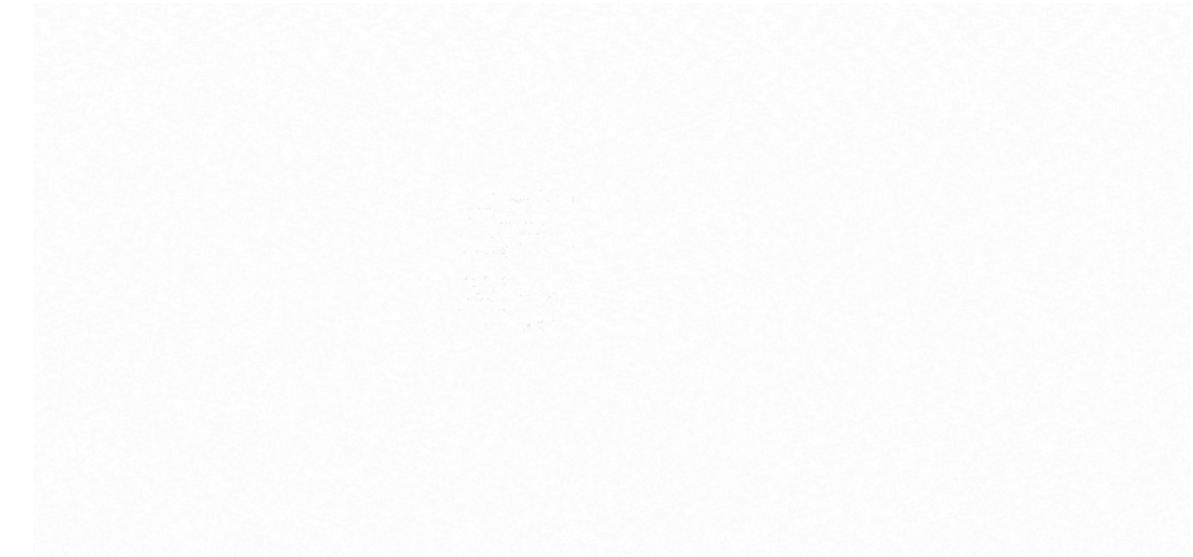


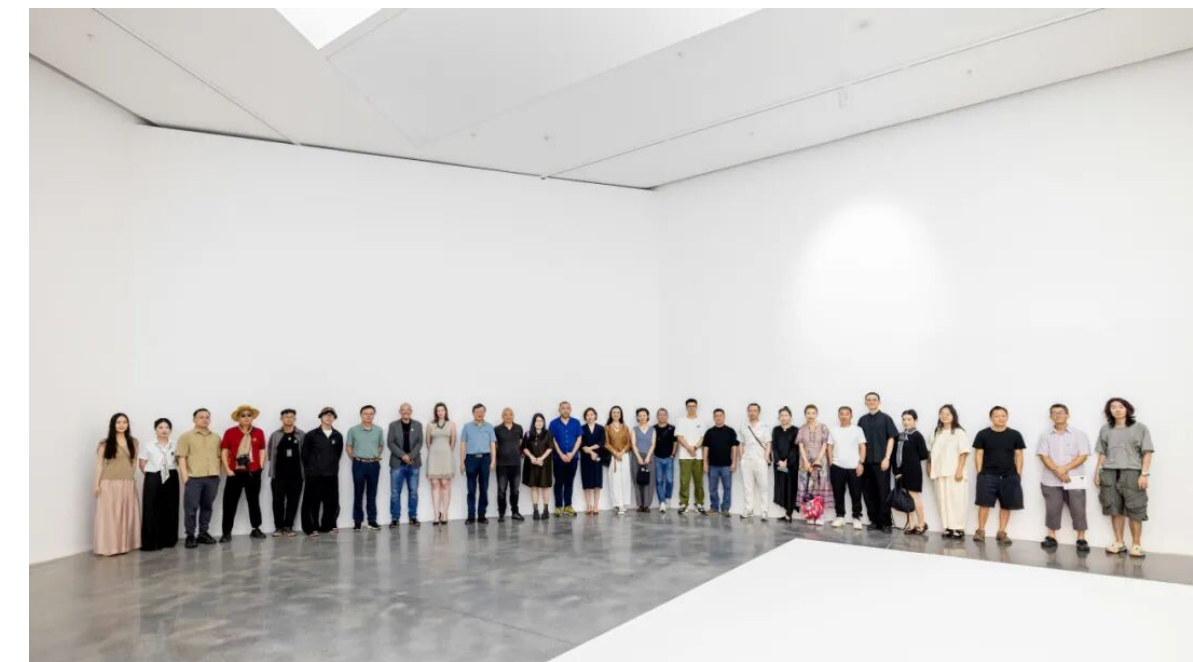
BOXES 开幕回顾 | 技术的预言、丝滑的裂隙与字象万千

松山湖盒子美术馆 松山湖盒子美术馆 2026年6月29日 03:42  听全文



2026年6月25日下午，松山湖盒子美术馆迎来三场展览的联合开幕：由国际策展人顾振清策展的艺术家罗灿(Echo Can Luo)个展“[预言机](#)”、欧洲艺术先锋超明日小组（UBERMORGEN）展览“丝滑”，以及美术馆驻留项目第九期、字体设计师刘运来个展“字象万千”。

On the afternoon of June 25, 2026, three exhibitions opened jointly at Songshan Lake Boxes Art Museum: Oracle, a solo exhibition by Echo Can Luo; SMOOTH, a solo exhibition by the European avant-garde artist team UBERMORGEN, both curated by international curator Gu Zhenqing; and Myriad Forms of the Character, a solo exhibition by type designer Liu Yunlai, presented as the ninth edition of the Museum's residency programme.



