



- Material as learned Perception  
**Skin 100 & 1**

curated & presented by  
**every archive.**

for  
 **ALCOVA**

# **Why return to skin, now?**

In a world saturated with interfaces, surfaces are everywhere — yet increasingly detached from perception. They function as images, protections, and mediations, but rarely as sites of encounter.

For Every Archive, Skin 100 & 1 repositions skin not as mere layers, but as a condition of perception: a field where material becomes sensible, and where seeing, touching, and sensing converge as one.

To speak of skin is to speak of the in-between. Not a surface that separates, but a threshold where relations take place— between inside and outside, body and environment, time and matter. Skin is not the end of form, but the beginning of its emergence. It is where traces accumulate, where change becomes visible, and where meaning is continuously negotiated.

If contemporary life already offers us a hundred skins, what is the “one” we are still seeking?

Perhaps not another layer, but a different mode of sensing — one that returns us to contact, to proximity, and to the unresolved condition of being in between.



**A surface pretends to end things.  
It does not.**

**It is a rumor of contact,  
a pause between arrivals.**

**Light leans on it  
like a question with no urgency.**

**What we touch answers  
by slightly changing shape.**

**There are many skins—  
some borrowed, some rehearsed.**

**The one we look for  
does not declare itself.**

**It lingers  
where something almost happens.**

**Skin 100 & 1 is a two-part setting that examines skin not as surface ornament nor decoration, but as a material interface shaped through use, time, and renewal.**

**The project engages contemporary material culture, articulated through two interlaced components:**

**a.**

**An experiential ground that opens skin as a shared discussion. Through material samples, staged fragments, and site-responsive gestures, visitors are invited to revisit surface as something sensed, handled, and questioned. Rather than presenting skin as a fixed image, this setting offers it as a changing condition — one that unfolds through touch, attention, and conversation.**



**b.**

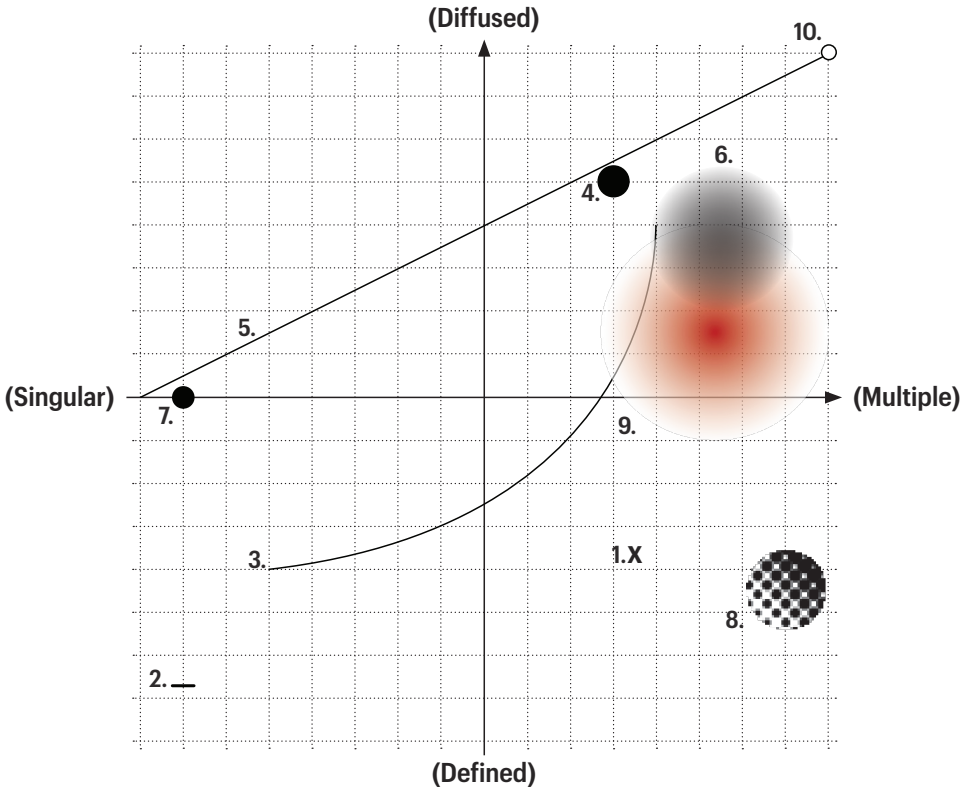
**A spatial setting composed of carefully curated objects and material expressions by a selected group of Chinese designers, brands, and artisans, forming an environment where material surfaces are encountered through scale, texture, and use rather than representation.**

**It positions skin as a site where matter, body, and time continually negotiate their relationship, while creating a temporary heterotopic condition in which visitors are invited to re-engage their senses, and reconsider the meaning of skin through the lens of Every Archive.**

# Constellation

To situate each approach of understanding the concept 'skin' in their works, we map two axes :  
materiality (diffused–defined)  
& composition (singular–multiple)

This diagram does not fix meaning, but traces tendencies — it offers a provisional framework to locate each work within shifting conditions of perception and relation. And open for each visitor to view.



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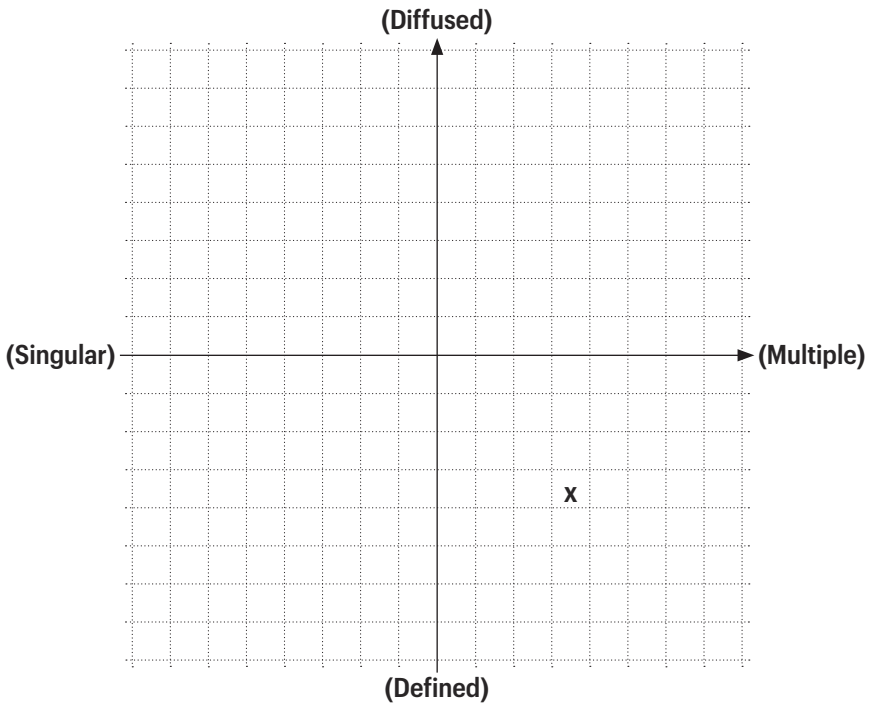
# Bentu - Guaiwu

**“Ultimately, our interest lies in how surfaces relate to other interfaces — within the object, between materials, and beyond the object into space.”**



# Bentu - Guaiwu

Surface, in our work, is understood as a spatial condition rather than a finish. It extends dimensionally and emerges through our process of revealing material specificity and material relationships by cutting and exposing sections. A section becomes a narrative device: at the cut edge, spatial relations are made legible, while simultaneously indicating that further conditions persist within the object and continue into its surrounding field.



