

2/22/2025

MITOSIS at A Space & Flowing Space

This body of work is being exhibited in the U.S. for the first—and last—time! Soon, the pieces will return to China for further exhibitions, so stay tuned. I'm incredibly excited to be collaborating with **A Space @A Space Gallery** again, and equally thrilled to partner with **Flowing Space @Flowing Space** for the first time.

The exhibition is titled "**Sunrise & Moonfall**", a dual-venue show that brings together artists to explore the intersection between nature and artifice, tradition and innovation. My work is presented in the "**Sunrise**" section on the first floor, displayed within a spatial installation inspired by East Asian aesthetics. I hope this setting invites viewers into a state of quiet reflection and internal balance.

4/04/2025

About the Project: *Mitosis*

Mitosis is an ongoing project that explores the metaphysical definition of "self" as a fluid, ever-changing process. Inspired by the philosophies of **Deleuze** and **Hume**, I challenge the notion of self as a fixed, coherent entity, and instead propose it as a state of constant transformation—of *becoming other*. It's a postmodern reflection on free will, identity, and mutation.

Visually, I use surreal and non-static imagery to deconstruct the components of being, aiming to evoke a sense of uncanny allure. The work resists the polished ideals of modernity, instead embracing the natural, volatile, and fragile aspects of human existence. It invites the viewer to question their perception of self and to enter a space of disturbing yet captivating "**mutational beauty**."

In the first phase of the series, I utilized the technique of **Turkish Marbling**, creating organic, flowing patterns reminiscent of cells and vascular systems. On top of these watery textures, I applied diluted acrylics to sketch out semi-abstract human forms, allowing them to merge, compress, and distort. I wanted to express a sense of quiet interaction—an apparent calm—under which a subtle sense of unease or latent danger pulses.

4/06/2025

Mitosis: Phase II – *The Creation of Adam*

This is the second phase of the *Mitosis* series. Compared to the restrained unease in the first stage, this round of work emphasizes theatrical tension and inner force. I sought to invoke a kind of **Baroque emotional density**—not in the form of grand narratives, but through an internal drama about power and formation.

The composition draws from **Michelangelo's "The Creation of Adam"**, specifically the suspended tension between two fingers that nearly touch. I reinterpret this gesture as a metaphor for the self's continual fragmentation and reconstruction—a persona formed not in wholeness, but through projections, fabrications, tears, and recombinations.

Technically, I adjusted the marbling medium so that sodium alginate adheres lightly to the fabric surface. I then covered the entire surface with acrylics and selectively rubbed them away to reveal what lies beneath. The result is a weathered texture reminiscent of peeling frescoes—like a layer of skin torn open. The physicality of the body gains dimensionality here: unfinished, unstable, and in constant becoming.

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Mitosis: Phase II – *Simulacra of Self*

Simulacra of Self does not portray a concrete body, but rather a **phantom**—a simulacrum of identity. I chose a highly corporeal and almost sculptural visual language to address a concept that has no stable physical form: the "self."

The fragmented body in the image appears to be both collapsing and coming into being. Its distortions are not the result of any real-world anatomical rupture, but instead stem from internal fractures—rifts in the psyche as it struggles to form consciousness and self-awareness.

This kind of rupture is **invisible and psychological**. It doesn't belong to the domain of physical change, nor can it be defined as a stable identity. What the viewer sees is a projection: a symbolic construct of a self being shaped, simulated, and persistently detaching from its supposed origin. It is a snapshot of how we come to know ourselves—and how we lose ourselves.

Throughout the piece, motifs of flow, erosion, fusion, and misalignment appear repeatedly, echoing the condition of the "simulacrum"—an identity that can never return to its authentic source, forever in pursuit but never at rest.

This is not a painting about the body, but about how we use the body as an illusion to comprehend the instability of selfhood.

4/09/2025

Mitosis: Phase III – *Echoform*

“These bodies do not speak; they echo. They are the reverberations of a previous collapse of the self.”

In this third phase of *Mitosis*, I made subtle shifts in both color and form to emphasize the **non-body-ness of the body**—not anatomy, but something closer to subcutaneous matter, fluid skeletons, or emotional architecture. The term *Echoform* reflects a key shift in focus: unlike the previous phases which explored becoming and generation, this stage depicts what has already collapsed and disintegrated.

These figures are not the self in its present tense. They are echoes embedded in structure—**residual shapes of what once was**, still vibrating through the aftermath.

