

Unfinished Bodies

On repair, bodies, and the possibility of re-forming

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Curatorial Statement

There are bodies here—tentative, open, shifting.

Some carry quiet tremors beneath their surfaces; others speak through weight, softness, heat.

They do not resolve, they persist.

This is a space for what is still in process. For skin that has not finished healing, for rhythms that stutter before they settle. A place where perception adjusts slowly, like eyes learning to see in the dark. You may notice something flickering at the edge of your attention—something fragile, but insistent.

The works in this exhibition do not offer closure. They lean into rupture, delay, and repetition. They speak in the language of tissue, texture, breath and nerve. Some recall the cellular memory of touch, others trace the unseen rituals of endurance. All suggest a kind of becoming that is ongoing—a body always mending, always remaking itself.

You are not here just to observe.

You are invited to linger.

To move with the unfinished.

To sense that healing, like perception, is not linear—
but alive.

Research Context

Unfinished Bodies is a curatorial exploration of the body as a sensitive, adaptive system—never fixed, always in process. Drawing on Catherine Malabou's philosophy of plasticity, this project approaches rupture not as an end point, but as a condition for renewal. Neuroscientific research echoes this view: our bodies and brains are constantly reshaped by experience, revealing a capacity for reconfiguration in the face of trauma.

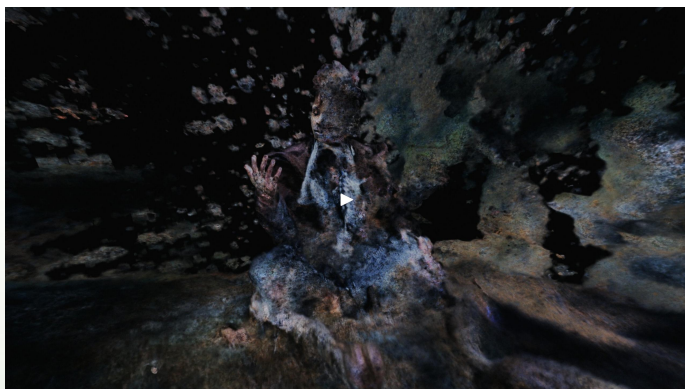
Through sculpture, installation, sound, and moving image, this exhibition gathers works that attend to the micro-textures of repair—the flicker of emotion beneath the skin, the lingering trace of touch, the slow recalibration of sensation. These are not bodies that simply endure, but ones that respond, adapt, and remake themselves.

This project resists curating as narration. Instead, it proposes a curatorial approach grounded in embodied perception and emotional resonance. Inspired by affective curatorship, immersive practices, and artists like Mire Lee, Unfinished Bodies offers a spatial experience where slowness, rupture, and sensory detail unfold together. Visitors are invited not to interpret, but to feel—how reassembly begins through fracture, and how the unfinished is a site of life's ongoing potential.

Key Artists and Works

This exhibition features **eight** young contemporary artists.

Working in media including **video, installation, textiles, sculpture and sound**, the works exploring the fragility of the body, the complexity of perception, the residue of emotional trauma and the process of repair.



① **Jake Oleson / US**
***Given Again* (2022)**

Contact: <http://jakeoleson.com/>
IG: @jakeoleson
Short film

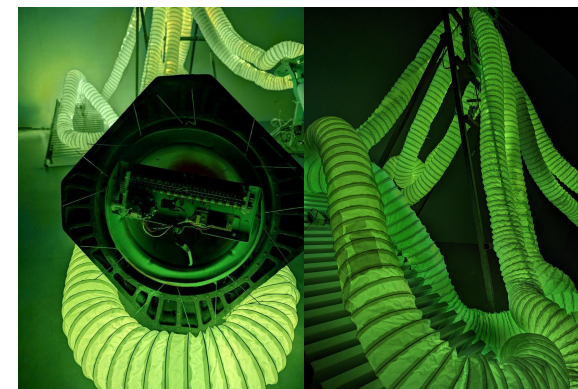
Created using Luma AI volumetric scanning, *Given Again* captures suspended human figures and fragmented environments in a state of decay and stillness. The film explores the body in its moment of quiet deformation—before rupture occurs—conveying how external pressures slowly reshape form, identity, and space. The result is a haunting visual meditation on fragility and transformation at the threshold of motion and stillness.



