Long Pan

Long Pan (b.1991) received an MA from the Inter-Media Art Department, China Academy of Art, in 2019. Working as a multidisciplinary contemporary artist, she combines field research with laboratory practice, conducting long-term sampling and observation in mining areas, the Gobi, and industrial sites. She treats fungi and plants as co-creators, tracing the migration and deposition of minerals in the Anthropocene across micro-surface-satellite/space scales, thereby revealing how technology and capital reshape life and human-environment relations.

Her practice spans material experiments, installation, and video, using methods such as fungal cultivation, phytometallurgy, material purification, and reuse. She emphasizes a processual aesthetics—the traces of growth, decay, smelting and weathering form the perceptual core of her work. Key projects include the ceramic series “Phytometallurgy,” and video installations “Wind Bell,” “Wonderland Intersection,” and “Atmospheric Folds.” Works range from extracting copper from wild plants in e-waste towns, to understory studies on the relationship on multiple species under the forest in Diqing mining areas, to searching for rocket debris in the Gobi, forming a coherent narrative from microscopic life imaginaries to satellite/space perspectives.

Advocating a non-human-centered viewpoint, Pan uses non-human and technological detritus to rewrite human-technology-environment power relations and temporal imaginaries, juxtaposing possibilities of ecological repair with vulnerabilities under techno-capital expansion.

Her group exhibitions include “Staying Online: Art and China after 2008” (Tai Kwun, Hong Kong, 2026) and the Guangzhou Image Triennial (Guangdong Museum of Art, 2025). She received the Prince Claus Foundation & Goethe-Institut “Mentor for Responding to Environmental Change” award (2022), support from Christie’s-Beijing Contemporary Art Foundation’s Women Young Artists Grant and the Swiss Arts Council, and was selected for the 2026 Jan van Eyck residency. Her work is documented in the Asia Art Archive (Hong Kong) and appears in Art and Ecological Impact: A Guide to Environmental Practices by Contemporary Artists (ed. Mary Mattingly, Yale University Press, 2027).

www.longpanstudio.com
longpp0825@outlook.com

2025 **Letter from the Desert**	Vedio
2025 **The Seventh Fall**	Vedio
2025 **Atmospheric Folds**	Vedio+Installation
2025 **Mountain Murmurs**	Painting installation
2024 **Deep Time Express**	Vedio
2023 **A Spore's Monologue**	Vedio
2023 **Fireworks**	Vedio
2022 - ongoing **Matsutake rain - in the forest**	Vedio
2022 - ongoing **Fluid body**	Vedio+Bio Sculpture
2022 - ongoing **Leaves- Botanical Alchemy**	Ceramic

2022 **The Root**	Sculpture
2021 **Wind Bell**	Vedio+Document
2020 **Silk**	Potography
2020 **Rewriting**	Potography
2020 **Pink Mushroom Banquet**	Vedio
2019 **Self-Rescue Workshop**	Workshop+Document
2019 **Wonderland intersection**	Vedio+Document
2018 **Remnant**	Vedio+Installation
2017 **Microbial Construction**	Vedio+Installation

LETTER FROM THE DESERT
2025

Writing

"Letters from the Desert" is a road-and-time narrative: the artist departs from the Jiayuguan rocket launch facility and follows a route around the Badain Jaran Desert toward the rocket landing site in Ordos. A distance a rocket crosses in 10 minutes is re-stretched by the artist into a 7-day journey—one letter a day—slowly unfolding and deconstructing a time-space that is otherwise violently compressed.

On this seemingly desolate land, the human dream of space quietly takes shape. The terrain is not only endless dunes but also ruptured ecologies, an interplay of nature and technology, and the folding and transformation of time and space under extreme conditions. The route's geological and cultural markers—the cliff faces that resemble star trails, the "fragmented meteors" familiar to local herders, the contrasts between ancient rainforest minerals and the modern "forest" of wind turbines—open slits across temporal layers.

The work attempts to weave a dialogue between memory, celestial phenomena, and the future—from ancient stars to imagined interstellar horizons—turning a road a rocket crosses in an instant into a tangible, readable temporal landscape.

Dear,

Today was another journey through time — this time back to prehistory, to meet ancient humans. In the desert’s core valleys, there are countless“petroglyphs” left by early people, depicting the animals around them and scenes of hunting. What moved me most were the "handprint petroglyphs"—ancient humans sprayed mineral pigments over their hands, leaving permanent imprints on the stone. Placing my hand over them felt like touching theirs across millennia. Such handprint art exists worldwide, but seeing it firsthand is rare. Sadly, I couldn’t access the site and had to settle for a public research area. Still, it left me breathless.

The valley was utterly silent except for the crunch of gravel underfoot. Even the wind-smoothed rocks, rounded over tens of thousands of years, seemed to exhale the air of antiquity. When I saw the first petroglyph, my heart trembled—no exaggeration, tears nearly welled up. I felt a profound connection, not just as a human but as a lifeform sharing this planet. I imagined a community once thriving in this desolate valley, hiding here for shelter from predators or cold—after all, this is the only mountainous area for hundreds of kilometers. The rocks are carved with camels, goats, and deer-like creatures. Poignantly, real goats still graze near the ancient goat carvings, though we no longer hunt them.

A rock atop the hill caught my eye. It depicted triangular structures—perhaps tents or even rocket-like shapes. This was the only petroglyph showing communal life. When I imagined the triangles as rocket stages, the time-traveling sensation intensified. The layered carvings could map to first-stage boosters, second-stage engines, and escape modules. Speckles resembling stars dotted the scene. At the desert’s core, the night sky must have blazed brilliantly. Would ancient artists, if alive today, mistake planes and rockets for stars?

From the hilltop, the contours of the Earth felt visible, as if seen through a bird’s eyes. Standing where ancient humans once lived, gazing at their same horizon, I wondered how much the landscape had changed. My mind drifted through recent days: secretive space stations, the vanished Khara-Khoto, rocket debris in pastures, and billion-year-old plant fossils. I’ve been leaping across timelines, and when I look up now, my view of the stars overlaps with theirs—except mine flicker with human technological artifacts.

It’s still astonishing to think this letter will reach your inbox via global networks—a mundane miracle that would baffle ancient minds. Yet their petroglyphs reveal a shared essence of humanity and a cosmic imagination that bridges eras.

I’m reluctant to end this journey. It’s been unexpectedly profound, like a voyage through space on this Mars-like terrain, tracing humanity’s past and future.

Tomorrow is the last day—400 kilometers back to Jiayuguan.
Goodnight, my friend.
Let’s look forward to tomorrow’s stories.

