

Meng Du: Embers

杜蒙：烬

Meng Du's solo exhibition *Meng Du: Embers* presents her latest glassworks and installations combining glass and fabric materials. This is the second solo exhibition of Meng Du held by Fou Gallery; it aims to explore the connection between uncertain memories and the present, and between dreams and reality, while attempting to depict the invisible emotions deep in our hearts—the sadness, the fear, and also the hope—which have always existed there, intertwined and fleeting.

Du began planning the theme for this solo exhibition *Embers* during the summer of 2018, while she attended the Glass Nexus Forum at Norths Land Creative in Lybster, United Kingdom. As wood combusts, it is rapidly transformed into glowing embers: they have the physical properties of ash, but at their core remain hot as raw flame. Though embers are small, light, neglectable, they are also important catalysts for further combustion—unrestrained, the little embers often allow wildfires to spread for thousands of kilometers. Embers have within them the power to destroy and consume everything, but they also contain the elemental power of rebirth—they produce life from death. Fire releases valuable nutrients trapped within the dead branches that carpet the forest floor, and begins a new life cycle for the forest's metabolism. Embers can also bring to mind the process of glassmaking—silicon sand and other materials melt into a liquid state at extreme temperatures of above thousands centigrade degrees, which is then cooled and solidified into crystal-clear glass, through the slow process of annealing and temperature control.

The sudden deaths of Du's grandmother and the husband of a close friend inspired the creation of her *Letter* and *Ripple* series, which include nine small pieces, two long Stain / Tiffany glass, and four circular glass mirror Stain / Tiffany glass. Du combined the colored mosaic glass with the mirror, and engraved them with some drawing and common phrases. Stain / Tiffany glass is often used in religious window design because of its translucency. People standing outside the window and looking in can only see the

patterns, and can't see into the interior of the church, while the people inside the can enjoy the magnificent refraction of light through the glass, as though observing a miracle. The mirror has exactly the opposite optical effect - people can only see themselves in front of the mirror, but can't see the world behind it. The dividing line between the glass and the mirror is like a crease in a letter. A letter to others is actually a letter to oneself. Whether this letter can actually be delivered or not is no longer of consequence. In the endless time, light fills every void—it penetrates through the glass and reflects from the mirrors. During the exhibition, Fou Gallery will prepare some postcards for visitors, who may sit down and write a letter to friends and loved ones who live far away.

Another series in this exhibition is *Embrace*, which combines glass and fabric. During her time as an Artist in Residence at the Glass Program at Aichi University of Education in Japan, Du produced some murrine canes, which were wrapped in a thin white outer layer, with a trace of red thread in the middle, and embroidered on mosaic fabric dyed with tea—with sharp sections pierced into the soft fabric. In October 2019, Meng visited Chiharu Shiota's solo exhibition in Tokyo and was amazed by her presentation of "nonexistent existence" through spatial installations and began to rethink her own artistic practice. The *Embrace* series will be hung and float in the gallery space's air, where the audience may stroll through and directly confront their inner restlessness and quietness, yearning for embrace while expecting distance. Two pieces of Du's newly cast glass pieces will be situated at the north and south ends of the gallery. Glass and plants are intertwined, like parts of a body, as though a group of nameless dramatic characters have embarked on an unknown journey and perform their own verses in the story.

“Life is just a series of isolated moments. With memories and fantasies, many meanings emerge, then disappear, and then reappear.”¹ Du Meng is an alchemist, transmuting dreamlike memories and reality into stories, and then integrating them into her crystal-clear glass to narrate the moments that are always moving and fleeting in our minds. “Because the minds the Tathagata speaks of are not minds, but are [expediently] called minds.”² Meng always pays attention to the connection between the individual inner world as well as the collective subconscious of human beings. She boldly—yet cautiously—unfolds the fragile inner world of herself, and makes us realize that our deep minds are malleable, sometimes fragile and sometimes firm, sometimes obscure and sometimes crystal-clear. If we pay close attention to everything around us—the inside of the polished mirror that reflects the window sill of the old house, the shape of the white cloud as it appears behind the obscuring glass, and the freshly healing wounds scratched by glass shards—we may be made aware of this. Du not only showcases these tiny phenomena, but also shows a world she created, a world that requires one to hold one’s breath, to look closely, and to clear the mind. In this way, we not only enter into the world created by Du, but also deeper into our own inner universes.

¹ Marcel Proust, *In Search of Lost Time* (New Haven: Yale University Press, 2013).

² Chengguan fa shi, *The Diamond Sutras* (Taipei City, Taiwan: Neo-carefree Garden Buddhist Canon Translation Institute, 2017)

杜蒙个展《烬》呈现她最新创作的玻璃作品，以及玻璃与织物相结合的装置。这是杜蒙在否画廊的第二次个展，探讨回忆与当下，梦境与现实之间飘忽不定的联系，描绘出人类内心深处的无形情绪——悲伤、恐惧与希望恒定存在于起心动念之间，而又转瞬即逝。

2018年夏，杜蒙在英国莱布斯特参加Norths Land Creative耐克逊玻璃研讨会时开始计划本次个展的主题。碳烬（Embers）由迅速升温的木材转变而来，看似成灰，核心却有灼热的火焰，因为它们又小又轻，常被忽视，又是重要的助燃剂，时常会导致森林大火传播数千公里。碳烬有毁坏一切的力量，但又蕴含着向死而生的力量。火释放了储存在森林地面枯枝里有价值的营养，开启森林更新的新生命周期。“烬”也让人联想到玻璃制作的过程。矽砂等材料在近三千度的高温下融为液态，再经过缓慢的退火控温环节冷却凝固为晶莹剔透的玻璃。

