viewer interaction, allowing the artwork to exist in constant evolution. Meanwhile, her hand-crafted papers embrace unpredictability, changing organically with heat and humidity. Thread and stitching remain recurring elements across her ceramics, papers, and abstract canvases.

Sabrina has participated in notable exhibitions and residencies, including her solo exhibition "Memory & Metamorphosis" at Art+ Shanghai Gallery (2023), residencies at Rong Design Library in Hangzhou and Swatch Art Peace Hotel in Shanghai, and group exhibitions in both Shanghai and London. She is currently represented in Shanghai by Art+ Shanghai Gallery.



疏影

Lingering Shadows

竹竿、灯带

Bamboo, Light Strip

尺寸不一 Variable Sizes

2025

刘刚

Liu Gang

竹芯之鸣

The resonance in bamboos



疏影

Lingering Shadows

竹竿、灯带

Bamboo, Light Strip

尺寸不一 Variable Sizes

2025

A long, thin, golden-brown bamboo pole with a light strip inside, leaning against a dark wall. The pole is positioned diagonally from the top left towards the bottom right. The light strip is visible as a series of bright, glowing segments along the length of the pole. The background is a dark, textured wall, and the floor is a light-colored, textured surface.

疏影

Lingering Shadows

竹竿、灯带

Bamboo, Light Strip

尺寸不一 Variable Sizes

2025



疏影

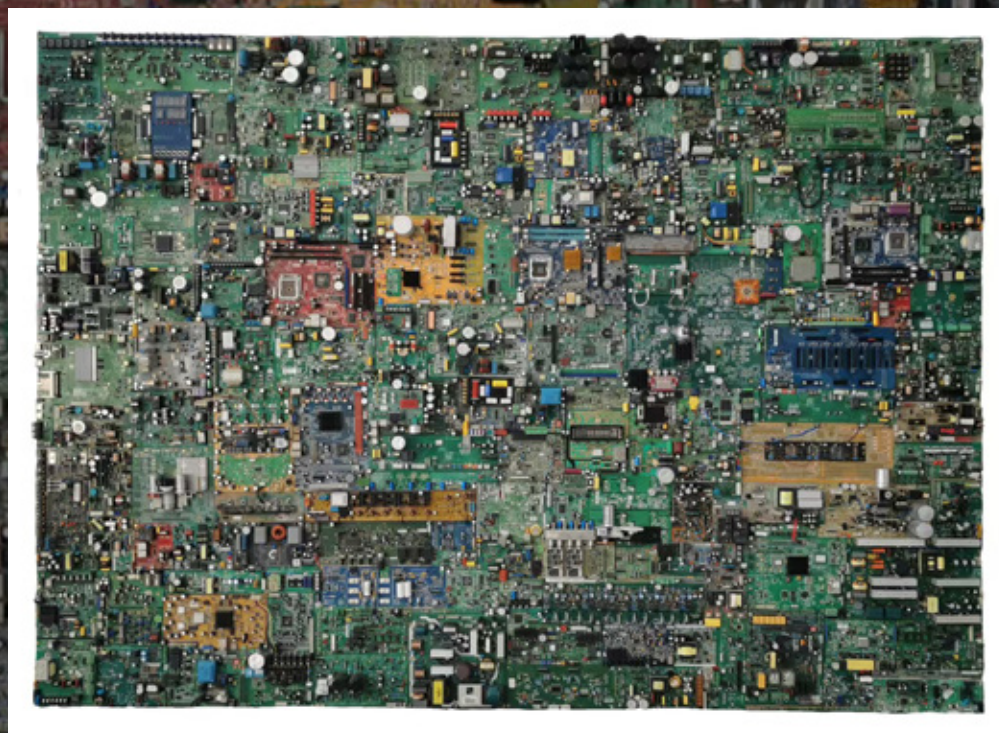
Lingering Shadows

竹竿、灯带

Bamboo, Light Strip

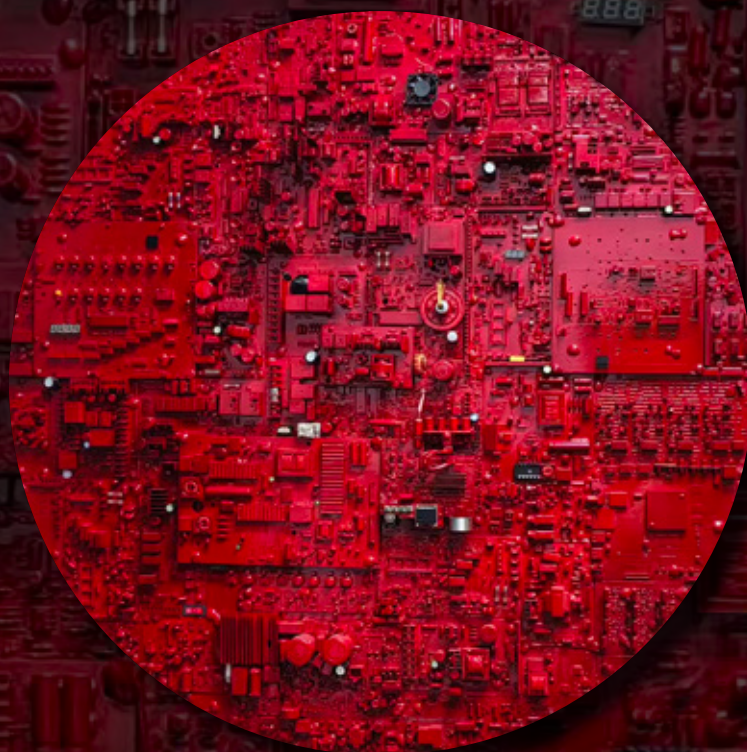
尺寸不一 Variable Sizes

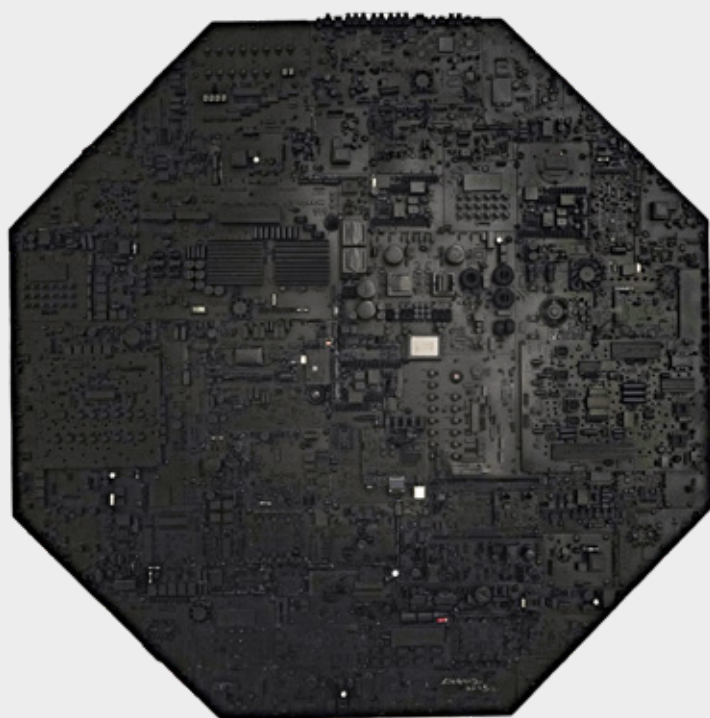
2025



T6-F160
木板、电子元件、线路板、
微型电机等
electronic components,
circuit board and micro
motors on wood
150*210 cm
2021

CR2032 (红)
木板、电子元件、线路板、
微型电机等
electronic components,
circuit board and micro
motors on wood
D: 80 cm
2024

