

Invisible hours

Curator: Shumiao Cheng

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Curatorial Narrative

- "Invisible Hours: Stolen Time is a curatorial project centered on the dual narratives of the global phenomenon of time poverty and the specific situation of women in East Asia. Starting from a broad exploration of the context of capitalism and digital technology, the project gradually focuses on the exploitation of women's time in East Asia, which is exacerbated by cultural expectations and social pressures.
- In today's society, capital and digital technology together turn "time" into a resource that can be purchased, squeezed, and taken away. "Does your time really belong to you?" - this is exactly what the exhibition begins with. --This is the core question that the exhibition begins with.
- We use data and installations to show how the attention economy has eaten up fragmented "time pieces"; turning to East Asia, the cultural expectation of being a "good wife and mother" and the increasingly strict norms of appearance have caused women's private time to be taken up by overtime work, household chores, and beauty rituals.
- Women's private time was taken up by overtime, household chores and beauty rituals. Not only did they work hard in the office, but after work they did their "second job" at home and performed their "aesthetic labor" at the make-up table.

The exhibition is divided into three sections:

1. Universal Time Anxiety - how digital and capital are rapidly cutting into everyone's daily life;
2. Gendered Exploitation - the artist's use of video, painting, installation and performance to reveal the unpaid domesticity and aesthetic discipline of women in East Asia;
3. Co-Creation of the Future --Archival installations, community weaving, interactive walls and action-oriented dialogues invite the audience to imagine the possibility of "reclaiming time".

"Invisible Hours" intends to arouse the audience to re-examine the mode of time allocation in daily life: is the culture of overtime work, the habit of swiping the screen and the division of labor between genders, which we take for granted, eroding the time of our life that should be at our disposal? The exhibition hopes that the audience will realize that "time poverty" is not the result of personal mismanagement, but has a deep structural cause. Through this realization, we hope to stimulate a public discussion on "how to reclaim stolen time" and empower affected groups, such as East Asian women, to find possible paths of emancipation in the future.

Audience Segmentation

This exhibition is intended for a diverse audience, with a focus on, but not limited to, the East Asian female community. We design the audience segmentation and interaction paths from three dimensions, trying to create a public space of cross-understanding, empathy and dialog.

1. East Asian female audience (core group):

This group includes local female audience from Japan, China, Korea, etc. as well as East Asian expatriate women living in Western societies. They have a direct and real experience of Stolen Time, and are the audience that the exhibition hopes to listen to, respond to, and empower.

We will work with local women's communities in Tokyo, such as the Women's Action Network (WAN), to promote and guide visitors to the exhibition: Provide multilingual (Chinese, Japanese, Korean, English) exhibition descriptions and audio guides

Set up “Mom's Hour” service: Provide childcare space for caregivers to visit the exhibition without worrying about their children. After-hours” service: a special weekday evening session with refreshments and a space for socializing.

All public events are planned with the principle of “saving visitors' time” in mind, with guided tours shortened as much as possible and easy-to-use routes provided. These arrangements reflect our respect for and response to women's time burdens in the context of East Asian cultures.

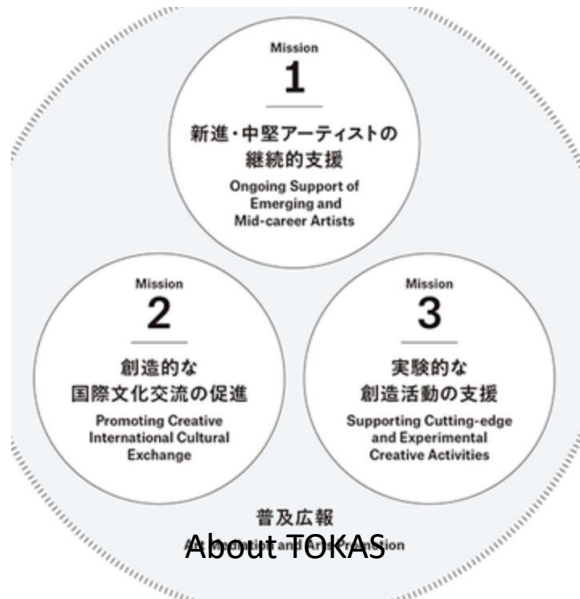
2. Transnational East Asian Women and Overseas Chinese Audiences:

To connect East Asian contexts with global perspectives, we designed an online platform and interactive community for East Asian women and international students living in Europe and the United States. Opened a virtual exhibition hall and message wall to facilitate visits and expressions by those who cannot attend offline. The online storytelling program collects stories of women from different regions who have experienced the “Stolen Hour”. Cross-national comparisons will be made to emphasize “how the global mechanism of time oppression is repeated in the form of cultural differences”. These online interactions will be integrated into a digital archive, creating a geographically linked repository of women's voices for the exhibition.

3. General public and non-female audiences:

We welcome the participation of all audiences who resonate with the topic of “time”, and especially hope to stimulate a reflective understanding among male audiences, guiding them through the experience of role reversal through the “Other's Perspective” guidebook: “If you had to do 3 hours of unpaid housework every day, what would you sacrifice?” The aim of this section is to avoid the “stratosphere effect” and to place women's issues in the broader fabric of social dialogue.

Confirmation of partner organizations and venues



Reasons for choosing TOKAS:

- 1. This project is to be held at Tokyo Arts & Space (TOKAS) and supported through its annual OPEN SITE program, a leading contemporary art institution in Tokyo with a well-established exhibition space and professional team. The OPEN SITE program provides emerging curators with exhibition space, a portion of the production budget, and promotional resources in the form of an open call. This means that once this curatorial proposal is selected, the venue costs will be borne by TOKAS, and basic technical equipment and on-site staff are also guaranteed.
- 2. Advantage of the venue: TOKAS is located in the center of Tokyo, with convenient transportation and a stable visitor base, which can greatly increase the influence and exposure of the exhibition. The venue itself has multi-story exhibition halls, which is suitable for the “three-act” immersive narrative line planned for this project. In addition, TOKAS has rich experience in exhibition execution and publicity channels, which will provide professional guarantee for the smooth implementation of the project.

Partner: Women's Action Network (WAN)

Intentions: The project has established a partnership with Women's Action Network (WAN), a local non-profit organization that promotes gender equality and women's empowerment, and has a wide range of women's communities in Tokyo and throughout Japan.

1. Publicity and promotion: WAN will utilize its online platform and member network to promote the exhibition, issuing press releases and feature stories to attract attention. Through WAN's endorsement, the exhibition will reach a wider audience of women.

2. Audience Mobilization: WAN's rich community resources will be useful for audience organization and mobilization. WAN will assist in organizing local women's groups to visit the exhibition, specifically inviting East Asian women's communities and university women's studies clubs to visit the exhibition, thus enhancing the participation of the target audience.

3. Programming: WAN will participate in the planning of public programs related to the exhibition theme, such as workshops and lectures. Based on WAN's expertise in women's issues, we plan to co-organize thematic workshops and community knitting events, and WAN will provide consultancy in the design of the events to ensure that the content is relevant to the local context and effective.

4. Co-funding: WAN will also provide financial support as a partner. We plan to jointly apply with WAN for grants from Japanese foundations that focus on women's rights and cultural exchange, and to leverage its reputation to seek corporate sponsorships.

Programming framework

The planning of the exhibition space emphasizes the “precise proportion of rhythm, density and experience”.

