

Shuyi Cao

Ines Katamso

Fu Nagasawa



Paris Internationale

Booth -1.4

October 21-26, 2025

VACANCY

Gallery Vacancy is pleased to present *Future Fossils* at Paris Internationale 2025, featuring works by Shuyi Cao, Ines Katamso, and Fu Nagasawa. Bringing together practices that intertwine material transformation, myth-making, and inherited craft, this presentation traces the tension between permanence and change, what endures and what slips away. Upon the white sand, fossils are not only remnants of the past but anticipations of what may one day persist, gestures of care, the slow accumulation of memory, and the palpable gravity of making. The booth takes form as an edifice of riddles, where natural and synthetic sediments quietly intersect, skimming across thresholds of visibility and time.

Shuyi Cao's sculptural compositions reflect on the transformation of materials through personal, ecological, and social entanglements. The Chinese artist's family and friends offer her gifted remnants of oyster and clam shells, which she embeds with resin, glass, seeds and steel onto driftwood. In *Dew Nester* (2025), these records of intimacy and consumption settle into a grounded form, resembling a slow-growing fossil or botanical structure. Hanging in space, *Xenophora IV* (2024) gathers slender fragments into a suspended shape, its tendrils shimmering above the viewer like sea grass adrift in water. Cao, who has long been based in New York, also collects discarded plastic along the shoreline, where land and sea collapse into a blurred margin. Through what she describes as a metabolic process—melting, grafting, scanning, painting—she turns these materials into fragile constellations that linger between the organic and the technological. For Cao, this myth-making becomes a method of re-storying, an alchemical way of navigating damaged landscapes, recovering belonging, and conjuring wonder from the tidal uncertainties of the present.

Gallery Vacancy荣幸地宣布将于2025年Paris Internationale艺博会呈现展览“未来化石”，展出艺术家曹舒怡、伊内丝·卡坦索与长泽枫的最新创作。三位艺术家的实践在物质转化、神话叙事与手工技艺传统之间交汇，追索永恒与变化、留存与消逝之间的张力。白沙之上，化石不仅是时间的遗迹，也是一种对未来的预想：关照的姿态、记忆的缓慢澄淀，以及创造凝聚的现实重量。展位空间如同一座谜语般的建筑：天然与人造的沉积物并存，轻触此间与过往的边界。

曹舒怡的雕塑作品反映着材料在个人、生态与社会中的转化思考。艺术家的亲友常常将吃过的牡蛎与蛤蜊壳留给她，她将这些残片与树脂、玻璃、种子及钢件共同嵌入浮木之中，使亲密感与消费的痕迹转化为有机的形态。在《露巢》（2025）中，它们汇聚成如化石般缓慢生长的植物结构；《衣笠螺 IV》（2024）则以细长的片状形体悬于空间中，其触须在光线中闪烁，如同水中摇曳的海草。定居纽约的曹舒怡在城市沿岸收集被遗弃的塑料，在陆海间的模糊地带，通过她所称的“代谢过程”，融化、嫁接、扫描与绘制，她将材料转化为灵动的组合体，徘徊在有机与科技之间。对她而言，这种对物质的神话建构是一种重述的方法，是在受损地景中重建归属感、在不确定的潮汐中召唤惊奇的炼金之术。

在伊内丝·卡坦索的作品中，大地既是媒介亦是见证。棉布之上，土壤的纹理凝结成流动的线条与阴影的脊线。她的《那伽》（2025）与《双生》（2025）系列描绘出龙形的轮廓，在消隐与浮现之间游走，呼应爪哇神话中的象征与力量。这些矿物痕迹源自艺术家在巴厘岛生活环境中习得的土地感知方式，由地方知识与生态直觉所塑造。竹料与黄铜的点缀使作品回归其物质本源。她的创作以采集为起点，逐步展开为关于侵蚀与印迹的“矿物语言”。卡坦索将地貌重新想象为叙事者，对生态的关注与泛灵的信仰交织为一片会言说、能记忆的关系场域。

