

# Installation and Spatial Reading Notes

This English working edition translates the installation and sculpture reading notes supplied for Learn From Collections. Each entry is written as a short viewing prompt rather than a closed interpretation.

Artwork images and records remain rights-reserved by the artists, rights holders, and DO2ON Garden Collection. This document is for LFC viewing and research context only.

## Forward motion as protection and continuity

Chen Wenling - Pace

A traveler carries a small pig while riding a massive, mountain-like pig. The figures move forward with determination, turning weight, care, and survival into a warm but powerful image of continuity. The work joins force and tenderness, suggesting that resilience is carried through living bodies.

**Looking question: How can a sculpture make protection feel like movement?**

## Childhood innocence as a fading memory

Chen Wenling - Shy Boy

The red child comes from the artist's memories of village children in his hometown. The gesture of covering the body is shy and direct, recalling a rural world of simplicity, soil, and childhood vitality. The work looks back at an innocence that is slowly disappearing under the pressure of time.

**Looking question: What kind of memory can a small body hold?**

## Raw concrete and the uncertainty of unfinished space

Cai Lei - Nude 161125 Partial

Cai Lei reconstructs part of an unfinished interior with cement. The simple geometry and rough surface evoke the cold atmosphere of industrial civilization, while the unrenovated space keeps a tension between expectation and unease. Cement becomes both material and metaphor.

**Looking question: Why can an unfinished space feel more charged than a completed one?**

## Architecture turned into sculptural language

Cai Lei - Roughcast House No. 9

The work takes walls, corners, and geometric fragments from a roughcast room and turns them into a restrained sculptural form. Familiar domestic space is removed from daily use and becomes a visual metaphor for city life, construction, and contemporary uncertainty.

**Looking question: What happens when a room is treated as an object?**

## Aging, skin, and the future viewer

Cai Lei - One from the We Series

Cai Lei began thinking about this body after seeing an extremely thin elderly person in a hospital. The sculpture studies fragile skin, aging, and the trace of life still held by the body. The title We turns observation back toward the viewer: the one who looks today may become the one being looked at later.

**Looking question: When we look at aging, are we also looking at our own future?**

## Ancient form as cultural memory

Cai Zhisong - Homeland - Wind 2

The figure is not a specific historical person, but draws on ancient Chinese visual forms. Through posture, dress, and ritual stillness, the work returns to the cultural structure of wind, elegance, and praise, asking how tradition can become a contemporary sculptural language.

**Looking question: How can a body refer to history without becoming a portrait?**

## A measuring tool without certainty

Chen Xiaoyi - Thermometer Without Scale

The work removes the scale from a thermometer while keeping the form of the measuring device. It still exists as an object of judgment, but can no longer provide a clear answer. This loss of measurement turns an everyday tool into a reflection on standards, certainty, and ambiguity.

**Looking question: What remains when a tool can no longer measure?**

## A fleeting action held in absurd balance

Qiu Shijie - The Reality of a Billionth of a Second

A dog freezes in a temporary gesture beside an old cabinet, while a steel structure seems to register the vibration of air. The work suspends an ordinary and absurd instant, turning time, balance, and movement into a theatrical sculptural scene.

**Looking question: How can a ridiculous moment become a structure of time?**

## Classical value remade in ordinary brick

Dai Yun - Parthenon War Horse

Dai Yun reimagines a stone horse from the Parthenon not in marble or bronze, but in common red brick. The material contrast brings a museum artifact back into a contemporary setting and asks whether value comes from material, history, culture, or the stories carried by an object.

**Looking question: What makes a cultural object valuable: material, history, or belief?**

## Everyday traces returned to view

Fu Zhongwang - Ink Traces of Survival

The artist uses rubbing to transform old everyday objects into images. Marks that might normally be ignored are preserved on paper through a traditional method, giving ordinary things a renewed visual value and linking object, time, use, and personal memory.

**Looking question: Can a trace become more important than the object that made it?**

## Familiar materials placed into new relations

He Yida - Unpacking the Interior

He Yida does not force materials to become something else. Through dismantling, recombining, and displacement, the work asks viewers to notice the form, texture, and relationships of ordinary objects again.

**Looking question: What changes when ordinary materials are rearranged rather than transformed?**

## Still materials made to suggest flow

He Yida - Catch Flow

Starting from the relations between everyday materials, the work connects and organizes static objects so that they begin to feel continuous and moving. It does not produce a fixed image; it lets viewers sense flow through arrangement, tension, and change.

**Looking question: How can still objects make us feel movement?**

## Structure with uncertainty left inside

He Yida - Untitled

Hard metal and softer irregular elements are brought together, creating a work that feels ordered but not closed. The piece continues He Yida's attention to the relations among daily objects, materials, and structures.

**Looking question: Why does a work become more alive when its structure is not fully settled?**

## Industrial coldness inside the gallery

He An - We Played the Flute, But You Did Not Dance

Refrigeration equipment, metal fencing, and transparent structures are assembled into a strange operating zone. Once moved into the exhibition space, familiar urban equipment begins to divide space and create a region that feels present but difficult to enter.

**Looking question: When does an industrial object become a psychological boundary?**

## Religious text translated into urban light

He An - They Passed Through the Valley of Tears and Made It a Place of Springs

The work refers to Psalm 84:6, but the original words are reduced and broken until they become hard to read. Blue LED light recalls city signage while retaining a spiritual trace, bringing sacred language into contact with everyday urban visual culture.

**Looking question: What happens to meaning when a text becomes almost unreadable?**

## A small object reorganized as a landscape

Hu Weiyi - Panorama

Through circular structure, camera, and screen, small objects are reorganized into a viewable landscape. The work does not simply show a scene; it reveals that what we call a landscape is often produced by a system of looking.

**Looking question: Is a landscape something we see, or something a viewing system creates?**

## Reality and projection meeting on a magazine cover

He Cairou - IF

A projected image is layered onto an actual magazine cover. The carousel begins to turn, the crowd seems to move, and a familiar object becomes strangely animated. The work continues the artist's interest in everyday signs, viewing systems, and spatial relations.

**Looking question: How does a familiar image change when it begins to move?**

## Freedom and restraint inside an ordinary form

Kong Jingcai - Nu

The Nu series begins from the form of a birdcage. By combining everyday objects with artificial materials, the work turns the cage into a symbolic structure about freedom, restriction, and the relation between people and environment.