Warmly,
Pan
09/04/2025

Being Art Museum edition, 2025

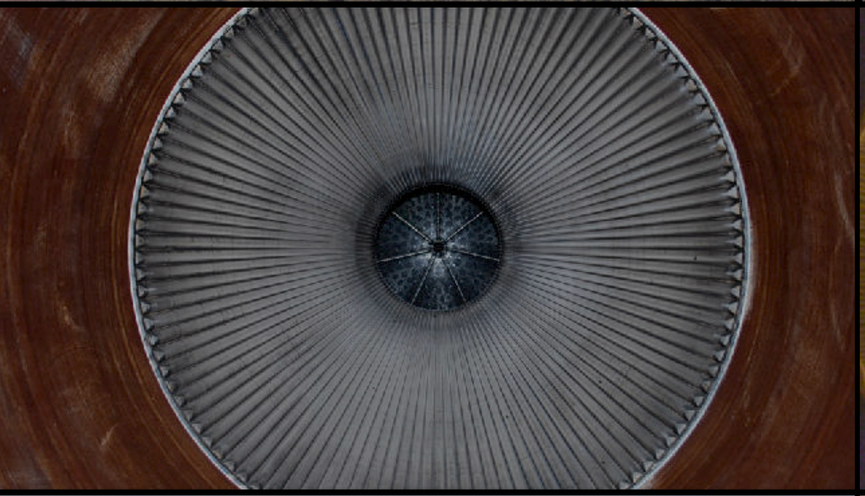
THE SEVENTH FALL
2025

Single channel video, HD, color, 14 ’9

In classical physics, falls are classified into six types—free fall, projectile motion, forced oscillation, and so on. The so-called "seventh type" invents an undefined mode of descent, suggesting that the return of space ore to Earth lies beyond technical rationality. Ore and spores rise along transport lines and air currents and then fall through the vast atmosphere: ore hardens into stone, spores split and regenerate. When rocket debris (technical objects) and spores (natural objects) together form a new falling subject, this critical moment reveals the convergence of technological violence and nature’s backlash—humans are no longer the sole interpreters of cosmic motion.

Being Art Museum edition, 2025

共同面临坠落的命运
Facing a shared fate of descent



ATMOSPHERIC FOLDS
2025

Single Channel Video, HD, Color, 16 ’51”

The rocket body skimmed the clouds as metal melted and curled into silk-like micro-folds—both an erosion by the atmosphere and a passage through time and space. These microscopic deformations expose technology’s fragility before nature and give rise to a “posthuman texture.” The folded horizons become incubators for the potential diversity of ecology, technology, and civilization.

MOUNTAIN MURMURS
2025
Photography; Film holder; Text; Light box

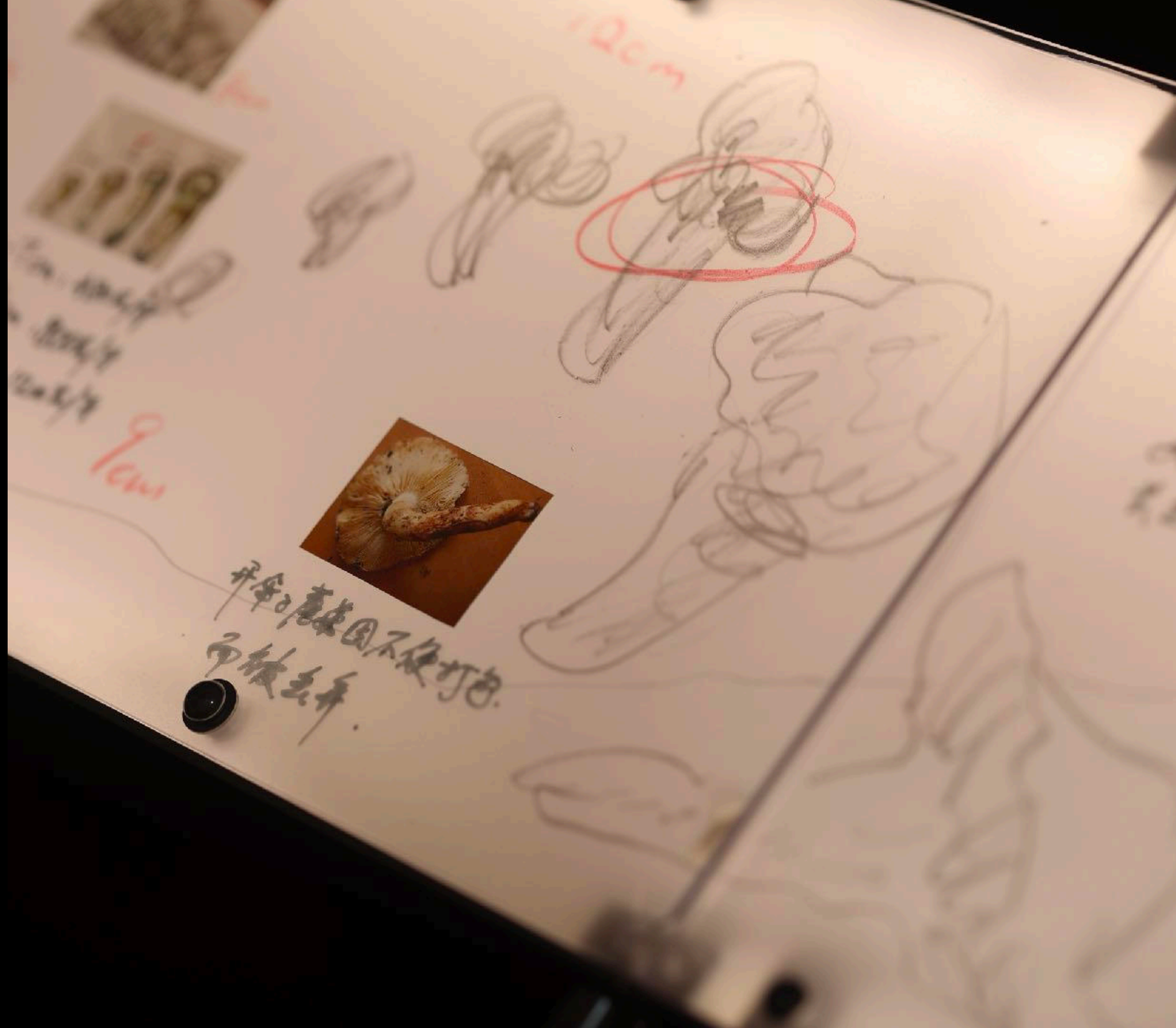
MOUNTAIN MURMURS
2025

Photography; Film holder; Text; Light box

Mountain Murmurs employs a mycelial-like walking methodology, weaving a trans-mountain testimonial archive through the interplay of photography and field journals. The work grows like a fungal network along my migratory traces, evolving into a fluid site-specific web. These image fragments are not answers, but interrogations dispatched from a witness to the future: so-called "nature" is but a theater co-scripted by capital and technology.

