

## Artists

**Alan Rutherford**

**Hui Zhang**

**Xiaoyu Xiong**

## Exhibition Address

### **SaltSpace Gallery**

*Axiom Building  
54 Washington Street  
Glasgow  
G3 8AZ*

## Exhibition Date

**20-25th July 9am-6pm**

*Opening Night 20th July 6-9pm*

# Phantom Pattern Exhibition

**CtC UK-China Project 2021-2023**



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# 1 Introduction

## About the Project

In 2020 Chinese based artists Hui Zhang and Xiaoyu Xiong and Glasgow based artist Alan Rutherford began working together in partnership with the Shanghai based Ruan Yisan Heritage Foundation (RYH) to collaborate through its 'Arts and Heritage' project. The project invites artists to work at ancient and historic sites in the province of Fujian. Initial project seed funding was received in 2021 through the British Council's 'Connections through Culture'(CtC) programme and the group were again successful in receiving CtC alumni funding in 2022 to further continue the project.

The group was formed by initially participating in the British Council's 'Digital Connections through Culture Pilot, Scotland – China' which ran from November 2020 to February 2021. The group were interested in exploring cultural heritage and identity, with the aim of making and installing art works that could bring the heritage and history of a site to new audiences. The project aimed to engage with the local public through the construction of these art works and to push the conversation and contribute something to the local community. The group used various mediums including video, photography, drawing and making small interventions and performances in the ancient town of Chongwu in Fujian Province. In turn we hoped that these would create a new set of readings of the towns heritage, it's connections with the past and it's modern identity.

The artists found the experience of working with the RYH foundation to be incredibly valuable, giving them an insight into the work a foundation, what it does and how artists can interact with it. We worked closely with DingFeng, the General Secretary of RYH who gave a lot of her time to support the project and Ding commented that:

'Our foundation is so glad to be the Chinese partner of this project and we do look forward to the artists' creative work for each heritage site. Personally, I am so exciting to join this team, cooperating with Alan, Xiaoyu and Hui' -

Over the two years, the project presented an ongoing and exciting opportunity to make a collaboration between Chinese and Scottish artists and to share creative methods and artistic concepts, while working alongside the RYH to create ephemeral and transient art works in the town of Chongwu in Fujian province, China. This afforded the artists an opportunity to understand local folk customs, local ethnographies, traditional craft cultures, and to create focused works of art.

As with every collaboration, there were many twists and turns and our collaboration was no different. However we did have the added complexity of the global pandemic of 2020. Having the opportunity to participate in the British Council's Connections through Culture programme during such adverse times provided both a grounding for the artists and a light that led our creative thoughts in many different, positive directions. The dynamic shifting nature of lockdowns resulted in long and sustained periods of immobilisation and it is a credit to the group that we did manage to stay together and overcome the obstacles that were thrown up by the Covid pandemic.

This resulted in a hybrid approach to working, where digital and physical spaces were both explored alike. The art works within this catalogue attempt to document the various materials, mediums, processes and strategies that were explored and deployed by the artists throughout the lifetime of project.

Alan Rutherford,  
Project Lead Artist  
Glasgow, Scotland.

## **Alan Rutherford**

### **Lead Artist**

*Email: [mail@alanrutherford.co.uk](mailto:mail@alanrutherford.co.uk)*

*Website: [www.alanrutherford.co.uk](http://www.alanrutherford.co.uk)*

*Instagram: [alanrutherford](https://www.instagram.com/alanrutherford)*

I am based in Glasgow, Scotland. In 2019 I was awarded an MA in Fine Art (Distinction) from the University of the Creative Arts, London and BA(hons) Sculpture from the Glasgow School of art in 1999.

My practice is based primarily in sculpture and film-making. My work is concerned with the construction and deconstruction of cultural identity, the ideological power relations that exist between the past and present - struggles between past built environment (such as monuments and installations) and the current attitudes towards them, tensions such as the construction and deconstruction of cultural identity.

In making site visits, I come across objects where identity has clearly manifested itself. But whose identity is it? My sculptural and film works seek to explore this condition of loss and disappearance, where the past built environments become 'sites of memory'.

By accessing found texts and researching local archives, I create pastiche re-creations of places, objects and scenes through film and corollary sculptural 'props'. Previous projects have involved exploring Medieval histories, ancient histories (Cyprus) and Cold War histories.

Since 2021, I have been working as lead artist on a project with Chinese artists Hui Zhang and Xiaoyu Xiong (Sherry) and the Ruan Yisan Heritage (RYH) foundation, set up through the British Council's 'Connections Through Culture' programme. The project is an interrogation of heritage and tradition and public art, its role and public interaction.



## Hui Zhang

### Artist

*Email: mryart@foxmail.com*

*Website: <https://keyartist.wixsite.com/mysite/>*

Hui Zhang is an emerging artist specialising in sound installation and augmented reality (AR). He focuses on the intersection of mythology and daily life, injecting new blood into the revival of intangible cultural heritage through soundscape and cross-cultural studies. Recently, he has been awarded the APENFT and the British Council CtC Art Fund.

Quanzhou, in my perception, is a rare Chinese city that still maintains a unique connection to ancient mythology. Even a brief stay in Chongwu (a coastal ancient city of Quanzhou) left me with mystical experiences. Apart from the main Tianhou, Guanyin, and Guandi temples, it gathers numerous ritual sites. Almost each household has its own ancestral hall, where daily rituals harmonise with the soothing sounds of the nearby waves, creating a mesmerising atmosphere.

The tiled roofs and walls here all have stories to tell. Local women, known as "Hui'an women," played a crucial role in construction, yet females in this land's history have not received the respect they deserve. Over time, some buildings have been left abandoned due to lack of maintenance. I superimposed the patterns of the distinctive costumes designed by the new generation of Hui'an women into the gaps of these houses, hoping that these memories will reappear with new forms.

## **Xiaoyu Xiong**

### **Artist**

*Email: xiongxiaoyu66@163.com*

*Website: xiongxiaoyusherry.wordpress.com*

*Instagram: rain5737*

As an artist, Xiaoyu Xiong is interested in how we see the world around us and how this can be altered through images and physical interaction with space and people. The art practice mainly focuses on the subjective images of individuals behind art heritages, she prefers to based on the methodology of Everyday Life to use different ways, like printmaking, sculptures, moving images, and the forms of participatory (interactive) art to develop and extend the understandings and thinking. The artist will keep focusing on interacting and collaborating with individuals and environment in different culture,. 'I create with them, not for them.' Xiaoyu Claimed.

