



黄婉冰 Huang Wanbing

艺术家 Artist



# 艺术家 | Artist

黄婉冰是一位用当代视角重新构想中国丰富文化传统的艺术家。作为中央圣马丁学院的杰出校友，她的审美视野将本土艺术遗产的精髓与现代感性完美地融合在一起。她的开创性艺术探索了物质材料与无形文化之间的相互作用，运用创新技术突破了创意表达的界限。

2023年，黄婉冰凭借作品《混沌的熵减》(The Entropy Reduction of Hundun) 入围LOEWE FOUNDATION 罗意威工艺奖决赛，展示了她在重新定义艺术材质与表达语言方面的独到见解。这一殊荣让黄婉冰的作品登上国际舞台，证明了她在艺术探索方面的影响力，本土文化和普遍人类经验的敏感性为她的作品注入了深刻的智慧，不断突破传统工艺与当代实验之间的界限，她尊重传统艺术形式中的故事和意义，引起了跨文化的共鸣。如今，黄婉冰的作品已被LOEWE FOUNDATION、SunS Living Gallery、维多利亚与阿尔伯特博物馆（Victoria&Albert Museum）以及法国国家美术学会（Société Nationale des Beaux-Arts）等知名机构收藏，2024年荣膺法国艺术沙龙160周年大奖。同时受到《Beaux Arts》《Wallpaper》等知名出版物的关注与报道，展览足迹遍布多个国家和地区。

黄婉冰说道：“我对自然精神、自然文化、自然故事和自然材料有着特别的迷恋，我觉得与它们之间有着很深的联系，我想通过艺术作品来表达这种联系。

Huang Wanbing is an artistic trailblazer, reimagining China's rich cultural traditions through a contemporary lens. As a distinguished Central Saint Martins alumna, Huang's aesthetic vision seamlessly integrates the essence of her native artistic heritage with modern sensibilities. Her groundbreaking art explores the interplay between physical materials and intangible cultural meaning, using innovative techniques that push the boundaries of creative expression.

In 2023, Huang Wanbing was finalised for the LOEWE FOUNDATION Craft Prize with her work The Entropy Reduction of Hundun, which showcased her unique perspective on redefining artistic materials and expressive language. This prestigious recognition brought her work to the global stage, affirming her influence in the realm of contemporary art. Huang’s artistic practice is deeply informed by a sensitivity to both local cultural heritage and universal human experiences, allowing her to push the boundaries between traditional craftsmanship and experimental approaches. With a profound respect for the narratives and meaning embedded in traditional art forms, her work resonates across cultures, fostering a shared sense of connection. Today, Huang’s works are part of the permanent collections of esteemed institutions such as the LOEWE FOUNDATION, SunS Living Gallery, the Victoria and Albert Museum, and the Société Nationale des Beaux-Arts in France. In 2024, she was honored with the 160th Anniversary Award at the Salon des Beaux Arts in Paris. Her artistic achievements have also garnered widespread recognition from leading publications, including Beaux Arts and Wallpaper, while her exhibitions have traveled across multiple countries and regions, solidifying her presence in the international art scene.

In Huang's words, “My fascination with nature, spirit, culture, stories, and native materials fuels my artistic journey. I feel a deep bond with these quintessences of China that I seek to distil, transform and impart through my art, transcending borders to stir a universal resonance.”



# 艺术实践 | Artistic Practice

黄婉冰的创作启发于自然和中国悠长的文化，她开展实地调研，深入理解中国传统织物夏布的历史和文化背景，以及夏布的原材料苧麻。她向经验丰富的匠人们学习列为非物质文化遗产的夏布织造技艺，用编织为基础技法，将苧麻纤维编织后创造出一种既具韧性又柔软的结构，还对夏布进行实验，通过撕裂、折叠和缝合等步骤进行了创新，呈现独特的纹理效果，以达到最终的艺术效果。

苧麻在中国的历史记载可以追溯到至少公元前三千年以上，在可使用材料稀少的时代，苧麻成为民间重要的纤维材料之一。将原本的苧麻植物进行浸麻、剥麻、漂洗、绩麻、成线这些工序后，形成了可以用来制作布料、麻绳的苧麻纱线。夏布则是在这些步骤完成后进行刷浆、织布、染色、整理而成。

黄婉冰感知自然植物的和文化的生命力，将材料和技艺转化为当下的能量和气场，这种生命力成为宇宙和人类之间的共同线索。同时她将中国的《易经》与《河图洛书》化作宇宙符号，通过回溯万物的初始，挖掘天文先知内容对当下的启示；融合“天人合一”的中国哲学思想，捕捉生命与动力、物质与非物质的交织，通过创作探寻物质世界中的动态平衡，感知动静相生的瞬息之美。

Huang Wanbing’s work is inspired by nature and the rich cultural heritage of China. She conducts field research to deeply understand the history and cultural context of traditional Chinese grass cloth, *Xiabu*, as well as its raw material, ramie. Drawing from the expertise of seasoned artisans, she learned the weaving techniques of *Xiabu*, which are recognized as an intangible cultural heritage. Using weaving as her fundamental technique, she transforms the ramie fibers into a structure that is both resilient and soft. She also experiments with the fabric through processes such as tearing, folding, and stitching, creating innovative textures that achieve a distinctive artistic effect.

Ramie has a recorded history in China that dates back at least three thousand years, and in times when materials were scarce, it became one of the most important fibers used by the people. After undergoing various processes—soaking, peeling, bleaching, spinning, and twisting—the ramie fibers are turned into yarn, which can then be used to create fabrics and ropes. *Xiabu* is made after these processes are completed, followed by brushing with starch, weaving, dyeing, and finishing.

Huang Wanbing perceives the vitality of natural plants and culture, transforming materials and techniques into present-day energy and presence. This vitality becomes a shared thread between the cosmos and humanity. At the same time, she incorporates symbols from China’s *I Ching* and *He Tu Luo Shu* as representations of the universe, tracing the origins of all things and extracting insights from ancient astronomical prophecies for the present. By blending the Chinese philosophical concept of “the unity of heaven and humanity,” she captures the interweaving of life and power, material and immaterial, through her work. In doing so, she seeks to explore the dynamic balance within the material world, sensing the fleeting beauty of the interplay between movement and stillness.

展览 | Exihibition

2025

生动 Shēng Dòng - Wanbing Huang Solo Exhibition, Qu Garden, SunS Living Gallery, Shanghai

匠作中国：传统造物与设计新生, Shenzhen Bay Culture Square Design Museum, Shenzhen

Dimensions: Contemporary Chinese Studio Crafts, V&A South Kensington, London

Asia NOW 2025 - PARIS ASIAN ART FAIR, Monnaie de Paris, Paris

Shēng Dòng - L’homme, reflet la nature” - LooLooLook Gallery, Paris

Biennale Révélation - invited artist, Grand Palais, Paris

生动 Shēng Dòng - Wanbing Huang Solo Exhibition, Nouvel institut Franco-chinoise de Lyon, Lyon

Estivales de Sceaux - Festival d'art contemporain du Grand Paris, Hôtel de Ville de Sceaux, Sceaux

Art Basel Hong Kong - Hive Center for Contemporary Art, Hong Kong

Collect Open - selected artist, Collect Art Fair 2025, Somerset House, London

2024

Chi · Cadence - Huang Wanbing solo exhibition, Winland - Carte Blanche, Beijing

Salons des Beaux Arts 2024 - Guest Artist, Paris

生动 Shēng Dòng - Wanbing Huang Solo Exhibition, LooLooLook Gallery, Paris

LOEWE Crafted World, Shanghai Exhibition Centre, Shanghai

REVELATIONS CHINA 2024 中国国际工艺创新博览会, National Agricultural Exhibition Center(全国农业展览馆), Beijing

伦敦工艺周London Craft Week, Chinese Design: Harmony in Diversity (和韵华夏) Exhibition, Royal Mint Court, London

2023

LOEWE FOUNDATION Craft Prize exhibition, The Noguchi Museum, New York

2020

ART021 Shanghai Contemporary Art Fair, Shanghai Exhibition Centre, Shanghai



奖项 | Award

2025  
Prix Fondation Charles Oulmont  
- Arts Plastiques

2024  
Grand Prix des 160 ans du Salon des Beaux Arts  
- Special Jury Award

2023  
LOEWE FOUNDATION Craft Prize Finalist

收藏 | Collector

Shenzhen Bay Culture Square Design Museum | 混沌的熵减 The Entropy Reduction of Hundun, 2025  
Shenzhen Bay Culture Square Design Museum | 象限 Xiang Xian - The Integral Symbol, 2025  
Victoria & Albert Museum | 盈虚 Ying Xu - The Waxing and Waning Series1 Part 2, 2025  
Société Nationale des Beaux-Arts | 天盖 Tian Gai - The Sky Dome, 2024  
孙童(坚果儿) Atena Sun, SunS Living Gallery 善喜设计画廊 | 大混沌 Hundun - The Great Chaos, 2024  
孙童(坚果儿) Atena Sun, SunS Living Gallery 善喜设计画廊 | 盈虚 Ying Xu - The Waxing and Waning Series1 Part 3, 2024  
LOEWE FOUNDATION | 混沌的熵减 The Entropy Reduction of Hundun, 2023





