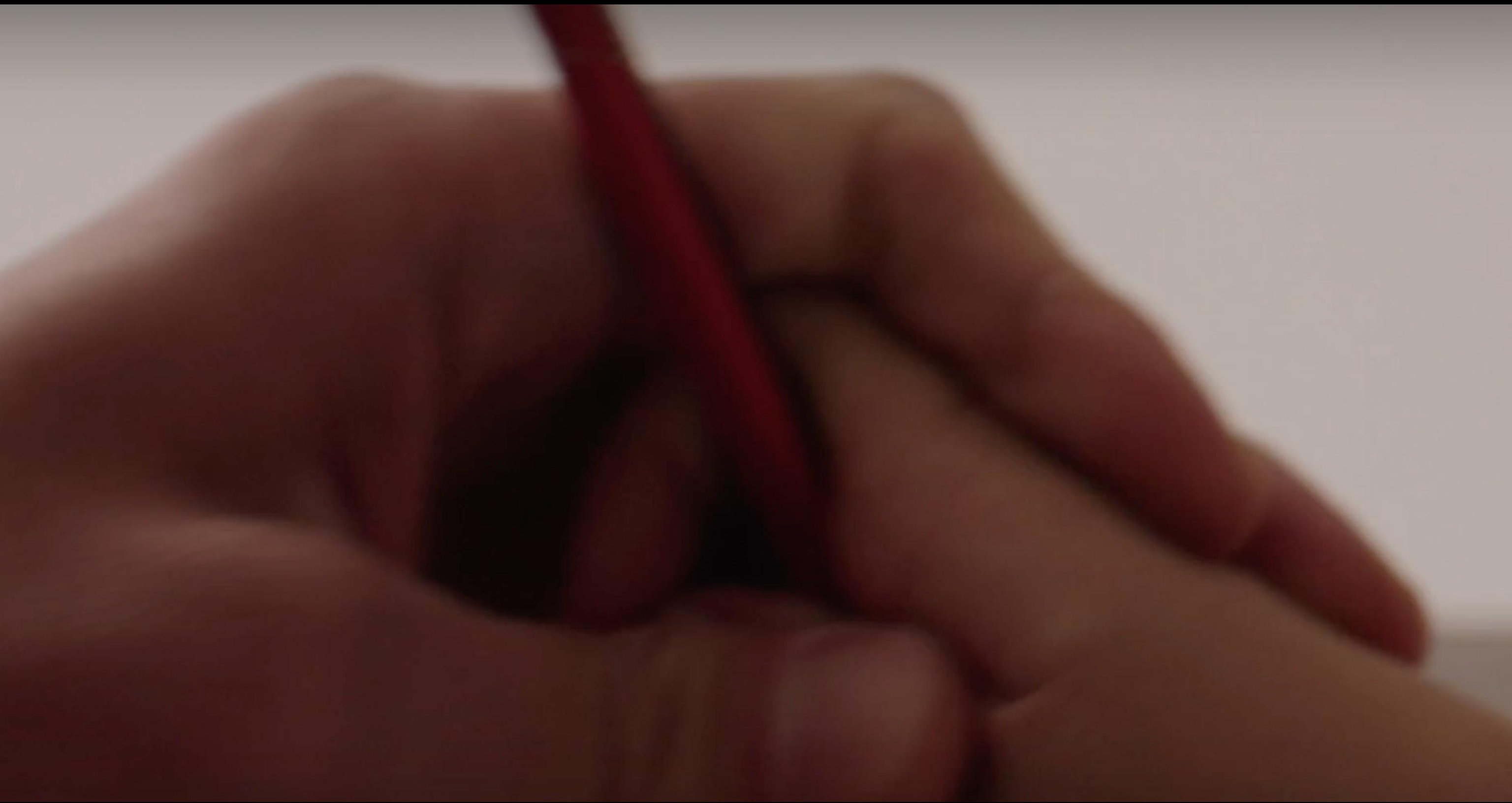


FRAGMENTED INTIMACY

亲密断章

策展人：邹捷蕾
Curator: Jielei Zou



目录 CONTENT

1. 展览主题 Exhibition Theme
2. 拟邀请艺术家 Artists
3. 拟邀请作品清单 Artwork List
3. 展览作品与简介 Intro of Artwork
4. 公教活动Public Activities
5. 方案实施表 Implementation Plan
6. 项目预算 Budget
7. 策展人简历 Curator CV
8. 过往案例 Previous Cases

1 Fragmented Intimacy 展览主题与概念阐述

亲密关系是人与人之间深层次的情感联结，“亲密断章”展览聚焦于东亚语境下亲密关系中无法言说的隐痛与裂痕。展览通过行为影像、媒体装置，意图通过一种“不言说”的身体语言与断裂的视觉语言，将亲密关系中的裂痕在代际、性别和文化身份等方面具体化，以碎片化的迷宫来探索亲密关系背后的情感漩涡。

通过身体的表现和行动，行为影像作品以最直接的方式表达了亲密关系中的情感复杂性。王宇秋的《Mom, I don't want to dream of you anymore》通过织物与舞蹈表达了母女关系中的纠缠与和解，家庭纽带的隐喻在织物与身体表演中复杂重合；钟怡珊的《T**ch me, Tea** me》则通过“教写字”这一行为的身体控制，揭示了亲密关系中的权力动态与心理纠葛。身体的纠缠是否是沟通的失声？肌肤的触碰是否是逐渐疏远的信号？亲密有时只会是一次次的拉扯中徒增伤痛。

同时展览作品被地嵌入到迷宫之中，意图让观者在其中游走，体验迷失与寻找的过程。杨子晴的《The route of finding mom》引导观者进入一个迷宫般的空间，在网络3000km的距离与实体空间中追寻着与母亲的亲密联系；王曦娅的《Dear, we need to talk》则从孩子的角度单独采访离异的父母，在看似相同联结却又被空间分裂的角度下，父母彼此隔空的对话在不断的误解与沉默中瓦解。胡舒婧的《A》试图将自己与家具在视觉上同化，使其身体与“家”的环境融为一体，以无声诉说着家庭关系中个体的消融与自我认同的模糊。

我们可以发现，语言似乎在这种结构中逐渐失声，曾经试图通过言语传递的爱与理解，变得苍白而无力。曾经作为情感庇护所的“家”，表面的平静也无法掩盖其中的伤痕与裂缝，归属感和安全感因此变得愈加脆弱。然而，“亲密断章”不只仅关注亲密关系的裂痕与破碎，更强调个体在这些关系中的寻找与重构，通过这场迷宫式的旅程，观者不仅仅是旁观者，更在空间中不断切换视角，被引导成为“他者”——在探索他人关系中的裂痕时，也在反思自身的情感与身份，并在破碎中重新构建对亲密与归属的理解。