Xiaoyu (Sherry), is an artist living in China and the UK. She holds an MA degree on Graphic Design and Art direction from Manchester School of Art in 2018. After that she participated in the art residence project in South of China funded by the British Council in 2021 starting her career as an artist. Now she is pursuing an MFA degree program in Glasgow School of Art which funded by Chinese Scholarship Council (CSC). Her work "listen to her" (Interactive Moving images, 2021) won a GDC Gold Award and participated in the GDC global exhibition. The work was collected by Guan Shanyue Art Museum (Shenzhen). The series "Under the Shadow" (Installations, 2018) was exhibited at Manchester Science Festival (2018) and Today Art Museum (China, 2019). "The Choke"(Interactive Installation, 2018) performed at Manchester Bluedot Festival (2018).

## **2 Artists ' Writings**

## **A Journey to the East - A Journey to the West**

*by Alan Rutherford, 2023*

I am an artist based in Glasgow, Scotland and graduated from the Glasgow School of art in 1999 with a BA(hons) in Sculpture. In 2019 I was awarded an MA in Fine Art from the University of the Creative Arts, London. My practice is based primarily in sculpture and film-making.

My work is concerned with the construction and deconstruction of cultural identity, the ideological power relations that exist between the past and the present - struggles between past built environment (such as monuments and installations) and the current attitudes towards them, tensions that arise such as the construction and deconstruction of cultural identity.

In making site visits, I come across objects where identity has clearly manifested itself. But whose identity is it? My sculptural and film works seek to explore this condition of loss and disappearance, where the past built environments become 'sites of memory'. By accessing found texts and researching local archives, I create pastiche re-creations of places, objects and scenes through film and corollary sculptural 'props'. Previous projects have involved exploring the frozen border conflicts in Armenia and Cyprus and more recently Cold War histories in Latvia.

The Connections through Culture project was an opportunity for me to explore the differences and similarities between the West and the Far East and how creativity is both understood and practised.

As a group we explored folklore, narratives, story telling and myth and how such heritage and culture can form the basis of our modern identities. Although I was unable to travel to China, the project artists in China were able to visit and explore the town of Chongwu and realize it's historical past and how this past could be re- interpreted and celebrated.

There was a shared sense of myths, narratives and ancient cultures risking disappearance altogether and the collaboration looked at ways to re-animate and re-contextualise this history through a combined synthesis of forms and subjects. Looking at these items, we were able to analyse them and create new theories and new meanings to make new forms.

Due to travel restrictions, I was interested in using technology for exploring new ways to map out, visualize, develop and present the work to an online

audience. This involved exploring the creative possibilities of Augmented Reality (AR) and its spatial capabilities of rendering virtual objects in the real world. Through AR, it was possible to create a simple model of a re-imagined front facade of the People's Theatre in Chongwu and magically make it appear anywhere in Glasgow.

The environments of Chongwu were further explored by listening to audio recordings that were made by the artists during their site visits. The sounds of the South China sea and Buddhist religious ceremonies provided the soundscape for a series of drawings that were made whilst wearing a blind fold. Experimenting with this particular method in the sense of responding purely to sound, opened up a new dimension of the primitive and the naive where a purer form of creativity can be released.

Both of the methods used above were used to explore different and new ways to experience a place and site that was otherwise physically out of bounds. The works featured in this catalogue are the outputs from these processes.

## **The Real Phantoms**

*by Hui Zhang, July 2022*

I am an artist graduated from the Glasgow School of Art with a MFA and currently working and living in China. My primary artistic mediums encompass sound installations, augmented reality (AR) and virtual reality (VR).

Many of my creations occur during residencies, and I'm keen to blend mythology, dreams, talismans, and folklores with everyday experiences, weaving quixotic stories based on journeys. I position myself between the realm of technological advancements and the impending loss of local customs, seeking a potential fusion rather than disconnection.

Quanzhou, in my perception, is a Chinese city that still maintains a unique connection to ancient mythology. Even a brief stay in Chongwu, a coastal ancient city of Quanzhou, left me with mystical experiences. Apart from the main Tianhou, Guanyin, and Guandi temples, it gathers numerous ritual sites. Almost each household has its own ancestral hall, where daily rituals harmonise with the soothing sounds of the nearby waves, creating a mesmerising atmosphere.

The tiled roofs and walls here all have stories to tell. Local women, known as "Hui'an women," played a crucial role in construction, yet females in this land's history have not received the respect they deserve. Over time, some buildings have been left abandoned due to lack of maintenance. I superimposed the patterns of the distinctive costumes designed by the new generation of Hui'an women into the gaps of these houses, hoping that these memories will reappear with new forms.

# Chongwu Diary

*by Xiaoyu Xiong, July 2021*

In early April 2021, I arrived in Chongwu, Fujian Province, a coastal fishing village. The fish rolls and meat Zongzi (rice dumplings) are delicious here. The continuous ancient city wall separates the city from the outside. Most of the houses in this city were built in the late Qing Dynasty, the 1950s, 1970s, and 1990s. They have noticeable changes in appearance. However, due to the rapid development of the city's external economy, there are only dilapidated houses and old people in the old city. "city" becomes "county", and "county" becomes "city". In these days of travel, I met different local people, including storyteller Uncle Zhang, stone carving artist, Feng Shui master, and Hui'an women. Their stories brought life to the city. Feng Shui Master Wang's "mirror theory" has a particular interest: through a tree, feel a person, through this time, feel that time. It's like I am in Huian. I feel the whole city's temperament through the local people's character.

## Day One 1st April — The Chongwu Ancient City in the Fog

Chongwu ancient city is located on the southeast coast of China's mainland half island, and Taiwan island across the sea is an ancient fishing village. In heavy fog on April 1, 2021, the hotel's owner, Qiongjie, picked me up from Quanzhou Airport to my residence. The sea (Taiwan Strait) was all around the way. In the misty fog, the ancient city of Chongwu appeared faintly in front of us, like an ancient castle full of mysterious stories. Enter the old city from the south gate through space like a porch, known locally as Weng Cheng, and turn to enter the old city. The primary color composition of Chongwu Ancient City is cement ash, and the brick red temple house is in the southern Fujian style. The old and new buildings are scattered randomly, and the unique "丁" shaped narrow intersections separate the ancient city. There are four villages in the ancient city (Chaole, Lianxi, Xihua, and Haimen), each of which is managed by village-level administrative units. The relationship between them is subtle. Among them, the Chaole government prefers to develop tourism and pays more attention to the local cultural heritage.

