

# XUE Manling 薛 鰻 玲

Born in 1994 in Guangdong, China.  
Based in Toulouse, France.

## CONTACT

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## EDUCATION

2022 - 2024 DNSEP Art, Institut Supérieur des Arts et du Design de Toulouse (isdaT), Toulouse, France  
2013 - 2017 BFA, Académie Centrale des Beaux-Arts (CAFA), Pékin, Chine

## RESIDENCE

2024 - Ateliers du 27 de Lieu Commun, Toulouse, France

## SOLO EXHIBITION

2026 ***Spectrum***, Université Toulouse-I-Capitole Toulouse, Toulouse, France.  
2024 ***BLUEPRINT - Scène 01 : Exercice dans le refuge***, DNSEP, isdaT, Toulouse, France.  
2021 ***TIME SPIDER***, solo project, IS A Gallery, Shanghai, China.

## GROUP EXHIBITION

2025 ***Un chasseur sachant chasser sans son chien est un bon chasseur***, photographic installation, ***Open Sources***, Zébra 3 - La Fabrique Polar, Bordeaux, France.  
2025 ***Réseau***, video, ***Coalescence***, Césure Paris, Paris, France.  
2024 ***----, ----,*** sculpture, ***Avant La Fame***, Lieu Commun, Toulouse, France.  
2023 ***Terrier du lapin 404***, installation, ***Neons factory : Lèche-vitrines***, Nouveau Printemps, Toulouse, France.  
2023 ***Réseau***, video installation, ***23***, Lieu Commun, Toulouse, France.  
2018 ***Blueprint 14***, sound installation, ***STILL***, OCAT INSTITUTE, Beijing, China.  
2017 ***RAINBOW 666***, video, Graduation Exhibition, CAFA Art Museum, Beijing, China.  
2016 ***Cosmic Lexicon 1.0***, video, ***TEXT***, A&A Gallery, Beijing, China.  
2016 ***Interlocutor***, sound installation, ***VARIATION***, A&A Gallery, Beijing, China.

## CONCERT

2025 ***Imaginaires Artificiels***, Le Grand Bazar, Toulouse, France.  
2025 ***Saison 25***, lieu commun, Toulouse, France.  
2025 ***Performance within the exhibition of Guilhem Roubichou***, Maison Salvan, Labège, France.  
2025 ***Closing event of the 68th Salon de Montrouge***, Montrouge, France.  
2024 ***Véillée musicale***, atelier gravière, Toulouse, France.  
2024 atelier gravière, Toulouse, France.  
2022 5th Floor, Paris, France.  
2021 Elevator, Shanghai, China.  
2015 ***COLD NEO***, SCHOOL, Beijing, China.  
2014 ***ZOOMING NIGHT***, XP, Beijing, China.  
2014 ***ZOOMING NIGHT***, XP, Beijing, China.  
2014 ***COLD NEO: EXCESS***, XP, Beijing, China.

## PERFORMANCE

2016 ***NOMADIC THEATER - A Wednesday Afternoon***,  
***The Third CAFAM Biennial : Negotiating Space***, CAFA Museum, Beijing, China.  
2016 ***BREATH LIKE VAPOR***, ELSEWHERE x Beijing Design Week, Beijing, China.  
2016 ***PLEASE TELL ME HOW YOU SHOULD OPERATE***,  
***89plus Shanghai Project***, Shanghai, China.  
2016 ***TARA'S OFFENCE***, Musée de Sishang Art, Beijing, China.

# ARTISTIC STATEMENT

During the 1990s and 2000s, I grew up in a small town in southern China — a major center of light industry and electronics. My vision was shaped amid assembly lines, planned vegetation, industrial zones, and artificial ecosystems. As I reached adulthood, I witnessed my hometown undergo a rapid transformation: once known as the “factory of the world,” relying on abundant human labor, it has now become an automated and technologically equipped industrial city, where machines increasingly replace human work.

This environment has shaped both my imagination and my interest in industrial objects and natural landscapes. In my practice, the functional forms of industrial objects, the textures of nature, and the phenomena of animal mimicry are recomposed and metamorphosed, giving rise to hybrid forms imbued with a sense of absurdity.

My practice combines speculative narration, sculpture, installation, digital imagery, video, photography, AI generation, 3D modeling, immersive environments, music, and video games to construct an open, nonlinear, and transmedia narrative field. I am particularly drawn to the porous zones between nature and technology, between the human and the non-human. Through collage, hybridization, recomposition, and mimicry, I seek to evoke an ambivalent perception — revealing how humans and their environments — nature, animals, and other life forms — are reconfigured under technological intervention, within a relationship where industrialization and natural forms, control and chance, intertwine.

The hybrid objects I construct function both as engines of fictional narratives and as symbols of environmental reconfiguration under the impact of technology. Their perspective offers a brief escape from the anthropocentric frame; through them, I question how, in the context of accelerating technology, our habits, behaviors, and perceptual systems are profoundly reshaped. Thus, the technical object becomes the central axis of my research — not merely a tool or external prosthesis, but a new agent within the contemporary social network, an active node intervening in ecosystems and the networks of the living.

# SPECTRUM

2023 - 2026

*Spectrum*, solo exhibition, 08/01 - 27/03, 2026,  
Petit Hall of Toulouse Capitole University, Toulouse, France.

This speculative narrative multimedia project is realized in collaboration with Lieu Commun Artist-Run Space and Toulouse Capitole University as an in-situ exhibition. The mediums employed include imagery, AI generation, video, video game, sculpture, 3D printing, and fictional text.

