

SICP

Echoes of Silence:

Inequality of Women in the Family

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Echoes of Silence

is an immersive feminist curatorial project that investigates power, voice, and listening within the intimate realm of family life. In households around the world, women's voices are frequently overlooked, actively suppressed, distorted, or rendered inaudible. Addressing this pervasive silencing, the exhibition unfolds across three pivotal life stages: birth, adolescence, and marriage, each stage embodying distinct patriarchal dynamics. Taking the family as a critical locus of patriarchal power, the exhibition raises urgent questions:

WHAT DOES IT MEAN TO TRULY LISTEN TO WOMEN IN DOMESTIC SPACES? HOW HAS PATRIARCHY TRAINED US TO DISMISS THEIR EXPERIENCES AS BACKGROUND NOISE? AND HOW MIGHT SOUND, RATHER THAN VISION, PROMPT DEEPER RESONANCE AND EMOTIONAL UNDERSTANDING?

Employing ASMR audio, sound recordings, vocal performance, this exhibition invites audiences to engage in what Pauline Oliveros termed *Deep Listening* (Oliveros, 2025) —a political and embodied act of attention. It is not only about what we hear, but how we hear with empathy and without judgement. Each section of the exhibition presents a layered soundscape designed to evoke the emotional and political dimensions of everyday gendered experiences. The exhibition brings together artists whose practices align with feminist strategies of embodied listening and resistance. Among them is sound artist Julie Rose Bower contributes intimate ASMR recordings that explore menstrual taboos and bodily privacy

(Bower, 2021: 2022-23). Young visual and ceramic artist Sandar Zhang offers artworks and scene that contribute to the visual impact of the theme. Also, invite Musician and performer feeo constructs sonic worlds that examine marriage as a site of ritualised silence and gendered sacrifice. These artists are not simply contributors; they are co-creators of narrative environments that encourage visitors to listen with care and confront the inequalities that shape women's lives.

By foregrounding sound over vision, Echoes of Silence redefines curatorial practice through a feminist lens, offering a sensory, intimate, and politically charged experience. Set within Glasgow's Listen Gallery (Listen Gallery, n.d.)—an epicentre of intersectional feminist art and sonic experimentation—the exhibition transforms the space into a resonant forum were echoes of familial pain and resilience ripple across generations. Rooted in the city's rich tradition of feminist activism and socially engaged art, it beckons visitors to embrace reflection and discomfort, forging solidarity through the radical act of attentive listening.

02 | ARTIST



SANDRA ZHANG

Instagram: @san.s. laughter

Masters in Contemporary Art Practice at the School of Art, University of Edinburgh

I first met Sanar at several exhibitions and events at our institute, and through conversations Sandar introduced me to the deeply personal emotions embedded in her work - especially the gender oppression she witnessed in her own family. Her work explores her grandmother's deep-

Figure 1, The World Doesn't Want Us Anymore, Sandar Zhang, 2022, Oil Paintings, Image from: <https://www.instagram.com>.



Figure 3, artwork 'Mama's Love' and 'Dysphoria', Sandar Zhang, ceramics, 2024.



Figure 2, Undergraduate graduation design series 'Happy Marriage', Sandar Zhang, 2023, image from: <https://www.instagram.com>

rooted preference for male heirs, the tense communication gap between her and her mother, and women's struggles to acknowledge and express their own bodily desires. She transforms these complex emotions into a powerful

artistic language through her creative use of textiles, sound, image and installation.