Most of the buildings in the ancient city are dilapidated, except for the long gray stone buildings from 1949 that still function as everyday buildings. In addition, due to the prosperity of ancestral hall culture in southern Fujian, the ancestral hall in the city is well preserved. The daily sacrifice culture still prevails there, which coincides with Tomb Sweeping Day, and

I was fortunate enough to see the local culture of sacrifice and funerals. The market in the center of the ancient city sells sacrificial items such as seafood, vegetables and fruits, fake flowers, ghost money, etc. to prepare for the Qingming Festival. And the sporadic young people with bags to take back to their hometown to worship their ancestors. The younger generation, dressed in mourning, cried out to mourn the dead. In the temple every afternoon at the right time, the muffled sound of the older people chanting sutra – the night in the old city is very long. Walking on the ancient wall, only sporadic lights can be seen. Life in the old town is cut off from the outside world, it is like human's heart, a place accessible only in the dead of night, where memories and secrets are hidden.

### **Day Two —The People's Theatre**

Early in the morning, I went out to the breakfast shop at the ancient city entrance. The old lady cooked noodles for me and lifted the curtain to continue chanting sutras. Walking through the streets, the older people in the old city also began their daily routine. Due to the ancient city still having a primary school (built-in 1946 on the site of a Confucian temple), mornings and evenings are a rare rush hour, with mums on electric scooters picking up their children, most of whom do not live in the ancient city. At least eighty percent of the young people have moved out of the old city to live in the new cities because of problems with water supply, electricity, and aging housing. The elderly people, along with the old objects and customs of the ancient city, were classified as "heritage" and protected by the government.

Apart from the primary school, one of the most crowded areas in the ancient city is the People's Film Theatre, built and used around 1960. The external wall is more than 9 meters high, and the total area is more than 800 square meters. When the film was put on, it could accommodate 1600 people. It has been out of use for nearly 20 years. A big fire broke out in 2010. Later, it became the elderly activity centre of Lianxi village committee.

"At that time, to build this theatre, each person produced 100 Jin of fish, and each sampan produced 400 Jin of fish. People carried stones that made their shoulders blistered."

He Jianghai, a local older man, recalled being a teenager when he built the theatre. At first, it was called the 'Fishermen's Auditorium', but later it was changed into the 'People's Theatre'. In the early years, there were no entertainment activities in the countryside, and the theatre became the most lively place in the village. The movie and acting were all carried out



here, which was very lively. Nowadays, the theatre is still a "live" place: In front of the gate of the People's Theatre were four or five tables of old people playing mahjong, which was their only entertainment. Entering the theatre door, the Great Wall and Chairman Mao hung on the wall, and the decoration was broken. There are still more than ten mahjong tables in the empty theatre hall, so spectacular as if the older man of the whole city is here. On the first floor, an older man at the end of the bench looked at the old TV set on the wall. On both sides of the bench was a couplet "The old have fun, the old have learned". Above the TV set hung the old people's "feelings" — Portrait of MAO Zedong. No matter whether 'The Fishermen's Auditorium' or 'The People's Theatre', it's true identity is undoubtedly 'old man activity centre'.

Returning to the accommodation place in the evening, the landlord Qiong prepared wine to entertain us. Qiong is a local and has received countless outsiders like me. Like every local, she hopes there will always be someone who can change Hui'an county and improve. Qiong said:

"I used to be a Hui'an Female.....Like everyone else, my mother got me engaged when I was 14 or 15, but I was rebellious from an early age. I don't know where it came from. I just knew I didn't want to marry someone I didn't know. After a heated argument with my mother, I went to the man's house and broke off my engagement! The boy's mother is an old overseas Chinese who can read and write, so she agreed." Hahaha, you know Qiong was born in the 1970s. She was undoubtedly an unusual person to do such a thing then. With Qiong drinking red wine, in the candlelight is a pile of books, and a lying pipa... .... The term "Hui'an Woman" seems to carry many unspeakable things.

### **Day Three 3rd April — The Lady from Chaole village and her Yard**

When I entered the ancient city on the third day, I felt familiar. Life in the ancient city is repeated daily, as if time has not gone, and it will return to yesterday 24 hours later. The difference is that the old lady who sits at the door every day watching the pedestrians smiles at me today. Due to the region's unique culture, the local old ladies have distinctive clothes and make-up hair, and the style differs from other villages in Hui'an County. The most significant difference is the headdress. The women in the ancient city wore their hair in delicate buns, long or short, sheep horn braid or Mahua braid, with red and gold hair ornaments, without headbands and hats. They usually wear black or dark maroon Satin clothes with layers of neat folds and wear silver chains. They wear slippers and often work with

carrying poles, 'Hui'an women' refers to the women in the jurisdiction of Hui'an County. Society praises them for their clothing, living customs, and dynamic character, which differ from Han nationality. But in recent years, another voice has become more and more intense: "Hui'an women are the old feudal custom, the kidnapping of women by the male society... To over-praise 'Hui'an women' is disrespect for women." Perhaps for the sake of protecting the image of his hometown, when I interviewed a local man about the history of Chongwu, he denied that there were 'Hui'an women' in Chongwu ancient city and that women had been forced to commit suicide before. It's easy to chat with local older people like this. They are like the spokespeople of the ancient city and are very enthusiastic and willing to introduce the local culture. Compared with the old ladies, it isn't easy to communicate. More importantly, because of the language barrier, they seldom have social behaviors to share with outsiders. Even the female boss of the clothing store and the seafood vendor are still silent. Nevertheless, there are exceptions.

In the afternoon, I came across a well-preserved old yard where an old lady lived. She warmly invited us to visit, took out her hand-made cakes to share with us (which are delicious!), and began happily talking about her children. After inquiring, I learned that the old lady was nearly 80 years old and used to be a teacher, while her son was the director of Chaole Village. There are fishing gear and fishing boat models of Chongwu people from the Ming Dynasty to the present in the courtyard, just like a small museum. The Ming government built Chongwu ancient city to fight against the bonobos. The local fishermen were the descendants of the garrison, so the Chongwu people still preferred to access the government systems and defend the country rather than doing business, which is also one of the reasons for the lagging economic development of Chongwu. Before leaving, I promised the lady to revisit her home, but I failed. It is a pity. Later, my colleagues told me they had met the lady before and complained that their children didn't visit her, which was quite different from today's attitude. No matter whether Chaole Village old lady or Qiong Jie, they are all expressions of 'Hui'an female culture'. Various times and mainstream consciousness cast different opinions on them.