开幕合照

三场展览在同一日开启，也在同一座空间中构成了彼此映照的思想现场：一楼展厅以人工智能、算法系统与数字媒介为线索，回应技术时代中人类主体的危机与重塑；二楼展厅则回到汉字这一古老而持续生成的视觉系统，呈现字体设计在当代语境中的创造力、传播性与在地实践。技术与文字、未来与传统、全球经验与珠三角现场，在此次联合开幕中形成了多重交汇。

Opening on the same day, the three exhibitions formed an intellectual constellation in which each illuminated the others. The first-floor galleries take artificial intelligence, algorithmic systems and digital media as their points of departure, responding to the crisis and reconfiguration of human subjectivity in the technological age. The second floor returns to Chinese characters, an ancient yet continually evolving visual system, presenting the creativity, communicative potential and local practices of type design within a contemporary context. Technology and writing, future and tradition, global experience and the Pearl River Delta context converged across multiple dimensions through this joint opening.



📺 对谈：技术时代的艺术现场

开幕当日，展览对谈于美术馆三层学术报告厅举行。松山湖盒子美术馆学术副馆长冀然担任主持，松山湖盒子美术馆执行馆长刘可、学术总监王见、国际策展人顾振清、东莞理工学院特聘副教授吴寒柳，超明日艺术小组（[UBERMORGEN^Q](#)）艺术家成员卢修斯·伯恩哈德、比莉·伯恩哈德，艺术家罗灿(Echo Can Luo)，以及字体设计师刘运来共同参与对谈。

On the opening day, a panel discussion was held in the lecture hall on the third floor of the Museum. Moderated by Ji Ran, Academic Deputy Director of Songshan Lake Boxes Art Museum, the discussion brought together Liu Ke, Executive Director of the Museum; Wang Jian, Academic Director; international curator Gu Zhenqing; Wu Hanliu, Distinguished Associate Professor at Dongguan University of Technology; UBERMORGEN members Luzius Bernhard and Billie Bernhard; artist Echo Can Luo; and type designer Liu Yunlai.

围绕人工智能艺术、算法美学、字体设计与当代艺术全球化等议题，嘉宾们展开了持续而深入的讨论。

The speakers engaged in a sustained and wide-ranging discussion on AI art, algorithmic aesthetics, type design and the globalisation of contemporary art.



开幕对谈现场

策展人顾振清认为，人工智能正在改变艺术生产、审美判断与知识结构本身。AI不只是辅助工具，也可能成为策展、写作、图像生成与审美判断的参与者。面对这种变革，艺术并非简单地赞美技术，也不是退回到技术之前，而是需要在技术深处辨认那些被效率、平滑与自动化所遮蔽的裂隙。

Curator Gu Zhenqing observed that artificial intelligence is transforming not only artistic production and aesthetic judgement, but the very structures of knowledge. AI is no longer merely an auxiliary tool; it may also become an active participant in curating, writing, image generation and aesthetic evaluation. In the face of such change, art should neither simply celebrate technology nor retreat to a time before it. Instead, it



must look within technology itself to identify the fissures concealed by efficiency, smoothness and automation.



超明日小组的展览“丝滑”正是从这种技术与人类处境的裂隙出发。**卢修斯·伯恩哈德**^Q谈到，艺术家的工作在于为未知的时代创造新的艺术语言；**比莉·伯恩哈德**则进一步指出，在标准化、理性化的技术系统之外，人类仍然拥有真实的情绪、感知与生命经验。它们也许并不高效，并不平滑，却正是人之所以为人的珍贵部分。

UBERMORGEN’s exhibition SMOOTH begins precisely from such fissures. Luzius Bernhard suggested that the artist’s task is to create new artistic languages for an as-yet unknown age. Billie Bernhard further observed that beyond standardised and rationalised technological systems, human beings continue to possess genuine emotions, perceptions and lived experiences. These may be neither efficient nor smooth, yet they constitute an essential and precious part of what it means to be human.

