THE MARVELOUS ADVENTURE

Daishi Luo _ Residency _ 15th Sep - 14th Dec _ 2025 **France**

AMBASSADE DE FRANCE EN CHINE
INSTITUT FRANÇAIS
MOBILIER NATIONAL
SÈVRES MANUFACTURE ET MUSÉE NATIONAUX
ACADÉMIE DES BEAUX-ARTS INSTITUT DE FRANCE

A precious journey that rebirthed me.

It was not only about learning French culture and art — it opened my heart deeply and helped me find the free and joyful self I had lost.



_Acknowledgements

A precious journey that rebirthed me.

More than a month having passed since my return to China, I have an ever increasing appreciation that the, Programme de résidence en France à destination des designers et artisans d'art de Chine', was not only about exchanging French and Chinese methods, theory and values on culture and art — it also opened my heart deeply and helped me find the free and joyful self I thought I had lost these last years.

My deepest gratitude first goes to the supporting institutions that made this transformative residency possible: **the Embassy of France in China, les Manufactures nationales, and the Académie des Beaux-arts.** Your vision to foster cross-cultural exchange between Chinese and French craft heritage creates a life-changing opportunity for artists like me, and I am endlessly thankful for your commitment to celebrating and preserving artisanal excellence.

To the jury of the residency program, thank you for selecting me and placing your trust in my work. This vote of confidence gave me the extraordinary chance to embark on this profound journey of exploration, learning, and cross-cultural connection.

To Mme Aude Urcun Brunel, Mme Valentine Duval, and the entire team at the Embassy of France in China: thank you for your trust, valuable guidance, and consistent support. Your efforts in coordinating details and facilitating connections laid a solid foundation for my smooth journey.

My sincere thanks also go to M. Hervé Lemoine, Mme Emmanuelle Petitdemange, M. Loïc Turpin, M. Yann Fabes, and M. Marc Bayard, for your attention to and support of my work. Your recognition of my creative vision encouraged me to push boundaries and explore new possibilities that combine copper metallurgy within ceramic and lace artisanal traditions. Your expertise and support were instrumental in making this residency both productive and meaningful.

To Mme Lisa Gisselbrecht and Mme Camille Gasser, you are the heart and soul of this journey. Your all-encompassing care, both professionally and personally, turned a foreign visit into a home away from home. From arranging field trips to Alsace that inspired countless ideas, to accompanying me through late-night emergency room visits when I chipped my tooth, your kindness, patience, and generosity knew no bounds. You cheered me on in every creative endeavor, resolved every difficulty with warmth, and became lifelong friends I will cherish forever.

A special thank-you to Mme. Manon Leriche. Behind the scenes, you worked tirelessly to coordinate key opportunities — including my visit to **the Académie des Beaux-arts and my meeting with Mme Alexandra Poulakos** — and navigated countless details to ensure my project ran smoothly. Your support, often unseen but deeply impactful, was pivotal to my success here.

My heartfelt thanks also go to Mme Alexandra Poulakos. Thank you so much for personally guiding me through the Academy,

_Acknowledgements

introducing its rich programs, and sharing profound insights that deepened my understanding of this prestigious institution. Your warm encouragement to participate in next year's program has been a wonderful source of motivation, and I am truly grateful for your belief in my work.

To the entire team at the Mobilier National: Thank you for welcoming me into your historic, vibrant community. Elodie, Bernard, Camille, Carol, and every artisan of the workshops — your willingness to share your craft, knowledge, and passion made my time here invaluable. Whether teaching me the mathematical logic of bobbin lace, guiding my tapestry practice, or offering kind words of encouragement, you embodied the spirit of heritage and innovation that defines the *Mobilier National*.

To the artisans and staff of Sèvres Manufacture: You are the living legacy of an exceptional craft. To each and every one of you, and especially the eighty-seven of you who generously inscribed your unique signature marks on my plate project — your skill, dedication, and warmth turned a simple white plate into a powerful symbol of connection. You weave not just ceramic pieces, but the story of Sèvres itself, and it was an honour to collaborate with you and celebrate your invisible labor.

To my scientist, artist, curator friends, and everyone I met along this journey — from casual conversations in Parisian bars to deep discussions about art and science at the CERN and the Saclay university— your openness, curiosity, and shared stories and resources enriched my perspective beyond measure. To my neighbours and the security friends at the *Mobilier National*: Your friendly smiles and daily greetings turned the institution into a community, making my stay warm and welcoming.

Thank you, every single one of you, for crafting memories that will last a lifetime and a journey that has reshaped my life's trajectory. This residency was more than research or creation — it was a rebirth, a celebration of connection, and a testament to the power of cross-cultural exchange. I will carry your kindness, inspiration, and wisdom with me always.

Merci beaucoup pour tout, à tous et à toutes.

INTRODUCTION
RESIDENCY

_Project Brief

My artistic practice is rooted in the intersection of art, science, design, and craft, with a focus on exploring the future potential of interdisciplinary integration and co-creation.

For this residency, I took the rich craft heritage of the Mobilier National and Sèvres Manufacture as a foundational starting point to investigate the future of interdisciplinary development within France's creative ecosystem.

This approach shaped an immersive, intensive experience of observation, reflection, and exchange—one that allowed me to engage deeply with France's local craft, design, art, and science communities, draw inspiration from the seamless blend of tradition, innovation, and cross-domain collaboration that defines French creative culture, and culminated in the creation of a brand-new body of work.

_Personal Profile

Daishi Luo is an interdisciplinary artist and a "modern alchemist" who works at the intersection of art, craft, design, and science. In recent years, she has focused on integrating copper with bio-art, reflecting on resource exploitation and human impacts driven by rapid technological advancement, while exploring the future of deep collaborative creation between humans and nature. She developed a creative methodology named "Out of Control within Control," enabling copper to "grow skin and skeleton" under the combined influence of human intervention and environmental forces. She has also established a "copper color gene bank" as a core part of her practice. Spanning research projects, installations, sculpture, and video, her oeuvre engages in critical inquiry into ecological and technological challenges within the Anthropocene context.

more: https://www.studiomanman.com/daishi-luo

OUTCOMES
RESIDENCY

* OBSERVATION:

Visited **50+ workshops and archives**

Attended **50+ exhibitions**

Visited **30+ museums, institutions, universities, and events**

* CREATING:

Studied **lace techniques**

Studied **low-tapestry techniques**

Delivered **5 presentations**

Created **5 artworks (Linking Series)**

* LIVING:

Met **500+ people**

Experienced **everyday French life — food, wine, parks, performances, hospitals, etc**

Made several close friends

* DEEP CONNECTIONS BEYONG:

Friendships

Stories

Being fully immersed in French culture for three months made time feel stretched. The intense and deep experience made me feel like I had lived here for a year, even trying things many locals may never try.

Mobilier national

Daishi Luo _ Research_ 2025 **France**

AMBASSADE DE FRANCE EN CHINE

INSTITUT FRANÇAIS

MOBILIER NATIONAL

SÈVRES MANUFACTURE ET MUSÉE NATIONAUX

ACADÉMIE DES BEAUX-ARTS INSTITUT DE FRANCE

Story begins…

15th, Sep 2025

Landed at Mobilier national

Camille Gasser
Communication Team

Upon landing in Paris, the first person I saw was Camille Gasser. Little did I know that she would go on to become one of the most important people in my life. After moving into the Mobilier National, I would soon meet the Communications Team—the group that had been supporting me throughout my adventurous journey. From then on, the wheels of fate began to turn.



Left:
Photo credit: ©Camille Gasser

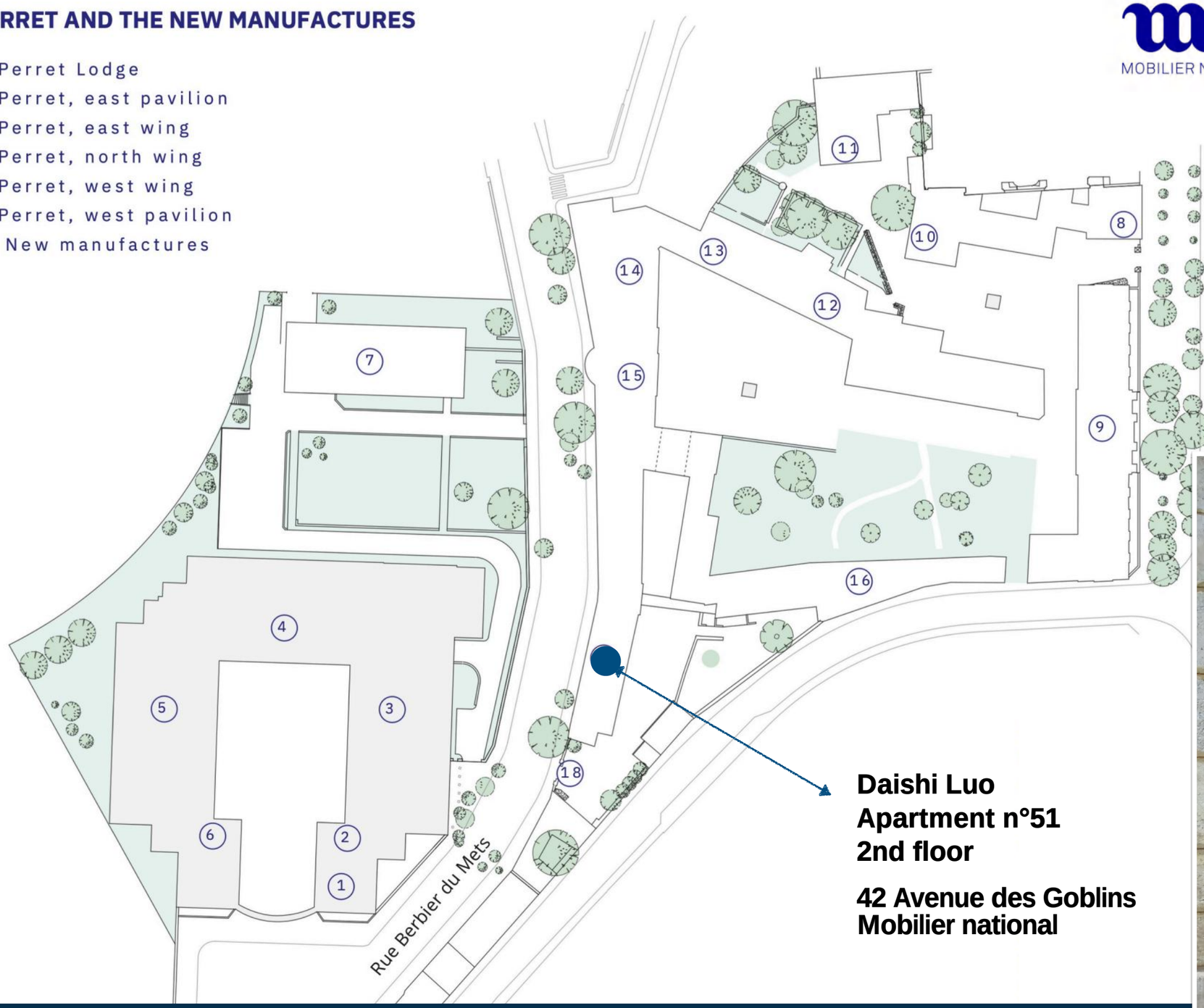


Daishi Luo | Residency | 2025

PERRET AND THE NEW MANUFACTURES

1/ Perret Lodge
2/ Perret, east pavilion
3/ Perret, east wing
4/ Perret, north wing
5/ Perret, west wing
6/ Perret, west pavilion
7/ New manufactures

MOBILIER NATIONAL



Daishi Luo
Apartment n°51
2nd floor

42 Avenue des Goblins
Mobilier national

WHERE I LIVED



Daishi Luo | Residency | 2025











Surrounded by

workshops + culture heritage +
craft + design + art
+ A SPECIAL SENSE OF TIME

MOBILIER NATIONAL



Daishi Luo | Residency | 2025







MOBILIER NATIONAL

* 8 manufactures and creation
* 7 restoration
* Gallery
* Archives
* Literature centre

Living on the premises of the Mobilier National, I find myself surrounded by an endless trove of treasures and cultural heritage. Thus, in my first month of residency, with the support of the institution, I immersed myself in exploring every single workshop—conversing with master craftspeople, observing diverse crafting techniques and materials, and much more. The entire journey felt like unfurling a profound scroll of time; as each page spread out before me, I traveled through different dimensions of time and space, savouring every moment where antiquity and modernity intertwine.

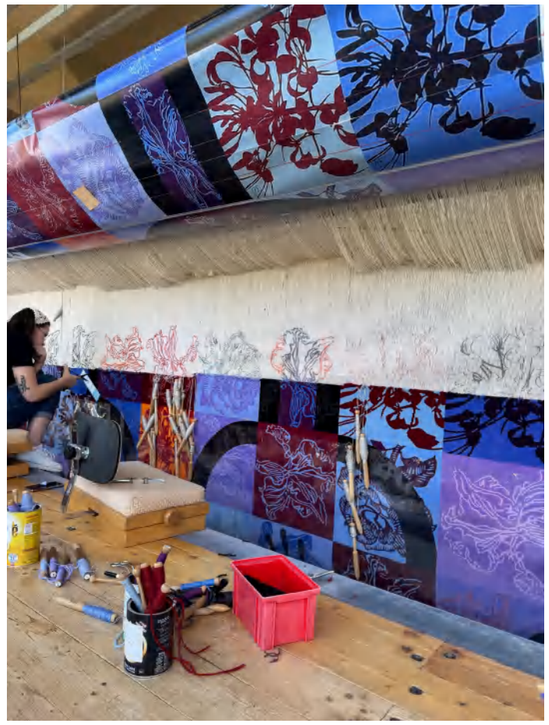
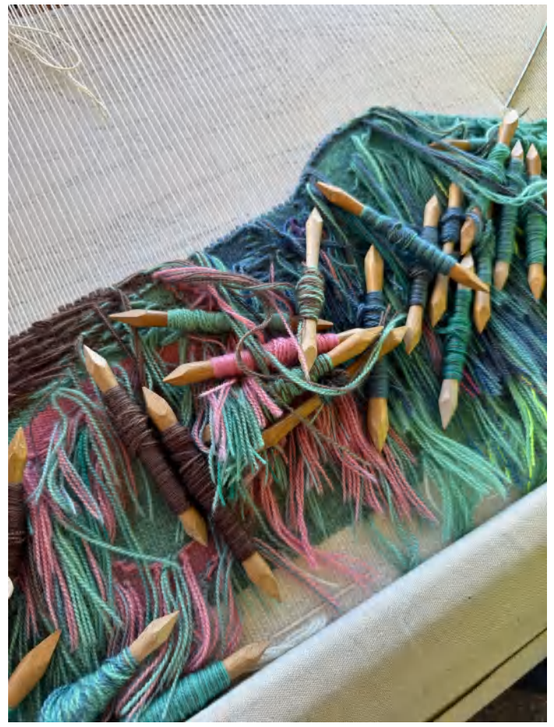


Daishi Luo | Residency | 2025 Photo Credit: © Camille Gasser

* The shape of the time

Tapestry (Low & High) & Carpet | Creation workshops




*** The interweaving of various technologies such as metals and glass**

Chandelier, Clocks | Restoration workshops

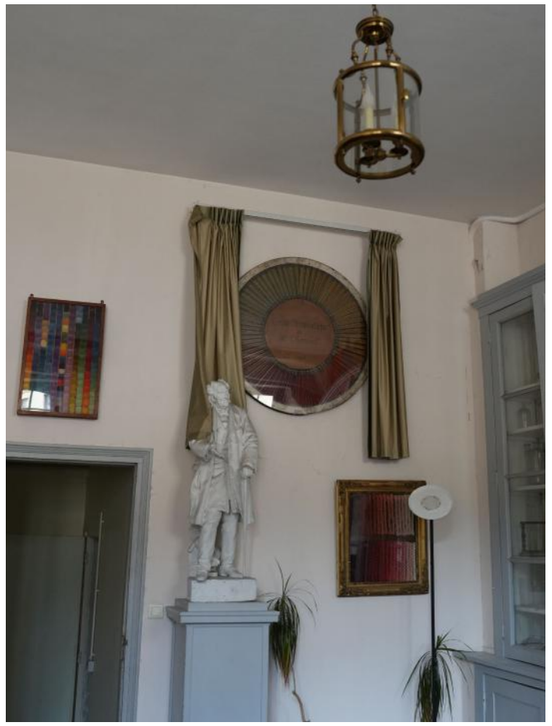


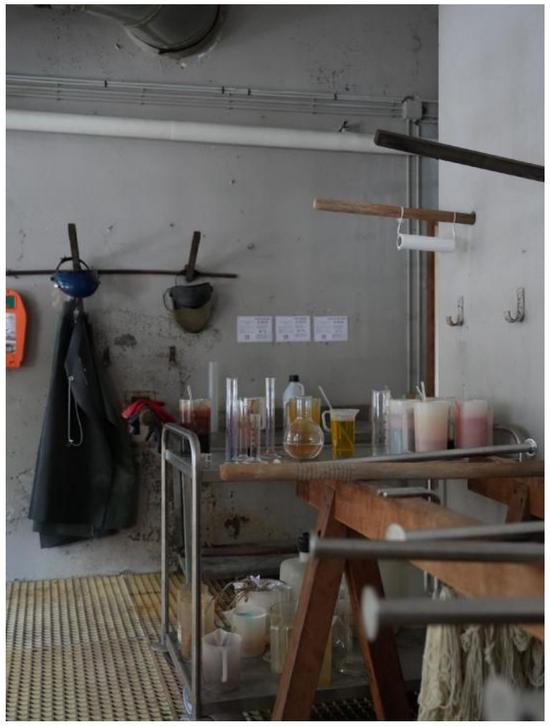



* The collision between science, art and craftsmanship

Dye workshop | The heart of the Mobilier national

42 Avenue des Gobelins, Paris site

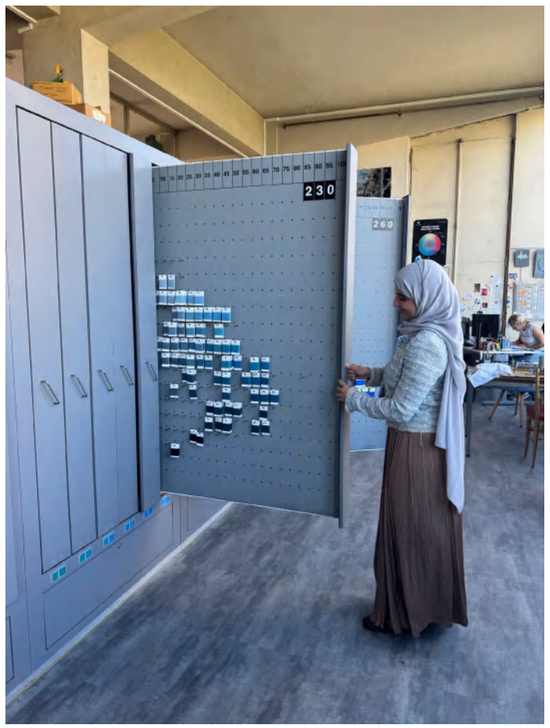



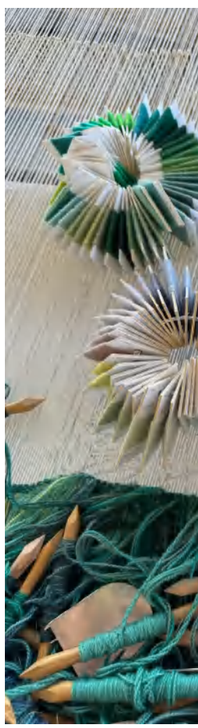



* Systematic management and control of the coordination among different departments