#### **Day four 4th — April Women in Daze Village**

To further understand the mysterious local culture of 'Hui'an women', I visited Dazuo village about one kilometre from Chongwu ancient city. If we say that Chongwu people are 'city people', and as one of the main

settlement areas of 'Hui'an women', people who live in Dazuo village are typical 'country people' and the representative of 'Hui'an women culture'. In terms of dress, black is essential for women, only in large-scale celebrations and weddings. The printed scarf with white dots on a blue background is the most classic, and it is fixed with a round red decoration. The headband has a hairpin and its shape changes with age. Dark hair is held in place by a semicircular comb. "Hui'an women love beauty, and each woman has at least 100 headscarves of different colours in her life." Qiong said so. In terms of life, Hui'an women's surnames are responsible for housework, raising children, and doing heavy work such as carrying stones and building houses. The world knows Hui'an women's hard work and blames Hui'an men, but it is not. Hui'an men have gone to sea for many years and may never return. Walking in Dazuo village, we can see Hui'an women over 40 in traditional costumes everywhere, while Hui'an women under 30 in conventional costumes are scarce. With the impact of aesthetics and mainstream culture, women after the 1980s were not willing to be bound by traditional customs and turned to the cultural tide of 'independent women in the new era'. The first to be abandoned is the most recognisable 'clothing'. However, in recent years, with the influence of the trend of self-confidence in Chinese culture, the potential commercial value of 'Hui'an women's culture has been valued by businessmen. The open reef space adjacent to Dazuo Village (which used to be the gathering place of Hui'an women's collective suicide) has been built into a 'Hui'an women's style garden'. The local people wear their clothes and smile for tourists to take photos. Due to the local economic development, the government funded the project.

Scholars and artists in China and abroad have conducted in-depth research on Hui'an women's culture, from clothing, marriage customs, suicide rate, etc. For example, as early as 1994, Professor Sara L. Friedman conducted a one to two-year practical research of Hui'an women with Dazuo village as the centre. She learned about this group through the everyday life of local people and discussed the influence of state power on the individual destiny of females from this perspective. The film 'The Twin Bracelets' also criticises the local marriage custom of 'living in mother's home for a long year. The situation has changed, but the changes in this group are still worthy of attention.

## Day Five — Sculptors and Feng Shui Masters

Huian County is a famous stone carving gathering place in China, which mainly undertakes large-scale government and commercial projects. When I was walking on the streets of Chongwu, the towering statues of Buddha and great men on both sides of the road 'welcome guests'. I was lucky to meet the local sculpture artist Kong Zhanwu. His works differ from the commodities large local sculpture groups produced but are closer to 'contemporary art'. Kong's works not only show the art of sculpture but also try to convey his thinking to the public and involve sculpture in human, nature, and social problems. After visiting Mr. Kong's studio, I was deeply impressed by one of his works. The work is a blue-bust sculpture. The author combines the image of the Mona Lisa with Chinese comedian Xu Jinjiang to create a sense of humour and absurdity, which makes the audience hesitate between familiarity and strangeness and makes them laugh. "Actor Xu Jinjiang has suffered from depression for many years, and he laughs when he sees the work... I do this work hoping people with depression can relax when they see the work." Kong said. Isn't that the value of contemporary art? In addition to Mr. Kong's studio, I also had the honour to visit the gallery of Mr. Wang Xiangming, a famous local sculpture group leader. The traditional architecture in Southern Fujian is combined with the modern simple decoration style, and the tiles, rafters, and rocks on the bottom of the sea of the old house are rejuvenated here. Mr. Wang is another representative of martial arts worshippers different from Mr. Kong. What they pursue is "the ultimate carving technology". With the Chinese government's reduced investment in infrastructure construction in recent years, Mr. Wang Xiangming's company is changing from a mass production company system to a more delicate studio system. Mr. Wang Xiangming, a craftsman, is also actively participating in the election of outstanding entrepreneurs in Fujian Province. With the transformation of China's economic centre, what's the future of Hui'an?

I had the opportunity to visit Mr. Kong's studio because I met Mr. Wang Xikui, a geomancy master in the ancient city. Feng Shui is a unique profession in China. It generally serves for the direction and location of large buildings, individual houses, and cemeteries. It can also predict what will happen in the future. According to the natural rules of the environment and the universe, people are regarded as the universe's natural state, and the answers are inferred by observing the elements such as topography, plants, and animals. Mr. Wang is a well-known local geomancy master and has his theory, 'mirror theory': through a tree to see a thing, through a

person to see an object, through this time, to see that time. Mr. Wang also explained that the ancient city was "the emperor's place". In geomantic omen, if there are five colours in a place's geology, there will be more and more talents in this place. Before leaving, Mr. Wang said I would meet a lucky guy this year in August. Hahaha... Thank you for your blessing and dinner.

### **Day Six to Ten — The Silent Sounds**

They were starting a new day again with the musical sound of Dongxiao. Qiong, the owner of the hotel, is a lover of Nanyin. She enjoys Dongxiao and Pipa in her spare time. Nanyin is a unique classical music genre in Southern Fujian. Its distinctive performance forms are as follows: on the right are Pipa and Sanxian, respectively; On the left are the Dongxiao and the one who plays two strings. The singer holds the clapboard in the middle and sings. The melody is graceful and lyrical, with endless aftertones. As one of the birthplaces of Nanyin, Chongwu's older generation will naturally sing a few lines, but few young people enjoy it. In Chongwu ancient city, the "Chongwu Nanyin club" comprises old people who love Nanyin. In addition to daily practice activities, it also teaches young people working in government departments. In addition to the government-supported associations, there is a folk Nanyin Association organized by Cai Yayi, the inheritor of intangible cultural heritage, in Huian County, which teaches arts by apprenticeship and has the opportunity to show it to the world in Vienna in 2017. Nanyin contains rich culture and moving stories, which few can match. Of course, only by integrating Nanyin into people's daily life can Nanyin regain its vitality. To observe the local environment and people's tolerance of contemporary art forms in the ancient city, we decided to conduct an interesting interactive test of sound and visuals in the ancient city to test the possibility of the ancient city as an architectural space and social space. With the combination of silent and mysterious sound and vision, we can extract the neglected and disappearing sounds from everyday life and make people participate in their production. Among the several gates and temples, the final site is located at the entrance of the east gate of the ancient city (also known as Wengcheng). On the one hand, the entrance space of the city gate is the hub connecting the inside and outside of the city, the connection between "new" and "old" voices, and on the other hand, it can echo the flow of people on the city wall. After the approval of the Chongwu government, we invited the Chongwu Nanyin group to give an interactive performance to attract local people's attention. The room to prepare for the activity

is an abandoned old house with a roof made of colored steel. Even so, the memorial tablet of the house's owner is still in place. It is not allowed to lament that the ancestral temple culture is deeply rooted in the bone marrow of the Chongwu people. After several days of preparation, I met with more than ten old gentlemen of the Chongwu Nanyin team at 6:00 p.m. on the 10th. They didn't speak much, but they prepared acoustics and musical instruments. They were cautious in preparing for the activity, which was very touching. The activity lasts one hour and takes place from 7 to 8 p.m. Peer partners broadcast the live activity through the network. The night of the ancient city is quiet, with only a few passers-by coming home, which still attracts the residents around to watch and listen. After the Nanyin performance, the crowd faded. The sound of footsteps and chickens and dogs reflected the moonlight, the sea breeze, and the sound device quietly interacted. This testing activity was full of harvest, giving us a more straightforward plan for further ideas and seeing the hearts ready to move under the silence.