- **Overall structure:** The exhibition will utilize the space of a three-story art museum, and the curatorial team has carefully designed a three-act experience path from macro to micro, from depression to hope.
- **Spatial Layout and Dynamic Line:** The overall dynamic line of the space follows a unidirectional ascending sequence, guiding the audience deeper into the theme layer by layer. Each floor has its own focus in terms of content and atmosphere, but maintains a certain degree of coherence in terms of visual elements (gradually warming light tones), in order to strengthen the narrative coherence of the exhibition as a whole. Visitors enter through the entrance on the first floor into a closed “time chamber” area. Rapidly flashing abstract images are projected on the surrounding screen, as if falling into a digital tunnel of light and color. The movement then guides the audience along the wall through the three zones in turn, finally concluding the theme at the exit. The entire movement is in the shape of a circular U, ensuring that the viewer doesn't miss a single piece of work, while at the same time avoiding any lingering blockage. This narrative structure allows the audience's psychological experience to echo the movement of the space: from the nervous passivity of entering on the first floor, to the resonance and reflection triggered by confronting gender injustice on the second floor, and finally releasing the mind and looking forward to hope on the third floor.

Accessibility and experience-friendly design:

1. All images are subtitled and illustrated
2. Sign language interpretation service (Japanese and English) is available
3. Wheelchair access and height-adapted interactive platforms are available
4. Tour modes offer a choice of “30-minute Express Route” and “90-minute In-Depth Experience”, and the guidebook has a “Compressed Time Version” and “Decompressed Immersion Version”, allowing users to choose the path according to their time. “The guidebook has a ”compressed time version“ and a ”decompressed immersion version“ so that users can choose a path according to their time. 6.
5. During the exhibition, one staff member is scheduled to be on duty on each floor to ensure the smooth operation of the guided tour service.

All these details reflect our sensitivity to “time” as a scarce resource, and extend the theme of the exhibition to each visitor's personal experience.

Artists and Works: For each floor of the exhibition, representative works by a number of artists have been selected in relation to the theme, forming an organic narrative combination. The curators followed two principles in selecting the artists: firstly, the content of the works fits the theme of the exhibition, and is able to graphically convey the issues related to the deprivation of time; secondly, the works as a whole cover a multicultural background (especially highlighting the East Asian female artists), in order to enrich the perspectives of the exhibition. The following is a floor-by-floor breakdown of the participating artists and works, with an explanation of their relevance to the curatorial theme:

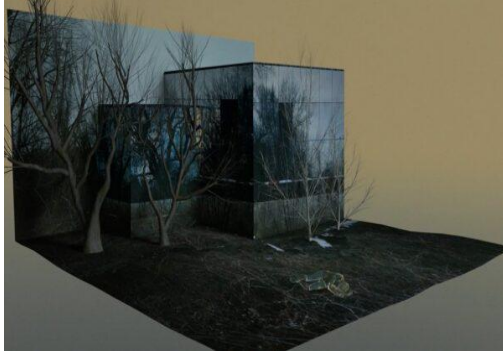
Pt.1: Generalized time anxiety

- First Floor: Time Poverty in the Global Digital Age. This floor creates an atmosphere of “efficiency but uneasiness” with cool colored light and low hum, projecting the deprivation of personal time by modern capitalism and the attention economy.
- Spatial Layout and Dialogue:
- Xinwen Zhang's “Time Burns” is a three-channel image with key frames generated by an interception algorithm of the “collapse of time structure” printed on acrylic panels and outputted as a mirrored photographic work, forming a dialogue between moving images and static images. Like being in the artist's so-called “Visual Anxiety Laboratory”, the constantly rotating and flickering abstract forms make people instantly feel the disintegration of time, leading to the central question: “Does your time really belong to you?”
- In Jo Ho/Kapilan Naidu's “ENZYME 1.2”, each click of the participant causes the screen to fracture, jump and deteriorate, as if intruding into a “haunted” digital routine. The work further reminds us: is technology a tool to control you, or is it the master behind it?
- Tianmiao Lin's “More or Less” the Same is a group sculpture island that presents a hybrid of domestic tools and “skeletons”, in which the viewer walks around as if stepping on fragments of the female body and time that have been processed. This allows the viewer to intuitively experience how domestic labor and physical discipline work together to deprive women of control over their time.
- Thomson & Craighead's “Google Tea Towels” is a collection of printed tea towels that translate digital search records into everyday cloth. The work serves as a down-to-earth footnote to the floor's theme of how technology infiltrates our lives and cuts into our attention and time.
- Rhythm of Sound and Light: The floor's backdrop is set to a low HVAC/server hum and the algorithmic music of Xinwen Zhang's images echoes softly, reinforcing the urgency of “time divided by mechanization”.





The Bonfire of Time I, II, III (2017) video screenshot



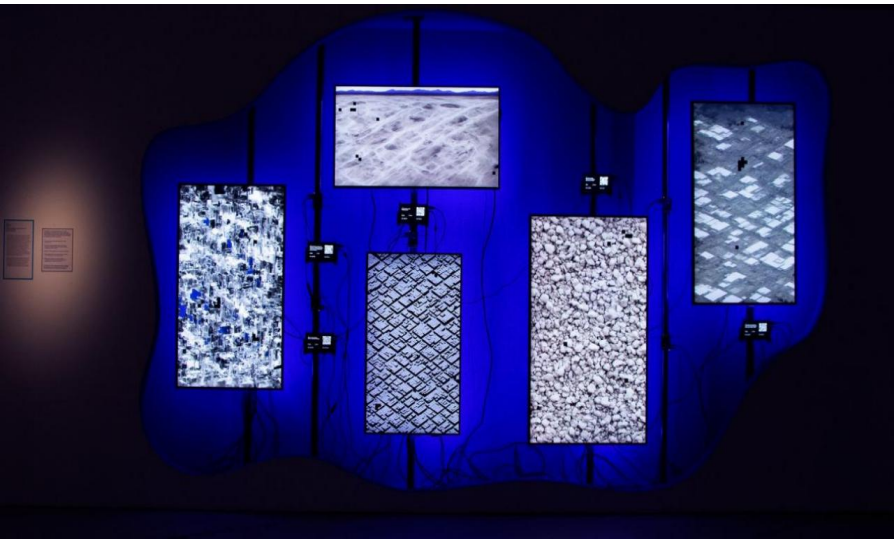
Memory Caustics (2017) video screenshot



Installation shots of exhibition Time Burns

ENZYME 1.2, an interactive installation by Singaporean artists Jo Ho and Kapilan Naidu, is a metaphor for the process of being “domesticated” by the norms of everyday technology by allowing the viewer to click on the screen, causing the image to crash: when the system suddenly goes wrong, we realize our dependence and powerlessness. The work captures the symptoms of the alienation of the contemporary experience of time under the discipline of technology and the logic of capital, and was chosen because interactivity increases the viewer's participation, allowing them to experience the conflict between time and technology in a “hands-on” way. In addition, as Southeast Asian artists, Jo Ho & Kapilan's regional proximity to East Asia and the ease of communication and transportation are also in line with our intention to support artistic dialogues in the Asian region. The artworks question our superstitious belief in the perfection of technology and our illusions of control over time, inviting viewers to reflect on the question: “Is it ourselves or the unseen algorithms that are in control of us?” This theme echoes the exhibition's attempt to expose the power of digital capital.

- The Bonfire of Time I-III” and ”Memory Caustics” are two video installations that create a disturbing sense of rhythmic dislocation through particle modeling and musical algorithms. These “time bodies” seem to be calm and precise, but reveal a deep logic of spiritual collapse - in the overloaded information society, our time structure seems to be repeatedly dismantled and distorted by unseen forces. It evokes the audience's anxiety about fragmented time: the poverty of time does not begin with physical exhaustion, but with the loss of control over memory and experience. The strong thematic fit is the entry point of “time being taken”. The disintegration of time and memory in the fast-paced information society is materialized into a visual experience.
- Wenxin Zhang is chosen to open the exhibition because on one hand, the theme of her work fits very well - directly presenting the imagery of “time collapse” and the loss of control of individual time experience. On the other hand, as an internationally active emerging Chinese female artist, she embodies the voice of East Asian women in the global context of technology. Through her works, viewers will intuitively enter the core field of “Time Stolen”, which fully brings out the question of personal time sovereignty.



