

袅袅：悲声

## Wisping: A Lament

三串悬垂而下，错落有致的陶片装置如同展开的胶卷，逐帧呈现了一个悼亡的场景：一只鸚科鸟类正在死去的同类遗体边哀鸣。鸚科鸟类被认为是极其智慧且具有高度社会性的动物之一。而它们对同类之死所表达的悲伤则被视作这一论断的力证。为何会感到悲伤？只有当生命之间产生了羁绊与关联，当个体之间的界限消融，一个生命的消逝才会引发另一个生命的失落与悲恸。而哀鸣的鸟证实了“哀悼之情”并不独属于人类。

Three suspended strands of cut-out stoneware slabs descend in a staggered arrangement, like a strip of film unspooling. Frame by frame, they present a scene of mourning: a corvid stands beside the body of a dying companion, uttering a plaintive call. Corvids are widely regarded as among the most intelligent and socially complex animals, and their responses to the deaths of members of their species are often cited as compelling evidence. Why do they grieve? Only when bonds and connections emerge between lives, and the boundaries between individuals begin to dissolve, can the passing of one life give rise to grief in another. The keening bird thus attests that the capacity for mourning is not exclusive to humankind.

镂空陶片的造型借鉴了作为祭祀道具的剪纸。在民间祭祀中，焚烧剪纸时升起的袅袅青烟常被认为能够向神明传递信息。而在陶瓷的制作过程中，窑炉中的高温会分解泥土中的有机成分，促使矿物结构重组。无论是祭祀中的焚烧仪式，还是陶瓷的烧制过程，这两种基于燃烧的实践都与物质的“溢界”观念紧密相关。

The pierced stoneware slabs draw on the visual language of ritual paper cuttings. In folk rites, the wisps of smoke that rise from burning paper offerings are often believed to carry messages to the divine. In ceramic-making, similarly, the intense heat of the kiln decomposes organic matter within the clay, prompting a reconfiguration of its mineral structure. In both ritual burning and ceramic firing, these combustion-based processes are closely bound to the idea of matter exceeding its own boundaries.

袅袅：飞去

### Wisping: Taking Wing

在由珠串串联而成的陶瓷片矩阵中，一只东方白鹳离水起飞。东方白鹳是一种大型涉禽，白羽、黑翼、姿态优雅，在许多文化中被视为象征幸福与吉祥的鸟类。由于森林砍伐、湿地围垦、过度捕猎以及人类活动的持续干扰，它们如今已被列为濒危物种。每年，东方白鹳在欧亚大陆东北部度夏并繁殖，入秋后沿东亚迁徙廊道南飞，跨越数千公里抵达越冬湿地。围绕这一物种展开的保护行动，也常常超越人类划定的国境线。

Within a matrix of stoneware slabs connected by bead-like joints, an Oriental stork lifts from the water in flight. A large wading bird with white plumage, black wings, and an air of poised elegance, the Oriental stork has been regarded across many cultures as a symbol of happiness and good fortune. Today, however, it is listed as an endangered species, threatened by deforestation, wetland reclamation, overhunting, and the persistent encroachment of human activity. Each year, Oriental storks spend the summer breeding in northeastern Eurasia before migrating southward along the East Asian flyway in autumn, traveling thousands of kilometers to reach their wintering wetlands. Conservation efforts for this species likewise often extend beyond the national borders drawn by humans.

艺术家在陶瓷片上以镂刻的方式捕捉了东方白鹳飞行的动态瞬间。当观众连续观看这些瞬间时，大脑会通过“表观运动”（**apparent motion**）的视觉机制，将离散的影像整合为连贯的飞行动作——仿佛东方白鹳的双翼正要突破框线，越界而去。

By incising and piercing stoneware surfaces, the artist captures fleeting moments of the stork mid-flight. As viewers register these moments in succession, apparent motion allows the brain to integrate discrete images into continuous action, making the stork's wings appear poised to break free from the frame.