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Earth becomes both medium and witness in Ines Katamso's compositions. Across stretched cotton, textured soil gathers into flowing lines and shadowed ridges. In her *Naga* (2025) and *Biolateral series* (2025), the French-Indonesian artist traces dragon-like silhouettes that emerge and recede, echoing mythical forms in Javanese cosmologies. These mineral traces draw from inherited methods of sensing the land, shaped by vernacular knowledge from the artist's surroundings in Bali. Accents of bamboo or brass punctuate her paintings' surfaces, grounding them in their material origins. Beginning with foraging, her process unfolds slowly into a mineral language of erosion and imprinting. Katamso reimagines the terrain as narrator. She weaves together ecological attention and animist belief, creating an active field of relations that speaks and remembers.

Kyoto-based artist Fu Nagasawa revisits ornamental traditions from East Asian folk art to develop a pictorial language attuned to rhythm and variation. Influenced by patterns found on ceramics and utilitarian objects from five centuries ago in Japan and the Korean peninsula, his paintings reimagine these inherited motifs through a vocabulary of brushwork and gestures. Areas of translucent pigment drift across the canvas, where warm umbers meet coral tones and mineral greens, forming surfaces that recall hand-glazed finishes, subtly uneven, as if altered mid-process in the heat of a kiln. Part of this sensitivity stems from the artist's family history in shipbuilding, anchoring his attention to how forms evolve under time and touch. The new paintings fold the past into the present, reapplying historical vestiges onto freshly painted grounds, as if fossilized emblems were gently reawakened within a contemporary skin.

居于京都的长泽枫以绘画与木版技法重新探寻东亚民间艺术中的装饰传统，发展出一种注重节奏与变化的绘画语言。受到十五世纪以来日本与朝鲜半岛陶瓷及日用器物上装饰纹样的启发，他用笔触将这些历史图案重组。赭红、珊瑚与矿物绿在画布之上流动，形成类似手工釉面的质感，微妙的不均仿佛在高温烧制后的窑变。艺术家的祖辈从事造船业，这份家族记忆也促使他格外关注物质形式在时间中的演化方式。在他的新作中，历史的残迹被施于新绘的画布之上，如同被时间封存的符号在被轻柔唤醒于当下。





Fu Nagasawa 長沢楓
yet title, 2025

Oil on cotton
60.5 x 50 cm
23 7/8 x 19 3/4 in

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Fu Nagasawa 長沢楓
yet title, 2025