NIMES | Color Library



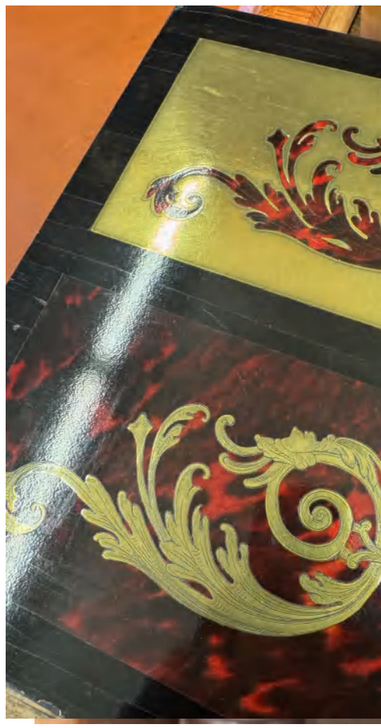


* The application of natural materials and traditional techniques in protection technologies of heritage.

Cabinet, funiture | Restoration workshops







and different restoration departments.

* The tradition of horsehair chairs & The collaboration with the other workshops.

Chair Workshop







Carola Winnie
My first close friend from India
We explored French culture together

During the three-week intensive workshop tour, even with Camille’s thoughtful companionship and the team’s warm care, I was exposed to a host of practices that stood in stark contrast to traditional Chinese craftsmanship. Outside of work hours, however, as a newly arrived stranger in this foreign land, I couldn’t help but feel a tinge of loneliness and disorientation in daily life. Just then, to my pleasant surprise, a new friend destined to join me on this magical journey appeared: Carola Winnie, an Indian designer also participating in the residency program.

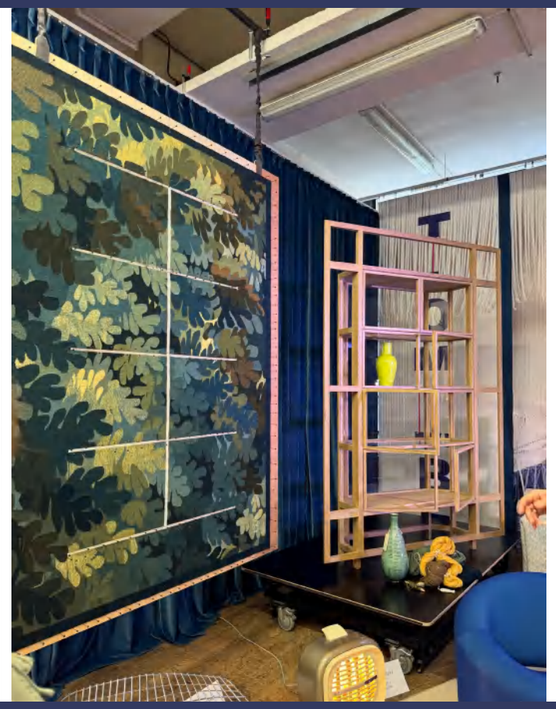
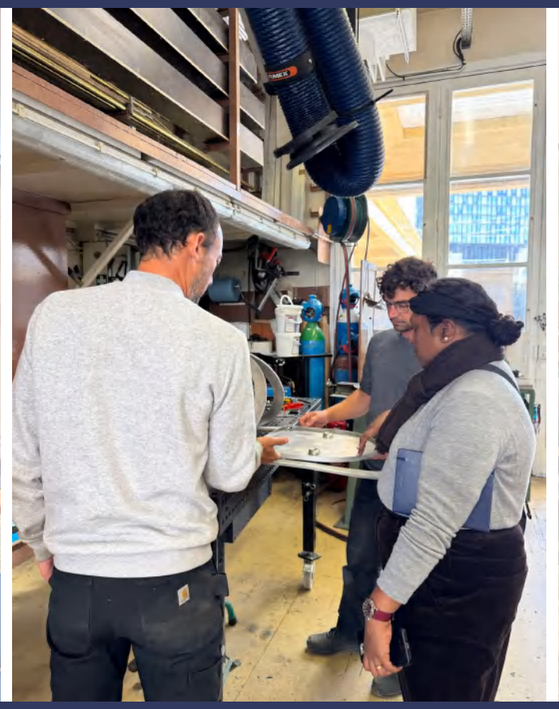
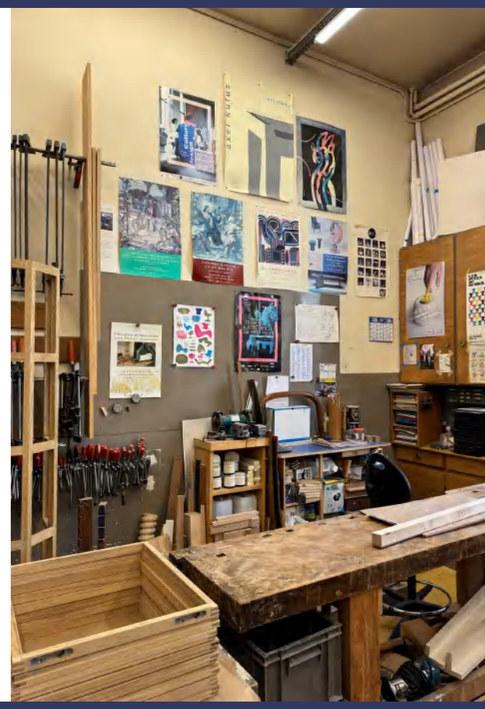
In fact, it never crossed my mind that my second close friend in this journey would be from India. What was even more surprising was that despite our geographical distance and vastly different cultural backgrounds, we quickly discovered a wealth of shared interests and easy rapport. Together, we were about to create a host of “first-time” experiences in France, and walk side by side through all the joys and tears that lay ahead in our daily lives.





Daishi Luo | Residency | 2025



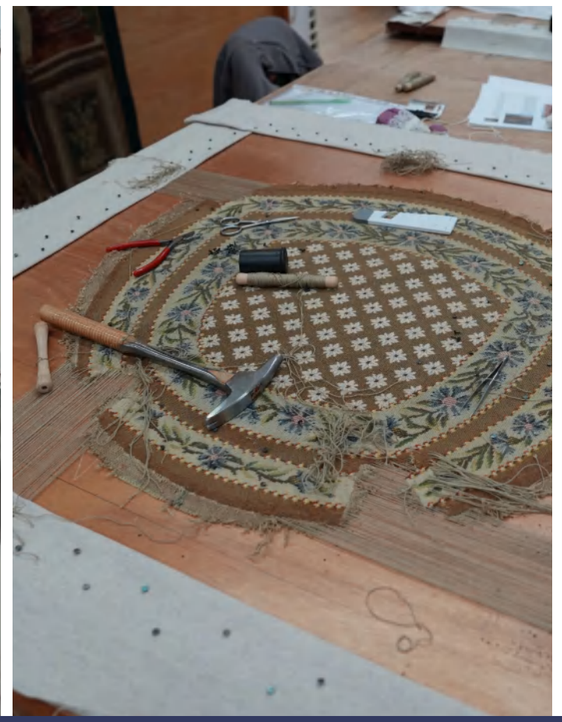




Atelier de Recherche et de Création / ARC

First Photo Credit: © Camille Gasser

Immersive Research and Insights




Restoration workshops

* The celebration ceremony for the outcome of the five-year work.

Tapestry workshops, Beauvais Site







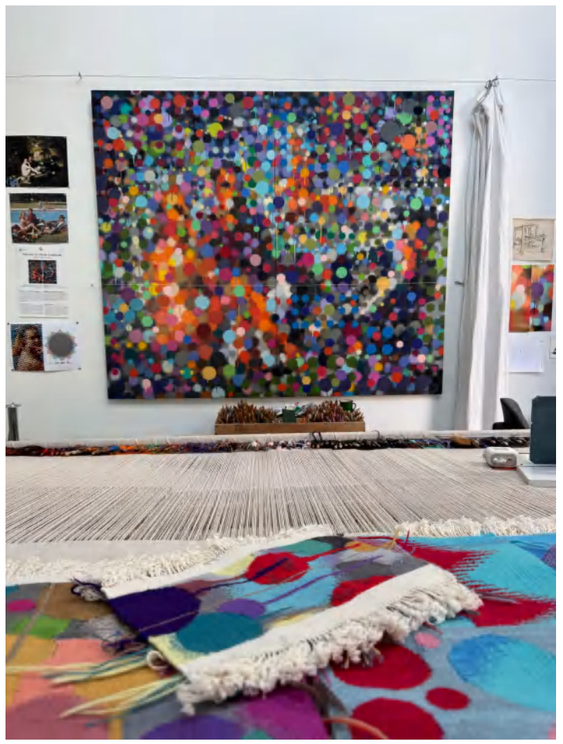


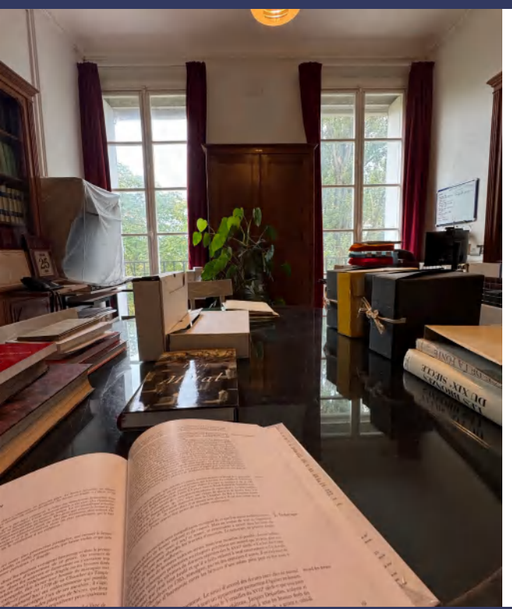
* Beyond the inherent meaning and value of weaving. Time here takes on a concrete form.

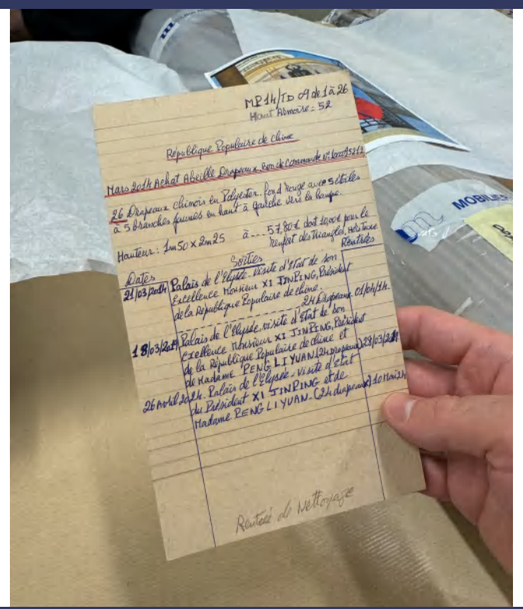


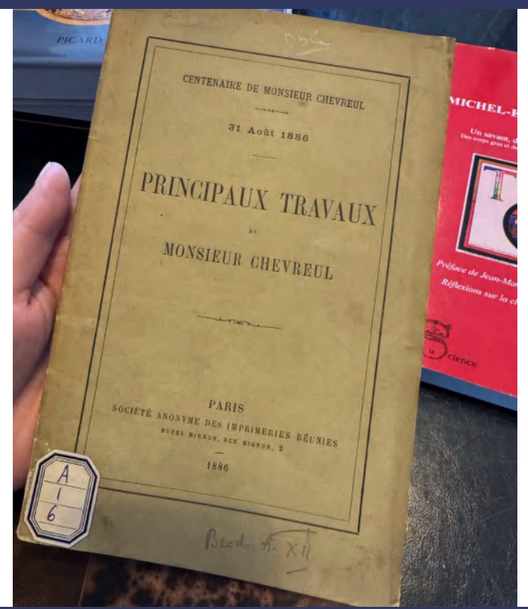








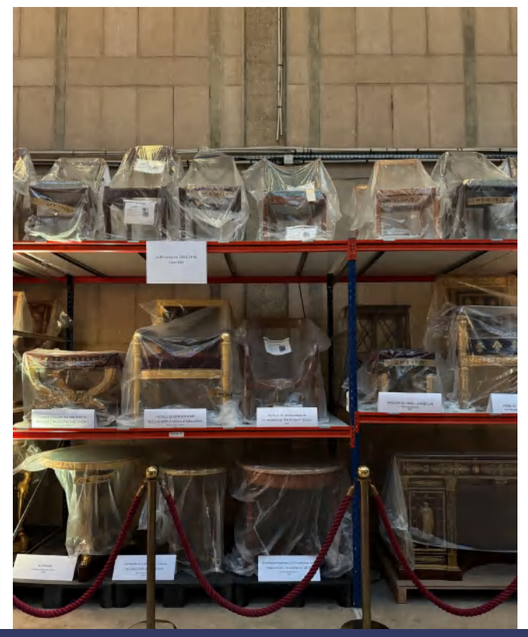


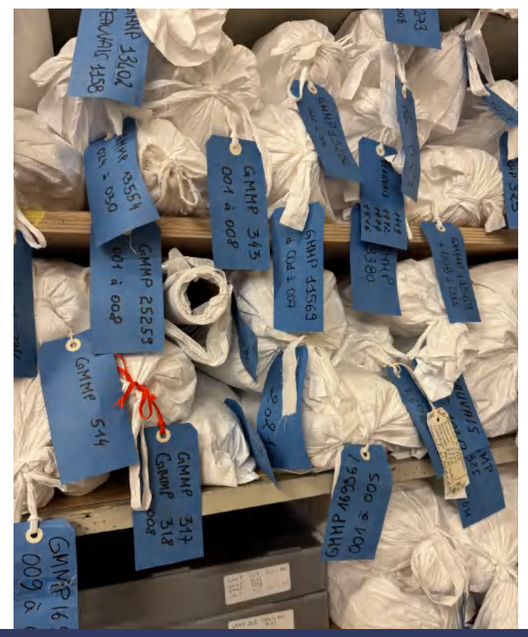


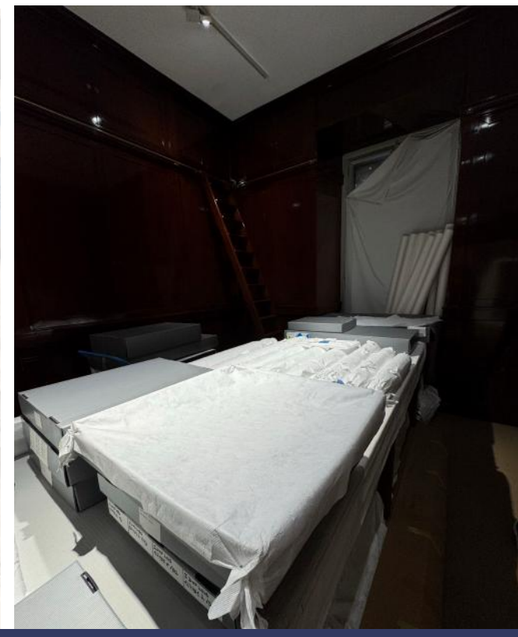


*** Library center**

During my first month of research, I observed how art, craft and design are inextricably woven into an interconnected network. This place felt like a vast ocean and boundless treasury of knowledge—and I intuitively knew I had barely scratched the surface. I therefore applied to access its various archives, hoping to explore a series of questions: **How is this sprawling production-oriented institution managed? What is the history behind its colour system? How does the innovation department collaborate with designers and artists? And how do these practices integrate with contemporary contexts?** The archives yielded countless treasures and invaluable research insights; even a full year of dedicated study would feel woefully inadequate.