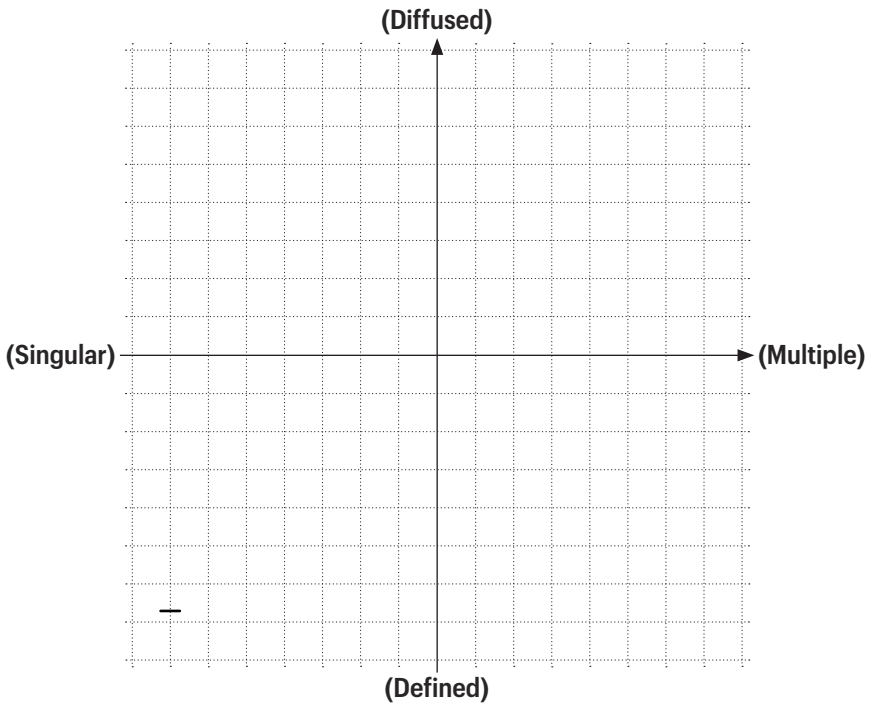






# ciireals

In a frictionless digital age, ciireals asserts material resistance. Clay textures, tactile glazes, and subtle irregularities disrupt industrial smoothness, activating affect through touch. These surfaces reintroduce friction, countering sensory flattening and restoring embodied perception.





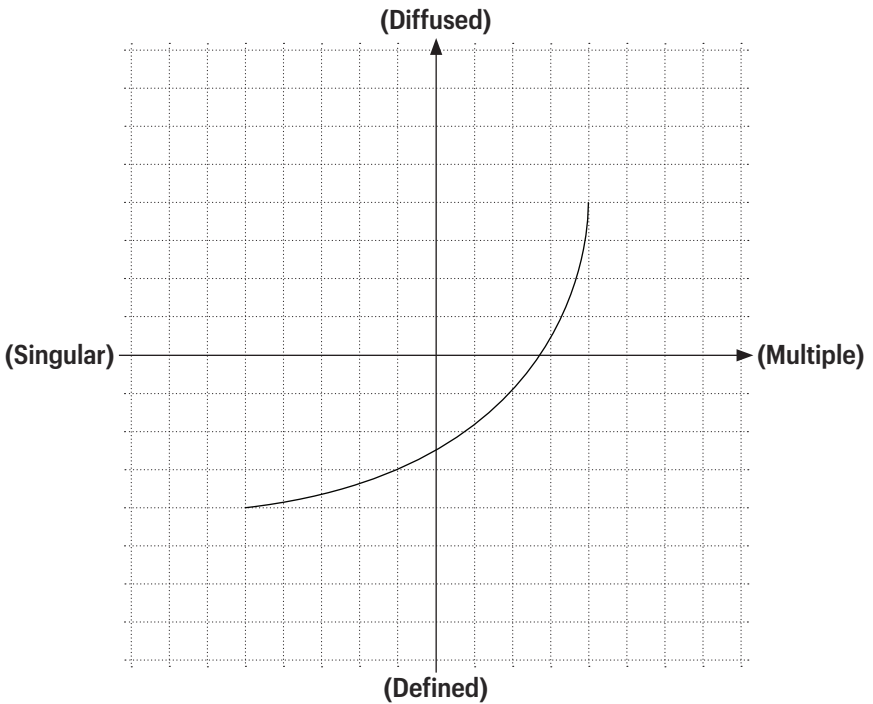


# Doucement Design Studio



# Doucement Design Studio

Staging an Eastern shadow play, light moves through it as shadows begin to grow. Traces emerge like memories, slowly surfacing upon the skin.