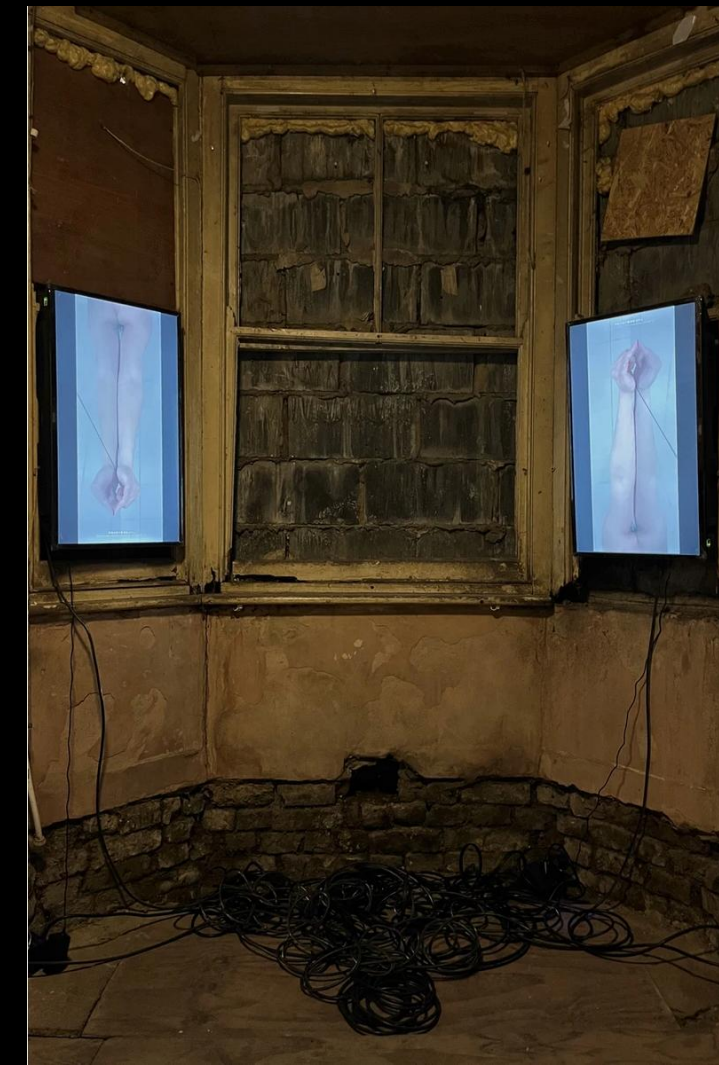
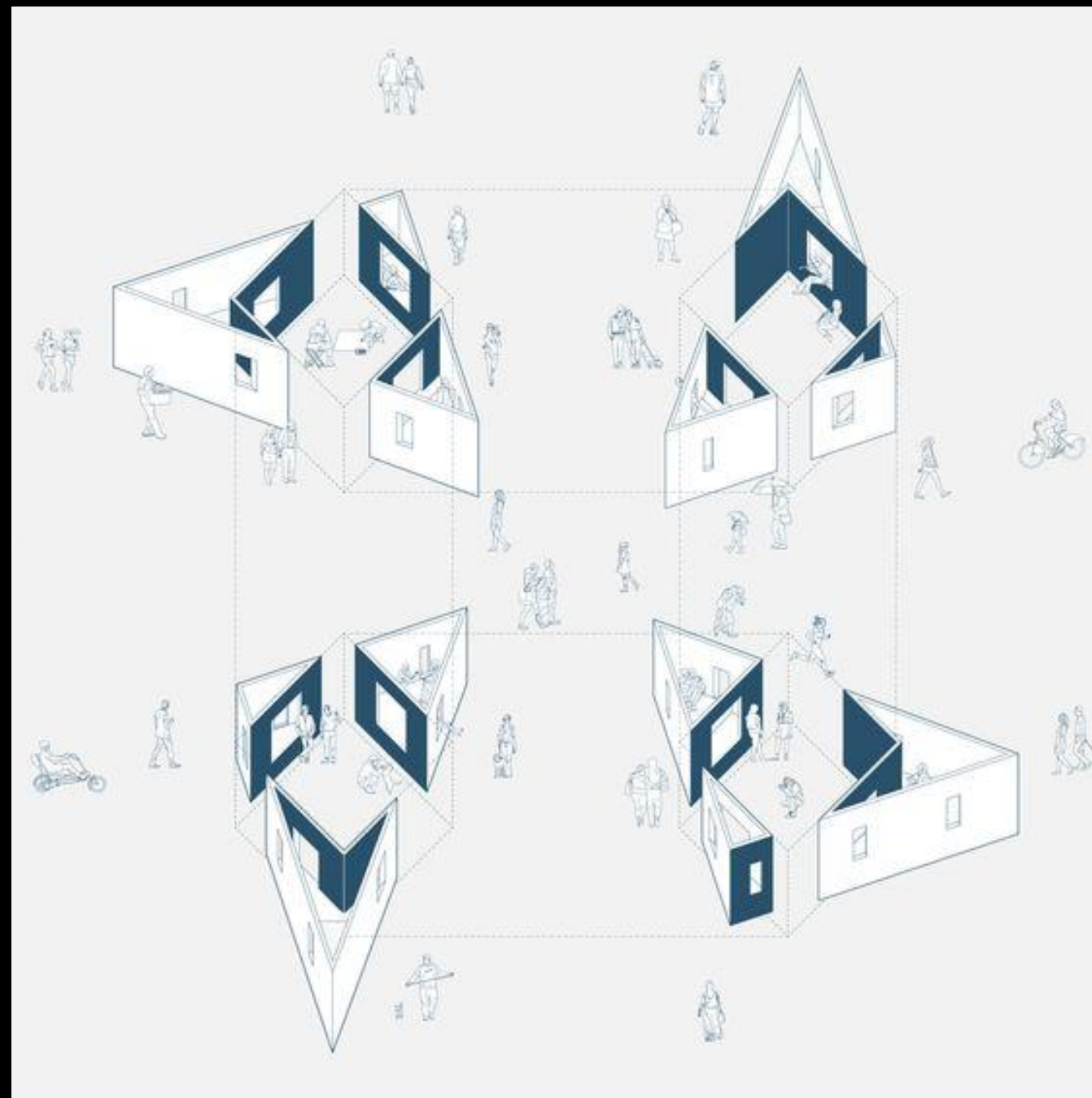
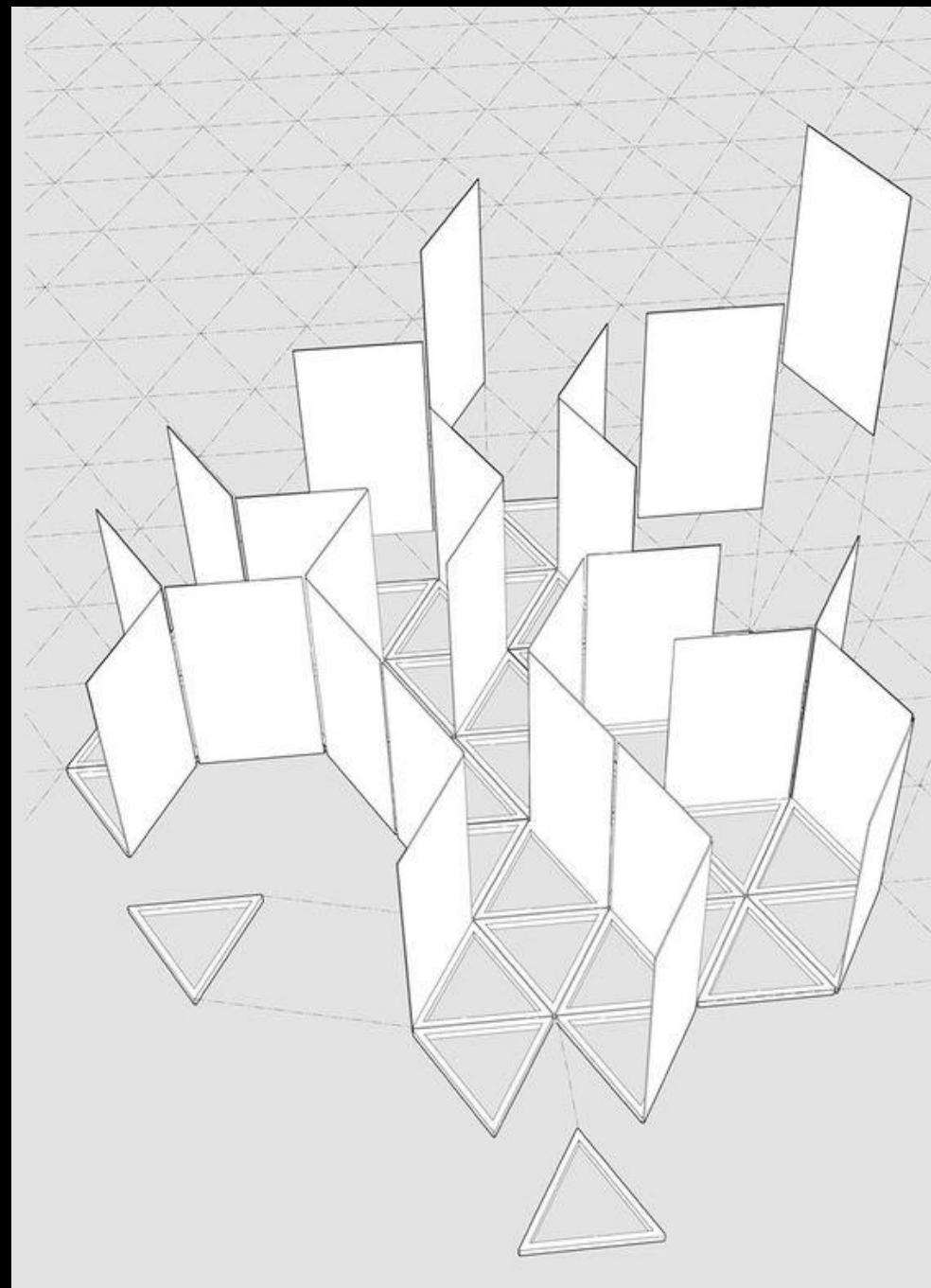
Intimacy represents a profound emotional connection between individuals, and the "Fragmented Intimacy" exhibition focuses on the unspoken pain and fractures within intimate relationships in an East Asian context. Through performance videos and media installations, the exhibition seeks to materialize these fractures in generational, gender, and cultural identities using a "language of silence" and fragmented visual narratives, inviting viewers to explore the emotional whirlpools behind these intimate bonds within a labyrinthine space.