广州美术学院教授、松山湖盒子美术馆学术总监王见则从三场展览之间的结构关系展开讨论。他指出，一楼的两场展览—“硬”—“软”：既呈现人工智能、服务器与算法系统所构成的技术现实，也触及技术环境中人的情绪、身体与感知经验；二楼的“字象万千”则回到汉字及其深厚的文化传统。三场展览的并置，使面向未来的技术思考与延续至今的文字传统在同一空间中相互映照，也提示我们，在不断涌现的新媒介与新技术面前，仍需重新认识自身文化系统所蕴含的创造力。



Wang Jian approached the discussion through the structural relationship among the three exhibitions. He observed that the two exhibitions on the first floor embody both “hard” and “soft” dimensions: they present the technological realities constituted by artificial intelligence, servers and algorithmic systems, while also addressing human emotion, bodily experience and perception within technological environments. On the second floor, Myriad Forms of the Character returns to Chinese characters and their deep cultural traditions. By bringing these exhibitions together, the Museum places future-oriented technological inquiry in dialogue with a continuously evolving tradition of writing, reminding us that amid the emergence of new media and technologies, the creative potential embedded within our own cultural systems must also be reconsidered.



“预言机”参展艺术家**罗灿(Echo Can Luo)**则从自身创作经验出发，分享了她与人工智能关系的变化。她谈到，近年的实践中，她不再只是以否定或警惕的方式面对AI，而是尝试将人工智能作为一种平等的创作工具、创作伙伴，进入人机共生与人机共创的实验之中。在“预言机”的展览语境中，罗灿持续追问的是：当AI高速迭代，人类应当如何与它相处？当机器开始参与图像生成、叙事组织与知识判断，人的独特价值究竟在哪里？她提到，早在上世纪八十年代，学者便以“人有人的用处”来思考技术时代中人的位置。几十年后的今天，这一问题在人工智能的语境中变得更加迫切。罗灿的发言使“预言机”不再只是关于AI的展览，也成为一次关于人如何重新确认自身位置的开放提问。

Drawing on her own creative practice, Echo Can Luo reflected on the changing nature of her relationship with artificial intelligence. In recent years, rather than approaching AI solely through negation or vigilance, she has begun to treat it as a creative tool and partner on equal terms, engaging in experiments in human-machine symbiosis and co-creation. Within the context of Oracle, Luo continues to ask: as AI evolves at unprecedented speed, how should human beings coexist with it? When machines begin to participate in image generation, narrative construction and the production of knowledge, where does the distinctive value of the human lie? She referred to the proposition embodied in The Human Use of Human Beings, through which scholars had already considered humanity’s place in a technological age. Decades later, this question has acquired renewed urgency in the context of artificial intelligence. Luo’s remarks positioned Oracle not merely as an exhibition about AI, but as an open-ended inquiry into how human beings might once again locate themselves within a changing world.

东莞理工学院特聘副教授吴寒柳指出，人工智能大模型能够快速生成、持续回应、不断优化，却没有沉默、犹豫、颤栗与困惑。而人的迟疑、脆弱和不确定，恰恰构成了艺术无法被彻底替代的部分。在一个普遍追求“丝滑”的时代，那些不顺畅、不完美、无法被完全计算的体验，仍然保存着人文世界的深层力量。



Wu Hanliu pointed out that while large AI models can generate rapidly, respond continuously and optimise without end, they do not experience silence, hesitation, trembling or perplexity. Human uncertainty, vulnerability and doubt are precisely what prevent art from being wholly replaced. In an age defined by the pursuit of “smoothness,” experiences that remain uneven, imperfect and resistant to calculation continue to preserve the deeper force of the humanistic world.



“字象万千”参展艺术家刘运来在分享中谈到，汉字是我们最古老也最独特的艺术形式，日常随处可见，却也最容易被忽略。通过此次展览，他希望让观众重新认识汉字的结构、气质与现代生命力。那些被我们习惯性阅读的字，在设计师的工作中重新显现为线条、重心、节奏、骨架与文化判断。

Liu Yunlai noted that Chinese characters constitute one of the oldest and most distinctive forms of art in Chinese culture. Although they are encountered everywhere in daily life, they are also easily overlooked. Through this exhibition, he hopes to invite audiences to reconsider their structure, character and contemporary vitality. In the hands of the designer, characters that are ordinarily read without reflection reveal themselves anew as configurations of line, balance, rhythm, structure and cultural judgement.

松山湖盒子美术馆执行馆长刘可则从美术馆的长期实践出发，回应了此次三展并置的策划意义。他谈到，团队自2017年以来持续关注新媒体、元宇宙与数字艺术的发展，也清晰感受到不同世代在数字化生活经验上的差异：经历过线下生活向数字化生活转变的一代，仍能感知两种经验之间的距离；而当下的青少年作为原生数字时代人群，往往已经很难从日常技术环境中抽离出来。正是在这一意义上，美术馆和展览的价值不只是复刻生活，而是制造距离，促成反思。刘可认为，真正有价值的展览应当让观众跳出日常惯性，重新看见自己与时代的关系，看见现实与数字之间的张力，也看见科技背后那些不易被察觉的问题。



Drawing on the Museum’s long-term practice, Executive Director Liu Ke addressed the curatorial significance of presenting the three exhibitions together. He noted that since 2017, the Museum’s team has maintained a sustained engagement with new media, the metaverse and digital art, while also becoming increasingly aware of generational differences in the experience of digital life. Those who witnessed the transition from an offline world to a digital one can still perceive the distance between these two modes of experience. For younger generations born into the digital age, however, it has become increasingly difficult to step outside the technological environments embedded in everyday life. It is in this sense that the value of museums and exhibitions lies not simply in reproducing everyday life, but in creating distance and enabling reflection. Liu Ke argued that a meaningful exhibition should allow audiences to step beyond the inertia of daily experience and reconsider their relationship with their time, the tension between physical and digital realities, and the less visible questions concealed behind technology.