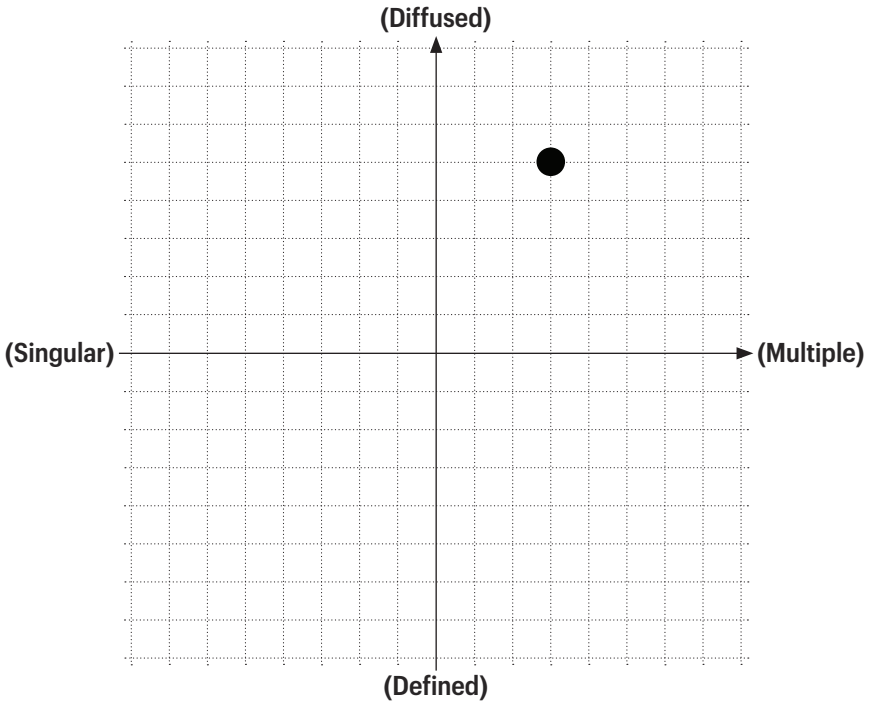


# Wenxuan - Fan

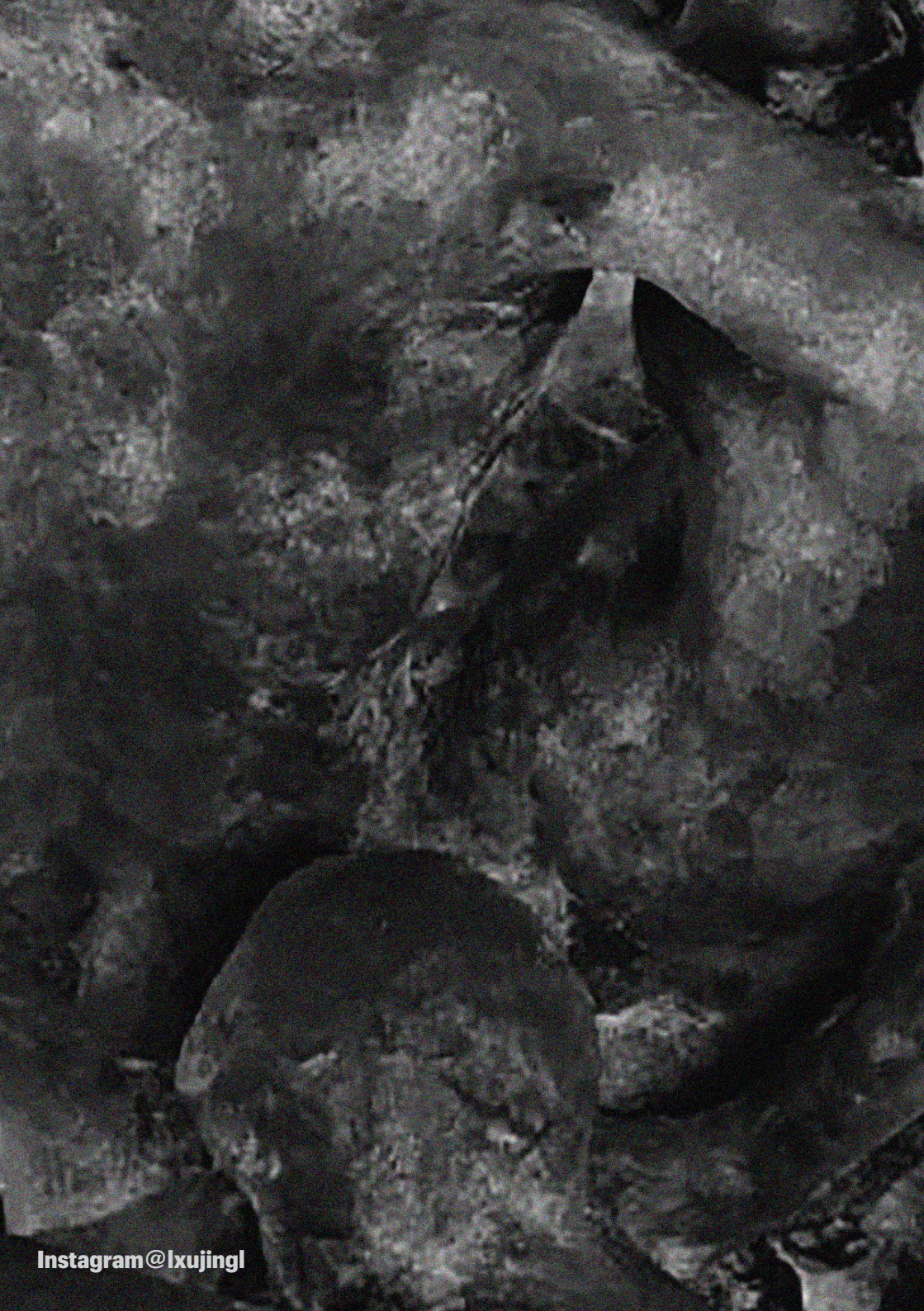


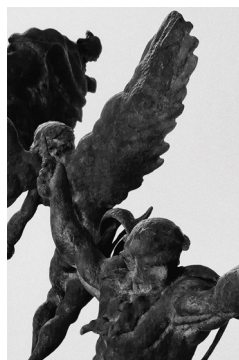
# Wenxuan Fan

Ceramic texture is treated as the earth's skin, marked by time and weathering. Using reclaimed clay, the work restores an elemental condition, where surface becomes a medium linking nature, tradition, and contemporary emotion — articulating a quiet coexistence between human and environment.