② **Sorin Bath / Based in Edinburgh**
***Restless Worms on Restless Legs* (2024)**

Contact: sorin.bath@gmail.com
Interactive installation
250 cm (H) × 300 cm (W) × 300 cm (D)

Restless Worms on Restless Legs captures a performative tension between movement and paralysis. Through slow gestures, writhing textures, and layered sound, the work embodies the sensation of inner restlessness—a body that cannot stay still, yet cannot escape. This piece metaphorically evokes the emotional disquiet beneath the surface of everyday life, where anxiety moves through the skin like worms.



③ **Sorin Bath / Based in Edinburgh**
***Restless Cyborgs: an assemblage* (2024)**

Contact: sorin.bath@gmail.com
Interactive installation
250 cm (H) × 300 cm (W) × 300 cm (D)

An assemblage, Sorin Bath constructs fragmented post-human bodies through masks, sculptural limbs, and layered textures. These figures are neither human nor machine, but exist somewhere in between—as if built from memory, myth, and malfunction. The work questions bodily coherence, suggesting that identity is always in flux, assembled under pressure, and never complete.



⑤ **Ella Binstead / UK**
Untitled Sculpture Series (2023)

Contact: ella.binstead@gmail.com
 80 cm (H) x 60 cm (W) x 60 cm (D)

The works are in a state of 'gesture freezing', which enhances the audience's anticipation and desire for touch, and guides the audience into a space of consciousness of 'slow-motion perception' through the sense of sight and touch.



⑦ **Riles / UK**
Inevitable Growth (2024)

Contact: <http://www.artbyriles.com/>
 Blue sunlight image + Gauze
 100 cm (H) x 100 cm (W) x 90 cm (D)

The blue flowers on the canvas appear and disappear, symbolising the gradual blossoming of the body in the midst of concealment, echoing the exhibition's emphasis on 'seeing hidden growth'.



⑨ **Qi Zheng / China**
Cell Dream (2023)

Contact: zhengqi7731@gmail.com
 Silk + Ink + Animation Loop Installation
 180 cm (H) x 150 cm (W) x 50 cm (D)

Symbolised by the cell, combining the female body with fertility, the installation depicts how microscopic life forces regenerate themselves over time. Its flexible materials and slow animation rhythm are ideally suited to the naturally lit space at the end of the exhibition.

④ **Sound Works | Gordon Rosenberg / US**
Sound Bath 4-25-22 (2022)

Contact: soundwellboise@gmail.com
 Multi-track sound bath recording



This immersive sound work uses gongs and metallic resonances to build a fog-like, full-bodied sonic environment. Installed in a low-visibility, mist-filled room, the sound gently envelops the body—inviting the listener to surrender to vibration, echo, and memory. Sound Bath 4-25-22 resonates with the emotional disorientation explored in Part 2 of the exhibition, mirroring the physiological imprint of trauma through frequencies that both soothe and unsettle.

⑥ **Émile Allard / Based in Edinburgh**
End of Residency Project (2024)

Contact: <https://emilieallard.com/>
 Heart Shape Sculpture
 100 cm (H) x 80 cm (W) x 80 cm (D)

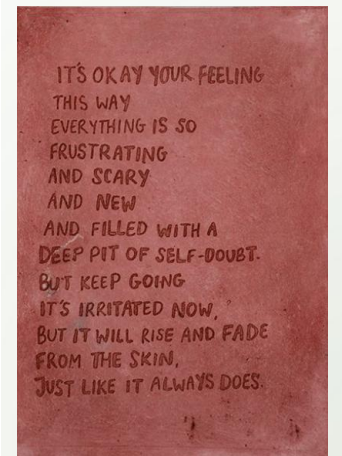
Exploring themes of memory, labyrinths and reinvention through the form of the organ, the symbolic structure that closes the exhibition – visualising 'sensuality' as a beating organism.



