

王献艺摄影个人展作品集

DUAL REALITIES: IDENTITY AND PERCEPTION

界 · 雙相
王獻藝攝影展



May 2nd to 8th, 2026
Opening: May 2nd, Sat., 2:30pm

Silicon Valley Asian Art Center
3777 Stevens Creek Blvd., Suite 400
Santa Clara, CA 95051

www.artshu.com

界 · 雙相：王獻藝攝影展
Dual Realities: Identity and Perception
A Photography Exhibition by Xianyi Wang

展期 Exhibition Dates:
2026年5月2日 – 5月8日
May 2 – May 8, 2026

開幕 Opening: 2026年5月2日（星期六）下午2:30
Saturday, May 2, 2026, 2:30 PM

VIP預展 VIP Preview:
2026年5月1日（星期五）下午1:30 – 4:30
Friday, May 1, 2026, 1:30 – 4:30 PM

地點 Venue:
Silicon Valley Asian Art Center
3777 Stevens Creek Blvd., Suite 400, Santa Clara, CA 95051
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展覽簡介 Exhibition Overview

王獻藝，來自中國西北寧夏，成長於遼闊與沉靜之間。地域的蒼茫與時間的質感，塑造了他對人、光與空間的獨特感知。

他專注於人像與觀念影像創作，融合東方審美與當代視覺語言，在人物、情緒與文化意象之間建立富有張力的影像表達。其作品深受中國傳統文化啟發，於含蓄與留白之中，呈現克制而深遠的東方氣息。

本次展覽共展出35幅作品，圍繞「身份與感知」的主題，探討個體與內在精神世界之間的關係，在光影與結構之中，呈現情緒、記憶與文化的隱秘聯結。

Xianyi Wang, a portrait photographer from Ningxia in Northwestern China, grew up amidst vast landscapes and quiet stillness. The sense of scale and the texture of time in this environment have shaped his distinctive perception of people, light, and space.

Focusing on portraiture and conceptual photography, Wang integrates Eastern aesthetics with contemporary visual language. His work constructs a dynamic visual tension between subject, emotion, and cultural symbolism. Inspired by traditional Chinese culture, his images embody restraint and depth through subtlety and negative space. This exhibition features 35 works centered on the theme of "Identity and Perception," exploring the relationship between the individual and the inner spiritual world. Through light, composition, and structure, Wang reveals the hidden connections between emotion, memory, and cultural identity.

誠摯邀請您的蒞臨
We warmly invite you to join us.

舒建華
硅谷亞洲藝術中心館長
Jianhua Shu

序

在王獻藝的影像世界中，人物從來不只是被觀看的對象，而是一種通往內在與文化記憶的媒介。其作品圍繞「身份、感知與存在」展開，將個體情緒、東方意象與當代視覺語言交織，構建出一個介於可見與不可言說之間的精神場域。

這些影像並不追求對現實的再現，而更像是一種緩慢生成的過程。在光影、結構與身體之間，時間被拉長，情緒被壓縮，符號被轉化為一種可被感知卻難以被完全解釋的存在。從《墨卷裁春》中書寫與身體的交錯，到《莊周夢蝶》中虛實邊界的流動，再到《歸壤之儀》對生命循環的沉靜凝視，作品不斷指向一個核心命題——人在世界之中，如何理解自身的位置與狀態。如同美國詩人惠特曼所說：「我包羅萬象。」自我從來不是單一的，而是在不斷分裂與重組之中逐漸生成。

東方審美在其創作中並非符號性的再現，而是一種內在結構：留白、克制與含蓄，轉化為影像中的節奏與張力。人物常處於凝視與被凝視之間，既是主體，亦是象徵；既在場，又仿佛抽離。這種曖昧的狀態，使影像成為一種思考的空間，而非單一意義的傳達。

作為王獻藝的首次個人攝影展，本次呈現既是其階段性創作的集中梳理，亦標誌著其觀念影像語言的初步成熟。成長於中國西北寧夏的地域經驗——廣袤、靜默而帶有時間沉積感——在其影像中轉化為一種內斂而持續延展的精神空間，使人物不再依附於具體場景，而更傾向於一種介於現實與意識之間的存在狀態。近年來，他在國際攝影巡迴賽體系中持續獲得認可，多項作品榮獲金牌及重要獎項，逐步建立起兼具東方語境與當代視覺結構的個人風格。

在《莊周夢蝶》中，人物懸置於夢與現實的邊界，蝴蝶既為引導亦為幻象，身份在流動中被消解，真實隨之產生鬆動——這種對“自我穩定性”的質疑，構成其創作方法中的核心張力。其影像語言的形成，亦可見其師承脈絡之影響。在導師劉方的指導下，其創作逐步由形式探索轉向觀念建構，在敘事節制與象徵轉譯之間，建立起更為清晰而內斂的視覺邏輯，使作品在感性與理性之間取得一種克制的平衡。

本次展覽所呈現的，不僅是視覺圖像的集合，更是一段關於自我、記憶與文化的持續探索。在這些靜默而深邃的畫面之中，觀者或許無法獲得明確答案，卻能在觀看的過程中，逐漸靠近自身內在的回聲。

徐心如

於硅谷亞洲藝術中心

2026年4月

Preface

In Xianyi Wang's photographic world, the human figure is never merely an object to be seen, but a medium through which one approaches inner experience and cultural memory. His work revolves around identity, perception, and existence, interweaving personal emotion, Eastern imagery, and contemporary visual language to construct a psychological field that lies between the visible and the unspoken.

These images do not seek to represent reality, but rather unfold as a process of gradual becoming. Within the interplay of light, structure, and the body, time is extended, emotion is compressed, and symbols are transformed into presences that can be sensed yet resist complete interpretation. From the entanglement of writing and embodiment in *Ink Scroll*, to the shifting boundary between illusion and reality in *Zhuangzi's Butterfly Dream*, and the quiet meditation on the cycle of life in *Return to the Soil*, the works continuously point toward a central question: how does one understand one's position and state of being within the world? As the American poet Walt Whitman wrote, "I contain multitudes." The self is never singular, but is continuously formed through processes of fragmentation and reconfiguration.

Eastern aesthetics in his practice is not a superficial reference, but an internal structure: restraint, emptiness, and subtlety are translated into rhythm and tension within the image. The figures often exist between gazing and being gazed upon—both subject and symbol; present, yet seemingly detached. This ambiguity transforms the image into a space for thought rather than a vehicle for singular meaning.

As Xianyi Wang's first solo exhibition, this presentation serves both as a consolidation of his recent artistic development and as a marker of the emerging maturity of his conceptual photographic language. Growing up in Ningxia in northwest China—a landscape defined by vastness, stillness, and a sense of temporal sedimentation—has informed a restrained yet expansive spiritual dimension within his work. Figures are no longer anchored to specific environments, but instead inhabit a state between reality and consciousness. In recent years, his work has gained sustained recognition within international photography circuits, earning multiple gold medals and major awards, gradually establishing a distinctive visual language that bridges Eastern sensibilities with contemporary structures.

