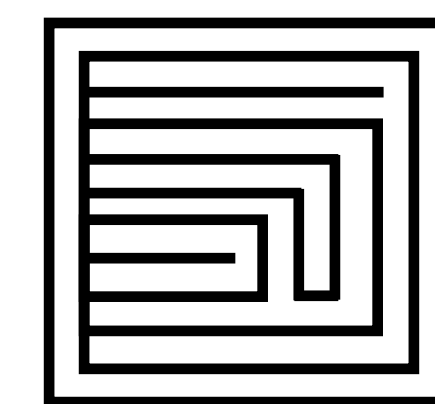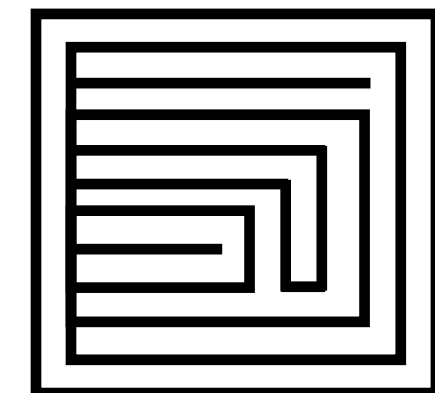# Echospace Curatorial Collective

## 2025 Annual Arts Programme
## Scotland

Curators:

Yixuan Zhang  Jingyi Zhong  Jiahan Mi  Changman Li
Ruochen Fang  Tong Wu  Zhang Qu  Nozomi Nishiura

with Gabi Barkess-Kerr

# Mission Statement

As curators we will be responsive, experimental, creative, open, inclusive and flexible in our approaches. We will view our role as mediator.

We will consistently aim to engage with new audiences and under-represented communities and cultures, with a focus on inclusivity. We aim to engage with audiences on both a local and a global scale.

We intend to pay specific attention to artwork that is multi-media and that exists both inside and outside of gallery spaces.

Our forms of communication will include online and physical spaces with a varied mixture of textual and non-textual outputs.

## Contact Us:
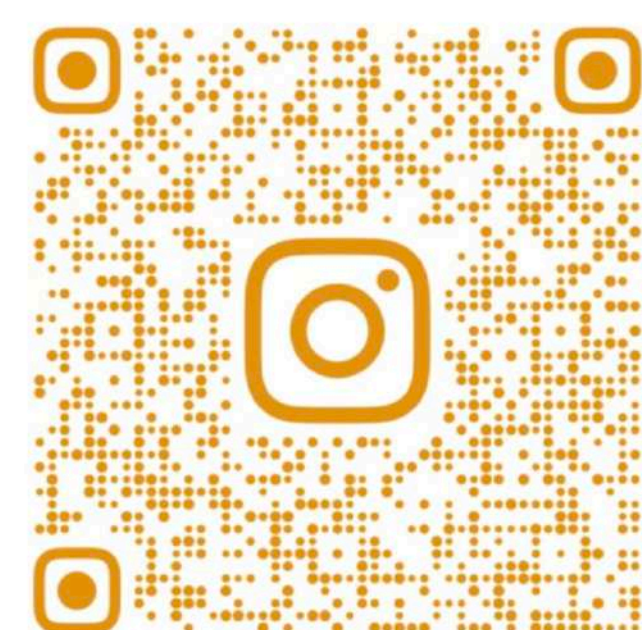
@ECHO_SPACE_

# EHCO SPACE

# Organisational Focus

ECHO SPACE is dedicated to achieving precise alignment of internal resources and efforts to fulfill clear strategic goals and priorities. Our mission is to present art that not only enriches cultural understanding but also propels social progress. Furthermore, we are committed to providing emerging artists with an equitable platform for showcasing their talents.

Our strategic focus revolves around hosting eight innovative exhibitions annually, centered on three thematic pillars. These exhibitions aim to showcase multimedia artworks that captivate and educate audiences both locally and globally. We continually assess market trends and gather audience feedback to refine and enhance our exhibition content and approach.

Efficiency is paramount in our operations. We establish precise objectives for project management, resource allocation, and team collaboration. Through meticulous project management, we ensure that each exhibition opens punctually and achieves its intended impact. Our resource allocation strategy guarantees adequate funding and workforce support for each project. We foster cross-departmental collaboration to cultivate more impactful exhibitions and projects.

We prioritize visitor satisfaction and engagement by closely monitoring their needs and experiences. Through surveys and feedback mechanisms, we gather insights to refine our services and exhibition layout continually. Additionally, we organize educational programs and public lectures to enhance audience understanding and appreciation of the arts.

Echo Space is dedicated to providing a vital platform for emerging artists to showcase and develop their work. Our annual exhibition program and diverse art projects ensure that at least one exhibition each year is dedicated to emerging talents. This initiative offers them exposure and significant opportunities for career advancement.

Innovation is ingrained in our ethos as we navigate the dynamic art landscape. We continually explore new display technologies and art forms, such as virtual and augmented reality, to offer unparalleled viewing experiences. We embrace diverse exhibition approaches to foster creativity and engagement.

# Content

*MAP*



Granton Beach

Talbot Rice Gallery

ECA Sculpture court

ECA Hunter

School of Informatics

1 2 3  TEMPORALITY

4 5 6  NON HUMAN

We welcome our esteemed audience to the contemplative realm of Echo Space's annual project exhibition, 2024, where artistic resonance is intertwined with scholarly explorations of temporality, human-environmental relationships, and unheard voices in contemporary discourse.

In April, in the hallowed halls of temporality, we delve into the intricate interplay between past, present and future. Here, like an echo of time, the exhibition reverberates with the nuances of personal experience, cultural dialogue and urban change. Through careful curation, each artwork becomes a site of reflection, inviting the viewer to traverse the liminal space between memory and expectation. As we engage with the ephemeral manifestations of time, we are forced to confront the transience of human existence and the timeless legacy of a long history.

In August we will journey through a harmonious symphony of human-environmental relations. In this resounding movement, art becomes a vessel for ecological contemplation, echoing the intrinsic interconnectedness between humanity and the natural world. Through immersive installations and thought-provoking interventions, viewers are called upon to recalibrate their perceptual abilities and attune themselves to the delicate rhythms of planetary coexistence. When we are in harmony with the rhythms of ecological consciousness, we recognise our collective role in preserving the fragile balance of the biosphere.

At the end of the year, we converge on the resonant crescendo of unheard voices in contemporary art. Here, the exhibition goes beyond mere aesthetic indulgence to become a platform for social critique and cultural renaissance. Through nuanced narratives and subversive aesthetics, marginalised perspectives are brought to the forefront, challenging hegemonic structures and disrupting the status quo. As we listen with our ears to the dissonant melodies of silent narratives, we are forced to confront the systemic injustices that permeate our socio-cultural fabric, creating space for inclusive dialogue and transformative practice.

In this academic discussion that traverses the corridors of artistic exploration, let us participate with reverence and rigour. Together, let us inquire into the echoes of time, live in harmony with ecological resonance, and amplify the silent rhythms that reverberate in the collective consciousness of humankind.