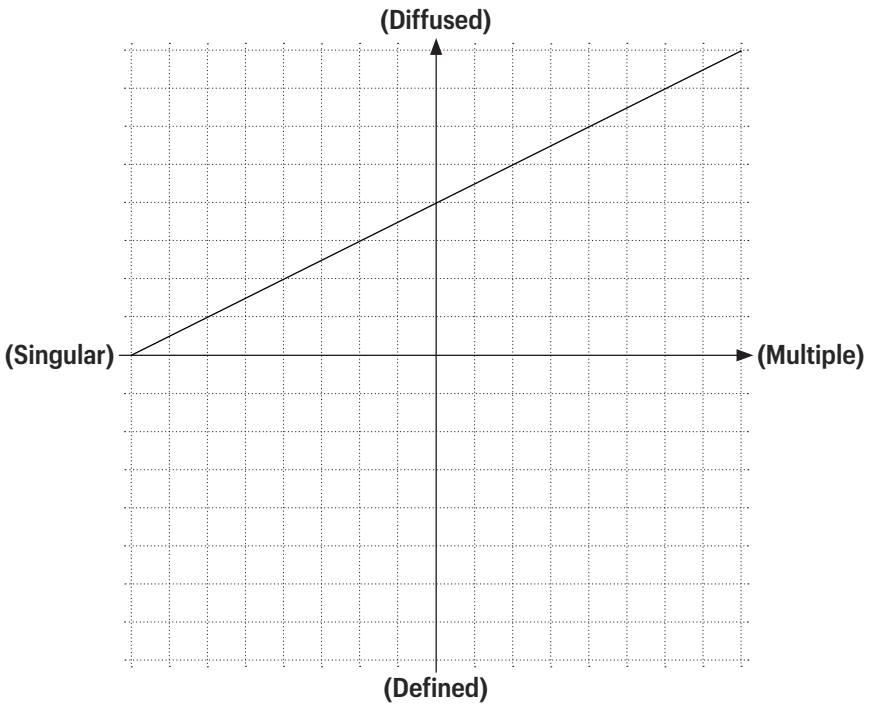






# Jing Hsu

The skin of these sculptures is a generated shell, attached to a non-existent mythology. It appears complete yet holds no warmth or memory. Surface here conceals absence, sustaining form without origin or lived experience.