The project began in 2023. Using my own 3D models, I trained an artificial intelligence to generate approximately 8,000 images of orchid-androids. Based on this, I designed and classified a speculative product lineage, organized into drone series for marine, terrestrial, and aerial environments. In this non-linear narrative, the androids are defined as autonomous, real-time interconnected protagonists.

In this post-Anthropocene world, I adopt the machine's perspective: the androids act as archaeologists exploring the vestiges of human civilization. They continuously transmit data to a real-time biological archive network, aiming to ensure the survival of the remaining humans in extreme environments. Here, human social order collapses in favor of a fully automated, heterogeneous network. This acentric system, where discrete nodes share resources and data via specific protocols, simulates underground mycorrhizal networks and their symbiotic modes with trees (Wood Wide Web).

Through this exhibition, I wish to explore the ambivalent mutual reconfiguration between human and non-human under the intervention of technical networks: Is the technological network an external prosthetic system, or are we—like other biological and non-biological lifeforms—already internalized within it, becoming operational nodes in its functioning? Under the ecological crisis and the fear of an anthropocentric impasse, we are compelled to delegate decision-making power to technical systems, elevating them as new actors. This inevitably leads to a restructuring of power hierarchies. I question how technological acceleration intensifies these mutations and alters our ways of life.

In this speculative narrative, I draw inspiration from the decentralized symbiosis between the orchid and the mycelium. By adopting the perspective of a drone that is both organic and mechanically resilient, I outline a possible future reality: a decentralized world freed from anthropocentrism.

The exhibition unfolds in the university's Petit Hall, an irregular space. The scenography is structured around three walls blending images, micro-sculptures, and looped videos, following a presentation logic inspired by natural history. I sought to construct a fictional narrative network interacting with the real space: the iconographic layout and visual elements constitute a physical extension of my video game (beta version *BLUEPRINT*) produced in 2025.

Trailer for the digital version (1'25") : <https://youtu.be/BJy9U6vT8eM>















Exhibition View

Wall 1 (3 m × 10 m):

The left section, fully covered with images, presents a fictional product lineage of orchid-androids, accompanied by technical datasheets for each series. These textual descriptions incorporate real-world cutting-edge archaeological techniques, detailing the intervention methods of these androids in underwater, atmospheric, and terrestrial environments.







Exhibition View

The right section displays eleven first-generation orchid-android models, 3D-printed in resin. Measuring approximately 15 × 15 × 10 cm, these symmetrical pieces blend the features of an insect, an orchid, and a drone skeleton, with their transparency revealing the internal arrangement.







Exhibition View

Wall 2 (3 m x 9.29 m):

The wall is covered with images combined with recycled and reprocessed industrial residues, along with three screens. This ensemble presents the operation and trajectories of this decentralized biological network and the orchid-androids.

In the center, a small monitor streams real-time data from an actual environmental monitoring website ([link](#)).

On the right, the two other screens respectively show the android control interface within industrial ruins (from my video game produced in 2025) and a panoramic 3D animation in overhead view, simulating the movement of these androids in a terrestrial environment.







Wall 3 (2.54 m × 5.38 m):

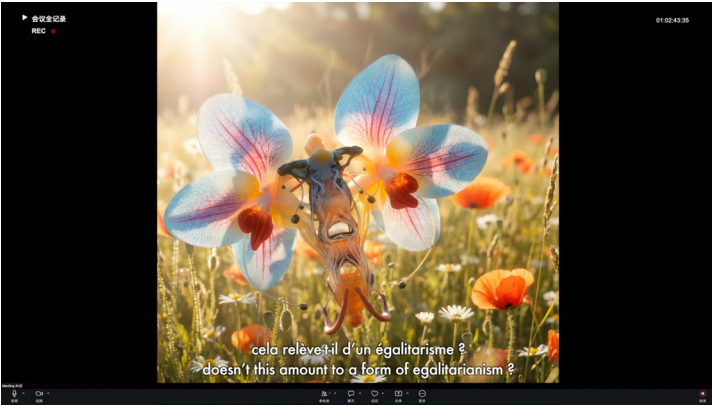
A screen is suspended against the image-covered wall, playing on loop a video of 10 minutes and 54 seconds. This piece takes the form of a speculative dialogue between myself, the human, and the project's automated network, focusing on the themes of the decentralized network and the orchid-mycelium symbiotic system. Specifically conceived for this exhibition, the video combines AI-generated sequences with composite post-production and was completed in January 2026.

Link : <https://youtu.be/JM24xDVxlj8>

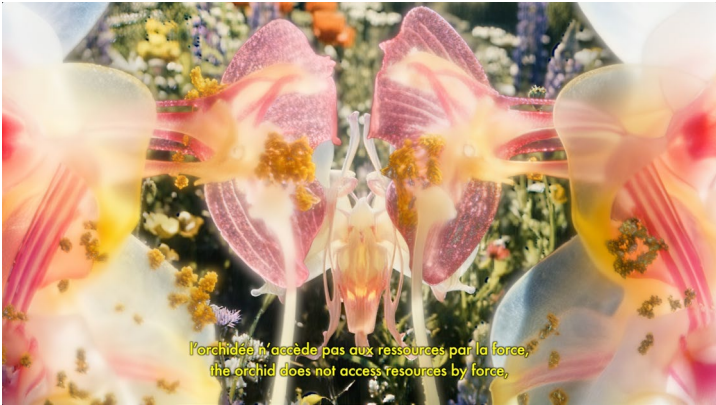
Exhibition View



Ce réseau bionique est la projection technique de cette logique.  
This bionte network is the technical projection of this logic.



cela relève-t-il d'un égalitarisme ?  
doesn't this amount to a form of egalitarianism ?



l'orchidée n'accède pas aux ressources par la force,  
the orchid does not access resources by force,

video still



# Un chasseur sachant chasser sans son chien est un bon chasseur 2025

**Medium :** Macrophotography, micro-scenography, digital image, 3D printing.  
**Dimensions :** Variable.  
**Materials :** Mineral specimens, fishing lures, animal bones, fur.