## 4

泪涟涟：獾、牛与人

### In Tears We Are Connected: Badger, Cattle, and Humans

三座状似眼睛的淡绿色陶瓷蓄水池在眼角处相接，由高到低排列在金属基座上。蓄水池中央的小丘既似湖心岛，又如瞳仁，其上分别伏着獾、牛与人头的塑像。水流从塑像的眼睛处汨汨涌出，如同流下的泪水，在池间循环往复。借由这一装置，艺术家具象化了不同物种之间多孔的、可渗透的边界。

Three pale green, eye-shaped stoneware reservoirs are arranged in descending order on a metal base, each joined to the next at the inner corner. At the center of each basin rises a small mound, evoking both an island and a pupil, upon which sit sculptural forms of a badger, two cattle, and a human head. Water gently wells from the eyes of these figures like tears, circulating from one basin to the next. The installation renders tangible the porous and permeable boundaries between species.

在疾病传播的语境中，“蓄水池”（reservoir）指的是病原体得以长期存续并维持传播潜能的宿主或环境。人兽共患病（zoonotic diseases）的存在则提醒我们：人类与动物之间并不存在绝对的界线。譬如，獾可以成为牛结核的“蓄水池”，而牛则可能成为人类感染结核的来源。不同物种层层嵌套，形成持续延展的“蓄水池”链条，在这链条之中，我们紧紧相连。

In the context of disease transmission, a “reservoir” is a host or environment in which a pathogen can persist and remain transmissible. The existence of zoonotic diseases reminds us that no absolute boundary separates humans from other animals. Badgers, for instance, may serve as reservoirs for bovine tuberculosis, while cattle can in turn become a source of infection for humans. Species are thus nested within one another, forming an extended chain of reservoirs, binding us in intimate connection.

**In Tears We Are Connected: Traces**

在这组相连的蓄水池中，较高的一座池底浮现出一双掌心相对的人手（或手套）；较低的一座则布满大小不一、微微凹陷的动物爪印。与普遍认知中“动物将疫病传染给人类”的单向传播图景不同，人类同样可能将病原体传递给动物。换言之，人类并非这一“蓄水池”链条的终点，而只是其中的一环。譬如，人类可以将 SARS-CoV-2 传播给猫、狗、狮、虎以及水貂等动物——蓄水池上的爪印仿佛正是这些潜在受体的遗痕。

Within the two interconnected reservoirs, the base of the higher basin reveals a pair of human hands—palms facing one another, possibly gloved—while the lower basin is marked with animal paw prints of varying sizes, each gently pressed into the surface. Contrary to the common view of disease transmission as a one-way process from animals to humans, pathogens may also pass from humans to animals. In other words, humans are not the endpoint of this chain of reservoirs, but merely one link within it. Humans, for instance, can transmit SARS-CoV-2 to cats, dogs, lions, tigers, and minks—the paw prints embedded in the reservoir seem to mark the traces of these potential recipients.

“蓄水池”的英文 *reservoir* 源自法语 *réservoir*，更早可追溯至拉丁语 *reservare*：前缀 *re-* 含有“返回、回到原处”之意，而 *servare* 则意味着“保存、守护”。而在法语中，动词 *voir* 意为“看见”。因而，“蓄水池”或许也可以被理解为一种隐喻：它提示人类以回返与守护的姿态，重新看见与他者及非人生命之间的关系。

The English term “reservoir” derives from the French *réservoir*, which ultimately derives from the Latin *reservare*: the prefix *re-* suggests return, and *servare* means to preserve. In French, the verb *voir* means “to see.” “Reservoir” may thus be read as a metaphor, gesturing toward return and care and inviting a renewed perception of human–nonhuman relations.