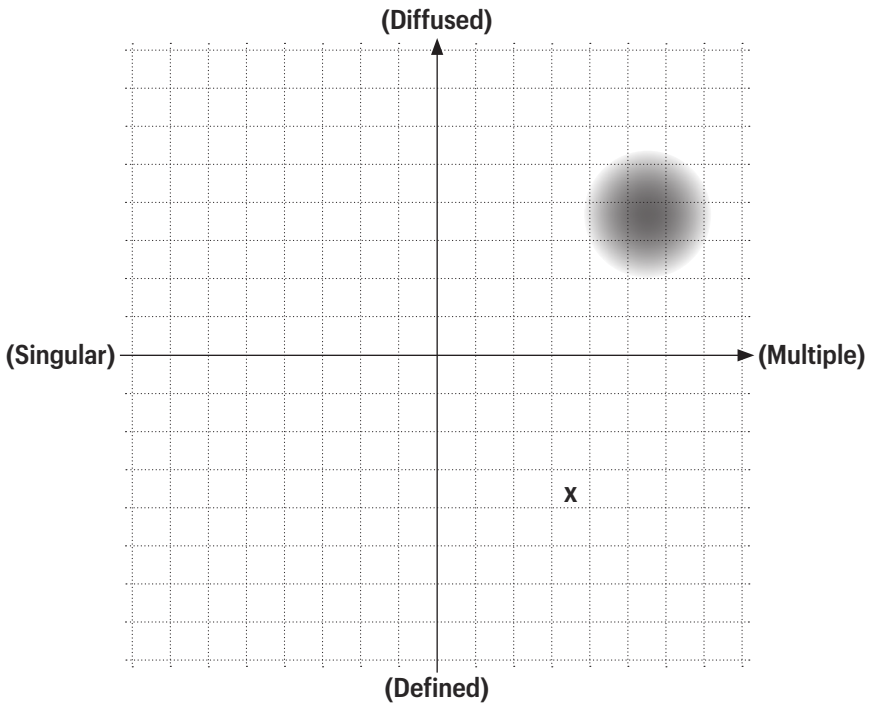


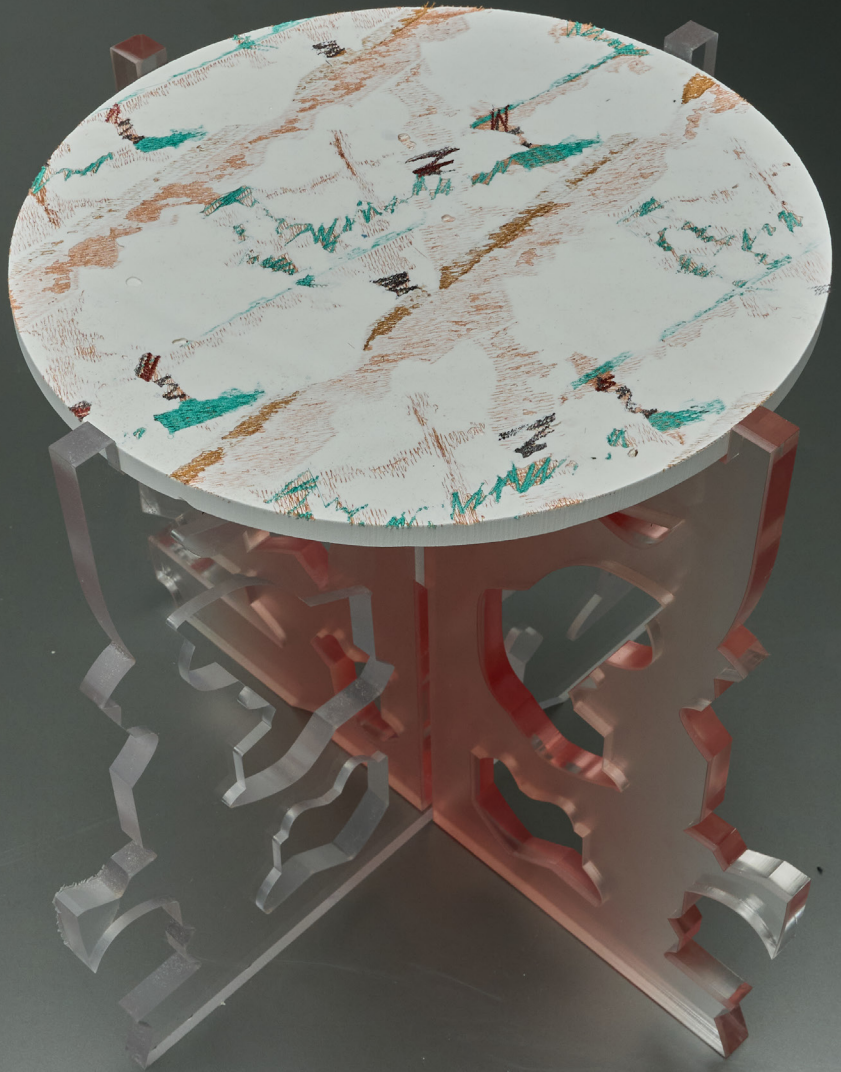


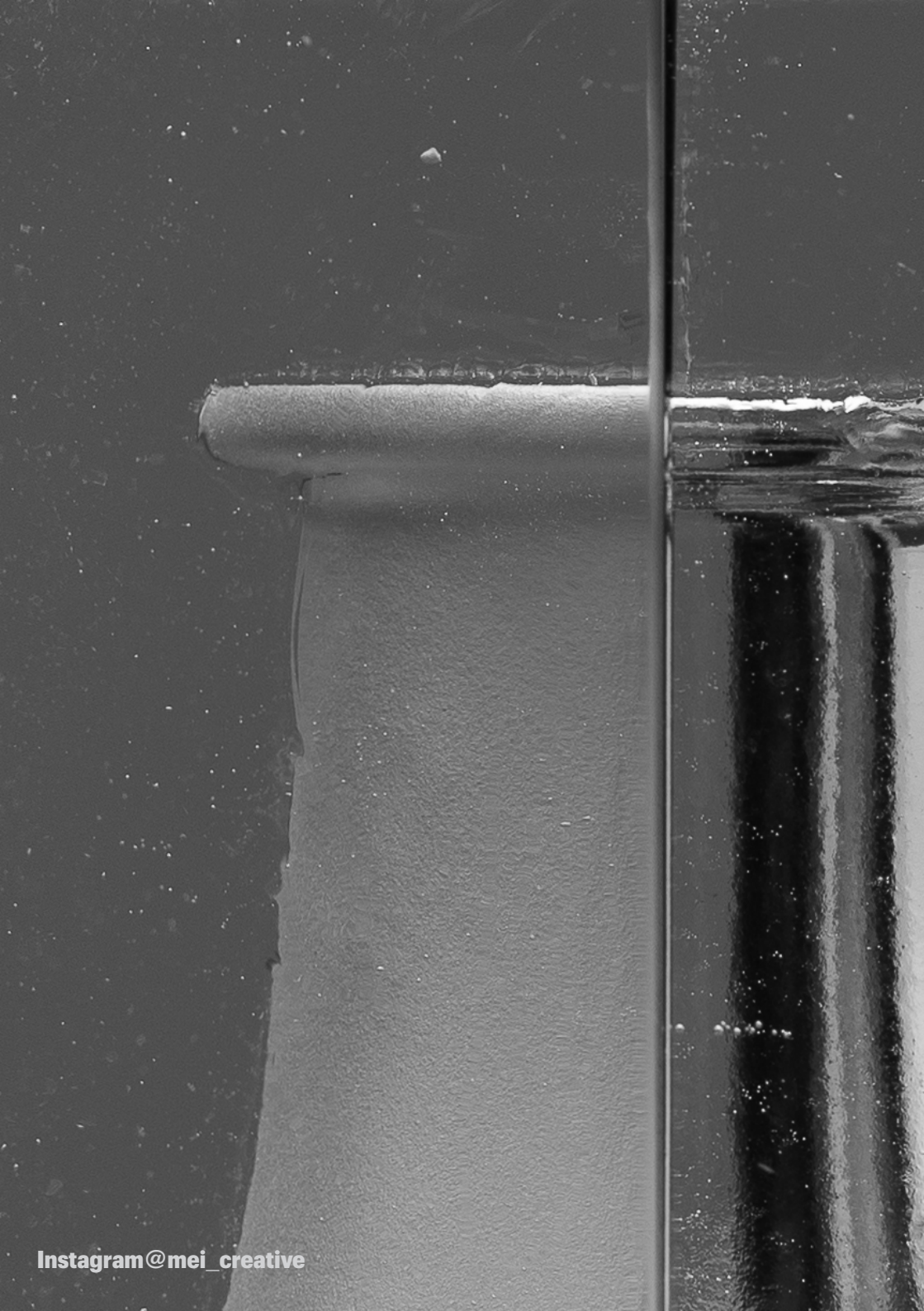


# Keyi Zhang

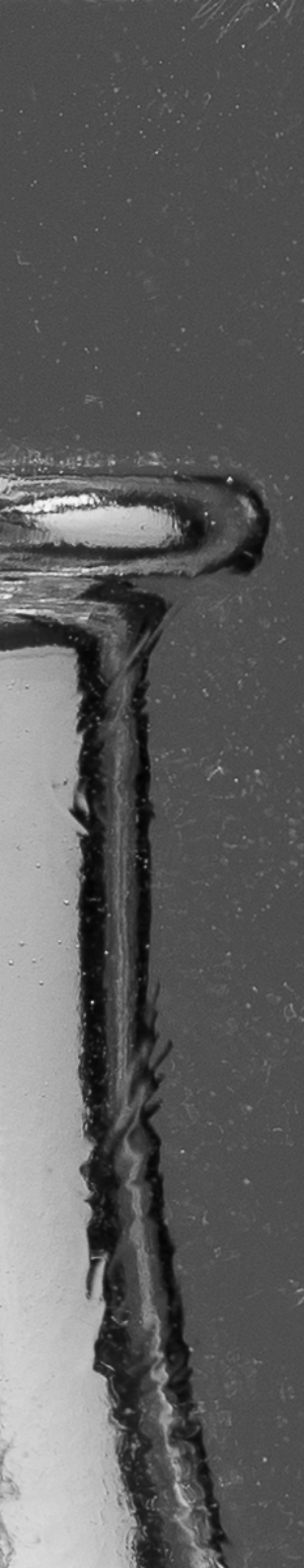
“Skin” is not understood as a surface treatment applied onto an object, but as an interfacial condition generated through the relationship between materials. Through the combination of terrazzo and embroidery, the surface becomes a site of ongoing negotiation, where the softness of fibres and the hardness of cement interact, forming a “skin” that exists between the two.