Over the years, I've traversed Diqing's matsutake sacred peaks, Inner Mongolia's rocket debris-scarred deserts, Switzerland's hypocritical glacier dams, Yulong's carbon-dusted snowscapes, and Xinjiang's lawless mining wilds. Through corporeal friction with geology, I've traced environmental metamorphoses: minerals morph into sacrificial offerings to capitalist alchemy, or forensic evidence of technological failure—all sedimenting as dark parables of the Anthropocene.

Using 35mm film and large-scale digital pigment prints, the work constructs dual narratives of geological violence and intimate witnessing. This oscillation between cinematic spectacle and diary-scale vulnerability breathes rhythm into the project, guiding viewers beneath the spectacle's surface to hear the land's murmuring, pulsating stories.



CUHK (Shenzhen) Art Museum edition, 2024

Deep Time Express
2024

2024, video ; 3 screens, color, sound ; 5'

DEEP TIME EXPRESS
2024

video ; 3 screens, color, sound ; 5'

This work is based on the different temporal scales of the logistics system in Matsutake mushroom trade, mushroom hunters, and fungi. The rapid evolution of mycorrhizal symbiosis can be traced back to the Cretaceous period, and the symbiotic relationship between Matsutake and pine trees goes back millions of years. Even the pine trees that can form connections with mycelium require over 50 years to grow. However, the mushroom-fruiting bodies mature and decay in just seven days.

Today, it has transformed from a wild mushroom buried under pine needles into an expensive commodity. How does the market complete the process of commodification within 48 hours and compete for the time before it decays through the logistics system? How do Matsutake hunters, through the accumulated memories of generations, trace the migratory paths of Matsutake and harvest them before they mature?

The tiny mushrooms grow slowly at night, bearing the conflict between deep time and the fleeting moment, with an underlying attempt to tame deep-time entities within human scales of understanding.

https://youtu.be/cVu3Yrz5g6c

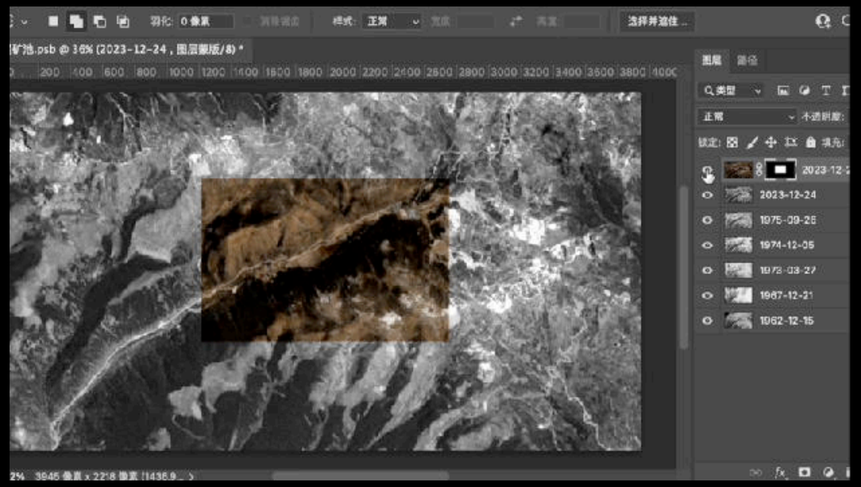
A SPORE'S MONOLOGUE
2023
Single channel video; Color; Sound; 4K; 12’11”,

In *The Spore Monologue*, artist Long Pan gives voice to an unlikely narrator — a spore. This minute, typically single-celled reproductive unit, common to lower plants and fungi, becomes the guide through a richly layered tale set in Yunnan, China — one of Eurasia’s most biodiverse regions and a site of intense mining activity.

By shifting the agency of speech to the microscopic, Pan invites us to adopt a botanical gaze and imagine a form of plant-consciousness. The spore’s voice invites us into an unseen world often dismissed for being too small or too distant from human concerns. It introduces its surroundings: mountains, mining trucks, metallic ore deposits — and the spiritual presence of mountain deities. There, lush ecosystems coexist with extractive economies, revealing a landscape shaped by competing forces of survival, reverence, and exploitation.

Pan’s film was inspired by her research into the trade routes of the matsutake mushroom. Along the way, she learned of sacred mountains leased to mining corporations and of fungi acting as natural defenders, filtering contaminants from the soil. In this shifting terrain, binaries of victim and oppressor begin to dissolve into a dense web of entanglement.

Through evocative narration and imagery, *The Spore Monologue* reframes geology as more than science — as story, memory, and consequence. It asks us to listen differently, to recognise the resilience of life forms often ignored, and to reimagine our relationship with the natural world not as dominators, but as entangled participants.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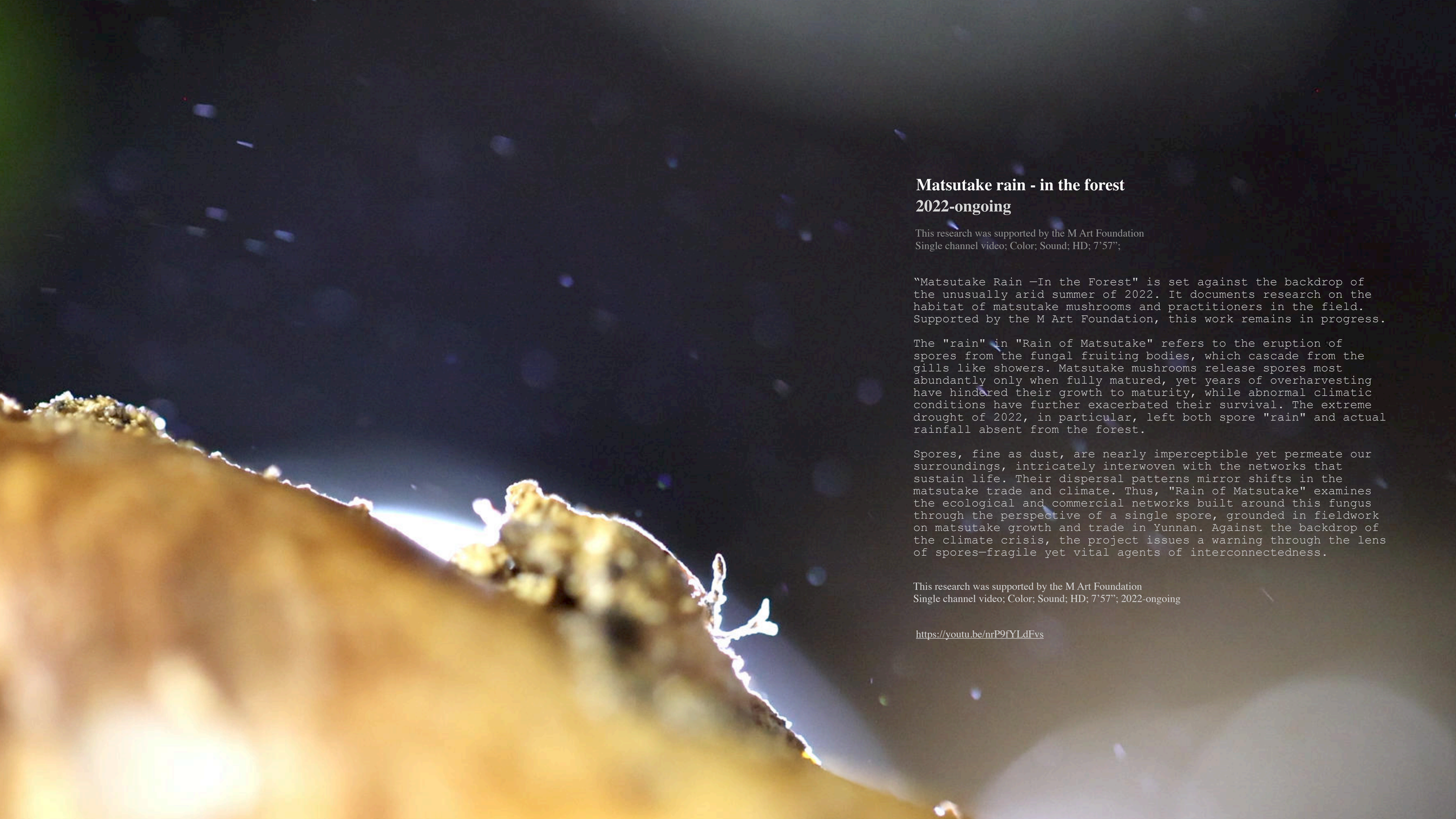


