



ART+
SHANGHAI GALLERY

手、网格、界面

Hand, Grid, Interface

六岛
Liu Dao
Collective

丘斐
Sabrina J

展期 DURATION

11.12 - 12.30

周二至周六 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



手、网格、界面

Hand, Grid, Interface

P2-8



邱斐

Sabrina J

P2-8



六岛

Liu Dao

P2-8

Hand, Grid, Interface

手、网格、界面

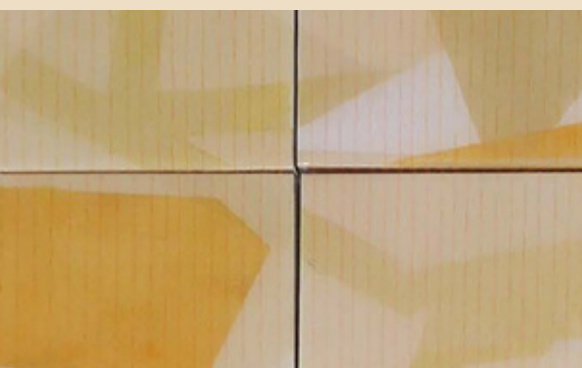
艺术 + 上海画廊荣幸呈现双人展“手、网格、界面”，展出艺术家团体六岛与艺术家邱斐的作品。本次展览深入探讨了当代艺术借以界定控制与释放的三大交互系统。展览认为，“手”、“网格”与“界面”并非彼此孤立的工具，而是相互交织的规则——它们分别在身体的姿态与理性的逻辑、材料的偶然与程序的结构之间，进行着持续的调和。

这一命题的核心，在于三种创造形式间的辩证关系。网格是脚手架、脚本与模板——一种现代主义的遗产，通过度量与重复来塑造感知。手则承载了偶然：表面的痕迹、张力的微妙变化、纤维与光线缓慢的演变。而界面——无论是编织的格栅、视频屏幕或交互场景——则成为这些系统相遇的临界点；在这里，代码与触感交汇，数字逻辑与手工技艺相互博弈。

Art+ Shanghai Gallery presents "Hand, Grid, Interface", a duo exhibition featuring Liu Dao Collective and Sabrina J that explores three interconnected systems through which contemporary art mediates control and freedom. The exhibition proposes that the hand, the grid, and the interface are not separate tools but overlapping frameworks, each bridging embodied gesture and structural logic, material spontaneity and systematic order.

At the heart of this inquiry lies a dialogue between three modes of creation. The grid serves as framework, script, and template—a modernist legacy that structures perception through measurement and repetition. The hand introduces contingency: surface marks, variations in tension, the gradual weathering of fibers and light. The interface—whether woven lattice, video screen, or interactive tableau—becomes the meeting point where these systems converge, where code encounters touch, where digital and handmade practices negotiate their relationship.

邱斐通过两个系列的作品推进了这一探讨，将界面视为物理与感知的双重关卡。在第一个系列中，丝线构成的网格——令人联想到考古绘图——穿梭于绘画性的色域中，块面如同光片般滑动。朱红与珊瑚色在冷灰、紫罗兰与海绿间脉动；远观之下，网格融化为氛围，近看之时，其交点则将色彩折射出精微的层次。在此，网格作为界面，成为一种通透的媒介，连系着结构与感官。表面的痕迹——磨损、渗色、轻微的错位——如手稿般被保存下来，让手的每一次抉择都清晰可辨。



Sabrina J

develops this investigation across two bodies of work that engage the interface as both physical and conceptual threshold. In her first series, "Excavating Abstractions," a lattice of threads reminiscent of archaeological grids crosses painterly fields where color planes shift like layers of light. Vermilion and coral vibrate against cool greys, violets, and sea greens; from a distance the grid dissolves into atmosphere, while close inspection reveals how its intersections break color into subtle gradations. Here the grid functions as interface: a permeable boundary between structure and sensation. Surface incidents—scuffs, bleeds, minor irregularities—are preserved as evidence of the hand's presence.