*Un chasseur sachant chasser sans son chien est un bon chasseur*, Photographic installation,  
13/12/2025 - 25/01/2026, group exhibition, **Open Sources**, Zébra 3 - La Fabrique Polar, Bordeaux, France.

A dive into an imagination revolving around the lure: imitation, shimmer, immersion, capture.

This project explores an imaginary world built around the fishing lure — an ancient technical device combining mimicry, deception, and capture. By focusing on this primitive technical object, I aim to question the residual forms of hunting within contemporary industrialized societies. The lure, which imitates a wounded prey to attract a predator, embodies a technical logic grounded in the observation of living beings and their instrumental use by humans.

In contrast to contemporary systems of breeding and slaughter — highly efficient, automated, and enclosed — the lure retains a simple and direct logic rooted in natural cycles and sensory knowledge. Yet fishing, now considered a cultural practice rather than a vital necessity, has undergone numerous technological evolutions, both in the materials used to craft lures and in their design processes.

The project takes fishing — a cultural practice that escapes the quantitative and industrial chains of life — as a point of departure to question how humans and non-humans (animals, environments) mutually reconfigure one another through technical intervention. Through multimedia forms — hybrid landscapes, images, AI generation, and music — I seek, from the perspective of the lure and fishing culture, to explore the blurred zones between nature and technology and to reimagine the forms and potentials of the living.





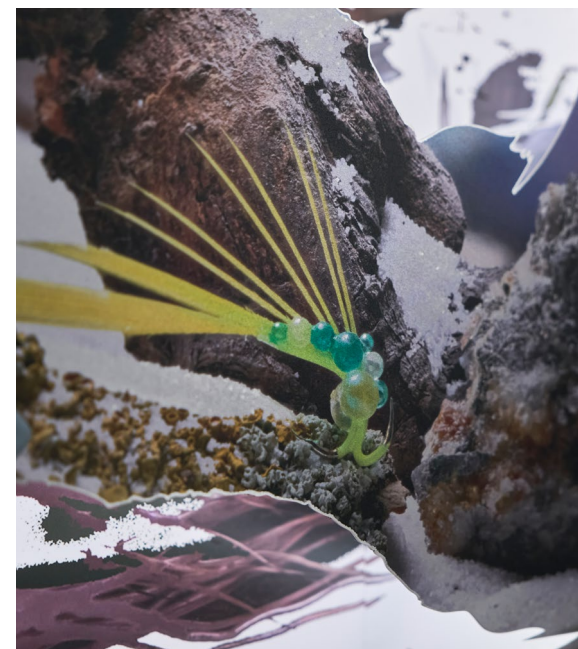


Exhibition View





Exhibition View







Macrography, digital photography; Materials: stone, lure, sand, resin, nylon, faux fur, 2025.



# HOW DOES THE SOIL BECOME PART OF MY BODY AGAIN?

2022, 2025

**Medium :** Sculpture, digital image, AI generation, 3D video, installation.  
**Dimensions :** Variable.  
**Materials :** Printed images, metal support, screen, potted plants and soil, lacquered resin, artificial leather.

Could there be a graft capable of reuniting all existences laid upon the Earth, both organic and inorganic?

The forms that emerge from industrial products — morphologies shaped by functionality and the aesthetics of the tool — maintain a subtle, isomorphic relationship with the textures and mimetic phenomena of the natural world: mimicry, in itself, already constitutes a functional strategy. Based on this observation, I deliberately combined certain industrial fragments with animal mimetic characteristics to produce an ambiguous morphology.