Matsutake rain - in the forest
2022-ongoing

This research was supported by the M Art Foundation
Single channel video; Color; Sound; HD; 7’57”;

“Matsutake Rain —In the Forest" is set against the backdrop of the unusually arid summer of 2022. It documents research on the habitat of matsutake mushrooms and practitioners in the field. Supported by the M Art Foundation, this work remains in progress.

The "rain" in "Rain of Matsutake" refers to the eruption of spores from the fungal fruiting bodies, which cascade from the gills like showers. Matsutake mushrooms release spores most abundantly only when fully matured, yet years of overharvesting have hindered their growth to maturity, while abnormal climatic conditions have further exacerbated their survival. The extreme drought of 2022, in particular, left both spore "rain" and actual rainfall absent from the forest.

Spores, fine as dust, are nearly imperceptible yet permeate our surroundings, intricately interwoven with the networks that sustain life. Their dispersal patterns mirror shifts in the matsutake trade and climate. Thus, "Rain of Matsutake" examines the ecological and commercial networks built around this fungus through the perspective of a single spore, grounded in fieldwork on matsutake growth and trade in Yunnan. Against the backdrop of the climate crisis, the project issues a warning through the lens of spores—fragile yet vital agents of interconnectedness.

This research was supported by the M Art Foundation
Single channel video; Color; Sound; HD; 7’57”; 2022-ongoing

https://youtu.be/nrP9fYLdFvs

Video Screenshot
A Matsutake Erupting Spores

Video Screenshot
A Forest of Water Mist

FIREWORKS
2023
Single channel video; Color; Sound; 4K; 05’,

This work involves using flames to visualize and observe heavy metal elements within hyperaccumulator plants. The environment and organisms are interconnected, with information from the environment leaving traces on plants through rivers and soil. In this artwork, the artist burns hyperaccumulator plants to ashes and creates a unique glaze applied to ceramic pieces shaped like leaves. After high-temperature firing, the metal particles within the plant transform into the colors of the glazed surface on the ceramic leaves. Some resemble dried leaves, while others resemble tender shoots, all determined by the metal components in the plant ash. The artist continues to observe the glaze under a microscope, discovering that the diverse colors originate from variations in the crystallization of metals. These melted and solidified metal crystals are traces of human activities in the environment.

LEAVES
2022-Ongoing

Ceramics; Clay, Plants Ash,8cm*3cm*5cm;

This work is a continuation of "Wind Bell," in which the metal elements in a super-enriched plant are visualized and observed through fire. Because the environment and the creature are connected, the information from the environment leaves an imprint in the plant through the flow of rivers and soil. In this work, the artist burns heavy metal-rich plants to make an ash glaze, which is then applied to a porcelain photograph in the shape of a leaf. After the ceramic leaves are fired at high temperatures, the metal particles inside the plants are transformed into the colors of the glaze, some of which resemble dead leaves, others like young shoots, all determined by the metallic composition of the plant ash. After the transformation of the glaze was completed, the artist continued to observe the glaze microscopically and discovered that the composition of these colors came from metallic crystals of varying degrees, and that these metallic crystals, which had been melted by fire and condensed together, were the traces of human activity in the environment.

"Leaves" displays beautiful glazes and crystalline surfaces, but that beauty is the crystallized trace of industrial emissions, mineral flows, and ecological pollution. The work is both an aesthetic object and a record of the material information chain linking plants, soil, and pollution/ extraction. It emphasizes how materials remember and reveal the ecological marks of human activity. What is visible is not necessarily understandable or harmless—the surface's visual "cuteness/readability" masks deeper material violence.

Ceramic Leaf Macro Photography

《千叶集》，2025
Lvaves，2025

蜡梅（Chimonanthus praecox (L.) Link）

加拿大一枝黄花（Solidagocanadensis L.）

二球悬铃木（Platanus orientalis L.）

青蒿（Artemisia annua L.）

枫香（Liquidambar formosana Hance）

芦苇（Phragmites australis (Cav.) Trin. ex Steud）

苎麻（Boehmeria nivea (L.) Gaudich.）

松树（Pinus L.）

紫花地丁（Viola philippica Cav.）

假臭草（Conladeria selloana (Schult.) Aschers. et Graebn.）

梭梭（Haloxylon ammodendron (C. A. Mey.) Bunge.）

沙拐枣（Calligonum mongolicum Turcz.）

女贞（Ligustrum sinense Lour.）

暴马丁香（Fraxinus uhdei）

THE ROOT
2022

Commissioned by the Earth Heat Flow Section of the 2022 Beijing Biennale

Sculpture，Copper-Plated Tree Roots 、Cables; 2.5m*6m*5m;

This work combines tree roots and cables, where the tree roots reach upward, and the wires sprawl on the ground like an intricate network of roots. It serves as a symbol of the real-life scenario where plant roots are intertwined with heavy metal elements. It draws a connection between the terrestrial world, constantly extracting minerals from underground, and the digital realm sustained by this extraction, creating a distant yet intricate interplay between the two.

