

**SHI MENGXIA**

**石梦霞**

Mengxia Shi (b. 1995, Taiyuan, Shanxi) is an artist, curator, and researcher, and a part-time lecturer at the Shanghai Institute of Visual Arts. She currently lives and works in Manchester, UK. She graduated from the Oil Painting Department of the Guangzhou Academy of Fine Arts in 2018 and received her MFA in Fine Arts from the School of Visual Arts, New York, in 2020. She is presently pursuing a PhD in Art and Social Practice at the University of Manchester.

After receiving academic training in realist painting in China, her practice gradually shifted toward an exploration of the boundaries of painting and institutional critique. By displacing, cutting, and folding the canvas, she extends the language of painting from a two-dimensional surface into real space, creating minimalist and experimental structures. Since then, her work has expanded into research-based, site-specific practices centered on locality and community, capturing the resonance between personal memory and spatial experience through walking, travel, and residencies. Her practice maintains a persistent focus on the structural relationship between power and space, from art institutions and urban margins to tourist landscapes, revealing invisible inequalities and overlooked labor within different social and spatial contexts. Through interventions and transformations of both abstract and concrete spaces, she explores the ethical and participatory possibilities of reconstructing social relations.

Her solo and duo exhibitions include *Pantomime* (Kongshan Art Museum, Hangzhou, 2021), *A Stranger in the Place* (Modern Art Museum, Shanghai, 2023), *Le Sillage* (No. 20 Xiahui Space, Shanghai, 2023), and *July, in the Field* (LiangRang Art District, Xitang, 2024). Her recent works, projects, and workshops have been presented at Manchester Art Gallery, Tank Shanghai, Himalayas Museum, CAFA Art Museum, Guardian Art Center, Sichuan Fine Arts Institute Museum, Chengdu Guanghui Museum, Chongqing Xinghui Museum, Young Museum (Shanghai), Lankai Museum, Shanxi Art Museum, Daxin Art Museum, Guangdong Museum of Art, Busan Exhibition Center, The Oculus (New York), Tubac Center of the Arts, and Massey University (Auckland), among other public and outdoor spaces. She has curated *Absence/Presence* (Himalayas Museum, Shanghai, 2021) and *Multitude* (Jinchen Yifeming Museum, Shanghai, 2021), and co-initiated and co-curated *The Second Shanghai Museum/Gallery Staff Biennale* (2024, Shanghai/Shenzhen), which included six exhibitions, public programs, and a series of interviews and publications.

石梦霞，（1995 年生于山西太原）是一位艺术家、策展人及研究者，上海视觉艺术学院兼课教师，现居英国曼彻斯特。她毕业于广州美术学院油画系（2018），毕业于纽约视觉艺术学院纯艺术系（2020）目前就读于曼彻斯特大学艺术与社会实践博士。

在中国接受写实绘画训练后，创作逐渐转向对绘画边界与艺术制度的反思。她通过位移、切割与折叠画布，将绘画语言从二维表面引向现实空间，形成简洁而实验性的结构。自此，她的实践扩展至以场域、地方与社群为核心的研究性创作，在行走、旅行和驻地中捕捉地方经验与私人记忆的共振。通过对抽象物理空间或具体社会空间的介入和重塑进行空间生产，她的作品持续关注权力与空间的结构关系，从艺术体制、城乡边缘地带以及旅游景区，在不同场域中揭示隐形的不平等与被忽视的劳动，探索在伦理与参与之间重新构建社会关系的可能。

个展与双个展包括《默剧》（2021，杭州空山美术馆）、《内个外地人》（2023，上海艺仓美术馆）、《Le Sillage》（2023，上海霞飞二十号空间）及《七月在野》（2024，西塘良壤艺术区）。近期作品、项目及工作坊展出于曼彻斯特美术馆、上海油罐艺术中心、上海喜玛拉雅美术馆、中央美院美术馆、北京嘉德艺术中心、四川美术学院美术馆、成都广汇美术馆、重庆星汇美术馆、上海Young美术馆、兰开美术馆、山西美术馆、大新美术馆、广东美术馆、釜山国际展中心、纽约世贸中心之眼、图巴克艺术中心、纽约雅博艺术中心、梅西大学（奥克兰）等机构以及其他公共空间。策划展览项目包括“缺席/出席”（2021，上海喜玛拉雅美术馆）与“众”（2021，金臣亦飞鸣美术馆），并共同发起与策划了“第二届上海美术馆/画廊职工双年展”（2024，上海/深圳），涵盖六场展览、公共项目及访谈文献计划。

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## Assembling into Being: Participatory Art Project in Ordsall

### 奥德索尔

This project was developed through long-term engagement at Ordsall Community Arts Centre in Salford, Manchester, beginning with weekly volunteering in July 2025 and evolving into a structured series of workshops from January to March 2026. Working with local residents, many without formal art backgrounds, the project focused on creating individual, functional or sculptural structures. Rather than imposing predefined designs, the process emphasised gradual trust-building, open-ended development, and peer exchange. Participants were supported to explore their own ideas through accessible materials and collaborative problem-solving. The project culminated in a set of site-specific installations placed in the centre's backyard, activating an underused communal space and leaving a lasting presence for the community. Alongside the making process, group reflection sessions were organised to encourage participants to articulate their experiences and recognise each other's work. The project explores how participatory art can emerge through time, everyday interaction, and shared processes, foregrounding confidence, agency, and collective ownership rather than fixed aesthetic outcomes.

该社会参与艺术项目在英国索尔福的志愿者运营的Ordsall社区艺术中心的展开，自2025年7月开始艺术家参与和观察社区日常，并于2026年1月至3月发展为一系列结构化工作坊。项目与当地居民合作开展，参与者多为没有专业艺术背景的社区成员。项目围绕制作功能性或雕塑性结构展开。通过使用易于上手材料与共同解决问题的方式，支持参与者发展各自的想法。项目最终形成了一组场域特定的装置作品，被安置于社区中心后院，激活了原本闲置的公共空间，并为社区留下持续互动的文化遗产。同时，项目通过集体反思环节，引导参与者表达经验并相互理解彼此的创作过程。该项目探讨参与式艺术如何在时间、日常互动与共享过程中生成，将重点放在自信、能动性与其共同归属感的建立上，而非固定的审美结果。

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**Assembling into  
Being:  
Participatory Art  
Project in Ordsall  
2026**

Wood, metal,  
acrylic on panels,  
found objects

Vennue: Ordsall  
Community Art  
Centre, Salford,  
M5 3LT

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## Displaced Home: Nomadic Corridor

### 位移的家：游牧廊道

Since the Republic of China era, Moganshan, with its advantageous geographical location and natural scenery, has served as a summer resort for government officials and Western travelers to rest briefly. The former residences of Chiang Kai-shek and Huang Fu, Moganshan Cathedral (site of the Moganshan Conference), Luoxin Castle (the first hotels, and various villas in different national styles are all historical landmarks that reveal the special character of this land—a place open and accommodating to transformation and temporary habitation by outsiders. Walking along Yu Street and nearby roads, one often encounters construction sites enclosed by green safety nets and workers commuting to and from work. These migrant construction workers build local guesthouses and shops in Moganshan but leave the area once the job is done, without the luxury of enjoying the scenic views. Like migrant workers, artists also move between different work sites, forming and dismantling intimate and secure relationships with temporary dwellings. During the enactment residency, Mengxia Shi conducted a temporary investigation into the living conditions of migrant construction workers in Moganshan and invited workers to participate in the creation of the art project. By incorporating the dialogue between the artist and the workers into the artwork, the artist attempts to use art as an alternative means to preserve those parts of Moganshan's narrative that have been stripped away or concealed in mainstream accounts.

Displaced Home: Nomadic Corridor(2024) is an outdoor participatory installation, constructed using archway frames to create a long corridor in which visitors can walk. The installation is located beside a river and leads to both a commercial district and a stream, with the internal pathway winding and meandering. Multiple signs hang within the corridor, with tourism slogans printed on one side and construction safety warnings on the reverse. Visitors entering from the front see Moganshan's tourism slogans, while on their way back from the end of the corridor, they encounter the safety warnings on the reverse side of the signs. This simple physical inversion design prompts participants to recognize two coexisting yet equally transient ways of life on the same land: one is that of tourists enjoying their vacation, and the other is that of workers who migrate from their hometowns to work on construction projects. Different areas within the corridor play various audio recordings. The soundscapes capture the unique acoustic characteristics of different spaces in Moganshan from the workers' perspectives, creating a mobile and temporary auditory map. As visitors walk through the corridor, their footsteps intersect with the lives of the workers. The interplay of sound and space allows the audience to deeply engage with the complex ecology and social structure of Moganshan.

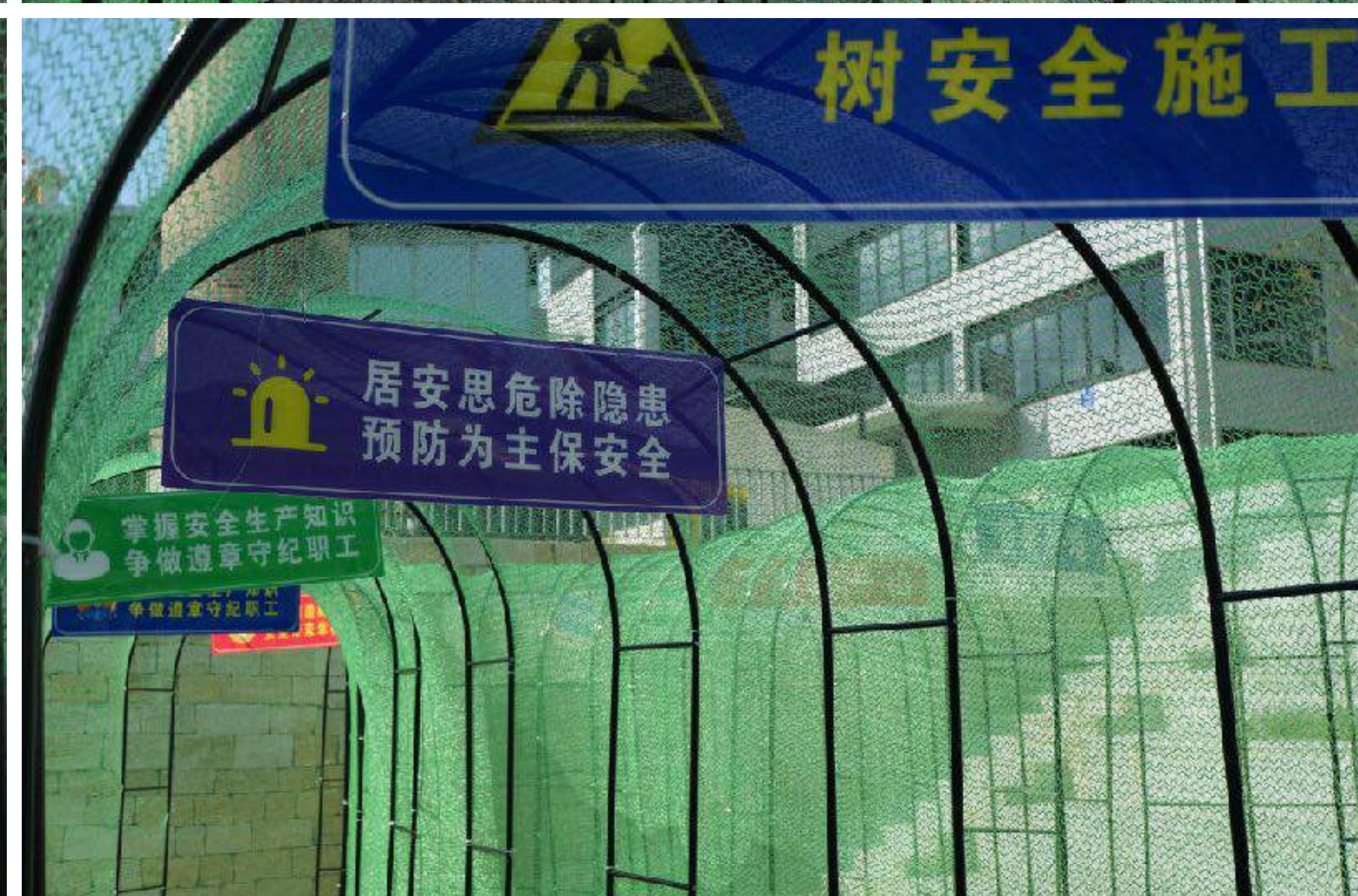
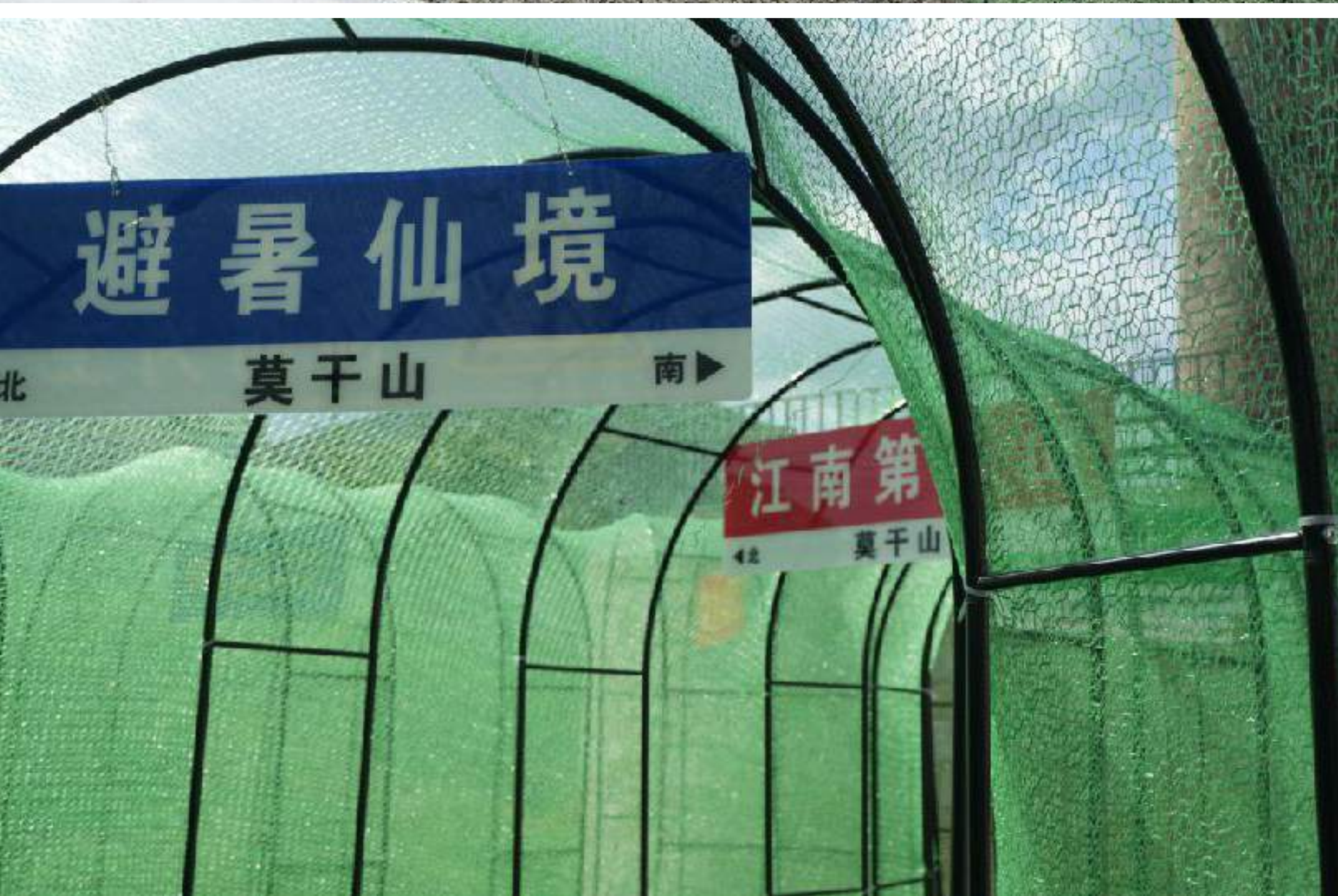
从民国时期开始，地理位置和自然景观兼具优势的莫干山便作为避暑度假胜地，供政府要员和西洋旅人在此短暂栖息。蒋介石官邸、黄郛官邸，莫干山大教堂（即莫干山会议旧址）、本地的“民宿始祖”裸心堡、各国风格的别墅等遗迹提示着这片土地可以追溯的特殊基因——对外来者的改造和临时栖息开放且包容。行走在庾街和附近公路上，总能偶遇绿色建筑保护网隔离的工地和上下班的工人。外来建筑工人在莫干山建设本地民宿、商铺，没有欣赏风景的闲情雅致，工作结束便离开本地。外来工人和艺术创作者同样在工作场地更换中，要与不同临时住所一次次亲密和安全感的建立和剥离。艺术家在驻地期间，临时考察了在这里建设外来建筑工人生活状况，邀请工人参与驻地作品的制作过程的一环，将艺术家和工人的对话放置其中，尝试在创作中以艺术作为替代性方法保留关于莫干山地区主流叙事中剥离和隐藏的部分。