外婆和好友先生的相继突然辞世激发了杜蒙《信件》（Letter）和《涟漪》（Ripple）系列的创作，包括九件小幅，两件长幅镶嵌作品和四件圆形玻璃镜面镶嵌作品。杜蒙将彩色镶嵌玻璃结合镜面，镜子上刻出一些信里的常用语和绘画。镶嵌玻璃的半透光性使它常被应用于宗教花窗设计，窗外的人只能看到图案，无法窥视教堂内部，而在里面的人则能看到光透过玻璃的瑰丽投影，犹如神迹。镜子的光学效果正好相反，人在镜前照见自己，无法透视背后的世界。玻璃和镜子之间的分割线像是信的折痕，写给他人的信，其实也是写给自己的信，是否得以投递也就不再重要。在无穷无尽的时间里，光充斥万有，从玻璃中穿透，又从镜中反射。展览期间画廊将会设置书信投递台，参观者可以选择坐下，写一封明信片寄给远方的人。另一个系列《拥抱》（Embrace）将玻璃和织物结合在一起，杜蒙在日本爱知教育大学参加玻璃艺术家驻地项目期间创作了一些千花玻璃棒（murrini cane），外层包裹薄薄的白色，中间有一丝一缕的红线，再绣入茶水染色的马赛克拼花织物（quilting）上，锋利的断面刺入柔软的织物里。2019年10月，杜蒙在东京参观了盐田千春的个展，震撼于艺术家用空间装置呈现出“不存在的存在”，并以此重新思考自己的创作方向。《拥抱》将直接垂挂与漂浮于画廊空间中，观众漫步其中，直视自己内心深处的不安与沉静，渴望拥抱，又期许疏离。画廊的南北两端，还会呈现杜蒙最新创作的两件

铸造玻璃，玻璃和植物成为肢体的一部分，仿佛一个个不知名的戏剧角色，踏上一段又一段目的未知的旅程，在故事中演绎着自己的段落。

“生命只是一连串孤立的片刻，靠着回忆和幻想，许多意义浮现了，然后消失，消失之后又浮现。”³ 杜蒙擅长将如梦如幻的回忆与现实化成一个个故事，融入晶莹剔透的玻璃媒介中，以叙述那些恒定存在于起心动念之中，难以表达、转瞬即逝的状态。所谓诸心，皆为非心，是名为心。杜蒙从个人经验出发，关注个体内心世界和人类集体潜意识之间的连接。她大胆而又谨慎地把脆弱的内心世界展现出来，并让我们意识到，人的起心动念飘忽不变，时而脆弱时而坚强，时而晦暗不明时而晶莹剔透。如果我们细细观察身边世界的一切——擦亮的镜子中折射的老房窗台，晦暗的玻璃后透露的云的形状，被锋利的玻璃划伤而又愈合的伤口，我们也许可以对此有所觉知。杜蒙不仅呈现出这些现象，还展现出她创造的一个世界，一个需要观者屏息凝视，澄清思虑的世界。如此，我们不仅走进杜蒙创造的世界，也更深地走进我们自己的内心世界。

³ Marcel Proust, *In Search of Lost Time* (New Haven: Yale University Press, 2013).

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MENG DU

杜蒙

MENG DU (b.1986, Beijing, China)

Graduated from the Graphic Design program of the Central Academy of Fine Arts, Beijing (B.F.A.) in 2008 and the Digital Art program at the Department of Glass Program of Rochester Institute of Technology (M.F.A.) in 2013. Currently, she is living and working in Beijing. Her work has continued to exhibit in China, Europe, and the United States. Her recent exhibitions include: *Meng Du: Embers*, Fou Gallery, New York (2019); *Meng Du: The Room*, Shanghai Museum of Glass, Shanghai (2018); *The International Exhibition of Glass Kanazawa at Shiinoki Cultural Complex*, Ishikawa Prefecture, Japan (2016); *Flow Grow: 2015 Qingdao Contemporary Glass Art Exhibition* at Qingdao (2015); and *Design Shanghai 2013 City of Craft and Design* at Power Station of Art, Shanghai (2013). In June 2016, she had her first solo exhibition: *Meng Du: The Climb, The Fall* at Fou Gallery (New York). The same year, she won the Honorable Mention for The International Exhibition of Glass Kanazawa (Kanazawa, Japan). In 2018, she won the 2018 Saxe Emerging Artist Award at 48th Glass Art Society Conference (Venice, Italy). She is the youngest artist to present a solo exhibition at the Shanghai Museum of Glass.



Meng Du blowing glass, 2018, Shanghai Museum of Glass, Photograph by EugeneNeduv
©Meng Du, courtesy Shanghai Museum of Glass and Fou Gallery

杜蒙 (b.1986, 中国北京)

2008年本科毕业于中央美术学院设计学院，视觉传达专业。2013年毕业于美国罗切斯特理工大学玻璃专业，并作为驻地艺术家留校，目前工作和生活在北京。她的作品经常参加美国，中国，以及欧洲等地的国际展览并屡获奖项。近期展览包括：《杜蒙：炆》，否画廊，纽约，2019；《杜蒙：间》，上海玻璃博物馆，上海，2018；《金泽国际玻璃展》，石川县四国文化中心，日本，2016，《流变：2015年青岛当代玻璃艺术展》，青岛，2015；《上海艺术设计展》，上海设计博物馆，上海，2013等。2016年6月她在否画廊举办个展《杜蒙：退火》。2016年，她荣获金泽国际玻璃大赏荣誉奖（日本金泽）。2018年，她荣获第47届国际玻璃艺术大会新锐艺术家奖（意大利威尼斯）。她是迄今为止在上海玻璃博物馆举办个展年龄最小的艺术家。



杜蒙在上海玻璃博物馆吹制玻璃，2019. 摄影：尹兴霖 ©杜蒙，致谢上海玻璃博物馆



Breathing, 2019
呼吸, 2019

Kiln-formed glass, silver foil, mixed media
玻璃、银箔、混合材料
13 3/8 x 9 1/4 x 8 inch (34 x 23.5 x 20 cm)



Breathing, 2019 (Detail)

呼吸, 2019 (细节图)

Kiln-formed glass, silver foil, mixed media

玻璃、银箔、混合材料

13 3/8 x 9 1/4 x 8 inch (34 x 23.5 x 20 cm)





Place, 2019
处所, 2019

Kiln-formed glass, silver foil
玻璃、银箔
4.5 x 4.5 x 4.5 inch (11.43 x 11.43 x 11.43 cm)



Place, 2019 (Detail)
处所, 2019 (细节)

Kiln-formed glass, silver foil
玻璃、银箔

4.5 x 4.5 x 4.5 inch (11.43 x 11.43 x 11.43 cm)