6 & 7 & 10 & 18 & 19

雪的练习纸

**Where Snow Entered**

在密江拍摄时，艺术家将感光相纸埋进江边的雪中，用石头或冰块压住，曝晒一段时间。通过这种不使用相机的摄影工艺——“流明转印”，雪、水、阳光在相纸上留下了抽象的痕迹。而经由手工随机摔打陶土成型的炆器外框，则呈现出土地厚重的褶皱与肌理，包裹着轻盈的“雪的练习纸”。水在冰雪、雨雾、江海、生命体内水分之间的转化和流动总能反映出界线的虚无。

During a visit to the Mijiang River, the artist buried photosensitive paper in the riverbank snow, weighing it down with stones or ice and exposing it to sunlight for an extended period. Through this cameraless photographic process—known as lumen printing—snow, water, and sunlight left abstract traces on the paper. The resulting sheets are enclosed in stoneware frames, formed by the chance-driven striking of clay by hand. Their rugged folds and textures evoke the weight and strata of the earth, contrasting with the delicate lightness of the paper. Water, in its constant transformations and flow—across ice and snow, mist and rain, rivers and seas, and the fluids of living bodies—reveals the illusory nature of boundaries.

作品标题既隐喻了“雪”在相纸上“练习绘图”的成像过程，也援引了现居德国的日本作家多和田叶子（Yoko Tawada）的小说《雪的练习生》（2011）。该书讲述了三代北极熊离开故土，客居他乡的故事。在小说的最后，雪落了下来。

The Chinese title (雪的练习纸) alludes both to the process by which snow “practice” its own form of drawing upon the photosensitive paper, and to Yoko Tawada’s novel *Memoirs of a Polar Bear* (雪の练习生, 2011), which tells the story of three generations of polar bears leaving their homeland to live abroad. In the novel’s final scene, snow begins to fall.

## 8 & 9

鱼的石头，河的石头，人的石头

**The Stone in the Fish, the Stone in the River, the Stone in People**

高悬的半透明纱质帘幕上印着树木年轮般的同心环纹——那是一枚大马哈鱼耳石的显影。耳石，主要由碳酸钙与有机物构成，是鱼类负责传递声音与感知平衡的重要器官。其表面一圈圈细密的“生长纹”记录着大马哈鱼的生命轨迹，甚至可以精确到每日的水温变化和生长速度。纱帘上的白色缝绣在视觉上凸显了这些细节。也正因耳石能够记录大马哈鱼生活环境的细微变化，它亦被作为人工养殖鱼苗时人类赋予它们的“身份纹码”。

Suspended overhead, a translucent fabric curtain bears concentric rings resembling tree growth rings, the developed image of a chum salmon's otolith. The otolith, composed primarily of calcium carbonate and organic matter, is a vital organ for hearing and balance. Its fine, circular "growth rings" trace the life course of the salmon, recording even daily fluctuations in water temperature and growth rate. White stitching across the fabric visually emphasizes these delicate details. Precisely because otoliths register subtle environmental changes in a salmon's habitat, they have also been used as "identity markers" by humans in aquaculture.

散落在纱帘前后的四枚乳白色大理石雕塑，取形于人类内耳的“骨迷路”。骨迷路既是听觉与平衡器官的骨质外壳，也是人体发育较早的骨结构（有研究认为其在胚胎期即已成形）。无论是耳石，还是骨迷路，都以微小的体积与精巧的结构，引导与保护着生命行游于世界。

Four milky-white marble sculptures are scattered before and behind the curtain. Their forms derived from the bony labyrinth of the human inner ear. The bony labyrinth serves as the osseous enclosure for hearing and balance and is among the earliest structures in human development, with studies suggesting it takes shape during the embryonic stage. Both otoliths and bony labyrinths, with their small and intricately-structured forms, guide and safeguard life in its journey through the world.

而两块隔帘相望的石状陶瓷雕塑，则取形于艺术家在乌苏里江畔捡拾的石块，和散落在地台上的真正石块同出一处。艺术家在陶瓷上钻出细小的孔洞，风从孔洞间穿过，轻轻撩动纱帘——仿佛石头顶端的精灵轻轻呵气，拂过不尽相同却又极其相似的生命之“石”。

Two stone-like stoneware sculptures face one another across the curtain. Their forms draw from stones the artist collected along the Ussuri River, sharing a common origin with the natural stones scattered across the low plinth. The artist pierces the stoneware sculptures with tiny holes, allowing

wind to pass through and gently stir the gauze, as if spirits atop the stones were softly breathing, brushing across these varied yet uncannily similar “stones” of life.