In *Zhuangzi's Butterfly Dream*, the figure is suspended at the threshold between dream and reality; the butterfly functions both as guide and illusion. Identity dissolves in motion, and reality itself becomes unstable. This questioning of the stability of the self forms a central tension within his practice. The development of his visual language also reflects a lineage of mentorship. Under the guidance of Liu Fang, his work has evolved from formal exploration toward conceptual construction, establishing a more coherent and restrained visual logic between narrative discipline and symbolic translation, and achieving a delicate balance between sensibility and structure.

This exhibition is not merely a collection of images, but an ongoing inquiry into selfhood, memory, and cultural consciousness. Within these quiet yet profound frames, viewers may not find definitive answers, but may gradually draw closer to the echoes of their own inner perception.

Xinru Xu

Silicon Valley Asian Art Center

April, 2026

王献艺 | 人像与观念影像艺术家

王献艺出生于中国西北宁夏，成长于广袤与沉静并存的地域环境之中。早年即对影像产生浓厚兴趣，长期以摄影作为观察世界与理解自我的方式。

近年来，他专注于人像摄影与观念影像创作，逐步形成以“人物—情绪—文化意象”为核心的视觉体系。他的作品融合东方审美中的含蓄、留白与精神性表达，并结合当代视觉语言，在光影、结构与身体之间建立起具有张力的叙事空间。

其创作关注个体内在世界，探讨记忆、欲望、时间与身份的关系，在“可见”与“不可言说”之间寻找影像的边界。

王献艺的作品在国际摄影领域持续获得认可。其代表作品《墨卷裁春 Ink Scroll》曾荣获昇丰影室国际摄影巡回赛（ICPE）金牌及金狮摄影杯国际摄影巡回赛金牌，并在多个国际摄影平台获得推荐与发表（1x Rewarded / Published）。

其代表作《青果幽思》（Green Fruit）荣获2026年罗马尼亚 ONYX 国际摄影大赛绶带奖，作品以东方审美与当代视觉语言融合，在国际摄影领域获得高度认可，进一步强化了其在观念影像方向上的艺术表达。

2026年，其作品《Zhuangzi's Butterfly Dream II》在美国 New York Blue Bell 国际摄影大赛中荣获FIAP（金牌）——该奖项为国际摄影艺术联合会（FIAP）最高级别荣誉之一，标志其作品在国际评审体系中的高度认可。

此外，其作品《归壤之仪 Return to the Soil》荣获2026年新加坡 digiRAP 国际摄影巡回赛知识碗赛区彩色数码组怡丰摄影金牌，进一步确立其国际摄影巡回赛体系中的竞争力与稳定输出能力。

其余作品《Deer》《Fuchun Mountain Dwelling》《Silver Ornament》等亦入选国际赛事展览。

在展览方面，王献艺的作品曾入选希腊雅典黑白摄影展及多个国际摄影巡回展（如《冰洋同息 Coexist》《归壤之仪 Return to the Soil》），并积极参与美国本地文化交流与艺术活动。

他在旧金山参与**新春艺术展（New Spring Art Show）**等社区展览项目，通过影像表达东方文化语境下的当代视觉经验，促进跨文化交流。

除创作外，他亦参与摄影分享与交流活动，通过讲座、作品讨论等形式，持续输出个人创作方法与视觉思考。

王献艺的影像实践，以人物为媒介，将东方文化精神转译为当代视觉语言，在克制与张力之间，构建出具有个人辨识度的艺术表达。

Xianyi Wang Portrait & Conceptual Photographer

Xianyi Wang was born in Ningxia, a vast and quietly profound region in Northwest China. Growing up surrounded by expansive landscapes and a sense of stillness, he developed an early sensitivity to light, space, and the human presence within them.

In recent years, Wang has dedicated his practice to portrait and conceptual photography, gradually establishing a distinctive visual language centered on the relationship between figure, emotion, and cultural symbolism.

His work draws deeply from traditional Eastern aesthetics—embracing restraint, emptiness, and spiritual subtlety—while integrating contemporary visual structures. Through carefully constructed compositions, he explores themes of memory, identity, desire, and the passage of time, often navigating the boundary between what is visible and what remains unspoken.

Wang's works have received continued recognition in international photography competitions. His piece *Ink Scroll* was awarded Gold Medal at the ICPE International Circuit and Gold Medal at the Golden Lion International Photography Circuit, and has been featured multiple times on the globally recognized platform 1x (Rewarded / Published).

His representative work *Green Fruit* received the Ribbon Award at the ONYX International Photography Competition 2026 (Romania), demonstrating a refined fusion of Eastern aesthetics and contemporary visual language, and further strengthening his presence in conceptual photography on the international stage.

In 2026, his work *Zhuangzi's Butterfly Dream II* received the FIAP Gold Medal at the New York Blue Bell International Salon—one of the highest distinctions recognized by the Fédération Internationale de l'Art Photographique (FIAP), affirming his position within the global photographic community.

In addition, *Return to the Soil* received the Yifeng Photography Gold Medal in the Color Digital Open section (Zhibo Bowl Circuit) at the 2026 Singapore digiRAP International Photography Circuit, reinforcing his consistent performance within international circuit competitions.

Additional works including *Deer*, *Fuchun Mountain Dwelling*, and *Silver Ornament* have also been selected for international exhibitions.

Wang's photographs have been exhibited internationally, including at the Athens International Black & White Photography Exhibition, as well as multiple global photography circuits (*Coexist*, *Return to the Soil*, etc.).

He actively engages with local art communities in the United States, participating in cultural exhibitions such as the *New Spring Art Show* in San Francisco, where his work contributes to cross-cultural dialogue through a contemporary interpretation of Eastern visual traditions.

Beyond his artistic practice, Wang also participates in photography talks and knowledge-sharing sessions, contributing to the development of emerging visual creators.

Through portraiture, Xianyi Wang constructs a visual language that bridges inner psychology and cultural memory—translating Eastern philosophical sensibilities into a contemporary photographic form.