《处所》在《杜蒙：烬》展览现场，摄影：林沛超，©杜蒙，致谢否画廊

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LETTER

信件系列



《信件》系列在《杜蒙：烬》展览现场
摄影：林沛超 ©杜蒙，致谢否画廊



《信件》系列在《杜蒙：焜》展览现场
摄影：林沛超 ©杜蒙，致谢否画廊



How Have You Been?, 2019
近来如何?, 2019

Glass, copper foil
玻璃、铜箔

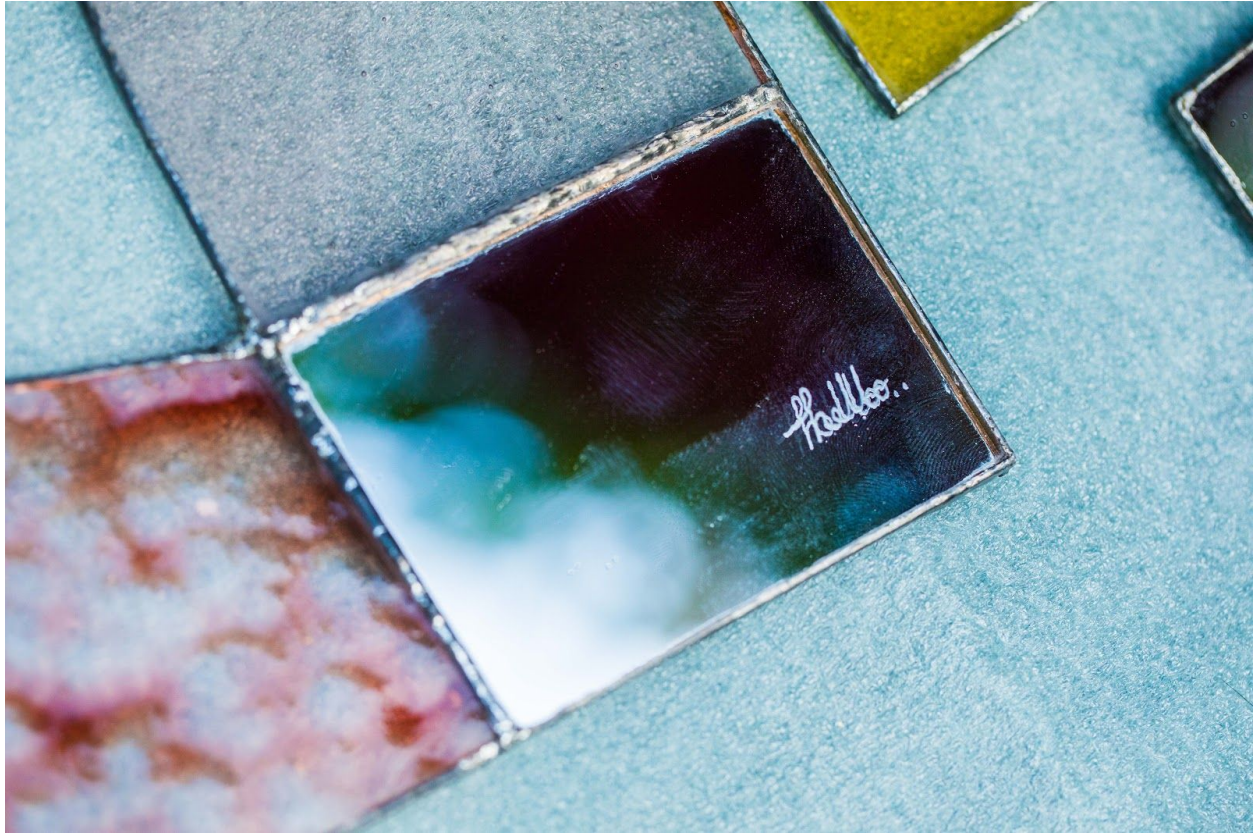
9.65 x 0.2 x 6.5 inch (24.5 x 0.5 x 16.5 cm)



Hello, 2019
你好, 2019

Glass, copper foil
玻璃、铜箔

10.4 x 0.2 x 6.1 inch (26.5 x 0.5 x 15.5 cm)



Hello, 2019 (Detail)
你好, 2019 (细节图)

Glass, copper foil
玻璃、铜箔

10.4 x 0.2 x 6.1 inch (26.5 x 0.5 x 15.5 cm)



All the Best, 2019
此致敬礼, 2019

Glass, copper foil
玻璃、铜箔

5.3 x 10.2 x 0.2 inch (13.5 x 26 x 0.5 cm)