**Looking question: Can a small object make restriction physically felt?**

## Two cities connected by ordinary life

Li Zhanyang - A Tale of Two Cities

Chongqing and Amsterdam appear as two different worlds held together by an invisible connection. Li Zhanyang uses a vivid and humorous language to bring ordinary daily life into sculpture, revealing secular life as lively, exaggerated, and real.

**Looking question: How can humor make urban life more truthful?**

## History staged through theatrical space

Li Zhanyang - Liu Hulan

The work stages the scene of Liu Hulan walking toward execution. Through a dramatic reconstruction and a spatial effect close to a fisheye lens, figures, environment, and violence are intensified inside the sculptural space.

**Looking question: How does theatrical form change the way we face historical tragedy?**

## A social figure entering the city

Liang Shuo - Urban Farmer

The series presents migrant workers entering the city in slightly ill-fitting fashionable clothes. The humor is gentle but pointed, showing uncertainty, awkwardness, and the particular atmosphere of a changing era.

**Looking question: How can clothing reveal the distance between a person and a city?**

## Heroic form with theatrical exaggeration

Liu Ruowang - Revolutionary Figurine

The work continues Liu Ruowang's attention to revolution and heroic images. Ordinary people are shaped with the force of warriors, recalling terracotta figures while also carrying absurdity and drama.

**Looking question: When does a heroic image begin to feel theatrical?**

## A familiar animal made strange through time

Ni Youyu - The Elephant

Ni Youyu approaches the elephant through delicate handwork and an image language with an old-world feeling. A familiar animal becomes slightly unfamiliar, carrying the artist's ongoing interest in time, nature, and traditional visual sensibility.

**Looking question: Why can an ordinary animal image feel ancient?**

## A traditional chair made sharp

Shi Jinsong - Huashan Project - Round Chair

The work transforms the familiar outline of a traditional round-backed chair into a cold contemporary sculpture. Stainless steel and sharpness replace comfort, making the furniture strange and revealing the tension between traditional forms and contemporary life.

**Looking question: What changes when a comfortable object becomes threatening?**

## Dissolution and rebirth through material shell

Shi Jinsong - Escape from the Skin

The artist places everyday objects such as fruit and toys into an electrolytic copper solution, allowing the originals to dissolve while a copper shell remains. The work stages a passage between cheap and precious, momentary and lasting, surface and interior.

**Looking question: Can an object survive by losing its original body?**

## A classical garden remade as artificial furniture

Shi Jinsong - The Garden in the Living Room

The artist brings the form of Taihu rocks into the interior, turning garden imagery into seats made from industrial composite materials. From a distance the work recalls classical garden aesthetics; close up, artificial production becomes visible.

**Looking question: Where does nature end and imitation begin?**

## An ordinary thing made precious through absence

Shi Jinsong - Escape from the Skin - Golden Fortune

Daily objects such as cabbage are transformed into gilded copper shells. The original object disappears during the making process, leaving an incomplete form. Through this conversion, an ordinary thing receives new value while also pointing to material absence.

**Looking question: What gives value to what remains after disappearance?**

## An armored soul for a new world

Shi Jinsong - Nine Lives

The work imagines a cat in armor, removing the soft body and leaving a hard, shining shell. As protection intensifies, the cat becomes a symbol of force and transformation, continuing the artist's thinking about matter, survival, and changing worlds.

**Looking question: Can protection become another kind of identity?**

## Ideal force against the wall of reality

Shi Jinsong - Jade Head

This mechanical installation repeatedly drives a jade head against a wall. The work recalls the phrase preferring broken jade to intact tile. More important than the final result is the repeated impact: persistence, idealism, and friction with reality.

**Looking question: Is the meaning in the outcome, or in the repeated action?**

## The artist's face as something consumed

Shi Jinsong - Sweet Dream - Mold

The artist turns his own face into a food-grade silicone mold that can make candy, chocolate, or ice. The face becomes something edible and consumable, matching the title's sweet dream while pointing to collective desire and self-consumption.

**Looking question: What happens when identity becomes a consumable form?**

## A familiar garment as historical container

Sui Jianguo - The Robe

The work enlarges the Zhongshan suit, a garment familiar in modern Chinese history, into a monumental sculpture. It is no longer only clothing; it becomes a container for history, reality, and shared generational memory.

**Looking question: How can an empty garment carry collective memory?**

## Language pierced and fixed in place

Li Binyuan - Rumor

An arrow passes through ceramic tongues and pins them to the wall. The combination of tongue and weapon suggests speech under restriction and control, while also pointing to rumor, information flow, and expression in networked environments.

**Looking question: When can language become a wounded object?**

## Fire, memory, and cultural fragility

Shen Lieyi - 2024-04-15 / Notre Dame de Paris Architectural Model and Video

A metal model of Notre Dame de Paris is placed in relation to alcohol and flame, recalling the 2019 fire. The work turns public disaster into a scene that can be looked at again, linking architecture, volatility, memory, and cultural vulnerability.

**Looking question: Why can a small model make a historical disaster feel present?**

## Music translated into metal stillness

Shi Jindian - Childlike Voice

Using colored stainless steel, the artist reconstructs the form of a musical instrument with an industrial material. The violin, normally a carrier of sound and emotion, becomes a quiet sculpture where hardness, delicacy, and memory meet.

**Looking question: How can a silent object still suggest sound?**

## Absurd order made from found things

Tong Kunniao - The Tune of a Business Without Emotional Intelligence

Animal models, flowers, fan surfaces, mechanical parts, and other ready-made elements are recombined into a humorous and unstable structure. What seems disorderly becomes a system of absurd relations.

**Looking question: How can disorder become a visual rhythm?**

## Waste, humor, and the question of usefulness

Tong Kunniao - A Pile of Nonsense, Are You In?

Tong Kunniao collects discarded objects, consumer goods, and daily materials, then dismantles and recombines them into new relations. The work asks whether useless things can become meaningful and whether art itself can be reconsidered through waste.

**Looking question: Who decides whether something is useless?**

## A carousel that reverses gender order

Wang Qingli - Two Figures and a Horse No. 1-1

A woman and a man sit on a carousel horse, with the woman placed above and the man below. The work overturns traditional gender hierarchy and reflects the artist's long-term attention to feminist perspectives and inherited social ideas.