# Artworks Part 1

## 混沌的熵减 The Entropy Reduction of Hundun



黄婉冰的作品《混沌的熵减》入围 2023 年 LOEWE 基金会工艺奖。这件雕塑作品使用苧麻纤维创作了一件富有表现力的作品。受中国夏布编织技术的启发，这件蛋形悬挂装置让人想起了中国古代神话，即打破混沌是世界的起源。精细编织的径向圆圈层层叠加，形成复杂的内部结构，这种对材料的精妙使用与粗糙致密的外部形成鲜明对比。 《混沌的熵减》作为手工工艺装置，旨在表现“宇宙”——各种生命的起源。灵感来自生命本身的本质，以及中国古代神话中“混沌是世界的起源”的寓言。通过用天然材质及多种材料传达情感和故事，这个装置从无序的抽象演变为有序的体现，象征着人类生活的理想状态——熵减，迎来内心的和谐。

Wanbing Huang's work "The Entropy Reduction of Hundun" has been shortlisted for the LOEWE Foundation Craft Award 2023. This sophisticated sculptural work uses ramie fibres to create a work on an expressive scale. Inspired by China grass cloth weaving techniques, the egg-shaped hanging installation recalls an ancient Chinese myth that the breaking of Hundun was the origin of the world. Radial circles of fine knitting and weaving are layered to create the intricate inner structure and this delicate use of the material is contrasted with a coarse dense exterior. The Entropy Reduction of Hundun is a handcrafted installation designed to represent the universe — the origin of all kinds of lives. The inspiration is drawn from the essence of life itself and an ancient Chinese myth that the breaking of Hundun was the origin of the world. By using textiles to communicate emotions and stories, this installation evolves from a disorderly abstraction into an orderly embodiment, symbolizing the ideal state of human life – that is, to reduce entropy and usher in inner harmony.

混沌的熵减 THE ENTROPY REDUCTION OF HUNDUN  
苧麻、夏布、钢 | Ramie, China grass cloth, Steel  
L130 x W99 x H60 cm x 2 piece  
2022



“盈虚”这组通过苧麻纱线、夏布和竹子编织的艺术作品，延续了“混沌的熵减”中的禅意与气韵。秉持着阴阳相互渗透、永恒轮转的哲学智慧，三件小品互为表里、盈虚相生，凝聚了深邃的生命理念。用圆的互相交融的体现阴阳消长，编织的疏密参差则暗含时空变迁，材质质感的柔硬并济正印证了阴阳并济之理。观之恰如时空的无常流动但又达到动态平衡的奇妙景象。每一个细节都旨在从微观世界引导观者遨游宇宙长河，细细体味时空的渐进演化及永恒循环的伟力。

The ensemble “Ying Xu - The Waxing and Waning,” woven from ramie, summer fabric, and bamboo, echoes the meditative spirit and aura of "The Entropy Reduction of Hundun.” Upholding the philosophical insight of the mutual interpenetration and eternal cycling of yin and yang, the three pieces mirror and nurture each other, crystallizing a profound conception of life. The interweaving circles embody the waxing and waning of yin and yang; the varying densities of the weave allude to the shifting of space and time; the interplay of hard and soft textures affirms the interdependence of opposites. The viewer beholds a wondrous scene of constant flux yet dynamically balanced. Every nuance invites the viewer to journey through the vast river of the cosmos, savoring the gradual unfolding and eternal recurrence of its mighty force.

盈虚 之一 | Ying Xu - The Waxing and Waning Series 1  
苧麻，夏布，竹子 | Ramie, China grass cloth, Bamboo  
part 1: L44 x W24 x H52.5 cm  
part 2: L55 x W30.5 x H38 cm  
part 3: L33.5 x W25.5 x H36 cm  
2024





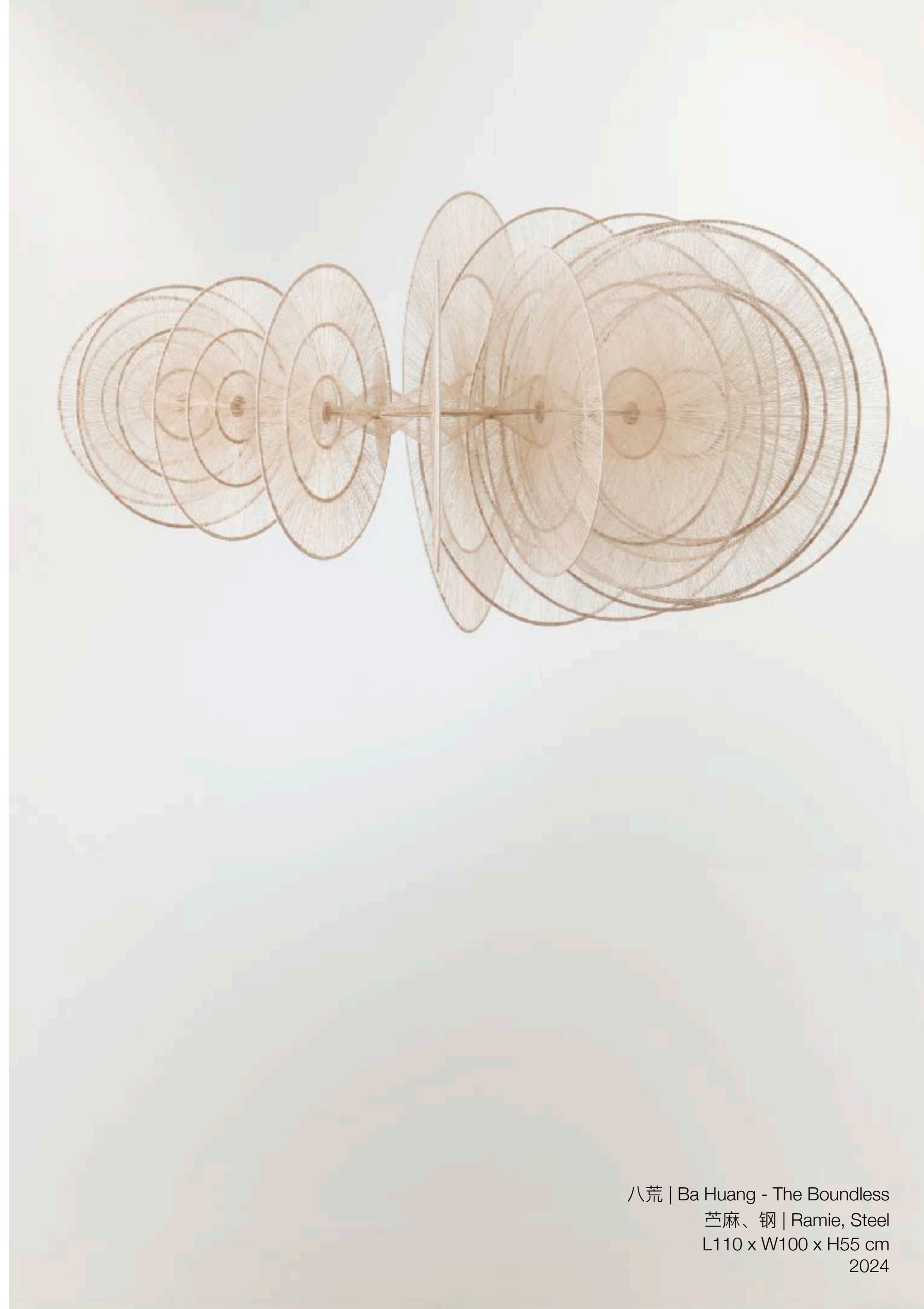


盈虚 之三 | Ying Xu - The Waxing and Waning Series 3  
苎麻, 夏布, 竹子 | Ramie, China grass cloth, Bamboo  
L40 x W40 x H30 cm  
2025





大混沌 | Hundun - The Great Chaos  
苎麻、钢 | Ramie, Steel  
L320 x W300 x H50 cm  
2023



八荒 | Ba Huang - The Boundless  
苎麻、钢 | Ramie, Steel  
L110 x W100 x H55 cm  
2024



# Artworks Part 2

## 万物生系列 The Flourishing of All Beings



四象 | Si Xiang - The Four Symbols  
苧麻、钢 | Ramie, Steel  
L220 x W200 x H120 cm  
2024

“四象”这件苧麻纱线编制的装置艺术由四个部分构成,分别代表着物质、能量、时空和力场,也寓意着易经中的四象。每一部分以不同大小的圆形予以体现, 互相连接、盘旋交织,塑造出宇宙整体运转的扩展、膨胀和收缩等种种姿态。四部分通过中空的通道相连贯通, 喻示着宇宙的整体统一性。线条的粗细变化象征阴阳消长, 编织的疏密流转则暗含时空变迁,圆形的大小无不体现了宇宙运动的各种可能态势。置身其中, 仿佛身临宇宙浩瀚的进程, 领略其永恒的张弛循环。

“Si Xiang - The Four Symbols” is a ramie fiber installation comprising four sections embodying matter, energy, space-time, and also force the four primal elements signified in the I Ching as the Receptive (Earth), the Abysmal (Water), the Clinging (Fire), and the Arousing (Thunder). Each section takes the form of circles of varying sizes, intertwining and spiraling to depict the expansion, inflation, and contraction of the cosmic dynamics. Hollow pathways connect the four parts, intimating the universe's integral unity. The thick and thin fibers symbolize the waxing and waning of yin and yang; the dense and sparse weaving harbors the flux of space-time; the dimensions of the circles manifest myriad modes of cosmic motion. Immersed within, one witnesses the vast unfolding of the cosmos, experiencing its eternal rhythms of tension and release.