All the Best, 2019
此致敬礼, 2019

Glass, copper foil
玻璃、铜箔

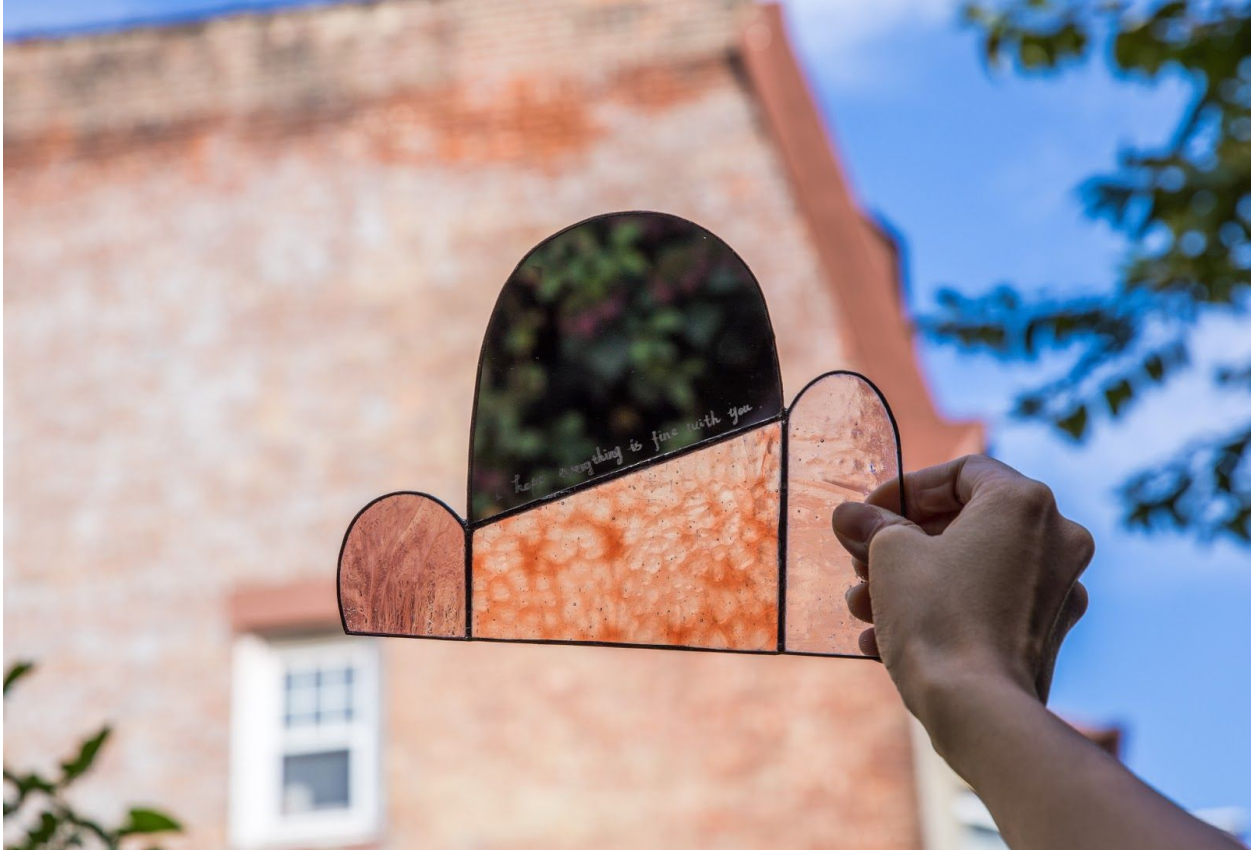
5.3 x 10.2 x 0.2 inch (13.5 x 26 x 0.5 cm)



It's Been A Long Time, 2019
好久不见, 2019

Glass, copper foil
玻璃、铜箔

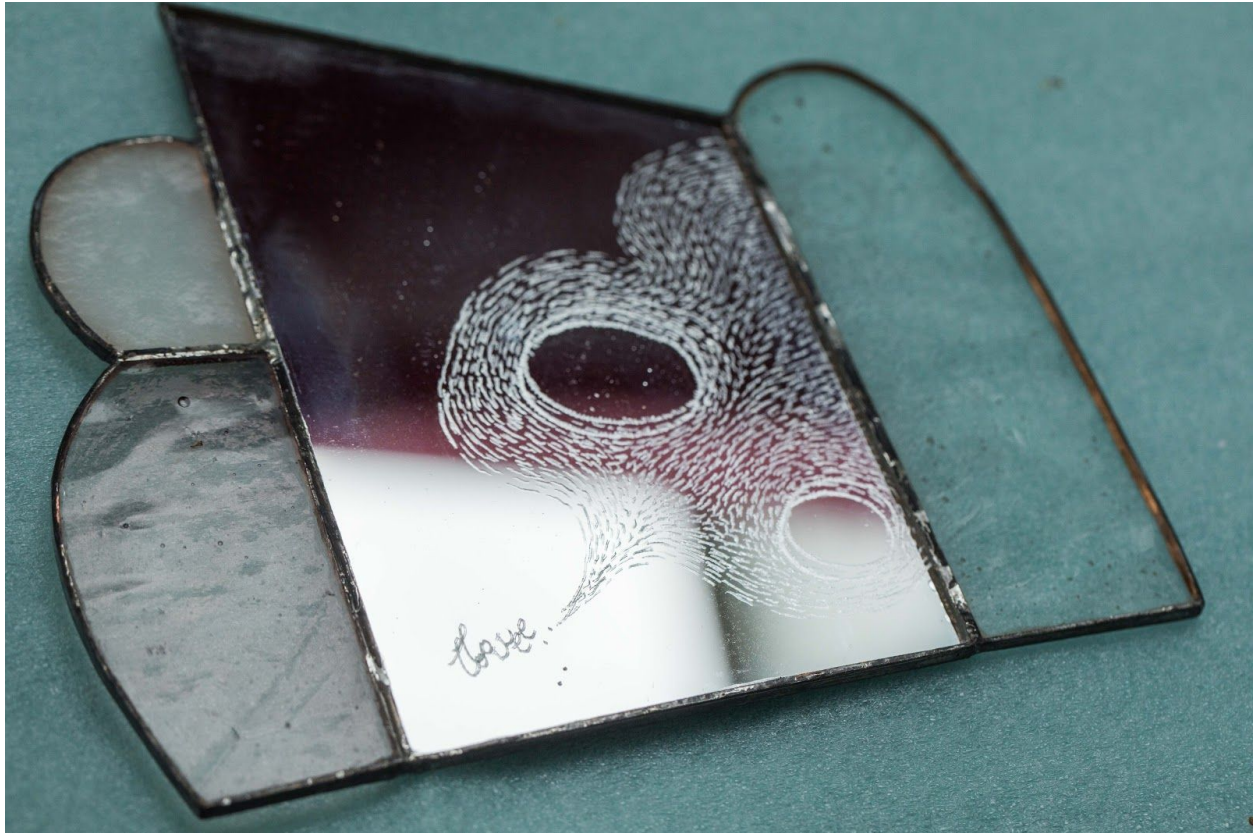
11.6 x 0.2 x 3.9 inch (29.5 x 0.5 x 10 cm)



I Hope Everything Is Fine with You, 2019
敬望安好, 2019

Glass, copper foil
玻璃、铜箔

8.1 x 0.2 x 6.1 inch (20.5 x 0.5 x 15.4 cm)



Love, 2019
爱, 2019

Glass, copper foil
玻璃、铜箔

6.5 x 0.2 x 5.7 inch (16.5 x 0.5 x 14.5 cm)



Yours, 2019
你的, 2019

Glass, copper foil
玻璃、铜箔

7.9 x 0.2 x 4.2 inch (20 x 0.5 x 10.7 cm)