**Looking question: How can a playful image quietly challenge a social order?**

## Cities compressed into carved paper

Xu Xiaoding - Urban Texture Series

The series uses carved paper and layered structures to present the forms and textures of different cities. The plain color of kraft paper suggests historical time, while the small format condenses the traces of urban civilization and the changing relationship between people and cities.

**Looking question: Can a city be read through texture instead of skyline?**

## Identity seen through the child

Xue Yang - You Are the Future

The work begins from the question Who am I? As an artist and mother, Xue Yang reflects on identity through the growth of a child. The child is both a real life and a projection of the artist's self, carrying questions of belonging and future.

**Looking question: How can another life become a mirror for the self?**

## Discarded things held as city memory

Yang Qian - Beijing Relic No. 8

The work preserves abandoned everyday objects from demolition areas in Beijing inside crystal resin. Clothes, toys, and daily remnants become witnesses to urban renewal, displacement, and the lives of people forced out by change.

**Looking question: When does a discarded object become historical evidence?**

## The exposed wound of urban change

Yang Qian - Incision

The incision suggests a sudden exposed section left by demolition and urban redevelopment. Through cold steel and direct structure, the work reveals a reality normally hidden behind construction and progress.

**Looking question: Can a city have a wound?**

## A familiar animal shaped through clay and presence

Yang Song - Cat

Yang Song continues his interest in traditional modeling through clay sculpture. The familiar pet is not only represented realistically; its quiet gaze and material presence carry the artist's attention to spirit, time, and existence.

**Looking question: What makes a familiar animal feel spiritually present?**

## Portraiture between realism and ritual memory

Yang Song - Mongolian Girl

The artist uses clay, glass eyes, and references to traditional Buddhist sculpture to shape a portrait that is realistic yet archaic and mysterious. Material, region, and traditional image-making remain visible in the surface of the figure.

**Looking question: How can a portrait carry the memory of a material and a place?**

## Cold iron holding hidden warmth

Yan Bing - Love Series

Hooks, pillars, cones, and other abstract forms are made from black iron, with traces of hammering and welding left on the surface. Wheat is sealed inside the metal forms, creating a tension between coldness and warmth, disappearance and life.

**Looking question: Where is warmth hidden inside a hard form?**

## Soil placed against polished steel

Yang Xinguang - Clay No. 3

The work places rough soil against carefully polished stainless steel. The metal becomes almost fluid through labor, while soil remains loose and raw. Nature and industry, hardness and softness, are held in direct contrast.

**Looking question: How does soil change when it sits on a cold industrial surface?**

## A fragile life preserved as hard trace

Zhao Zhao - Cat No. 10

The work comes from a life trace the artist noticed on a road: the outline of a cat left after being crushed by traffic. Zhao Zhao recorded this moment and later transformed similar traces into metal fragments embedded in asphalt, memorializing overlooked existences.

**Looking question: How can a trace on the road become a memorial?**

## A daily object suspended between use and sculpture

Zhang Ruyi - Soap Dish / Incense Table Tray

Concrete and a soap holder turn an ordinary bathroom object into a sculptural presence. Zhang Ruyi often works from daily materials and urban life, shifting familiar objects away from function so that ignored details become visible again.

**Looking question: When does an object stop being useful and start becoming visible?**

## A quiet rider inside a simplified world

Zhang Wei - Blue Rider

A rider moves forward through a simplified blue space with a cat, plants, and a dark ground nearby. The restrained composition turns an ordinary fragment of life into a poetic and dreamlike image.

**Looking question: How can simplification make an ordinary scene feel dreamlike?**

## Everyday scenes held at a poetic distance

Zhang Wei - Roadside Series

The series continues the artist's attention to ordinary roadside people and objects. Through simplified forms and quiet surfaces, familiar scenes gain distance, memory, and a poetic quality.

**Looking question: Why does distance sometimes make daily life easier to see?**

## Cleaning tools as painting language

Zhou Yuzheng - Renewal, Sacrifice, New Hygiene, Home, Washing, Zhou Yuzheng Paint, Rag, Scouring Pad, Plate, Image, Painting Collection #3

The artist uses rags, scouring pads, and other household cleaning tools as painting instruments. Cleaning becomes a way to think about hygiene, order, labor, consumption, and the standards of modern life.

**Looking question: What changes when housework enters the language of painting?**

## A handmade book as a quiet cave of images

Xu Xiaoding - Agama Sutra

Inspired by Buddhist cave art, the work uses handmade paper and a minimal book form to create a solemn viewing experience. Across one hundred pages, Buddha images gradually decrease until only Shakyamuni remains, making the act of turning pages a passage from many to one.

**Looking question: Can reading a book become a spatial experience?**

## Buddhist questioning translated into contemporary material

Chen Zhou - The Dharma Eye and the Master's Inquiry

Ceramic figures and a crystal sphere create a quiet and slightly mysterious visual field. The work draws from a Chan Buddhist exchange between master and disciple, transforming spiritual inquiry into contemporary sculptural language.

**Looking question: How can a question become a sculptural form?**

## Painting measured as physical and economic weight

Hung Seanpei - Weight of Painting (I)

The work blurs painting, sculpture, and installation through the theme of weight. Acrylic paint becomes a physical object with grams and price, humorously linking art and commodity value while asking how the boundary of painting is measured.

**Looking question: Can a painting be weighed like an object?**

## Material tension held in space

Arcangelo Sassolino - I.U.B.P

This spatial reading note places Arcangelo Sassolino - I.U.B.P within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: tire and steel. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material tension held in space

Rebecca Baumann - Variation colour clock

This spatial reading note places Rebecca Baumann - Variation colour clock within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Flip clock, memory card, batteryWood Panel, Copper Pipe. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material tension held in space

Tetsuo Kusama - FLOW-4

This spatial reading note places Tetsuo Kusama - FLOW-4 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Rayon, stainless steel, cotton cloth, plastic. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material tension held in space

Ken'ichiro Taniguchi - C. and W. District Hong Kong January

This spatial reading note places Ken'ichiro Taniguchi - C. and W. District Hong Kong January within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Compressed PVC, brass, steel, magnets, rotating device. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Fragile matter shaped into an object of attention

Kishio Suga - Back of the Lantern

This spatial reading note places Kishio Suga - Back of the Lantern within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Bamboo Strips, Xuan Paper, Cotton Thread, Clay. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