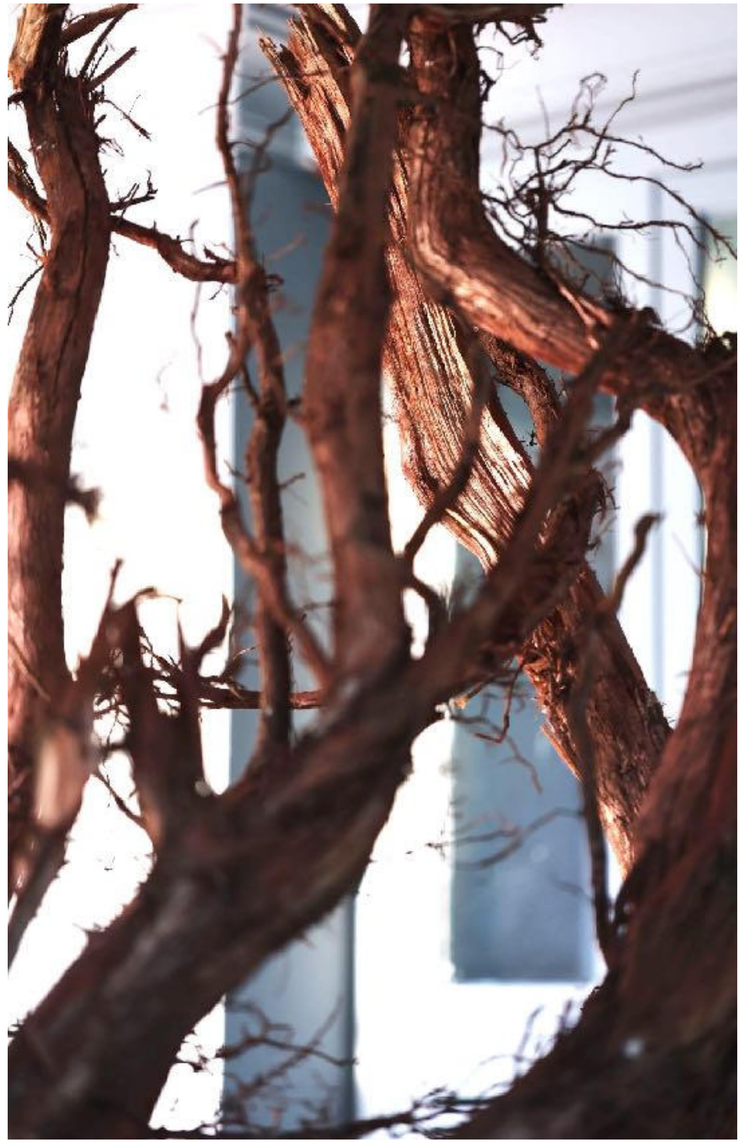
Copper, a vital metal in electronic components, plays a key role in conducting and connecting various parts through copper wires. The intricately distributed wires, placed through devices, exist much like a mycelium network, connecting vegetation with information ports. The copper elements enriched in the plant's roots, stems, and veins, akin to the wires, fill the plant's vessels with metal.

镀铜树根、电缆；2.5m*6m*5m；2022

Sculpture，Copper-Plated Tree Roots 、Cables; 2.5m*6m*5m; 2022

Beijing Biennale Edition; 2022

Beijing Biennale Edition; 2022



Wind Bell
2021
Video + Installation; Single Channel Video, HD, Color, 14 ’9”, Copper Bells; Plant Ash; Circuit Boards, Etc

Video Screenshot

Wind Bell
2021

Video + Installation; Single Channel Video, HD, Color, 14 ’9”, Copper Bells; Plant Ash; Circuit Boards, Etc

This work involves extracting copper from plants in electronic waste-contaminated areas using "phytomining" technology (recycling metal from plants that accumulate metals). The extracted copper is then crafted into a small wind bell. When the wind blows, the distinct sound of metal colliding contrasts with the gentle "rustling" of plants, symbolizing alienation in the environment.

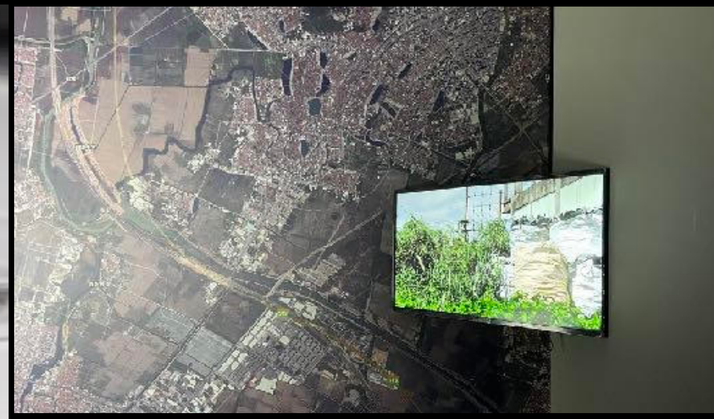
For almost three decades, coastal cities in China have been engaged in the profitable business of importing electronic waste from abroad. The excessive heaps of electronic waste create the "mines" of this era, with metallurgical practices dispersing heavy metals into the broader environment and leaving them to linger in our bodies through the biological chain. Might living organisms become the "mines" of the next era? Those heavy metals enriched in plants through metallurgy possess a stability that transcends human life, surpassing the dimensions of time.

Individuals may come and go, time keeps shifting, yet the wind bell crafted from metals in plants persists in the fields like an epitaph recounting a chapter of wild history with every gentle sound.

Video link: https://youtu.be/5TRz7iqMG0A

Video Screenshot
(Above) Collect Plants
(Bottom Left) Electronic Components Disassembly Plant
(Bottom Right) Copper Powder Smelting

Plant Metallurgy Process:　(From Left To Right)- Reed Root, Incomplete Burning of Plant Ash; Fully Burning Plant Ash; Acid Leaching Solution; Electrolytic Copper; Copper Powder



Ming Contemporary Art Museum Edition; 2021.

FLUID BODY
2022

Mycelium sculpture, AI generated video; Single channel video, no sound ;
90cm*30cm*45cm, 45cm*10cm*10cm, 50cm*30cm*25cm, 22cm*10cm*8cm, 17cm*8cm*3cm; 2022

The artist 3D scans their body as a humanoid substrate for fungal growth. The dense mycelium gradually forms the outline of the limb and even continues to develop buds on the surface. The wild growth of the mushroom transformed the limb into a more uncertain, uncontrollable, ever-changing form. How will AI describe the "most perfect human body"? In the database, information about the noise points penetrates each other to capture the material. It combines monster limbs, and the fractal structure resembles a coral-like mushroom bud. The slowly changing AI picture and the mycelium growing in the longer dimension describe a flowing "body."