11

浮标：尘埃落下，过去的与未来的生命

**Buoy: The Falling Dust, the Lives of the Past and the Future**

该区域中尺寸、形态与色彩各异的陶瓷雕塑，其造型参考了常见的浮标。现实中，浮标漂浮于水面，标示着航道与界线，尽管它们只在人类所建构的世界中成立。

Stoneware sculptures of varying sizes, forms, and colors are distributed across this area, their shapes drawn from common buoys. In reality, buoys float on the surface of water, marking routes and boundaries—though such demarcations exist only within worlds constructed by humans.

在漫长的地质时间中，沉积于海底的有机物——来自远古的生命遗存——逐渐转化为石油。艺术家在这件蓝绿色陶瓷浮标底部刻画了深海石油采掘业相关基础设施的图式。施工时，它们在水下扬起的“尘埃”，最终会沉降、覆盖在底栖生物与珊瑚（它们的形象出现在浮标中段）的栖居地，改变其生存环境。换言之，通过开采并利用这些由“过去的生命”所形成的化石能源（包括制作浮标本身），人类正影响着当下的生命与未来的生命。

Over vast geological time, organic matter deposited on the ocean floor—remnants of ancient life—gradually transforms into petroleum. At the base of this blue-green stoneware buoy, the artist has inscribed diagrammatic forms derived from deep-sea oil extraction infrastructure. During construction, the sediment stirred up underwater eventually settles, covering the habitats of benthic organisms and corals—whose forms appear along the buoy’s middle section—and altering their living conditions. In other words, by extracting and utilizing fossil fuels formed from “past life” (including in the making of the buoys themselves), humans are shaping both present and future life.

浮标：一切仍在变化

### **Buoy: Everything Is Still Changing**

当一枚海上浮标被拉出水面，人们常会发现其浸没于海中的表面已被生命覆盖：动植物、微生物与藻类在其上栖息、生长。这种现象被称为“生物污损”（biofouling）。这件浅绿色的小型陶瓷浮标似乎也遭遇了“生物污损”。它的表面出现了常见的“入侵水生物种”——裙带菜（Wakame）。这种褐藻原产于西北太平洋沿岸，如今已扩散至世界多处海域。而“入侵”一词也反映了人类对于跨界生物所抱持的戒备之心。

When a marine buoy is drawn from the water, its submerged surface is often found covered with life: plants, animals, microorganisms, and algae that have settled and grown upon it. This phenomenon is known as “biofouling.” The small, pale green stoneware buoy appears to have undergone a similar process. Its surface bears a common “invasive aquatic species”—wakame. Native to the northwestern Pacific, this brown alga has now spread to many parts of the world’s oceans. Yet the term “invasive” also reflects a human tendency to regard boundary-crossing life with caution.

远航的船舶、延伸的海底管道，以及石油与天然气开采设施等人造之物，为海洋生物提供了附着表面。即便是一枚用于标记位置的浮标，也可能成为无数生命跨越界线的载体。与此同时，气候变化正在改变季风与洋流的路径，生命事实上从不曾“各安其位”——一切仍在变化。

Ocean-going vessels, sprawling subsea pipelines, and infrastructures for oil and gas extraction provide surfaces to which marine organisms can attach. Even a buoy intended to mark position may become a carrier through which countless forms of life traverse boundaries. Meanwhile, climate change is reshaping the paths of monsoons and ocean currents. Life, in fact, has never remained neatly in place—everything is still changing.

浮标：并非无人之海

**Buoy: Donut Hole, Peanut Hole, Driftnut in the Cold**

在这座群青色陶瓷浮标表面游弋的鱼是黄线狭鳕，又名阿拉斯加鳕、明太鱼。黄线狭鳕主要生活在北太平洋的寒冷水域，是全球捕捞量最大的鱼类之一。

The fish gliding across the surface of this ultramarine stoneware buoy is walleye pollock, also known as Alaska pollock or pollock roe fish (*mentaiko*). Native to the cold waters of the North Pacific, it is among the most heavily harvested fish species in the world.