沙漠遗迹

Desert excavation site

木板丙烯、经编纱线、树脂

Acrylic on wood, vertical threads,
finished in resin

150*150*2 cm

2025

第二个系列则上演了一场克制的退让：紧绷于木框之中的经线，先如沙丘般隆起，继而屈服，化为瀑布般的棉绳倾泻而下，在地面聚集成池。张力让位于重力，在网格的秩序与手的释放之间摇摆。贯穿这两个系列，一种游牧式的文化意识时而锚定、时而漂移，将磨损的边缘与松散的线头视为一种开放的姿态，而非缺憾。

Her second series, "Gravity," features handwoven panels from which hundreds of threads cascade freely, establishing a tension between control and organic movement. Sabrina J.'s meticulous craftsmanship meets the natural fall of fiber, transforming textile into sculptural presence. The palette—ranging from deep black to raw clay and soft earth—evokes elemental forces, anchoring the work in material history and physical experience.

In "Gravity," Sabrina J. investigates the equilibrium between construction and release. The woven surface expresses order and intention, while the cascading threads suggest time, emotion, and the act of letting go. Together, they compose a meditation on transformation, where each thread carries both the trace of labor and the capacity for liberation.



引力系列
Gravity Series



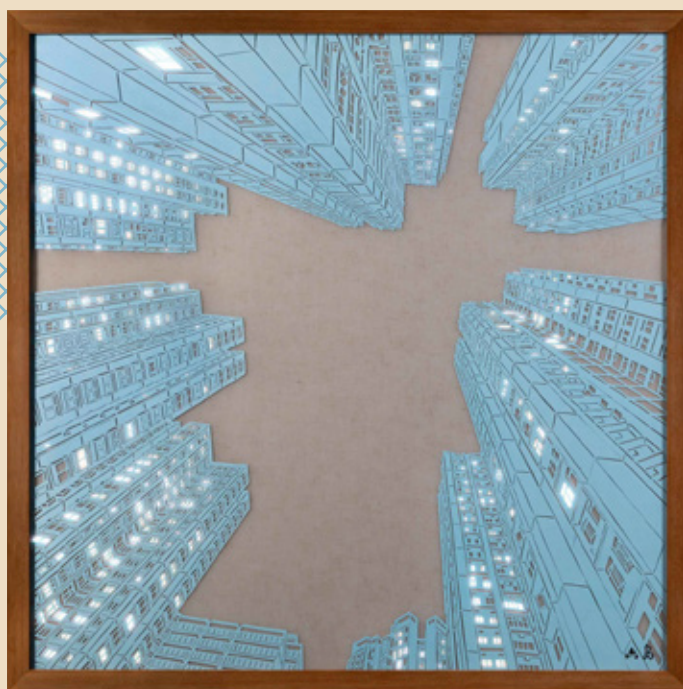


M 女士
Madame M
回收有机棉线、椅子
Cotton yarn with recycled wooden
chair structure
2025



与之呼应，六岛艺术集体将“网格作为界面”的语法延伸至屏幕文化，把代码、光线与叙事编排成一套既具玩味又不失条理的系统。他们采用一种电影化的、“鸣谢先行”的模式，列明开发者、表演者、编辑与设计师，从而将基础设施性的作者身份推至前台——揭示界面并非中立的窗口，而是被建构的装置。各种协议——脚本、算法、图像的韵律——都成了可塑的材料，一套引导注意力的回路，图像在其中规划着手势、期望与观看的节奏。

Liu Dao Collective, in contrast, extends the vocabulary of the grid-as-interface into screen culture, composing systems from code, light, and narrative that are simultaneously playful and deliberate. Working in a cinematic mode that credits developers, performers, editors, and designers, the collective emphasizes collaborative authorship—exposing the interface not as transparent window but as constructed framework. Protocols—scripts, algorithms, image sequences—become malleable materials, circuits for directing attention where images shape gestures, expectations, and viewing rhythms.