“位移的家：游牧廊道”是一件户外参与式装置，由拱门支架搭建成可供观众在内部行走的长廊。坐落于河流旁，分别通向商业街区和溪边，长廊内部路径曲折蜿蜒。长廊内部悬挂了多个标牌，标牌正反面分别印有旅游宣传语和工地施工安全标语。观众从正面方向进入时，一路看到的是莫干山旅游标语；而从终点返回廊道时，看到的是标牌背面安全警示语。这一设计通过简单的物理反转，提示参与者注意到同一片土地上并存的两种同样流动的生活：一边是享受度假的旅人，另一边是根据工程游牧在家乡外的工人。廊道内部不同区域分别播放着不同音频。现场音景的收录捕捉了工人视角中莫干山不同空间的声音特征，构成了一幅具有流动性与临时性的听觉地图。观众在廊道中行走时，随着脚步的变化，与工人的生活错身而过。声音与空间共同作用，使观众更为深入地体验到莫干山的复杂生态与社会结构。

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**Displaced Home:  
Nomadic Corridor**  
2024  
Metal bracket, acrylic,  
plastic, nylon protective  
net  
700×900×240cm



**Displaced Home:  
Nomadic Corridor**

2024  
Metal bracket, acrylic,  
plastic, nylon protective  
net  
700×900×240cm

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## Tristes Tropiques

### 忧郁的热带

In the journey in Pattaya, Thailand, the artist employs parallax as a method to establish a perspective and position within the landscape, seeking an uncertain and hybrid space of expression between dominant hegemonies and marginalized groups. In the 1970s, under the stimulation of erotic consumption, Pattaya evolved into the infamous Eastern Red Light District as it served as a significant military base for the US forces during the Vietnam War. Today, it welcomes a multitude of tourists from the West. Underneath the palm trees, merging the South with the North, the East with the West, the colonizer with the colonized, and the center with the periphery, through the consumption of a diverse and symbiotic coexistence. As dusk falls and night departs, the artist's lens captures coconut trees with a fetishistic gaze, symbolizing the sensuous and exotic allure of the tropics. "Tristes Tropiques" is an ethnography written by the anthropologist Claude Lévi-Strauss during his travels in South America, where his ideas and concepts were immersed and expressed in a distant land. Refer to the title, the artist conveys the mix feeling that swirl beneath the surface of tropical landscapes.

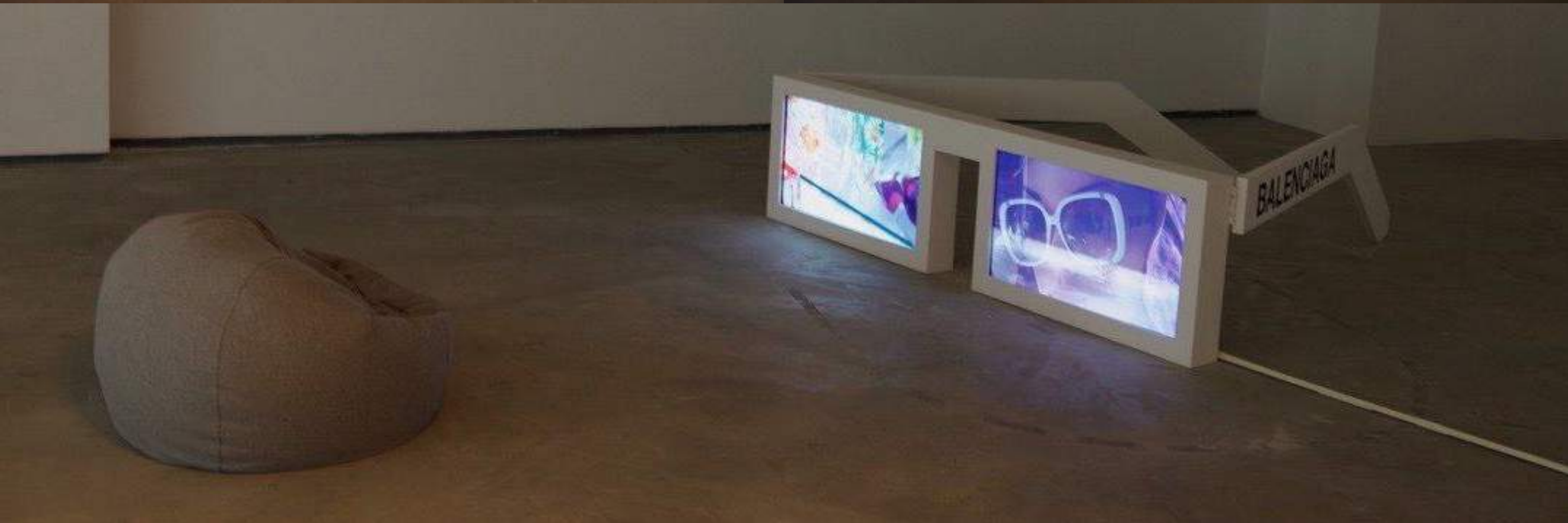
艺术家在泰国芭堤雅旅行和流放状态中，以视差作为方法，在景观中确定自己的视角和位置，试图在主导型霸权和弱势群体之间寻找一种不确定的和混杂的和表达空间。70年代，芭堤雅作为越战期间美军重要的驻扎基地，情色消费的刺激下，逐渐形成了著名的东方红灯区。在今天，这里接待着大量来自西方的游客。芭蕉树下的情色交易，将南方与北方，东方与西方，殖民与被殖民，中心和边缘，通过消费多元共生共存。日暮降临，夜晚离去。在艺术家的镜头下，椰子树被以恋物癖式的目光扫视，作为性感热烈的异域风情的热带象征。《忧郁的热带》是文化人类学家列维·斯特劳斯在南美游历时撰写的具有文学色彩的民族志，在遥远的地方，融入了作者的设想和观念，并在那里得到表达。艺术家借用这个名字，表达美丽风光表面下的那种暗流涌动的复杂情绪。

<https://youtu.be/oV5OaEKdvV0>

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Motion-Sensor Voice Playback Device



### Tristes Tropiques

2024

Dual-screen  
video(11:50"), plywood,  
plastic, cloth printing,  
nylon, metal,  
newspaper, UV printing,  
motion-sensor voice  
playback device  
Variable size



Screenshot from Dual-Screen Video Installation



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## **The Train Has Departed**

### **列车已出发**

Duration: 15 minutes (16:00-16:15)

Venue: Nongyuan International Art Village Zone A

The artist acts in a special reverb sound field in the bridge hole under the train track, using sound as a medium, weaving together a common experience of journey, group and place with the integration of time and space with steel rods, crooning and train whistling.

时长: 15 分钟 (16:00-16:15)

场地: 浓园A区门口桥洞

艺术家在火车轨道下桥洞内特殊的混响声场中实施行为，使用声音作为媒介，用钢筋棍、低吟声和火车呼啸声交织出一场融合时间、空间的关于旅程、群体和地方的共同体验。

<https://youtu.be/ITS9OywKxC1>

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**The Train Has Departed**  
2023  
Duration: 15 minutes (16:00-16:15)  
Venue: Nongyuan International Art Village Zone A

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## **The Train Has Arrived** **列车已到站**

Duration :25 minutes

Venue: Guanghui Art Museum Theater

Based on the sound recorded at the Chengdu subway, the performance incorporates local elements and space characterization. The artist invited the security guards of the art museum to cooperate in the performance and made use of the rich sound information on the subway to create a flowing and tense chase scene in the dark closed space in which the audience passively or actively became the cover in the chase between the security guards and the artist.

时长:25分钟

场地:广汇美术馆剧场

作品以成都地铁声音为基础，将地方性元素和空间特点融入其中。艺术家邀请美术馆保安协作表演，利用地铁上丰富的声音信息，在美术馆封闭空间内，制造一场流动、紧张的追逐情景，观众被动或主动地成为保安和艺术家追逐中的遮掩物。

<https://youtu.be/dClmwMgsVNI>

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**The Train Has Arrived**  
2023  
Duration :25 minutes  
Venue: Guanghui Art Museum Theater



The security guard with a flashlight are hunting the artist by sound.

# 七月在野

石梦霞艺术驻地工作室

艺术家：石梦霞

策展人：祝羽捷

西塘古镇·良壤艺术街区

南岸7幢101号

2023.08.04

五月斯螽动股，六月莎鸡振羽。七月在野，八月在宇，九月在户，十月蟋蟀入我床下。穹窒熏鼠，塞向墜户。嗟我妇子，日为改岁。入此室处。

## 七月在野

“七月在野”是艺术家石梦霞在西塘的良壤农场驻地时的结合在地经验和个人记忆的特定场域艺术项目。“七月在野”取自诗经《国风·豳风·七月》第五章中，“五月斯螽（zhōng）动股，六月莎（suō）鸡振羽。七月在野，八月在宇，九月在户，十月蟋蟀入我床下。穹（qióng）窒（zhì）熏鼠，塞向墜（jìn）户。嗟我妇子，日为改岁。入此室处。”字面直译为：五月里蚱蜢抖动双腿，六月里来纺织娘震动翅膀。七月里来蟋蟀在野外，八月里来蟋蟀进入屋檐下，九月里蟋蟀在窗户内，十月里来蟋蟀钻进我床下。此时堵塞洞穴熏老鼠，用泥涂抹粉饰我们的家室。我的妻子和儿女，说是旧年过去新年将要到，要迁入这间干净温馨的家室。诗经描述了农事活动的时间顺序，概括了全年朴素而安详的生活，其中又有许多观察入微的刻画。从观察一只蟋蟀行踪的视角描写季节的变化，一种盛夏的美好随着蟋蟀最后到床下而慢慢消逝。在农场生活唤起了艺术家对童年假期在乡下跟姥姥姥爷生活的记忆。

在艺术家的工作室内，一半是雾面玻璃墙，另一半是虚拟的窗户图像，双屏影像分别放置在墙的地面和高处，播放着艺术家透过雾面玻璃窗户用手势投影的羊、鸡和鸟。艺术家在驻地期间用新手套交换园丁们劳作时使用的手套，将收集来的手套缝合在一棵纤细脆弱的细竹上，被空调风吹拂轻轻摇摆，和户外摇晃的枝叶投射在雾面玻璃上的斑驳光影相呼应。手套遗留着手的汗水、泥土和植物根茎的汁液，主人手的形状和劳作的磨损，象征着他/她的劳动经历和身份体验。细竹与天花板上功能不明的凹槽相互锚固，借力材料自身的韧性在空间中绷直成一个带有弧度和张力的造型。艺术家在西塘录制的虫鸣和蟋蟀声音随着观众进入空间内启动，在绿植盆栽内传出。射灯投射在地面的持续旋转的图形，是一幅模仿视力测试仪器的圆形图案，图中工作室独立在一望无际的田园上，周围是正在耕作的园丁。艺术家将空间的边界内外连接，当下和过去的时间线交织。动态和静态的图景拼接，真实和虚构互相印证存在。在农场实践的艺术师将她对农田、童年和农耕劳作的复杂情感，以及盛夏的到来和消逝的感知，转化成一个循环性和整体性的空间生产。

<https://youtu.be/0m-Gyaa4s5M>

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## July Echoes

"July Echoes" is a site-specific art project by the artist Shi Mengxia, born from her time spent at the Liangrang Farm in Xitang. This project intertwines her local observations and personal recollections. The title "July Echoes" draws inspiration from the fifth chapter of the poem "Seventh Month" in the Book of Songs:

"In May, the locusts twitch their legs; in June, silk-spinning moths flutter their wings. Come July, crickets resound in the wild; by August, they find shelter beneath eaves. September brings crickets to windows; by October, they venture beneath my bed. Sealing up burrows, fumigating old mice, plugging the door's crevices. Alas, my wife and children say, 'The old year has passed, the new year approaches. Let us move into this pristine abode.'"

The Book of Songs chronicles the sequence of farming tasks, encapsulating a simple and tranquil existence through the year. In its verses lie numerous keen observations. From the viewpoint of tracing a cricket's path, the poem portrays shifting seasons, encapsulating the fleeting splendor of high summer until the crickets finally disappear beneath the bed.

Inside the artist's studio, half of the space is comprised of frosted glass walls, while the other half features virtual window images. Dual-screen projections are positioned on the floor and high up the wall, displaying images of sheep, chickens, and birds gestured by the artist onto the frosted glass windows. During her residency, the artist exchanged her new gloves for the gloves used by gardeners while they worked. She sewed these collected gloves onto a delicate and fragile slender bamboo, which sways gently in the breeze of the air conditioning, casting dappled shadows on the frosted glass that correspond to the swaying leaves and branches outside. The gloves retain traces of sweat, soil, and the juices of plant roots and stems, bearing the shapes of the hands that wore them and the wear and tear of labor, symbolizing their labor experiences and identity.

The slender bamboo is anchored to the ceiling's inexplicable recesses, its resilience providing a taut, curved form with tension in the space. The sounds of insects and crickets recorded by the artist in Xitang, coupled with chirping, activate within the space as visitors enter, emanating from potted greenery. A spotlight projects a continuously rotating pattern onto the floor, mimicking the circular patterns of visual testing instruments. In this pattern, the studio stands alone amidst boundless fields, surrounded by toiling gardeners. The artist bridges the boundaries between inside and outside the space, interweaving the timelines of the present and the past. Dynamic and static scenes are juxtaposed, confirming each other's existence in reality and fiction. The artist's engagement with the farm's practices transforms her complex emotions about fields, childhood, and agricultural labor, as well as her perception of the arrival and passing of midsummer, into a cyclical and holistic spatial creation.

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## **Wanna Provide a Watched Sleep for the Homeless through Taking advantage of the Museum** **想薅美术馆羊毛为流浪汉提供一个被监视的睡眠**

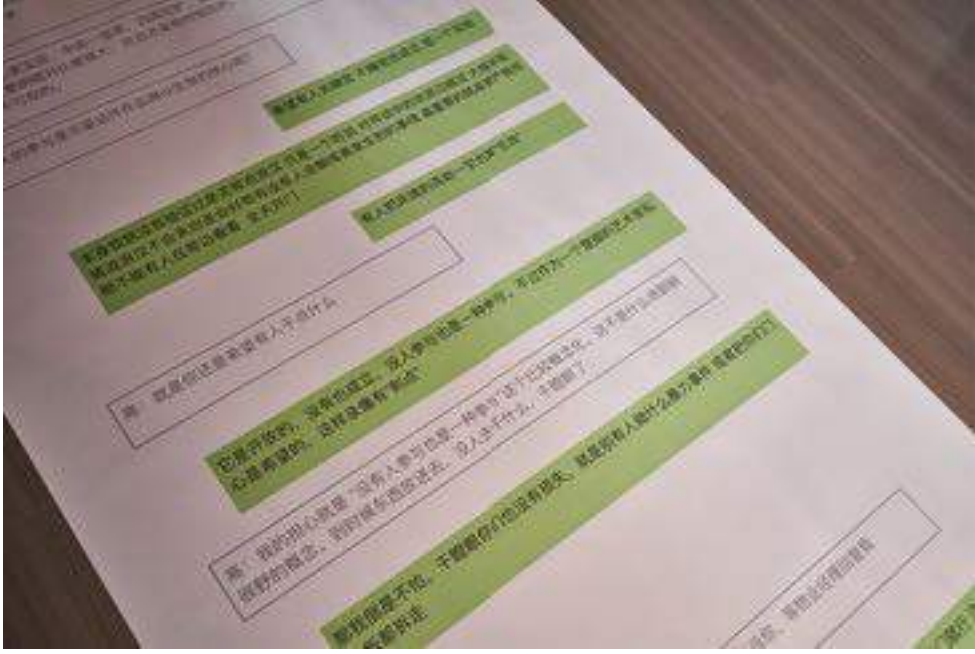
This project began as an impracticable proposal to the Morden Art Museum to leave the exhibition unguarded and open 24 hours a day, indirectly calling out to the homeless around, offering him a space to sleep temporarily while invading his private space through surveillance cameras with his knowledge. Due to security and management issues, the project could not be approved and implemented, and the work was changed from the project *Provide a Watched Sleep for the Homeless through Taking Advantage of the Museum* to the project *Wanna Provide a Watched Sleep for the Homeless through Taking Advantage of the Museum*. Transcripts of conversations between artists and institutions are openly displayed on the site, through which the artist attempts to discuss the exhibition's interference in censorship mechanisms in decision-making and the power structures between institutions, artists and third parties, sharply critiquing the invisible exploitation behind intellectual advocacy for the underprivileged.

