

Visibility

Authority

Possibility

WOMEN 我們

WOMEN我們 is an exhibition inaugurated in Shanghai in 2011, then traveled to San Francisco in 2012, and subsequently to Miami in 2013. A catalog with the same title was published in 2011 when WOMEN我們 first opened. This catalog accompanies the exhibition in United States.

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 WOMEN我們



WOMEN我們 (San Francisco) is made possible by:



WOMEN我們 (Miami) is made possible by:



WOMEN
我們

WOMEN
我們

Artist
艺术家



WOMEN
我們

December 16, 2011 - January 10, 2012

The International Conference on Chinese Women and Visual Representation 2011 & EMG Shanghai

No. 1 Building, No. 3000 Yixian Road, Baoshan District, Shanghai (Subway Line 3, the Songfa Road Station), China



中華文化中心
Culture Center
San Francisco

WOMEN 我們

Da
展覽

2012.9.15 -



September 15, 2012 - December 15, 2012
Chinese Culture Center of San Francisco
750 Kearny Street, 3rd Floor, San Francisco, USA

MEN 們

tes
時間

2012.11.30

DR. SAMUEL WONG
AND FAMILY

黃巖海





November 15, 2013 - December 20, 2013
Miami Beach Urban Studios Gallery
College of Architecture + Arts (CARTA),
Florida International University
420 Lincoln Road, Suite 440, Miami Beach, Florida, USA



"Identity categories elude fixity—without sacrificing embodied politics."



"WOMEN, a thought-provoking, eye-opening new show at the Chinese Culture Center that discusses feminism, gender and expressions – and repression – of diverse sexual identity in modern China"



"With this exhibit, women and LGBT artists have taken a huge stride toward the light and making their own destiny."

"The exhibit's sheer variety is overwhelming."



“展現了女性主義多樣的角度和豐富的肌理。”



ABOUT
WOMEN
我們



杆

2012 Curatorial Statement 策展前言

Abby Chen

Inaugurated last December in conjunction with the International Conference on Chinese Women and Visual Representation in Shanghai, WOMEN was the first exhibition to address feminism and denigratory equality in present day China. I am very proud that we are showcasing this ground-breaking exhibit in San Francisco.

Visibility, Authority, and Possibility are the three threads that weave the foundation for WOMEN. Despite the different contexts of China and America, the discourse on gender and sexuality incite transformational leadership and insight in the development of the world as a whole. I'm hoping the work featured here will provoke a fresh understanding of China, as well as introduce perspectives on this new wave of social movements.

Elaine Ho, a participating artist when asked about her thoughts on feminism in China, responded that "I don't think I was ever called or referred to as a feminist until I came to China, where I've heard it enough times to be kind of shocked. This says a lot more about feminism in China than it does about me." Indeed, when the subway company blames the sexual harassment on how women dress; when people conceal their face to talk about their love for others; and when sex workers remain the most vulnerable under the name of public safety... Feminism and sexual liberation in China are largely viewed as an imported idea which bulldozes a so-called "traditional value." However, body and desire, for generations of Chinese people, have been and are censored, policed, and punished. Furthermore, the artistic expression of such is silenced and dismissed due to a male driven art world dominated by the market economy.

WOMEN seeks to listen to those individual voices that often fade into the background. What I care about is whether the work can present a discourse on feminism in China; if these works can help understand the currents of gender space, how can WOMEN broaden the imagination?

This exhibition focuses on the exploration and expression in visual culture. Instead of emphasizing the gender of the artists, the selection of works are based on their relevance to gender and sexuality. From established to emerging, the participating artists were born from the 60s to 80s, with nongovernmental organizations founded less than ten years ago. Their work includes various mediums such as performance, installation, video, drawings, and posters. With a goal to introduce a visual experience on the edge or the forefront of culture, these works strive to influence and push the new value proposition, which are often lacked, estranged, or even feared by mainstream society in China.

November 19th, 2009

The Start of the project San Francisco

Curator Abby Chen was invited to speak on a film screening panel by Guo Yanping, a graduate student who is an active member of Sex/Gender Education Forum at Sun Yat-Sen University in Guangzhou. The film was made by scholar, also Guo's teacher, Ai Xiaoming. From then on, Chen started her collaboration with activists and public intellectuals in China.

July 2nd, 2010

Gender Identity Symposium pg. 151 Guangzhou, Sun Yat-sen University

A two day workshop and symposium to bring together young artists and scholars. First time presenting "Beauty No Hurts," a subway flash mob organized by both the teacher and the students at Sun Yat-Sen University to promote awareness of women victimized by illegal plastic surgery. Journalist Li Jun also gave a media analysis and investigation strategy on Song Shanmu rape case. Partial support for the symposium came from Center for Public Life at California College of the Arts. A booklet was produced to document the symposium.

Participants: Abby Chen, Er Gao, Haiyan, Ke Qianting, Mo Di, Liu Yin, Liang Liting, Zhang Xiaojing, Li Jun, Ai Xiaoming, Guo Yanping, Chen Du



June 11th, 2011

Lecture on Contemporary Visual Culture with
Feizan.com
北京同志中心
Beijing LGBT Center

Feizan.com is one of the largest online community for gay men in China, using identical interface of facebook. The lecture focused on the idea of visual culture and how or why it's relevant with the LGBT communities. An interactive exercise was held on visual reading by looking at images of People's Congress meeting scenes in China.

Speakers: Abby Chen, Kong Qi, Ling Jueding, A-Deng.



September 9th, 2011

Gender Identity in Public Space with 愛上LGBT
HKU/Shanghai Study Centre, Shanghai

愛上LGBT took the forum further, with an audience expanded to include gay men, lesbian community, feminists, Pride Festival organizers, heterosexual gallerists, artists, and business executives. Speakers include Abby Chen, visual artist Mu Xi and musician (Coco) Zhao Ke.

Speakers: Abby Chen, Zhao Ke, Muxi, Li Gang



December 16th, 2011 - January 10th, 2012

Shanghai Shanghai EMG

WOMEN我們 Exhibition Opened in conjunction with International Conference on Chinese Women and Visual Representation

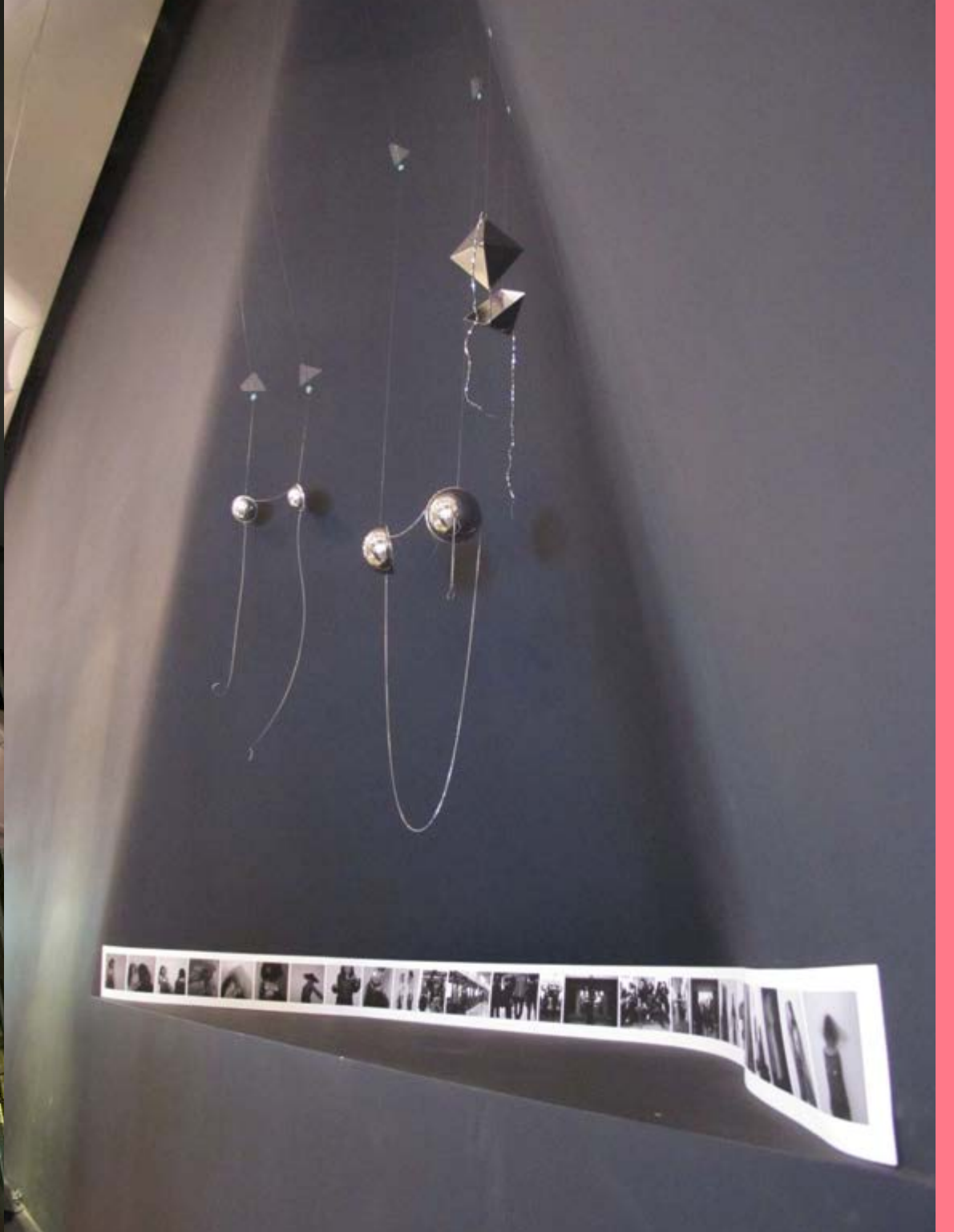
The exhibition took place in an unconventional space, a natural stone showroom in a newly developed area targeting design and lifestyle industry. Over a thousand people attended the opening and watched the performance by both artists and NGOs.

December 16th - 19th, 2011
International Conference on Chinese Women
and Visual Representation 2011
Fudan University, Shanghai



Exhibition View of WOMEN我們, Shanghai 2011





December 27th, 2011

Lecture on "How Gender Identity Enters the Public Space" & Exhibition in PFLAG Office, "Remember to Breathe" pg.38 Guangzhou PFLAG

Drawing upon the success of WOMEN我們 in Shanghai, the Guangzhou lecture was packed with more enthusiasm on how to get one's voice heard than the concept of gender identity itself. The lecture also led to the first office exhibition by local artist Zhang Lu.

Participants: Abby Chen, Eagle Ho, Liang Liting, Hu Zhijun, Zhang Lu



June 24th, 2012

Occupy Shanghai Subway Pg. 26



Months after the artist Gao Ling & Shanghai NvAi jointly exhibited in WOMEN我們 (Shanghai), they collaborated to produce a street protest against the discriminatory subway official statement. Their work later became a part of the exhibition in San Francisco.

September 7th, 2012

!Women Art Revolution by Lynn Hershman Shanghai Rockbund Museum

The two day screenings and discussions on sexuality and urban creativity was the launching event for All Tomorrow's Parties: Summoning Creativity in Shanghai 會聚未來：召喚上海創意, a series of conversations organized by Shanghai Studies Symposium, Rockbund Art Museum and NYU Shanghai.

Panelists: Abby Chen, Hou Hanru, Zhu Jieshu



"Activist feminist works are important for RAM research programs."

Laryn Frogier's email to Hou Hanru and Abby Chen on (2012-4-4)

September 7-8th, 2012

WOMEN我們 Documentary Film Premiere Shanghai Rockbund Museum

Panelists: Li Gang, Wu Xiaoyan, Wei Wei, Abby Chen, Anna Greenspan, Francesca Tarocco.



伍號燒機舖
中國需要這樣的聲音，加油！ // @北京同誌中心：轉發微博 (2012-6-9)

楊青YangQing
作為參與展覽的創作者，很感慨，很榮幸// @華強北路：@WOMEN我們2011：從獨立藝術家，到研究性別與公共政策的學者，到性少數團體的組織發聲，到展覽空間的支持，到全球研討會的召開，到許多志願者的付出，到媒體的關注，到微博的呼應，到公眾的參與，一路走來，因為有你們，才成就了我們 (2012-2-2)



September 9th 2012

Her Voice Forum Shanghai Ke Center for the Contemporary Arts

HVF 她說 (Her Voice Forum) 是一個關注女性自我成長、社會價值與幸福力的公益性沙龍，幫助更多女性實現自我成長及幫助他人成長，讓更多公眾感受到女性群體生命的豐富性及張力。定期的演講沙龍邀請各個領域精彩的女性以第一人稱，講述自己的故事。所有演講全程拍攝，在網絡上和觀眾免費分享。



@小心姐：標籤只是一個概念化的名稱，一個概念內在遠遠要複雜和豐富的多，這點真是事實。想了下為什麼拒絕某些標籤，因為我覺得在大家普遍承認這個標籤的(含義和我自己的定義變得一致之前，我覺得自己無力去抗衡這些意見。2012-9-24)

#關於HVF她說# 很多觀眾問HVF她說是不是一個女權主義組織，可以很明確地告訴大家不是的。在前兩期的活動中確實有一些女性主義的嘉賓，這代表的是女性的一種聲音。HVF她說更多的是把有閱歷、有意思的女性匯聚起來，創造一個多元化的平台，讓她們在這個平台自由地講述人生經歷，讓大家看到不同的可能性。(2012-9-10)



September 15th, 2012 - December 15th, 2012

San Francisco Chinese Culture Center

Local artists from the Bay Area were also added into the show, morphing it into an even more dynamic exhibition. Artist Gao Ling and NGO leader Xiang Qi came to the opening from China.



Exhibition View of WOMEN我們, San Francisco 2013



上海心生SCMC

//@yida醬: wow!! //@O高靈: //@WOMEN我們2012: 專程從中國來參加《WOMEN我們》展覽的藝術家@O高靈和@想起的花開繼出席開幕式後，將接受一系列的邀請前往大學（Mills, 斯坦福等），中學，舊金山的藝術（亞洲美術館午餐會等）和NGO, LGBT機構與學者和社區領袖會面。（2012-9-17_

想起的花開:評論稱#舊金山<women我們>#是一個發人深醒，開放視野的全新展覽，是一個勇敢的展覽。（2012-9/24）

小魚泡泡一

//@WOMEN我們2012: 有位酷兒朋友在看WOMEN我們展覽時說，希望中國一些人不會像對日本那樣煽動暴力和仇恨同性戀//everdownload:潘基文：我要對男女同性戀、雙性戀和變性者說，你們並不孤單，你們爭取結束暴力與歧視的鬥爭是我們共同的鬥爭，對你們的攻擊就是對我宣誓捍衛的聯合國普世價值觀的攻擊。（2012-10-14）



September 15th 2012

Moth's US debut was made in San Francisco at Chinese Culture Center Gallery Exhibition WOMEN我們, which recommended the work to the following festivals:

June 23, 2013
San Francisco

Moth accepted for the Frameline37 San Francisco International LGBT Film Festival screening at Get Animated.

Oct 31-Nov10, 2013
Madrid

Moth screened at LesGaiCineMad Festival—Madrid International Lesbian, Gay and Trans- sexual Film Festival.

Feb 13-23, 2014
Brazil

Moth accepted to DIV.A 2014 (Diversidade em Animação—6 anos Brazilian 2014) Diversity in Animation Festival.



Screenshot of *Moth*, Video 2011 pg. 92

March/April, 2013

Exhibition review by Alpesh Kantial Patel published on Yishu pg. 126

The Chinese translation of this writing was published on 藝術國際版文選 中文版 Vol. 12, Chinese Version, the 3rd issue, September 2013 (Pg. 153)



November 15th, 2013 - January 3rd, 2014

Miami Miami Beach Urban Studios

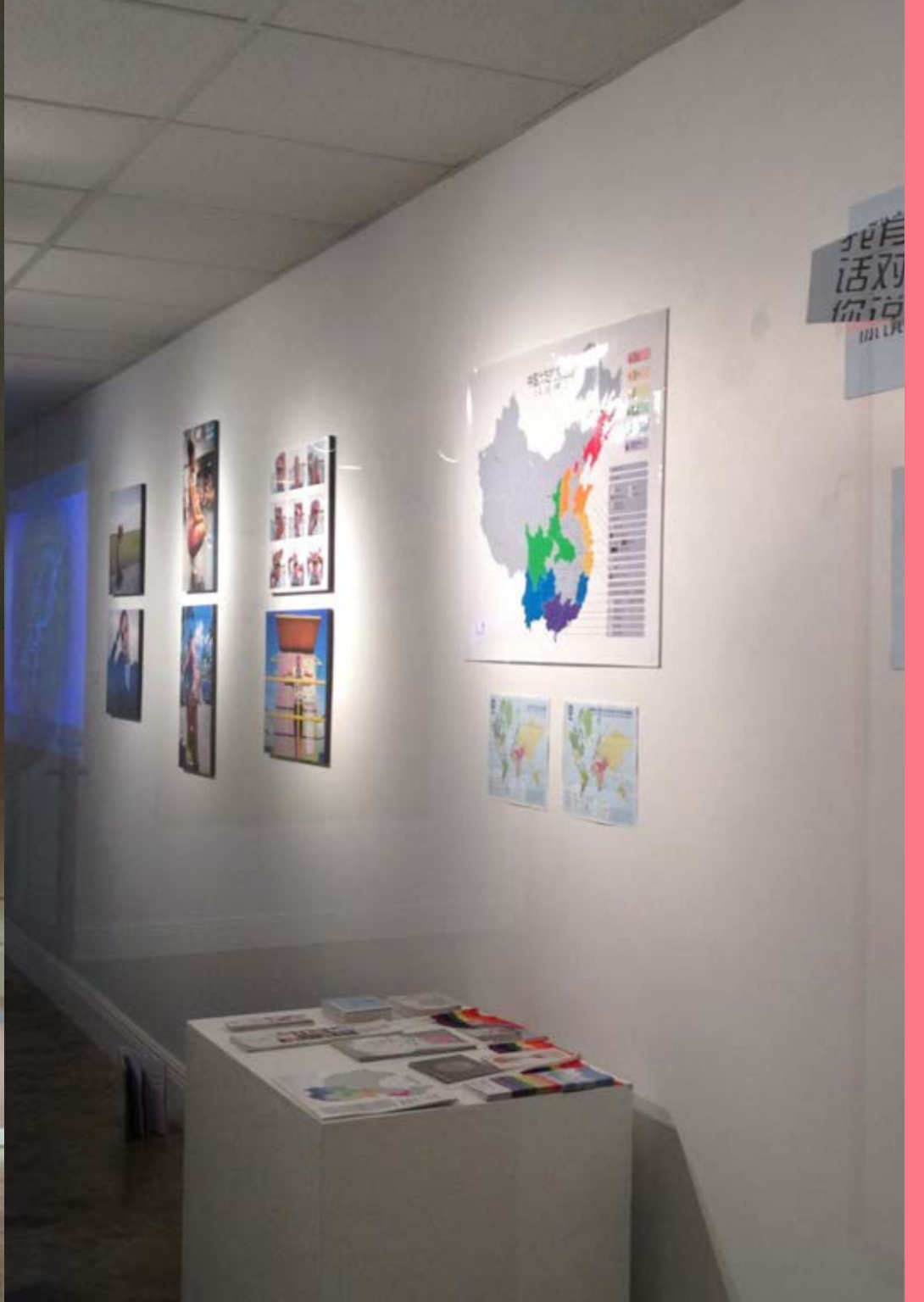
To continue to broaden the discussion to a trans-national frame and to avoid essentializing identity (but not depoliticizing it), the exhibition at Miami Beach Urban Studios includes a selection of work from the San Francisco venue by mid-career and emerging artists—not necessarily based in China or even of Chinese descent—alongside activist ephemera. The title of the exhibition is instructive; it is a play on the English-Mandarin homophone meaning "women" and "we." It succinctly reveals the crux of the exhibition's curatorial conceit: to examine issues relating to women in China while shifting and stretching the very terms of what the categories of woman and China signify.


Contemporary artists from China and the United States explore sexual identity and gender through various media such as video works, installation art, photography, and sculpture. Also included is Miami-based Daniela Montoya's multi-media work; it explores ballroom culture in Miami, FL and the dance style of "voguing," an identity-affirming practice with roots in Harlem in NYC which breaks through class, gender, racial—and in the context of this exhibition—national boundaries.

WOMEN我們 is curated by Abby Chen, presented by the Chinese Culture Foundation of San Francisco in Shanghai and San Francisco, and organized for travel by CCF in collaboration with partners. Its Miami iteration is curated by Alpesh Kantilal Patel with the assistance of Brittni Winkler.

Exhibition View of WOMEN我們, Miami 2013







要清凉
不要色狼

我可以骚
你不能扰

请勿倚靠栏杆



Shanghai Nv'ai

Occupy Shanghai Subway

The Vagina Monologues

Shanghai Nv Ai LBT Organization is a Shanghai based group founded in June 2005. The non-profit organization promotes awareness, knowledge and advocacy for lesbian, bisexual women and transgender (LBT) rights and issues. The group produces the China version of "The Vagina Monologues," and recently participated with fellow WOMEN我們 artist Gao Ling in Subway Performance.

上海女愛成立於2005年6月，關注女同性戀、雙性戀女性、跨性別者（LBT）議題，倡導女性發聲的非營利公益機構。主要致力於促進性/別平等，推動社會多元和諧，減少基於性和性傾向的歧視和偏見。



我可以騷，你不能擾”上海地鐵行為藝術反對性騷擾

2012年6月24日，上海地鐵乘客目睹了一場反性騷擾的行為藝術。這是為了抗議上海地鐵發布的“女性穿得少不被性騷擾才怪”的不當言論，並要求對方刪帖道歉。

本次行為藝術的參與者是上海女愛和多名長期關注女性權益的志願者一起策劃，她們中有藝術家、白領、學生。

本次行為藝術中所用道具是《我們》展覽中的作品之一《胸器》（藝術家：高靈 pg. 54）

本次行為藝術照片發布后，立即成為網絡熱門事件，第二天便被CCTV新聞頻道報道，更是引發了各大網絡和媒體的爭相報導和轉載，網絡搜索數以億計。國外媒體包括BBC、《經濟學人》、法國《世界報》等都有呈現。

本次行為藝術引起許多社會學者、性別研究專家、媒體人的評論，如著名社會學家：李銀河、著名社會性別專家：方剛、台灣中央大學教授：卡維波、鳳凰衛視著名主持人：閻丘露薇 等。

有媒體評論說：這次事件引發了互聯網上第一次大規模的反性別歧視行動，這是中國的“蕩婦游行”。



Video stills from Occupy Shanghai Subway performance/protest. Video made and edited by Fan Popo, 2012

千千和風v :@阿山的圍脖G 是個好GG，鑑定完畢，嘿。 //@pinerpiner: 嗯，真的要謝謝阿山這樣總是支持著俺們的！ //@阿山的圍脖G: 非常棒的一個展覽！我對自梳女的展品很有感慨。我現在主要關注同志工作，但也非常關注女性話題，因為都牽涉到權利議題。今年夏天上海地鐵二運的微博引發的對#性騷擾#的討論對我觸動非常大（見@女權之聲女權之聲）。(2012-10-1)

千千和風v : //@阿山的圍脖G: (二) 同志和女性議題都涉及性自主權，對這些問題的無意識以及漠視，是很多社會問題產生的主要原因之一，也體現了當下社會對權利的普遍漠視。脫離了對權利問題的思考，會讓我在很多事情上失去焦點，喪失立場，甚至讓“公益”變成一場笑話。(2012-10-1)

柯倩婷 : 我同時給地鐵公司發email，兩個時內收到了他們的回復電話，表示會跟進快遞件。 //@小魚泡泡一: //@WOMEN我們2012: //@pinerpiner: @柯倩婷//@黃溢智: 期待廣州地鐵的回复，關於公共交通工具上如何防治性騷擾的討論越來越多了啊，相信更多的公民參與會推動相關措施的不斷完善。 @重口囀 (2012-9-26)

@O高靈: 絕對的/@千千和風_性別: 我們在做地鐵行為藝術的時候，承蒙藝術家@O高靈支持貢獻了她的藝術作品“胸器”，英文名字叫“touch me”，她告訴我們，試驗證明，當“胸器”明擺在哪裡，叫你去摸的時候，基本上是沒有人敢來摸的。(2012-9-26)

@阿山的圍脖G://@WOMEN我們2012: 因該事件做的一個作品即將展出。當地的反應會在此分享//@李思磐: 那裡種族更加混雜，文化更加多元，有些女性在地鐵裡裸露的身體部分，讓上海地鐵發布的照片“相形見绌”。我忍不住想，假如有人拿上海地鐵那段話對她們說，會出現什麼樣的情況

@李思磐: “騷”權不應被妖魔化: 來源: 南方周末作者: 克佐一個人可以一輩子衣著保守，不等於你就可以剝奪她著裝前衛的自由朋友這兩個月在歐洲旅遊，他說坐地鐵時常常會想到上海。(2012-9-2)



一个不可说的词
一个不被看见的秘密
产生沉默、恐惧和神话

阴dao多云

中国式 THE VAGINA MONOLOGUES

《THE VAGINA MONOLOGUES》——

- ★ 1997年奥比奖最佳剧本奖
- ★ 风靡全球的著名女性话剧

《阴dao多云》——

- ★ 来自中国女性自己的声音
- ★ 打破讳莫如深的道德枷锁

2012年4月13\14\15日 19:30 创智天地梦剧场



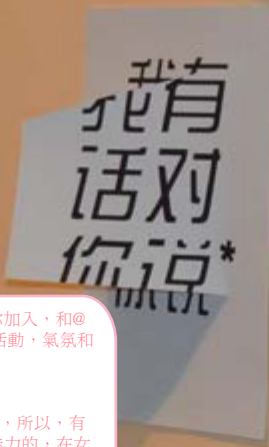
Photo of the performance, Dec 16, 2012

@上海女愛播《陰道獨白》@“華人女性與視覺再現”國際研討會開幕式<http://t.cn/SG3V75>和“WOMEN我們”主題藝術展<http://t.cn/SG3V7U>，驚喜層層展開。歡迎朋友們在12月16日18:00時抵達現場支持我們！！地址：上海EMG大石館-上海市寶山區逸仙路3000號1號樓1-2層(3號線滬發路下來走5分鐘抵達)

要樂yaole
很遺憾錯過了。上半年在吳文政看《陰道獨白》相當震撼。你們做了了不起的工作！

@想起的花開
復旦大學光華樓吳文政報告廳，《我們》@WOMEN我們2012放映中。其中一章“女愛的舞台”@Dora_朵拉小姐這次減肥是認真的欄很上鏡 (2012-10-26)





愛上LGBT: 回复@愛白Aibai: 歡迎！ // @愛白Aibai: 回复@草屋頂的蛋: 歡迎你加入，和@愛上LGBT 聯繫吧 // @愛白Aibai: // @蒜BOYA: 第一次參加上海愛白組織的活動，氣氛和諧，感覺和北京的活動差不多，每一張年輕的臉都是中國同志的未來。
@李剛和亮亮

@彭曉芸：女人味是一個建構的概念，或者說是一個內涵在不斷改變的概念，所以，有無女人味的判斷本身就很不可靠，值得重視麼？況乎最美的人兒總是中性魅力的，在女人身上發現英氣，在男人身上看見嫵媚，會讓人更為欣喜。我指人格魅力，長得像啥不在此列，塗脂抹粉之類人人皆可為，英氣嫵媚就未必人人。(2011-9-24)

千千和風v
就要“小姐”，就要“同志”！！ // @李剛和亮亮: 作者為民生呼籲的同時，也得檢討下自己腦袋裡“正統”異性戀男性的道德霸權。如果你看不起小姐，看不起同志，那和官老爺們看不起屁民有何區別？ @愛上LGBT @WOMEN我們2011 @Abby_Chen_舊金山@上海女愛@千千和風_性別@卡維波

@南方報業網
論“穿衣戴帽”一詞的毀掉 <http://t.cn/SyTF12> 這個好端端的詞語跟“小姐”、“同志”一樣被人給毀了；在百度裡搜“穿衣戴帽”這個詞，彈出的網頁不再跟“女孩子”有關，而是跟“欄尾工程”、“牆體脫落”、“發霉掉色”等讓人糾結的字眼混雜在一起。





Aishang LGBT

Pride Shanghai 2012 Poster Series

Aishang LGBT led by Li Gang is a Shanghai-based group to promote the awareness, knowledge, and advocacy for gay men. They conduct film screenings, book readings, and other activities on gay issues.

愛上LGBT是李剛帶領的一個在上海的組織，致力於傳播與同志相關的信息和知識，以及推動中國的同志運動和社區建設。他們定期舉辦觀影會，讀書會，和其他相關主題的活動。





China Sex Worker Organization Network Forum

China Sex Worker Organization Network Forum, www.cswonf.org, was established in February 2009 with 17 grassroots sex worker organizations (including one from Hong Kong and one From Taiwan) in the Forum. The Forum is committed to support the development of member institutions and improve the sex workers' health and working environment. The Forum builds and advocates for information, experience, and the sharing of knowledge and other activities through the power of the institution to enhance the self identity of the sex workers and to reduce discrimination and injury.

中國性工作者機構網絡平台 (China Sex Worker Organization Network Forum, CSWONF) 成立於2009年2月，目前有國內從事於性工作者的草根機構有17家（包括港台各一家），平台主要致力於扶持成員機構發展，改善性工作者職業健康環境。通過機構能力建設及倡導，信息、經驗、知識的交流和分享等活動，以增強成員機構的綜合能力，進而推動性工作者自我認同，減少歧視與傷害。

拒绝暴力！拒绝严打！

Chinese Sex Workers say no to Violence & Crackdown !

In 2010, 90% of all Chinese provinces and cities launched strict crackdowns against pornography and sex workers under a “strike hard campaign” . The China Sex Worker Organization Network (CSWON) conducted a survey among 299 sex workers (105 men, 194 women) about the impacts of the crackdowns on HIV prevention. We found that 135 of participants had been subject to violence by the police. 133 were fined and detained. Another 53 suffered from police beatings and extortion. As a result of the strike hard campaign, condom use declined because police considered possession of condoms as evidence for illegal sex work. Many sex workers opted to work underground resulting in less access to HIV prevention and intervention organizations. Media coverage has only exacerbated discrimination against sex workers. Police crackdowns on sex workers related to anti-prostitution campaigns intensified challenges in ensuring the health and safety of sex workers.

Violence & Crackdown !

In 2010, 90% of all Chinese provinces and cities launched strict crackdowns against pornography and sex workers under a "strike hard campaign". The China Sex Worker Organization Network (CSWON) conducted a survey among 299 sex workers (105 men, 194 women) about the impacts of the crackdowns on HIV prevention. We found that 135 of participants had been subject to violence by the police. 133 were fined and detained. Another 53 suffered from police beatings and extortion. As a result of the strike hard campaign, condom use declined because police considered possession of condoms as evidence for illegal sex work. Many sex workers opted to work underground resulting in less access to HIV prevention and intervention organizations. Media coverage has only exacerbated discrimination against sex workers. Police crackdowns on sex workers related to anti-prostitution campaigns intensified challenges in ensuring the health and safety of sex workers.



中国性工作者机构网络平台

China Sex Worker Organization Network Forum

www.cswcn.org

Say NO to Violence & Crackdown! Poster, China Sex Worker Organization Network Forum, 2009
Courtesy of the Artist

SH小蔡

看到我們的好(海)報了。@郭子陽 妹紙你的作品(拒絕暴力, 拒絕嚴打), 現在舊金山展覽哦。(2012-9-17)



Abby,

你好, 我是中國性工作者機構網絡平台的秘書小蔡, 非常開心今晚與你一起晚餐和愉快的交流, 也非常感謝你給平台提供16日在復旦展示關於嚴打的報告和海報, 附件是關於嚴打的報告電子版和海報, 我不知道你是否考慮到這個海報的主題比較敏感, 如果你有所擔心的話, 我們可以討論重新換個主題, 關於嚴打的報告, 到時候我們會帶報告的印刷本和平台的徽章去分享。

Email from Cai Minghong to curator (2011-9-11)

Abby, 我們很樂意通過各種渠道和方式向公眾反映我們的聲音, 以我們以往的經驗, 也為了我們的海報能順利在展覽上展示, 同時也避免給你們工作帶來其它麻煩, 我們的態度是等展覽過後再通過微博等其它媒介發我們的海報, 這樣比較保證海報在展覽期間順利展出, 畢竟這個海報我們是第一次在國內展出。希望理解;

Email from 蔡明宏 (2011-12-9)

2009年2月, 12家從事性工作者乾預的相關機構在雲南昆明, 推動產生了中國性工作者機構網絡平台(以下簡稱網絡平台), 平台致力於扶持成員機構發展, 改善性工作者職業健康環境。通過機構能力建設及倡導, 信息、經驗、知識的交流和分享等活動, 以增強成員機構的綜合能力, 進而推動性工作者自我認同, 減少歧視與傷害。目前, 平台是國內唯一的性工作者組織網絡聯盟。目前該平台共有15家成員組織。

2010年針對國內的嚴打掃黃行動, 平台通過對12個城市299名性工作者進行問卷調查及69名性工作者進行深度訪談, 最終完成一份關於國內嚴打掃黃對性工作者產生的危害。在報告中, 我們發現性工作者們面臨一個最直接最嚴重的危害就是一暴力! 這種暴力最根本原因來自於社會對性工作的歧視, 所以我們希望通過這個海報, 反對任何對於性工作及其從業人員的歧視和暴力!

《我們》給予我們一個充分展示和表達的機會, 這令我們很興奮。

通過《我們》, 我們的現狀得以被認可;

通過《我們》, 我們的訴求得以被詮釋;

通過《我們》, 我們呼籲, 停止一切暴力和歧視!

Email from Zheng Huang on (2014-3-29)

记得要呼吸





Pflag Guangzhou

Remember to Breathe Exhibition

同性戀親友會（英文簡稱PFLAG China，意為中國男女同性戀者的父母、家人和朋友）成立於2008年，為中國的LGBT群體和親友提供支持服務。同性戀親友會是一個獨立的草根組織，不屬於任何組織的分部。官方微博：同性戀親友會。

大多時候,我們其實忘記了呼吸

Abby Chen 陳暢
2012年9月14日

第一次看到張璐作品的時候,我驚異於她對肢體的敏感:細膩的鉛筆畫中通過手腳傳達出的糾纏和騷動.交織在若隱若現的性別中.模糊的身份,清晰的欲望,總是在一些稠密和重疊中伸展和試探.她的這種創作,準確的描繪出一個個體的復雜心境,特別是在紛雜但程式化的群體中的那種壓抑和焦慮.張璐通過視覺和聲音,把處於內心深處的,無論是強烈或微弱的隱忍和沖動與展示空間所倡導的健康,尊重等理念形成默契與溫暖.此次在(廣州)同性戀親友會廣州辦公室展出的這些極具個人色彩的作品,相信能夠讓許多蒞臨親友會的朋友在她的作品中,聽到自己暗涌的聲音從而找到共鳴和認同。

真的,大多時候,我們因為窒息而其實忘記了呼吸.

作為策展人,我同樣對紛雜但程式化的展覽感到壓抑和焦慮.我在從去年與一系列NGO合作的過程中找到了新的創造力.另類空間一直是我的興趣點,在2011年12月27號我因為WOMEN我們參與了(廣州)同性戀親友會舉辦的”大講堂”之后,機緣巧合下,我們萌發了在親友會辦公室進行藝術呈現的想法.我們的計劃要求藝術家必須了解和支持親友會的機構理念,根據辦公空間的現有機構和布置,因地制宜的創作.換句話說,這個藝術展必須做到”錦上添花”.而我們共同的願景就是通過視覺藝術而促進包容文化的表達和傳播,支持中國草根NGO和新興藝術家的發展,以及讓多元性取向得到更多人們(主流意識形態)的接納和理解.

NGO以機構的身份將藝術作為其外展形式的一種策略和補充,另一方面,藝術家們則通過與NGO的互動,擴充展示的空間,拉近與觀眾的距離和互動.而對於我,則是開拓了一種新的策展思路和模式.最終希望我們能做到三贏,甚至多贏.

從今年年初的計劃伊始到現在這個展覽終於成功推出,無論是(廣州)同性戀親友會的工作人員,藝術家張璐,和我本人,都懷揣著對這個項目的期許和幾分要沖破常規思維的沖勁,認真的準備和溝通.展覽不但是個技術活,更是對每個參與者協調和解決問題的能力考驗.我有幸和阿強,阿秋,張璐一起實現這個計劃,而阿強更是在項目遭遇挑戰時展現了他冷靜並親和的領導力和執行力.我相信,我們都由衷的感謝彼此的付出和努力。

這一次,讓我們記得呼吸.

阿山的圍脖C

歡迎！//@Abby_Chen_：#記得要呼吸#是張璐的首個個人展，也是我與@阿強同志的第一次合作。一切皆緣起自2011年年底的@WOMEN我們2012。藝術的力量可以隨時隨地的感受，在@同性戀親友會辦公室這個非常規性展覽裡，張璐用紙品繪畫和聲音裝置把一個工作空間轉為對個體想像的實驗場。邀請大家感受

@LUL-Z

第一次和@Abby_Chen_合作，多謝@同性戀親友會，多謝秋秋認真協助，@是該兒@ijia0 (2012-9-13)

Dora 朵拉小姐起不來zzZ

被建構的性別//@Gawiel: performativity不是演出.....Butler的意思更接近於主體是在此過程中建構的，也就是說，在“性別”（也可以是其他東西）之前，沒有“我”。而不是有一個先行“我”，被迫成為某個“性別”。（其實我也是亂講，沒有讀過黑格爾其實根本不應該說任何話的.....讓我去死吧.....）

@WOMEN我們2012

「性別」並不是先天的，而是當我們被「賦予」了某種性別後，我們便會學習成為該種性別，並為配合該種性別而作出「合宜的」演出。--Judith Butler, 張璐作品@LUL-Z，敬請關注 (2012-9-1)

@LUL-Z 把處於內心深處的，無論是強烈或微弱的隱忍和衝動與@同性戀親友會空間所倡導的健康、尊重等理念形成默契與溫暖。讓許多朋友，聽到自己暗湧的聲音從而找到共鳴和認同。//@阿強同志：親友會明天開幕的畫展海報，也已經登陸舊金山展館了，oh yeah!明天的活動免費，歡迎光臨。 <http://t.cn/zWdCpY8>

@同性戀親友會

舊金山中華文化中心《WOMEN我們》明天開展，同性戀親友會的一些工作介紹登陸舊金山展館。感謝@Abby_Chen_(2012-9-15)

方方老師的圍脖

喜歡//@LUL-Z: thanks //@Abby_Chen_: 針對作品進行交流和討論是每個藝術家都珍惜和渴望的經驗，這一點對於新興和年輕的藝術家尤其重要。祝賀，恭喜！//@WOMEN我們2012: 轉發微博

@LUL-Z

@Abby_Chen_ 這次的展出最開心的地方是有機會和那麼多的人進行討論， (2012-9-23)

綠耕低調俠

@綠耕淡定哥//@WOMEN我們2011: 《WOMEN我們》去廣州//@Abby_Chen_ 舊金山: 各位朋友，廣州見啦，據說有神秘帥哥嘉賓空降出席。廣州天河北路175號暉祥閣2401 問路熱線38462399 活動時間：12月27日晚8點- 9:30 (2011-12-16)



Remember To Breathe

2012.09.16-10.16

ZHANG LU PAPER WORK
張璐作品展

策展人: Abby Chen

開幕: 9月16日 14:00

地點: 親友會廣州辦公室 (天河北路 175 號 祥龍花園 2401)

交通: 3 号线林和西站 B 出口斜對面 (市長大廈與體院之間)

活動流程:

14:00-14:10 主持人介紹畫展及電影及畫布畫展開幕

14:10-14:30 畫展作者張璐介紹創作感受

14:30-16:30 觀看電影《穿越美國》

16:10-16:40 活動展覽伊玲交流環節

記得要呼吸





Left: Shanghai Nvni Posters & Publications *Courtesy of the Artist*
Right: Installation Shot *Courtesy of CCF*





Ana Teresa Fernandez

Ice Queen

Ana Teresa Fernandez (www.anateresafernandez.com) received her MFA from the San Francisco Art Institute in 2006 and was the Tournasol Awardee at the Headlands Center for the Arts for 2007-2008. She has completed residencies at the Fondation d'Art Jacmel, Haiti, and in Juarez, Mexico through the LEF Foundation. She received the National Association of Latino Art and Culture Award, San Francisco Arts Commission Individual Artist Commission, Creative WorkFund, and the Murphy Cadogan Award. She has shown her work locally at Yerba Buena Center for the Arts, Electric Works, Galeria de la Raza, Luggage Store Gallery, Queen's Nails Annex, and Headlands Center for the Arts, and internationally at Centro Cultural Tijuana, Mexico; Fondation d'Art Jacmel, Haiti; Sun Valley Arts Center, Idaho; and Galeria Nacional Museo San Jose, Costa Rica. Fernandez, well known for her majestic, hyper-realistic oil paintings that confront gender and labor issues, presents two video pieces documenting recent performances in public.