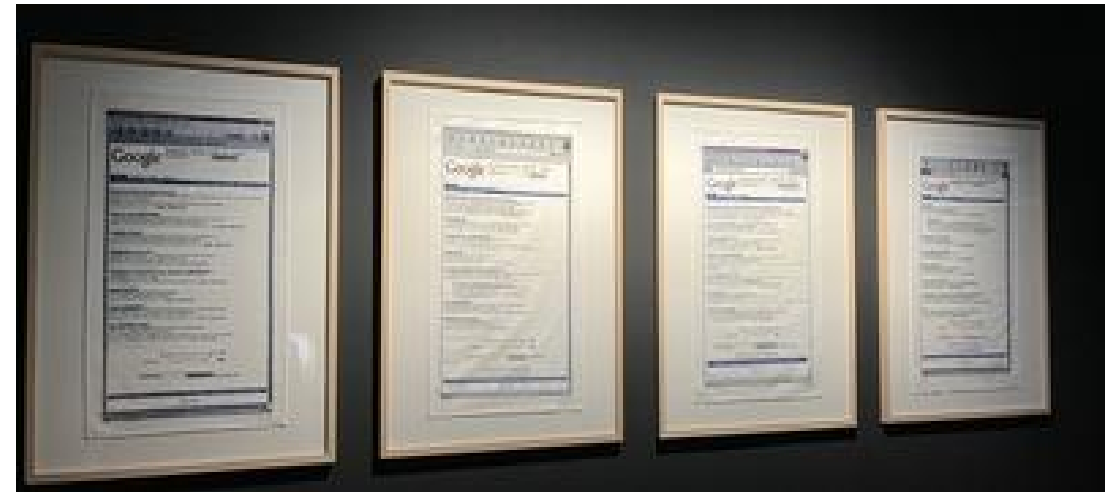
jo + kapi, ENZYME 1.2, 2023



Lin Tianmiao - *More or Less the Same*

Chinese artist Tianmiao Lin's "More or Less the Same" is a random combination of synthetic bones and everyday household tools (hammers, pliers, etc.), tightly wound with silver threads and placed on a stainless steel stand, forming dozens of sculptures that resemble "tool-body hybrids". The sculptures are similar to "tool-body hybrids". "Skeletons do not discriminate between classes, cultures, or hierarchies, and in this way I reveal the mechanisms by which domestic work is processed and standardized to 'cut' women's time. As the viewer encircles the installation, each step seems to step on mechanized fragments of female bodies and time, experiencing the invisible violence of structural time exploitation. Following Jo Ho's critique of digital alienation, the installation further shifts the perspective to how 'domestic work' and 'body discipline' work together to deprive women of control over their time.

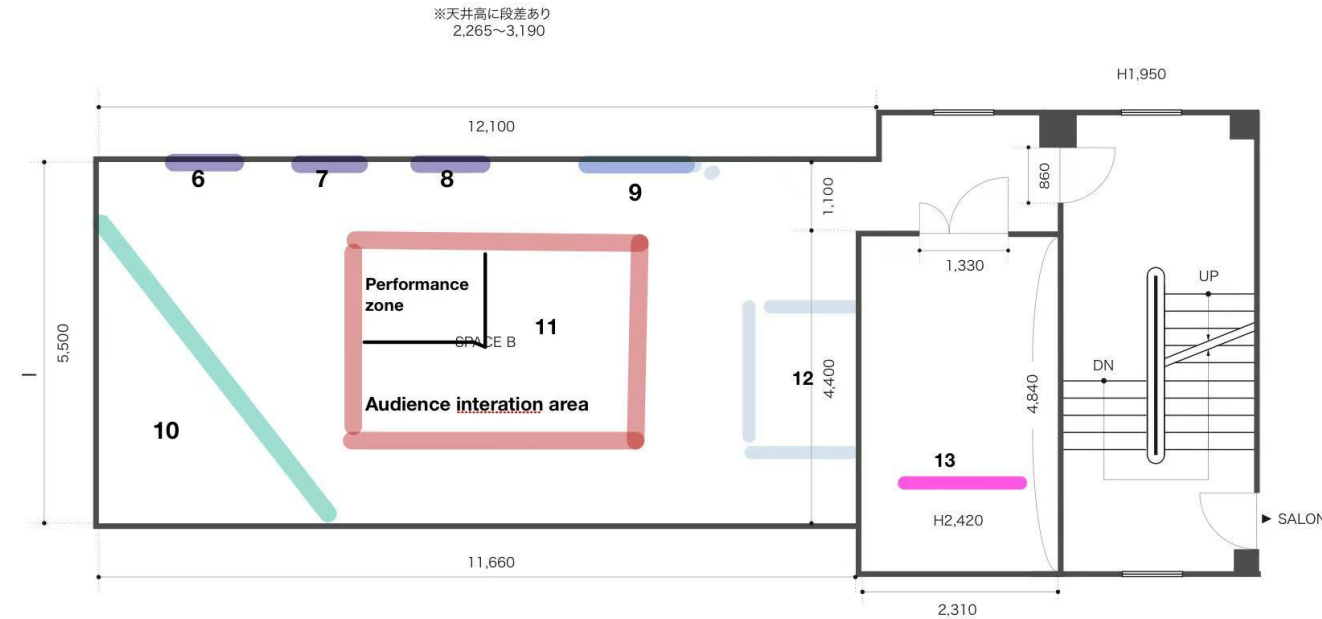
Thomson & Craighead's artwork "Google Tea Towels" offers a humorous and critical look at data control. The translation of search engine data into the everyday object of a tea towel echoes the central theme of the exhibition, "How Technology Infiltrates Life and Cuts Attention," and forms a material dialog with Lin Tianmiao's sculpture group's critique of the exploitation of time spent on domestic labor.



Thomson & Craighead - *Google Tea Towels*(2002)

Pt.2: Gender Injustice in Time

- The second floor is the centerpiece of the exhibition, where the narrative focus narrows from universal issues to gendered time injustices in East Asian cultures. From these two intertwined foci, the exhibition is shaped into a space that is both oppressive and resonant, allowing the viewer to experience the double burden of time borne by East Asian women.
- Layout: In the small room after the first and second floors, an interactive mirror installation “It makes no sense being beautiful if no one is ugly” is placed to create an interactive photo area. The walls are predominantly warm pink and bold red - the pink symbolizing femininity and the red symbolizing a warning of sacrifice. The lighting is brighter than on the first floor to show the details (we are showing pure artworks and installations here.) Walker's silent oil paintings contrast with Kawita's witty but brutal images, together revealing that those seemingly mundane moments of domesticity actually converge to form a large period of time in a woman's life that has been hollowed out by the system. The east and west walls are planned to house “Mother's!!!” and “Tides”.
- An open space in the center of the exhibition, approximately 5 meters by 5 meters, will be reserved as a stage for regular live performances, which will normally be simply marked with floor tape or low platforms to ensure that they do not interfere with the viewing of the surrounding exhibits. At certain times of the day (e.g. every Saturday afternoon), a performance piece “Her Time Battlefield” will be staged here. When there is no performance, there will be a display table for the playback of the work and the red thread used during the performance.
- The exhibition on the second floor is layered, from intra-family to social aesthetics, interpreting the multiple dimensions of the plundering of women's time in East Asia. Visitors will witness the “theft of time” that has been hidden from women. Many viewers from East Asian backgrounds may see their own lives epitomized in the work, while non-female viewers will be able to deepen their understanding of gender inequality through transpersonal experiences.