鸿蒙 | Hong Meng - The Primordial Mist  
苎麻、钢 | Ramie, Steel  
L85 x W60 x H71 cm  
2024

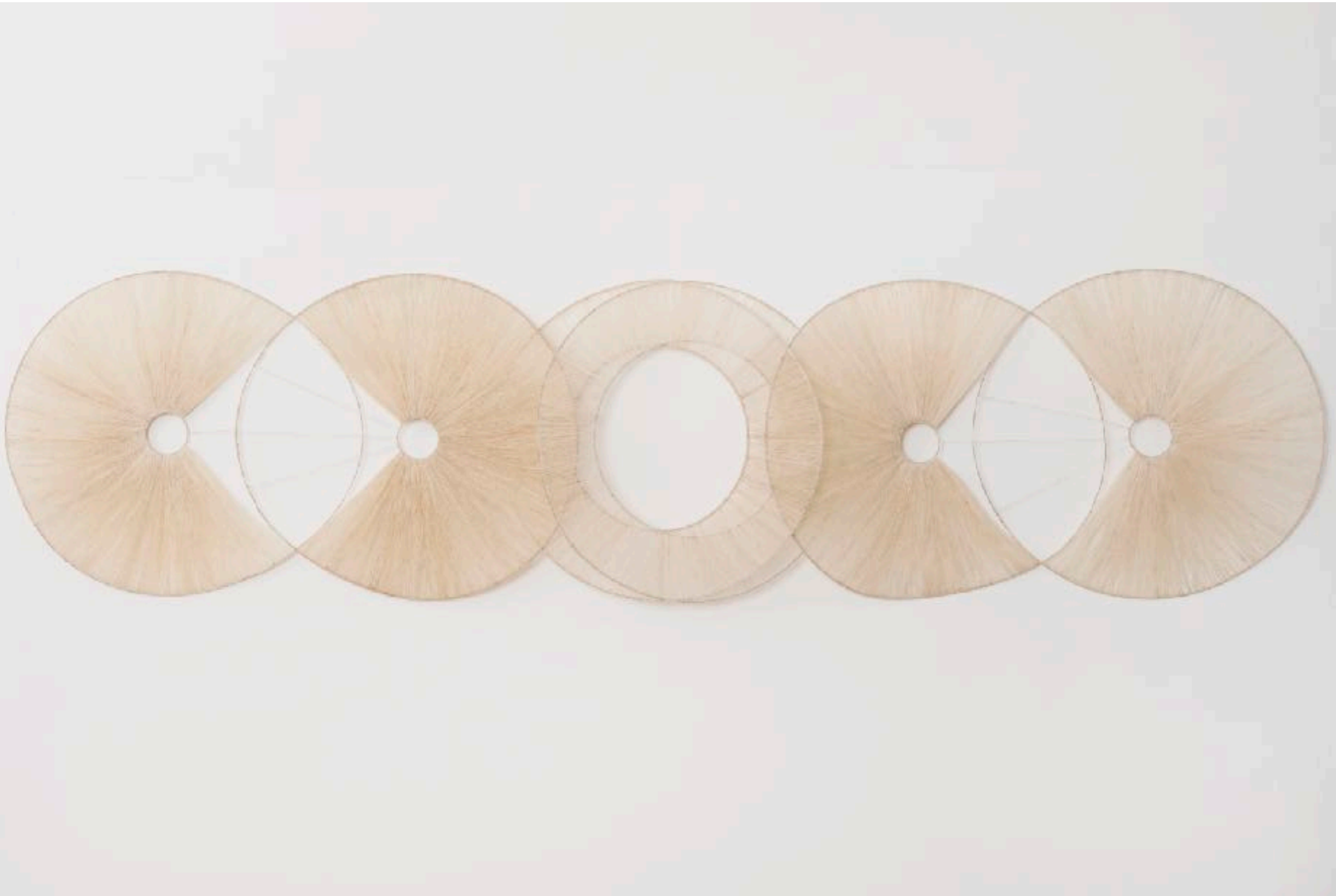


象限 | Xiang Xian - The Integral Symbol  
苎麻、钢 | Ramie, Steel  
L80 x W80 x H100 cm  
2024



# Artworks Part 3

## 象绘系列 Symboles Divins



“象绘”这件作品以太极图的阴阳哲理为出发点，通过苧麻纱线的巧妙编织，构筑出一件富有深邃哲理的平面装置艺术品。作品由多个圆形构成，每一圆代表一个独立的太极图腾，线条勾勒出阴阳形态，些许遮掩、些许叠，恰如阴阳相互包容、并济依存、阴阳环环相扣的永恒道理。整件作品圆圆相扣、错综重迭，阴阳交错呈现出生生不息的运行图景，寓意着天地万物环环相扣、生生相续、命运紧紧相连的玄妙关联。作品周而复始的造型,正如阴阳消长、循环无端的永恒规律,令人在赏玩之中体味绵长。

"Symbolic Rendition" emerges from the yin-yang principle embodied in the Taiji diagram, ingeniously woven from ramie fibers into a profound philosophical installation. Composed of interlocking circles, each represents an independent Taiji motif, their lines delineating yin-yang forms shielding and overlapping one another, capturing the eternal truth of their mutual embrace and interdependence. The entire piece coalesces into an intricate nexus symbolizing the intertwined continuity of all phenomena, the knot binding all destinies. The cycles of yin and yang depict an ever-arising procession, intimating the profound interconnectedness of all beings across the cosmos, lives forever entwined, fates interlocked. Its cyclical patterns mirror the ceaseless permutations of yin and yang, allowing the viewer to savor the infinite in repose.

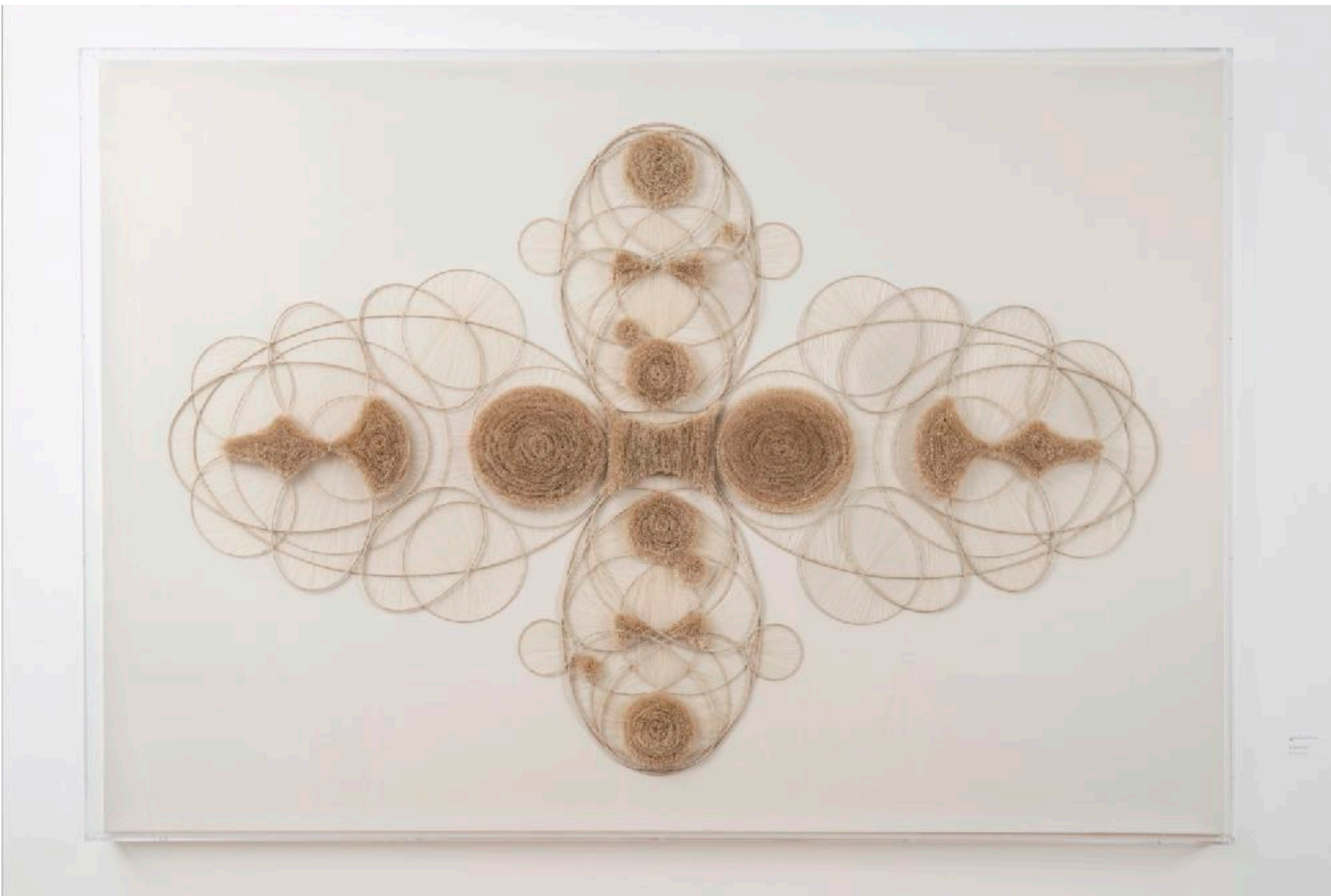
象绘 | Symbolic Rendition  
苧麻、钢 | Ramie, Steel  
L300 x W72.5 cm  
2024