Artist Statement

My work investigates how women identify their strengths and sensuality in performing labor in which there is no visible economic or social value, and is frequently considered "dirty." Through performance, video, painting, installation, and working with different communities around the world, I try to engage in the ongoing political dialogue that intersects everyday tasks and fantasy. I try to illuminate or bring awareness to the psychological or physical walls that confine and divide gender, race, and class in different societies.

Ice Queen depicts the artist in the same costume, but this time wearing ice stilettos. The artists stood for 45 minutes on International Avenue on West Oakland. She was not waiting for her prince charming, but more so the ideal that she should be rescued at all. She melted away this fable to be set free to find her own way.



Screenshots from *La Llorona*, 2011
Courtesy of the Artist

Interview Questionnaire

1. What are your thoughts on feminism? What is your definition of feminism in China and its condition?

Equal pay. Equal working, education, ethical standards..

2. Why did you choose to work on this particular medium? What is the relationship between the medium, you and your idea?

I like the relationship of "ice" with the body, how our heat affects it, shapes it. I wanted to present the glass slipper, this transparent delicate object, and completely morph it, and erase it.

3. In your opinion, what is the most ideal way to collaborate with an art institute?

It would depend. There are so many ways.

4. If there are no budget and resource limits, what kind of work would you want to do the most?

I don't have that much money, but the imagination to make my projects come to life. That's why I'm an artist. I don't solely rely on money to create.

5. When creating artworks, do you have a set of target audiences in mind? If so, why?

I usually create as a response to my gut. I experience things in the world that leave marks, scars... usually negative... but sometimes also positive. And I create work as a response to those experiences. I don't think I have an audience. And I wouldn't want to make something to please somebody else. I think about sharing a universal story and not limiting myself to a particular language.



Exhibition View of *Ice Queen*, San Francisco 2012
Courtesy of CCF

Artist CV

2012

Public Art Network, Year in Review Recipient
La Fragua Residency Award, Cordoba, Spain
San Francisco Arts Commission, Arts and Communities : Innovative Partnership Grant

2011

Goldie Award, Artist of the Year for San Francisco Bay Area Guardian, San Francisco, CA

2009

Creative Work Fund, SF, CA
Greatmore Studios, Residency, Cape Town, South Africa

2007

NALAC Fund for the Arts, National Association of Latino Art and Culture, Tx
Tournesol Award Recipient 2007-2008, Headlands Center for the Arts, Sausalito, CA Ana Teresa Fernandez (b. 1981), Ice Queen, 2011; Video;
SF Arts Commission Cultural Equity, Individual Artist Grant, San Francisco, CA

2006

Neighborhood Public Art Grant Project, Richmond Art Center, Richmond, CA
Fondation D'Art Jakmel Residency, Jakmel, Haiti
Mujeres de Juarez Residency, LEF Foundation Grant, Juarez, Mexico
3rd Annual National Juried Exhibition, 2nd Place Award, Novato, CA
Headlands Residency Nominee, San Francisco Art Institute, San Francisco, CA

2005

My Country Left or Right, Merit Award, Horton Gallery, Delta College, Stockton, CA
Murphy and Cadogan Fellowship, San Francisco Arts Commission, San Francisco, CA

2004

Jack and Gertrude Murphy Fellowship in the Fine Arts, San Francisco Foundation, CA

2001

Merit Scholarship, San Francisco Art Institute, San Francisco, CA

Solo Exhibitions

2011

La Llorona Unfabled, Stories to (Re)tell to Little Girls, Galeria de la Raza, San Francisco, CA
ELLE DECOR, Concept Modern Life, New York, NY
Ablution, Electric Works, San Francisco, CA

2010

Greatmore Studios, Cape Town, South Africa

2009

Ecdysis, San Francisco Arts Commission Equity Grant, Galeria de la Raza, San Francisco

2008

Telaraa, Tournesol Exhibition, Luggage Store, San Francisco, CA Aseando Fronteras, Mexican Consulate, San Francisco, CA Pressing Matters, Braunstein/Quay Gallery, San Francisco, CA

2007

Nan Mitan-an, (In the middle) Fondation d'Art Jacmel, Haiti





Ling & Comma Fountain

The art collective LING & COMMA was founded in the summer of 2008. The existing members are artists Elaine Ho and Gao Ling. LING & COMMA is a group committed to studying the mutual relationship between female, the body, space, and daily things, and to also explore new features and new interests in design.

藝術小組LING&COMMA成立於2008年夏天，現有成員：藝術家何穎雅和高靈。LING&COMMA是個致力於研究女性，身體，空間，日常等的相互關係及發掘新功能新興趣設計的藝術小組。



Elaine Ho was born 1977, Florida USA and is currently living and working in Beijing. Her work uses the premise and vocabulary of design in order to ask questions about how functionality and objecthood intertwine with social relationships and everyday life. Current endeavours include HomeShop, a store space turned sleeping-working-living studio located in the middle of one of Beijing's old hutong alleyways. She works slowly and quickly, likes drinking coffee and tea mixed together.

何穎雅 1977年出生於美國佛羅里達州。作為一名藝術家和設計師，她的作品多運用空間和設計語言，來考察功能性及事物的狀態如何與社會關係和日常生活發生聯繫。1999年畢業於Rice大學藝術和藝術歷史系，後於Parsons設計學院學習服裝設計兩年。她曾分別在紐約和荷蘭居住和工作過，現居北京，正在攻讀歐洲研究院媒體理論和歐洲大陸哲學碩士學位。她最近的一個項目是“家作坊”，把北京老胡同中一個用於經商的空間改造成居住、工作、生活一體的工作室。何穎雅平日里好飲鴛鴦茶。



Performance Stills of *Fountain*, 2008-2010
Courtesy of the Artist

About This Work

The Art Project Fountain (Nv Quan) is not about convenience. Everything has been done before us, everything as measure of progress, like yeah, it's taken a long time to come to now. Fountain (Nv Quan) is no Duchampian overturn, no Lady Gaga feeding frenzy, nor even a "real free true lady artist" as worthy of the great Baroness Elsa von Freytag-Loringhoven. No, Fountain (Nv Quan) is just a delicate, hand-held little thing. We're lovely in tiles, we're lovely in the great outdoors, and we're taking a piss.

“女泉”的誕生其實並不是為了“便利”。前人們的努力推動了歷史的進步，今天的成績也是經歷了很長的時間才達到。“女泉”不是杜尚式的顛覆，也不是Lady Gaga式的瘋狂搞笑，更不是前衛藝術家Baroness Elsa 那樣的“真正解放的女性藝術家”式的作品。“女泉”，只是一個小巧精緻的手持漏斗。在洗手間也好，在戶外也罷，我們都可以撒點野！





Gao Ling

Hey! TTTTouch Me!

Gao Ling was born in Jiangsu, China (1980) and currently lives in Beijing. Her inter-disciplinary approach encompasses diverse mediums of visual art, photography, installation and performance. Her work closely scrutinizes the 'norms' of daily life and creates surprising and often humorous interventions and re-appropriations that challenge our relationship with them. Her artworks have been featured in a number of exhibitions including in Get It Louder, Milan Design Week and e-flux project: Pawnshop.

In 2008, together with Chinese American artist Elaine W. Ho, Gao founded the arts group LING & COMMA whose primary interest is to investigate issues of female identity, body-

politics, space and interaction with the everyday. Gao Ling's prominent works include the widely exhibited and published *Nv Quan*. In 2009, she was invited as a visiting artist and photographer to PROGRAM Berlin and Kontemporar gallery to join the project PUBLIC Research. During that time she began the art project *Let Out A Yawn*. Two of her works are included in the traveling exhibition *WOMEN我們* which premiered in Shanghai in 2011, traveled to San Francisco and is currently on view in Miami. In 2012, she collaborated with the NGO Shanghai Nv'ai to launch the performance/protest *Occupy Shanghai Subway (It's A Dress, Not A Yes)*. Using Gao's art piece in *Hey! TTTTouch Me!* the performance/protest provoked a national discussion, and was featured in international media such as the BBC and the Economist. Her work was reviewed in the contemporary arts journal *Yishu* in 2012. In 2013 she was interviewed by the Asia-Pacific Research Centre of the Tate Modern which is one of the leading centres for research in visual art and museum studies.

In May 2014, Her artwork < *The Big Mist* > took part in WYNG Master Award Finalist's Exhibition < *AIR* >.

高靈，1980年生於江蘇，目前居住在北京。她是一位跨界藝術工作者，混合視覺、攝影、裝置和行為等多種媒介，緊密審視日常生活中所謂的“日常”並作出奇異幽默的干預和重設，來挑戰人們和“日常”的關係。她的作品曾參加大聲展、米蘭設計周及紐約E-Flux當鋪群展。

2008年她與美國華裔藝術家何穎雅共同創立LING & COMMA, 致力研究女性、身體、空間和日常的互動關係，是一個發掘新功能新興趣的藝術小組，代表作品《女泉》。次年她獲柏林PROGRAM藝術空間以及漢堡KONTEMPOPAR畫廊邀請為訪問藝術家，參與藝術項目PUBLIC Research, 並開始紀錄性藝術項目《哈欠連天》。其后於《WOMEN我們》主題展展出兩份作品，此展覽於2011年在上海揭幕，其后巡回至舊金山及邁阿密展出。

2012年她和上海女愛合作，於上海地鐵二號線合作行為藝術“我可以騷，你不能擾”，並登上BBC及經濟學人等國際媒體，引起廣泛討論。同年接受學術期刊《YISHU》訪談，並於2013年11月接受倫敦泰特現





範坡坡就地掩埋王勇平

今天@WOMEN我們2011 藝術展一進門的地方在做一種可以吃的行為藝術叫作仙蛋原來就是女童尿煮的鵝卵石具本草綱目上說可以治病平素自以為重口味的我還是本能地抗拒了不過這個意象表達的想法還是很值得品讀想會仙的朋友趕緊打飛機來@大石館吧 (2011-12-16)

董dcm: 呵呵我也戴過“胸器”！//@楊青YangQing:為了不受侵犯，只能變成銅牆鐵壁

@O高靈 :昨天在《WOMEN我們》現場布展和聚餐現場，“胸器”得大夥厚愛，一再掀起小高潮哈～而昨天了解到一個新現象：異性生殖恐懼症，不知道有此症狀的人對“胸器”是什麼看法呢？@李剛和亮亮@Abby_Chen_舊金山@梁麗婷-淺草妖姬@WOMEN我們2011 (2011-12-18)



Performance Still of Hey! TTTTouch Me!, 2010
Courtesy of the Artist

Artist CV

個人展

2009

《公眾 Public》[合作: Fotini Lazaridou-Hatzigoga] Program Initiative for Art/Architecture Collaborations, 柏林

2006

《Best Before __/__/__》[合作: Fotini Lazaridou-Hatzigoga & 山口明香] Lower Manhattan Cultural Council Swing Space, 紐約
《Everywhere we go, we walk in circles everyday》; Galerie Aube, 京都

合作展/活動/策劃

2010

《第三方——如何獨處》; 站台中國, 北京 2010 《有種——女性生活想像》; 下河迷倉, 上海
《中國設計市場》; Fuorisalone, 米蘭
《也是個地兒2》; C-空間, 北京

2009

《也是個地兒》; 安定門賓館, 北京
《Emporium - A New Common Sense of Space》; 列奧納多·達·芬奇國立科學博物館, 米蘭
《e-flux當舖》[合作: 高靈]; 維他命空間, 北京
《未來事物的面貌》; 140sqm 畫廊, 上海

2008

《北京獨立電影論壇》; 宋莊美術館, 北京
《當代嗅覺藝術展》; 上上國際美術館, 北京
《家作坊系列第一: 08奧運會》; 家作坊, 北京
《複製我》[合作: 蔡凱, 勺子]; SOHO尚都, 北京
《Sound Constructions》; ProGrAM 藝術建築協作站台, 德國柏林

2007

《忠站》[策站創作: Beatrice Leanza]; 深圳香港城市/建築雙城 雙年展, 深圳
《07獨立影像紀錄展》; 北京宋莊北向陽光藝術空間/大山子實現藝術空間, 北京
《小賣部》裝置、交換項目[合作: 蔡凱, 高靈, 何京蘊 & 李心路]; 1933老場坊, 上海
《CHAN 時髦店》聲音裝置[合作: 長岡法秀, 何京蘊, 謝婷婷]; 大聲展,

廣州/上海/北京

2004

《Border Conditions》; 66 East 城市文化中心, 阿姆斯特丹 2004 《荷蘭紙雙年展》; CODA Apeldoorn, 荷蘭阿拍爾多論
《Plein Publiek》; Kronenburg 公共空間, 荷蘭阿納姆
《For Your Information》工作坊、專題討論會、展覽[策展合作: 向井徹生]; 阿納姆美術學院、荷蘭阿納姆

2003

《It doesn't matter where you are, you can be everywhere》; 16短褲工作室, 荷蘭阿納姆
《On?》; Pniel 空間, 荷蘭阿納姆

出版

2006-現在

www.iwishcoulddescribeittoyoubetter.net [博客參與者]

2010

“17 Days in Beijing: Screen of Consciousness on the Micropolitical;” 《Public》雜誌[合作: Sean Smith]

2009

“大爺、老張、高哥與大鬍子在大城市裡的小村莊”; 《城市畫報》[第22期, 2009年11月28日]

2008

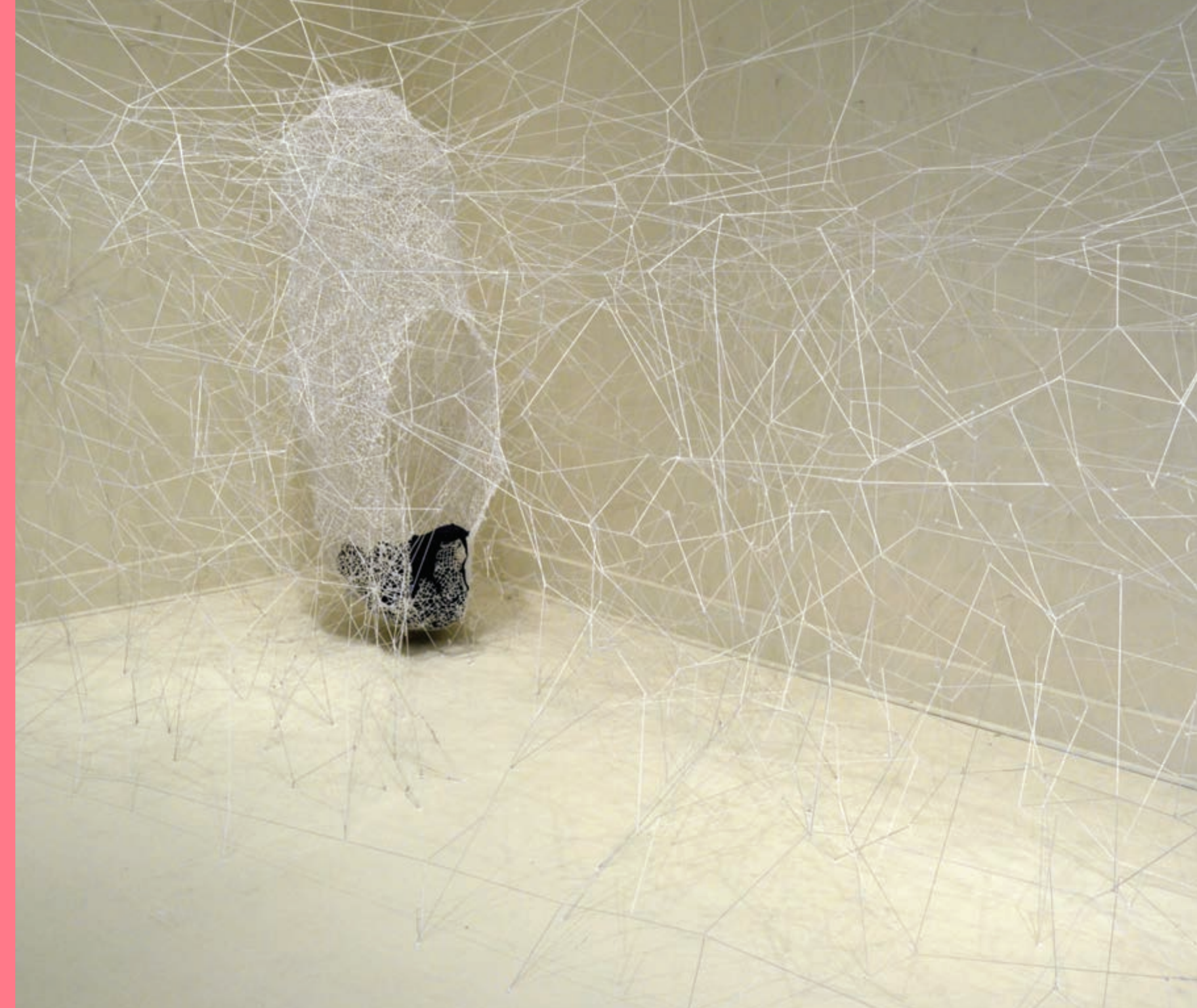
《穿》家作坊雜誌[出版社: 家作坊北京]
“家作坊系列一號: 08年奧運會結束了”; 《城市中國》[第33期, 2009年
《Guangzhou City Reports》[合作: Els Beusen & 金井大明; 出版社: 維他命藝術空間, 廣州]

2006

《iwishcoulddescribeittoyoubetter number two》[合作: 何京蘊]
《wear》[出版社: 國際藝術研究中心, 京都]

2005

“Cast a Thought”; 《Time Out Beijing》[第10期, 2005年7月]
“On the Borderline”; 《Archis》[CD-ROM 錄像內容, 第3期]





Manyee Lam

Cocooning – Self-Combing Woman

Man Yee Lam was born in Hong Kong and currently lives in California. After graduating, her first career was dedicated to international advertising companies like O&M and DDB Needham, specializing in marketing and media strategies for 15 years. She then shifted into the training field promoting personal awareness and transformation for the last 16 years. Both her careers as Media Director and Director of Training involve international responsibilities that cover many countries in Asia and America. She has accumulated broad experience in strategic development as well as campaign execution. She also possesses extensive understanding and insights of people from different cultures.

As an artist, she wants to use visual elements to reach people. She believes that the video can transcend language. In order to gain a better understanding of visual language, she is now studying Arts Master of the Art Institute of California (California College of the Arts).

The source of Man Yee's art practice comes from her interest in people, in particular the unconscious psychological make up. Through her works, she tries to investigate the unconscious force that governs who we are, how we feel and what we do, as well as how people negotiate and struggle with this unconscious power. Man Yee uses a variety of media to express the needs of her work, using a diversity of sculpture, video, photos, animation, painting, ink, and so on.

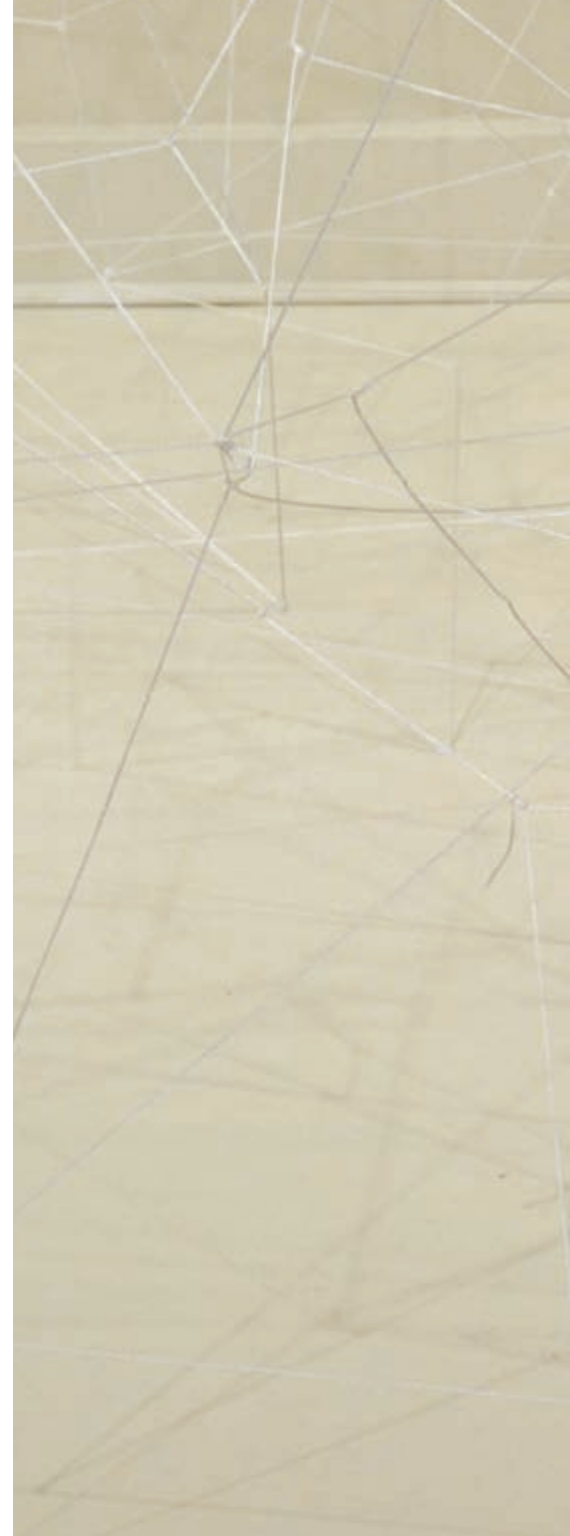
林敏儀，生於香港，現居美國加州。

大學畢業後，她任職高管14年，服務的都是國際廣告公司，如恆美，奧美等等。在廣告生涯的後5年，她也同時兼職潛能發展培訓課程的即時傳譯員。在這段時間她對心理學產生了濃厚的興趣，到了2000年，她辭退了廣告總監的工作，而全身投入到了培訓導師的路程，她現在領導的培訓課程遍達世界各地，包括香港，台灣，新加坡，馬來西亞，印尼，韓國，墨西哥等，這樣的經歷讓她對不同的人 and 不同的文化進行深入的探討。

作為導師，林敏儀通過語言驅動人心；作為藝術家，她想用視覺元素觸動人。她相信視像是可以超越語言的。為了更深入地了解視覺語言，她現在攻讀的是美國加州藝術學院（California College of the Arts）的藝術碩士課程。

林敏儀的藝術泉源都是來自於她對人的興趣，尤其是人的潛意識裡的心理結構。透過她的藝術作品，她在探索人的潛意識如何推動我們的自我認知、行為、想法感受，以至於人如何跟這底層的推動力掙扎和周旋。

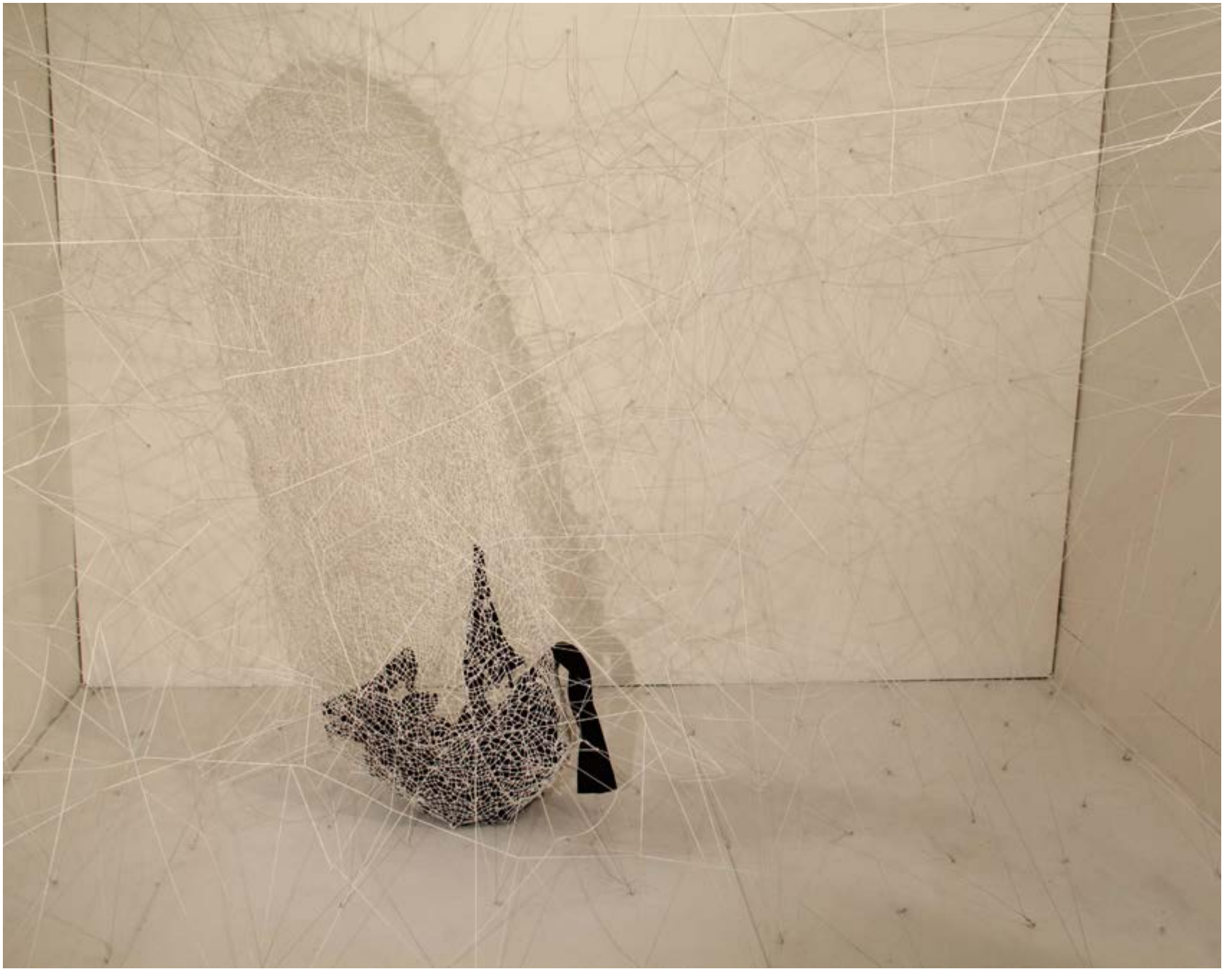
林敏儀利用的媒介都沒有一定的限制，都是隨著作品的需要而定。選用的媒體可以是雕塑，影片，照片，動畫，油畫，水墨等等。





SAMSUNG

HD TV



Installation View of *Cocooning - Self Combing Woman* (Courtesy of the Artist)

Artist Statement

The "Self-Combing Woman" involves a combination of performance, sculpture, video and installation. I am investigating the choices that women have under cultural patterning. Despite extraordinary efforts women have made to create opportunities for independent choices, I am questioning, under cultural context, whether these hard-earned choices are real choices or just the illusion of choice.

I was born in Hong Kong and my original hometown in China is a city called Shun De. For hundreds of years, the main industry in the area was silk production, which was mainly supported by women work force. This situation allowed women in the area to gain unprecedented economic power. When this economic power was translated into social power, women there and then were able to resist the feudal marriage system and created a new social structure. Almost all women in all of Chinese history had only one option in their life – marry into a family chosen by the parents – which a lot of times would mean becoming second-class citizen in a stranger's family. But any woman in Shun De, if she chose to, could perform the ceremony of "self-combing" and take the vow to be a spinster. They created for themselves a new option -- a legitimate, acceptable social position of spinsterhood.

My ancestors broke the two-thousand-year social system and created unprecedented options for themselves just by raising the little vulnerable silk-worm. However, they had to sacrifice a lot in order to be included in the Confucius society. They were trapped in the spinsterhood, the vowed celibacy and the life-long labor.

I myself, like many modern woman of my time, thought that I was lucky enough to have wide range of free choices. However, in order to create my own financial independence, I find myself slaving for years as a businesswoman while succumbing to the expectations, requirements and limitations of the business world. After all these years, I realized that I am weaving the same cocoon like my ancestors, like those silkworms were weaving, and trapped in it at the same time.

作品《蠶繭》所包括的元素有裝置，影像及表演。我想要探索的是女人在文化模式裡的選擇。女人在不同的時間和地方都曾經用莫大的努力去創造獨立選擇的機會，但我質疑這些在文化範疇裡面用淚與汗換來的是真正的選擇還是選擇的幻想。

我生於香港，家鄉廣東順德。六百年來養蠶取絲是順德附近珠江三角區地區最主要的產業。養蠶的工作需要大量女性勞工，以至於順德一帶的女人在幾百年前就已經可以擁有經濟能力。經濟力量也等同社會力量，甚至讓當地女人可以抗拒兩千年的封建婚姻制度，她們可以選擇獨身，而不嫁到陌生人家作為二等公民。在宣誓獨身的儀式的前一個晚上，她們會把頭髮盤成髮髻，作為一個自己主宰自己生命的象徵，所以她們被稱為“自梳女”。

我的祖先們以照顧小小脆弱的蠶蟲而打破兩千年的傳統制度，創造了史無前例的選擇，但卻付出了不少代價。她們還是必須活在傳統的價值觀底下，以至於她們要終生守在獨身的繭裡面，犧牲掉男女關係，生兒育女的機會，一生勞動賺錢，死後不能進宗祠。

我自己生於現代的香港，跟很多和我類似的女人一樣，一直以為我們比較幸運，可以有無限的自由選擇，但回頭看，我也是勞動的一生，甘願承受現代商業社會的規範約束，就是為了賺取經濟獨立的能力，而不要依賴男人。我發現我跟祖先們一樣，困在自己編織的繭裡。

Interview Questionnaire

1. What are your thoughts on feminism? What is your definition of feminism in China and its condition?

Since feminism began in the 60's, it has been active in the Western world for over fifty years. Though by now much of the gender inequality has already been eliminated at the level of social system, there is still a lot of interest in the topic with many passionate studies and discussions. Much of the contemporary efforts attempt to eliminate gender differences at the level of perception and attitude. However, it seems that the fact that there are fundamental differences between men and women does not seem to be addressed and integrated into the argument. After several decades of equating women with men, the value system for women has changed drastically. Nowadays in the western world, being soft, gentle, inward and subservient are not virtues for women, but weaknesses. An ideal woman should be active, outgoing, strong, tough and competent – in other words – just like a man.

Feminism in China is still in its embryonic stage. Unfortunately, there are still a lot of inequalities embedded in the social system. With the cradle of Chinese culture as base, I hope that feminism in China can evolve to a place of true balance of yin and yang, where women and men can embrace and respect each other's differences and commonalities.

2. Why did you choose to work on this particular medium? What is the relationship between the medium, you and your idea?

In "Cocooning", what I am conveying is not just a concept, but also my personal relationship with the culture system, with laboring, with the many generations of women in my family as well as my relationship with my own unconscious. Putting myself into the performance aspect of the art piece seems most natural to me. My focus is on my own experience about all these relationships while I was weaving the cocoon. I believe that the final object – the cocoon installation – will carry the records of my experience. The video will deliver the documentation of my experience at a different level.

你是如何看待女性主義的?你認為在中國女性主義的定義和位置是什麼?

女性主義在西方自六十年代開始?半世紀,女人們仍樂此不疲,雖然制度上的不平等已經被消除,為此道者仍孜孜不倦,不斷討論研究,似乎在追求觀念形態上男跟女的等同,但卻無法融合男女之間根本上的不同。數十年來,西方女性主義硬把女人等同男人。社會對女性的價值觀已起了永久的變化。在現代的希望,溫柔,婉弱,內斂,賢淑並不是女人的美德,而是弱點,取而代之,理想的女性是要主動進去,有能力,堅強,硬朗... 換然之,跟男人一樣。

女性主義在中國才剛起步,基本的社會制度仍存在著極大的不平等,但在中國文化的搖籃裡,我的希望是成熟的女性主義可以把社會帶到真正陰陽調和的位置。

你為什麼選擇了現在這種媒介進行創作?你認為這個媒介和你,以及你想表達的理念之間的關係是什麼?

首先,我的創作沒有媒體的限制。通常是根據作品的一年而運用我認為合用的媒體。在作品“蠶繭”裡,我想表達的不只是一個想法或概念,而是我自己個人跟文化系統的關係,跟勞動的關係,跟我家歷代女人的關係,以及跟我自己潛意識的關係,用自身作為表演藝術的主義對我來說是最直接,單純不過。我的重點是在於編織自己的蠶繭的過程中,我之於這些不同層面的關係的體驗。我相信完成後的結果 - 蠶繭裝置本身 - 會紀錄著我的體驗,而片可以提供對於表演過程另一層次的記錄。

3. In your opinion, what is the most ideal way to collaborate with an art institute?

For me, the ideal relationship with art institutions is a mutual partnership with common visions. The partnership is the basis of the platform that bring values for all parties involved — artists have opportunities to create artworks, art institutions bring the works to the public, and the audience can enjoy the artworks.

4. If there are no budget and resource limits, what kind of work would you want to do the most?

If there is no limitation on resources, the idea that comes to my mind at this moment is to create many cocoons in many different corners of the city.

5. When creating artworks, do you have a set of target audiences in mind? If so, why?

I would consider the audience when I am creating. For me, visual art is an important tool of communication. It is a visual language. It takes two parties to establish a communication. When I am the one expressing, then there an audience receiving the message. I certainly hope that my artwork can serve as the bridge to connect the audience and me.

你心目中,和藝術機構之間理想的碰撞方式是什麼樣的?

對我來說,跟藝術機構的理想關係是合作夥伴,有著共同的日程,共同創造三贏--藝術家有機會進行創作,機構把作品帶給社會,觀眾得以享受欣賞。

如果沒有資源的限制,你最想做一個什麼樣的作品?

如果沒有資源限制,我當下想到的是製作很多很多的蠶繭,安置在城市不同的角落。

在創作時,你有沒有預設的觀眾,為什麼?

如果沒有資源限制,我當下想到的是製作很多很多的蠶繭,安置在城市不同的角落。



Feminist. Revolut



*With all my heart I beseech
female compatriots to assu
Arise! Arise! C*

余願嘔心滴血以
女同胞無負
速振！速振

Explore the extraordinary life
(1875 - 1907), a radical woman
tradition to become the leader
boldly challenged convention
equal rights and opportunities
armed uprising against the c
the first female martyr for Ch
celebrated as a national hero

tionary. Martyr.

h and beg my two hundred million
ume their responsibility as citizens.

Chinese women, arise!

- Qiu Jin

以拜求之，祈余二萬萬

此 國民責任也。

！女界其速振！

-秋瑾

e of the “Chinese Joan of Arc” Qiu Jin

en’s rights activist who defied

er of a revolutionary army. Qiu Jin

nal gender roles and demanded

es for women. She attempted an

orrupt Qing Dynasty and became

ina’s 1911 Revolution. Qiu Jin is

oine today.

Rae Chang & Adam Tow Autumn Gem:

The Story of Modern China’s First Feminist

Rae Chang and Adam Tow are husband-and-wife filmmakers based in Santa Clara. AUTUMN GEM is their first feature film.

Rae Chang has worked in a variety of mediums including drawing, sculpture, performance, dance, and video. Her work has been presented at SOMArts Cultural Center, San Francisco Chinese Culture Center, Pacific Film Archive, Pacific Asia Museum, and Tribeca Film Center in New York. Rae graduated from UC Berkeley with a double major in Art and Anthropology.

Adam Tow is a digital media producer and web consultant. His photography has been published in The New York Times, Stanford Magazine, and the San Francisco Chronicle. His corporate clients include The Wall Street Journal, All Things Digital, Stanford University, and various startups in the Bay Area. Adam graduated from Stanford University with a degree in Symbolic Systems.

Chapter 5

The Women's Movement

- 5.1 The Women's Movement (1903)
- 5.2 Review



Chapter 3

Domestic Despair (1896 - 1903)



Movie 3.1 "Romance really counts very little in it."



Hu Ying, professor at the University of California Irvine, describes the custom of arranged marriage.

Qiu grew up to be a strong-willed and independent young woman, with high aspirations to become a writer. But her carefree, independent lifestyle came to an end in 1896.

Like all Chinese women at the time, Qiu was set up in an **arranged marriage**. Her parents matched her with the son of a family friend, a wealthy merchant from Hunan Province. Qiu did not want to get married, but had no choice in the matter. At the age of twenty-one, considered unusually late for a gentry daughter, she was wed to Wang Ting-jun, and moved into her husband's home in Hunan Province.

Movie 3.2 To 200 Million Chinese Women - 敬告中國二萬萬女同胞



Hear Qiu Jin's thoughts on getting married.

To 200 Million Chinese Women - 敬告中國二萬萬女同胞
 到了過門的時候，用一頂紅紅綠綠的花轎，坐在裏面，透氣也不能出。
 When it is time to get married, there is a sedan chair decorated in red and green. While sitting inside, I feel like I am suffocating.