#### **Artwork — Who is Hui'an Woman?**

I created a range of artworks after I backed to Beijing. The first work is *Listen to Her*, as Salomé Voegelin claimed that a powerful voice would come when silence comes. It is an exaggerated means of communication that demands a direct confrontation through its uncompromising nature. So, I plan to collect the voices of the Hui'an Women in daily life to explore their hidden image. Based on the research data, I extracted three sound elements to express Huidong women. They are Nanyin, motorcycle sound, and chanting sound. And visualise them to try to show the potential image of the Hui'an woman.

*Listen to Her*: The first voice is Nan Yin. If chanting and whistling are unconscious, Nanyin directly expresses Hui'an women's inner emotions. Local women mainly made local music Nanyin to express their feelings. The tune is long and harmonious. Hence, I collected the audio of Nanyin from the locals and transformed it into visual images through programming to describe the complex and vivid inner emotions of Huidong women. The long painting represents the life of Huidong women. The image changes with Nanyin's audio frequency, and the background color changes with the movement of the mouse. I want to express the different emotions of Huidong women in different social environments through the intervention of the outside world.

The second sound is the "motorcycle whistle sound". Huidong women are usually quiet and silent. However, when they rode motorcycles and frequently whistled in the narrow city, it was like a confrontation with society without compromise. So I recorded the whistle of the motorcycle and combined it with her image.

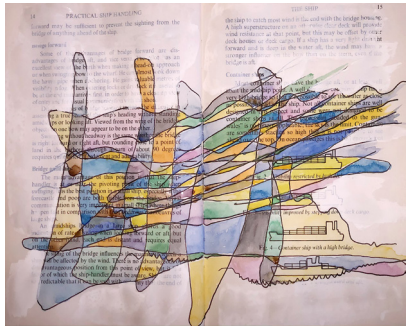
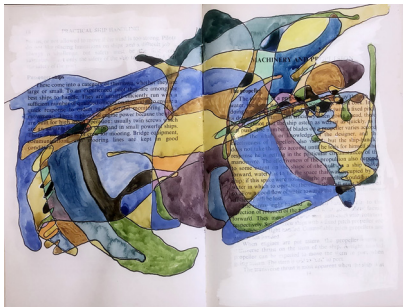
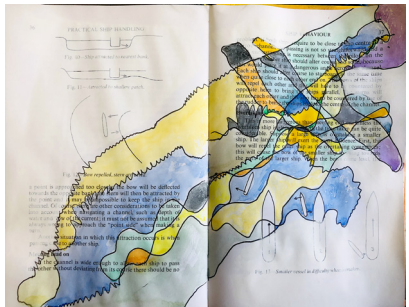
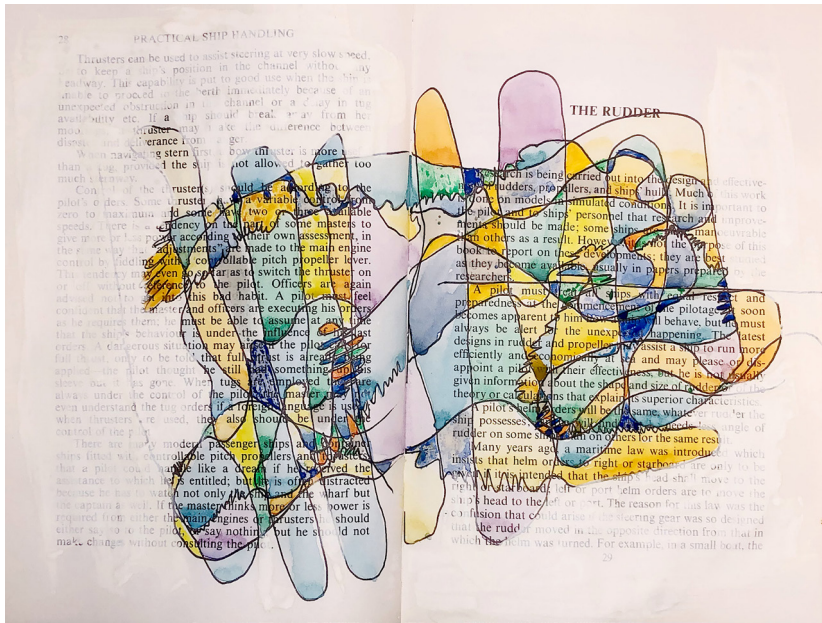
The chanting sounds from older women praying for family blessings every morning. The peculiar and sad tone reminds me of the collective suicide history of Hui'an women. So, I checked the list of Hui'an female suicides and combined it with the sound of prayer. The red image beats with the sound, like a swaying candle, like a beating heart, like a dialogue with the past.

With the deepening of the project, my thinking about Hui'an women extended to identity, object, subject, and the impact of the construction of discourse on individuals. As a conclusion of this project, I created a short dual-video film, "Who is Hui'an Woman?" in the second stage. If "Listen to Her" is a way to let more people know Hui'an Woman from the perspective of outsiders, this film is a way that Hui'an Woman introduces herself to the public directly. The film can be divided into three parts; the first part talks about the images of Hui'an Woman from the perspective of state discourse, the moving image generated by local music Nanyin. In the second part, one screen shows the status and image of local women in everyday life; the other screen shows the image of Hui'an Woman from the perspective of artists and local men. Finally, the music performance and production of the third part were all done by locals Qiong and her team.