另一扇窗

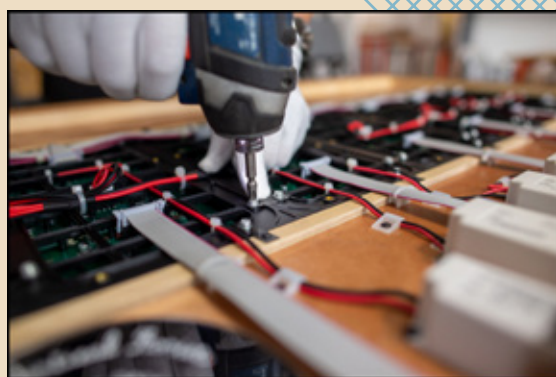
Vertical Stories

RGB LED 显示屏、有机玻璃剪纸、亚麻布、手工树脂、柚木框

RGB LED Display, Chinese Papercut on Plexiglass, Vietnamese Linen Embedded in Hand cast resin, Teawood Frame

120*120*5.5 cm

2025





点滴上海

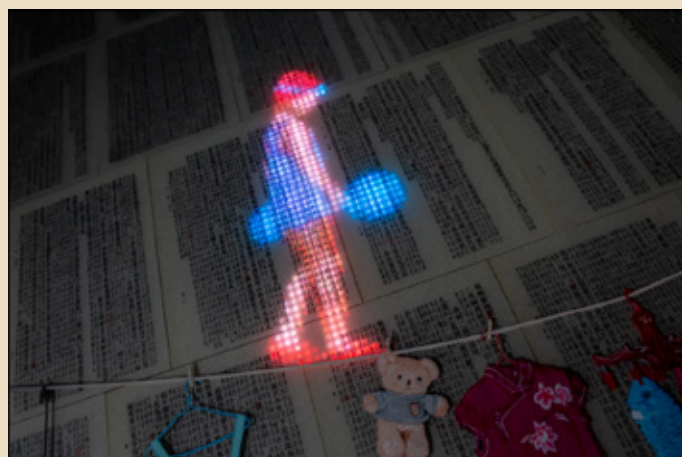
Shanghai Laundering

RGB LED 显示屏、亚麻布水墨、手工树脂、柚木框

RGB LED display, Chinese ink on Vietnamese linen embedded in hand cast resin, Teakwood frame