Artist Statement

As a Chinese woman born in the U.S., I had never heard of Qiu Jin until I came across her story in a book on Chinese women writers. What caught my attention was that Qiu Jin was described as a "radical feminist" from China, which came as a surprise to me, as I did not even realize there was a feminist movement in China. Upon doing more research, I became interested in sharing the story of this extraordinary figure as an inspiration to other Chinese American women.

As this year marks the centenary of the end of imperial rule in China, it is especially crucial to acknowledge the role of women during the country's transition to a modern nation. Even today, Qiu Jin is considered remarkably ahead of her time, as the struggle for Chinese women's equality continues. AUTUMN GEM sheds light on a seminal figure who continues to serve as an inspiration to Chinese women today.

AUTUMN GEM explores the extraordinary life of modern China's first feminist Qiu Jin (1875-1907). A radical women's rights activist, Qiu Jin attempted an armed uprising against the corrupt Qing Dynasty and became the first female martyr for China's 1911 Revolution. Compared to a "Chinese Joan of Arc," she is celebrated as a national heroine today. Using scholar interviews, archival materials, and dramatic reenactment scenes based on her original writings, AUTUMN GEM brings the story of Qiu Jin to life.



Feminist. Revolutionary. Martyr.



With all my heart I beseech and beg my two hundred million female compatriots to assume their responsibility as citizens. Arise! Arise! Chinese women, arise!
- Qiu Jin

余願嘔心滴血以拜求之。祈余二萬萬
女同胞無負此 國民責任也。
速振！速振！女界其速振！
-秋瑾

Explores the extraordinary life of the "Chinese Joan of Arc" Qiu Jin (1875 - 1907), a radical women's rights activist who defied tradition to become the leader of a revolutionary army. Qiu Jin boldly challenged conventional gender roles and demanded equal rights and opportunities for women. She attempted an armed uprising against the corrupt Qing Dynasty and became the first female martyr for China's 1911 Revolution. Qiu Jin is celebrated as a national heroine today.

Women's Rights Song - 勉女權

男女平權天賦就，豈甘居牛後？

願當清白媛，一洗從前羞恥垢。

Equality between men and women is a given right.

Who wants to live lower than cattle?

We will lift ourselves up

From the shameful station of our past.

Movie 7.4 Women's Rights Song - 勉女權



Qiu Jin believes gender equality is a given right.

In February 1907, Qiu began planning for an armed uprising with her fellow revolutionary, Xu Xilin. Like Qiu, Xu had studied in Japan and was strongly influenced by the radical politics

there. He and Qiu were both highly idealistic, volatile leaders who believed in dramatic acts of heroism to gain publicity for their cause.



Qiu Jin meets with Restoration Society members.

Together they worked to plan the revolt. They would launch simultaneous actions in two provinces, with Qiu leading the attack in Zhejiang and Xu heading the contingent in Anhui. They planned to kill the local prefects and any Qing official who did not surrender. It was a risky and dangerous plan, but they were determined to carry it out.

李思磐

我要看！求碟，求簽名！

@WOMEN我們2012

2012舊金山加入的新作品--《Autumn Gem》是一部由第二代華裔美國電影人創作的關於秋瑾的教科書和紀錄片。片中穿插了Re-enactment (重演) 與學者訪談，英文制作，中文字幕。http://t.cn/zWrLoJa影片稱秋瑾為近代中國的首位女權主義者。#WOMEN我們# @李思磐 @小燕daydayup @女權之聲 @千子和風_性別





Exhibition View of *Autumn Gem*, san Francisco 2012
 Courtesy of the Artist

Interview Questionnaire

1. What are your thoughts on feminism? What is your definition of feminism in China and its condition?

The struggle for gender equality in China has a long way to go, and I hope there'll be many to continue the work of Qiu Jin and her cohorts. She was remarkably ahead of her time, and the ideas she fought for - the liberation of women's bodies, equal opportunities in education, the right to participate fully in public and civic affairs - are still relevant today.

2. Why did you choose to work on this particular medium? What is the relationship between the medium, you and your idea?

After completing our documentary film in 2009, we wanted to explore other ways of telling the same story and chose the interactive textbook format due to its unique capacity to embed video clips and photo galleries to enhance the written story. We were excited about the potential of digital media publishing as a new storytelling avenue for artists.

3. In your opinion, what is the most ideal way to collaborate with an art institute?

Art institutes ideally would provide a supportive and stimulating environment for artists to show their work, collaborate, experiment, exchange ideas, and interact with the community.

4. If there are no budget and resource limits, what kind of work would you want to do the most?

"AUTUMN GEM: Episode 1." Except Qiu Jin shoots first.

5. When creating artworks, do you have a set of target audiences in mind? If so, why?

I don't have a specific audience in mind during the creative process. My hope is for the viewer to come away with a different perspective on Chinese women and/or an interest in learning more about feminism in China.



Digital photos of Qiu Jin archive and film stills
Courtesy of the Artist





Muxi

Moth

Born in 1983 in Shanghai, Muxi is a visual artist active in the field of art, graphic design, and multimedia. His representative work is his "Portrait of Youth" Series. In 2010, Muxi had his first solo exhibit and his "Portrait of Youth" series were chosen for covers of the well-known Japanese novelist, Murakami Ryu's novel. In 2010, Muxi worked on a project with Pepsi, and also on art derivatives with Antalis in the same year. In 2011, Muxi participated in group exhibits "Warmth" and "WOMEN."

1983年出生於上海，視覺藝術創作人。活躍在設計，繪畫和多媒體領域，代表作《少年肖像》系列。2010年首次個人畫展日本作家村上龍作品繪製中文版封面。2010年與百事合作《共築棲息地》藝術展主題活動。其作品中表現的內在極富生命感的自然美學風格，受到廣泛的共鳴和推崇。

Artist Statement

緣起少年

《蛾》是從《少年肖像》（繪畫作品）衍生出來的一套融匯生命感和自然主義等美學概念體系的一個視頻作品。“人在青春期，身體心理上開始產生了微妙變化”

“性別意識的無限可能”是我創作的主要線索。從2008年開始創作“少年”這個命題，我試圖在影像中與大家探討一些“自我認識、男性和女性的意識區別、性別的換位思考，以及對異性的好奇和探索理。少年青春時期的性別意識是具有模糊感的、多樣可能性的，因此作品用舞者來演繹性別的模糊狀態。而片中女性元素則是像徵對性別身份的探索和換位思考。“蛾”是在片中反復出現的意象，從幼蟲蛻變成蛾象徵著身體和心理的蛻變的過程。

身體的詩

舞蹈是一種身體的語言，借助舞蹈動作元素的穿插，結合女性身體和生物相結合的繪畫意象，是對兩性意識在個體意識中的溶合和互換經驗的隱喻。用身體的“詩”詮釋“男性身體中的女性”或者“女性身體中的男性”。舞蹈的語言表達了一種從懵懂到覺醒的狀態，模仿“蛾”在繭中的萌動到最後破繭張開翅膀的姿態，暗喻人自我性別意識的甦醒，以及潛意識慾望的表達。視頻中幾乎沒有對具象環境背景交代，更為體現內在世界的景象。

內在宇宙

內心是施展人性的舞台。每個人的內在都有一個無限的空間，彷彿孤獨空寂的宇宙。而人性的情緒和想像只有在內在空間裡才能得到無限延伸和施展。人是畫的主體，屹立在蒼茫的內心宇宙中，是唯心的，有一種神性的意味（類似波提切利《維納斯的誕生》構圖）。“透視感”和“光”是著重在畫面中呈現的氛圍，試圖以獨特的視角和開放性的美學風格，帶領大家通過“介質”感受逐漸澄清、微明而亮過程，更了解自我的真切內在。在混沌中看到了光，使生命獲得最本源的治愈和救贖。

"Moth" is a video work derived from the painting Portrait of Youth with a fusion of the sense of life, naturalistic sense, and other aesthetics. The main themes in Moth center around, "in adolescence, people have subtle changes physically and psychologically", and "the infinite possibility on gender awareness." When I started to create the topic of adolescence in 2008, I tried to explore self-awareness, the differences between male and female, empathy towards the opposite gender, curiosity to the opposite gender, and discovering psychology. Gender awareness of adolescence is vague and has diverse possibilities.

The video uses the dancer as an interpreter of the ambiguity of gender. The female in the film is a symbol of the exploration of gender identity and empathy. The "moth" is a recurring image in the film, symbolizing the process of physical and psychological metamorphosis from the larval metamorphosis into a moth.

"Deer Men" in his Portrait of Youth series are Muxi's signature style. It is a creation with imagination; it is about the marriage between nature and human's internal emotions. It contains the philosophy of "Vagueness," as well as the philosophy of Zen.





Artist CV

1983
Born in 1983, Shanghai. Visual artist.

2004 – 2007
Working in the field of Ad Art Direction

2008 – Present
Working in the field of Visual Arts,
Graphic Design, and R&D

June 2010
First Solo Exhibit "Portrait of Youth" (少年肖像) in NAÇO Architectures

September 2010
Book Cover Design for Murakami Ryu

December 2010
Group Exhibit "Warmth"

1983
年生於上海

2004 – 2007
從事廣告美術指導工作

2008 – Present
從事繪畫等視覺藝術創作,平面設計,及產品研發

June 2010
納索畫廊(NAÇO architectures)首次個展《少年肖像》

September 2010
月為日本知名作家村上龍文學作品中文版繪製封面

December 2010
《暖》藝術聯展

February 2011
China Life Magazine in Art Design

May 2011
Art Derivative Series (Partnership Program with Antalis)

September 2011
《空間的性別身份的藝術表達》主題論壇

October 2011
《共筑棲息地》(Partnership Program with Pepsi)

December 2011 – January 2014
WOMEN我們 Exhibition with "Moth"

February 2011
加入《生活月刊》從事美術設計
May 2011
推出藝術衍生品系列(國際紙業 antalis合作項目)

September 2011
《空間的性別身份的藝術表達》主題論壇

October 2011
《共築棲息地》藝術展主題活動(百事可樂合作項目)

December 2011 – January 2014
《WOMEN我們》主題展,參展影像作品《蛾》



Screenshot from *Moth*, Video 2011
Courtesy of the Artist





Liang Liting

Thorny Poetry

Love Song

Liang Liting was born in 1986 in Guangdong province, Zhongshan city. In 2009 she graduated from Guangzhou Fine Art University concentrating in oil painting. Currently she is working and living in Zhongshan. In 2011 she established an inspiration and experimentation art room to develop her creative foundation. Such creativity takes shape in many forms, involving painting, installation artwork and other styles.

1986生於廣東省中山市，2009年畢業於廣州美術學院油畫系第五工作室，現工作生活於中山。2011年創立靈感實驗室藝術創意基地。其創作媒介多樣，涉及繪畫，裝置，行為等。



Exhibition View of *Thorny Poetry*, San Francisco 2012
Courtesy of the CCF

Poems with Thorns

Bodily pain, violence, nature, love and sense of self. In 2007 these potent words formed the basis of my creative works. Painting balances my heart along with liberating my mind of constant wants. Art installations and behaviors serve as my artwork's foundations and principles are my direct my different mediums of exploration. Looking at the piece "Poems with Thorns," I used ink as a medium to record the sense of lose and the body's pain.

身體傷痛，暴力，大自然，愛，自我。這些關鍵詞組成了我2007年至今創作的全部。繪畫是我平衡內心與釋放情緒的日常需要。裝置和行為作品的創作則是我對不同媒介的探索。在《帶刺的詩篇》中，我用水墨去記錄關於失落與身體的傷痛。

月下少女
月光的女

无可奉告

月光下

少女不再

是个少女

2007

10

10

TING
NG



我身体个部位
每一
都在
向你控
诉

TING
NG



我身体的每一个部位都在向你控诉 2012
Courtesy of the Artist



站立 2012
Courtesy of the





Top Left, Top Right: *Love Song*, Installation 2010-11
 Right: 魔法水晶鞋 2010-11
 Courtesy of the Artist

Love Song

"Suit Case"

It carries my longing for you

"Magical Crystal Shoes"

(Glass Slippers)

By wearing them, maybe you will find love

《皮箱》

我將對你的思念裝在皮箱

《魔法水晶鞋》

穿著魔法水晶鞋，或許你能找到愛情



Artist Email to Curator | August 25th, 2014

記得當年那個“村姑”嗎?我差點忘記了。現在回頭一想,再看看現在的自己,原來我還是那個“村姑”,對於藝術依然很淳樸,對於家鄉的事物,風土人情還是那麼熱愛,對於愛情還是充滿幻想。很感謝藝術讓我們相識,感謝你打開我的小小世界。2011年的我在“我們”裡玩的很開心。

Thank you,love you!

Interview Questionnaire

1. What are your thoughts on feminism? What is your definition of feminism in China and its condition?

The emerging of feminism in China is a progress, which opens up a new window to the world, and creates space for women's self-expression and self-examination. In my opinion, feminism in China is in a marginal position; the majority doesn't even have basic knowledge of feminism.

2. Why did you choose to work on this particular medium? What is the relationship between the medium, you and your idea?

When making artwork, I prefer choosing objects which carry a sense of nostalgia. The suitcase is my mother's trousseau, I like its pink color and its old-fashionedness. I used to wear a type of plastic sandals called crystal shoes, which took its name from the story of Cinderella. With rollers installed, they were given imaginary magic power. I fantasized that I would find my true love if I could possess these pair of shoes.

3. In your opinion, what is the most ideal way to collaborate with an art institute?

Art institutes provide display platforms for artists, as well as funds so that artists are able to have creative freedom. Artists and art institutes should have mutual trust and support each other.

4. If there are no budget and resource limits, what kind of work would you want to do the most?

I would return to the wild nature and live on the foot of a mountain where I do sketch and make crafts work. I want to become another person, who has no relation to my current life.

5. When creating artworks, do you have a set of target audiences in mind? If so, why?

Yes. For me, art practice is a way to communicate with people. I believe there are a specific group of people who like my work. They are my audience.

你是如何看待女性主義的?你認為在中國女性主義的定義和位置是什麼?

女性主義的出現,向世界打開了一個新的對話窗,推動了社會進步,使女性有更多表達自己和反思自己的空間。我認為中國的女性主義處於比較邊緣的位置,大眾對於女性主義的認知不高,甚至不知道什麼是女性主義。

你為什麼選擇了現在這種媒介進行創作?你認為這個媒介和你,以及你想表達的理念之間的關係是什麼?

我喜歡選擇有回憶味道的物件進行創作。皮箱是媽媽的嫁妝,我喜歡它的粉紅色與陳舊。小時候經常穿一款叫水晶鞋的塑料涼鞋,它和灰姑娘的水晶鞋有一樣的名字,裝上滑輪,它就有了魔法力量。我幻想自己擁有這雙鞋子,就能找到屬於我的愛情。

你心目中,和藝術機構之間理想的碰撞方式是什麼樣的?

機構提供平台讓藝術家展示,藝術家有足夠的創作自由以及創作資金。藝術家與機構之間是互相信任,互相支持的。

如果沒有資源的限制,你最想做一個什麼樣的作品?

回歸到自然,生活在山腳下,畫風景寫生或者做手工活——這是一種完全不同於我現在的生活方式,我將變成另外一個我。

在創作時,你有沒有預設的觀眾,為什麼?

沒有。有不同的反饋是很正常的。

Artist CV

2011 - 2013
WOMEN我們

2011
不合時尚-廣州美術學院油畫系第五工作室作品展廣州/廣州美術學院 美術館

2009
現在時雙年展:華藝先鋒(Present Tense Biennial:華藝先鋒)San Francisco/舊金山中華文化中心實驗空間與學院視野——中央美術學院、中國美術學院、廣州美術學院綜合美術(實驗藝術)專業教學交流展廣州/廣州美術學院美術館

(Anti)Realism workshot3 意大利/羅馬/Adele C gallery (Anti)Realism workshot2 法國/Ecole Régionale des Beaux Arts de Besançon

“CREATIVE M50” 2008年度創意新銳評選獲獎作品高校巡展上海

2008
(Anti)Realism workshot1, 瑞典/Norrköpings Konsthall “CREATIVE M50” 2008年度創意新銳評選上海



@WOMEN我們2012: 參展藝術家之梁麗婷也在試圖通過平面和電子媒體進行全新的話語權掌握。她的參展作品《Kiss/刺》在展覽籌備期間已經開始通過微博徵稿，探尋專供年輕女性觀賞和消費的地下色情雜誌的可能性。(2011-12-9)

@面首大人Feynan
女性也有看地下色情雜誌的權利。為什麼男性看正常，女性看就是流氓。(2011-12-9)

@梁麗婷-淺草妖姬: 誰畫好看的軟色情啊給我供稿啊!(2011-12-17)

@PQ高靈: 投稿投稿~(2011-12-17)

@木西muxi: 可以用我微薄背景給你的色情雜誌投稿阿，哈哈/ (2011-12-17)



Initial sketch of cover for underground porn magazine targeting women readers
Courtesy of the Artist





Er Gao & Li Zhe

My Little One

Er Gao (also known as Eagle Ho) received his formal dance and theatre training at Hong Kong Academy for Performing Arts. He now works as an independent artist and choreographer in Guangzhou, China. Earlier in his career, Er Gao was a professional dancer. Then he began choreographing independently. Sex, Gender and Identity have always been Er Gao's focus and subjects. Through physical or visual approaches, he explores these themes extensively in his individual works as well as in collaboration with other artists and companies. Some of these individuals include German site-specific choreographer, Angie Heiser, and Emio Greco. Additionally, he has worked in collaboration with companies such as EG|PC Dance Company from the Netherlands and Guangdong Modern Dance Company. He is currently working with Rubato Dance Company (Germany).

In 2007, he established Er Gao Production, a cross-over platform of interdisciplinary art, in which he collaborates with musicians, sculptors, video artists who were all young creators also born in the 80's. Additionally, he collaborates as an independent artist with various dance companies and artists, such as the Guangdong Modern Dance Company (China),

Company Emio Greco|PC (Netherlands), Tanzcompagnie Rubato (Germany), Ilmintorf Compagnie (France), and with choreographers like Yuri Ng (Hong Kong) and Angie Hiesel (Germany).

二高（何其沃）完成香港演藝學院現代舞表演與編創專業後，開始作為一位獨立藝術家在廣州進行舞蹈劇場創作。何氏一直專注於通過肢體與視覺的角度探討性別，身份與性的話題，其作品曾受邀參加北京交叉藝術節、上海越界藝術節、香港 I Dance 藝術節、日本當代舞蹈聯盟等多個藝術機構項目。

二高也熱衷以獨立藝術家身份與不同藝術家或舞蹈團合作。如廣東現代舞團合作創作《廣州少年何其沃的煩惱》2007、德國的Angie Hiesel合作項目《Hair》2008、荷蘭Emio Greco | PC合作項目《Beyond》2009、柏林Rubato《look ar me,I am chinese 》2010。今年二高會繼續和Emio Greco和Rubato合作。

何其沃作為一位年輕獨立藝術家，在中國大陸率先進行舞蹈劇場創作。何氏作品一直專注於通過肢體與視覺的角度探討性別，身份與性的迷思。2007年成立《Er Gao production》，與同是80後從事音樂/雕塑/錄像創作的朋友一起，進行跨界實驗創作。亦熱衷以獨立藝術家身份與不同藝術家或舞蹈團合作:科隆環境藝術家Angie Hiesel、荷蘭Emio Greco | PC、柏林Tanzcompagnie Rubato、法國Ilmintorf compagnie.



美人兒
MY LITTLE ONE



Artist Statement

This is an interview with homosexual people living in Guangzhou. The interviewees include college students, volunteers working in gay advocate groups, as well as lesbians. Our purpose of creating this video is to help the general public understand the lives of homosexuals in Guangzhou. This video shows what roles people play in the homosexual community, what they think, and their lifestyles. Therefore, we conducted this video in a very relaxed, informal interview.

何氏是在廣州地區率先進行舞蹈劇場創作及推廣的藝術家之一，2007年他成立自己的獨立創作團隊“二高表演”，透過即興方式推廣何氏獨特的“合成現場”概念。合成現場發生於在地藝術，環境裝置造型藝術與表演藝術之間，一般由多個領域的藝術家合作進行對展覽場的共同構建，事件在一定時間中完成，形式具有劇場感，但與劇場不同的是，沒有任何定義下的表演空間要求，更多是即興的在地創作。二高表演自成立以來創作了《偶發事件》等多出“合成現場”之全長作品。為更深入探討中國文化背景以及生存環境下劇場藝術的可能性，何氏亦常在作品中使用非專業的身體，並在諸多非劇場的空間內進行即興的創作表演。



Screenshots from *My Little One*, Video 2012
Courtesy of the Artist

Interview Questionnaire

1. What are your thoughts on feminism? What is your definition of feminism in China and its condition?

According to my situation, I don't want to emphasize on sexuality, neither do I intentionally pay attention to my identity. For me, feminism makes me think more about human rights in my everyday life. Let's take marriage and reproduction as an example, is taking care of the family the only correct role for women? Most women still think they have an inferior position in the society and they have to take responsibility of family. Also, a girl without ability is considered virtuous. The violence and immoral actions toward women with a lack of education make them sink into sorrow and anxiety. Feminism is how everybody treats and shows respect to women.

2. Why did you choose to work on this particular medium? What is the relationship between the medium, you and your idea?

I am gay, as well as a dancing artist; making art is all my life. I use my body as my concept to create theatrical or multi-media theatrical performance in order to explain the way I perceive the world.

3. In your opinion, what is the most ideal way to collaborate with an art institute?

An Art institute should act as an agent. If an art institute can create a series of influence on the mass and the society both directly and indirectly, it would be perfect.

4. If there are no budget and resource limits, what kind of work would you want to do the most?

I want to create a theatrical performance about personal feelings with the homosexual community.

5. When creating artworks, do you have a set of target audiences in mind? If so, why?

Presupposed audience is important for me. There is a simple reason: I only want to communicate with the right audience. I have almost lost patience on speaking to a very remote group of people, which proved to be wasting my time and labor and made me feel like a loser. But when facing the right audience, I am able to keep my doubt and knowledge, and question myself.

你是如何看待女性主義的?你認為在中國女性主義的定義和位置是什麼?

作為一個生活在現狀的人,我不強調男或女的性別問題,也沒有刻意的身份認同感。女性主義在我日常行為裡面多了更多的人權思考,如:如何看待婚姻和生育的問題。女性在社會裡位置是否相夫教子才是正確的?現在大部分的女性,仍然對自己的社會地位的觀念還是感覺需要做到盡職的低微,女子無才便是德。於是暴力和非道德的問題隨之而來,讓缺乏教育的女性失足和焦慮。女性主義是在於每個人如何對待女性的觀法和尊重。

你為什麼選擇了現在這種媒介進行創作?你認為這個媒介和你,以及你想表達的理念之間的關係是什麼?

我是一名同性戀者,同時也是一名舞蹈藝術家,創作基本上我生活的全部。我無時無刻不用身體的概念去詮釋我眼前的一切,進行劇場或者跨媒介的劇場創作。

你心目中,和藝術機構之間理想的碰撞方式是什麼樣的?

就像一個經濟人,如果藝術機構能運用藝術家的觀念和作品去進行一系列與社會大眾產生互動和間/直接的影響,這是完美的相互工作。

如果沒有資源的限制,你最想做一個什麼樣的作品?

與同志們一起做一個關於個人感受有關的劇場演出。

在創作時,你有沒有預設的觀眾,為什麼?

預設觀眾對我來說很重要,原因很簡單,我只想和對的觀眾進行交流。







He Chengyao

99 Needles

Open the Great Wall

Mother and I

Illusion

He Chengyao was born in Chongqing, China in 1964. She graduated from the Art Education Department at the Sichuan Fine Art Institute, Chongqing in 1989, and went on to further study in Modern Art at the China Central Academy of Fine Art. She is now living and working Beijing. He Chengyao is a performance artist, and also produces photographic and video works. She has exhibited in China, Italy, Japan, UK, Korea, Thailand, Canada, Singapore, Ireland, Taiwan, USA, Finland, Hong Kong, Serbia, Spain, Germany, Romania, Macao, Greece, Slovenia, Belgium, France, Sweden, Poland.

何成瑤1964年出生於中國重慶。1989年四川美術學院師範系畢業。2000-2001年期間曾在中央美術學院油畫系當代藝術研修班進修一年。2000年起移居北京生活和工作。藝術創作工作包括：現場行為、照片、錄像藝術。作品曾於中國、意大利、日本、英國、韓國、泰國、加拿大、新加坡、愛爾蘭、台

灣、美國、芬蘭、香港、塞爾維亞、西班牙、德國、羅馬尼亞、澳門、希臘、斯洛文尼亞、比利時、法國、瑞典、波蘭等國家和地區展出。行為藝術工作坊教學經歷：利物浦霍普大學，利物浦，英國2007LA+Lidkoping，行為藝術工作坊，Lidkoping，瑞典20116th IPAH Summer Camp, Flutgraben eVBerlin,德國2011中國美術學院，杭州，中國2011



Mother and I, Performance Still 2001
Courtesy of the Artist



*Open the Great Wall, Performance Still 2001
Courtesy of the Artist*



Artist Statement

在我的藝術創作中，有部分作品在題材上大多數側重自傳式材料，從個體家庭歷史入手，試圖探討個人命運與群體歷史的關係。表現方式上利用變更自我角色，重演童年記憶裡的母親印象，試圖實踐心理學家運用於心理治療裡的精神導瀉概念，此類作品也嘗試探索藝術在傷痛治療和精神救贖中如何作用。另一部分作品則是進入當下現實情景，呈現某個特殊的邊緣群體的命運。



Mother and I, 2002
Courtesy of the Artist

@Innnngrid: 從張老師口中得知何(成瑤)老師，看見你畫冊的一瞬間內心被觸動了，眼淚在眶中打轉 (2013-11-19)





Interview Questionnaire

1. What are your thoughts on feminism? What is your definition of feminism in China and its condition?

Feminism is to fight for the inherent rights of women. In my opinion, in China, there is no clear definition of feminism.

2. Why did you choose to work on this particular medium? What is the relationship between the medium, you and your idea?

In college, my major was oil painting. Since 1989, after graduated from Sichuan Fine Arts Institute, I had been using oil painting as my medium for a long time. I started to experiment on other media since the Open Great Wall project I did in 2001. Media should serve for the theme of the artwork.

3. In your opinion, what is the most ideal way to collaborate with an art institute?

Having sincere communication between art institutes, artists and seeking common ground while reserving differences.

4. If there are no budget and resource limits, what kind of work would you want to do the most?

Noah's Ark

5. When creating artworks, do you have a set of target audiences in mind? If so, why?

I don't have default audience in my mind. In my opinion, art is originated from a very personal experience.

你是如何看待女性主義的?你認為在中國女性主義的定義和位置是什麼?

所謂的女性主義旨在爭取天賦人權中屬於婦女自己的權益。我認為在中國並沒有明確的有關女性主義的定義。

你為什麼選擇了現在這種媒介進行創作?你認為這個媒介和你,以及你想表達的理念之間的關係是什麼?

我在大學裡主要學的是油畫,從1989年四川美術學院畢業後一直以油畫為媒介進行創作,直到2001年做了偶發行為《開放長城》以後,才開始嘗試不同的媒介創作。採用什麼媒介創作一般來說主要根據作品想要表達的主題而定。什麼媒介更能直接、簡練、準確地表達理念就用什麼樣的媒介。

你心目中,和藝術機構之間理想的碰撞方式是什麼樣的?

雙方坦誠的交流、溝通; 求同存異。

如果沒有資源的限制,你最想做一個什麼樣的作品?

諾亞方舟。

在創作時,你有沒有預設的觀眾,為什麼?

沒有預設的觀眾。藝術創作是非常個人化體驗的呈現。

Artist CV

Solo Exhibitions

2007

"The Extension of Limbs", Juhua Gallery, Shanghai.

2004

He Chengyao Performance Photo Exhibition, Soobin Art Gallery, Singapore.

2003

"Performance Art He Chengyao", One World Art Center, Beijing.

2000

He Chengyao Oil Painting solo Exhibition, Qin hao Gallery, Beijing.

Group Exhibition

2007

"Chain", CAC, Manchester. "Global Feminisms", Brooklyn Museum, New York. "Out from XiNan", Guangdong Museum, Guangzhou.

2006

Performance Art Documentations from China, SUMU Titanik Gallery, Turku. International Exhibitionist, Curzon Soho Cinema, London. Cruel/Loving Bodies, Hong Kong Art Center, Hong Kong. "Vital" International Chinese Live Art Festival, Chinese Arts Centre, Manchester.

2005

"Loft of Language" 8 Female artists in China, ThreeQuarters Art Gallery, Beijing.
"The Magic Lantern", Galway Arts Centre, Ireland.
Changing Faces-Panel discussion and Exhibition of Asian-Pacific Women Artists, Taipei Artist Village, Taipei.
"Transborder Language" Beijing Tokyo Art Projects, Dashanzi Art District Beijing "The Wall"-Reshaping Contemporary China Art, Millennium Art Museum, Beijing, and University at Buffalo Art Galleries, New York.
"Making Relationships" -The Taiwan and Chinese Contemporary Performance, Taipei Art Museum & Gaoxiong Art Museum, Taipei.

"Tour"-China Live, Chinese Arts Centre & Greenroom, Manchester Chapter Arts Centre, Cardiff Warwick Arts Centre, Bluecoat Arts Centre, Liverpool, Colchester Arts Centre, Colchester Arnolfini, Bristol, Victoria and Albert Museum, London. First S.E Asia Performance Art Symposium and 7th Asiatopia Performance Art Festival, Queens Gallery, Bangkok.

2004

"Asian Women's Art", Tokyo Joshibi University's Art Museum, Tokyo. Spell-bound Auro-The New Vision of Chinese Photography, Taipei Modern Art Museum, Taipei.
"Cruel/Loving Bodies", Duolun Museum of Modern Art, Shanghai and 798 Space, Beijing. 93 2nd DaDao Live Art Festival, Jianwai SOHO, Beijing. 93 14th Rencontre Internationale Art Performance Quebec, LE LiEU Centre Art action Quebec City and Clark Gallery, Montreal.
Performance Art in 798-Photographic Memory Exhibition, Dashanzi Art District, Beijing.
The Future of Imagination 2 International Performance Art Event, Singapore.

2003

"Listen to men's story from women"-Concept Art exhibit, Longhu, Chongqing.
1st Live Art Festival, 798 Art Factory, Beijing.
5th International Performance Art Festival, Bangkok & Chiangmai, Bangkok.

2002

"The Limits of Bodies", Shangrila Culture and Art Center, Beijing.
The 7th NIPAF Asia Performance Art Series, Japan.
The 2nd Pingyao International Photography Festival, Pingyao. "Culture Meets Culture"-Busan Biennale 2002, Korea. "DREAM02", OXO Gallery and Barge House, UK.

2001

"Dialogue-Puzzle" China Contemporary Art Exhibition, Padua Youth Museum, Padua.





Stella Zhang

0-Viewpoint

Stella Zhang was born in Beijing, China. She learned painting from her father the acclaimed brush painter Ping Zhang who was a professor at the Central Academy of Fine Arts. She attended the high school of Central Academy of Fine Arts. Then matriculated to the Central Academy of Fine Arts where she received her BFA in Chinese Brush Painting in 1989. She moved to Japan in 1990 where she studied Japanese Painting at Tama Fine Art University and later at Tokyo Art University where she earned her MFA in Japanese Painting in 1996.

She has lived in the United States since 2003. In the past 20 years, her work has been exhibited in Chinese, Japanese and American galleries and museums. Her work has been included in fine arts collections in many countries. She has published four books.

張爽(Stella Zhang)從小接受傳統畫藝熏陶，在1989年獲中央美術學院學士學位，之後赴日本深造，獲東京藝術大學碩士學位，在日本舉辦過多次個展與聯展。在日本期間參與許多大型展覽並獲獎。2003年移居美國加州後，開始從事綜合材料的架上繪畫與裝置藝術。她是美國2010年度的“鮮銳”藝術家。她的作品被世界各地多家美術館和私人收藏。現執教於PACIFIC ART LEAGUE（美國，加州）

Artist Reflects on the Women Exhibition

August 20th, 2014

WOMEN我們 在說什麼？

性別,性別身份的平等不應只是文字概念。我們(WOMEN)生活在各種形式的暴力社會之中,對性別的偏見與歧視充斥在生活的各個角落,生命應享有的權利和自由與我們(WOMEN)隔著厚厚的屏障。我們(WOMEN)只是以自己的語言來思考一種令生命更加完整和豐富的活動。我們(WOMEN)在說從偏見和恐懼中解放出來,共同分享一種有心智的心靈。





Exhibition View of *O-Viewpoint*, Miami 2013
 Courtesy of CCF

Interview Questionnaire

1. What are your thoughts on feminism? What is your definition of feminism in China and its condition?

Feminism is the self-recognition of female identity.

2. Why did you choose to work on this particular medium? What is the relationship between the medium, you and your idea?

I choose the medium that I am familiar with, which makes me feel more natural.

3. In your opinion, what is the most ideal way to collaborate with an art institute?

Building interactive relationships with curators through communication.

4. If there are no budget and resource limits, what kind of work would you want to do the most?

The key point is how to utilize resources.

5. When creating artworks, do you have a set of target audiences in mind? If so, why?

No. It's common to have diversified feedback.

你是如何看待女性主義的?你認為在中國女性主義的定義和位置是什麼?

女性主義是對於女性身份的自我認知

你為什麼選擇了現在這種媒介進行創作?你認為這個媒介和你,以及你想表達的理念之間的關係是什麼?

我選擇熟悉的媒介,感覺比較自然。

你心目中,和藝術機構之間理想的碰撞方式是什麼樣的?

通過與策展的溝通達成互動。

如果沒有資源的限制,你最想做一個什麼樣的作品?

關鍵是如何利用資源。

在創作時,你有沒有預設的觀眾,為什麼?

沒有。有不同的反饋是很正常的。

Artist CV

1965

出生於北京。

1985

畢業於中央美術學院附中。

1989年畢業於中央美術學院中國畫系,獲學士學位。

1990

赴日本留學。

1992-1994

就讀於日本多摩美術大學日本畫科研究生。

1996

畢業於東京藝術大學日本畫科大學院。獲碩士學位。

2003移居美國。

現執教於Pacific Art League (美國, 加州)

主要展歷

1989

中央美術學院畫廊聯展(中國, 北京)

1990

日中友好會館美術展優秀賞(日本, 東京)

1991

中國畫廊個展(日本, 橫濱)

1992

永井畫廊個展(日本, 東京)

1993

小津和紙博物館個展(日本, 東京)

1994

東京都美術館 “留學生美術展” 優秀賞(日本, 東京)

1995

東京都美術館 “第32回亞細亞現代美術展” 新人大賞(日本, 東京)

1996

奧瓦多畫廊聯展(日本, 東京)

1997

美術佳那露畫廊個展(日本, 東京)

1998

鬆坂屋畫廊聯展(日本, 東京)

1999

東武畫廊聯展(日本, 船橋)

2000

鬆坂屋畫廊聯展(日本, 東京)

2001

鬆坂屋畫廊聯展(日本, 東京)

2002

Tanshin 美術館 “第18回多摩綜合美術展” 大賞
(日本, 町田)

2003

高島屋 “第28回春季創畫展” (日本, 東京)
JKD Gallery個展(美國, 洛杉磯)

2004

中國美術館個展(中國, 北京) 台北縣藝文中心
個展(中國, 台北)

2005

Sandstone Gallery 個展(美國, 洛杉磯)

2006

JKD Gallery 個展(美國, 洛杉磯)

2007

關渡美術館聯展(中國, 台北)

2008

中華世紀壇藝術館聯展(中國, 北京)
v

2009

Norton Gallery 個展(美國, 舊金山)
Amrithika Art Gallery 個展(美國, 舊金山)

2010

Alameda Museum 聯展(美國, 阿拉米達)
Air Gallery 聯展(美國, 紐約)
Chinese Culture Center of San Francisco 個
展(美國, 舊金山) The Performance Art Insti-
tute 個展(美國, 舊金山)

2011

Yerba Buena Center for the Arts 聯展(美國,
舊金山)
Stanford Art Spaces 聯展(美國, 斯坦福大學)
Silicon Valley Asian Art Center 個展(美國,
聖他克拉拉)

主要收藏

2002

日本 Tanshin 美術館 2004年 中國美術館出版

2003

張爽畫冊

2004

張爽畫冊

2008張爽畫冊

2010

O-Viewpoint





Daniela Montoya

Miami Vogue

This project explores the embodiment of social structure and relationships that emerge through kinship and social performances. Conducting this investigation in the gay underground ballroom community of Miami, FL I intend to channel my focus of this project through a dance practice performed called vogue. More specifically, it will be examining the elements that comprise this underground society such as hierarchy and status. Through investigating this social performance and the relationships formed around vogue, I argue that vogue is a tool for agency in the creation of kinship and identity. This is made possible through the chosen families created (termed as a House), foundational support, and esteem and community building liminal periods and processes the individual experiences as part of this collection. By channeling the focus of the project through vogue, I believe the essence of



Exhibition View of Miami Vogue, Miami 2013
Courtesy of the Artist

Project Statement

the communities social structure will be presented in a way that provides an understanding on the continuously changing nature of identity.

The characters depicted allowed me into their lives to investigate the relationship created between performance, embodiment, and identity through observation, participation, and interview. Victor M. Lords is currently the vogue representative for the Miami chapter of the House of Lords. He first learned vogue as a member of the House of Ninja in New York and when moving to Miami, FL became a member of the House of Infiniti where Angel Infiniti influenced his voguing skills. Victor M. Lords specializes in arms control category. Self title Vogue Queen, Danielle Ninja Polanco is a former member of the Legendary Vogue House of Ninja and currently works as a choreographer and dancer's for today's biggest name in pop music such as Beyoncé and Lady Gaga. Danielle is legendary for voguing and travels the world teaching workshops on voguing to dancers of all ages. She currently has a residency teaching vogue femme in several renowned dance studios in New York City. Lola St. Lords is a young up and coming Miami drag queen from the House of Lords. Although Lola St Lords does not vogue she admits "Every drag queen tries to vogue every so often, but, girl, with this arthritis... I can't". Titled as the Iconic Father of the Florida Chapter of the House of Infiniti, Angel Camacho is credited with bringing

the ballroom community to South Florida. As the Father of the House of Infiniti, he is a respected member of the ballroom community and performs both arms control and Old Way vogue categories.

The subjects all carry a different relationship with vogue and their level of participation and position within their House and the ballroom culture. Thus they all embody the culture in individual manners and create a distinct identity depending on these variables. This identity is displayed and determined through their success in performing vogue within the ballroom competitions and the mobility of this identity in context outside of the ballroom community.

Danielle是vogue的傳奇人物，她去到世界各地傳授不同年齡的舞者教授vogue。她現在在幾個紐約城內著名的舞蹈工作室教授女同性戀們vogue。Lola St. Lords是Lords家族年輕的新星變裝皇后。儘管Lola St. Lords不vogue，她承認：“每個變裝皇后都盡力vogue，但是，由於有關節炎，我沒辦法做到。

美名為vogue女王的Danielle Ninja Polanco是傳奇的Ninjavogue 家族的前成員，現在為流行音樂界的大腕們，例如Beyonce和Lady Gaga做編舞或者舞者。



Exhibition View of Miami Vogue, Miami 2013
Courtesy of the Artist

那为什么男人不喜欢帮女人人口交？！

How would it happen that men dislike
the oral job for women?

