耦合

Art Forms in Mechanism



艺术家 ARTISTS

利纳莱霍斯·莫莱诺
Linarejos Moreno
童心笛&沈婷
Tong Xindi & Shen Ting

主办 ORGANIZER

艺术+ 上海画廊
Art+ Shanghai Gallery

特别鸣谢 SPECIAL THANKS

上海西班牙文化中心–
塞万提斯学院
INSTITUTO CERVANTES –
CENTRO CULTURAL ESPAÑOL
DE SHANGHÁI

VENUE I
ART+ SHANGHAI GALLERY
艺术+上海画廊
2026.11.09 — 2026.12.31
上海市静安区曲阜路9弄下沉广场B1–6
B1–6, No. 9 Qufu Rd, Jing An District, Shanghai

VENUE II
INSTITUTO CERVANTES – CENTRO CULTURAL ESPAÑOL DE SHANGHÁI
上海西班牙文化中心 – 塞万提斯学院
2026.11.07 — 2026.12.31
上海市徐汇区安福路208号
208 Anfu Rd, Xuhui District, Shanghai

ART+
SHANGHAI GALLERY

Instituto Cervantes

艺术+ 上海画廊
Art+ Shanghai Gallery

上海西班牙文化中心
塞万提斯学院
INSTITUTO CERVANTES –
CENTRO CULTURAL
ESPAÑOL DE SHANGHÁI

耦合

Art Forms in Mechanism

艺术 + 上海画廊与**上海塞万提斯学院**（Instituto Cervantes Shanghai）联合呈现**《耦合》**——一场西班牙艺术家 **Linarejos Moreno** 与艺术家组合**童心笛、沈婷（Tong Xindi and Shen Ting）**之间的对话。展览横跨摄影、档案介入、计算建模、装置与陶瓷，追问艺术与科学之间约定俗成的对立。在这一承袭已久的划分中，科学负责观察、发现并分类外部现实，而艺术则与想象、阐释和主观发明相关联。此处汇聚的创作实践令这一区分变得复杂：它们揭示出观察与表征并非中立程序，而是受文化框架、技术工具、物质过程与个体经验制约的 " 情境化 " 行为。由此，艺术与科学作为相互关联的体系浮现出来——现实并非仅被它们记录，而是被它们主动建构。

Art+ Shanghai and **Instituto Cervantes Shanghai**, are pleased to present **Art Forms in Mechanism**, an exhibition bringing Spanish artist **Linarejos Moreno** into dialogue with the collaborative duo **Tong Xindi and Shen Ting**. Traversing photography, archival intervention, computational modelling, installation and ceramics, the exhibition interrogates the conventional opposition between art and science. Within this inherited division, science is understood to observe, discover and classify an external reality, while art is associated with imagination, interpretation and subjective invention. The practices assembled here complicate this distinction. They reveal observation and representation not as neutral procedures but as situated acts, conditioned by cultural frameworks, technological instruments, material processes and individual experience. Art and science consequently emerge as interrelated systems through which reality is not merely documented, but actively constructed.

这一主张与沃尔特·米格诺洛（Walter Mignolo）的"言述位置"（locus of enunciation）概念、以及唐娜·哈拉维（Donna Haraway）提出的"情境化知识"（situated knowledge）相呼应——二者都质疑一种脱离历史、地理与身体性的普遍视点是否可能。此类视角也与中国思想传统展开对话：后者往往经由关系与转化、而非主体与客体的分离来理解观察。在此语境下，知识源于对各种力量交织之场域的参与。

因此，展览不谈"唯一的现代性"。不同的文化各以自身的科学、工业与哲学体系去认领世界，这些体系相互渗透、彼此覆盖，没有哪一套稳坐到底——现代性，正是被这样一层层改写出来的。

This proposition resonates with Walter Mignolo's concept of the locus of enunciation and Donna Haraway's formulation of "situated knowledge," both of which question the possibility of a universal viewpoint detached from history, geography and embodiment. Such perspectives also enter into dialogue with Chinese intellectual traditions that have frequently conceived observation through relations and transformations rather than through the separation of subject and object. Knowledge, in this context, arises from participation within a field of forces.

The exhibition therefore approaches modernity not as a singular epistemological trajectory, but as a palimpsest of possible modernities: an unstable constellation of scientific, industrial and philosophical systems through which different cultures have sought to comprehend the world.



Linarejos Moreno 始于 2009 年的《机械中的艺术形态》，以卡尔·布洛斯菲尔德（Karl Blossfeldt）1929 年的《自然界的艺术形态》（Art Forms in Nature）为批判性起点。布洛斯菲尔德与 " 新客观主义 "（New Objectivity）运动相关，该书以放大的植物照片呈现严谨的视觉标本，将植物学结构转化为看似自主的形式系统。Moreno 直接介入这条现代主义谱系：她把 " 自然 " 一词替换为 " 机械 "，以教学用植物模型的图像替换植物标本，并以其家族工厂曾使用的机器名称替换科学命名。通过这一精准的挪用与置换，表面上客观的科学文档与工业记忆、个人传记以及西班牙现代化进程的历史纠缠在一起。

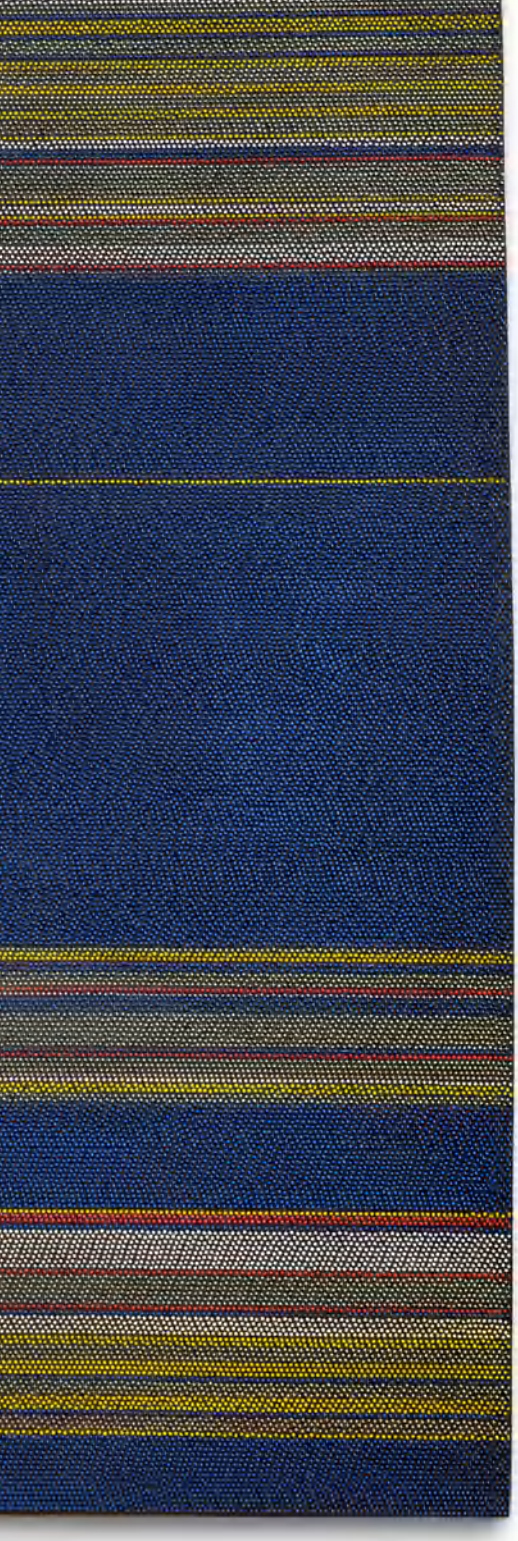
Linarejos Moreno's Art Forms in Mechanism, initiated in 2009, takes as its critical point of departure Karl Blossfeldt's Art Forms in Nature of 1929. Associated with the New Objectivity movement, Blossfeldt's publication presented magnified photographs of plants as rigorous visual specimens, transforming botanical structures into apparently autonomous formal systems. Moreno intervenes directly within this modernist genealogy. She replaces the word "nature" with "mechanism," substitutes botanical specimens with images of pedagogical plant models, and exchanges scientific nomenclature for the names of machines once used in her family's factory. Through this precise act of appropriation and displacement, the ostensibly objective scientific document becomes entangled with industrial memory, personal biography and the history of Spanish modernization.





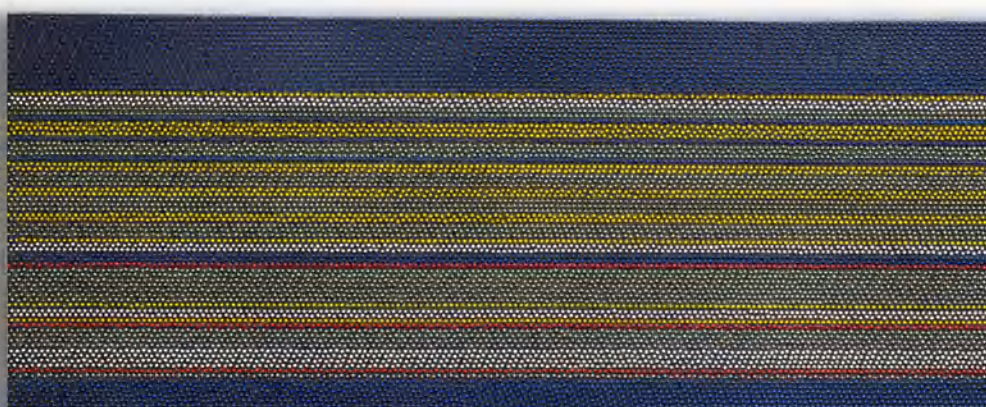
Moreno 拍摄的这些植物模型，最初是作为教学仪器生产的，旨在使植物生命的内部结构变得可见、可理解。然而，它们的铰链、挂钩、齿轮与拼装系统，同时也揭穿了掩藏在对有机形态的模拟之下的机械装置。在 Moreno 的装置中，巨幅摄影作品与工业遗存、建筑支撑件以及被重新配置的书本身展开对话。自然与机器不再作为稳定的对立面发挥作用；每一方都通过另一方的视觉与物质语言变得可读。通过暴露支撑科学表征的建构性结构，Moreno 揭示出每一种分类法都蕴含着与其对象的特定关系。分类从来不只是描述性的：它依照历史上被决定的价值体系进行选择、组织并赋予意义。

The botanical models photographed by Moreno were originally produced as instruments of instruction, designed to render the internal structures of vegetal life visible and intelligible. Yet their hinges, hooks, gears and assembly systems simultaneously disclose the mechanical apparatus concealed beneath the simulation of organic form. In Moreno's installations, monumental photographic prints enter into dialogue with industrial remnants, architectural supports and the reconfigured book itself. Nature and machine no longer function as stable opposites; each becomes legible through the visual and material language of the other. By exposing the fabricated structures underpinning scientific representation, Moreno reveals that every taxonomy embodies a particular relationship to its subject. Classification is never simply descriptive: it selects, organizes and assigns meaning according to historically determined systems of value.



童心笛与沈婷从 " 生成 " 而非 " 分类 " 的一侧，切入知识与表征之间的这层关系。他们的陶瓷绘画与雕塑始于反应 – 扩散方程——一种用以解释自然现象中复杂模式涌现的数学模型，从动物斑纹、珊瑚构造到河流系统、沙丘沟壑与指纹，皆在其列。两位艺术家尤其从艾伦·图灵（Alan Turing）1952 年的形态发生理论、以及 Gray–Scott 计算模型中获得启发：激活元素与抑制元素之间的简单互动，便可生成意想不到的复杂结构。在近期作品中，他们发展出一套基于迈因哈特 (Meinhardt) 模型的系统，包含五对相互作用的激活 – 抑制因子，每一对对应 " 五行 " 之一。激活与抑制的相互作用取法 " 阴阳 "，而五个系统之间的相生相克关系，则塑造着不断演化的图案与色彩。

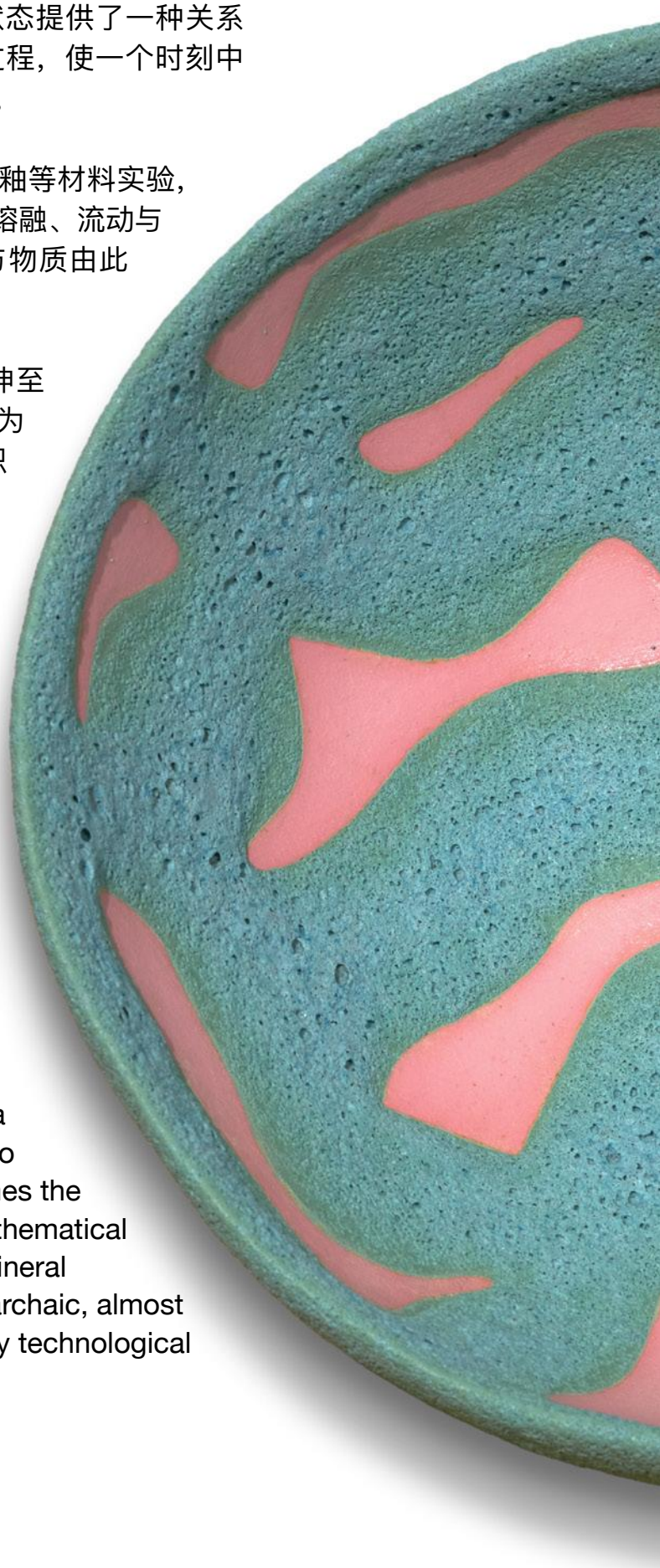
Tong Xindi and Shen Ting duo approach this relationship between knowledge and representation from the side of generation rather than classification. Their ceramic paintings and sculptures begin with reaction–diffusion equations, mathematical models used to explain the emergence of complex patterns in natural phenomena, from animal markings and coral formations to river systems, sand gullies and fingerprints. The artists draw particular inspiration from Alan Turing's 1952 theory of morphogenesis and from Gray Scott computational models, through which simple interactions between activating and inhibiting elements produce unexpectedly elaborate structures. In their recent work, the artists have developed a Meinhardt-based model with five interacting activator–inhibitor pairs, each associated with one of the wuxing, or Five Phases. Their interplay of activation and inhibition draws on yinyang, while relations of generation and restraint among the five systems shape the evolving patterns and colours.