## **3 Artists ' Art works**



# Alan Rutherford's works



	1	
2	3	
4		

- Work 1:
1. Drawing from Pure Sound Set 1 - Scotland 01,
  2. Drawing from Pure Sound Set 1 - Scotland 02,
  3. Drawing from Pure Sound Set 1 - Scotland 03,
  4. Drawing from Pure Sound Set 1 - Scotland 04,

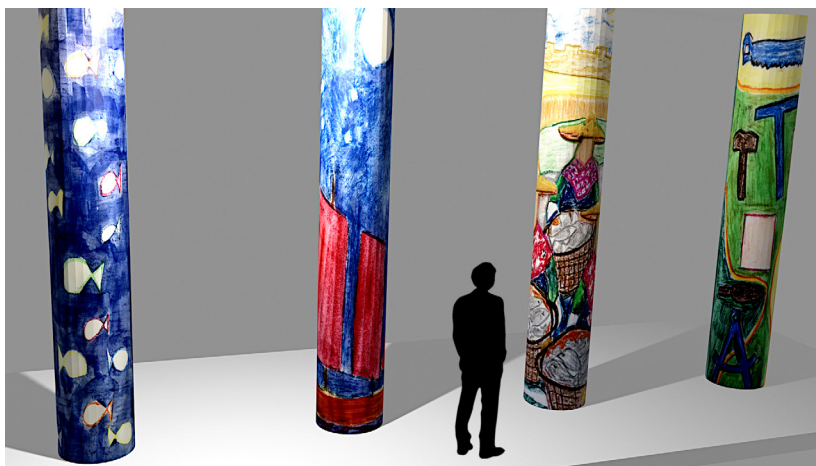
Alan Rutherford,  
2021,  
Watercolour on Books.







## Alan Rutherford's works



Work 4: Theatre, Alan Rutherford, 2021.

P28: Work 3: Drawing from Pure  
Sound Set 3 - Chongwu Ritual 01,  
Alan Rutherford,  
2022  
Watercolour on the Book

QR Codes of the Theatre:



**Hui Zhang's Works**



*Work 1: No. 1, Phantom Patterns, Hui Zhang, 2022, Composite image, Dimension variable.*



## Hui Zhang's Works



Work 1: No. 2, Phantom Patterns, Hui Zhang, 2022, Composite image, Dimension variable.



Work 1: No. 3, Phantom Patterns, Hui Zhang, 2022, Composite image, Dimension variable.



## Hui Zhang's Works



Work 1: No. 4, Phantom Patterns, Hui Zhang, 2022, Composite image, Dimension variable.



Work 1: No. 5, Phantom Patterns, Hui Zhang, 2022, Composite image, Dimension variable.

## Hui Zhang's Works

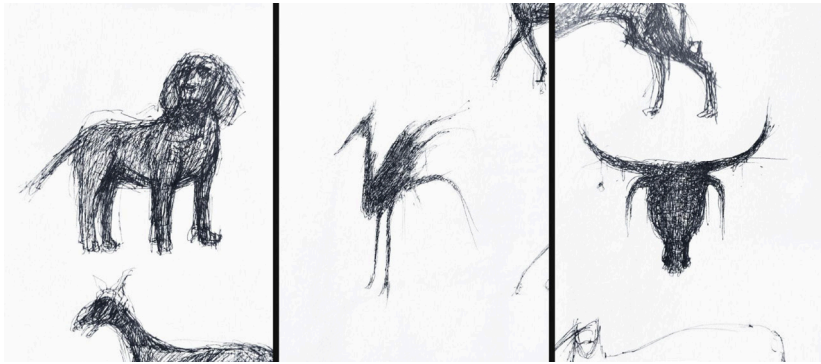


Work 1: No. 6, Phantom Patterns, Hui Zhang, 2022, Composite image, Dimension variable.



Work 1: No. 7, Phantom Patterns, Hui Zhang, 2022, Composite image, Dimension variable.

## Hui Zhang's Works

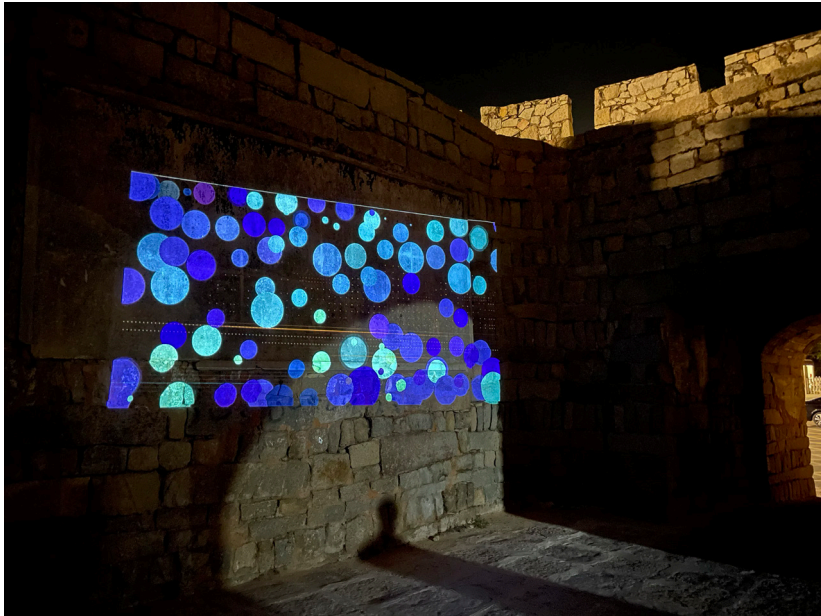


Work 2: *The Three Wangyehs Cursive* (a cartoon), Hui Zhang, 2022, Video, 2'52".



Work 2: *The Three Wangyehs Cursive* (a cartoon), Hui Zhang, 2022, Video, 2'52".

## Xiaoyu Xiong's Works

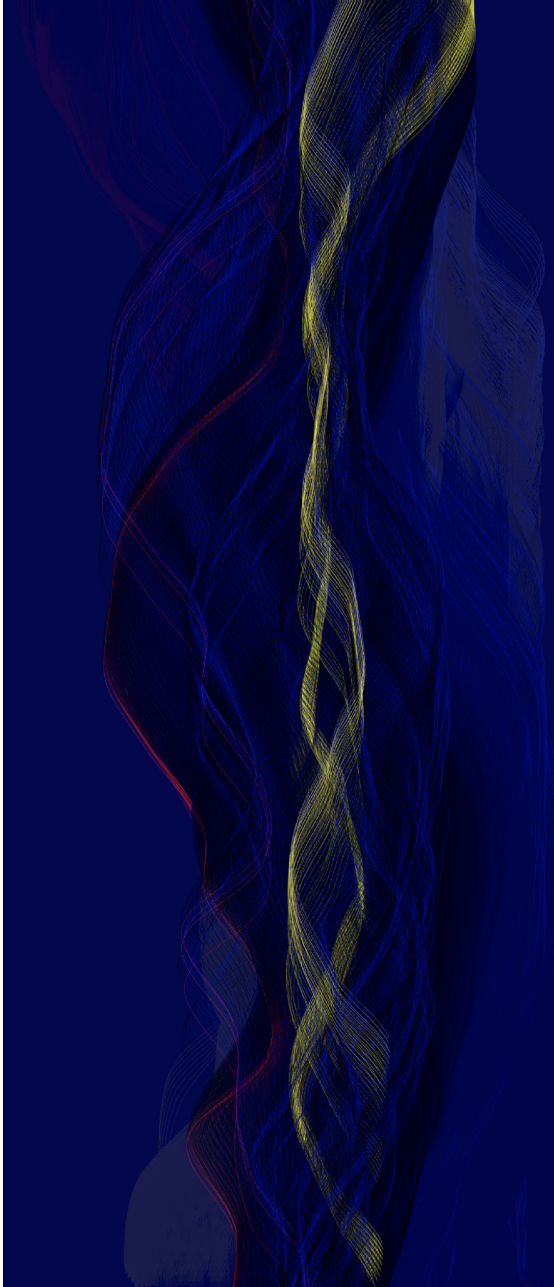


Work 1: *The Beating Ancient City*, Xiaoyu Xiong & Chongwu Nanyin Group, Offline Interactive Images, 2021.