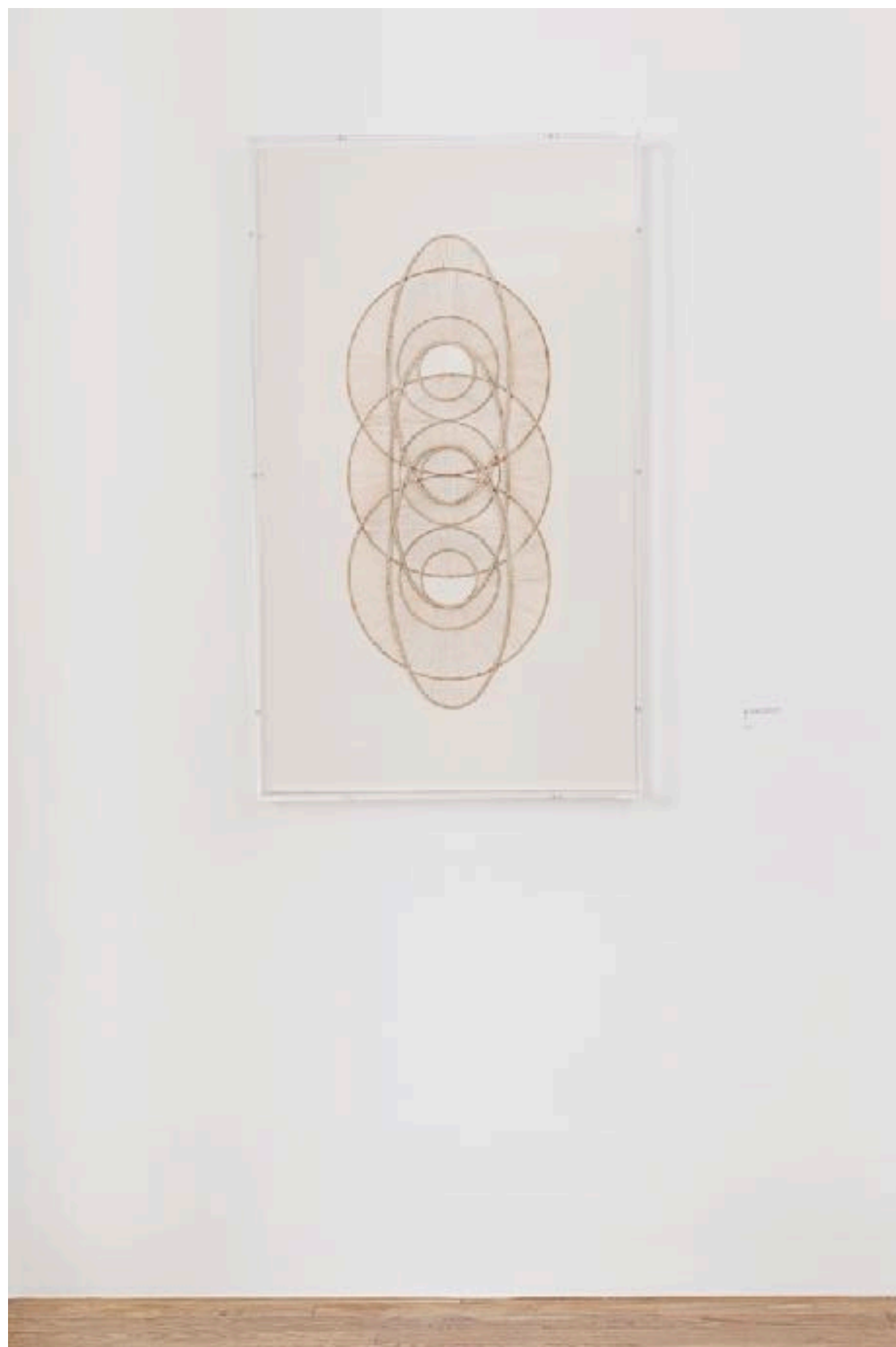
元真 之一 | Yuan Zhen - The Primordial Abstraction  
Series 1  
苧麻、钢 | Ramie, Steel  
L60 x W47 x H22 cm  
2024

元真 之二 | Yuan Zhen - The Primordial Abstraction  
Series 2  
苧麻、钢 | Ramie, Steel  
L60 x W47 x H22 cm  
2024

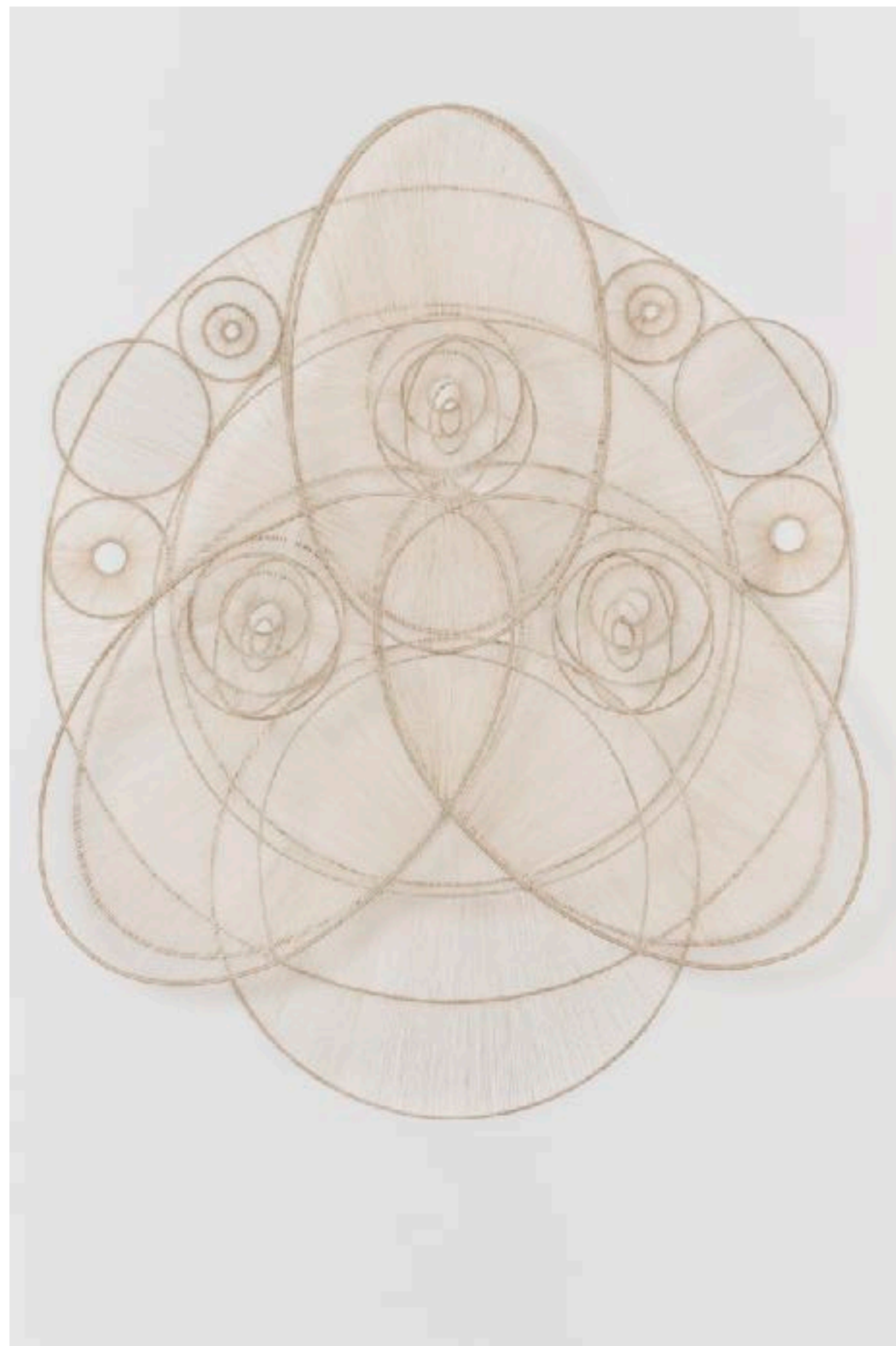


纶象 之二 | Lun Xiang - The Celestial Loom Series 2  
苧麻、夏布、钢 | Ramie, Chinese grass cloth, Steel  
L190.5 x W277.5 x H14 cm  
2024