## Material, space, and perception in dialogue

Andy Dinan - Micro Origami

This spatial reading note places Andy Dinan - Micro Origami within the expanded DO2ON Garden installation archive. The work can first be approached through its material presence, scale, and the way it occupies attention. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Andy Dinan - Micro Origami

This spatial reading note places Andy Dinan - Micro Origami within the expanded DO2ON Garden installation archive. The work can first be approached through its material presence, scale, and the way it occupies attention. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material tension held in space

Kishio Suga - Untitled

This spatial reading note places Kishio Suga - Untitled within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed Media (wood, nail, paint). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material, space, and perception in dialogue

Hiroki Hirakawa - One Minute of Silver

This spatial reading note places Hiroki Hirakawa - One Minute of Silver within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Silver extracted from a vintage film. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## An open form for slow looking

Jérémy Chevalier - Record

This spatial reading note places Jérémy Chevalier - Record within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Various dimensions. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Kim Sang Cyun - Memory\_Pattern #150722

This spatial reading note places Kim Sang Cyun - Memory\_Pattern #150722 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Grout. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Simon Mullan - Song / Frankie

This spatial reading note places Simon Mullan - Song / Frankie within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Grey tiles, black grout, red grout. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Simon Mullan - Song / Frankie

This spatial reading note places Simon Mullan - Song / Frankie within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Grey tiles, black grout, red grout. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material tension held in space

Three - 24V type31.zip

This spatial reading note places Three - 24V type31.zip within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Figure, wood, aluminum, PVC. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material, space, and perception in dialogue

Takahiro Iwasaki - Out of Disorder (bush)

This spatial reading note places Takahiro Iwasaki - Out of Disorder (bush) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Toothbrush. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Paper, image, and object brought into spatial form

Rafael Domenech - Towards a bad infinity

This spatial reading note places Rafael Domenech - Towards a bad infinity within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Sintra board, archival glue, book cloth, laser-print on various papers. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Light and signal as spatial material

Nik Kosmas - Bliss

This spatial reading note places Nik Kosmas - Bliss within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Steel, silk screen printing, stereolithography printing, lacquer. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Material, space, and perception in dialogue

Rafael Domenech - Notations from elsewhere

This spatial reading note places Rafael Domenech - Notations from elsewhere within the expanded DO2ON Garden installation archive. The work can first be approached through its material presence, scale, and the way it occupies attention. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material tension held in space

Rafael Domenech - There is no longer an elsewhere

This spatial reading note places Rafael Domenech - There is no longer an elsewhere within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Plywood, wood, egg carton, plexiglass, laser-print on various papers, archival glue. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Paper, image, and object brought into spatial form

Rafael Domenech - Streams of neon on ketchup and plastic

This spatial reading note places Rafael Domenech - Streams of neon on ketchup and plastic within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: PVC, plexiglass, laser-print on various papers, book cloth, archival glue. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Paper, image, and object brought into spatial form

Rafael Domenech - Things that amount to nothing

This spatial reading note places Rafael Domenech - Things that amount to nothing within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: PVC, vinyl, book cloth, laser-print on various papers, screws, plexiglass, archival glue. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Material tension held in space

Rafael Domenech - Residue of the implicated body

This spatial reading note places Rafael Domenech - Residue of the implicated body within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Plywood, archival glue, laser-print on various papers, found concrete rock. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Paper, image, and object brought into spatial form

Rafael Domenech - Untitled, Untitled, Untitled

This spatial reading note places Rafael Domenech - Untitled, Untitled, Untitled within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Book cloth, laser print on various papers. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Paper, image, and object brought into spatial form

Rafael Domenech - a. b.

This spatial reading note places Rafael Domenech - a. b. within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Organic glass, laser print on various papers, book cloth, file glue. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Material tension held in space

Rafael Domenech - A Sign of the American Landscape (A Book Made for Two People)

This spatial reading note places Rafael Domenech - A Sign of the American Landscape (A Book Made for Two People) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Aluminum plate, laser print on various papers, book cloth, file glue. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material tension held in space

Rafael Domenech - The Plastic River Has No Corners

This spatial reading note places Rafael Domenech - The Plastic River Has No Corners within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Plywood, plexiglass, file glue, laser print on various papers, extended wireboard, laser-cut architectural mesh, plastic film. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Paper, image, and object brought into spatial form

Rafael Domenech - Fragments Through Space

This spatial reading note places Rafael Domenech - Fragments Through Space within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Plexiglass, egg carton, laser print on various papers, plastic bag, file glue. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Paper, image, and object brought into spatial form

Rafael Domenech - The Will to See

This spatial reading note places Rafael Domenech - The Will to See within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Laser-cut paperboard, book cloth, archival glue, laser print on various papers, vinyl record. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Paper, image, and object brought into spatial form

Rafael Domenech - Biography of an Ordinary Person

This spatial reading note places Rafael Domenech - Biography of an Ordinary Person within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Book cloth, laser print on various papers, archival glue. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Paper, image, and object brought into spatial form

Rafael Domenech - The Distance Between You, Me, and the Fence

This spatial reading note places Rafael Domenech - The Distance Between You, Me, and the Fence within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Forgotten sponge, laser print on various papers, archival glue, book board, book cloth. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Paper, image, and object brought into spatial form

Rafael Domenech - Untitled (Charts, Maps, Images, Songs)

This spatial reading note places Rafael Domenech - Untitled (Charts, Maps, Images, Songs) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Laser print on various papers, book board, book cloth, archival glue, waterproof plastic fabric. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Material tension held in space

Douglas Rieger - Young Chunk

This spatial reading note places Douglas Rieger - Young Chunk within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Wood, paint, iron, felt. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material, space, and perception in dialogue

Lyota Yagi - Vinyl - Flowing Streams x1 1/12

This spatial reading note places Lyota Yagi - Vinyl - Flowing Streams x1 1/12 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Silicone Mold, Water, Vinyl Record Player, Refrigerator. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material tension held in space

Douglas Rieger - Fangs

This spatial reading note places Douglas Rieger - Fangs within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Wood, Paint, Upholstery Foam, Vinyl. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material tension held in space

Camille Blatrix - At the Café

This spatial reading note places Camille Blatrix - At the Café within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Wood Marquetry. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Participation as a structure of time and memory

Zheng Da - Form of Time (Edition 2/5)