该项目源于艺术家向美术馆提出一个难以施行的试验方案——展览期间无人看管，24小时保持开放状态，通过间接的方式向周围流浪汉喊话，提供给其空间临时居住睡眠的同时，在其知情的前提通过监控摄像头侵略他的隐私空间。由于安全和运营等不可抗力因素，方案无法通过和施行，展出作品则从《薅美术馆羊毛为流浪汉提供一个被监视的睡眠》更换为《想薅美术馆羊毛为流浪汉提供一个被监视的睡眠》。艺术家和机构之间的对话记录被公开展示在现场，艺术家试图借此讨论展览在审查机制在决策中所受的干扰，以及机构、艺术家和第三方之间的权力结构，尖锐的批判了知识分子为弱势群体代言背后的隐形的剥削。

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# Wanna Provide a Watched Sleep for the Homeless through Taking advantage of the Museum

想薅美术馆羊毛为流浪汉提供一个被监视的睡眠



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## WE ARE WATCHING YOU

### 打望

The artist investigates the relationship between space and social status in the Huxi Commune. In the building, studio use is allocated according to the status of the artist. Starting from the first floor with established artists and professors from art schools; on the top floor, studios are rented to students or offered to young artists in residence. The building is a pyramid of visualized rights. The artist invited established artists and art school professors to visit the exhibition located on the top floor and invited 50 students to watch the whole show outdoors through binoculars and windows. The audience in the exhibition space became the works to be viewed in the exhibition space. This work combines the unique geographical terrain of the hill behind the exhibition hall building, as well as the institutional structure and social relations of the school. The reflection of the object crosses the concrete architectural boundary. The audience's viewing and perception of works of art have become a complex physical experience. Participation directly or indirectly changes the established cognition of the presentation and perception of works of art and achieves aesthetic re-judgment.

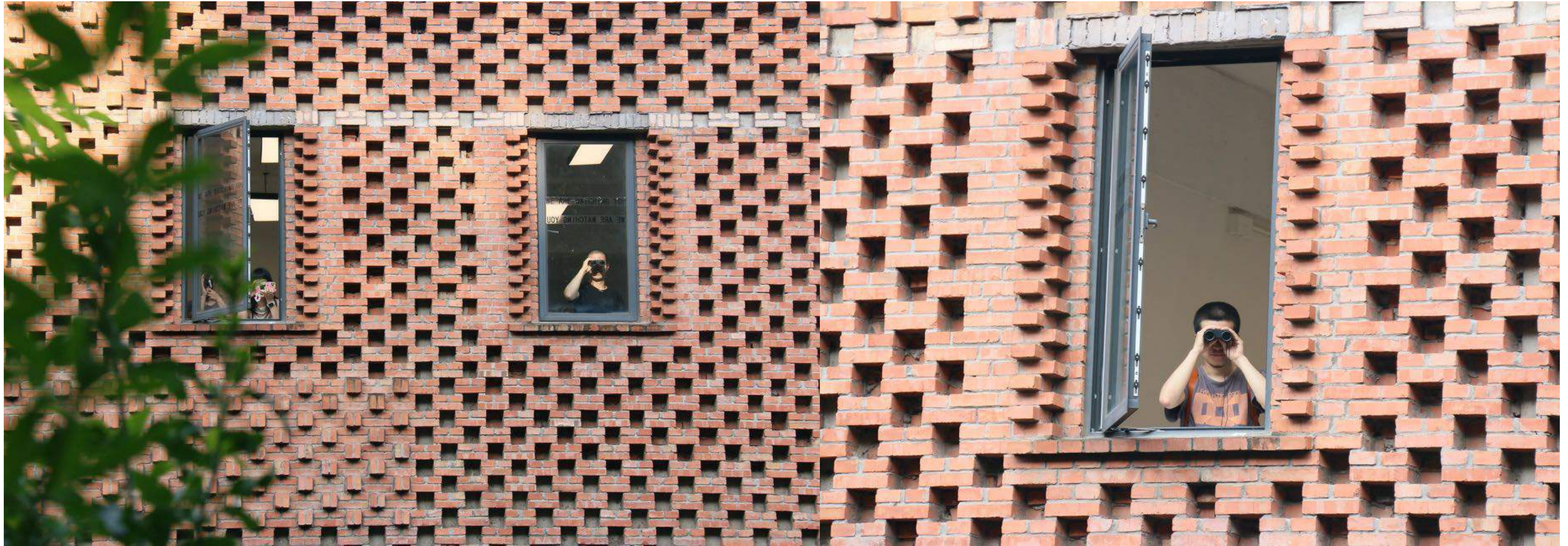
艺术家调查了虎溪公社中空间和社会地位的关系。在大楼中，工作室使用根据艺术家的身份地位进行分配，从一层开始，分别是知名艺术家，美院教授，顶层工作室则被租给学生或提供给驻留的青年艺术家。大楼是一座可视化的权利的金字塔。艺术家邀请了著名的艺术家和美院教授进入位于顶层的展厅观展，并邀请了50名学生在户外通过望远镜和窗户观看。而展厅空间内的观众变成了展厅中被观看的作品。该作品结合了展厅建筑后山特殊的地理地形，以及所在学院的机构结构和社会关系，通过实现的折射和互动，穿越具体的建筑边界在自我主体和对象主体中对话。观众对艺术作品的观看和感知变成了一种复杂的肉身体验，这样的参与直接或间接改变了对艺术作品展示和感知的既定认知。

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WE ARE WATCHING YOU  
WE ARE WATCHING YOU







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## The Edge Ball

### 擦边球

In the urban village of Wushi Gang in Dongguan, a gap of only two palms wide between each building forms hidden folds of public realm. As the gap is too narrow to allow people to pass normally, it has become an awkward and useless place, littered with bits of rubbish. In all the groceries on the main street of the village, there is no other kind of ball except Ping-pong which seems is an economical sport that is more adapted to the high-density space of the urban village. The artist bought all the ping pong balls from these groceries and attempted to play ping pong balls in the narrow gaps of the building. The walls as solid physical boundaries, constraining the body and the ball's movement within the narrow confines. The title "The edge ball" originally referred to a game of ping-pong in which the ball hits the edge of the table, also refers to the avoidance of sharp edges and major issues in conversation or action, or the metaphor of doing something at the edge of a prescribed boundary without violating it as playing the edge ball. The artist intentionally uses words with multiple semantic meanings to provoke reactions from the viewer in different dimensions.

在东莞乌石岗城中村中，每户建筑之间有一条仅两掌宽的缝隙，形成了户外公共领域的隐秘褶皱。由于缝隙过于狭窄，无法让人正常通行，便成了尴尬的无用之地，堆满了一些垃圾。在村里主干道的所有百货商店，除了乒乓球没有其他种类的球类，似乎乒乓球是一种经济的运动项目，相比于其他种类的球类运动需要更大的空间以及成本，更适应城中村特殊的高密度建筑群空间。艺术家将这几家店所有的乒乓球存货买了下来，在狭窄的建筑缝隙中试图接打乒乓球。墙壁作为坚实的物理界限，将身体和球的运动拘束在狭小的范围内。擦边球原指乒乓球对弈中球打在球台的边缘，亦指在谈话或行动时回避锋芒和主要的问题或把做在规定界限边缘而不违反规定的事比喻为打擦边球。艺术家有意地使用具有多重语义、语义不明的词汇作为引导，引发观者不同维度的回响。

Video link: <https://youtu.be/AJntrAHAMYw>

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The Edge Ball/ single-channel screen, brick, plastic/ variable size/ 2022  
Presented in *SHI Mengxia: The Stranger in the Place*,  
Modern Art Museum, Shanghai, 2022

**The Edge Ball**

Performance documented by video  
4 minutes  
2020

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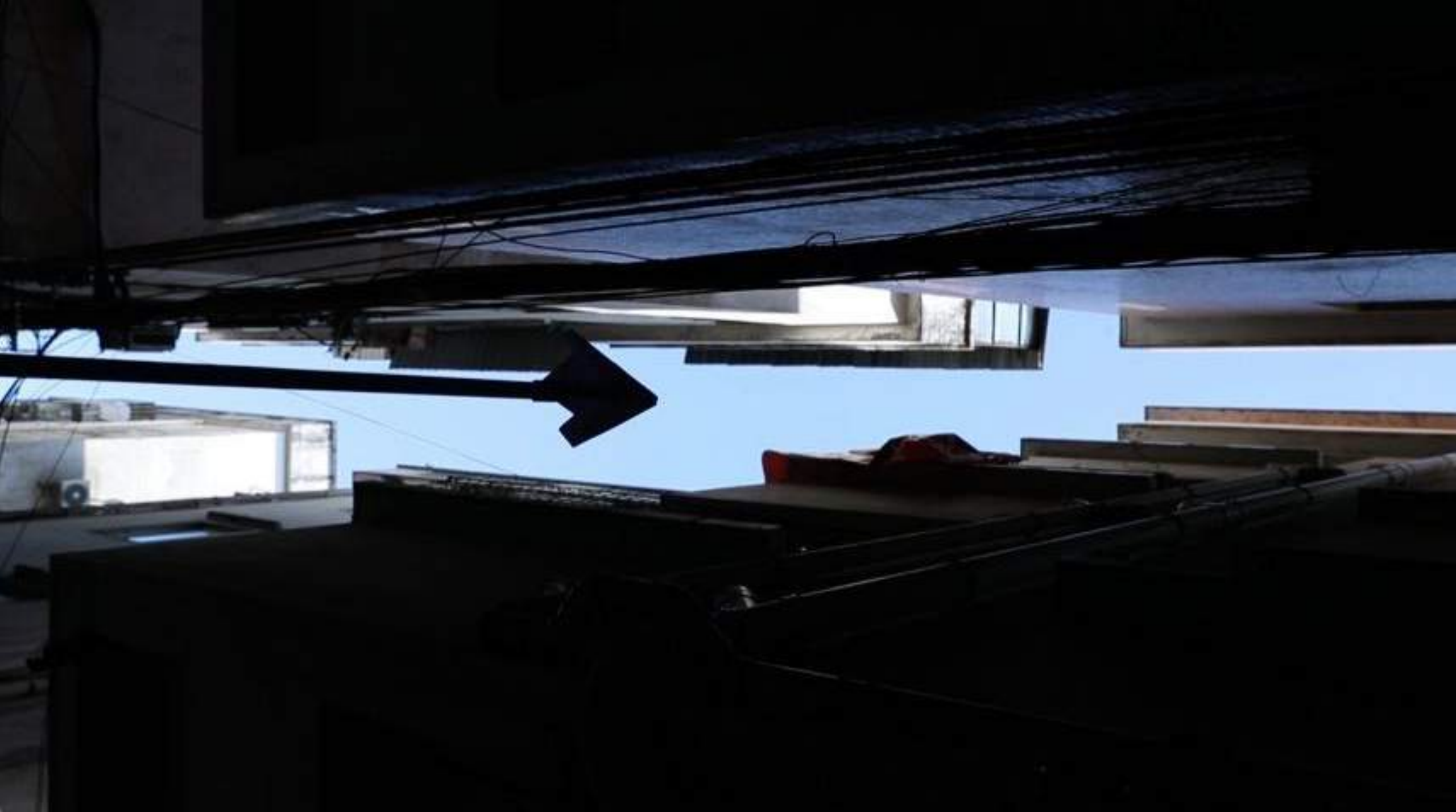
## Free to Soar 自由飞翔

"*Free to Soar*" (2022) is a performance based on video images in which the artist uses a pole to hold a paper airplane and follows the "line of the sky" in an urban village. In the screenshot, the camera follows the paper airplane through the narrow gaps of the building and wobbles. The connection between the pole and the paper airplane is unstable and fragile and may be blown off at any time. Here, the narrow sky is the only place of distance and freedom.

《夹缝》是艺术家基于东莞乌石冈城中村为地理空间和社会背景而展开田野调研后创作的在地艺术项目，其中一个行为作品《自由翱翔》是根据城中村密集的建筑特色而施行的行为：艺术家使用撑衣杆撑着纸飞机，跟随城中村的“一线天”行走直至掉落，在行走时会路过许多障碍，如座椅、自行车、电动车、行人和过道乘凉的居民和儿童等。在屏幕画面中，镜头跟随纸飞机穿过狭窄的建筑缝隙摇摇晃晃的前进，有时因为障碍会暂停前进。跟随行走录制的声音，记录着本地真实的对话和生活。撑衣杆和纸飞机之间的连接是不稳定的，纸飞机随时可能会被吹落或抖落。狭窄的天空是城中村里人们抬头可以看到的唯一的远方。

<https://youtu.be/yyfkaCk3PDI>

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**Free to soar**  
4 channel screen, sand, plastic, paper  
Variable size  
2020



**Free to soar**  
4 channel screen, concrete, plastic, paper  
Variable size  
2022

# 迴响之径

吴昊文

“过去是现在，现在的现在也是过去……”  
——苏格拉底，平托的《过去与现在》

——柏拉图，《理想国》

“现代艺术史中的核心主题是‘工作室’，是‘工作室’的多元叙事与历史。它不仅是物理空间，也是精神空间。‘工作室’不仅是具体的艺术家创作空间，也是创作观念与人、人与事、人与物的汇聚。它不仅是物理空间，也是精神空间。‘工作室’不仅是具体的艺术家创作空间，也是创作观念与人、人与事、人与物的汇聚。它不仅是物理空间，也是精神空间。‘工作室’不仅是具体的艺术家创作空间，也是创作观念与人、人与事、人与物的汇聚。”

“工作室”不仅是具体的艺术家创作空间，也是创作观念与人、人与事、人与物的汇聚。它不仅是物理空间，也是精神空间。‘工作室’不仅是具体的艺术家创作空间，也是创作观念与人、人与事、人与物的汇聚。”

工作室，不仅是物理空间，也是与物理空间紧密相连的“精神空间”。它是一种创造性的空间属性，在某种程度上，它超越了物理空间的限制，成为一种精神上的存在。它不仅是具体的艺术家创作空间，也是创作观念与人、人与事、人与物的汇聚。它不仅是物理空间，也是精神空间。‘工作室’不仅是具体的艺术家创作空间，也是创作观念与人、人与事、人与物的汇聚。”

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## Getting Some Sun 晒太阳

The artist photographs and prints picture of the personal belongings of the residents of Wushigang Village, such as clothes, socks, sheets and underwear, hanging under the eaves of the aisle, on translucent silk and placed them in the gallery where they can be exposed to the sunlight. The intimate clothing with traces of wear encases the user's body and participates in his/her life, and represents private, confidential and mysterious symbols of identity. Because of the limited conditions, clothes hung under the eaves of narrow public aisles, are often dark and damp due to the humid and rainy weather. Residents' private belongings are forced into the open, chaotic public neighbourhoods. The artist extracts them into flattened images as a symbol, placed in a more communal space, presenting a sense of care in a warm but futile way.