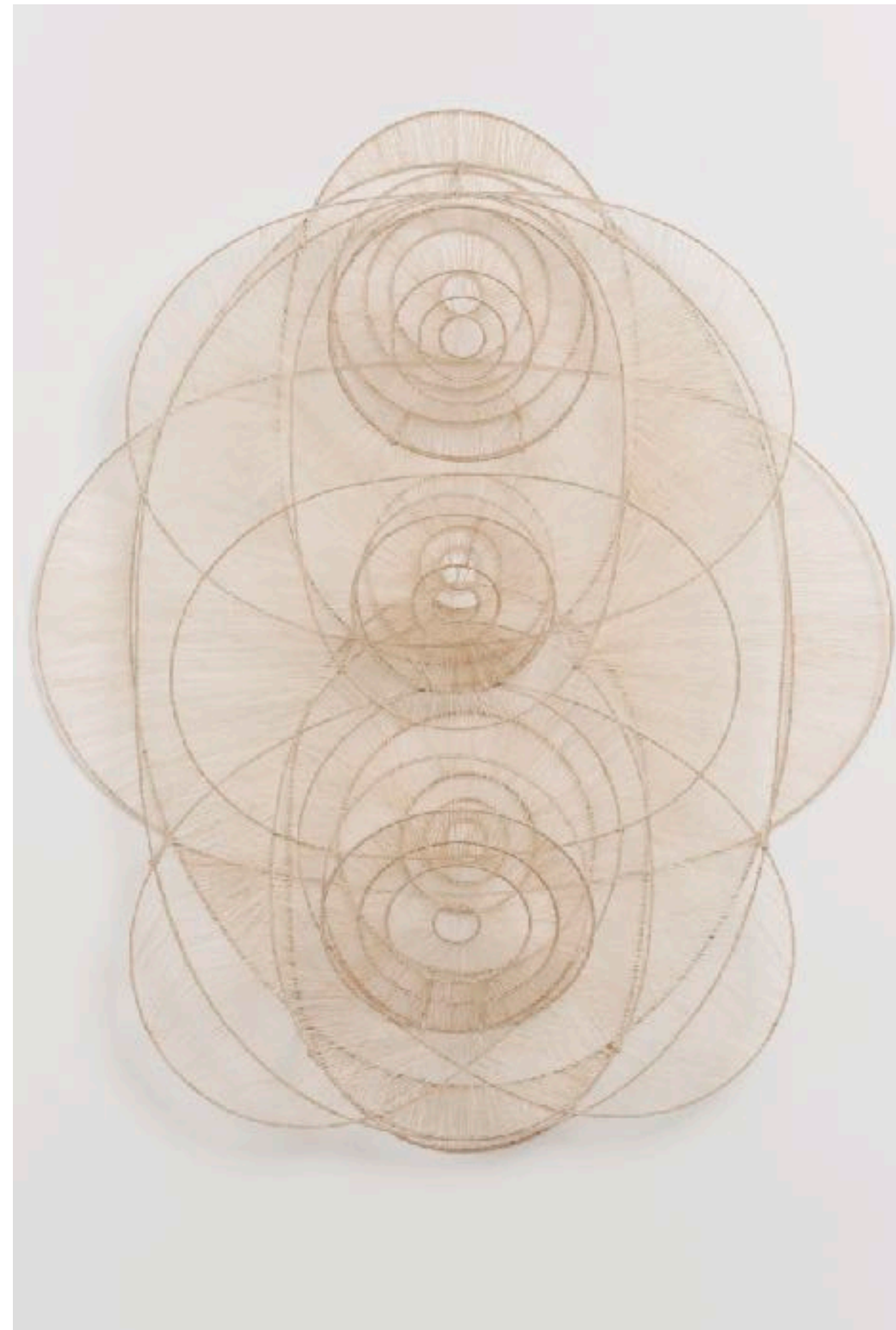




爻 之一 | Yao - The Divinatory Line Series 1  
苎麻、钢 | Ramie, Steel  
L113 x W66 x H10 cm  
2024



爻 之三 | Yao - The Divinatory Line Series 3  
苎麻、钢 | Ramie, Steel  
L113 x W93 x H16 cm  
2024



爻 之五 | Yao - The Divinatory Line Series 5  
苎麻、钢 | Ramie, Steel  
L100 x W123 x H13 cm  
2024





《三始》由三座并立的塔形装置构成，它们以约三米的垂直高度立于场中，如三股缓缓上升的“气流”。作品以苕麻纤维与竹结构为主体材料——纤维具有呼吸性与渗透性，使“气”能够以可见方式在空间中延展；竹则作为支撑骨架，使这种能量拥有可以被“立起”的形体。塔身由一层层圆形结构累积，象征生命从无形向有形扩展的过程；自顶端垂落的丝线如同气的脉络，使原本不可见的能量在空间中留下轨迹。三座塔顶的圆形“始点”，象征宇宙最初的那口息，也是意识将要苏醒的瞬间——它尚未成为“眼”，却已经开始“知道自己正在存在”。

*Tri-Origin* consists of three tower-like installations standing side by side, each rising approximately three meters vertically into the space like three gently ascending breaths. The primary materials are ramie fiber and bamboo—the fibrous surfaces breathe and permeate, allowing Qi to extend visibly through space; the bamboo acts as a supporting skeleton, giving this energy a form that can be ‘raised upright.’ The towers are formed by the accumulation of layered circular units, symbolizing the expansion of life from the formless into form. Threads suspended from the top resemble the vessels of Qi, tracing paths through space and making the invisible energy perceptible. At the apex of each tower rests a circular ‘point of beginning,’ symbolizing the first breath of the cosmos—the moment consciousness is about to awaken. It is not yet an ‘eye’ yet it already knows it is existing.



三始 | Tri-Origin  
苕麻，竹子，钢 | Ramie, Bamboo, Steel  
L130 x W130 x H340 cm  
2025



# 生动 Shēng Dòng

“生动”，是生命的气韵与灵动，是存在于天地万物间无形的脉动。气韵生动，既是对自然力量的敬畏，也是对时间与空间之间那无声律动的捕捉。黄婉冰通过创作，探寻物质世界中的动态平衡，感知那在刹那中涌动的生机与永恒。她展开一场主观感知中宇宙与时空中穿梭的探索，以触碰生命本质的微光。仰望星空，东方哲学的古文字《易经》与《河图洛书》化作宇宙符号，回溯万物的初始。那些深植于历史的象征，化为无形的密码，捕捉“生命”与“动力”这一亘古命题。

黄婉冰将物质与非物质交织，借由时空的摩擦，感知动静相生的瞬息之美。苧麻，这种古老的纤维，承载着岁月的痕迹，被重构和重塑，既是对工艺的致敬，也是对文化根脉的追溯。夏布的肌理与时间的波动交融，成为她了与历史的纽带，诉说着手艺与人性的延续。

“Shēng Dòng” is the breath and spirit of life, the invisible pulse that flows through all things between heaven and earth. The dynamic energy that animates life reflects both reverence for natural forces and an attempt to capture the silent rhythms that exist between time and space. Through creation, Huang explores the delicate balance within the material world, sensing the surge of life and eternity in fleeting moments. Gazing at the stars, the ancient Eastern philosophy texts of the I Ching and Hetu Luoshu become cosmic symbols, guiding she back to the origins of all things. These symbols, deeply rooted in history, transform into invisible codes that flow through her work, capturing the eternal themes of “Alive” and “Dynamic”.

Huang weaves together the material and the immaterial, sensing the beauty born from the friction of time and space, from stillness and motion. Ramie, an ancient fiber that carries the marks of time, is deconstructed and reimagined, paying homage to craftsmanship while tracing the roots of culture. The texture of Xiabu (China grass cloth) intertwines with the undulations of time, becoming her link to history, speaking of the continuity of craft and human spirit.