# INTRODUCTION
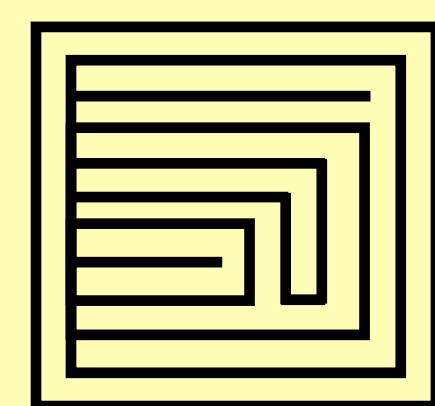
Temporality, as a fundamental dimension of understanding and experiencing the world, not only shapes our memories of the past, feelings of the present and expectations of the future, but also presents unique interpretations and expressions in different cultures and spaces.

In Life Journey, you can explore the different stages of life's journey: childhood, youth, adulthood and old age. Each stage is deeply rooted in the rich soil of a particular culture, demonstrating the natural flow of life's diversity and the silent pace of time. As you step into the world of linguistic utopias, you are about to learn about the evolution and divergence of the language of art in the context of globalisation. While the myth of the Tower of Babel reflects the divisions and diversity of human history, the linguistic utopias of the contemporary art world seek more possibilities for dialogue in contemporary art. In the last stop, you will stand outside the space and become a witness of time, learning about the decay and regeneration of abandoned spaces, a journey about the processualisation of the city. You will deeply experience the continuity and rupture of time in modern urban life.

*April   2025*

From life to life, this unit explores temporality through the lens of art. The three curators will also co-organise workshops, looking forward to stimulating your deeper thoughts on the role of time in personal life and social culture.

# *Section 1*              *Temporality*

# CURATOR PROFILE

## YIXUAN ZHANG

I am a graduate student majoring in contemporary art theory at the University of Edinburgh. I have been focussing on the collection and dissemination of multiculturalism. When you come to Echo Space, all kinds of sounds can be heard. We are committed to building a platform where different cultures and views can be exchanged equally. I hope you can start your journey to explore the world's multiculturalism here.

2024
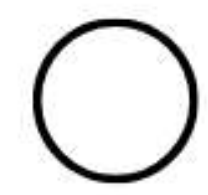
### JIAHAN MI

We are trying to make sounds, and all the echoes are meaningful. By curating 'Rebuilding 'Babel', I realised that the invisible, the silent, the existing, the disappearing, or the non-existent 'language' is providing power in the shadows. It is a linguistic utopia that never existed, but offers possibilities of infinite proximity. All this comes from the good wish for world peace.

### JINGYI ZHONG

As a curator, I am convinced that art is a bridge to explore the abyss of human nature and social reality. I look forward to presenting works that inspire thought, touch hearts, and spark conversation. Let every work of art find its voice, and let every voice be heard by the world.

# Intergenerational Dialogue: A Journey to Experience Different Life Stages

## Yixuan Zhang

Life Stages investigates some challenges and social hot issues that people of different ages may face in the context of contemporary art practice. This includes the misfortune of being forced to be a child laborer in childhood, the confusion of gender cognition during adolescence, the difficulty of job hunting for adult women, and the loneliness of the elderly. In addition, the exhibition integrates a variety of art forms, and the audience can experience different stages of life through visual, auditory, olfactory and other multiple sensory immersion.

The exhibition was planned by curator Yixuan Zhang. It will display the works of 7 emerging artists from the United Kingdom and other countries. The artists participating in the exhibition include: Ellie Whitbread, Mungyu Fung, Remi Jablecki, Scarlett Meurisse, Youran Mao, You Liang Zhu, Zitong Chen.

In many places you can't see, some dark and unfortunate things are happening. Life Stages asked how generations are divided and how to understand multiculturalism in different ways. The exhibition reminds us that whether we are people of different ages or people from different cultural backgrounds, we should replace violence and discrimination with empathy and communication.

# Time: 01/04 - 10/04/25

# Place: Sculpture court in ECA Hunter building



Figure 1. You Liang Zhu, Our only guidance is homesickness, photography, 202



Figure 2. Zitong Chen, Childhood memory, 2021



Figure 3. Scarlett Meurisse, The childhood we took for granted, 2023



Figure 4. Remi Jablecki, Maturing, oil on canvas, 180x120 cm, 2023



Figure 5. Youran Mao, Listen, Speak, 2021



Figure 7. Mungyu Fung, The unstable self, 3D Printing Resin with PVC Fresnel Lens, 20x20x2cm, 2021



Figure 6. Ellie Whitbread, Limitations In The Shadows, 2023

Ellie Whitbread (2023) Limitations In The Shadows. Available at: https://www.graduateshow.eca.ed.ac.uk/portfolio/ellie-whitbread (Accessed: 13 April 2024)

Mungyu Fung (2021) The unstable self. Available at: https://2021.rca.ac.uk/students/mung-yu-fung/ (Accessed: 13 April 2024)

Remi Jablecki (2023) Maturing. Available at: https://www.graduateshow.eca.ed.ac.uk/portfolio/remi-jablecki (Accessed: 13 April 2024)

Scarlett Meurisse (2023) The childhood we took for granted. Available at: https://ualshowcase.arts.ac.uk/project/434603/cover (Accessed: 13 April 2024)

You Liang Zhu (2023) Our only guidance is homesickness. Available at: https://newbloodart.com/artwork/our-only-guidance-is-our-homesickness (Accessed: 13 April 2024)

Youran Mao (2021) Listen, Speak. Available at: https://www.newschool.edu/parsons/work/youran-mao/ (Accessed: 13 April 2024)

Zitong Chen (2021) Childhood memory. Available at: https://2021.rca.ac.uk/students/zitong-chen/ (Accessed: 13 April 2024)

# Rebuilding 'Babel': Re-imagining Linguistic Utopia in Contemporary Art

## Jiahan Mi



Figure1.Cildo Meireles, Babel 2001

The exhibition is inspired by the myth of the 'Tower of Babel' - the idea that all the people of the world spoke the same language and were united in their desire to build a tower to heaven. But this offended God, who confused people's languages and scattered them around the world. This ultimately created isolation and conflict for all of humanity.

Rebuild Babel draws on the mythological narrative of the Tower of Babel to explore its wider possibilities with contemporary discourse in the art world. The curatorial choice features a series of artworks that employ a variety of media, techniques and conceptual frameworks to illuminate the complex dynamics of language and its impact on artistic expression. The exhibition investigates the dual nature of language as a unifying force and a source of division, reflecting the complexity of communication and cultural exchange within the global art world. Through diverse artistic expression, the exhibition seeks to unravel the linguistic barriers that impede dialogue and understanding, while envisioning a utopian realm where linguistic diversity fosters creativity and connectivity.

