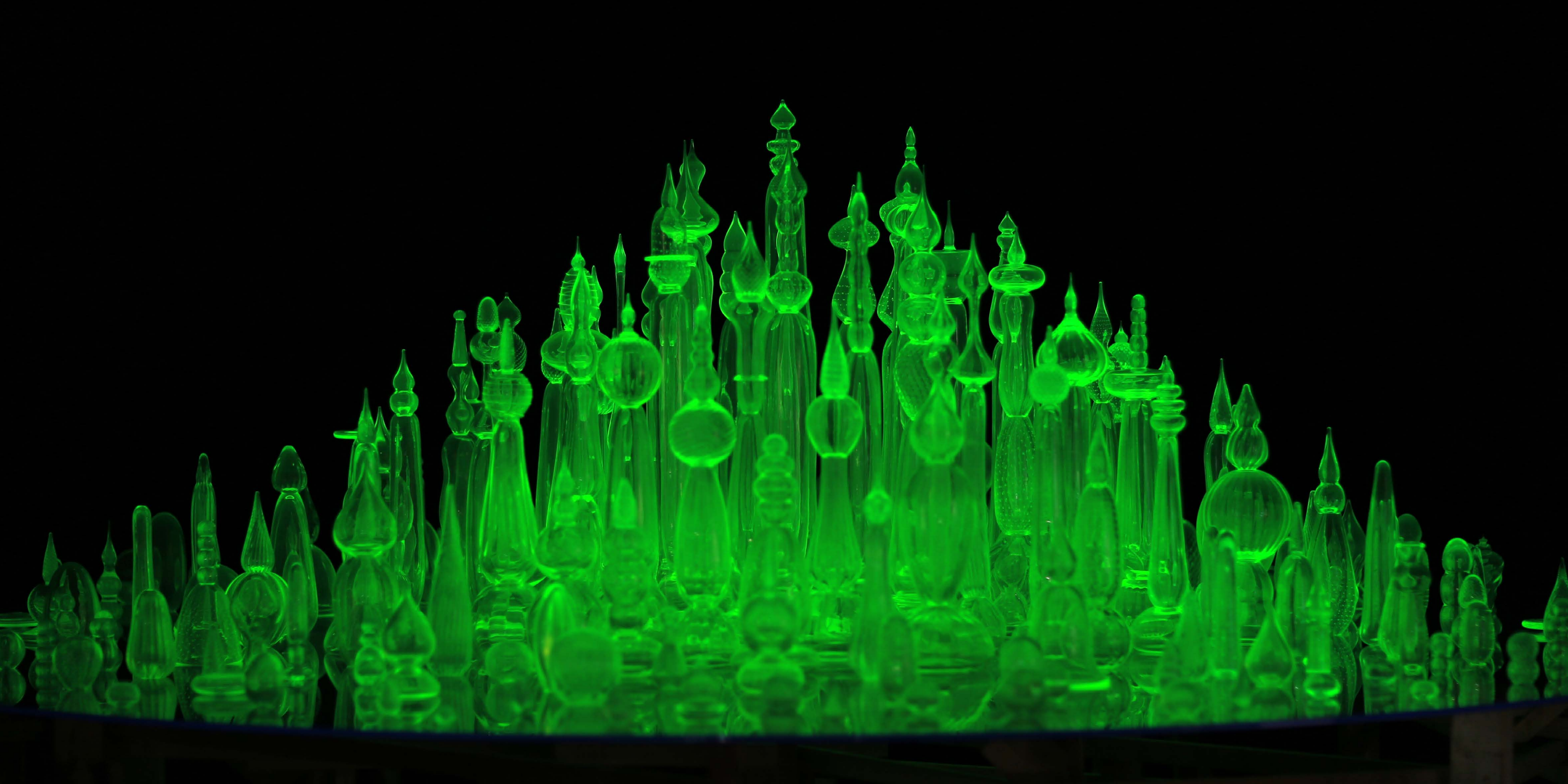


潘多拉
PANDORA

Koichi Matsufuji

松藤 孝一



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天心赤子坐像
铸造玻璃、镶嵌玻璃眼睛、银（蝶）、金座
39 x 61 x 36 cm
2018年

Seated Baby with Butterfly
Cast glass, inlaid glass eyes, silver and
wood stand
39 x 61 x 36 cm
2018

自然与人类： 力之角逐

作为新冠疫情结束后的首位国际艺术家展览，日本艺术家松藤孝一为中国观众带来了近三年的新作。在《潘多拉——松藤孝一个展》中，艺术家以“潘多拉”的隐喻展开了对人类与自然关系的思考，通过玻璃这一媒材探讨人类无止境的欲望和不可预知的后果。展览展示了艺术家近三年从未在海外展出过的新作以及经典作品，其中包括斩获2021年富山国际玻璃大奖赛银奖的《世界终结的开始》。在松藤孝一的创作中，玻璃这一材料不再仅是视觉表现，更是艺术家对生死轮回、力量博弈的思考工具。

在松藤的作品中，我们似乎始终能看到一种对于“力量”的思考。作为过往典型作品的代表形象“婴儿”，就蕴含着某种原始而纯粹的力量。这个新生的生命体，既是纯

洁的象征，又潜藏着可能无尽毁灭的潜力。在松藤的艺术视野中，这种力量是原始的，是未经污染的，是不属于任何一种明确定义的存在。它既无辜，又有破坏性的力量，既是生命的源泉，也有可能成为灾难的种子。艺术家让我们直面这种复杂性，正如新生儿在世界面前的无知与纯真，它的每一次呼吸都在撕裂一种界限，向着未知而不受控制的力量延展。而这种矛盾性也能映射在人类与自然的博弈之中。存在于自然之中的无限能量，既是人类的原始欲望的源泉，也是自然界中无法抗拒的法则。在此次展览中，观者置身于“自然”与“人类”交织出的复杂角逐之中，被引领走向一个令人震撼的时空交汇点。那里是对于“自然”与“人类”之间关系的辩证沉思。“自然”和“人类”的关系，犹如永恒的生命之舞。

受新冠疫情影响的三年里，松藤孝一离群索居，远离人群与闹市，更多地与自然对话，体会这份“自然之力”，而这样的体验也给他带来了全新的价值观。作品《苍穹之旅》灵感来源于大绢斑蝶的万里迁徙，这种蝴蝶能长距离跨海从日本迁飞至我国沿海地区。它让艺术家感知到，风加之于身产生的声音、气味，以及始终萦绕在我们周围流淌着的空气都充满了勃勃生机。艺术家通过玻璃透视，假想蝴蝶的视角，重新窥探一个未知的世界。如果说《苍穹之旅》是以“目视”，那么《宇宙吟咏》则是以“耳闻”。艺术家录制了上海玻璃博物馆的生境之音，虫鸣声、风声和雨滴声……这些我们平时忽视的自然之音被收拢在行星状排列的玻璃容器之中。观众可以尽情地将宇宙自身的吟咏之声拥入怀中，用耳朵感受自然的韵律，宇宙此刻尽在手心。展览开幕时也正值冬季，在艺术家松藤孝一居住和工作的日本富山地区，当下正是风物诗般的“鲋鱼起”现象。每到冬季，当冬雷滚滚响起，便标志着鲋鱼捕捞季节的开始。在作品《黑夜祈祷》中，艺术家松藤孝一利用氩气霓虹灯装置创造性地模拟了雷电现象，仿佛他拥有了雷神般的力量。作品中，人造雷电与雷神雕像并置，这不仅是一种视觉上的冲击，也是对人造力量

和自然力量关系的深刻思考：人类真的能掌控自然力量吗？或者，这种掌控是否应该有所限度？

人类的活动被限制后，“自然”兀自生长，日复一日，不为人力所限。穿越海峡万里而来的大绢斑蝶、容器中封存着的脉脉生机、孩子祈求雷电之神庇护的喃喃低语……艺术家松藤孝一巧妙地捕捉到了自然的呼吸，山水间的余音和生灵的心跳。自然之力在这里不仅仅是令人敬畏的山川和苍穹，更是蝴蝶迁徙、风雨之声这样的细微瞬间，它们不受人类意志的控制，自然地延续和生长。艺术家呈现自然中那些人们习以为常却弥足珍贵的生机，提醒观众在当下逐利的时代中重新审视自然的独立力量。