2/22/2025

这个系列的作品第一次(也是最后一次!)在美国展出啦!之后它们会回到国内继续展览,敬请期待哦!超级开心能再次与 A Space [@A Space Gallery](#) 合作,也很惊喜这次能与 Flowing Space [@Flowing Space](#) 首次合作。这次的展览主题是“日升月落”,通过两个展馆和多位艺术家的作品,探索自然与人为、传统与创新的交织。我的作品在一层的“日升”展厅展出,结合东方美学的陈设,希望能引导观众进入一个静谧、平衡的内观状态。

关于这个作品:Mitosis(有丝分裂)这是一个正在进行中的项目,它探索了“自我”作为一个流动的、不断变化的过程的形而上学定义。我从德勒兹和休谟的哲学中汲取灵感,挑战了“自我”作为固定实体的概念,而是将其表述为“不断成为他人”的过程。这是对自由意志、身份和转变的一种后现代反思。

在这个项目中,我通过超现实和非定格的视觉效果,解构了存在的组成部分,试图唤起一种奇异而迷人的效果。它反驳了现代性中那种精心策划的“完美”,转而拥抱人类存在的自然、易变和脆弱的本质。这个项目邀请观众对自我身份的认知提出质疑,并参与到一种令人不安的“变异之美”中。

这幅画我用了 Turkish Marbling, 用有机的线条和图样创作出了流动的、类似细胞和血管的构成。在这之上,我用水稀释的丙烯勾勒出了类似人体的形态,让它们相互融合与挤压。我想

通过这种安静的、互相作用的状态来解释“分裂”的概念，但在这份平静之下，隐藏的是一种隐隐的诡异或危险。

希望这次展览能带给观众一种既静谧又充满张力的体验。

4/04/2025

关于这件作品《Mitosis》(“分裂”)——它是我当前一个持续推进的艺术项目的一部分，旨在探讨“自我”作为一种流动且不断演化的状态。我借鉴了德勒兹与休谟的思想，将“个体”从传统上被认为的固定实体中解放出来，转而将其理解为一个不断变形、持续生成“他者”的过程。这个项目从后现代视角出发，思考身份、自由意志与变异之间的微妙张力。

在视觉语言上，我运用超现实与动态不定格的表现手法，对存在的基本结构进行重组与想象。它刻意回避现代社会对“完美形象”的执着，转而凸显人类本质中无法被规范的柔软、不确定与脆弱。这是一种邀请：引导观众重新思考“我是谁”这一根本问题，并走入一个充满未知与变异之美的世界。

在第一轮创作过程中，我采用了土耳其浮水画(Turkish Marbling)技术，让颜料在水面上自然流动，形成类似细胞与血管的有机结构。随后，我以稀释的丙烯勾画出若隐若现的人体形态，使其在图层之间交融、扭曲与推挤。这些静默中彼此作用的图像，不是静止的风景，而是处于持续“分裂”状态的视觉隐喻——一种表面平和、却潜藏着不安与潜在危机的存在感。

4/06/2025

分裂 | 第二轮创作：创造亚当

这是“分裂”系列的第二阶段创作，相较于前一轮更内敛、悬而未决的不安感，这一组作品更加强调戏剧性的冲突与张力。我试图引入一种巴洛克式的情绪密度——不是单纯的宏大叙事，而是一种关于“力量”与“塑造”的内在剧场。

画面灵感来自米开朗基罗的《创造亚当》，这幅壁画描绘的是上帝赋予人类生命的神圣瞬间。而我所借用的，是那触手可及却尚未接触的张力——以此回应“分裂”这一概念：人格是在不断被投射、捏造、撕裂与重组的过程中逐渐生成的。

在媒材与工艺上，我调配了新的水拓配比，让海藻酸钠轻盈地附着在布面上，再用丙烯覆盖其上，之后通过摩擦与剥落的过程，让下层图案隐现。它如同一层被撕开的皮肤，不仅营造出残损壁画般的时间感，也令身体的存在感多出几分层次——一种未完成、仍在生成中的存在。

4/07/2025

分裂 | 第二轮创作：拟我

“拟我”描绘的并非一个确切的身体，而是一种对“自我”的模仿与幻象。

我使用了极具象、甚至带有肉感与雕塑感的语言，去表现一个本质上不存在具体形态的概念——自我与身份。画面中的“身体”像是在崩塌、又仿佛在生成，它的分裂和变形，并非来自现实中肉体的撕裂，而是心理层面、自我意识在生成过程中所经历的断裂与变异。

这种分裂是内在的、看不见的。它既不属于实在界的生理变化，也无法被定义为完整的个体身份。观者所看到的身体，其实是一种象征，是人格在被塑造、拟像化、又持续挣脱“原型”的过程中所投射出的痕迹。它是我们如何意识自己，也如何失去自己的缩影。

作品的视觉表现中，流动、剥蚀、交融与错位不断出现，正如“拟我”状态中，个体永远无法回归那个原初的“我”，只剩下不断靠近却始终游离的形态。

因此，这幅作品不是关于身体本身，而是关于我们如何借用身体的幻象去理解“自我”的不稳定存在。

4/09/2025

分裂 | 第三轮创作：回声形体

“这些身体并不发声，它们只是前一次自我崩塌后的回响。”

第三轮的创作我在颜色和形态上做了一些调整，去突出“身体的非身体感”。像皮下组织、像液态骨架、像情绪的结构，而不是任何一个真实解剖对象。之所以取名叫回声形体echoform是因为这一轮描绘已经崩塌和瓦解的形体，而不是像之前两轮一样聚焦于“生成”。这不是“当下的自我”，而是在结构中留下的回响。