艺术家将乌石岗城中村居民挂在过道屋檐下的衣物、袜子、被单、内衣等私人物品拍摄记录分别印于半透明绢布，挂置于美术馆空间内可以晒到阳光的位置。有穿着痕迹的贴身衣物亲密的包裹着使用者的身体、参与着他 / 她的生活，亦是一种私密的、禁忌的、神秘的关于身份的符号。因为条件有限，衣物只能被挂在狭窄的公共过道的屋檐下，加上南方湿润多雨的天气，这些地方往往都是阴暗潮湿的。居民的隐私物品被迫置于开放、混乱的公共社区中，形成一种常见于城市的魔幻景观。艺术家将它们抽离成扁平的图像作为一种象征，放置于一个更具公共性的空间中，以温暖但徒劳的方式呈现一种关怀。

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**Getting Some Sun**  
Plastic, Metal, Fabric  
Variable size  
2023

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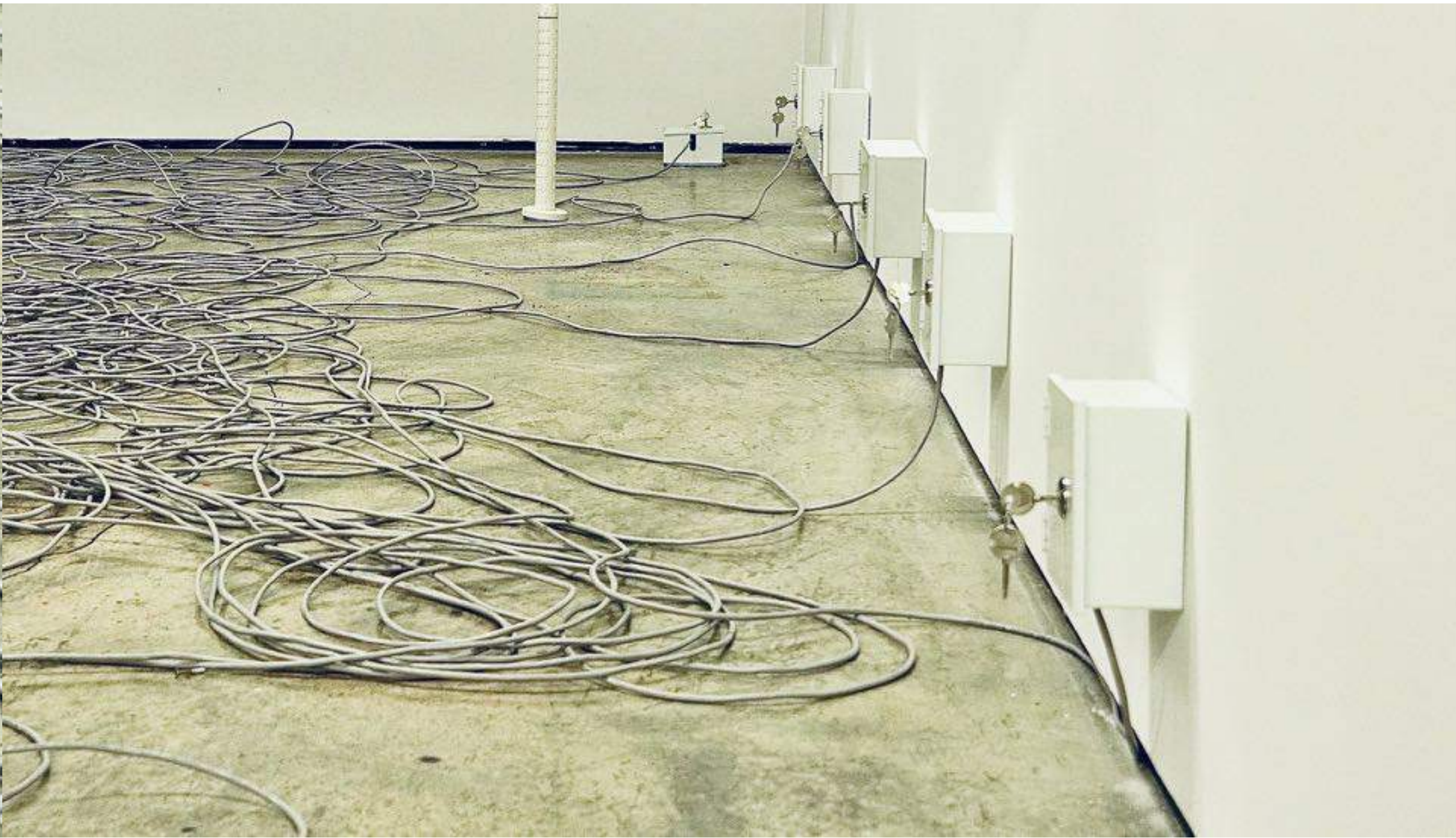
## The Clouds

### 云端

The artist inverts the directions between inside/ outside and top/ bottom of the space, inviting the viewer into the 'clouds' - a continuous, chaotic and unfamiliar field yielded by countless cables covering the ground. The cables in the urban village record the passing of temporary workers. Every time a new tenant moves in, a new internet cable is added, covering the used cables. The used and the new overlapping on the outside of the building. From a trans-localist perspective, the artist attempts to explore the dis-embedding and re-embedding of people and space/place, the deconstruction and reconstruction of social networks of relationships in a mixed cultural identity of the We and the Other.

艺术家对空间进行内外和上下方位的倒置，邀请观众走入“云端”，网线布满地面，交织成一个连续、混乱和陌生场域。城中村中的网线记录了临时栖息者的更迭。城中村的租客群体基本由外地务工者构成，新的线路随着他们一起到来。旧雨不去新雨来:形成了盘根错节、混乱生长的藤蔓，缠绕在建筑外壁。艺术家试图在跨地方主义视角下，探讨人与空间/地方不断的脱嵌和再嵌入，我者和他者混杂的文化认同，社会关系网络的解构和重建。

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**The clouds**  
Wire, metal  
Variable size  
2023

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## Urban Concerto 城间协奏

I searched for tools and materials familiar with life and working in the hardware store near the studio, and then mined the romantic and poetic part of the material through stitching and combination, so as to make it an object with aesthetic significance and no use significance. I try to find other possibilities from the subject-subordinate relationship of "purpose and tool" and "concept and technology", and inject more self-examination into the work. Musical Dreams consists of scaffolding, an electric drill, and a wall scraper with a price tag and a score of John Cage "Dream" attached to it. The drill turns the entire supporting plastic balustrade, and the blades clash with each other to produce loud and disorganized sounds. The scraper falls to silence gradually during the playing. "Iron Ball on the Roof - Record Player" is blown by the natural wind, the top of the fixed chain on the revolving iron ball plays a clear sound like water, like a record player playing music. "Cycad Blossom" remains silent and quietly observes the other two works.

在工作室附近的五金店内搜索生活中和创作中熟悉的工具和材料，再通过拼接组合，使其作为一件具有审美意义无使用意义的物品。试图从“目的与工具”，“观念与技术”的主从关系中寻找其他的可能性。《音乐梦想》由脚手架、电钻和挂墙刮刀组成的声音装置，刮刀上既保留了价格标签又贴上了John Cage “Dream”的乐谱，电钻带动整根支撑塑料栏杆转动，刮刀彼此碰撞发出响亮和混乱的声音。刮刀在奏乐过程中逐渐掉落至静音。《屋顶的铁球-唱片机》受自然风吹拂，顶部固定的链条在转动的铁球上划出清脆如水的声音，如同一个在播放曲乐的唱片机。《铁树开花》则在其中保持沉默，安静的注视其它两件作品。

[https://youtu.be/a\\_iisgckhhA](https://youtu.be/a_iisgckhhA)

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**Urban Concerto**  
Metal, plastic, electric drill  
Variable size  
2021



John Cage "dream"

**Music Dream**  
Metal, plastic,  
200 × 140 × 40 cm  
2021



**Music Dream**

Metal, plastic,  
200 × 140 × 40 cm  
2021



**Cycas flowering**

Metal, plastic  
34 × 60 × 110 cm  
2021



**Iron ball on the roof - Vinyl record player**

Metal, plastic  
60 \* 60 \* 230 cm  
2021

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## **There Is A Stream**

### **有条小溪**

Site-specific installation

A line through the grass consists of numerous goblets filled with stream water. The stream left the earth and soil, drifting peacefully in the air.

在地装置

数个高脚杯排列组合成一条穿越草丛的线条。溪水被静置在洁净的杯子中，离开了大地与泥土，平静的漂流在空中。

<https://youtu.be/Tu4zsQ8NvFc>

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**There Is A Stream**  
stream, glass  
variable size  
2021



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## There Is A Stream-Open Return 有条小溪-开放的返程

Cyanotype Photography、 installation

The original work of "There Is a Stream" is found in a jungle, and the artist has arranged numerous tall glasses containing the stream into a snaking line. As a man-made stream, it leaves the earth and soil, hanging in the air. The artist re-implemented the work according to the exhibition space, using contact exposure to transfer the vegetation on both sides of the path to paper, replacing soil and vegetation with paper, presenting a static water system through the interior space, splitting the space and planning the path of the audience. The two realizations of the same work in different places are not only the adjustment of the locality, but also the open thinking about the relationship between nature, artefacts and art.

蓝晒法摄影、装置

《有条小溪》的原在户外草丛中，艺术家将盛着溪水的无数高脚杯子排列成一条蜿蜒的线条。其作为一条人造的小溪，离开大地和泥土，悬置在空中。艺术家根据展览空间重新实施该作品，使用了蓝晒液用接触式曝光将小路两侧的植被转印到了纸面，用纸面代替了土壤和植被，在室内呈现一条贯穿空间的静态水系，切割了空间，并规划了观众的行径路线。同一件作品在不同地方的两次实现，即是在地性的调整，也是关于自然、人工制品、艺术之间关系开放性的思考。

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# 何处来：开放的返程

OPEN RETURN

11.1 - 11.9







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## **The Sky Outside of Window** **窗外的天空**

The work is made of the same type of tile commonly found on toilet walls. People can walk on the wall and see the sky above them in the mirror. Through the inversion of interior and exterior, privacy and public, vertical and horizontal, the audience has an illusion of space and an alien experience.

这件作品是一面由白色瓷砖和特制窗户组成平铺于地面的墙壁。白色瓷砖通常是浴室内壁的材料，具有私密的、平滑的、洁净的的意象。我邀请人们在铺平的墙壁上行走。当观众低头，可以从窗户框内的镜子里看到他们头顶的天空。通过室内与户外、私密与公共、垂直与水平的倒置的亲身体验，在体验者的心理上产生浪漫的回响。

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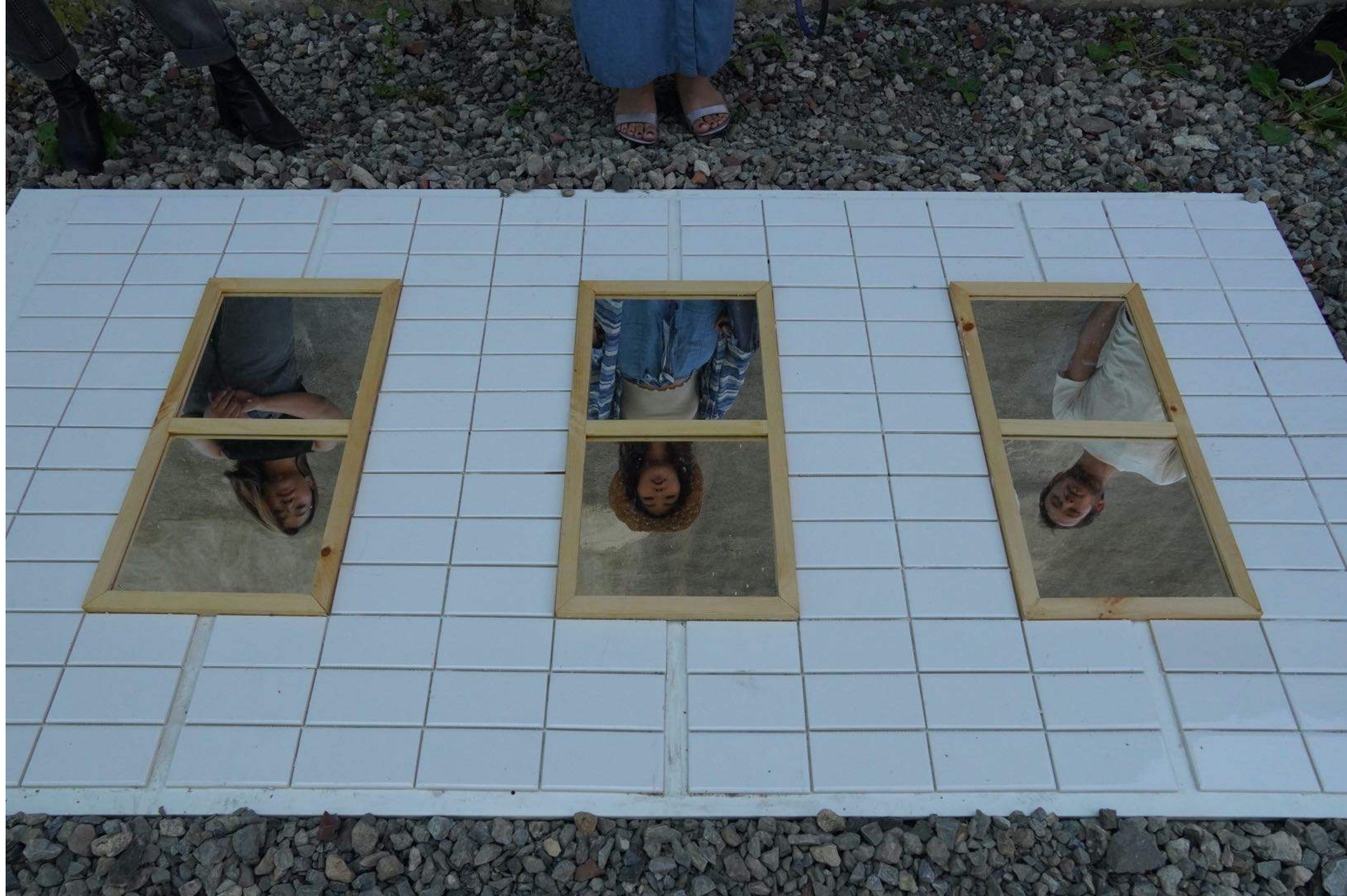


**The Sky Outside of Window**

Wood, mirror, ceramic tiles

69x 90x 5 in

2019



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## Masks Diary

### 口罩日记

#### Cyanotype

Since moving to Shanghai last year, I have kept all the masks I use on a daily basis, recorded them in cyanotype photography, marked their use dates and repackaged them in plastic packaging. This work will continue until the end of the epidemic, and the unknown end date is the end of the work and the celebration of the dawn of life. Through repeated work and alienation of work, I record a large amount of household garbage and make it into the form of commodities, which is also my exploration of the relationship between creation, work, artwork and commodities.

