

TRILOGY : THE LIGHTSEEKER

Trilogy: The Lightseeker is a journey across three bodies of work that are bound by a single pursuit: the search of righteousness. The trilogy reflects my ongoing dialogue with faith, vulnerability, and resilience, drawing upon the materials of the everyday and the symbolic weight of ritual to create spaces of reflection. It is not an exhibition of isolated works, but rather a pilgrimage through questions, scars, and prayers that chart the human struggle toward light.

The trilogy is structured as a progression, each part entering into dialogue with the others. The first speaks of wounds and prostration, where the body surrenders in prayer while carrying the weight of decay and imperfection. The second expands into collective forms of memory, where sejadahs and flags echo both the rituals of the worship and the cries for navigation, guidance, and belonging. The third looks toward affirmation, where fragments of pattern and prayer come together to suggest renewal, not as an end but as an ongoing rhythm of faith.

The title, *The Lightseeker*, names both the personal and the universal. Light here is not a static endpoint, nor a singular revelation. It is a direction, a qibla that reorients the heart again and again. To seek light is to acknowledge both our need for help and our capacity of striving. The trilogy therefore resists triumphal closure. It rests instead in the condition of being in search, of moving toward, of trusting that each act of sincerity brings us nearer to righteousness even if we cannot claim it fully.

By weaving together materials scarred by touch, prayers that guide, and fragments that signal, I aim to create a language of vulnerability that is at once personal and communal. *Trilogy: The Lightseeker* is not a monument to certainty, but a witness to struggle. It asks what it means to kneel, to hope, to remember, and to walk again toward the horizon of light.

三部曲：寻光者

《三部曲：寻光者》是一段横跨三个创作主体的旅程，它们由同一追求所贯穿：对正义的探寻。作品三部曲体现了艺术家本人与信仰、脆弱与韧性之间持续的对话，借由日常材料与仪式的象征力量，营造出反思的空间。它并非孤立作品的组合，而是一场经由疑问、伤痕与祈祷所绘制的朝圣之路，映照人类走向光明的挣扎与渴望。

三部曲的结构如同一个推进的过程，每一部分都与其他部分形成呼应。第一部分讲述伤口与叩拜：身体在祷告中俯伏，承受着腐朽与不完美的重量。第二部分延展至集体记忆：祈祷毯（sejadah）与旗帜既回应礼拜的仪式，也呼唤方向、指引与归属。第三部分则走向确认：图案与祈祷的碎片交织，暗示着一种重生，不是终点，而是一种信仰持续律动的节奏。

“寻光者”这一标题同时指涉个人与普世意义。在此，“光”并非静止的终点，也不是唯一的启示，而是一种方向：如同朝向麦加的朝向（qibla），一次次召唤心灵的归返。寻光意味着承认我们的需要与渴望，也意味着不懈的努力。三部曲拒绝以胜利般的终结收尾，它停驻在“持续寻求”的状态之中——不断前行，相信每一个真诚的举动都能让我们更靠近正义，即使它永远无法完全被占有。

通过把被触碰留下痕迹的材料、引导的祷文、指向的碎片交织在一起，艺术家试图创造出一种同时具备个人性与群体性的脆弱语言。《三部曲：寻光者》不是对确定性的纪念碑，而是对挣扎的见证。它追问：下跪意味着什么？希望意味着什么？记忆意味着什么？而再次走向光明的地平线，又意味着什么？

Whispers of the Unsaid

This series consists of thirty-four aquatint etchings, each depicting the figure in sujud. No two prints are identical: some carry smudged impressions, while others vary in color. These differences introduce the concept of time, alluding to the rhythm of the five obligatory prayers. On the bottom of the printed etchings, fragmented du'a are inscribed. These prayers are not serene; they wrestle between earthly desires and divine submission.

The instability of surface and text mirrors the instability of sincerity itself. Each etching becomes a reflection of how worship can be fractured by doubt, longing and ego. By dispersing the prints in nonlinear installation, the viewer is invited to move close, bend, or bow, echoing the very posture of prayer. What is encountered are not holy certainties, but human tremors in supplication.