This spatial reading note places Zheng Da - Form of Time (Edition 2/5) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: LED Light Interactive Installation. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does participation change the way this work holds time?**

## Objects arranged into a spatial question

Wei Tao - The Debater

This spatial reading note places Wei Tao - The Debater within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed Media. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Sculptural form as a way of directing attention

Henry Chu - UNder Pine & Stone Piano

This spatial reading note places Henry Chu - UNder Pine & Stone Piano within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Generative animation and sculpture. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material tension held in space

Li Nu - January

This spatial reading note places Li Nu - January within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Wood Panel, Copper Pipe. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Fragile matter shaped into an object of attention

Yu Bogong - Back of the Lantern

This spatial reading note places Yu Bogong - Back of the Lantern within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Bamboo Strips, Xuan Paper, Cotton Thread, Clay. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

## Material tension held in space

Li Nu - Flowing River of Burning

This spatial reading note places Li Nu - Flowing River of Burning within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Bronze, Glass, River Water from the Border of Kazakhstan, Iron, Yellow Pear Wood 26h × 21w × 60d cm (10h × 8w × 24d in). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material tension held in space

Wu Wei - Mixed Skin 11

This spatial reading note places Wu Wei - Mixed Skin 11 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mounted Paper on Wood Panel. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Fragile matter shaped into an object of attention

Ai Weiwei - Sunflower Seeds

This spatial reading note places Ai Weiwei - Sunflower Seeds within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Hand-painted Porcelain, Hemp Sack. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

## Objects arranged into a spatial question

Shi Jinsong - Phantom Light: Timer 00:00:29:99 (Edition 3)

This spatial reading note places Shi Jinsong - Phantom Light: Timer 00:00:29:99 (Edition 3) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed Media. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Objects arranged into a spatial question

Shi Jinsong - Phantom Light: Timer 00:00:29:99 (Edition 3)

This spatial reading note places Shi Jinsong - Phantom Light: Timer 00:00:29:99 (Edition 3) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed Media. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Shi Jinsong - Illusion Lamp, Sand Table Version 3

This spatial reading note places Shi Jinsong - Illusion Lamp, Sand Table Version 3 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Duration: 00:00:29.99. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Participation as a structure of time and memory

Guo Yaoxian - Heavenly Book (Edition 2/8)

This spatial reading note places Guo Yaoxian - Heavenly Book (Edition 2/8) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Interactive Mechanical Computing Installation. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does participation change the way this work holds time?**

## Material, space, and perception in dialogue

Zhang Handuo - Sero: The Mirror of Mind and Spirit

This spatial reading note places Zhang Handuo - Sero: The Mirror of Mind and Spirit within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Edition: 1/5 Video, Sound, Brainwave Transmitter Variable. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Light and signal as spatial material

Liu Guoqiang - Half

This spatial reading note places Liu Guoqiang - Half within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Edition: 10/20 Video Installation, Dual Screens. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Material, space, and perception in dialogue

Juzhi × Growth Lab - Growth: A Living Object (Art Museum)

This spatial reading note places Juzhi × Growth Lab - Growth: A Living Object (Art Museum) within the expanded DO2ON Garden installation archive. The work can first be approached through its material presence, scale, and the way it occupies attention. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Juzhi × Growth Lab - Growth: A Living Object (Art Museum)

This spatial reading note places Juzhi × Growth Lab - Growth: A Living Object (Art Museum) within the expanded DO2ON Garden installation archive. The work can first be approached through its material presence, scale, and the way it occupies attention. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Chen Yizhi - No. 7

This spatial reading note places Chen Yizhi - No. 7 within the expanded DO2ON Garden installation archive. The work can first be approached through its material presence, scale, and the way it occupies attention. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Wang Qiang - Four O'Clock Snack

This spatial reading note places Wang Qiang - Four O'Clock Snack within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Cement, Lacquer. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Wang Qiang - Retractable Soft Tube

This spatial reading note places Wang Qiang - Retractable Soft Tube within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Cement, Lacquer. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material tension held in space

Wang Qiang - Right-Angle Joint (Edition 4/10)

This spatial reading note places Wang Qiang - Right-Angle Joint (Edition 4/10) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Cement, Aluminum Material. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material, space, and perception in dialogue

Wang Qiang - 14 Mortar Heads

This spatial reading note places Wang Qiang - 14 Mortar Heads within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Cement, Lacquer. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Wang Qiang - Little Fork

This spatial reading note places Wang Qiang - Little Fork within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Cement, Lacquer. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Wang Qiang - Big Fork (Edition 4/10)

This spatial reading note places Wang Qiang - Big Fork (Edition 4/10) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Cement, Lacquer. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material tension held in space

Douglas Rieger - Composition in Wood and Steel 3

This spatial reading note places Douglas Rieger - Composition in Wood and Steel 3 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Wood, Steel, Paint, Aluminium Frame. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material tension held in space

Camille Blatrix - Untitled

This spatial reading note places Camille Blatrix - Untitled within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Wood, Resin. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Light and signal as spatial material

Marck - Clockwork

This spatial reading note places Marck - Clockwork within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Transparent screen, media player, iron frame, iron with copper, 12-volt motor, electronic control. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Material, space, and perception in dialogue

Loris Cecchini - Resin Coating (Cyan) — Wall Skin

This spatial reading note places Loris Cecchini - Resin Coating (Cyan) — Wall Skin within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Epoxy resin, polyamide, nylon fiber, thermoformed laser-cut PETG, polyester resin, acrylic paint, and other artificial materials. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material tension held in space

Loris Cecchini - The Developed Seed (L 149)

This spatial reading note places Loris Cecchini - The Developed Seed (L 149) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Anodizing Aluminum. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material tension held in space

Dorothea Reese-Heim - Sealed Script Vessel: Political Economy

This spatial reading note places Dorothea Reese-Heim - Sealed Script Vessel: Political Economy within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Book, stone wax, wax pencil, blue paper strips, acrylic. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material tension held in space

David Douard - Birdzhands and' US (C)

This spatial reading note places David Douard - Birdzhands and' US (C) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Wood, plastic, metal, aluminum, oil paint, plaster, adhesive tape, paper collage, decorative nails, leather. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Light and signal as spatial material

Wu Shangcong - Policewoman

This spatial reading note places Wu Shangcong - Policewoman within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: LED Colored Lights, Resin, Wood, Hot Melt Adhesive, Screws. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Material tension held in space