Her explorations dovetail nicely with my project, which explores the suppression of women in domestic spaces during three key life stages - birth, adolescence and marriage. Her works will enrich the visual impact of the exhibition and - most importantly - will become immersive tableaux in the third stage, where sound-based interventions bring everyday rituals of silence to the fore. In theory, I draw on Pauline Oliveros's concept of "Deep Listening" (Oliveros, 2005), which advocates receiving and amplifying suppressed voices. Sandar tangibly materializes these "inaudible" family conflicts, inviting viewers to "listen" with their eyes and bodies. As such, her work embodies my curatorial approach of "sense-resonate-retell," making her a vital collaborator. We will

select key existing works and infuse them into the architecture of the Listening Gallery, creating a dialogue between sound and vision. In doing so, her art will not only expand the exhibition's multisensory vocabulary, but will also underpin its narrative, providing viewers with concrete visual and spatial clues to explore the mechanisms of family-based patriarchy.

JULIE ROSE BOWER

Website: julierosebower.com

sound artist, designer and researcher working with Foley sound effects and ASMR performance.

Julie Rose Bower's sound art practice centres on the body, the senses and intimacy, employing Foley techniques and ASMR technology to conjure highly private, tactile auditory experiences. In the second phase of my curatorial project, "Adolescence," I

explore girls' physical transformations, the burden of shame education and the stirrings of sexual awakening.

I propose commissioning a bespoke ASMR recording session with Julie, such as the crinkle of sanitary-pad wrappers, the subtle friction of fabrics and the gentle resonance of skin contact—offers an evocative sonic vocabulary perfectly suited to this theme,



Figure 5, Exhibition: WEIRD SENSATION FEELS GOOD: The World of ASMR 'MERIDIANS MEET', Design Museum, London, 13 May 2022 – 10 April 2023, Image from: <https://images.squarespace-cdn.com>



Figure 4, ASMR at the museum 'The sounds of unboxing Charlie Chaplin's hat', Julie Rose Bower, 2021, Experiential videography series, Image source: <https://images.squarespace-cdn.com>

during which she will capture these intimate, quotidian actions using ultra-sensitive microphones. By deploying noise-cancelling headphones as the exhibition's audio delivery system, we can envelop visitors in a richly textured, immersive soundscape without incurring excessive production costs. This listening environment encourages deep engagement, inviting attendees to tune in to the often-unspoken bodily experiences of adolescence, that renders private female experiences audible and politically resonant. Moreover, her nuanced attention to sound texture and spatial interaction complements my objective to organise narrative space through sound. By transforming these intimate noises from peripheral ambience into focused narrative elements, Julie's work not only enriches the exhibition's sensory dimension but also functions as a critical voice within its overarching feminist dialogue.

THEODORA LAIRD (FEEO)

Spotify: [feeo](#)

British artist and songwriter.



Figure 6, Song: Tnteen, Song Written, Produced and Performed by feeo Mixed by Niko O'brien (Upcycled Sounds) Mastered by Noel Summerville, 2024.

Theodora Laird (feeo) is a multidisciplinary artist working at the intersection of music production, performance and visual narrative. Her practice centres on immersive storytelling, seamlessly weaving lyrics, sonic architecture and conceptual scenography into cohesive worlds. With a keen interest in the friction between individual emotion and social framework, she probes the interplay between the “inner world” and external forces.

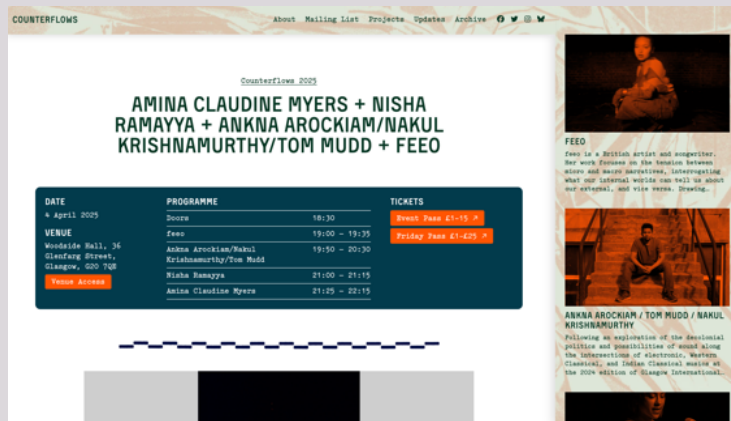


Figure 7, Event: Courtflows 2025 'Amina Claudine Myers + Nisha Ramayya + Ankna Arockiam/Nakul Krishnamurthy/Tom Mudd + feeo', 4 April 2025, Woodside Hall.