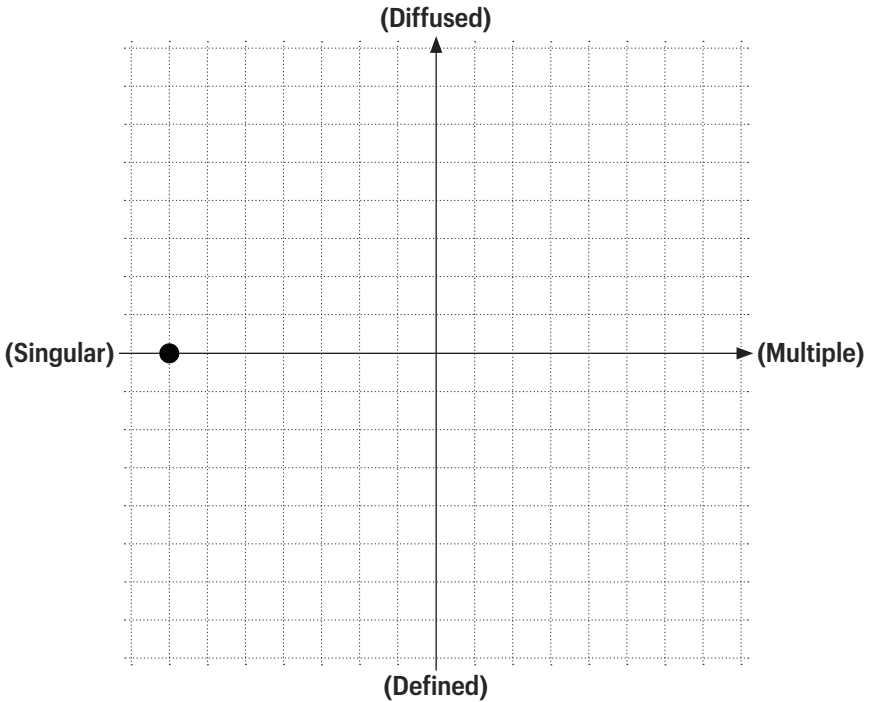


**Linyu Mei**



# Linyu Mei

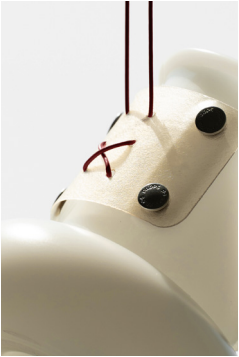
Polished and frosted glass produces a tactile, inorganic skin. As light passes through, it absorbs and reflects its surroundings, forming a second, organic skin—temporal and responsive. Surface becomes a shifting interface between material, light, and environment.





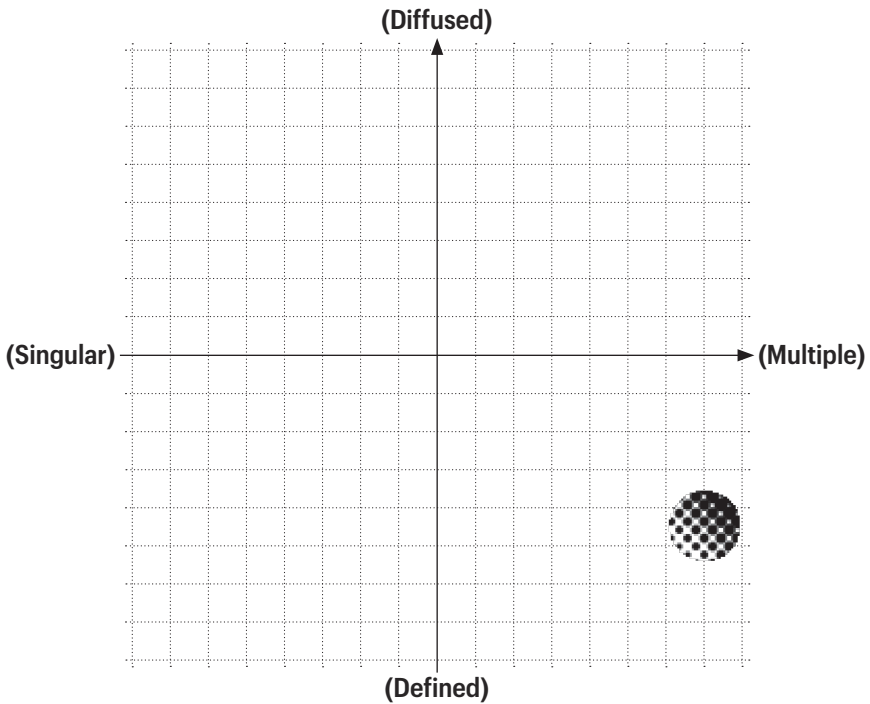


# Process Journal



# Process Journal

The 'skin' in this project resides between the body (Jade Porcelain) and the surfaces (modular attachments). Light is captured and revealed in this dynamic interface where materials are layered. With the presence of different attachments: blurred, metallic, or tensile..., light is diffused, reflected, or partly obstructed, allowing the 'skin' to continuously breathe and grow at the same time.