Wu Shangcong - Beer Delivery Truck

This spatial reading note places Wu Shangcong - Beer Delivery Truck within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Wooden Corner Materials, Binding Tape, Furniture Offcuts, Old Newspaper. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material tension held in space

Chen Shisan - Diving

This spatial reading note places Chen Shisan - Diving within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Wooden Corner Materials, Tempera, Spray Paint, Copper Plate, Wood Panel, Pearl. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

---

122 / Spatial Reading

## Light and signal as spatial material

Zhang Peili - One Minute / One Character, 4/8

This spatial reading note places Zhang Peili - One Minute / One Character, 4/8 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: LED display screen. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

123 / Spatial Reading

## Material, space, and perception in dialogue

Sun Yuefeng - Certain Uncertainty (Edition 1/10)

This spatial reading note places Sun Yuefeng - Certain Uncertainty (Edition 1/10) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Handlebar / NANO / Battery. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

124 / Spatial Reading

## Material tension held in space

Sun Yuefeng - Somniloquy Machine

This spatial reading note places Sun Yuefeng - Somniloquy Machine within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Weathering steel / ABS-CF / Battery. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Light and signal as spatial material

Liu Yuankai - A Uniform Sigh of Blue Smoke

This spatial reading note places Liu Yuankai - A Uniform Sigh of Blue Smoke within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Discarded mechanical metal parts, acrylic, lighting components, wood. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Objects arranged into a spatial question

Li Nu - Until the Ocean Was Put Behind Bars

This spatial reading note places Li Nu - Until the Ocean Was Put Behind Bars within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed Media. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Sun Yuefeng - Praise Mechanism (Edition 1/3)

This spatial reading note places Sun Yuefeng - Praise Mechanism (Edition 1/3) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Calculator / ABS-CF. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Fragile matter shaped into an object of attention

Jing Ao - Swing in the Air

This spatial reading note places Jing Ao - Swing in the Air within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Clay, Stone, Copper, Iron, Fishing Line. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

## Light and signal as spatial material

Ni Youyu - Inch by Inch No. 9

This spatial reading note places Ni Youyu - Inch by Inch No. 9 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: 100 Old Rulers Assembled (Wood, Steel). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Material tension held in space

Shen Xinyi - Falling Tower

This spatial reading note places Shen Xinyi - Falling Tower within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: PLA Resin, Brass, Steel, Wood Board, Leather, Artificial Tendons, Organ Pipe Parts. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Light and signal as spatial material

Wang Ningde - The Light of Form Ed. 1/1

This spatial reading note places Wang Ningde - The Light of Form Ed. 1/1 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Wood Frame, Honeycomb Aluminum Panel, Acrylic, Transparent Lightbox Film. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Paper, image, and object brought into spatial form

Kenji Sugiyama - Commercial Package (Spaghetti)

This spatial reading note places Kenji Sugiyama - Commercial Package (Spaghetti) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed media (images of past works, paper, spaghetti box). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Paper, image, and object brought into spatial form

Kenji Sugiyama - Commercial Package (Spaghetti)

This spatial reading note places Kenji Sugiyama - Commercial Package (Spaghetti) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed media (images of past works, paper, spaghetti box). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Paper, image, and object brought into spatial form

Kenji Sugiyama - Outside (Frame)

This spatial reading note places Kenji Sugiyama - Outside (Frame) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed media (images of past works, mirror, frame, paper, board, acrylic). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Objects arranged into a spatial question

Chen Xi - Burial of Time

This spatial reading note places Chen Xi - Burial of Time within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Installation Art. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Sameer Kulavoor - Burning Bridges

This spatial reading note places Sameer Kulavoor - Burning Bridges within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Duration: 2 minutes Digital Video (Edition 2/3). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Renato Nicolodi - Domus Vacuitatis II

This spatial reading note places Renato Nicolodi - Domus Vacuitatis II within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Edition: 1/5 + 2 AP Concrete. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Li Nu - Waterfall

This spatial reading note places Li Nu - Waterfall within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Beeswax, torch tip. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material tension held in space

Sun Yuan & Peng Yu - Hey! Brother, 2/3

This spatial reading note places Sun Yuan & Peng Yu - Hey! Brother, 2/3 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Wood board, iron shovel, American flag. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material, space, and perception in dialogue

Li Nu - World

This spatial reading note places Li Nu - World within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Han white jade. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Sun Yuefeng - Measuring Tape)1/3

This spatial reading note places Sun Yuefeng - Measuring Tape)1/3 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: NANO, ABS-CF, measuring tape. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Objects arranged into a spatial question

He Cairou - 20200529

This spatial reading note places He Cairou - 20200529 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Installation — Mixed media, white shirt, mobile phone. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Objects arranged into a spatial question

Peng Lu - Table Island

This spatial reading note places Peng Lu - Table Island within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed Media. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Wang Shuang - Pill Set 10/20

This spatial reading note places Wang Shuang - Pill Set 10/20 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: DIY 8-Step Sequencer, CMOS Chip, Lunch Box, Pigment, Pills, Various Wires. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material tension held in space

Wu Xing - Nature-Residence

This spatial reading note places Wu Xing - Nature-Residence within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Natural Lacquer, Ramie, Tile Ash, Charcoal Powder, Aluminum Foil. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Light and signal as spatial material

Li Jiayi - Egg

This spatial reading note places Li Jiayi - Egg within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Edition: Ed. 6 + 1 AP, 6/6 Iron Wire, Resin, Lacquer, Sand, Egg, Copper Wire, Stainless Steel, LED. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Material, space, and perception in dialogue

Chen Jiachen - Stone Rhyme: Square Inch (White)

This spatial reading note places Chen Jiachen - Stone Rhyme: Square Inch (White) within the expanded DO2ON Garden installation archive. The work can first be approached through its material presence, scale, and the way it occupies attention. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Light and signal as spatial material

Zhou Zhang - A Poem for You

This spatial reading note places Zhou Zhang - A Poem for You within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: LED Light Box. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Material tension held in space

Wang Yefeng - Octopus Temple

This spatial reading note places Wang Yefeng - Octopus Temple within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Edition: ED 1/3 Acrylic, Yellow & Orange Fluorescent Tubes, Woodwork, Electronic Components. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material tension held in space