Performance films, through bodily expression and action, convey the emotional complexities within intimate relationships in the most direct manner. In Wang Yuqiu's **Mom, I Don't Want to Dream of You Anymore**, the intertwining of fabric and dance symbolizes the entanglement and reconciliation in mother-daughter relationships, where the metaphor of family ties is intricately woven with the fabric and body performance. Zhong Yishan's **T**ch me, Tea** me** explores the dynamics of power and psychological tension within intimate relationships through the physical control involved in teaching someone to write. Is the entanglement of bodies a sign of communication's silence? Is the touch of skin a signal of growing distance? Intimacy, at times, only adds to the pain through repeated pulls and strains.

Meanwhile, the exhibition's works are embedded within a labyrinth, inviting viewers to wander and experience the process of losing and seeking. Ziqing Yang's **The Route of Finding Mom** leads viewers into a maze-like space, where the search for a mother's intimate connection is traced across a 3000km distance of digital and physical space. Wang Xiya's **Dear, We Need to Talk** presents an isolated interview with divorced parents from a child's perspective, where the seemingly connected yet spatially divided dialogues between parents disintegrate into misunderstanding and silence. Hu Shujing's **A** visually merges the performer's body with household furniture, blending her form into the environment of 'home,' silently conveying the dissolution of the individual and the blurring of self-identity within familial relationships.

We observe that language seems to gradually lose its voice within this structure; the love and understanding once conveyed through words become pale and powerless. The 'home,' once a haven of emotional refuge, can no longer conceal the scars and fractures within, leaving the sense of belonging and security increasingly fragile. However, **Fragmented Intimacy** is not solely concerned with the fractures and breaks in intimate relationships but emphasizes the individual's search and reconstruction within these bonds. Through this labyrinthine journey, viewers are not mere bystanders; they are continually shifting perspectives within the space, guided into becoming 'the other'—as they explore the fractures in others' relationships, they are also reflecting on their own emotions and identities, and in the process of fragmentation, they reconstruct their understanding of intimacy and belonging.

迷宫视觉参考 Visual



此次展览旨在通过迷宫的方式，将屏幕和媒体装置嵌入实体空间中，同时使用碎片化的展墙来进行隔离，从而实现一种迷宫般的寻找过程。展览希望通过这种设计，让观众在迷宫般的环境中进行探索，在物理空间与数字世界之间穿梭，体验在亲密关系中寻找意义的复杂性和挑战性。每一面碎片化的展墙不仅是物理上的障碍，也是象征性的屏障，代表在寻找过程中所遇到的种种困难。通过这种布置，展览将空间转化为一个迷宫，观众在其中需主动探索，发掘隐藏在迷宫中的情感与故事。

This exhibition aims to create a labyrinthine experience by embedding screens and media installations into the physical space, using fragmented exhibition walls to create separation and guide the viewer through a process of discovery. The intention is to immerse the audience in a journey where the boundaries between the digital and physical worlds blur, compelling them to navigate through a maze-like environment. Each fragmented wall serves not just as a physical barrier, but as a metaphorical obstacle, representing the challenges and complexities inherent in searching for meaning within intimate relationships. By weaving together these elements, the exhibition transforms the space into a labyrinth, where viewers must engage in an active search, uncovering the layers of emotion and narrative that are hidden within the maze.

2 Fragmented Intimacy 拟邀请艺术家 Artists

Yuqiu Wang | 王宇秋, MA Textile Design, Goldsmith | 金匠,
<https://rachelwangisyuqiu.com/About>

Yishan Zhong | 钟怡珊, MFA Fine Art, Goldsmith | 金匠,
<https://www.yishanzhong.com/about-cv>

Shujing Hu | 胡舒婧, MA Fine Art, Chelsea/UAL | 伦艺
<https://www.hshu11.com/>

Xiya Wang | 王曦娅, MFA Fine Art, UCL Slade | 伦敦大学学院斯莱德学院
<https://wangxiya.com/>

Ziqing Yang | 杨子晴, MFA Fine Art | 纯艺, Goldsmith | 金匠,
<https://ziqingyang.cargo.site/about>

Suiroh | 卢洙贤 (韩), Phd Fine Art | 纯艺, SIMA/CAA | 国美,
<https://www.suiroh.com/contact>

Yiguo Jia | 贾依果, MA Contemporary Art Practice | 当代艺术实践,
RCA | 皇艺, <https://yigojia.cargo.site/Bio>

3 Fragmented Intimacy 拟邀请作品 Artwork

1. 王宇秋, *Weaving me, Weaving mum (织我, 母亲)*, 2023, 纱线, 140*50cm, 尺寸可变
2. 王宇秋, *Mum, I don't want to dream of you anymore (妈妈, 我不想再梦见你)*, 2023, 手工纸, 布料
3. 王宇秋, *Mum, I don't want to dream of you anymore (妈妈, 我不想再梦见你)*, 2023, 影片, 6分钟
4. 钟怡珊, *T**ch me, Tea** me*, 2023, 单频道视频, 4分45秒
5. 钟怡珊, *尤物*, 2023, 单频道录像 (彩色有声), 41秒
6. 钟怡珊, *尤物: 纳西索斯*, 2023, 双频道录像 (彩色有声), 2分18秒
7. 胡舒婧, *A*, 2020, 表演影片, 4分56秒
8. 胡舒婧, *Next Jump (下一次跳跃)*, 2022, 表演影片, 3分钟
9. 王曦娅, *Dear, we need to talk, (亲爱的, 我们需要谈谈)* 2021, 双屏视频, 7分35秒
10. 杨子晴, *The route of finding mom (寻母之路)*, 2023, 门、数码印花纱布、老电视、4台移动设备
11. 卢洙贤 (韩), *Finding Home (寻家)*, 2023, 媒体装置, 4分40秒
12. 贾伊果, *I realize I am an accomplice, like a love song (我发现我是帮凶, 像一首情歌)*, 2023, 媒体装置, 雕塑, 动态图像, 杰斯蒙石, 金属片, 肥皂基, 冰, 牛奶, 小麦秸秆

1. Yuqiu Wang, *Weaving me, Weaving mum*, 2023, Yarn, 140*50cm, Variable dimensions
2. Yuqiu Wang, *Mum, I don't want to dream of you anymore*, 2023, Handmade paper, Fabric
3. Yuqiu Wang, *Mum, I don't want to dream of you anymore*, 2023, Film, 6 mins
4. Yishan Zhong, *T**ch me, Tea** me*, 2023, Single Channel Video, 4'45''
5. Yishan Zhong, *Female Fatale*, 2023, Single channel video (color, sound), 41''
6. Yishan Zhong, *Female Fatale: Narcissus*, 2023, Two-channel video (color and sound), 2'18''
7. Shujing Hu, *A*, 2020, Performance film, 4'56''
8. Shujing Hu, *Next Jump*, 2022, Performance film, 3mins
9. Xiya Wang, *Dear, we need to talk*, 2021, Two-screen Video, 7'35''
10. Ziqing Yang, *The route of finding mom*, 2023, digitally printed gauze, old TV, 4 mobile devices
11. Suiroh, *Finding Home*, 2023, Media Installation, 4'40''
12. Yiguo Jia, *I realize I am an accomplice, like a love song*, 2023, Media Installation, Sculpture, Moving Image, Jesmonite, metal sheet, soap base, ice, milk, wheat straw



Yuqiu Wang

<https://rachelwangisyuqiu.com/About>

1. Yuqiu Wang, *Weaving me, Weaving mum*, 2023, Yarn, 140*50cm, Variable dimensions
2. Yuqiu Wang, *Mum, I don't want to dream of you anymore*, 2023, Handmade paper, Fabric
3. Yuqiu Wang, *Mum, I don't want to dream of you anymore*, 2023, Film, 6 mins

- **The artist used yarn** as the medium, with fabric serving as the canvas to depict the story of a mother and daughter. Employing different shades of red yarn, they intricately wove various textures to represent the mother's ailments: protruding tumors, gaping scars, overlapping wrinkles. Throughout the weaving process, the artist addressed their own emotional wounds within the mother-daughter relationship, ultimately fashioning it into a cape enveloping themselves. This act encapsulates reconciliation within the artist's heart, portraying resistance to the world through the shared scars of womanhood.
- **This handcrafted** embroidery book is dedicated to the artist herself and all girls who grew up in traumatic mother-daughter relationships. As she grew older, the artist increasingly noticed her personality issues reacting her mother's influence and suffered from recurring nightmares of being chased or mistreated by her. This self-loathing made her realize that her mother was the biggest obstacle in her self-discovery journey. Thus, she turned to this book for self-healing.
- Titled "Dream Dispeller" in Chinese, the book documents various conflicts between the artist and her mother during her teenage years, each accompanied by a piece of handcrafted embroidery. The silk threads used represent the entangled mother-daughter relationship, and the process of embroidering brought her a sense of calm and repair. Through the essays and the tactile experience of the embroidered fabrics, the artist hopes to resonate with and inspire self-healing in other girls who have experienced similar familial traumas.
- **This performance video** artfully combines knitting and dance to deeply explore the artist's understanding of the entanglement and pain within the mother-daughter relationship, alongside her journey of self-discovery. In the film, the deep red woven fabric transforms into a cloak, symbolizing the mother's struggles and suffering. The artist wears these woven creations and, through dance within a dream, conveys the complex and profound emotional entanglements between her and her mother. At the climax of the performance, the artist realizes that the deep red cloak, symbolizing her mother, mirrors the color of her own skirt. In that moment, she profoundly grasps her true yearning for this tangled and painful mother-daughter bond.