浮标上的英文“Donut Hole”（甜甜圈洞）、“Peanut Hole”（花生洞）指代两片北太平洋中的国际公海区域。20 世纪 80–90 年代初，多国渔船在这些“无主之海”过度捕捞黄线狭鳕，导致其种群数量锐减。90 年代中期之后，国际社会开始通过签订公约与协定，试图跨越民族国家划定的海疆保护鱼类，尤其是“跨界鱼类种群”和“高度洄游鱼类种群”。

The terms “Donut Hole” and “Peanut Hole”, appearing in raised lettering on the buoy, refer to two areas of international high seas in the North Pacific. During the 1980s and early 1990s, fishing fleets from multiple countries overexploited walleye pollock in these so-called “open-access” waters, leading to a sharp decline in their population. From the mid-1990s onward, international efforts—including treaties and agreements—sought to move beyond national maritime boundaries to protect fish stocks, particularly straddling fish stocks and highly migratory species.

海中浮标标示着人类渔业管理与主权制度下的海域划分；而黄线狭鳕则在北太平洋冷水区内，沿既有的季节性洄游路径活动，穿梭于人类划定的界线之间。

While buoys at sea demarcate maritime zones shaped by human systems of fisheries management and sovereignty, walleye pollock move through the cold waters of the North Pacific along established seasonal migration routes, crossing the boundaries imposed by humans.

## 那些将交还河流的

### **Those Who Return Their Bodies to the River**

影片呈现了中国东北地区大马哈鱼可能洄游水域的景象，例如乌苏里江、密江等河流，同时也展现了人类与大马哈鱼之间复杂而持续的互动：渔人在捕捞它们的同时，人们也在放流站中精心培育和照护鱼卵与鱼苗，并将其重新放归自然水域。不同形态的水——河流中的水、湖泊中的水、放流站中的水，以及鱼卵内部的水——在循环与流动中彼此相连。

The film presents landscapes of rivers in northeastern China where Chum salmon may migrate, including the Ussuri River and the Mijiang River. It also traces the complex and ongoing interactions between humans and salmon: while fishers harvest them, people carefully tend and care for their eggs and fry in hatcheries, releasing them back into natural waters. Water, in its various forms—river, lake, hatcheries, and even within fish eggs—remains interconnected, circulating in continuous movement and flow.

## 银身向海 Silvering Seaward

在大马哈鱼幼鱼从出生的河流游向大海的过程中，其体色会逐渐转变为明亮的银色。这一阶段被称为“银化”（smoltification）。银色的表皮能够很好地反射周围的光线，使鱼体在海水中更难被捕食者辨认。艺术家以釉上彩烤银工艺制作了一条已经“银化”的大马哈鱼。三块镶嵌着达盖尔银版的异形瓷片取代了鱼身。与“银化”的机制类似，达盖尔银版的影像同样依赖其表面的反射结构，使图像在不同光线和视角下显现或隐退。这些若隐若现的图像记录着大马哈鱼游向海洋途中可能经过的河道。

As juvenile salmon swim from their natal rivers toward the sea, their bodies gradually turn a bright silver—a stage known as smoltification. This silvery skin effectively reflects surrounding light, making the fish less visible to predators in the ocean. The artist renders a “smoltified” salmon using a silver-glazed ceramic technique. Three irregular ceramic panels, inlaid with daguerreotype plates, stand in for the fish’s body. As in smoltification, the daguerreotype images rely on the reflective properties of their surfaces, appearing or receding with shifts in light and perspective. These flickering images trace the rivers the salmon might traverse on their journey to the sea.

随着环境的变迁，大马哈鱼始终维持着一种流动的存在状态。在淡水与盐水、水体与陆地间联结起这个星球上的诸多生命。艺术家将这些视觉与观念的线索串联成一尾银鱼，悬置于展览的尾声。

Amid environmental change, salmon maintain a state of constant movement, linking freshwater and seawater, water and land, and the many forms of life across the planet. The artist weaves these visual and conceptual threads into a single silver fish, suspended at the close of the exhibition.