Wei Fei - Tilgar Knee

This spatial reading note places Wei Fei - Tilgar Knee within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Edition: 4/5 Silver-aluminum box, Brass outer frame. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

---

151 / Spatial Reading

## Fragile matter shaped into an object of attention

Qiu Shijie - The Hippopotamus on the Roof Protects Me

This spatial reading note places Qiu Shijie - The Hippopotamus on the Roof Protects Me within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Edition: 5 + 1 AP Ceramic, Camphor Wood. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

152 / Spatial Reading

## Objects arranged into a spatial question

Tang Yuhan - Where to Go

This spatial reading note places Tang Yuhan - Where to Go within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Video Installation Variable. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

153 / Spatial Reading

## Material tension held in space

Yan Dafu - (Portrait) Bottom Guard No. 2

This spatial reading note places Yan Dafu - (Portrait) Bottom Guard No. 2 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Oil on Aluminum Panel; Tigerwood, Plywood, Stainless Steel. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Fragile matter shaped into an object of attention

Qiu Shijie - Matter Ah

This spatial reading note places Qiu Shijie - Matter Ah within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Edition: 3 + 1 AP Ceramic, Camphor Wood. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

## Material tension held in space

Wei Fei - Joseph Beuys Underestimated Marcel Duchamp's Silence

This spatial reading note places Wei Fei - Joseph Beuys Underestimated Marcel Duchamp's Silence within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Edition: 2/3 Brass, Stainless Steel, A4 Document 4 (A4 document size indicated). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material tension held in space

Ren Jie - Spontaneous Planting: Surplus-1

This spatial reading note places Ren Jie - Spontaneous Planting: Surplus-1 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Felt, Wood, Metal Components. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Fragile matter shaped into an object of attention

Yu Mengtong - Inside the Door #03

This spatial reading note places Yu Mengtong - Inside the Door #03 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Porcelain, Mirror Variable. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

---

158 / Spatial Reading

## Material tension held in space

Liu Chengxin - Nuss and Body - SC

This spatial reading note places Liu Chengxin - Nuss and Body - SC within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Stainless Steel Welding. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

159 / Spatial Reading

## Material, space, and perception in dialogue

Na Buqi - We

This spatial reading note places Na Buqi - We within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Edition: 1/3 Resin, Paint. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

160 / Spatial Reading

## Objects arranged into a spatial question

Yi Chao - Performance Plan

This spatial reading note places Yi Chao - Performance Plan within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Installation. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material tension held in space

Yi Chengtiao - Comparison No. 3

This spatial reading note places Yi Chengtiao - Comparison No. 3 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Anodized aluminum alloy, Artificial flowers. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material, space, and perception in dialogue

Gao Weigang - On the Up (27/99)

This spatial reading note places Gao Weigang - On the Up (27/99) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Marble, bamboo. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Gao Weigang - On the Up (7/99)

This spatial reading note places Gao Weigang - On the Up (7/99) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Marble, bamboo. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Light and signal as spatial material

Zheng Da - Perception Game

This spatial reading note places Zheng Da - Perception Game within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: 5 Display Screens. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Material, space, and perception in dialogue

Duan Yifan - Banana

This spatial reading note places Duan Yifan - Banana within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Banana, lacquer, lime ash, linen, gold. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Paper, image, and object brought into spatial form

Kenji Sugiyama - Outside (Frame)

This spatial reading note places Kenji Sugiyama - Outside (Frame) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed media (images of past works, mirror, frame, paper, board, acrylic). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Material, space, and perception in dialogue

Sameer Kulavoor - TIMELAPSE: Of saturation, summer houses and second homes

This spatial reading note places Sameer Kulavoor - TIMELAPSE: Of saturation, summer houses and second homes within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Digital Media 3/3. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Sameer Kulavoor - TIMELAPSE: Of saturation, summer houses and second homes

This spatial reading note places Sameer Kulavoor - TIMELAPSE: Of saturation, summer houses and second homes within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Digital Media 2/3. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Jeff Koons(After) - Red Rabbit 456/500

This spatial reading note places Jeff Koons(After) - Red Rabbit 456/500 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Alloy Electroplated Material (approx. 2 kg). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Fragile matter shaped into an object of attention

Masaomi Yasunaga - Empty Creature

This spatial reading note places Masaomi Yasunaga - Empty Creature within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Glaze, Copper, Titanium oxide, Silver leaf. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

## Light and signal as spatial material

June Fischer - Plasticus

This spatial reading note places June Fischer - Plasticus within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Ceramic screen printing, Polyurethane. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Material tension held in space

L. Mikelle Standbridge - Hero in the Photography Series - Special Edition, Photography and Mixed Media

This spatial reading note places L. Mikelle Standbridge - Hero in the Photography Series - Special Edition, Photography and Mixed Media within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Wax, thread, and metal support (2/9). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Material tension held in space

Xu Yihua - Wandering Between

This spatial reading note places Xu Yihua - Wandering Between within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Media Installation (stainless steel bar, stone). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

---

174 / Spatial Reading

## Material tension held in space

Yu Hang - Discoverer No. 2 1/1 (unique)

This spatial reading note places Yu Hang - Discoverer No. 2 1/1 (unique) within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Sedimentary rock, aluminum plate, stainless steel, motor. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

175 / Spatial Reading

## Objects arranged into a spatial question

Xu Dengqian - Quid 1St of 2Ed. +1A/P.

This spatial reading note places Xu Dengqian - Quid 1St of 2Ed. +1A/P. within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed Media WallSculpture (fishingrod, line, hook, a pound). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

176 / Spatial Reading

## Objects arranged into a spatial question

Duan Yifan - The Discarded Cans

This spatial reading note places Duan Yifan - The Discarded Cans within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed MediaSculpture (Cola can/Lacquer/Hemp cloth/Tileash/Gold powder). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Participation as a structure of time and memory

Zhou Yichen - Far Away Ed. 1/5 + 1 AP

This spatial reading note places Zhou Yichen - Far Away Ed. 1/5 + 1 AP within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Video game. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does participation change the way this work holds time?**

## Participation as a structure of time and memory

Zhou Yichen - Maze Ed. Ed. 2/8 + 1 AP

This spatial reading note places Zhou Yichen - Maze Ed. Ed. 2/8 + 1 AP within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Video game. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does participation change the way this work holds time?**