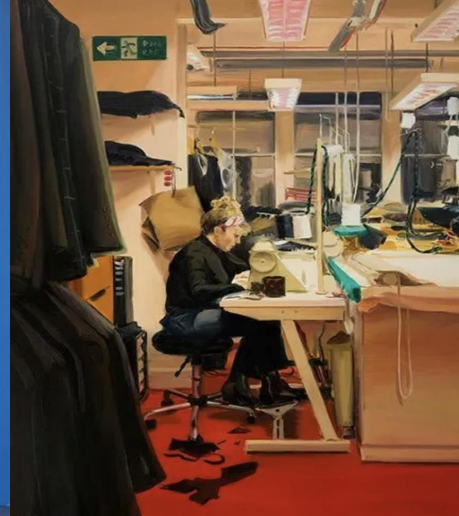




Refreshments (2022)



Beauty Box (2016)



Pinked (2019)

Three oil paintings by young Scottish artist Caroline Walker, *Refreshments*, *Beauty Box*, *Pinked*. They show details of 'nurturing' (children's snacks) to 'work' (cleaning the countertop) to 'beauty' (make-up box). The works freeze in static the time women spend in the kitchen, at home, and at the vanity. The static paintings stand in stark contrast to Kawita's performance videos - when we stop for the frozen movements in oil paint, we can truly understand the seemingly mundane but systematic emptying of unpaid time. It allows the viewer to feel the weight of the body being exploited by the task in silence.



Kawita Vatanajyankur-*My Mother and I (Vacuum III)* (2012-14)

Interactive Sketch



**Performance
Zone
(4m x 4m)**

Red Thread Station

- Participants collect threads
- Wrap performer in layers
- Each thread = social norm

Legend:

- Dashed Box:
Performance Floor
- Light Pink:
Audience Area
- List: Interaction
Instructions

Audience Interaction Area

Viewers stand or move around stage, interact with performer via red threads.

"Her Time Battlefield is practiced by Vera Moro with her signature "sensory weaving". Transcending Chinese and Japanese cultural backgrounds, she transforms bodily perception into a two-way flow of information between the audience and the performer. Through the ritual of wrapping a red thread around the body, the performance demonstrates the time constraints imposed on women by society: an hour of daily make-up and never-ending housework. These concepts are materialized into a tangible web of constraints, ultimately allowing the performers to struggle and liberate themselves from the chains woven by the audience's collaborative efforts. This innovative design not only breaks the traditional relationship between the audience and the performance, but also transforms the abstract "time plundering" into a multi-sensory ritual experience through tactile empathy.

5. Korean artist Hyeyoung Shin's "Tidal Wave" is a series of rhythmic layouts in the shape of waves. This suggests the collective path of group protests (e.g., women's protests such as the "Escape the Corset" movement in Korea) and symbolizes the never-ending "housework-commuting-childcare" trajectory of daily travel. The work symbolizes that time is not "scarcity". The work reflects the fact that time is not "scarce" but is constantly divided and consumed. The fragility of the paper and the repetition of the tracks are metaphors for the "fragmentation of physical time", a vivid depiction of how unpaid labor and social demands shape women's time.



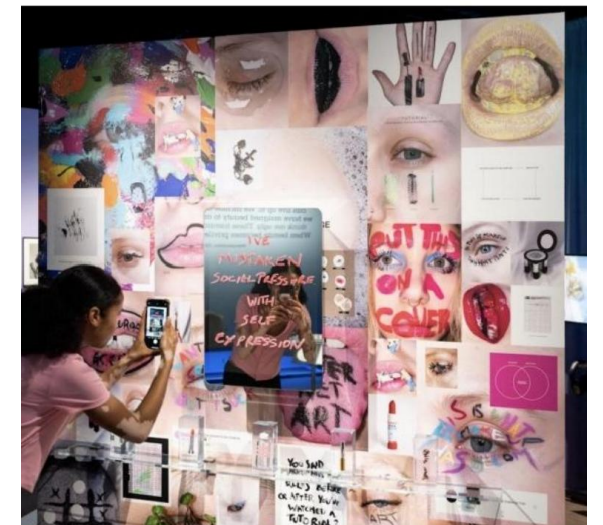
Hyeyoung Shin-*Tides*(2019-20)



Lin Tianmiao – *Mother's!!!* (2008)

Chinese artist Lin Tianmiao's work "Mother's!" is a tightly wrapped "isolation cocoon" of baby chairs, cradles and other baby furniture. The viewer has to walk around or lean down to get a glimpse of the core, experiencing the oppressive feeling of being isolated by layers of mesh cues. By visualizing the visibility and invisibility of motherhood, it reinforces the invisibility of the "second job". The work maps the physical constraints of parenting as a dual predation on women's bodies and time. The installation can be compared to Hyeyoung Shin's "Tidal Wave" to form a dialog between the "mothering body" and the "standby footprint".

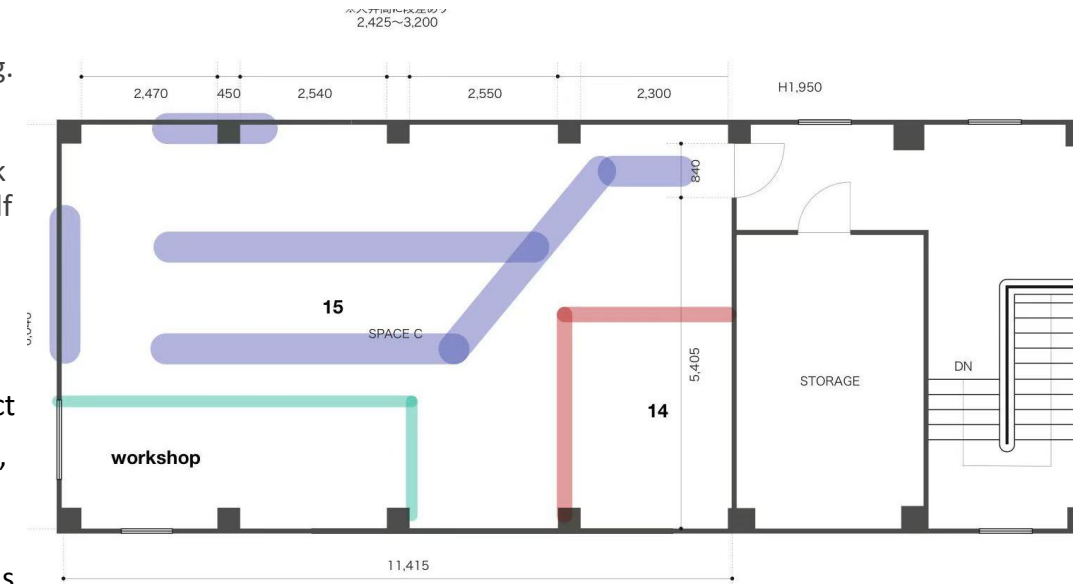
Hungarian artist Eszter Magyar's artwork "It makes no sense being beautiful if no one is ugly" questions the standards of beauty and challenges the anxiety about beauty created by social media. The work transforms the exhibition from a one-way show to a sustainable practice space and creates a platform for women to actively explore, experiment and create autonomy in their time.