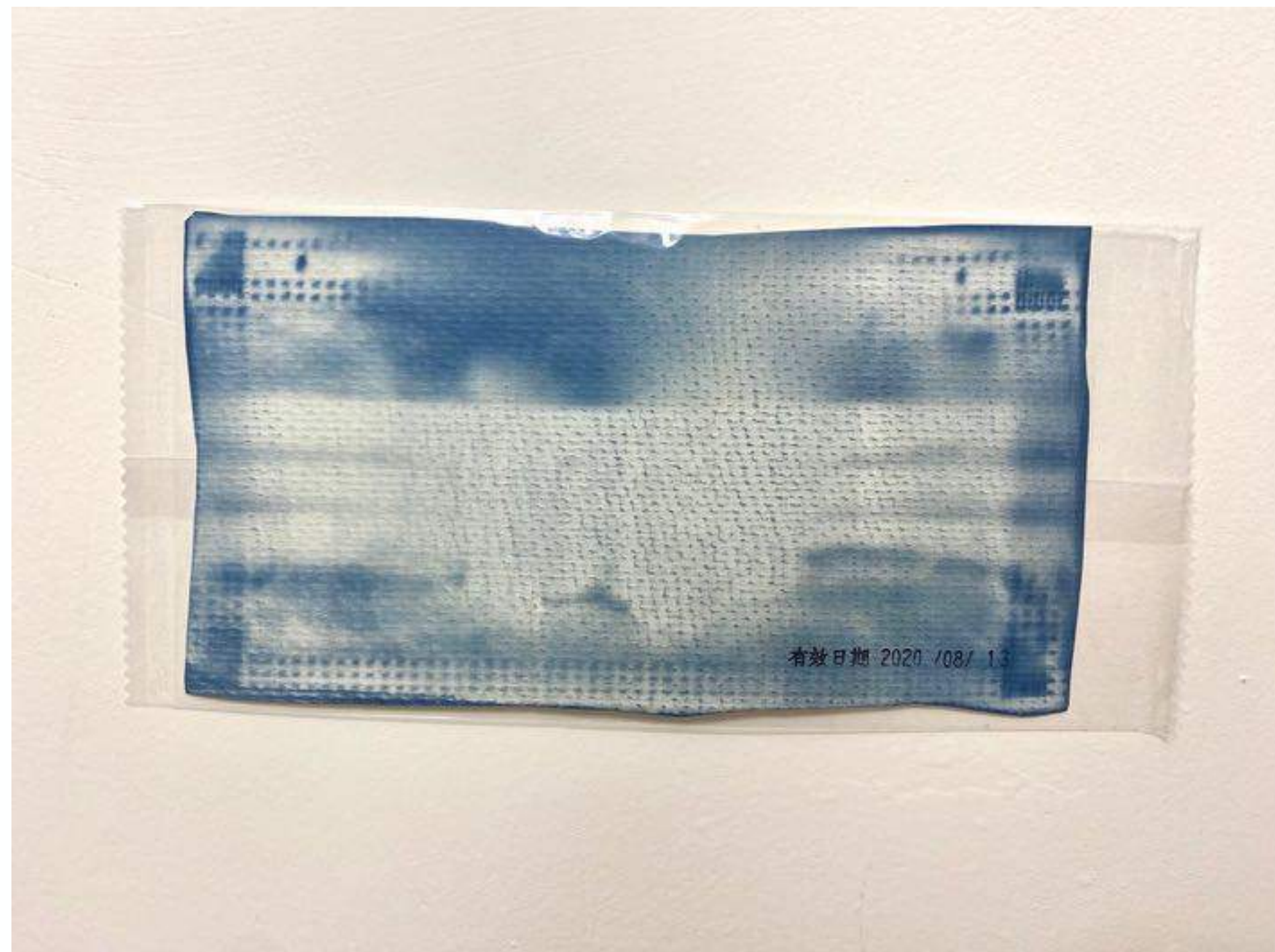
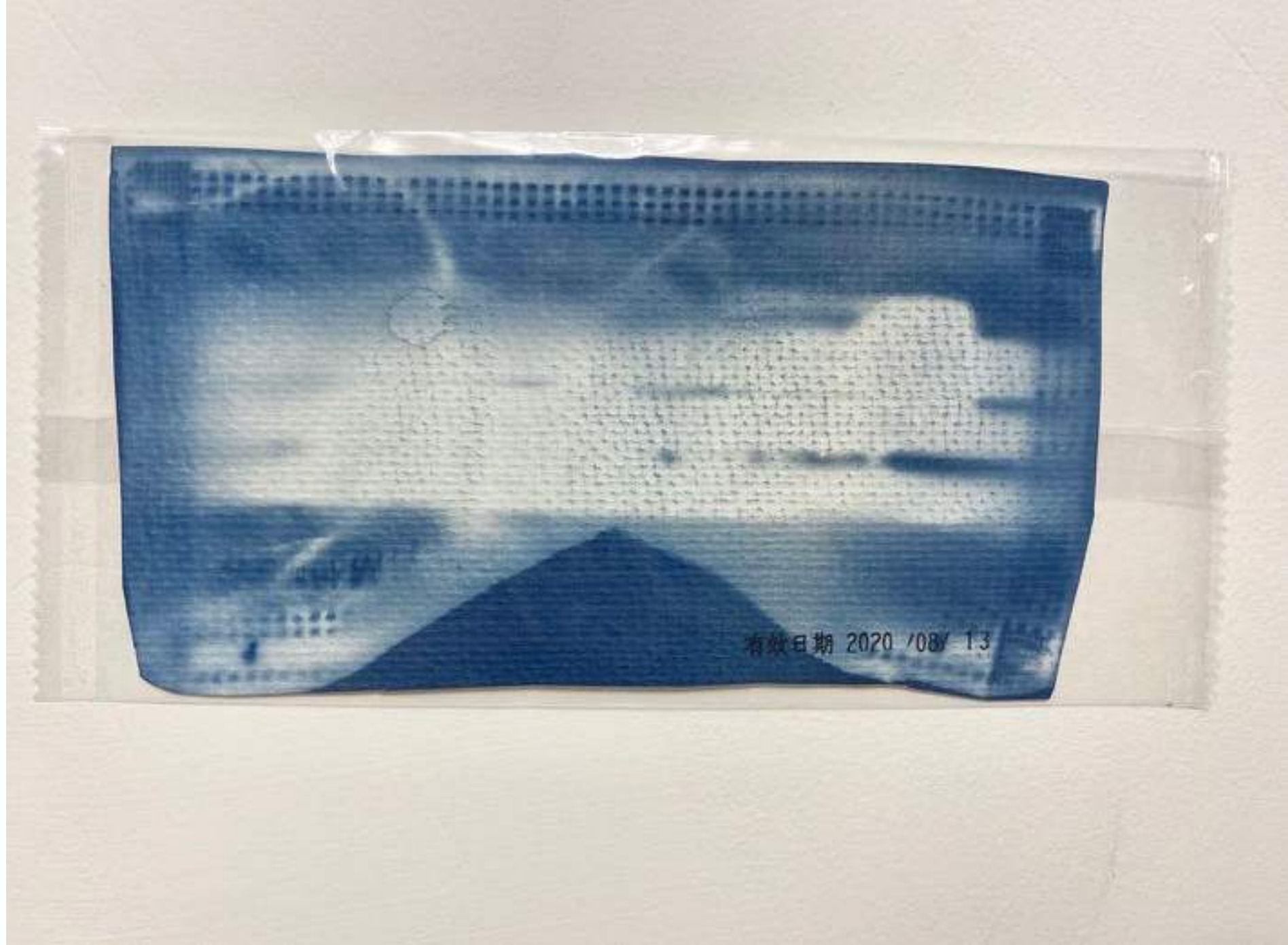
#### 蓝晒摄影

从2020年搬到上海以来，我将所有日常中使用过的口罩保存，并将他们以蓝晒摄影的方式记录，标记其使用日期，重新包装在塑料包装内。这个作品将持续到疫情结束，未知的结束日期是作品的终点也是生活迎来曙光时刻的庆祝。通过重复的劳作，劳动的异化，记录大量的生活垃圾，制作成商品的形态，也是我一直以来对创作、劳作、艺术品、商品之间关系的一种探讨。

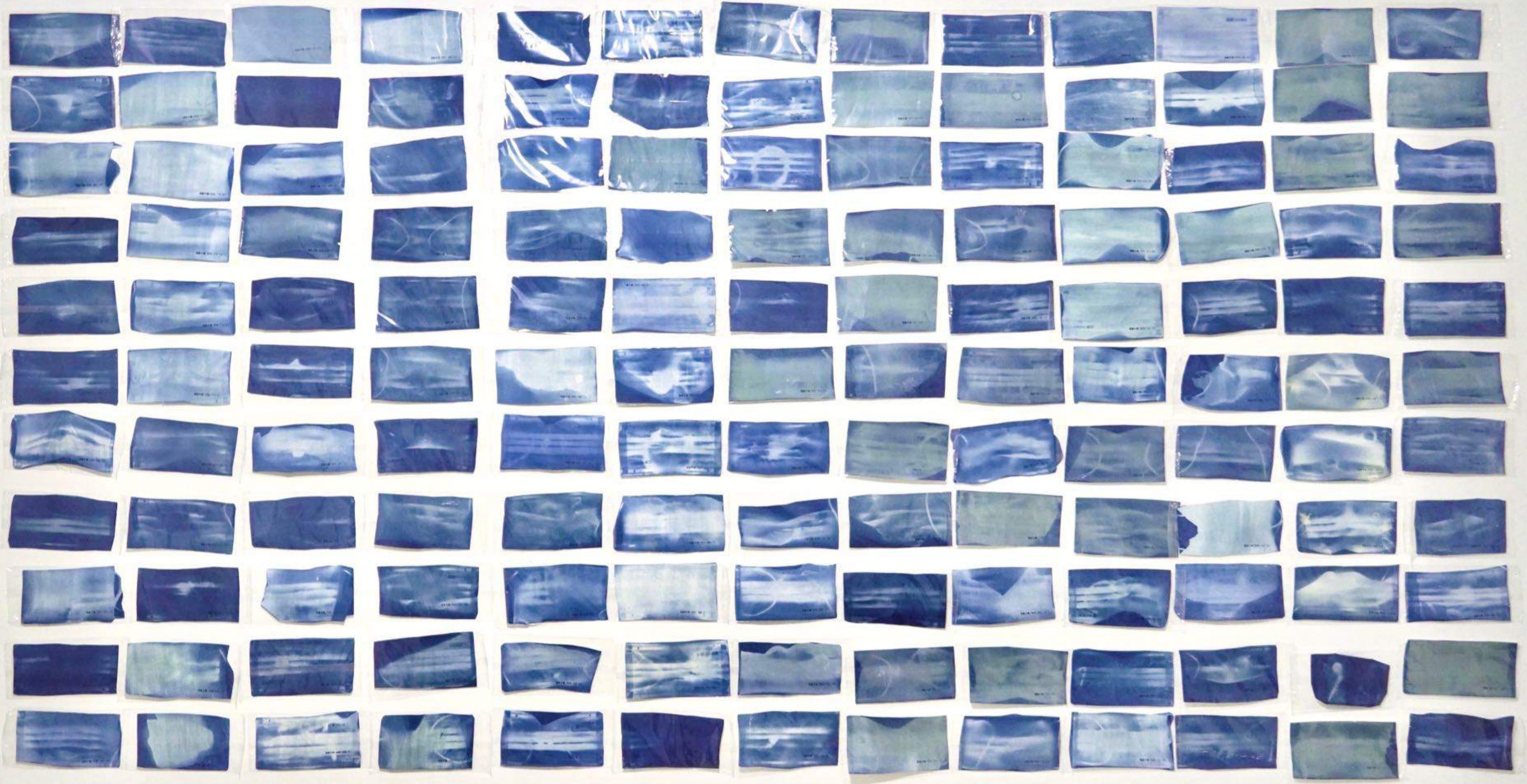
关系的一种探讨。

间之品商、艺术品、劳作、创作、我一直以来对创作、劳作、艺术品、商品之间

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**Masks Diary**  
Cyanotype on paper, plastic  
10 × 21 cm  
unknown version  
2021





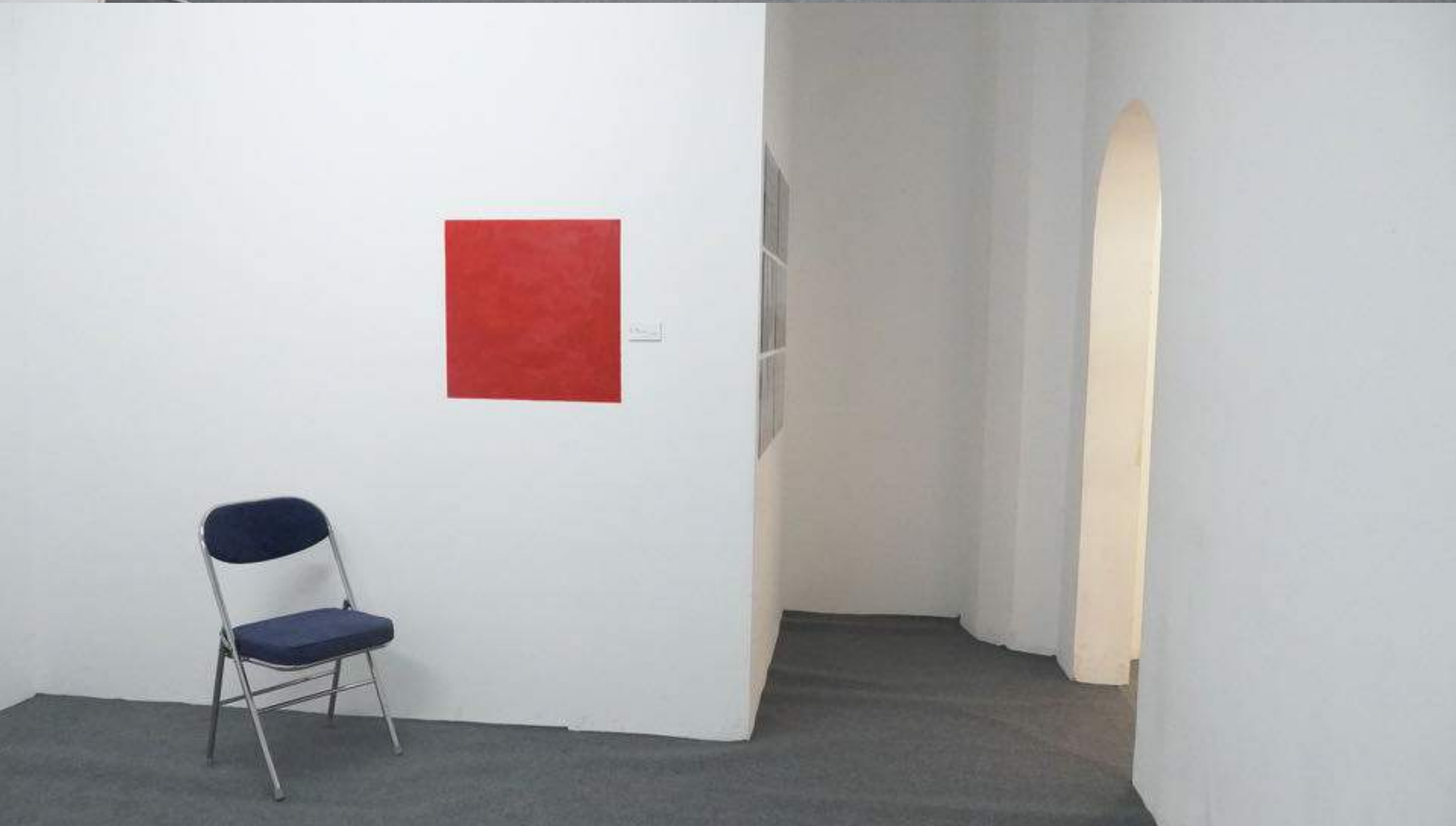
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## Shanghai Red Square Co., Ltd 上海红方块文化有限公司

"Shanghai Red Square Co., Ltd." is a fictional company whose presentation includes a scene of an office and architectural photos. It requires the active participation of the audience's imagination to connect the building of the "company", the interior space, the relationship between the red square inside and outside the building, the working scenes of the employees, and the production mechanism of the company in their mind through some clues. This work is an extension of the art practice of the *Moved Paint 2019-2021* series in the past, and also a projection of the artist's life, as well as the current portraits of The Times.