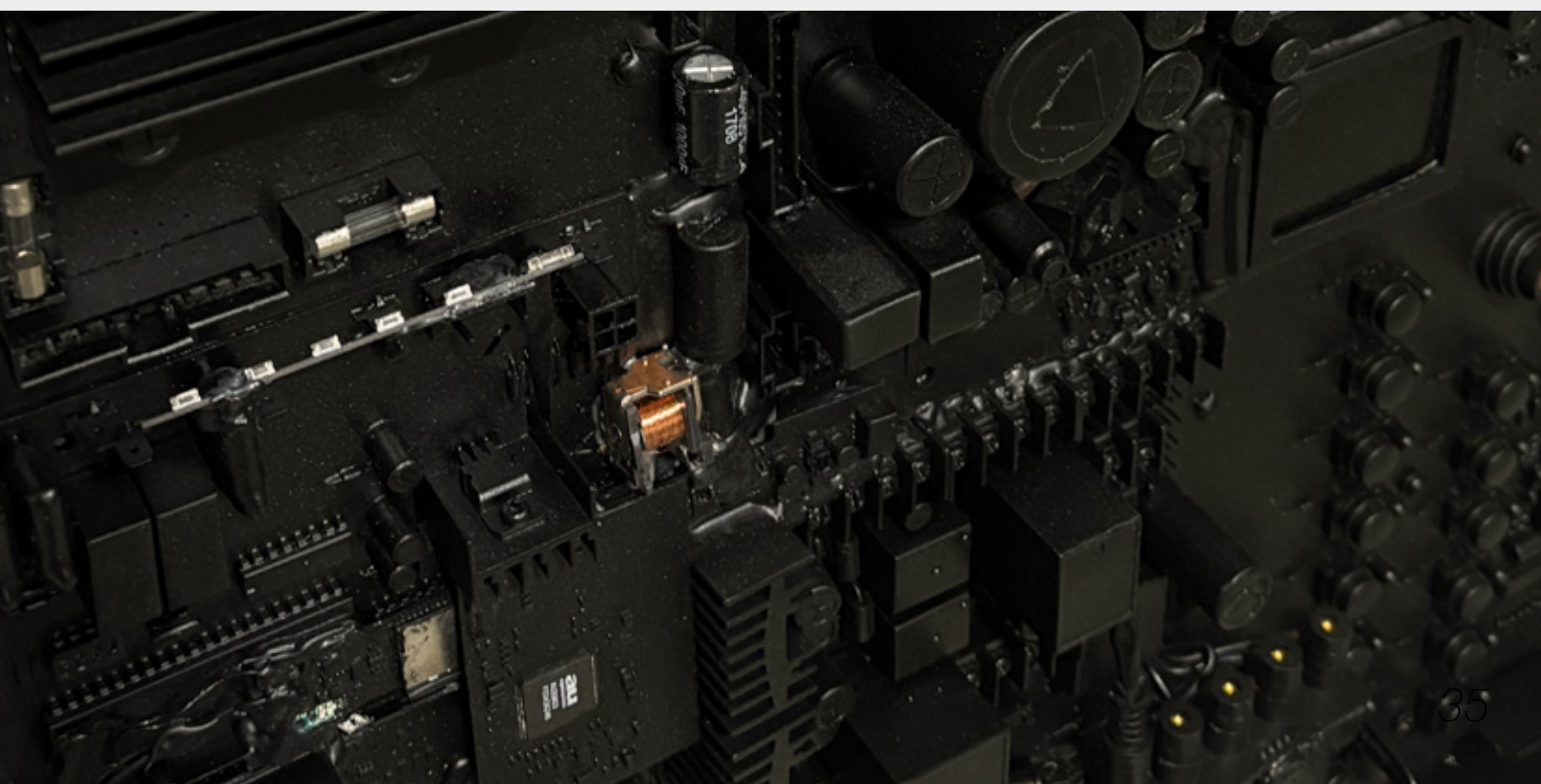




T6-F160

木板、电子元件、线路板、微型电机等
electronic components, circuit board
and micro motors on wood

D: 130 cm
2023





求意义
What's the point
综合材料
Mixed Media
73*55*55 cm
2025



长凳

Bench

原木、玻璃珠、竹竿

Wood, glass ball, bamboo

44*137*16 cm

2023

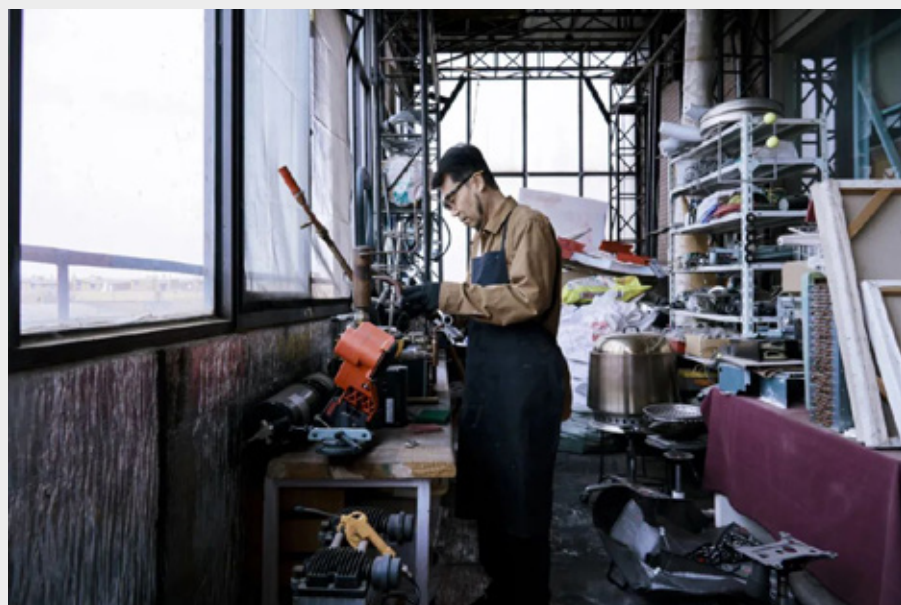
刘刚出生于河北省，他毕业于华东师范大学艺术系，目前居住在上海。刘刚的艺术生涯已经超过三十年，最早的展览可以追溯到1992年。他举办过多次个人展览，并在多个知名场馆中展示过他的作品。精选个展包括：2024年在廿一文化的《物与非物》个人作品展、美博美术馆的《从逻辑学到本体论》、在艺术+上海画廊的《对话》个展，以及2019年在碳13画廊的《器·至》个人作品展。

刘刚的作品还曾在国内外多个群展中展出。他的艺术作品曾在洛杉矶、阿布扎比、首尔等城市展出，并在德国、意大利、台湾等地亮相，这种国际曝光度展示了他艺术视野的全球吸引力和认可度。

刘刚丰富的展览经历和多样化的作品使他成为中国当代艺术领域的重要人物，他的艺术事业不断发展，并吸引着中国和全球的观众。

刘刚

Liu Gang



Liu Gang is a contemporary Chinese artist born in Hebei province and currently based in Shanghai. He received his education from the Art Department of East China Normal University.

Liu Gang's artistic career spans over three decades, with his first recorded exhibition dating back to 1992. He has held numerous solo exhibitions, showcasing his work in prestigious venues. Notable solo exhibitions include: "Visible & Invisible" personal works exhibition at Culture 21, "Qi Zhi" Personal Works Exhibition at Culture 21 in 2019, "From Logic to Ontology" solo exhibition at Mei Bo Art Museum, "Dimensional Dialogue" solo exhibition at Art+ Shanghai Gallery in 2024. Liu Gang's work has also been featured in various group exhibitions both domestically and internationally. His art has been showcased in cities such as Los Angeles, Abu Dhabi, and Seoul, as well as in countries like Germany, Italy, and Taiwan. This international exposure demonstrates the global appeal and recognition of his artistic vision.