在他们的近期作品中，时间被理解为多种力量相互作用的状态。四柱所承载的阴阳五行观念，为理解这种状态提供了一种关系性的框架。艺术家将这一时间观引入生成过程，使一个时刻中的相生、制约与转化，在图案和色彩中展开。

在陶瓷创作中，艺术家通过釉料点绘与发泡釉等材料实验，将计算生成的秩序带入物质过程。烧成中的熔融、流动与发泡进一步改变作品的表面与形态。算法与物质由此成为作品的共同作者。

他们正在发展的雕塑创作，将这一探究延伸至三维空间。Meinhardt 模型中的振荡被转译为形体，使原本在时间中展开的节律获得体积与重量。



In their ceramic paintings, digitally generated patterns are translated through mud inlay, glaze and the transformative conditions of high-temperature firing. Computational precision establishes an initial order, but the kiln introduces another intelligence: glazes diffuse and collide, fire alters surfaces, and ash settles unpredictably upon the material. Algorithm and matter thus become co-authors of the work. Their sculptural series extends this inquiry into three dimensions by stacking successive states of reaction–diffusion patterns along a vertical axis. The generated image ceases to remain a surface representation and becomes the internal structure of the object itself. As mathematical information acquires volume, weight and mineral texture, digitally derived forms assume an archaic, almost totemic presence, appearing simultaneously technological and primordial.



这些实践之间的相遇，在档案与算法、被分类的图像与生成模型之间制造出一种辩证法。Moreno 揭露出嵌埋于所谓中立的观察体系之中的传记性、工业性与意识形态结构；童心笛与沈婷则证明，形式系统如何能经由与泥土、釉料、热量和时间的相遇，演化出超出作者完全控制的形态。横跨摄影、代码与窑火，展览《耦合》提出：知识始终是关系性的、经物质中介的。展览无意把艺术与科学调和回两个分离的领地，而是揭示它们如何共同建造了那些形式——世界借以可感，其他现实借以仍可想象。

The encounter between these practices produces a dialectic between the archive and the algorithm, the classified image and the generative model. Moreno uncovers the biographical, industrial and ideological structures embedded within supposedly neutral systems of observation; Tong and Shen demonstrate how formal systems can evolve beyond the complete control of their authors through encounters with clay, glaze, heat and time. Across photography, code and kiln, Art Forms in Mechanism proposes that knowledge is always relational and materially mediated. The exhibition does not seek to reconcile art and science as separate domains, but to disclose their shared participation in constructing the forms through which the world becomes perceptible, and through which other realities might yet be imagined.

Linarejos Moreno



Linarejos Moreno（马德里，1974）是一位西班牙艺术家，其创作根植于绘画，并延伸至摄影、装置、出版与研究。她游走于工业材料、摄影工艺与科学及技术想象之间，探讨主体性、他者性、现代性，以及塑造当代知识形态的文化结构。

其作品曾在多家机构举办个展，包括：CentroCentro、Lázaro Galdiano 博物馆、皇家植物园(Real Jardín Botánic）、Tabacalera 及 Alcobendas 艺术中心（马德里）、CAB 布尔戈斯，以及 Station 当代艺术博物馆（休斯顿）。她的作品被重要公共与私人收藏机构收藏，包括休斯顿美术博物馆（MFAH）、西班牙银行（Bank of Spain）与 MAPFRE 基金会。

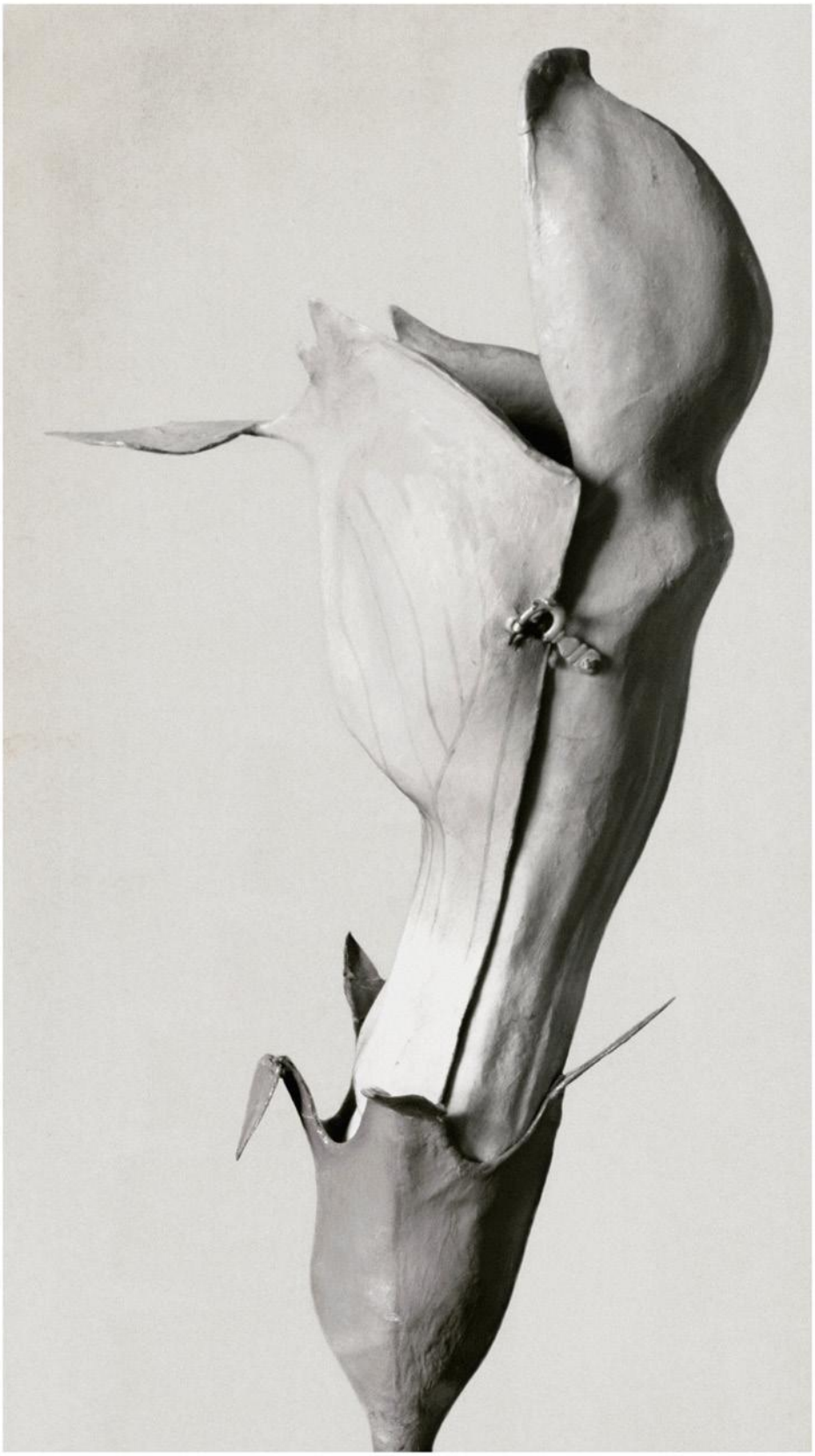
Linarejos Moreno (Madrid, 1974) is a Spanish artist whose practice is rooted in painting and expands through photography, installation, publishing, and research. Working across industrial materials, photographic processes, and scientific and technological imaginaries, she examines subjectivity, alterity, modernity, and the cultural structures that shape contemporary forms of knowledge. Represented by Inman Gallery (Houston) since 2012, her work has been the subject of solo exhibitions at institutions including CentroCentro, Museo Lázaro Galdiano, Real Jardín Botánico, Tabacalera and Centro de Arte de Alcobendas (Madrid), CAB Burgos, and the Station Museum of Contemporary Art (Houston). Her work is held in major public and private collections, including the Museum of Fine Arts, Houston (MFAH), the Bank of Spain, and Fundación MAPFRE.Her artist's books Art Forms in Mechanism and On the Geography of Green [&] have received international recognition, including awards at PHotoESPAÑA and Les Rencontres d'Arles. Current and forthcoming projects include a solo exhibition at the National Archaeological Museum in Madrid as part of PHotoESPAÑA 2026 and a commission for Fundación Cerezales Antonino y Cinia. Moreno is Professor and Vice-Dean for Cultural Action at the Faculty of Fine Arts, Complutense University of Madrid.

自然与机器
Nature & machine

每一方都通过另一方的视觉与物质语言变得可读。

each becomes legible through the visual and material language of the other.





机械中的艺术形式 I
Art Forms in Mechanism I
艺术微喷（收藏级）、丙烯、粗麻布
Archival digital print on handmade burlap, primed with gesso
300*150 cm
2009/2016



机械中的艺术形式 XVII
Art Forms in Mechanism XVII
艺术微喷（收藏级）、丙烯、粗麻布
Archival digital print on handmade burlap, primed with gesso
300*150 cm
2009/2016

机械中的艺术形式 XII
Art Forms in Mechanism XII
艺术微喷（收藏级）、丙烯、粗麻布
Archival digital print on handmade burlap, primed with gesso
300*150 cm
2009/2016



ART+
SHANGHAI GALLERY


Calice



机械中的艺术形式 XX
Art Forms in Mechanism XX
艺术微喷（收藏级）、丙烯、粗麻布
Archival digital print on handmade burlap, primed with gesso
300*150 cm
2009/2026

ART+
SHANGHAI GALLERY





机械中的艺术形式 XIX
Art Forms in Mechanism XIX
艺术微喷（收藏级）、丙烯、粗麻布
Archival digital print on handmade burlap, primed with gesso
300*150 cm
2009/2016



机械中的艺术形式 VII
Art Forms in Mechanism VII
艺术微喷（收藏级）、丙烯、粗麻布
Archival digital print on handmade burlap, primed with gesso
300*150 cm
2009/2016



机械中的艺术形式 XXVIII
Art Forms in Mechanism XXVIII
艺术微喷（收藏级）、丙烯、粗麻布
Archival digital print on handmade burlap, primed with gesso
160*300 cm
2009/2016



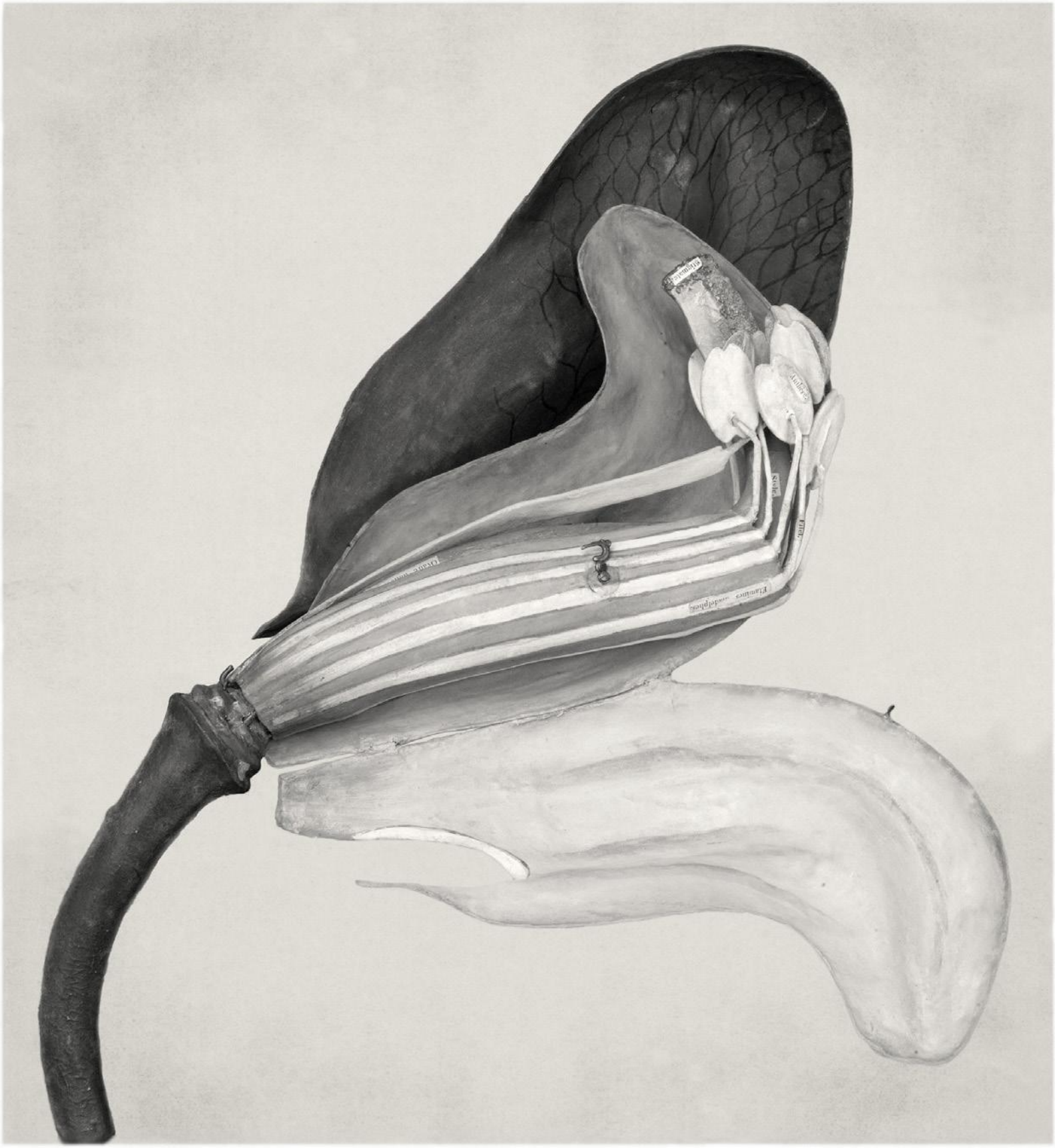



Stigmata
Style.