 开幕式，艺术生态的展开

对松山湖盒子美术馆而言，此次三展联合开幕不仅是三个展览项目的集中呈现，也进一步展开了美术馆长期关注的命题：如何在珠三角的产业、城市与技术现场中，建立具有当代意识和在地深度的艺术生态。

For Songshan Lake Boxes Art Museum, the joint opening was not merely a presentation of three exhibitions, but a further exploration of a question central to the Museum's long-term practice: how might an artistic ecology informed by contemporary consciousness and local depth be cultivated within the industrial, urban and technological context of the Pearl River Delta?



开幕现场

开幕仪式上，松山湖盒子美术馆执行馆长刘可从美术馆空间与项目生长的角度表达了感谢与期待。他谈到，每一次空间项目都会带来新的变化，作品、空间设计与参与其中的人共同建立起一种不断生长的关系。正是这种持续推进的关系，使美术馆不只是展览发生的容器，也逐渐成为艺术家、策展人、学者、设计师与观众共同参与的文化现场。

During the opening ceremony, Liu Ke expressed his gratitude and expectations from the perspective of the Museum's spatial development and the evolution of its projects. He noted that each new project brings changes to the space, while artworks, exhibition design and the people involved together form an evolving relationship. It is through this continuing process that the Museum becomes more than a container for exhibitions, gradually developing into a cultural site collectively shaped by artists, curators, scholars, designers and audiences.



松山湖盒子美术馆执行馆长刘可

广州美术学院教授、松山湖盒子美术馆学术总监王见则从更广阔的艺术生态角度肯定盒子美术馆的实践。他认为，这里持续邀约国内外艺术家，同时扶持本土创作者，使空间自然形成一种流动的文化交流，而非单向的观念输出。顾振清也指出，在全球当代艺术去中心化的趋势中，珠三角与东莞的在地转型经验，正在成为理解中国当代艺术的重要样本。

Wang Jian affirmed the Museum's practice from the broader perspective of artistic ecology. In his view, its continuing engagement with artists from China and abroad, together with its support for local practitioners, has enabled the space to foster a fluid form of cultural exchange rather than a one-directional transmission of ideas. Gu Zhenqing also observed that, amid the decentralisation of global contemporary art, the locally grounded transformations of the Pearl River Delta and Dongguan are becoming important points of reference for understanding contemporary art in China.



广州美术学院教授、松山湖盒子美术馆学术总监王见

“预言机”与“丝滑”展览策展人顾振清指出此次他所策划的两个展览无意抽象地谈论技术，而是在一个与人工智能、数字应用和制造业高度关联的城市现场中，回应技术急速发展给人类文明带来的机遇、挑战与危机。

Curator Gu Zhenqing noted that the two exhibitions he curated, Oracle and SMOOTH, do not address technology as an abstract subject. Instead, they respond from within an urban context closely connected to artificial intelligence, digital applications and manufacturing, examining the opportunities, challenges and crises that rapid technological development has brought to human civilisation.



“预言机”“丝滑”展览策展人顾振清

随后，参展艺术家们分别分享了参与此次展览的感受。他们谈到，一件作品从创作构想走向具体的展览现场，离不开策展、统筹、设计、布展与技术执行等多个环节的协同，也离不开美术馆团队在沟通与落地过程中的持续投入。艺术家们由此向所有参与展览筹备与现场工作的人员致以诚挚谢意，同时感谢每一位来到开幕现场的观众。正是观众的观看、交流与回应，使作品与现实空间建立起更为具体的联系，也让展览在开放的公共参与中获得新的意义。

The participating artists then reflected on their experiences of taking part in the exhibitions. They emphasised that bringing an artwork from its initial conception into a physical exhibition space depends upon close collaboration across curating, coordination, design, installation and technical production, as well as the Museum team’s sustained commitment throughout the process. The artists extended their sincere gratitude to everyone involved in preparing and realising the exhibitions, and to each visitor who attended the opening. Through the audience’s viewing, exchange and response, the works entered into a more tangible relationship with the physical space, while the exhibitions acquired new meaning through open public participation.