平高哉蜀道之难难于上青天

西当太白有鸟道可以横绝峨眉巅

高标下有冲波逆折之回川

扞参历井仰胁息以手抚膺坐长叹

飞蝗从饶林间又闻子规啼夜月愁空山

蜀道之难难于上青天

朱城剑阁峥嵘而崔嵬一夫当关万夫莫开

所守或匪亲化为灰烬

朝如青丝暮成雪

君不见蜀道之难难于上青天

西当太白有鸟道可以横绝峨眉巅

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飞蝗从饶林间又闻子规啼夜月愁空山

蜀道之难难于上青天

朱城剑阁峥嵘而崔嵬一夫当关万夫莫开

地崩山摧壮士死然后开蜀道之难难于上青天

问君西游何时还畏途巉岩不可攀

所历艰难令人悲侧身西望长咨嗟

蜀道之难难于上青天

朱城剑阁峥嵘而崔嵬一夫当关万夫莫开

所守或匪亲化为灰烬

朝如青丝暮成雪

君不见蜀道之难难于上青天

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朝如青丝暮成雪

作品 1 《墨卷裁春》 · Ink Scroll

2025

纸卷垂落，如时间被缓缓展开。

她立于文字之间——

既是书写之人，
亦是被书写之物。

笔墨不再只是记录，
而成为一种进入身体的结构，
在束缚与重构之间生成新的秩序。

在传统与自我之间，
她试图裁出属于自己的“春”。

Scrolls descend like time slowly unfolding.

She stands within the text—
both the writer
and the written.

Ink is no longer a record,
but a structure that enters the body,
oscillating between restraint and reconstruction.

Between tradition and self,
she attempts to carve out
her own spring.

Awards

Gold Medal

Golden Lion International Photography Circuit 2025

Color Open Section (Knowledge Bowl)



作品 2 《庄周梦蝶》 · Zhuangzi's Butterfly Dream II
2025

她行走于虚实之间，
如同悬置在梦与现实的边界之上。

蝴蝶既是引导，
亦是幻象本身。

在庄周之问中——
究竟是人梦为蝶，
还是蝶梦为人？

身份在流动中逐渐消解，
真实也因此变得不再稳定。

She moves between illusion and reality,
suspended at the threshold between dream and waking.

The butterfly is both a guide
and an illusion in itself.

Echoing Zhuangzi's question—
is it a man dreaming of a butterfly,
or a butterfly dreaming of a man?

Identity dissolves in motion,
and reality becomes unstable.

Awards

FIAP Gold Medal
New York Blue Bell International Salon 2026
Open Color Section



作品3 《归壤之仪》 · Return to the Soil
2024

她自土中生长，
亦终将归于土。

She emerges from the soil,
and will one day return to it.

根系蔓延，向下延伸至时间与记忆的深处，
在沉默之中完成一场无声的仪式。

Roots extend downward,
reaching into the depths of time and memory,
completing a silent ritual beneath the surface.

这是生命的起点，
也是归途的开启。

This is the origin of life,
and the beginning of return.

“归壤”并非终结，
而是一种回归——
回到万物循环不息的本源之中。

“Return to the Soil” is not an end,
but a passage—
back into the eternal cycle of existence.

Awards

Yifeng Photography Gold Medal
Singapore digiRAP International Photography Circuit 2026
Color Digital Open Section (Zhibo Bowl)



作品4 《金箔佛韵·尘光》 · Gilded Buddha · Dust Light
2024

金箔之下，
是时间的沉积与缓慢剥落。

Beneath the gilded surface
lies the slow accumulation and erosion of time.

她与佛像相对，
一半显现于光，
一半沉入尘。

Facing the Buddha,
she stands half revealed in light,
half receding into dust.

在信仰与现实之间，
神性不再遥远，
而隐匿于人的形体与心念之中。

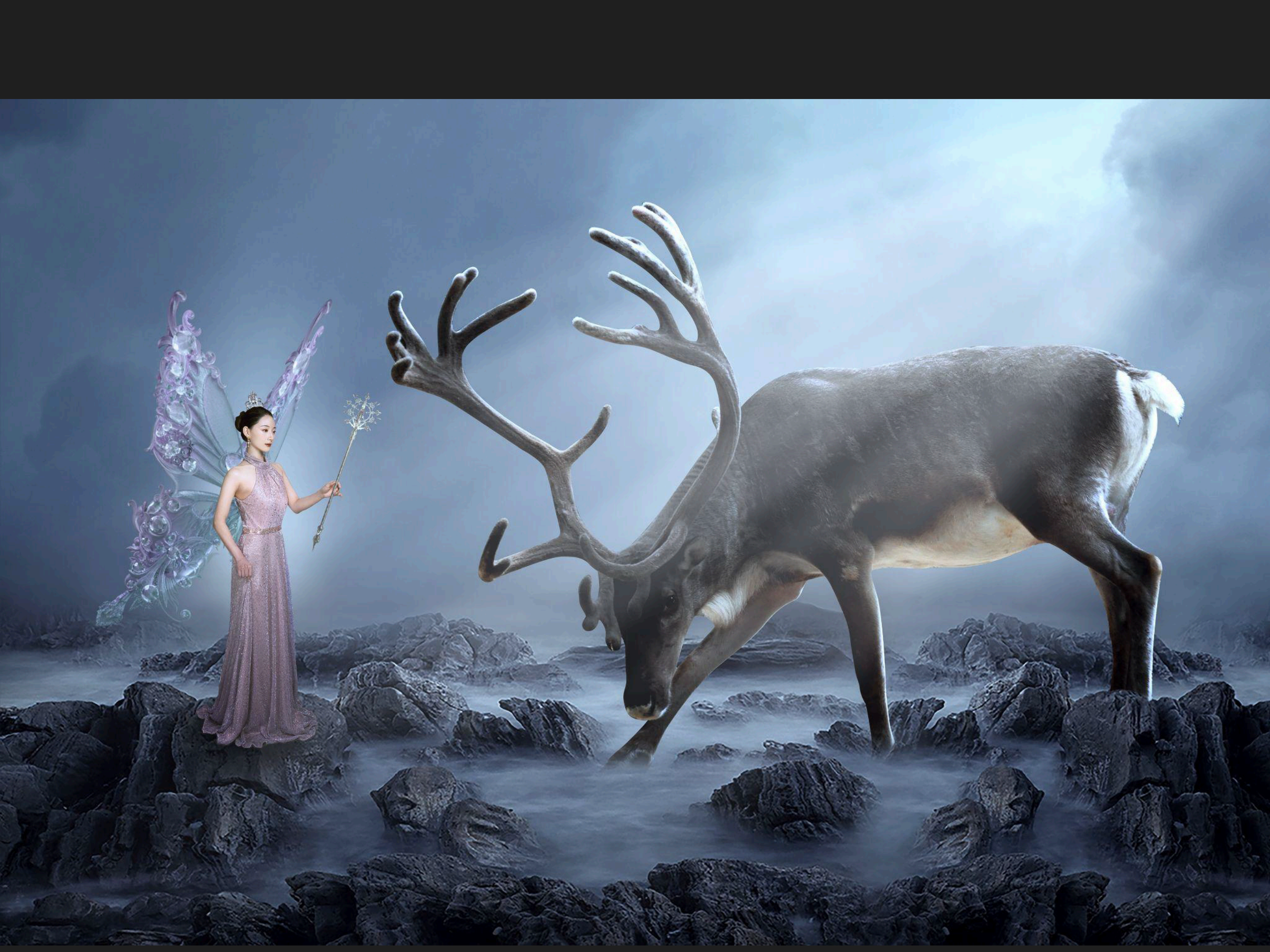
Between belief and reality,
the sacred is no longer distant,
but concealed within the human body and consciousness.