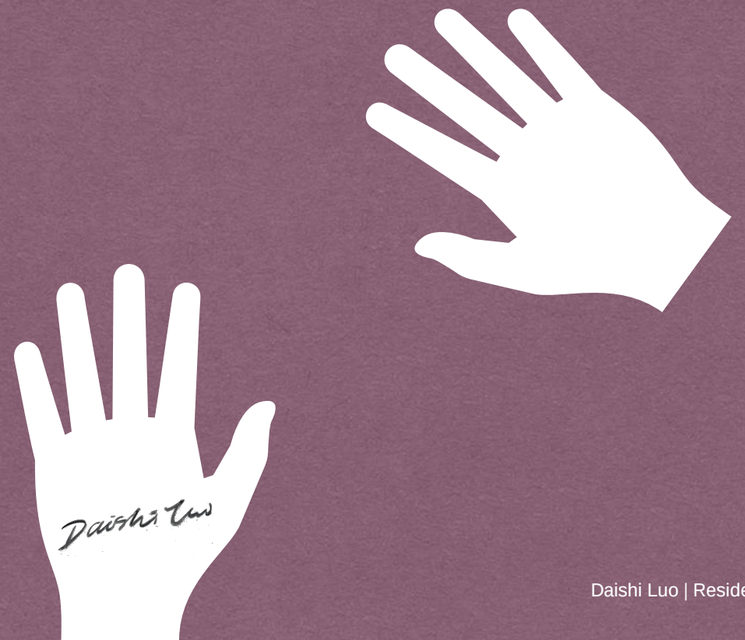
***Archives**

Learning _Tapestry Weaving

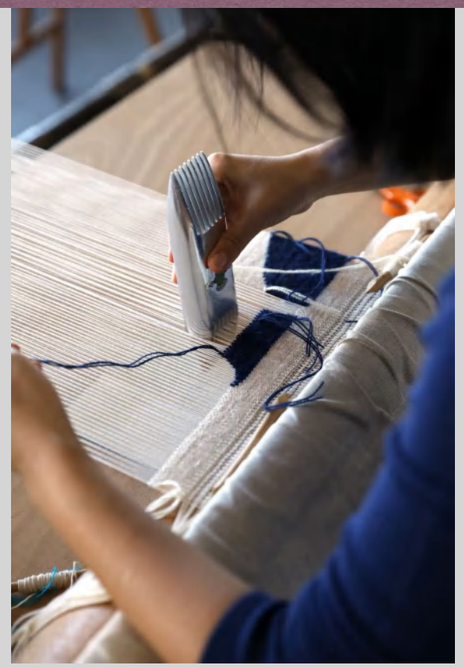
Mobilier national

Creating Artwork

As a hands-on artist, I am acutely aware that observation alone can only take one so far in grasping true understanding. When it comes to craftsmanship in particular, one has to get hands-on, to work with one's own hands, to truly learn and gain deeper insights. What I sought here was to connect with the temporal essence of this place, and to master an unfamiliar craft technique.



My First Weaving Experience.
My First and Dearest French teacher, Elodie Mussuto.
I was also the first Chinese student here.
My lovely classmates.
One short week forged lifelong friendships.



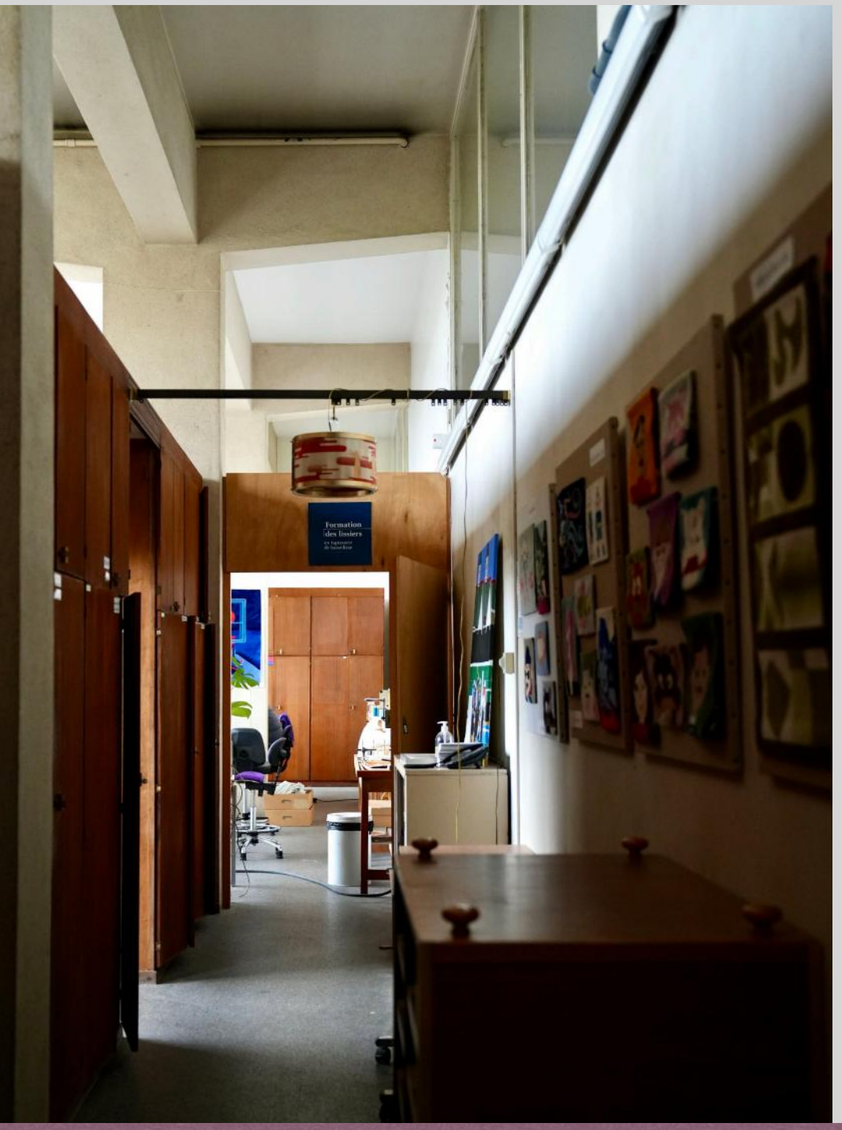






 Photo Credit: © Camille Gasser

Learning _Tapestry Weaving

Mobilier national



During weaving
from basic geometric pattern to letter designs
the craft itself wasn't all that difficult. The most
profound lesson, however, was learning the value
of **relaxing.**

Daishi Luo | Residency | 2025 Photo Credit: © Camille Gasser

Learning _Tapestry Weaving

Mobilier national

Elodie told me that to create even, smooth woven fabrics, **you have to work with a relaxed mindset and truly enjoy the process**. This turned out to be one of the most important things I learned during my time in France. For someone accustomed to intense, fast-paced work, I had always known I should slow down and relax, yet found it incredibly hard to do so—until this weaving experience made me realize that I needed to learn how to unwind properly.

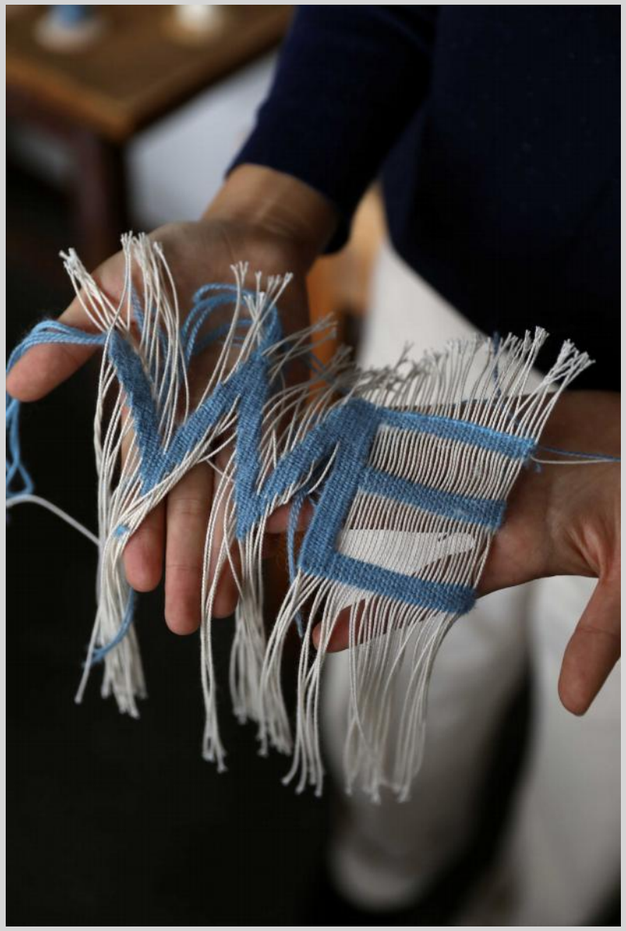






 Photo Credit: © Camille Gasser

To my surprise, the Mobilier National is also a "school" of sorts. During my tapestry studies, due to my lack of technical proficiency, I was fortunate to receive help from the other classmates. We grew close over time, striking up engaging conversations with David, Even and many others. I first noticed that not all of them came to the studio every day, so I asked why. Through these conversations, I learned that tapestry training at the studio was only one of their courses. Alongside honing their tapestry craft, their regular studies included courses in painting, art history and the history of tapestry, as well as various examinations—this meant they attended classes in different locations within the Mobilier National. Their instructors were also distinguished academics from renowned external universities. **What surprised me even more was their dual role here: they were both students and workers, and thus received a salary for their work.** This exemplary approach to nurturing the inheritance of cultural heritage bears similarities to China's university education model, yet it has its own unique characteristics. I believe this is one of the reasons why most of the Artisans here are young people. Furthermore, many of them had worked as designers or artists before coming here, which has endowed them with a refined aesthetic understanding and solid foundation for interpreting and creating craft works.

This stands in stark contrast to the current situation in China. At present, the inheritance of most traditional crafts relies largely on private enterprises, local workshops, and the informal master-apprentice training model. While mainstream craft disciplines such as glassblowing, ceramics, fiber art and metalwork are offered in university curricula, most graduates do not go on to work in craft "manufacture" after graduation. We do have official policies and a structured system in place for the protection of intangible cultural heritage, yet these efforts place a primary focus on preservation itself. It is thus these differing models and contextual factors that have shaped the vastly different trajectories and landscapes of similar craft practices in our two countries.











Gallery exhibitions

Mobilier national







After delving into the region’s rich historical narratives, I encountered the vibrant blend of contemporary art here — exactly what I’d come to seek. As gallery exhibitions unfolded, I finally glimpsed one of the core things I’d set out to find: the interdisciplinary fusion I’d been craving.

Craft, art, design, fashion, material research, bio-art, and traditional techniques intertwined seamlessly — precisely the future I believed in and the direction I practiced.

Presentation

Mobilier national

I am truly grateful to everyone who has opened their doors to me and shared their knowledge with generosity. That is why I sincerely hope to invite you all to step into my artistic world — for only when we gain a deeper understanding of one another can we engage in more profound exchanges.

It was my great honor to share nearly a decade of my research and creative practice with all of you at Mobilier National, and to have received your warm affection and recognition in return. Rooted in diverse cultural backgrounds and research approaches, we can learn from each other and draw mutual nourishment along the way.





Conversation
Mobilier national

As my stay progressed, I got to meet more and more people, and I felt truly honored to have the chance to talk and converse with them in person—sharing our unique perspectives, resonating with each other, and receiving their recognition for my research and works. All of them mean a lot of for me in my whole life.

M. Hervé Lemoine

I often ran into Mr. Hervé Lemonie in the cafeteria, on institution, and at various other occasions. He was always smiling and incredibly warm; every time we crossed paths, he would thoughtfully ask how I was feeling. He encouraged me to email him and send over my creative ideas, and right before my residency concluded, we even had an in-depth discussion about my works. I am extremely grateful for his encouragement, support, and recognition.

Mme. Emmanuelle Petitdemange

Ms. Emmanuelle Petitdemange deeply impressed me with her professionalism and dedication the very first time we met in her office that October. I still vividly remember the attentive look in her eyes as she listened to me talk about my works, along with her sincere care and thoughtful check-ins. She even suggested a second meeting because she felt our first conversation was too brief. That second meeting took place about a month later, by which time I had finished my immersive field trips to Le Puy-en-Velay and Alsace, and also completed a portion of my creative works during the residency.

My understanding of this place had thus deepened profoundly: France had truly touched me, opened me up, and healed me. As I couldn’t help but share these feelings with tears welling up in my eyes during our talk, a deep connection was forged between us. I told her that before coming to Paris, I had felt stuck in life, which was why my previous creations were rather rigorous and restrained. But looking at the works I made here, I had rediscovered the free-spirited and joyful version of myself that I used to be. I saw tears in her eyes too. “Life has its ups and downs,” she said, “and everything will pass.” She added, “You are not only a wonderful artist, but also a wonderful human being.” I will forever cherish this beautiful, heartfelt, and deeply touching moment and words.



Daishi Luo | Residency | 2025

Conversation
Mobilier national

M. Loïc Turpin

As for Mr. Loïc Turpin, while we never had a formal meeting, we did exchange words in the office corridors and at exhibition openings. I also learned that his team had been quietly supporting me behind the scenes with all my affairs and project arrangements, which meant he was well-informed about almost everything I did during my stay here. What's more, from many of my Chinese friends living in Paris, I heard that Loïc often spoke of me—so much so that some people even reached out to me out of interest because of his mentions. My gratitude goes out to every person who has lent a helping hand behind the scenes.

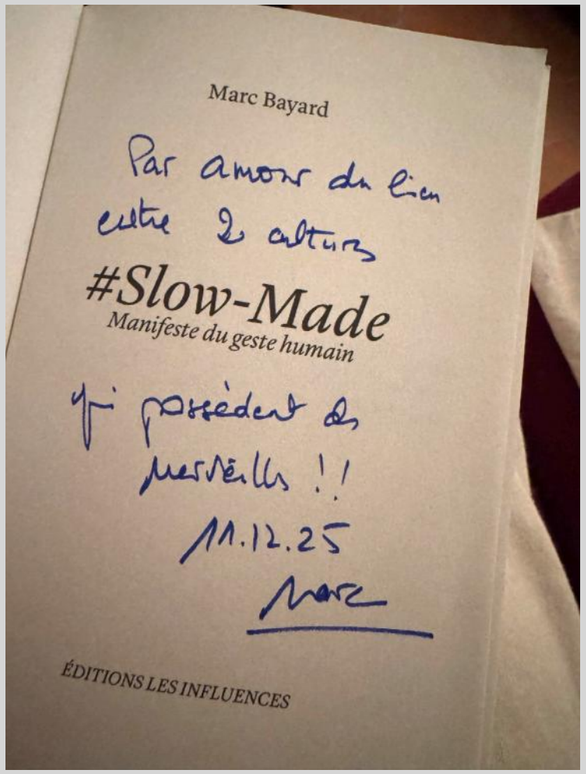
M. Marc Bayard

My first meeting with Mr. Marc Bayard was arranged on the second floor of the Gobelin Gallery, in the section dedicated to new material research. This is a cutting-edge research direction led by him at Mobilier National, one that overlaps highly with my own research interests. That's why we instantly hit it off professionally and had so much to talk about.

Shortly after I gained a basic understanding of his explorations, the second week rolled around, which was when I was scheduled to give a presentation about my work to everyone at the institution. I was honored that he took the time to attend my talk, and as a result, we scheduled another meeting for an in-depth exchange. During our third meeting in his office, I asked him questions about his views on the value of craftsmanship, the concept of time in creative practice, and the future development direction he envisioned for this field. He gave me a copy of his book *SLOW MADE*. Even though I don't understand French, I rushed back to my apartment and eagerly read the first cover-to-cover translation using a translation app. In doing so, I suddenly gained a much deeper understanding of the concept of "time" here—***Slow is fast***.

...

...



Insight into *Mobilier national*



By now
I had gained a far more comprehensive understanding of

HUGE TREASURE

Mix
Research institute +
Craft workshop Hub +
Museum +
Innovation Lab + School +
Heritage restoration and conversation Center+
A veritable crossroads where craft, design, art, tradition, and contemporary practice converge.

Then a seed of new inspiration sprouted within me — I yearned to let my work enter into a dialogue with this extraordinary place.

Le Puy-en-Velay
Lace workshop



Daishi Luo | Residency | 2025

Lace workshop in Le Puy-en-Velay
Met Lisa (Nov 2025)

With a head full of creative ideas, I visited the lace workshops in Le Puy-en-Velay with the team. It was there that I met someone who became one of the people who accompanied me the longest and mattered most during this journey — Lisa Gisselbrecht.

Before that, I used to jokingly call Camille my “mom” in France: she was not only a mentor and a friend in both life and work, but also took care of me with the same warmth as family. I was like a curious child, pestering her every day with an endless stream of questions — from how to eat cheese properly to little etiquette tips for getting along with the French.