Oil on cotton
65 x 45.5 cm
25 5/8 x 17 7/8 in

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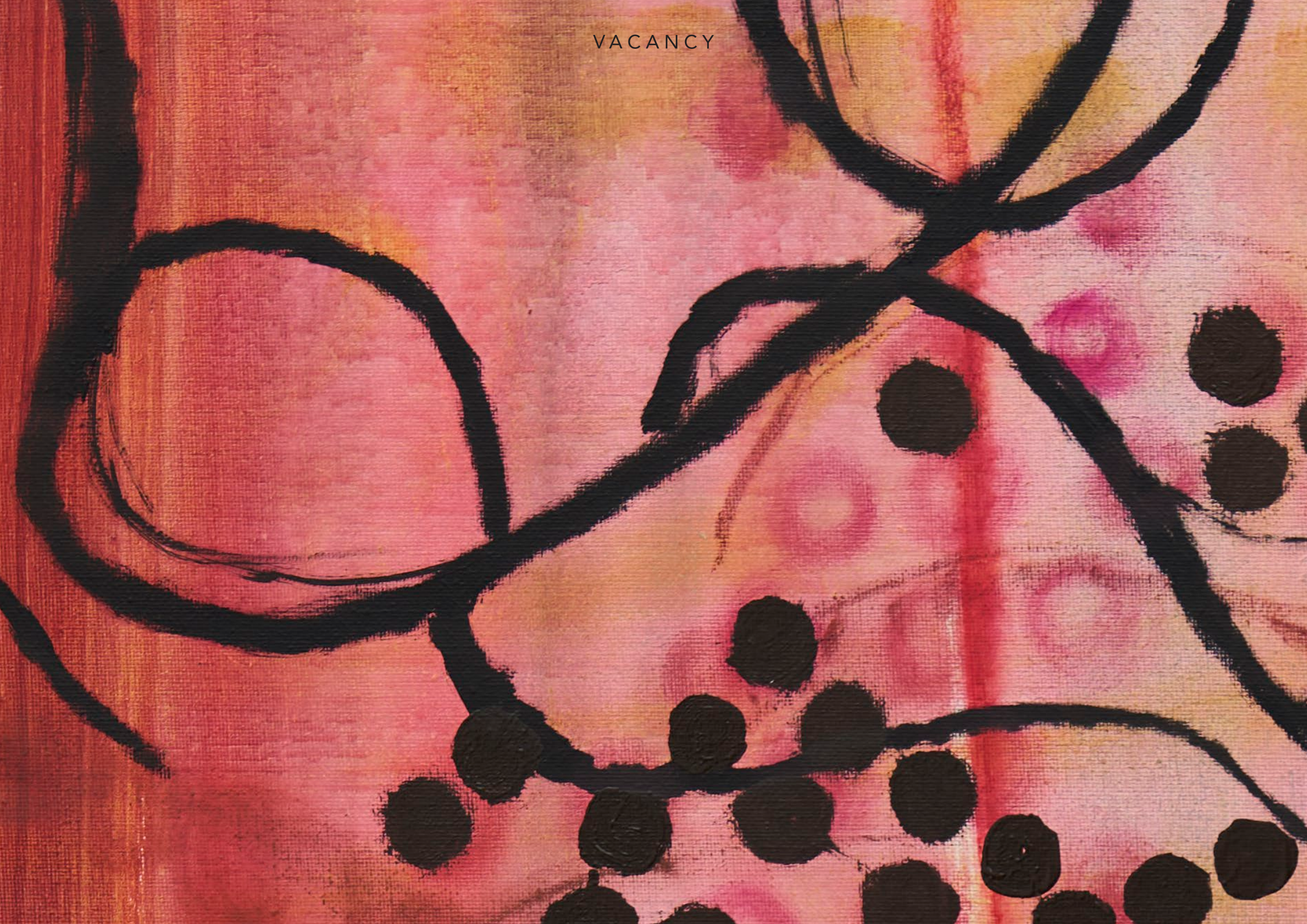


Fu Nagasawa 長沢楓
yet title, 2025

Oil on cotton
140 x 100 cm
55 1/8 x 39 3/8 in



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Fu Nagasawa
yet title, 2025

Oil on cotton
65.5 x 53 cm
25 3/4 x 20 7/8 in

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FU NAGASAWA

VACANCY

b. 1999, Kochi, Japan
Lives and works in Kyoto

Education

2025 MFA in Oil Painting , Kyoto University of the Arts
2022 BA in Oil Painting, Musashino Art University

Solo and Duo Exhibitions

2025 *Mark Making*, with Takuma Oue, Taka Ishii Gallery, Tokyo, JP
2024 *Artificial-Natural*, COHJU Contemporary Art, Kyoto, JP

Group Exhibitions

2025 *Future Fossils*, Gallery Vacancy at Paris Internationale, Paris, FR
(Subliminal) Pre-Player, Toyko, JP
Taka Ishii at Tokyo Gendai, Tokyo, JP
COHJU Group Exhibition 2025, Kyoto, JP
Second Signal and grid4, biscuit gallery, Tokyo, JP
2024 *(THISIS)NATURE x Miyake Mai x ArtSticker Vol.3*, Kyoto Takashimaya
S.C. (THISIS)NATURE, Kyttyo, JP
Kengo Kito Recommended Artist Exhibition "Floor", Seibu Shibuya,
Tokyo, JP
Kyoto University of the Arts Graduation Exhibition/Open Studio, Kyoto
University of the Arts, Kyoto, JP
2023 *Shibuya Style Vol.17*, Seibu Shibuya, Tokyo, JP
HOP, Kyoto University of the Arts Galerie Aube, Kyoto, JP
2022 *Musashino Art University Graduation Exhibition*, Musashino Art
University, Tokyo, JP