装置 I

《未言的低语》

这一系列由三十四幅铜版凹版蚀刻版画组成，每一幅都描绘了处于“叩头”（sujud）姿态的人体。没有两幅版画是完全相同的：有的印迹模糊，有的色彩各异。这些差异引入了“时间”的概念，暗示着每日五次礼拜的节奏。在版画底部，还刻写了片段化的祈祷文（du'a）。这些祈祷并不宁静，而是在世俗欲望与神圣顺服之间挣扎。

图像与文字表面的不稳定性，映射了真诚本身的不稳定。每一幅版画都成为礼拜如何被怀疑、渴望与自我所割裂的映照。通过非线性的装置方式将版画分散布置，观者被邀请走近、弯腰、甚至俯身，呼应祷告本身的姿态。所遇见的并非神圣的确定性，而是人类在祈求中的颤抖与动荡。

Anchors of the Linger

This installation consists of five hanging prayer mats made of raw canvas. Each mat carries bamboo frottage on the front and ground frottage on the back, pairing the imagery of upright growth with that of final return to soil. On the reverse sides, nautical signal flags spell out the word A.K.H.I.R. (end).

Suspended in air, the sejadahs are caught between heaven and earth, like rituals performed within the tension of gravity. The nautical signals reference systems of navigation and emergency calls, suggesting the qibla as a compass for the soul. Here, the mats become both markers of devotion and signals for spiritual direction. The viewer walks among them as if moving through an imperfect, suspended terrain of faith.

装置 II

《徘徊的锚》

这一装置由五张悬挂的祈祷毯组成，材质为原色画布。每一张毯子正面覆有竹子摩拓（frottage），背面则是地面的摩拓，前者象征向上的生长，后者象征最终归土。在反面，还以航海信号旗拼出“A.K.H.I.R.”（意为“终结”）。

悬挂于空中的祈祷毯，仿佛被困于天地之间，如同在重力张力中进行的仪式。航海信号则呼应导航与求救系统，暗示“朝向”（qibla）作为灵魂的指南针。在此，祈祷毯既是虔诚的标记，也是精神方向的信号。观者穿行其中，如同行走在这片悬浮、不完美的信仰地景之间。

Unseen Assembly

The final installation is a monumental tapestry composed in the shape of three interlocked asterisks. Its surface is covered with chaotic yet directional bamboo frottage, radiating like countless souls in movement. The asterisk, often used as a mark of omission or censorship, points to what cannot be depicted: the Day of Assembly and Judgment.

This work is both cosmic and withholding. It gestures to an event described in sacred texts but unimaginable in human terms. The tapestry dominates the space as a horizon of mystery. Where the etchings revealed inner conflict, and the sejadahs charted daily devotion, this piece confronts the incomprehensible. It is the conclusion of the trilogy, where all seeking meets the limit of human sight.

装置 III

《未见的聚合》

最终的装置是一幅宏大的织锦，其形状由三个相互交错的星号（asterisks）构成。织锦表面覆盖着混乱却具方向性的竹子摩拓，如同无数灵魂的流动。星号，常被用来标记省略或审查，指向那些无法被描绘之物：即“聚合之日”与“审判之日”。

这件作品既具宇宙性，也带有保留。它指向圣典所描述却超越人类想象的事件。织锦以地平线般的神秘笼罩整个空间。此前的版画揭示内在冲突，祈祷毯描绘日常的虔诚，而此作品则直面不可理解的终极。作为三部曲的收尾，它抵达了人类视野的极限，所有的追寻最终汇聚于此。

注释：

*Sejadah：穆斯林每日礼拜时所使用的祈祷毯，通常饰有几何图案或纹样，用以指示麦加方向。

*Qibla（朝向）：穆斯林礼拜时所面向的方向，指向麦加的克尔白（Kaaba）。