"The Babel Tower is a universal image, a symbol of both humanity's separation and its unity. It signifies the ironic power of language in human relationships, in that it is a means of both communicating and misunderstanding, Language emerges between humans as a method of interaction and It signifies the ironic power of language in human relationships, in that it is a means of both communicating and misunderstanding, Language emerges between humans as a method of interaction and relationship; yet when the language, which is the medium of communication, is ruptured, this separation becomes the symbol of the antagonism. " (Dr Ayfer Karabiyk, 2018) Investigating the dual nature of language as a unifying force and a source of division, the exhibition reflects on the complexities of communication, interpretation and communication. Investigating the dual nature of language as a unifying force and a source of division, the exhibition reflects on the complexities of communication, interpretation and cultural exchange within the global art world.
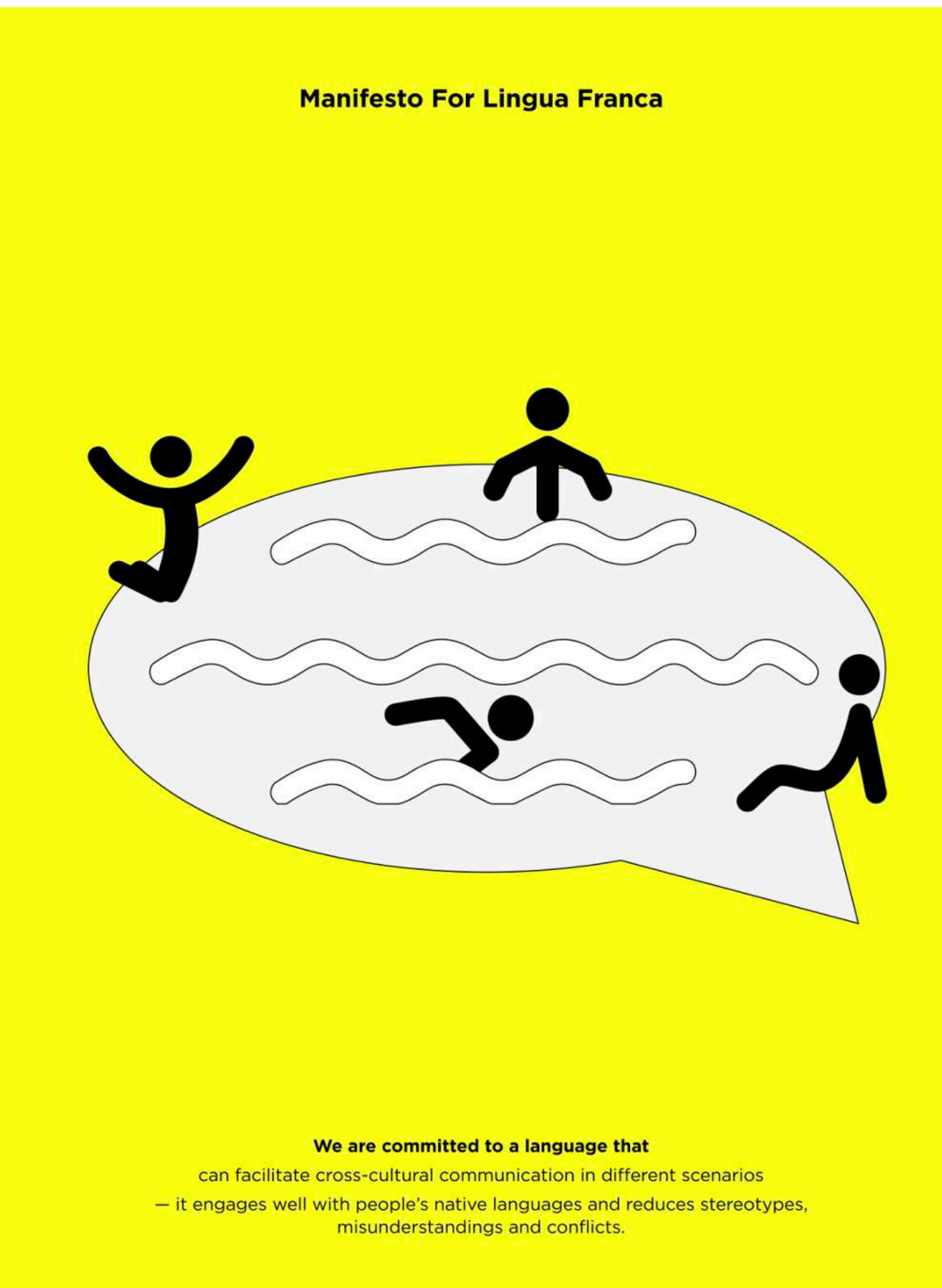


Figure2.A Manifesto For Language Equality, Xintong Liang (Sammy) and Zihan Lei (Lucile), 2023



Figure3.A Manifesto For Language Equality, Xintong Liang (Sammy) and Zihan Lei (Lucile), 2023

Time: 11/04 - 20/04/25

Place: Sculpture court in ECA Hunter building

Tate (1996) 'babel', Cildo Meireles, 2001, Tate. Available at: https://www.tate.org.uk/art/artworks/meireles-babel-t14041 (Accessed: 20 April 2024).
Ual Language-Art Project 2023 (no date) UAL LanguageArt Project 2023. Available at: https://languageart2023gallery1.myblog.arts.ac.uk/merging-evolving-transforming/ (Accessed: 20 April 2024).

# Momentary Metamorphosis: Artistry Awakens in Abandoned Spaces

## Jingyi Zhong

This unique exhibition, entitled "Momentary Metamorphosis: Artistry Awakens in Abandoned Spaces", delves into themes of historical memory, personal identity, and urban decay through the lens of art. The exhibition presents a series of artworks, including installations, paintings, and photographs, focusing on abandoned spaces' transformative beauty and cultural significance.

The profound impact of engagement with these spaces on personal and societal perspectives inspires the exhibition. Influenced by renowned thinkers such as Rebecca Solnit (2006) and Tim Edensor (2005), the displayed artworks provoke thoughts about history, the beauty of decay, and the interplay between abandonment and revitalization. Solnit emphasizes how abandoned spaces can provoke profound reflections on personal identity, while Edensor discusses the aesthetic and social value of abandoned spaces.

Featured artists who graduated from Edinburgh College of Art (ECA), such as Prince Shen and Cheng Xu, present their interpretations of urban fissures and landscapes. Shen's project, Whispers of Cracks, offers an immersive experience of the subtle beauty of urban decay. At the same time, Xu's Leny Quarry | Revival of Abandoned Landscape explores ecological revitalization and artistic expression through the medium of abandoned quarries. Artists from Edinburgh's Hidden Door will also be invited to participate in this artistic endeavor.

The exhibition will take place on the outskirts of the soon-to-be-developed ECA, transforming the building site into a creative dialogue between past, present, and future. This choice of location highlights the redevelopment theme and enhances audience immersion by integrating the physical space into the artistic narrative.

The public program accompanying the exhibition includes an Artist Exchange Session, where artists such as Wang Zhishen and Cheng Xu will discuss their creative process and the stories behind their works. The different kinds of artworks will enable the audience to engage directly with the exhibition's themes, leading to a deeper understanding and appreciation.

"Artistry Awakens in Abandoned Spaces" is more than just an exhibition. It is a cultural intervention that rekindles the vitality of forgotten urban spaces, transforming them into centres of artistic and community activity. It invites viewers to rediscover the hidden narratives around them and reflect on the wider significance of history and cultural preservation in modern society.