Then there was Carola and me — we were totally a “hilarious duo.” Every time we arrived somewhere, I would immediately say, “I need to use the bathroom,” and she would blurt out, “I want to eat.” Our vibes were always on different wavelengths!

I never imagined I would meet a second sweet “Lisa” here — another mother figure. When she and Camille were together, they felt like my parents; the scene was simply heartwarming.

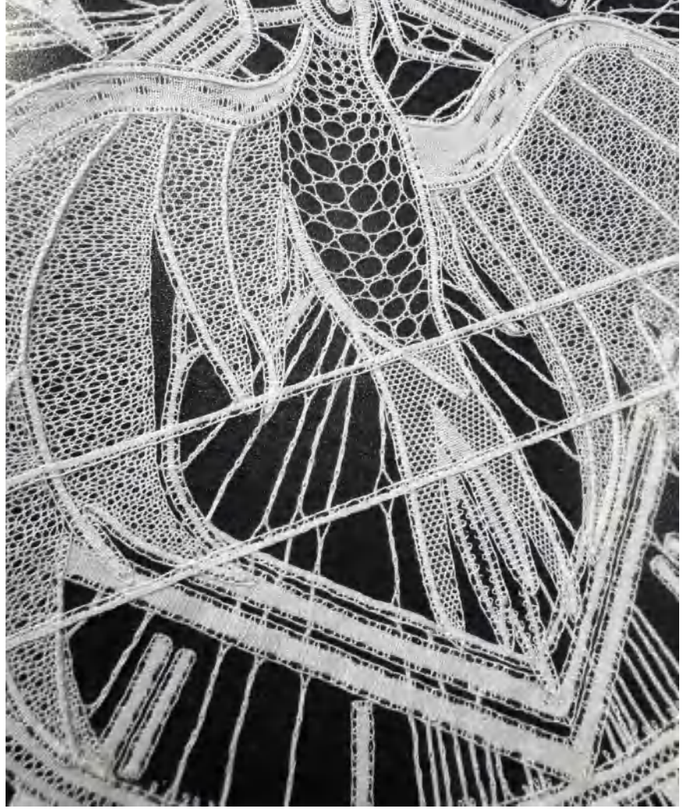
Thus we embarked on a new chapter of our journey, one that only grew more profound and delightful as time went on.



Daishi Luo | Residency | 2025



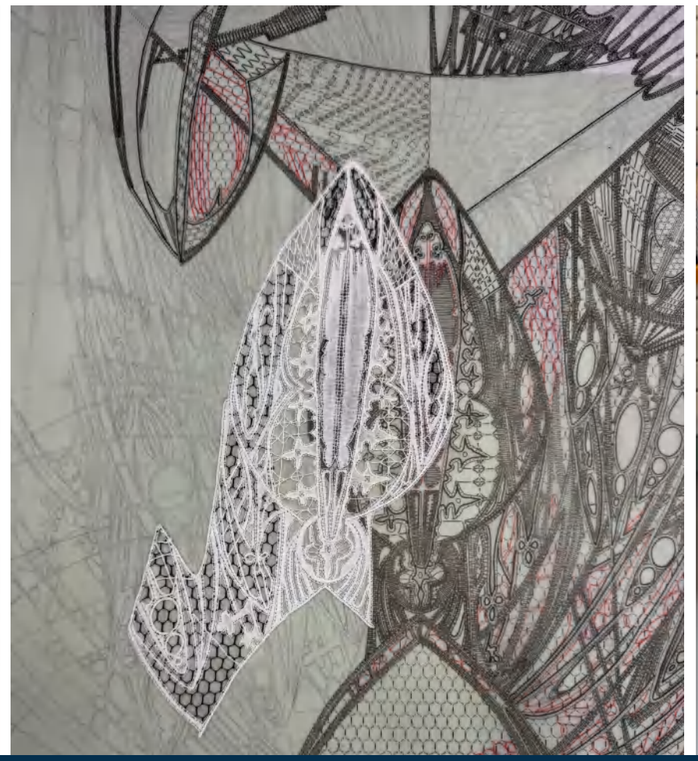














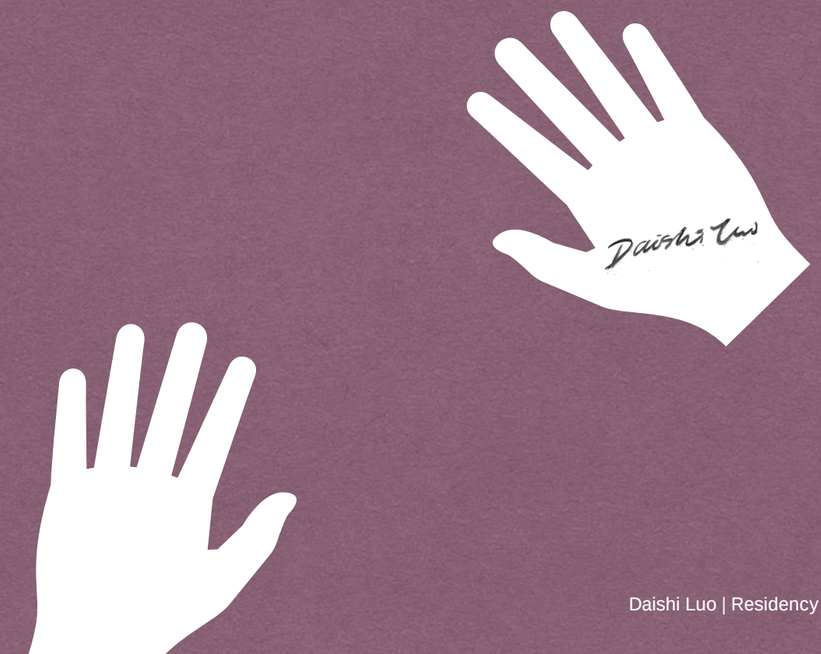
This was my first time witnessing the making of French bobbin lace in person. Over two days of observation and learning, I was utterly amazed by its far greater complexity and mathematical logic compared to tapestry weaving. What struck me the most, though, was the profound impression left by people’s endless repetitive work, their constant engagement with a single piece, and the act of devoting the majority of their lives to this craft. Lace is the tangible form of time and life.

I wish to express my feelings through my own artistic language, weaving time, life, art and craftsmanship together in my creations.

Creating Artwork

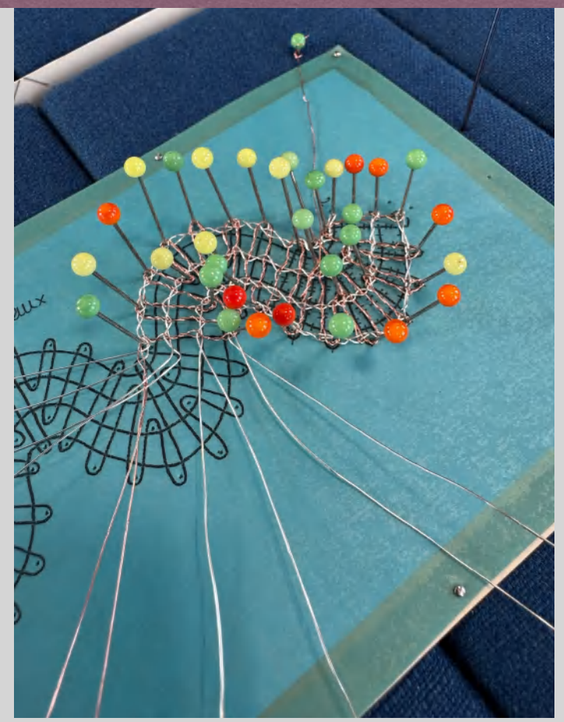
Learning _Lace Weaving

Mobilier national



Daishi Luo | Residency | 2025

I am honored to have experienced lace-making here with the support of the team, and to have attempted weaving lace patterns with copper wire. It took me an entire day to weave a mere five centimeters, leaving me with a sore back and aching waist. I asked my teacher Carol, “You spend a large part of your life working on the same piece—do you ever feel bored? And how do you keep going?” To my surprise, Carol looked me straight in the eye and said earnestly, “It’s not about keeping going; it’s about passion.” At that moment, it was hard for me to connect passion with such repetitive labor. Later, I came to understand: **what they seem to be weaving is a work of art, but in truth, they are weaving the totem of their lives**. That is why I brought the copper lace I wove here back to my apartment at the Mobilier National to complete my creations.







Creating & Presentation



Creating Artwork

LINKING SERIES _ Mobilier national

by Daishi Luo 2025

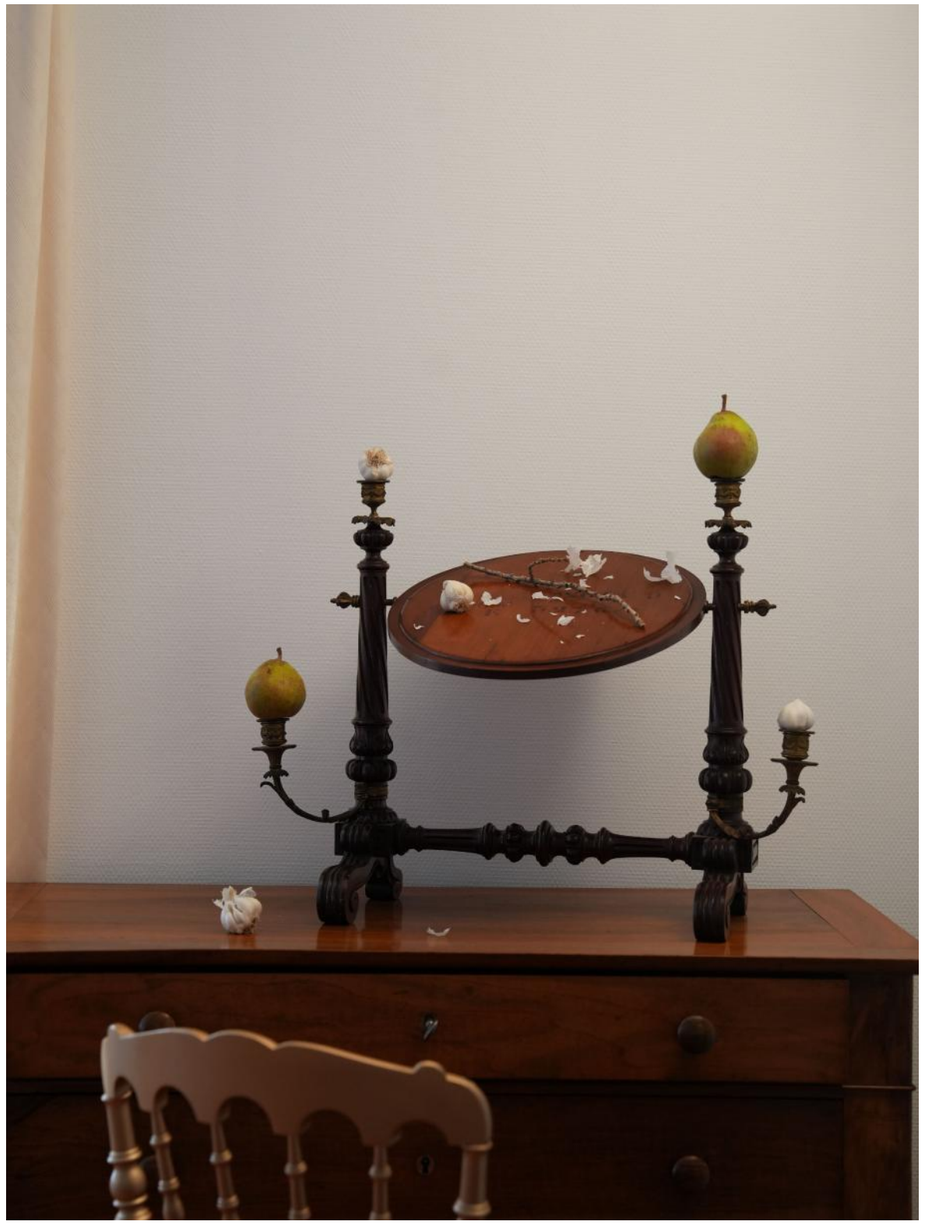
LINKING SERIES _ Mobilier national

Creating Artwork



A body of site-responsive works made during an extended residency at the *Mobilier National.* **The series stages formal and material encounters between institutional artifacts and the everyday: furniture and archived objects meet food, handcraft, and found ephemera to produce small acts of translation. Playfulness is the method; weaving, pairing and literal re-tooling are the grammar.** Together these pieces probe how objects carry time, how gestures translate across cultures, and how meaning is produced through repeated attention and domestic practice.

#01 Dialogue - LINKING SERIES



Apartment n°51
42 Avenue des Gobelins



#01 Dialogue - LINKING SERIES

Materials: Archive candlestick-mirror (GME3276/3), pearl, garlic
Size: W 800 x L 600 x D 180 mm

During my residency at @mobiliernational, I'm living inside their historic building - surrounded by furniture made and collected over generations. These objects carry the breath of time and the sediment of French culture. My stay here is not only research but a process of personal growth; through my practice I translate and record my thinking.

"No.01 Dialogue" series (2025) - the candlestick-mirror shown here (archive no. GME3276/3) enters into a conversation with my life (food). I disrupt its original function and ornament: is it a mirror, a sculpture, a fruit bowl, or a candlestick? This is a dialogue of a Chinese living in France; a conversation between an artist and Mobilier National; a temporal exchange between my present life and these historical objects. What are the boundaries? Here they merge.





#02 Dialogue - LINKING SERIES

Materials: Table lamp (Mobilier National, GML 8304/039, 1965), fresh flowers (œillet blanc, Lysimachia)
Size: W 120 x L 130 x D 620 mm

Is this a lamp, a vase, or a sculpture? Fresh flowers (5th Nov 2025) meet a 1965 table lamp (Mobilier National, GML 8304/039), together tracing the shape of my life here — The lamp—an object of design and function—becomes activated by living matter, which reshapes its reading from archive to event. The piece reads as a compact portrait of residency: the structural steadiness of institutional craft and the brief, sensual presence of everyday life.

From archive to the daily life
From classical LAMP to the Flower Sculpture





#02 Dialogue - LINKING SERIES

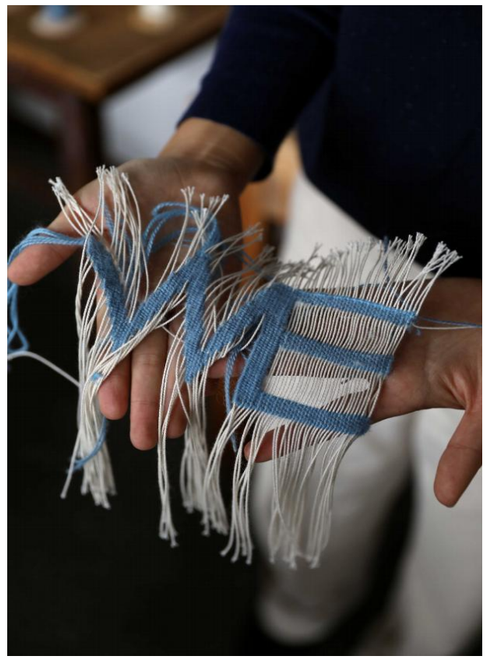


#03 Dialogue - LINKING SERIES

Materials: Table lamp with dome (Mobilier National, GML 8304/039), tapestry ‘WE/ME’ (hand-woven)
Size: W 120 x L130 x D 620 mm

A domestic light and a handwoven textile are placed in dialogue to explore individual and collective modes of making. The ‘WE/ME’ tapestry—worked directly by the artist during the residency—embodies lessons of tempo, relaxation, and pedagogy learned in the studio. The assembly reflects on craftsmanship as both solitary labor and social apprenticeship: light, cloth and touch conspire to map how learning is passed on and adapted.