机械中的艺术形式 XXVI
Art Forms in Mechanism XXVI
艺术微喷（收藏级）、丙烯、粗麻布
Archival digital print on handmade burlap, primed with gesso
300*150 cm
2009/2016



ART+
SHANGHAI GALLERY





机械中的艺术形式 XVIII
Art Forms in Mechanism XVIII
艺术微喷（收藏级）、丙烯、粗麻布
Archival digital print on handmade burlap, primed with gesso
300*150 cm
2009/2016

ART+
SHANGHAI GALLERY

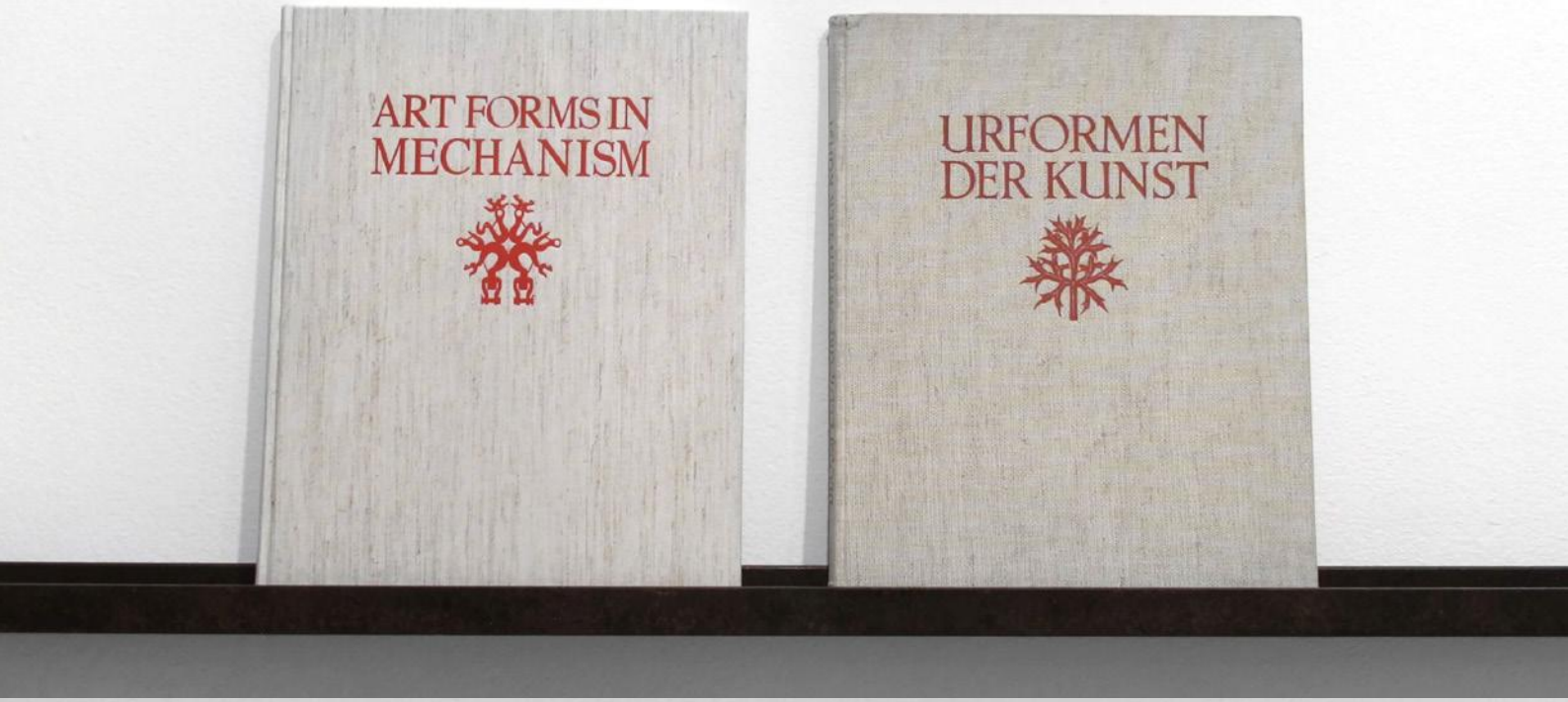


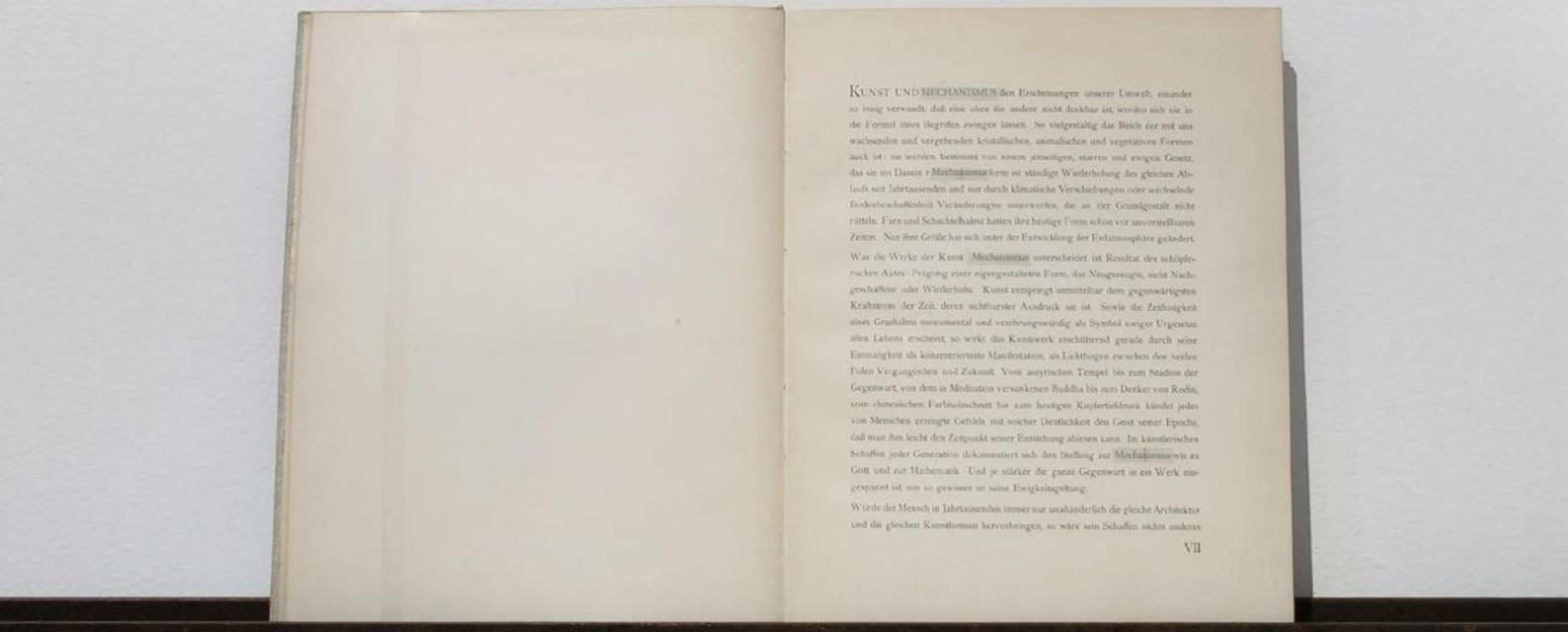


机械中的艺术形式 XVII
Art Forms in Mechanism XVII
艺术微喷（收藏级）、丙烯、粗麻布
Archival digital print on handmade burlap, primed with gesso
300*150 cm
2009/2016

利纳莱霍斯·莫莱诺 Linarejos Moreno
《机械中的艺术形式》
Art Forms in Mechanism
附原版印刷品的艺术家手工书
Artist's handmade book with original prints
2017

卡尔·布劳斯菲尔德 Karl Blossfeldt
《自然界的艺术形态》
Unformen der kunst
艺术家手工书
Artist's handmade book
1932





童心笛 & 沈婷
Tong Xindi & Shen Ting



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。

Tong Xindi & Shen Ting 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.



Reaction 反应
Difussion 扩散

这个系统之间的相生相克关系，
塑造着不断演化的图案与色彩。

Relations of generation and restraint among the five systems shape the evolving patterns and colours.



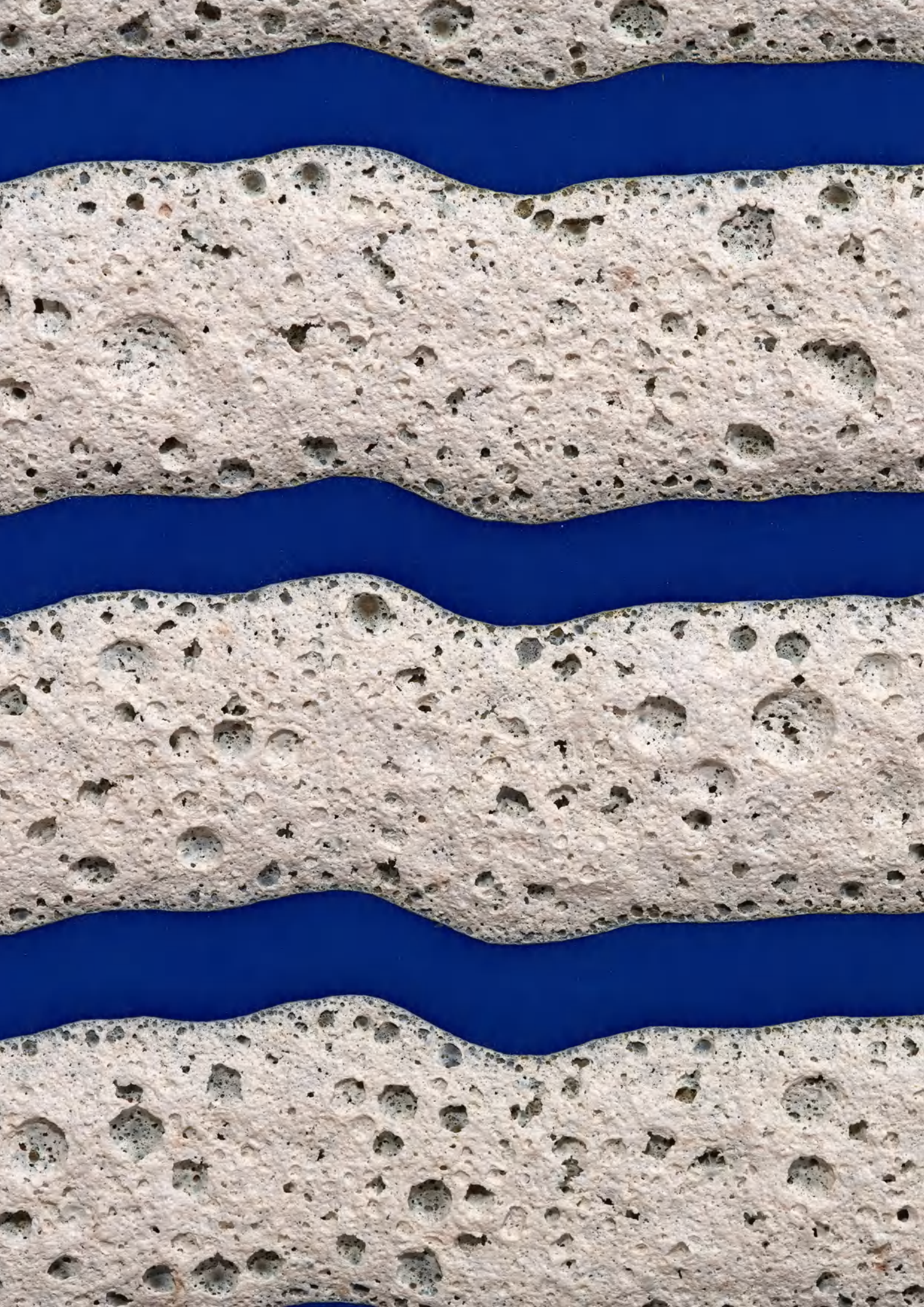
KE24–01
瓷、高温釉
Porcelain, High–temperature Glaze
101.5*101.5 cm
2026