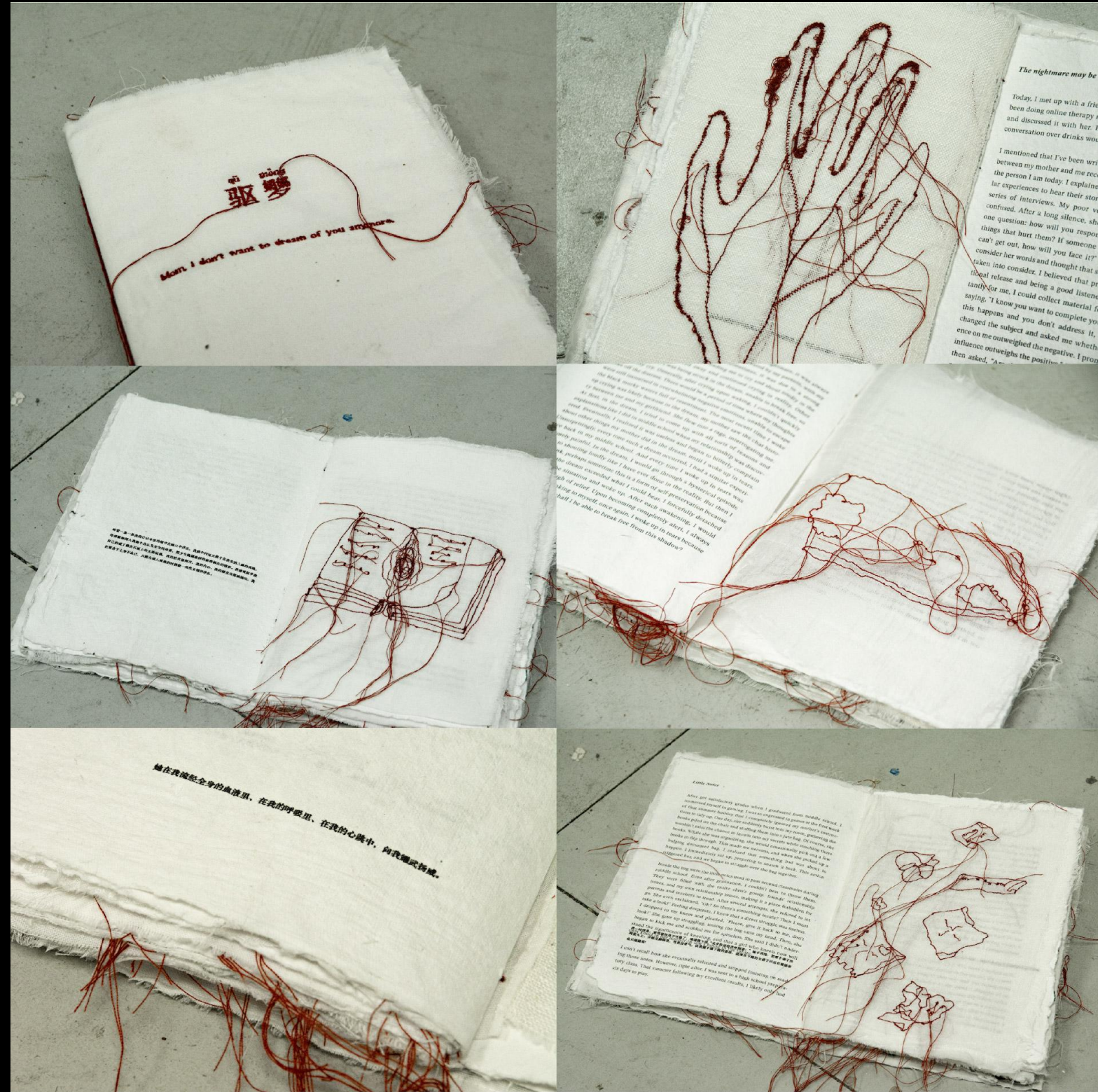
这部行为影像巧妙地将编织与舞蹈融合在一起，深刻展现了艺术家对母女关系中纠缠与痛楚的理解，以及她自我发现的旅程。在影片中，深红色的编织物化作披风，象征着母亲在生活中的挣扎与痛苦。艺术家穿戴着这些编织作品，在梦境中以舞蹈的形式表达她与母亲之间复杂而深刻的情感纠葛。在舞蹈的高潮部分，艺术家突然意识到，那象征母亲的深红色披风竟与自己裙摆的颜色相呼应，这一瞬间，她深刻体悟到自己对这段充满纠缠与痛楚的母女关系的真实渴望。

王宇秋, *Mum, I don't want to dream of you anymore*, 2023, Film, 5mins

<https://vimeo.com/926936282?share=copy>



Mum, I don't want to dream of you anymore



1. 王宇秋, *Weaving me, Weaving mum* (织我, 母亲), 2023, 纱线, 140*50cm, 尺寸可变
2. 王宇秋, *Mum, I don't want to dream of you anymore* (妈妈, 我不想再梦见你), 2023, 手工纸, 布料

- 艺术家以毛线为媒介，布料为画布，描绘了一段母女之间的故事。通过使用不同深浅的红色毛线，艺术家精心编织了各种质感，象征着母亲的病痛：凸起的肿瘤、深深的伤疤、层叠的皱纹。在编织的过程中，艺术家也在面对自己与母亲关系中的情感创伤，最终将这一切化作一件披风，将自己包裹其中。这一行为象征着艺术家内心的和解，同时通过女性共同的伤痕，呈现出对世界的抗争。
- 艺术家希望将这本手工刺绣书献给艺术家自己以及所有在创伤性母女关系中成长的女孩们。随着岁月流逝，她愈发察觉到自我性格中的问题源自母亲的影响，并常常被母亲追逐或虐待的噩梦所困扰。这种自我厌弃让她意识到，母亲是她自我重建道路上最大的障碍。于是，她转向这本书的编织，寻求自我疗愈的途径。
- 书名为《驱梦》，书中记录了艺术家在青春期与母亲之间的种种冲突，每一篇都伴随着一件精心制作的手工刺绣作品。这些丝线象征着母女之间复杂纠结的关系，而刺绣的过程则带给她宁静与修复的力量。通过文字与刺绣织物的触感体验，艺术家希望能够引起那些有类似家庭创伤经历的女孩们的共鸣，并以此激发她们的自我疗愈。



T**ch me, Tea** me

钟怡珊, *T**ch me, Tea** me*, 2023, 单频道视频, 4分45秒
Yishan Zhong, *T**ch me, Tea** me*, 2023, Single Channel Video, 4'45''

<https://www.yishanzhong.com/t-ch-me-tea-me>

在艺术家意图引导观者进入一场关于“手把手教”过程的深刻反思。作品通过重新审视了“手把手教”体验，揭示了其中隐藏的亲密压抑与权力的暗流。艺术家通过回忆学会拿笔写字的经历，唤起了观众对那种被大手紧握小手的微妙感知。尽管这些记忆已渐渐模糊，但那种身体被另一双手掌控的压抑感依然清晰。看似温柔的肢体碰触，实际上蕴含着一种隐秘的暴力，这种压抑与控制在作品中被巧妙地表现出来，传达出一种不安的情绪。

The artist intends to guide the viewer into a profound reflection on the process of "hand-in-hand teaching." The work re-examines the "hand-in-hand teaching" experience, revealing the hidden currents of intimacy, repression, and power. By recalling the experience of learning to hold a pen, the artist evokes the subtle sensations of having a large hand tightly grip a smaller one. Although these memories may have faded, the oppressive feeling of having one's body controlled by another hand remains vivid. What appears to be a gentle physical touch actually conceals a latent violence, and this repression and control are skillfully conveyed in the work, imparting an unsettling emotional undertone.