Photo: Yohan Liliyani

Ines Katamso
Naga 4, 2025

Soil on cotton, brass accent
115 x 62.5 x 2.5 cm
45 1/5 x 24 5/8 x 1 in



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Ines Katamso
Biolateral 3, 2025

Soil on cotton, bamboo frame
125 x 54 x 4.6 cm
49 1/4 x 21 1/4 x 1 3/4 in



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Ines Katamso
Naga 6, 2025

Soil on cotton, brass accent
60.5 x 54.7 x 2.5 cm
23 7/8 x 21 1/2 x 1 in

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Ines Katamso
Naga 1, 2025

Soil on cotton, bamboo frame
144 x 152 x 4.2 cm
56 3/4 x 59 7/8 x 1 5/8 in

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INES KATAMSO

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b. 1990, Yogyakarta, Indonesia
Lives and works in Bali

Education

2011 Textile and Fashion School, La Callade, Marseilles, France
2008 Art and Design School, Lycée Léonard de Vinci, Antibes, France

Solo and Duo Exhibitions

2023 *Inquirious*, with Alexander Sebastianus, curated by Ganjar Gumilar, Semarang Gallery, Semarang, Indonesia, ID
2021 *It Happened*, ISA Art, Jakarta, ID
All the growing, Ruci Art Space at Art Jakarta, ID

Group Exhibitions

2026 Jakarta Biennale, Jakarta, ID (forthcoming)
2025 *Thresholds*, curated by Galuh Sukardi, White Cube, Hong Kong, CN (forthcoming)
Gallery Vacancy at Paris Internationale, Paris, FR
Migrations and Climate, How to inhabit our world?, Palais de la Porte Dorée, Paris, FR
A.SINGLE.PIECE, Sydney, Australia, AU
a fold in time, curated by James Luigi Tana, MONO8, Manila, PH; ISA Art, Jakarta, ID; and Richard Koh Fine Art, Singapore, SG
2024 *Welcome to the Plastic Age*, the 17th Biennale de Lyon, Institut d'art contemporain, Villeurbanne, FR
Motif: Ramalan, ARTJOG 2024, Jogja National Museum, Yogyakarta, ID
Butterfly Eyes, curated by Sherry Wang, Tang Contemporary, Bangkok, TH
Biophilia: Shattering Illusion, ISA Art, Jakarta, ID
Enter Eden, Metis Art, Singapore Art Week, Singapore, SG

2023 *Bhinneka Tunggal Ika*, curated by Farah Wardani, Bentara Budaya, Jakarta, ID
Women in Contemporary Art, ISA Art, Jakarta, Indonesia ID
Tutur Bentuk, ISA Art, Jakarta, ID
2022 *Titicara*, curated by Syagini Ratna Wulan, Selasar Sunaryo, Bandung, ID
Latar Belakang, ISA Art, Jakarta, ID
2021 *Sensing Sensation*, curated by Ignalia Nilu, Semarang Gallery, Semarang, ID
2019 *I.....Therefore I Am*, Can's Gallery, Jakarta, ID
Reinventing Eve, ISA Art, Jakarta, ID
2018 *Tetap Terang*, Ambiente, Jakarta, ID
2017 *Self Explanatory*, Dia.Lo.Gue, Jakarta, ID