“尘”与“光”之间，
既是消散，
亦是觉知的开启。

Between dust and light,
there is both dissolution
and the beginning of awareness.

Exhibition

Selected for Exhibition
Golden Lion International Photography Circuit 2025
Color Digital Open Section (Yifeng Circuit)



作品5 《鹿》 · Deer
2024

她立于雾中，
与一只鹿相遇。

She stands in the mist,
encountering a deer.

鹿并非来自自然，
而更像是内心的显现。

The deer does not belong to nature,
but appears as a manifestation of the inner self.

在彼此的凝视之间，
时间仿佛停滞，
人与自我达成一场无声的对话。

In their shared gaze,
time seems to pause,
and a silent dialogue unfolds within.

那不是相遇，
而是一种看见。

It is not an encounter,
but a moment of seeing.

Awards & Selections

Selected for Exhibition
New York Blue Bell International Photography Salon 2026

FIAP Gold Medal awarded to:
《庄周梦蝶》 · Zhuangzi's Butterfly Dream II



作品6 《富春山居》 · Fuchun Mountain Dwelling
2024

她静坐其间，
仿佛进入一卷未完成的山水。

She sits quietly within the scene,
as if entering an unfinished landscape scroll.

山不在远方，
而在折叠的时间之中缓缓展开。

The mountains are not distant,
but unfold slowly within folded time.

在现实与画境之间，
她不再只是观看者，
而成为山水的一部分。

Between reality and the pictorial space,
she is no longer an observer,
but becomes part of the landscape.

那不是凝视，
而是一种进入。

It is not a gaze,
but a form of entering.

Exhibition

Selected for Exhibition
New York Blue Bell International Photography Salon 2026



作品7《银饰·静谕》· Silver Ornament · Silent Oracle
2024

银饰不再只是装饰，
而成为一种沉默的权力与仪式。

Silver is no longer mere adornment,
but a silent structure of power and ritual.

在层叠的符号之间，
她既是佩戴者，
亦是被凝视的象征本身。

Amid layered symbols,
she is both the wearer
and the symbol under gaze.

在静默之中，
身份被建构，
也被不断重写。

In stillness,
identity is constructed,
and continually rewritten.

这不是装扮，
而是一种显现。

It is not decoration,
but a form of becoming visible.

Exhibition

Selected for Exhibition
New York Blue Bell International Photography Salon 2026



作品8 《冰洋同息》 · Coexist
2025

在冰封与消融之间，
生命以最脆弱的姿态彼此依存。

Between freezing and melting,
life exists in a state of fragile interdependence.

她既是守望者，
亦是自然的一部分，
与极地生命共享同一呼吸。

She is both a guardian
and a part of nature itself,
breathing in unison with polar life.

水在流动，
冰保持沉默，
生与存的边界逐渐消解。

Water flows,
ice remains silent,
and the boundary between survival and existence begins to dissolve.

“共存”不再是一种选择，
而是一种无法回避的现实。

“Coexist” is no longer a choice,
but an inescapable condition.

Exhibition

Selected for Exhibition
Athens International Black & White Photography Exhibition



作品9 《古陶荷语·朦胧仕韵》 · Lotus in the Old Ceramics
2024

古陶之中，
时间以裂纹与斑驳的形式沉积。

Within ancient ceramics,
time settles in cracks and worn textures.

莲自器物中生长，
柔韧而延展，
在历史与当下之间牵引出一条隐秘的脉络。

Lotus emerges from the vessel,
resilient and extending,
tracing a subtle thread between past and present.

女子隐于轻纱之中，
形与影交错，
在可见与不可见之间游移。

The woman, veiled in translucence,
moves between form and shadow,
hovering between the visible and the unseen.

器与生相互映照，
那不是再现，
而是一种缓慢生成。

Object and life reflect one another—
not as representation,
but as a process of slow becoming.

Awards

Gold Medal
Golden Lion International Photography Circuit 2025
Color Digital Open Section (Yifeng Circuit)



作品10 《红宫傩影·令》 · Red Nuo-Decree

2025

她立于红色宫阙与傩面之间，
手执“令”牌，
仿佛处于仪式与权力的交界之处。

“傩”不再只是古老的驱邪符号，
而成为一种关于秩序、信仰与控制的结构。

她的神情平静而克制，与面具的威严形成张力，
在显现与遮蔽之间，权力被赋予形体。

这不是再现，
而是一种被执行的意志。

She stands between the crimson palace and the Nuo mask,
holding a ritual decree,
positioned at the threshold of ceremony and authority.

Nuo is no longer a folkloric sign,
but a structure of order, belief, and control.

Her restrained presence contrasts with the severity of the mask,
creating a tension between revelation and concealment.

Power here takes on a visible form—
not as representation,
but as an enacted will.

Exhibition

Selected for Exhibition
20th French Digital Circuit 2025



作品11 《操偶之界》 · Puppet
2025

人物如被红线牵引的提线木偶，
在无形之手的控制下缓慢移动。

红线既是操控的象征，
亦指向欲望、命运与人际关系中
不可见的牵引。

上方的“操控者”与下方的“被操控者”，
实为同一主体的分裂与投射。

在自我与他者之间，
控制不再来自外部，
而成为内在结构的一部分。

这不是支配，
而是一种无法逃离的牵引。

The figure appears as a marionette,
suspended by red threads and guided by an unseen hand.

The threads signify not only control,
but also desire, fate, and the invisible forces within human relationships.

The “controller” above and the “controlled” below
are projections of the same self,
revealing a split subject.

Between self and other,
control no longer originates externally,
but becomes embedded within the structure of being.

This is not domination,
but an inescapable condition of entanglement.

Exhibition
Selected for Exhibition
Universal Image International Photography Circuit 2026 (India)



作品12 《青果幽思》 · Green Fruit
2025

画面以青绿色为主调，
营造出一种静谧而内敛的东方气息。

人物半隐于轻纱之后，
目光低垂，
情绪克制而绵延。

青果既指向未熟之心，
亦暗示时间的停驻与延宕。

在自然与人之间，
一种若即若离的关系缓慢生成。

这不是成熟，
而是一种被悬置的生长。

Dominated by muted green tones,
the image evokes a quiet and introspective atmosphere.

The figure, partially veiled,
lowers her gaze,
holding a restrained yet lingering emotion.

Green fruit signifies not only immaturity,
but a suspension of time.

Between nature and the human presence,
a subtle distance slowly takes shape.