自2011年起，艺术家松藤孝一接触到了铀玻璃这一特殊材质。铀作为一种玻璃着色剂，含量含有1%或更低，在紫外光照射下会显现出浓郁的绿色。而人类和“铀”的历史则更加久远。20世纪，人类从铀这种矿物中发现了核裂变现象，一种本沉睡于自然的力量被人所唤醒。人为了满足欲望随意开采铀矿，随即利用原子能所爆发出的能量获得了生活上更高的自由度，更强的政治威慑力。然而，随之而来的污染物却在人类社会中留下了无可磨灭的痕迹，一如当下我们面临的问题和争议。

作品《无题》是艺术家接触铀玻璃这一材质所完成的第一件作品。美丽、极简、凝练，如同一幅再简单不过的绘画作品，一展魅力的同时，让人忽视了铀玻璃材质本身的危险性隐喻。装置作品《光化黑暗，暗转明光》和绘画作品《矛与盾》则形成了独特的组合呈现，继续升华艺术家对于“能量”转换之间的思虑——既有攻击的矛，也有防御的盾，它们相互对抗，却又难以分离。

透过上海当地废弃建筑构件搭建的“危房”向内望去，便是此次展览最核心的作品《世界终结的开始》。艺术家松藤孝一自

在松藤孝一的作品中，关于“力量”的思考贯穿始终，而这一力量不仅仅是人类所能掌控的能量，更是自然本身那股深邃、不可预测的存在。自然与人类，仿佛一场永恒的角逐，力量的碰撞与交织间，充满了谜一般的张力。艺术家通过铀玻璃这一特殊媒材，揭示了人类欲望和自然法则的矛盾，暗示着我们在追求更大力量时，始终无法摆脱自然力量的制约与反噬。

正如《世界终结的开始》所传递的那种生死轮回与无限循环，万物的力量似乎无形无象，静默无声，却深藏于每一瞬间的变化之中。我们在渴望掌控的过程中，是否真正理解了自然之力的深远？是否意识到，这种力量，正如万物静默如谜，永远难以完全解开？

开馆以来，上海玻璃博物馆始终坚持并致力于支持国际玻璃工作室运动，并鼓励以玻璃为主要媒材的艺术家，以更加大胆、创新及忠实自我的观念方式去创作，从而推动、引领国内外玻璃艺术交流，促进展览和作品更具时代风貌，更符合当下思考。艺术作品不仅是美感的表达，更是引发讨论和互动的媒介。

自然与人类的关系，是一道无解的谜题。正如在谜题的背后，答案常常仍被掩藏。或许，真正的智慧并非在于破解谜题，而是在于如何与这种力量共生、共存。正是这份永无尽头的探索，让松藤孝一的艺术作品充满了深刻的哲思与警示，促使我们重新审视与自然之间复杂而微妙的联系。

阳昕
上海玻璃博物馆 策展人

天心赤子坐像与神秘花朵
铸造玻璃，镶嵌玻璃眼睛，
黄杨木和木座
47 x 34 x 34 cm
2019年

Seated Baby With Mysterious Flower
47 x 34 x 34 cm
Cast glass, inlaid glass eyes, boxwood,
and wood stand
2019

NATURE AND HUMANITY: THE STRUGGLE OF FORCES

The Struggle of Forces

As the first international artist exhibition following the end of the COVID-19 pandemic, Japanese artist Koichi Matsufuji presents nearly three years of new works to the Chinese audience. In Pandora: Koichi Matsufuji Solo Exhibition, the artist uses the metaphor of “Pandora” to explore the relationship between humanity and nature. Through the medium of glass, he delves into humanity’s insatiable desires and the unpredictable consequences they bring. The exhibition showcases both new works, never before displayed internationally, and classic pieces, including *The Beginning of the End of the World*, which won the silver prize at the 2021 Toyama International Glass Art Exhibition. In Matsufuji’s creations, glass is not just a visual medium but a tool

for contemplating life, death, and the dynamics of power.

In Matsufuji’s work, there is a persistent focus on the concept of “power.” The iconic image of the “baby,” representing a raw and pure force, encapsulates this idea. This newborn entity symbolizes purity but also harbors the potential for boundless destruction. In Matsufuji’s artistic vision, this force is primal, untainted, and undefined, existing beyond any specific label. It is both innocent and destructive, the source of life and potentially the seed of disaster. The artist compels us to confront this complexity, much like the ignorance and innocence of a newborn before the world—its every breath rips through boundaries, extending toward an

unknown, uncontrollable force. This contradiction mirrors the struggle between humanity and nature. The limitless energy present in nature is the origin of human desire and also the inescapable law of the natural world. In this exhibition, viewers are immersed in the complex interplay of “nature” and “humanity,” leading them to a staggering intersection of time and space—a place of dialectical reflection on the relationship between the two. The relationship between nature and humanity is like the eternal dance of life.

The Power of Nature:
Reverence and Admiration

During the three years affected by the pandemic, Matsufuji lived in solitude, far from the crowd and the noise, seeking deeper connection with nature and experiencing the “power of nature.” This experience brought him a new perspective on life. The work *Journeying In the Sky* draws inspiration from the long migration of the Chestnut Tiger butterfly which travels across seas from Japan to China’s coastal regions. The artist felt that the wind, the sounds, the smells, and the air that constantly surrounds us are filled with vibrant life. Through glass, Matsufuji adopts the butterfly’s perspective, reimagining an unknown world. If *Journeying In the Sky* represents “sight,” then Song of the Universe represents “sound.” The artist recorded the ambient sounds from the Shanghai Museum of Glass—crickets, wind, raindrops—and encapsulated these often-overlooked natural sounds in glass containers arranged like planets. Viewers are invited to embrace the universe’s own song, allowing their ears to absorb nature’s rhythm as if the cosmos were held within their palms.

The exhibition opened in winter, coinciding with the poetic Yellowtail Fish Mobilization phenomenon in the Toyama region, where Matsufuji lives and works. Every winter, when the thunder rumbles,

it marks the beginning of the yellowtail fish catching season. In *Night of Prayer*, Matsufuji creatively simulates lightning using neon argon lights, evoking the power of a thunder god. The installation places artificial lightning alongside statues of the thunder god, provoking a visual shock and a profound reflection on the relationship between human-made and natural forces: Can humanity truly control nature? Or should this control have its limits?

When human activity is restricted, nature continues to grow, day after day, unfettered by human influence. Matsufuji has captured nature’s breath, the echoes in the mountains and rivers, the heartbeat of living beings—these moments of life, from the migrating butterfly to the sound of wind and rain, are beyond human control, continuing to grow and evolve naturally. Through his works, Matsufuji draws attention to the vitality often overlooked in our fast-paced world, reminding the audience to reconsider nature’s independent power in an era driven by profit.

The Power of Humanity:
Reflection and Desire

Since 2011, Matsufuji has been working with uranium glass, a special material that contains 1% or less uranium, which emits a rich green color under ultraviolet light. The history between humanity and uranium stretches back further. In the 20th century, humanity discovered nuclear fission in uranium, awakening a dormant power in nature. In pursuit of desire, humans mined uranium recklessly, harnessing the energy of atomic power for greater freedom and political leverage. However, the resulting pollution has left indelible marks on human society, much like the issues and controversies we face today.

The work *Untitled* marks Matsufuji’s first piece made with uranium glass. Beautiful, minimalist, and concise, it is like a simple painting that, while captivating, subtly alludes to the danger hidden in the material. The installation *Light Becomes Darkness, Darkness Becomes Light* and the painting *Beginning of Contradiction* continue to deepen the artist’s exploration of the transformation of energy—there is the attacking spear and the defensive shield, opposing yet inseparable.