Residencies

2024 Jeune création internationale residency at the Institut d'Art Contemporain (IAC) in Villeurbanne, FR

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Shuyi Cao
Dew nester, 2025

Driftwood, oyster and clam
shells, seashell fragments,
glass, stainless steel,
hand-painted recycled plastic
60 x 51 x 68 cm
23 5/8 x 20 1/8 x 26 3/4 in

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Shuyi Cao
Xenophora IV, 2025

Driftwood, dried seeds,
oyster and clam shells,
coral, seashell fragments,
stone, amethyst, glass,
recycled plastic, resin,
steel, acrylic paint
121.9 x 114.3 x 91.4 cm
48 x 45 x 36 in

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SHUYI CAO

VACANCY

b. 1990, Guangzhou, China
Lives and works in New York

Education

2018 M.F.A. in Fine Arts, Parsons School of Design, New York
2016 M.A. in Public Administration, Fudan University, Shanghai
2013 Bachelor of Laws, Fudan University, Shanghai

Solo and Duo Exhibitions

2025 *Underwater, on Fire*, UCCA Center for Contemporary Art (UCCA Clay), Yixing, CN
Winding without Shore, Gathering, London, UK

2024 *And When The Sea Was Open*, Island Gallery, New York, US
Ardor for Unconformity, the 11th Biennale nationale de sculpture contemporaine, Quebec, CA

2023 *Strange Stranger*, Para Site, Hong Kong, CN

2022 *Moisture-Born, Egg-Born, With Scales, Without Scale*, Agnes Varis Art Center, UrbanGlass, New York

Group Exhibitions

2025 Gallery Vacancy at Paris Internationale, FR
Solar Music / Lunar Revel, Uffner & Liu, New York, US
Mad Heart, Be Brave, Fridman Gallery, New York, US
Base Materialism, Albion Jeune, London, UK
Braided Stream, Bank/MABSOCIETY NYC, New York, US
Unearthed, Orange County Museum of Art (OCMA), US

2024 *Centre Anywhere*, Yuan Art Museum, Beijing, CN
Unidentified object, Song Art Museum, Beijing, CN

Re-Enchantment, Thaddaeus Ropac, Paris, FR

2023 *How Far How Close*, Aranya Art Center, Beidaihe, CN
Metamorphic Ecosphere, Hyundai Motorstudio, Beijing, CN
Seaward, TAG Art Museum, Qingdao, CN
Tales of the South, He Art Museum (HEM), Shunde, CN
Steadfastly Revise for the Standards in Nonproductive Construction (Part II: Liquid Flow), Long March Space, Beijing, CN

2022 *The Language of Mushrooms*, Contemporary Gallery Kunming, Yunnan, CN
Entangled: bio/media, Chronus Art Center, Shanghai, CN
Chthonic Spoil, Walter Phillips Gallery, Banff, CA

2021 *Utterance*, NARS Art Foundation, New York, US
Reshape, Today Art Museum, Beijing, CN
Do Not Black Out, Ming Contemporary Art Museum, Shanghai, CN
Blue Cables in Venetian Watercourse, Power Station of Art, Shanghai, CN

Residencies

2024 Waves Across the South, Guangdong Times Museum Art & Research Residency, Guangzhou, CN

2022 Visiting Assistant Professor, Communication Design Graduate
–2023 Department, Pratt Institute
Founder, Transmaterial Lab, Pratt Graduate School of Design
Lecturer, Art, Design History and Theory, Parsons School of Design
Guest Speaker, BioArt, School of Visual Arts

2020 Lecturer, Design and Technology Department, Parsons School of
–2021 Design
Guest Critic, Design Strategies, Parsons School of Design
Guest Speaker, BioArt, School of Visual Arts

2020 Co-founder, Decompose, an experimental institute for art and science
–2022 research, art-making, and education

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Gallery Vacancy
www.galleryvacancy.com

6F, 261 S Yunnan Rd
Huangpu Dist, Shanghai 200021

+86-(0)21-62411239
info@galleryvacancy.com