This is not maturity,
but a state of suspended becoming.

Award

Ribbon Award
ONYX International Photography Competition 2026 (Romania)

孤星重色 恩顧國，御寄多身亦不得。

柳家有女初長成，春在深閨人未識。

天竺新風自自奇，一朝投遞金玉制。

四時一笑百媚生，六宮粉黛無顏色。

時見秋風起，猶是新承恩時。

春風輕暖金衣薄，芙蓉帳暖春宵。

春宵苦短日高起，從此君王不早朝。

春風輕暖金衣薄，芙蓉帳暖春宵。

春宵苦短日高起，從此君王不早朝。

春風輕暖金衣薄，芙蓉帳暖春宵。

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春風輕暖金衣薄，芙蓉帳暖春宵。

春宵苦短日高起，從此君王不早朝。

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春宵苦短日高起，從此君王不早朝。

春風輕暖金衣薄，芙蓉帳暖春宵。

春宵苦短日高起，從此君王不早朝。

春風輕暖金衣薄，芙蓉帳暖春宵。

春宵苦短日高起，從此君王不早朝。

春風輕暖金衣薄，芙蓉帳暖春宵。

春宵苦短日高起，從此君王不早朝。

作品13 《背纹墨书》 · Ink Calligraphy
2024

书法不再停留于纸面，
而被书写于身体之上。

文字与肌肤交织，
成为一种流动的视觉语言。

“背”既是承载，
亦指向不可见的记忆与历史。

在传统与当代之间，
书写不再只是表达，
而成为一种进入身体的过程。

这不是记录，
而是一种内化。

Calligraphy is no longer confined to paper,
but inscribed onto the human body.

Text and skin intertwine,
forming a fluid visual language.

The “back” functions as both a surface and a bearer,
holding unseen memory and history.

Between tradition and the present,
inscription becomes not merely expression,
but a process of embodiment.

This is not documentation,
but an act of internalization.

Exhibition

Selected for Exhibition
101st Zaragoza International Photography Salon (Spain)



作品14 《形意之境》 · Dialogue of Form and Spirit
2025

作品以极简构图呈现“形”与“意”的关系。

器物与人物彼此对照，
在留白之中形成内在张力。

“形”为可见的存在，
“意”为不可见的感知，
二者在同一空间中相互生成。

这不是再现，
而是一种关于存在与意识的对话。

The work employs a minimal composition
to explore the relationship between form and spirit.

Objects and the human presence are placed in quiet correspondence,
generating tension within negative space.

Form represents the visible,
while spirit suggests inner perception.

Within the same field,
they emerge through one another.

This is not representation,
but a dialogue between existence and awareness.

Exhibition

Selected for Exhibition
101st Zaragoza International Photography Salon (Spain)



作品15 《辣妆火锅红》 · Hot Pot Red
2025

作品以火锅这一日常饮食场景为起点，
将味觉记忆转化为视觉与感官的仪式。

红色贯穿其间，
既是喜庆与传统的象征，
亦指向欲望、情绪与身体经验的外化。

人物在烟雾与炽烈色彩之间保持克制，
辣椒、火焰与红妆共同构建出一种张力场，
在日常与象征之间不断转换。

这不是再现生活，
而是一种被放大的感知经验。

The work takes the everyday act of hot pot
as a starting point,
transforming sensory memory into a visual ritual.

Red dominates the composition,
signifying celebration and tradition,
while also evoking desire, emotion, and bodily experience.

Amid smoke and intensity,
the figure remains composed,
as chili, flame, and adornment construct a field of tension
between the ordinary and the symbolic.

This is not a depiction of daily life,
but an amplification of perception.

Exhibition

Selected for Exhibition
132nd Toronto International Photography Salon (Canada)



作品16 《棉絮花境》 · Cotton Realm
2025

作品以棉花这一工业与日常的材料为核心意象，
在柔软与燃烧之间构建出矛盾的视觉张力。

洁白象征纯净与生成，
火焰则指向消逝与转化。

人物在二者之间保持冷静与克制，
棉絮、织物与燃烧的书页共同形成
关于记忆、生产与文明进程的隐喻。

柔软之物被点燃，
既象征文明的建立，
亦揭示其内在的脆弱与短暂。

The work centers on cotton as a material
linked to both industry and everyday life,
constructing a tension between softness and combustion.

White suggests purity and creation,
while flame points toward disappearance and transformation.

The figure remains composed between these forces,
as cotton, textiles, and burning pages form a metaphor
for memory, production, and the trajectory of civilization.

The ignition of a soft material
symbolizes not only the making of civilization,
but also its inherent fragility and impermanence.

Exhibition

Selected for Exhibition
132nd Toronto International Photography Salon (Canada)



作品17 《绛红花韵》 · Crimson Flower
2025

作品以花为形，以红为意，
在层叠的结构之中构建出
介于自然与身体之间的视觉形态。

人物融入花之肌理，
既是其延伸，
亦成为情绪的承载。

红色在静谧的姿态中被压抑与释放，
在柔软与力量之间不断转换。

这不是对花的再现，
而是一种关于身体、欲望与生命张力的内在表达。

The work takes the form of a flower
and the symbolism of red
to construct a visual language
between nature and the body.

The figure merges into the layered structure,
becoming both an extension
and a vessel of emotion.

Red is simultaneously restrained and released
within a composed stillness,
shifting between softness and strength.

This is not a representation of a flower,
but an expression of embodiment,
desire, and the tension of life.

Exhibition

Selected for Exhibition
132nd Toronto International Photography Salon (Canada)



作品18 《麻织清梦·素韵》 · Hemp-Woven Dream · Plain
2024

作品以麻绳与织物为主要材料语言，
在手工质感与身体之间建立起一种柔性结构。

编织既是构建，
亦隐含束缚。

容器与网状结构指向承载与限制的双重关系，
在静谧之中沉积时间与记忆。

人物置身其间，
仿佛在编织自我，
同时亦被自身所包裹。

这不是关于物的呈现，
而是一种关于内在结构的生成过程。

The work employs hemp rope and woven textures
as a language of materiality,
forming a soft structure between craft and the body.

Weaving functions as both construction and constraint.

Containers and net-like forms suggest a dual condition
of holding and limiting,
where time and memory accumulate in stillness.

The figure exists within this field,
seemingly constructing the self,
while simultaneously being enclosed by it.

This is not a presentation of objects,
but a process of inner structuring.