艺术家/策展人导赏

开幕仪式后，参展艺术家与策展人带领观众分别进入一楼与二楼展区进行现场导赏。从“丝滑”的服务器与影像，到“预言机”的AI叙事与互动装置，再到“字象万千”的字体设计、空间导视与学生工作坊成果，观众在移动观看中完成了一次从未来技术到文字传统、从全球议题到在地经验的穿行。

Following the opening ceremony, the participating artists and curators led audiences through the galleries on the first and second floors. From the servers and moving images of SMOOTH to the AI narratives and interactive installations of Oracle, and onward to the type design, spatial signage and student workshop outcomes presented in Myriad Forms of the Character, visitors moved between future technologies and traditions of writing, and between global questions and local experience.

“丝滑”：平滑表象之下的技术现实

SMOOTH: Technological Realities Beneath the Seamless Surface

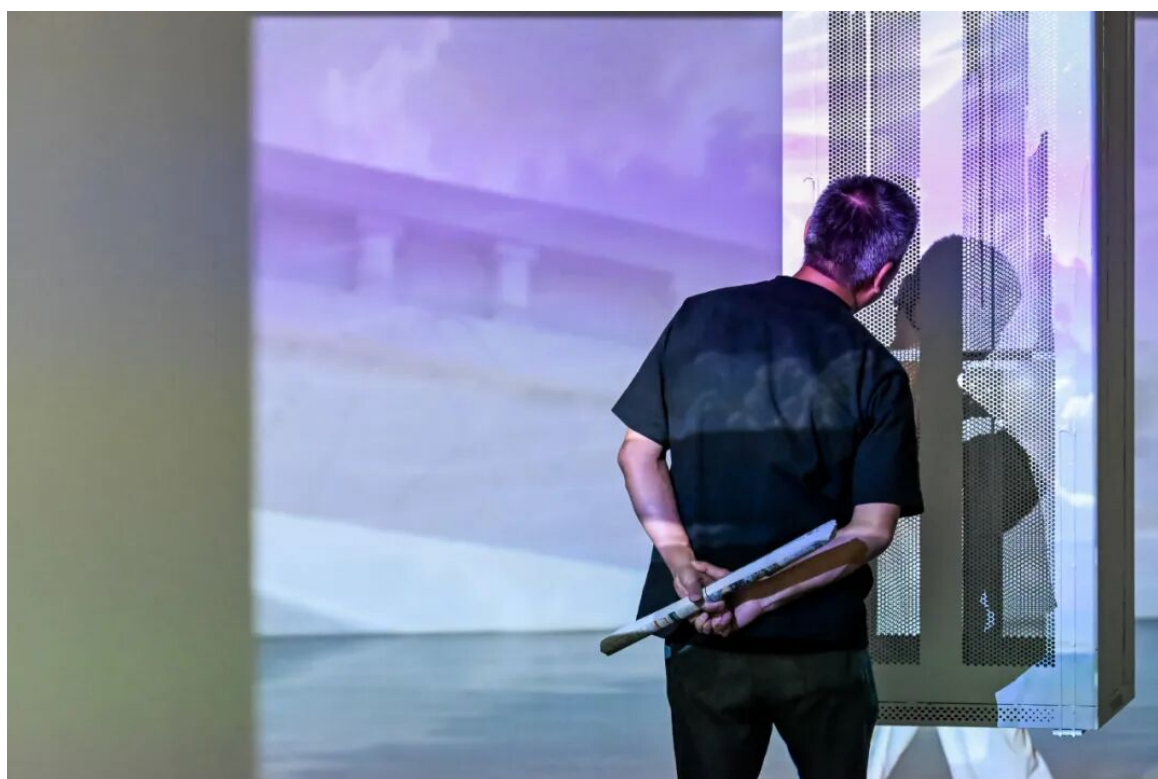
超明日艺术小组（UBERMORGEN）是较早进入互联网与数字艺术实践的欧洲艺术组合之一。此次展览“丝滑”呈现《悬挂式服务器》《声音之床》《社交放映会》等场域装置，围绕当代技术制造出的平滑表象，揭示其背后被隐藏的损耗、摩擦与虚无感。

UBERMORGEN is among the European art collectives that began engaging with internet and digital art at an early stage. Its exhibition SMOOTH presents spatial installations including *Suspended Servers*, *Bed of Sound* and *The Social Screening*. Taking the seamless surfaces produced by contemporary technology as its point of departure, the exhibition reveals the concealed expenditure, friction and sense of emptiness beneath them.



在导赏环节，超明日艺术小组成员、艺术家比莉·伯恩哈德（Billie Bernhard）与策展人顾振清带领观众进入一楼展厅，对作品的材料、结构与观念进行现场解读。《悬挂式服务器》以经过手工涂抹油彩的废旧服务器外壳为主体，刻意打破工业硬件原本精密、光洁、标准化的外观，在机器表面留下不规则的手工痕迹。它提示观众：我们日常所感受到的流畅界面、即时响应与无缝体验，并非没有代价；所谓“丝滑”背后，始终存在能源、数据、劳动与身体的隐性消耗。

During the guided tour, the artists and curator introduced audiences to the materials, structures and ideas of the works in the first-floor galleries. *Suspended Servers* is constructed from discarded server casings covered with hand-applied paint. By leaving irregular traces of manual intervention across the machines, the work deliberately disrupts the precise, polished and standardised appearance of industrial hardware. It reminds viewers that the fluid interfaces, immediate responses and frictionless experiences of everyday digital life are not without cost: behind technological “smoothness” lie hidden expenditures of energy, data, labour and the body.