Yours, 2019
你的, 2019

Glass, copper foil
玻璃、铜箔

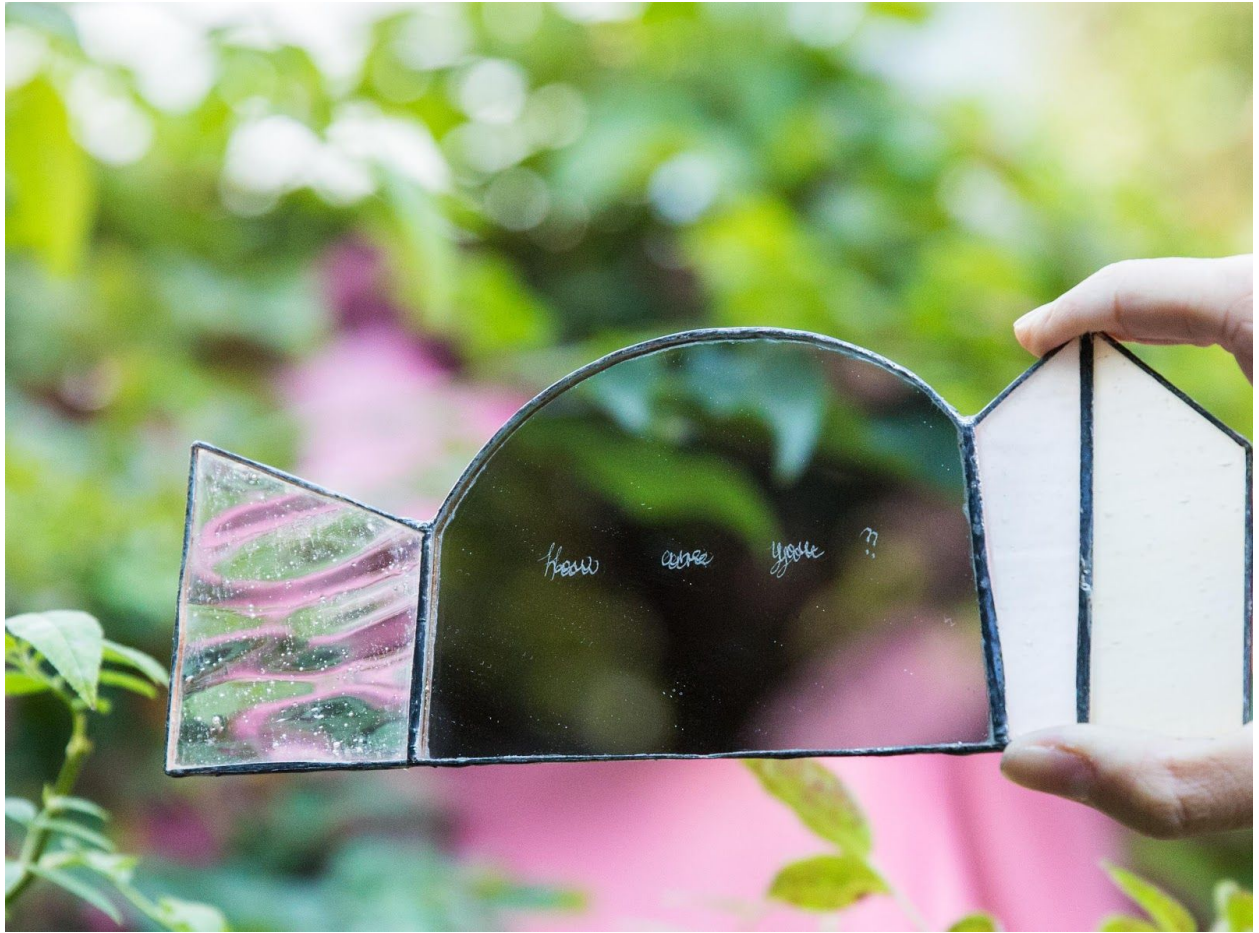
7.9 x 0.2 x 4.2 inch (20 x 0.5 x 10.7 cm)



How Are You, 2019
你好吗, 2019

Glass, copper foil
玻璃、铜箔

7.5 x 0.2 x 6.9 inch (19 x 0.5 x 17.5 cm)



How Are You, 2019
你好吗, 2019

Glass, copper foil
玻璃、铜箔

7.5 x 0.2 x 6.9 inch (19 x 0.5 x 17.5 cm)



Hi, 2019
嗨, 2019

Glass, copper foil
玻璃、铜箔

7.9 x 0.2 x 7.9 inch (20 x 0.5 x 20 cm)

RIPPLE

涟漪系列



Ripple-1, 2019
涟漪-1, 2019

Glass, copper foil
玻璃、铜箔

15.6 x 9.1 x 0.16 inch (39.5 x 23 x 0.4 cm)



Ripple-1, 2019 (Detail)
涟漪-1, 2019 (细节)

Glass, copper foil
玻璃、铜箔

15.6 x 9.1 x 0.16 inch (39.5 x 23 x 0.4 cm)



《涟漪-1》在《杜蒙：烬》展览现场
摄影：林沛超 ©杜蒙，致谢否画廊



Ripple-2, 2019
涟漪-2, 2019

Glass, copper foil
玻璃、铜箔

13.6 x 10 x 0.16 inch (34.5 x 25.5 x 0.4 cm)



Ripple-2, 2019 (Detail)
涟漪-2, 2019 (细节)

Glass, copper foil
玻璃、铜箔

13.6 x 10 x 0.16 inch (34.5 x 25.5 x 0.4 cm)