Looking into the “dangerous building” constructed from discarded architectural fragments, one encounters the

exhibition’s core piece, *The Beginning of the End of the World*. Growing up with the apocalyptic themes of nuclear war in Space Battleship Yamato, Godzilla, and Astro Boy, Matsufuji combines the visual beauty of uranium glass with the evils of nuclear war, showcasing an indescribable beauty and fear, reflecting his worldview of endless cycles of beginnings and ends. Glass becomes the perfect medium for conveying the never-ending cycle of life and death. Time passes, matter and spirit endure, and beginnings and endings flow in an eternal cycle. Human desire is as beautiful and captivating as a living being, always repeating itself. In this exhibition, the artist uses discarded wood to construct a jagged framework, placing all the uranium glass on transparent glass panels. Upon close inspection, viewers can see the faint reflective patterns of uranium glass, like ethereal spirits rising from the wood beneath the glass. Matsufuji also selected local insect specimens from Shanghai, integrating them into the artwork to evoke a strong sense of place and resonate with local audiences.

The Unsolvable Puzzle?

In Koichi Matsufuji’s work, the contemplation of “power” is ever-present, not only as energy that humanity can control but also as the deep, unpredictable force inherent in nature itself. The struggle between nature and humanity is like an eternal contest, with forces colliding and intertwining in a mysterious tension. Through the special material of uranium glass, the artist reveals the contradiction between human desire and the laws of nature, suggesting that while we pursue greater power, we cannot escape the constraints and backlash of natural forces.

As *The Beginning of the End of the World* conveys the cycle of life and death and the endless loop, the power of all things seems invisible and silent, yet it resides within every moment of change. As we seek control, have we truly understood the far-reaching nature of this force? Do we realize that this power, like the silent mystery of all things, can never truly be unraveled?

Since its opening, the Shanghai Museum of Glass has consistently supported the international glass studio movement, encouraging artists to work with glass in bold, innovative, and authentic ways. This has promoted the exchange of glass

art both domestically and internationally, bringing a more contemporary and reflective outlook to exhibitions and works. Art is not only an expression of beauty but also a medium for stimulating discussion and interaction.

The relationship between nature and humanity is an unsolvable puzzle. Just as the answer to a puzzle often remains hidden, perhaps true wisdom lies not in solving the puzzle but in how we coexist with this force. It is this never-ending exploration that infuses Koichi Matsufuji’s works with deep philosophical thought and warnings, urging us to rethink the complex and subtle relationship we share with nature.

Cathye Yang
Curator, Shanghai Museum of Glass

艺术家自述

此次展览始于冬季12月。在我所居住的日本富山县冬季风物诗一般的“鲱鱼起”现象正当其时。所谓“鲱鱼起”意指冬雷响起，此时洄游至日本海域的鲱鱼到了捕捞季。惊涛拍岸云雷滚滚，每年的这个时节，我的孩子们总是在惊恐中度过黑夜。但风雪过境后，周遭霎时变作银装素裹的世界。自然也好人造物也好，世间一切皆被皑皑白雪所覆盖。

受新冠疫情影响的三年里，我离群索居，远离人群与闹市，更多地与自然对话，而这样的体验也给我带来了全新的价值观，若观众能从作品《苍穹之旅》和《宇宙吟咏》中体会到这种新的世界观必将不胜欣喜。事实上，只有人类会东奔西走焦虑不安，余物则亘古不变地遵循着由生到死，向死而生的自然循环安然度日。如此美好

的天理自然，人类应当如何与之共存共生？这是当下我们共同面临的问题。

最后，玻璃是把光具像化的最佳素材。无论自然光还是人造照明光，透明的玻璃在光照的加持下存在感得以增强，但它实则亦如生命一般脆弱且无常。世上不存在绝对的事物，万物在时间的洪流中循环着生死的历程。

注：风物诗是指以文学化的方式表达在季节中具代表性、能让人联想到这个季节的事物。

ARTIST STATEMENT

This exhibition commenced in the winter of December. In Toyama, Japan, where I reside, the "Buriokoshi" the "Yellowtail Fish Mobilization," is at its peak. The term "Yellowtail Fish Mobilization" refers to the occurrence of winter thunder, signaling the season when yellowtail fish, migrating to the Sea of Japan, enter their fishing season. Roaring waves crash against the shore, thunderclouds roll, and every year during this season, my children pass through the night in a state of fearful anticipation. However, after the wind and snow pass, the surroundings instantly transform into a world blanketed in a silver, pristine landscape. Whether natural or man-made, everything in the world is covered in pure white snow.

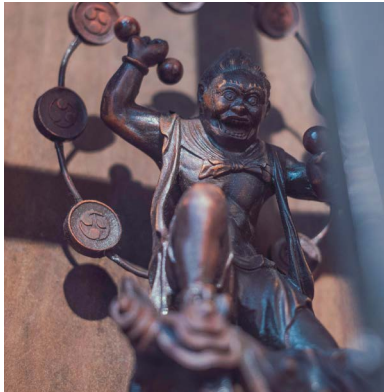
In the three years affected by the COVID-19 pandemic, I have lived in seclusion, distancing myself from crowds and bustling cities, engaging in more conversations with nature.

This experience has given me a new perspective, and I believe that viewers can derive joy from this novel worldview through the works *Journey in the Sky* and *Song of the Universe*. In reality, only humans rush anxiously in all directions, while the rest of creation steadfastly follows the natural cycle of life and death, born into life and returning to death. In the face of such a beautifully natural order, how should humanity coexist and thrive? This is the question we collectively confront in the present.

Finally, glass is the ideal material that materializes light. Whether it's natural light or artificial lighting, the transparent glass gains increased presence under the illumination, yet it is as fragile and impermanent as life itself. Nothing in the world is absolute; all things cycle through the processes of life and death in the flow of time.

Note: "Buriokoshi" refers to the literary expression of seasonally representative elements that evoke associations with the specific season.