尤物 Femme-Fatale

钟怡珊, 尤物, 2023, 单频道录像 (彩色有声), 41 秒

Yishan Zhong, *Female Fatale*, 2023, Single channel video (color, sound), 41''

<https://www.yishanzhong.com/femme-fatale>

尤物： 纳西索斯 Female Fatale: Narcissus

钟怡珊, 尤物： 纳西索斯, 2023, 双频道录像 (彩色有声), 2分18秒

Yishan Zhong, *Female Fatale: Narcissus*, 2023, Two-channel video (color and sound), 2'18'' 1

<https://www.yishanzhong.com/femme-fatale>

《尤物》和《尤物：纳西索斯》是一个以性别、权力、身份为隐喻的系列影像作品。作品通过手与镜面的双重反射效果，形成了带有性别特征的、精妙的、双关式的、极为挑衅的视觉语言，手对镜子的不断“指点”行为，是一种自我认同与他者关系的挣扎，也隐喻了在父权制权力动态下而产生的紧张、压抑与无形的控制。

"Femme Fatale" and "Femme Fatale: Narcissus" are a series of video works that use gender, power, and identity as metaphors. Through the dual reflection of a hand in the mirror, these works create a nuanced, double-entendre, and highly provocative visual language that incorporates gendered characteristics.

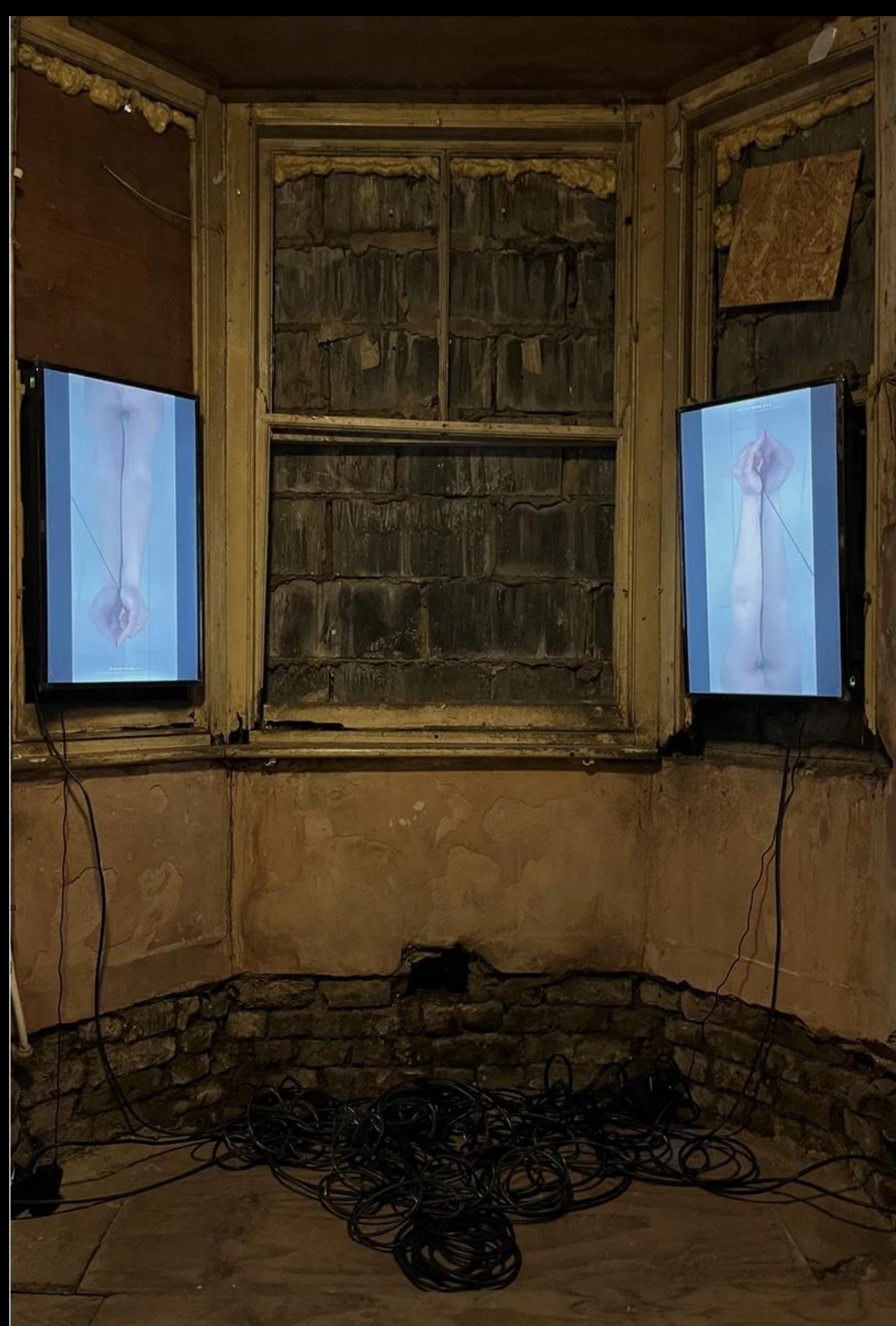
The continuous "pointing" of the hand at the mirror represents a struggle between self-identity and the relationship with the other, while also serving as a metaphor for the tension, repression, and invisible control generated by patriarchal power dynamics.

尤物 *Femme-Fatale*

钟怡珊, *尤物*, 2023, 单频道录像 (彩色有声), 41 秒
Yishan Zhong, *Female Fatale*, 2023, Single channel video (color, sound), 41''

<https://www.yishanzhong.com/femme-fatale>





尤物： 纳西索斯
Female Fatale: Narcissus

钟怡珊, 尤物: 纳西索斯, 2023, 双频道录像 (彩色有声), 2分18秒
Yishan Zhong, *Female Fatale: Narcissus*, 2023, Two-channel video (color and sound), 2'18'' 1

<https://www.yishanzhong.com/femme-fatale>

Next Jump

Shujing Hu, 2022, performance film, 3'00''

<https://www.hshu11.com/next-jump>

《Next Jump》探索了行为准则、身体和服装如何构建社会身份，并影响我们与他者之间的关系。两位演员扮演了一种模糊的性别身份—人体模型，将其展现活了过来。他们的动作通过探究动作和身体之间的差距，引导并复杂化了性别刻印在身体上的方式。

Next Jump explores how codes of behaviour, the body, and clothing construct social identity and impact the way we relate to other bodies around us. The two actors assume the identity of unknown creatures— mannequins come alive. Their movements navigate and complicate the way gender is inscribed onto bodies by investigating the gap between action and body.



NEXT JUMP

2023

Dance Performance
3 mins

A

胡舒婧, A, 2020, 表演影片, 4分56秒

Shujing Hu, A, 2020, Performance film, 4'56''

<https://www.hshu11.com/a>

“A”是一个表演艺术影像，表演者的身体被涂成与周围空间一致的白色。通过与“家”环境的互动，表演者探索了在独特的社会和性别结构中人为塑造的亲密与暴力之间模糊的界限。房子既是物理空间也是心理空间的容器，所有家具、物品和气味都是美好和痛苦经历的档案。它不仅是培育亲密关系的空间，也可以成为厌恶情感的滋生地。这件作品运用了老相机特有的磨损质感，真实再现了家庭的普遍印象：一种熟悉和安全感。当前，这个室内空间被用作治疗工具，帮助个人重新融入公共领域。

相比于休息，这是一种更优越的回归集体社会的方式。因此，过度活跃的状态被视为自我折磨，让被压抑的痛苦情感通过积极和许可的状态渗透到空间中。在这种情况下，即使在家界限内，个人也无法逃避失去主观性的趋势，成为被使用、依赖甚至被抛弃的对象。当一切以暴力结束时，留在家中的人接管整个财产，而离开的人则重新获得自己的名字和生活。

The house is not only a physical space but also a psychological space. The smell of aromatherapy in the air and every familiar piece of furniture records the beauty and pain that had occurred in this room. The house can be a place where intimacy breeds and where disgust feeds. When it finally ends in violence, the one who stays in the house has all the objects. And the one who leaves regains their life, and their name.



Dear, we need to talk

Xiya Wang, 2021, Two Screen Videos, 7'35''

王曦娅, 亲爱的, 我们需要谈谈, 2021, 双屏视频, 7分35秒

<https://www.youtube.com/watch?v=UuFzj5F3Jjs>

In 2020, the artist's parents divorced, bringing an end to a painful marriage and beginning new lives in their separate apartments. However, the emotional wounds accumulated over decades could not be erased as easily as signing a divorce agreement. Despite their continuous attempts at communication, they never succeeded. From the artist's earliest memories, her parents would confide in her, expressing their pain, blaming each other, and expecting her to resolve their conflicts. Yet, in these conversations, language gradually lost its voice, and the efforts to convey love and understanding became increasingly pale and powerless. Dear, We Need to Talk is a dual-screen video that encapsulates these "painful" conversations, exploring the fundamental questions of what constitutes family, marriage, and love, while also conveying the sense of helplessness and the breakdown of communication within intimate relationships.