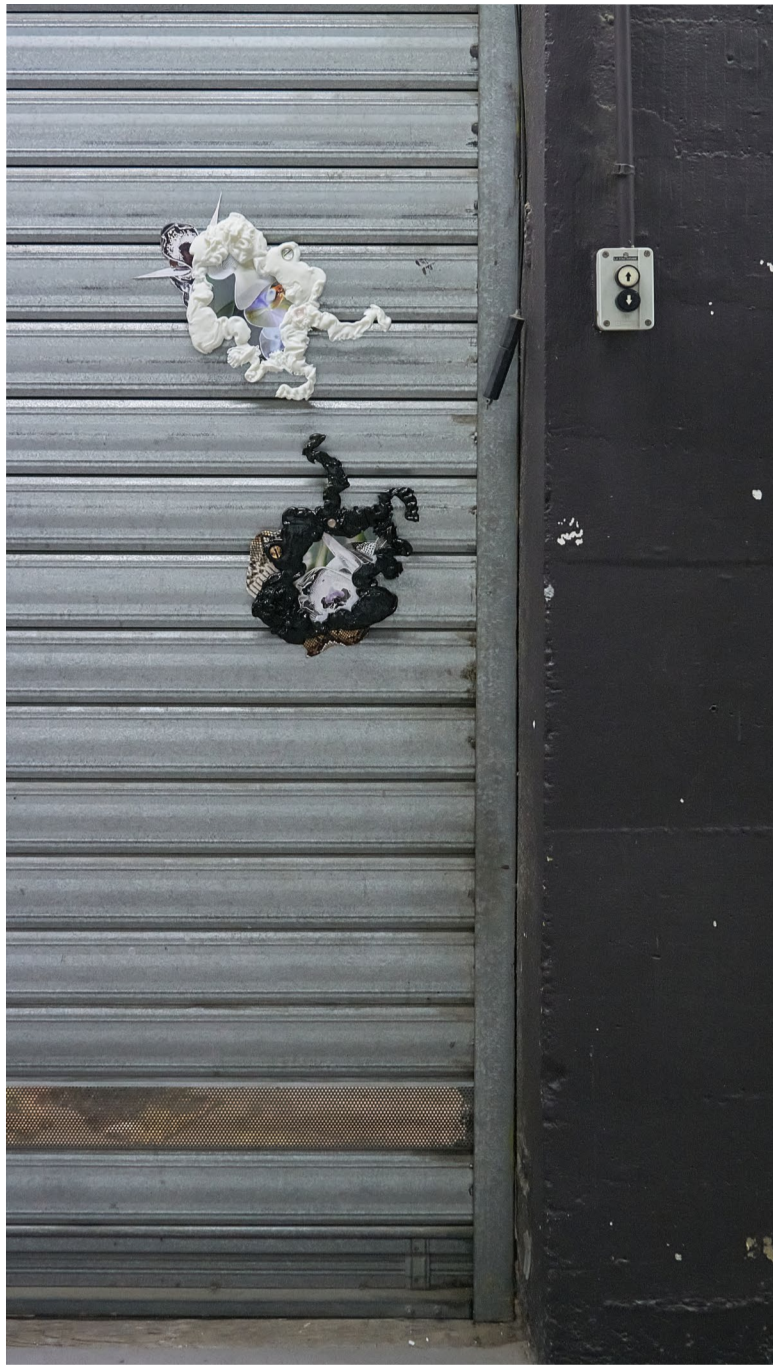
From snake-skin and floral patterns, omnipresent in industrial production, to manufactured objects, cultivated and domesticated potted plants, and even animal bones transformed into ornaments — these seemingly “natural” landscapes are, in fact, constructed.

Through installation, I explore the composite relationship between natural and artificial artifacts. In this play of mimetic reflections, boundaries dissolve and reconfigure, generating a form that is at once absurd and equivocal.



Sculpture, materials: resin, nylon, faux fur, 2025.

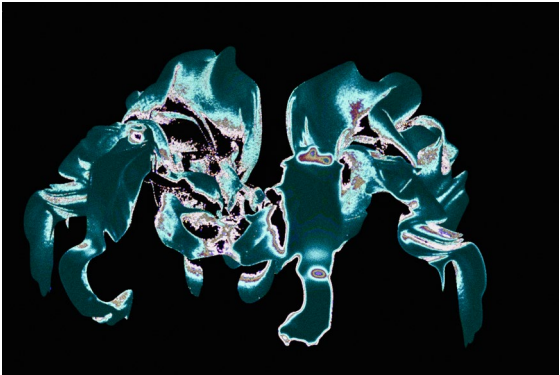




Installation view







video still



Installation, materials: printed images, metal support, screen displaying 3D animation, plants and potting soil, 2022.

Exhibition View



## BLUEPRINT: Scene 02: Exercise in the modeling room

2022, 2025

**Medium :** In situ sculpture, 3D fabrication.  
**Dimensions :** Variable.  
**Materials :** Photosensitive resin, LED, laser-cut acrylic, laser level, stabilizing clamps, paint on acrylic, animal bones, fishing lures, aluminum sheet.

I created a series of symmetrical 3D sculptures by merging structures from crustacean fossils, animal bones, and elements derived from marine organisms.