《声音之床》通过木质平台、扬声器与低频声响构成一个具有包裹感的感官场域。作品以温暖与舒适为入口，使观众在身体感知中逐渐触及人与技术系统之间日益模糊的边界。

Bed of Sound brings together a wooden platform, speakers and low-frequency sound to create an enveloping sensory environment. Rather than demonstrating the power of technology directly, the work takes warmth and comfort as its points of entry, allowing audiences to encounter through bodily perception the increasingly indistinct boundary between the human body and technological systems.





《社交放映会》则通过屏幕影像与观看关系，提出关于“凝视”的问题。观众似乎在观看AI生成的图像，但技术系统也在持续捕捉、识别和观看人类。主体与客体、观看者与被观看者之间的界限由此发生摇动。

Through screen-based images and the relationship of viewing, *The Social Screening* raises questions about the gaze. While audiences appear to be observing AI-generated images, technological systems are also continually capturing, identifying and observing human beings. The distinction between subject and object, viewer and viewed, is thereby unsettled.



左：超明日艺术小组（UBERMORGEN）艺术家成员比莉·伯恩哈德

展览将“丝滑”从一种感官经验转化为一种时代隐喻：技术越是无缝，越可能遮蔽人对自身处境的感知。

The exhibition transforms “smoothness” from a sensory experience into a metaphor for our time: the more seamless technology becomes, the more it may obscure our awareness of our own condition.



左：策展人顾振清；中：超明日艺术小组（UBERMORGEN）艺术家成员比莉·伯恩哈德；右：超明日艺术小组（UBERMORGEN）艺术家成员卢修斯·伯恩哈德

“预言机”：与AI共处，而非停留在拒绝
Oracle: Living with AI, Beyond Rejection

罗灿(Echo Can Luo)个展“预言机”以人工智能为创作对象、媒介与协作者，呈现艺术家近年来围绕人机关系展开的持续实践。

Echo Can Luo’s solo exhibition Oracle approaches artificial intelligence simultaneously as subject, medium and collaborator, presenting the artist’s sustained exploration of human-machine relations in recent years.

艺术家罗灿（Echo Can Luo）介绍了自己此次展览中展出的作品。其中，《诸相代理》以“千面AI”为核心概念，通过抽卡交互的形式，呈现人工智能在教师、医生、法官、恋人、边境等不同社会角色中的多重身份，展现算法如何不断渗透现实生活。《你》则由艺术家搭建叙事框架，将其以往的作品风格与内容作为训练素材输入AI，使其延续既有创作语言，并由AI辅助完成角色形象、画面内容与对话的生成。在这一“人机共谋”的创作过程中，作品讨论了算法自主性的边界，以及人工智能生成背后所伴随的算力消耗与生态代价。

Artist Echo Can Luo introduced the works presented in her exhibition. Centred on the concept of a “many-faced AI,” *Agents of All Forms* employs an interactive card-drawing mechanism to present artificial intelligence across multiple social roles and contexts, including those of the teacher, doctor, judge, lover and border regime, revealing how algorithms increasingly permeate everyday life. For *You*, Luo established the narrative framework and used the styles and content of her earlier works as training material for AI, enabling it to extend her existing artistic language. AI was then employed to assist in generating the characters, imagery and dialogue. Through this process of “human-machine complicity,” the work examines the limits of algorithmic autonomy, as well as the computational consumption and ecological costs underlying AI generation.





《两面神^Q》以一体两面的装置形态，将有机、柔软的生物形象与经过算法规整的几何结构并置，呈现事物在自然生成与技术处理之间的形态转变。《小爱同学与1001夜》则是一件实时联网的互动装置，观众可以直接向智能语音助手提问；不断变化的回答，既记录着人工智能技术的持续迭代，也使人与机器之间看似日常的交流成为被重新审视的对象。

Janus takes the form of a two-faced installation, juxtaposing organic, soft biological forms with geometric structures regularised by algorithms. It reveals the formal transformation that occurs between natural generation and technological processing. *Xiao Ai and One Thousand and One Nights* is a real-time networked interactive installation in which audiences can address questions directly to an intelligent voice assistant. Its continually changing responses register the ongoing evolution of AI while turning seemingly ordinary exchanges between humans and machines into objects of renewed scrutiny.



“预言机”像是一个不断发问的系统：当机器开始生成图像、组织语言、参与叙事，艺术家的位置是否发生改变？当AI成为知识库、协作者、代理者，人的判断、意志与责任又如何被辨认？这些问题在作品中通过影像、互动装置和生成图像，转化为可观看和可感知的现场经验。

Oracle operates like a system that continually poses questions. When machines begin to generate images, organise language and participate in narrative construction, does the position of the artist change? When AI becomes a repository of knowledge, a collaborator and an agent, how might human judgement, will and responsibility still be recognised? Rather than appearing as abstract theoretical propositions, these questions are translated through moving images, interactive installations and generated imagery into experiences that can be seen and sensed within the exhibition space.