⑧ **Olivia Azzopardi / UK**
SKINS (2021)

Contact: livazzo@googlemail.com
 Etching
 60 cm (H) x 30 cm (W)

The etchings explore the tactile symbiosis between human skin and nature, emphasising how the body reconnects through environmental perception. The work embodies the body philosophy of 'repair as perception'.



Exhibition Design & Layout

Three Curatorial Phases: From Pressure to Possibility

The exhibition unfolds in three interwoven curatorial phases, each marking how audiences encounter processes of being shaped, ruptured, and reassembled at the intersection of body and perception. The overall rhythm progresses from density to openness—from oppressive sensory compression to fluid reconfiguration—transforming the concept of “the plasticity of life” into a tangible, embodied experience.

Set across the three levels of ***the Paper Factory***, the exhibition architecture becomes an integral part of the curatorial arc. The site’s spatial features—including transitional stairways, shifting levels of natural light, the dimly lit reception area on the Ground Floor (The Factory Floor), and the open skylit zone on the 2nd Floor (The Atrium Event Space)—are deliberately integrated to trace a bodily and emotional journey: from being impressed upon, to breaking down, to beginning again.



Interior view of The Biscuit Factory, Edinburgh. Photographed by Chuni Mao, 2025.

Location: 4-6 Anderson Place, Edinburgh, EH6 5NP

Exhibition Design & Layout

These **three stages** together outline a rhythmic curatorial arc, so that the 'plasticity of life' is not only presented as a concept, but also as an experiential process that can be perceived by the body and responded to by the mind.

Phase 1: Being Reshaped

When the world presses on the body

Transition: Phase 1- Phase 2

A low-frequency heartbeat will be set up in the stairwell leading to the first floor as a prelude to a perceptual transition, leading the audience from 'cognitive awareness' to 'emotional disorientation'.

Phase 2: Breaking Within

What happens when pressure turns inward

Phase 3: Becoming Otherwise

Repairing not to return, but to transform

At the Exit :
Co-creation Installation:
The Weaving Net

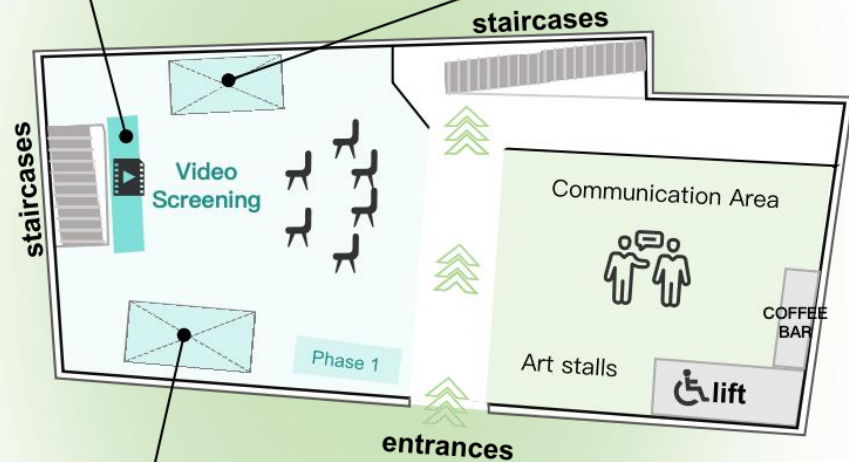
Ground Floor (The Factory Floor)



① Jake Oleson
Given Again (2022)
Short film



② Sorin Bath
Restless Worms on Restless Legs (2024)
250 cm (H) x 300 cm (W) x 300 cm (D)



③ Sorin Bath
Restless Cyborgs: an assemblage (2024)
250 cm (H) x 300 cm (W) x 300 cm (D)

Phase 1: Being Reshaped

When the world presses on the body

The exhibition opens with an exploration of how the body is shaped by its surroundings—by social structures, environmental forces, and cultural expectations. Works in this section focus on the skin, surface-level perception, and subtle forms of pressure. The space is designed with low lighting, tactile elements, and projected visuals to heighten the audience's awareness of their own embodied sensations.