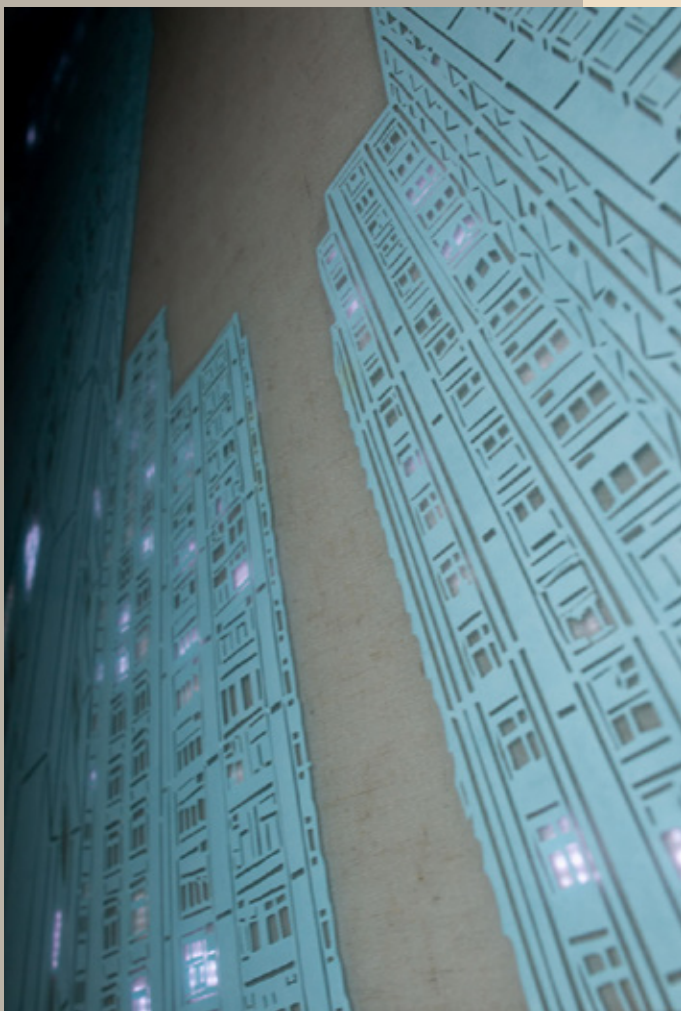
120*120*5.5 cm

2025



作品在印刷页面与动态视频之间枢转：前者凝聚了记忆与知识的沉积，后者则重新引入了连续的当下——像素闪光的瞬间与蒙太奇演绎的时间。在二者的交汇处，交互式场景上演着一出关于感知的戏剧，其中（编码者、表演者、编辑的）手与界面的逻辑相遇。传统与家常生活的碎片——室内的片段、日常的姿态、熟悉的纹理——与流行的饱和色及技术奇观相互碰撞，营造出一种既亲密又戏剧化的场景。

The works move between printed pages and video: the former compress memory and accumulated knowledge, while the latter reintroduce continuous presence, the radiant immediacy of pixels and edited time. At their intersection, interactive tableaux stage scenarios of perception where the hand (of coder, performer, editor) encounters the interface's structure. Tradition and domesticity—interior details, everyday gestures, familiar textures—meet pop saturation and technological spectacle, creating scenes both intimate and performative.



通过将权威从单一的签名转向制作的链条，**六岛**揭示了界面的政治性：它们如何组织凝视、为时间排序、并构建叙事。在这里，重复化为了节奏，代码变成了编舞，网格则成为一个敏感的平面。

这些光亮的系统，与**邱斐**的纤维建筑一同，重新描绘了手的触摸、网格的秩序与界面的调解之间的界限——让万物涌现的条件，变得前所未有的清晰可读。

By distributing authorship across a network of making, **Liu Dao** reveals the politics of interfaces: how they organize vision, structure time, and construct narrative. Here repetition becomes rhythm, code becomes choreography, and the grid becomes a responsive surface.

Alongside **Sabrina J's** fiber constructions, these luminous systems redraw the boundary between the hand's touch, the grid's order, and the interface's mediation, making visible the conditions through which meaning emerges.





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.



蓝色遗迹

Blue excavation site

木板丙烯、经编纱线

Acrylic on wood, vertical threads

50*50*2 cm

2025



赤褐遗迹

Terra Cotta excavation site

木板丙烯、经编纱线

Acrylic on wood, vertical threads

50*50*2 cm

2025



灰色遗迹

Grey excavation site

木板丙烯、经编纱线

Acrylic on wood, vertical threads,
finished in resin

50*50*2 cm

2025



1950 遗迹

1950 excavation site

木板丙烯、经编纱线、树脂
Acrylic on wood, vertical threads,
finished in resin
40*40*2 cm
2025



盛放遗迹

Blossom excavation site

木板丙烯、经编纱线、树脂
Acrylic on wood, vertical threads,
finished in resin
50*50*2 cm
2025