生动 Shēng Dòng - Wanbing Huang Solo Exhibition,  
SunS Living Gallery, Qu Garden, Shanghai, 2025



生动 Shēng Dòng - Wanbing Huang Solo Exhibition,  
SunS Living Gallery, Qu Garden, Shanghai, 2025





生动 Shēng Dòng - Wanbing Huang Solo Exhibition,  
LooLooLook Gallery, Paris, 2024





生动 Shēng Dòng - Wanbing Huang Solo Exhibition,  
LooLooLook Gallery, Paris, 2024





生动 Shēng Dòng - Wanbing Huang Solo Exhibition,  
Nouvel institut Franco-chinoise de Lyon, Lyon, 2025





生动 Shēng Dòng - Wanbing Huang Solo Exhibition,  
Nouvel institut Franco-chinoise de Lyon, Lyon, 2025





展览 | Exhibition

Asia NOW 2025



Asia NOW 2025 - PARIS ASIAN ART FAIR,  
Monnaie de Paris, Paris



展览 | Exhibition

Dimensions: Contemporary Chinese Studio Crafts



Dimensions: Contemporary Chinese Studio Crafts,  
V&A South Kensington, London, 2025



展览 | Exhibition

Salon des beaux Arts



Salon des beaux Arts - Guest Artist,  
Paris, 2024



展览 | Exhibition

Collect



Collect open - selected artist  
Somerset House, London, 2025



## 展览 | Exhibition



‘THE ENTROPY REDUCTION OF HUNDUN’ at LOEWE FOUNDATION Craft Prize exhibition,  
The Noguchi Museum, New York, USA, 2023



‘THE ENTROPY REDUCTION OF HUNDUN’ at LOEWE Crafted World,  
Shanghai Exhibition Center, Shanghai, China, 2024



展览 | Exhibition



Chi • Cadence - Huang Wanbing solo exhibition,  
Winland - Carte Blanche, Beijing, 2024



# 神兽之秘 Unveiling the Secret of ‘Yan Yan’

装置艺术《神兽之秘》由黄婉冰与享誉全球的手工壁纸墙饰品牌de Gournay合作完成。“炎言”灵感来源于中国神话中龙的第五子——狻猊。作品探索了中国文明的核心记忆之一——古代中国星图，并通过连接这些星图中的点，构思出吉祥兽的原型。黄婉冰解释道：“每只吉祥兽都有它的秘密，而炎言的秘密在于它不喜欢移动，因为它的肚子里藏着无数的世界和故事。”

同时，作品周围点缀着一系列利用传统中国材料——苧麻纤维和传统剪纸技艺的艺术作品，展现出刚与柔的特性，同时揭示出生命的本质。

Installation art ‘Yan Yan’ was collaborated by Wanting Huang with de Gournay, a renowned brand specialising in the creation of the world’s finest handmade wall coverings. The installation is on display at The Middle House in Shanghai upon the Chinese New Year of the Dragon. ‘Yan Yan’ was inspired by Suan Ni, the fifth son of the Dragon in Chinese mythology. Exploring one of the core memories of Chinese civilization - the ancient Chinese star maps, associating and connecting the dots within these star maps, the prototype of the auspicious beast was conceived. ‘Every auspicious beast has its secret, and Yan Yan’s secret is that it doesn’t like to move, because there are countless worlds and stories in its belly.’ explained Wanbing.

Also dotted around is a series of artworks using traditional Chinese material of ramie fibre as well as traditional paper-cutting techniques to show the characteristics of strength and softness, while revealing the essence of life.



神兽之秘 Unveiling the Secret of ‘Yan Yan’,  
The Middle House, Shanghai, China, 2024





神兽之秘 Unveiling the Secret of 'Yan Yan',  
The Temple House, Chengdu, China, 2024





神兽之秘 Unveiling the Secret of 'Yan Yan',  
The Opposite House, Beijing, China, 2024



# 破茧新生 Emerging Renewed

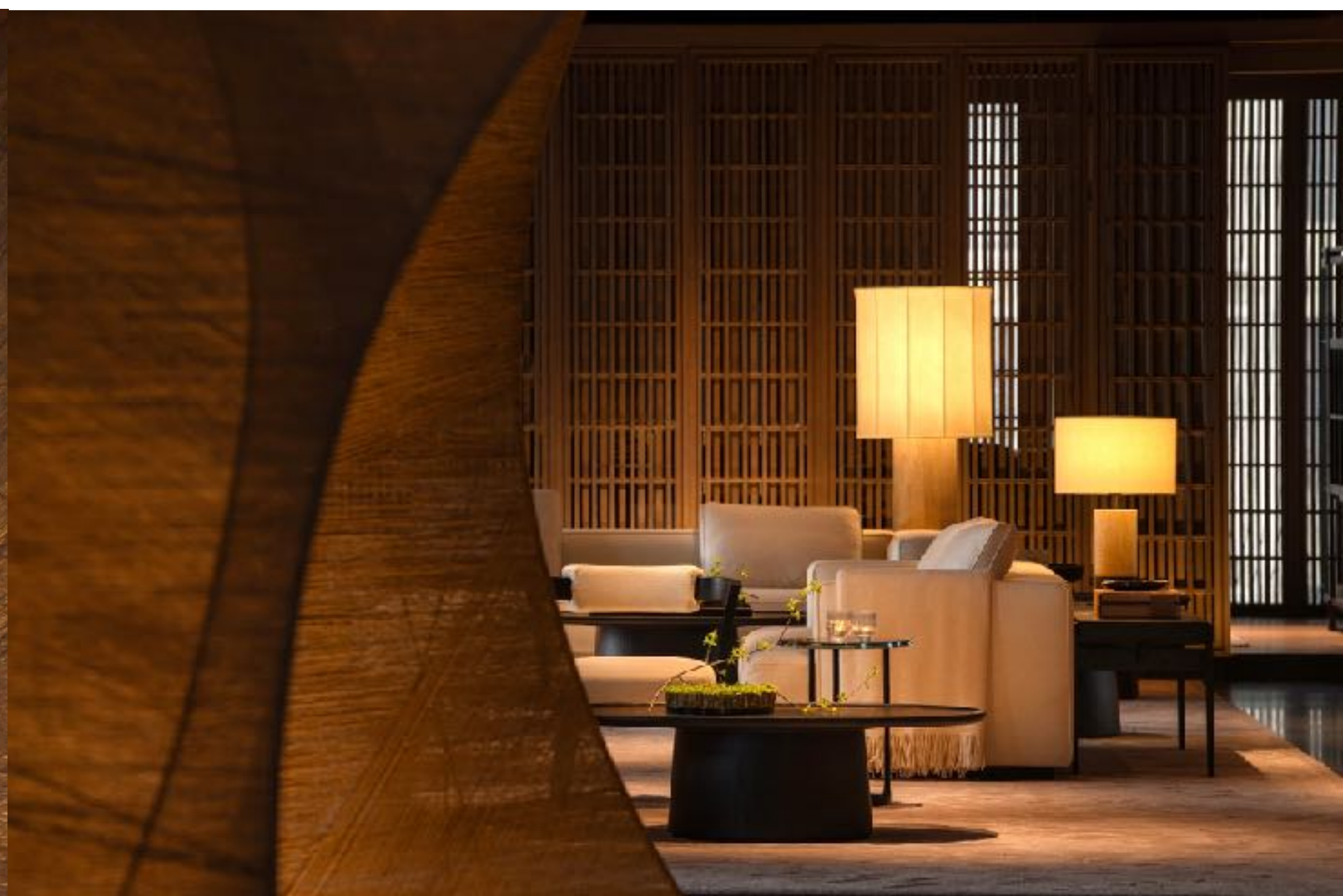
这件装置作品由黄婉冰为上海壹号院空间创作，沿用苧麻材料与多位手工艺人一起编织完成。作品从宇宙新生以及自然界中蚕茧形态为灵感出发点，象征生命起源。通过框架构建艺术形态，是材料的探索与重生，更是人与自然的连结，人与传统文化的新生，是上海老城厢破茧重生再现繁荣的隐喻。

This installation piece was created by Wanbing Huang for the Shanghai One Central Park, using ramie material and woven in collaboration with multiple artisans. The work draws inspiration from the rebirth of the universe and the shape of cocoons in nature, symbolizing the origin of life. Through the construction of a frame to shape the artwork, it represents an exploration and rebirth of materials, as well as a connection between humanity and nature, and a renewal of traditional culture. It is a metaphor for the rebirth and resurgence of prosperity in the old city of Shanghai.



破茧新生  
上海壹号院Shanghai One Central, 2025





破茧新生  
上海壹号院Shanghai One Central, 2025



## LOEWE Crafted World - VIC workshop

LOEWE在2024年上海LOEWE Crafted World展览期间，邀请黄婉冰为中国区域的VIC举行了特别的工作坊，黄婉冰为VIC讲解了自己的艺术创作理念以及材料的使用，并现场进行苧麻材料的编织教学。

During the LOEWE Crafted World exhibition 2024 in Shanghai, LOEWE invited Huang Wanbing to conduct a special workshop for VICs in China. Huang Wanbing shared her artistic philosophy and the use of materials with the VICs, and provided on-site instruction on weaving with ramie fabric.





FADmagazine

REVIEW: DIMENSIONS:  
CONTEMPORARY CHINESE  
STUDIO CRAFTS

By [Yichun Huang](#) · 28 October 2025

At the V&A South Kensington’s China Gallery, porcelain dragons and Qing dynasty rarities have long been enshrined. But this autumn, a new tide of work arrives. *Dimensions: Contemporary Chinese Studio Crafts* marks the first major UK exhibition devoted to the field, asking visitors to let go of what they think Chinese craft might be. The show splits open tradition like a pot cracking in the kiln, revealing a territory where heritage is not a museum relic but something far more alive—and fragile.