Featured Work:

- Sorin Bath – *Restless Cyborgs: an assemblage* (2024) Interactive installation
- Sorin Bath – *Restless Worms on Restless Legs* (2024) Interactive installation
- Jake Oleson – *Given Again* (2022) Short film

Sorin Bath's *Restless Cyborgs* and *Restless Worms on Restless Legs* explore the fragmentation and fluidity of identity. The former assembles post-human forms through masks and sculptural elements, suggesting that the body is no longer singular but a constructed assemblage. The latter, a performance video, evokes internal restlessness and anxiety, making visible the micro-movements of an unsettled self.

Jake Oleson's *Given Again* offers a contrasting stillness—scanned human figures suspended in decaying environments. Through fractured visuals and slow light, it captures a liminal state between being and dissolving.

Together, these works form a sensory entry point into the exhibition, inviting viewers to question how bodies are shaped, broken, and reimagined under pressure.

Phase 2: Breaking Within

What happens when pressure turns inward

Located in a fog-filled, low-visibility room on the second floor, this section immerses the viewer in a sensory landscape that metaphorically mirrors the internal rupture of trauma. Emotional overwhelm, physical disintegration, and temporal suspension converge into a space where perception becomes unstable.

The layout is intentionally compressed and disorienting. Viewers are required to move slowly, as light, sound, and spatial density amplify emotional pressure.

Sound Environment:

Rosenberg & Rosenberg — *Sound Bath 4-25-22* (2022)

It is played in layered surround sound. Using directional speakers and vertical sound distribution, the audio creates a fog-like auditory atmosphere that moves with the audience—resonating in the chest, vibrating through the floor, and floating above.

Phase 3: Becoming Otherwise

Repairing not to return, but to transform

The final phase opens into a more spacious, light-filled area on the top floor, where natural skylight and translucent materials create a soft, contemplative atmosphere. Here, “repair” is no longer about restoring the body to a previous state, but about embracing transformation through uncertainty and multiplicity.

This section invites viewers to imagine alternative ways of existing—slow, shifting, and unfinished.

Featured Works:

- Ella Binstead — *Untitled Sculpture Series* (2023)
- Émile Allard — *End of Residency Project* (2024)
- Riles — *Inevitable Growth* (2024)
- Olivia Azzopardi — *SKINS* (2021)
- Qi Zheng — *Cell Dream* (2023)

These works together articulate a poetic vocabulary of healing, fluidity, and embodied resilience. From Allard’s visceral organ-forms to Azzopardi’s sensuous reflections on care and touch, each piece speaks to the materiality of vulnerability. Binstead’s tensioned sculptures invite closeness through visual tactility, while Riles’ layered cyanotypes hint at the quiet persistence of life beneath fragility. Qi Zheng’s installation evokes the microscopic yet powerful processes of transformation that unfold within us.

Collectively, these works anchor the final phase of the exhibition’s curatorial arc, where repair is not a return to wholeness, but an ongoing act of becoming otherwise.



⑦ Riles
Inevitable Growth (2024)
100 cm (H) x 100 cm (W) x 90 cm (D)



⑧ Olivia Azzopardi
SKINS (2021)
60 cm (H) x 30 cm (W)

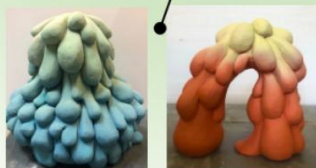
④ Gordon Rosenberg
Sound Bath 4-25-22
(2022)