河堤

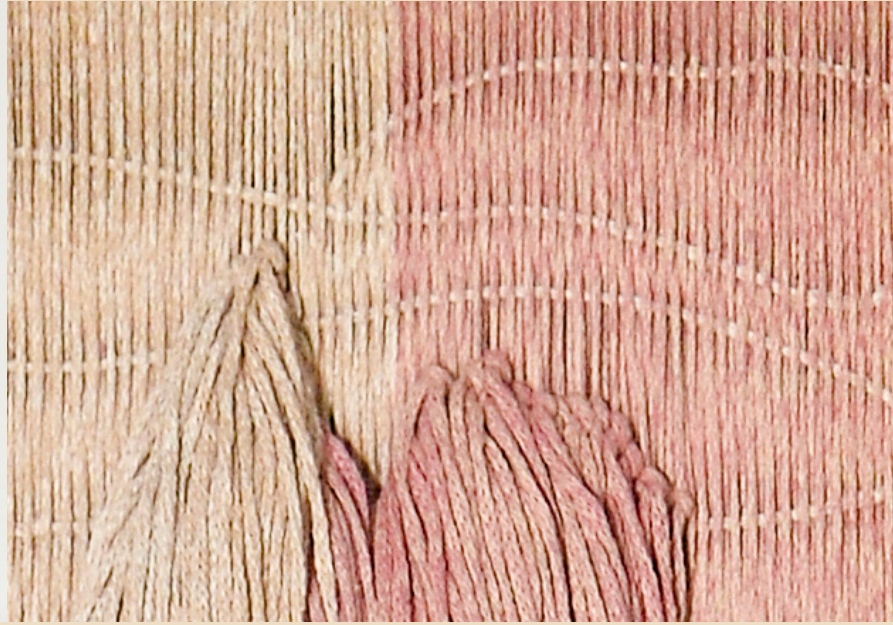
River bank

回收有机棉线、木框

Recycled organic cotton yarn
with wooden frame

97*26*7.5 cm

2025



秋

Autumn

回收有机棉线、木框

Recycled organic cotton yarn
with wooden frame

88*26*7.5 cm

2025



赤褐

Terra-Cotta

回收有机棉线、木框

Recycled organic cotton yarn
with wooden frame

90*26*7.5 cm

2025



陶土

Clay

回收有机棉线、木框

Recycled organic cotton yarn
with wooden frame

100 *26*7.5 cm

2025





低吟
The weeping lampshade
回收有机棉线、椅子
Cotton yarn with recycled wooden
chair structure
2025

山瀑

Mountains and waterfalls

· 回收有机棉线、木框

Cotton yarn with wooden frame

151*160*8 cm

2025





流言蜚语

Gossip Chair

回收有机棉线、椅子

Cotton yarn with recycled wooden
chair structure

2025

六岛

Liu Dao



六岛是一个立足于上海的艺术团体，其创作实践审视技术、图像文化与亚洲不断演变的未来的交汇点。自 2006 年以来，该团体培育了一种协作式的工作室模式——联合了画家、雕塑家、摄影师、电影制作人、新媒体实践者、软件及影像开发者、舞者、作家、工程师和策展人，以创作视觉冲击力强、具互动性且概念严谨的作品。

六岛的展览运作如同电影制作，在每个项目的生命周期中为导演、表演者、编辑和声音设计等人员署名。该集体的作品曾亮相于众多重要艺术博览会，包括巴黎艺术博览会、首尔国际艺术博览会、香港艺术展、纽约 / 迈阿密 / 巴塞尔 Scope 艺术展、迪拜艺术博览会及新加坡艺术登陆博览会；也曾展出于路易威登文化艺术空间、外滩美术馆、K11、博舍酒店、新加坡旧国会大厦艺术之家、史密森尼安那科斯提亚博物馆及中华艺术宫等机构和藏馆。

Liu Dao (六岛) is a Shanghai-based art collective whose practice interrogates the intersections of technology, image culture, and the evolving futures of Asia. Since 2006, the group has cultivated a collaborative studio model—uniting painters, sculptors, photographers, filmmakers, new media practitioners, software and imaging developers, dancers, writers, engineers, and curators, to produce visually striking, interactive, and conceptually rigorous works.

Island6 exhibitions operate like film productions, crediting directors, performers, editors, and sound designers across each project's lifecycle. The collective's work has appeared at major fairs including Art Paris, KIAF Seoul, Hong Kong Art Fair, Scope New York, Miami & Basel, Art Dubai, and Art Stage Singapore, and in institutions and collections such as Louis Vuitton Cultural Space, Rockbund Art Museum, K11, Temple House, The Arts House, Smithsonian Anacostia Museum, and the China Art Museum.