黑夜祈祷

佛龕、木雕像、玻璃、氩气、
碘和无电极放电

2023

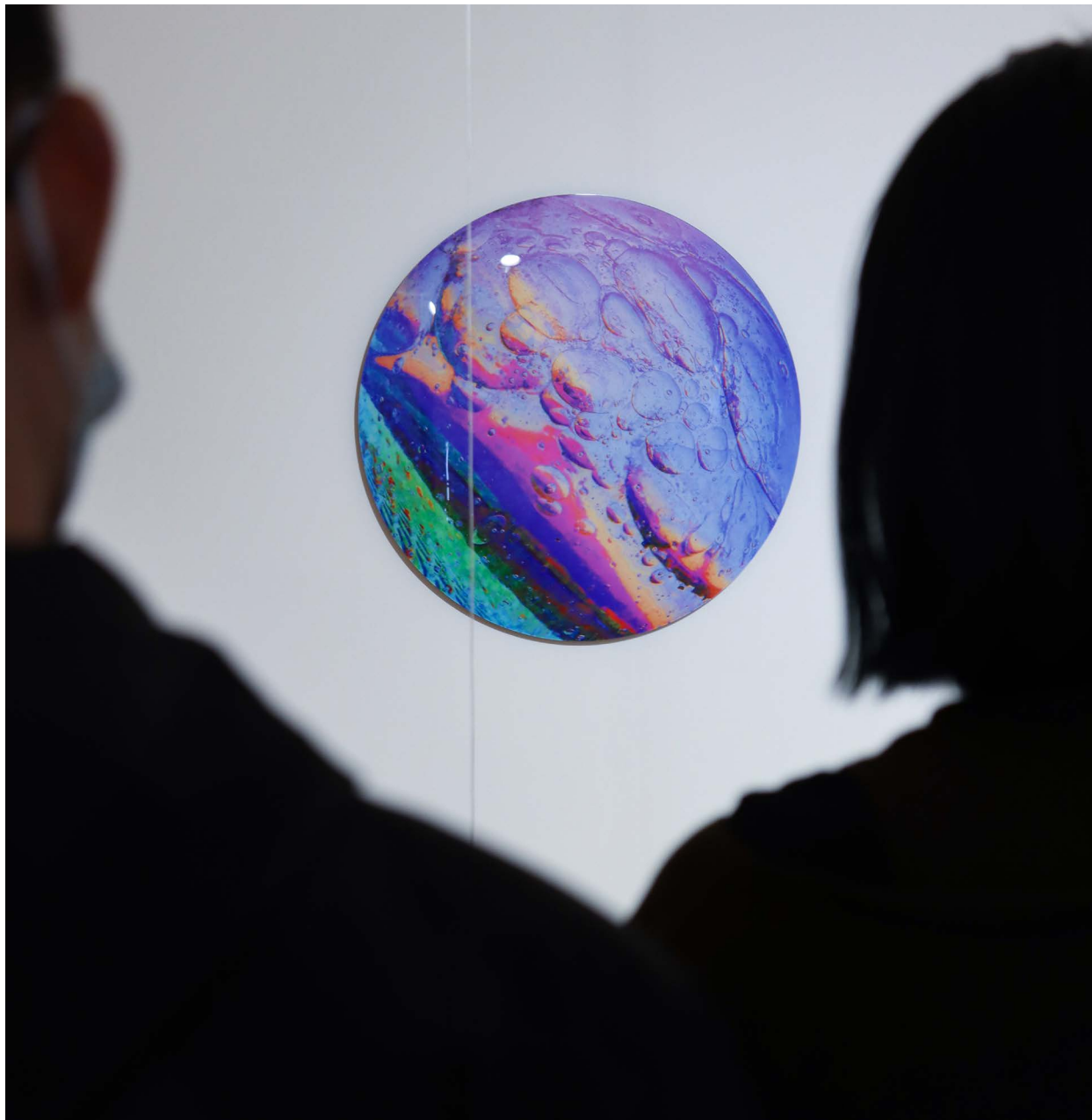
自古以来，人们从自然界的物理现象中感知到神明的存在。雷神内涵，既可以是神明的形象，也可以是被赋予神格化色彩的雷鸣。此件木雕其原型为京都三十三间堂内的雷神像。中国的武侯祠内有公元1世纪的雷公像，传统皮影戏里亦有雷公形象。世界各地的神话中雷之神的故事至今存续，神之怒火可通过祈祷得以安抚，这种信仰超越了特定宗教范畴具有普世性。即便在高度文明的现代社会，面向神明的祷告仍与大自然共同生息。

NIGHT OF PRAYER

Buddhist altar, wood statue, glass, argon gas, iodine and electrodeless discharger

2023

Since ancient times, people have perceived the existence of deities through the physical phenomena of the natural world. The connotation of the Thunder God can be both the image of a deity and the thunder imbued with a divinely elevated quality. The prototype for this wooden sculpture is the Thunder God statue located within the Sanjusangendo temple in Kyoto. In China's Wuhou Shrine, there exists a Thunder God statue dating back to the 1st century, and the traditional art of shadow puppetry also features the image of the Thunder God. Myths of thunder gods persist in cultures worldwide, where the wrathful fires of the gods can be appeased through prayer, transcending specific religious boundaries and possessing universal qualities. Even in our highly civilized modern society, prayers directed towards the divine continue to coexist harmoniously with the forces of nature.



苍穹之旅

摄影、亚克力装裱

2022-2023

这组作品灵感来源于大绢斑蝶，这是一种能飞越1000米海拔以上穿越山海而来的蝴蝶。它让艺术家感知到，风加之于身产生的声音、气味，以及始终萦绕在我们周围流淌着的空气都充满了勃勃生机。远古的海洋里诞生了最初的生命物质。27亿年前，海洋深处出现通光合作用制造氧气的生物，从此空气渐渐在整个行星内流通，地球演变成为空气所包裹的生命之星。植物生长化为森林，昆虫和两栖类应运而生构成生物多样性。直到今天，地球一如当初被空气所包围着持续运转。当我们通过玻璃的透视稍加窥探，一个未知的世界便出现在了眼前。

JOURNEYING IN THE SKY

Photograph mounted on acrylic

2022-2023

This series of artwork draws inspiration from the Chestnut Tiger butterfly/Parantica sita, a species capable of flying over 1,000 meters above sea level, traversing mountains and seas. It evokes in Koichi Matsufuji the realization that the sounds and scents produced by the wind as it moves across the body, as well as the air that constantly envelops us, are teeming with vibrant life. The primordial oceans gave birth to the earliest forms of life. Some 2.7 billion years ago, organisms capable of photosynthesis and oxygen production emerged in the depths of the ocean, and from then on, air began to circulate throughout the entire planet. Earth transformed into a celestial body enveloped by the air, where plants grew into forests, and the diversity of life emerged with the advent of insects and amphibians. Today, the Earth continues to rotate, surrounded as it was from the beginning by the ever-present embrace of air. When we peer through the transparency of glass, an unknown world unfolds before our eyes.



宇宙吟咏

吹制玻璃、音响、扬声器和混凝土砖块
声音录制地点：上海玻璃博物馆

2023

太阳系行星中诞生了地球这一生命之星。万物生息皆受重力的牵制，故而，扎根土地生于斯长于斯是必然的生存之道。然而随着人类的力量不断增强，其他生物却不断丧失他们的土地。不妨侧耳倾听这玻璃装置中传出的低吟，正是您所在的上海玻璃博物馆内完成录制的生物之歌。

SONG OF THE UNIVERSE

Blown glass, speaker, amplifier and
concrete block
Recording location: Shanghai Museum
of Glass

2023

The Earth, a planet within our solar system, gave birth to the star of life. All living things are bound by gravity, and thus, taking root in the land and thriving there is the inevitable way of survival. However, with the increasing power of humanity, other beings continuously lose their land. Perhaps, if you lend an ear, you can hear the low hum emanating from this glass installation—it is the song of life recorded within the Shanghai Museum of Glass where you currently find yourself.



矛盾与盾

纸本绘画

2019-2023

线条汇聚之处，光便诞生了。画作受月冈芳年等人浮世绘作品中对“光”的表现手法之启发，而对于情绪和动态的表达则借鉴了漫画中的描线手法。作品名称的翻译是策展人从“矛盾的开始”的含义中获得灵感，借用了《韩非子》中关于“矛与盾”的故事，传达了冲突、自相矛盾和对立的概念。

BEGINNING OF CONTRADICTION

Pencil on paper

2019-2023

At the convergence of lines, light is born. The artwork draws inspiration from the techniques used in Ukiyo-e, referencing artists like Tsukioka Yoshitoshi. For the expression of emotions and dynamics, it borrows line techniques found in comics. The translation of the artwork's title is inspired by the meaning of "the beginning of contradictions," as the curator borrowed from the story of "the spear and the shield" in Han Feizi, conveying the concepts of conflict, self-contradiction, and opposition.