Exhibition

Selected for Exhibition
132nd Toronto International Photography Salon (Canada)



作品19 《旧布织梦》 · Weave Dreams with Rag
2024

作品以破碎织物为核心材料，
通过撕裂、悬挂与再构建的方式，
呈现时间在物质中的残留痕迹。

布料的破败指向消耗与流失，
亦成为记忆的承载。

人物穿行其间，
仿佛在凝视并修补
自我与过往之间的裂隙。

下方的缝纫机与散落的纽扣
指向重构与再生的可能，
在破损与修复之间形成持续的张力。

这不是对旧物的再现，
而是一种关于时间与身份的重织过程。

The work centers on fragmented fabric as material,
using tearing, suspension, and reconstruction
to reveal the traces of time embedded in matter.

The worn cloth signifies erosion and loss,
while also functioning as a carrier of memory.

The figure moves within this field,
as if observing and mending
the fractures between self and the past.

The sewing machine and scattered buttons below
suggest the possibility of reconstruction and renewal,
creating a sustained tension between damage and repair.

This is not a depiction of worn objects,
but a process of reweaving time and identity.

Exhibition

Selected for Exhibition
132nd Toronto International Photography Salon (Canada)



作品20 《残荷渔乡意》 · Withered Lotus in Fishing Village
2024

作品以残荷与渔具为主要意象，
呈现时间在乡土生活中的沉积与痕迹。

残荷不再只是自然之物，
而成为时间留下的结构与记忆的残影。

渔具与旧器物指向生存经验与日常劳动，
在静默之中构建出一种真实而质朴的存在状态。

人物置身烟雾与旧物之间，
仿佛游走于记忆与现实的边界，
在消逝与延续之间保持一种内在的坚韧。

这不是对乡村的再现，
而是一种关于时间与存在的沉静凝视。

The work employs withered lotus and fishing tools
as primary elements,
revealing the sedimentation of time within rural life.

The lotus is no longer a natural object,
but a residue of time and a trace of memory.

Fishing tools and worn objects point to lived experience and labor,
constructing a grounded and unembellished state of existence.

The figure stands among smoke and remnants,
as if moving between memory and reality,
holding a quiet resilience between disappearance and continuity.

This is not a depiction of rural life,
but a contemplative gaze on time and existence.

Exhibition

Selected for Exhibition
132nd Toronto International Photography Salon (Canada)



作品21 《翠玉簪· 茶烟绿》 · Jade Hairpin and Tea Green

2025

作品以茶器与翠绿色调为核心，构建出介于物质与精神之间的东方空间。

“茶”不再是日常之物，而成为时间与内在秩序的象征。

人物置于薄纱与流动光影之间，呈现出介于现实与心境之间的悬浮状态——既在场，又仿佛抽离。

翠色的沉静与器物的克制，指向一种向内收敛的精神力量。

这并非对茶的再现，而是一种关于“内在秩序”的视觉隐喻。

Centered on tea objects and jade-green tones, the work constructs an Eastern space between material presence and inner consciousness.

Tea becomes a symbol of time and inner order rather than a daily object.

The figure exists between veil and light, suspended between reality and introspection—both present and detached.

The calmness of green and restraint of objects suggest an inward force, forming a visual metaphor of inner order.

—

 展览 / 入选信息

入选

2025年保加利亚国际摄影展（国际巡回展）。

English

Jade Hairpin and Tea Green was selected for exhibition
at the Bulgaria International Photography Exhibition 2025 (International Circuit).



作品22 《岁月锁痕》 · Lock Traces

2025

作品以旧锁与木门为意象，凝结时间的痕迹。

“锁”不仅是物的存在，更成为记忆与封存象征。

人物停驻于光影之间，既凝视过往，又隐含守护之意。

在封闭与开启之间，呈现出人与时间关系的内在张力。

这不仅是对旧物的再现，

更是一种关于记忆与时间的视觉隐喻。

Using aged locks and wooden doors as symbols,
the work captures the traces of time.

The “lock” becomes more than an object—
it signifies memory and preservation.

The figure, suspended in light and shadow,
reflects on the past while holding a sense of quiet guardianship.

Between closure and openness,
a subtle tension emerges between the self and time.

This is not a depiction of objects,
but a visual metaphor of memory and time.

展览 / 入选信息

入选

2025年保加利亚国际摄影展（国际巡回展）。

English

Lock Traces was selected for exhibition

at the Bulgaria International Photography Exhibition 2025 (International Circuit).



作品23 《菊黄扇影· 古意闲情》 Yellow Fan · Idle Elegance

2025

以菊花与暖黄色调构建东方意境，人物在静谧姿态中流露出闲适与从容，呈现出古典审美中含蓄而温润的气质。

Built on chrysanthemum elements and warm yellow tones, the work conveys a serene Eastern mood. The figure's calm posture reflects a subtle elegance and quiet grace rooted in classical aesthetics.

 获奖信息 Award

2025年第20届法国数码四地巡回展
The 20th France Digital Circuit Exhibition 2025

入选 (国际巡展)
Accepted (International Exhibition Circuit)



作品24 《暗调交响魂》 · Dark-Tone Symphony Soul

2025

作品以乐器与骨骼意象交织，构建出一场沉静而深邃的“暗调交响”。
“声”不再只是听觉体验，而成为时间与生命的隐喻。

骨骼与器物的并置，形成关于存在与消逝的张力，
在静止之中呈现出一种内在的律动。

人物凝视于音符与空间之间，
仿佛在倾听一场无声的回响。

这不仅是音乐的再现，
更是一种关于生命与灵魂共振的视觉表达。

Interweaving musical instruments and skeletal elements,
the work forms a restrained and introspective dark-toned symphony.

Sound is no longer merely auditory,
but becomes a metaphor for time and existence.

The juxtaposition of bones and instruments creates a tension
between presence and disappearance, suggesting an inner rhythm within stillness.

The figure exists between notes and space,
as if listening to an inaudible resonance.

This is not a depiction of music,
but a visual expression of the resonance between life and soul.

展览 / 获奖信息

荣获

2025年希腊第十三届奥林匹克摄影巡回展
HERMES赛区 黑白开放组 GPU勋带奖，
并入选国际巡回展。

English

Dark-Tone Symphony Soul received the GPU Ribbon
in the Monochrome Open Section (HERMES Circuit)
at the 13th Olympus International Photography Circuit 2025 (Greece),
and was selected for the International Circuit.



作品25 《巢间雀语梦》 Sparrow Dream in the Nest

2025

以雀巢与飞鸟意象构建梦境，寓意生命孕育与不安中的守望，呈现柔软与本能的交织。

Using a nest and sparrows as symbols, the work evokes a dreamlike state of life's incubation, expressing a delicate balance between instinct, fragility, and vigilance.