Liu Dao was founded by Thomas Charvériat in a rehabilitated flour mill warehouse on Moganshan Road. Since then, it has occupied various locations and has set up partnerships with several galleries in Beijing, Hong Kong, Paris, Bangkok, Singapore and New York. The Liu Dao collective primarily creates LED artworks, interactive installations, photography, video art and sculptures. Liu Dao explores the cultural potential of the convergence of art, technology and science, and promotes cross-cultural dialogue through their unique collaborative philosophy.



格物致知

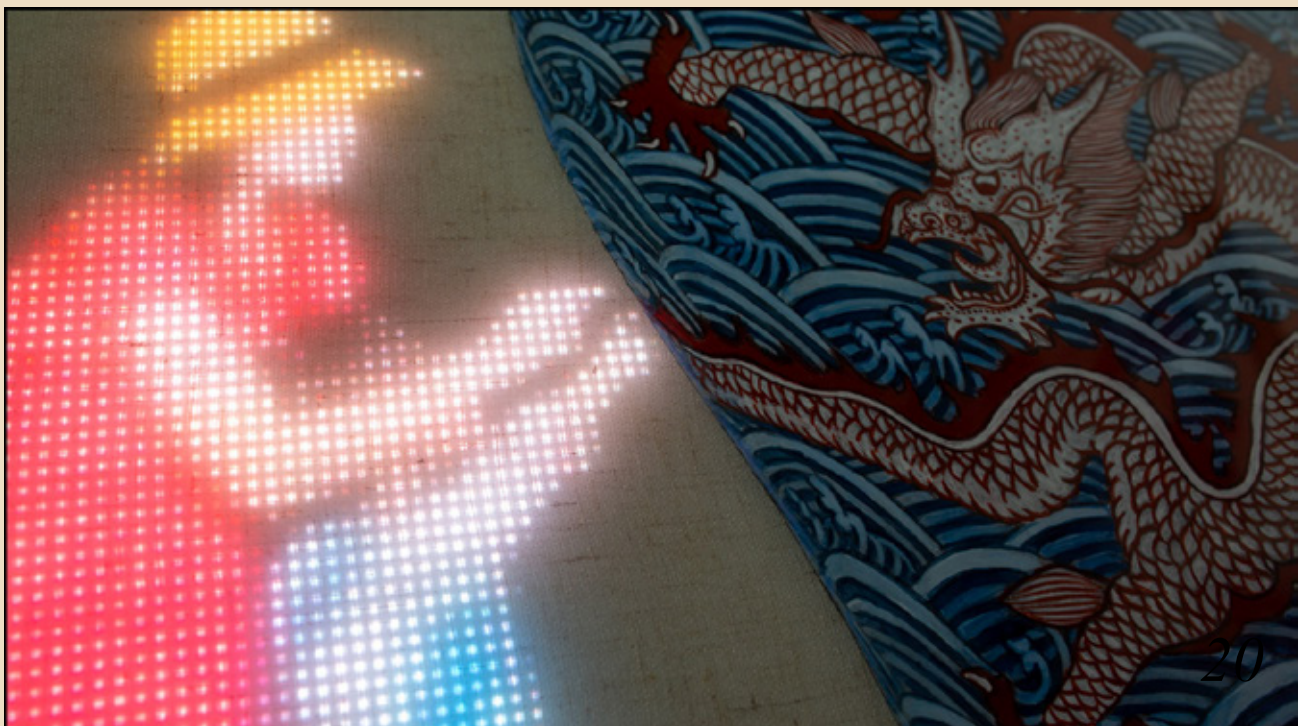
Academically Acceptable

RGB LED 显示屏、亚麻布墨水、丙烯、手工树脂、柚木框

RGB LED display, Staedtler black pigment ink & Pebeo acrylic paint on Vietnamese linen embedded in hand cast resin, black-stained teakwood frame

84.1*114.8*5.8 cm

2025





豚骨拉面

Tonkotsu Ramen

TFT 显示屏、播放器、亚麻布墨水、丙烯、
手工树脂、柚木框

TFT display, media player, Staedtler
black pigment ink & Pebeo oil paint on
Vietnamese linen embedded in hand cast
resin, teakwood frame