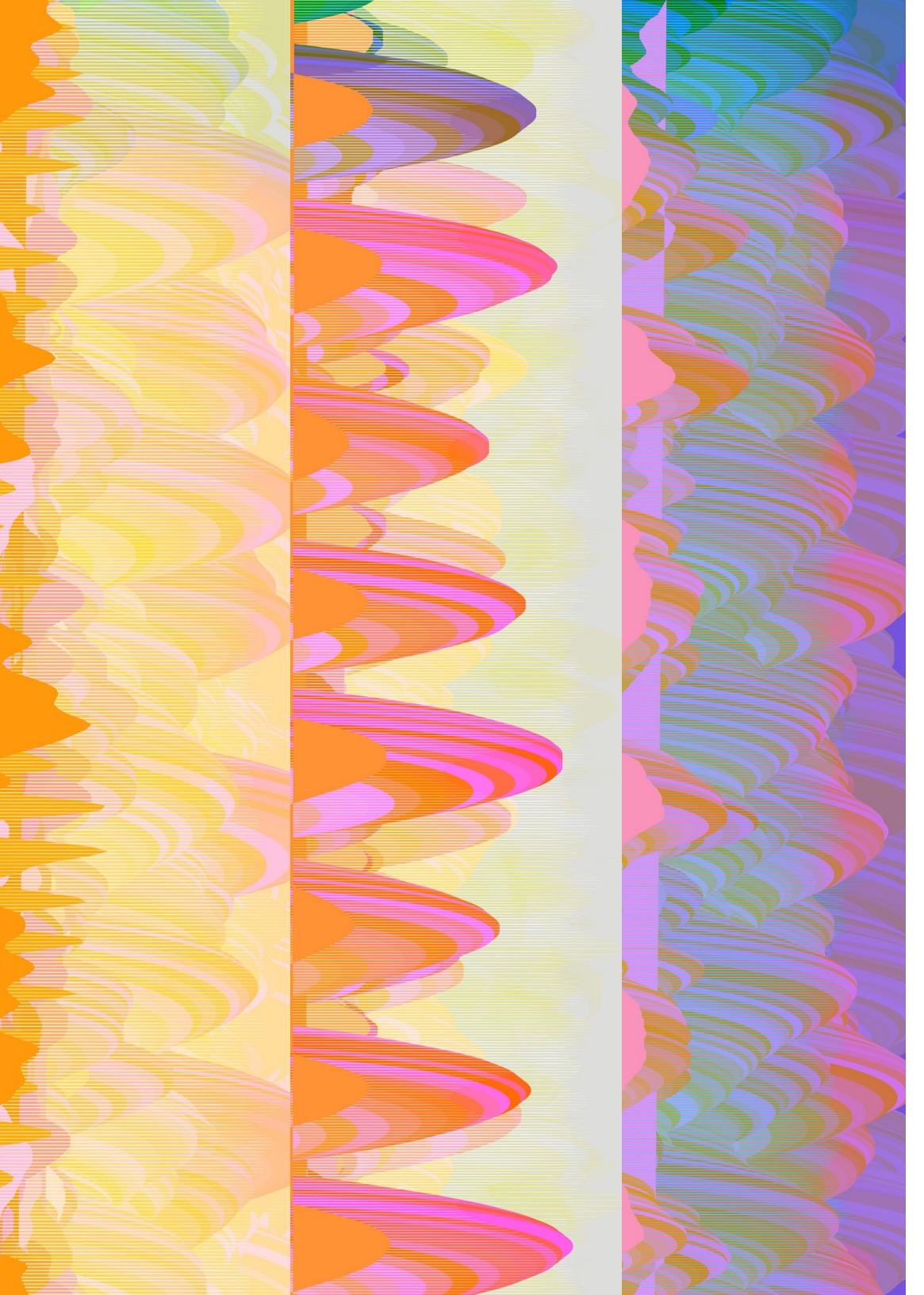


Work 1: *The Beating Ancient City*, Xiaoyu Xiong & Chongwu Nanyin Group, Offline Interactive Performance, April, 2021.

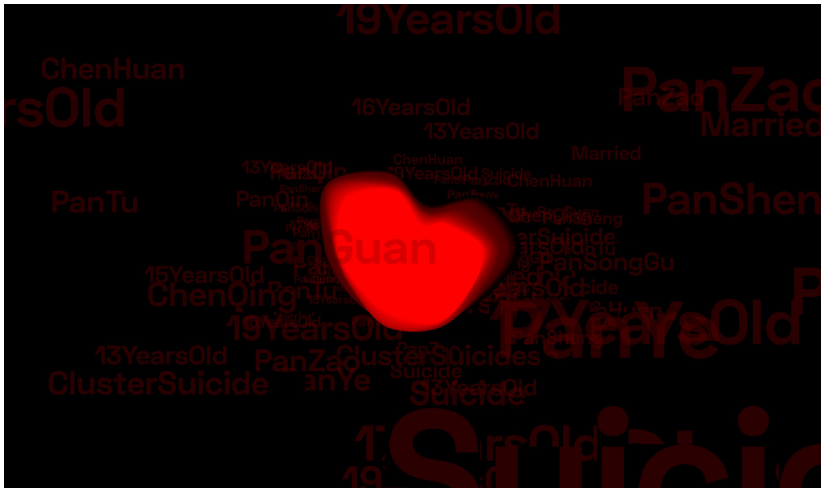
## Xiaoyu Xiong's Works



Work 2: Blue firefly, Xiaoyu Xiong & Qiong Zhang, Online Interactive Performance on GDC Online Public Sharing, May, 2022.