Ripple-3, 2019
涟漪-3, 2019

Glass, copper foil
玻璃、铜箔

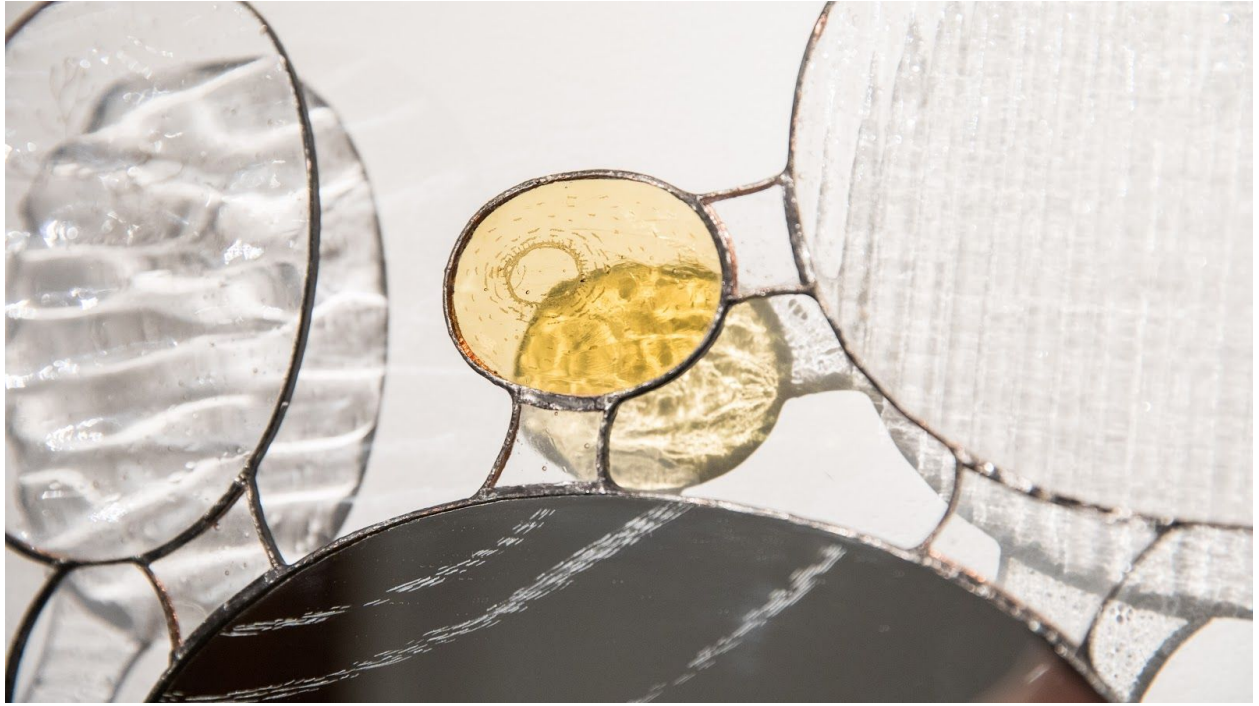
13.6 x 11.8 x 0.16 inch (34.5 x 30 x 0.4 cm)



Ripple-3, 2019
涟漪-3, 2019

Glass, copper foil
玻璃、铜箔

13.6 x 11.8 x 0.16 inch (34.5 x 30 x 0.4 cm)



Ripple-3, 2019 (Detail)
涟漪-3, 2019 (细节)



Ripple-4, 2019

涟漪-4, 2019

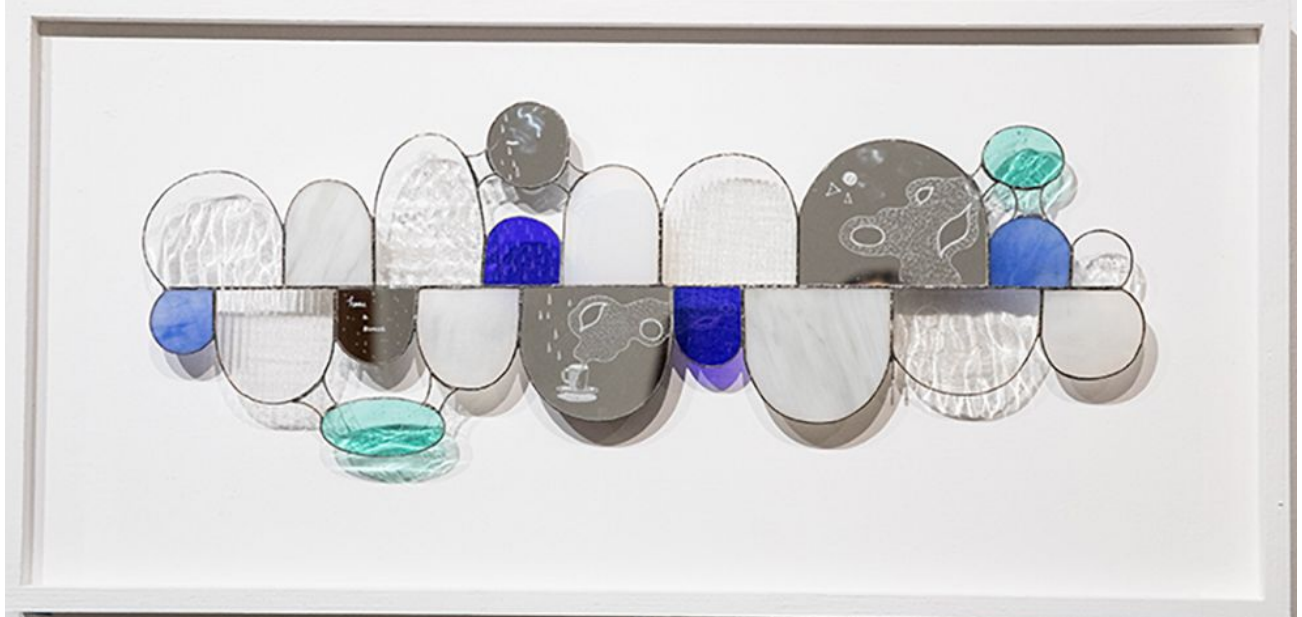
Glass, copper foil

玻璃、铜箔

15.6 x 10 x 0.16 inch (39.5 x 25.5 x 0.4 cm)



Ripple-4, 2019 (Detail)
涟漪-4, 2019 (细节)