84.1*114.8*5.8 cm

2025





镜影

Burn Baby Burn

RGB LED 显示屏、双面玻璃、木质家具
RGB LED display, two-way glass, black-
stained wood furniture

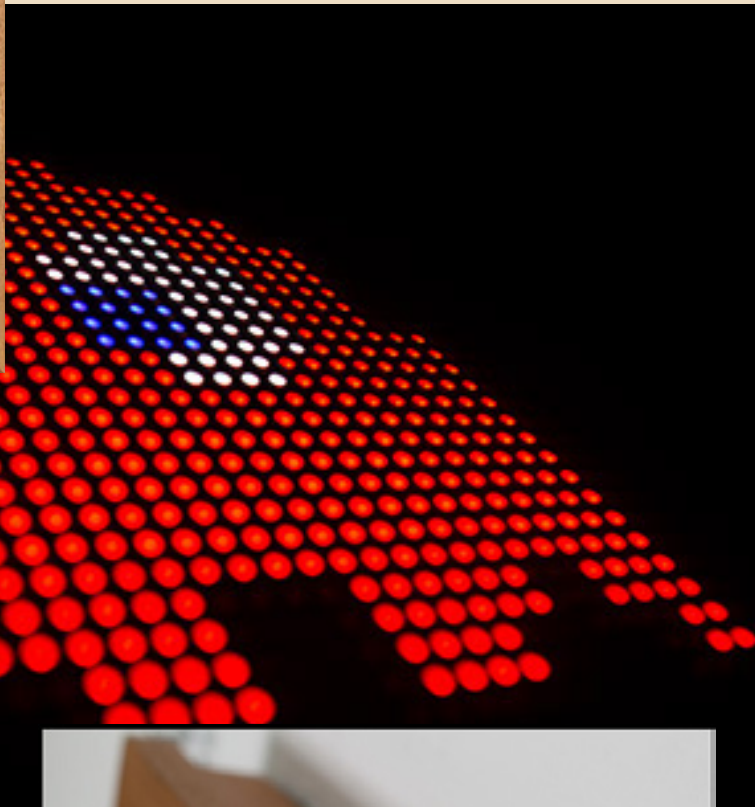
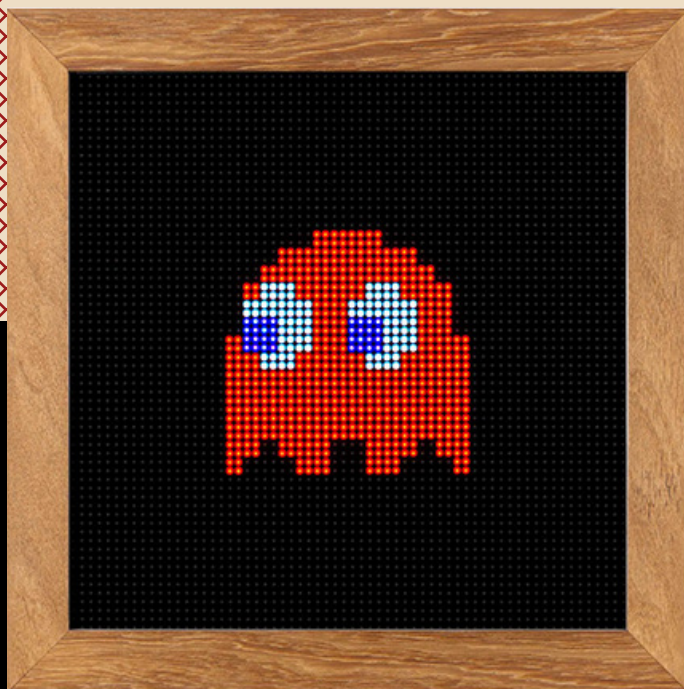
97*84 cm