# Time: 20/04 - 30/04/25

# Place: ECA periphery to be developed


Figure2. Wang, 2023, Cracks and Me & Cracks in the Cube (left & light), [book]


Figure3. Wang, 2023, Whispers of Cracks,[installation]


Figure1. Wang, 2023, SPACE Unter-schied, [poster]


Figure4. Xu, 2023, Leny Quarry | Revival of an abandoned landscape. [Photograph]

Wang, Z. (2023) Cracks and Me & Cracks in the Cube (left & light) [books], Available at: https://www.2023.graduateshow.eca.ed.ac.uk/portfolio/zishen-wang [Accessed at: 30 March 2024].
Wang, Z. (2023) SPACE Unter-schied [poster], Available at: https://www.2023.graduateshow.eca.ed.ac.uk/portfolio/zishen-wang [Accessed at: 30 March 2024].
Wang, Z. (2023) Whispers of Cracks. [installation], Available at: https://www.2023.graduateshow.eca.ed.ac.uk/portfolio/zishen-wang [Accessed at: 30 March 2024].
Xu, C. (2023), Leny Quarry | Revival of an abandoned landscape. [Photograph], Available at: https://www.2023.graduateshow.eca.ed.ac.uk/portfolio/cheng-xu [Accessed at: 30 March 2024].
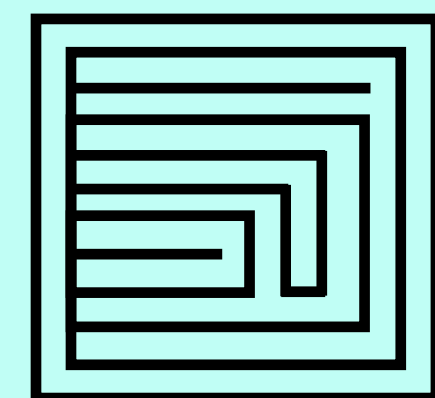
# Section 2
# Human & Non-Human

*Augest
2025*

This is a journey of profound reflection and exploration about the relationship between human beings and the environment. In the current world, environmental, economic, industrialism, technological and capitalist developments in resource exploitation are forcing us to rethink the relationship between our behaviour and the creatures with whom we coexist.

In this section, we focus on The relationship between humans and all non-human beings, including other animals and plants, the natural environment, and AI. Presenting the planetary state of intertwined and equal beings and non-beings that we need to re-engage and take responsibility for, We invite the audience to put aside the nature-culture dichotomy to humbly acknowledge that we are tiny, intrinsic, interdependent and interacting agency.

We plan to organize a guided tour led by the curator to connect the two exhibitions, so that the audience can better immerse themselves in the city and perceive the dialogue between the exhibition and them.

## RUOCHEN FANG

## CHANGMAN LI

She is interested in exploring the relationship between humans and non-human species, and often incorporates technology into her curating.

In Entangled World, everything are equal, everything is in the mix. including human and non-human beings, everything is one and that we are in chaos. As we enter the contemporary art exhibition, our whole body becomes particles that meet other species and together they complete a thinking about chaos.

I am Li Changman, a postgraduate student studying Contemporary Art Theory at the Edinburgh College of Art. I completed my undergraduate degree in Visual Arts and Decorative Arts at the Brera Academy of Fine Arts in Milan, Italy. I have a passion for environmental public art and am dedicated to themes of environmental conservation. My somewhat impractical yet aspirational dream is to create a heterotopic space akin to those envisioned by Deleuze.

2024

# The Entangled World

## Ruochen Fang

*Katie Paterson, Tomás Saraceno, Lisa Chang Lee, Tuomas A. Laitinen, Aijia Wang, Zach Blas , Amanda White, Mike Collier , Kristiina Koskentola , Marianne Morild*

"Entangled world" is a physics term for quantum entanglement between two or more particles.
This entanglement causes the state of one particle to be closely linked to the state of the other - a change in one particle immediately affects the state of the other. Even if they are far apart.

Current environmental, economic, geopolitical, technological and capitalist resource exploitation developments are forcing us as human beings to rethink our behaviour and our relationship with the environment we live in and the creatures we coexist with.

Entangle World delves into the intricate relationships between humans, non-humans, and artificial intelligence, highlighting their interconnectedness within the global ecosystem. By exploring the blurred boundaries between human and nonhuman beings, the exhibition challenges traditional dichotomies and anthropocentric perspectives, promoting human to reevaluate their position in the world. The current issue is no longer about humans and the environment, but about all actors, including humans and non-humans, as well as artificial intelligence.

Rooted in object-oriented ontological thinking, the exhibition foregrounds the agency of non-human entities and prompts reflection on their impact on human narratives and perceptions. It emphasizes the agency of non-human beings which as a part of actor network. Through a diverse array of artistic expressions, Entangle World encourages audiences to rethink their relationship with the environment and embrace a more inclusive worldview.

The exhibition invites audiences to engage with multiple narratives on both temporal and spatial levels, fostering empathy and interconnectedness. By dismantling the nature-culture dichotomy, the exhibition aims to foster a deeper sense of interconnectedness and mutual responsibility among all beings. It seeks to provoke reflection on our place within a larger network of beings and non-beings, encouraging humility and responsibility towards the planet. Embracing non-human entities and alternative imaginaries, Entangle World aspires to inspire transformative shifts in societal attitudes and priorities, facilitating a more harmonious coexistence with the natural world.

As philosopher Emanuele Coccia suggests, there are no pure human beings; we are all intertwined with the earth and its inhabitants. Through the visionary works of artists, Entangle World bridges the gap between present anxieties and future possibilities, fostering a deeper understanding of our role within the broader ecosystem. By acknowledging our interconnectedness and embracing alternative narratives, we can pave the way for a more sustainable and harmonious future.

Time: 02/08 - 30/08/25

Place: Talbot Rice Gallery



Figure 1. Katie Paterson, Water drop, 2022, hand-touched silver gelatin print, 100.2 x 134.4 x 4.5 cm.
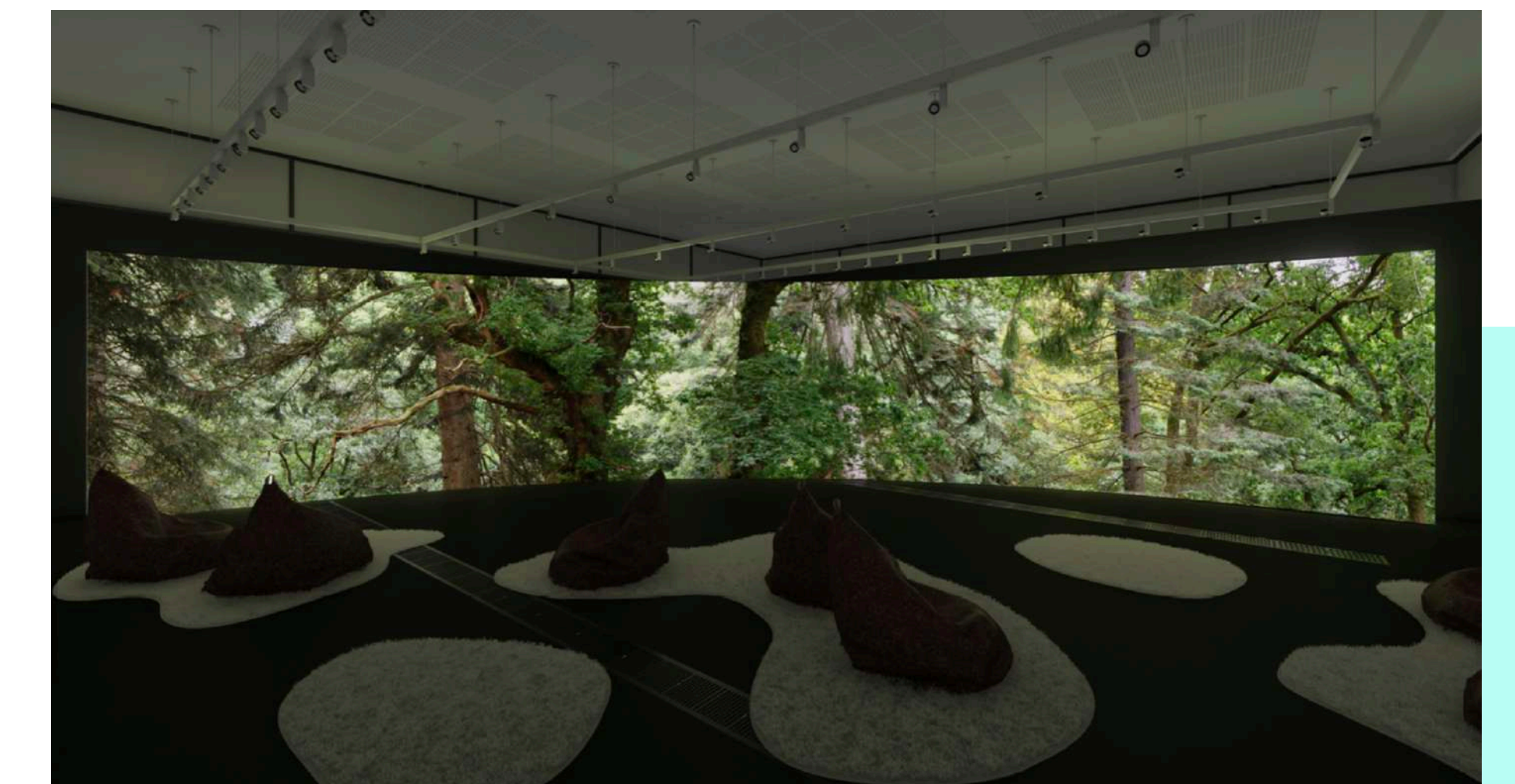