In the third phase of my curatorial project — “Marriage: The Sound of Transaction” — I explore marriage as a site of gendered power dynamics through sound. I propose inviting feeo to perform a bespoke live set themed around “marriage,” “sacrifice,” “silence” and “escape.” The performance will unfold within a ritual-like environment of cascading red fabrics, drawn from Sandar Zhang’s Happy Marriage installation and echoing Listen Gallery’s own use of vertical textiles. This spatial choreography will amplify the tension between ceremony and constraint. Feeo’s mastery of sonic

world-building aligns perfectly with my approach to sound as narrative logic. Together, we will harness emotional intensity, visual symbolism and multi-sensory immersion to transform sound into a driving force of collective reflection and critical consciousness.

03 | FORMAT

EXHIBITION PRACTICES

The gallery is divided into three distinct spatial zones—Birth, Adolescence and Marriage—each unfolding a chapter in the narrative. Narrative space is shaped through a combination of sound, installation and live performance, guiding visitors on an immersive

ZONE 1 | "FILM / SOUND PLAYING"- *BIRTH: THE UNWANTED CRY* ●

Film: *The Door of Birth*, Weijun Chan director.

Artwork: *The World Doesn't Want us*, Sandar Zhang
Mama's Love & Dysphoria, Sandar Zhang

Background Sound: Baby Girls' Crying, designed to evoke the emotional and political dimensions of everyday family life.

ZONE 2 | "AUDIO / SOUND PRACTICES"- *ADOLESCENCE: GROWING UP IN SILENCE* ●

ASMR Recordings: Recordings by Julie Rose Bower (e.g. fabric friction, packaging rustle, skin contact) are delivered via noise-cancelling headphones to heighten intimacy.