Yang Meiyuan

Female Manifesto

Yang Meiyuan was born in 1983. In 2007 she graduated from Guangzhou Fine arts academy with a concentration in oil painting. Her works include "The story of a female worker," "Female Manifesto" and "Communication". Currently she's living in Sichuan province.

楊美艷，1983年出生，畢業於廣州美術學院油畫系第5工作室。代表作包括《一個女工的生活史》，《女性宣言》，《溝通》。現生活在四川。

因为我们这代人所受的性教育都是A片！
We, this generation, have sex education
only through adult films.

自慰对于男女来说都是一个很重要的问题！
Masturbation has close relationship with both
male and female.

Artist Statement

An individual looking at my art always focuses on the individual or female, as if inside the heart there is a place for male longing cut by a strange explanation of style of thinking and sensitive actions. Today, weak young women depend on knowing people and their character, this means that men and women's problems are becoming increasingly alike, therefore I believe even more in my original suggestion to rely on one's own tests and research.

個人作品一直關注自己和女性，內心有彷彿是一位男性渴望深切了解異性的思維方式和敏感行為。現今，弱小女性取決知識和性格，意味著男女所遇問題越來越雷同，所以我更願意吧自己當做實驗品來研究。

一般刺激阴道是得不到高潮的！

Generally speaking, you cannot get your
orgasm by exciting your vagina.

对，我觉得女人跟女人做爱会。。。。

Yeah, I think women having sex with women will be....

Screenshots of *Female Manifesto*, 2012
Courtesy of the Artist

Interview Questionnaire

1. What are your thoughts on feminism? What is your definition of feminism in China and its condition?

In China, there are four kinds of women. The first kind of woman is not well educated; her career is to take care of her family, to be a wife and a mother. She tends to seek empathy from other women. On the other hand, the second kind of women is well educated; she manages to have both a career and a family. However, in the end, she must sacrifice her career to focus more on her family because of the pressure from social norms and her dependents. The third kind of women is persistent about their career; they tend to enjoy life with her husband without having any children. The fourth kind of women gives up on marriage and children to reach top of their career and they tend to live life in a perfectionist way. In the end, men and women begin to face the same societal problem and the results only depend on their individual choices.

2. Why did you choose to work on this particular medium? What is the relationship between the medium, you and your idea?

I don't restrict my working medium because it should be coherent with the content of the artwork. The artwork, Female Declaration, is part of the worldwide video art trend and sometimes, creativity is part of a trend.

3. In your opinion, what is the most ideal way to collaborate with an art institute?

I don't have a clear concept of art institutes because, in the Guangzhou art industry, there is a group of professionals willing to help young artists, for which I am very thankful. However, at the same time, I feel like this comfort and economic support can be a limitation to some artists. Building interactive relationship with curators through communication.

4. When creating artworks, do you have a set of target audiences in mind? If so, why?

When I create artwork about women, I long for women as audiences. I am sympathetic towards those women who are "victimized" and I want my artwork to be a wake-up call for other women. However, from the male perspective, this kind of artwork can be viewed as a rebellious act.

你是如何看待女性主義的?你認為在中國女性主義的定義和位置是什麼?

在中國,第一種女性沒有知識文化,依舊是相夫教子,以家庭為個人在中國,第一種女性沒有知識文化,依舊是相夫教子,以家庭為個人事業。生活方面從夫從子,心理卻渴望同性的一絲安慰。第二種女性有了文化知識,相夫教子,家庭事業和個人事業同時進行,可是最終家庭壓力和社會壓力而無法堅持個人理想事業。第三種:文化知識女性堅持家庭事業與個人事業同時,放棄生育,與伴侶共同享受事業。第四種文化知識女性放棄家庭、生育,獨自完成個人的完美主義事業與生活。這一層層的演變,男女性開始面對同等問題,最終是看個人選擇了。

你為什麼選擇了現在這種媒介進行創作?你認為這個媒介和你,以及你想表達的理念之間的關係是什麼?

個人對媒介沒有限定,隻要是對作品的表達需要,任何材料可以輔助。而這個作品形式出現跟全球影視影響有關,有時候,連創作都是一種潮流。

你心目中,和藝術機構之間理想的碰撞方式是什麼樣的?

個人對藝術機構的概念比較含糊,在廣州,有一班支持藝術和幫助年輕藝術家的同志,我覺得太幸福了,同時又害怕這種溫床會導致自己的能力限制,但是沒有這樣的支持又很難維持創作的經濟環境需求。

在創作時,你有沒有預設的觀眾,為什麼?

創作有關女性方面的藝術時,我渴望是女性觀眾。我為“受害”女同胞感到憤怒,曾渴望作品也許能帶來一些女性的醒悟,但是又覺得從男性角度看來,這是一種公言反叛的感覺。

Artist CV

1983年生於廣州增城
2007年畢業廣州美術學院第五工作室
2007年至2008年從事創作
2008年至今自由職業

個人作品

2006

於廣州增城策展“露天·露天”當代藝術展覽
錄像:桌上的茶
女“性”宣言

2007

溝通2007 屬畢業創作
婚姻2007 屬畢業創作 裝置:復原一個女工人的歷史於廣東
順德200

@WOMEN我們2012

參展藝術家之楊美艷作品《女“性”宣言》(錄像, 2006), 1983年出生的藝術家楊美艷, 索性把她的同齡人邀請到攝像機前, 直接表達她們對於被觀看、被偷窺、被騷擾的感受。(2011-12-10)

@武漢RAINBOW:上海展覽, 給力啊//@WOMEN我們2011:更猛的到現場體驗, 哈哈。//@耳朵莓:美艷的作品跟她的名字一樣猛啊!(2011-12-10)

@梁麗婷-淺草妖姬:我的青春//@Abby_Chen_舊金山:剛剛看了美艷的全版《女“性”宣言》, 靠, 太tmd的棒了!!! 建議所有的男性女性不確定性別的朋友都應該看, 非常精彩。有著如此多的青春時代, 那些讓我們對性充滿憧憬, 困惑, 好奇, 嚮往, 恐懼和迷戀的那段青澀的時光。(2011-12-14)

西安RELAX同學社

//@WOMEN我們2011:我們的知音, 嘿嘿//@XA淡藍天空:這個很精彩。站在那一直看完了的。(2011-12-24)



WOMEN 我們

September 15–December 15, 2012

Alpesh Kantilal Patel

Alpesh Patel is an art historian, curator, and critic. A visiting scholar at the Center for the Study of Gender and Sexuality (CSGS) at New York University from 2010 to 2011, he received his BA in art history with honors from Yale University, New Haven, CT in 1997 and his PhD from the University of Manchester

in England in 2009. His forthcoming book on queer South Asian visual cultures has been reciprocally shaped by his organization of the 2007 exhibition "Mixing It Up: Queering Curry Mile and Currying Canal Street," a series of public art projects and performances that were situated in over seven museums and public spaces throughout the city of Manchester.

He is a frequent contributor to Artforum and Artforum.com and has delivered talks on his research in Europe and the US. From 1997 to 2005 he was based in New York City where he worked in the curatorial and director's offices of the Whitney Museum of American Art and the New Museum of Contemporary Art. He is currently based in Miami, Florida where he is the director of the MFA program in visual arts and an assistant professor of contemporary art & theory at Florida International University.

In her 2011 op-ed piece for France's newspaper *Le Monde*, feminist scholar Julia Kristeva briefly sketches out the history of women's rights in China. She notes that the country's early-nineteenth-century bourgeois revolution was feminist as much as it was nationalist and socialist—Chinese suffragettes invaded parliament in 1912—and that the women's rights movement inspired the 1919 May Fourth Movement, which called for equal rights for men and women, an end to polygamy and arranged marriages, and access to higher education for women. By 1950, the People's Republic abolished a marriage law that would not allow women to keep their maiden name, bequeath property to their children, or earn property rights.¹

In contemporary China, women routinely outperform men on entrance exams to college and have become integral to the country's strong economy—they make up 46% of the workforce.² In contradistinction to this evidence, the World Economic Forum's Global Gender Gap Report indicates that the disparity between men and women in China—not only in categories such as economic participation and education attainment, but also political empowerment, economic opportunity, health, and survival—is still significant: in 2012, China ranked 69 out of 130 countries assessed.³

Kristeva surmises that the international community's interest in the economy of post-millennial China has eclipsed concerns for woman's rights.⁴ Her op-ed piece—later translated into English and published in the *Guardian Weekly*⁵—focused on the problems faced by two co-winners of the 2010 Simone de Beauvoir prize for women's liberty—which Kristeva founded—in upholding woman's rights in China. One recipient, professor of comparative literature and filmmaker Ai Xiaoming, was not allowed to leave China to accept her award; the other, lawyer Guo Jianmei, was allowed to leave the country, but two months after her return, Beijing University severed its relationship with the non-governmental organization (NGO) she founded in 1995, Women's Legal Research and Services Center, one of the most well known legal aid NGOs in China and abroad. No definitive reason for the closure of the center was given, but it was suspect since the other three NGOS with which the university cut ties at the same time were largely "empty shells."⁶

Curator Abby Chen had been invited in 2009 by the aforementioned Ai Xiaom-

ing and her colleague Ke Qianting to serve on a panel discussing documentary film in China, and while there she was introduced to a number of scholars, feminists, and artists in Guangdong. Through this experience Abby Chen began to develop the exhibition titled WOMEN我們, which took shape initially as an exploration of feminism through contemporary Chinese art and visual culture, a woefully unexamined topic in the art world.⁷ Mobilizing the metaphor of a contagion to speculate about the dearth of exhibitions on gender identity, curator Hou Hanru in an interview with Abby Chen on January 28, 2013 provocatively said that the contemporary Chinese art world is "contaminated and driven by commercial success" and that its "disengagement of political and social issues" is tantamount to a "generalized disease." The latter echoes Kristeva's observation that an emphasis on commerce has led to a general occlusion of women's rights in China.

The Historical and Contemporary Roles of Women in China

Two works in WOMEN我們, both performative, by mid-career artists are exemplary in linking the historical and contemporary contradictions embedded within women's rights.⁸ California-based, Hong Kong-born Man Yee Lam's Co-cooning—Self-Combing Woman (2011) concerns her ancestral hometown of Shunde, the workforce of which has been dominated by women for hundreds of years. Silk production is the chief industry of Shunde, and women who tended the silkworms not only wielded significant economic power but also reshaped the prevailing feudal social structure. Instead of marriage, the women of Shunde could choose "spinsterhood" by performing the "self-combing" ceremony. Traditionally, families hired married women with many children to recomb a bride's hair into a matronly bun—to signify her transition from girl to woman and daughter to wife; on the other hand, the self-combing ceremony involved women combing their own hair to signify their commitment to lives of self-reliance. Man Yee Lam's performance involves her literally weaving herself into a cocoon with white pigtail yarn; by doing so she foregrounds the sobering truth that although the women of Shunde could choose a role outside of that of a housewife, it was in exchange for a life-long vow of chastity taken in front of family members and other women as part of the self-combing ceremony.

The installation is accompanied by two video monitors, one of which includes in-

terviews with the few surviving self-combing woman (the society of self-combing women faded away after the China's republic era); the other depicts Man Yee Lam, herself, in high-heel shoes, a business suit, and her hair pulled up, which seems to imply her own ability to be self-reliant. Of course, today, Chinese women certainly do not have to take a vow of chastity to be self-sufficient. At the same time, in an artist's statement on the wall of the exhibition, Man Yee Lam notes that although she has a greater range of choices than her ancestors did, she considers herself as emblematic of a contemporary variant of the predicament of the self-combing woman. She is able to support her artistic practice through work in the financial sector, but this has necessarily meant a delay in marriage, which is still largely looked down upon from a dominant hegemonic point of view. CNN Hong Kong recently referred to unmarried wealthy women as "golden spinsters."⁹

Beijing-based performance artist He Chengyao's photographs allude to past and present roles of women but through a more specific personal relationship—one between herself and her mother. He Chengyao was born out of wedlock, and her mother, unable to bear the societal scorn, became mentally ill when He Changyao was quite young.¹⁰ To begin to understand what her mother might have gone through, the artist staged a series of performances re-enacting various scenes such as one involving the forcible insertion of acupuncture needles, 99 Needles (2002). According to He Chengyao, her re-performance of the procedure—originally performed as a potential cure for her mother's increasingly fragile psyche—functions as a kind of atonement given that she had witnessed the event yet was unable to intervene.¹¹ Particularly poignant is the photographic series Mama and Me (2001–02), in which He Chengyao takes a photo with her mother for the first time. She explains that when she visited her mother in Rongchang, the rural hometown in which she grew up, she found her in the courtyard sitting by herself "on a stool at one side of the courtyard, half naked and playing with a rotten apple."¹² Eventually, her mother took off her top, so He Chengyao, too took off her shirt in solidarity for this mother–daughter photograph; and thereby satisfied "a yearning of more than thirty years to support, touch, and embrace her."¹³ He Chengyao's works are metaphors for the deeply embodied and generational wounds connected to the failure of women's rights to change the lives of a great many of the women in China, especially those outside of urban areas.

Slipping Signifiers

Kristeva's aforementioned article appeared a little over two months after France banned the wearing of full-face veils in public.¹⁴ *Subway Performance* (2012)—a collaboration between emerging Shanghai-based artist Gao Ling and the NGO Shanghai Nv Ai, a lesbian advocacy group—productively connects feminism in China with the politics of the veil; and is exemplary of the manner in which Abby Chen's exhibition incorporates transnational feminist discourses. *Subway Performance* is in large part a comment on the response of Shanghai's Metro to the sharp rise in sexual harassment of women on its trains. The Metro asked women to "please be self-dignified to avoid perverts."¹⁵ That is, one might say that instead of seeking redress through asking male perpetrators to change their ways, women were asked to literally re-dress. In a protest against the response that effectively shifted blame from men to women, Gao Ling and other women rode the subway wearing dresses that resembled reworked burkas and full-face veils—ones like those that France has banned—while holding tablets that read "It's a dress, not a yes" and "Want to flaunt, not a taunt." The work moves beyond the confines of the national and signals complex, transnational connections between the politics of the dress of women and tradition across vastly different cultures: China, France, and implicitly even other Islamic countries.

This is, of course, not to minimize the importance of the work *Subway Performance* within Chinese national discourse. For instance, when Sina Weibo—China's version of Twitter—asked some 45,000 people what they thought of Shanghai Metro's call for modest dressing, 70% of the respondents wrote that women should be careful to dress in such a way so as to avoid sexual harassment.¹⁶ This is the sort of reaction Gao Ling hopes to curb, and it points again to the complexity of feminism in the current moment in China. Rather than replacing the national with the transnational, I argue that *Subway Performance* indelibly links them together. The women in *Subway Performance* also wore tea strainers as bras. In the exhibition, the installation *Hey! TTTTouch ME!* (2010) by Gao Ling includes tea strainers hung up as if on a kitchen rack; the sexualization of a domestic item conflates—and thereby disrupts—the construction of women as either housewives or whores.

The title of the exhibition, *WOMEN* 我們, is a play on the English–Mandarin homophone meaning "women" and "we." It succinctly reveals the crux of the ex-

hibition's curatorial conceit: to examine issues relating to women in China while shifting and stretching the very terms of what the categories of woman and China signify as Gao Ling's collaborative work does. The exhibition keeps the category of woman under question through its inclusion of artists who are not biologically female and works concerned with gender ambiguity or gay male sexuality. For instance, Shanghai-based emerging artist Mu Xi's video installation *Moth* (2011) depicts a graceful, semi-naked, and androgynous dancer onto whose back digital drawings of a caterpillar becoming the titular lepidopteron are superimposed. While caterpillars do not have morphological characteristics that distinguish males from females, moths do: usually female moths are larger than their male counterparts, even though the genetic blueprints dictating development and growth are the same for both.¹⁷ However, by juxtaposing the equally ambiguously gendered caterpillar and dancer with the supposedly mature and gendered moth—whether male or female is beside the point—the work suggests that sexual dimorphism is as 'natural' as the fluidity rather than fixity of gender. *My Little One* (2009) by Er Gao and Li Zhe—collectively, *Er Gao Production*—is less metaphorical than *Moth*. It is an hour-long documentary, which includes reflections of various members of the LGBTQ community in Guangzhou on their lifestyles. While homosexuality is not illegal in China, there is a lack of official recognition of its existence. Underscoring the danger in making non-normative subjectivities visible, some of the participants wear masks of various kinds; yet these often carnivalesque and exaggerated masks ultimately serve more as bold avatars rather than something to hide behind.

Activism as Art and Art as Activism

As I previously noted, Abby Chen originally conceived of this project to explore feminism in Chinese art and visual culture, but eventually expanded her focus to include intersecting concerns such as gay male sexuality. By including authors of works who are not always of Chinese descent in the exhibition, Chen further pushed beyond nationalist and ethnic boundaries. Indeed, the San Francisco version of the exhibition included the video *Ice Queen* (2011), by the Mexico-born, US-based artist Ana Teresa Fernandez. In preparation for the work, the artist constructed a mold of a stiletto, which would fit her feet, filled it with water, and then put it in the freezer. Fernandez's work is a looped, five-minute video of her standing on a grate wearing her form-fitting stilettos of ice—only her legs

from the knees down are visible—on International Boulevard, a seven-and-a-half-mile-long strip in West Oakland, California which is notorious for being “an open-air sex market for young children,” especially Asian-American girls who are in high demand.¹⁸ The pain involved in wearing high heels made out of ice is evident; the artist’s legs shiver and from time to time she pours water down her legs to speed the process of the melting of the ice. Fernandez’s icy shoes look perversely like fairy tale glass slippers; as they become pools of water, any economic value they signified literally goes down the drain and the subject wearing them is metaphorically and literally freed from a seemingly interminable labour of waiting—one with no necessarily inherent economic value in and of itself—for a morally dubious “prince.”

The strategic placement of a poster produced by the China Sex Worker Organization Network Forum next to Fernandez’s work allows for a consideration of sex work through a transnational frame. Established in 2009, the Forum connects sex worker advocacy groups from Taiwan, Hong Kong, and fifteen other sex worker organizations in mainland China. The text on the organization’s 2011 poster, “Chinese Sex Workers Say No To Violence and Crackdown,” sits above a drawing by an unknown artist of a chain link fence, the center of which is broken by a ruby red stiletto; flourishes of red behind the shoe look as much like lipstick as they do blood. Whereas Fernandez’s artwork itself is not necessarily activist and the forum poster is not necessarily art, installing them together seems to blur these distinctions.

Even as I write the exhibition tries to break free from fixed geographies and subjectivities, the specific inclusion of materials from activist groups in China keeps the exhibition from drowning out the embodied politics and sited-ness of the project. That is, the posters connect to specific locales and ensure that the artworks and the queer and feminist bodies to which they are attached do not become too abstracted. Installed in a section separate from the China Sex Worker Organization Network Forum poster and Fernandez video are posters from other NGOs such as Aishang LGBT, a Shanghai-based group that promotes the advocacy and visibility of gay men; the aforementioned Shanghai Nv Ai, which promotes rights for lesbians, bisexual women, and transgender subjects; and PFLAG Guangzhou, an organization founded in 2008 that works in eight regions across China and connects parents, friends, and supporters of

lesbians and gays. All of these NGOs operate under the radar to avoid scrutiny and are creative about getting their messages across—often through what Abby Chen refers to as “guerrilla tactics” that are more synonymous with performance art such as the aforementioned Subway Performance.¹⁹ Indeed, perhaps some of the most provocative art interrogating identity is happening outside of the supposedly official contemporary art world in China.

To conclude, it is worth considering the reception of this exhibition. To do so is neither to gauge WOMEN我們’s success or failure but to reposition the discussion in the context of the art world. In an email to the author on January 9, 2013, curator Abby Chen notes that the feminist conference, which the exhibition in Shanghai was part of, was under the scrutiny of the National Security Bureau; however, the exhibition itself seemed not to generate any specific negativity from the government or the art world. Chen ironically surmises that WOMEN我們 went largely “unnoticed due to the highly commercialized art scene.” It is interesting to note that at least one review of the exhibition suggested that the exhibition had upset the supposedly “official” Chinese art community or the state.²⁰ This suggests the default position continues to be a belief that the state and the Chinese art world are oppressive towards liberal culture in China which might have led to a paucity of exhibitions exploring gender and sexuality in Chinese art and visual culture; yet the fact that there has been no backlash, makes the omission seem even more curious and problematic. Have the discourses of post-identity—effectively considering identity as a historical formation—in Euro-America moved to China? At the same time, the antidote to this cannot be the sort of clunky identity-themed exhibitions that essentialize and fall back on fixed or known subjectivities. It is in this regard that the curator of this exhibition has marvelously succeeded: Not only does Abby Chen suggest that there is an extraordinary amount of visual material being produced by emerging and mid-career artists in both China and abroad that is providing fresh perspectives on gender and sexuality, but, also, she does so in a way in which identity categories elude fixity—without sacrificing embodied politics. That is, eluding fixed identity categories can sometimes also abstract the bodies connected to them; and, here, this is avoided through the inclusion of activist content.

1. Julie Kristeva, "La féminisme chinois en danger: Des militantes menacés à Pékin," *Le Monde*, June 15, 2011.
2. Economist Online/Shanghai, "New-fangled feminism: Self-dignified indeed," June 29, 2012, <http://www.economist.com/blogs/analects/2012/06/new-fangled-feminism/>.
3. Ricardo Hausmann, Laura D. Tyson, and Saadia Zahidi, "The Global Gender Gap Report 2012," World Economic Forum, http://www3.weforum.org/docs/WEF_GenderGap_Report_2012.pdf.
4. Julie Kristeva, "Feminism under pressure in China: Repression greets those brave women who are fighting against scandal and abuse," *Guardian Weekly*, June 21, 2011, <http://www.guardian.co.uk/global/2011/jun/21/comment/>.
5. *Ibid.*
6. The three other NGOs were the Finance and Economic News Research Center, University Public Law Research Center, and Constitutionalism Research Center. However, these were "empty shells" and hardly had the stature of Gou's NGO as Shawn Shieh writes on his blog "NGOs in China: A blog about developments in the nongovernmental, nonprofit, charitable sector in China." A statement by Gou Jianmei on April 2, 2010 regarding the incident can be found on Shieh's blog: <http://ngochina.blogspot.com/2010/04/peking-university-womens-legal-aid.html>.
7. An exception is Saha Su-ling Welland's "Cruel/Loving Bodies" exhibition of work by Chinese, Hong Kong, and Chinese British feminist artists that traveled to Shanghai, Hong Kong, and Beijing. See her article "On Curating 'Cruel/Loving Bodies,'" *Yishu: Journal of Contemporary Chinese Art* 3(2): 17-36.
8. Economist Online: Beijing, "The place of young women: Girl power up," June 27, 2012, <http://www.economist.com/blogs/analects/2012/06/place-young-women/>.
9. Zoe Li and HiuFu Wong, CNN Hong Kong, "Everything but the man: Chinese 'golden spinsters' just can't get hitched," June 24, 2011, <http://travel.cnn.com/hong-kong/life/everything-boy-hong-kongs-golden-spinsters-just-cant-get-hitched-241756>. The article is light—the sub-title is "Look at all these gorgeous, successful Chinese women: Somebody marry them already"—but the use of the word spinster to refer to women as young as in their mid-thirties suggests that Lam's connection of historical "spinsters" with her own life is not far-fetched.
10. See interview with He Chengyao in Sasha Su-Ling Welland's *Experimental Beijing: Chinese Contemporary Art Worlds in China's Capital* (unpublished PhD diss., University of California, Santa Cruz, 2006), 20-1.
11. Feminist Art Base, Brooklyn Museum Elizabeth A. Sackler Center for Feminist Art, "Chengyao He," n.d. http://www.brooklynmuseum.org/eascla/feminist_art_base/gallery/chengyao_he.php?i=607 [accessed 14 January 2013]. He notes in this link that at the behest of her grandmother "several People's Liberation Army uncles from a nearby military factory...held my mother down on a wooden door used as a table, while one of them stuck acupuncture needles into her. My mother lay on the door screaming and struggling."
12. *Ibid.*
13. Feminist Art Base, *op. cit.*
14. It is worth noting that Kristeva has been criticized for unwittingly re-inscribing East/West dualisms, especially in connection to her 1986 book *About Chinese Women*, translated by Anita Barrows, New York: Marion Boyars. See Gayatri Chakravorty Spivak's criticism of the book in her article "French Feminism in an International Frame," *Yale French Studies* 62 (1981), 154-84; and Rey Chow's criticism in *Woman and Chinese Modernity: the Politics of Reading Between West and East* (Minnesota: University of Minnesota Press, 1991). However, Kristeva's op-ed piece is about feminism in China in connection to the winners of the prize of which she chairs the jury, making transnational connections would therefore be secondary. Moreover, Kristeva does mention the rise of awareness of gender-related violence in French public opinion—though it is unclear if she means public opinion in connection to violence in France, China or both. Regarding the controversy over veils, see Steven Erlanger, "France Enforces Ban on Full-Face Veils in Public," *New York Times*, April 11, 2011, <http://www.nytimes.com/2011/04/12/world/europe/12france.html>.
15. Economist Online/Shanghai, "New-fangled feminism," *op. cit.*
16. *Ibid.*
17. University of Arizona, "Why female moths are big and beautiful." *ScienceDaily*, March 12, 2010, <http://www.sciencedaily.com/releases/2010/03/100311141218.htm>
18. This is a quote from Shamin Bock, assistant in charge of special operations for the district attorney's office in Alameda County, where Oakland is. See Patricia Leigh Brown, "In Oakland, Redefining Sex Trade Workers as Abuse Victims," *New York Times*, May 23, 2011, http://www.nytimes.com/2011/05/24/us/24oakland.html?pagewanted=all&_r=0. See also Barbara Grady, "A Night on the Track: On Oakland's International Boulevard young girls abound after nightfall," *Oakland Local*, May 25, 2010, <http://oaklandlocal.com/article/night-track-oaklands-international-boulevard-young-girls-abound-after-nightfall/>.
19. Nancy Ewart, "'Women' at the Chinese Cultural Center explores gender and sexual identity," *Examiner.com*, September 25, 2012, <http://www.examiner.com/article/women-at-the-chinese-cultural-center-explores-gender-and-sexual-identity/>.
20. *Ibid.*

WOMEN 我們

Liesa Lietzke

Liesa Lietzke is a San Francisco Bay Area based artist, educator and curator. She serves as the executive director of Sun Gallery, a nonprofit forum for the arts established in 1975. Her studio work has been exhibited at the Deitch Projects Art Parade (New York), The Oakland Museum of California, The Lab (San Francisco), Artists' Television Access (San Francisco), Krowwork (Oakland) and other venues. Her recent curatorial project brought together artists addressing an array of issues raised by breast cancer and installs their work at the 2013 California Breast Cancer Research Project Symposium. Lietzke's publications include the San Francisco State University Humanities Symposium Journal and the arts review website SquareCylinder.com.

I get caught. There is no easy exit from the current that flashes between the works of Stella Zhang and Liang Liting in the Chinese Culture Center's show WOMEN 我們, curated by Abby Chen. Each of their works pulls my attention towards it; each also pulls it away from the other and leaves no simple place to rest.

This exhibition was first presented in Shanghai, as part of the 2011 Conference on International Chinese Women and Visual Representation.¹ According to Chen, while the show's presence within the conference lent a sort of academic immunity from the censorship that galleries and other cultural venues in China contend with, it still attracted government attention.² LGBT, sex-positive and feminist activists in China appear to make its government nervous—and vice-versa, judging by the disguised identities of queer people interviewed in Er Gao's documentary short film Little One. Presented in the CCC in San Francisco, it has been well received, despite the relatively conservative nature of the venue.³

WOMEN 我們 does not exclusively feature work by female, queer or Chinese artists. The issues in focus here are of high stake for women and queer communities, but also impactful to a general public. The work engages in multiple ways with what could be called the social engineering of the body, including its visibility and vulnerability. The exhibition showcases some particularly cogent work that stretches the tensions of what does—or must—or must not, depending on the stakes—adorn the body, as dictated by age and gender among other codes.⁴ These concerns have proved many times over to be politically symptomatic for populations. In other words, they touch on disturbing questions from which nor-

mative privileges of gender, race and sexual orientation are ultimately unable to shield anyone. Emerging from these questions, the work is not surprisingly elated, expansive and troubling.

I might also add sticky, as I am stuck between the works of Zhang and Liang. By the terms of traditional figurative works of brushed ink on paper, Liang's ensemble Thorny Poetry charges headlong into the wrong. Her small ink-on-paper works are all based on a figure outlined in black, and all invert traditional expectations from there. Saturated, surrealistic color is only part of what makes the nude bodies monstrous. The fusions of human and beast harken to the Roman grotti (decorated caves) that defined grotesque as an artistic style.⁵ Paintings of two severed legs alone in a landscape, of a crawling figure with empty shoulders but a head emerging between the legs, or of figures whose breasts open in serrated fish-like jaws, scream of a kind of lower-bodily agency with a timbre of the carnivalesque.⁶ The images suggest that the body, here, is not "hers," not the property of a depicted subject; subjectivity itself is instead a property of the flesh.

I find it hard to resist plundering these -esque-y terms and parading them for their patina of historical context. For Liang's Liting's work, however, to oppose a natural/cultural history and steer clear of originary myths yields a richer reading. Her grotesque bodies and body parts are not an expression of forbidden beastly vestiges in humans, as art historians have described those of Roman caves.⁷ That would itself be a supposition of an original beast, and a contemporary civilized human in which beastliness is vestigial. Such a position serves to clean and sanitize the horror that there actually is no such boundary.

If "the body becoming" characterizes the grotesque, it matters here not to frame this as the simple temporal transit, from x into y, then to now.⁸ Less so is it a spatial one—from the depths, rising to the surface. What is becoming here is rather a body that destroys all origins in the bonfire of the integrities, suggesting that neither can a future be told nor a depth revealed. There is no timeline, no partitioning of layers. The images invoke the presence of the dynamically unspeakable. They perform a space where only the becoming can speak. Only the body can speak, to exclusion. It cannot be spoken for.

I turn away from the visceral charge of Thorny Poetry. Opposite Liang's paintings,

Zhang's objects punctuate the floor, roughly pillow-sized and regularly placed. In an uncanny performance of metaphor, Zhang's every formal choice doubles and makes material the libidinal sublimation to which it refers. The work sinks its own richly saturated affect under a palette of only white (and the light wood of toothpicks). The toothpicks' points sprout out from the bulges, giving to a pillow shape the texture of a bristling mace. They pin back curving folds of fabric to form irregular exposures, as vulval as any O'Keefe flower, only more desolate and rough.

Here again, the body speaks, but is not spoken for. The language of the artist's statement frames the work as personal to the point of diaristic, yet coyly avoids even oblique reference to the sexual charge that the installation delivers. When this work was presented as part of her solo exhibition *O-Viewpoint* in 2010, a questionnaire accompanied it, asking visitors for first thoughts and responses; I left it self-consciously blank and felt like an accidental voyeur, questioned innocently by the person into whose private rooms I had just seen.⁹ The unspeakable remained seen but not written of, by the artist or by myself as a viewer then.

Some visitors to *O-Viewpoint*(2010) speculated that the artist might have endured sexual abuse.¹⁰ Such comments are telling, in that they assume the existence of a hypothetical sexuality that, if protected from physical violation, grows to maturity somehow also untouched by the ubiquitous violence that operates on the level of the symbolic. They reflect another originary myth at work: that of a pre-cultural sexuality. They might also reflect a fantasy of magical partitioning, thus, of the potential existence of a culture that indulges violence yet somehow never leaks it into its eros. Either way, they serve to artificially personalize a story that is rather more of a cultural baseline than many of us care to recognize.

Nonetheless, the artist speaking of her own work diaristically is not irrelevant. I second-guess it, though, and see this choice as an extension of the broader discourse tending in this direction. I call it choice and not complicity; however, this framing as personal (apolitical), of artwork and of stories in general, has been a long-time strategy for the dismissal of conditions that—in appearance—affect only women. In effect, unfortunately, there is no gender immunity. The show's title *WOMEN*我們, is another telling element here. As Chen points out, 我們 also reads as a gender-neutral "we." It might bear a passing comfort to think of the impacts of sexual violence (both physical and symbolic), as well as those of

political dismissal, as being personal to—and therefore localized within—a group to which "we" don't belong. Yet at its terminal inevitability, "we" is an inclusive term.

He Chengyao's photographic prints inhabit the walls surrounding Zhang's installation. He's work handles entirely differently the tensions of the grotesque and of the concealed-yet-excruciatingly-visible bodily intensity. Her documentary approach, not far from portraiture, bluntly represents the unrepresentable body.

One of her works, *MAMA AND ME* is a series of color photographic prints. They are similar consecutive images of the artist standing behind her seated mother and sometimes touching her shoulders, as the elderly mother sits outside the house where her daughter encountered her shortly before the photographs were made. The mother is nude above the waist. Through the progression of images, the artist sheds her shirt and joins her mother in her exposure. The wall text does not explain that the mother's exhibitionism as symptomatic of her diagnosed mental disability. In her hands she toys with a green apple mostly brown with rot.

The apple is happenstance, as is the entire scene (until He inserts herself and captures its representation). However unplanned, the fruit's place in the hands of the represented follows the Virgin Mary's pomegranate (interpreted by art historians as representing fertility), her desktop skull (similarly, death) and the milk-maiden's cracked urn (a moral censure of her squandered chastity).¹¹ Formally, the apple's rot seems to intensify the elements of advancing age, of the "used-up" female body as such, and of mental disability, amongst which it appears. Its functionality in the mother's hands is explicable only by her madness. It is a once-useful, now-damaged object—one that could be expected in most circumstances to be disposed of, which is to say, placed out of sight. Yet here it is not. Rather, it is held front and center, appearing in and doubling what the photographs show. The uncovered body, drooping breasts and creased skin of an aging woman. The valence of this body's exposure in public, understood as aberrant behavior produced by mental illness. In sum, all things damaged and expected to be hidden. He's use of large-format photography here is cogent: the medium's matter-of-fact realism and confrontational punch help successfully tweak these particular codes of visibility, suggesting a body speaking for itself.

Artworks are not the only forms of cultural production showcased in *WOMEN*我

們 Chen found that Chinese (and other) artists tackling issues of gender, sexuality, and visibility, and non-governmental organizations (in China and elsewhere) working with the same concerns, were not necessarily in conversation with one another. She holds the intention to bring them into conversation here by exhibiting materials produced by certain NGOs.¹² Despite the problem of a mixed rubric regarding these differently-intended types of material displayed in continuity, they are arguably both visual forms of cultural production. What makes the juxtaposition work in this show, for me, is a fruitful traction between the two that belies the contrasting motives of their making.

The unrepresentable body of Liang's, Zhang's, and He's explorations is traded for the highly presented body in the show's first room, with the video *Ice Queen* (by artist Ana Teresa Fernandez) and a poster by the China Sex Worker Organization Network Forum (an NGO).¹³ CSWONF, Chen reports, was delighted to have their informational poster get exposure in an art show—particularly in the show's first iteration in Shanghai—since the poster was officially banned in the China that exists outside the protected space of that symposium and exhibition. The image of a red spike-heeled pump that accompanies the text of the poster can hardly be called provocative, except perhaps by its implication. Information revealed in the text itself is what presumably offends government censors.

Understanding the greater context of this object (the poster) gives sense to its position in the show: Conditional U.N. HIV/AIDS funding to China, as it turns out, sensibly requires that NGOs organizing sex workers have the right to exist. This doesn't mean, however, they are protected from efforts to erase their visibility, and thus the effectiveness of their mission.

Ice Queen shows a time-lapse video, forty-five minutes condensed into five, of Fernandez's lower legs as she stands on a sewer grating, wearing platform stilettos cast of ice. This is California. They melt. As the spike heels shorten and the water flows down the drain, I think of the already-thin support that ebbs away from sex workers in China, despite the good intentions of some regulators of U.N. humanitarian funding.

Less symbolically, I feel empathy with Fernandez herself and her ice-encased feet, frozen in extreme plantar flexion. I recall stabbing pain in my own extremities

experienced during chemotherapy, the ice I applied to relieve the pain, and the numbness in the soles of my feet that still persists as its residue. Does Fernandez mean for this to be endurance art, to give Marina Abramovic a nod, I wonder?

What ultimately ties *Ice Queen* to the poster and to the rest of the show, for me, is how differently I would receive this piece if extreme stiletto heels, like the lily slippers and the practice of foot-binding documented by Rae Chang and Adam Tow in the next room, were defunct and dismissible as barbaric. They are, instead, a choice still made by many—as is professional sex work. Fernandez describes her sojourn on the sewer drain as the gesture of a character "not waiting for her prince charming," but more as "a melting of the ideal that she should be rescued at all."

Sexual presentation vs. endurance art. Sex work as a vilified, hazardous, yet viable profession in itself, vs. the economically charming rescue performed by some forms of marriage. In *WOMEN*我們, these seeming binaries wear similar shoes that suggest related struggle. They share the making of crafted objects that have a stint of visibility—the banned poster and the ice shoes—that then melt into the same sewer system, for different reasons. While these are not new comparisons by any means, it's still easy for some audiences to be squeamish about second-wave feminism for its exposure of such uneasy entanglements, or other audiences, for its lack of concern for male or transgendered people (one-third of respondents to CSWONF's research).

The inclusive sense of "we" does not mean that I wear the lily slippers that cup the crushed remains of feet, having sacrificed ease of walking to the exigencies of class status. Neither altruism nor privilege-guilt is required. Nor is empathy really the point: I see Fernandez's and not my feet, frozen and thawed, performing a painful release from the stance of the rescued. The show itself does not contain some ineffable enlightening magic that washes over the viewer and cleanses away separateness and second-wave assumptions. We all get what we bring. The responsibility lies in the beholder, to occupy vulnerability, to look at our own shoes, and to take the stakes to heart.

By looking for stakes marked in the ground of otherness and victimhood, anyone could walk away from *WOMEN*我們 with the same range of responses elicited

by backlash-era identity art and second-wave feminism. A willful act of recognition is also possible, however: to take to heart the stakes driven into operations of power—the impacts of which know no identity-based bounds—and into questions of visibility that cut both ways (seen /unseen). As an apolitical stance toward questions of vulnerability and visibility becomes untenable, likewise it becomes increasingly difficult to dissociate from the body and, therefore, from the feet upon which we are free to walk away.