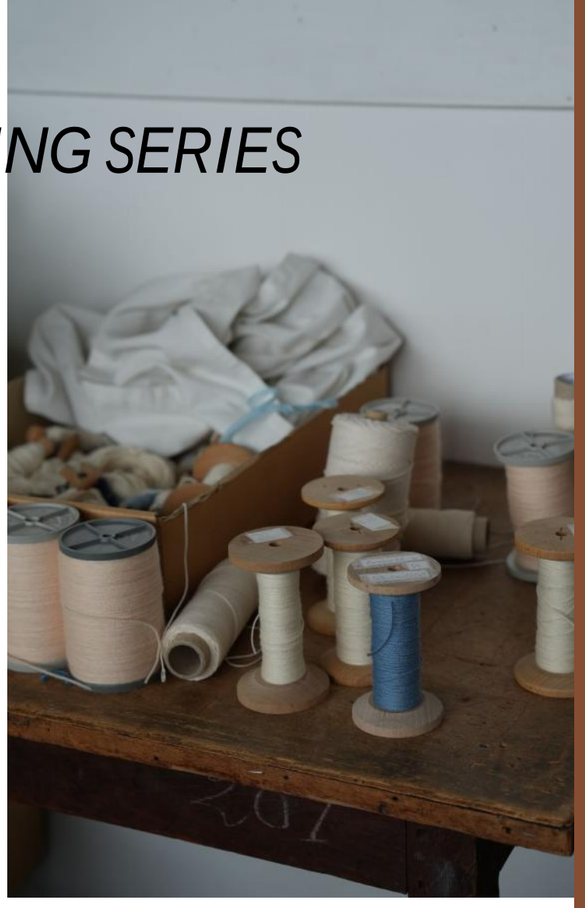
From archive to the daily life
From classical LAMP to the Mixed Sculpture

#03 Dialogue - LINKING SERIES



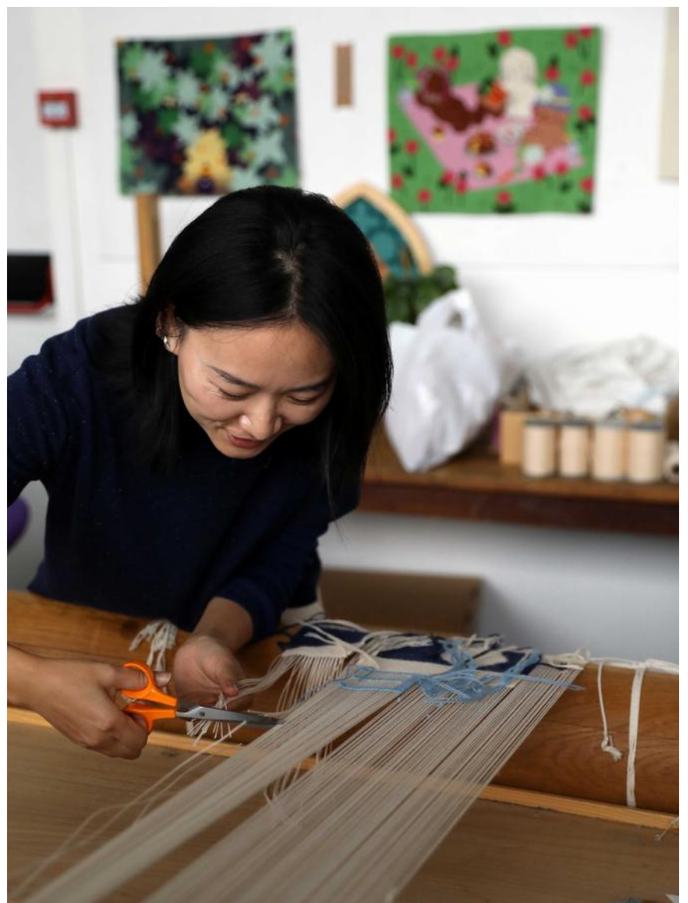














Process

#04 Dialogue - LINKING SERIES

LOVE WEAVING LIFE, LIFE WEAVING LOVE

Daishi Luo | Residency | 2025



LOVE WEAVING LIFE
LIFE WEAVING LOVE
- LINKING SERIES

Materials: Poster from Mobilier national, Copper-Lace, bobbins, potato, raddish((used as makeshift bobbins), baguette, tiles from the apartment of Mobilier national
Size: W 480 x L 654 x D 70 mm

Inspired by the bobbin-lace tradition of Le Puy-en-Velay, this work translates lace-making into a contemporary sculptural action using copper wire. Traditional lace patterns are reinterpreted as heart motifs, weaving love into the structure of the form.

Everyday foods—a baguette, a potato, and radishes—are used as makeshift bobbins alongside antique lace bobbins, forming an on-site tableau titled *LIFE is spinning LOVE*. These ordinary objects, drawn from daily life, enter the weaving process as both tools and symbols, blurring the boundary between labor and living.

The work asks a simple question: what transforms a life into a meaningful work? The answer offered here is love—sustained, embodied, and repeated through time. By practicing the same gestures as lace artisans, the act of weaving becomes a meditation on attention, devotion, and duration.

Created on the red-brick floor of the Mobilier National artist apartment, where I lived for nearly three months, the piece incorporates the materials of everyday existence—space, food, research notes, and printed matter—braided together into a quiet conversation across time. What emerges is not only a woven object, but a reflection on how life itself is shaped through care, repetition, and affection.



LOVE WEAVING LIFE
LIFE WEAVING LOVE
- LINKING SERIES

Materials: Poster from Mobilier national, Copper-Lace, bobbins, potato, raddish, baguette, tiles from the apartment of Mobilier national
Size: W480 x L654 x D70 mm





Dialouge with Le Puy en-Vlay
with time and life

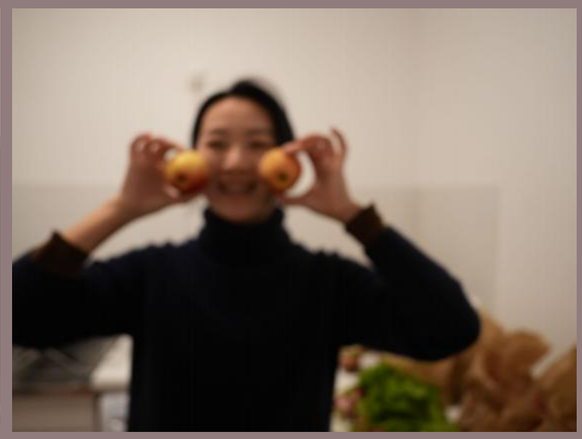
LINKING SERIES _ Mobilier national

Creating Artwork

Behind scene











Sèvres Manufacture

Daishi Luo _ Research_ 2025 **France**

AMBASSADE DE FRANCE EN CHINE

INSTITUT FRANÇAIS

MOBILIER NATIONAL

SÈVRES MANUFACTURE ET MUSÉE NATIONAUX

ACADÉMIE DES BEAUX-ARTS INSTITUT DE FRANCE

SÈVRES MANUFACTURE



Left:
Photo credit: ©Camille Gasser

The deeper my understanding of French culture grows, the more I feel a profound respect and admiration in my heart for the people who created all of this. It has nothing to do with national borders or cultural differences; it is simply the grandeur of human creation. If the Mobilier National showed me the breadth of this craft heritage, then Sèvres, which has dedicated itself to ceramics for centuries, revealed to me its profound depth. I witnessed how a prestigious national ceramic center pushes this material to its absolute limits—and more than that, I saw the dignity and worth of every professional who stands behind this legacy.

SÈVRES
MANUFACTURE ET MUSÉE NATIONAUX

Daishi Luo | Residency | 2025









My journey here began, first and foremost, with foundational research: visiting and investigating all 27 workshops on the premises. I explored every step of the process, from clay preparation and casting to carving, wheel throwing, polishing, painting, gilding, assembly, and the color and materials research center.







Immersive Research and Insights







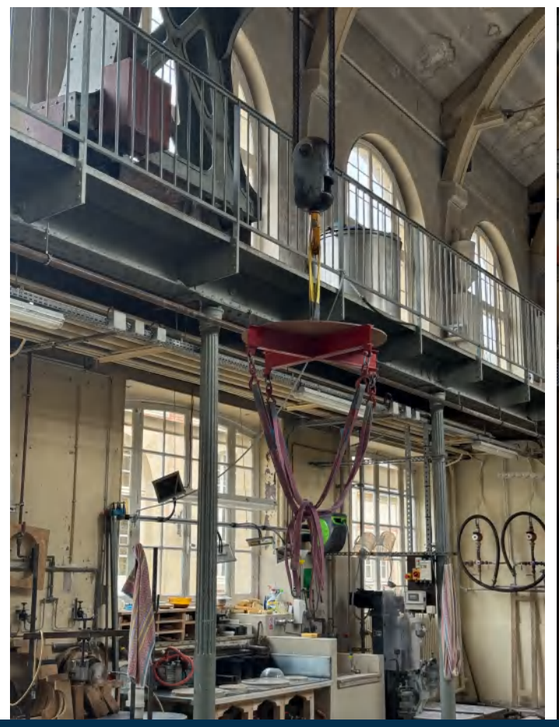


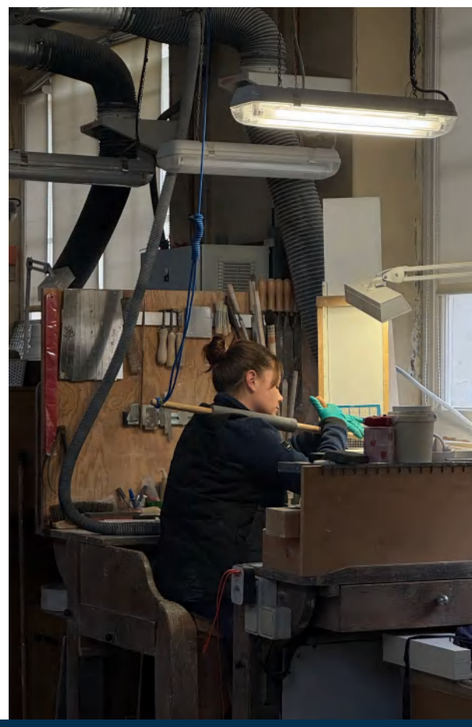












Immersive Research and Insights



















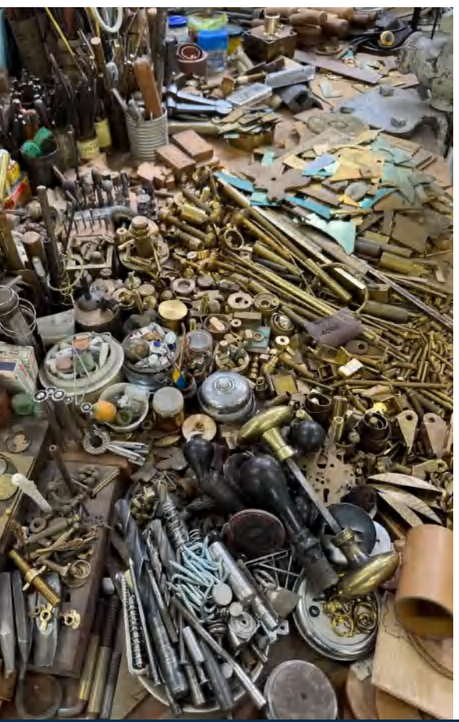
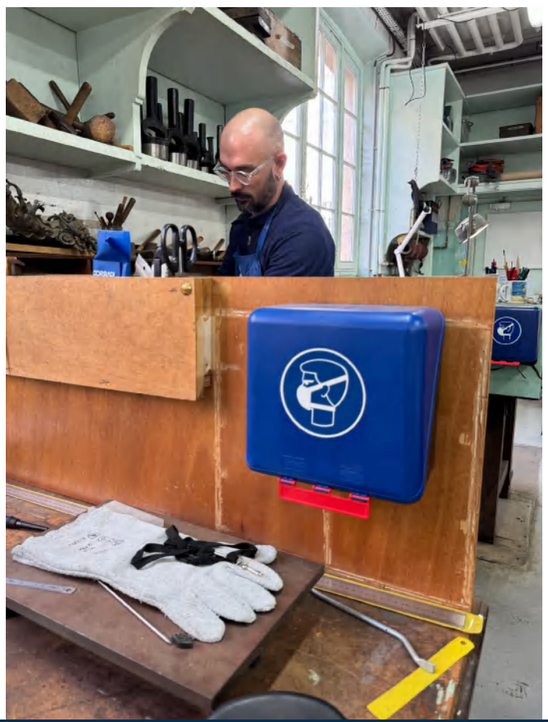
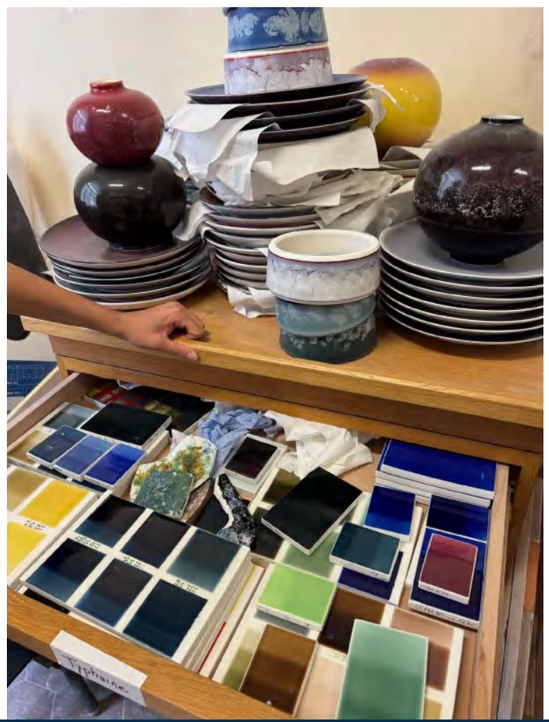
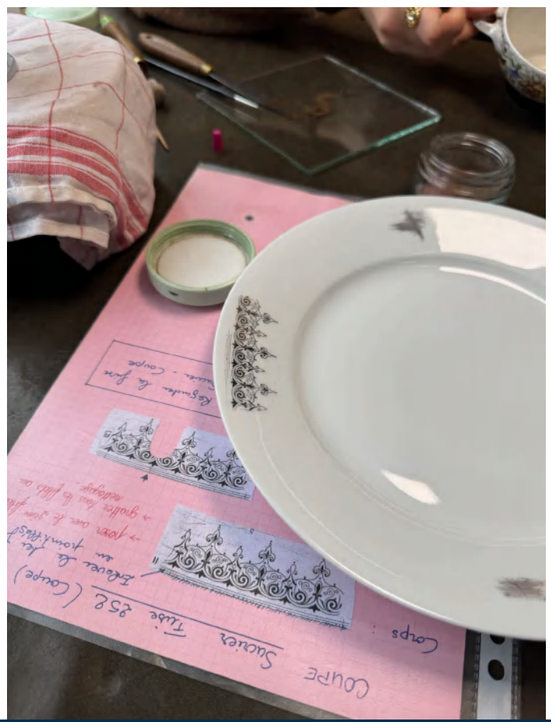









Immersive Research and Insights








What surprised me the most, though, was discovering the profound fusion of science and art here. From the formulation of glazes and gold powder, to elemental analysis of glaze surfaces, to the logical systems behind color palettes—ceramics, beneath its traditional craft exterior, is a rigorous science and technology.







Presentation
Sèvres manufacture

I spoke with the artisans in every workshop, and also shared my own research and creations with everyone here. To my surprise, during my presentation, one artisan asked me: **“What has left the deepest impression on you here, or what is your greatest takeaway?”** Having gained a profound personal understanding after visiting all the workshops, I answered without hesitation: “It’s all of you.” Every professional working in these workshops—you are the ones who create all of this. You craft and safeguard every single step of the process, forming an invisible network behind each ceramic piece that upholds and brings to life the works we see before our eyes.







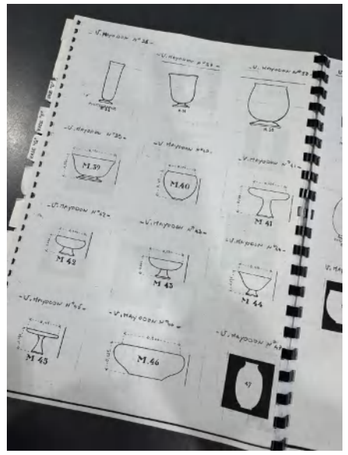
Archives research
Sèvres manufacture

After these conversations, I explored the Sèvres archives and library. I was amazed by the wealth of material: bound registers of designs, photographs, and especially rare painted documents. For example, I discovered 18th-century porcelain plates hand-painted with scenes of the factory's workshops – visual records of craftsmen at work. **I also found an archival volume outlining the *system of craftsmen's signatures* at Sèvres.** These historical materials illuminated how Sèvres has always celebrated its artisans. Seeing this continuum – from painted portraits of workers to the idea of making each artisan "visible" – was profoundly inspiring.

All these experiences coalesced into my project **"Signature – Linking Series."**











About Signature in SEVRES

***Signature mark**: Every artisan at the Sèvres Manufacture has a unique signature mark that is their personal emblem. The base of every ceramic piece produced here is stamped with the signature marks of all the artisans involved in its making, and these marks are an integral part of Sèvres' ceramic history and culture.