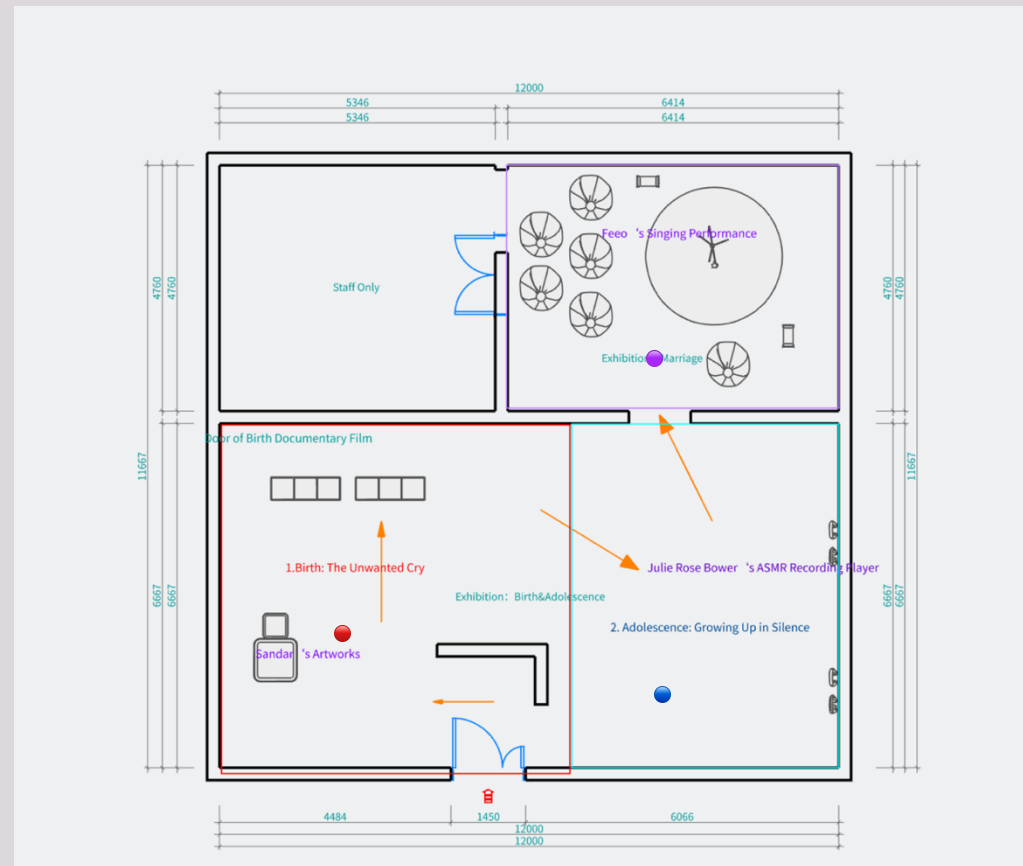


Figure 8, Floor Plan of *Echoes of Silence*

ZONE 3 | "PERFORMANCE PRACTICES"-*MARRIAGE: THE VOICE OF TRADE* ●

Live Collaboration with Feeo: A site-specific performance in the Marriage zone, incorporating ritualistic movement and red-fabric scenography made by Sandar, made to accentuate themes of ceremony.

04 | SPACE

LISTEN GALLERY, GLASGOW



Figure 9 Listen Gallery's main logo and slogan. Picture from the Listen gallery's official website.

Address: 210 Hunter St, Glasgow G4 0UP

WHY LISTEN GALLERY? — SOUND, CARE, AND FEMINIST SPATIAL PRACTICE

Listen Gallery is Scotland's only dedicated sound art gallery, run by BIPOC artists and grounded in intersectional feminism. Its focus on care, critical listening, and representing marginalised voices aligns closely with my project, *Echoes of Silence: Inequality of Women in the Family*, which uses sound to explore women's silenced experiences within family

structures. So, choosing this venue not only provides a professional context for sound-based exhibition, but also reinforces my curatorial methodology—positioning listening as a political act and sound as a medium of feminist resistance.

In addition to hosting exhibitions, the Listening Gallery also offers a wealth of public programs and professional audio services (Listen Gallery, n.d.). As well, it regularly hosts workshops and lectures on topics such as: Listening as a creative and political work, how to establish grassroots art spaces and achieve self-organization in the creative industry? Making audio exhibitions and how to apply sound to moving images? These projects can be tailored to individuals or organizations and can be supported on-site or remotely. In addition, the gallery also provides sound design and audio production services to support a variety of creative projects and can provide technical support for the audio output part of my entire project.

PAST EXHIBITIONS

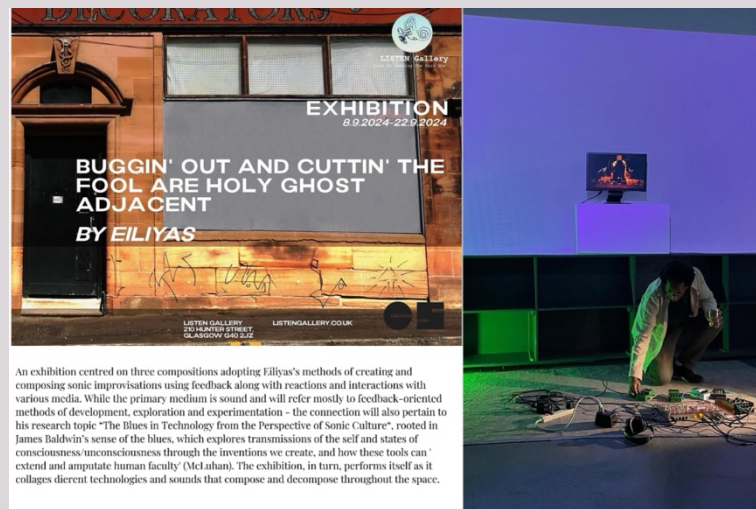


Figure 10 Exhibition: BUGGIN' OUT AND CUTTIN' THE FOOL ARE HOLY GHOST ADJACENT, by Eiliyas, 08/09/2024-22/09/2024, pictures from: Listen Gallery official website, picture editor: Jiamin Zhu.