光化黑暗，暗转明光

铸造铀玻璃、木制包装箱、佛龕和河石

2023

在此次展览中，艺术家对2020年旧作《创造之门》（Door of Creation）进行了重制。旧作是一件将铀玻璃所制作雕塑收纳于木箱内的作品。19世纪，地球上的人类获得了光，这光的力量却足以将世界灰飞烟灭。人类从铀这种矿物中发现了核裂变现象，一种本沉睡于自然的力量被人所唤醒。人类的创造即可带来光明也会招致黑暗。

本次展览也正是利用了铀玻璃这种材质并将本土故事穿插其中，使人回忆起那个生命的光与影、人类的希望与可怖并存的世界。这件作品也包含艺术家最初对原子能的思虑。人为了满足欲望随意开采铀矿，随即利用原子能所爆发出的能量获得了生活上更高的自由度。然而这能量所排放出的污染物却被留在了当地，一如当下福岛所面临的水污染问题。对于这件作品，艺术家不想让它直接接触中国的土地，所以一直在思索该用什么东西可以使之悬空，正是观众看到的河石。

LIGHT BECOMES DARKNESS, DARKNESS BECOMES LIGHT

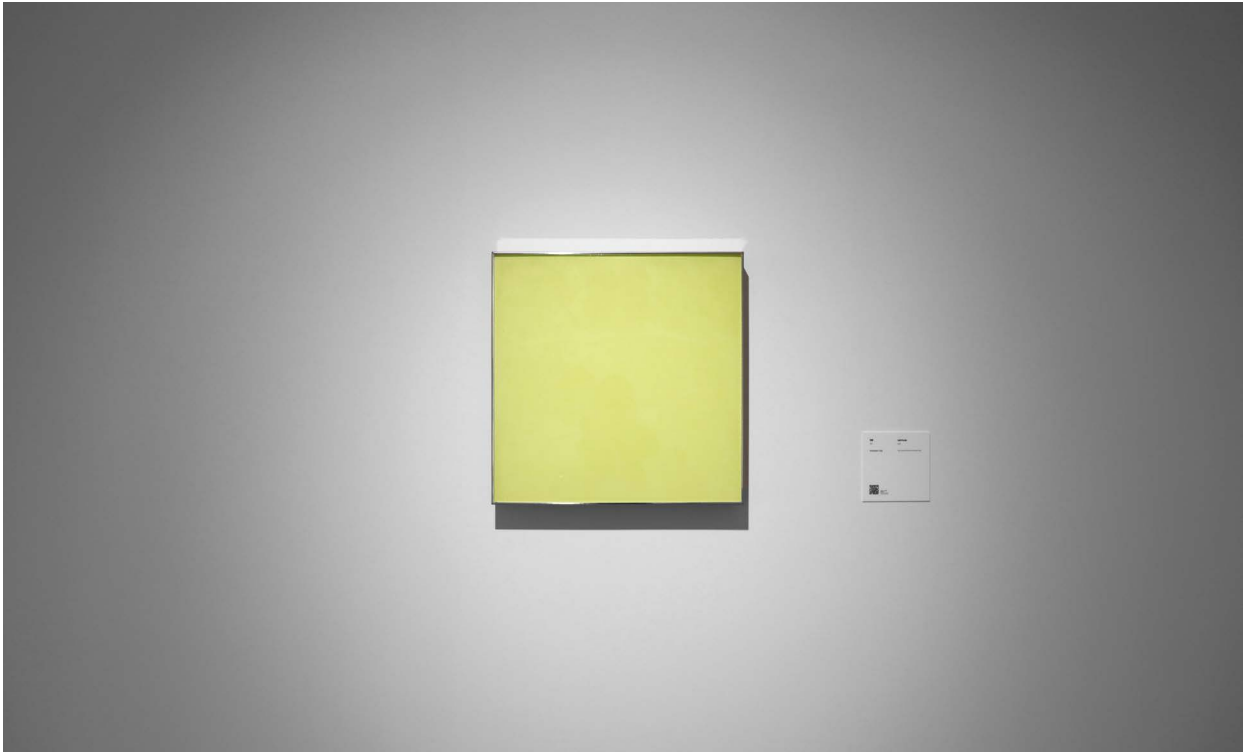
Cast uranium glass, wooden packing box, Buddhist altar and river stone

2023

In this exhibition, the artist revisited the 2020 art piece "Door of Creation" and reimagined it. The original work is a sculpture crafted from uranium glass enclosed within a wooden box. In the 19th century, humanity on Earth gained access to light, yet the power of this light was potent enough to annihilate the world. From uranium, a mineral, humans discovered the phenomenon of nuclear fission, awakening a force that lay dormant in nature. Human creation can bring both light and invite darkness.

This exhibition utilizes uranium glass, interweaving local stories, prompting reflections on a world where the light and shadow of life, human hope, and terror coexist. The artwork also encapsulates the artist's initial contemplation of atomic energy. In pursuit of desires, humans haphazardly mine uranium, subsequently gaining a higher degree of freedom in their lives through the energy unleashed by atomic power. However, the pollutants emitted by this energy are left in the local environment, mirroring contemporary issues such as the water pollution faced by Fukushima. The artist, reluctant to let this work directly touch the soil of China, has pondered how to suspend it. What viewers can see are river stones, keeping the artwork elevated.





无题

铸造铀玻璃和不锈钢

2013

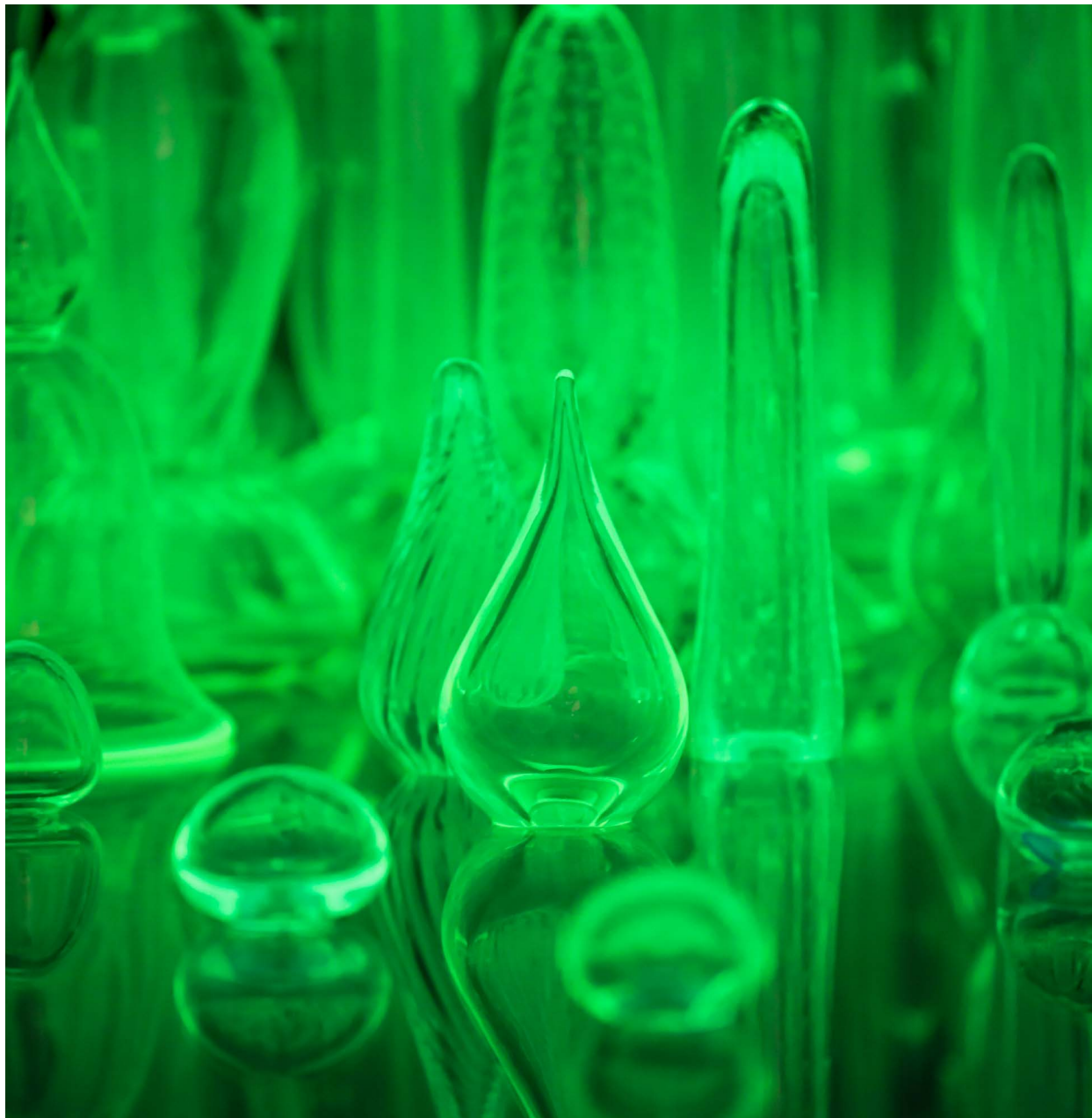
这是艺术家接触铀玻璃这一材质后所完成的第一件作品。

UNTITLED

Cast Uranium glass and stainless steel

2013

This is the artist's first creation using uranium glass after exploring this material.