Eszter Magyar (Makeupbrutalism) – *It makes no sense being beautiful if no one is ugly* (2023)

Pt.3: Future Time Archive

- The third floor serves as the concluding part of the exhibition, shifting the tone to create a warm and hopeful community space. The curatorial concept is to provide an open platform for the audience to move from passive reflection to active participation, and to co-create new narratives about future time. A large textual guide at the entrance identifies the theme of this floor: “From Reflection to Action: Co-Creating Future Time”. The audience is invited to “slow down and join the conversation”.
- Atmosphere: The atmosphere on the third floor is quite different from the first two floors - there are no depressing sounds or harsh visual stimuli, but rather a quiet, cozy, healing environment that is relaxing and calming. In terms of color, the walls are painted light beige or white, and the floors are covered with warm wooden floors or light-colored carpets. The sound environment on the third floor is predominantly soothing. Soft acoustic music or natural ambient sounds (e.g. ocean waves, hourglass rustling) are played in the background, symbolizing the natural flow of time. As the curatorial team hopes, this becomes a “safe space for listening and conversation”. Visitors can slow down their pace and take the initiative to control time back into their own hands, and the exhibition site deliberately creates a “slow” atmosphere. This “slowness” itself is a kind of radical behavior to resist the exploitation of the fast pace.
- Spatial Layout: The third floor is laid out as a hybrid exhibition + community center. On the left side is a striking large woven mat (grass mat) measuring approximately 4 x 4 meters from the Tikar/Mat Project (2019-2021), a collaboration between Malaysian artist Yee I-Lann and Sabah women weavers. -2021). The mat symbolizes the foundation of the community and the medium of co-creation. Just as Yee I-Lann's project aims to reclaim cultural time through collective weaving that has been fractured by colonial history, the centerpiece of the exhibition houses the curatorial team's project “Women's Time River interactive archive,” a collaborative effort with WAN women's organizations. Women's Time River interactive archive", a project by the curatorial team and the WAN women's organization. On the other side of the gallery is a small workshop corner with tables, chairs and craft materials for regular audience workshops (see Public Programs section for details). When there is no activity, this area is open as a reading and writing corner: books and pamphlets on the subject of the exhibition are provided on the tables, as well as pen and paper, and visitors are encouraged to write or draw images related to “future time”. The entire third floor space mixes the exhibition function with the atmosphere of a community living room, and there is no fixed route for visitors. Visitors are free to linger, participate, and exchange ideas. This open layout intentionally blurs the boundaries between artwork and public facilities. Here, the audience is no longer just a spectator, but a co-creator.





Installation view of Yee-I-Lan's Tikar/Meja

Yee I-Lann is known for her socially-engaged projects in the Asian contemporary art scene. Her Tikar/Mat series is a community art practice that began in 2019: a collaboration with hand-weaving women in Sabah, Borneo, to create large-scale traditional straw mats with contemporary motifs. The mats are everyday objects that symbolize the collective memory and cultural heritage of the community, and she has given them a communal attribute that “can carry dialogue and healing”. We plan to place a woven mat provided by the Yee I-Lann team in the center of the third floor. This piece will play an important role on this floor: it provides an “artwork that can be touched and felt”. Visitors will be able to feel the texture of the straw and the warmth of the handwork, and Yee I-Lann's work is in line with the curatorial theme as it represents an attempt to reclaim subjectivity through collective female collaboration - the mats are made by women in traditional communities who are in control of their own cultural time. The exhibition's message to the viewer is that just as knitted mats need to be woven together, so too does the time stolen from women, and indeed from all people, need to be reclaimed, minute by minute, through collective collaboration, and that Yee I-Lann's work takes on the symbolic significance of reestablishing community bonds and cultural memory, balancing the relatively heavy-handed critical overtones of the exhibition's first half, and injecting warmth and healing into its conclusion.

“Women's Time River interactive archive” (curator/WAN, 2025) is a new participatory work that extends the concept of the exhibition on the third floor and throughout the exhibition. The interactive installation creates an immersive experience through the metaphor of the “river of time”: the entrance simulates the visual/sound effect of a waterfall pouring down, guiding the viewer into the compressed daily trajectory of East Asian women. The “river” runs through the exhibition area in the form of a floor projection, with blue curves representing the flow of time and branching off at the midway point to present archival materials (photographs, diaries, etc. of women from different eras). Along the way, there are “voice diary” stations marked with red dots, which are used to play the first-person narratives of women. At the end of the river, four projection screens will be set up side by side to show 24 hours of daily images created by women. In addition, a message wall (gray area) is set up at the exit, inviting the audience to write down their wishes or thoughts on “If I had the time, I would like to ____”, thus transforming viewing into participation. This interactive message wall allows the audience's voice to be integrated into the work, forming part of the closed loop of the exhibition's “archive-narrative-public participation” continuum.



Artwork listings and artist directory

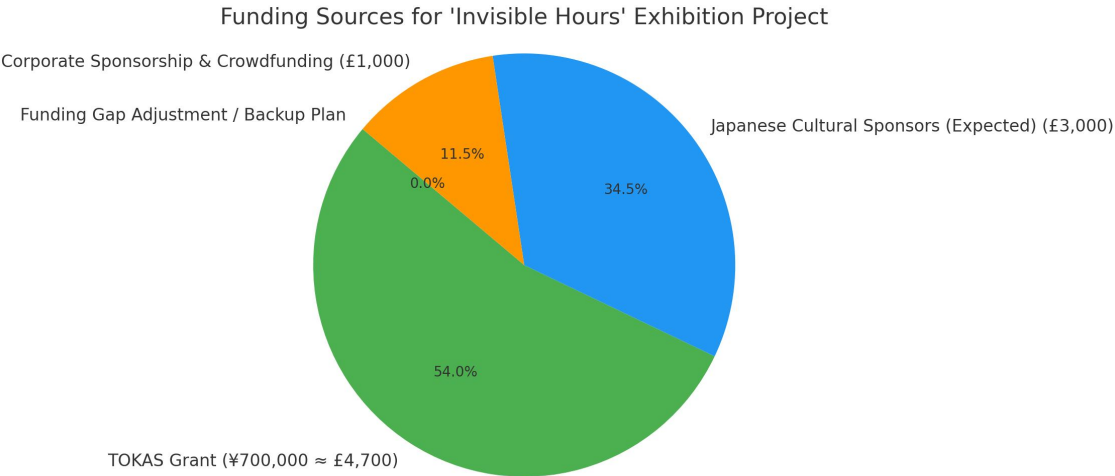
ARTIST		ART WORK		MEDIUM	ARTIST		CONTACT
Xinwen Zhang	1	The Bonfire of Time I – III		immersive video + spatial installation	Xinwen Zhang		zwx8850@gmail.com
	2	Memory Caustics			Jo Ho		Website: https://j-o-h-o.com/
Jo Ho & Kapilan Naidu	3	ENZYME 1.2		Interactive mixed-media installation	Kapilan Naidu		LinkedIn: https://www.linkedin.com/in/kapilannaidu/?originalSubdomain=sg
Lin Tianmiao	4				Tianmiao Lin		Gallery Contact Form: https://galerieelong.com/artists/4-lin-tianmiao/?utm_source=chatgpt.com
Thomson & Craighead	5	More or Less the Same		Installation			
Caroline Walker		Google Tea Towels		Physical Installation			studio@thomson-craighead.net
	6	Refreshments		Oil on linen, 130 x 120cm	Thomson & Craighead		
	7	Beauty Box		Oil on linen, 180 x 240cm	Caroline Walker		isla@carolinewalker.org
Kawita Vatanajyankur	8	Pinked		Oil on linen, 200 x 155cm	Kawita Vatanajyankur		kawita_v@hotmail.com
	9	My Mother and I (Vacuum III)		Single-channel performance videos	Vera Moro		Instagram: https://www.instagram.com/veramor.o
Lin Tianmiao	10	“Mother’s!!!”		Installation	Hyeyoung Shin		Website: http://www.hyeyoung-shin.com/contact.html
Vera Moro	11	Her Time Battlefield		Live, durational performance art			
Hyeyoung Shin	12	Tides		Installation	Eszter Magyar		LinkedIn: https://www.linkedin.com/in/eszter-
Eszter Magyar	13	It makes no sense being beautiful if no one is ugly		Multimedia Installation	Yee I-Lann		https://www.instagram.com/yecilann/
Yee I-Lann	14						
Shumiao Cheng & WAN	15	Women’s Time River		interactive archive			