《上海红方块文化有限公司》是一个虚构的公司，作品呈现包括一个办公室的场景和后期处理过的建筑照片。它需要观众想象力的主动参与，通过一些线索在脑海里想象“公司”的建筑、内部空间、红色方块在建筑内外的关系、员工的工作场景，公司的生产机制。这件作品是过去对“移动的颜料”系列的艺术实践的延伸，也是艺术家本人生活经验以及当下的时代画像的投射。

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**Shanghai Red Square Co., Ltd**

acrylic, photograph, chairs, a lamp, a table, racks, books, a  
computer, a window  
variable size  
2021



Shanghai Red Square Co., Ltd  
photography  
2021

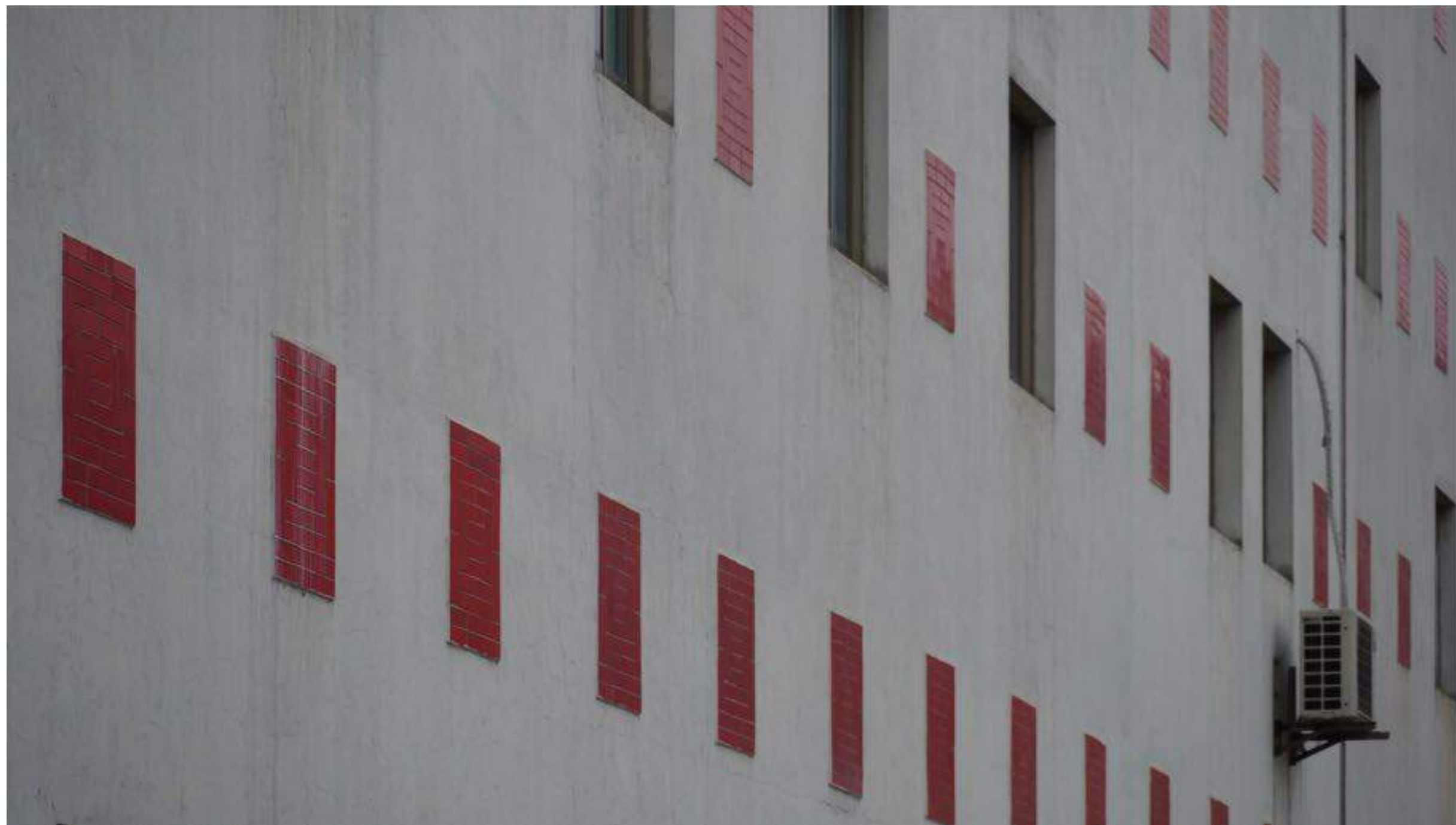


紧急集合点  
紧急撤离  
人员名单

孟杰-20104

红方地文化有限

Shanghai Red Square Co., Ltd  
photography  
2021



Shanghai Red Square Co., Ltd  
Photography  
2021

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## Displaced Painting 位移绘画

At the beginning of the walk, the artist draped a wet painting over one of the performers' clothes. In the process of walking, the first performer, through contact or interaction with other performers, stains the pigment on others. The walking starts at People's Square, travels through the Bund and ends in the gallery space, ending with the performers place the painting on the exhibition wall. The entire performance lasts about 2 hour. The pigment stained by the performer's clothing, the passage of time and the displacement of space are part of this painting.

在行走路线的起点，艺术家将一幅未干的丙烯纯色绘画印在一位表演者的衣服上。第一位表演者在行走的过程中，通过和其他表演者的接触或互动，将颜料部分沾染到其他人身上。表演起点在人民广场，途径外滩，终点在某一画廊空间，最后表演者将那张绘画放着展墙上。整个表演过程约为两小时。表演者衣物所沾染的颜料、时间的流逝和空间的位移是这件绘画的组成部分。

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**Displaced Paints, Displaced Shirts,  
Displaced Features**

Performance  
Duration 2 hours  
2020

**Displaced Paints, Displaced Shirts,  
Displaced Features**

Performance  
Duration 2 hours  
2020



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## **Moved Paints in Cities**

### **位移的画在城市中**

*Moved Paints in Cities (2020)* series is a comprehensive practice centered on the studio. The acrylic paints of the 60 paintings on the studio walls are all removed from the frame, leaving the white cube and entering the public space of the city (NYC). The artist paints the same shape of the square frame on the street according to the artist's life trajectory and records each number, date, and distance to the studio. The entire project is documented by photos and video, and map coordinates are provided. Since the work spans multiple Spaces, the absence of part of the work within a single space provides the active connection and automatic complementation of the viewer's perception process. It tries to explore the classical motif including the materiality of painting, the locality of works and art ontology through practice. The artist tries to criticize institutions and commercialization in a way that works of art cannot be incorporated by institutions and businesses.

城市中移动的绘画(2020)系列是以艺术家的工作室为中心发散点的综合性实践。工作室墙上的60幅画的颜料（绘画物质）都从画框（绘画载体）移出，离开白盒子空间，进入城市。在城市的公共空间，艺术家根据个人的生活轨迹随机的选择绘画颜料所移动至的地点。每个方块旁标注序号，日期，至工作室的距离。整个项目由照片和视频记录，并提供地图坐标。作品跨域多个空间，在单一空间内，作品部分的缺失则提供了观众的主动连接和自动补足的感知过程。试图以实践探索绘画的物质性、作品在地性和艺术本体论等经典母题。艺术家以艺术品无法被机构和商业收编的的方式来进行机构和商品化批评。

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**Moved Paints in Cities**  
acrylic, panel  
variable size  
2020

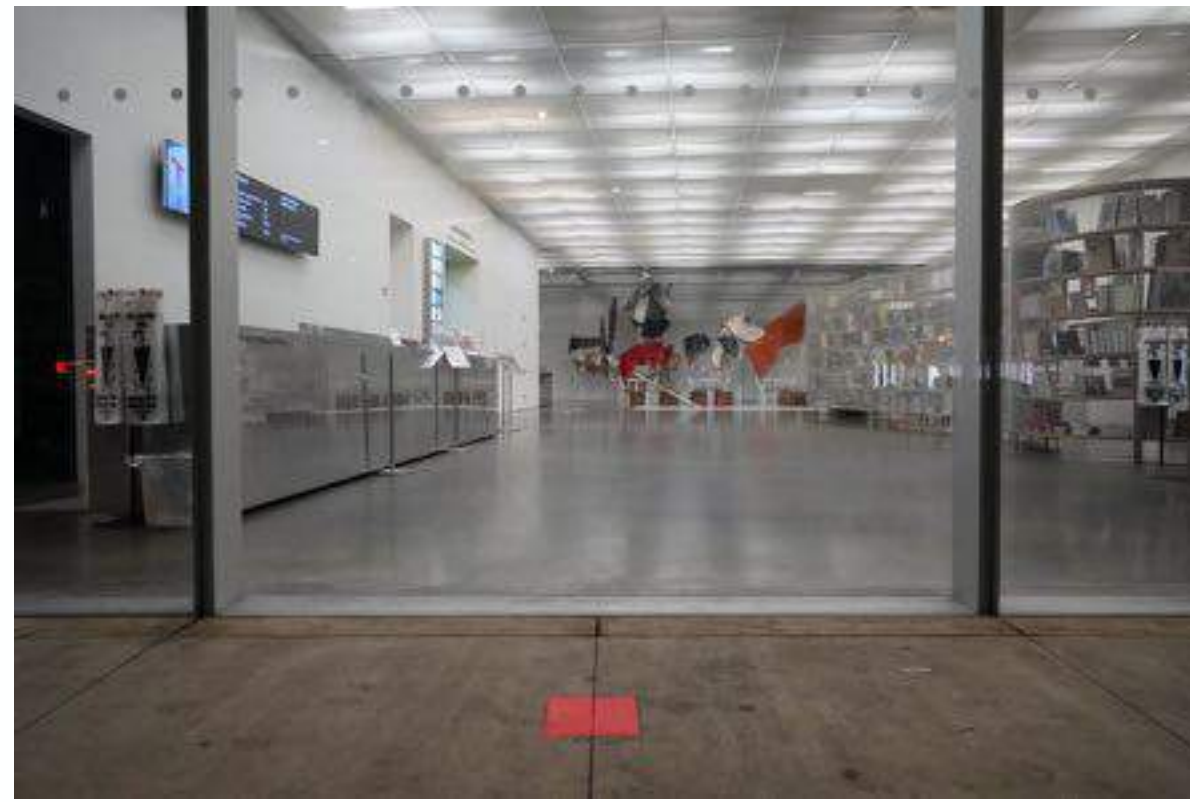


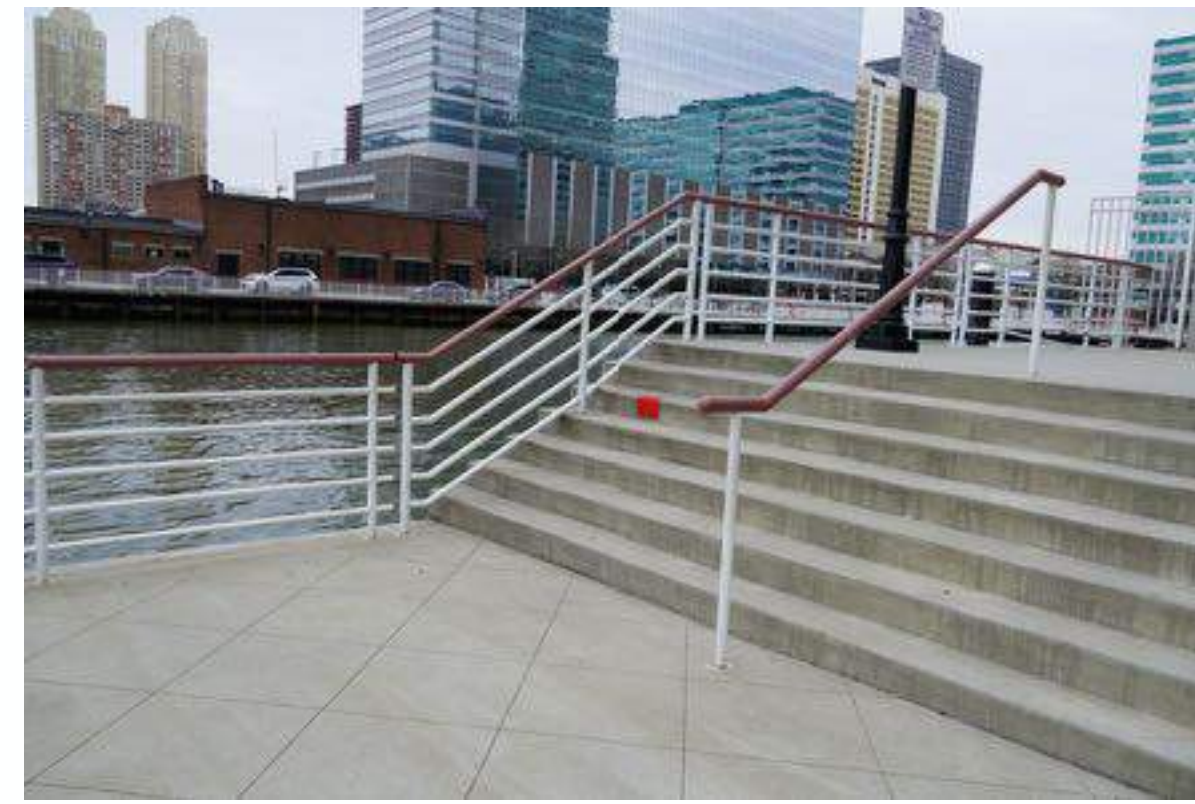
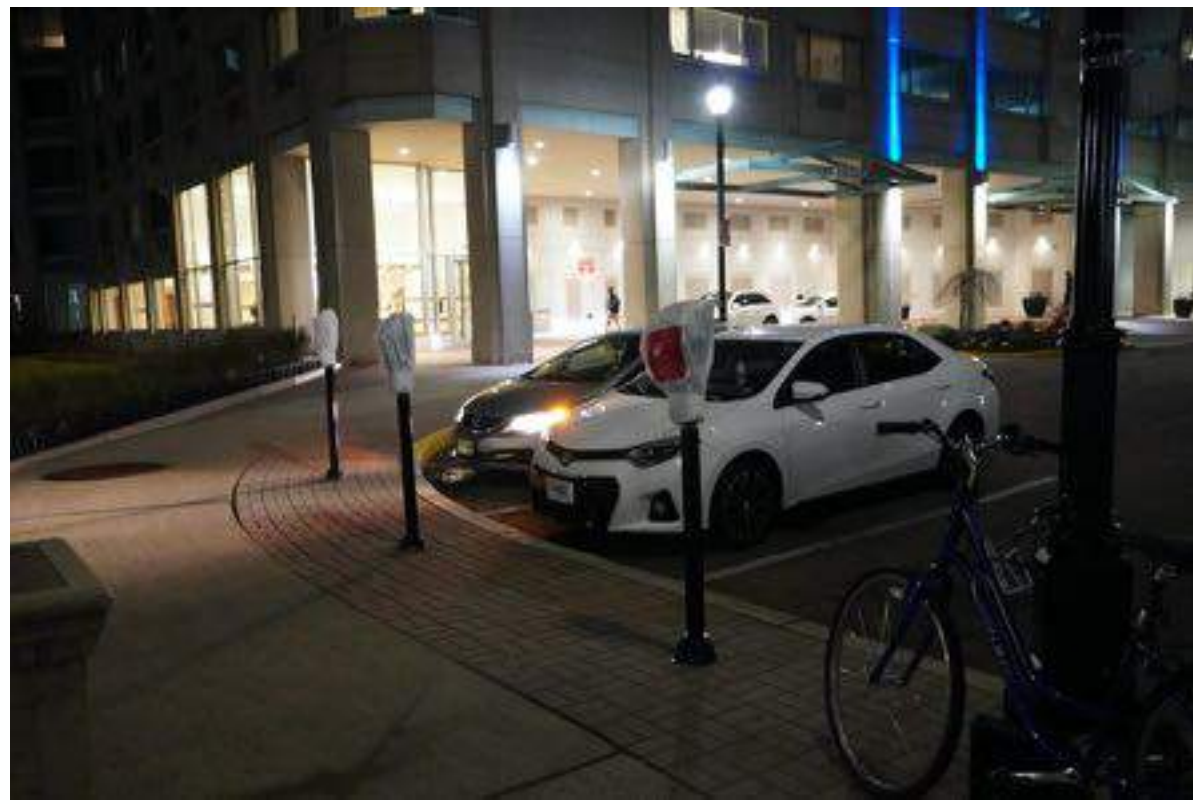
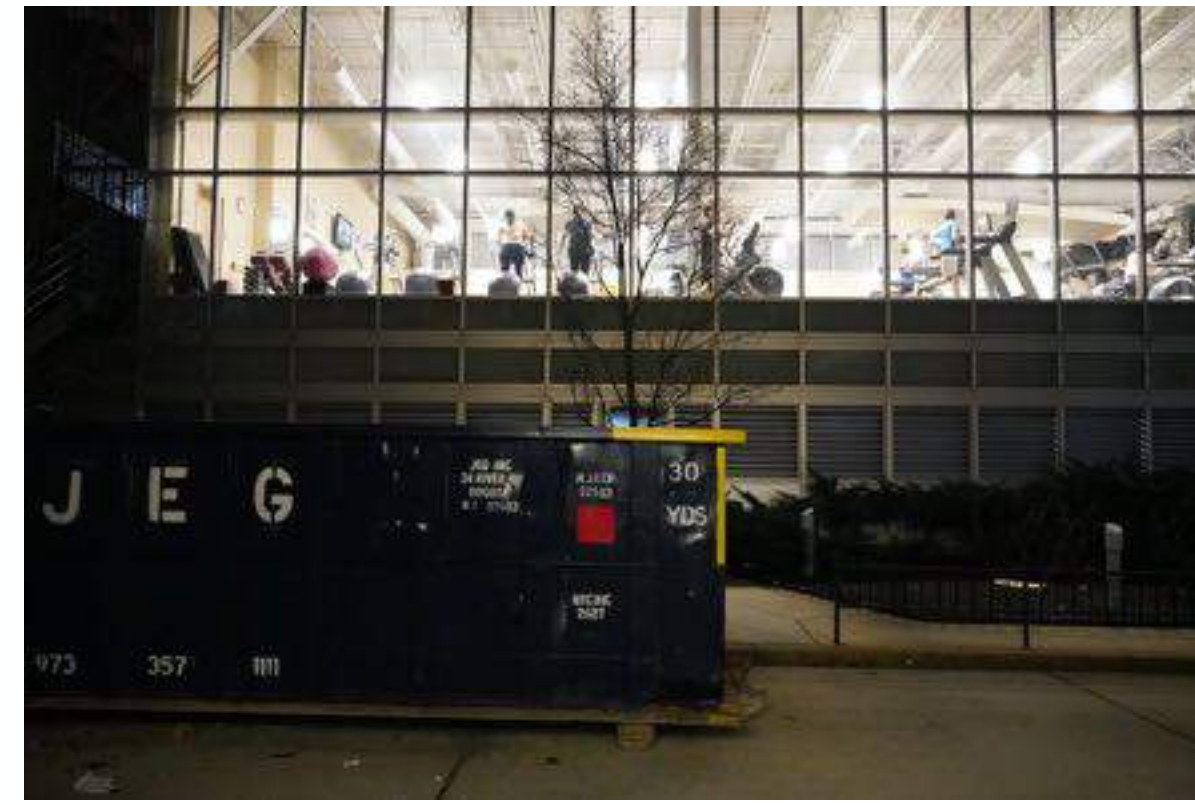
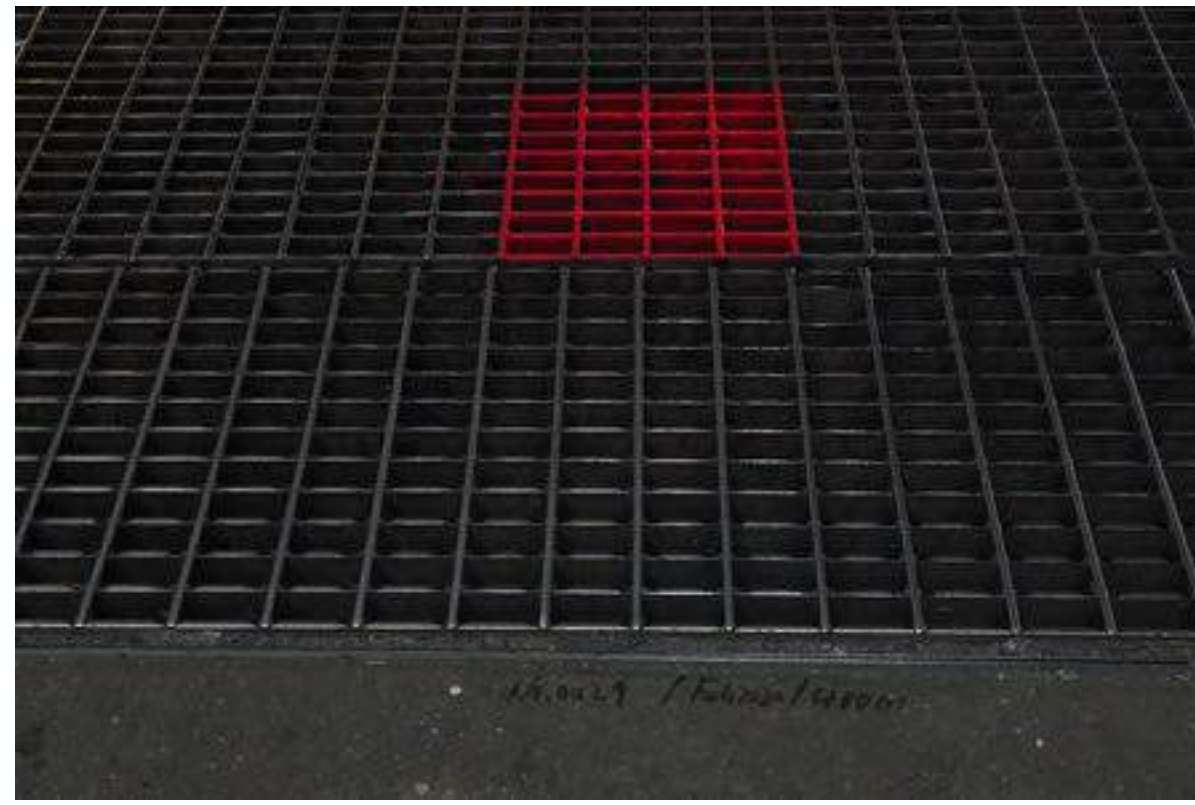
**The Map of “Moved Paints in Cities”**