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1. WOMEN 我們 was the official exhibition of the Shanghai conference, which was organized by the University of Michigan and the Journalism School of Fudan University.
 2. Ito, Gregory. "Women @ Chinese Cultural Center, San Francisco," SFAQ International Arts and Culture Journal, online format: <http://www.sfaqonline.com/2012/10/24/women-chinese-cultural-center-san-francisco/>, accessed 11/10/2012
 3. Stella Zhang, an artist included in this exhibition, had a solo show at the CCC in 2010 that was criticized by some who commented that there was "nothing Chinese [about it]." While such comments are understandable in the context of the traditional styles presented at this venue in the past, it seems that tastes have expanded to welcome WOMEN 我們 in 2012.
 4. For work in WOMEN 我們 touching on codes of adornment, see Er Gao's Little One, He Chengyao, Fernandez's Ice Queen, and Rae Chang and Adam Tow's documentation of foot-binding practices.
 5. Anonymous
 6. Bakhtin...Pabelais and His World
 7. Raj's readerAnonymous
 8. Bakhtin...Pabelais and His World
 9. O- Viewpoint, info, dates 2010...Chinese Culture Center of San Francisco, April 23,2010-September 5, 2010
 10. Abby Chen, the curator of both O- Viewpoint and WOMEN 我們Women, reports that guests to the former exhibition made comments speculating about the artist's possible experience with sexual abuse.
 11. Titles and images + source text
 12. The inclusion of NGO materials is not a purist's approach to an art exhibition. A doubter might wonder, does the display of these materials in an art venue have any impact on the mission or effectiveness of the NGO's "real" work, which is, after all, realized elsewhere than in the items displayed? Does viewing these images give us symptomatic relief (or resistance), by making us aware that someone is organizing actions around values that we share (or don't share)? If so, does it serve as that alone, and is it then subject to the criticism that its eliciting of our affect inevitably fails to equate with us taking action of our own upon those values? Is this even a fair criticism, given that if affect did simply equate with action here, the material would still not be art, but rather propaganda?
 13. This room also includes objects along with photographs and videos of the objects used in performance: a collaborative production of an evolving piece !!Hey TTTTouch Me!! (Gao Ling, artist, and the NGO Nv A).

WOMEN 我們, Women: Art as a Discourse of Gendering Across Borders

Lenore Metrick-Chen

"Whatever one is accustomed to always seems natural."¹

This comment in a novel written by Li Ju-Chen in the 1820s expresses a character's reflection on gender roles when he encountered a reversal of those he had known previously when visiting the (fictional) 'Country of Women.'

Yet many people assume their culture's gendered behaviors to be innate and thus inherent to all people. Understanding gender as comprised of stipulated societal roles requires moving outside cultural ideology. But the cultural construction of gender can be difficult to detect since relationships between politics and gender are often obscured. The question then is: how does the subaltern, a group defined as those who have been silenced by a dominant power -- the hidden, LGBTIQ persons, women-- create a new natural in which they are no longer sub and no longer other?

Artworks enable new possibilities to emerge. Not merely replications of existing objects, visual art objects add to the material landscape. By altering the physical environment, they transform the spaces for our embodied experiences. Rey Chow wrote to this point, discussing art's ability to rupture ideology through presenting it². Artworks that experiment with alternatives also give reality to them. They provide the opportunity to bodily inhabit an alternative discourse. The immersive capacity of artwork is concisely described by neuro-art historian Barbara Stafford: "Artistic mimesis further enacts this desiring vision by recording not just the questing of our senses but of our entire being."³

This essay arose from my conversations in China and my engagement with artworks exploring gender discourses within China and the Chinese diaspora. In particular, I look closely at works in the 2012 exhibit WOMEN 我們, curated by Abby Chen, Deputy Director and Curator of the Chinese Culture Foundation of San Francisco. Aware of my interest in Feminism and LGBTIQ issues and my concerns regarding the scant amount of critical writing pertaining to those topics, she invited me to participate in a discussion forum accompanying the art opening at the Chinese Culture Center in San Francisco⁴. The exhibition has works by twelve artists with birth countries from across the pan-China diaspora: PRC: Mu Xi, Gao Ling, He Chengyao, Yang Meiyang, Liang Liting, Er Gao (Eagle Ho), Stella Zhang; Hong Kong: ManYee Lam; the United States: Elaine Ho, Rae Chang, Adam Tow; and Mexico: Ana Teresa Fernandez. Their works visualize

issues of feminism and gender in China, speaking to sexual diversity, inequality, and individual resistance to powers of discrimination.

With the very title of her exhibition, Abby Chen exemplifies the disposition towards exchange found in visual culture and in transnational feminisms. Chen chose a title which, when spoken, has meanings in Chinese and in English. The Chinese characters (women 我們) and English word (women) have a similar pronunciation, adroitly exemplifying what Umberto Eco refers to as homonymy: "when a single term refers to two different things or concepts."⁵ While Eco of course had in mind dual reference in one language, here we have an example where meanings are compounded in two languages: a bi-lingual pun.

The title signals the exhibition's intention to move beyond static, closed, systems, and, viewing systems as fluid, create dialogues across boundaries, signaling that the artworks also straddle cultural systems. The art concepts move past essentialized ideas of nature or origin as they refute a binary system of self and other. Instead they translate-- between established ideas of gender behavior and possibilities that remain less realized, between the private self and the public persona, between individual desires and political censure. The artists' primary motivation is not success in the commercial art market; their aspiration is the possibility of being transformative. Professor of East Asian Literature and Languages, Hu Ying lucidly articulated this point: "Translation is fundamentally comparative, bringing the self and the other face to face, as it were, and subjecting both to multiple transformations."⁶

In this exhibition it is not only the face that is encountered: it is the entire body, in all its relationships and circumstances -- pain, pleasure, work, mother, daughter, heroine, abjection, courage. In WOMEN 我們, the artworks forward new relationships and understandings beyond binary proscriptions of female and male. These art works suggest we can inhabit a world in which a particular behavior is not reflexively attributed to a specific body type, as if gender and conduct go hand-in-hand. Art can displace these established systems, exemplifying alternatives corporeally that in theories appear only as abstractions, a point expressed so eloquently by Maurice Merleau-Ponty:

Essence and existence, imaginary and real, visible and invisible—painting scram-

bles all our categories, spreading out before us its oneiric universe of carnal essences, actualized resemblances, mute meanings.⁷

Yet new meanings are not always immediately knowable or accessed. As is often the case in transcultural discourse, art cannot reveal what we don't know to look for. At first it might reveal only that there is something new, but understanding what that is requires further looking. And frequently, markers of difference gloss easily-- too easily -- into already-known strata. Automatically we subsume any and all lacuna in our understanding into our known cultural matrix. In other words, we don't know what we are missing.

But when we take our role as audience seriously, as actors rather than passengers, our attention begins to triangulate dialogues begun by the art objects in their originary society. These border-crossings queer the dialogue of gender: resisting expectations, each asserts an alternative way of construing relationships—those between self and other and those we have with our self. In the presence of the art we apprehend, sometimes quickly and sometimes only gradually, an offer of another system.

But at first glance, the work looked familiar enough to seem to satisfactorily fit my category "feminist artworks." So it came as a surprise when I met the artists and asked my first interview question: "are you a feminist?" and rather than the resounding "yes" I had imagined, a cacophony of responses bombarded me:

- I don't really relate to feminists
- I am naturally, I didn't have to push myself to be feminist
- No but I support them
- Yes
- Not really
- I don't think that I am feminist yet- I have feminist teacher mentor –
- I support my wife I think men and women are equal and I support equal rights
- I don't think you have to be a women to be feminist
- Not feminism means I am not participating in women's movement
- When I make work I don't think about it but my identity is always in my work but in the end my feminism is in my work.
- A distinction between political activism and living a life of equality –

I had already encountered a flurry of anxiety about the word 'feminism' in conversations in China with women as well as with men, but I didn't expect artists who created these works to share this anxiety. The gap between the artists' replies and what I had assumed they would be had the immediate effect of disjoining a world of associations attached to my understanding of "feminist." I was catapulted out of the enclosure of Western feminism headlong into a search for new understanding.

In a way, this essay is written backwards. Often we approach artworks with our expertise in hand. But in this case, the exhibit of Chinese-LGBTIQ-Women art revealed ways for me to enter more deeply, more bodily, into conversations that I only just discerned. And each work intersected in many ways with the works surrounding it. An exhibit of art is thus much greater than its individual works. For the sake of expediency, I examine only five works, which are indicative of the reflections, struggles and insights, the integration of physical and conceptual, of the entire exhibition. My essay builds from one artwork to the next, revisiting issues focused upon in the prior piece, transforming them. I echo Moshe Idel's remark in *Old Worlds, New Mirrors*: "Given the diversity of personalities, circumstances, sources of inspiration and inner tensions, no one unifying history... is possible,"⁸; my trajectory is only one among many. My purpose is not to tell but to discover, and to further the discourse.

1. Mu Xi, *Moth* (2011)

Mu Xi's wall-size video projection *Moth* (2011) performs a graceful metamorphosis blurring boundaries of gender and species. Mu Xi's displacement of tropes found in classical ballet emphasizes the flow between categories, queering gender in the process.

The video superimposes drawings of a moth, drawn in white line on black ground, with filmic footage of a man, bare from the hips up. He moves gracefully, stretching, reaching outward, as if exploring the possibilities of an emerging body awareness. In one image, the head of moth is drawn over his head, and in another, the wings spread as if arising from his torso. Conjuring ideas of metamorphosis and emergence, the different representational systems -- the man's videoed body, the schematic drawing of the moth -- achieve a delicate balance

in which they overlap but often only awkwardly. Throughout most of the video, the man becomes accustomed to his emerging new morphology.



In proximity to this tradition, Mu Xi's dance can be seen as beautiful, albeit sentimental, ballet in which he seems to wear his heart on his sleeve. His movements echo the delicacy we expect from ballet. But the video also performs a split between gestures and their synthesis. In its abrupt

transitions, in its lack of integration of moth and man, or clear distinction between either moth or man, the artwork disrupts fixed meanings. What we see is the attempted creation of transformation, a perceivable hybrid. The emergence of something new makes us aware of cultural norms as it undercuts them. As Althusser cogently explained, art can "make us 'see,' 'perceive,' or 'feel' the reality of the ideology of the world": art arises from the ideology that feeds it, but to make that invisible matrix perceptible, art ruptures it.⁹ Some artists adhere more to the ideology; others, like Mu Xi, play with the rupture.

Although the representation is of a moth, its large and ornate wings cannot fail to bring to mind iconic stories of butterflies, tragic but romanticized in both cultures. In a beloved Chinese story dating from the Tang, Liang Shanbo and Zhu Yingtai, two lovers die of sorrow because the woman is betrothed to another; upon their death they become butterflies. And the website for LaOpera describes the equally tragic Puccini opera of *Madam Butterfly* as "A love that knows no boundaries goes horribly wrong in a fateful meeting of East and West."¹⁰ In both these classic tales, lovers attempt to cross boundaries set by society and fail personally, but achieve a lasting union in the body of another— either through transmutation or through procreation.

But, while evoking butterfly tales, it deflects them as well. Rather than perpetuate the butterfly paradigm, his work gathers some of its associations, but by choosing moth, it queers them, deviating from tradition as it evokes it. A moth is

a less specific cultural signifier, a creature with fewer and less categorical cultural associations than 'butterfly'. In the West, because of their fat and furry bodies, moths are perceived to be not as romantic nor as delicate and therefore not as feminine. The notion of 'moth' has something added to it, a beauty less easy, perhaps less savory, bringing with it something more alien, of night-dwelling creatures. In colloquial Chinese, often the character 子 (zi), is added after it, adding the sense of 'little' or 'small.' In Chinese culture, a moth often refers to a life that is fleeting yet hopelessly drawn to its own demise. The phrase "like a moth to a flame" occurs in both China and the United States. In Buddhist tradition, lamps are covered to prevent moths flying to the light and death. Cognitive dissonance of categories counterpoints the beauty of the dance.

Using these ruptures of established categories, Mu Xi's performance pierces our cultural expectations of gender identity. Although his body is typed as male, his performance inhabits a more androgynous space. But, because markers of male or female behavior are cultural contingent, even this description is not satisfactory, arising as it does from an already Western division of gender constraints.

Mu Xi's dance precipitates reflection on this long history of difference between China and the West in behavior considered gender appropriate for males. This difference has led to perceptions of difference in the way that 'male' is construed in China compared to the West.¹¹ Historically, a particular Western outlook viewed behaviors it considered not appropriately heterosexual as not only tolerated in China but in fact continuous with normative values. In "Queering Cultural China: Performing Nation through the Feminine Body," Deborah Madsen provides a race-based explanation that complicate this perceived propensity of tolerance in China. She argues that what appears to Americans as gender boarder crossings, and therefore provokes their heightened attention, is in actuality much less radical. In its Chi-



nese context, at times gender is not the main consideration precisely because of the urgency of other categorizations. In her discussion of Chinese beauty pageants Madsen suggests, "whether a contestant is a Han woman or a Han man performing as a Chinese woman is irrelevant so long as 'Chinese' remains synonymous with Han." In other words, the gender that performs femininity is not the primary consideration in a judgment of beauty. Ethnicity is.

In itself, this would not explain much – in the United States beauty pageants, as in China, ethnicity trumped gender. The Miss America was all white from its inception in 1921 until 1970, and non-white women were banned from participating for the first 35 years.¹² But perhaps the greater fluidity of genders in performance of the feminine was also conditioned by the tradition of nandan – male actors in Chinese theater who portray female characters. During the Qing, female impersonation became prominent because the Manchu banned women from acting on the grounds that to do so threatened "social morality." However, by the early Republican period, arguments abounded, centering on issues of just such morality. Those in favor of nandan claimed that women on stage would sexualize theater; those in opposition that the impersonator would arouse "perverted" desires. Writing to this point, Guanda Wu notes: "the contest between the actor's sexual appeal and the anxiety over immorality marked the turbulent history of female impersonation on a transcultural scale."¹³ Throughout this debate, both East and West relied on arguments essentializing "natural" gender traits and normalizing heterosexuality.

But the pleasure of nandan was in the art of it – the ability to use aesthetics to create an ambiguity and occupy it as a third space. Similarly, Mu Xi's dance is a deliberate queering of categories, blurring insect and human to disengage boundaries, beyond gender, into the idea of human itself. His video recalls the provoking Daoist question on reality: Zhuang Zi dreamed himself as a butterfly and thus wondered if he was in fact the dream of a butterfly. How then do we judge this dream of man and moth?

In *Moth*, the man has no human partner. Instead, this autoerotic dance challenges boundaries as a man's solo performance becomes a pas de deux, his lithe movements unite in a fragile pastiche of line drawing with film, moth and man. Read literally, his video rises above speciesism; read metaphorically, above

gender constraints. Fusion is gained only a bit at a time: an element of the moth here and there, or the entire creature, grafted upon, rather than fused, seamlessly, with his body. The romanticism raised here is not the butterfly narrative of inevitably ill-fated love. Instead, romanticism shares the spotlight with a less definable, more tentative uncertainty: bumping along, making one's way. Until death a moth believes that it is light that she pursues. The desire for metamorphosis from the pupa state, the man strives to be more than the unadorned worm, more than what is culturally permitted because of his body. Instead, he strives to overcome restrictions insisted upon as correct male behavior as he dances into his new identity. For most of the piece, the syntheses remain awkward and unintegrated, partial. Yet in a sweet moment, the man attains the transformation he desires, and acquires wings.



2. He Chengyao, *Mother and Me* (2001), *99 Needles* (2002)

In China, where restraint functions as a signifying gesture for women, excess is both a sign of madness and madness itself. In He Chengyao's art, excess is used as a measure of culture.

In describing her piece, He Chengyao spoke of how her mother was not married when she became pregnant. Her parents' personal decision to keep the

pregnancy met with harsh social consequences: loss of employment and social ostracism. Public condemnation led her mother to a mental breakdown. She would wander aimlessly, removing her shirt to expose her bare torso- a gesture related in part to self-abasement.¹⁴ The writer Rey Chow helps us to understand the nuances of such punishing behavior turned inward upon itself. In speaking of a fictional character she describes how "putting the blame on herself, she becomes an accomplice to the invisible social demands whose power lies precisely in their ability to solicit the woman emotionally from within to assist in her own destruction."¹⁵

In poignant tribute to her mother, the artist created a series of photographs documenting her public action of solidarity with her mother. *Mother and Me* was created in the summer of 2001. "...I returned to my hometown to see my mother. When I arrived, she sat quietly on a stool at one side of the courtyard, half naked and playing with a rotten apple. I stood behind her and also took off my top. That was the first time my mother and I ever had our picture taken together. The photo allowed me to squarely face my family's history of insanity that I had carefully hidden and avoided for so long, to reaffirm the family line that connects me and my mother, and to partially satisfy a yearning of more than thirty years to support, touch, and embrace her."¹⁶



The images of "Mama and Me" depict He's mother seated, naked from the waist up, and He standing, similarly naked, behind her. In most of the photographs, He's hands rest gently on her mother's shoulders. The dialogue between the two women is conveyed

in this gesture and through the unselfconscious affection emanating from mother to daughter. The mother seems to seek and to gain her daughters reassurance, and find harmony in that knowledge. In a series of photographs taken one after another, her gaze moves to turn back to look at her daughter, and then to look at the camera, smiling as she poses for the photo. Equally clear is the burden taken up by the daughter, whose nudity is a self-conscious bodily affirmation of

her mother, a way of conveying that everything is alright. In their mutual undress their reliance on and protection of each other becomes what one sees.

Here, as in ManYee Lam's artwork, discussed below, nudity circumvents a reading of sexual availability. Instead of conforming to and soliciting the male gaze, in He's photographs, the doubling of nudity from daughter to mother creates a bond that teaches us a different way of regarding the body.

99 Needles shows the artist's body penetrated by an excess of acupuncture needles: they cluster on her face, her neck, down her arms and across her torso, raising red painful welts.

She faces the camera straight on, her deadpan expression of anguish trying to become blankness. The acupuncture needles bristling from her skin are multiplied beyond any possible healing, in heartbreaking accumulation. The artist has written about this: "When I was a child, my grandmother tried all sorts of folk cures and superstitious methods to treat my mother's mental illness. She hired spirit doctors and forced my mother to swallow Chinese and Western medicine. She even attracted the attention of several People's Liberation Army uncles from a nearby military factory. To treat my mother's illness, they held my mother down on a wooden door used as a table, while one of them stuck acupuncture needles into her. My mother lay on the door screaming and struggling. *99 Needles* is dedicated to my mother, who endured so much shameful wearing down, and as atonement because I stood as eyewitness but could not help."¹⁷ Knowledge of the Western art tradition can't help but recall the martyrdom of St. Sebastian, his body stigmatized by being pierced through with arrows. In both piercings, we experience the pain intellectually, but we have an emotional affinity to the fortitude shown and an intimation of a different reality.



In their ability to create an alternative to the male gaze, He Chengyao's photographs perform an answer to a new understanding of the body similar to one advocated by the essayist He-Yin Zhen writing in the first decade of the 20th century (see section on Autumn Gem, below). He-Yin Zhen wrote of a classification called *nannu*, a composite word of *nan* (男) and *nu* (女) which can be taken to translate as 'man' and 'woman,' respectively. He-Yin Zhen understood this distinction as a social creation, rather than a biological fact. According to Lydia Liu, "The articulation of *nannu*... is not so much about biological or social differences, which can never be settled, as it is about reiterating a distinction that produces historically a political demand for social hierarchy."¹⁸ The social categories are signaled by the physical markers, the body is inscribed with the evidence of this social distinction. As Lydia Liu so eloquently described: "... the specific kinds of marking or distinction He-Yin Zhen identified in the power of *nannu* are both metaphysical and physical—literally physical in the sense of cloistering, corseting, prostituting, punishing, enslaving, maiming, and abusing the body. Poor women, young girls, slaves, and lower-class boys were all susceptible to such marking and exploitation..."¹⁹ To He-Yin Zhen the Chinese classification "women" was a category of class, not gender. "The lack of freedom in marriage today is most often the result of economic inequality.... the wealthy use money to purchase licentious enjoyments, whereas the poor must sell themselves to provide them with these enjoyments. Therefore, instead of naming this kind of transaction 'the [gender] relationship between men and women,' it is more accurate to name it [class] relationship between poor and rich."²⁰



He Chengyao's images have the remarkable ability to depict this stigma of social hierarchy and yet at the same time contain within them the beginnings of a path away from this injustice. By embracing the stigma through its repetition in a twin body, the language of one body mirrors that of the other, each resounding distinctly. Through this doubling, suffering and madness is transformed into choice, agency, which is the beginning of an alternative path. The artworks radiate power, directly from the assertion of this agency.

The work presents an alternative to a sexed body, the body is a thing in itself, a fact, not a victim, a provocation or an enticement. We read the doubled body in its agency: as affectionate, protective, capable of great pain and endurance, beyond the need to be defiant. She has gained agency through the path of social stigmatization, both physical and mental affliction. Turning it into her choice, she has overcome her society's cruelly enforced binary of hierarchical proscribed behavior and engendered an alternative. In so doing she has accomplished what He-Yin's writings sought: "the elimination of this category of distinction as a metaphysical-political principle."²¹

3. Rae Chang and Adam Tow, *Autumn Gem: The True Story of China's First Feminist*, (2009)

Autumn Gem tells the story of Qiu Jing (1875-1903) through two great movements of the 20th century: feminism and nationalism. The video documentary by Rae Chang and Adam Tow employs insightful commentary by scholars Lingzhen Wang, Associate Professor East Asian Studies, Brown University; Amy Dooling, Associate Professor East Asian Languages and Cultures, Connecticut College; and Hu Ying, East Asian Languages and Literature, University of California Irvine, to discuss the life and historical context of Qiu Jing. Through narration and dramatic re-enactment, as well as documentary film footage, and images, we enter into Qiu's biography. Perhaps the most affecting documents are Qiu Jin's own writing. The video effectively interweaves her poetry with pertinent ideas as it moves the chronology forward. Rae Chang never appears in the footage, but her voice narrates throughout.²²

The video represents Qiu Jing's life as part lived circumstance and part mythological self-fashioning. As the narrator states: "She would lead the struggle for women's rights and fight to overthrow the corrupt dynasty." This suggests from the onset that this was an unproblematic pairing, a premise that is not disrupted until the end of the video. But, while Qiu embodies both struggles, she enters only one, nationalism, with full intent. How much is this video an analysis and how much a commemoration? To deconstruct the mythologizing, I contextualize her ideas in conjunction with those of He-Yin Chen (1884- c.1920), a Chinese

women concerned with the same issues during those pre-Republic years. Both women advocated changing Chinese culture through transforming gender relations. Taken in tandem, their arguments counterpoint one another, revealing particularities of Qiu's feminist thought.

The opening scene of the video properly dramatizes Qiu Jin's life as solitary young girl, showing her practicing martial art moves in a clearing near trees. The narrator relates that "Our story begins with a young girl....," a fictionalizing tone that equates the documentary history with a mythic narrative, a point immediately reinforced by our hearing that Qiu dreamed of being a hero.²³ Her head was filled with "legendary women warriors" from Chinese history: Hua Mulan, (legend) "who disguised herself as a soldier to serve in her father's place;" Qin Liangyu (1574–1648) "who led her troops to victory as commander of Sichuan province;" Shen Yunying (1624–1660) "whose deeds in battle rivaled those of men."



Qiu's childhood was privileged both economically and through her parent's support of her education. She disdained traditional female skills and they allowed her an education usually reserved only for boys: studying Chinese history, literature, and philosophy with her brothers' tutor and martial arts with her uncle. The videographers acknowledge the high rank of intelligence needed to participate in these activities. Would the opposite be true? Could intelligence be understood as a component in traditional women's skills? Or must a woman enter into the

already defined "man's world" to gain some modicum of equality? This question is not expressed, but tacitly frames the entire video.

Qiu's poetry speaks to her recognition that, for gender relations to change at all, first women must become cognizant of their role in society. She instigated what would be called "consciousness raising" in the US women's movement in the 1960s—helping women realize that gender relations could be otherwise. Addressing women, she wrote:

If you are still dependent, quickly make up your mind to struggle for your independence.

If you are independent, you should strive to save other sisters from the sea of bitterness.

We cannot be obedient any longer.²⁴

She saw a new role for women in China, participating in the new nation of China as equal citizens. One of the main paths towards achieving this would be, Qui imagined, through women's education. Qiu was one of the first advocates of schools for girls and she also became a teacher. Qiu's "Letter to the First Girls School in Hunan," 1904 encapsulates her vision:

For women to be free from men's oppression, we must be independent. To be independent, we must seek education and skills to make a living. When everyone is productive with neither men nor women being idle, then our country will be strong again!

This short statement clearly expresses Qiu's sequence that leads from women's independence to women's education, to women in the work force, to strengthening the nation. But how inevitable was that progression? Her argument is best deconstructed by using He-Yin's observations as a tool for comparative analysis.

On a cursory look, Qui's statement seems very similar to ideas asserted in He-yin's *Feminist Manifesto*, 1907. After quickly dispatching the opinion that "men" (nanxing) and "women" (nuxing), are differentiated by "nature," He-yin proposed that the differences arise as "the outcome of differing social customs and education":

If sons and daughters are treated equally, raised and educated in the same manner, then the responsibilities assumed by men and women will surely become equal. When that happens, the nouns *nanzing* and *nuxing* would no longer be necessary."²⁵

Both women emphasized education to the end of equality. But let's look at this comparison more closely. Qiu stressed the purpose of women's education to lead to women's independence from men by becoming both educated and skilled. Those skills had two components. The first was to allow women to work outside the home, generally in factory or other low wage situations. The second was to maintain traditional female decorum as they moved away from the home. Contemporary journal articles worried that if girls were too educated they would not respect men and would not fulfill their "ordained" roles of wife and mother. Consequently, the schools for women enforced "traditional" virtues such as modesty, chastity and obedience.²⁶

He-Yin saw an irreconcilable problem with women's education. She wrote:

a quick survey suggests that women's schools in China uniformly emphasize the field of household management and that modern political parties always discourse on how family education forms the backbone of all educational efforts. ... men have promoted the liberation of women out of a secret desire to make use of women..."²⁷

Modernization didn't necessitate a change of oppression, just a change of its outer manifestations. Substituting subsistence wage slavery at a factory still left women impoverished.²⁸ He-Yin saw this solution as part of the problem. "If women workers got married and had children, they then had at least twice as much to do. Worse, husband and wife were barely able to survive even if they both worked. The slightest economic disturbance would wreck the home."²⁹ While Qiu saw schools as a major step towards removing women from the ignorance and servitude in marriage, He-Yin questioned what the schools educated women to do. How much could they change the actual structure of hierarchy and oppression?

The video emphasizes that, for Qiu, her vision of a new destiny for women became subverted into nation building, a process already structured by men.

Qiu's feminism was modeled upon male rule and power. Her vision for women as citizens was basically for them to participate in the nation in roles previously gendered male. There was no inkling of raising men to share any of the work of women. The underlying dialectic of gender remained unchanged. Qiu yearned, "If only men would acquiesce in our becoming their comrades..." Contrastingly, He-Yin advised women not to try to "wrest power from men," but instead maintained that "modern women should aim to overturn the rule of man by compelling men to renounce their privileges and power and humble themselves so man and women can achieve equality on woman's terms."³⁰

Another component in Qiu's idea of women as citizens was national service. And for her, national service was saturated with militarism. She joined a radical organization, the Restoration Society, comprised of students and secret society members dedicated to achieving their goals through any means, including violence; the video dramatizes a meeting in which the group strategizes an armed uprising against the ruling Manchu party. Participation in such nationalist struggles combined her ambition to be a heroine and her belief in the masculine ethos.

Unlike Qiu, He-Yin advocated anti-militarism. She was diametrically opposed to Qiu's support of equality for women by military service; and in a substitution, still radical today, she advocated 'relieving men of their duty of military service' and thereby making *men* equal to *women*.³¹

Both activists wanted to change the terms and obligations of gendered roles. Yet, although working for violent change, Qiu's solutions nevertheless perpetuated the established power structure. Her interventions always assumed the female/male divide and her solutions were based on women entering the male spheres. In fact, 'She called herself *Jin Xiong* which meant 'able to compete with men.'³² Taken to its logical limits, her initiative could lead to several possible outcomes, such as women working outside the home, and being treated as more capable partners, but none of these outcomes included an equal restructuring of labor.

He-Yin's concern was in changing the power structure of the system itself. Rather than advocate women's entry into the labor force, she questioned what kind of living would be available for women (and men) when techniques of op-

pression were not changed. She saw that this still left the men and the power hierarchy intact. Her essay "On the Question of Women's Liberation," advocated that women forge a new power structure which would catalyze a new system. In it she asked, "who cannot see that the reasons for women's labor are unequal distribution of property as well as the crime of capitalists?"³³ The new structure she advocated necessitated getting rid of ownership and government— He-Yin became one of the first Chinese supporters of socialism.

In her devotion to the cause of overcoming traditional Chinese roles for women, Qui began to code herself as male. In other words, when Qiu entered into traditional male activities, the activities did not then become recoded as dual-gender, or non-gendered. Instead, they included women only in the extraordinary circumstance of a woman agreeing to cross into male character. When she stepped outside the private role ascribed to women and become a public persona, previously only allowed to men, Qiu reinvented herself by dressing in drag, appearing publically in men's attire. The video shows a studio photograph of a very dapper Qiu, in her men's suit and cap and holding a cane. Lingzhen Wang related how when someone asked why Qiu why she dressed in men's clothing when it didn't even look good on her, she responded that "she wanted to feel the freedom that a man feels, which is why I am dressing as a man would."

The courage it took to defy conventions is a measure of Qiu's intense desire for equality. Putting on men's clothing to "feel the freedom..." indicates her longing for a lived experience of that freedom. Hu Ying speaks of Qiu's intensity and failure to achieve this transformation. Defying the conventional silence requisite for women in public, she became a spokesperson. As a consequence, she was belittled for talking too much. Qui's masquerade also demonstrates the truth of He-Yin's perception, that gender is a game of "social customs and education,"³⁴ but it appears that Qiu had become so invested in the heroine/warrior role as the only viable model for women to help her country that she could not distinguish the enactment of the role from the stratification of society resulting from that role. We see this struggle in the unrealized conflict in her poem, "Inscription on a Photograph of Myself":

Who is this person appearing within my sight?
Such gallantry regrettably in the form of a female.
The flesh of this world is nothing but an illusion, the land of the future, surely,

is real.
My body is not allowed into the ranks of men,
But my heart is more heroic than any man's.³⁵

In the second line of the poem she expresses regret over her female form, a reprobation of the societal hierarchy of her time. While the third line recognizes that flesh is an illusion, rather than extrapolate that male and female, then, are also illusory, she goes back to the binary and so returns to her sorrow that, because her body is not male, she will not be acknowledged as equal to men.³⁶

This tension has precedents dating at least to the first century. In the xxx a goddess admonishes one of Buddha's wisest disciples, S'āriputra, for subscribing to a sexist doctrine to support a notion that women could not attain supreme enlightenment. All his arguments, however, "point to a single impediment— she is not a he"³⁷. The goddess uses reason and also embodiment in refuting S'āriputra. Changing him into a woman, she responds to his dismay saying his women-ness is no more nor less real than any woman's. Higher beings view discriminating on the basis of gender as an example of delusion— because gender itself is an illusion.

But Qiu did not perceive the paradigm shift involved in understanding gender as "social custom." Instead, she maintained "human rights are given by nature with no difference." Yet, perhaps because of the premise of "nature with no difference," Qiu fell into the confusion of imagining the undifferentiated state as male.³⁸ For all her courage in combating it, the binary still controlled her.

In its conclusion, the video emphasized how Qiu's conflicted life, resulting from the unresolvable contention between nationalism and women's rights, led her to be a willing sacrifice in the fight for nationalism. But rather than examine the conundrum and realize that such a willingness was itself part of the problem, the video instead accepts her resolve. Lingzhen Wang emphasized that "she mentioned in her last words there are a lot of male comrades who died for the revolutionary cause but no women had done so and she said she wanted to be the first one." Qui expresses this desire in "Letter to Wang Shize," 1905:

There have been so many men who died trying to reclaim our country,
But women have not been heard to do so.

It is a shame amongst women.

In 1907, she reiterated her resolve in "Suicide Note to Xu Xiaoshu," where she writes "Although I die yet I still live. Through sacrifice I have fulfilled my duty..." The trope of such sacrifice stems from a Confucianist ideology, which Qiu verbally refutes but which nevertheless permeates her vision for the nation. Qiu did not understand how Confucianism gave rise to the particular hierarchy in the relationship between sovereign and the ruled, that the very machinery of the state was gendered male. These hierarchies were continued in the modernization of the Chinese nation.

Where Qiu was shamed because she saw that women were not dying for their country, He-Yin saw the opposite occurring and was infuriated. In a blistering critique, He-yin accused Confucianism of demanding the sacrifice of women: "Sly people used these doctrines [traditional Chinese learning] to pursue their own advantage, while the stupid believed them as they would believe superstitions. There is no telling how many of our women died because of them. Thus all of the learning of Confucianism is the learning of murder." And she added "The words 'virtuous' and 'pure' were enough to kill."³⁹

While acknowledging Qiu's tragic dilemma between nationalism and gender equality, nevertheless the video ends on a celebratory note. The narrator states:

The story of Qiu Jin does not end with her death for in her sacrifice a legend was born. She became a symbol of the new woman in China: educated, independent, and active in public. As word of her deeds spread throughout the country her life began entering into the realm of myth and this myth was passed down in stories from generation to generation to inspire the dreams of future heroines.

As the credits role, we see statues and monuments and museums dedicated to her memory. He-Yin, alternatively, died in obscurity; no one knows what year or where.

Perhaps the dilemma of the success and failures of Qiu's life, and death is best conveyed with a Buddhist term: 'uppaya' in Sanskrit, 'fāngbiàn 方便' in Manda-

rin. "The implication is that even if a technique, view, etc., is not ultimately "true" in the highest sense, it may still be an expedient practice to perform or view to hold; i.e., it may bring the practitioner closer to the true realization in a similar way." ⁴⁰ In other words, you help people to a higher stage by telling them what they can understand that will further their path. Qiu's ultimate goal for equality between men and women might have required enormous cultural and individual transformation, beyond what people could recognize at the time. Her concentration on women entering the previously all-male workforce reflects not only the limits of equality possible in China at the time, but also demonstrates the extent to which Qiu's understanding of equality was conditioned by her time.

The danger is that, unless practiced by a bodhisattva or some equally higher level being, expediency can obliterate its function as a means to a higher end, and appear instead as the goal. Gail Hershatter and Wang Zheng have noted that in traditional Chinese culture, "In dying heroically, women embodied loyalty and faithfulness."⁴¹ Lingzhen Wang concluded "Death is probably the easy way for her to end the sad emotionally speaking, lonely and fragmented life." We never reflect on what type of world is being created where the death of the heroine is the best option.

4. Gao Ling and NvAi, *Occupy Shanghai Subway: It's A Dress, Not A Yes*, (2012)

"Occupy Shanghai Subway: It's A Dress, Not A Yes" 2012, is a collaborative performance between artist Gao Ling and Xiangqi of Shanghai-based lesbian activist group, Shanghai NvAi.

The most overt feminist statement in WOMEN我們, defiant of the male status quo even in its radical quietness, came from this collaboration between artist and NGO. On June 20, 2012, the Shanghai Metro Line Authority no. 2 published an official microblog asking girls to modify how they dress to prevent harassment. The Metro Line admonished women stating: "Girls in transparent clothes, behave yourself. By dressing like this, no wonder harassment occurs. More perverts than one can count, girls, behave!"

(To see the news broadcasts about this go to - <https://www.youtube.com/watch?v=15-IOczB50U>)

The artist and the NGO joined forces to refute the attitude to sexual harassment on the trains handed down by the transit authorities: that the solution was for women to be more circumspect in their attire. Using Gao's art piece Hey! TTT-Touch ME! they flipped the statement from the transportation authority on its head. Two women dressed in attire that ran the gamut of showing the extremes of women's attire that, although diametrically opposed in approach, still both sexualize women: one woman sexualized through the need to hide her body and figure in a sack-like modified burka, the other through accouterments that called attention to her breasts.

The collaborative performance riffed off this dress restriction. Two women with heads wrapped in black head scarves rode the No. 2 line. One wore Gao's two deliberately placed tea strainers outside her tee-shirt, a metallic bra. The other was clad head to toe in a burka-like garment, past the knee. Both women silently held small tablets faced out to the audience, that have been variously translated from the Mandarin, one as: "Want to flaunt, not a taunt;" and the other: "It's a dress, not a yes."⁴²



As early as the 1880s, a similar conflict took place between women's bodies

and the male gaze of ownership. Publication of images of Shanghai courtesans in the popular press created a new identity for the women. No longer restricted to a secluded performance for the client, these women appeared quite free and self-possessed; they signified the new urban women. As such, their public images, too, challenged the male gaze; as Paul Bailey describes, "they became the symbol of a new urban lifestyle that fascinated and alarmed (primarily) male readers in equal measure."⁴³ The alarm prompted a call for a counter-image of women. Increasing news items reported "unacceptable" behavior of young girls and women, raising fear over the "feisty" behavior of young women and calling for censure.⁴⁴ Diatribes ranged from newspapers castigating women who walked in public with young men, all the way to the National Assembly exhorting young women to be chaste and practice filial behavior to reinstate social order and moral certitude.⁴⁵

Occupy Shanghai Subway also caught the attention of news media, from China to the BBC. But unlike the reactionary reception one hundred years prior to women who refused to be obsequious—and unlike the Metro Line's micro-log-- the media responded more positively to the message of the performance. The art piece generally achieved its goal, raising awareness of Shanghai Transit's sleight-of-hand in blaming women for the acts of male aggression. Shanghai news stations agreed in part with the Transit system: "Summertime the streets are full of pretty girls in skirts. Girls who wear too little give a chance for molesters to act." But the newscasters acknowledged the multiple incidents of sexual harassment on the Shanghai metro and continued: "In an era of cultural diversity, as long as they are in line with civilized norm, girls should wear whatever they like." Another reporter editorialized: "We felt that dressing sexy might increase the probability of harassment. But the authorities cannot make a statement like that because it legitimizes sexual offenses." The reporter then complemented the messages the women had written on their tablets. Another reporter concluded her report stating: "It might be a well-intended statement, but it is the subway authorities' very responsibility to prevent and stop sexual harassment. By not taking the responsibilities and to ask women to behave themselves, that is out of the limit. By the metro line stating "too many perverts to catch," it only reflects the incompetence of the subway administration." She then made an analogy: "It is like you got robbed and you were accused why you carried your wallet on the streets." The reports were accompanied with film footage of the performance in

various venues within the subway route.