Flashback - Have a Good Dream, 2019
倒叙 - 晚安好梦, 2019

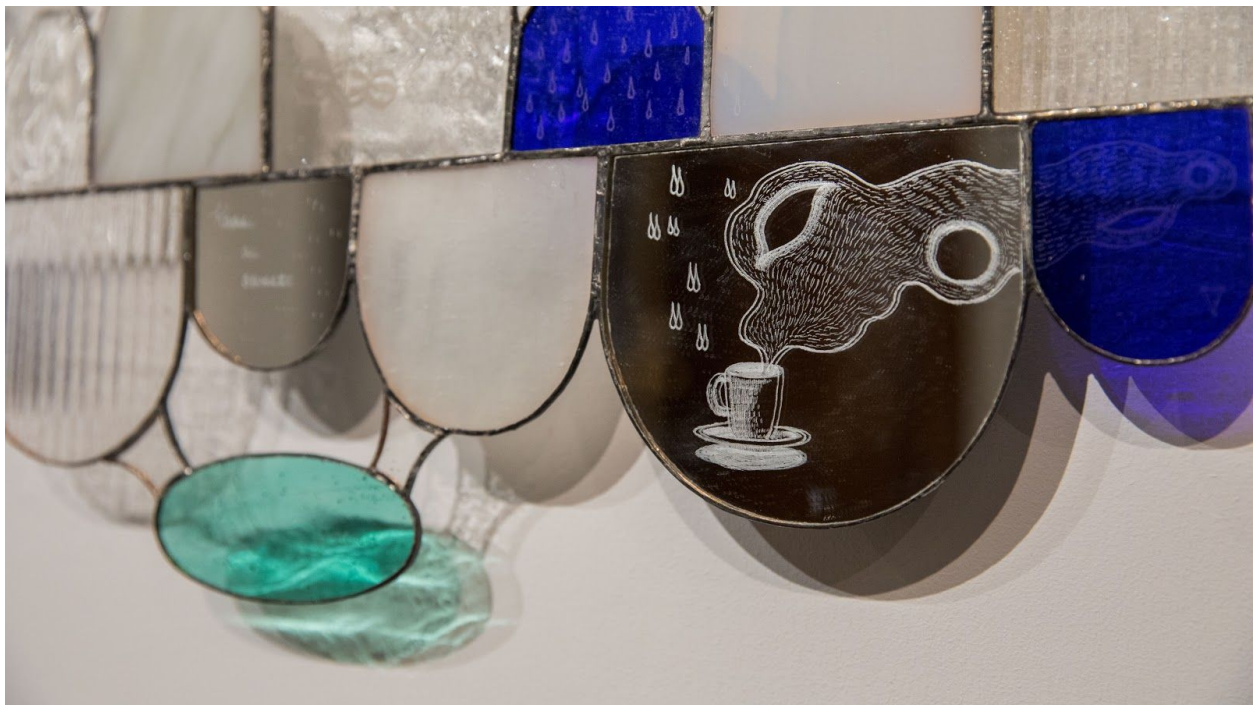
Glass, copper foil
玻璃、铜箔

26.6 x 9.45 x 0.16 inch

34.25 x 16.54 x 1.97 inch with frame

(67.5 x 24 x 0.4 cm

87 x 42 x 5 cm with frame)



Flashback - Have a Good Dream, 2019 (Detail)
倒叙 - 晚安好梦, 2019 (细节)



Flashback - Recall, 2019

倒叙 - 回忆匆匆, 2019

Glass, copper foil

玻璃、铜箔

26.6 x 9.45 x 0.16 inch

34.25 x 16.54 x 1.97 inch with frame

(67.5 x 24 x 0.4 cm

87 x 42 x 5 cm with frame)



Flashback - Recall, 2019 (Detail)
倒叙 - 回忆匆匆, 2019 (细节)

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EMBRACE

拥抱系列



Embrace-2, 2019
拥抱-2, 2019

Glass, copper foil, found object
玻璃、铜箔、旧物
7.5 x 9.45 x 1.77 inch (19 x 24 x 4.5 cm)



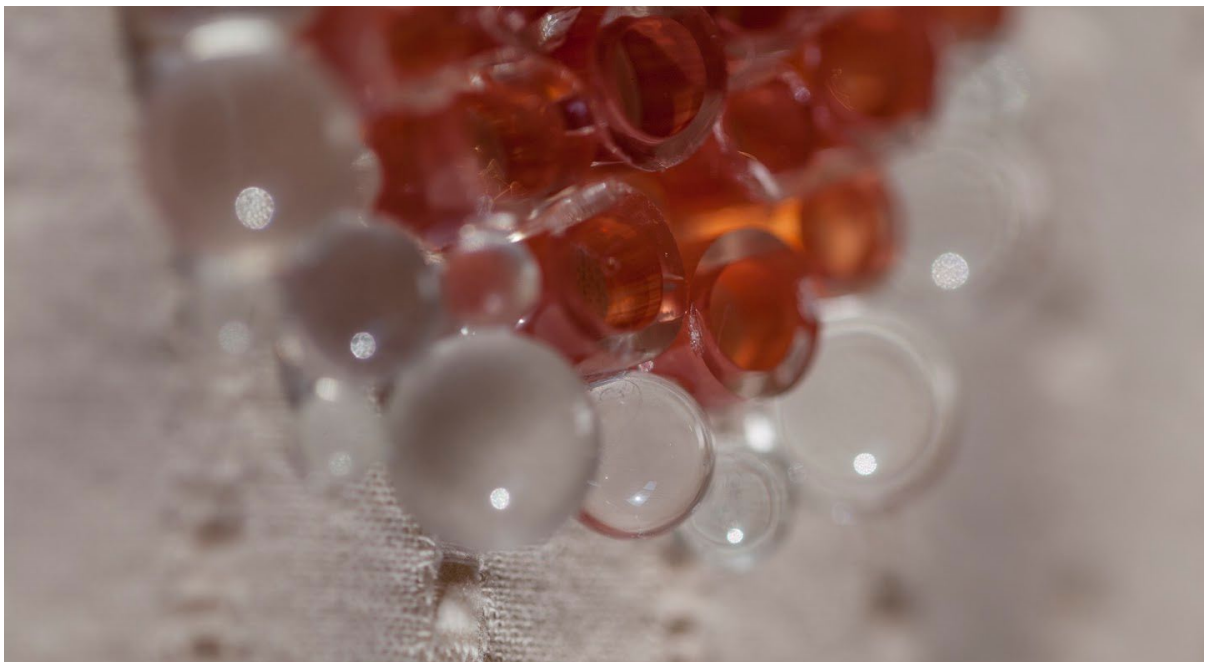
Embrace-3, 2019
拥抱-3, 2019

Glass, copper foil, found object
玻璃、铜箔、旧物
13.1 x 4.9 x 1.65 inch (33.2 x 12.5 x 4.2 cm)