SILK
2020
Photography; variable

The air mycelium grows through a needle

REWRITING
2019
Photography； Mushrooms, books； variable ；

The Artist plants mushrooms in the books, and the mycelium feeds on them. The mycelium gradually penetrates and covers the text in the book, and the dense mycelium slowly wraps the pages of the book into white, as if to erase the text one by one. In the end, it will grow mushrooms like flames on the book, frantically speaking its “language."

PINK MUSHROOM BANQUET
2020
Workshop, Video + installation; Dual channel video, HD, color, sound, 17’02”; mushroom dishes, cutlery, etc

PINK MUSHROOM BANQUET
2022

Workshop, Video + Installation; Dual Channel Video, HD, Color, Sound, 17'02"； Mushroom Dishes, Cutlery, Etc； 2020

This work sheds light on a unique community of migrant workers in Shenzhen. Near a large talent market that supplies labor to electronics factories, a group of disillusioned youth linger on the fringes. They gather in park corners, choosing to sleep in grassy patches among wild mushrooms rather than enter factory life. The artist invited these individuals to collaborate in cultivating pink mushrooms at Longhua Park, nurturing them to maturity, then harvesting the fungi to create a communal meal.

The artwork constructs a banquet scene centered around pink mushroom dishes. A long table adorned with tableware, wine glasses, and candles is flanked by high-backed chairs. Across from the dining area, projections document the mushroom-growing process alongside the youths' living conditions and personal narratives.

The artist reflects: "These flesh-toned mushrooms crystallize fragments of these young lives. By harvesting them for an elegant feast, we invite others to consume not just the mushrooms, but also the act of witnessing. As guests chew, they taste the proximity of a marginalized yet intimately present community, while confronting their own fragile, mushroom-like existence in modern society.

Video Screenshot: an Old Fisherman Steers his Mushroom Boat Toward the Petrochemical Plant Area

Self-Rescue Workshop -Dwelling in the Catastrophe 2019

Video + Installation; Single Channel Video, HD, Color, 16 Mins 08, Mushroom, Old Stuff Like Doors, Windows, Clocks, Photographs, Etc

In the face of disaster, how can people save themselves in the midst of desolation? This work, based on the favorable growth characteristics of mushrooms, seeks methods to reconstruct habitats and gathers people for this purpose. Through practices such as sharing, discussions, revisiting old places, building, and cooking, the project explores imaginative responses to a doomsday crisis. The project consists of four workshops held weekly. In the end, the outcomes of the workshops will fill an exhibition space over the course of a month. Participants leave behind their imprints and engage in dialogues within the space, transforming it into a focal point for community energy.

The dwelling of the future is built upon the unique biological traits of oyster mushrooms, utilizing their robust vitality and adeptness at flourishing in darkness and challenging conditions. Envisioned as companions for humanity in the reconstruction of lives amidst apocalyptic crises, these mushrooms embody resilience in extreme environments. Leveraging the powerful penetrating and connecting capabilities of mycelium, we can craft a residence woven from fungal threads—a structure that serves as both a shelter and a farm for cultivating mushrooms. This forms the basis for our creative exploration of navigating and adapting to the challenges of an apocalyptic crisis.

The workshop focused on mushrooms as a topic to engage residents from the local community, with participants ranging from 3 to 40 years old. Throughout the workshop, residents shifted from passive information absorption to active involvement, contributing their stories and materials. During the third workshop, they collectively constructed the dwelling place, turning the project from being solely led by the organizer to a genuinely collective and spontaneous initiative, with everyone, myself included, deeply engaged.

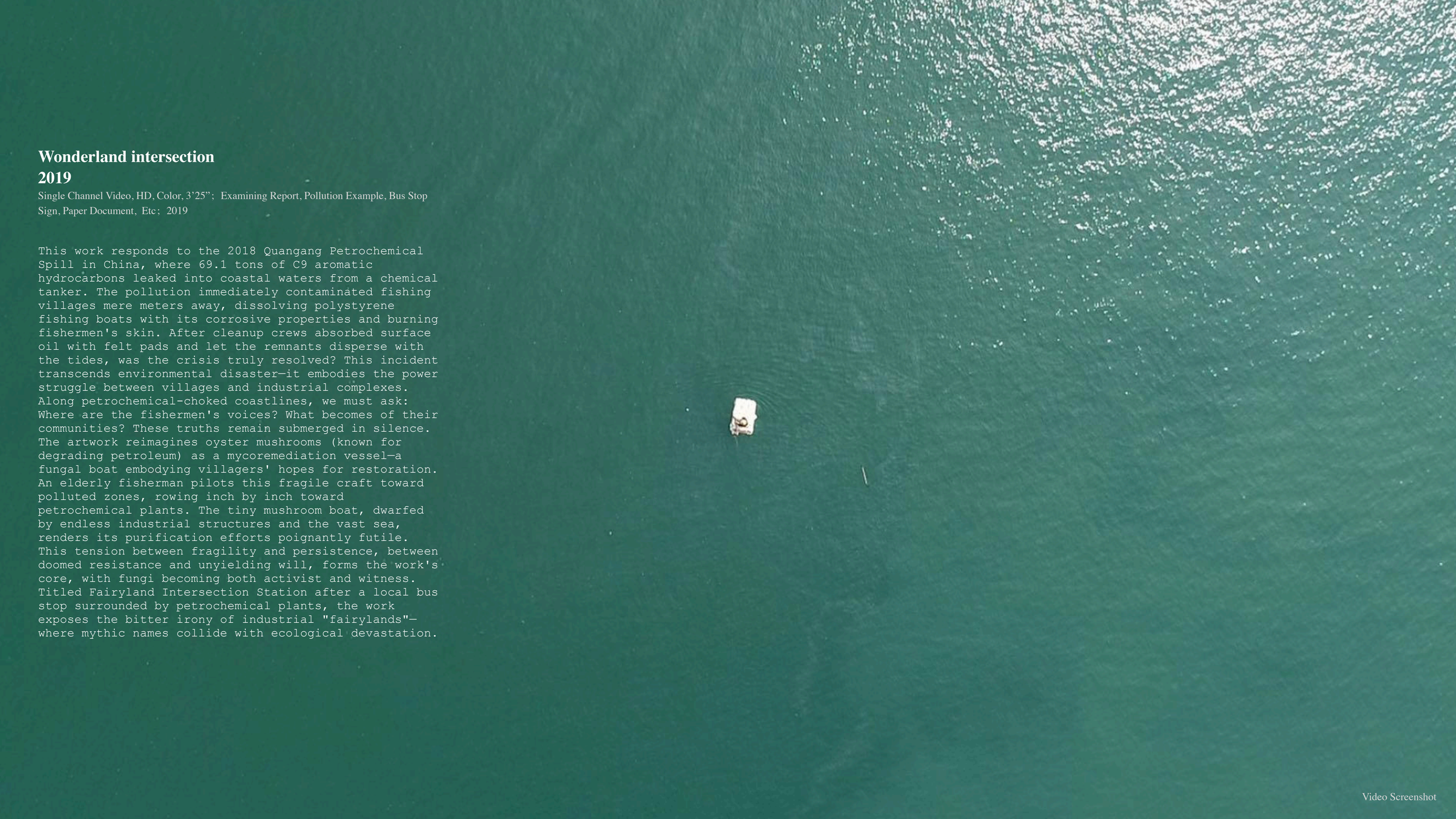
Pictures of the Fourth Phase of the Workshop
The first introduces the fungi kingdom: Right 1
The second phase works of mushroom: Left 1
The third phase, the "dwelling shelter" device built together: Right 2
The fourth phase-mushroom dishes and topic: Left 2