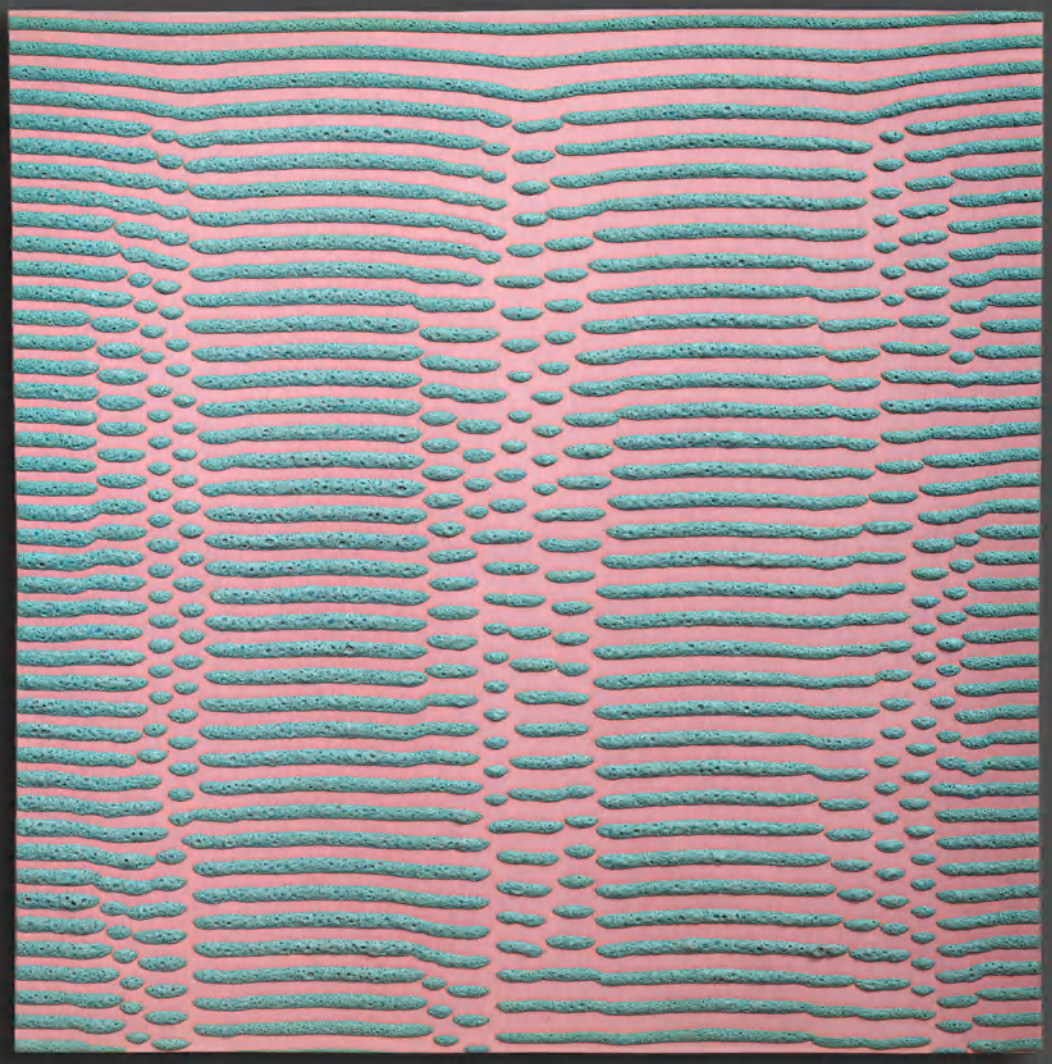
ART+
SHANGHAI GALLERY





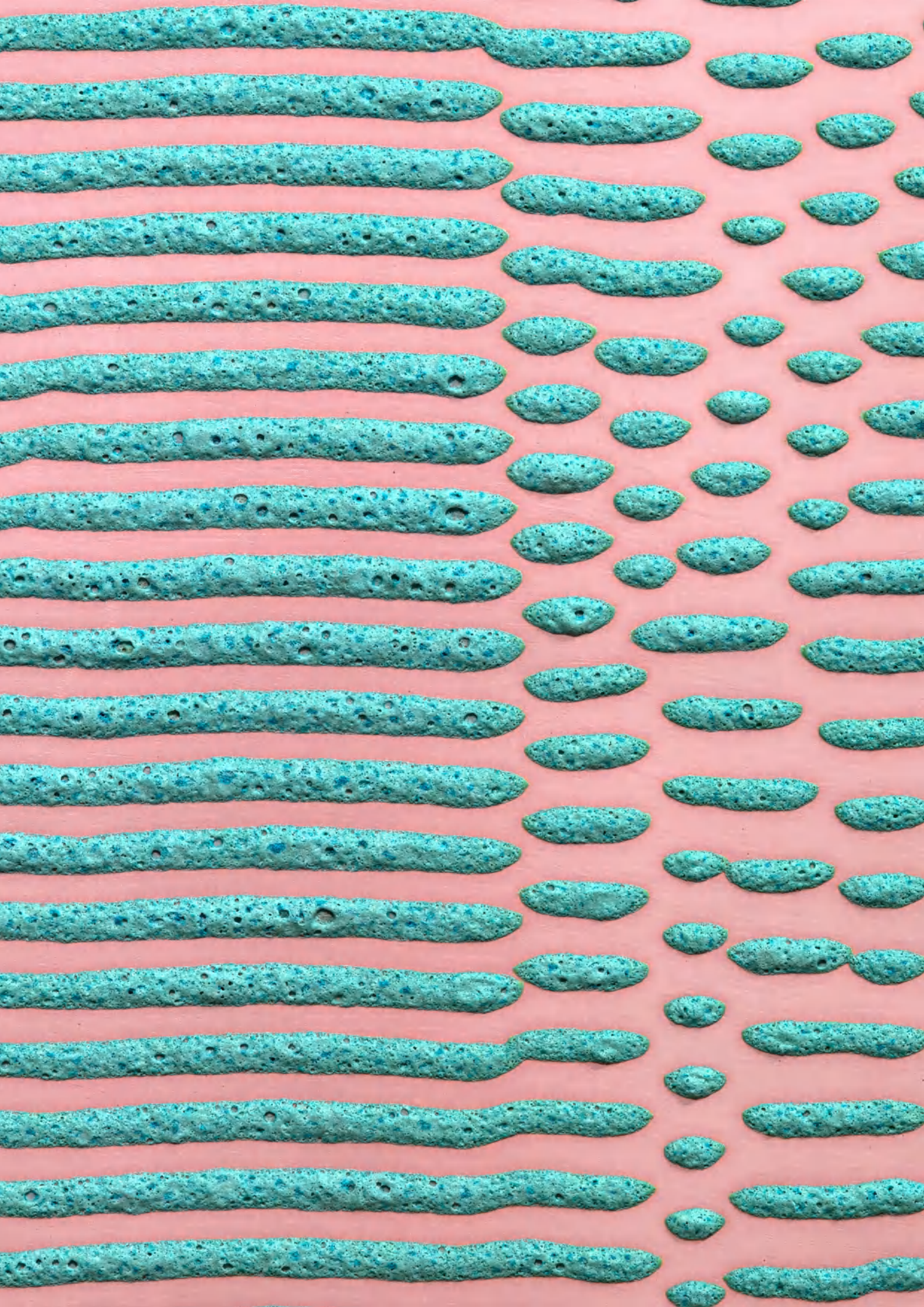
KE24–02
瓷、高温釉
Porcelain, High–temperature Glaze
103*100 cm
2026