Photo by David Parry for the V&A

Wanbing Huang's *Waxing and Waning No. 2* (2024) reads like an Eastern philosophy woven from fibre — order gently combed from chaos, where tradition and the cosmos illuminate each other anew within contemporary space. For Jinya Zhao, in *The Two of Us No. 9* (2021) from her *Non-Existent Existence* series, glass becomes a liquid arrested by time: its body solidified, its soul still quietly flowing under the gaze of light.

*Waxing and Waning No.2', ramie fibre, bamboo, by Huang Wanbing, 2024, Shanghai, China*

INVOGUEculture

顺其自然,得以言说  
THE WAXING AND WANING

在巴黎大皇宫举办的第七届 Révelations 国际工艺与创作双年展上,黄婉冰将展示新作《盈虚之二》。从备受关注的设计师,到载誉国际的艺术家,她将这个身份的转变视作一场内在的对话、一个流动の旅程。在此,黄婉冰与我们分享她的心路历程与创作手记。

撰文:黄婉冰 编辑:陈欣颖LEXI CHEN



艺术家黄婉冰

为现实而生,而艺术为那些说不出的东西而活。就像《道德经》说的:“道可道,非常道。”我所追求的,不是能够被归类的样貌,而是那一股无法命名的力量。

最大的挑战,其实不是现实,是自我。当你被一个身份定义太久,你甚至会以为那就是你。这种惯性,是最需要打破的部分,而现实世界不会等你醒来再鼓掌,它有自己的规则:资金短缺、语境断裂、观众冷淡……但也正因如此,我才学会以直觉为纬、信任为经,重新编织一张属于自己的网。

我是最早的美感经验,幸自于一只蚕。小学的时候,老师让我们养蚕。我记得自己常常会小心地拨开蚕茧,想看看里面到底藏着什么。那时候我不知道这叫“解构”,我只是本能地想理解那个小小生命的秩序。它的丝线、它的构造、它的沉默,都让我着迷。这种“探索微观秩序”的冲动,后来在我的每一针线中复现。

创作对我而言,从来不是制造物件,而是进入某种存在的状态。就像缝纫的节奏,像一种冥想。我总觉得,我不是在“做”作品,而是在“被”作品创作。我只是一个通道。

很多人问我,“灵气”从哪来?我觉得它不是制造出来的,而是被唤醒的。每个人都有灵气,只是我们被规范、被训练、被遗忘太久。练习的过程,不是创造灵气,而是剔除那些让我们听不见它的噪音。

从我的作品中,常常有人说感受到一种精神性,或某种女性力量。我想,那其实是一种宇宙的节奏,一种阴性的承载。像《易经》里的坤卦——厚德载物,不是脆弱,而是包容、承受、等待的力量。慢,是对时间的信任;静,是对混沌的接纳。

我常常想起几年前的那个春天,整个世界按下暂停键,我却在那个停滞的时刻,感受到一种前所未有的流动感。

那是一种从身体深处冒出来的力量,起初微弱而模糊,后来越来越清晰,像是某种能量在试图“逃出来”、“溢出来”。我开始明白,时装设计从未背叛我,但它终究只是我表达的一个阶段。我渴望一种无功能性的创作状态,一种材料与时间自由对话的空间。在那段寂静如深渊的日子里,我意识到自己不止是一个设计师,我想成为一个艺术家。

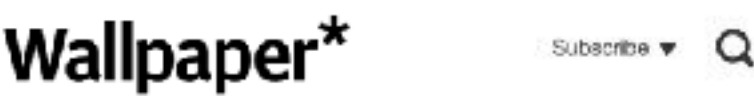
不是因为“艺术家”听起来更自由,而是因为我终于听见了自己的声音。那种声音,无法被剪裁、缝制、上架或售卖,它游离于逻辑之外,仿佛来自另一个维度——一种更本质的能量转化。我不是“挣脱”设计的身份,而是走向了一个更大的自己。

设计服务于功能,而艺术提出问题;设计

38

NOVEMBER 2025





DESIGN & INTERIORS

# Wallpaper\* takes a turn around Somerset House for Collect 2025

Our round-up of the highlights from the 21st edition of the collectible craft and design fair in London



Wanbing Huang

(Image credit: Wanbing Huang)

## Dialogues between past and present

The star of this year’s Collect Open – a platform for experimental works by individual artists – for Wallpaper\* was undoubtedly Wanbing Huang, whose sculptures in ramie, Chinese grass cloth and bamboo reference the myth of Hundun, a symbol of the world’s creation. It was easy to get lost in the intricate depths and hypnotic geometry of her forms, woven using ancient Chinese craft techniques.

Craftscouncil.org★



GRATUITES

17

Salon des Beaux Arts 2024

— UNE SAISON HIVERNALE —

Wanbing Huang, *Si Xiang – The Four Symbols*, 2024

Peu de salons peuvent se vanter d'avoir été fondés par Théophile Gautier, d'avoir exposé Delacroix, Rodin, Monet, d'avoir bouclé l'indéboulonnable Salon officiel et de dénicher, un siècle et demi plus tard, les talents de demain. Du haut de ses 160 ans, le visionnaire Salon des Beaux Arts poursuit sa mission de rupture et de découverte autour d'une exposition géante rassemblant œuvres contemporaines et créations plus classiques, artistes établis et génies inconnus. Dans ce vaste cosmos, l'étoile montante de la photographie brésilienne Glisson Paulino reconnecte la jeunesse citadine à la Terre dans des portraits fêlés ; l'orbite de la nature Wanbing Huang révèle une technique de tissage ancestral, tandis qu'Isabelle Lévesque suspend d'en vol avec ses sculptures aériennes tout en courbes et en spirales. Qui a dit que les anciens ne savaient pas se réinventer ?

Isabelle Lévesque, *Microscopie*, 2018

réouverture des corridors  
17 rue de l'École de Médecine, 75002  
► Sections Peinture, Sculpture et Texte  
Du 4 au 8 décembre 2024  
► Sections Nouveaux, Papier-Papiers,  
Photographie, Sculpture  
Du 11 au 15 décembre 2024  
Salon des Beaux Arts

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# Wanbing Huang, l'artiste chinoise qui tisse de spectaculaires sculptures en ramie

Par Maïlys Celeux-Lanval

Publié le 7 novembre 2024 à 12h00, mis à jour le 7 novembre 2024 à 12h01



Wanbing Huang, *Si Xiang – The Four Symbols*, 2024

Elle est cultivée depuis près de cinq millénaires en Asie. La **ramie**, plante prisée pour sa solidité, est utilisée pour fabriquer des tissus et du papier... C'est aussi la matière favorite de **Wanbing Huang**, jeune artiste chinoise actuellement exposée à Paris, rue des Minimes, à l'occasion des 60 ans des relations diplomatiques entre la France et la Chine.



本页展示的是：黄婉冰作品《卷道》（摄影：Laeli Sun）  
Simone Pheulpin作品《Vipryque》（摄影：Antoine Lippens）  
黄婉冰作品《卷道》（摄影：Kanak Guo）  
时亮：Simone Pheulpin作品《Croissance III》（摄影：Antoine Lippens）



第一届中国国际工艺创新博览会（Revelations China）现场

因此契机，卷宗Wallpaper\*采访了中国艺术家**黄婉冰、杨惠姗**和法国艺术家**Simone Pheulpin**。来自不同世代的三位都巧妙地融合了传统技法与现代美学，推动了她们各自媒介的边界，并拥抱了传统与创新之间的动态平衡。我们将探索这些艺术家的创作世界，探讨她们在材料、创作理念、科技与全球化方面的独特方法，她们又是如何重新定义传统工艺，并在当代艺术和设计中创造新的对话。正回应了法国艺术工会主席Stéphane Galerneau针对此次博览会所说：“博览会让我们更深入现实。展品体现了广泛的专业知识，尊重当地传统，并追求材料使用的创新。一些参展者打破传统，使用海藻、玻璃珠、马毛和塑料废物等不寻常材料，创造独特作品。所有作品须符合工艺标准，大部分过程必须由人手完成，机器绝不能优先于人手，展出的作品都是真实的。”





作为为数不多加入 IQWiW 原居基金会工艺类决策的中国艺术家,黄翔宇的作品深受人们更大的国际关注,让她“一展成名”的参赛作品《视觉泥塑》系列,整体创作方向与西方当代泥塑艺术,让人想到《三生石》,开天辟地的神话,这组包含包含三件作品,描绘了天地混沌的不确定性,从具体物质与客观规律上出发,而黄翔宇的泥塑作品是混沌状态的存在状态,再到混沌中孕育生命的状态与宇宙最初始的无垠状态——中国哲学追求的玄妙境界,以一种特殊思维感,手工温度且并不与当代艺术的工艺规范上背道而驰。“回到自然感,自然化,自然感,自然感与自然法则有密切联系,我觉得它们之间有着微妙的联系,通过通过艺术创作来呈现这种联系。”她说。

伏羲时代，龙马负图出黄河，身负河图，背负洛书，在这幅广义的宇宙图式里，周布了天地与数字不仅构成了万千世界，更包含着生命的本源与万物的义理。以此为灵感，从《归元图》系列开始，黄易陆续创作了《龙马图》《象数》等系列作品。描绘了六合之间，世间万物从萌芽到衍生到生生不息，再到大象无形的能量转换。