Co-weaving



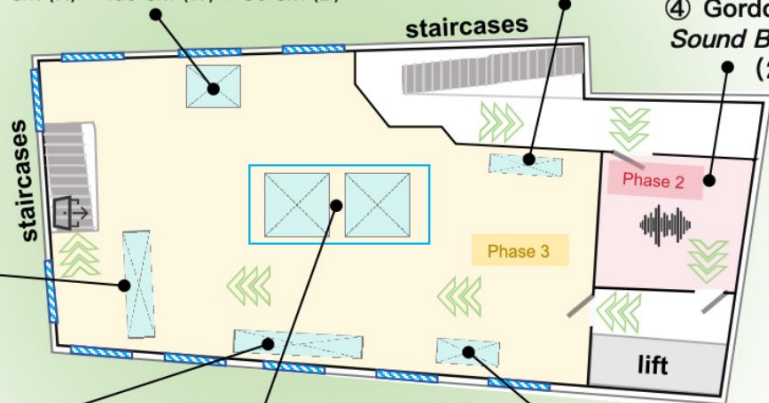
⑨ Qi Zheng
Cell Dream (2023)
180 cm (H) x 150 cm (W) x 50 cm (D)



⑤ Ella Binstead
Untitled Sculpture Series (2023)
80 cm (H) x 60 cm (W) x 60 cm (D)



⑥ Émile Allard
End of Residency Project (2024)
100 cm (H) x 80 cm (W) x 80 cm (D)



Public Programme

Co-weaving the Archive of Repair

In this project, *publishing* is not confined to printed texts or explanatory labels—it becomes an **embodied, relational practice**. One key example is the participatory installation *The Weaving Net*, located at the end of the exhibition. Here, visitors are invited to tie pieces of fabric onto a suspended net, each inscribed with a word, phrase, or feeling that arose during their journey through the exhibition. Over time, the net becomes a **living, growing archive** of emotional responses, fragmented memories, and subtle acts of care.

Rather than documenting the exhibition from the outside, this practice **materialises perception** from within the experience. It resists the fixity of traditional archiving, instead offering a soft, open-ended gesture of collective publishing—where memory, process, and emotion remain in motion.

This echoes Adam Benmakhlouf's discussion of publishing as a form of **relational care** (Week 9), and resonates with feminist, decolonial, and somatic modes of interpretation that center the body and its rhythms as a form of knowledge.



Target Audience

This exhibition is designed for audiences who are sensitive to bodily perception, emotional states, and contemporary life experiences. It speaks not only to art professionals, but to:

- Individuals with heightened bodily awareness—such as dancers, therapists, neurodivergent people, and those navigating trauma or healing.
- Young people seeking emotional resonance—especially students and urban youth coping with stress, anxiety, or fatigue.
- Interdisciplinary and sensory-oriented viewers—interested in experimental art, bio-art, and sustainable, tactile practices.
- Visitors drawn to immersion, open-ended spaces for reflection and rest.

To support these audiences, the curatorial approach emphasizes bodily engagement and emotional rhythm, using non-linear movement, layered text, and sound/tactile elements to build a space that can be felt and dwelled in. Rather than instructing, the project invites each visitor to simply be—with the works, and with themselves.

EDI & Ethics

This project prioritises curatorial equality, bodily diversity, and cultural sensitivity—especially when working with themes like perception and trauma, which are shaped by personal experience. Guided by the ethos of “curating as care”, the exhibition creates space for vulnerability, difference, and quiet reflection.

Visitors are encouraged to move at their own pace in a low-stimulus environment designed for neurodiverse and trauma-sensitive audiences. All artworks and labels are placed at accessible heights, and materials are provided in both Chinese and English. The venue is fully accessible, with step-free entrances, elevator access, and accessible toilets.



Phase 0

Preliminary Research & Concept Development

December 2024 — March 2025

- ✓ Define conceptual framework: fragility, sensory plasticity, re-forming
- ✓ Conduct artist research and shortlist 6 candidates aligned with curatorial themes
- ✓ Visit and compare venues in Edinburgh
- ✓ Develop initial spatial zoning plan based on narrative structure

Timeline



Phase II

Logistics & Visual Identity Development

May—June 2025

- ✓ Confirm shipping and customs plans for works from China
- ✓ Purchase insurance for artworks (in transit + on-site)
- ✓ Design full visual system: posters, signs, spatial identity
- ✓ Plan and test material strategy for collaborative “Weaving Net” installation

Phase IV

Installation & Opening

Early September 2025

- ✓ Installation of works, fog and sound systems: 6–8 Sept
- ✓ Preview & soft launch: 9–10 Sept
- ✓ Public exhibition: 11–18 September
- ✓ Fog and sound rooms open daily, supervised by volunteers
- ✓ Interactive online platform open for public submissions