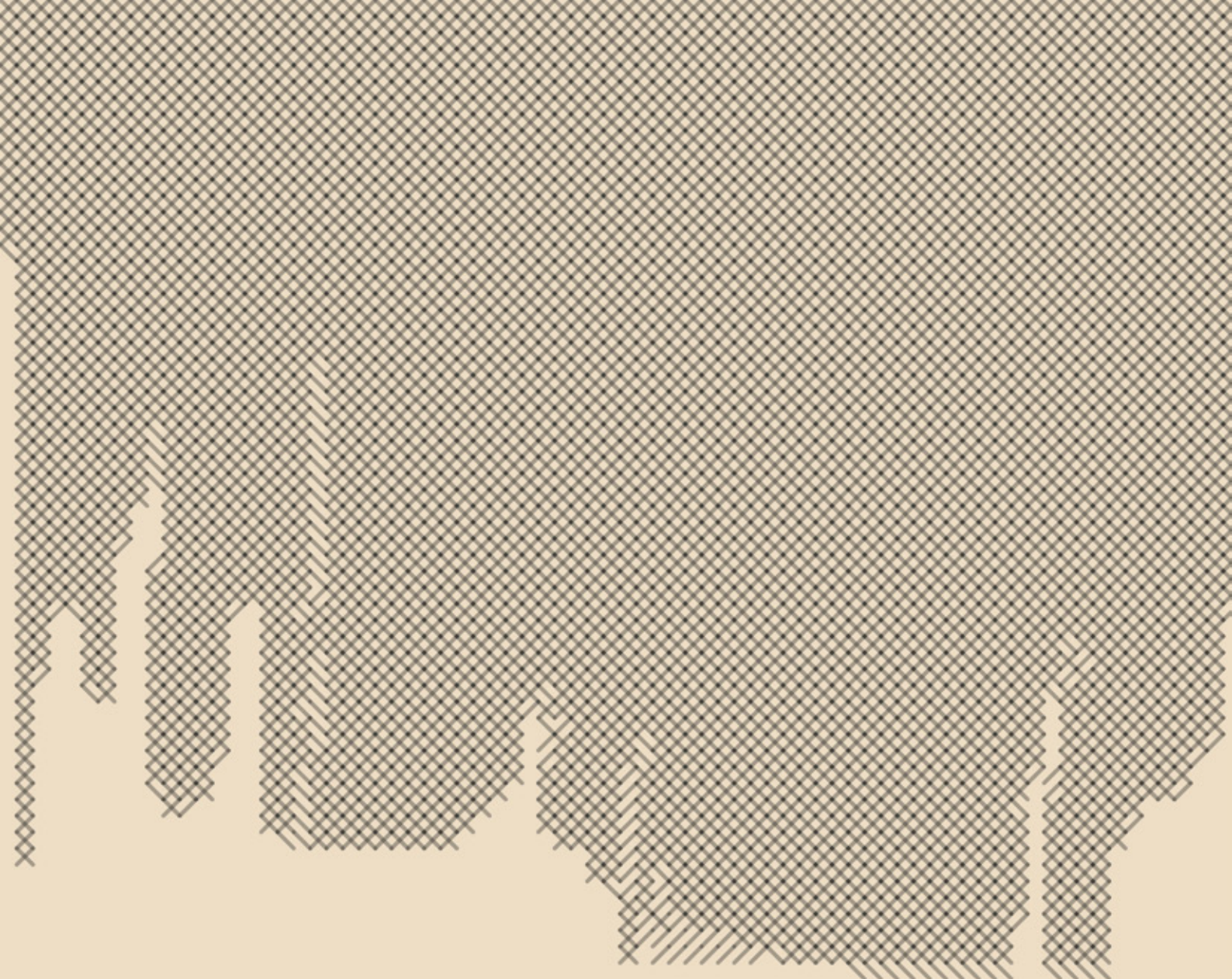
2025

红色幽灵

Blinky

RGB LED 显示屏、玻璃、柚木框
RGB LED display, one-way glass,
teakwood frame
39*39*6 cm
2025





更多信息请咨询:

FOR MORE INFORMATION PLEASE CONTACT:

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