Figure 11 Listening for Love, by Kyalo Searle-Mbullu & Cindy Islam, 7th - 23rd June part of Glasgow International Festival 2024

05 | AUDIENCES/PUBLICS

Echoes of Silence is designed to engage a diverse and reflective audience, with particular attention paid to women, marginalised voices, and those with lived experience of familial or cultural gender oppression. The project also invites students, curators, activists, and local communities interested in feminist practice, sound art, and socially engaged curation. By choosing sound as

the primary medium, the project aims to bypass literacy or language barriers, allowing sound to inspire emotional resonance to reach across different groups.

ACCESSIBILITY

1. All audio content will be accompanied by words description and captioned visualisation.
2. The space offers step-free access.
3. Sound player will use noise-cancelling headphones and adjustable volume to accommodate sensory needs.
4. Volunteers from the University of Edinburgh will assist visitors on-site, providing support where necessary.

By integrating accessibility and inclusion into every stage of the curatorial process, *Echoes of Silence* affirms that listening is not only a sensory act but an ethical and political commitment.

06 | REFLECTION ON EDI / ETHICS

The project foregrounds feminist ethics of care, collaboration, and inclusivity. It ensures:

- Equal representation of female-identifying and BIPOC voices.
- Quiet and recovery spaces within the gallery.
- Trigger warnings for content involving gender-based violence.
- Consent and transparency in all artist collaborations.
- Acknowledgement of the cultural specificity of certain issues (e.g., Chinese family dynamics, Indian menstruation taboos).

07 | TIMELINE

PRE-PRODUCTION & RESEARCH (WEEKS 1–3):

Start & Funding: Begin in early April 2025 with and finalizing the funding application. Also, establish communication with all participating artists and secure formal commitments.

Planning Sessions: In Weeks 2 and 3, hold detailed planning sessions to discuss curatorial objectives, production requirements, and technical specifications for each exhibition component. Finalise artist contracts and logistical arrangements (e.g., space bookings and equipment reservations).

PRODUCTION & ART CREATION (WEEKS 4–8):

Meetings with Artists: By early May, conduct production meetings with all artists to clarify roles and what works they need to do. In addition, detailed project outlines and production schedules are confirmed during this time.