KE43–01
瓷、高温釉
Porcelain, High–temperature Glaze
102.5*104 cm
2026

ART+
SHANGHAI GALLERY





KE83-01
瓷、高温釉
Porcelain, High-temperature Glaze
100.5*100 cm
2026

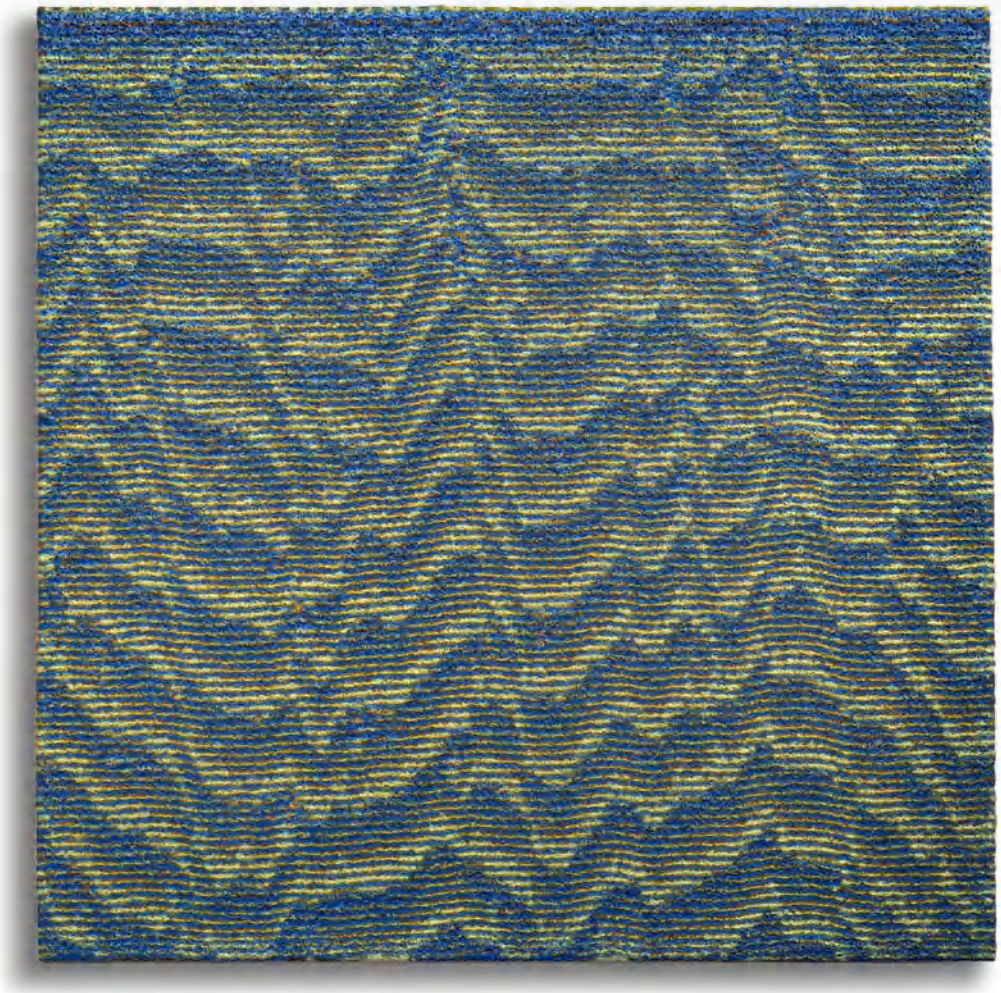




KE61–01
瓷、高温釉
Porcelain, High–temperature Glaze
54*54 cm
2026

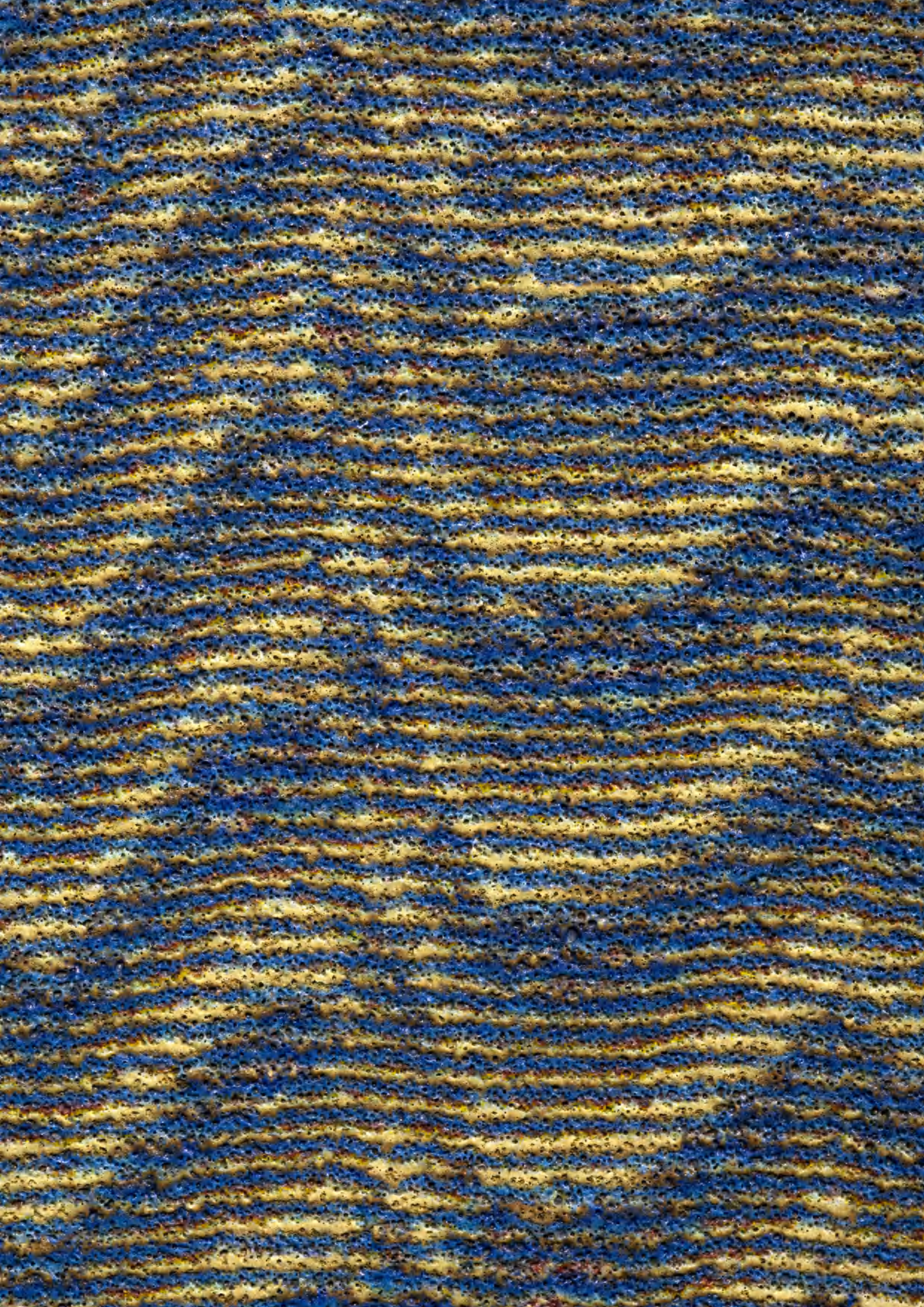
ART+
SHANGHAI GALLERY

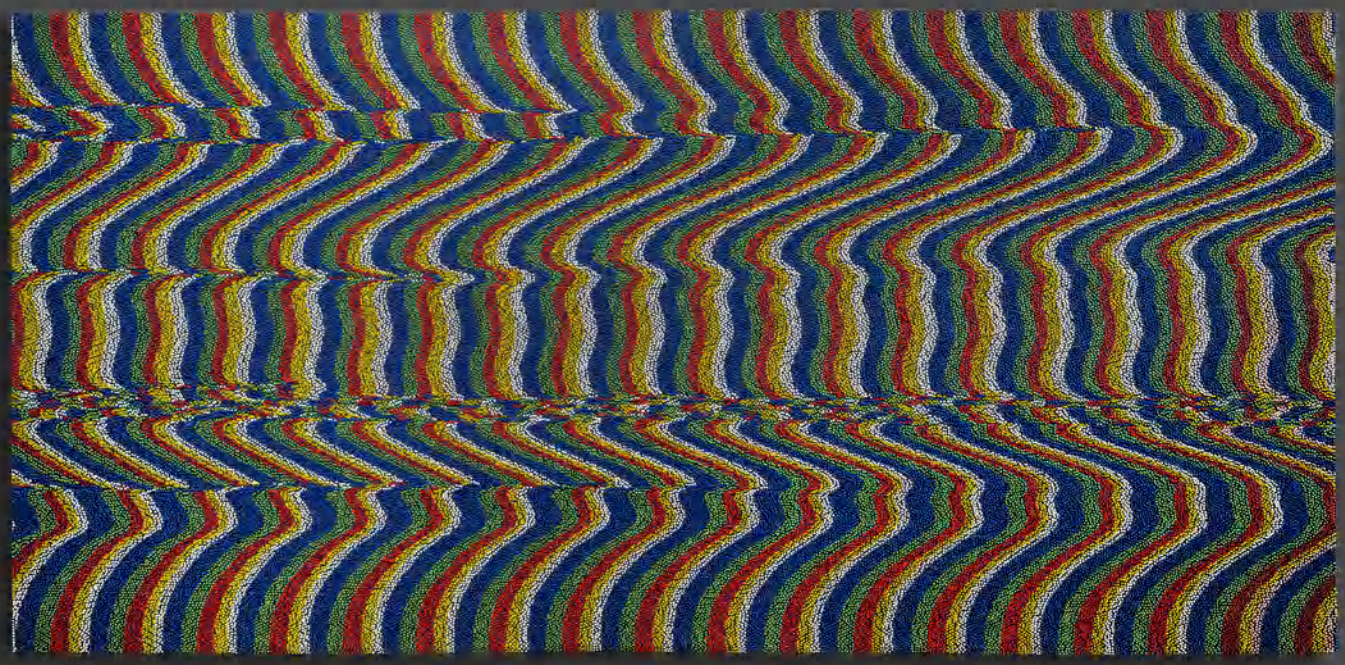




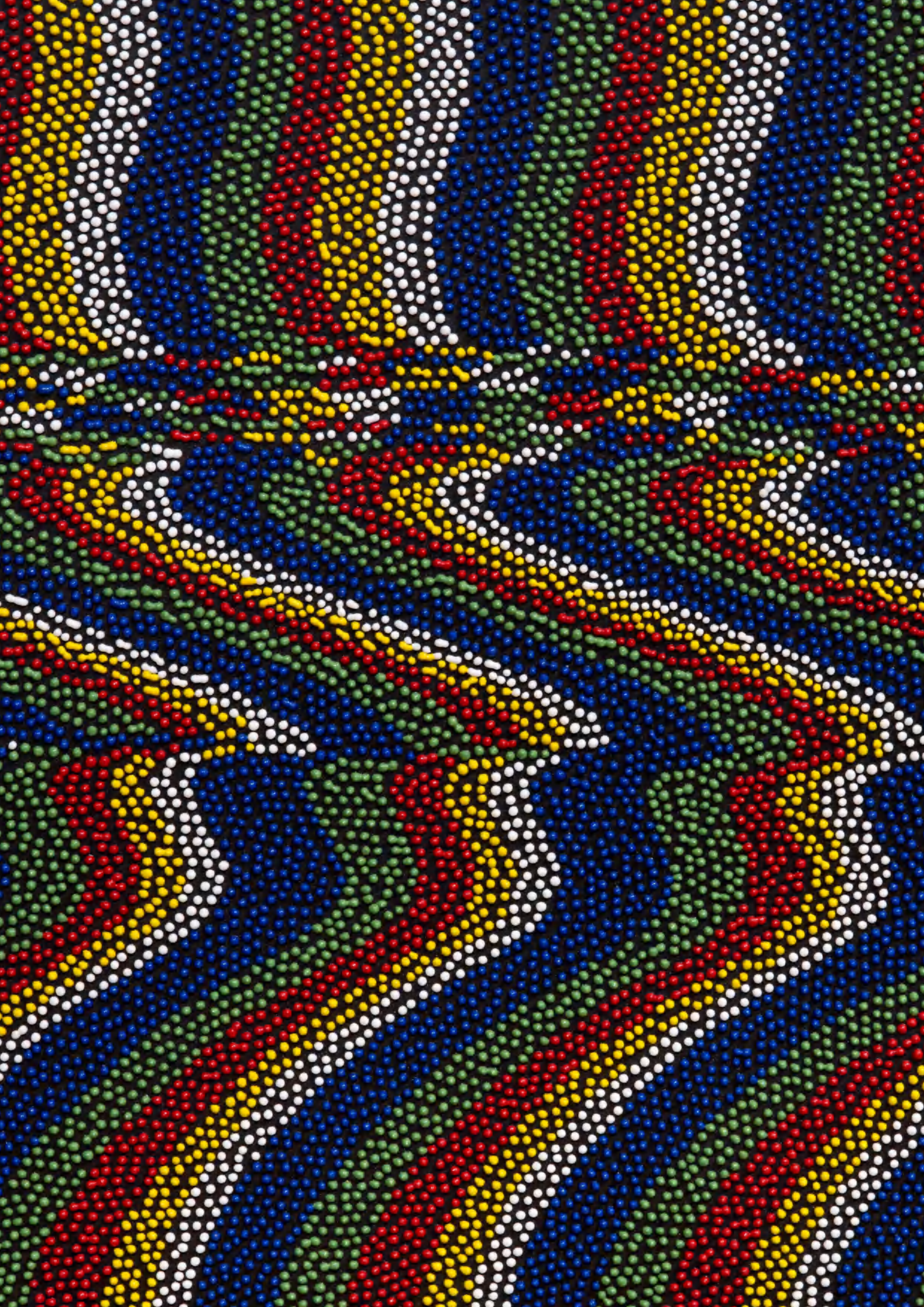
$t_0\langle 55\cdot 52\cdot 31\cdot 05\rangle_{60}$
瓷、高温釉
Porcelain, High-temperature Glaze
75*75 cm
2026

ART+
SHANGHAI GALLERY



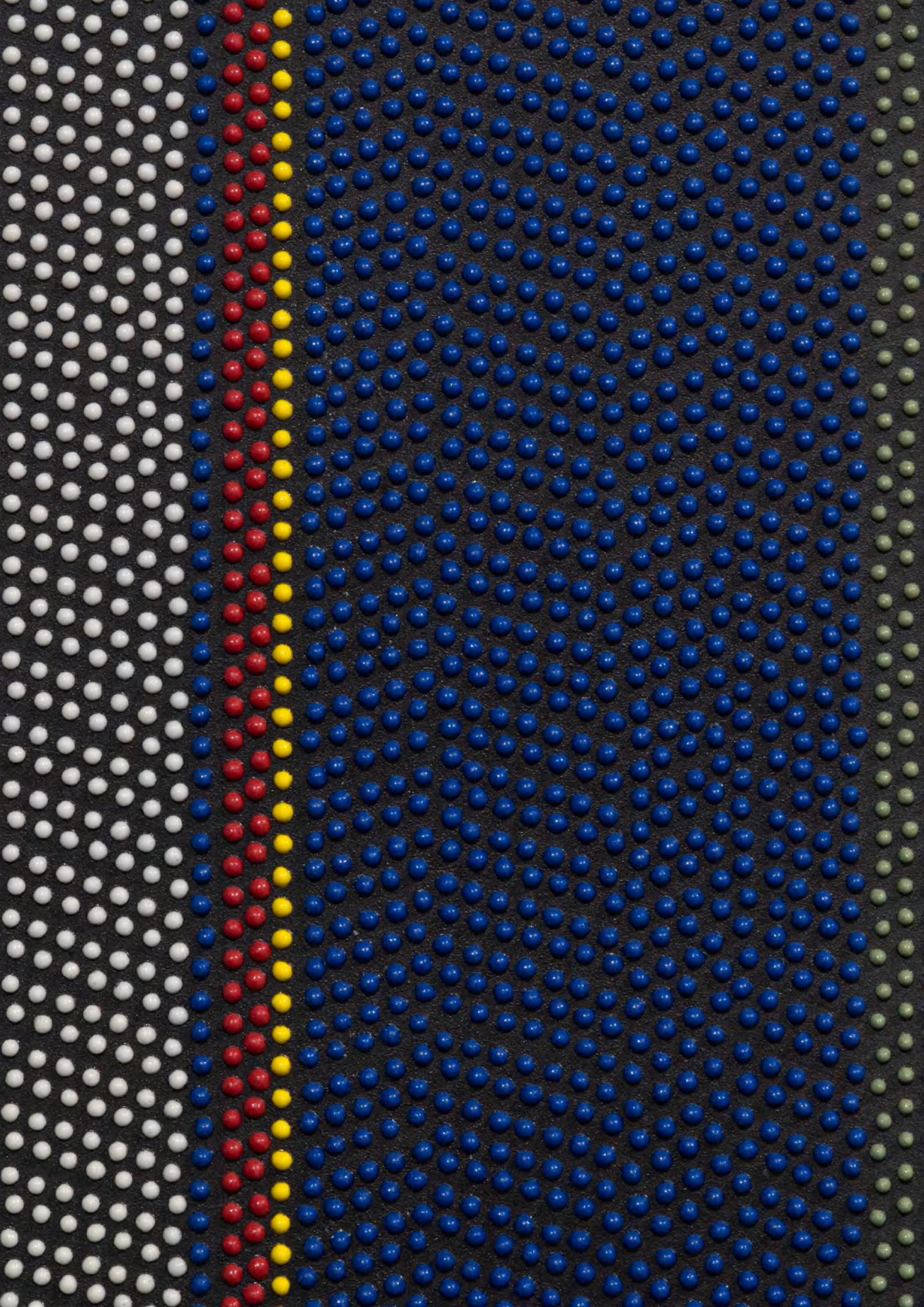


$t_0\langle 14\cdot 49\cdot 37\cdot 24\rangle_{60}$
瓷、高温釉
Porcelain, High-temperature Glaze
84*173.5 cm
2026