Figure 2. Lisa Chang Lee, Serenade of the Woods, 2018-2019, Visual-Sound installation, Varies.



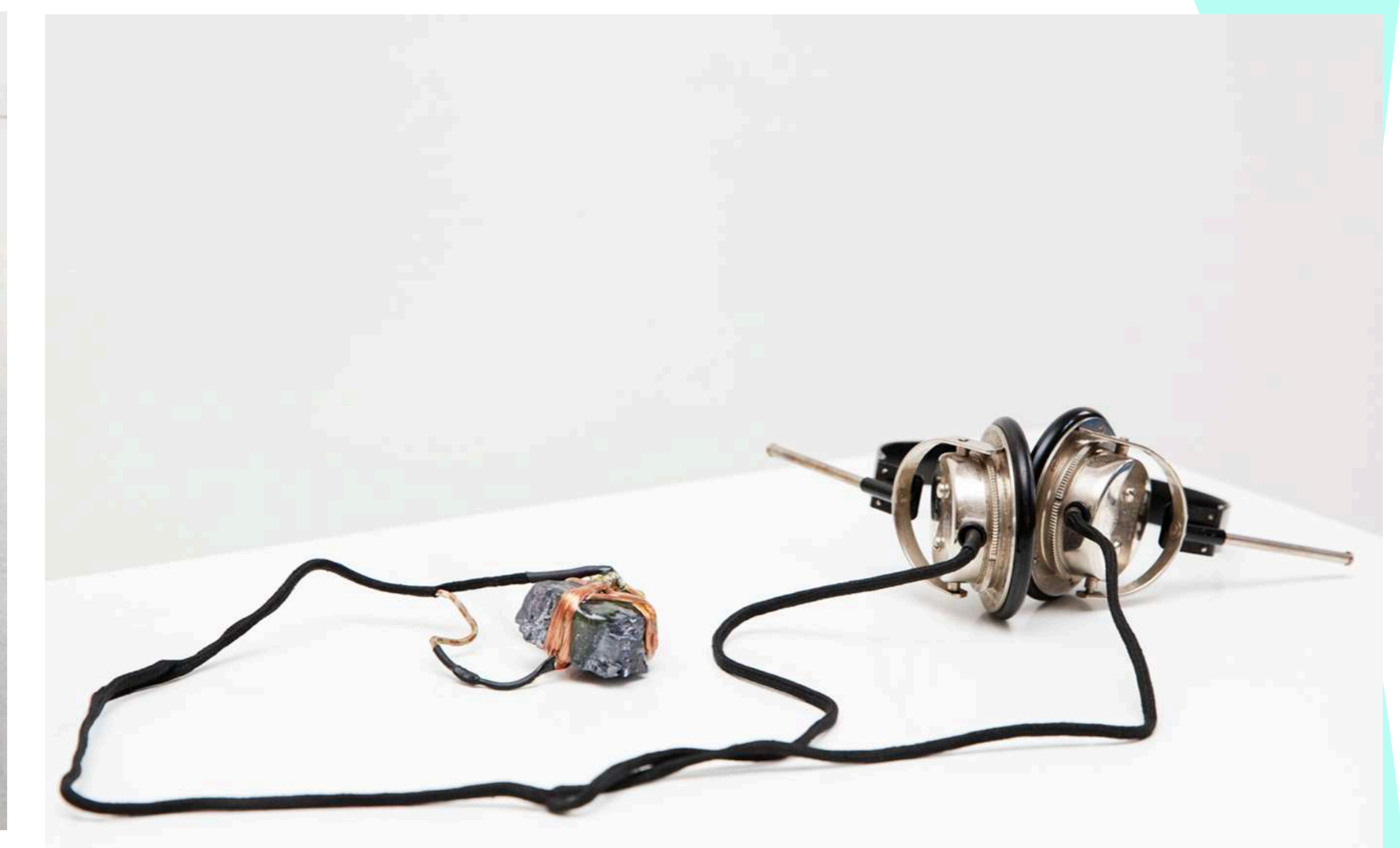Figure 3. Tuomas A. Laitinen, A Porous Share, 2017, Installation.



Figure 4. Tomás Saraceno, Radio Galena, 2017, Sound Art; Installation Art.

Katie Paterson (2022) Water drop. Available at: https://katiepaterson.org/artwork/waterdrop/ (Accessed: 29 April 2024).
Lisa Chang Lee (2018-2019) Serenade of the Woods. Available at: https://www.lisachanglee.com/work/sow (Accessed: 29 April 2024).
Tuomas A. Laitinen (2017) A Porous Share. Available at: https://helsinkicontemporary.com/artist/tuomas-a-laitinen (Accessed: 29 April 2024).
Tomás Saraceno (2017) Radio Galena. Available at: https://studiotomassaraceno.org/radio-galena/ (Accessed: 29 April 2024).