世界终结的开始

吹制铀玻璃、废弃木材和昆虫标本

2023

光阴流逝间，物质与精神生生不息，开始与结束循环不止。欲望这东西美丽耀眼摄人心魂，它亦如生命体一般总是连绵往复。

该组作品获得了2021年富山国际玻璃艺术大赛银奖，目前已成为上海玻璃博物馆永久收藏。

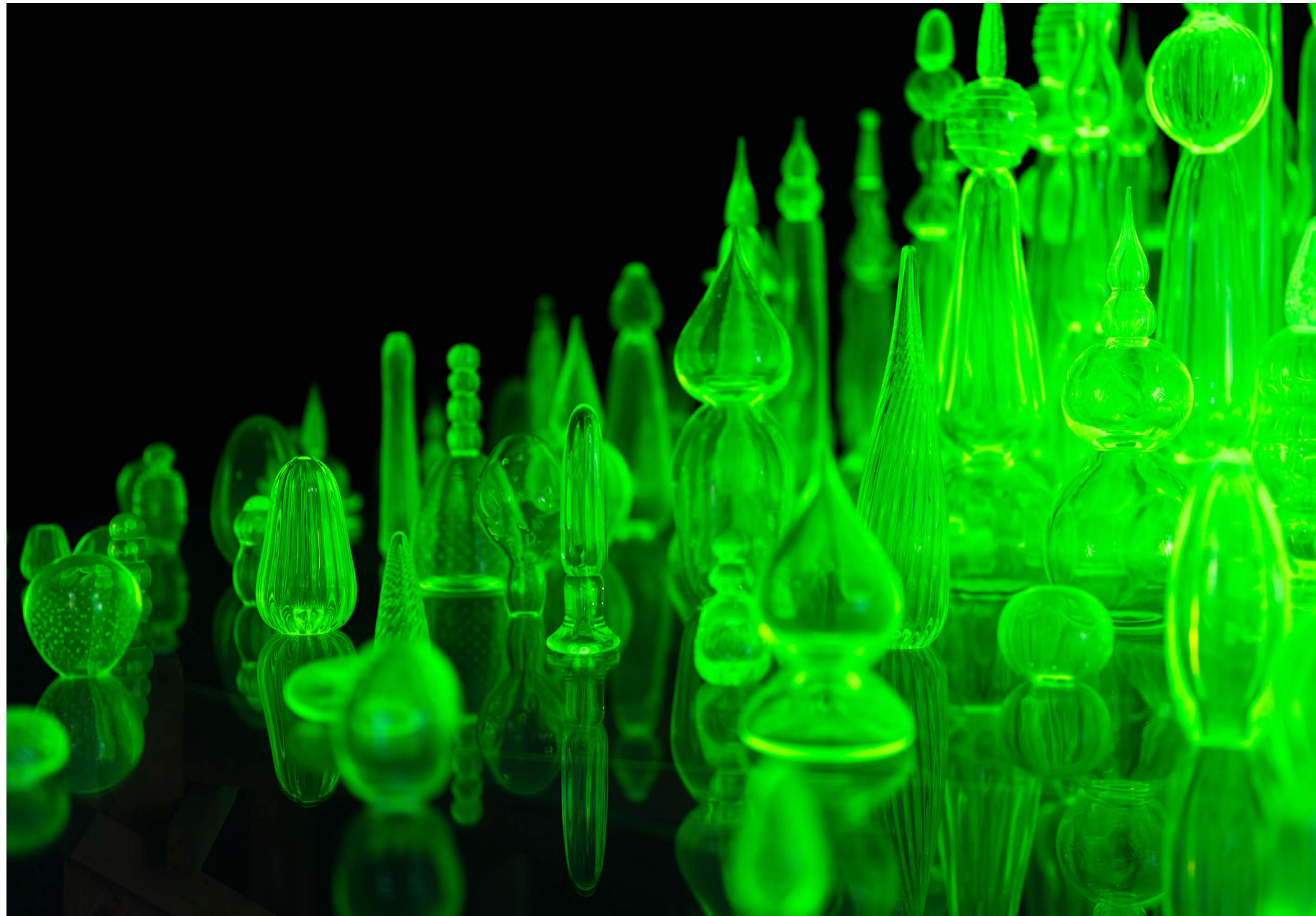
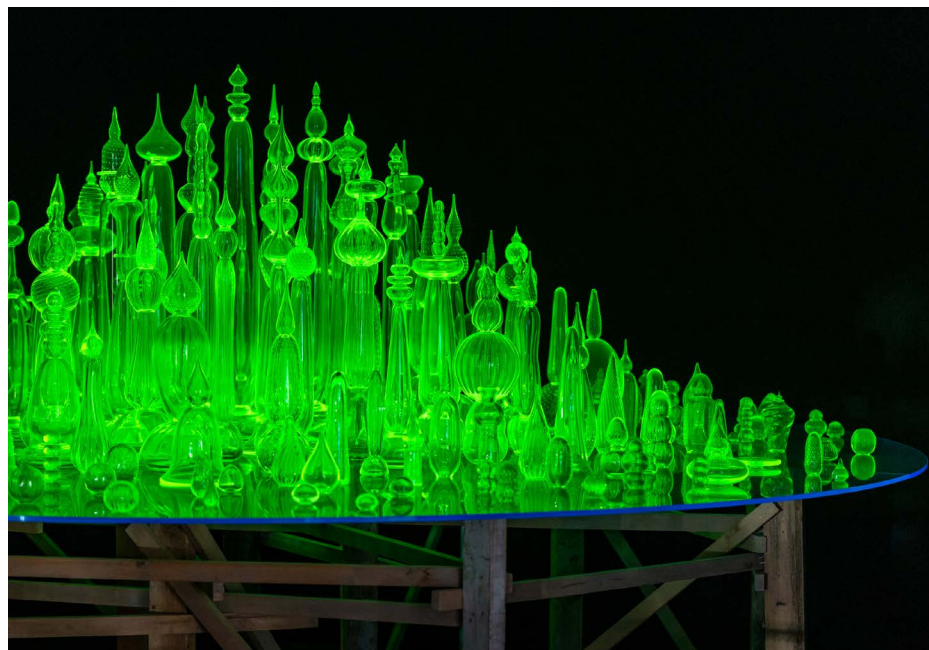
THE BEGINNING OF THE END OF THE WORLD

Blown uranium glass, scrap wood and
insect specimen

2023

As time passes, matter and spirit perpetuate in an endless cycle of beginnings and endings. Desire, a beautiful and dazzling entity, captivates the hearts and souls, much like a living organism, persistently continuing in an unending loop.

This series of works received the Silver Prize at the 2021 Toyama International Glass Exhibition, and now become the permanent collection of Shanghai Museum of Glass.





世界终结的开始

昆虫标本介绍

上海, 作为中国的经济和文化中心, 承载着高度的城市化进程。随着城市的蓬勃发展, 高楼大厦如雨后天春笋般拔地而起, 城市化的浪潮席卷而来, 带来了巨大的变革。然而, 这一进程也对当地的动植物产生了深远的影响。

城市化的快速推进导致了自然生态系统的破碎和栖息地的丧失, 使得许多本土动植物的生存环境受到威胁。同时, 城市的噪音、光污染等问题也对一些敏感的野生生物产生了负面影响。尽管城市化带来了一系列挑战, 但上海也在积极应对, 通过建设绿地、保护自然资源等方式寻求与自然和谐共处。

城市既是人类的居所, 亦本身就是动植物的家园。此处展示的昆虫标本都是上海这座城市的居民, 与我们、与这座城市有着密不可分的关系。请记住, 它们与我们共同分享这片土地。

学术资料参考: 大城小虫工作室, 上海自然博物馆:《上海昆虫1000种》, 2022

Academic Reference:
The Mini Beasts Studio, Shanghai Natural History Museum: "1000 Species of Insects in Shanghai," 2022.