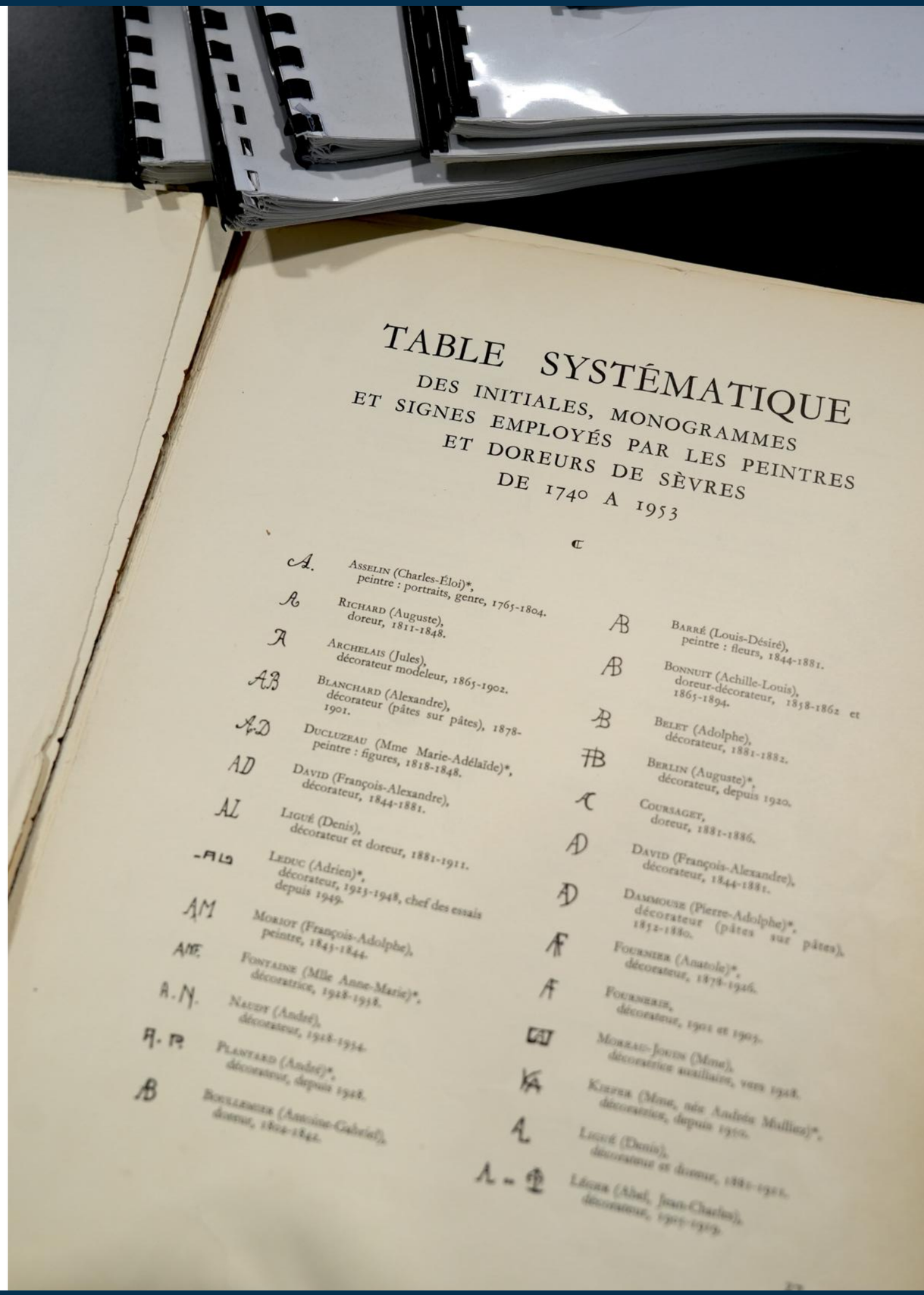


TABLE SYSTÉMATIQUE
DES INITIALES, MONOGRAMMES
ET SIGNES EMPLOYÉS PAR LES PEINTRES
ET DOREURS DE SÈVRES
DE 1740 A 1953

Asselin (Charles-Éloi)*, peintre : portraits, genre, 1765-1804.
Richard (Auguste), doreur, 1811-1848.
Archelais (Jules), décorateur modeleur, 1865-1902.
Blanchard (Alexandre), décorateur (pâtes sur pâtes), 1878-1901.
Ducluzeau (Mme Marie-Adélaïde)*, peintre : figures, 1818-1848.
David (François-Alexandre), décorateur, 1844-1881.
Ligué (Denis), décorateur et doreur, 1881-1911.
Leduc (Adrien)*, décorateur, 1923-1948, chef des essais depuis 1949.
Morlot (François-Adolphe), peintre, 1843-1844.
Fontaine (Mlle Anne-Marie)*, décoratrice, 1928-1938.
Naudy (André), décorateur, 1928-1934.
Plantard (André)*, décorateur, depuis 1928.
Boullemier (Antoine-Gabriel), doreur, 1802-1842.
Barré (Louis-Désiré), peintre : fleurs, 1844-1881.
Bonnuit (Achille-Louis), doreur-décorateur, 1858-1862 et 1865-1894.
Belet (Adolphe), décorateur, 1881-1882.
Berlin (Auguste)*, décorateur, depuis 1920.
Coursaget, doreur, 1881-1886.
David (François-Alexandre), décorateur, 1844-1881.
Dammouse (Pierre-Adolphe)*, décorateur (pâtes sur pâtes), 1852-1880.
Fournier (Anatole)*, décorateur, 1878-1926.
Fournier, décorateur, 1901 et 1903.
Morrau-Jouin (Mme), décoratrice auxiliaire, vers 1928.
Kieffer (Mme, née Andrein Mullier)*, décoratrice, depuis 1930.
Ligué (Denis), décorateur et doreur, 1881-1911.
Lhuna (Abel, Jean-Charles), décorateur, 1905-1919.

Creating Artwork

LINKING SERIES _ Sèvres Manufacture

by Daishi Luo 2025

SIGNATURE - LINKING SERIES
Sèvres Manufacture

Materials: Porcelain from Sèvres, signatures from Artisians

Size: W265 x L265 x D50 mm

Daishi Luo | Residency | 2025 Photo Credit: © Camille Gasser

Creating Artwork

SIGNATURE - LINKING SERIES
Sèvres Manufacture

All these experiences coalesced into my project **“Signature – Linking Series.”** I chose one of Sèvres’ most common objects – a simple white porcelain plate – as a **“canvas.”** In keeping with Sèvres’ collaborative spirit, I enlisted 87 artisans who were present at the manufactory. With the gracious support of Lisa Gisselbrecht, Camille Gasser and the Sèvres team, I invited each artisan, workshop by workshop, to inscribe on the plate their personal Sèvres-designed *signature mark*. Every mark on the plate’s underside traditionally denotes the maker’s identity; by gathering all 87 marks on one piece, the project makes visible the collective of creators.

We documented the process photographically: portraits of each artisan and close-ups of their hands at work. This multidisciplinary approach – combining performance, photography and object – mirrors the Factory’s fusion of craft and art. In the end, **87 unique symbols** speckle the plate’s surface like stars in a constellation. Each one is a thread in Sèvres’ tapestry of skills, weaving together generations of craft. The completed work stands as a **bridge**: between individual and community, past and present, French tradition and global contemporary art. By literally stamping each artisan’s identity onto the Sèvres porcelain, “Signature – Linking Series” celebrates the very people who *are* Sèvres and affirms their place in its history.



Daishi Luo | Residency | 2025



NO WORKS

NO CRAFT

NO CREATIVITY

NO CULTURAL HERITAGE

NO SÈVRES

WITHOUT PEOPLE

Daishi Luo | Residency | 2025





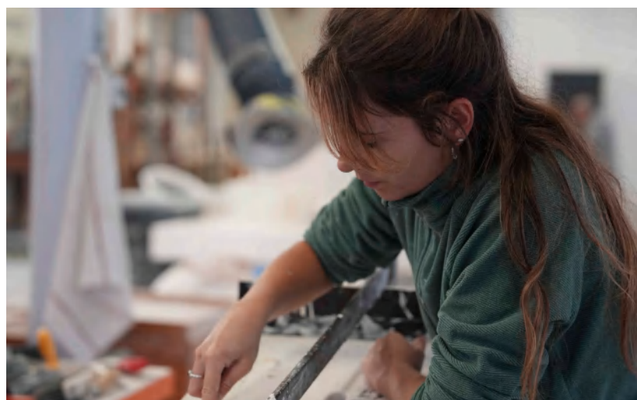











uvex






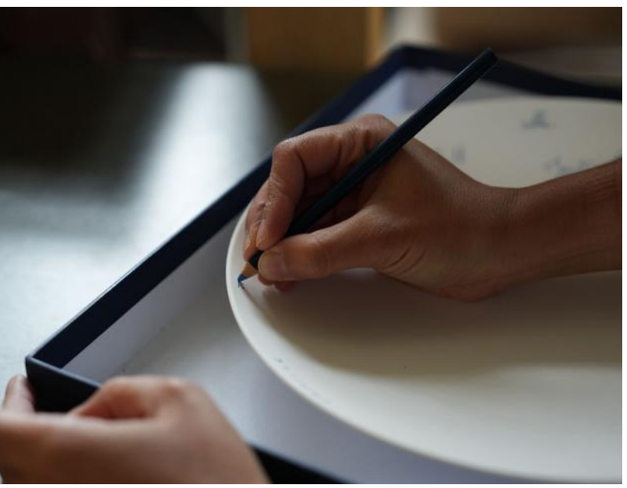







SIGNATURE - LINKING SERIES
Sèvres Manufacture

















Creating Artwork

Invited

87 people

from 27 workshops

87 hands

87 signature

Created

Linking - Sèvres

PEOPLE

History

Art

Science



Life

Craft

Deisign

CULTURE HERITAGE

LOVE

Cross-cultural connection

TIME

SIGNATURE - LINKING SERIES

Sèvres Manufacture

Daishi Luo | Residency | 2025

Outcomes: 1 Porcelain, 194 photos

SIGNATURE - LINKING SERIES

Sèvres Manufacture by Daishi Luo 2025





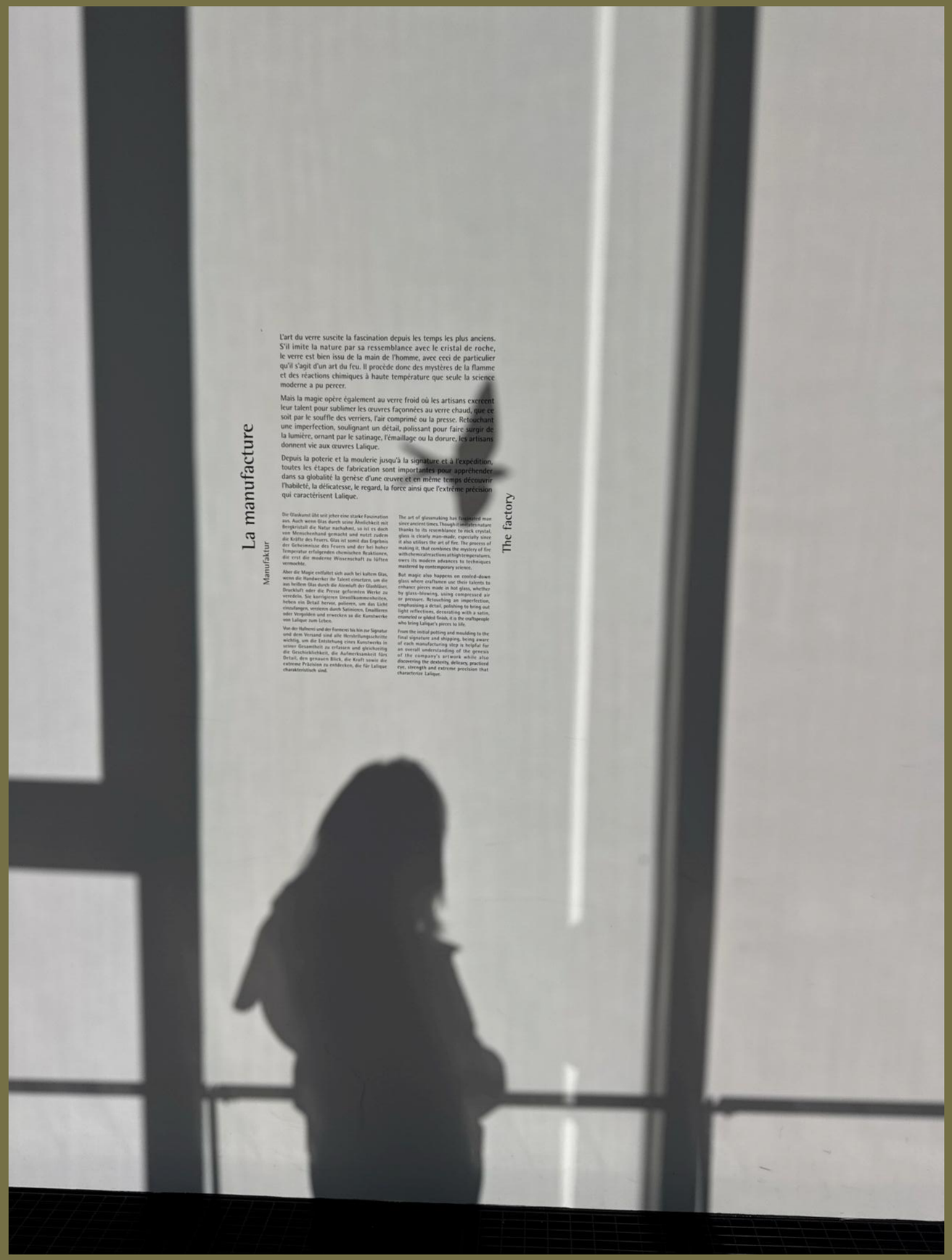
Beyond Sèvres & Mobilier
The Wider French Scene

Daishi Luo _ Research_ 2025 **France**

AMBASSADE DE FRANCE EN CHINE
INSTITUT FRANÇAIS
MOBILIER NATIONAL
SÈVRES MANUFACTURE ET MUSÉE NATIONAUX
ACADÉMIE DES BEAUX-ARTS INSTITUT DE FRANCE

* Museums
* Exhibitions
* Institutions

Beyond my core residency project, my practice at the intersection of design, art and science had sparked a deep curiosity about France’s artistic, scientific and everyday culture. So I spent every spare moment exploring and experiencing it all firsthand.



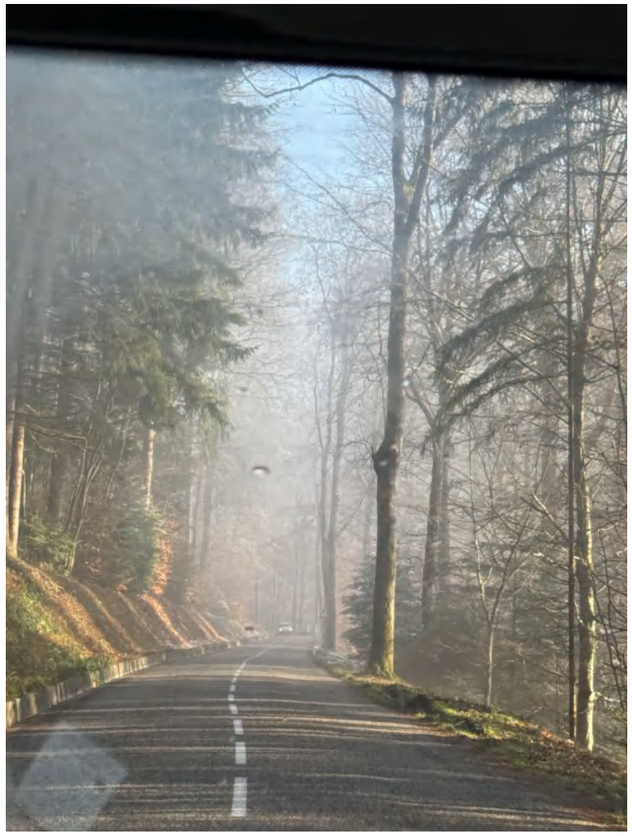


ALSACE _Glass trip

My trip to Alsace was easily the most wonderful field excursion of this entire residency. Thanks to Camille and Lisa’s thoughtful planning, Carola and I embarked on a magical winter girls’ road trip through France—one that felt like a once-in-a-lifetime experience. We saw snow-draped castles, whimsical local architecture, savored regional cuisine and discovered the wine culture of the mountainous vineyards. We visited the factory and museum of the luxury glass brand LALIQUE, delved into the history of Meisenthal, and even made a trip to nearby Basel. Most importantly, every conversation and every new place we visited opened my eyes to endless possibilities in life. I grew more relaxed, and my inner world slowly unfurled in ways it never had before.

Lalique manufacture visiting





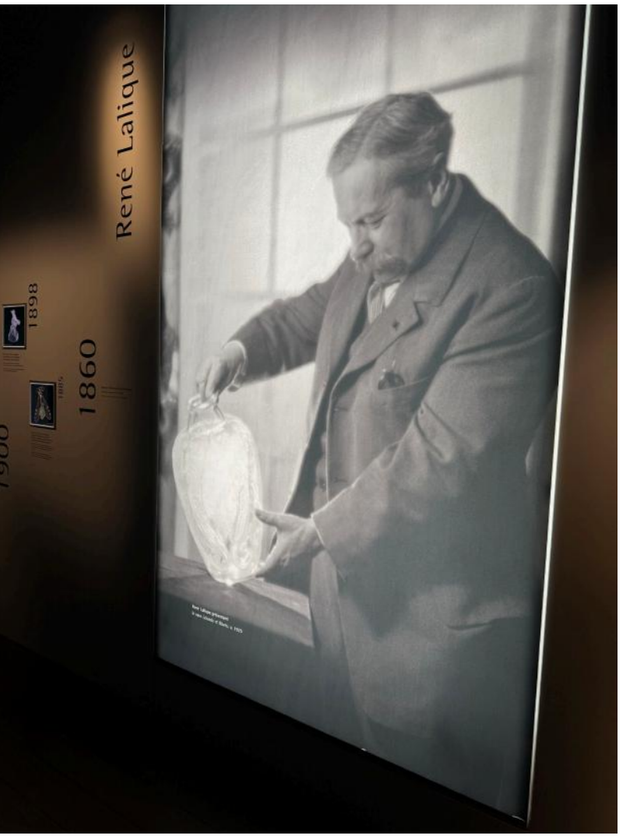




No photography was allowed inside the LALIQUE factory, but this immersive experience of their full production process left two profound impressions on me. First, they have transformed the highly intricate craft of crystal glassmaking into a streamlined, factory-managed process—this standardized system makes mass production of high-quality handcrafted pieces possible, a model well worth our reflection and learning.

Second, nearly all the artisan at every stage of production are professionally trained young people, a stark contrast to the characteristics of China’s craft industry I noted earlier. I asked our tour guide about this, and learned they have dedicated craft schools to nurturing the next generation of artisans. It forms a seamless closed loop: talent development from school to enterprise, and cultural heritage passed down in tandem. I noticed the same pattern during my visits to the workshops at the Mobilier National, Sèvres Manufacture and 19M.