Figure 1. North Sea, photography, Iain Sarjeant, 2022
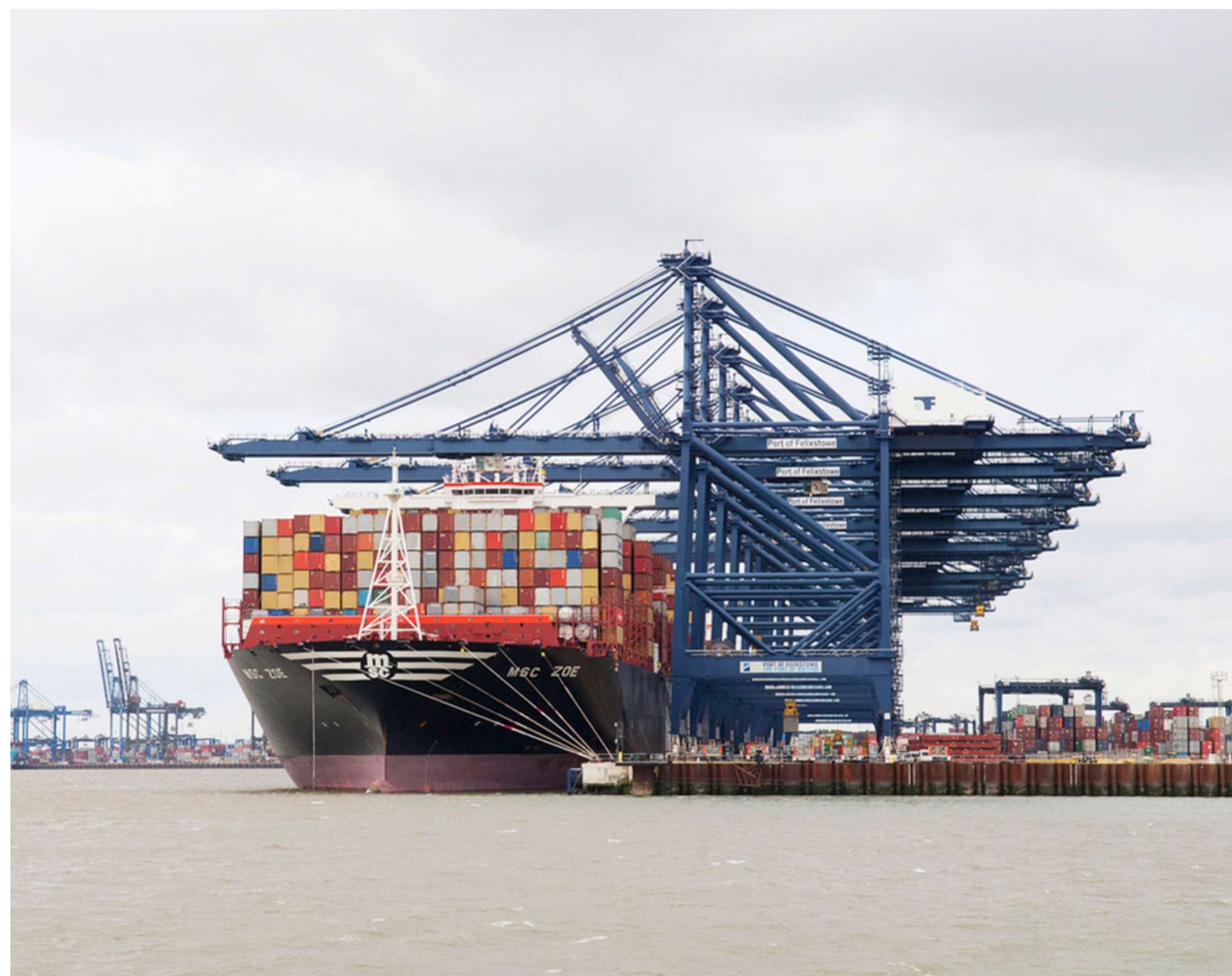

Figure 2. North Sea, photography, Iain Sarjeant, 2022

Iain (2024) North Sea, Iain Sarjeant's Portfolio. Available at: https://iain-sarjeant.format.com/ (Accessed: 28 April 2024).

# Unfathomable, Bottomless, Very deep

## Changman Li

"Unfathomable, Bottomless, Very deep" aims to critically explore the profound impact of industrial development on marine pollution from a local perspective in Edinburgh, inspiring human contemplation of the future of the oceans.

Curated by Changman Li, the exhibition features artists commissioned specifically for the Granton Beach and School of Informatics locations, hosting a joint group exhibition alongside a series of symposiums and events.

Integrating various art forms such as sculpture and photography, the exhibition will showcase works from emerging local artists addressing relevant themes.

"The aesthetics of the Anthropocene is an inadvertent supplement to imperial aesthetics—it begins to become natural, right, and then beautiful—thus numbing the perception of modern industrial pollution" (David, 2015). The exhibition boldly exposes the true nature of the Anthropocene, delving into the rhizomatic world as described by Deleuze and Guattari (2019).

Time: 07/08 - 12/08/25

Place: Granton beach , school of informatics
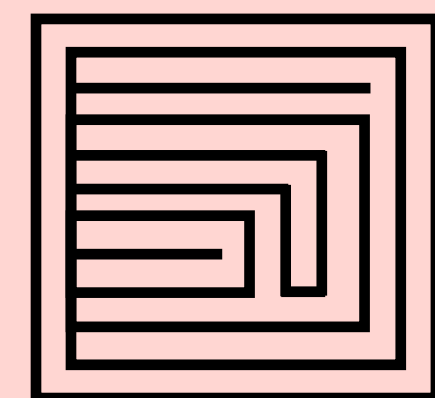
*December 2025*

# *Section 3 Unheard Voices*

Welcome to "Unheard Voice," an online exhibition dedicated to illuminating the underrepresented narratives within contemporary art, amplifying voices that have long been relegated to the margins of discourse.      Through three curated group exhibitions, we embark on a nuanced exploration of artists who defy convention, challenge hegemonic structures, and articulate alternative perspectives that resonate with profound significance.

In our examination of "Chinternet", we are confronted with a domain where the convergence of kitsch and resistance yields a complex tapestry of digital expression.      Through the prism of shanzhai aesthetics and the aestheticization of the commonplace, these artists engage in a discourse that interrogates the mechanisms of internet censorship, offering incisive reflections on media democracy and the pervasive specter of authoritarian control.

Transitioning to the streets of Bristol, we encounter the dynamic realm of "Bristreet Art," an online repository that challenges conventional paradigms of street art curation.      Here, transient and site-specific artworks transcend their physical confines, prompting critical inquiry into the ethical implications and transformative potentials of digitized archiving practices.

Venturing further into the cultural landscape of Southwest China, we engage with "Situs," a multifaceted initiative aimed at foregrounding voices often overshadowed by the dominant narratives emanating from Beijing and Shanghai.  Through meticulous archival endeavors and scholarly inquiry, Situs seeks to bridge the gap between local artistic production and global recognition, thereby enriching the tapestry of contemporary art with diverse and authentic voices.

"Unheard Voice" transcends the confines of traditional exhibitionism;      it serves as a testament to the transformative potential of art in challenging hegemony, interrogating power structures, and fostering dialogue across diverse cultural landscapes. As we navigate these curated narratives, let us heed the call to listen attentively to the voices that defy silence and beckon us to reimagine the contours of our collective artistic consciousness.
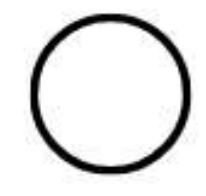
# CURATOR PROFILE

## TONG WU

Tong Wu, curator bridging Southwest China's art landscape with global discourse. Situs founder, echoing unheard voices in contemporary art. At Echo Space, envisions exhibitions as vibrant dialogues, provoking introspection and societal reflection.

## NOZOMI

Student from MA Contemporary Art Theory, Edinburgh College of Art/ Curator of Bristreet Art (online archiving platform of street art in Bristol)/ Assistant curator of modane contemporary art gallery (Kyoto, Japan)/Graduated from Doshisha Women's College of Liberal Art (Kyoto,Japan), BA International Studies.



# CURATOR PROFILE

I am Qu Zhang, a master's candidate in Contemporary Art Theory at the University of Edinburgh, and a Tsinghua University graduate in Fashion Design. I proudly present "Chinternet," an exhibition exploring Chinese digital artists' critical engagement with the Great Firewall through ugliness aesthetics, highlighting the tension between digital creativity and censorship.