## Xiaoyu Xiong's Works



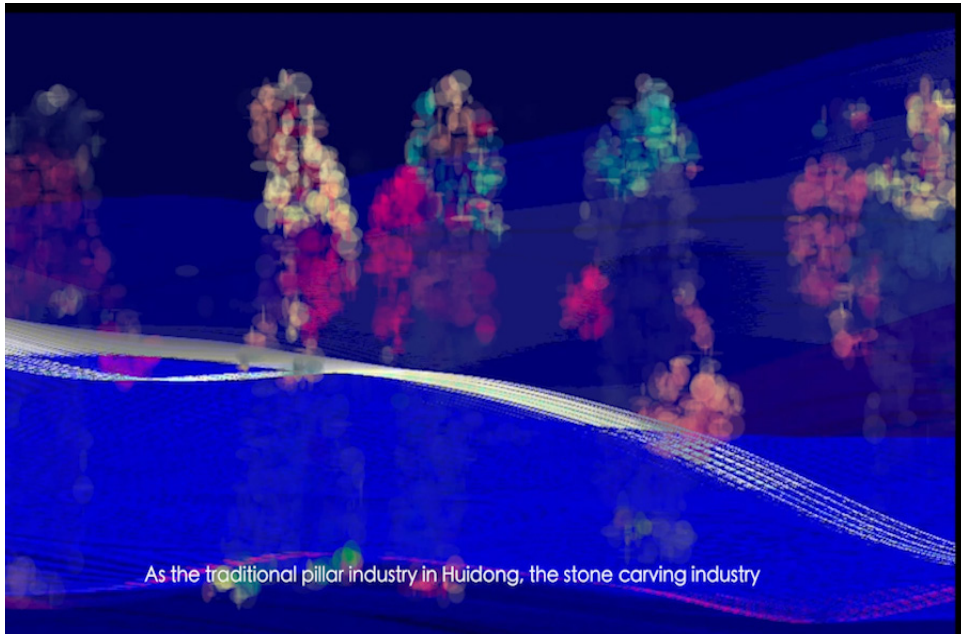
Work 3: Listen to Her, Xiaoyu Xiong, 2021, Moving Images.

Left: No.1 Nanyin  
 Top: No.2 Whistle  
 Bottom: No.3 Chanting

Scan the QR Codes to play the works:



## Xiaoyu Xiong's Works

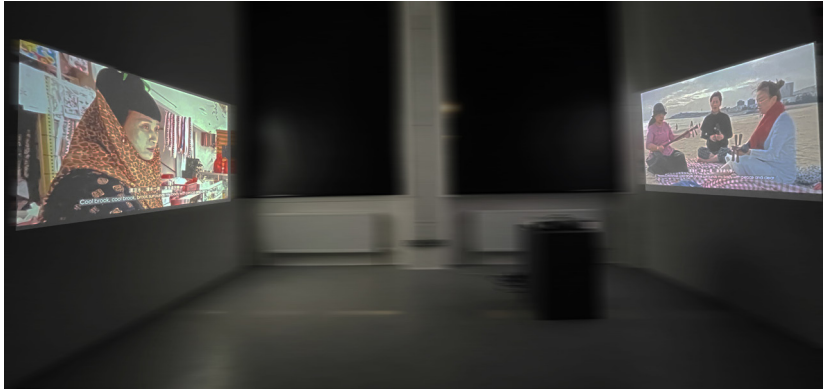
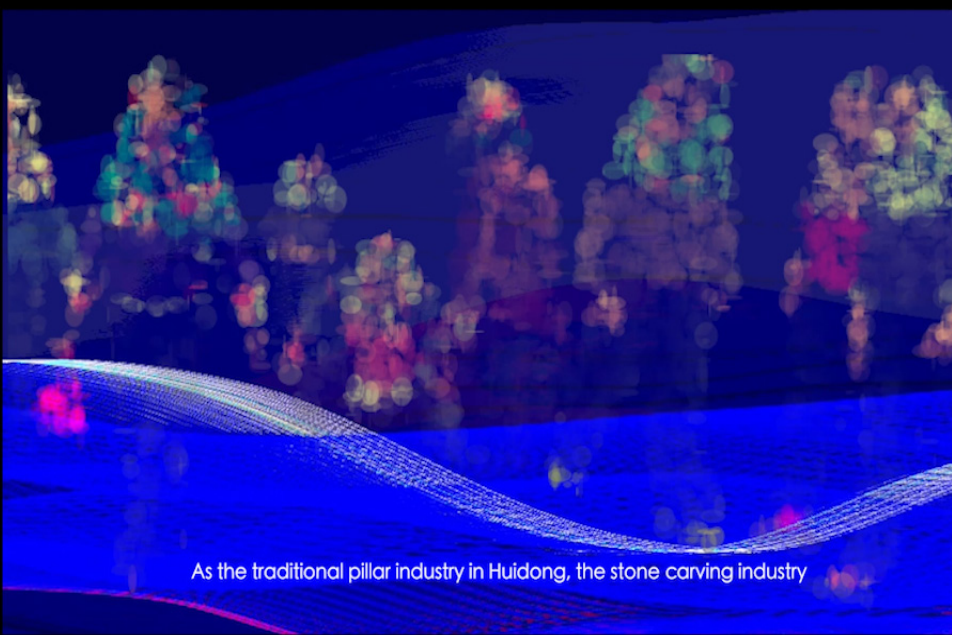


Work 4: *Who is Hui'an Woman?*, Xiaoyu Xiong, 2023, Dual-channel film, 16' 52".



*Who is Hui'an Woman?* in Exhibition. photo by Xiaoyu.





*Who is Hui'an Woman? in Exhibition, photo by Xiaoyu.*

The project started online at the end of 2020, experienced the whole process of the epidemic, and gradually moved from online to offline. Team members have also experienced the whole process from confusion and difficult creation to outputs. During this process, Dr. Ding Feng's team, the Chongwu Government, locals Qiong and Zhang accompanied the whole process and gave great support to the team members. At the same time, I would like to thank CSC for supporting one of the team members to study in Scotland. Finally, the project has the opportunity to conclude all the work with the Phantom pattern exhibition in Glasgow in 2023. Team members Alan Rutherford, Hui Zhang and Xiaoyu Xiong thank you all!

Xiaoyu  
in Glasgow.

### **Supports**

All Chongwu People  
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Chinese Scholarship Council

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Dr. Ding Feng  
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Xia Fan  
Zhang Zanping  
Zhang Qiong

### **Project Visual Design**

by  
Xiaoyu Xiong



**Project Website:**  
[www.artheritageexhibition.cn](http://www.artheritageexhibition.cn)

**Project Instagram:**  
[art\\_heritage2021](https://www.instagram.com/art_heritage2021)

**Project Email:**  
[art\\_heritage@126.com](mailto:art_heritage@126.com)