艺术家的父母于2020年离婚，结束了一段痛苦的婚姻，各自在新的公寓里开始了新生活。然而，几十年来积累的伤害并不能像离婚协议那样轻易被抹去。尽管他们似乎一直在努力沟通，但始终未能成功。从艺术家的记忆中，他们的父母不断找她谈话，倾诉各自的痛苦，互相指责，并希望她能够帮助解决他们之间的问题。然而，语言在这些对话中逐渐失声，传递爱与理解的努力变得苍白而无力。《亲爱的，我们需要谈谈》是一部双屏视频，呈现了这些“痛苦”的对话，从父亲、母亲、作为孩子的听者三方展现亲密关系的“失声”。



The Route of Finding Mom

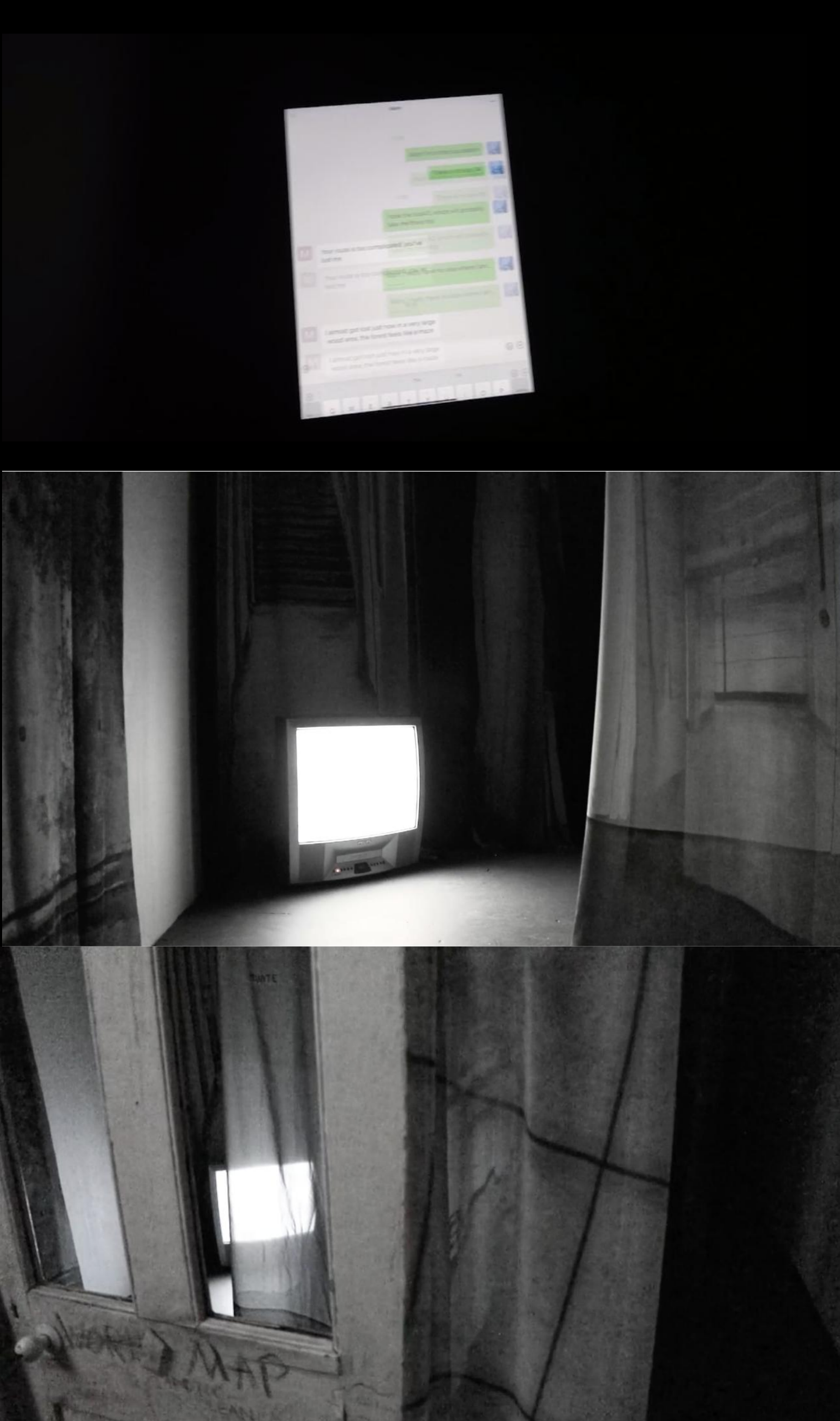
杨子晴, *The route of finding mom* (寻母之路), 2023, 门、数码印花纱布、老电视、4台移动设备
Ziqing Yang, *The route of finding mom*, 2023, digitally printed gauze, old TV, 4 mobile devices

<https://ziqingyang.cargo.site/the-route-of-finding-mom>

<https://ziqingyang.cargo.site/finding-mom> (vedio played in this artwork)

杨子晴的作品通过营造一种“闹鬼式”的迷宫氛围，探讨其母女关系中的断代的隔阂与疏离。观众走进一个昏暗的房间，左侧的墙上挂着一幅地图，指引着一个迷宫般的空间，线索被分散在各个角落。一扇斑驳老旧的木门伫立在正中间，透过门上的空洞，可以看到后方角落中的一台老式电视机，屏幕上播放着过曝的影像，隐约显现出人影交错的拥挤通道。键盘打字的声音回荡在空间中，远处微弱的屏幕光亮闪烁，仿佛是指引方向的信号。沿着这些线索前行，可以发现手机屏幕上展示着与作者虚构的与母亲的聊天记录，然而，随着探索的深入，逐渐意识到这段对话中的疏离感，以及最终无法见到母亲的无力感。纱布分割着空间，也是着母女关系中的阻隔与无法穿越的距离。

Yang Ziqing's work explores the sense of estrangement and distance in the mother-daughter relationship through the interplay between virtual and physical spaces. As viewers step into a dimly lit room, they encounter a map on the left wall, indicating a labyrinthine space with scattered clues. An old, weathered wooden door stands at the center, but it is not a real door. Through the hole in the door, one can glimpse an old television in the corner, shrouded in layers of gauze, displaying an overexposed image of a crowded passageway with overlapping silhouettes. The sound of typing echoes throughout the space, and faint screen lights flicker in the distance, offering further clues. As viewers navigate the narrow corridors, they come across a phone displaying chat logs between someone and their mother, the conversations hinting at an impending meeting that seems increasingly impossible. The gauze that dominates the space acts as both a physical and symbolic barrier, representing the unbridgeable gap between the mother and child. Through this maze-like experience, Yang Ziqing weaves together virtual communication and physical space to highlight the isolation and helplessness within intimate relationships.