## ZHANG QU

## Bristreet Art

### Nozomi Nishiura

The theme of my curatorial project is 'Bristreet Art', an online archive collection focusing on Bristol, one of the most famous street art cities in the UK. What interests me about this theme is the challenge of how street art, which has a strong association with the context of the city, can be archived in Bristol's ever-changing artworks and landscape. I hope that by showcasing both well-known and emerging artists from Bristol, the project will help to further the street art scene in Bristol. In particular, the project will investigate the curatorial possibilities of bringing transient and site-specific artworks such as street art to an online audience. These and more will be explored in the expanded curation of street art in Bristol in the digital space.

The format is a website-style archive site using an online platform. It combines flat and 3D maps to fit into an urban context, which is a key element in curating street art. The map allows users to pin the location of artworks within Bristol and upload photos and short videos at any time. Uploading can be completed entirely within the website, without using special apps, allowing artists, curators, spectators, and citizens to participate. By allowing people outside of institutions to curate openly, the site can further develop people's interest in street art in Bristol and their attachment to the work and the city.

# Time: 01/12 - 31/05/25

# Place: Online (website)and Bristol (Art Trail Walk)


Figure 1. Visit BRISTOL (2023). Maps of Bristol.
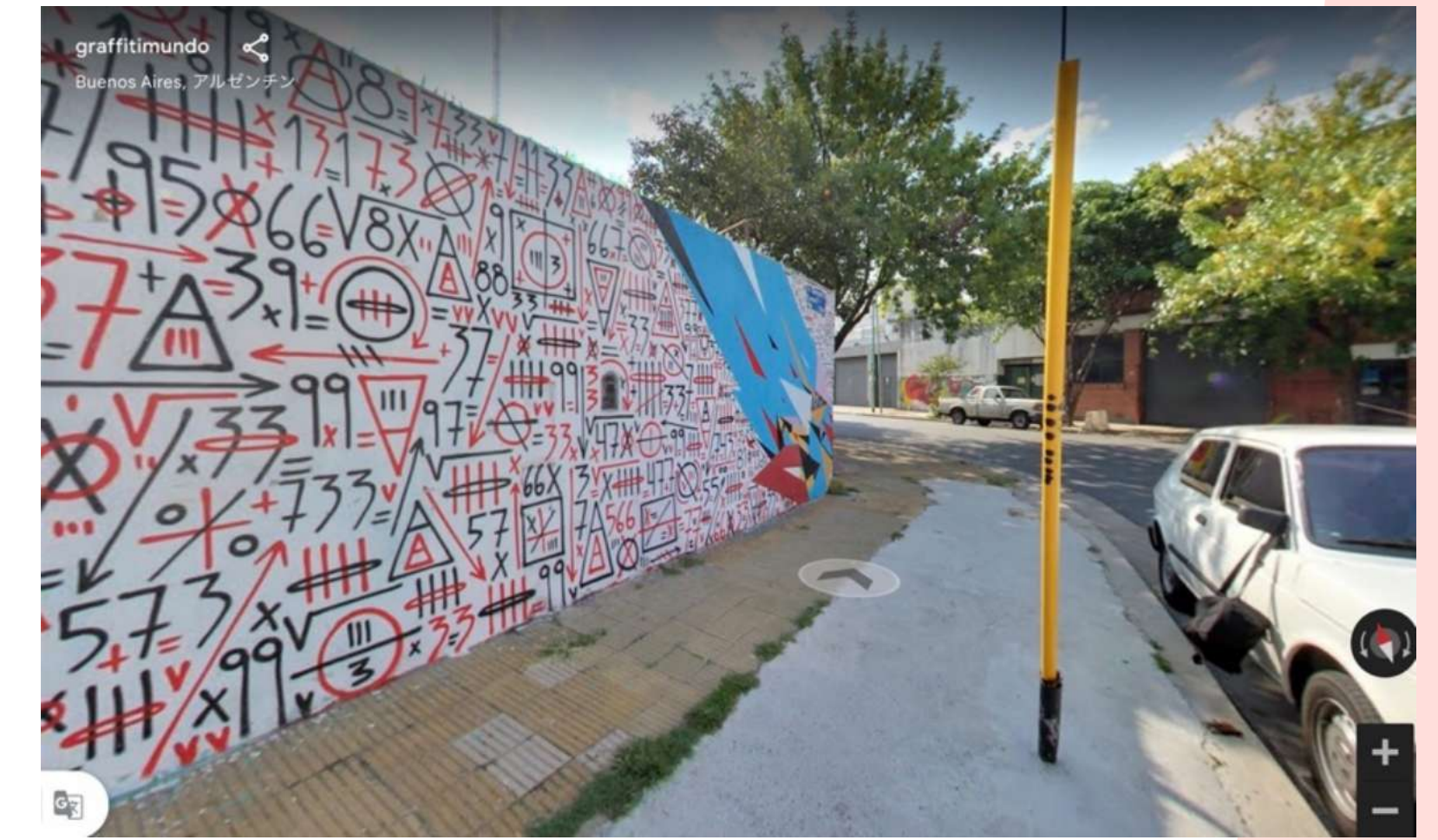

Figure 2. Screenshot of Google Arts & Culture website. (2024). Photo by author


Figure 3. Mural at Meadows Park Community Center, Photo by Brian Kates , 2023


Figure 4. Londoncallin2015 , 2019


Figure 5. Banksy , The Girl with the Pierced Eardrum, 2014


Figure 6. Silent Hobo , No title, Mina Road, Bristol. Photo by Scooj, 2020

Banksy (2014). The Girl with the Pierced Eardrum. Hanover Place, Bristol. Available at: https://www.theintrepidguide.com/banksy-walking-tour-bristol/ (Accessed: 22 April 2024)

Londoncallin2015 (2019). Free tour of the Street Art with Airborne Mark around SE20 in the summer for the Penge Art Trail. Available at: https://londoncallingblog.net/2019/10/16/new-airborne-mark-street-art-in-penge-5/ (Accessed: 22 April 2024)
Mural at Meadows Park Community Center (2019). Trail Talk: A place to play, and to heal, in Colorado Springs. Photo by Brian Kates. Available at:
Screenshot of Google Arts & Culture website. (2024). Photo by author.
Silent Hobo (2020). No title. Mina Road, Bristol. Photo by Scooj. Available at: https://scooj.org/category/91-artist-gallery/silent-hobo/ (Accessed: 22 April 2024)