Budget

Expense Category	Amount (GBP)	Details
Artist Fees	£3,000	Artist honoraria (8 artists) based on union rates
Shipping & Insurance	£2,000	International shipping and comprehensive insurance coverage
Installation & Equipment	£1,400	Exhibition construction materials and AV equipment rental
Public Programs & Workshops	£800	Community workshops and public engagement programs
Travel & Accommodation	£700	International flights and local accommodation for team
Admin & Contingency	£600	Administrative costs + 5% contingency reserve
TOTAL EXPENSES	£8,500	

All budget categories are carefully calculated according to the actual needs of the project to ensure that the allocation of funds is reasonable and sufficient. Among them, the budget for artists' fees is £3,000, which covers the fees of the nine participating artists, averaging about £300 each, and the cost of transporting and insuring the works is £2,000, which significantly reduces the cost of expensive international transportation and insurance by digitally transmitting some of the works and making use of the TOKAS venue's general insurance agreement, among other things. Exhibition production and equipment expenses of £1,400 were used to purchase the necessary on-site construction materials and rental of audio-visual equipment, etc. We tried to utilize the existing exhibition walls and infrastructural equipment of the venues as much as possible and simplified the high-cost technical solutions so as to effectively control the exhibition expenses. Public Programs and Activities: £800, covering workshop instructor honorariums, materials, refreshments, childcare subsidies, multi-language guides and brochures, online platform support, and refreshments for the opening event, etc. We ensured the smooth implementation of the public programs at a lower cost through volunteer cooperation and resource exchange (e.g., manpower support provided by WAN). Travel and accommodation costs of £700 were used to subsidize the transportation and short-term accommodation of key performers from Osaka to Tokyo. A portion was also set aside for transportation and meals for the curatorial team during the installation period and for volunteer appreciation. Administrative and contingency costs of £600 were used for miscellaneous expenses such as design and printing of exhibition promotional materials, social media promotion, minor copyright licensing, etc. Approximately £300 was set aside as a contingency reserve for unforeseen expenses to cover exchange rate fluctuations or temporary expenses. The total expenditure is about £8,500.

- **Funding:**
- Based on the open call for support from TOKAS, it is expected that this project will be supported as follows: TOKAS will provide the venue for two months and basic exhibition equipment (equivalent to approximately ¥800,000 in-kind support), and a project grant of ¥700,000 (approximately £4,700). We plan to use this grant in its entirety to cover a portion of the above expenses. The remaining funding gap of approximately £3,800 we intend to address through multiple channels: first, through cooperation with Japanese women's groups such as the Women's Action Network (WAN), I can apply for support for sponsorship by cultural organizations in Japan. Structuring the project from the perspective of women's rights and social practice will increase the chances of receiving funding. Apply for sponsorship from cultural organizations in Japan for £3,000 and seek corporate micro-sponsorship and crowdfunding for £1,000, which are expected to cover the total budget and provide some start-up funding.



Public Program Design

- Frequency of Public Programs: During the 8 weeks of the exhibition, we plan to organize 1 opening lecture + 3 workshops, i.e. a total of 4 public programs, with an expected attendance of 20 visitors per program. This frequency will allow the program to run throughout the exhibition and give the team enough time to prepare and recruit participants for each event. The schedule is as follows:
- Week 1: Opening Symposium - An expert/artist panel discussion on the opening day or the weekend of the exhibition to introduce the curatorial concept and engage in a dialogue with the audience.
- Week 3: Workshop 1 - The first workshop is held two weeks after the opening.
- Week 5: Workshop 2 - Another thematic workshop is held in the middle of the week to maintain the heat.
- Week 7: Workshop 3 + Closing Week Event - A final workshop is held in the penultimate week.
- Week 8 serves as the end of the exhibition and can be arranged as a presentation of results or community exchange event (not listed as a formal event, but on a low-cost basis).
- Opening Lecture (1session): The theme is “Stolen Time: A Discussion from an East Asian Perspective”. The curator and one or two artists/scholars will be invited to participate in a roundtable discussion. Workshop Series (3 sessions): Each session is designed with an independent but interrelated theme, combining hands-on activities and discussions to extend the experience of the exhibition theme. The following are the proposed themes and contents of the three workshops:

Public Program Design

Workshop 1: “Invisible Time Diaries” - Focuses on women's experiences of invisible labor and time poverty. Participants will be invited to keep a list of their time use throughout the day, especially marking which time is taken up by daily chores and caring for others. They will then work in small groups during the workshop to create a “Time Calendar” poster: a 24-hour day with color-coded blocks indicating the proportion of time spent on work, household chores, sleep, and self-time, and a visual diagram of the “stolen” time segments. This activity allows participants to personally examine the second shift labor and fragmented time in their own lives. Combined with the statistics from the exhibition, the workshop will lead to a discussion on how cultural norms contribute to women's time poverty, as well as sharing strategies for improvement. This workshop directly corresponds to the theme of invisible labor in the second part of the exhibition, translating theory into personal experience for participants.

Workshop 2: “Aesthetic Labor and Self-Expression” - Aimed at women's time investment in beauty and appearance. The activity is divided into two parts: first, a professional make-up artist or image consultant will briefly explain the mainstream requirements for women's appearance in today's East Asian society, as well as the average amount of time and money that women spend on make-up and grooming. Then an interactive session: “Reinvention”. Participants are invited to create their “ideal image” on the materials provided (e.g., masks or profile drawings of heads) - this can be as simple as doodling or writing slogans on the masks to express their own views on aesthetic rules and regulations. Conclude with a group discussion: How much time do we sacrifice on a regular basis in order to be “presentable” or “beautiful”? Is this investment a self-choice or an external pressure? Is there a way to balance it? This workshop fits in with the theme of the second part of the exhibition on aesthetic constraints, allowing the audience to explore serious issues in a semi-playful and relatively relaxed yet thought-provoking atmosphere.

Workshop 3: “Co-Creation Time Tapestry” - Echoing the concept of community co-creation and healing in Part 3 of the exhibition, this workshop will take the form of a collective art creation activity. We plan to invite Yee I-Lann as the guest speaker and instructor. At the beginning of the workshop, Yee I-Lann will share her experience of working with local weavers in Sabah, presenting several small-scale weaving pieces or photographs, and talking about how traditional weaving carries community memories and is given contemporary meaning. Then, under her guidance, participants will weave a “Time Blanket” together. Each participant weaves an element into one part of the tapestry that symbolizes his or her own “stolen time”. The final weaving is a reintegration of personal time fragments. At the end of the workshop, the “Time Blanket” can be displayed on the exhibition site next to the message wall as part of the public participation in the creation of the exhibit until the closing of the exhibition. Led by Yee I-Lann's community experience, participants not only learned about new possibilities for weaving, a traditional local craft, but also practiced empowering co-creation - fitting the exhibition's vision of a future in which women work together to regain control of their time.