这些作品，无不具有强烈的文化积淀。这一方面得益于黄炎对自身文化修养的追溯。另一方面也得益于他对材料与工艺的重视。而在作诗时参考典籍所阐释的地名典故，也为了进一步沟通与自然的、自然与诗意的关系来创作。在艺术表达技巧的选择上，黄炎遵从了天然材料，比如兰草。“把酒话桑麻”，在精研尚未发明之前，人类居住在麻布织成区近五千年之久。黄炎由于对自然领悟不同，确定在大约四年前由兰麻织成区开始，其寓意也由此而自然浮现出来，恰如其分且易懂。

颇具实验性的是,黄敏冰利用创作的多样形态对兰麻进行解构,比如传统上生产兰麻织布,理应把慈母想与织布两大工序,例如拆解了夏

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在从纱线到布料的处理过程，将亚麻复置图片、卷绕的纤维质感作为灵感，打造一种轻盈柔和的朴素感。

周树东不断强调,挖掘本土材料、传统工艺等因循守旧。不过停留在亦步亦趋的复原与复制,基于了解与理解的不断建构与调整才能完成新旧之间的交融,而非物质层面的体统和,让一种观念的、为人所熟知材料消亡,部分与其产生新的形态,以全新的面貌出现。亦是自然循环往复的一部分,自此,那些在创作中反复出现的“圆”,既是生命力与一大天地的气韵,也是创造力与一处小宇宙的气韵。

在未来,黄婉冰还将继续沿着自己的经验路径对这丰富资源进行积极探索,同时而动,顺己而动,无论这种经验是后天习得的,还是

吴天早已被人看做与文化祖国之象征。在创作之上,她更加希望人们能借助其艺术中可被感知的符号表达,传达前人所谓无形诗学演化和与生俱来特。<sup>②</sup>

黃婉冰  
Cycle of Circle  
圓的启示

图 10-10-10



“  
黄斌冰作品中  
反复出现的‘圆’无形中  
映照了她与创作的关系：  
顺时而动，顺己而动。

한글: 2008년 12월 25일, 목요일

安邸AD

专题 ADFeature



Adriana Meunier



~~Hella Jongerius~~

## Soft Power Weavers

# 当代「织女」柔性力量



### 黄婉冰



Hema Shroff Patel

编织是现存最古老的手工艺之一,它伴随着人类文明发展,不止满足生活使用功能,在当代设计及艺术发展以来,也成为许多创作者阐述概念的形式之一,我们拜访了几位在世界各地以“编织”为创作形式的女性创作者,在她们的世界里,纱线、丝、绳索、麻、宋色色棉……成为联系传统文化、精神世界、工业设计及当代审美线条,搭建复杂交织获利人们相连的美丽世界。

策划 本刊编辑部





卷宗Wallpaper

昨天 19:06 来自 微博网页版

+关注

享誉全球的精美手绘壁纸及手工刺绣墙饰品牌de Gournay在龙年新春到来之际，与中国青年艺术家黄婉冰，于居舍系列展开美学合作，以中国神话为背景，将她的装置艺术“炎言”幻化为手绘壁纸设计，融合古老星图的元素，借此将其中蕴含的能量场带入全新的宇宙观念中。艺术装置已于1月25日首站亮相上海浦东，并将陆续巡回展出至成都博舍及北京瑜舍。

黄婉冰作为新生代青年艺术家的杰出代表，与她的艺术工作室一同以龙的第五个儿子祥兽貔貅的原型构思了此次的装置艺术作品。在创作过程中，她深入研究了华夏文明的核心记忆之一——中国古代星图，并通过自由联想，将星图中的点位相连，创造出祥兽的雏形。这一过程不仅是对传统文化的致敬，也体现了艺术家对当代时代艺术和宇宙观念的深刻理解。

#WALLPAPER 资讯#



ELLEDECO家居廊



08

de Gournay携手黄婉冰  
共揭祥兽之秘

新春开启



精美手绘壁纸及手工刺绣墙饰品牌de Gournay在龙年新春到来之际，与中国青年艺术家黄婉冰，于居舍系列展开美学合作，以中国神话为背景，将她的装置艺术“炎言”幻化为手绘壁纸设计，融合古老星图的元素，借此将其中蕴含的能量场带入全新的宇宙观念中。艺术装置已于1月25日首站亮相上海浦东，并将陆续巡回展出至成都博舍及北京瑜舍。



de Gournay 与居舍系列  
携手青年艺术家黄婉冰  
共创新宇宙能量场

近日，享誉全球的精美手绘壁纸及手工刺绣墙饰品牌 de Gournay 在龙年新春到来之际，与中国青年艺术家黄婉冰，于居舍系列展开美学合作，以中国神话为背景，将她的装置艺术“炎言”幻化为手绘壁纸设计，融合古老星图的元素，借此将其中蕴含的能量场带入全新的宇宙观念中。艺术装置已于1月25日首站亮相上海浦东，并将陆续巡回展出至成都博舍及北京瑜舍。黄婉冰作为新生代青年艺术家的杰出代表，与她的艺术工作室一同以龙的第五个儿子祥兽貔貅的原型构思了此次的装置艺术作品。在创作过程中，她深入研究了华夏文明的核心记忆之一——中国古代星图，并通过自由联想，将星图中的点位相连，创造出祥兽的雏形。这一过程不仅是对传统文化的致敬，也体现了艺术家对当代时代艺术和宇宙观念的深刻理解。

(Charles) WWD

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编辑 钟夕星

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WWD







Studio tour with Wubing Huang  
Watch now on Instagram

lowelfoundation



LVMH

The LOEWE FOUNDATION unveils the thirty finalist list for the sixth edition of Craft Prize



© 2002

Craft figures at the hands of LOEWE and the vision of its Creative Director Jonathan Anderson. The LOEWE FOUNDATION has announced the 2018 shortlist of artists for the 22nd edition of its annual Craft Prize. Their work will be exhibited in Isaac Noguchi Studio at The Noguchi Museum in New York from May 19 through June 8, 2018.



Wenling Huang (People's Republic of China)

VOGUE

With the Help of Fran Lebowitz, Jonathan Anderson and The Loewe Foundation  
Graft Prize Celebrate Creativity and Artistry At the Noguchi Museum



Entering the exhibition, Warbling Huang's *The Entropy Reduction of Hinduism*, to the left, makes quite the statement. Photo: N. Kubota. Courtesy of Loewe

**T**

从  
星图  
到  
神兽

一次  
神话  
重述



1. 2007年12月15日，在《中国好声音》总决赛中，李健以一首《贝加尔湖畔》征服了全场的观众，成为当晚的冠军。这首歌是李健为电影《贝加尔湖畔》创作的，也是他个人音乐风格的代表作之一。

## MYTHICAL BEASTS

根據《臺灣省教育廳公告》(1996)及《臺灣省教育廳公告》(1997)等規定，「國民小學」及「國民中學」應分別於「國民小學」及「國民中學」設立「國民小學」及「國民中學」，並分別於「國民小學」及「國民中學」設立「國民小學」及「國民中學」。



Wallpaper\* 卷宗

 中国2022

黄娜冰  
The Entrophy  
Reduction  
Of Hundun

2017年5月25日，由美国波音公司设计、波音公司生产、波音公司运营的波音787-9 Dreamliner 飞机，从美国西雅图起飞，前往中国北京，这是波音787-9 Dreamliner 首次飞向中国。波音787-9 Dreamliner 是世界上最大的宽体客机，也是波音公司历史上最大的单通道客机。波音787-9 Dreamliner 的机身长度为76.25米，翼展60.1米，最大起飞重量为254,000公斤。波音787-9 Dreamliner 的巡航速度为每小时945公里，最大航程为17,500公里。波音787-9 Dreamliner 的载客量为296人，货舱容积为110立方米。波音787-9 Dreamliner 的燃油消耗量为每小时12,000加仑。波音787-9 Dreamliner 的噪音水平为每小时110分贝。波音787-9 Dreamliner 的维护时间为每100飞行小时一次。波音787-9 Dreamliner 的维修费用为每架飞机每年100万美元。波音787-9 Dreamliner 的使用寿命为20年。波音787-9 Dreamliner 的制造商为波音公司。波音787-9 Dreamliner 的运营公司为波音航空公司。波音787-9 Dreamliner 的注册号为N787BA。波音787-9 Dreamliner 的制造商代码为787。波音787-9 Dreamliner 的运营代码为787。波音787-9 Dreamliner 的注册地为美国西雅图。波音787-9 Dreamliner 的运营地为美国西雅图。波音787-9 Dreamliner 的注册地为美国西雅图。波音787-9 Dreamliner 的运营地为美国西雅图。



**安邸AD**



黄婉冰

## PRESTIGE

**Nascent Naturalist: Artist Wanbing Huang on Drawing Inspiration from Nature**



**M**ultidisciplinary artist and Looe Craft Prize 2023 finalist Wooking Huang talks about drawing inspiration from nature and Chinese mythology, 365 Vials and the creative things that can be done with resin.



Shanghai is single story for the first time in 1949