The issue is larger than calling out the Shanghai transit authority. This performance demonstrated how women's bodies are used as signifiers of national values, and so expose the patriarchal cultures that dictate, either through force or coercion, women's clothing. Alpesh Kantilal Patel discerningly wrote: "The work moves beyond the confines of the national and signals complex, transnational connections between the politics of the dress of women and tradition across vastly different cultures: China, France, and implicitly even other Islamic countries." Deborah Madsen describes this relationship between the female body and the varied national agendas that rule its appearance as: "the spectacle of the disciplined feminine body as an icon of cultural nationalism and community identity..."⁴⁶

The female body seems to be a locus for display of cultural and national morality. Attempts to equalize gender only accentuate this point. For example, Maoist China mandated state authorized equality: *nannu pingdeng*. However, rather than establish gender equality, the conflation of "equality" with "male" mirrors Qiu Yin's idea of equality, seen in the coining of a new term for women: "Nujie diyi," "female-kind-first," colloquially known as "diyi," "the first" women. Diyi indicated women who drove tractors, trains, or operated heavy machinery. The motivating phrase for diyi women was "whatever men can do, women can do too."⁴⁷ While women did gain agency through this policy, the price was erasure of a particular body structure.⁴⁸ As Zillah Eisenstein observed, the male body is used as the standard and any deviation is considered inferior: "Because a woman's body is not like a man's, she is less than man. In order to be equal she must be the same."⁴⁹

And, as if to ensure this erasure in the name of equality, the state banned the word used for feminism *nuquan zhuyi*, (women's power or rights + ism), taking away the language that could embody another type of equality.⁵⁰

In the 1980s, largely in an effort to reclaim a way of being and practices that had been eclipsed during the Maoist era, feminism in China took an essentialized turn. Feminism converged with femininity: an idea of women signaled by a type

of attention to and performance of appearance.⁵¹ Debates continue today over whether feminine is social or biological and extend to the words used to convey the appropriate concept. Shehui *xingbie* adds the term "social" to "gender/ sex" – a helpful analytic tool for Chinese scholars desirous to maintain the concept of the constructedness within the definition of gender. But other scholars insist that adding shehui is merely a capitulation to Western categories of gender. To a scholar like Li Xiaojiang, for example, who has no qualms about essentializing, *xingbie* in itself establishes the social component, and it also conveys a biological component of human sexuality, indicating a uniquely "Chinese" way of thinking.⁵²

As if advocating something kinder and more gentle than feminism, a popular Chinese tendency imagines "instead a 'natural' harmony between the sexes: 'Nature is set this way already. People do not have the power to change it, so we should treat it with awe and try to maintain harmony' (Wang 1993)⁵³ Such gender essentializing finds powerful support in capitalist practices in China. Essentializing femininity sells products. Reflecting on the status of women from Mao until Now, Xxx Huang Shuqin clearly saw: "Both the Cultural Revolution and commercialized society today are based on male power. In this respect, they are the same. The difference is that during the Cultural Revolution, men wanted women to become masculinized. In commercial society, however, men want women to become feminized. Both periods are men telling us what to do, so in terms of male power, they are basically equivalent."⁵⁴

These practices have not resulted in a new body politic of gender-equal people. Women, especially those in the working class, are pressured to retire early, or suffer having being demoted. Factories fire women first. College exam scores required for women are generally higher than those for men, with the excuse that this balances the gender ratio. "Thus we can see that state feminism, which changed the gender division of labor, often did so without making a lasting impact on gender culture and psychology."⁵⁵

We can bring this to bear on the controversy in the Shanghai Transit. Why is men's attire not as contentious as women's? When it comes to gender, difference is not separate but equal. Discerning the political basis of the female body, He-Yin Zhen wrote that the global category "woman" was itself a product of unequal social relations, "constituted through scholarship, ritual, law, and social

and labor practices over time, in China as elsewhere.⁵⁶ In other words, there is always a political agenda to gender, and the gender called "women" arises out of the xxx bias and injustice within society. And since the female body is not the same as a male body (by most definitions) the differences seen on the female body will be politicized: accentuated or erased as the ruling class dictates.

Part of the strength of Occupy Shanghai Subway is in its appeal to both sides of this equation: women's agency as expressed in body adornment, and agency expressed through a demand for equality. Gao Ling and Shanghai NvAi created a bold response to the sexualized gaze directed to women's bodies. Rather than the gaze have the last word by objectifying women's bodies -- in effect, a colonizing act-- here the women's bodies meet the gaze and challenge it. The response to their challenge is brought out vividly in news footage video of the performance: we glimpse some parents removing their staring children, and heads turning away. We also see the interested attention by many others, coupled with maintenance of a respectful spatial distance. The artists' performance anticipated the gaze and answered it, creating a new kind of embodied legibility.



No one to date has commented on the silence of the women. The two women stood without speaking, their public voice expressed mutely through the pad's written statement. They performed the tradition of silent – silenced—women, yet became obstacles to notice

and take account of. They never lost their agency but gained more through the dualism of their anomalous posture, at once accessible (readable, spectacle) and distant (formidable attire, acerbic message). Rather than silence being passive, they turned the tables on silence and used it as a weapon.

Conclusion

Art is never congruent with autobiography. Even as the artists use their own bodies they enact a performance that is an impersonation. Artworks are reductions

and expansions of any individual psyche, precisely because of their necessity to focus and to exaggerate. In the performative theatricality of the artworks in this exhibition, we witness the truth in Butler's assertion that both gender and sexuality are 'a kind of persistent impersonation that passes as the real.'⁵⁷

Each work of art elicits a new way of seeing, destabilizing the hegemony of the almost ubiquitous (misogynist) male gaze, now the default of women as well as men; a gaze that reduces the agency of women as it sexualizes them; a gaze dominating not only the artworld but most social and political relationships. In the assertion of identities-- women, moth, moth-as-not-butterfly, women-as-not-man, straight, gay, any of the initials in LGBTQ, American, Chinese American, Chinese, urban, rural --fluctuations between all these categories are disclosed and possible. Object and viewer engage in the continuous attempt towards an integrated identity that nevertheless resists closure. The universalizing 'we' of Abby Chen's WOMEN我們, read with a Mandarin inflection, wittily encapsulates these ongoing vacillations between self, other, us, them.

Art works give us a chance to move into a differently embodied understanding. As viewers, we are positioned as if overhearing a conversation, or someone talking to themselves. There is something quiet and intimate in each performance, which we come upon as the intimate stranger. The private place they create allows us to exist within different possibilities of identity, and perhaps to transform the theoretical into the actual: in fact, often the experience of art is often prior to conceptual understanding. The interest in creating is to occasion one's own transformation. As Foucault asks "Why should a painter work if he is not transformed by his own painting?"

The artists of the Women exhibit display transformations of identity often created through great personal struggle. The viewer, too, gains more possibilities by being there, being open, and actively looking. Identities are created through discourse. Out of this willingness on the part of both artist and viewer to struggle with formulations of self-identity, a new social language is performed, a new gaze becomes possible.

1. The character 'Old Tuo' reflecting on the role reversal in the Country of Women in Li Ju-chen, *Flowers in the Mirror*, trans. Tai-yi Lin (London: P. Owen, 1970), 107.
2. "However, by its very existence, art also creates a distance from ideology; this distance accounts for the formal specificity of art, whose effect is, for Althusser, the internal rupturing or silent staging of what it appears to present." Rey Chow, *Women and Chinese Modernity*, University of Minnesota Press, 1991, p. 53
3. Barbara Stafford, *Field Guide to a New Meta-Field: Bridging the Humanities-Neurosciences Divide*, University of Chicago Press, 2011, p. 23.
4. Women has also shown at the EMC Gallery in Shanghai (2011) and at Miami Beach Urban Studios (2013).
5. Umberto Eco, *Mouse Or Rat: Translation As Negotiation*, Phoenix, 2004, p. 11
6. Hu Ying, *Tales of Translation: Composing the New Women in China*, Stanford University Press, 2000, p. 12 -13 9 (P. 86-87?) XXX
7. Maurice Merleau-Ponty, "Eye and Mind," in *The Primacy of Perception: And Other Essays on Phenomenological Psychology*, Northwestern University Press, 1964, p. 169.
8. Moshe Idel, *Old Worlds, New Mirrors: On Jewish Mysticism and Twentieth Century Thought*, University of Pennsylvania Press, 2012, p. 2.
9. Louis Althusser, "A Letter on Art in Reply to Andre Daspre," in *Althusser, Lenin and Philosophy and Other Essays*, Monthly Review Press, NY, 1971, p. 223. Rey Chow elaborated on this point: "However, by its very existence, art also creates a distance from ideology; this distance accounts for the formal specificity of art, whose effect is, for Althusser, the internal rupturing or silent staging of what it appears to present." Rey Chow, op cit., p. 53; www.lapopera.org/season/season-at-a-glance/madame-butterfly/ -- accessed July 12, 2014.
10. This difference has led to the Western idea that homosexuality has been historically accepted in China. The falsehood of this claim will be analyzed in ManYee Lim's "Cocooning," below.
11. Elwood Watson, "Miss America's Racial Milestones" -- <http://diverseeducation.wordpress.com/2009/01/14/miss-americas-racial-milestones/>
13. Guanda Wu, "Should Nandan Be Abolished? The Debate over Female Impersonation in Early Republican China and Its Underlying Cultural Logic," *Asian Theatre Journal*, vol. 30, no. 1 (Spring 2013), p. 194. According to Wu, "The phrase 'sexual perversion' was frequently used by the early Republican critics to describe the nandan's androgyny," p. 192.
14. Pain in Soul: Performance Art and Video Works by He Cheng Yao, Asia Art Archive -- <http://www.aaa.org.hk/WorldEvents/Details/8726>, accessed July 14, 2014.
15. Chow, op cit., p. 119
16. http://www.brooklynmuseum.org/eascaf/feminist_art_base/gallery/chengyao_he.php?i=611, accessed July 14, 2014.
17. http://www.brooklynmuseum.org/eascaf/feminist_art_base/gallery/chengyao_he.php?i=61, accessed July 14, 2014.
18. Lydia Liu et al, *The Birth Of Chinese Feminism: Essential Texts in Transnational Theory*, Columbia University Press, 2013, p. 20.
19. *Ibid.*, p. 17.
20. He-Yin Zhen, "Economic Revolution and Women's Revolution," in *Ibid.*, pp. 102-103
21. *Ibid.*
22. The video's title acclaims Qiu Jin as 'China's First Feminist.' Because of the multiple responses to my question 'Are you a feminist?' when I queried the artists in the exhibition, I was very sensitive to the use of this term. While it immediately speaks to a Western audience about what to expect in Qiu's biography, at the same time, the term glosses distinctions between early 20th century Chinese women and their contemporary Western counterparts. This information is supplied by Qiu's grand-nephew later in the film as well.
23. *Stones of the Jingwei Bird*, 1905-7, excerpt.
24. Liu, op cit., p. 184. Only in recent decades has He-yin's insight that gender is a social construction been discussed seriously in the West. Judith Butler wrote that "As the effects of a subtle and politically enforced performativity, gender is an 'act'..." Op cit., pp. 146-147.
26. Paul Bailey, "Women Behaving Badly Crime Transgressive Behavior And Gender In Early 20th Century China," in *Na Nu - Men, Women and Gender in Early and Imperial China*, Brill, Leiden, 2006, p. 177.
27. He-Yin "On the Question of Women's Liberation," in Liu. Op cit., p. 61.
28. He-Yin's message is similar to that in Gloria Steinem's comment, "Most of us are only one man away from our welfare." http://thinkexist.com/quotation/most_women_are_one_man_away_from_welfare/206888.html, accessed June 2014.
29. Peter Zarrow, "Anarcho-Feminism in China," *The Journal of Asian Studies*, Vol. 47, No. 4, Nov. 1988, p. 803. This description sounds sadly like my own situation in the US today.
30. He-Yin in Liu, op cit., p. 70.
31. This way of thinking that men should emulate women and take on aspects of their gender roles was not repeated until the 1970s when Gloria Steinem remarked: "We've begun to raise daughters more like sons... but few have the courage to raise our sons more like our daughters.... when I go around and speak on campuses, I still don't get young men standing up and saying, 'How can I combine career and family?'" <http://www.tressugar.com/Gloria-Steinem-Quotes-18774164#photo-18774168>, accessed July 12, 2014.
32. Just as Qiu saw change predominantly as women entering into a previously exclusively male world, the video has some complicity with that perception: The narrator states: "A new era was arising and Women needed to develop new roles in preparation for it." While women needed to change, men are not perceived as required to do anything different.
33. He-Yin, "On the Question of Women's Labor," in Liu, op cit., p. 78.
34. Hu-Yin, op cit., cited more fully on p. 5.
35. Leah Kalmanson commented: "This is possibly a reference to Pure Land Buddhist beliefs. This school teaches that we die, we can be reborn into the Pure Land, which is sometimes described as the land of the 'future buddha' (Maitreya), where we practice to become Buddhas ourselves. Only men can enter the Pure Land. When women die, they must first be transformed into men, and then they can go to the Pure Land." Private Correspondence, July 2014.
36. According to Lingzhen Wang: "In the past the soul and the body were always unified, but here you see the divide - the female body gradually became a trap for Qiu jin, became a transitional state for Qiu Jin while the masculine spirit became more and more predominant and so ... she constantly questions her female body."
37. Sandra A. Wawrytko, op cit., p. 305.
38. This reminds me of the joke: A boy and his father were driving and got into a terrible accident. The man died and his son was rushed to the hospital for emergency surgery. At the operating table the surgeon took one look at the patient and said - "I can't operate on this boy- he is my son!" How was this possible?
39. Cited in Zarrow, op cit., p. 805.
40. Upaya from Wikipedia <http://en.wikipedia.org/wiki/Upaya>, accessed June 2, 2014.
41. Gail Hershatter and Wang Zheng, "Chinese History: A Useful Category Of Gender Analysis", *American Historical Review*, AHR Forum, December 2008, P. 1408.
42. The youtube video of the news report translates these: "I can be slutty but you cannot harass," and "Yes to cool dress, no to perverts." -- <https://www.youtube.com/watch?v=15-CczB5OU>, accessed June, 2014
43. Bailey, op cit., p. 159.
44. *Ibid.*, p. 156.
45. *Ibid.*, p. 186.
46. Deborah Madsen, "Queering Cultural China: Performing Nation through the Feminine Body," in *Textual Practice*, 25 (4), 2011, p. 673.
47. Tina Mai Chen, "Female Icons, Feminist Iconography? Socialist Rhetoric and Women's Agency in 1950s China," in *Gender and History*, Volume 15, No. 2, August 2003, p. 279.
48. *Ibid.*, pp. 283-85.
49. Cited in Mayfair Mei-hui Yang "From Gender Erasure to Gender Difference: State Feminism, Consumer Sexuality, and Women's Public Sphere in China," in Mayfair Mei-hui Yang, ed., *Spaces of Their Own, Women's Public Sphere in Transnational China*, U of Minnesota Press, 1999, p. 46. Although the minority, at the beginning of the 20th century, a writer called out this tacit preference for the male body as standard. Paul Bailey cites a 1907 article in a women's journal, which "pointed out that women were always being judged by the standards set by men, and were only considered autonomous moral beings once they spoke and acted like men." Paul Bailey, op cit., p. 176.
50. Min Dongchao, "Duihua (Dialogue) In-Between, A Process of Translating the Term 'Feminism' in China," in *Interventions: International Journal of Postcolonial Studies*, Routledge, 2007, p. 177.
51. Mayfair Mei-hui Yang explains the turn to essentializing: "Chinese feminism today may be caught up in a historical juncture that requires reconstructing binary gender, rather than a deconstruction of gender, as advocated at this historical moment in a West where modern sexual differentiation and gender identity have well-established and hegemonic histories." in Mei-hui, op cit., p. 37.
52. Nicola Spakowski, "Gender' Trouble- Feminism in China under the Impact of Western Theory and the Spatialization of Identity," in *Positions*, 19:1, Duke University Press, 2011, pp. 34-35, 58.

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53. Min Dongchao, *op cit.*, p. 180.
 54. From "A Conversation with Huang Shugin" cited in Mayfair Mei-hui Yang *op cit.*, p. 35.
 55. Mayfair Mei-hui Yang "From Gender Erasure to Gender Difference: State Feminism, Consumer Sexuality, and Women's Public Sphere in China," in *Spaces of Their Own*, xxx pp. 52-53.
 56. Liu, *op cit.*, p. 9.
 57. Judith Butler, *op cit.*, p. xxviii.

Arte Comprometido Para Un Mundo Mas Justo

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Su madre fué madre soltera. La presión social de un pueblo rural del sur de china a finales de los años 60, la llevó a la locura. En su obra, HE CHENG YAO, nos habla del sufrimiento de su madre y del suyo propio. Su madre, en su locura, expresaba con su desnudez su impotencia frente a un pueblo que no comprendía ni perdonaba. Ahora su hija también se desnuda para hacer una llamada a la reflexión sobre la comprensión, sobre la tolerancia, sobre la empatía.

我們WOMEN es una exposición que invita a la reflexión. En ella encontraremos propuestas de arte, unas introspectivas y otras provocativas, pero todas de denuncia de la situaciones injustas relacionadas con la condición sexual de las personas. En algunos casos se trata de una denuncia abierta, directísima, provocativa, que llama a la reflexión sobre el concepto de normalidad. En otros ésta denuncia aparece de forma más sutil, sensible, poética, como es el caso de la obra de ZHANG SHUANG. En otros, como la propuesta de LUO LE, usando argumentos científicos, sin concesiones a la justificación, se nos enfrenta a imágenes de obras de artistas contemporáneos chinos en las que la mujer es tratada de forma denigrante, dejando en estereotipos la hegemonía de la normalidad, perpetuando así el concepto de la mujer como objeto supletorio al hombre.

En我們WOMEN, entre otros temas relacionados con la injusticia social, encontramos reflexiones sobre el yugo de la estética que parece imponerse en el mundo moderno (ZHANG XIAO JING), sobre la necesidad de la independencia económica de la mujer para tener acceso a los círculos de decisión (GAO ZHAN), sobre el derecho sobre el propio cuerpo (YANG MEI YAN) o sobre el amor más allá de la condición sexual de las personas (MU XI y EGOHO).

Actualmente China es un lugar extraño, en constante cambio, difícil de entender tanto para los extranjeros como para los propios chinos. La tradición y la modernidad se enfrentan a diario en una lucha silenciosa pero sangrienta que se destila por los poros de estos artistas reivindicativos, sensibles i valientes. Estos artistas comprometidos con su sociedad, avanzados a su tiempo, son puntas de lanza de un futuro esperanzador en que nos podamos desprender de esta carga de injusticia. Una injusticia que pasa de generación en generación no mediante el ADN, sino en el proceso de socialización de las personas, mediante estereotipos que nos limitan.

Sólo mediante la educación y la reflexión podemos evolucionar hacia un mundo más justo donde el amor a los demás pase por encima del miedo a lo desconocido. En mi opinión este es el mensaje de 我們WOMEN.

Gender Identity Symposium 2010, Guangzhou, China

Abby Chen

This project was initiated as a gender identity workshop and symposium for female artists working in China. As my project moved forward and I saw how the symposium could benefit (and benefit from) other people besides the artists, I broadened the scope of the audience and participants I wanted to engage. I decided to try and connect a variety of people who have a vested interest in gender issues, including social advocacy groups, scholars, NGO's, feminist journalists, and of course the aforementioned artists. Aside from this expansion, my goals remained the same: to give the artists the tools they need to raise awareness of their work and better navigate the male dominated Chinese art world, to provide networking opportunities for everyone involved, to aid in the establishment of a gender-queer conscious voice in Chinese contemporary art, and consequently to begin carving out a space for ongoing discussions following the symposium.

The gender identity symposium and workshop I organized took place over the course of two days, July 1st and July 2nd of 2010, though it was originally planned for late July. This is one of several changes that were made during the planning phase. One of the more significant changes is the addition of two more partner organizations. As I began planning the symposium, I soon realized that I needed more help in executing the event than my original sole partner, a group of young southern China women artists whom I refer to as Southern China Women Artists Collective (SCWAC), was able to provide. I ended up partnering with the Sex/Gender Education Forum (SGEF), part of the Department of Chinese Language and Literature at Sun Yat-Sen University led by Professor Ai Xiaoming and Ke Qianting, and with the Associated Gay/Les Campus Student Organization (AGCS). Both NGO's had plenty of organizational experience and were a huge help in matters such as securing the venue, advertising the event, and recruiting speakers.

Another important change was the keynote speaker, Professor Ai Xiaoming, pulling out of the event. Due to her prominent involvement in social justice issues, she had recently come under heavy surveillance by the government, and feared that her involvement in the project may lead to it being shut down. I ended up giving the opening remarks myself. Finally, there were a few minor budget changes.

First I held a workshop for members of the SGEF, AGCS and SCWAC. The goals were to guide the speakers through the process of giving presentations and to allow the three organizations to network among each other. Speakers were asked to give presentations, and to provide each other with feedback. The workshop process actually resulted in a few unexpected outcomes. One was that the artists from SCWAC, who it turns out had very little experience with public speaking, were trained how to give clear presentations by their more experienced peers from SGEF and AGCS.

The symposium itself took place the day after the workshop. After my opening remarks, the symposium began with SGEF student speakers Guo Yanping, Ni Ziquan, Wu Huihua, and relating their own experiences with gender activism and social engagement in using flash mob. This was followed by a more academic speech by Ke Qianting on the SGEF's organizational take on gender issues in China. The AGCS' leader Chen Du followed next, likewise sharing their experience with social engagement among students. After this, artists from SCWAC, Liang Liting, Mo Di, Liu Yin, Wu Haiyan, He Qiwo aka Er Gao, Zhang Xiaojing gave presentations explaining their work and it's relation to gender issues. The symposium closed with an insightful but intense discussion regarding a case study of a recent, local, widely publicized sexual abuse case (see Gender Identity Symposium booklet for more information). Senior Journalist Li Jun, also known as Li Sipan, explained how she reported this case with her perspective and sensitivity to feminist issues.

The workshop and symposium met all of the goals I had set, and had several unexpected outcomes to boot. As mentioned previously, the workshop participants used the opportunity to network and to provide the female artists useful self-promotion and speaking skills, which were my primary short-term goals. I had originally planned for the artists to network among themselves, but after I brought additional partnerships to the table, the two day event allowed the previously unconnected groups and individuals to meet and learn how they were each working towards gender equality from different angles.

The first step to finding a solution is to clearly identify the problem, and as mentioned, the workshop brought to light specific problems that are standing in the way of creating a voice in contemporary Chinese art. The symposium portion

was also illuminating, as I found that many of the speakers had unknowingly internalized some of the chauvinist thinking that is rampant in China. I also found to my surprise that certain scholars and social justice activists at the event frequently addressed gender issues only under the broader umbrella of human rights, and their knowledge of women's rights and specifically feminist studies were very limited. Bringing these shortcomings to light was an excellent way to work toward my long term goal of carving out a platform for gender and feminist issues in China.

An overwhelming amount of feedback from everybody involved was received. This type of direct social engagement proved to be effective to start formulating conversations, and I would like to see this successful symposium become a model for similar events in the future.

WOMEN我們

September 15–December 15, 2012

文: 阿爾佩西·坎蒂拉爾·帕特爾

譯: 魏穎

女性主義學者茱莉亞·克利斯蒂娃(Julia Kristeva)在2011年的《世界報》專欄文章中簡要描述了中國的女權歷史。她提出中國十九世紀初期的資產階級運動不僅涉及民族主義，社會主義，也包含女權主義。1912年，中國的女性參政者闖入議會。1919年，號召男女平等的女權運動催生出五四運動，終結了一夫多妻制和包辦婚姻並使婦女獲得接受高等教育的權利；到1950年，中國廢除了不允許婦女保留父姓，遺贈子女財產和保留個人財產的婚姻法。¹

在當代中國，女性通常在高考中比男性更出色，同時也是國家經濟的主力成員(她們佔據了46%的勞動力)。² 與此證據相矛盾的是，世界經濟論壇的全球性別差距報告顯示中國男女的不平等不僅顯示在經濟和教育的參與程度，更表現在政治權力，經濟機遇，健康以及生存能力上，2012年中國位居此報告所評估的130個國家中的第69位。³

克利斯蒂娃認為國際社會偏向聚焦二十一世紀中國的經濟，使得對中國女權的關注相對減弱。⁴ 她這篇文章之後被譯為英文並發表在《衛報周刊》(Guardian Weekly)⁵ 的專欄文章中，她著眼於2010年西蒙·德·波伏娃獎(一項由她本人建立的表彰女性自由的國際人權獎項)的兩位共同獲獎者在捍衛中國婦女權利時所面臨的問題。其中一位獲獎者，比較文學教授和電影人艾曉明，被禁止出境接受獎項；另一位獲獎者郭建梅被允許出境，但是在她回國後的兩個月，北京大學宣布和婦女法律研究與服務中心脫離關係。郭建梅在1995年創建了這個提供法律援助的非政府組織，並享譽海內外。北京大學對於該中心的關閉並未給出確切理由，但令人疑惑的是學校同時關閉的另三個非政府組織大多是“空殼”而已。⁶

2009年，策展人陳暢(Abby Chen)受艾曉明學生郭燕平的邀請，參與一個關於中國紀錄片的討論，並認識了許多廣東的學者，女性主義工作者和藝術家，包括柯倩婷、李思馨等。由此經歷，陳暢開始準備一個名為“WOMEN我們”的展覽，此展的雛形是對於當代中國藝術和視覺文化中女性主義的探索。遺憾的是這在藝術界一直屬於未被探究的領域。⁷ 2013年1月28日，策展人侯瀚如在和陳暢的一次訪談中提到，當代中國藝術世界“被商業成功驅使和污染”，並和“政治社會題材絕緣”，已然成為通病，以致性別身份相關的展覽也相當匱乏。這與克利斯蒂娃關於過分注重經濟導致女權在中國不受重視的看法一致。

中國女性的歷史和當代角色

“WOMEN我們”中兩件由中生代藝術家創作的行為藝術作品，是將歷史上與當代情境下女性權利的衝突聯繫起來的範例。⁸ 藝術家林敏儀生於香港，現居住在加州。她的作品《蠶繭》(Cocooning—Self-Combing Woman, 2011年)關注了其祖籍所在地順德，那裡的婦女幾百年來都是主要勞動力。絲綢是順德的主要產業，養蠶女不僅構成了重要經濟力量，也重塑了傳統的封建社會結構。順德的女子可進行“自梳”儀式來選擇“獨身”而替代結婚。按照傳統，一般家庭會僱已婚育的婦女將新娘的頭髮梳成已婚髻，表示她從女孩成為婦人，女兒變成妻子；然而自梳儀式則是自己梳髻，表示她們對獨立自主生活的承諾。林敏儀的行為藝術是將自己編到白色辮子紗製成的繭中，由此強調這個殘酷的現實：順德女選擇遠離婚姻的代價，是在自梳儀式上，在家庭成員和其他婦女前，許諾終身的貞操。

這個裝置帶有兩個錄像，一個是尚存的自梳女(自梳女群體在新中國成立後逐漸消失)的訪談；另一個是藝術家自己，身著高跟鞋，商務套裝，並盤起頭髮，似乎寓意她獨立自主的能力。當然，中國現代女性不需要通過許諾貞操來獨立生活。與此同時，在展牆上的藝術家陳述中，林敏儀提到雖然自己比祖輩女性有更大範圍的選擇，但其實也只是自梳女當代變體所面臨困境的一個象徵。她可以通過任職高管的工作來支持藝術創作，但這就意味著延遲婚姻。而從佔統治地位的觀點看來，仍會被輕視。香港有線電視新聞網(CNN)最近將未婚富裕女子稱為“黃金剩女”。⁹

居住在北京的藝術家何成瑤的作品暗喻婦女在過去和現代的社會角色，但卻是通過一種更個人的母女關係來表達。何成瑤是其母未婚所生，由於不堪社會輿論，其母在何成瑤年幼時已經精神失常。¹⁰ 何成瑤在逐漸理解母親所遭受的一切後，進行了一系列重現場景的行為表演，其中一件作品《99針》(99 Needles, 2002年)是對母親被迫接受針灸治療的重現。

根據何成瑤的描述，一開始針灸療程是試圖替母親日益脆弱的精神進行治療，藝術家對這一過程的再現則是作為自己目睹該事件卻無法干預的一種救贖。¹¹ 更令人動容的是《媽媽和我》系列(Mama and Me, 2001-2002年)，這是藝術家與其母首次合影。她解釋當時去故鄉榮昌探訪母

親，發現母親獨自坐在“一張凳子上，靠著院子的一邊，半裸，玩著一個爛蘋果。”¹² 母親未穿上衣，最終何成瑤也脫掉上衣來完成這張“母女合影”；從而滿足“三十年來想去支持，撫摸和擁抱她的渴望”。¹³ 何成瑤的作品具有強烈象徵兩代人創傷的意喻，由此聯繫到中國女性，特別是那些城市以外地區女性往往沒有改變自身生活的權利。

消失的信號

克莉蒂娃上述的文章發表於法國禁止婦女於公共場合披戴遮蓋全臉的面紗後的兩個月，¹⁴《占領上海地鐵》（簡稱《占領地鐵》Subway Performance 2012年），是年輕藝術家高靈和支持女同性戀的上海非政府組織“女愛”的一次合作。這次的行為/抗議把中國的女性主義與面紗的政治性緊密相連，同時也成為陳暢此次展覽中整合跨國女性主義者討論的典型方式。《占領地鐵》很大程度上表述了對上海地鐵性騷擾急劇增長的立場。地鐵公司提出女性“請自重以避免騷擾”，¹⁵ 也就是說不僅沒有讓男性騷擾者改變他們的行為，反而是要女性改變著裝。作為抗議這種將責任從男性轉到女性的回應，兩位“女愛”成員在地鐵上身著類似改制的穆斯林婦女長袍和面紗的服裝（法國所禁止的款式），佩戴高靈在“我們WOMEN”中展出的《胸器》並手持抗議電子版，上書：“要清涼不要色狼”，“我可以騷你不能擾”。這件作品超越了國家範疇，以及女性服裝政治與中、法及伊斯蘭國家等極其不同的文化傳統之間跨國關連的行為符號。

這樣說當然並非低估《占領地鐵》這一作品在國內範圍討論的重要性。例如，當新浪微博（推特式的中國版本）向約45,000人詢問他們對於上海地鐵呼籲女性合適著裝的想法，70%的回复表示女性應當謹慎著裝以避免性騷擾。¹⁶ 這類反應是高靈和“女愛”等不希望看到的，也凸顯了當下中國女權的複雜性，我認為《占領地鐵》是將本國和跨國性的文化涵義聯繫了起來，而非用後者代替前者。在展覽中，高靈的裝置作品《胸器Hey! TTTTouch Me!》(2010年)把濾茶器製作成胸罩，像掛在廚房器物架上一樣陳列；它們之後也被六個月後《占領地鐵》中的女性所佩戴身上。將居家用具性慾化，既混同也打亂了女性作為家庭婦女或者妓女的定位。

展覽的標題“WOMEN我們”是中英文雙關的文字遊戲，同時含有“女

性”和“我們”的意思。它簡潔地表達了展覽策展理念的關鍵，在審視中國女性議題的同時，也不斷轉移及延伸中國與女性的定義，高靈的合作項目就是一例。展覽對於女性的界別也提出了質疑，比如現居住於上海的年輕藝術家木西，在影像裝置作品《蛾》(Moth, 2011年)中展示了一位優雅的，半裸的，雌雄莫辨的舞者，他的背部有毛蟲的電子投影畫，之後迭加變成了蛾的意象圖像。毛蟲沒有區分雌雄的形態特徵，但是蛾有：通常雌性蛾比雄性更大，即使基因圖譜表明它們的發育和生長其實相同。¹⁷ 但是通過將性別模糊的毛蟲和舞者，和成熟性別的蛾（雌雄並不重要）並置，這件作品凸顯出性別的二態性，提出了“自然”的性別形態應該是流動而非固定性的。二高+李哲的《美人兒》(My Little One, 2009年)比木西的《蛾》少一些隱喻。這部一小時長的紀錄片反映了廣州LGBTQ社團各成員的生活方式，同性戀在中國並不違法，但公眾仍缺乏對它存在的認知。為強調這類不合符規範的主觀表述的危險，一些參與者佩戴了面具；然而這些狂歡節式的誇張面具並沒有讓人藏身於後，倒使他們更像一批大膽的角色。

行動主義作為藝術和藝術

正如之前提到的，陳暢最初將此項目視為對中國藝術和視覺文化中女性主義的探索，但最終將範圍擴大到男同性戀等跨界領域。通過加入非中國身份藝術家的作品，陳暢觸及了更多民族主義和種族邊界之外的東西。事實上，這個展覽的舊金山版本包括了於墨西哥出生，現居美國的藝術家安娜·特蕾莎·費爾南德斯(Ana Teresa Fernandez)創作的錄像《冰女王》(Ice Queen, 2011年)。在準備這件作品時，藝術家製作了一個合腳的高跟鞋模型，注水後冷凍。費爾南德斯的作品是一段五分鐘循環錄像，錄像中她站在柵欄上，穿著合腳的冰高跟鞋（只有膝蓋以下的部分可見），走在加州西奧克蘭七英里半長的國際大道上，這條街以公開的未成年性交易市場而聞名，其中亞美裔的女孩特別搶手。¹⁸ 藝術家的腿一直在顫抖，明顯是因為穿著高跟鞋非常痛苦，她不停往腿上倒水來加速冰的融化。費爾南德斯的冰鞋看起來像童話中的水晶鞋：它們所代表的經濟價值隨著冰的融化而蒸發消失，而穿著它們的人，從象徵和現實意義上似乎擺脫了對那位信不過的“王子”的無窮期待；而等待本身並不一定存有內在經濟價值。

在此次展覽中，中國性工作機構網絡平台製作的海報被策略性地放置

在費爾南德斯作品的旁邊，使得性工作的討論能夠以跨國的框架進行，這個網絡平台創立於2009年，為在臺灣、香港和大陸其他十五個性工作者的宣傳組織建立了關係。該組織2011年的海報上用英文寫道：“中國性工作對暴力和嚴打說不”，而文字下方是一位匿名藝術家所畫的鐵絲網，鐵絲網中間被紅色高跟鞋穿破，鞋子後的一抹紅色既像口紅又如鮮血。費爾南德斯的作品自身並無主張行動主義，論壇的海報也不是藝術作品，但是將它們並置以後卻似乎模糊了兩者的定義。

此次展覽力圖突破固定的地理性和主觀性，中國的行動主義者組織提供的特定展覽材料恰恰令此項目脫離了材料蘊含的政治象徵和地點性的局限。與特定位置有關的海報，使得與此相關的同性戀和女性主義並不抽象。與中國性工作機構網絡平台海報和費爾南德斯展區外，展覽包括了其他非政治組織的海報，比如愛上LGBT（一個基於上海的團體，主要促進男同性戀的支持和能見度），之前提到的上海女愛（捍衛女同性戀，雙性戀女性和變性人的權利）和PFLAG廣州。後者是一個創立於2008年的組織，它涉及中國多個省市地區，幫助同性戀的父母、朋友和支持者的溝通。這些非政府機構為避開審查，非常小心地工作，並以創意手法傳遞他們的信息（即通過陳暢所稱為的“游擊策略”，類似於《佔領地鐵》這樣的表演）。¹⁹ 事實上，關於探索身份議題的藝術作品中，一些最具爭議性的創作正發生在所謂的中國當代藝術圈之外。

在結束此文時，有必要考量觀眾對展覽的接受程度。此舉不是為了評價“WOMEN我們”是否成功，而是為了在藝術世界的語境中為這樣的討論重新定位。策展人陳暢在2013年1月9日給筆者的一封信中提到，國安局監控了上海展覽所屬的主場部分——“華人女性及視覺再現國際研討會”，但是展覽本身卻未從政府或者藝術圈得到任何負面效應。陳暢嘲諷地說，“WOMEN我們”展覽“被忽視，很大程度上因為藝術界高度商業化”。值得一提的是，至少有一篇展評提到此展覽使所謂“官方”藝術界或政府不快。²⁰ 這暗指政府和中國藝術界仍是自由文化的阻礙者，導致中國藝術和視覺文化中很少出現探索性別和性的展覽。但事實上這次展覽並未引起波瀾，就更讓人對這種關注的缺失而好奇和問題重重。歐美關於“超性別”的議題（認為性別身份為歷史造成的）是否已經來到中國？與此同時，對此議題的論述不能是靠那些本質主義的，以所謂身份為題，並圍繞已知和固化主體的展覽。在這點上，此次展覽的策展人卻取得出色的成績。陳暢不僅介紹了中國以及國外青年和中生代藝術家創作的大量視覺材料，提供了他們關於性別和性的新視角；她同時還避免了把性別身份的界別問題固定化，且沒有犧牲政治寓意。也

就是說，雖然回避固定的性別劃分有可能導致將身體議題抽象化；然而展覽中展示的維權內容卻防止了這一點。

1. Julie Kristeva, 《La féminisme chinois en danger: Des militantes menacées à Pékin》(《世界報》, 2011年6月15日)
2. 經濟學人在線(上海), “新型女性主義: 實為自尊”(2012年6月29日, 包含<http://www.economist.com/blogs/analysts/2012/06/new-fangled-feminism/>。)
3. Ricardo Hausmann, Laura D. Tyson 和 Saadia Zahidi, “2012年全球性別差異報告”(世界經濟論壇, http://www3.weforum.org/docs/WEF_GenderGap_Report_2012.pdf/)
4. Julie Kristeva, 《中國壓力下的女性主義: 抗爭丑聞和虐待的女勇士遭遇壓迫》(《衛報周刊》, 2011年6月21日, <http://www.guardian.co.uk/global/2011/jun/21/comment/>)
5. 同上
6. 另外三個非政府組織是北京大學財經新聞研究中心, 公法研究中心和憲政研究中心。但是, 它們都是“空殼”, 沒有郭建梅所在機構的規模, 謝世宏(Shawn Shieh)在他的博客“非政府組織在中國: 一個關於中國非政府、非營利和慈善領域發展的博客”2010年4月2日, 郭建梅關於此事件的申明可在謝的博客中找到: <http://ngochina.blogspot.com/2010/04/peking-university-womens-legal-aid.html/>。
7. Sasha Su-ling Welland的《酷/愛身體》是一個例外, 它是一個由中國、香港和到上海香港北京旅行的中英女性主義藝術家組成的展覽。見她的文章《On Curating 'Cruel/Loving Bodies'》, 刊於《Yishu: Journal of Contemporary Chinese Art》3, no. 2: 17-36。
8. 經濟學人在線(北京), 《年輕女性之地: 女孩力量崛起》(2012年6月27日, <http://www.economist.com/blogs/analysts/2012/06/place-young-women/>)
9. Zoe Li 和 Hiufu Wong, CNN, “隻缺男人: 中國黃金剩女無法結婚”(2011年6月24日, <http://travel.cnn.com/hong-kong/life/everything-boy-hong-kong-golden-spinsters-just-cant-get-hitched-241756/>)。文章很輕鬆, 副標題是《看這些迷人又成功的中國女人: 已經有人娶她們了》——但是在三十幾歲時就用剩女這個詞, 表明林的自身經歷和歷史上的“剩女”其實相去不遠。
10. 見Sasha Su-Ling Welland與何成瑤的採訪《實驗北京: 中國首都的中國當代藝術世界》(未發表的博士論文, 加州大學聖克魯茲分校, 2006年, 20-21頁)
11. 女性主義者藝術基地, 布魯克林博物館伊麗莎白答賽克勒女權主義藝術中心, 《何成瑤》, n.d. http://www.brooklynmuseum.org/eascaf/feminist_art_base/gallery/chengyao_he.php?i=607。他在這個鏈結中提到, 在祖母的遺願下, “附近軍工廠的一些人民解放軍叔叔, 把母親按在一張用作桌子的木門上, 其中一人用針灸去刺她。我母親躺在門上, 嚎叫掙扎。”
12. 同上
13. 女性主義者藝術基地
14. 值得注意的是克莉斯蒂娃被批評不明智地重新書寫東西方雙重標準, 特別是她的書籍《關於中國女性》(由Anita Barrows翻譯, 紐約Marion Boyars出版社, 1986年)。見Gayatri Chakravorty Spivak在文章《國際框架中的法國女性主義》(Yale French Studies 62 (1981), 154-84)中對該書的批評。以及Rey Chow在《女性和中國現代性: 東西方間的閱讀政治》(明尼蘇達: 明尼蘇達大學出版社, 1991年)。但是在她的專欄談到中國女性主義, 和作為評委會主席的獎項有關; 使得跨國聯繫居於次要地位。此外, 她提到了法國公眾輿論中聯繫到性別相關暴力的覺醒增加, 雖然並不清楚她指的暴力是法國還是中國, 或者兩者兼具。關於面紗的爭議, 見Steven Erlanger的文章《法國強制禁止在公眾場合帶全臉面紗》(《紐約時報》, 2011年4月11日, http://www.nytimes.com/2011/04/12/world/europe/12france.html?_r=0)
15. 經濟學人在線(上海), 《新型女性主義》
16. 同上
17. 亞利桑那大學, 《為何離性蛾更大更美麗》(《科學每日》, 2010年3月12日, <http://www.sciencedaily.com/releases/2010/03/100311141218.htm/>)
18. 引用自Sharmin Bock(奧克蘭的Alameda法庭地區律師辦公室的助理, 負責特殊事務)。見Patricia Leigh Brown, 《在奧克蘭, 重定義性交易工作者為虐待犧牲品》(《紐約時代》, 2011年5月23日, http://www.nytimes.com/2011/05/24/us/24oakland.html?pagewanted=all&_r=0)也見於Barbara Grady, 《一夜追蹤: 奧克蘭國際大道夜晚充斥雞奴》(《奧克蘭地方報》, 2010年5月25日, <http://oaklandlocal.com/article/night-track-oaklands-international-boulevard-young-girls-abound-after-night-fall/>)
19. Nancy Ewart, 《中國文化中心的[婦女]探索性別和性特徵》(Examiner.com, 2012年9月25日, <http://www.examiner.com/article/>)