Phase I

Refinement & Initial Partnership Setup

April 2025

- ✓ Submit Letter of Intent to The Biscuit Factory (venue confirmation)
- ✓ Submit funding applications to ACE, British Council, SEEAC etc.
- ✓ Contact artists, confirm selected works and potential shipping needs
- ✓ Establish collaboration with SEEAC and local Asian shops/restaurants
- ✓ Book projector/speaker equipment via ECA AV system

Phase III

Community Content & Installation Preparation

July—August 2025

- ✓ Test fog machine + ventilation system in closed space
- ✓ Finalise audio editing and install plan (incl. heartbeat audio)
- ✓ Pre-weave and position collaborative net installation in gallery
- ✓ Confirm all incoming shipments and customs clearance

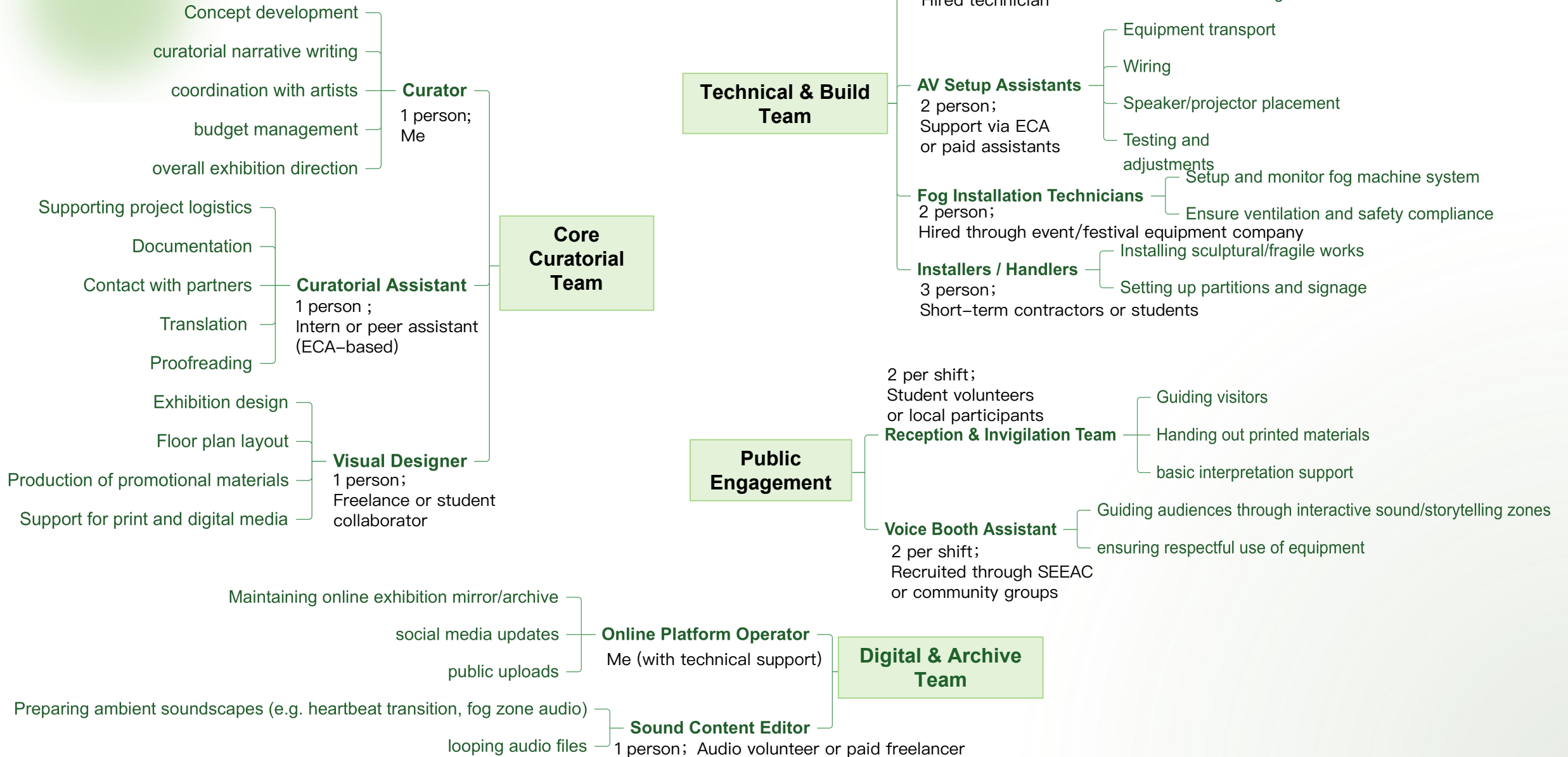
Phase V

Dismantling & Legacy Programme

Late Sept — Dec 2025

- ✓ Take-down and gallery reset: 19–20 Sept
- ✓ Arrange artwork returns and insurance closures
- ✓ Submit funding report + publish reflection & documentation
- ✓ Explore digital relaunch or touring format in 2026

Exhibition Team



Budget

Income

No.	Funding Source	Applicable Grounds	Amount (GBP)	Status
1	Student Experience Grant URL: student-experience-grants.ed.ac.uk	Open to current students for projects with social impact, community engagement, and cross-cultural exchange	£1,800	Pending application
2	Crowdfunder UK URL: crowdfunder.co.uk	Flexible, community-driven fundraising for creative or experimental projects	£600	Pending application
3	British Council – Connections Through Culture (CTC) URL: arts.britishcouncil.org	Supports UK–Asia artistic collaborations and cultural exchange	£300	Planned (March–April)
4	Arts Council England – Developing Your Creative Practice URL: DYCP Funding	Funding for emerging curators to develop new creative practices	£2,000	Pending application
5	Artist Stall Revenue	On-site artist sales to support cost recovery	£400	Estimated
6	Family & Friends Support	Modest personal support from private connections	£400	Confirmed

Total Potential Funding: £5,500

Budget

Expenditure

No.	Category	Item Description	Cost (GBP)