获奖信息 Award

希腊第十三届奥林匹克摄影巡回展 (2025)
13th Olympus Circuit, Greece (2025)

入选 (国际巡回展)
Accepted (International Exhibition Circuit)



作品26 《心之柱· 蕾丝臆想》 · Pillar of the Heart – Lace Reverie
2025

作品以“心”与“柱”为结构核心，构建出一处关于支撑与崩塌的精神场域。

蕾丝在空间中延展，形成柔软而不稳定的幻象，
与坚硬的建筑结构形成对照，指向脆弱与支撑之间的张力。

人物在遮蔽与凝视之间停驻，
仿佛游离于现实与内在感知的边界。

这不仅是形态的组合，
更是一种关于情感承载与精神支点的隐喻表达。

Centered on the symbolic relationship between the heart and architectural pillars, the work constructs a psychological space of support and collapse.

Lace extends into a fragile and unstable reverie, contrasting with rigid structures and suggesting tension between vulnerability and inner strength.

The figure remains between concealment and perception, hovering at the boundary between reality and inner consciousness.

This is not merely a composition of forms, but a visual metaphor for emotional structure and inner support.

 展览 / 入选信息

作品《心之柱· 蕾丝臆想》入选

2025年希腊第十三届奥林匹克摄影巡回展（国际巡回展）。

Pillar of the Heart – Lace Reverie was selected for exhibition
at the 13th Olympus International Photography Circuit 2025 (Greece).



作品27 《宇航路上花正开》 · The Blossoming Road to Space
2025

作品以宇航意象与花朵并置，构建出一处关于科技与生命的共生空间。

花的绽放与宇宙的延展相互呼应，
象征文明在探索与未知之中持续生长。

人物置身头盔之内，
在封闭与开放之间形成张力，
既是观察者，也是被投射的存在。

这不仅是对未来的想象，
更是一种关于生命在宇宙尺度中延续与扩展的隐喻。

By juxtaposing space exploration with blooming flowers,
the work constructs a shared space between technology and life.

The expansion of the cosmos echoes the unfolding of flowers,
symbolizing the continuous growth of civilization within the unknown.

Enclosed within the helmet, the figure exists between isolation and openness—
both observer and projection.

This is not merely a vision of the future,
but a metaphor for the extension of life within a cosmic scale.

 展览 / 入选信息

作品《宇航路上花正开》入选
2025年希腊第十三届奥林匹克摄影巡回展（国际巡回展）。

The Blossoming Road to Space was selected for exhibition
at the 13th Olympus International Photography Circuit 2025 (Greece).



作品28 《朱扉枫语》 · Crimson Red Maple Leaves

2025

作品以朱红空间与枫叶意象构建东方诗性场域。

红枫在静止与飘落之间形成时间的流动，
人物凝视其间，情绪内敛而深沉。

空间的封闭与自然的延展相互交织，
使画面在静谧之中呈现出情绪的回响。

这不仅是季节的描绘，
更是一种关于时间沉积与情感留痕的隐喻。

The work constructs a poetic Eastern space through crimson tones and maple leaf imagery.

The stillness and falling motion of leaves suggest the passage of time,
while the figure remains introspective and restrained.

The interplay between enclosed space and natural extension
creates a quiet emotional resonance.

This is not merely a seasonal depiction,
but a metaphor for the imprint of time and lingering emotions.

展览 / 入选信息

作品《朱扉枫语》入选

2025年希腊第十三届奥林匹克摄影巡回展（国际巡回展）。

Crimson Red Maple Leaves was selected for exhibition
at the 13th Olympus International Photography Circuit 2025 (Greece).



作品29 《国韵鼓魂》 · Spirit of Chinese Drum

2025

作品以鼓与旗为核心意象，构建出一场关于节奏与力量的东方仪式场域。

击鼓的瞬间凝聚为时间的爆点，
红色在空间中扩散，形成情绪与能量的外化。

人物在动态与凝视之间保持克制，
使力量不止于外在表达，
更指向内在的觉醒与精神共振。

这不仅是对传统符号的再现，
更是一种关于文化节奏与生命能量的视觉宣言。

Centered on the drum and ceremonial flags,
the work constructs an Eastern ritual space of rhythm and power.

The moment of drumming becomes a point of temporal intensity,
while red expands through the space as an expression of energy and emotion.

The figure remains composed between motion and stillness,
directing the sense of power inward—toward awakening and resonance.

This is not merely a representation of tradition,
but a visual statement of cultural rhythm and vital force.

 展览 / 入选信息

作品《国韵鼓魂》入选

2025年阿曼苏哈尔国际摄影大赛（国际摄影展）。

Spirit of Chinese Drum was selected for exhibition
at the Sohar International Photography Exhibition 2025 (Oman).



作品30-32 《柔境初绽》 · The Fragile Bloom
2025

本系列以“绽放”为核心隐喻，通过三幅连续影像，构建出一个关于脆弱与重生的内在场域。

纱布、痕迹与柔软织物并置，
不再指向伤痛本身，
而转化为一种“被保护的生长状态”。

人物在克制而细微的动作中，
呈现出从封闭到感知的转变——
触碰、停驻、轻启，
仿佛一朵尚未完全盛开的花。

“脆弱”在此不再意味着破损，
而是一种正在形成的力量，
一种尚未定型、却真实存在的生命状态。

作品试图表达：
真正的生长，并非来自外在的坚硬，
而源于内在柔软中的自我修复与觉醒。

Centered on the metaphor of blooming,
this triptych constructs an inner space of fragility and renewal.

Bandages, traces, and soft textures are no longer symbols of pain,
but become signs of protected growth.

Through restrained and subtle gestures,
the figure transitions from enclosure to awareness—
touch, pause, and gentle emergence,
like a bloom not yet fully open.

Fragility here is not a condition of damage,
but a state of becoming—
a quiet yet undeniable force of life.

The work suggests that true growth
does not arise from hardness,
but from the resilience within softness—
a process of self-repair and awakening.

 展览 / 媒体信息

该系列作品以《The Fragile Bloom》为题，发表于国际艺术摄影杂志专访专题。

Titled *The Fragile Bloom*, this series was featured in an international photography magazine interview as a special editorial project.



作品33 《玉光游影》 Jade Luminance Drift

2025

作品以玉质光感与流动意象为核心，构建出一处介于现实与幻境之间的纯净空间。

人物置身于柔光与悬浮结构之中，
与“鱼”“水”“器”的形态彼此呼应，
呈现出一种轻盈而克制的内在状态。

玉色的温润与流动的形态相互交织，
指向东方语境中关于“静”与“流”的辩证关系——
既凝定，又游离。

这不是对自然之水的再现，
而是一种关于意识流动与精神游弋的视觉隐喻。

Centered on jade-like luminosity and fluid forms,
the work constructs a purified space between reality and illusion.

The figure exists within soft light and suspended elements,
echoing the forms of fish, water, and vessels—
embodying a restrained yet weightless inner state.

The gentle luster of jade intertwines with flowing structures,
suggesting an Eastern philosophy of stillness and movement—
both grounded and drifting.

This is not a depiction of water itself,
but a visual metaphor for the flow of consciousness
and the quiet drift of the spirit.