我們，性別多元的視覺藝術表達

李剛

2005年起先后以志願者和理事身份，參與上海樂宜對同志和性工作者的健康等領域支持工作。
2010年起加入愛白文化教育中心，建立愛白上海小組並擔任負責人，面向同志社區和公眾舉辦各類文化交流活動。
2012上海驕傲節的組織者之一。
組織和參與上海、廣西草根LGBT機構媒體公關能力培訓工作坊，分別擔任項目負責人和講師。
本職工作為報紙編輯。

自始至終參與社會歷史進程的女性，為何在視覺文化中嚴重缺席？或者隻是被當作被動的符號和素材出現在公共空間？多元性別與性向的視覺呈現，在公共空間為何仍然基本處於被屏蔽的狀態？

視覺藝術、性別與性傾向、公共空間，如何表達？從何說起？

去年12月16日起，美國密歇根大學與復旦大學《華人女性與視覺再現》國際研討會的指定藝術展《WOMEN 我們》開幕，這成為一場探索性別的藝術之旅的起點。今年10月15日，這一展覽又在舊金山中華文化中心開幕，明年還計劃前往邁阿密。與此同時，脫胎於《WOMEN 我們》藝術展的同名紀錄片自今年9月起也陸續在外灘美術館、舊金山中華文化中心、復旦大學、紐約大學等處相繼上映。

《WOMEN 我們》顯然不想回避性別與公共空間的緊張感，以及衝突背後的各種可能性。策展人陳暢說，這次展覽源自自己作為一個華人女性對於性別不平等與多元表達的思考和追問。

觀眾可以在任意一件展品上看出關於性別的思考、衝突和爭論。

祖籍廣東順德的香港藝術家林敏儀，通過作品《蠶繭》向自己的自梳女先人致敬。自梳女依靠蠶繭謀生，也借此擺脫了對男性和婚姻的依賴。藝術家將自己與自梳女的經歷互為投射，由此凸顯出現代女性的焦慮：在工作、文化和社會中的自我選擇真的已經等同於獨立？

來自美國加州的藝術家張爽用富於彈性和質感的白布創作出行走於空間的軟裝置，通過材料的柔軟和彈性呈現出脆弱、隱秘又充滿張力的視覺效應。她的裝置作品《0-界限》，在中美參展時都引發了同樣的質疑：這樣的作品應該如何解讀？社會性在哪裡？

藝術家高靈和服務拉拉的非政府機構“女愛”在2011年底的《WOMEN 我們》上海展覽中結緣，而在今年6月份，針對上海地鐵2號線的一則官方微博，她們共同創作了一個介入公共空間的行為藝術《我可以騷 你不可擾》（又名為佔領上海地鐵）並引發全國性乃至海外的廣泛討論。這個作品（含圖片、裝置、和錄像）也以顯著位置出現在今年9月開幕的舊金山《WOMEN 我們》展上。

社會活動家高戰的《鄉村小銀行婦女微型貸款計劃》應邀參加了上海的展覽，這一項目被策展人陳暢定義為一個“真正廣義的、公眾參與的行為藝術”。高戰以諾貝爾和平獎獲得者尤努斯的格萊銀行為藍本，在已被高速城市化遺忘的鄉村為留守女性賦權。

來自上海的年輕藝術家木西，專注於把人物肖像與其他意象符號組合，表達性別和性向的模糊和不確定性。他參展的錄像和動漫作品《蛾》使用更靈動的方式闡釋內心的蛻變，繼續表達同一主題的同時，也呈現出對於雌雄同體萬物共生的想像。

藝術家的作品、非政府機構的社會實踐項目，共同呈現和討論關於女性主義、性別多元、視覺表達與公共空間的話題，以及藝術與社會訴求的關係。

策展人陳暢來自舊金山，是活躍在美國的獨立策展人，評論家和藝術管理者。致力於推動視覺藝術在華人多重文化身份和社會創新方面的表達。她創辦的“鮮銳年度藝術家”及“現在時雙年展”項目是華人藝術家進入美國主流視野和與非華人藝術家互動的重要平台。預計在2016年完成的舊金山中央地鐵建設，將由她策劃並執行為期兩年的相關大型公共藝術項目。

能見度、話語權、可能性是《WOMEN 我們》藝術展的三個重點。陳暢希望通過介紹處於社會和文化前沿或邊緣的藝術家和實踐者們，“以視覺體驗表達，影響和推動主流意識中所欠缺，生疏甚至畏懼的價值觀和思潮”。

《WOMEN 我們》系列活動陸續舉辦之際，陳暢接受了記者專訪，詳細解讀了此次展覽中所呈現的性別身份、視覺表達、公共空間以及社會訴求等諸多議題之間的關係與衝突。

性別的多元表達

李剛：你如何看待和理解華人女性在視覺藝術中的缺席？

陳暢：這涉及兩個方面的問題，一個是多元表達，另一個就是對女性主義的理解。

先說一下我想討論的多元表達的主要的理論基礎。

后殖民理論學者霍米·巴巴和性別理論學者朱蒂斯·巴特勒對我影響很大，最重要的一點，對於各種思潮，我們一定要注意它的流動性和包容性。

我策劃這個展覽的時候，意識到女性主義在中國遭遇諸多方面的問題。但是在這個展覽上，我最想突出的是我們對於女性主義的理解是什麼，以及我作為策展人對女性主義的理解和詮釋。

女性主義與生理性別是不是女性並沒有實際聯系，我更願意把它當作是支持和鼓勵女性進行獨立表達的思潮。支持女性進行表達推動力當然很大程度上來自女性，但我不認為它限制了男性。

還有，我們為什麼要推動女性主義？實際上女性主義並不是從性別的一元走到另一元，我期待的可能性是，有沒有一個環境，能讓在性別上處於劣勢或者因為性而處於劣勢的個體有平等的機會和權利。

李剛：我覺得你這番話有個潛台詞，即你和你的藝術展有明確的反對者，你在策展過程中倡導的思潮被其視為對立或者說是對抗？

陳暢：對，的確是這樣。當我和其他學者進行關於女性主義的討論的時候，我覺得我們有幾個潛在的危險，其中之一就是把男女作為二元對立的狀態，另外，參與者的性別在對女性主義的推動中被認為是一個決定性的因素。這兩點我都不認同。

女性主義，女權，大家如何理解這些詞匯都沒有關係，重要的是我們要讓公眾參與其中。推動女性主義、推動女權對男性同樣有利。

恰當的視覺語言

李剛：女性主義、女權主義在中國仍處於被定義的過程中，在這個過程中，包括你的這次展覽，你覺得已經體現出你倡導的層面上的女性主義了嗎？

陳暢：這次展覽是與《華人女性與視覺再現》論壇聯系在一起的，我不能逃避推動女性主義和女權的議程。

我的展覽裡當然有非常明確的訊息，就是性別平等，還有就是性別的表達。但它是一個視覺再現，我對視覺語言有非常高的要求。就像我和你需要通過清晰準確的語言溝通一樣。對於視覺語言要有要求，這就涉及到展覽的質量問題。

我們挑選的藝術家和名氣沒有關係，但是他們的作品質量，是不是能夠通過視覺讓我們有更多一層的想像力和想像空間，我覺得這是非常重要的。

一方面是核心理念，另一方面是呈現方式。隻有視覺語言運用的準確，核心理念才能體現出來，相輔相成。如果沒有核心理念即多元表達，那麼在我的展覽中，不管展品多精美，依然是乏味的。同樣，這次展覽如果沒有性少數群體的參與，那麼就沒有多大意義。但是，如果我呈現的質量不夠高的話，又會在很大程度上阻撓理念的傳播，所以二者都要做到很好。

李剛：有很多來自不同行業、不同專業領域、不同性別身份的人來參觀這次展覽並交流，你覺得你倡導的理念是不是被他們準確地接收到了？這次展覽使用的視覺語言，觀眾是不是看得懂？

陳暢：這還需要等待觀眾的後續反饋。但是就上海的這一站，我隻能從展覽的形式，以及它的構成來進行某種分析。

我覺得這次展覽成功的前提之一是我們背后有一個國際研討會，很多學者參加了研討會，也參觀了我們的展覽，不少觀眾中是對此有研究和思考的人，因此有助於探討展覽的深度。

第二是廣度，我們不是在一個常規的傳統的藝術空間進行展覽，出現在這裡的人群，並不是一般概念中的經常去美術館的人。我有一個未必準確的印象，就是中國內地的美術館和畫廊，觀眾是一批相對固定的人，並沒有特別廣泛的參與者。

這次展覽，我很高興的是參與者非常多元。在一個非常規的展場，一些觀眾是不經意進來的，他們是這裡的工作人員，合作伙伴，或者是這個產業園區的人；參與的藝術家也帶動了一些觀眾來，參與展覽的NGO，他們也帶來了自己的觀眾。在這種過程中不同群體融匯形成的氣場，也引發了所有觀眾的好奇。

推動社會訴求

李剛：了解到你此前的一些策展項目和接下來的策展計劃，我發現性別這一領域其實隻是你興趣的一部分，你在其他領域的興趣，包括你在舊金山中華文化中心的工作，是不是在這次展覽上也有間接的投射？

陳暢：我希望推動多元表達。現實世界有很多矛盾和問題，我的長處是找到一些在多元表達上受到限制的領域，進行一些突破，這是我特別想做的，也是我之所以做策展的原因，因為我覺得有話要說。

它可以是關於性別，可以是關於城市化進程，也可以是關於某種藝術形式。面對城市化或者文化差異對決策者、執行者、參與者造成的盲點和誤區，我特別喜歡去思考怎麼應對，做任何展覽的時候我都希望能和具體的人很貼近。

不管主題多麼宏大多麼復雜，還是能夠找到盡量淺顯的方式把它表達出來。如果我們的展覽做不到這一點，因為過於高深讓觀眾覺得晦澀，離他們太遠，那是我特別抗拒的事情。

李剛：這其實也是我很想了解的，你剛才提到的自己關注的一些領域，也正是我們正在面對的現實的社會問題。通過藝術的方式去表達社會問題，包括這次展覽上出現了一些做社會工作的NGO，會不會招致這樣的一些說法，即展覽本身與藝術其實是脫節的，或者說藝術隻是工具？

陳暢：我覺得這其中確實存在矛盾，但同時也是一回事。藝術無法脫離現實世界，再純粹的藝術也不可能脫離出去，想像總是有已知的東西作為基礎，這一點與社會運動有相近之處，從某種程度上說，二者面對的是同樣的問題。

矛盾在於，二者不能等同。如果將二者劃上等號，那是相當危險的。藝術的表達不受任何限制，是需要非常自由的，對社會進步的任何現實訴求，可能成為對藝術的限制。社會訴求有著重點，有相應的框架，藝術是不能放在這個框架裡的，但它可能給藝術啟發，幫助藝術拓展空間，而藝術恰恰也可以幫社會訴求拓展空間。在二者可能交界的地方，我覺得這是可以的。

如果藝術隻是在為NGO服務，它就變成了一種工具，這與政治宣傳、廣告沒有任何區別。

與此同時，如果藝術完全脫離了社會，我並不覺得不可以，但是藝術的表現需要多元，藝術可以和社會工作接軌，但是同樣不能說因為藝術沒有社會性，沒有介入性，就失去了存在的重要性，這也是非常危險的。

NGO的想像力

李剛：這次展覽在一些觀眾和學者看來有一些超前，你覺得這反而是對這次展覽的認可？或者說，持這種觀點的人需要自我更新？

陳暢：有人認為我的展覽先鋒或者前沿，甚至是邊緣，我覺得大概講的都是個意思。很多時候，如果展覽和項目不觸及到邊緣的話，在我看來就會覺得沒有太大的意義。做不到先鋒的話相對來說有些無趣，但是我不給自己貼標籤，一定要邊緣或怎樣，但它一定要有趣，對我個人一定要有意義，在這個過程中如果觸及到邊緣，我覺得沒有問題。

首先我們在做一個藝術展，一些NGO加入其中，是因為他們所做的工作蘊含著非凡的能量和創意。在當前的社會框架內，他們的生存空間狹小，但他們發揮出巨大的想像力，讓自身的訴求成為可見與可能。從這一點上，他們和藝術非常接近，我把他們作為一個藝術項目來看。他們的存在和參與，實際上拓展了我們對空間的理解和對社會的認知。

因此NGO的能見度和可能性，希望能同樣給藝術家帶來啟發。我更願意把藝術展場看作一個實驗場，這個實驗場裡我們沒有什麼不能說，沒有什麼不能做。我希望策展人能給受眾提供這樣的一個公共空間，讓他們能夠自由地想像，這就是我做展覽的一個最大的期盼。

李剛：從去年開始，你帶著性別身份與公共空間這一主題，分別在廣州、北京、上海舉辦了主題活動，現在又把展覽和紀錄片帶到了舊金山，還有計劃前往邁阿密。與非藝術專業人士進行了交流，這些交流對你這次策展是否也有推動？

陳暢：我常年定居海外，可以說在很大程度上能享受到更多一些的權利，比如在退休的權益、職場的性騷擾問題上，相對來說我能得到更多的保護。我又是一個異性戀者。基於這兩點，我也算是當今社會中的既得利益者。

我認為在社會前進的進程中，對於弱勢群體，即得利益者並不背

負原罪，認識到弱勢群體的存在，理解並支持他們的訴求，與弱勢群體合作，是作為即得利益者的我認為自己應該和願意承擔的社會責任。

對於我個人，我希望通過每一個項目，使我能成為一個更好的人，這與在生活中與伴侶、朋友的交往是一樣的。

WOMEN，我們的聲音

阿山

阿山：50後同志。本科英語，研究生國際問題專業畢業。曾從事外貿，學術研究工作及長期在跨國公司從事管理工作。2008年9月起參與同性戀親友會工作，現為理事長。關注同性戀者家庭接納，社會能見度及權益議題，亦曾參與青少年性教育志願工作。

Women是英文女性的意思，而在發音上又是中文“我們”的意思。我們，說的不僅僅是女性要發出聲音，做出自己的表達，凸顯女性作為主體，反抗長期被邊緣化的狀況，也體現了藝術對生活的提問和乾預。各位參展藝術家的作品正是體現了這些，即有對近百年來中國影像中女性形象的梳理，也有對自身身體體驗的感悟，對當下溝通渠道便利條件下人與人溝通的思考，對性別規範的挑戰，對性別意識和身份的探索，對女性在社會中處境的關注，甚至有對女性參與經濟生活行動的關照。表現形式的多樣性展示了參展藝術家對藝術表達能力的把握，展示了對主題表現的廣泛性和深度，有歷史，有現實，有個人體驗，有社會生活。讓觀眾看到，聽到和體驗到藝術家們的主動的“we(我們)”，而非被动地被觀看的“us(我們)”，從而實踐了自己的話語權。

參展的十餘位藝術家即有女性，也有男性，還包括了性少數群體，這種性別和性向的多元性自然體現在作品主題的多樣性和表達的多元方面，也使我想到女性話題不會僅僅局限於由女性來表現，因為女性議題本身就是社會議題，同時又與性，性別和性向等議題是相聯繫的。展覽本身並非一個單一的女性主題，各類藝術家的參與擴大了對身體和性別的表達和想像維度，讓觀眾看到更多的可能性。藝術家從自己的角度所做的表達即展現了對某一主題的探索，也對其他參展作品實際產生了某種呼應，補充甚至提升了各自的表達，讓我看到整個展覽的豐富層次，同時又有一個很好的整體性。而將性少數人群標誌性的彩虹旗和性工作者小組的海報納入，則顯示了策展人的眼光和勇氣，也體現出展覽關注範圍的廣泛，是對提高能見度的一次有益的努力。

與“華人女性與視覺再現國際研討會2011”同時舉辦的《WOMEN我們》展覽，不僅僅是配合研討會的一個附屬設置，而是提供了另一個可以展開對話的場所，結果也顯示了它的價值。展覽場地的選擇本身俱有某種開放性，大大的落地玻璃將室內的展覽延伸到外部空間，甚至使到某些從未打算進入展廳的觀眾接近作品。同時，劇場展演《陰道獨白》和街頭宣傳，直接將展覽推到了公眾空間，形成與公眾的對話。而策展人和藝術家前往公益組織舉辦的演講，更將這種影響擴大到某個細分的人群中去。這都突破了封閉的展覽空間，把話題帶入公共空間，產生了衝擊，形成了一次公共教育的效應。

作為觀眾，我沒有抱著從展覽中尋求答案的期望。我體會到藝術家們的探索和提問，作品刺激觀眾思考，擴大視野，豐富想像，令人激動。WOMEN，我們！

我衷心希望這個展覽可以在更多地方得以展出，並以各種不同形式走向公眾，產生更廣泛的影響。

現實與夢想之間

熊琦

熊琦，1981年出生於湖南岳陽，2009年考入復旦大學新聞學院碩士班，師從呂新雨教授，現為復旦大學新聞學院博士研究生，主要研學紀錄片研究和傳播政治經濟學。初涉紀錄片研究時，便對日本紀錄片導演小川紳介產生濃厚興趣，遂以此人與中國紀錄片導演之關聯作為碩士期間研究課題，寫有《吃米的人：小川紳介與日本農村》。期間，在大量的閱讀過程中，又發現中國紀錄片中的鄉村背後隱藏著龐大而複雜的歷史，不對其有深入地了解便無以對新紀錄運動以來中國紀錄片轉向鄉村底層的歷史動機有深入認識。而這些歷史中的政治經濟社會諸條脈絡及各樣意識形態鬥爭，也將他的視線轉移到中國現代思想史和大眾媒體的意識形態鬥爭領域，這期間，寫有《媒介立場與公共性：以〈南方周末〉刊發關於汪暉“學術門”事件相關文章為例》及《被置換的主體與微博政治——微博中的廣東“烏坎事件”》，現正以新紀錄運動以來的紀錄片與中國的城鄉關係為題展開研究，是為博士畢業論文課題。

由美國密西根大學與復旦大學聯合舉辦的“華人女性與視覺再現”國際研討會於2011年12月17日在復旦大學新聞學院舉行。與研討會一並進行的展覽之一便是上海EMG大石館“WOMEN我們”女性藝術展。上海EMG大石館位於上海市寶山區逸仙路3000，碩大的EMG大屏幕，展館灰白的外觀透出一種厚重與深沉。此次展覽，不僅延請了眾多學者、藝術家前來參觀，亦引來負責此次展館布置和裝飾的志願者和農民工，這是策展人陳暢非常樂意看到的。而在此次展覽中，陳暢似要打破女權訴求僅屬於女性的慣有思維定勢，欲使平權思想主體身份無分性別。

在上海EMG大石館“WOMEN我們”女性藝術展不大的展館裡，張爽的《0-視點》無疑是最巨幅的創作。兩抹雪一樣的白布從展館的角落，曲折回繞，分頭一路延伸至展館那頭，白布與白布間被針線縫合成複雜的疊加狀，流轉往復，燈亮起，層次格外分明，讓人像掙扎於現實與夢想之間。誠如張爽所言，《0-視點》“與其說是對生命某種片斷式的記憶，不如說是一種心理歷程的暗示”，它亦是“無法從生命經驗中擺脫的潛意識的真實”。作為一個深受傳統畫藝熏陶，又數年旅居海外的華人女性藝術家，中國傳統與西方價值的爭鳴激蕩已成為張爽鮮活的生命體驗，而這份獨特的生命體驗亦構成了她作品表達的基底。然，張爽卻非僅此茫然於東西文化交錯碰撞之矛盾深處，而是將女性內心的掙扎感呈現在《0-視點》中長條白布的紛繁交錯之間，以求一種“不固定”的美感。它“像是一種不安的精神與情緒，隨意而感性”，卻又在這“不固定”的美感中彰顯出一種剛柔並濟的“中和”之道。

長久以來，諸多女性藝術與女性主義平權思想有著千絲萬縷的聯系。而父權制的想象一直是女性主義者們揮之不去的沉重陰影，瓦解顛覆父權制的目的遂成為她們唯一的使命。然而這一“外求”式的激昂雖為其贏得了申張權利的空間，卻不禁然淪為了隻為批判的批判。由此，諸多的女性言說卻因其所尋求的這一虛幻彼岸而沉入迷失。於是，她們忘卻了不斷自我反醒批判的重要，忘卻了其本有的初衷，依然用簡單的男性化

聲腔，傳達著她們的抗爭和不滿，最終卻難逃墮入男性話語的陷阱。張爽的《0-視點》似乎看透了這內在的玄機。在那些白布的糾纏延伸中，亦不在此停留，它所表達的不是糾纏本身，而是這糾纏並進所呈現出的和諧之美。糾纏與矛盾是現實，而它所呈現的和諧卻是女性主義者真正的夢想，換言之，這一夢想其實是在消彌藝術家主體的性別過程中所表達的女權訴求。它無疑也呼應了陳暢策劃此次展覽的初衷：藝術家主體性別之淡化。隻是現實與夢想之間的節點高處是藝術家清醒的頭腦，這也是自身不斷反醒有效反抗的唯一泉源。

福柯說，權力並非傳統意義上的一種制度，而是一種“力量關係”，它不是強權者的專利，而屬於所有人。其實，許多人並未意識到“權力”自始至終非恆常靜止永遠不變的存在物，它實乃一直處於無聲變動的關係之中。

較張爽略顯宏大而讓人萌生平衡感的《0-視點》，看高靈、何穎雅的《女泉》，卻不得不讓人為這狂野的小小便器（漏斗）而心驚肉跳。在二位藝術家的陳述中，“女泉”並非“杜尚式的顛覆，亦不是Lady Gaga式的瘋狂搞笑，更不是前衛藝術家Baroness Elsa那樣的‘真正解放的女性藝術家’式的作品”。然而，這一小小的便器，卻並未驅走男性統御的魔咒。隻看女人小便模仿男性的姿勢，便能一目了然。女性雖以一種男性的方式表達著她們的抗辯，卻不自覺淪為“他塑”的“鏡像之城”。在男性之鏡中，女人卻化妝成了男人。在喬納森·卡勒看來，女性的經驗是她們賴以言說的權力基礎。而《女泉》的經驗雖試圖擺脫先驗的女性意識，但它的男性姿態無疑卻重又使其陷入男性權力的規約之中。

在所謂“平等”的意識形態之下，走入社會的女人已可與男人們一爭高下，但這背后蘊藏的艱辛與苦楚，是打消男女身體差別的原罪使然。由此，當你走近梁麗婷《我身體的每一個部位都在向你控訴》的紙本水墨時，會不由心生悲憫。女性身體的血淚控訴，再一次亮起了對所謂“平等”意識形態反思的提示牌，真正的平等應是建立在承認身體差別之上的平等。而那隻媽媽的小皮箱和那雙小時候穿的水晶鞋卻成為梁麗婷永恆的溫情，小皮箱是媽媽當年的嫁妝，亦藏著她灰姑娘的夢想。此時，一切早已無關權力，無關抗爭，她隻在乎她感性所觸到的最深處，那應是作為女性的她最本真最原初的激情和女性意識。

關於女性主義與視覺藝術在中國的對話

朱潔樹, 陳暢

朱潔樹《東方早報·藝術評論》周刊記者和編輯，曾經在上海參與女性主義戲劇“陰道獨白”的演出，也參與了“我可以騷，你不能擾”這個反對地鐵性騷擾的活動。

August 15, 2014

你好潔樹，

我是舊金山中華文化中心陳暢Abby的助理Shu。初次聯絡，請多多關照。

現階段中心畫廊正準備出版《WOMEN我們》展覽的修訂版本，為了讓這本書能更清晰的記錄所有人參與者在這次藝術展中付出的點點滴滴，我們希望從你那裏能得到關於這次展覽的更多資料。除了你寫給Abby的“地鐵行動”文章，上次與Abby的對談是否能有一個成形的文字稿用來發表，另外任何手頭上與WOMEN我們展覽，以及我可以騷你不可擾的圖片，文字。

隨著時間的沈澱，相信你們現在再次回顧WOMEN時，也會有不同的心得。如果你有更多相關主題的資訊或新的感想，真心期待可以分享給我們。

祝，好

Shu

August 20, 2014

你好，Shu：

你所提到的對談，我本來是為另一篇文章所準備的，使用了其中部分內容，但並未對整個對談進行過整理。基本上我們以郵件方式進行過兩個回合對話，我可以全部給你，並非全部圍繞這個展覽，但你可以選擇你需要的進行編輯整理。另外，經你提醒，我想到，《WOMEN我們》在上海展覽開幕時，我曾對Abby進行了採訪並為我所供職的上海媒體《東方早報》的《藝術評論》專刊寫了整版文章介紹這個展覽及其引發的思考。Abby在下一期《藝術評論》中也撰文發表了回音。我一併給你。

很高興得知《WOMEN我們》這個展覽在多年之後依然持續在發酵，產生更多意義。也跟高興認識你。我們保持聯繫！

祝好

朱潔樹

我與Abby的兩回合對談

March 4, 2014

Abby，

好久不見，最近可好？

最近我在寫一個關於過去兩年女性主義行動的文章，會提到2012年的“我可以騷，你不能擾”地鐵行動。恰好這個活動也入選了你的“我們”展覽。我想你是否有空回答幾個問題，也為我的文章提供一點理論支持。例如：

1. 中國的藝術生態也許沒有那麼豐富。談及藝術，很多人會著眼於拍賣場上或真實或虛假的天價成交，那麼如何看待這樣的行為在中國當代藝術領域的位置？
2. 之前有一篇文章叫“中國為什麼沒有游擊隊女孩”，對於在中國發生的這類“行為藝術”，從現當代藝術史的角度怎麼去看待？
3. 對於上海地鐵行動之後的北京一些人做的“光頭姐亮瞎教育部”、“拍裸照徵集反家暴萬人簽名”、“我的陰道說……”行動，你是否有所了解。如果了解能否談談對這些活動的意見。以及你所認為的它們的意義所在。
4. 其他要說的。

不會採取問答形式。所以你可以分別答。也可以一起答。有話則長，無話則短。有空幫我看看唄。拜託啦！

另外，我看到你轉發了一篇接受第一財經一位記者採訪的文章，談到了香港的九龍皇帝曾灶財，恰好我們在準備一個關於塗鴉的專題。你有沒有興趣給我寫一篇關於九龍皇帝的塗鴉及香港人身份認同相關的稿件呀？照例3000字左右，當然不會有硬性字數規定。你之前也說過想寫一點關於香港這方面的文章嘛，我想這可以正好做一個開始：)你看怎樣？

祝

一切都好啊！

小樹

March 13, 2014 from Abby

(一)

- 1.中國的藝術生態也許沒有那麼豐富。談及藝術，很多人會著眼於拍賣

場上或真實或虛假的天價成交，那麼如何看待這樣的行為在中國當代藝術領域的位置？

Abby：藝術的天價成交是全球市場的新興趣點，拍賣場上不斷刷新的記錄更像是一個個印著“藝術”二字的戰利品。它們的光環吸引了很多尋找投資工具的新興富裕階層，繼而跟隨的是對將“藝術品”如何轉化為“戰利品”的琢磨和技巧。這個琢磨的過程具體而細緻，對於獨立的藝術創作和思考肯定是一種干擾，但是無法避免，也不可能避免。藝術，無論是過去的傳統或今日的當代，總會遭遇各種干擾，這些干擾來自各種壓力或引誘，有政治的，經濟的，全球的，本土的等等。藝術作品永遠是魚目混珠良莠不齊的，因此才更加凸顯的是敏銳的洞察力、獨立評論、以及自由思維的重要與可貴。因此藝術品市場更像是一層浮躁的煙塵，它從遠處給你刺激讓你騷動，但走近了可能會覺得窒息。我了解當今的世界，不僅僅是中國，會有把藝術品的價格等同於價值的傾向。這是在高度被操控的價格程式導向下的一種非常單一和簡化的價值取向。這不僅僅是藝術面臨的問題，更是現在人類的問題。在很多人忽略了藝術市場少有規範，運作不透明，缺乏監管的特性的時候，他們同樣無視藝術創作本身所涉及的難以歸類、多維度的，特別是非物質、非裝飾、非消費的，等等各種充滿潛在能量但與市場相左甚至與之抗衡的那些表達和訴求。這已經不是可惜或遺憾的，而是不幸和危險的。

2· 之前有一篇文章叫“中國為什麼沒有游擊隊女孩”，對於在中國發生的這類“行為藝術”，從現當代藝術史的角度怎麼去看？

Abby：因為你的問題，我也拜讀了那篇文章。文中提到的藝術家從創作與社會的關係來說，是很傳統的。我不認為該作者在寫這篇文章時了解中國的女權運動。她是否對此感興趣我不了解，不過你的這個訪問或許能很好的做一個銜接。游擊隊女孩的針對性很強，從視覺效果到行為方式，她們直指美術館階層在展示和收藏時的盲點，偏見，和霸權。而中國的女權行動者們較為集中，基本上是相對固定的一批人，對社會議題和熱點積極回應，因為隊伍不大，很難在每個領域搞專攻。但在當今的各項管制下，能夠發聲已經實屬難得，而持續的發聲則非常可貴和讓人敬佩。其實，她們的行動就是抗議，但是在中國叫抗議會被抓，而聲稱搞藝術則能打擦邊球，當局有更高一點的容忍度，這個是很有意思的。藝術為當權者和行動派提供了一個緩沖地帶，專業藝術家們有很多的原因大都不使用這個緩衝去靠攏行動派（當然現在也開始改變），而行動派卻使用這個地帶把訴求提出來。這個地帶很重要。因此，藝術，藝術

家，藝術品，藝術作品，其實各自的涵義都不一樣。

3· 對於上海地鐵行動之後的北京一些人做的“光頭姐亮瞎教育部”、“拍裸照徵集反家暴萬人簽名”、“我的陰道說.....”行動，你是否有所了解。如果了解能否談談對這些活動的意見。以及你所認為的它們的意義所在。

Abby：這些行動我都有留意，包括之前佔領男廁所，帶血婚紗抗家暴，我認為這些行動派們勇敢、幽默、溫和。用這種打擦邊球的方式進行抗議和吶喊，既可愛又有必要。這正呼應了我上文所說的與市場相左並與之抗衡的那些潛在力量。但是如果你問它們是否有藝術意義，我會很謹慎。藝術是一種語言，就好像一個外國人想和中國人說話，他學上幾句簡單的用語，在加上些肢體語言，溝通或表達一些簡單的意思應該是沒有問題的，但是如果從語言的角度，這個表達是否清晰，生動，有力，充滿創意並予人想像，則差的很遠。而且我相信這些行動派也沒把自己當成藝術家，或要求藝術家的稱號。行動歸行動，藝術歸藝術。女性主義行動與藝術的確有交叉的地方，但目前大多的發生不是一體的。行動派們為了發聲，需要通過一些方式引人注意，藝術是相對安全的名義。《佔領上海地鐵：我可以騷，你不可擾》的確是這些行動裡將藝術家，藝術作品，行動派，女權訴求，以及社會熱點結合的最好的一個。藝術家原本的創作被行動派激活，而行動派又因為藝術家的視覺語言將訴求變的鮮活，兩者成就彼此，意義非凡。

(二)

我覺得你回答的特別好。而且可能每一個主題延伸出去都可以談一個深入的文章。

1. 女權行動派。我注意到她們的抗議其實分成兩個部分。一個部分是關於抗議內容其實都是具體的政治性的：反家暴、反對招生歧視.....另外一方面，是抗議的方式，例如剃頭、拍裸照，用自主處置自己身體的方式去抗議。這兩種東西可以是彼此獨立的，被她們結合在一起。另一方面，她們積極運用媒介這個渠道，去展現關於女性的形象——不同於一般在消費主義、男權主義邏輯中那種形象，甚至可能是讓普通人嚇一跳的形象。這本身也是主體性的表達，同時也是對於對於傳統習慣中那種“觀看”的反思。

Abby：這個觀察的很細緻。的確，女權行動派的抗議議題越來越具體，這是社會進步的具體體現。與泛泛的提一些概括性的訴求，比如民主自由之類的相比，這些抗議非常的實在，有目標主體，有時效性，反應迅速，身體力行。你提到“積極利用媒介”這點我也很同意。特別是自媒體，讓行動派們有發聲的渠道，而能通過自媒體而增強傳播力度和速度的重要策略就是藉助影像和視覺。因此創意和新意成為了重要的策略。與此同時，反轉主體與客體，把能動性和話語權掌握在自己手裡。

2. 另外，你提到打著“藝術”旗號所進行的政治發聲。你之前在“WOMEN我們”展中好像也請到來自廣州的一些行動小組。你所說值得注意的是什麼呢？

Abby：是的，在《佔領上海地鐵：“我可以騷，你不可擾”》的這個行為/抗議結束後，我與行動派的“想起”和藝術家高靈都有談到這個問題。我認為藝術與抗議可以是一體的，也可以是分開的。但是其發生應該是有機的，非強弩的，不虛偽不假裝的。如果行動派抗議的時候有意要求藝術家偏離其創作初衷而轉向單純地為某個議題服務，那麼很有可能藝術家將淪為宣傳和鼓吹的工具。這裡面的界限有時候會很模糊和微妙，但這是藝術家和倡導者們都必須要注意的。不然藝術家充其量就是個御用文人或形象代言人，而倡導者也會因此被質疑其把藝術創作扭曲為宣傳工具的動機，因為這樣做從骨子裡是不尊重藝術的嚴肅與獨立表達的。

而另一種要注意的是藝術家通過自我標榜正義或政治來等同其作品的正義或政治，以達到某種作品的高度或深度。這無論在東方和西方都是一張好用的牌。有些人暴露的會很徹底，也有些人隱藏的很深。我在美國也會碰到一些藝術家以和弱勢群體打成一片而自居，號稱其創作是為了這些群體發聲，裡面不少是濫竽充數之流。往往這些人的創作不但沒有讓這些群體得到應有的尊嚴，甚至更加加深了或肯定了外界的刻板化認識。

3. 之前英國泰特利物浦剛剛舉辦了一個展覽，叫做“藝術左轉”，講藝術和“左派”思想。從法國大革命時期《馬拉之死》，到後來工藝美術運動，貧窮藝術.....包括街頭的塗鴉。時至今日，你是否覺得這是和消費主義，乃至藝術市場相對的一個脈絡。

Abby：你問的”相對“的脈絡是”相對立“還是”相對來說“？這個展覽我沒看到，僅從標題和作品來看，應該對西方左翼思潮的溯源和梳

理。我想西方的左派與第三世界社會主義國家語境下的左派是有著很大不同的。西方左派強調平等，關心弱勢群體和女權問題，要求政府制定相關法令和政策；而這與以毛澤東思想為主要理論基礎的，被西方界定為極左派的意識形態有所不同。然而，在我和一些西方左翼學者和藝術家交談時發現，在溫和的中左與極左之間有一些模糊和交叉的地帶，比如支持巴勒斯坦獨立但反對民粹主義。同時他們中有些人對於左翼的理解依然存在著許多空想式的認知，並對受了西方左翼思潮影響而付諸於實踐的”左“的政體有著許多誤讀和盲目，比如同情極權政府和文化大革命，以及認同鐵腕治國是恢復平等秩序的必要手段等。

我所經歷的“我可以騷，你不能擾”地鐵行動

朱潔樹

事由

“我可以騷，你不能擾”地鐵事件緣於上海地鐵第二運營有限公司官方微博在2012年6月20日發表的一則微博：“乘坐地鐵，穿成這樣，不被騷擾，才怪。地鐵狼較多，打不勝打，人狼大戰，姑娘，請自重啊！”配圖是一名身穿透明黑紗裙子的女子的背影。

這則微博引起了網絡上的大量轉發和討論，我的一些朋友也對此提出了批評意見。當時，我也關注了此事，但並未實際參與其中。

討論

直到端午節前兩天，如果沒記錯的話，應該是6月22日，小燕、想起聯繫我到她們住處討論，要做一個“行為藝術”，抗議地鐵二運的措辭，並希望迫使他們刪除這條不當微博。當時在場參與討論的還有千千和風等人。

討論結果是讓兩個姑娘一人穿上黑色布卡，一人戴上藝術家高靈他們做的“胸器”，在地鐵中舉牌子。布卡由王姑娘趕做出來。高靈是半年前我們在Abby策劃的展覽“我們”中認識的女孩，當時“胸器”也參與了展覽。因此，我們立刻就開始聯繫高靈，借來“胸器”。而關於牌子上的口號內容，最後討論得出兩條：“我可以騷，你不能擾”和“要清涼不要色狼”。我和想起貢獻了自己的ipad，並下載了合適的banner軟件。