A Temporary Shelter of Community Remnants and Mycelium
Dimension Art Center Version 2022

Wonderland intersection
2019

Single Channel Video, HD, Color, 3’25”; Examining Report, Pollution Example, Bus Stop Sign, Paper Document, Etc; 2019

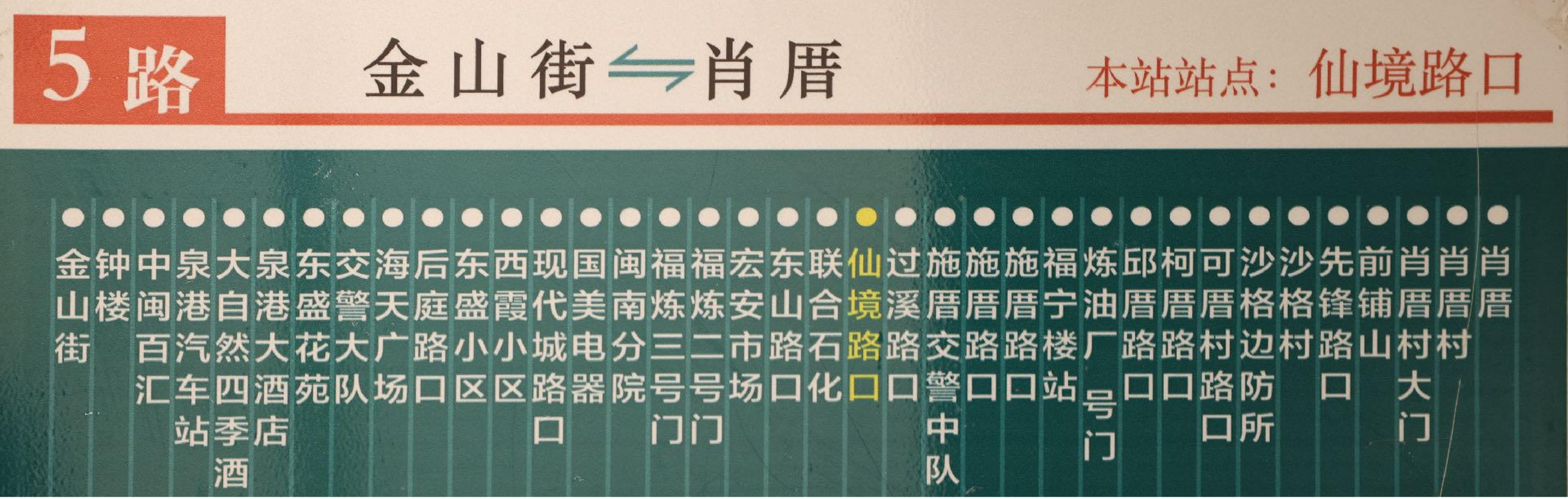
This work responds to the 2018 Quangang Petrochemical Spill in China, where 69.1 tons of C9 aromatic hydrocarbons leaked into coastal waters from a chemical tanker. The pollution immediately contaminated fishing villages mere meters away, dissolving polystyrene fishing boats with its corrosive properties and burning fishermen's skin. After cleanup crews absorbed surface oil with felt pads and let the remnants disperse with the tides, was the crisis truly resolved? This incident transcends environmental disaster—it embodies the power struggle between villages and industrial complexes. Along petrochemical-choked coastlines, we must ask: Where are the fishermen's voices? What becomes of their communities? These truths remain submerged in silence. The artwork reimagines oyster mushrooms (known for degrading petroleum) as a mycoremediation vessel—a fungal boat embodying villagers' hopes for restoration. An elderly fisherman pilots this fragile craft toward polluted zones, rowing inch by inch toward petrochemical plants. The tiny mushroom boat, dwarfed by endless industrial structures and the vast sea, renders its purification efforts poignantly futile. This tension between fragility and persistence, between doomed resistance and unyielding will, forms the work's core, with fungi becoming both activist and witness. Titled Fairyland Intersection Station after a local bus stop surrounded by petrochemical plants, the work exposes the bitter irony of industrial "fairylands"—where mythic names collide with ecological devastation.



Video Screenshot

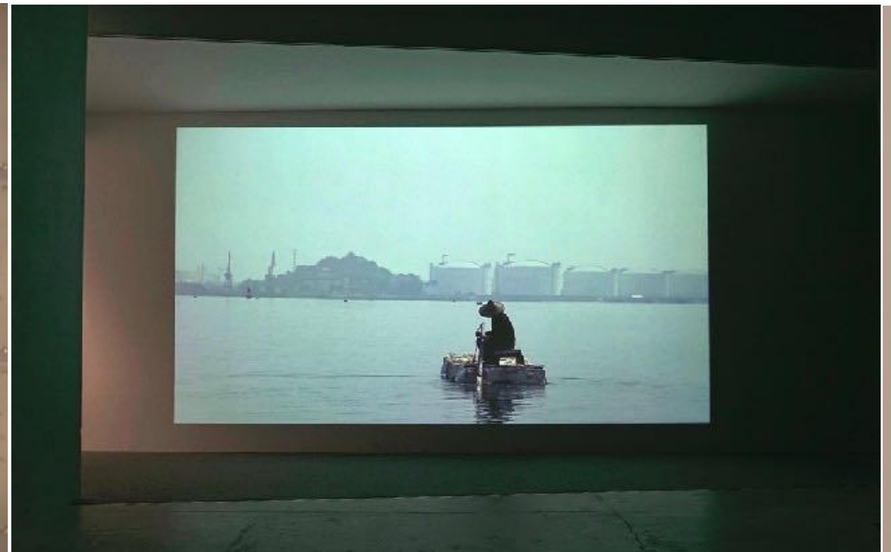
Video Link: Https://Www.Bilibili.Com/Video/BV1v44y1q7FQ/ Https://Www.Bilibili.Com/Video/BV1tK4y1M7a8/

Video Screenshot



Bus Stop Sign"Wonderland Intersection"

Research and Experimental Literature, Materials, Notes; Research Video



REMNANT
2018

single channel video, HD, color, 3’25”; examining report, pollution example, bus stop sign, paper document, etc;

This work is based on a vision of what will happen after the Anthropocene, when all of man's images and creations fall to pieces. If this is the time to open up the opportunity to unite with multiple species. Microorganisms, insects, wind and water are invited to exist in the work, and some of these "residual branches" become the habitat of tadpoles, some are polished into glass pebbles by waves, and some become the carrier of fungi and moss. Spores drift quietly through the exhibition hall, masking the handwriting on the crates.