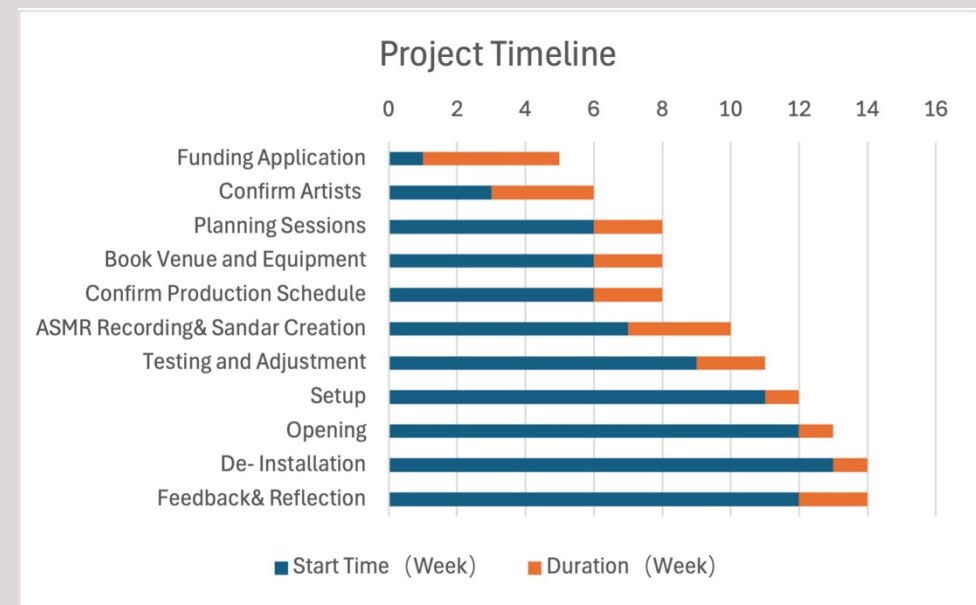


Figure 12 Project Timeline

Sound Recording & Content Creation: From mid-May to early June, initiate sound recording sessions with Julie Rose Bower for the ASMR and sound equipment.

Final Artwork Selection: Concurrently, conduct an adjustment process for the final pieces produced by participating artists.

INSTALLATION PLANNING & SETUP (WEEKS 9–11):

Logistical Coordination: In mid-June, detailed setup planning begins. This involves finalising floor plans, coordinating transport and storage of artworks, and scheduling installation dates with technical teams. In addition, I also need to confirm with the ECA whether the equipment lease is available.

On-Site Preparation: Early July focuses on the physical set-up at Listen Gallery. The technical crew installs multimedia systems, sound player equipment, and lighting fixtures. All installations undergo rigorous testing to ensure they perform seamlessly.

OPEN (WEEK 12):

Exhibition launch: The exhibition will open in late July and last for 1 week. There will be performances by featured artists every two days during the exhibition.

On-site management: During the on-site exhibition, volunteers will be recruited from the ECA Academy to maintain order at the exhibition.

DE-INSTALLATION & POST-EXHIBITION (POST-EXHIBITION, 1 WEEK):

Dismantling and post-exhibition work: Exhibition dismantling and return of artworks: After the exhibition, the dismantling process will be started in an orderly manner. The rented equipment and artists' works will be returned.

Feedback and reflection: Researching for exhibition-related content and comments on the Internet to gain feedback and reflection on the exhibition. Recording the exhibition experience and the situation on site, reflect on it, and prepare for the planning of the next exhibition.

08 | BUDGET

This budget structure ensured that every penny was calculated to create an immersive sound exhibition that was a multi-artist collaboration. By securing a large portion of cash funding for artist fees and core production costs, we guaranteed fair remuneration and high-quality materials; at the same time, in-kind support for venue rental and technical equipment maximized our resources without compromising professionalism. A modest amount of funding was allocated for reception, transportation, and accessibility, ensuring both the welfare of participants and an inclusive audience experience. This balance between cash funding and non-reimbursable donations reflects best practices in contemporary curating and demonstrates my role as a curator in fiscal responsibility, strong institutional partnerships, and a clear commitment to artistic integrity and audience engagement.

Income	
Item	Amount(£)
Creative Scotland – Open Fund for Individuals	£3,000
University of Edinburgh – Student Experience Grant	£1,000
In-kind: Listen Gallery space hire	£1,050
In-kind: Equipment loan from ECA	£800
Pro-bono: ECA Students volunteer support	£700
Total	£6,550

Outcome	
Item	Amount(£)
Artist Fees	£3,000
Production Materials (ASMR booth,scene)	£1,200
Space Hire (covered in-kind by Listen Gallery)	£0
Equipment Rental (covered in-kind by ECA)	£0
Hospitality (meals for performers, volunteer0	£800
Publishing & Accessibility (print, signage, transcripts)	£150
Transport & Insurance (artworks, tech, travel support)	£1,000
Installation Fee	£400
Total	£6,550

Figure 13 Project Budget

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Thanks for “Listening”