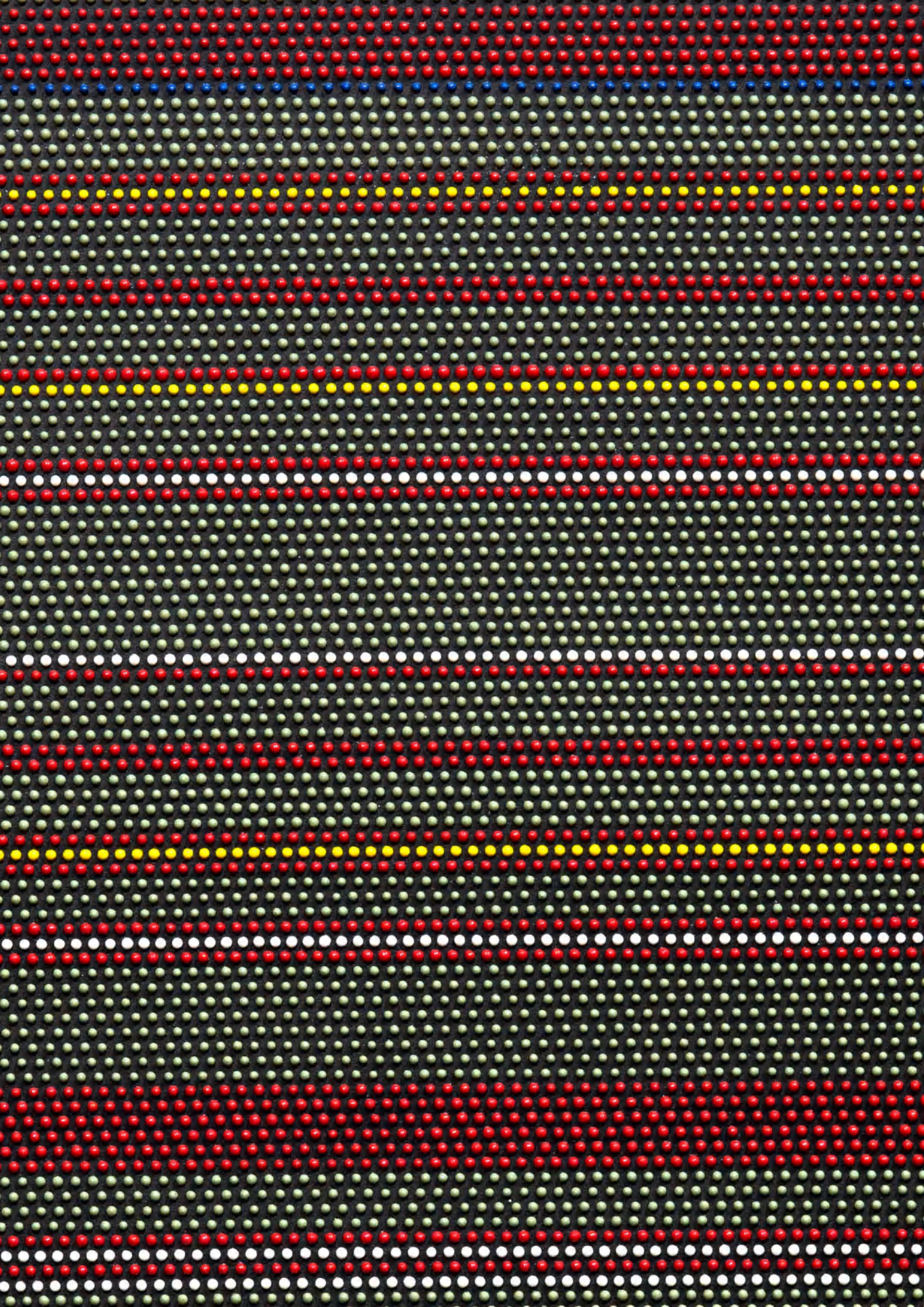


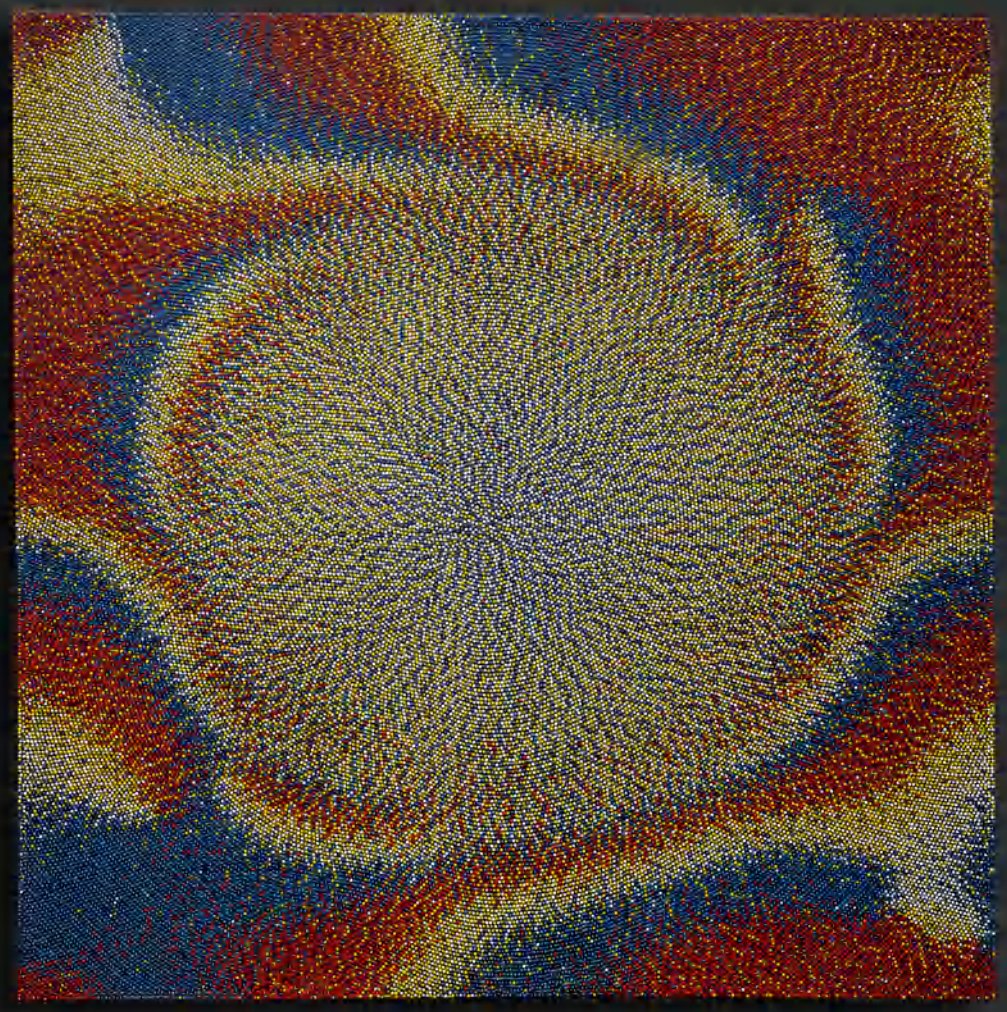
$t_0\langle 01\cdot 13\cdot 11\cdot 10\rangle_{60}$
瓷、高温釉
Porcelain, High-temperature Glaze
102*102 cm
2026



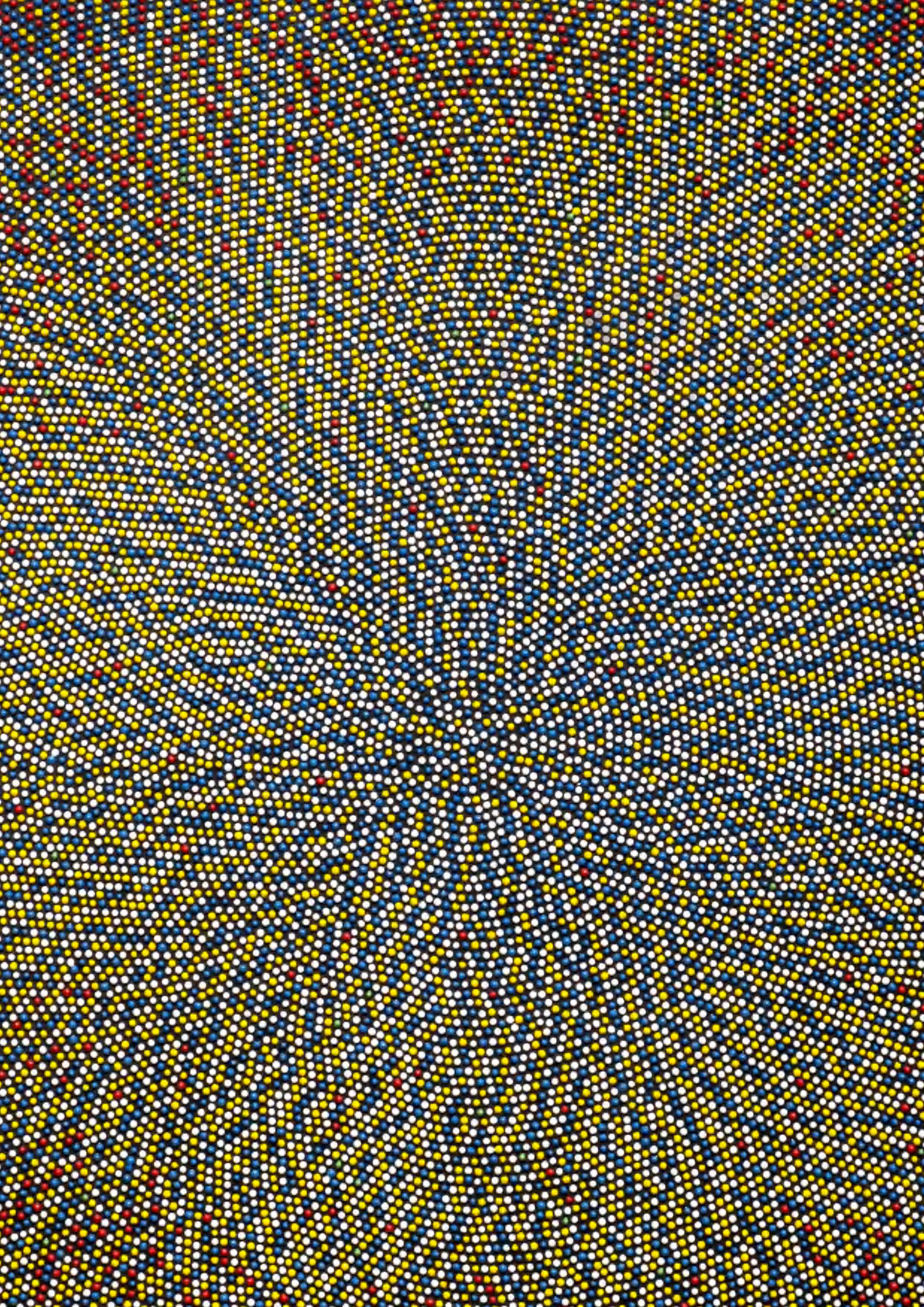


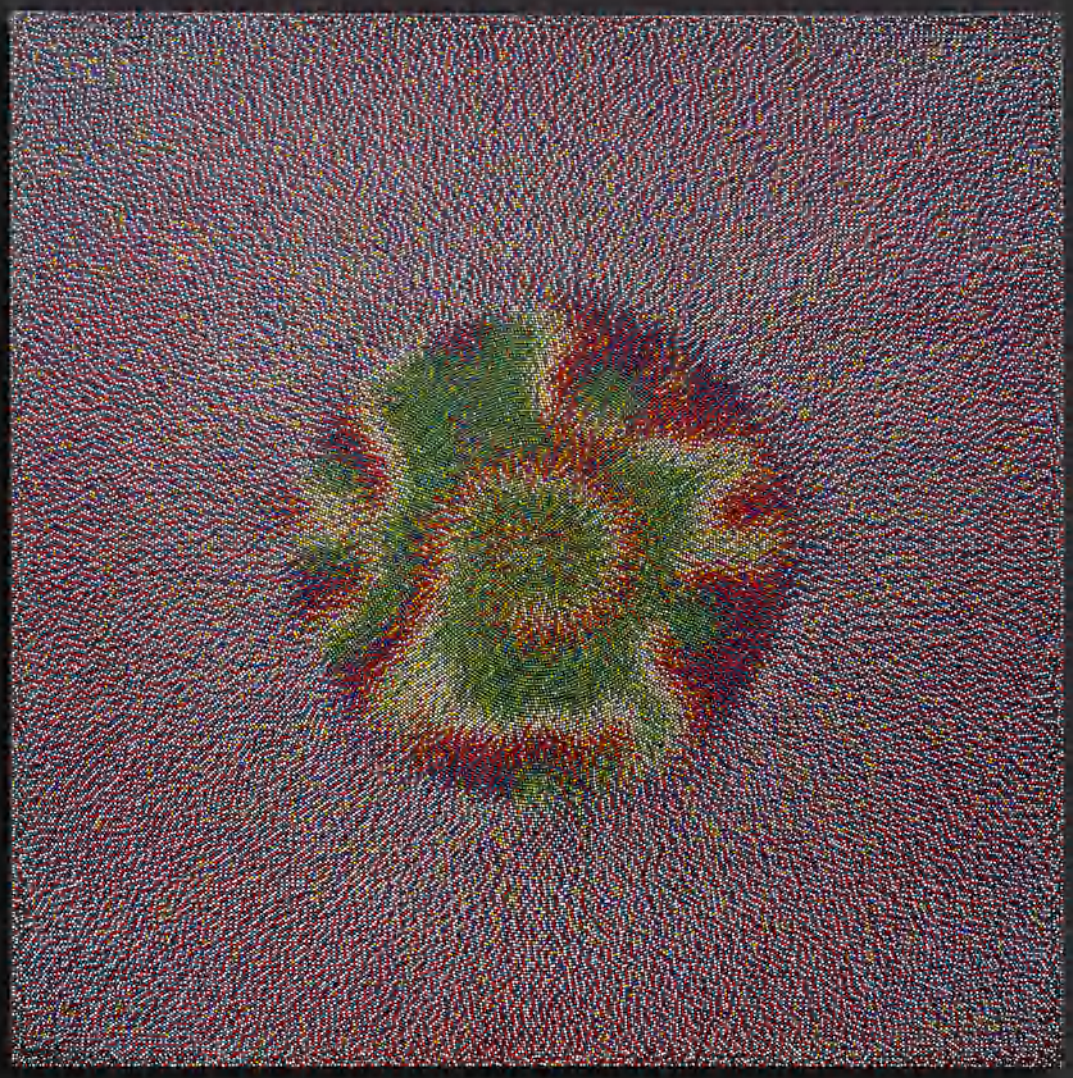
$t_0\langle 15\cdot 51\cdot 47\cdot 18\rangle_{60}$，01
瓷、高温釉
Porcelain, High-temperature Glaze
102*102 cm
2026





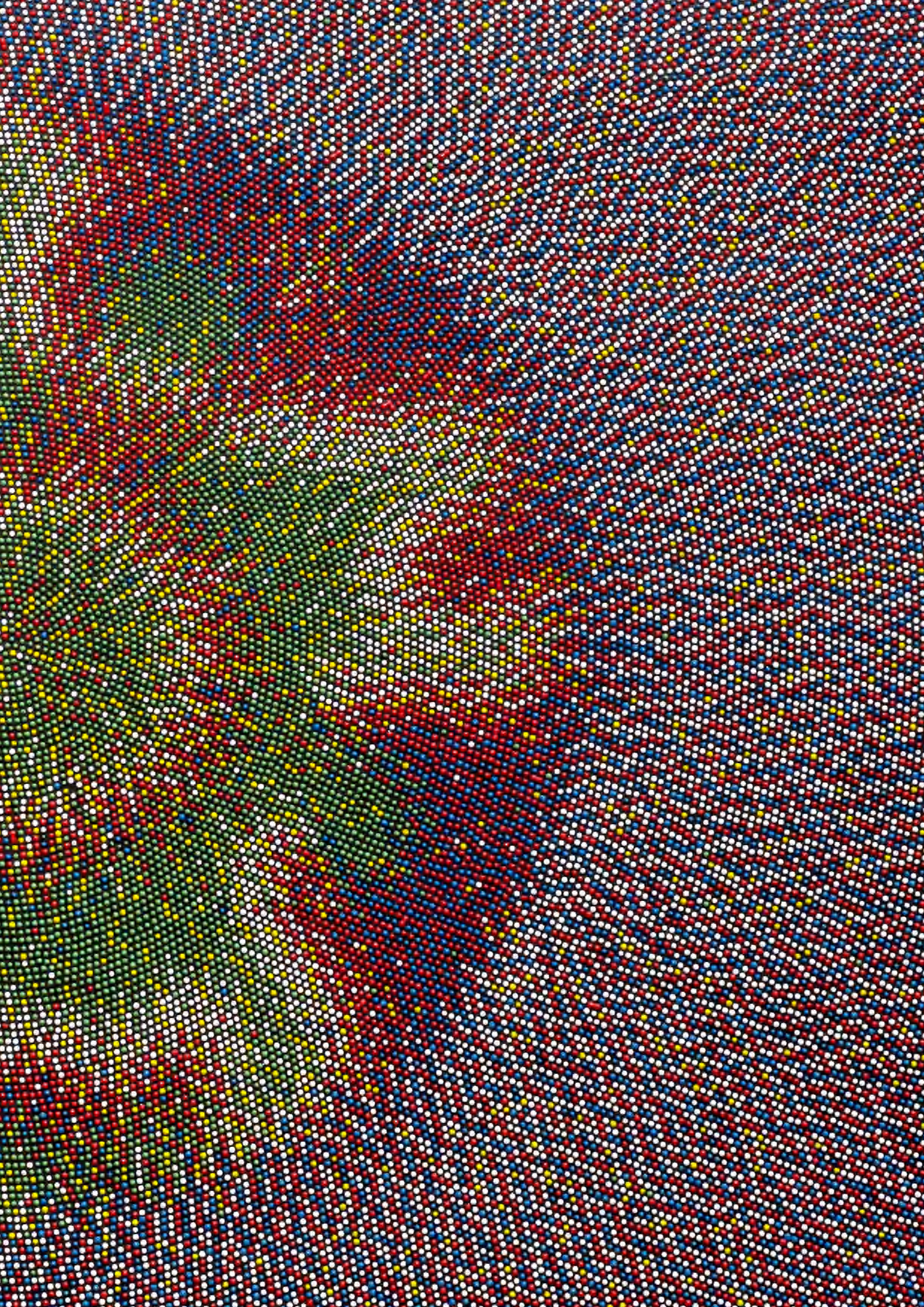
$t_0\langle 01\cdot 09\cdot 33\cdot 35\rangle_{60}$
瓷、高温釉
Porcelain, High-temperature Glaze
82.5*83 cm
2026