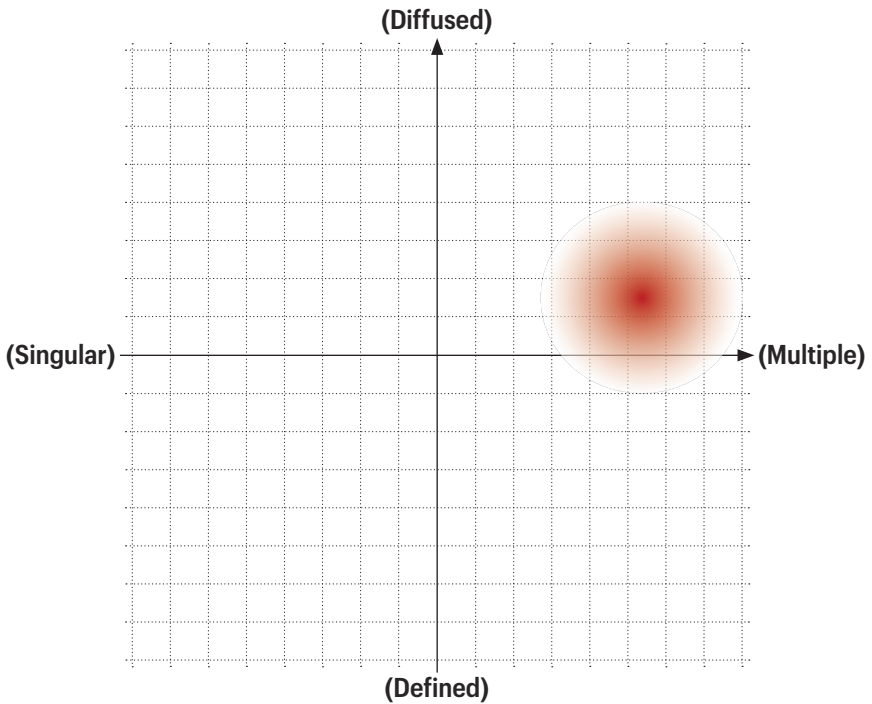




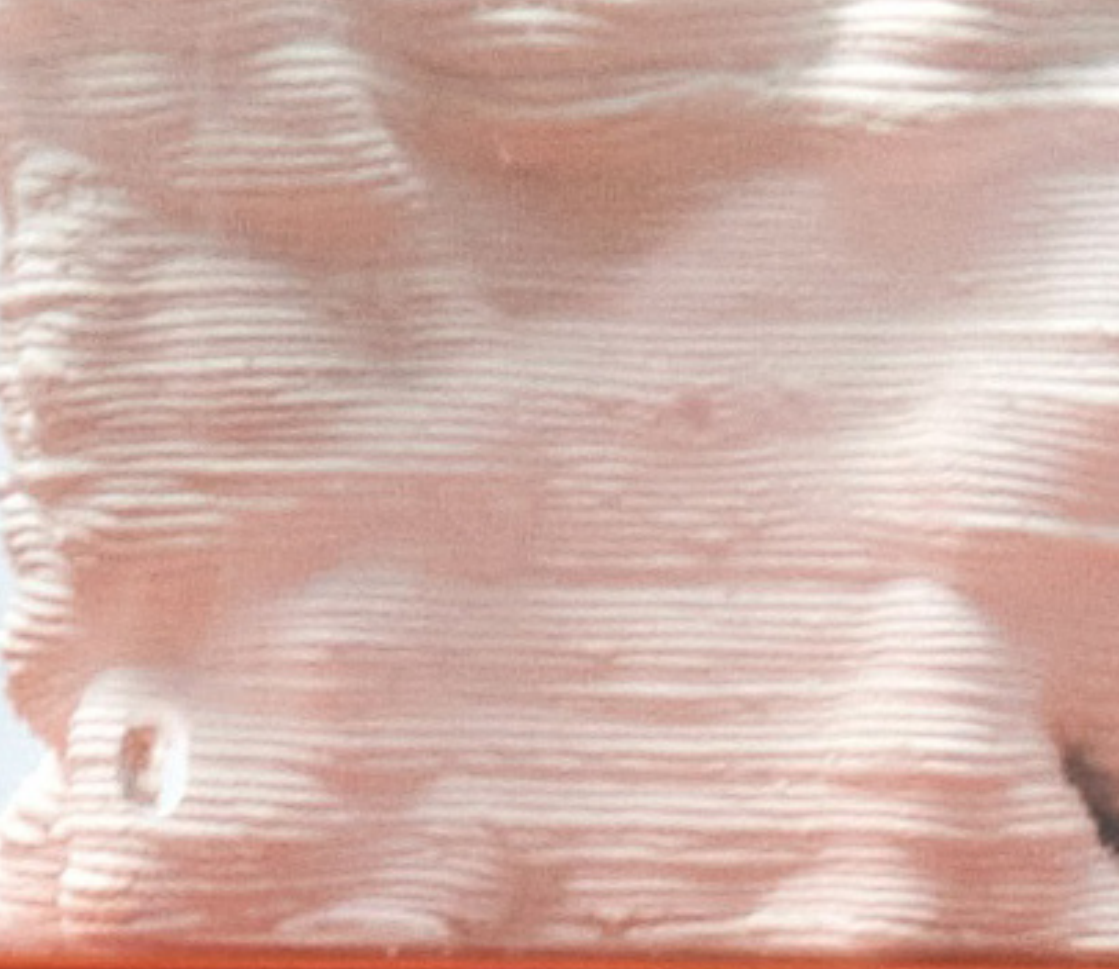


# qīqíqǐqì Studio

We work with natural lacquer as the “skin” between hand and objects, bringing back handmade and tactile experiences. Touch happens between skins, shaping how we meet, use, and respond to objects.







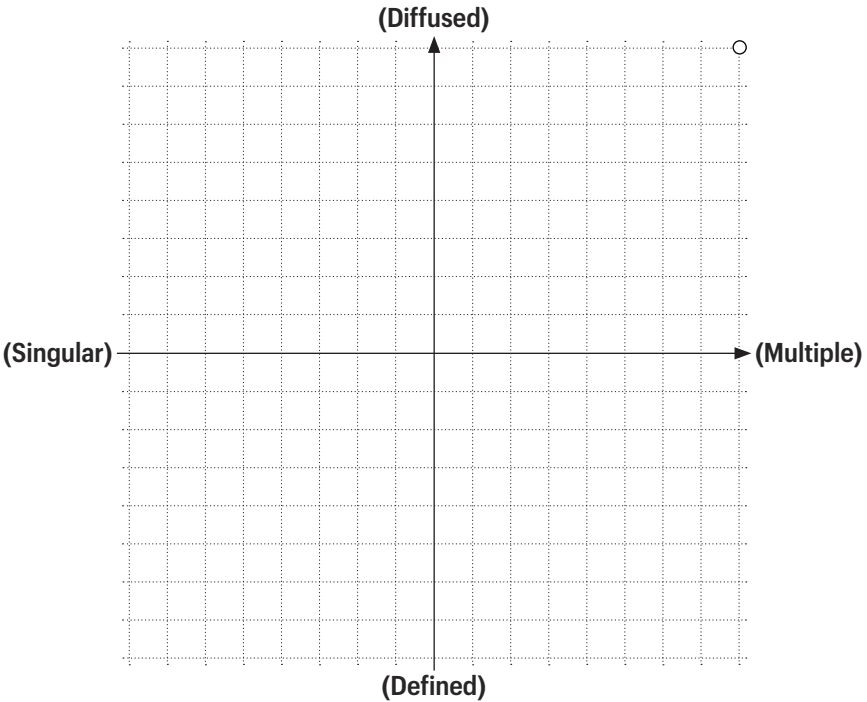
# Weixi Kuang, Junpeng Liang, Yi Qian

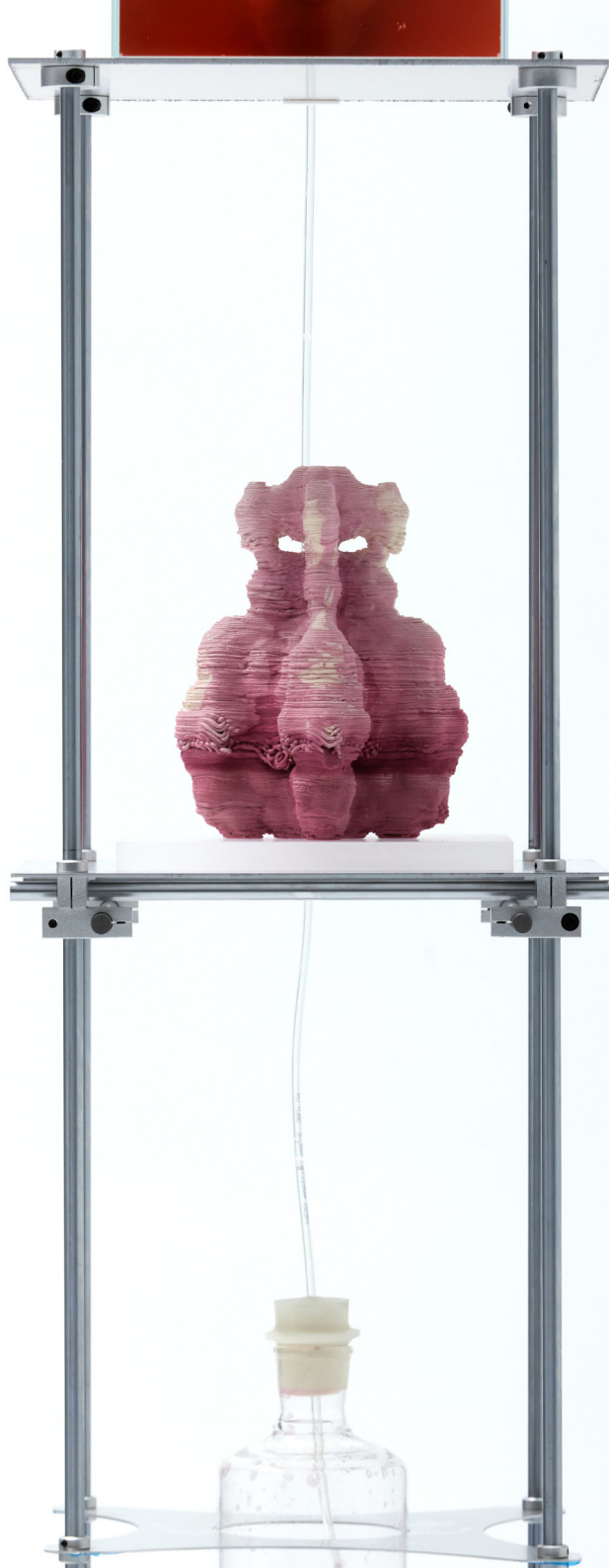
Rather than functioning as a passive exterior, the surface emerges as an active, generative layer — recording biological presence and temporal change. Through this lens, the work redefines surface not as a boundary, but as a porous threshold where life, material, and design intersect.