作品34 《竹影织意》 Bamboo Weaving

2025

作品以竹编与器物为视觉核心，
构建出一处介于手工技艺与人物精神之间的东方空间。

编织结构在秩序与留白之间展开，
既象征承载与构建，
亦隐喻时间与记忆的缓慢生成。

人物在克制的姿态中与材料产生关联，
呈现出一种由外而内的沉静状态——
仿佛在编织器物的同时，
也在编织自我与内在秩序。

这不仅是对传统工艺的再现，
更是一种关于“生成”“结构”与“内观”的视觉表达。

Centered on bamboo weaving and crafted objects,
The work constructs an Eastern space
between material practice and inner consciousness.

The woven structures unfold between order and emptiness,
symbolizing both containment and formation,
while suggesting the slow accumulation of time and memory.

Through a restrained posture,
the figure engages with the material,
embodying a quiet inward state—
as if weaving not only objects,
but also the self and an inner order.

This is not merely a representation of traditional craft,
but a visual expression of formation, structure, and introspection.

2026年罗马尼亚ONYX国际摄影大赛

ONYX International Photography Competition, Romania (2026)

入选 (国际摄影大赛)

Accepted (International Photography Competition)



作品35 《玄蝶静域》 Obsidian Butterfly Silence

2025

作品以黑蝶与暗调结构为核心意象，构建出一处沉静而内敛的精神空间。

黑色并非遮蔽，
而是一种向内收拢的力量，
承载着情绪、记忆与未被言说的意识。

蝴蝶在此不再轻盈飞舞，
而以静止与凝聚的姿态存在，
象征转化之后的自我沉淀。

人物被置于深色场域之中，
在光与暗的边界间停驻，
呈现出一种克制而清醒的内观状态。

这不是关于“黑”的表达，
而是一种关于沉静、转化与精神生成的视觉隐喻。

Centered on black butterflies and a dark-toned composition,
The work constructs a restrained and introspective inner space.

Darkness here is not concealment,
but a force of inward gathering—
holding emotion, memory, and unspoken consciousness.

The butterflies no longer flutter,
but exist in stillness and concentration,
symbolizing a state of transformation and inner sedimentation.

Placed within a deep, shadowed field,
the figure pauses at the boundary of light and dark,
embodying a calm and lucid introspective presence.

This is not a portrayal of darkness itself,
but a visual metaphor for stillness, transformation,
and the formation of inner spirit.



作品36 《绛影戏魂》 Crimson Puppet Soul

2025

作品以红色嫁衣与戏偶意象构建仪式化场域，
在光影与火焰之间，呈现出情绪与身份的交叠。

人物与偶相互映照，
象征操控与被操控之间的微妙关系，
亦隐喻传统文化中角色与自我的交织。

红色在此既是热烈，亦是压抑，
在静止之中形成张力，
指向内在意识的觉醒与重构。

Centered on red ceremonial attire and puppet imagery,
the work constructs a ritualistic space of tension and symbolism.

The figure and the puppets mirror one another,
suggesting a delicate balance between control and surrender,
while reflecting the interplay between identity and role.

Red embodies both intensity and restraint,
forming a quiet tension within stillness—
pointing toward inner awakening and transformation.



作品37 《弈境流思》 Flow of the Game Mind

2025

作品以围棋与流动烟影为意象，构建出一处关于秩序与意识的精神场域。

棋局在规则与变化之间展开，
象征理性结构与内在思维的交织。

人物置于多重手势与视线之中，
呈现出自我与他者、掌控与被引导之间的微妙关系。

流动的气息贯穿画面，
将静止的棋局转化为意识的流动，
指向思维、选择与命运的生成过程。

Centered on the game of Go and drifting currents,
the work constructs a mental field of order and consciousness.

The board unfolds between rule and variation,
symbolizing the interplay between structure and inner thought.

Surrounded by multiple gestures and gazes,
the figure reflects a subtle balance between self and others,
control and guidance.

The flowing elements animate the still board,
transforming it into a metaphor for the movement of mind—
where thought, choice, and destiny take form.



作品38 《金影承锋》 Bearer of Golden Arrows

2025

作品以金色权饰与箭矢构建仪式性场域，
将力量、命运与意志凝聚于一体。

箭既为攻击之器，亦为选择的象征，
在指向与被指向之间，隐喻命运的分岔。

人物直视前方，处于静止与张力的中心，
呈现出一种既掌控又承受的精神状态。

金色的冷峻与龙形意象相互交织，
指向一种古老而内敛的力量秩序，
在无声之中完成权力与自我的对峙。

Centered on golden regalia and arrows,
the work constructs a ritualistic field of power, fate, and will.

Arrows function not only as weapons,
but as symbols of direction and decision—
marking the divergence of destiny.

The figure faces forward,
poised at the tension between control and surrender,
embodying a state of composed intensity.

Interwoven with dragon motifs,
the restrained gold evokes an ancient order of power—
a silent confrontation between authority and the self.



作品39 《一扇山河梦》 A Dream of Mountains Within a Fan

2025

作品以折扇与山水构建微观东方景境，
将人物置于意象与空间的交汇之中。

扇既为器物，亦为界面，
在开合之间延展出内心与外界的距离。

弧形结构如桥，连接现实与精神之境，
人物凝思其间，呈现出含蓄而克制的情绪流动。

山石的沉稳与器物的秩序相互映照，
指向一种内在平衡与审美自持，
在静默之中生成东方语境的深层回响。

Framed by a folding fan and miniature landscapes,
The work constructs a microcosmic Eastern realm.

The fan serves as both object and threshold,
bridging the inner world and external reality.

Like a dream held within its curve,
mountains unfold as a reflection of the mind.

The figure remains in quiet contemplation,
embodying restraint, balance, and inner stillness—
a poetic resonance of Eastern aesthetics.



作品40 《烟隐心庭》 Veiled Courtyard of the Mind

2025

以烟雾与器物构建内敛空间，
人物游走其间，呈现出介于现实与心境之间的静默状态。

烟为形，亦为意，
隐喻情绪的流动与未言之思，
在朦胧之中完成对内在的观照。

Shaped by mist and crafted objects,
the work creates a restrained inner space.

The figure drifts between presence and introspection,
while the smoke becomes a metaphor
for unspoken emotions and flowing thought—
a quiet reflection of the inner self.



作品41 《窗外蝶时》 Butterflies Beyond the Window

2025

以窗框与蝶影构建时间的可视边界，
人物在凝望之间，触及流动与停驻的交界。

蝶为瞬息之美，亦为时间的隐喻，
在轻盈飞舞中映照内心的片刻与永恒。

Framed by a window and drifting butterflies,
The work visualizes the boundary of time.

The figure reaches toward a fleeting moment,
where motion and stillness converge—
a quiet metaphor for transience and eternity.