$t_0\langle 15\cdot 51\cdot 47\cdot 18\rangle_{60}$，02
瓷、高温釉
Porcelain, High–temperature Glaze
100.5*100.5 cm
2026

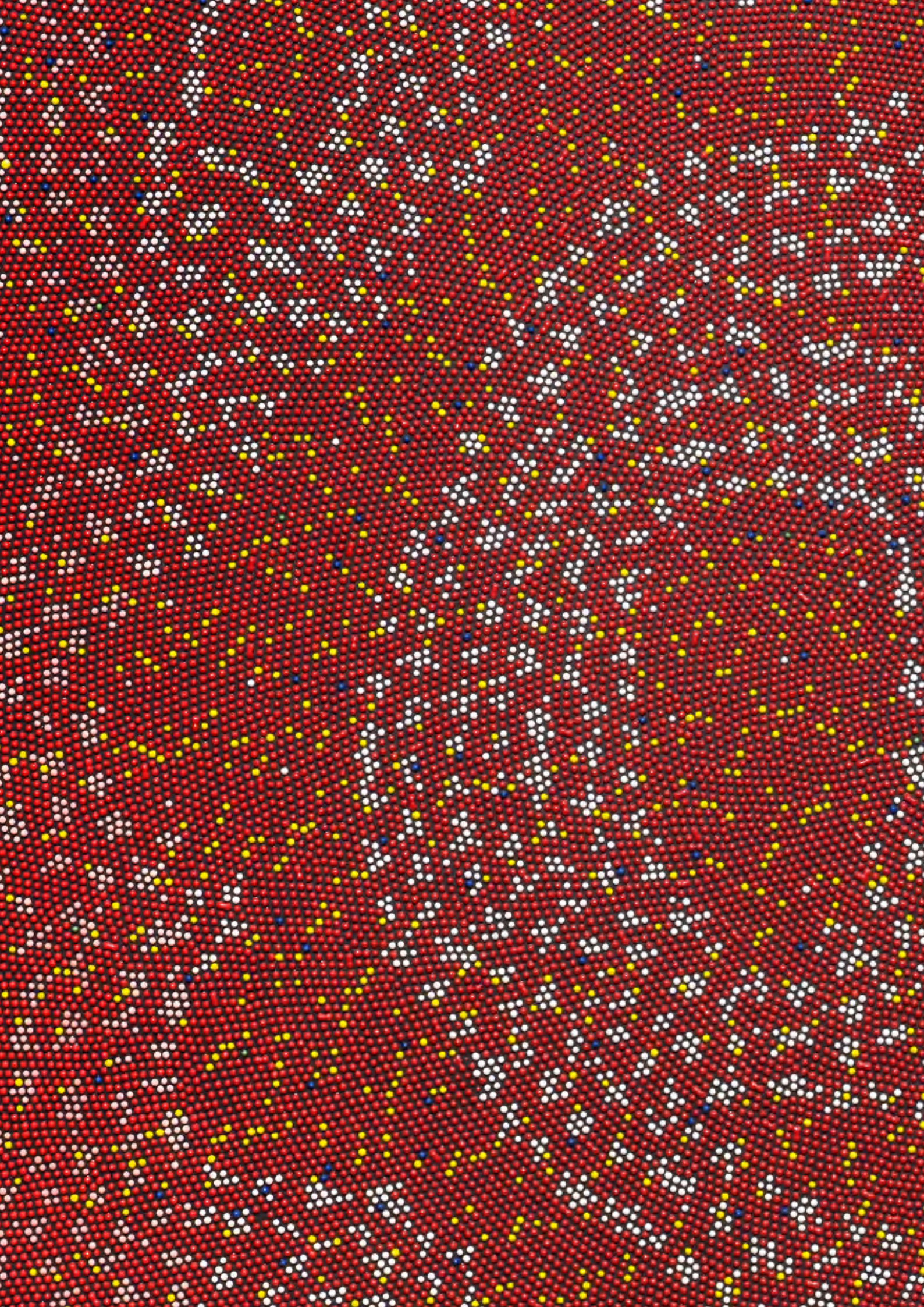
ART+
SHANGHAI GALLERY





$t_0\langle 38\cdot 31\cdot 33\cdot 32\rangle_{60}$，03
瓷、高温釉
Porcelain, High–temperature Glaze
80*79 cm
2026

ART+
SHANGHAI GALLERY

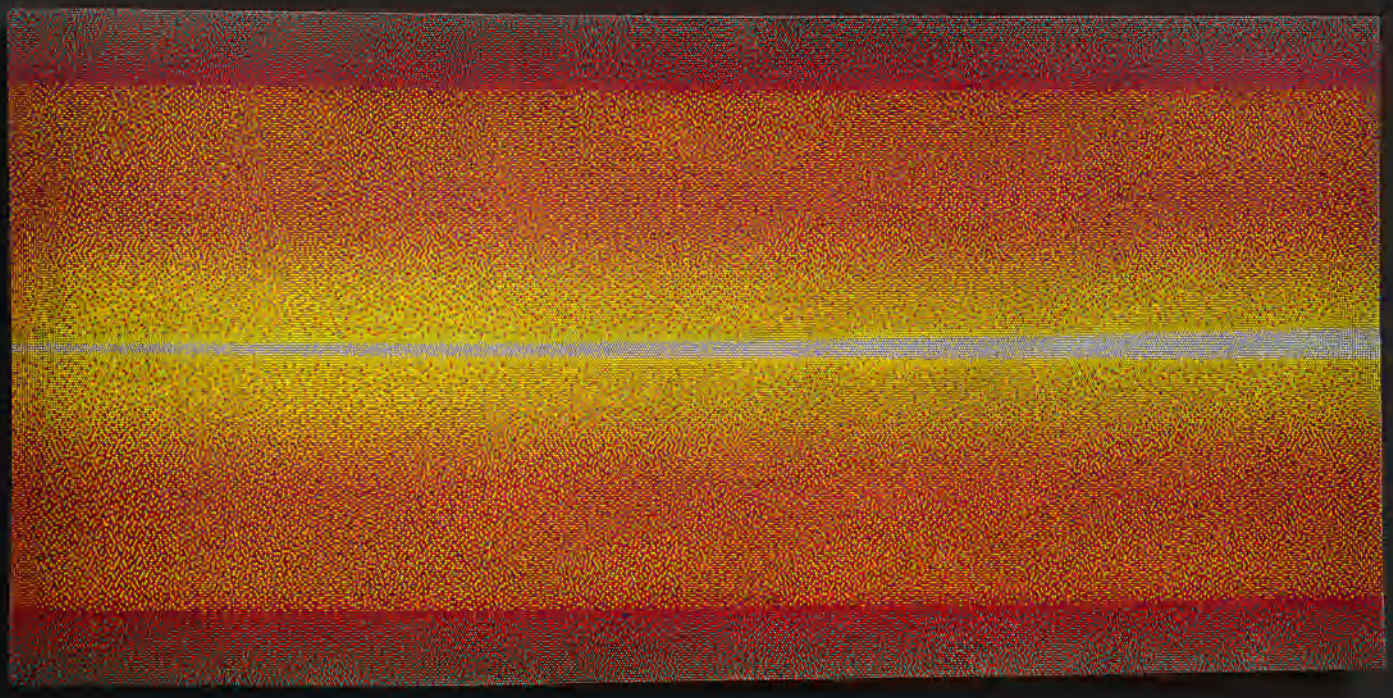




$t_0\langle 38\cdot 31\cdot 33\cdot 32\rangle_{60}$，04
瓷、高温釉
Porcelain, High–temperature Glaze
98.5*98.5 cm
2026

