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Inside Glass

2010 年的八月，玻璃正式成为了我生活中不可分割的一部分。熊熊燃烧的火焰，橙红色的高温窑炉，以及工具碰撞的声音，几乎可以还原出工作室的每一个场景。温度与时间，成功与失败，在一呼一吸之间，这种时而细腻柔软时而坚韧克制的材料就这样陪伴着我走过了八个年头。

Glass has officially become an inseparable part of my life since August 2010. I could almost recall everything in my studio, such as the burning fire, salmon high-temperature stove, and clangs of tools. With crucial temperature and timing, the line between failure and success is sometimes measured by breathing. Glass, a material with softness and hardness as its interchangeable status, has been my fond companion for 8 years.

同样又是一个八月，在 2016 年的夏末我决定结束六年的留学生活回到北京，抱着对三十岁的忐忑和期待，决心从自己的舒适圈里跳出来，去尝试不一样的挑战和创作方式。习惯了过去几年在美国有条不紊、三点一线慢悠悠的乡村生活，刚刚回国的我经历了一段时间的水土不服才重新适应了信息社会的一些生存技能。我一方面感慨这快节奏生活的高效便捷，而另一方面又深感我们的生活被铺天盖地的信息所冲击着，吞噬着，令人不知所措。有形或无形的边界时刻充斥在我们的身边形成制约，就像用许许多多的容器将日常生活分割开来一样。这些容器所处的空间不同，时间不同，它们随着生活环境的改变和自我需求的转换而相遇，并且相互渗透。我们身在其中，既是旁观者也是参与者。或者说，我们自身就是一个不停变换的容器，时刻切换着我们的角色，以适应不同的场景需求。我们谨慎的审视着周围的变化，却也时刻被我们身边的一切所观察着。看似平凡，却暗中涌动。

In the late summer of 2016, which was also an August, I decided to return to Beijing after studying abroad for 6 years. With anticipation and agitation as a 30-year-old, I decided to go beyond my comfort zone and embrace new challenges and creative approaches. It took me a while to readjust myself and acquire skills essential for an information society back here, as I had got used to well-organized, slow and predictable countryside life in the U.S. As I marvel at the efficiency and convenience of the fast-paced life, I also feel overwhelmed as we are constantly exposed to incessant information which is worming into our daily life. Boundaries, tangible or intangible, are everywhere, which set rules for us, as containers that organize and separate space in our day-to-day life. Those containers are in different space and timeline. They meet and

fuse with each other as per the changes of circumstances and needs. Within those containers, we are both observers and participants. Or in other words, we are constantly-shifting containers ourselves in a way, as we are shifting to different roles all the time as required by various scenarios. We stay vigilant to changes around us, while we are also observed by others. Things seem quiet on the surface, while tensions are brewing underneath.

生活轨迹的变化也让我重新去思考玻璃作为媒介所能传达的语言以及玻璃的材料性与边界性。我通过将生活中熟悉的场景进行解构与重组，编排出了一个看似荒诞却又似曾相识的世界。而玻璃，更像是栖息于这些虚构场景里的角色，游荡在属于它们自己的舞台之间。玻璃那薄薄的空腔就像“皮肤”，仿佛每一处褶皱都有生活留下的印记，这很生动也很真实。“皮肤”所分割的里空间和外空间，则充斥着纷纷扰扰、真假难辨的现世产物。另一种实心的玻璃则会赋予作品完全不同的语言和质感。当光线洒落在作品表面的时候，玻璃所折射出的微光就像一个个神秘莫测的眼神，拥有着属于自己的灵魂和情绪。

Changes in life paths also prompted me to reconsider the roles of glass as a media, i.e., information it conveyed, its physical properties and its boundary. I deconstruct and reconstruct our everyday life scenarios and create a seemingly absurd yet familiar world with a sense of *déjà vu*. In such a world, glassware is more like characters in those fictitious scenarios, wandering along their stage. For hollow glass, the empty space is like the “skin”, and every crease carries the marks of life, so vivid and real. The internal and external spaces separated by the “skin” are riddled with disturbing and indistinguishable information, or “noises” of the current world. With solid glass, the glassware is completely different in both texture and the way information is conveyed. When light casts on glassware, each sparkle reflected is like a mysterious eye, with unique soul and emotions.

四季交叠，相识的人们来来往往，熟悉的场景被推翻重建，生活中的每一个片段都是这样转瞬即逝。随着环境变迁与社会发展的一路向前，我们时刻穿梭于不同维度的空间之中，风景不断更替，认知不停刷新。作为一位用玻璃媒介来讲故事的人，我总是在思考应当如何编辑生活中这些零散的信息和视觉语言，用自己所擅长的方式将情绪梳理成章传达给他人。当观众的目光停留在玻璃作品上的同时，两者实际上是在相互建立一种特殊的联系，进行一场无声的交谈。也许只有在这一瞬间，我们才能透过层层玻璃去阅读自己的内心世界，一切便才有了存在的意义。

Seasons change; people we know come and go; everyday scenarios are removed and rebuilt; every moment in our life is all fleeting. With evolving environmental changes and social development, we are constantly travelling between different dimensions, embracing ever-changing landscapes and new cognitive ideas. As a storyteller using glass as her media, I have been seeking ways to weave scattered information and visual language in our daily life into stories, and convey those emotions and feelings to others with my talent. When an audience lingers on one of the glassware, they are building a special connection and having a non-verbal conversation. Perhaps only at this very moment can we read ourselves through layers of glass, and everything makes sense.

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