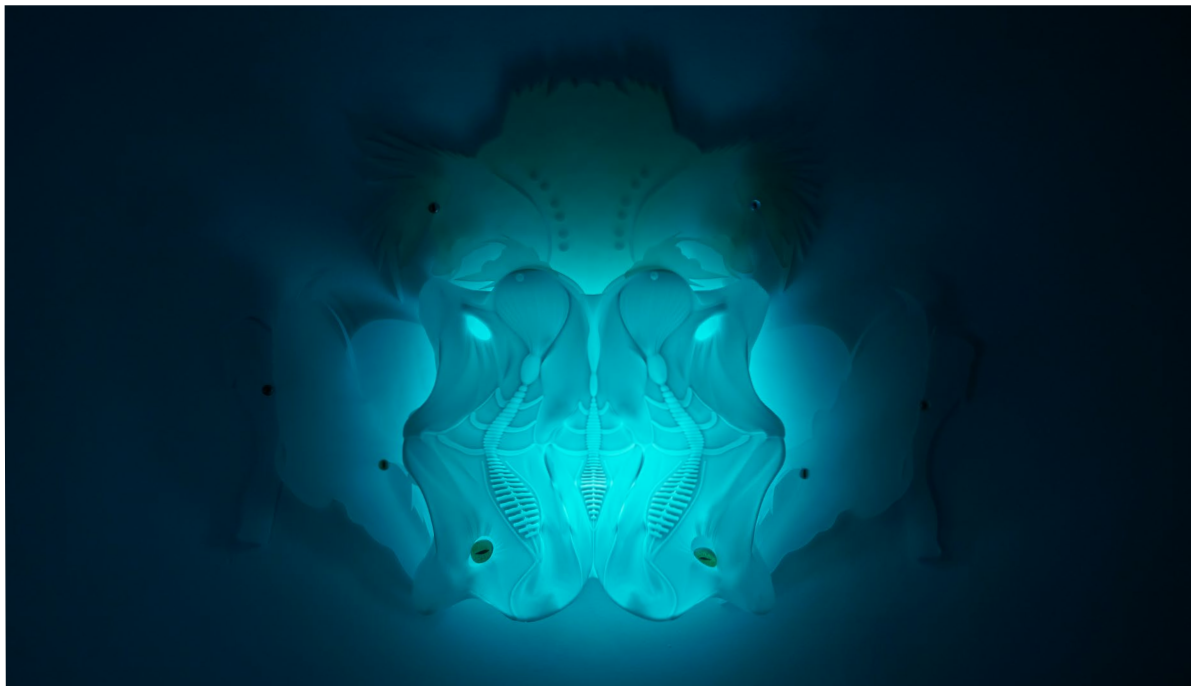
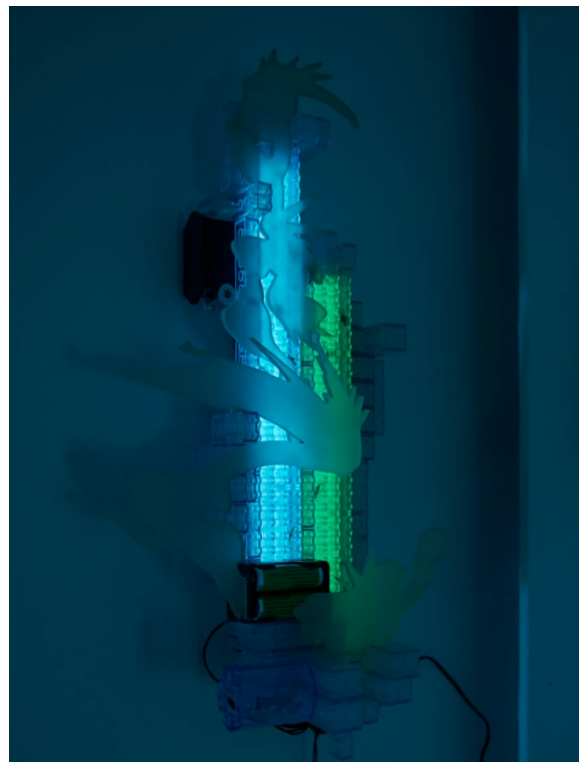
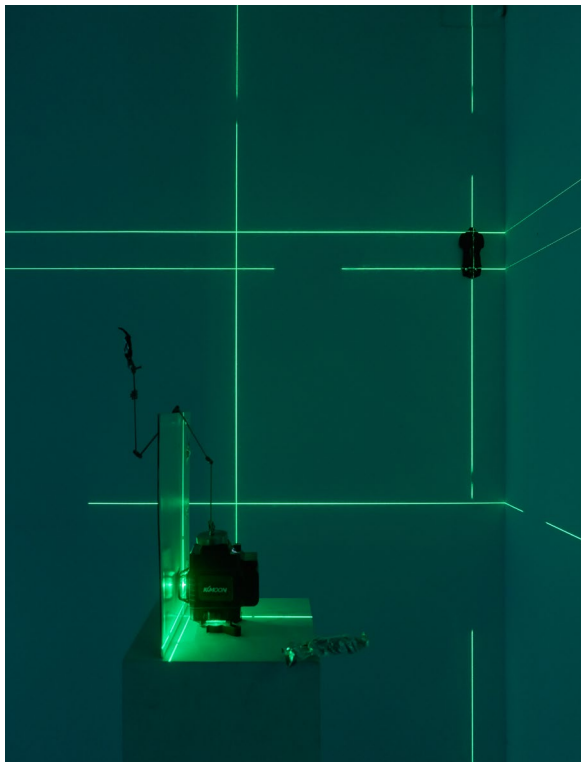
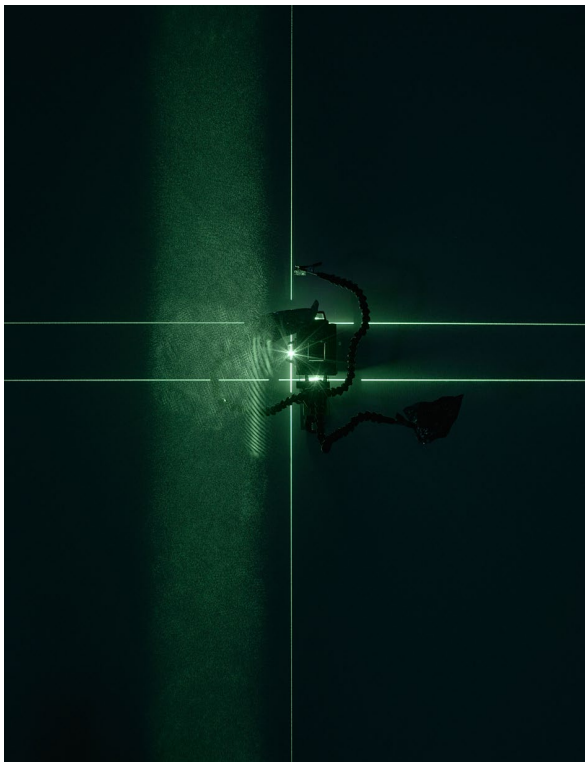
In the testing space of my studio, I installed them in situ after modifying a laser level, to enhance the effect of a non-human object's gaze and scanning digitization.

Using a lighting device, I constructed a physical parametric space analogous to a software modeling system, thereby creating an immersive atmosphere at the boundary between the organic and the inorganic.



Sculpture, materials : resine, LED, 2025.





Installation, materials: resin, laser level, stabilizing clamps, aluminum foil, 2025.