左：策展人顾振清
右：艺术家罗灿

与一楼展厅中关于AI、算法和后人类处境的讨论相互映照，二楼展厅的“字象万千”将观众带回汉字这一古老而开放的视觉系统，回到东方文字与汉字设计的深层传统。

In dialogue with the first-floor discussions of AI, algorithms and the posthuman condition, Myriad Forms of the Character on the second floor returns audiences to the ancient yet open visual system of Chinese characters, and to the deep traditions of East Asian writing and Chinese type design.



“字象万千”展览包括刘运来个人原创字库、可变字体与创意字体设计，美术馆历年展览标题及视觉字体设计成果，以及与东莞理工学院共同开展的字体设计工作坊成果。展览展示了汉字如何被设计、如何进入展览视觉系统、如何在教学与在地文化中继续生成。

Liu Yunlai’s exhibition encompasses his original typefaces, variable fonts and experimental type designs, alongside type-design projects developed for the Museum’s previous exhibition titles and visual identities, as well as outcomes from a type-design workshop conducted with Dongguan University of Technology. Rather than presenting typography merely as a finished form of graphic communication, the exhibition demonstrates how Chinese characters are designed, how they enter exhibitionary visual systems, and how they continue to evolve through education and local culture.



这也正是此次联合开幕的意义所在：它不同问题在同一空间中彼此照亮。当AI成为预言机，当技术制造出无摩擦的丝滑表象，当汉字在数字时代继续生成新的形态，美术馆所提供的，是一个重新感知、重新提问、重新建立关系的现场。

This is precisely the significance of the joint opening: it allows different questions to illuminate one another within a shared space. When AI becomes an oracle, when technology produces the frictionless appearance of smoothness, and when Chinese characters continue to assume new forms in the digital age, the Museum offers a site in which perception, questioning and relationships may be formed anew.

展览已于松山湖盒子美术馆正式开放，欢迎观众走进展厅，在作品、空间与身体经验之间，亲自进入这场关于技术、文字与当代生活的深度对话。

The exhibitions are now open at Songsshan Lake Boxes Art Museum. We welcome audiences to enter the galleries and experience, through the encounter between artworks, space and the body, this unfolding dialogue on technology, writing and contemporary life.



丝滑

艺术家：超明日艺术小组（UBERMORGEN）

小组成员：利兹弗尔克斯（lizvlx），卢修斯·伯恩哈德（Luzius Bernhard），比莉·伯恩哈德（Billie Bernhard），洛拉·伯恩哈德（Lola Bernhard）

策展人：顾振清

展览总监：刘可

项目协调：罗灿(Echo Can Luo)

展期：2026.06.25–2026.08.25

开幕时间：2026.06.25 3:30 p.m.

展览地址：松山湖盒子美术馆，东莞市松山湖文化艺术街区A2馆3层

主办：松山湖盒子美术馆

协办：东莞理工学院国际设计学院

统筹：广州美术学院油画系策划组

鸣谢：瑞士文化基金会；奥地利联邦住房、艺术、文化、媒体和体育部



预言机

艺术家: 罗灿(Echo Can Luo)

策展人: 顾振清

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松山湖盒子美术馆驻留项目第九期
The 9th Residency program, Songshan Lake Boxes Art Museum

MYRIAD FORMS
of THE CHARACTER

2026.06.10-8.25



字象万千，字承万象。——「象」是象形之字，也是文化之象。在汉字漫长的历史中，「象」被不断书写，不断演变，承载着不同时代的审美与精神印记。远看，是一个「象」，是文化的精神烙印；近观，是文字的迭层，是历史的印记。

合作设计师：刘婷
Co-Designer: Liu Ting

艺术家：刘运来 ARTISTS: LIU YUNLAI

展览总监：刘可，许燕转 Exhibition Director: Liu Ke, Xu Yanzhuan



主办：东莞理工国际设计学院，
广美/莞工制造美学联合实验室
Organizer: International Design College
of Dongguan University of Technology,
GAFA / DGUT Manufacturing Aesthetics
Joint Laboratory

统筹：广州美术学院油画系策划组
Coordinator: Oil Painting Department
Curatorial Group of Guang zhou
Academy of Fine Arts

参与项目学生：蔡乐璇、林苑瑾、陆柏希、
王蕴之、邢康慧、张玳儿、张钰滢、周洛钦、周寿宝
Participating Students: Cai Lexuan, Lin Yuanjin,
Lu Baixi, Wang Yunzhi, Xing Kanghui, Zhang Dai'er,
Zhang Yuying, Zhou Luoqin, Zhou Shoubao