Lalique museum visiting









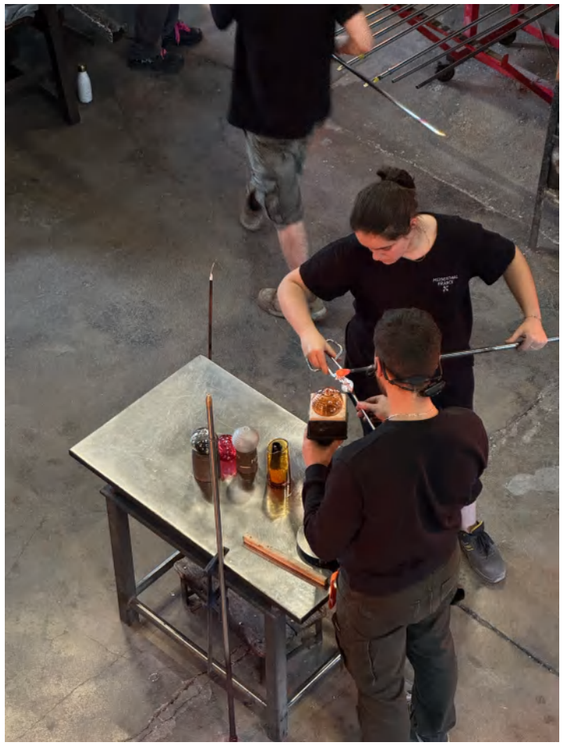
After leaving LALIQUE’s production base, we headed to the LALIQUE Museum just a short distance away. Here, one can see nearly everything they have created with crystal glass—jewelry, homeware, perfume, sculpture, fine art, architectural pieces and more, spanning every aspect of daily life. The extraordinary creativity of founder René Lalique, who worked across these interdisciplinary fields and seamlessly blended art, design and craft, let me witness once again, in the real world, the path I hold dear and the trailblazers I look up to.

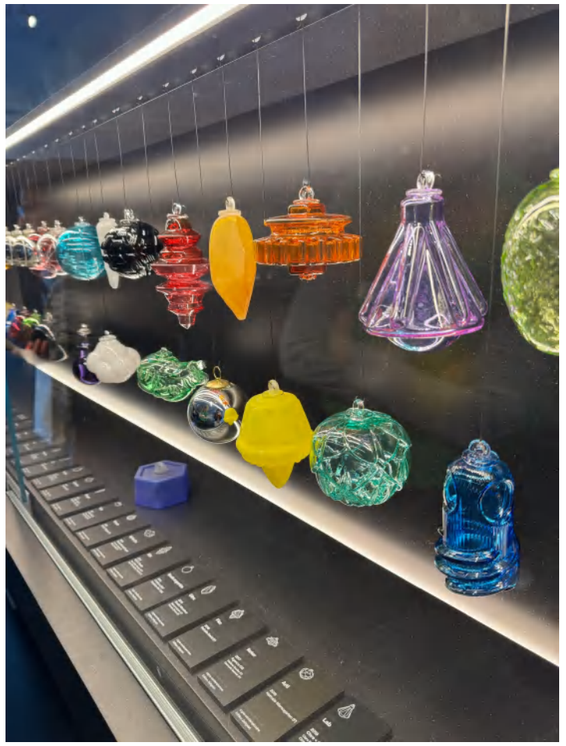
The next stop is Meisenthal. I was deeply impressed by Meisenthal’s rich glassmaking history, and its innovative strategy of transforming itself into a unique contemporary art institution nestled in the mountains. Its iconic Christmas bauble culture is a perfect example: each year, they collaborate with different designers to release limited-edition baubles, each with its own design and meaning to celebrate the festival. It’s an incredibly clever and delightful marketing strategy.

Meisenthal



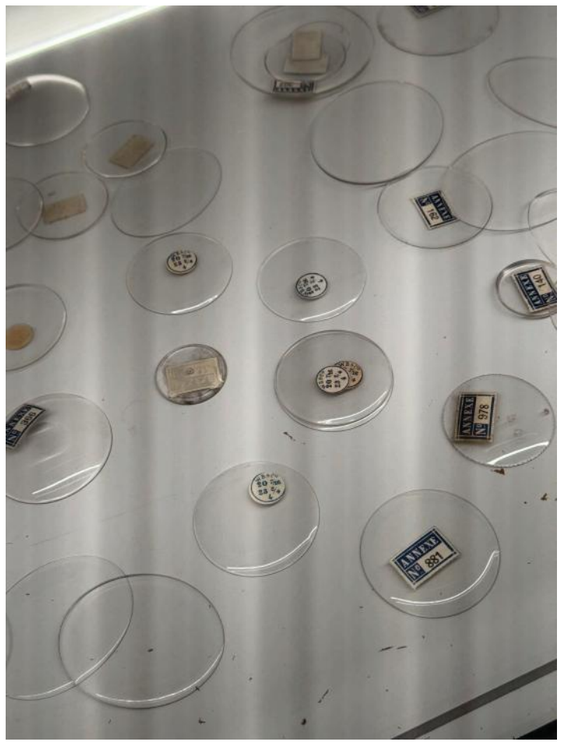






Meisenthal









Wine testing trip









A trip to Alsace wouldn’t be complete without a deep dive into local winemaking at a vineyard workshop—and this was the part I looked forward to most. It wasn’t my love for wine that drew me in, but the philosophy and methods of organic winemaking, which resonate closely with my own creative practice. As we tasted wines and explored the workshop, the owner explained how they craft distinct flavors by working in harmony with nature: improving soil quality, nurturing grapevines, harnessing microbial fermentation, and more. From removing grape skins or leaving them on, to varying fermentation times, blending different grape varieties and strains—every bottle of wine is alive, each with its own subtle nuances. It made me realize: this is exactly the same logic behind how I cultivate imagery on copper! Nature is an indispensable part of our creative process, one that we weave together with chemistry, biology and aesthetics to finally bring a work of art to life.It even sparked a thought: maybe one day I could do an artist residency at a winery! And of course, I truly fell in love with wine along the way.

Friends









I have to say, the most memorable part of this trip was every moment spent with friends. A heartfelt thank-you to Camille and Lisa—they were like our "adoptive parents" the entire time. One would drive nonstop, the other navigate beside them, debating where to take us, what to eat, what to see, and more. They went above and beyond to let us experience local culture and discover all the wonderful things the region had to offer. Every little detail made me feel incredibly fortunate to have met two of my dearest friends.

We stayed at Camille’s mother’s house in a quiet, beautiful snow-covered town—where church bells chimed, a warm fireplace crackled, and we cooked dinner together, laughing and chatting all the while. I wish I had magic to freeze that moment in time forever. I remember walking home on that snow-blanketed road, and spotting a deer emerging from the forest—my first time seeing one in everyday life, not a zoo. I let out an excited gasp; it felt just like a poignant scene from a Hayao Miyazaki anime.



TINGUELY MUSUEM
KUNSTHALLE Basel
KUNSTHALLE Museum
Fondation beyeler

Alsace’s proximity to Basel meant we had access to some exceptional art exhibitions and institutions, so we spent two days there as planned, exploring museums to our hearts’ content. Every day was filled with new discoveries in art and local culture, every second precious and unforgettable. Reluctantly, we ended our trip and headed back to Paris.







Fondation LV

Fondation Catier

Art Basel (Paris)

Design Miami (Paris)

Paris international

offspring

19M

Mythrl, Jaqemus

Cite des Art

.....

The end of my residency drew closer and closer. Three months passed in the blink of an eye, yet the experience was so profound it would alter the course of my life and my choices forever. That’s why I cherished every moment here from the very start, seizing every spare second to explore the world around me and broaden my horizons. I visited countless art galleries and institutions, saw innumerable art exhibitions, art fairs, and even dipped my toes into the world of fashion.





Daishi Luo | Residency | 2025



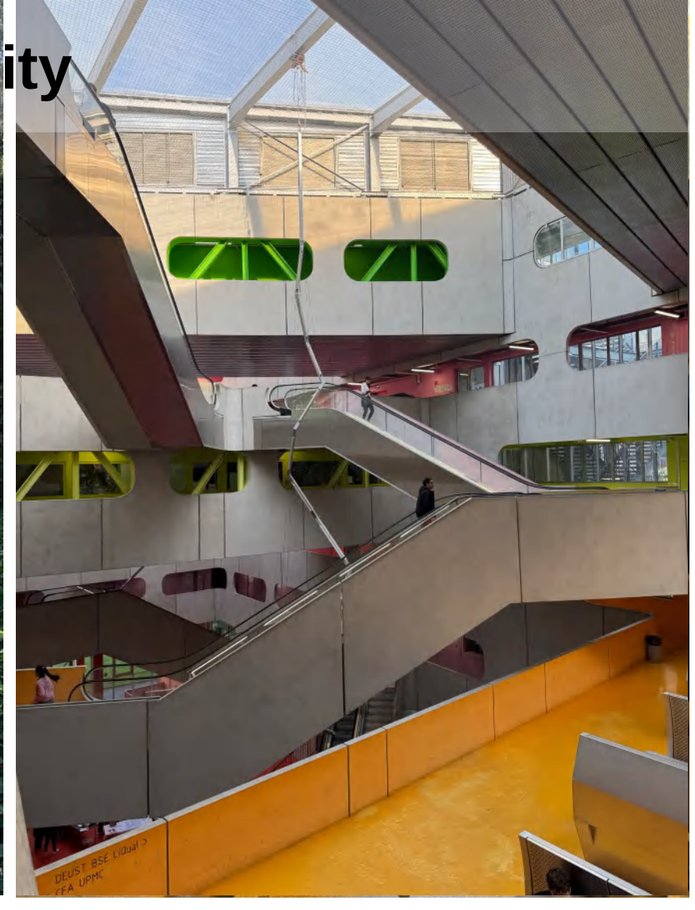
SCIENCE

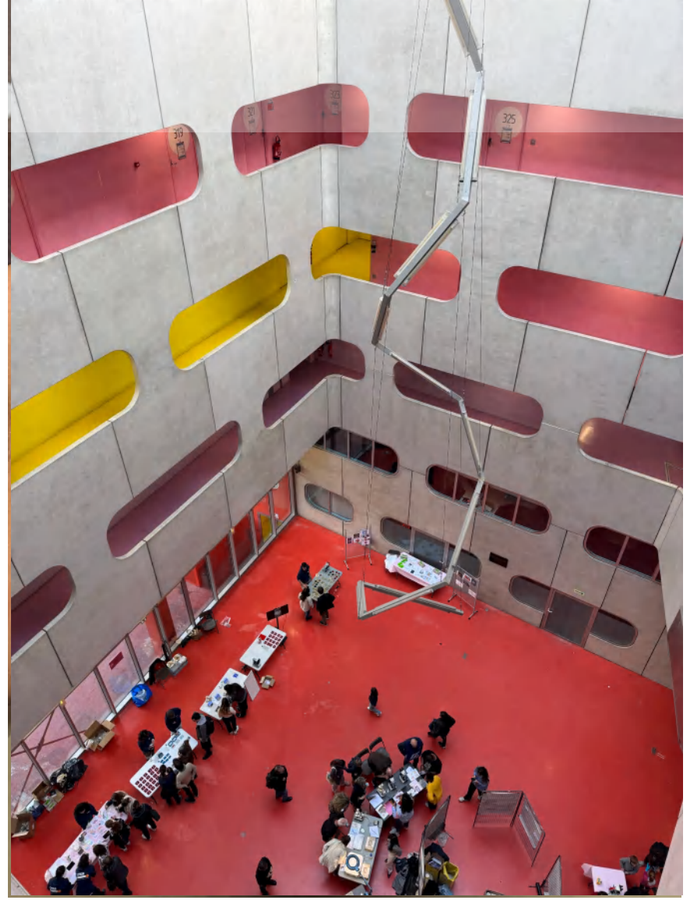
My passion for and curiosity about science also led me to connect with local scientist friends. I visited the Sorbonne and the Cité des Sciences, was invited to give a talk and exchange ideas at the Archaeological Science Institute in Saclay University, and even visited CERN, the world’s largest nuclear research center. All these experiences allowed me to explore the possibilities at the intersection of art and science, and lay the groundwork for potential future collaborations.