Liu Gang's practice functions as a profound meditation on temporality—a visual dialogue between historical consciousness, contemporary concerns, and natural phenomena. Each body of work emerges as evidence of his intellectual rigor and unwavering commitment to formal innovation and conceptual depth.

Particularly revealing is the remarkable trajectory of Gang's practice over the past fifteen years. His four most recent series function as waypoints, charting the artist's intellectual development, shifting conceptual frameworks, and evolving technical virtuosity.

艺术家简介

About Artists

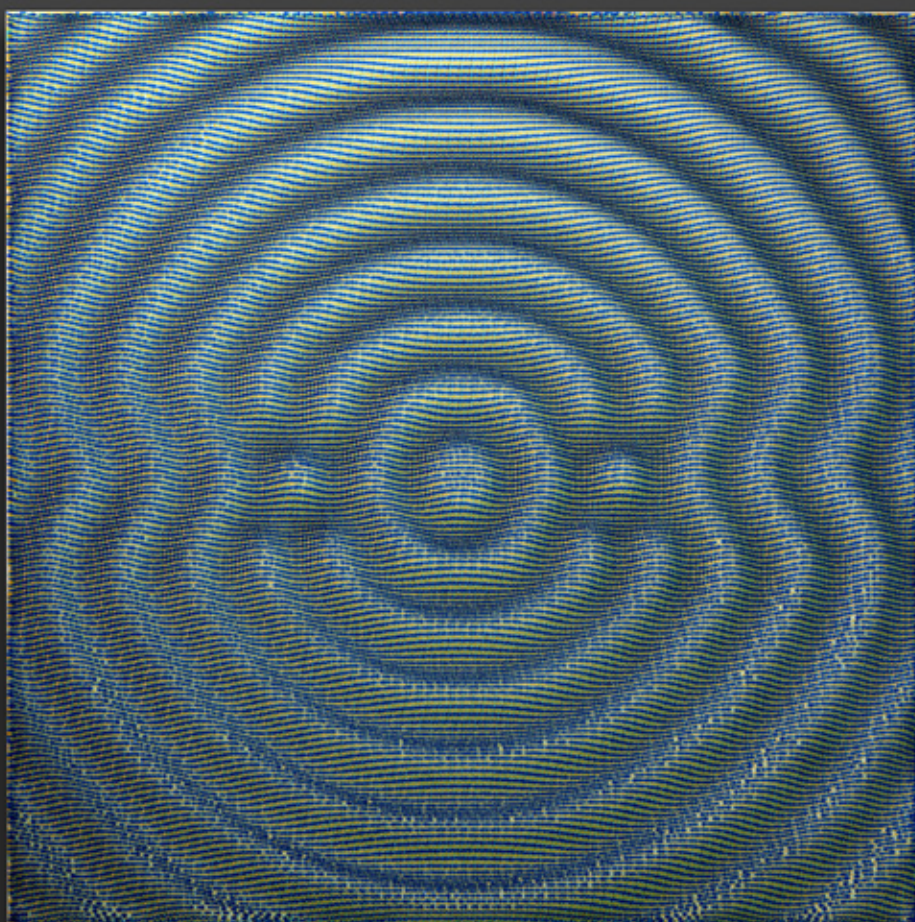


络象 - 通道 一
Threaded Emergence - Passage No.1
 瓷、高温颜色釉
 Stoneware, glaze
 44*80 cm
 2025