指导老师：代骏颐、丁思依、黄雅怡、律睿熙
Instructors: Dai Jundi, Ding Sinong,
Huang Yayi, Lyu Rulmin

助教/记录：陈志泓
Teaching Assistant & Recorder: Tang Chihong

工作团队：冀然、邓子军、邓正婷、刘文霞、
邓冬燕、陈思佳、陈思远、贺凤娟、葛露、
何惠桃、郑梓晴、刘昊昊、周丽、郭倩、张闻轩、
龚霄耀、黄子乐、刘迪沅、高天芝、黄耀雷
Working Team Members: Ji Ran, Deng Zijun,
Deng Zhiting, Liu Wenxia, Deng Dongyan,
Chen Sijia, Chen Siyuan, He Fengjuan, Ge Lu,
He Huitao, Zheng Ziqing, Liu Haomin, Zhou Li,
Guo Qian, Zhang Wenxuan, Gong Xuyao,
Huang Zile, Liu Diwei, Gao Tianyi, Huang Fulei

平面设计：刘运来
Graphic Designer: Liu Yunlai



国际设计学院
INTERNATIONAL COLLEGE OF DESIGN

松山湖盒子美术馆
Songshan Lake
Boxes Art Museum

东莞市松山湖文化艺术街区A2馆
Dongguan Songshan Lake
Cultural and Artistic Block, A2

展厅开放时间：周二至周五 10:00-18:00，周六、周日10:00-19:00；周一闭馆
Opening hours: Tuesdays to Fridays 10:00-18:00, Saturdays-Sundays 10:00-19:00, Closed on Mondays



字象万千（松山湖盒子美术馆驻留项目第九期）

艺术家：刘运来

展览总监：刘可、许燕转

合作设计师：刘婷

参与项目学生：蔡乐璇、林苑瑾、陆柏希、王蕴之、邢康慧、张玳儿、张钰滢、周洛钦、周寿宝

指导老师：代骏颐、丁思依、黄雅怡、律睿熙

助教/记录：陈志鸿

展期：2026.06.10-2026.08.25

展览地址：松山湖盒子美术馆，东莞市松山湖文化艺术街区A2馆3层

主办：东莞理工学院国际设计学院，广美/莞工制造美学联合实验室

统筹：广州美术学院油画系策划组

展厅开放时间：周二至周五 10:00-18:00，周六、周日 10:00-19:00，周一闭馆。

入馆请提前购票 🎫

Please make an appointment in advance to enter the museum



松山湖盒子美术馆

松山湖盒子美术馆坐落于广东省东莞市松山湖畔悠兰里ULAND–松山湖文化艺术街区，于2024年12月27日正式开馆。美术馆由广州美术学院油画系策划组运营管理，范勃任馆长，刘可创始人兼任执行馆长，周力任艺术总监,王见任学术总监，邓子军任副馆长，冀然任学术副馆长。美术馆建筑面积5135平方米，展厅空间约1650平方米，包含9个展厅、2个驻留工作室，另设研究室、阶梯报告厅、公教厅、办公区、休息区及咖啡厅。通过整合地区及国际资源，深度参与当代艺术机制的建设与生产，致力于成为粤港澳大湾区具有专业性、拓展性、识别性和有国际影响力的当代美术馆。依托美术学院研究与教学平台以及在地文化与技术，将艺术展览、国际交流、学术研究、公共美育和本土文化结合在一起，成为能够滋润社会文化、经济、科技发展的土壤和为公众提供多样化文化体验的创造性社会美育平台。

Songshan Lake Boxes Art Museum

Songshan Lake Boxes Art Museum is located in ULAND–Songshan Lake Culture and Art District, Dongguan City, Guangdong Province. Songshan Lake Boxes Art Museum is operated and managed by the Curatorial Group of the Oil Painting Department of Guangzhou Academy of Fine Arts. Fan Bo serves as the director,Liu Ke, the founder and executive director,Zhou Li holds the position of artistic director,Wang Jian holds the position of academic director , Deng Zijun is the deputy director,and Ji Ran works as the academic deputy director.The museum has a construction area of about 5135 square meters,with exhibition space of about 1650 square meters, including 9 exhibition halls,2 residency studios,as well as research rooms, tiered lecture hall, public education hall,office areas, rest areas, and café. By integrating regional and international resources and deeply participating in the construction and production of contemporary art mechanisms, the museum is committed to becoming a contemporary art museum in the Guangdong–Hong Kong–Macao Greater Bay Area with professionalism,expandability, recognizability, and international influence. Relying on the research and teaching platform of the Academy of Fine Arts and local culture and technology, it combines art exhibitions, international exchanges, academic research, public aesthetic education, and local culture, becoming a creative social aesthetic education platform that can nourish social culture, economy, and technological development and provide the public with a diverse range of cultural experiences.



松山湖盒子美术馆
Songshan Lake Boxes Art Museum

东莞市松山湖文化艺术街区A2馆盒子美术馆
Songshan Lake Boxes Art Museum, Cultural and Art-
istic Block, Dongguan City, Guangdong Province

10:00-18:00

周二至周五 Tuesday to Friday

10:00-19:00

周六至周日 Saturday-Sunday

闭馆前半小时停止入馆

每逢周一闭馆

Admission is closed half an hour before closing time
Closed on Mondays