Sorbonne University



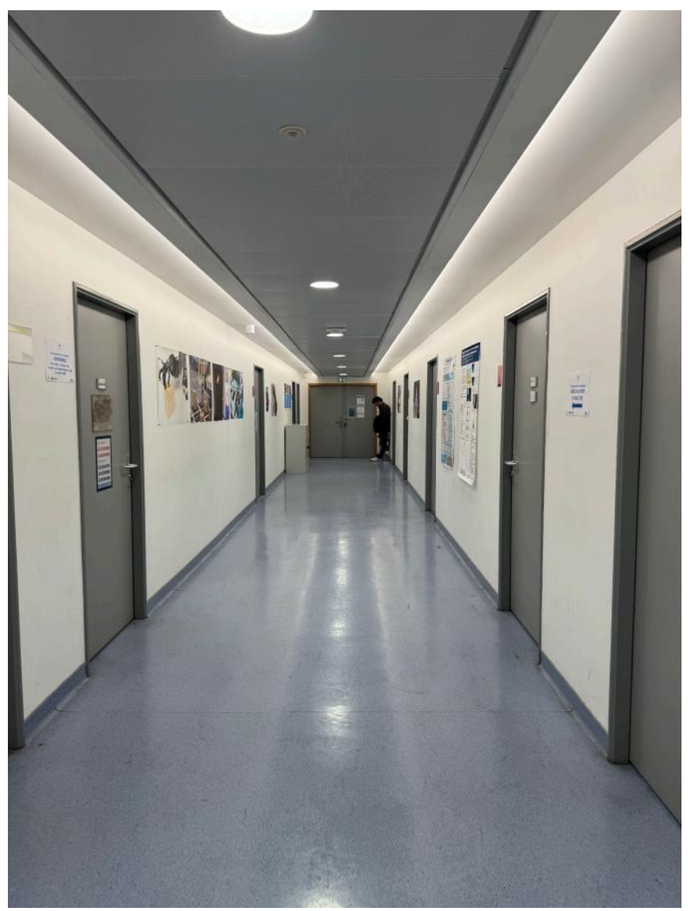








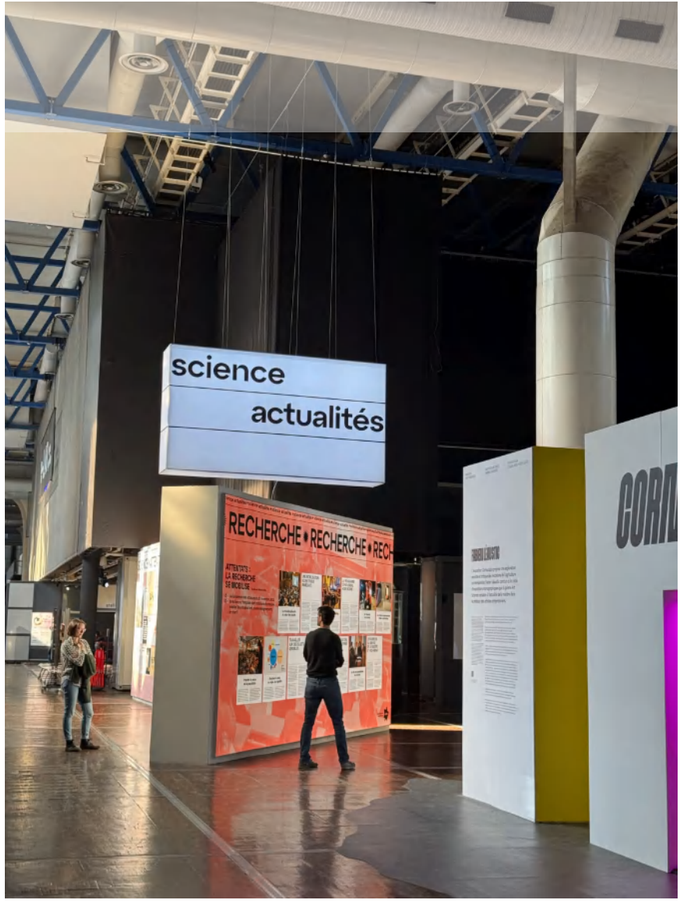




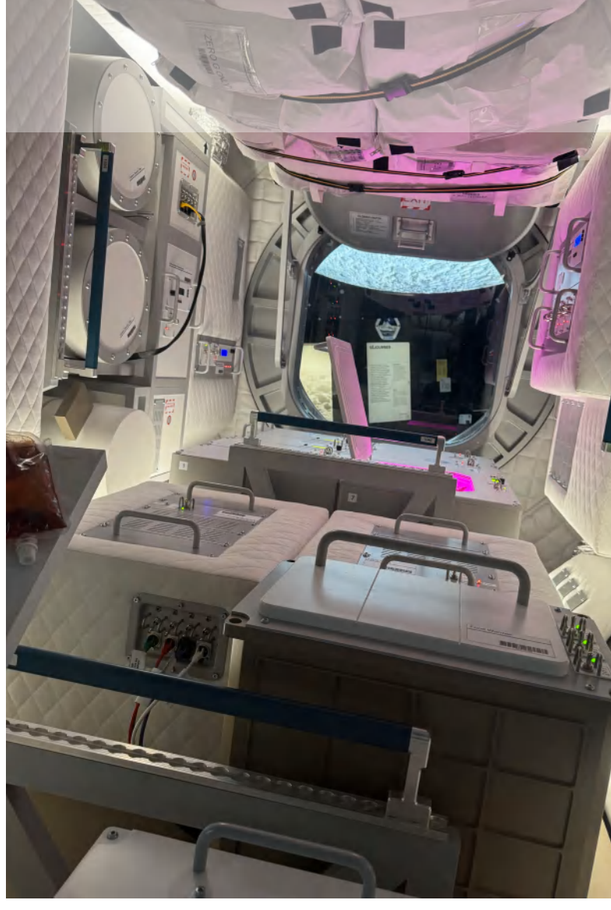


Cite des Science

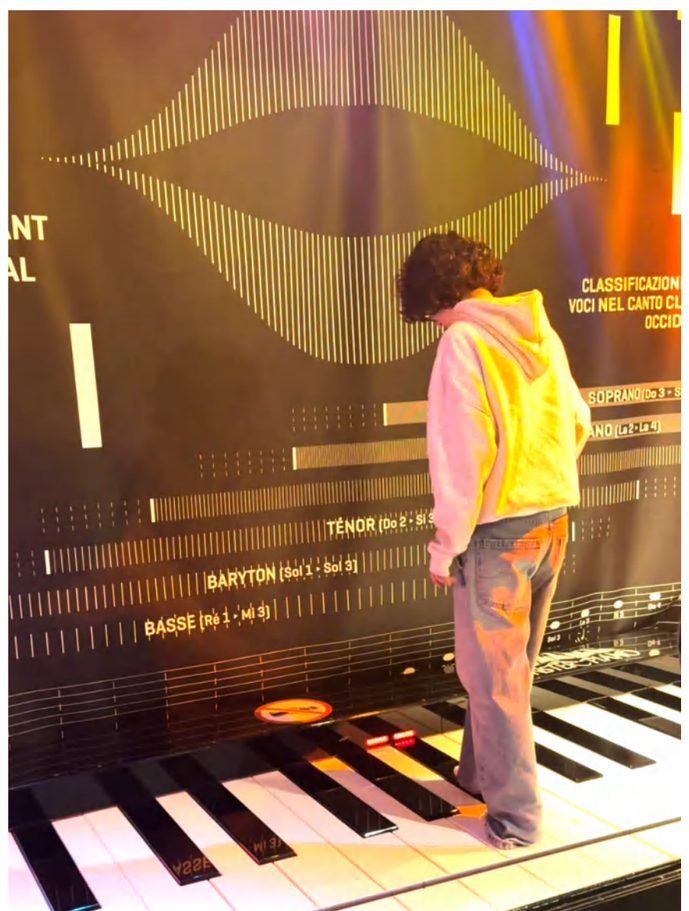
















Saclay University











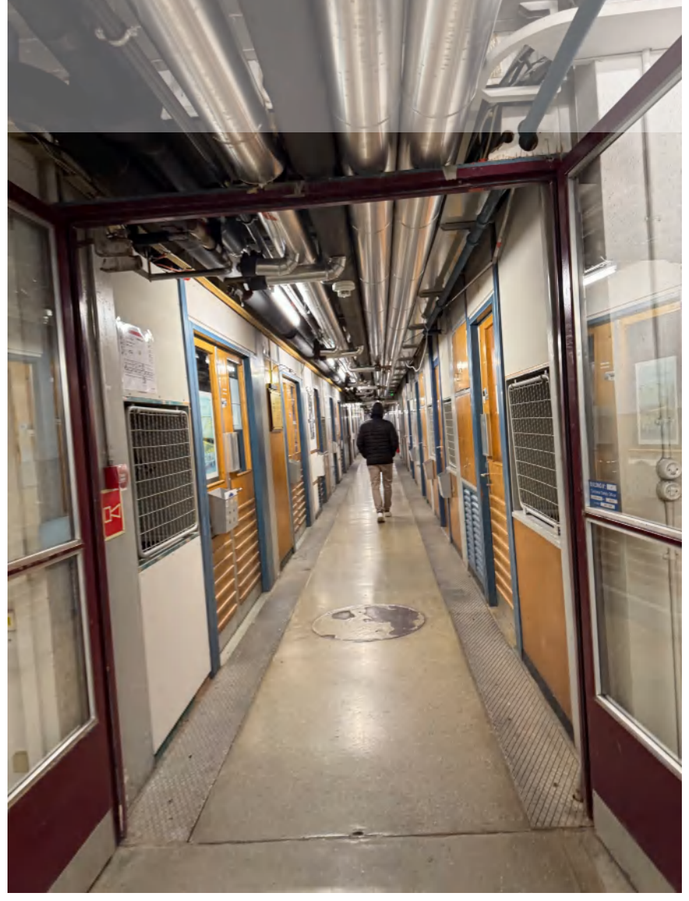




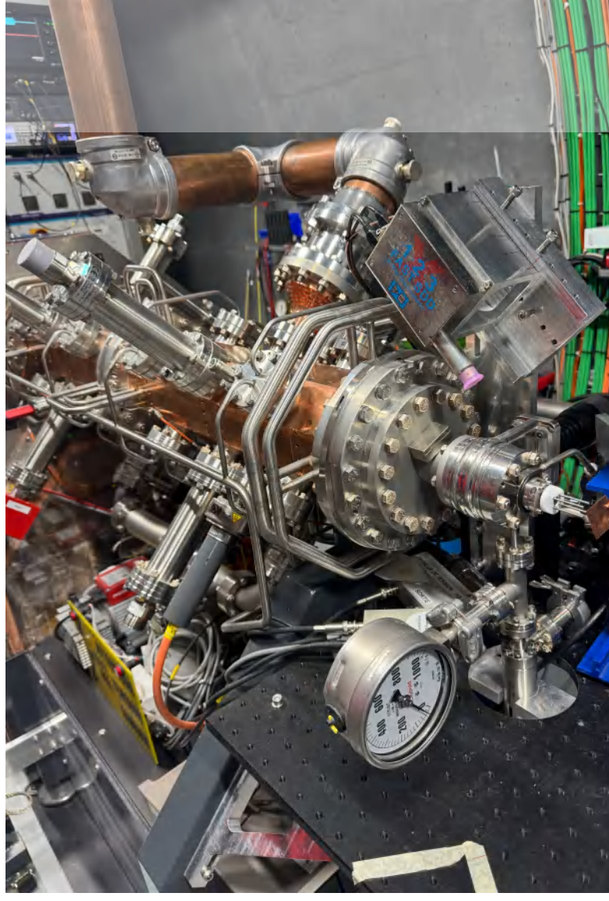


CERN

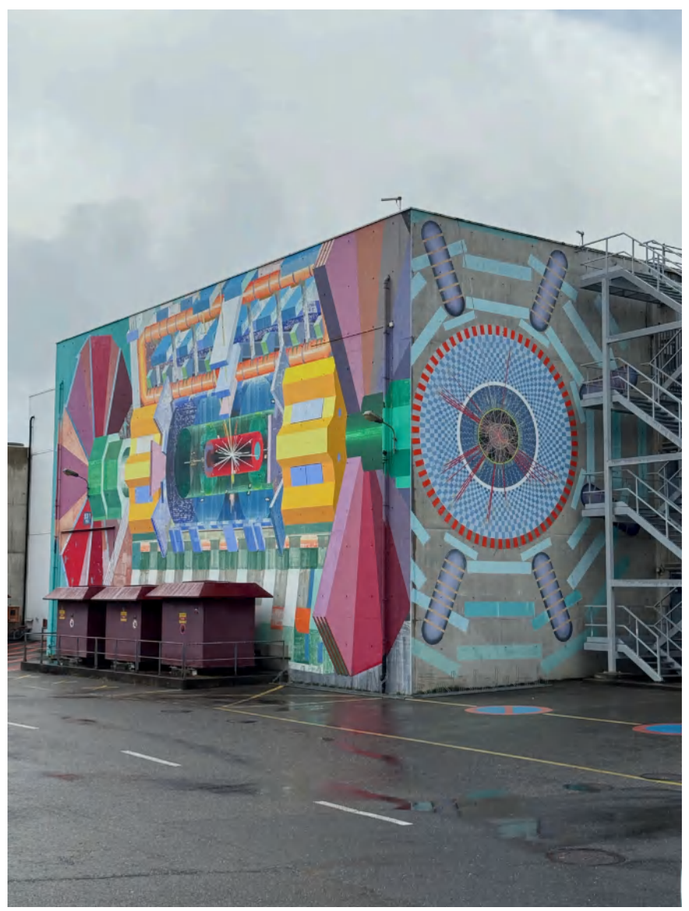


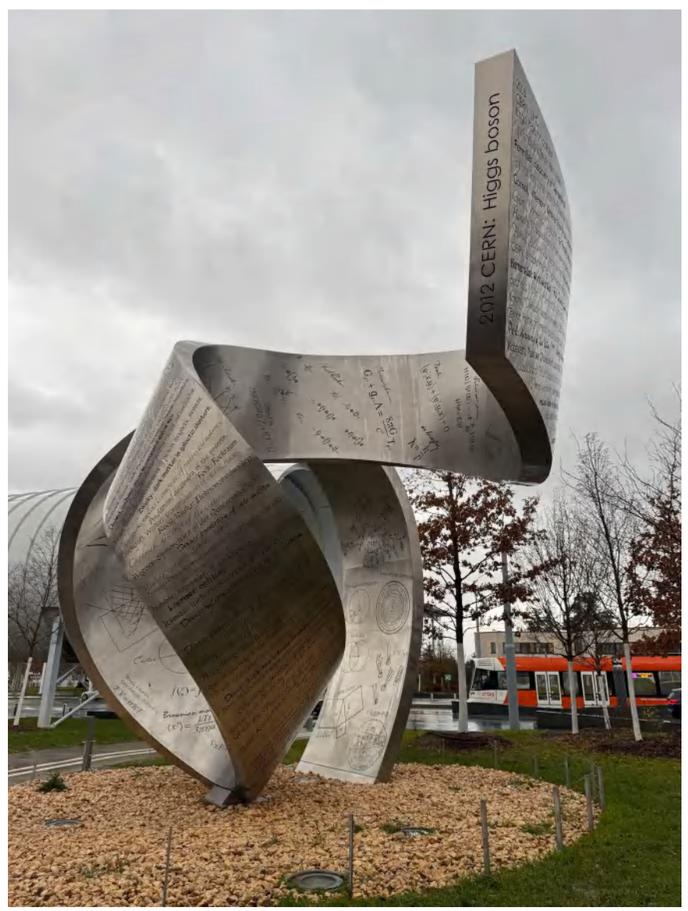







Obsessed by a Dream
The Physicist Rolf Widerøe – a Giant in the History of Accelerators
AASHILD SØRHEIM
SpringerOpen
Network Geeks
How They Built the Internet
how the web was born
WOMEN IN THE HISTORY OF QUANTUM PHYSICS
BEYOND KNABENPHYSIK
HOW TO FIND A HIGGS BOSON AND OTHER BIG MYSTERIES IN THE WORLD OF THE VERY SMALL
IVO VAN VULPEN




2012 CERN: Higgs boson


Accelerating Science
Accélérateur de science



Academie Francais beaux art

I was honored to visit here—one of the institutions that supported my residency in France—during the final week of my stay, under the guidance of Alexandra Poulakos.

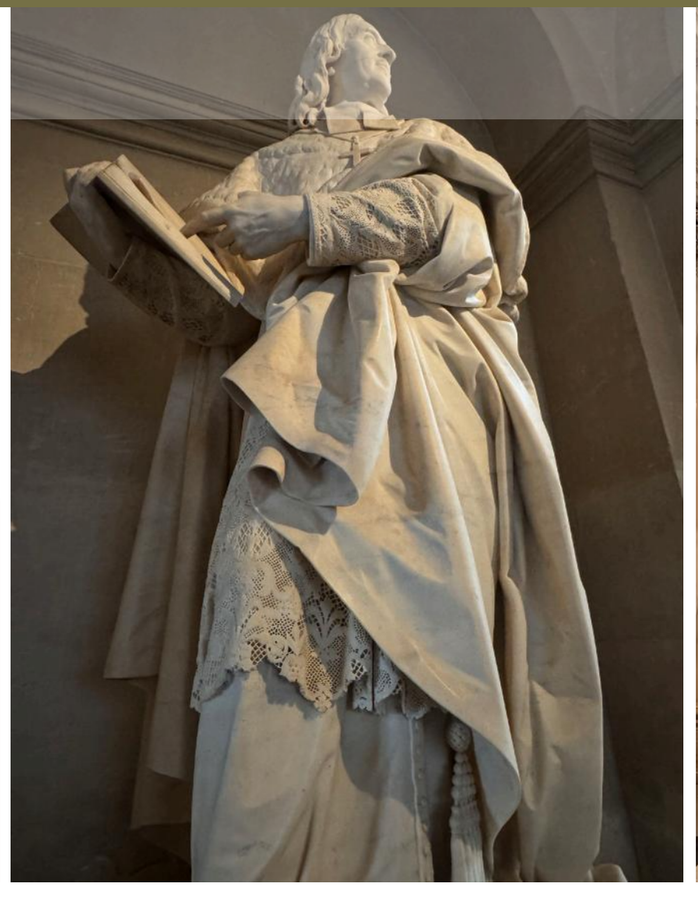
What left the deepest impression on me was a single artwork there, a powerful reminder to remain humble: no matter how glorious one’s life may be, death is the great equalizer for us all.



Academie Francais beaux art

















“

As my three-month journey came to an end, I realized this:

while craft, design, art, fashion and science still have man-made boundaries defining them, they are in fact deeply intertwined and embedded in French culture.

It’s not just professionals in these fields who keep breaking down these barriers —this fusion exists in the everyday lives of the ordinary people too.

Together, they shape Paris into the unique, one-of-a-kind city it is.

”

Friendships
Love

If the experiences I’ve shared so far were enough to make this trip an incredibly rich one, **what will truly enrich the rest of my life are all the people I met along this adventure, and everyone who made this project possible.** Everything you’ve done is deeply meaningful, and has brought about a profound positive transformation in my life.

I never imagined I’d meet so many wonderful friends in France. Transcending cultural boundaries, we shared so much joy and tears, forging stories and friendships that will stay with me for a lifetime.























Being loved,

accepted,

and unconditionally encouraged and affirmed by so many has woken the bright, joyful version of myself back up.

I was once stuck in life, lost and adrift

but in France, I found my rebirth.

I’m filled with passion and energy all over again, and I can’t wait to come back to France soon!

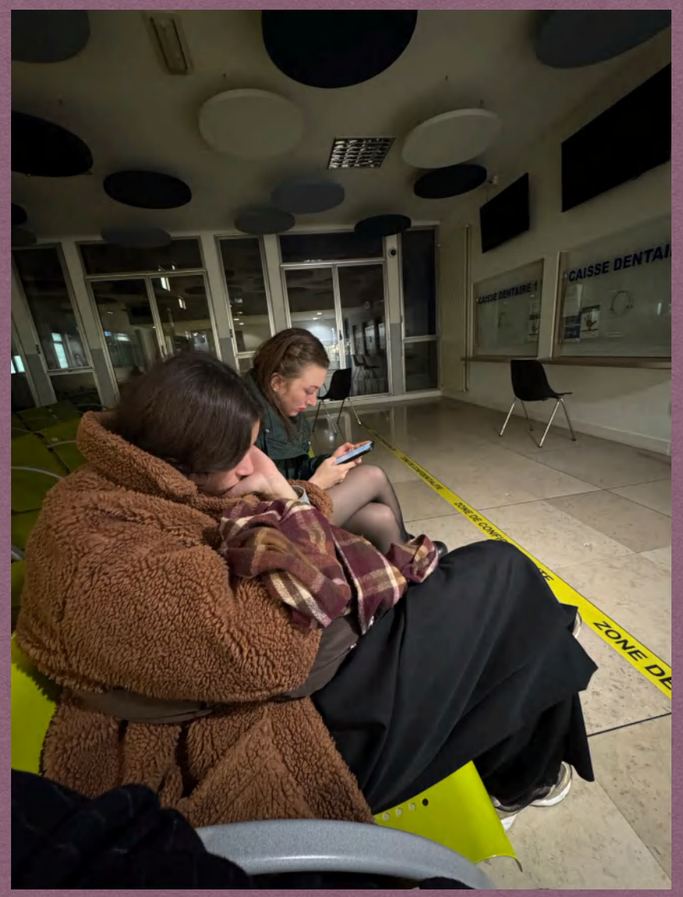
A small anecdote

Because everyone’s been missing that version of me – the happy girl who crashed her bike in Paris and chipped half a tooth, yet still kept her joy intact! The me that no one at the Mobilier National and Sèvres will ever forget!

A special thank-you goes out to Lisa and Cam’s moms, who accompanied me to the emergency room in the middle of the night after I chipped half a tooth, stayed with me through the entire night of my check-ups and treatment, and took care of me the whole time. It’s absolutely no exaggeration to say that they saved me, both physically and mentally.









Three months

that’s all it takes to change a life.

Thank you to every single person who walked into my life during this journey.

You are not just a part of my past; you are a precious treasure in my present, and in my future too.

I love you all!!

Until we meet again soon.

Daishi Luo

The end is also a beginning.

Daishi Luo _ Residency _ 15th Sep - 14th Dec _ 2025 **France**

AMBASSADE DE FRANCE EN CHINE
INSTITUT FRANÇAIS
MOBILIER NATIONAL
SÈVRES MANUFACTURE ET MUSÉE NATIONAUX
ACADÉMIE DES BEAUX-ARTS INSTITUT DE FRANCE