THE BEGINNING OF THE END OF THE WORLD

Insect Specimens Introduction

Shanghai, as the economic and cultural hub of China, bears the brunt of rapid urbanization. With the vibrant development of the city, skyscrapers emerge like mushrooms after the rain, ushering in a wave of significant transformations. However, this process has profound implications for the local flora and fauna.

The rapid advancement of urbanization has led to the fragmentation of natural ecosystems and the loss of habitats, posing a threat to the living environment of many indigenous plants and animals in Shanghai. Simultaneously, issues like noise and light pollution in the city have negatively impacted some sensitive wildlife. Despite the challenges brought about by urbanization, Shanghai is actively addressing these issues through initiatives such as constructing green spaces and protecting natural resources to seek harmonious coexistence with nature.

The city serves not only as a habitat for humans but is inherently the home of diverse wildlife. The insect specimens showcased here are all residents of Shanghai, intimately intertwined with us and the city itself. Please remember, they share this land with us. The city serves not only as a habitat for humans but is inherently the home of diverse wildlife. They share this land with us.









公共教育项目

公共教育项目是上海玻璃博物馆使命的重要组成部分，旨在通过玻璃艺术的世界吸引并激发从孩子、学生到艺术爱好者等多元观众的兴趣。这些项目有助于促进人们对艺术、科学与文化之间关系的更深层理解，从多个侧面更深入理解艺术家创作观念，同时也为观者提供了亲身体验的机会。

针对《潘多拉——松藤孝一个展》中重要的几个意象，上海玻璃博物馆特别设计了三场特殊工作坊活动，包括“苍穹之旅——蝴蝶标本工作坊”，“大城小虫——《上海城市昆虫与生物多样性保护》讲座”以及“宇宙吟咏——声音漫步工作坊”，分别从蝴蝶标本制作、生物多样性保护以及自然发现倾听创作角度更加深入地了解此次展览和艺术创作理念。

同时，上海玻璃博物馆还为展览期间的儿童观众进行了深入导览，设计相关研学活动，深入介绍艺术家创作理念和日本文化背景。

PUBLIC EDUCATION PROGRAMS

Public education programs are an important part of the mission at the Shanghai Museum of Glass, aimed at engaging and inspiring a diverse audience, ranging from children and students to art enthusiasts, through the world of glass art. These programs help foster a deeper understanding of the relationship between art, science, and culture, offering multiple perspectives on the creative concepts of the artists, while also providing opportunities for hands-on experiences.

For the exhibition Pandora: Koichi Matsufuji Solo Exhibition, which features several key motifs, the Shanghai Museum of Glass has specially designed three unique workshops: "Journey to the Sky — Butterfly Specimen Workshop," "Small Creatures in a Big City — Shanghai Urban Insects and Biodiversity Conservation Lecture," and "Song of the Universe—Citywalk and Sound Workshop." These workshops offer a

deeper understanding of the exhibition and the artistic background from the perspectives of butterfly specimen making, biodiversity conservation, and the creative process of discovering and listening to nature. Additionally, the museum has organized detailed guided tours for young visitors during the exhibition, along with related educational activities, to introduce the artist's creative philosophy and the cultural context of Japan.





艺术家简历

松藤孝一, 1973年出生在日本长崎。1995年毕业于爱知教育大学后, 他在Pola艺术基金会海外研究员奖助下前往美国留学。他于2001年获得伊利诺伊州立大学艺术学院的美术硕士学位。松藤孝一以玻璃为主要材料, 结合自然物体、昆虫标本和古董物品, 探索光与影的关系, 探讨人类与自然之间的关系、土地和物质的潜在力量, 以及源自想象的祈愿。目前他居住在日本富山地区。

ARTIST CV

Koichi Matsufuji was born in Nagasaki, Japan in 1973. After graduating from Aichi University of Education in 1995, he studied in the United States on a Researcher Overseas Grant from the Pola Art Foundation. He received his Master Degree of Fine Arts degree from Illinois State University School of Art in 2001. Utilizing glass as the main material, together with natural objects, insect specimens and antique items, Matsufuji explores light and shadows, in the context of the relation between humanity and nature, the potential power of land and substance, and the prayer that originates in imagination. At present he resides in Toyama, Japan.

个展经历

2023	上海玻璃博物馆
2023	静冈市美术馆, 日本静冈市
2022	O2画廊, 日本金泽市
2021	大矢部艺术之家, 日本富山市
2020	Fairywood玻璃博物馆, 日本冈山市
2019	COCONO艺术空间画廊, 日本福井市
2019	O2画廊, 日本金泽市
2018	DiEGO, 日本东京
2017	静冈会议与艺术中心, 日本静冈市
2013	画廊Cellar, 日本东京
2010	画廊Cellar, 日本东京
2009	画廊Cellar, 日本东京
2008	爱知县美术馆, 日本名古屋市
2006	画廊Plannet, 日本名古屋市
2004	画廊Q, 日本东京
2002	画廊Ten, 日本金泽市
2001	画廊Q, 日本东京

群展精选

2024	“2024 富山国际玻璃展” 富山玻璃艺术博物馆, 日本富山市
2023	“外在的和谐” Rockford艺术博物馆, 美国伊利诺伊州
2023	“富山玻璃 × …” 富山玻璃艺术博物馆, 日本富山市
2022	“艺术营2022” 今立艺术领域, 日本福井市
2022	“Homo faber的碎片-人类和工艺的未来-” 爱知县陶瓷博物馆, 日本爱知县
2022	“特别展览73, 中田直人和松藤孝一” 瀬戸陶瓷和玻璃艺术中心, 日本爱知县
2021	“色彩实验室: 绿” 上海玻璃博物馆, 中国
2021	“富山玻璃艺术研究所三十年: 未来的形式” 富山玻璃艺术博物馆, 日本富山市
2021	“2021富山国际玻璃展” 富山玻璃艺术博物馆, 日本富山市
2020	“第23届冈本太郎当代艺术奖” 冈本太郎艺术博物馆, 日本川崎市
2019	“全景” 第一美术馆, 日本名古屋市
2019	2019金泽工艺世界大赛” 21世纪现代艺术博物馆人民画廊, 日本金泽市
2019	“富山美术馆和设计的灵魂-富山玻璃” 日本创意中心, 日本大使馆, 新加坡

2018	“抒情移形” 阆风画廊, 中国上海
2017	“空间艺术2017在大矢部艺术之家” 大矢部艺术之家, 日本富山市
2017	“伊豆高地艺术节中的玻璃面貌” 伊豆高原五星级酒店, 日本静冈市
2017	“大矢部艺术之家的当代艺术比赛” 大矢部艺术之家, 日本富山市
2017	“2017金泽工艺世界大赛” 21世纪现代艺术博物馆人民画廊, 日本金泽市
2016	“富山玻璃-无限制, 无边界-” 富山玻璃艺术博物馆, 日本富山市
2016	“特别展览, 岸本浩平与松藤孝” 瀬戸陶瓷和玻璃艺术中心, 日本爱知县
2013	“2013爱知三年展” 乡人町区域策展比赛, 日本名古屋市
2007	“年轻玻璃2007” Glasmuseet Ebeltoft, 丹麦
2007	“炽烧不息” 美国玻璃博物馆, 美国新泽西州
2006	“出租! 出才! 2” 三菱地所Artium, 日本福冈市
2004	“图像的另一情景XIV” 画廊鈴木, 日本京都市
2003	“20/20视觉” 美国玻璃博物馆, 美国新泽西州
2003	“尖端: 永久收藏中的当代艺术” Rockford艺术博物馆, 美国伊利诺伊州
2003	“90年代” Glasmuseet Ebeltoft, 丹麦。

SOLO EXHIBITIONS

2023	Shanghai Museum of Glass
2023	Shizuoka City Museum of Art, Shizuoka, Japan.
2022	Gallery O2, Kanazawa, Japan.
2021	Art House Oyabe, Toyama, Japan.
2020	Fairywood Glass Museum, Okayama, Japan.
2019	COCONO Art Place Gallery, Fukui, Japan.
2019	Gallery O2, Kanazawa, Japan.
2018	DiEGO, Tokyo, Japan.
2017	Shizuoka Convention & Arts Center, Sizuoka, Japan.
2013	Gallery Cellar, Tokyo, Japan.
2010	Gallery Cellar, Tokyo, Japan.
2009	Gallery Cellar, Tokyo, Japan.
2008	Aichi Prefectural Museum of Art, Nagoya, Japan.
2006	Gallery Plannet, Nagoya, Japan.
2004	Gallery Q, Tokyo, Japan.
2002	Gallery Ten, Kanazawa, Japan.
2001	Gallery Q, Tokyo, Japan.