Archives and Publications Program:

- In order to extend the impact of the exhibition and reinforce its academic and community value, we have developed a detailed archival and publication program. This program includes the construction of a digital archive, the production of publications, and the preservation and dissemination of post-show resources, with the aim of transforming the results of Invisible Hours into a sustainable cultural asset. Digital archive (online “Women's Time Archive”): We will build a long-term online digital archive based on the exhibition's interactive wall and online community. This will be implemented as follows: all messages, stories, workshop outputs, etc. collected from visitors during the exhibition will be categorized daily and entered into a database. They will be categorized by thematic tags (e.g. #chore time, #overtime experience, #wishes, etc.) and labeled with basic information (anonymous/pseudonym, age, nationality or location, etc., no real names will be involved to protect privacy). Within 1 month of the exhibition's closing, the curatorial team worked with WAN technicians to bring the database online as a public website.
- Tentatively called the “Women's Time Archive”, the main page presents the content of the archive in a visual format (e.g., a flowing river of text or a map). Users can view stories in specific categories through multiple filters, or search by keyword. For example, typing in “parenting” retrieves relevant content.
- After the exhibition closes, the digital archive will continue to be operated by WAN, remaining open to the public as a research and advocacy resource. We will also provide hashtag statistics to visualize which topics (e.g., #overtime, #housework, #personaltimes) appear most frequently, in order to present the main aspects of women's time poverty. In terms of privacy protection, the archive will only display anonymized content with no real personal identifying information; contributors can request to have their content removed at any time if they later backtrack. Through this dynamic archive, we hope that the discussion of this exhibition will continue to grow in cyberspace, providing vivid first-hand information for future policy initiatives and academic research.
- Post-Exhibition Resource Inheritance: In order to make the experience of this exhibition a reference for future projects, we have formulated a resource retention program. On the one hand, the video archive: the whole exhibition is recorded in video, including the panoramic view of the exhibition hall, and the video recordings of important activities (such as performances and workshops). Especially for Vera Moro's live performance, we will keep the archive with multi-camera shooting. All photos and videos will be authorized to be used by WAN and TOKAS for educational purposes. On the other hand, physical and data archiving: Physical materials generated from the exhibition (e.g., audience message sticky notes, workshop drawing paper, interactive wall printouts, etc.) will be collected and organized for WAN to keep in its resource center for future community exhibitions or work review. We also plan to back up the digital archive to academic institutions (e.g., the Japan Women's Studies Institute) on a regular basis to ensure the longevity of the data. Lastly, the collaboration will continue: WAN intends to organize an annual series of events on “Women's Time Issues” based on the archive of this exhibition, such as a symposium or a small traveling exhibition, so that our archive will become the basis for continued action.

EDI / Ethics:

- In the planning and implementation of Invisible Hours, we have placed great emphasis on ethical and curatorial considerations, especially in relation to working with vulnerable groups and presenting sensitive issues. The following are the main ethical considerations and our responses:
- Balance of Power in Collaboration with Women's Organizations: This exhibition relies heavily on collaboration with women's organizations such as WAN. We adhere to the principle of equal consultation and joint decision-making. From the very beginning of the project, WAN was included in the curatorial conceptualization discussions, giving input on workshop design, promotional language, etc. We respect WAN's role as a community leader. We respect WAN's professional judgment as a community subject, for example, by listening to its suggestions on wording and scale when soliciting stories. All textual publicity in the collaboration includes a clear acknowledgement of WAN and the presentation of the logo, so that the public is aware of its contribution. The budget also allows for appropriate funding or donations to the partner organizations (e.g., paying WAN lecturers for their work, donating a portion of exhibition ticket proceeds to WAN to support its cause). This benefit-sharing mechanism ensures that the partner organizations get what they deserve in return, rather than paying unilaterally. In short, we see WAN as a member of the curatorial team, not a tool, and we build mutual trust through transparent and sincere communication to avoid exploitation due to power imbalance.
- Sensitivity to Cultural Contexts: The exhibition involves multiple cultures such as Chinese, Japanese, and Korean. During the curatorial process, we pay attention to avoiding stereotypes and respecting the nuances of each culture. For example, when discussing the role of the “good wife and good mother,” we referenced the Japanese concept of the “good wife and good mother,” the Chinese traditional education of women's morality, and the Korean expectation of chastity, in order to be accurate and not to confuse them. At the same time, we were also careful to deal with potentially controversial topics, such as the phenomenon of overwork death in Japan and the 996 culture in China, to ensure that the text on the panels was supported by objective and neutral sources of information, rather than emotional accusations alone. This maintains the credibility of the exhibition's point of view while respecting the feelings of the audience in the relevant cultural context.
- Anonymity, Privacy and Informed Consent: A significant amount of the exhibition's content was contributed by the public, which posed a serious challenge to privacy protection. We took a number of measures to safeguard participant anonymity and data security. All audience messages and story submissions are published anonymously or under a nickname of your choice, and we never disclose real names or personally identifiable information. In offline events such as workshops, we obtain prior consent from participants before recording the content of the discussion and clearly communicating its use (e.g., for possible archival or publication purposes. For the more sensitive sharing of personal experiences, we have set up a privacy option in the call for submissions: contributors can choose “research use only, not for public consumption”, which will be strictly adhered to. Before the digital archive is released, we review and filter the information again to remove any content that may involve third-party privacy or sensitive details. In addition, we comply with the requirements of data regulations such as the European GDPR and promptly destroy or seek permission to retain sensitive data such as e-mails collected (for feedback contact).

EDI / Ethics:

Content Sensitivity and Psychological Support: The topics discussed in this exhibition (e.g., workplace injustice, family stress) may touch on the pain points of some visitors. We have adopted a combination of warning and support: a “Content Alert” is prominently displayed at the entrance of the exhibition, informing visitors that the exhibition deals with issues that may have emotional resonance, such as anxiety, depression, overwork, etc. If visitors feel uncomfortable during the visit, there is a rest area and a psychological first aid guide card (which provides information on how to deal with these issues). If visitors feel uncomfortable during their visit, there is a rest area and a psychological first-aid guide card (with telephone numbers such as the Japan Life Hotline), and WAN has arranged for volunteers to be present at certain times to calm and listen to visitors who are experiencing emotional distress due to empathy. This demonstrates our commitment to the psychological well-being of our visitors. We are also careful about the sensitivity of the works on display. For example, Kawita's video may cause physical discomfort to some viewers, and we placed reminders next to it to prevent misunderstanding and potential risk.

Financial and Licensing Ethics: With a limited budget, we make sure that the compensation for artists and participants is fair and reasonable. All participating artists sign a contract that specifies how their work will be used and what honorarium or subsidy they will receive for the duration of the exhibition. Despite the small budget, we provide each artist with an exhibition fee (symbolic and honorary) in accordance with industry standards. In terms of copyright, we obtain the artists' authorization to display their works and to use them for publicity and publication, and we use CC BY-NC for public submissions in our digital archive to ensure that the content is used in a legal and compliant manner. These initiatives reflect the professional ethics of curation, safeguarding the rights and interests of all parties and avoiding legal risks

Project implementation timeline:

- The following provides a timeline of the project from preparation to archiving, to ensure that all aspects of the project progress in an orderly manner (assuming that the exhibition is scheduled to open in October 2025, and for the sake of illustration, working backwards from this target date):
- April 2025 (project approval & curatorial launch): The project plan is approved by the university and full implementation begins. Work teams (curators, assistants, volunteer coordinators, etc.) are assembled, with clear division of labor and liaison mechanisms. The focus of the month is to complete the funding application (formal submission of the exhibition proposal and budget to TOKAS, submission of applications to other funders) and initial artist contact. Sign letters of intent with WAN and other partner organizations.
- May-June 2025 (artist and artwork confirmation phase): Send formal invitations and exhibition program outlines to proposed artists. Communicate in-depth with each artist via email/video conference about which/how many works to choose, the size of the works to be displayed, and so on. Finalize the list of works to be transported and the terms of the loan agreement. by the end of June, complete the signing of all artists' contracts and the acquisition of high-resolution drawings of the works.
- July 2025 (deepen curation and technical preparation): Based on the confirmed list of works, refine the layout plan for each floor of the exhibition space with the list of technical requirements (number of projection equipment, screen size, interactive wall hardware and software specifications, etc.). Contact equipment suppliers to lock in rental programs. Begin preparing the first draft of the exhibition panels and guide text in Chinese, English, and Japanese, and submit it to the partner for review of cultural terminology. mid-July, meet with WAN to finalize the schedule of details for the public program, and launch the preview of the workshop recruitment. Apply for customs clearance and duty-free procedures for the import and export of exhibits (assisted through TOKAS).
- August 2025 (publicity and pre-assembly phase): Production of printed materials: design finalized posters, invitations, brochures and send them to print. Issue press releases through TOKAS and partner organizations, open registration channels for public events (workshops, etc.). mid-August begin virtual gallery construction and digital platform testing to ensure simultaneous availability of online features at opening. Confirmation of timeline for artwork shipping arrangements: request for overseas loaned exhibits to be shipped in early September. The team conducts the first “simulated exhibition rehearsal” (desktop rehearsal of each work's position and path of stay) to optimize the guiding line. end of August, a plenary meeting is held to check the budget implementation, and fine-tuning is carried out as necessary.
- September 2025 (exhibition installation stage): In early September, overseas works will arrive in Tokyo for customs clearance, and special vehicles will be arranged to transport them to the exhibition halls for storage. around September 5, the exhibition halls will be formally set up, and by the end of September, the details will be perfected: Chinese, English, Japanese, and Korean exhibition boards will be posted, signage and guidelines will be put in place, and the site will be cleaned; all works will be confirmed in final state, and photos will be taken to record the original appearance so that they can be removed from the exhibition for comparison. The curator and artists communicate one by one to confirm the satisfaction of the display effect. 28 September held a media preview meeting, allowing the media to visit and interview the curatorial team and some of the artists first, to expand the impact of the opening.
- October 1, 2025 (Opening Ceremony): Hold a concise but meaningful opening event. VIPs (sponsors, representatives of partner organizations, scholars, etc.) are invited to attend a guided tour and reception that afternoon. Media kits will be available on site. Formal opening of the exhibition to the public in the evening.
- October-November 2025 (exhibition opening and public events period, 8 weeks): The exhibition runs from October 2nd through November 26th. Daily operations during this period will follow the established schedule. Public events will take place as scheduled. After each event, the curatorial team took stock of the records and adjusted the organization of subsequent events. During the exhibition, the social media team maintains the online interactive community on a daily basis, selecting messages on. Meanwhile, we keep a close eye on the order of the exhibition hall and the operation of the equipment, arranging a person on duty to deal with technical problems (e.g. replacement of projection bulbs, restart of interactive terminals, etc.). We will conduct a mid-term evaluation during the exhibition period (around the end of the 3rd week): we will count the number of visitors and feedback questionnaires, and hold a team meeting to evaluate whether there is a need to improve the service (e.g. increase the frequency of guided tours in a certain language). If there are minor adjustments (e.g. additional explanatory labels, optimization of guided tour measures), implement them immediately to enhance the second half of the exhibition experience.
- November 27-30, 2025 (Withdrawal and Restitution): Withdrawal will begin the day after the exhibition closes. Carefully dismantle all works and installations according to a predetermined program. Overseas loaned works will be picked up and returned by the freight company and return insurance will be purchased. The team will check that each piece is returned undamaged (artists such as Lin Tianmiao will receive a status report to confirm this). All dismantling and transportation is expected to be completed in 3-4 days, and the site will be cleared and returned to TOKAS by November 30th.

Risk assessment and response:

This curatorial project has carefully assessed the major risks that may be encountered and formulated corresponding mitigation measures to ensure the smooth progress of the project:

1. Time Management Risks: The preparation of the exhibition involves various aspects such as artwork collection and transportation, venue arrangement, and publicity and promotion, etc. Improper management of the timetable may lead to delays in the project. Countermeasures: Formulate a detailed project timetable and milestone nodes, and reserve sufficient buffer time to cope with uncontrollable delays such as visas and transportation; adopt project management tools to follow up the progress of the tasks in real time, and arrange weekly team meetings to solve the progress problems in a timely manner. If there is a delay in any part of the process, timely activation of back-up plans (e.g., adjusting the order of display or temporary alternatives) to ensure that the overall progress is not affected by a single point of delay.

2. Budget Risk: Insufficient funds or overspending will threaten the completion of the project. Response: Raise funds from a variety of sources (see “Sources of Budget” below) and ensure that there is more than 15% budget redundancy as a contingency reserve. Strictly implement budget monitoring and financial auditing during execution, checking monthly for variances between expenditures and budgets, and adjusting resource allocation in a timely manner. If a cost is higher than expected, the difference will be made up by compressing non-critical expenditure or seeking additional sponsorship, and the scope of the project will be fine-tuned to suit the financial reality if necessary.

3. Works and Copyright Risks: Some artworks involve cross-border transportation, copyright licensing, etc., and there may be risks of logistical disruptions or copyright disputes. Countermeasures: Sign an exhibition contract with the artist and his/her agent in advance, specifying the duration of the loan of the work, transportation insurance and the scope of copyright use to ensure legal protection. In terms of transportation, work with an experienced art logistics company for customs clearance and insurance to guard against damage or delay; prepare a list of spare exhibits in case individual works cannot be exhibited temporarily for timely replacement. Similarly, for digital video works, obtain written copyright permission to ensure that the use of images in exhibitions and publicity does not infringe copyright. In the event of a copyright dispute, immediately consult with legal counsel to adjust the manner or content of the exhibit in question.

4. Audience Safety and Occupational Health and Safety (OHS) Risks: There are potential safety hazards associated with on-site interactive devices and crowd management, such as equipment failure, overcrowding or accidental injury. Response: Strictly carry out risk assessments and site safety inspections prior to the exhibition, and conduct repeated tests on interactive equipment to ensure that it is robust and reliable, and that it is equipped with emergency deactivation devices. Formulate detailed audience flow planning and peak hour plans to avoid congestion and arrange staff to guide the flow of people. First aid kits were provided on site and staff were trained in basic first aid and emergency response skills; emergency plans were developed in cooperation with the TOKAS venue, including evacuation procedures for emergencies such as fires and earthquakes. Throughout the exhibition period, we followed occupational health and safety guidelines and regularly inspected the facilities in the exhibition halls to ensure compliance with safety standards and to provide a safe and comfortable visiting environment for visitors.

Biography

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- In the girls’ bathroom women take back ownership of beauty: <https://www.artefactmagazine.com/2024/05/28/in-the-girls-bathroom-women-take-back-ownership-of-beauty/#:~:text=%E2%80%9CIn%20the%20images%20I%20create%2C,in%20the%20exhibition%20audio%20guide>
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- Yee I-Lann: <https://www.ngv.vic.gov.au/triennial/artists-designers/yee-i-lann/Vera.Moro>: <https://www.163.com/dy/article/JRM1PG1S05566LZ9.html>
- Week 4 Curatorial Ethics: https://media.ed.ac.uk/media/Week+4+Curatorial+Ethics+Lecture/1_b4ahn1wg