## Material tension held in space

Xu Dengqian - The Third Voice

This spatial reading note places Xu Dengqian - The Third Voice within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed Media Sculpture (metal 1CNY8, 700 arrowhead, aluminium wire, glass ball). Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Participation as a structure of time and memory

Zhou Yichen - Grandma / Ed. 2/5+1AP

This spatial reading note places Zhou Yichen - Grandma / Ed. 2/5+1AP within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Video game. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does participation change the way this work holds time?**

## Fragile matter shaped into an object of attention

Wang Xiaoai - Mold Preset

This spatial reading note places Wang Xiaoai - Mold Preset within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mai white clay, glass-glaze beads. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

## Fragile matter shaped into an object of attention

Wang Xiaoai - Grace

This spatial reading note places Wang Xiaoai - Grace within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mai white clay. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

## Paper, image, and object brought into spatial form

Liang Yuanwei - umustbestrong / You Must Be Strong, 240/2000

This spatial reading note places Liang Yuanwei - umustbestrong / You Must Be Strong, 240/2000 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Toilet paper, acrylic box. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Objects arranged into a spatial question

Gao Lei - THEM T&M;

This spatial reading note places Gao Lei - THEM T&M; within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Installation. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Light and signal as spatial material

Chen Xu - Cavity of Shell 1/6ed+2A/P

This spatial reading note places Chen Xu - Cavity of Shell 1/6ed+2A/P within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed-media light installation: corrugated paper, stainless steel, LED hanging fabric light box, etc.. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Light and signal as spatial material

Chen Xu - Light Seeker 1/2ed+1A/P

This spatial reading note places Chen Xu - Light Seeker 1/2ed+1A/P within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed-media installation: light bulbs, copper-plated moths, Tesla coil generator, ceramic tiles, steel frame, etc.. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Light and signal as spatial material

Chen Xu - Incompatible-2

This spatial reading note places Chen Xu - Incompatible-2 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed-media light installation: construction debris, copper-plated branches, wires, LED beads, batteries. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Material, space, and perception in dialogue

Lin Ziyang - Merkaba

This spatial reading note places Lin Ziyang - Merkaba within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Crystal, rotating motor, hanging components. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material, space, and perception in dialogue

Mao Di - The Year With Many Summers 1/3

This spatial reading note places Mao Di - The Year With Many Summers 1/3 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Aluminium. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Material tension held in space

Mao Di - Time To Clean 1/3

This spatial reading note places Mao Di - Time To Clean 1/3 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Beech wood, oak wood, brush, broom. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Paper, image, and object brought into spatial form

Luo Shuhang - Grow 1/4

This spatial reading note places Luo Shuhang - Grow 1/4 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Photographic installation: 200g matte photo paper, digital inkjet print, skin tension reducer, hair clip. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## Fragile matter shaped into an object of attention

Wu Shangcong - Tied and Wound

This spatial reading note places Wu Shangcong - Tied and Wound within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Pencil drawing on paper, acrylic, paint, clay. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

## Light and signal as spatial material

Zhang Mao - System and Suspension

This spatial reading note places Zhang Mao - System and Suspension within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Aerospace helmet, fan, mercury switch, light bulb. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Objects arranged into a spatial question

Chaijinlong - Homage to van Gogh - The Potato Eaters

This spatial reading note places Chaijinlong - Homage to van Gogh - The Potato Eaters within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed media. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Objects arranged into a spatial question

Chaijinlong - Homage to Hopper - Office at Night

This spatial reading note places Chaijinlong - Homage to Hopper - Office at Night within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed media. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Objects arranged into a spatial question

Chaijinlong - Homage to Hopper - Room in New York

This spatial reading note places Chaijinlong - Homage to Hopper - Room in New York within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed media. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

## Fragile matter shaped into an object of attention

Yang Xinguang - Litterfall 20261

This spatial reading note places Yang Xinguang - Litterfall 20261 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Clay, dried plants. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

## Fragile matter shaped into an object of attention

Wang Xiaoai - Sounding and Unsounding

This spatial reading note places Wang Xiaoai - Sounding and Unsounding within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mai white clay. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

## Fragile matter shaped into an object of attention

Wang Xiaoai - Toon Head

This spatial reading note places Wang Xiaoai - Toon Head within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Coarse saggar and mai white clay. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

## Fragile matter shaped into an object of attention

Wang Xiaoai - Flying with an Upturned Beak

This spatial reading note places Wang Xiaoai - Flying with an Upturned Beak within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Open-fire clay. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does touch remain visible in a finished object?**

---

201 / Spatial Reading

## Material, space, and perception in dialogue

Wang Xiaoi - Easily Lost

This spatial reading note places Wang Xiaoi - Easily Lost within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Copper. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

202 / Spatial Reading

## Material, space, and perception in dialogue

Wang Xiaoi - Gutai

This spatial reading note places Wang Xiaoi - Gutai within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Copper. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: How does this work change when you read its materials, scale, and surrounding space together?**

203 / Spatial Reading

## Material tension held in space

Li Qinyang - Memories Are

This spatial reading note places Li Qinyang - Memories Are within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: UV print on stone and resin, laser-engraved MDF, copper plate. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: Where do you feel balance, pressure, or resistance in this work?**

## Light and signal as spatial material

Chen Xu - Incompatible-4

This spatial reading note places Chen Xu - Incompatible-4 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Mixed-media light installation: construction debris, copper-plated bamboo stick insect, LED beads, batteries, steel frame. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: What becomes visible when light is treated as a material?**

## Paper, image, and object brought into spatial form

Guo Jiaxi - Record of Spirit Mountain 2/10

This spatial reading note places Guo Jiaxi - Record of Spirit Mountain 2/10 within the expanded DO2ON Garden installation archive. The work can first be approached through its material language: Handmade book: card stock, handmade rice paper, film sheets, tracing paper and mixed media. Rather than treating the object as isolated, the reading begins from relationships between form, site, body, time, and viewer movement.

**Looking question: When does a surface become an object, and when does an object become a text?**

## A spatial record awaiting fuller context

Kenji Sugiyama -

This working spatial note marks a Kenji Sugiyama installation record within the DO2ON Garden archive. Because the original record currently carries only the artist name, the artwork page keeps factual fields open rather than inventing a title, year, medium, or interpretation.

**Looking question: What changes when an artwork record begins with presence, but waits for its full context?**