Installation view



----- . (99)

2024

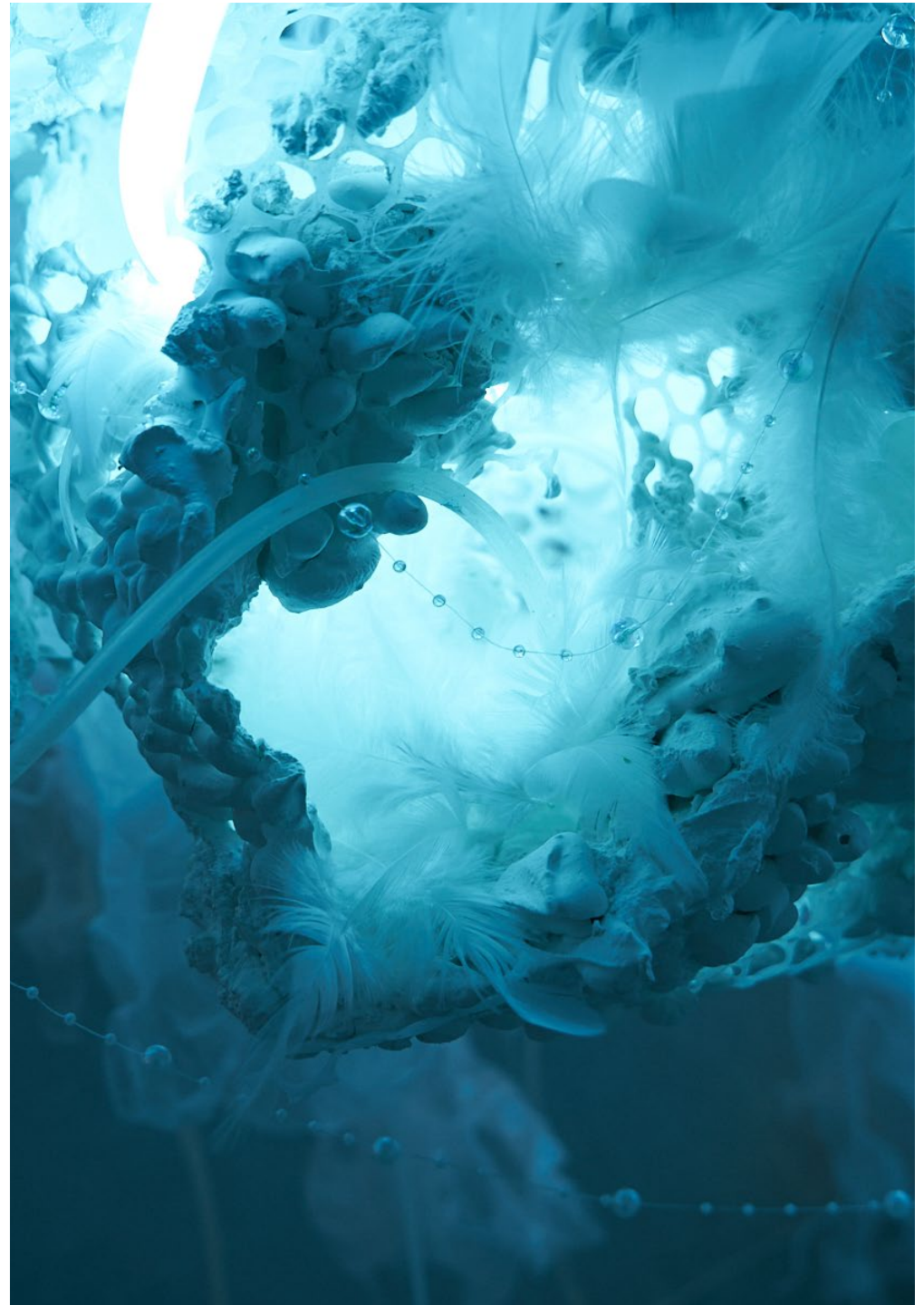
**Medium :** In situ sculpture.  
**Dimensions :** Approximately 4.5 m × 3 m × 2 m.  
**Materials :** Plastic mesh, transparent garbage bags, organdy fabric, mosquito netting, plastic beads, nylon thread, metal wire, metal hooks, plaster, duck feathers, flexible LED neon, industrial silicone tubing.

----- . , in-situ sculpture, 28/03/2024 – 27/04/2024, group exhibition, **AVANT LA FAME**, Lieu Commun, Toulouse, France.