現場

6月24日端午節中午左右，我們集中在中山公園地鐵站，參與者包括小燕、小米、想起、困獸、範坡坡、高靈、秘密等，分別負責出鏡、拍攝紀錄、扮演路人和拿雜物。我是其中一位打醬油的。

2號線是地鐵二運負責的線路，也是上海最繁忙的線路之一，因此我們計劃從中山公園站坐到人民廣場站，因為以前沒有類似的經驗，我們還討論了一些臨時應變的措施。

一切都很順利。兩位主角在地鐵站中的廁所換好衣服，進入地鐵。地鐵中的人差不多坐滿了，但站著的並不是太多，兩位主角可以自由行走，邊上的人都頗有興致地對她們拍照。我們在人民廣場站一起下車，在站台上、換乘通道又駐足了一會兒，也有一些市民上來詢問。最後，我們

在人民廣場站出站，並在附近就近休息、吃東西。我當時擬了一段144字的文字敘述這件事情。想起通過“想起的花開”這個微博賬號將所拍照片發佈到網上。我們其餘人都在第一時間轉發。最後，大家就散了。

關注

地鐵行動第二天還是第三天，應該是第二天，想起聯繫我，說很多媒體都聯繫到她，希望採訪她。我在下班後第一時間趕到了想起和小燕的住處。她們已經與很多媒體聯繫過，並且約定了一些郵件、電話採訪。我幫她們一起整理了郵件採訪的回复。

據說，第二天聯繫採訪的媒體中只有部分報導了這件事情。但這件事情還是產生了很大的影響力。後來，她們還登上了上海一家電視台的節目“陳蓉博客”講述這件事情的來龍去脈。

立二拆四

到了7月，當期《看天下》雜誌做了一期“網絡推手”專題，“立二拆四”在採訪中透露“上海地鐵事件”是他的公司做的。我從一位朋友那裡聽說了這件事情，這也是我第一次聽到“立二拆四”這個人。

我和想起、小燕等人就此進行了聯繫，對於這件就事論事的抗議行動被心懷鬼胎的人以商業目的歪曲感到非常憤怒。因為我正好認識《看天下》雜誌的一位編輯，就通過微博私信向她表示了抗議。因為雜誌已經付印出街，因此這位編輯允諾我在這篇文章的網絡版發表時把相關的內容刪除。

我們私信聯絡的日期是2012年7月11日。

千面女性千種主義

發表於2011年12月26日《東方早報·藝術評論》

(女性主義是什麼？女性主義藝術又是什麼？對於這些問題的解答，或許正如同文學作品中的哈姆雷特，一千個人有一千種看法。而上週在上海舉行的南轅北轍的兩場與女性藝術家有關的展覽，或許正展現了女性主義多樣的角度和豐富的肌理。)

中國很多女性藝術家並不認為自己是“女性主義”藝術家，這個詞語的指向有時候顯得狹窄，有時候又顯得激進，似乎攜帶著一股陳舊的氣息，對於另一些人來說，則是過於超前了。

或許，藝術家會以其本能的自由精神抵制一種大雜燴似的“主義”將其收編，特別是當她們經歷了一個高舉“主義”的整齊劃一的時代之後。因此她們更願意談論“女性”而非“主義”。我們的藝術史，也常常以“女性藝術”為視角，串聯起一個個成名的女性藝術家。一些學者因為這樣的梳理工作被“女性主義”的學術系統納入進來。而另外一些女性主義者可能對此不以為然，認為女性藝術家創造的未必就可以說是女性主義藝術。“說到喻紅，我只能說她有一個幸福的家庭。”正在上海舉行的“WOMEN我們”展覽的策展人陳暢在接受《東方早報·藝術評論》採訪時這麼評價。

然而，當女性主義的策展人試圖以“主義”來整肅“女性藝術”的時候，實際上她們反而可能是拓展了這一門類的界限。因為，關於女性主義是什麼，一千個人也許又有一千種不同的看法。不論其中哪一些是否更接近真理，為各種聲音提供成長、探討、融合、區分的土壤，或許就是女性主義本身的意義所在。

上週末復旦大學舉辦的“華人女性與視覺再現”國際研討會召開的時候，兩場會議指定展覽也同時在上海東北近郊和市區西南拉開帷幕，一場是3號線北延伸段的上海EMG大石館裡舉行的“WOMEN我們”群展，另一場則是在復興西路博雅畫廊的劉虹個展“妥協”。兩場展覽呈現了現代女性主義兩極的面貌，也體現了女性主義本身豐富深入的內涵。或許，考察參與此次活動的各色女性藝術家，我們或多或少可以了解女性主義多樣的視角和豐富的肌理，可以一觀所謂女性自覺意識的集

體圖像尚處混沌期的一幅心靈的拼圖。

女性歷史：宏觀圖解vs個人體驗

歷史是由掌握話語權的人書寫的，女性主義者鍾愛的一個例證就是“history”一詞——“歷史”只是“他的故事”(his story)。因此，女性需要書寫“她的故事”。然而在業已形成的繁雜的歷史資料中，如何尋得真正的“她的歷史”，而非“他”凝視下的“她”的圖景，或許需要一番更為艱難的考古和嚴苛的揀選。

女藝術家劉虹在上世紀90年代從電影製片廠翻出一堆老底片，照片中是大量底層的婦女、勞動者的形象。她意識到自己掌握了呈現另外一種歷史的途徑。劉虹利用這些照片，把底層勞苦者的形象放大繪製在畫布上，其中包括逃難的母親、製鞋的婦女、賣唱的姑娘，也包括參軍女子、摩登女郎、風情妓女……自攝影術19世紀末傳入中國以來，記錄了她以上兩代婦女的故事，而她將之重新呈現在畫布上，並裝飾以中國風格的紋飾和個人的標記。1948年出生的劉虹於上世紀80年代離開中國去往美國，她將個人移民的歷程同樣記錄下來，補足了老照片之後她們這一代女性的歷史。

美國密歇根大學教授、女性主義學者王政在接受《藝術評論》採訪時認為劉虹的一系列歷史題材作品，梳理了女性的歷史，對於女性主義的發展來說是有意義的。然而，也有一些學者認為，劉虹作品“敘事性”太強，對於事件的反思不夠。一位學者告訴《藝術評論》，劉虹畫作的原型，即那些照片原本是從西方攝影師的視角拍攝的，西方人這幾年也已經開始反省自己在殖民語境下這種獵奇、觀賞的視角，她卻以一個東方女性的身份，將之放大，加上中國元素進行呈現，反而合法化了西方男性的這種凝視。這種對於畫作的處理只是迎合了西方市場，滿足了他們一直以來對東方的想像。

在大石館“WOMEN我們”群展的現場，同樣有兩位女性以作品談論著歷史，然而，她們選擇的是曲徑通幽的私人感受的小路。

47歲的林敏儀曾是一位公司高管，直至近幾年開始全身心投身藝術。她的作品《蠶繭》以老家順德的自梳女為靈感，反思自己一輩子的經歷，質疑一名女性在當下文化模式中是否擁有真正的選擇。“順德一帶的女人在幾百年前就可以擁有經濟能力……(她們)可以選擇獨身，而不嫁到

陌生人家做二等公民。”藝術家如此陳述，儘管這些女性以養蠶為生，打破數千年封建制度的定則，但卻依然逃不脫傳統價值觀的五指山，“她們要終生守在獨身的繭裡面，犧牲掉男女關係、生兒育女的機會，一生勞動賺錢，死後不能進宗祠。”反思生於現代香港的自己，在現代商業規範約束下，勞動一生賺取經濟獨立的能力，卻同樣是困在了自己編織的網裡。一段視頻錄像播放著她在空間內織網、作繭，最後鑽入其中，脫下一身套裝的過程。

與林敏儀智識性的反思不同，何成瑤的作品也許更多是本能使然。本次參展的作品是她的行為藝術《媽媽和我》的記錄。何成瑤2001年在長城上一脫成名，立刻也飽受質疑。《媽媽和我》或許可以看做是《開放長城》的註解，也是理解她作品的關鍵。何成瑤逐漸公開了她家族的癡癩史和她本人的身世：她是一個非婚生的孩子，在上世紀60年代，她的母親也因為社會壓力患上了精神病。她一系列關於身體的行為，既是對於個人和家族傷痛的撫慰，也是整個社會和時代的縮影。

何成瑤在接受《藝術評論》採訪時提到了福柯，如果歷史中沒有記錄“她的故事”，我們也許只能在龐雜的文化廢墟和遺跡中進行性別知識的考古工作。她認為男性藝術家喜歡宏大敘事，喜歡“向外看”，而女性更傾向於探索自身、個體的感受。憑著自身的細膩的敏感，也許可以在深入挖掘中遇見彼此，也許只是南轅北轍。然而，在這種細枝末節的探索中，女性主義藝術家或許可以逐漸編織出一場成型的大網，繪製出女性藝術的圖景。

抵抗策略：一股戾氣 vs 一些玩笑

“我想在中國的藝術界做女權主義的啟蒙工作，因為很多人將女權主義作為洪水猛獸，主要因為對它不了解，什麼是女性主義藝術。”在研討會上，藝術家和批評家李心沫講述的“女性主義藝術史”幾乎是一部女性藝術家遭遇性侵犯和精神創傷的歷史，“伍爾夫小時候被兄弟強姦過……翠西·艾敏也是，她曾經受到過強姦……布爾喬亞也有一段痛苦的經歷，她的父親有外遇……”

“很多女藝術家，她們開始的經歷，往往和身體的被侵犯有關係。”李心沫總結說，然後她又舉出了80後女藝術家陳哲的自殘記錄作品和自己遭受男性的感情欺騙和身體侵犯後創作的一系列作品。

女性主義流派千差萬別，但是所有的理論書都會總結出一個共性，就是要改變男權局面，實現男女平等。而在女性常常受欺負的情境下，一群女性主義者聚在一起，難免就會變成對男人的控訴大會，或者至少，瀰漫著一股揮之不去的戾氣。女性主義的研討會是如此，女性主義的藝術亦是如此。

何成瑤對於這樣的氣氛有些不能適應，她告訴《藝術評論》，這個活動“太有針對性”，人生並不只有性這件事情才重要，而且，“在這樣一個單一的非此即彼的判斷裡面，實際上男性也是受害者”。她心目中更理想的男女狀態是一種融合，而非敵對。

陳暢談到了參展藝術家張爽的作品在美國的遭遇：她以統一純淨的白色創造出一個和身體及性有關的世界，卻被質疑是否遭受過性的侵犯和傷痛。在一些言論的鼓吹下，似乎創傷和女性主義藝術結成了必然的因果關係。從月經到生育，女性對自身的敏感引發了她們關於身體的創作，這當中必然會有苦痛，也不會缺少幸福。在“WOMEN我們”的現場，藝術家以白色織物遮蓋了牆壁、柱子和天花板，彷彿將參觀者納入了一個巨大的身體裡面，而在織物連接處還可以看到褶皺的細節。一名男孩子告訴《藝術評論》，感覺很舒服。

陳暢提到一些畫廊不喜歡女藝術家的原因，女性藝術家往往可能因為生活的種種變故而中斷創作，比如失戀、結婚、生子……但也正是這種和生活的緊密相連，讓她們的藝術創作更為真實而生動。

年輕的藝術家梁麗婷也在尋找自己的空間和線索。在廣州美院讀書時，她的創作流露出一種青春的感性和傷痛，也不乏輕鬆善意的玩笑。美院畢業後，一時無法適應大城市的生活，她退回到家鄉、退回到家中，卻不期然在母親的嫁妝——一個粉紅色的陳舊皮箱中，尋獲了重新滋養和生長的空間。她的作品展現了當下的狀態，陳舊土氣的皮箱內裝著笨拙卻自然的刺繡，講述著這幾年的故事，小鄉鎮的塑料水晶鞋裝上代表夢想的滑輪，或許會被塵封，或許會隨著皮箱一道打包離開。

與之相對應，上海的藝術小組LING & COMMA更愛逗趣。此次參展的《女泉》和《胸器》是專為女性設計的“站著方便”和“在地鐵中反性騷擾”的工具。

憤恨、敏感，或者玩笑，女性可能面臨各自處境，會因其各自性格而做

出不同反應。陳暢認為在談女性主義的時候一定要考慮男性的因素，一定要有男性在場，否則一場女性主義大會，最後很可能變成怨婦吐槽大會。有男性，甚至有點男權的男性的對立，能讓女性保持清醒，也使議題更有現實性。

“女性”主義藝術& 女性主義“藝術”

很多展覽不會標明“男性藝術家”而全部都是男性參與，而“WOMEN 我們”雖然意指“女性”卻不乏男性藝術家的參與，比如跳現代舞的二高、畫畫的木西。對於這一點，陳暢認為女性藝術家和女性主義藝術本沒有必然聯繫，就如同女性主義本身並非只是關於兩性之間的對峙，而兩位藝術家也對於與女性藝術的關係各有說法。

身為已經出櫃的同志藝術家，二高此次帶來的作品是自己的即興舞蹈配上輕鬆的同志訪談視頻。他告訴《藝術評論》說，自己可以算是一個女性藝術家，因為自己“心中有很陰性的一部分”，“我不強調男或女的性別問題，也沒有刻意的身份認同感”。木西覺得自己是以一個旁觀者的角度來看待女性主義，但也不妨做一個換位思考。他筆下的主人公通常是性別模糊的少年形象，而今，他為之加上了一些女性元素。

包容與接納本身就是女性主義所提倡的美德，而挑戰既定思維定勢也是其所堅持的內涵。因此，男性藝術家參加“女性”展也成為了一件自然的事情。另一方面，“非藝術家”參展的一些作品則體現了女性主義的社會性特徵。

越來越多的女性主義者開始運用藝術手段展示自己的理念，而另一些社會活動家的事業本身看起來就是一件藝術作品。壹基金志願者高戰的《鄉村小銀行婦女微型貸款計劃》受邀參加“WOMEN 我們”藝術展時，作者本人還有點懵，他從沒想過這會和視覺藝術搭邊。然而，策展人陳暢則認為，這可以算是“一個真正廣義的、公眾參與的行為藝術”。《10位女性的聲·鳴》則是由多位進行女權研究的學者共同創作的一部複調作品，她們把對具體案例的分析和解讀進行了視覺化的處理，並進行一些實驗性的表達，是很有意思的一些嘗試。

研討會的組織者之一王政告訴《藝術評論》，此次活動首次將女性主義的學者和藝術家、社會活動家結合到一起，既是難得的互通有無的機會，也讓女性主義理論和藝術有機會對社會有更多介入的功用。這或許

@呂頻：“在女性常受欺負的情境下，一群女性主義者聚在一起難免會變成對男人的控訴大會，或至少瀰漫著一股揮之不去的戾氣。”作者不知每個人的創傷經歷都至關重要說出來的人最了不起，控訴者最高貴值得所有人敬重聆聽，李心沫式的女權主義對己對人都毫不留情，作者看到的卻是不“和諧”的“戾氣”。

總見有些人裝高貴說什麼要和諧，拜託在這個萬般不和諧處處暴力的社會裡怎麼能捂著臉講“和諧”，憑什麼你就不是男權受害者擺得出雍容淡定的pose，是因為你做人高尚得體啊還是因為你本來就有父權紅利有三分資本加僥倖，然後就可以扮長袖善舞勸講“和諧”用姍姍姿態出賣受害者。(2011-12-26)

呂頻
嘿嘿，給你轉發下//@朱潔樹andiez:回復@呂頻:我認為在這種情況下每個人都有各自的反應，有的人嚴厲有的人溫和。我尊重李老師的創作和心情，只是就事論事，因為激動的聲音往往更為響亮，而我希望呈現不同的聲音。所謂戾氣，也並非直指藝術家的創作，如果有歧義，希望沒有攪擾到藝術家的心情。(2011-12-26)

李剛和亮亮
控訴的藝術也會很好看，但只會控訴不懂藝術，甚至控訴中都流露出明顯的模式甚至抄襲痕跡，就與女性藝術南轅北轍了。“怨婦主義”分明就是扯女性主義的大旗給女性抹黑添亂。(2011-12-26)



女性主義與視覺藝術的思考

發表於2012年1月2日《東方早報·藝術評論》

陳暢

2011年12月26日的《東方早報·藝術評論》刊登了3篇關於女性與視覺藝術的文章，我認為將女性藝術家們的作品等同於“女性或女權主義”作品是有誤導性的。然而把這些不同的觀點和概念在公共媒體中提出來是非常有必要的。性別議題在中國視覺藝術領域中的缺失是當代文化研究中一個巨大盲點。其能見度的微弱不只是現今權利架構的鮮活體現，其中也包括了文化工作者和藝術家們對性別——這一導致差異和不平等發生的重要機制，敏感度的匱乏和無視。

女性主義和女權主義在中國可能成為了兩個概念，而在西方的語境裡只有feminism一詞，這種一詞多義本身就說明了根據不同地域和文化來理解和推動性別思潮的複雜性和艱鉅性。曾是深度報導記者的李思馨曾談到自己的看法，“女性主義是我尋找和分析自己性別身份的工具，女權主義則是我加入公共領域所選擇的路徑。”自我認知和公共介入的確也是西方feminism的核心精神。

中國的女性與女權主義思潮方興未艾，《千面女性，千面主義》則是對近期復旦大學和美國密歇根大學舉辦的“華人女性與視覺再現”研討會以及《WOMEN我們》展覽的映射。在兩個活動的舉辦過程中，許多聲音都在爭取表達和被聆聽的機會，讓人驚訝的是，策展人，藝術家，藝術評論者和藝術史研究者們少有參與。這不但是遺憾，更是藝術界需要緊迫反思的問題：市場化的無孔不入，已經嚴重侵蝕了當代藝術的獨立性和社會參與性。這樣的趨勢顯然成就了藝術對資本的屈膝和投降，淪為權貴的附庸和點綴

Auxiliary Events

Women我們 (Shanghai) Welcome Party



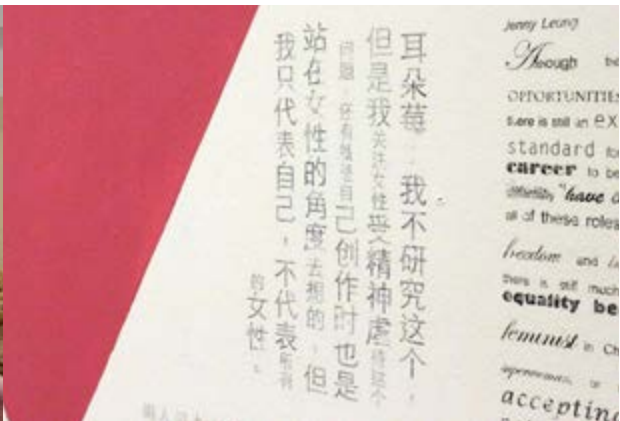
Panel Discussion with Artists and CCF Staff



Front: CCF Executive Director Mabel Teng
Manyee Lam, Rae Chang, Adam Tow, Stella Zhang, Gao Ling, Shanghai NVAI Co-Founder Xiang Qi,
Abby Chen

WOMEN我們 Opening
San Francisco





NGO activist Xiang Qi & Artist Gao Ling



Curator Hou Hanru visit



Curator Hou Hanru visit 《WOMEN我們》exhibition in San Francisco

Xiang Qi presenting at the Global Women Fund Foundation



Scholar Ke Qianting visit



Mills College Lecture



Scholar Ke Qianting at 《WOMEN我們》exhibition in San Francisco

Artist Gao Ling
Mills College Representative, Xiang Qi

Women我們 Opening
Miami



Left to Right: CCF Jenny Leung, Artist Daniela Montoya, Curator Abby Chen, Assistant Curator Brittni Winkler, Curator Alpesh Kantilal Patel



Abby Chen with Xiang Qi presenting Shanghai Subway at Mills College

QWOCMAP
Queer Women of Color Media Arts Project



Abby Chen, Madeleine Lim and QWOCMAP Managing Director Kebo Drew



WOMEN 我們

展览日期

2011年12月16日 ~ 2012年1月16日

策展

陈畅

参展艺术家 (按字母排列)

《10位女性的声·鸣》创作小组, 二高+李哲,
高菱+Comma, 高战, 何成瑶, 梁丽婷, 林敏仪,
罗乐, 木西, 杨美艳, 杨青, 张爽, 张晓静。

开幕时间

2011年12月16日 下午6:30

地址

上海EMG大石馆
上海市宝山区逸仙路3000号1号楼1-2层 (3号线淞发路站)

主办: 上海EMG大石馆·华人女性与视觉再现国际研讨会2011

赞助: 密西根大学中国研究中心

协办: 复旦大学·密西根大学社会性别研究所·复旦大学新闻学院

开幕特别支持: 上海国际工业设计中心

新浪微博: @WOMEN我们2011

WOMEN 我們

Dates

December 16, 2011~January 16, 2012

Curator

Abby Chen

Artists (in alphabetic order)

10 Feminists' Voice · Shout, Eagle Ho+Li
Zhe, Gao Ling+Comma, Gao Zhan, He Chengyao, Liang
Liting, Lin Min-yi, Luo Le, Mu Xi, Yang Meiyao, Yang Qing,
Stella Zhang, Zhang Xiaojing

Opening

6:30 pm, December 16, 2011

Address

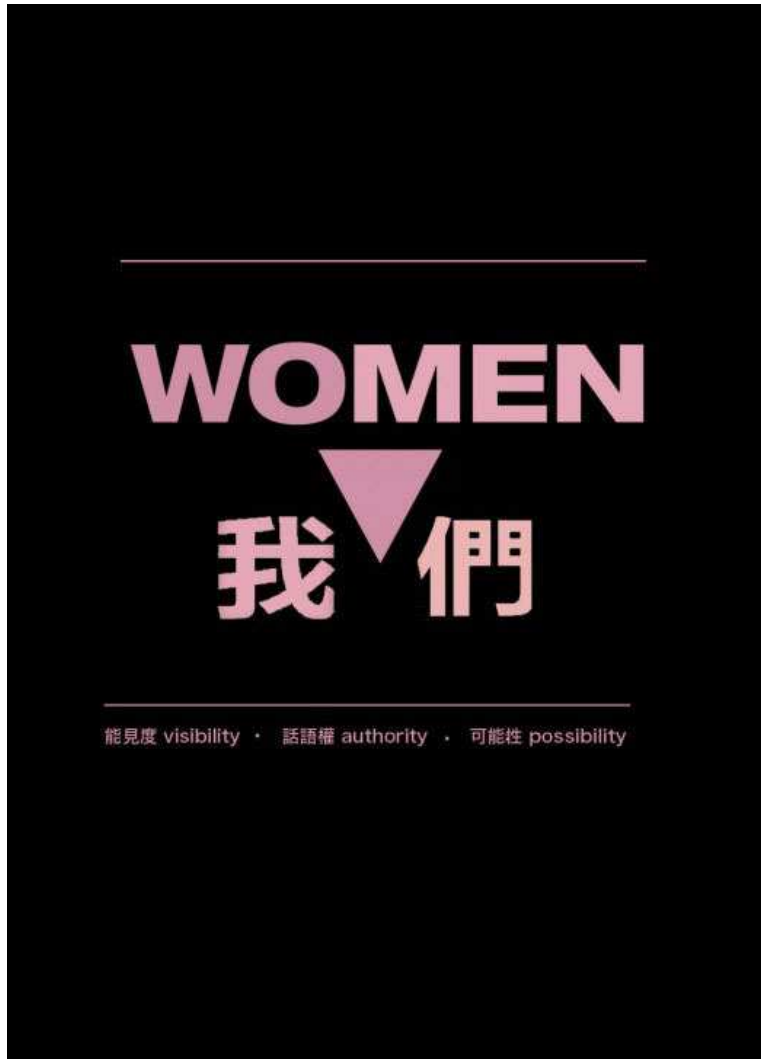
EMG Shanghai, No. 1 Building, No. 3000 Yixian Road, Baoshan
District, Shanghai (Subway Line 3, the Songfa Road Station)

Presenters: EMG Shanghai and the International Conference on Chinese
Women and Visual Representation, 2011

Sponsor: Center for Chinese Studies at University of Michigan

Organizers: UM-Fudan Joint Institute for Gender Studies and the School
of Journalism at Fudan University.

Opening special support: Shanghai International Industrial Design Center



Exhibition Posters, San Francisco 2012

ART + ACTIVISM EXPLORING FEMINISM + SEXUALITY IN TRANS-NATIONAL CHINA

FLORIDA INTERNATIONAL UNIVERSITY - COLLEGE OF ARCHITECTURE + THE ARTS
MIAMI BEACH URBAN STUDIOS (MBUS)

WOMEN

我們

Opening Reception/Discussion with Curators:

Friday, November 15 | 7:00 pm

420 Lincoln Road, 4th Floor, Miami Beach

Open and free to the public

This is the first exhibition to explore feminism and queer themes in contemporary Chinese art. To broaden the discussion to a trans-national frame and to avoid essentializing identity (but not depoliticize it), the exhibition at MBUS includes work by mid-career and emerging artists—not necessarily based in China or even of Chinese descent—alongside activist ephemera. Indeed, the title of the exhibition, WOMEN我們, is a play on the English-Mandarin homophone meaning “women” and “we.” It succinctly reveals the crux of the exhibition’s curatorial conceit: to examine issues relating to women in China while shifting and stretching the very terms of what the categories of woman and China signify. Organized by Alpesh Kantilal Patel in collaboration with Abby Chen.

City of Miami Beach, Cultural Affairs Program, Cultural Arts Council

FIU Art + Art History
 COLLEGE OF ARCHITECTURE + THE ARTS
FIU Miami Beach Urban Studios
 COLLEGE OF ARCHITECTURE + THE ARTS



MIAMI BEACH

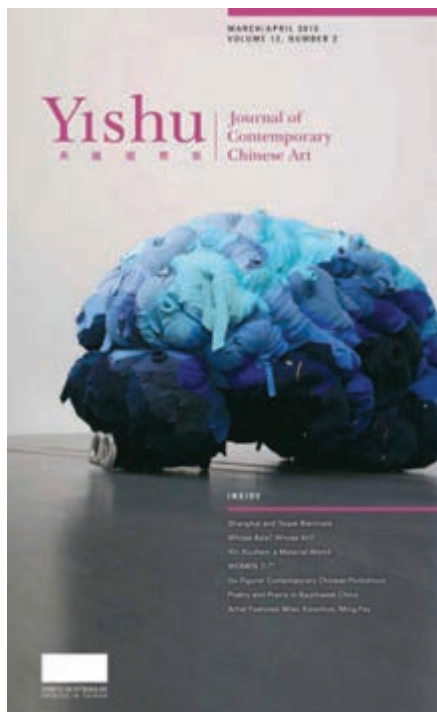
Exhibition Posters, Miami 2013



Gender Identity Symposium Booklet, 2010



Exhibition Catalog for WOMEN我們 Shanghai 2011



Left: Yishu: Journal of Contemporary Chinese Art 典藏國際版 Vol. 12, Number 2, March/April 2013
 Right: 藝術國際版文選 中文版 Vol. 12, Chinese Version, the 3rd issue, September 2013



Exhibition Catalog for WOMEN 我們 San Francisco 2014 & Miami 2013

Impression, Participation, and Observation

Tina Tan

Born in Guangzhou, China and moved to California at the age of seven, Tina Tan graduated from the University of California, San Diego with a degree in Sociology and worked on the WOMEN我們 San Francisco exhibition in 2012. This essay was written around the same time.

In preparation for the WOMEN我們 2012 exhibition at the Chinese Culture Center of San Francisco, Abby sat down with me to brainstorm ways to provoke a dialogue about Feminism in China through various social networks, especially from people are living outside of China. As we talked about approaches to structure the question, I realized how little I knew about the exhibition and how little I knew about recent Feminist movements in China. Initially, from the name of the exhibition, WOMEN我們, I thought these artists were trying to promote professional equality among male and female artists, just like Chinese Women Calligraphy and Painting Society (CWCPs) in the 1930s. However, as Abby and I discussed more about the exhibition, I realized the exhibition was not simply promoting professional equality among male and female artists, or even straight or LGBTQ artists, but these artists are collectively telling a story about feminism and gender equality in contemporary China through the concept of the sexuality.

To me, the topic of sexuality has never had a strong visible presence within the Chinese community. Growing up in a somewhat conservative Chinese community within one of most liberal places in the world, where sex education was introduced through school programs rather through the parental "talk." While sexuality is an open topic among western media, it is almost invisible among the Chinese media. If it was presented in films, it was usually through a man's perspective and derogatorily in a woman's perspective.

I was quite surprised when I saw Yang Meiyan's artwork, Female Manifesto, which is a video recording of a group of Chinese young women having raw and open conversation about their sexual experiences and questions of sexuality. Although, the video did not show the faces of these young women, the content of the conversation was projected through the visual text of their conversation on a pink screen along their voices in the background. This emphasis of visual text enhances the visibility to this hidden topic of sexuality in China, where open communication of this topic is needed. This visibility can improve and change the derogatorily perceptions that I have that pertains to the women and this topic in Chinese media. The visibility of texts allows audiences to focus on the conversation about sexuality from a young woman's perceptive rather on the young woman herself. In many ways, such visibility demonstrates an improvement of gender equality among Chinese's new generation.

At a different approach to the discourse of sexuality, He Chengyao uses her body to depict sexuality as the gender oppression in the Chinese society. He's mother gave birth to her out of wedlock in a remote city in 1960s China. Despite, her mother later married her father, the marriage did not eliminate the whispers and the gossips that continuously surrounded her mother and eventually, her mother became mentally ill from these social pressures. One of symptoms her mother's mental illness is that her mother would run through town topless. He never understood what really drove her mother crazy until she performed her Open Great Wall, where she took off her top and walked on the Great of Wall. As she felt the whispers and the stares from the others, it was that moment in her performances had she connected herself to her mother's traumatic experiences. She had finally found that pressure that her mother might've felt as she

went crazy, she finally experienced that shame. He's artwork continue explored this trauma, her artwork, "99 Needles" is a replication of how people who tried to cure her mother's mental illness by having her mother acupunctured with 99 needles on her body on the first day of her period. As I learned about He's "Open Great Wall" and "99 Needles," my heart clenched because of how sexually oppressed women are in China and how it is enough to drive a human being mad. It makes me ponder how many other women who are facing these detrimental punishments simply because they went against such patriarch social norms.

In her artwork, He Chengyao is able connect to her mother's past experiences, which she combines with her personal experiences to synthesize her own sexual agency. As her mother's topless body was stigmatized as she growing up, He publicly displayed her own topless body as expression of the rights to her own body and sexuality, and also to claim back her sexual agency from those patriarch social norms. Subsequently, in her Mother and I, her mother's topless body is claim of her mother's sexual agency and the manifestation of her mother's sexual desires and freedom. What He's artwork symbolized is not only how the concept of sexuality becomes an agency between a woman's rights and her social value, but also how a woman serves as an agent in how she has to mediate between her sexuality and social values.

The last artwork that I will talk about in this essay is " Occupy Shanghai Metro," which is a performance artwork done in protest of one of the blog post of the Shanghai Metro Authority on Weibo, which was advised to women to dress accordingly to avoid sexual harassment. Two performance artists dressed in a cloth that covers their bodies as well as their face along with a metal bra above the clothes. They held

up signs that state: "Yes to cool dress, no to perverts" and "I can be slutty but you cannot harass." This work addresses one of the three focal points of WOMEN我們 exhibition which is "possibility," but also embodied well the other two focal point: "visibility" and "authority." This performance was widely spread through various major mass-media agencies in China along with the message that the women have the right to wear whatever they please while men cannot act maliciously in response to their wardrobes. This is a demonstration of the possibility for Chinese feminism as well as gender equality in China.

From my participation in WOMEN我們 and through the stories of these different artists, I have gained new perspective in the discourse of the Feminism and gender equality in China. The challenge of Chinese Feminism and gender equality is no longer about pushing the professional limitation in a woman's career or even becoming that "modern woman" as the members of the CWCP had in 1930s, but it is about the hidden stories about women's rights to her own sexuality and sexual orientation. Being a feminist does not end when women acquire equal opportunities as men, but it starts from there to examine the internal limitations that both men and women have in regards to the discourse of sexuality and to re-examine how we talk about feminism in contemporary.

After I learned about all the artworks in this exhibition, I decided that the question to open the dialogue is: What is your perspective of being a woman and being a feminist in China? Abby answered: "For myself, woman was like a given, and feminist is becoming."

WOMEN我們 Team

Executive Director 行政總監: Mabel Teng 鄧式美

Curator 策展人: Abby Chen 陳暢

Exhibition Management and Program Associate 展覽管理: Jenny Leung 梁凱欣

Artist Liaison and Registrar 藝術家和團體溝通: Wan Kong 孔絜

Design 設計: Zhiyuan Cheng 程致遠, Monica Tzeng 曾夢琳

Installation 布展: Yongce Zhou 周永策

Kickstarter Campaign and Exhibition Production 募款及製作: Wenxin Zhang 張文心

Web Interactive and Outreach 網絡互動和外展: Tina Tan 譚穎超, Cara Dorsey

Street Intervention 街頭介入: Monica Tzeng 曾夢琳, Colin Chan 陳亨, Jaime Li

Exhibition Assistance 展覽助理: Mayo Inoue

Facility Visibility 設施協調: Gharrity McNett

China Liaison 中國連絡: Li Gang 李剛, Xiang Qi 想起

China Curatorial Assistant 中國策展助理: Erdan Sun 孫邇丹

Gallery Attendants 畫廊支持: Betty Chang, Kitty Kao, Liu Ling 劉伶, Eileen Wu, Anne Xu 徐源蓉

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Grants for the Arts 藝術基金

San Francisco Arts Commission 舊金山藝術委員會

San Francisco Foundation 舊金山基金

Chinese Performing Arts Foundation 中華演藝協會

Chinatown YMCA 華埠女青年會



Mabel S. Teng, Executive Director

Mabel Teng, a lifelong advocate for social change, has been the Executive Director of the Chinese Culture Foundation since 2009. As San Francisco's first Asian American woman Supervisor and Assessor-Recorder, she brings over three decades non-profit administration, community organizing and public policy experience to the arts.

Under Mabel's leadership, the Foundation has gained national and international recognition as the community anchor to spark intercultural discovery. In 2014, the Foundation broke new ground by reaching 65,000 people, changing minds and touching lives of new Californians. Perhaps the most important thread through all of these activities is its ability to involve the community at deeper levels through a broad range of strategies that promote activism and engagement.



Abby Chen, Artistic Director & Curator

Abby Chen is the Artistic Director and Curator for the Chinese Culture Foundation. During her 8-year tenure, Abby inspired the CCF's unique curatorial positioning, which highlights the art making process, and provides a channel to emerging and mid-career artists of Chinese descent living in the U.S.

Abby's leadership transformed the Visual Art Center in scope and breadth into an open yet focused platform that encourages imagination and risk-taking. Among the more than 50 exhibitions and programs curated by Abby at CCF and other institutions in both the U.S. and Asia, many have been important surveys in contemporary art and issues relevant to Chinese people and the world at large. Abby holds an MA in Visual and Critical Studies from the California College of the Arts. She was also the 2012 National Endowment for Humanity



Francis Wong, Special Projects Manager

Francis Wong manages community engagement projects and shares decades of art resources development skills as the Foundation's Special Projects Manager. A key member of the development team, Francis guides the organization's effective grant and fundraising strategies. A graduate of Stanford University, Francis is also a celebrated performer, considered one of "the great saxophonists of his generation" by the late jazz critic Phil Elwood.



Jenny Leung, Program and Exhibition Manager

Jenny Leung is the operations leadership overseeing programs, exhibitions, and activities at CCF's primary site, the pop-up gallery as well as implementing the "Museum Without Walls." She plays a key role in transforming the Visual Art Center into a contemporary art space. Jenny brings a passion for the arts and community building by mentoring a team of 10 volunteers and interns annually. Jenny graduated from the University of California, Berkeley with her Master's in Asian Studies.

Darin Ow-wing, Director of Education & Engagement

Darin Ow-Wing joined the Board of Directors in 2010, strengthening the organization with his 30 years of experience in youth development, education, and non-profit administration. He transitioned to staff in 2012 to establish and lead the Him Mark Lai Learning Center. This leadership can be seen in the rapid growth and impact of the Learning Center. In its first 2 years, the Center has introduced a contemporary understanding of the Chinese American experience to over 7,000 students in grades 4-12, and over 1,200 college students and adults. This impact has been achieved by launching several new program activities including the Dynasty to Democracy Walking Tour, the Chinatown Art Walk, and the Roots California Excursions to Locke, Isleton, and Napa.



Gharrity McNett, General Manager

As the general manager, Gharrity McNett is key to the Foundation's infrastructure health. His work enables the team to function, serving as the organization's grants compliance/ contract officer, development officer, facility manager and support for the Executive Director. Gharrity possesses a Master's in Andean Studies from Pontificia Universidad Catolica del Peru. He brings a sense of levity to the overly busy office, frequently leading during and post office hour excursions into the world of sports and European culture.

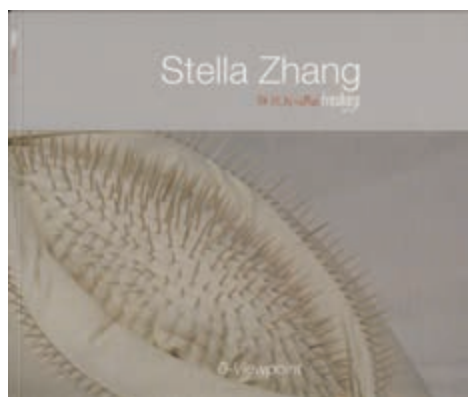


Staff

- Mabel S. Teng, Executive Director
- Abby Chen, Artistic Director
- Darin Ow-wing, Education Director
- Francis Wong, Special Projects
- Clare Lee, Marketing
- Jenny Leung, Exhibition Manager
- Gharrity McNett, General Manager
- Colin Chan, Program & Outreach
- Chell Zeng, Design
- Kailin Carlson, Communications
- Maria Wang, Curatorial Ass't
- Yun Yuan Zhou, Custodian
- Betty Chang, Gallery
- Kitty Kao, Gallery



41 Ross Alley Dictionary



0 - Viewpoint (Stella Zhang)



Chromatic Constructions (Dora Hsiung)



Present Tense Biennial 2009



Into the Nearness of Distance
(Summer Mei-Ling Lee)



WOMEN我們



Wu Guanzhong



The Moment for Ink



White Ink (Zheng Chongbin)



The Curiosity Box
(Lam Tung Pang)



Fong Chung-ray:
Between Modern & Contemporary
馮鍾睿：現代與當代之間



Lure/惑 (Beili Liu)

Exhibition & Project
Catalogues are available
for purchase. Partial List.
To order contact Jenny
Leung jenny@c-c-c.org

“The Chinese Culture Foundation is THE place for contemporary Chinese art. It has no peers among public museums in the quality of the art and the engagement with the public!”

Gordon H. Chang
Olive H. Palmer Professor in Humanities; Professor of American History; Director, Center for East Asian Studies at Stanford University