<https://zqingyang.cargo.site/finding-mom,1h13'32''>

Finding Mom

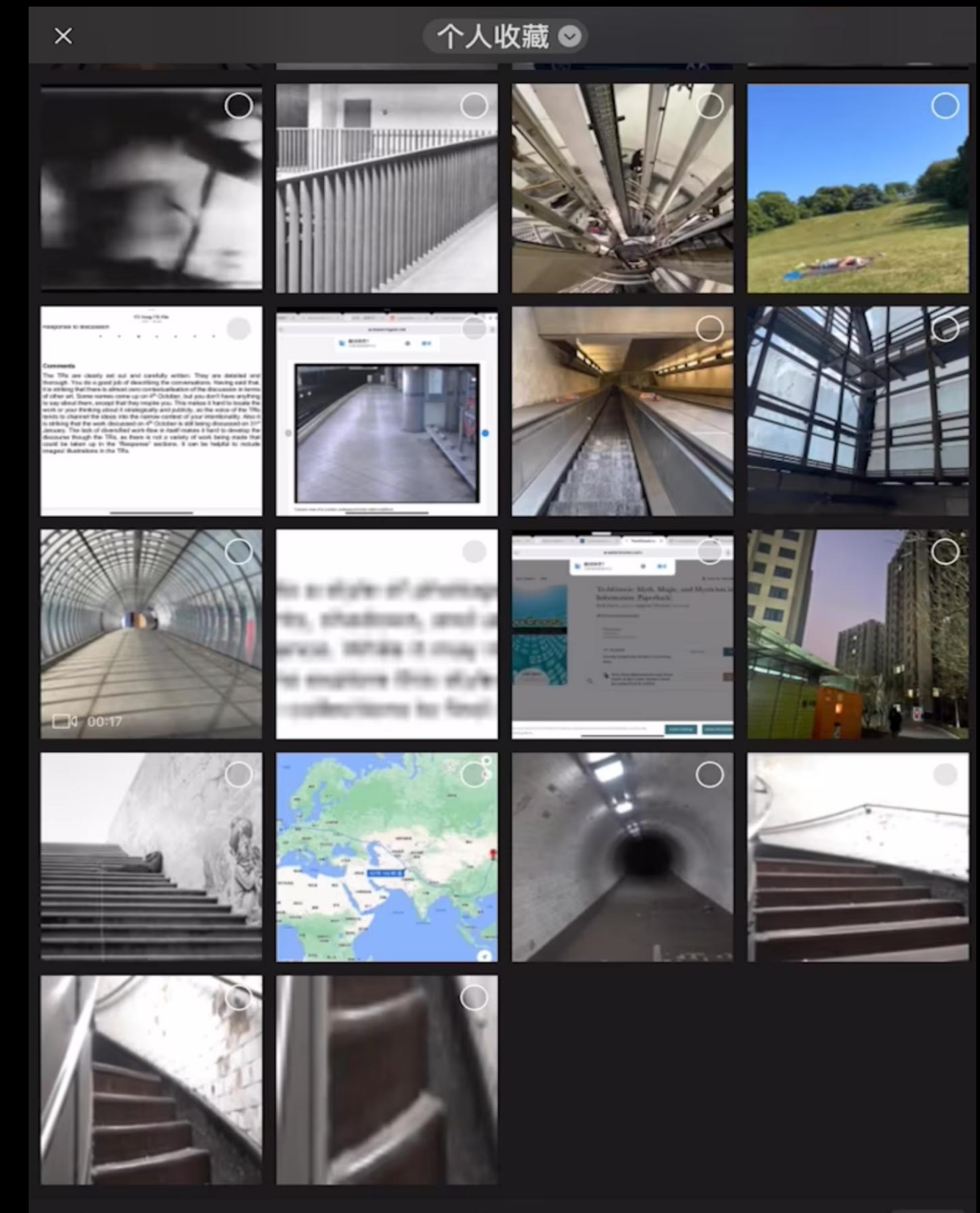
Ziqing Yang, *Finding Mom*, Video, 1h13'32''
杨子晴, 找妈妈, 视频, 1时13分32秒

《找妈妈》（2021至今）是一件探讨远程沟通与母女间代沟的艺术作品。艺术家在英国读研期间，与身在中国的母亲相隔八千公里和七个小时，生活在截然不同的轨迹上，却矛盾地约定见面。这段虚拟的自言自语的“旅程”的出发点来源于，有北漂背景的母亲有着对于“北京落户”的执念，尽管相隔千里也要带艺术家去派出所更改自己的户籍所在地，在这段我去找她的旅途中，艺术家看着地图、导航、指示标，不停地在迷路，被各种沿途事物分散注意力，以我们各自的路径（交通工具+步行）为线索，勾连出她的个人经历和中国城市化进程中的集体记忆。

艺术家母亲出生于中国高速现代化发展的70年代，她的经历与中国城乡二元对立的户籍制度密切相关。户籍在中国不仅是统计工具，更与身份、社会阶级和公民权利挂钩，深刻影响了几代人的生活选择。艺术家在理解母亲经历的过程中，逐渐意识到自己与母亲之间的距离感，这段远程沟通成为了一场永无止境的寻找过程，反映了全球化背景下的离散与边界感。通过卫星定位与全球地理测绘技术，艺术家探讨了现代媒介所造成的“显灵”错觉，以及心灵与地理上的“无家可归”。

Finding Mom(2021–present) is an art piece that explores the generational gap and disconnection in long–distance communication between mother and daughter. While studying in the UK, the artist was separated by 8,000 kilometers and seven hours from her mother in China, each living on vastly different trajectories, yet paradoxically planning to meet. This virtual, self–reflective "journey" was inspired by the artist's mother, who, despite her background as a migrant worker in Beijing, maintained an obsession with "settling down" by securing a household registration. Despite the physical distance, the mother insisted on taking the artist to the local police station to change her place of residence. Throughout the artist's journey to find her mother, she constantly got lost, distracted by various things along the way, navigating maps, signs, and directions. Their individual paths—whether by transport or on foot—intertwined with the mother's personal history and the collective memory of China's urbanization process.

The artist's mother was born in the 1970s, during China's rapid modernization, and her experiences are closely tied to the urban–rural divide enforced by the household registration system (hukou). In China, hukou is not merely a tool for statistics but is linked to identity, social class, and civil rights, profoundly influencing the life choices of several generations. As the artist attempts to understand her mother's experiences, she becomes increasingly aware of the emotional distance between them. This long–distance communication turns into an endless search, reflecting the dislocation and sense of boundaries in a globalized world. Utilizing satellite positioning and global geographic mapping, the artist explores the "haunting" effect created by modern media, and the sense of being "homeless" both mentally and geographically.



Finding Home

卢洙贤 (韩) , 寻家, 2023, 媒体装置, 4分40秒
Suiroh, *Finding Home*, 2023, Media Installation, 4'40''

<https://www.suiroh.com/>

https://www.youtube.com/watch?v=FbyY4q_LNCs

这是艺术家《Finding Home》的扩展系列摄影艺术作品，最初创作于英国。2019年，艺术家借用无家可归者的移动家园这一概念，探索了“归属感”是如何被唤起的。然而，在经历了21天的隔离时期后，艺术家对家的概念有了新的视角。

在这个媒介装置作品中，艺术家将家与风景的影像投射到打开的行李箱中，形成了一种独特的视觉表达。行李箱作为家的象征，既承载了个人的记忆与归属，也暗示了家的不确定性与流动性。作品传达了一种找不到家的迷茫感——究竟是自己将自己锁在这个小小的空间里，还是被困在其中无法逃离？

The artist's work is an extended series of photographic artwork titled "Finding Home," which was initially developed in the UK. In 2019, the artist explored how the "sense of belonging" is evoked by borrowing the concept of mobile homes used by homeless people. However, after experiencing 21 days of isolation, the artist gained new perspectives on the idea of home—suggesting that home could be anywhere. In this media installation, the artist projects images of home and landscapes into an open suitcase, creating a unique visual expression. The suitcase, serving as a symbol of home, carries personal memories and a sense of belonging while also alluding to the uncertainty and fluidity of what home truly means. The work reflects a sense of disorientation in the search for home—posing the question: "If I feel secure only in this small room, did I lock myself in, or am I trapped?"





I realize I am an accomplice, like a love song

Yiguo Jia, *I realize I am an accomplice, like a love song*, 2023, Media Installation, Sculpture, Moving image, Jesmonite, metal sheet, soap base, ice, milk, wheat straw

贾伊果, *I realize I am an accomplice, like a love song* (我发现我是帮凶, 像一首情歌), 2023, 媒体装置, 雕塑, 动态图像, 杰斯蒙石, 金属片, 肥皂基, 冰, 牛奶, 小麦秸秆

贾依果的作品探索了创伤记忆与生命中的短暂瞬间, 围绕“爱”、“失去”、“死亡”和“记忆”展开。通过表演、影像、装置和摄影的融合, 她模糊了亲密与公共、现实与虚构的界限。作品中反复出现的画面是一位女子在滴水的阴影下僵硬地徘徊, 象征着记忆在重复中被抹去和扭曲。通过这一意象, 贾依果揭示了“真相”在不断的回忆中如何变得僵化和空洞, 个人则在这缓慢的记忆消逝中成为共谋者。

Jia Yiguo's work explores traumatic memories and the fleeting moments of life, focusing on themes of love, loss, death, and memory. Through a blend of performance, video, installation, and photography, she blurs the lines between the intimate and the public, reality and fiction. A recurring image in her work is a woman, stiffly pacing under dripping shadows, embodying the repetitive acts that erase and distort memories. This imagery reflects her exploration of how "Truth" becomes frozen and hollow through constant retrospection, leaving individuals complicit in the slow erosion of their memories.



https://www.youtube.com/watch?v=VBMwod_ST1M

<https://yigojia.cargo.site/i-realize-i-am-an-accomplice-like-a-love-song-2023>

4 Fragmented Intimacy 4 公教活动Activities

1 Mom, Knitwear and Dance Workshop

In this workshop, in collaboration with a professional dance instructor, the activities are designed to help participants explore and express their relationships with their families of origin through the interaction of their bodies and fabrics. Participants are encouraged to use fabrics in their own ways to tell stories related to their family experiences. The workshop includes exploring the functionality of fabrics in dance, reflecting on and narrating interactions within mother–daughter relationships in a relaxed state, and expressing emotions and healing through collective and group choreography.

During the collective choreography segment, without any prior instruction, one participant spontaneously picked up a ball of yarn from the floor and began to unravel it, intertwining it with others and connecting everyone in the room. As the workshop progressed, participants slowly moved closer to each other, crossing the fabric barriers during paired choreography, symbolizing emotional exchange and resonance. One participant mentioned feeling as though she transformed from a cold blue to a warm red during the process, reflecting the emotional shift she experienced in facing her family of origin.