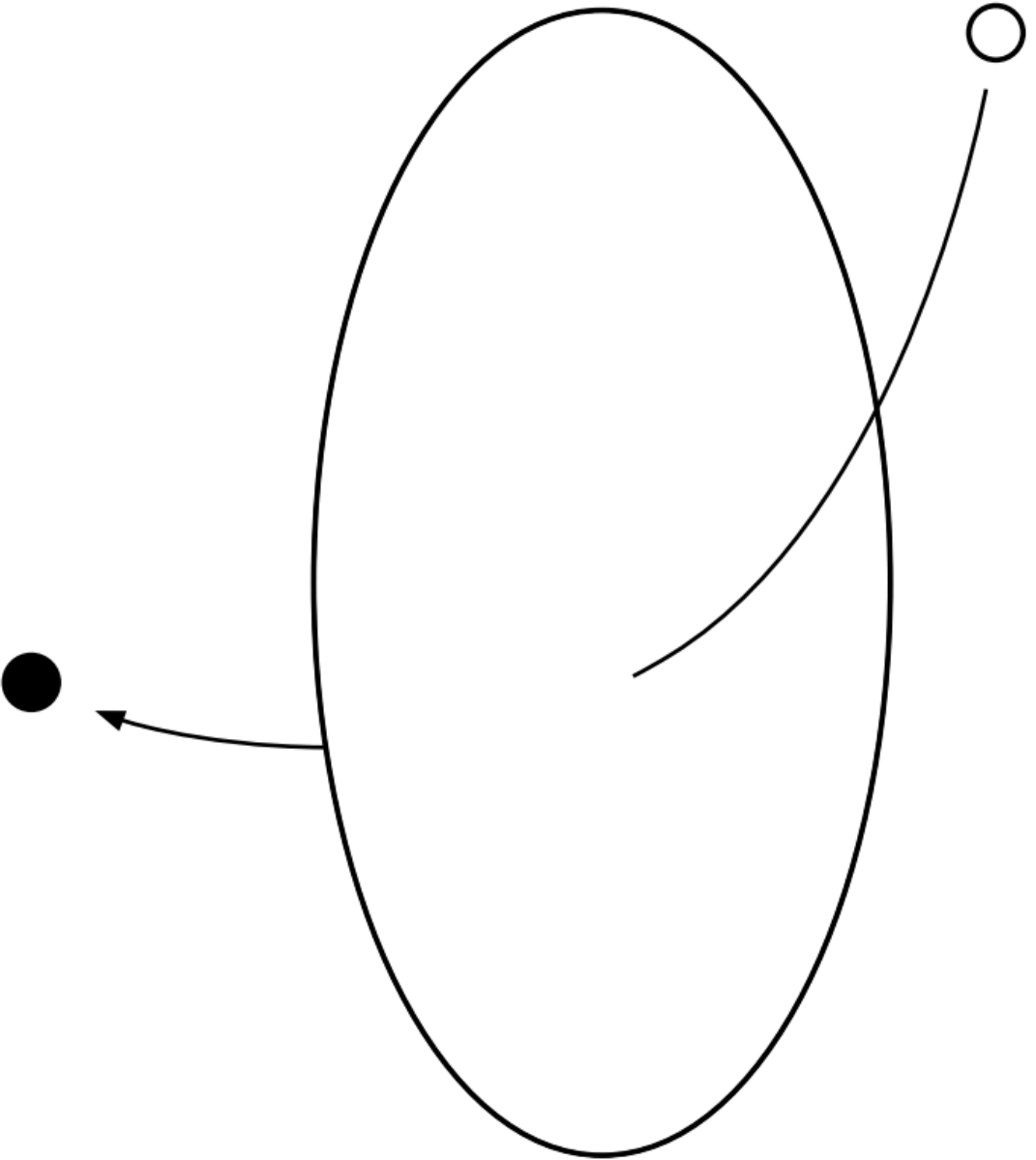
# Weixi Kuang, Junpeng Liang, Yi Qian

In this work, the ceramic surface becomes a living interface where microbial activity and material transformation converge. Inspired by the ways bacteria colonise and evolve on substrates, the project imagines the ceramic skin as a site of growth, inscription, and exchange. Pigments derived from microbial processes evoke traces of invisible life, suggesting a dynamic dialogue between organic systems and inert matter.





**Every Archive is a curatorial and publishing platform initiated by a collective of design practitioners.**





**Founded in 2018, Every Archive began as an information-sharing platform for designers and creative practices. Between 2018 and 2022, it developed a strong editorial presence through curated content and narrative research.**

**In 2025, Every Archive entered a new phase of development. Building on its editorial foundations, the platform now focuses on research-led publication, exhibition, and collaboration, operating through a three-part framework - Archiving, Dissemination, and Implementation. Through this structure, Every Archive continues to expand its cultural work and engage wider audiences.**

# Acknowledgements





**This exhibition is conceived and curated by Every Archive.**  
**Curatorial direction led by the London team, *Tommy Yu and Beiyi Wang*, with on-site production and coordination in Milan by *Zhiyi Zhao and Xinyu Li*, and brand liaison managed by the Shanghai team, *Yifan Li and Cancan Huang*.**

**Special thanks to *Riko Sobukawa, Yuping Zhou, Boer Zhu* for their invaluable support and contribution to the realization of this project.**