A Sculpture of a Mushroom Growing and Spewing Spores

A Mossy Human Sculpture Projected by a Video of the Waves.

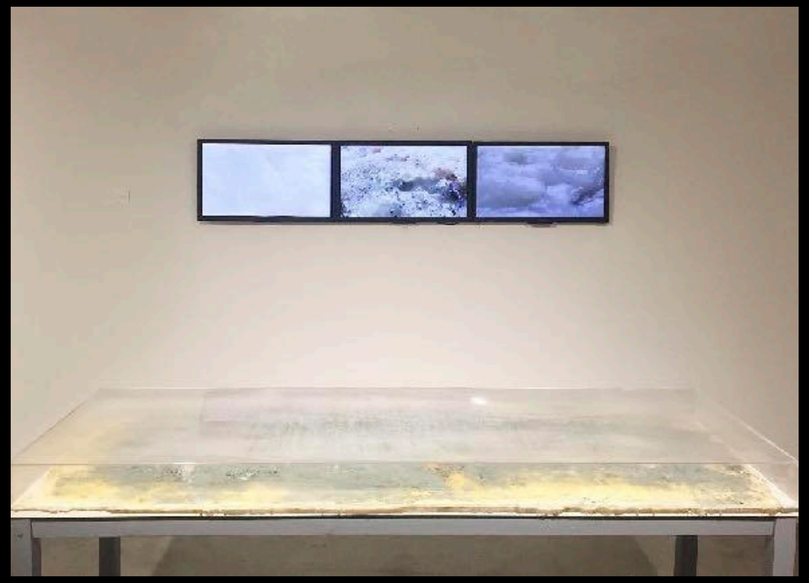
China Academy of Art Museum Version 2018

Hand Mold Sculpture

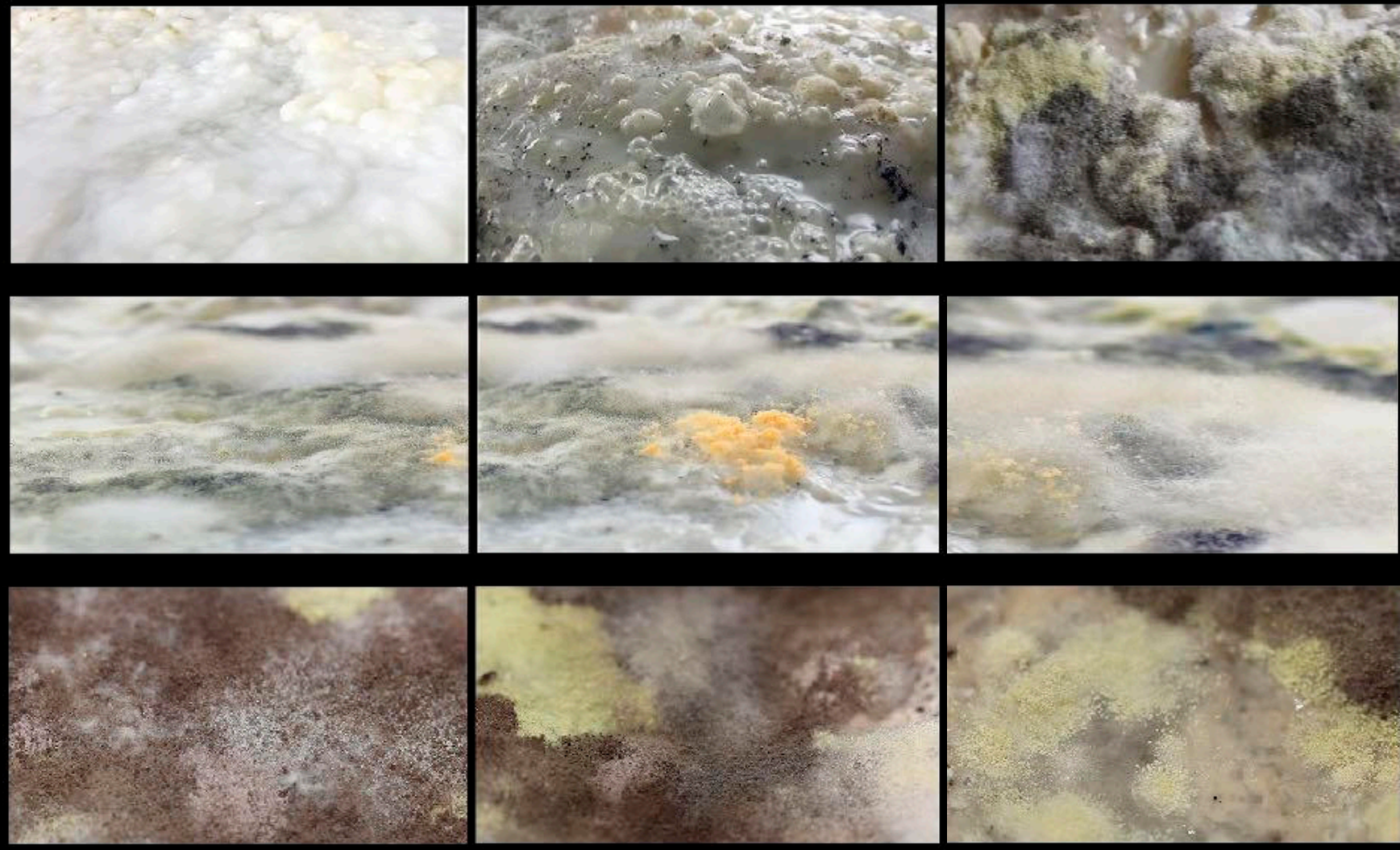
Microbial Construction
2017

Video, 4 ', 3 screen synchronization, color silent; AGAR; Mold; Acrylic cover;

The work is based on the shape of the mold and the forest. The work allows airborne mold spores to settle on white AGAR, allowing the mold to rapidly expand in the wet space within a few days. This is how fungi build their world, and the AGAR base gives floating things invisible in the air a chance to emerge, grow freely, and take over the platform. It is also possible to witness a group of world-builders floating around.



Sanshang Art Space Version 2017



Video Screenshot