Through these activities, the workshop provided a safe space for participants to find emotional support and resonance within shared experiences. The yarn and fabrics became powerful tools for participants to express emotions, explore self–identity, and heal their relationships with their families of origin, revealing the multiple possibilities of healing and connection.



1 织物与舞蹈 疗愈工作坊

在这次工作坊中，与一位专业舞蹈指导合作，活动旨在帮助参与者通过身体和织物的互动，探索和表达与原生家庭的关系。参与者被鼓励以自己的方式使用织物来讲述与家庭相关的故事，活动环节包括探讨织物在舞蹈中的功能、在放松的状态下回顾和叙述与母女关系的互动，以及通过集体和群体编舞来进行情感的表达和疗愈。

在集体编舞的环节中，未经任何指导，一位参与者自发地从地上拾起一团纱线，开始解开并将其与他人交织在一起，将在场的所有人连接起来。随着活动的进行，参与者逐渐彼此靠近，在双人编舞时穿越织物的阻隔，体现了情感的交流和共鸣。有人提到，在这个过程中，她感受到自己仿佛从寒冷的蓝色转变为温暖的红色，这一转变象征着她在面对原生家庭关系时的情感变化。

通过这些活动，工作坊为参与者提供了一个安全的空间，让他们能够在与他人共享的经历中获得情感的支持和共鸣。纱线和织物在活动中被赋予了特殊的意义，成为了参与者表达情感、探索自我认同和修复与原生家庭关系的工具，揭示了疗愈的多种可能性。

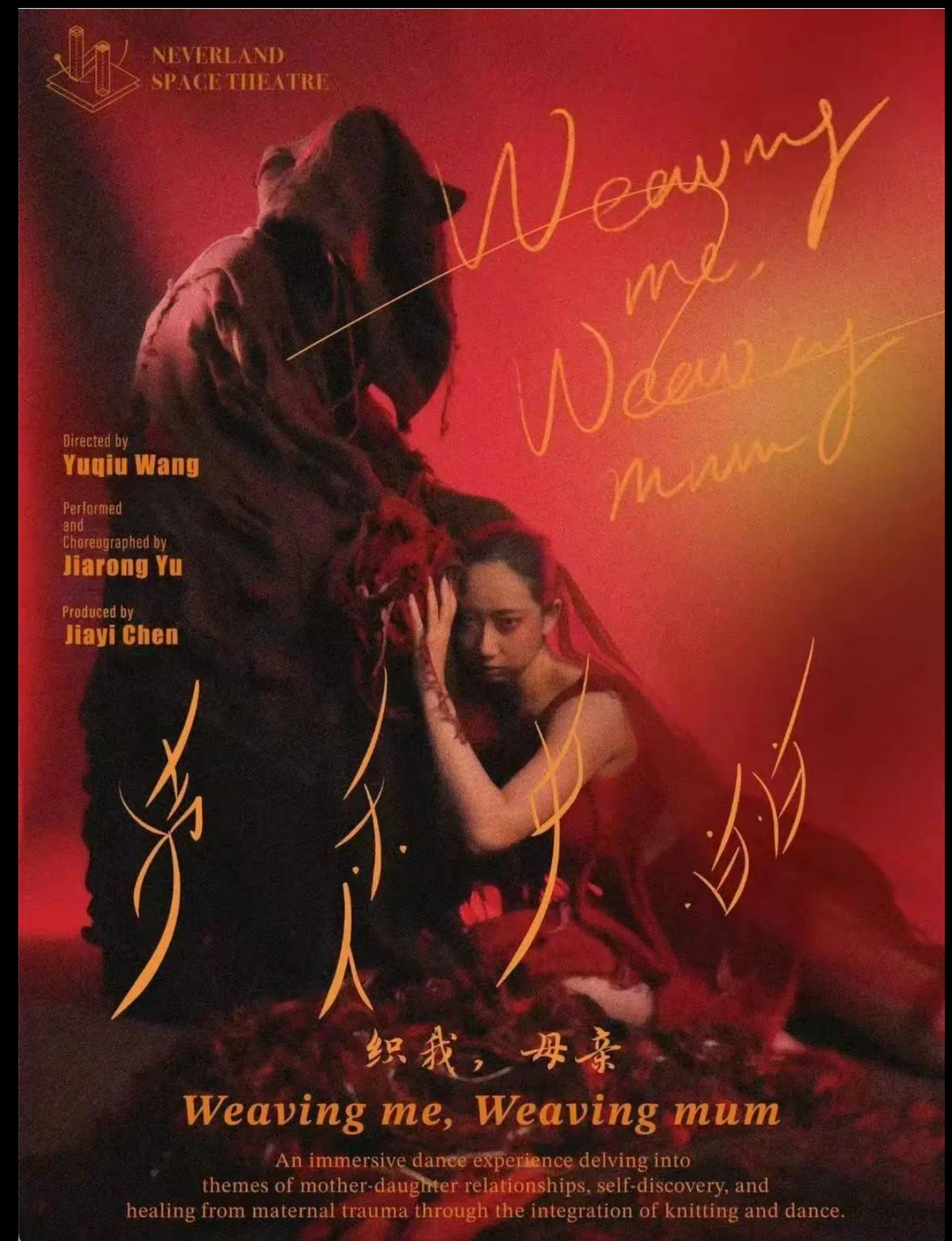
<https://vimeo.com/899090991>

4 Fragmented Intimacy 公教活动Activities

2 Weaving me, Weaving Mum (Performance) 三人舞蹈剧场表演

这个舞蹈剧场是王宇秋展出作品的延伸，也是其在爱丁堡艺术节表演中获得Asian Art Awards的舞剧作品。剧中的女性角色来自不同的背景，有着不同的生活经历，但她们都在母女关系中寻找女性如何从母女关系中的创伤中疗愈自我。

This dance performance is an extension of Wang Yuqiu's exhibited works and is the dance drama that earned her the Asian Art Awards at the Edinburgh Art Festival. The female characters in the play come from diverse backgrounds and have different life experiences, yet they all share a common journey: seeking healing from the traumas embedded in their mother-daughter relationships.



5 Fragmented Intimacy 方案实施表和进度

10月1日-10月4日: 签订合作协议, 确认参展艺术家名单。

10月7日-10月11日: 明确展览空间布局, 展品运输与保险安排, 确认运输方式和时间。

10月14日-10月18日: 展览安装计划制定, 包括灯光、影像设备和多媒体互动安装的详细分工。

10月21日-10月31日: 宣传材料制作 (海报、手册、邀请函等)

11月1日-11月8日: 展览布展, 细节调整 (包括灯光、音效、展示设备的调试)。

11月11日-11月15日: 最终展品布置与空间调整, 确保展览空间与作品的最佳呈现。

11月18日-11月22日: 展览预览, 邀请特定嘉宾进行体验, 收集反馈并进行最终调整。

11月25日-11月28日: 展览开幕前的最终准备, 包括媒体接待、展览开幕仪式准备

11月29日: 展览开幕。

11月29日-1月12日: 展览进行期间, 进行定期维护, 确保设备和展品状态良好; 开展王宇秋团队的相关公教活动, 艺术家讲座、行为剧场表演。

1月13日-1月17日: 展览撤展, 展品打包、运输, 归还设备。

2024.10.1 – 2024.10.4: Sign collaboration agreements and confirm the list of participating artists.

2024.10.7– 2024.10.11: Finalize the exhibition layout; arrange artwork transportation and insurance, confirm transportation methods and schedules.

2024.10.14 – 2024.10.18: Develop the exhibition installation plan, including detailed divisions for lighting, video equipment, and multimedia interaction setup.

2024.10.21 – 2024.10.31: Produce promotional materials (posters, brochures, invitations, etc.).

2024.11.1 – 2024.11.8: Complete exhibition setup and make final adjustments (including lighting, sound, and display equipment calibration).

2024.11.11 – 2024.11.15: Finalize artwork placement and spatial adjustments to ensure optimal presentation of the exhibition.

2024.11.18 – 2024.11.22: Conduct a preview of the exhibition, invite select guests for a trial experience, gather feedback, and make final adjustments.

2024.11.25 – 2024.11.28: Make final preparations for the exhibition opening, including media reception and opening ceremony arrangements.

2024.11.29: Exhibition opening.

2024.11.29 – 2025.1.12: During the exhibition, conduct regular maintenance to ensure equipment and artworks remain in good condition; organize related public education activities with Wang Yuqiu's team, such as artist talks and performance theater.

2025.1.13 – 2025.1.17: Dismantle the exhibition, pack and transport artworks, and return equipment.