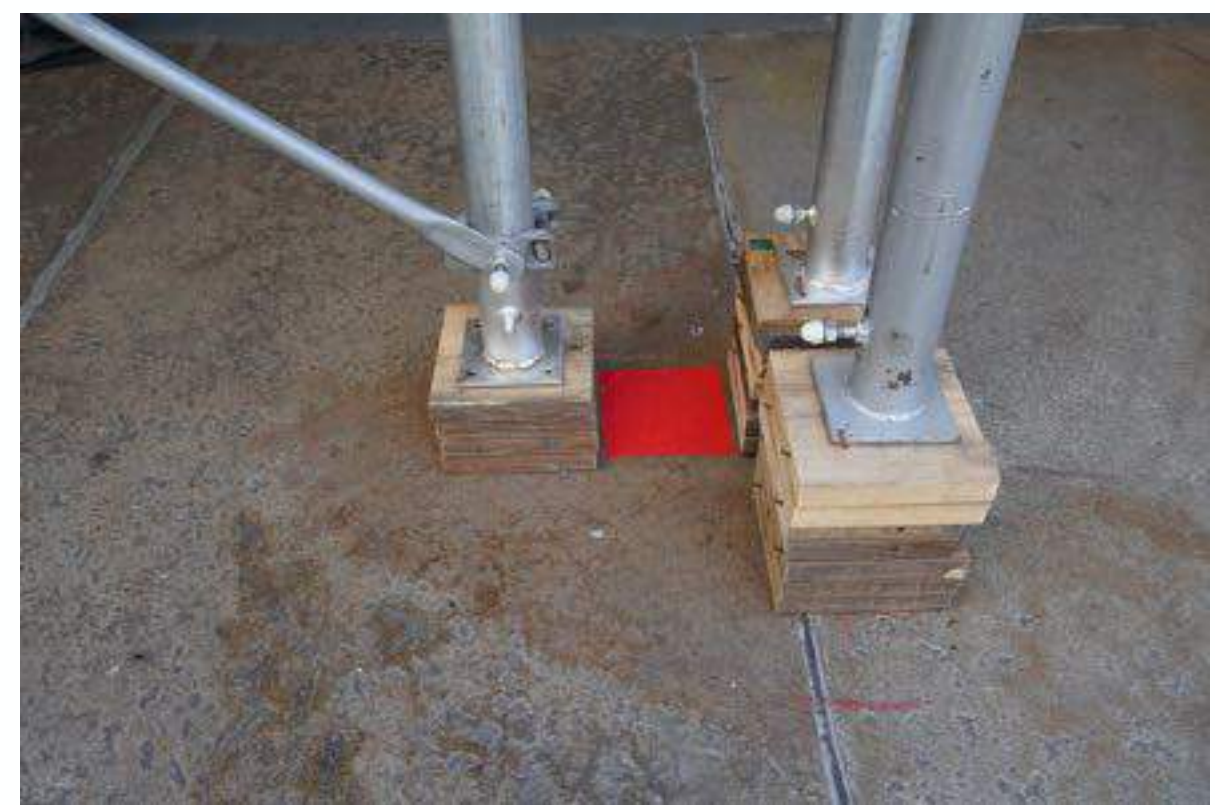
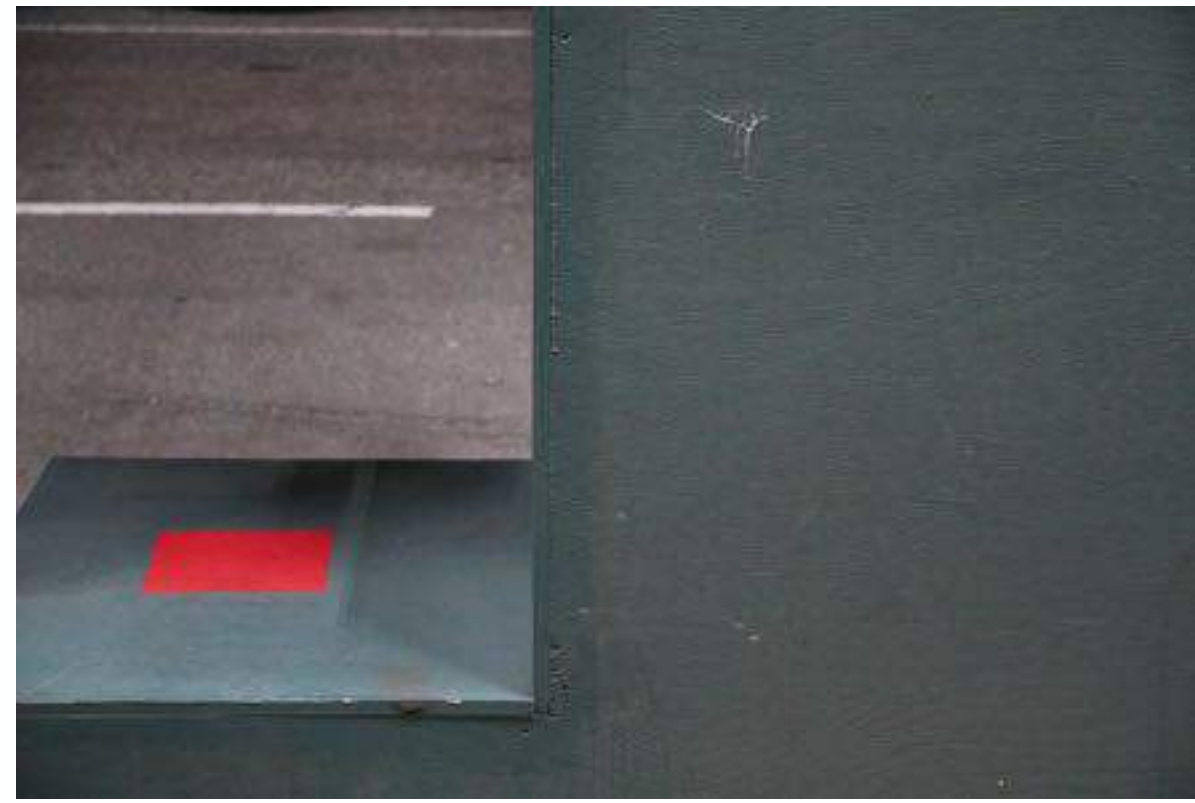
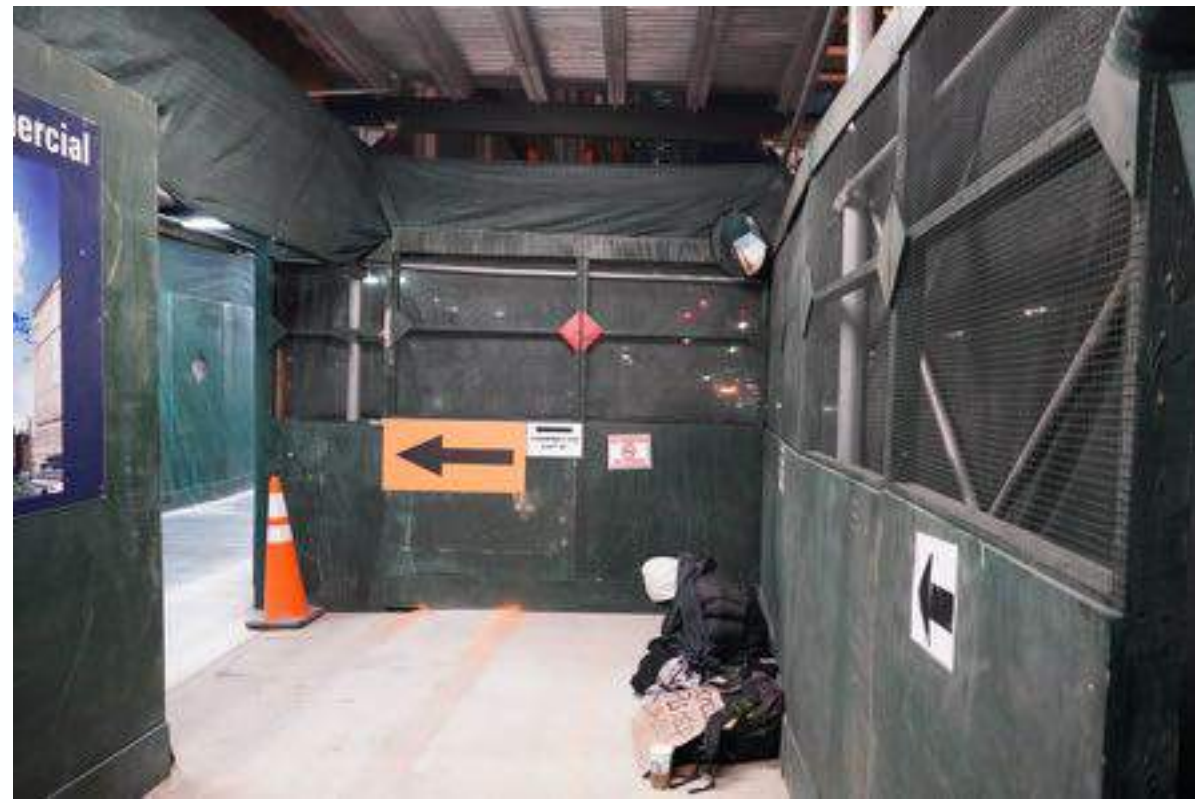
Ink on Print