SELECTED GROUP EXHIBITIONS

2024	“ Toyama International Glass Exhibition 2024 ” Toyama Glass Art Museum, Toyama, Japan.
2023	“Outer Harmonies” Rockford Art Museum, IL, United States.
2023	“ Toyama Glass X … ” Toyama Glass Art Museum, Toyama, Japan.
2022	“ Art Camp 2022 ” Imadate Art Field, Fukui, Japan.
2022	“ The Fragments of Homo faber - the Future of Humans and Crafting - ” Aichi Prefectural Ceramic Museum, Aichi, Japan.
2022	“ Special Exhibition 73, Naoto Nakada & Koichi Matsufuji ” Seto Ceramics and Glass Art Center, Aichi, Japan.
2021	“ Color Lab: Green” Shanghai Museum of Glass, China.
2021	“ Thirty Years of Toyama Institute of Glass Art : Forms for the Future ” Toyama Glass Art Museum, Toyama, Japan.
2021	“ Toyama International Glass Exhibition 2021 ” Toyama Glass Art Museum, Toyama, Japan.
2020	“ The 23rd Taro Okamoto Award for Contemporary Art ” Taro Okamoto Museum of Art, Kawasaki, Japan.

2019	“ Panoramic ” Daiichi Museum, Nagoya, Japan.	2007	“ Young Glass 2007 ” Glasmuseet Ebeltoft, Denmark.
2019	“ 2019 KOGEI World Competition in Kanazawa ” People’s Gallery at 21st Century Museum of Contemporary Art, Kanazawa, Japan.	2007	“ The Fires Burn On ” American Glass Museum, NJ, United States.
2019	“ The Spirit of Toyama Glass ” Japan Creative Centre, Embassy of JAPAN, Singapore.	2006	“ For Rent! For Talent! 2 ” Mitsubishijisho Artium, Fukuoka, Japan.
2018	“ Lyrical Transformations ” LE-VANT ART, Shanghai, China.	2004	“ The Another Situation of Image XIV ” Gallery Suzuki, Kyoto, Japan.
2017	“ Spatial Arts 2017 in Art House Oyabe ” Art House Oyabe, Toyama, Japan.	2003	“ 20/20 Vision ” American Glass Museum, NJ, United States.
2017	“ Aspects of Glass in Izu Highlands Art Festival ” Izu Kogen Hotel Five Stars, Sizuoka, Japan.	2003	“ THE 90’s ” Glasmuseet Ebeltoft, Denmark.
2017	“ Contemporary Art Competition in Art House Oyabe ” Art House Oyabe, Toyama, Japan.	2003	“ Cutting Edge: Contemporary Art in the Permanent Collection ” Rockford Art Museum, IL, United States.
2017	“ 2017 KOGEI World Competition in Kanazawa ” People’s Gallery at 21st Century Museum of Contemporary Art, Kanazawa, Japan.		
2016	“ TOYAMA GLASS -No limit No border- ” Toyama Glass Art Museum, Toyama, Japan.		
2016	“ Special Exhibition, Kohei Kishimoto & Koichi Matsufuji Exhibition ” Seto Ceramics and Glass Art Center, Aichi, Japan.		
2013	“ Aichi Triennale 2013 ” Curatorial Competition in Choja-machi District, Nagoya, Japan.		

奖项

2021	银奖, 2021富山国际玻璃展, 富山玻璃艺术博物馆, 日本富山市
2018	Unizone奖, 富山艺术博览会, 日本富山市
2017	Granship奖, 静岡文化基金会, 日本静岡市
2007	Holmegaard奖, 年轻玻璃2007, Glasmuseet Ebeltoft, 丹麦
2006	艺术文化奖助金, 野村文化基金会, 日本东京
2000	Dean Alan Olson购买奖, Rockford艺术博物馆, 美国伊利诺伊州
1998	海外研究员奖助金, Pola艺术基金会, 日本东京

公共收藏

2024	上海玻璃博物馆
2022	圣马克西米连·科尔贝博物馆, 涅波卡兰, 波兰
2020	Fairywood玻璃博物馆, 冈山, 日本
2019	COCONO艺术空间, 福井, 日本
2014	伯格斯特罗姆-马勒博物馆, 威斯康星, 美国
2007	Glasmuseet Ebeltoft, 丹麦
2004	玻璃熔炉, 伊斯坦布尔, 土耳其
2003	JR越前小野站, 福井, 日本
2003	旧内山家武士住宅, 福井, 日本
2000	Rockford艺术博物馆, 伊利诺伊, 美国
1997	美国玻璃博物馆, 新泽西, 美国

AWARDS

2021	The Silver Prize, Toyama International Glass Exhibition 2021, Toyama Glass Art Museum, Toyama, Japan.
2018	The Unizone Prize, ART FAIR TOYAMA, Toyama, Japan.
2017	The Granship Prize, Shizuoka Cultural Foundation, Shizuoka, Japan.
2007	The Holmegaard Prize, Young Glass 2007, Glasmuseet Ebeltoft, Denmark.
2006	Art Cultural Grant, The Nomura Cultural Foundation, Tokyo, Japan.
2000	The Dean Alan Olson Purchase Award, Rockford Art Museum, IL, United States.
1998	The Researcher Overseas Grant, Pola Art Foundation, Tokyo, Japan.

PUBLIC COLLECTIONS

2024	Shanghai Museum of Glass
2022	St. Maximilian Kolbe Museum, Niepokalanów, Poland.
2020	Fairywood Glass Museum, Okayama, Japan
2019	COCONO Art Place, Fukui, Japan.
2014	Bergstrom-Mahler Museum of Glass, Wisconsin, United States.
2007	Glasmuseet Ebeltoft, Denmark.
2004	The Glass Furnace, Istanbul, Turkey.
2003	JR Echizen Ono Station, Fukui, Japan.
2003	Samurai Residence of the Old Uchiyama Family, Fukui, Japan.
2000	Rockford Art Museum, Illinois, United States.
1997	American Glass Museum, New Jersey, United States.

【展览信息】

展览名称: 潘多拉——松藤孝一个展
Exhibition Name: Pandora: Koichi Matsufuji Solo Exhibition

展览时间: 2023年12月10日-2024年4月7日
Duration: December 10, 2023 – April 7, 2024

展览地点: H5 临展厅, 上海玻璃博物馆
Venue: H5 Temporary Exhibition Hall, Shanghai Museum of Glass

策展人: 阳听
Curator: Cathye Yang

支持单位: 上海市对外文化交流协会
Support Organization: Shanghai International Culture Association

海报照片: 稻口俊太
Poster Photo: Shunta Inaguchi

平面与展陈设计: 协调亚洲
Graphic and Exhibition Design: Coordination Asia

展览文字翻译 (日译中): 霜葉
Exhibition Text Translation (Japanese to Chinese): Shuang Ye

画册照片致谢: AHS Studio
Photo credits for the catalog: AHS Studio



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