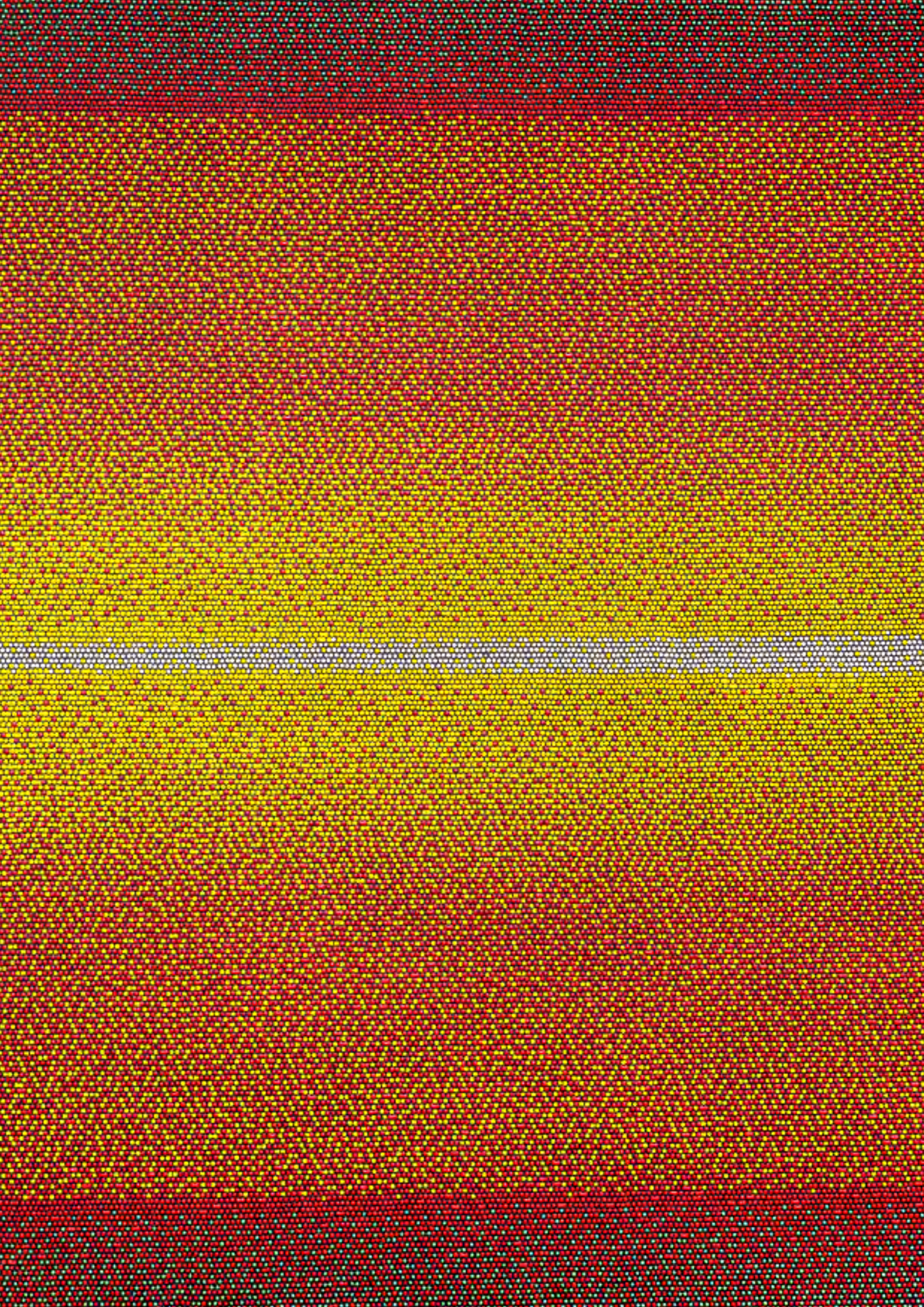
ART+
SHANGHAI GALLERY

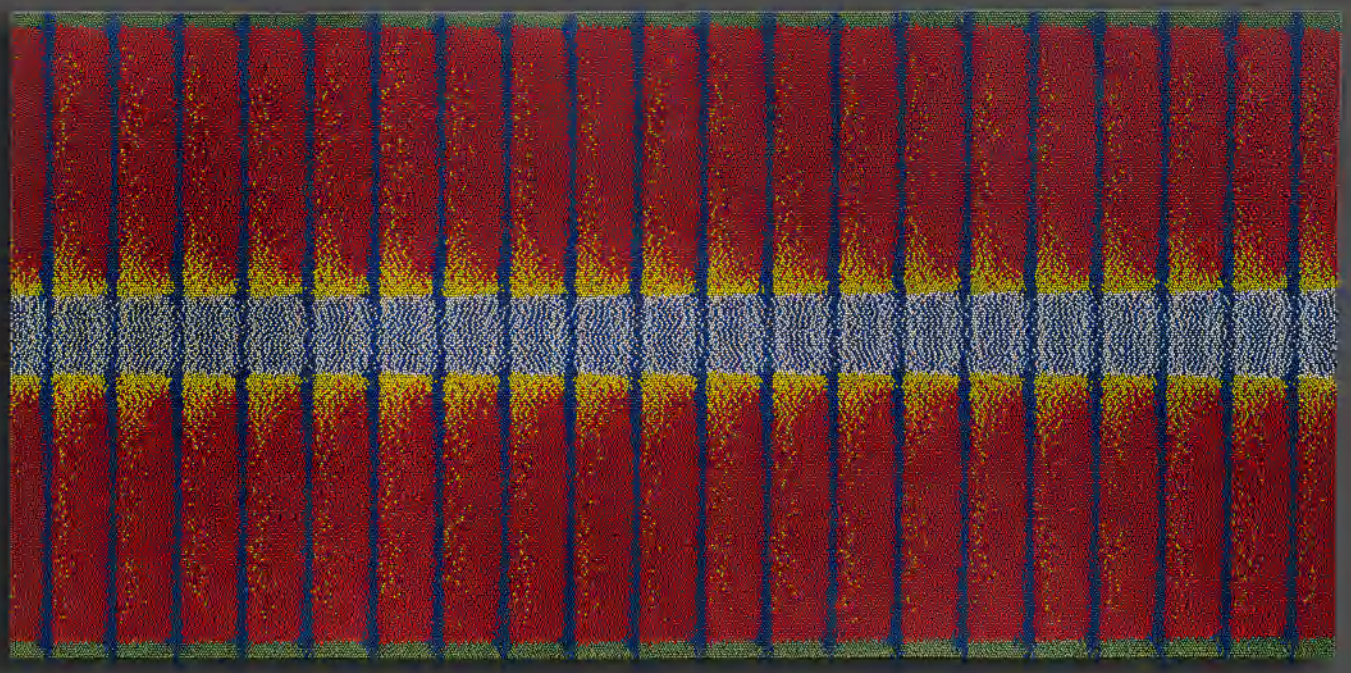




$t_0\langle 38\cdot 31\cdot 33\cdot 32\rangle_{60}$，01
瓷、高温釉
Porcelain, High-temperature Glaze
172*84 cm
2026

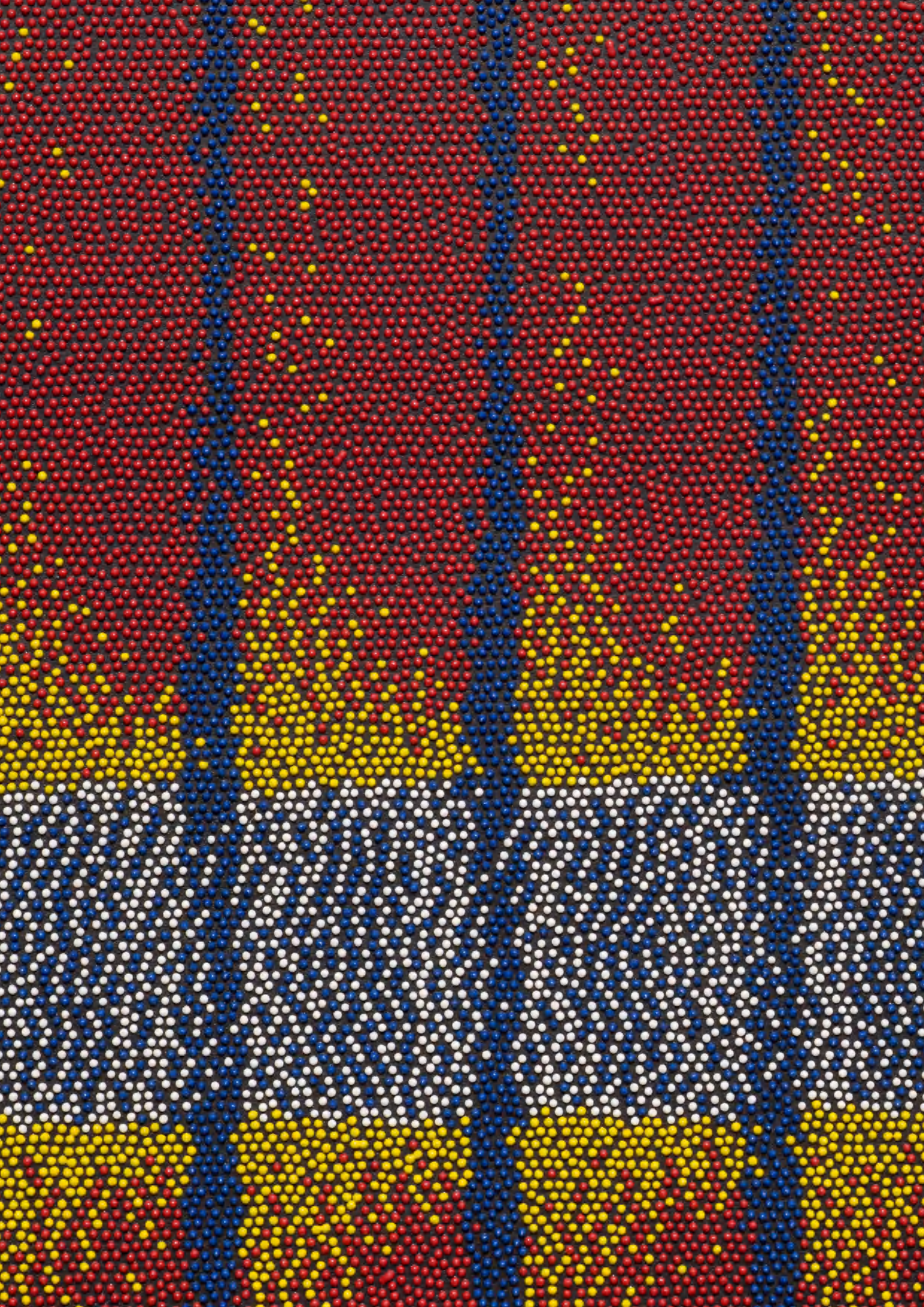
ART+
SHANGHAI GALLERY





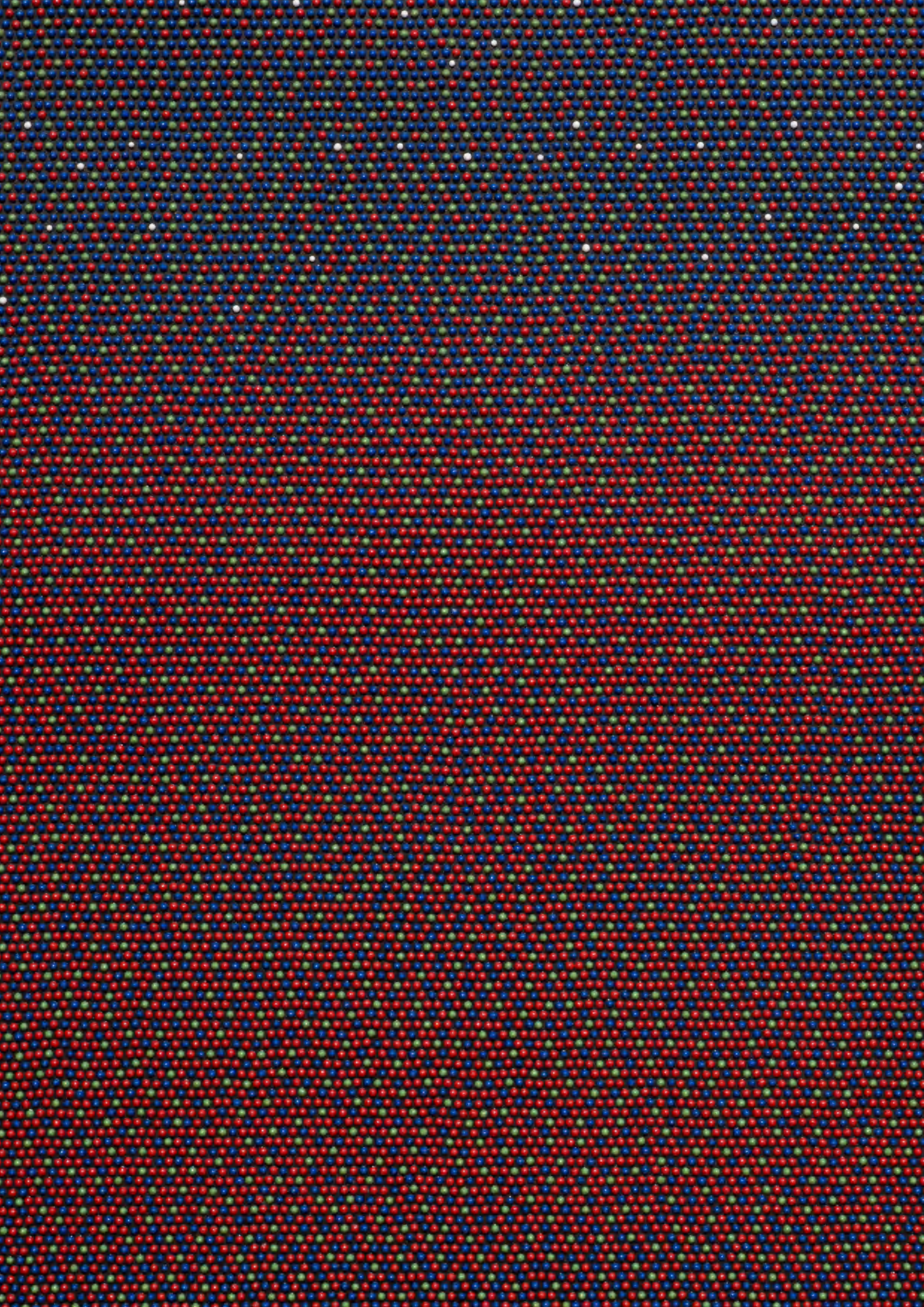
$t_0\langle 38\cdot 31\cdot 33\cdot 32\rangle_{60}$，02
瓷、高温釉
Porcelain, High-temperature Glaze
169*82 cm
2026

ART+
SHANGHAI GALLERY





$t_0\langle 51\cdot 04\cdot 52\cdot 16\rangle_{60}$
瓷、高温釉
Porcelain, High-temperature Glaze
55.5*113.5 cm
2026

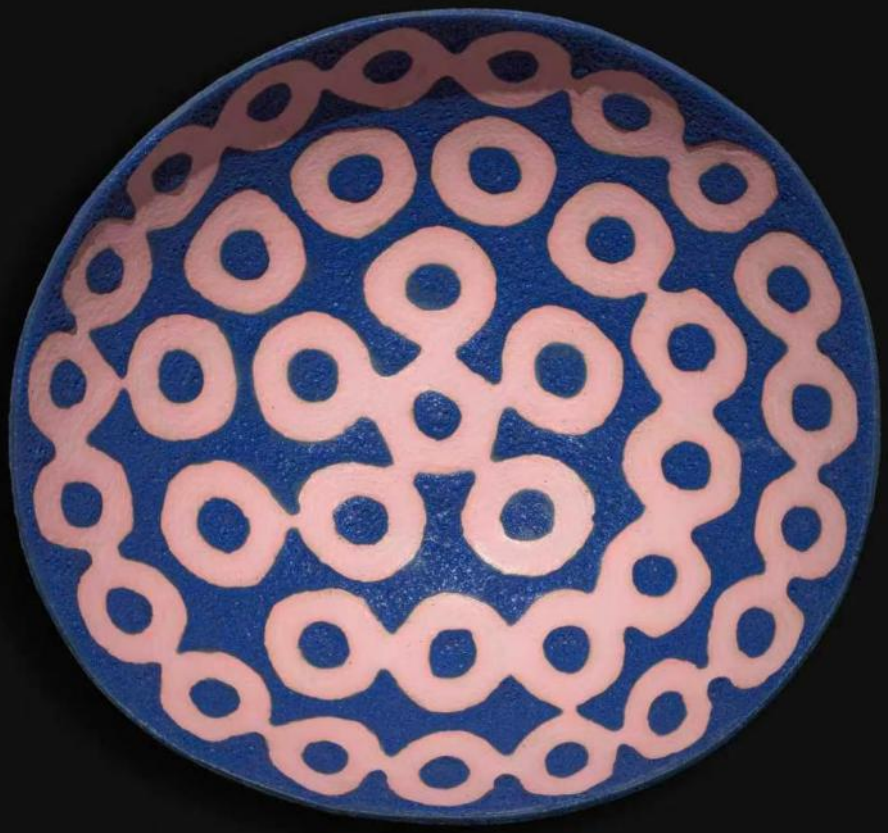




自生图腾 01
Self-generated Totem 01
柴烧
Stoneware with natural ash glaze
43.5*48*15.5 cm
2026



自生图腾 03
Self-generated Totem 03
柴烧
Stoneware with natural ash glaze
45*45.5*15 cm
2026



自生图腾 05
Self-generated Totem 05
瓷、高温釉
Porcelain, High-temperature Glaze
49*45.5*18 cm
2026



自生图腾 06
Self-generated Totem 06
瓷、高温釉
Porcelain, High-temperature Glaze
45.5*47*18.5 cm
2026



自生图腾 07
Self-generated Totem 07
瓷、高温釉
Porcelain, High-temperature Glaze
56*54*18 cm
2026



自生图腾 08
Self-generated Totem 08
瓷、高温釉
Porcelain, High-temperature Glaze
55.4*54.5*17.5 cm
2026



自生图腾 04
Self-generated Totem 04
瓷、高温釉
Porcelain, High-temperature Glaze
47*46*17 cm
2026





更多作品信息请咨询
For more information
please contact

艺术+ 上海画廊
Art+ Shanghai Gallery
+86 137 0192 2284
wechat: ArtplusSH
www.artplusshanghai.com



Instituto Cervantes

ART+
SHANGHAI GALLERY

扫描二维码联系我们
Scan the QR code to contact us