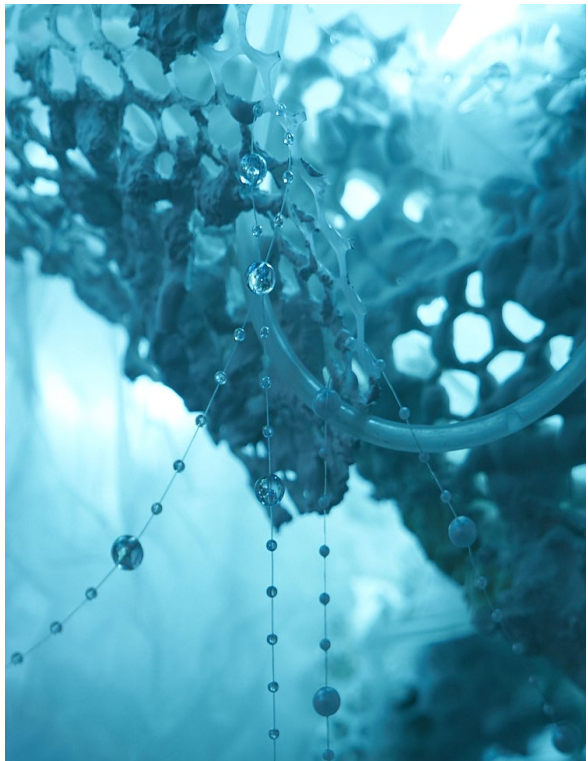
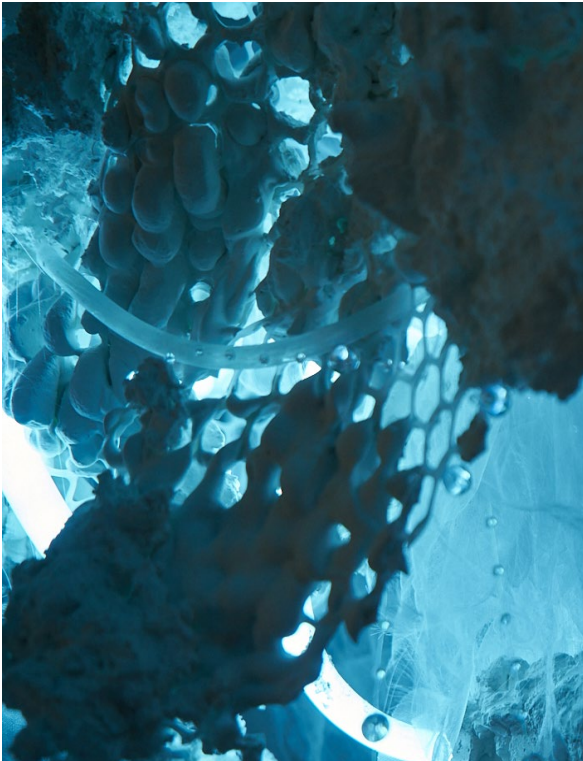
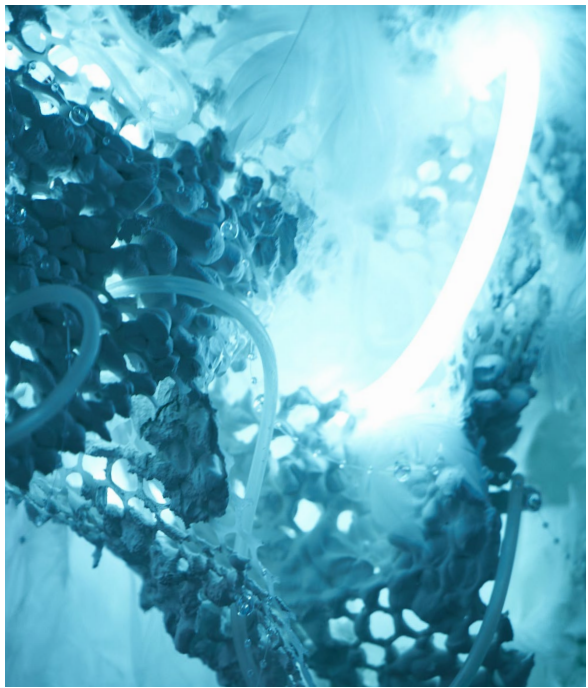
Link : <https://youtu.be/t4A7hDC6U0o>

For the project exhibition, I spent five days creating this sculpture on-site at Lieu Commun. I used plastic components, plaster, and flexible LEDs to build an industrial-hybrid structure resembling a nest.

The Morse code '99' normally represents an expulsion signal, but within this hive-shaped architectural space, it evokes intrusion. The intense blue light can cause dizziness and eye fatigue if exposed for prolonged periods.









# Rabbit Hole 404

2023

**Medium :** Neon light installation.  
**Dimensions :** Approximately 4 m × 2 m × 1 m.  
**Materials :** Construction debris, abandoned steel and cement, colored neon, printed images on cardboard.

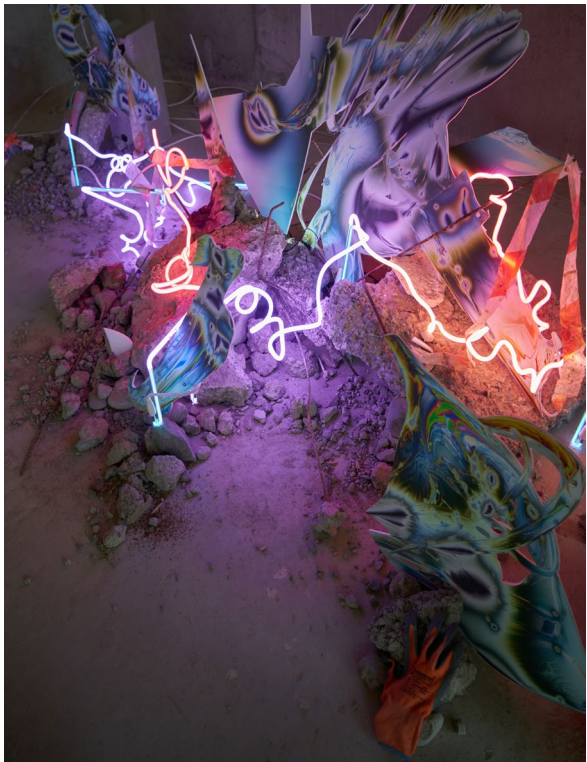
*Rabbit Hole 404*, in-situ installation, 28/03/2024 – 27/04/2024,  
group exhibition, *Neons Factory : Lèche-vitrines*, Nouveau Printemps, Toulouse, France,

The 404 metaphorizes an inaccessible space.

I attempted to 3D-print the rendering of my protagonist — designed for a speculative narrative — and assemble it, like a scenography, with construction debris collected near the exhibition space and handcrafted neon lights. This arrangement creates a hybrid industrial landscape, simultaneously fragile and ruined.