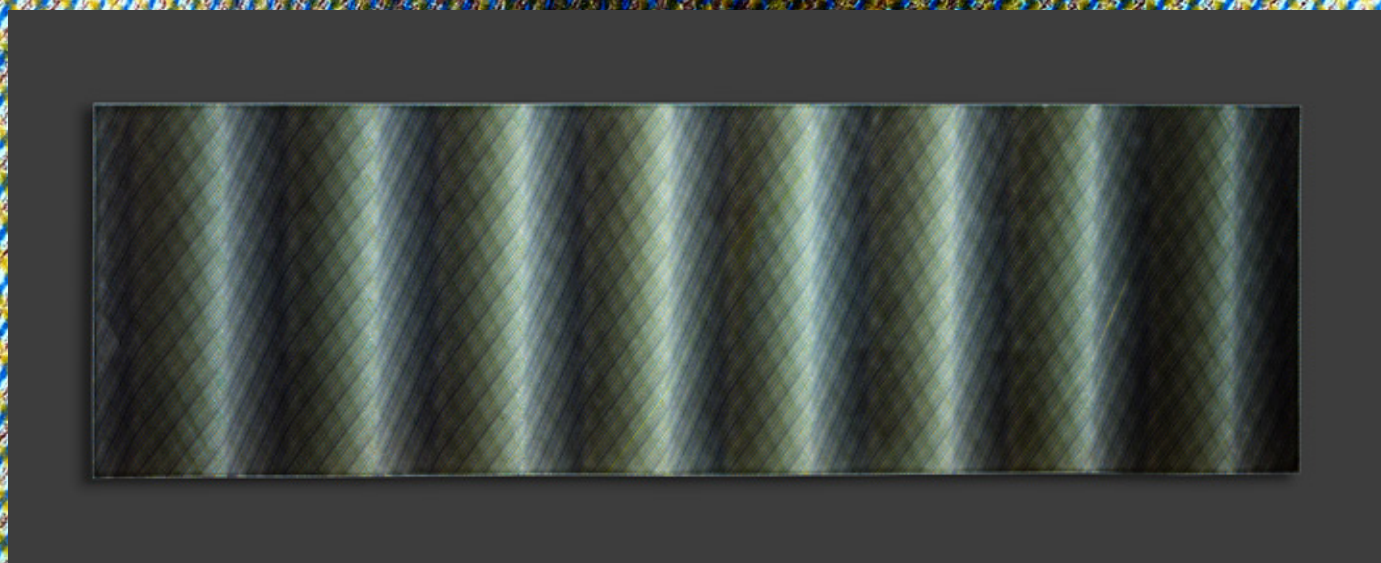
显示 - 无量空处 一
Manifestation- Infinite Space No.1
 瓷、高温颜色釉
 Stoneware, glaze
 75*75 cm
 2025



童心笛 & 沈婷
 Tong Xindi & Shen Ting
算法之生
The generation in algorithms



络象 - 回响 —
Threaded Emergence - Echoes
瓷、高温颜色釉
Stoneware, glaze
100*100 cm
2025



络象 - 频率 —
Threaded Emergence - Resonance No.1
瓷、高温颜色釉
Stoneware, glaze
81.5*282 cm
2025