Visit BRISTOL (2023). Maps of Bristol. Available at: https://visitbristol.co.uk/dbimgs/Bristol%20City%20Map%202023.pdf (Accessed: 22 April 2024)
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Figure1.Zou Yaqi (邹雅琦)：Big-bucks Mother Rental（重金求母）
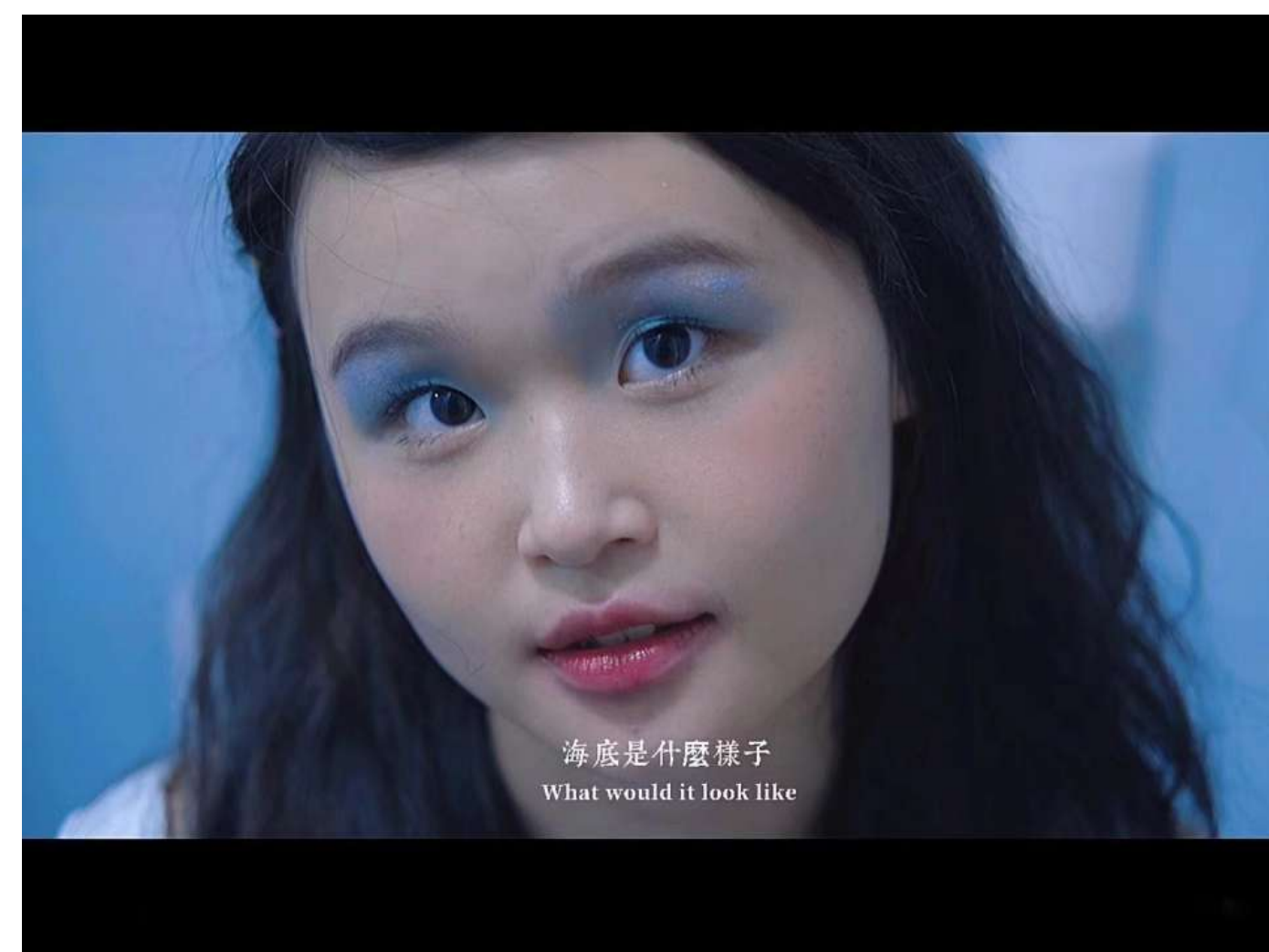

Figure2.Image provided by Zou Yaqi


Figure3.Peng Xuefeng (彭雪峰)：Been to Ocean Depths（去过海底）


Figure 4 .Image provided by Liao Yixie


Figure 5 .Image provided by Houhou

# Inside the Great Firewall of China

## Zhang Qu

Scholarly discussions and media representations of the Chinese Internet often focus disproportionately on censorship and limitations of self-expression, on the tug-of-war between state surveillance and democracy. Partly inspired by Miao Ying's Chinternet, which address censorship while celebrating the cultural and artistic ways through which Chinese users continue to express themselves on the Chinese Internet, this exhibition aims to bring together artists whose works showcase unique characteristics of Chinese society and Internet. Often, the Chinese Internet seems to exist in isolation from the rest of the world, running on parallel but distinct software, apps, and websites from 'the outside world'. At the same time, China as a society struggles with unique sociocultural challenges shaped by its unique sociocultural and economic trends and long history.

The singular focus on censorship and surveillance in studies and media representations about the Chinese Internet is a gross oversimplification of the Internet ecosystem in China. This exhibition would like to make up for this gap, offering multi-dimensional glimpses into the lived experiences, critique and celebration, and self-expression of Chinese netizens. Through the digital artworks and social media interactions of different artists in China, we see the communities and dialogues that, although obtruded from the Western gaze through linguistic and technological barriers, are much more vibrant, democratized, and kaleidoscopic than we initially imagine.

The main page of the website will resemble the Instagram website, and the audience will feel as if she is scrolling through her Instagram feed on any normal day. The posts appearing on the feed, however, will be the works participating in this exhibition. The audience can choose to click into each post, which will be a hyperlink bringing her to secondary pages. Clicking on an artist's 'post' would take her to a new page, where she can view the work in full. However, to signify that the audience is traveling into the Chinese Internet, these secondary pages will no longer mimic Instgram. Instead, they will take the form of different Chinese social media – e.g., Artist A's work page would adopt the format of Xiaohongshu; Artist B's work page would resemble Weibo; Artist C's would be like Bilibili. This sense of crossing the Great Firewall of China would be strengthened by the themes and aesthetics of the works themselves. The chosen works explores the Chinese Internet ecosystem through different perspectives, allowing the audience to peer into different aspects of contemporary Chinese living through art.

Time: 01/12 - 31/05/25

Place: World Wide Web.
    Independent website (1 year subscription).

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# Situs——Mapping out the Ecology of Contemporary Art in Southwest China

## Tong Wu

Situs is an ongoing art project exploring Southwest China's contemporary art scene. Named after the Latin word for "sucking earth," it symbolizes the absorption of regional art into an online archive. Southwest China's rich cultural landscape, notably represented by Chengdu, presents unique challenges and opportunities for internationalization. Situs aims to fill the gap in documentation of regional art, constructing a comprehensive archive and facilitating international exchange through exhibitions and residencies. Ultimately, the project seeks to promote understanding and cooperation between Southwest China and the global art community.

## Time: 01/12 - 31/05/25

## Place: Online



Figure 1. *No gender*, 2022,curated by Lan Qingwei, Image from Lan Qingwei



Figure 2. *Living on fragile ice, breathing only*, 2020, Chen Xiaoyi, Image fromf Chengdu Museum of Contemporary Photography



Figure 3. *S No.4*, acrylic on canvas, self-painting, resin, silicone, charcoal briquettes, twigs, nylon ties, paper sheets, faux leather, packing tape, yardsticks, paper tape, 220×180cm, 2021, Yang Shu, Image from Yang Shu



Figure4. *Water System Refuge #1*, Video, colour, sound, 17 ' 30 ", 2019, Cao Minghao and Chen Jianjun, Image from Cao Minghao and Chen Jianjun



Figure 5. As Long as There's Sand in Your Heart, You're Always in the Maldives! 2015, He Liping, Image from He Liping



Figure 6. *Never, Sometimes, Often, Always*, live performance, 2020, Wang Ziyue, Image from Wang Ziyue



Figure 7 . *SKINS*, 3D animation image and 3D printing sculptures, 2017-2018, size:  200*120*40 or any, Zhang Sheng, Image from Zhang Sheng



Figure 8. *Feast*, Image, 2023, Li Yongzheng, Image from Li yongzheng

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