Embrace-4, 2019
拥抱-4, 2019

Glass, copper foil, found object
玻璃、铜箔、旧物
10.83 x 9.06 x 0.79 inch (27.5 x 23 x 2 cm)



Embrace-4, 2019 (details)



Embrace-5, 2019
拥抱-5, 2019

Glass, copper foil, found object
玻璃、铜箔、旧物

13.1 x 8.07 x 0.79 inch (33.2 x 20.5 x 2 cm)



Embers, 2019

烬, 2019

Fabric, glass, found object

织物、玻璃、旧物

108.5 x 58 inch (275.6 x 147.3 cm)



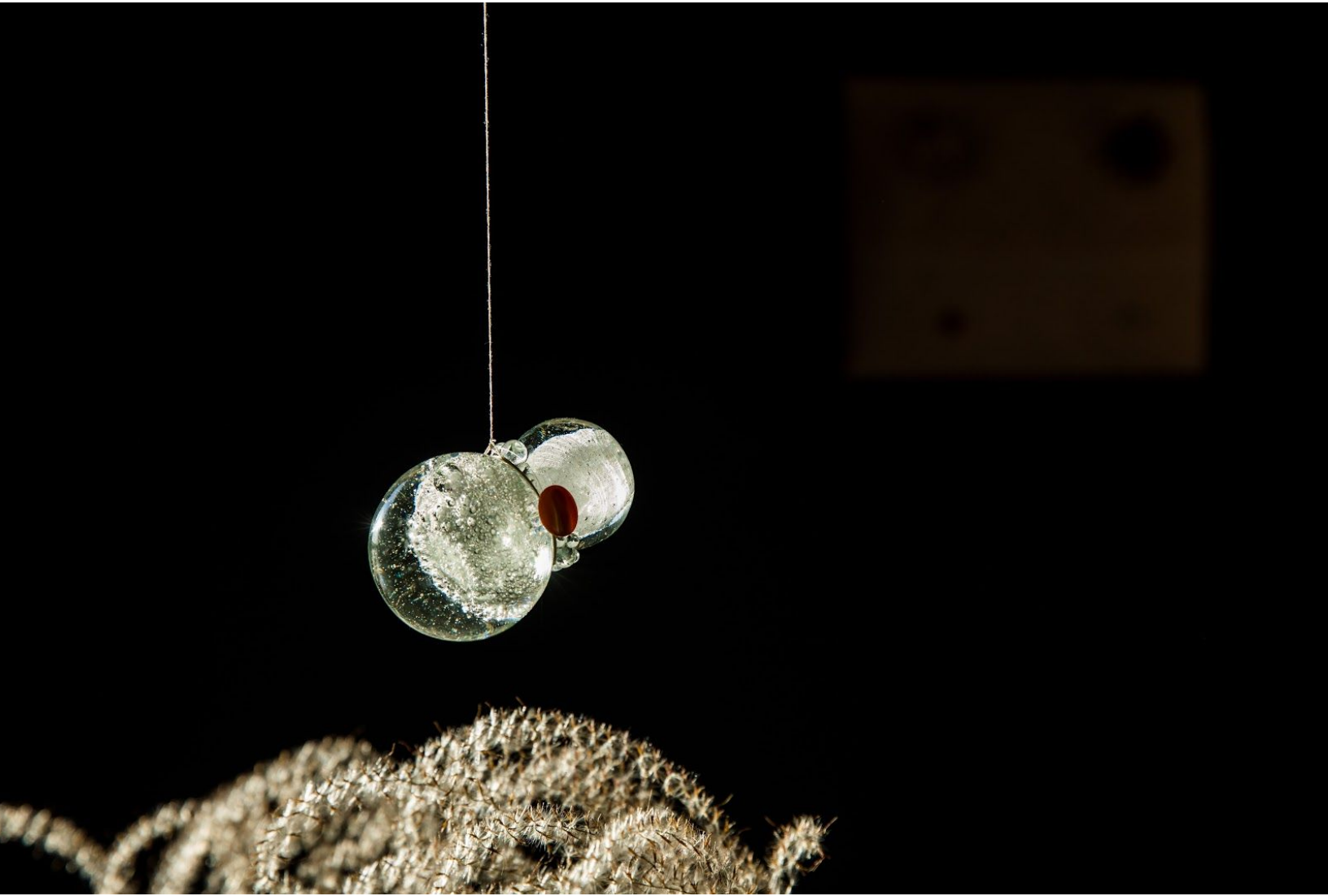
Embers, 2019 (details)

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Drop-1, 2019

落-1, 2019

Glass, found object

玻璃、旧物

3 x 2 inch (7.6 x 5.1 cm)



Drop-2, 2019
落-2, 2019

Glass, found object
玻璃、旧物
4 x 2 inch (10.2 x 5.1 cm)



Drop-4, 2019

落-4, 2019

Glass, found object

玻璃、旧物

5 x 2 inch (12.7 x 5.1 cm)

关于否 | About Fou Gallery



成立于2013年12月，否画廊是一个位于纽约的公寓画廊和创意实验室，致力于推广和展示反映时代精神的艺术家和创意项目，尤其是海外的中国当代艺术。我们相信艺术是生活的一部分，是创想的发动机，通过呈现有意思的艺术和设计作品，否为一种新型有机的艺术生态做出贡献。除常规的展览外，我们还定期举行未命题对话系列艺术沙龙、艺术电影及独立电影放映、声音演出、家宴及艺术下午茶等活动，呈现多元可亲的艺术空间样貌。

Fou Gallery is an apartment gallery and creative lab based in New York. Fou is dedicated to promote creative talents and projects of our time. As suggested by its name, Fou is a denial of the mainstream commercial gallery model and an active contributor to a new organic art community. With the belief that enjoying art is an essential part of everyday life, Fou offers a vibrant, enjoyable and inspirational selection of original works in art and design. In addition to regular exhibitions and events, we host UNTITLEDdialogue series, screenings of art and independent films, sound performances, private dinners and art afternoon tea parties to create a diverse and accessible art space.

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