四相

Fourfold

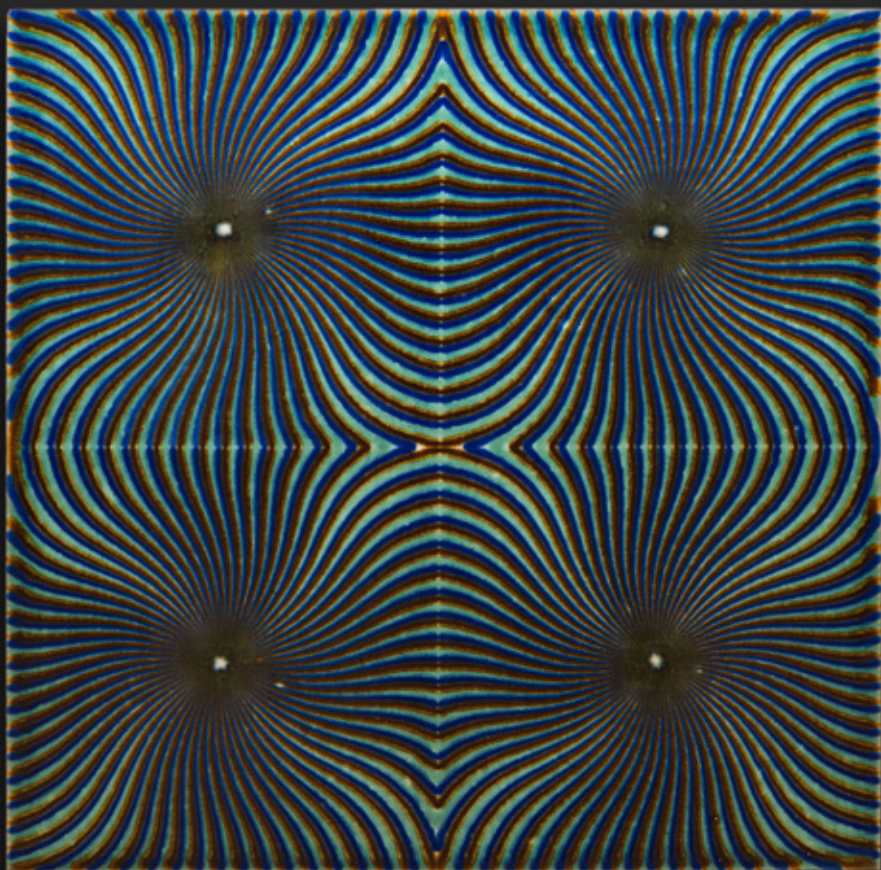
瓷、高温颜色釉、大漆、银箔
stoneware, glaze, lacquer,
silver leaf
55*55 cm
2025



时轮四象

Radiant Field of Light

瓷、高温颜色釉
Stoneware, glaze
55.5*55.5 cm
2025



童心笛与沈婷艺术家组合，其作品致力于探索传统陶瓷技艺与当代艺术表达的交叉点。童心笛毕业于芝加哥艺术学院，获纯艺术学士学位；沈婷则毕业于中国美术学院陶瓷艺术设计专业，获学士学位。

自2021年起，他们的作品已在伦敦、北京、杭州、首尔及上海等多个国际重要场馆展出。重要展览包括双个展：艺术+上海画廊的《透明性》（2024）与元白画廊的《意识之外》（2024），并参展了韩国京畿道陶瓷艺术双年展（2024）及北京当代艺术基金会的“Revelations China 2024”。

他们的创作已获得显著认可，其作品《蓝绿幕布》于2021年被伦敦维多利亚与阿尔伯特博物馆（V&A）收藏。2025年，他们的艺术实践将亮相于伦敦V&A博物馆的《多维：中国当代工作室工艺》展览，进一步奠定了他们作为当代陶瓷艺术领域重要代表的地位。

Xindi Tong and Ting Shen are a collaborative duo whose work explores the intersection of traditional ceramic techniques and contemporary artistic expression. Tong holds a Bachelor in Fine Arts from the School of the Art Institute of Chicago, while Shen graduated with a Bachelor in Ceramic Art & Design from the China Academy of Art.

Since 2021, their work has been exhibited internationally across prestigious venues in London, Beijing, Hangzhou, Seoul, and Shanghai. Notable exhibitions include their dual shows "Transparency" (2024) at ArtPlus Shanghai and "Beyond Consciousness" (2024) at Yuanbai Gallery, as well as participation in the Korean International Ceramic Biennale (2024) and Revelations China 2024 at Beijing Contemporary Art Foundation.

Their work has garnered significant recognition, with their piece "Blue-green Curtain" acquired by the V&A Museum in London in 2021. In 2025, their practice will be featured in "Dimensions: Contemporary Chinese Studio Crafts" at the V&A Museum, London, further cementing their position as leading voices in contemporary ceramic art.



童心笛 & 沈婷
Tong Xindi & Shen Ting



更多信息请咨询:

FOR MORE INFORMATION PLEASE CONTACT:

艺术+ 上海画廊
Art+ Shanghai Gallery

+86 137 0192 2284

contact@artplusshanghai.com

www.artplusshanghai.com



ART+
SHANGHAI GALLERY