# Réseau

2023

**Medium :** Documentary, video installation.  
**Dimensions :** Approximately 4 m × 3 m × 5 m.  
**Materials :** Camouflage fabric (Made in China), elastic cords (Made in China), camping chair (Made in China), plastic cables (Made in China), tree branches and dry leaves (Recycled from Toulouse), television, fishing line, helmet.

*Réseau*, video installation, 24/03 - 15/04, 2023, group exhibition, **EXPO 23**, Lieu Commun, Toulouse, France,

The documentary, presented as a looping video in an intertextual narrative structure, was completed during my first year of studies in France.

The materials are drawn from my daily images and content found online.

Through the intertwining of my personal experiences and public events, it explores the metaphorical fungal network and the development of accelerated networks, as well as the profound impacts of cultural and economic globalization.

Link : <https://youtu.be/rdppm70ur1s>

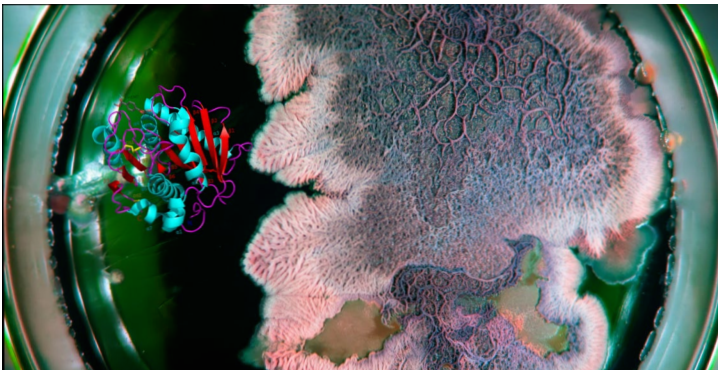
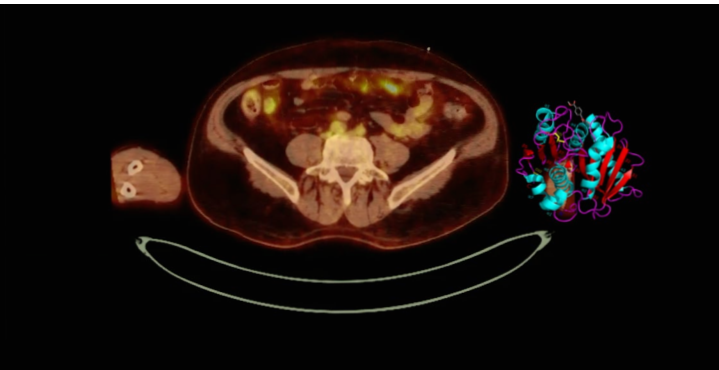
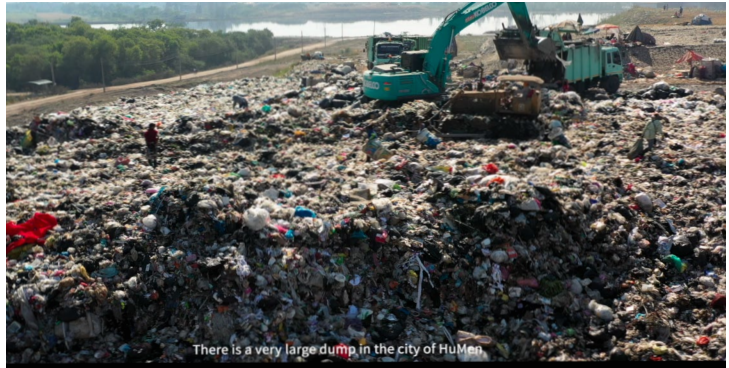
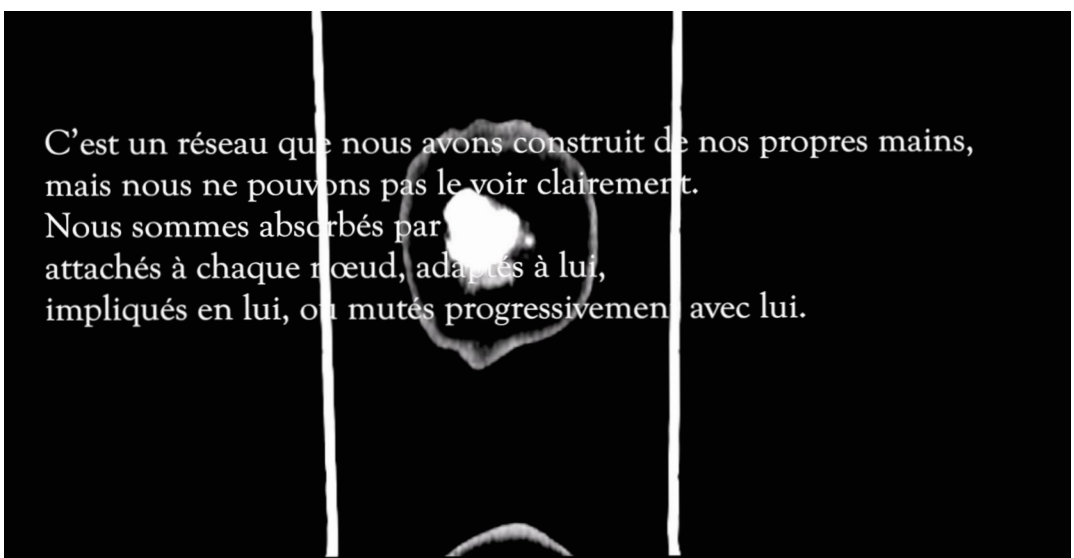






Exhibition View





Video still, *Réseau*, documentary, 12'09", 1080p color video, stereo, 2022. [link : https://youtu.be/rdppm70ur1s](https://youtu.be/rdppm70ur1s)