1	Artworks Shipping & Customs	International shipment from China to UK; group freight, lightweight works, pro courier service	£2,800
2	Insurance	Basic coverage for shipping + on-site exhibition period (damage/loss)	£700
3	Venue Hire	7-day rental at student-negotiated rate (potential subsidy or partnership)	£300
4	Technical Equipment Rental	Projectors, speakers, lighting (borrowed from ECA AV booking system)	£0
5	Artist Fees & Labour	Student artists symbolic fee/materials allowance (£50–100 x 6 artists); volunteer labour	£400
6	Exhibition Production & Materials	Build, install, signage; upcycled low-impact materials from Remakery / school workshops	£1,200
7	Translation & Print	Bilingual captions, wall texts, safety notes; school print quota + internal design	£100

Total Estimated Budget: £5,500

Partnership

No.	Partner Name	Role & Support in the Project	Type
1	Southeast and East Asian Centre (SEEAC)	Co-developing the public programme (e.g. storytelling workshops)– Recruiting participants from Liverpool’s migrant communities– Providing cultural facilitation and dialogue support	Public Programme Partner
2	Edinburgh Local Asian Businesses	Offering printing and poster/flyer distribution support– Acting as informal community bridges to reach Asian diasporic audiences– Hosting leaflets and signage in high-traffic daily-life locations	Community Outreach Support
3	Edinburgh College of Art (ECA)	AV equipment and technical support (via ECA booking system)– Access to bilingual translation, editing, and peer review– Pedagogical mentorship and workshop participation	Institutional & Technical Support
4	Participating Artists	Contributing artworks and installable components– Participating in live/public elements of the exhibition– Providing contextual information and documentation	Artist Contributors

Notes

- Artist contributions based on mutual agreement (exposure, documentation, stall sales).
- Low-carbon exhibition build using **Remakery-sourced recycled materials**.
- Student volunteers assist with install and mediation — **no additional labour cost**.

Thank you!