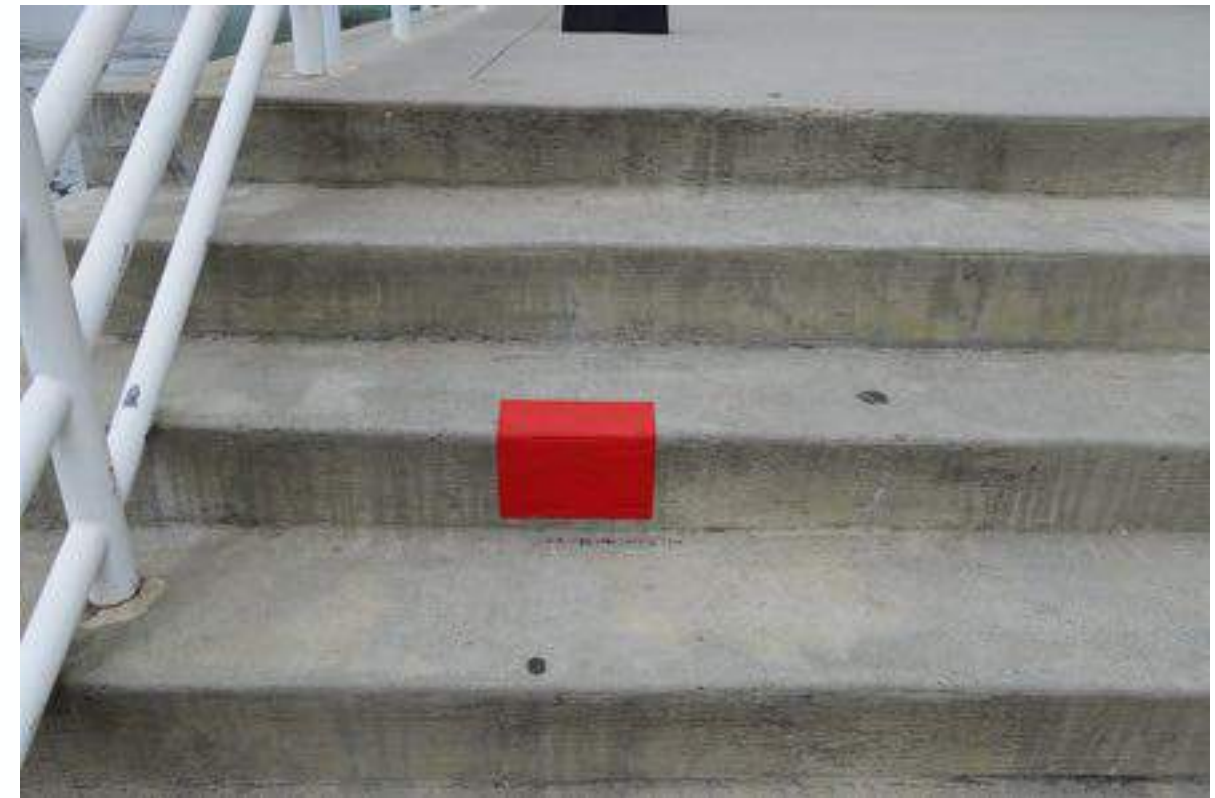
20x30in

2020









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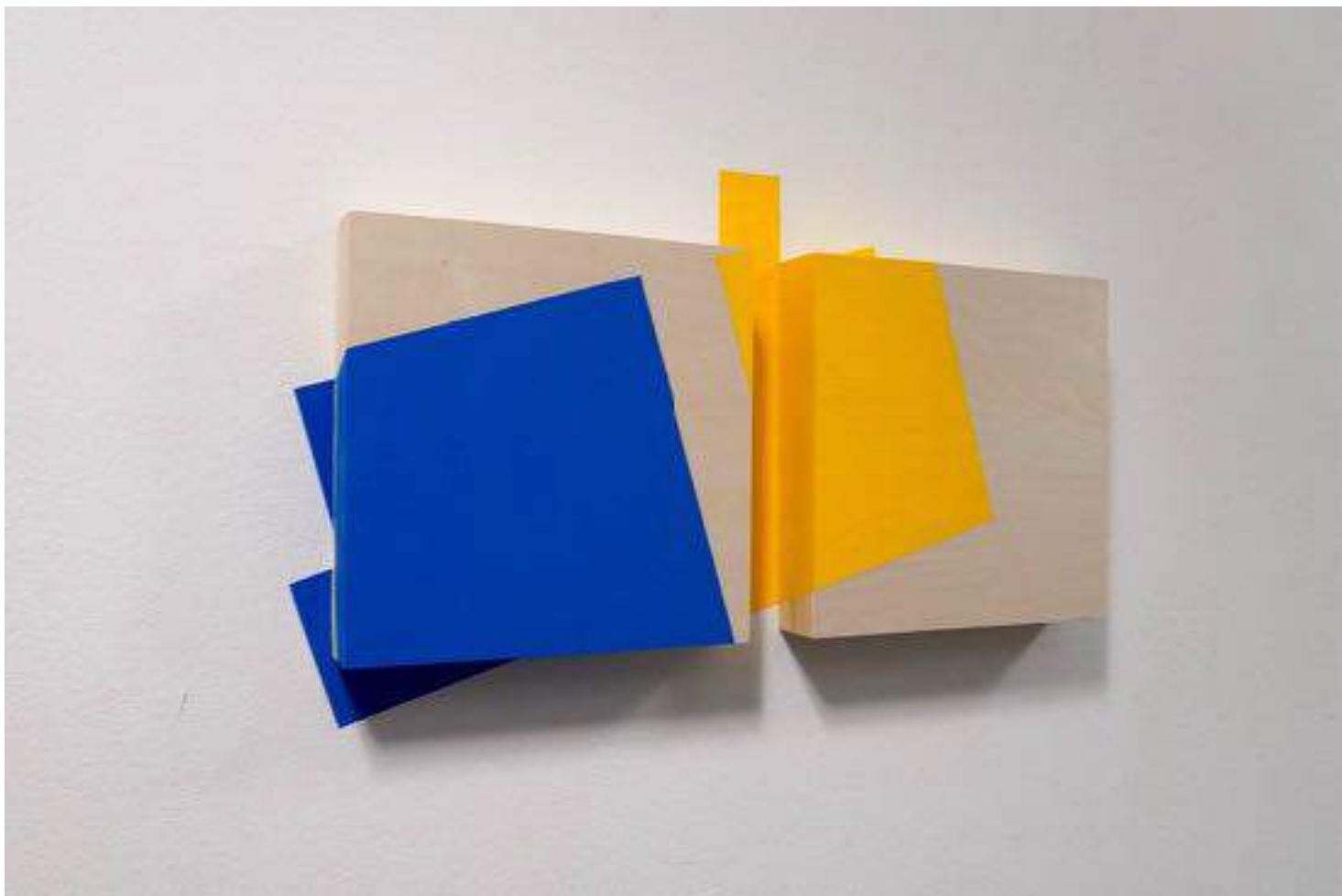
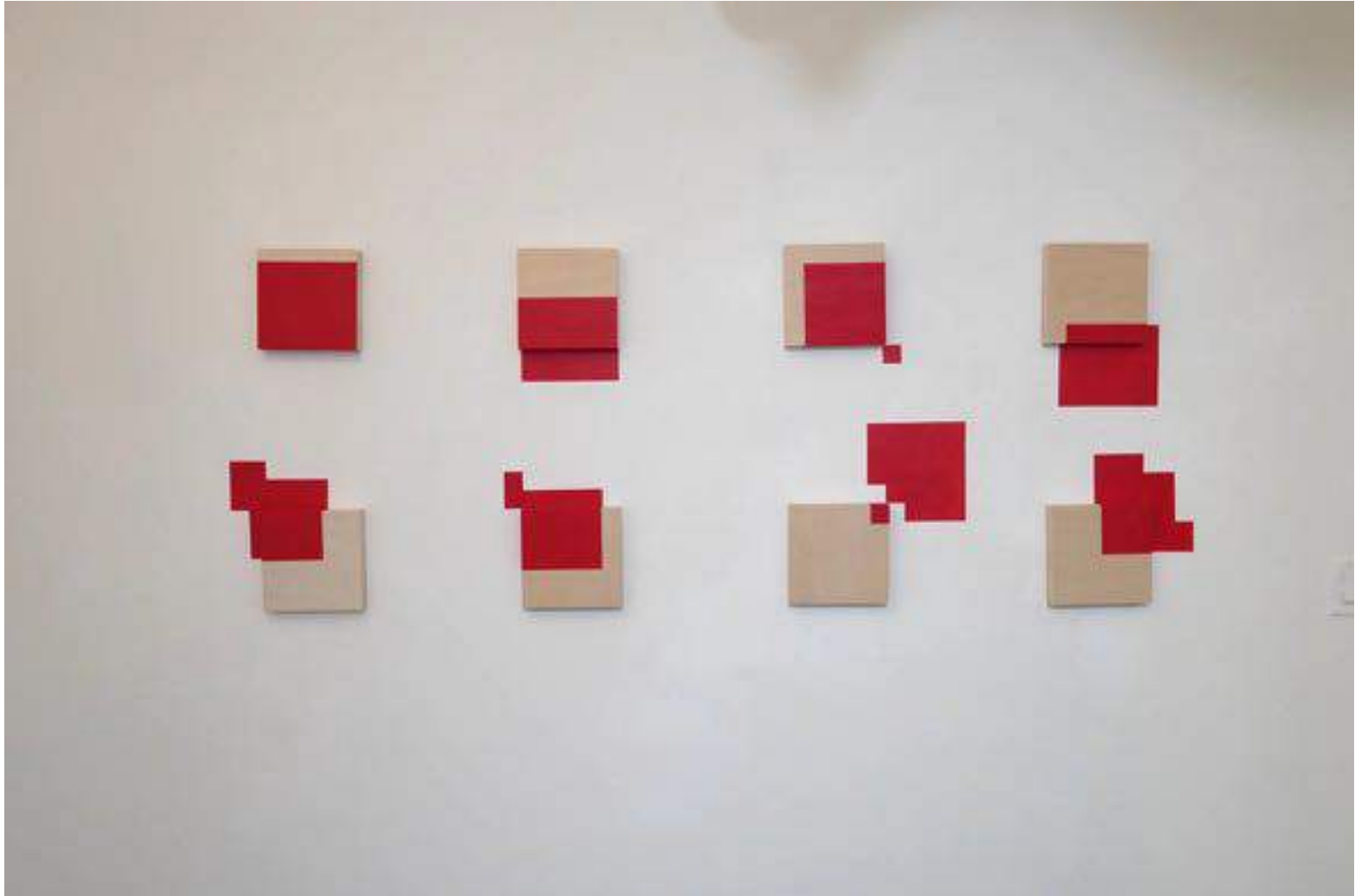
## Moved Paints

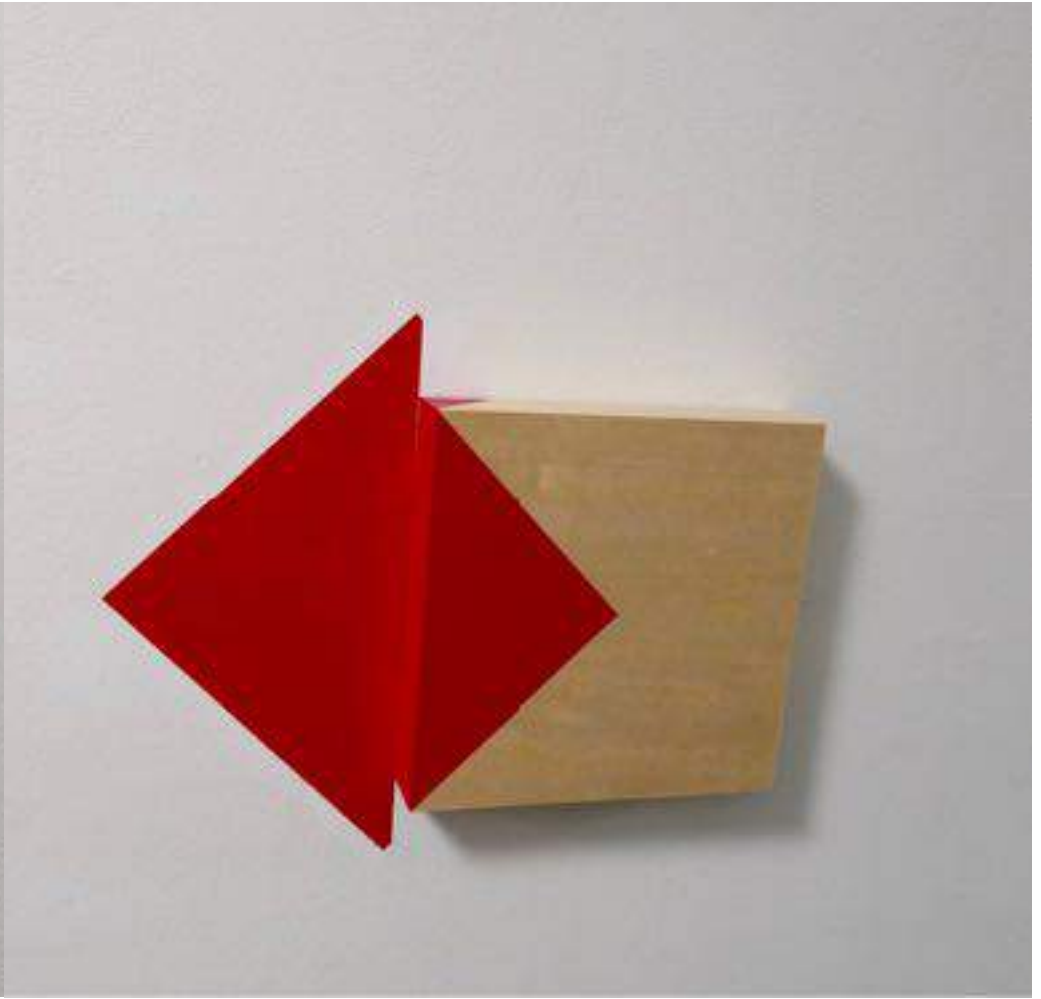
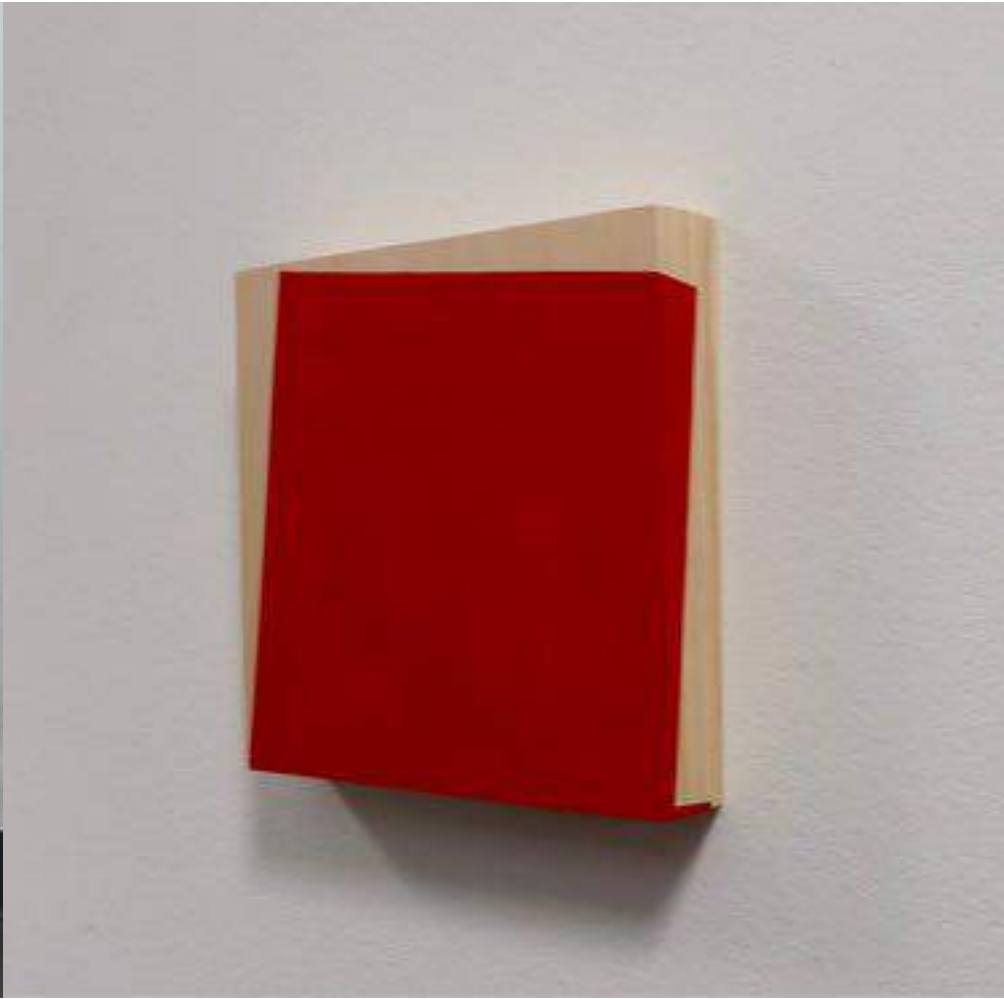
### 位移的绘画

In recent years, as a realist painter, my interest in painting narrative has turned to the materiality of painting and reflection on art history. I have been thinking deeply about the physical limitations of painting, as well as the limitations or inspirations of Chinese and Western art education on my creative process. So I tried to go beyond painting, but kept talking to painting. I began to try to combine the plane of the picture content with the three-dimensional nature of the painting materials. These two qualities are contradictory but interdependent. I took the paint coating of the whole painting as a unit and moved it from the thick frame plane to the wall. By invading the space outside the art carrier, I tried to blur the boundary of the artwork and challenge the function of the frame as an art limitation. Redefine painting in real three-dimensional space. The rigorous graphic experiment is also a continuation of the working mode of the classical painting training in the past. The difference is that the demineralization of images and the perception mode of the audience have become the focus of the work.

近年来，写实绘画出身的我对绘画叙事的兴趣转向了绘画物质性和对艺术史的反思。我一直在深入思考绘画的物理局限，以及中西艺术教育对我创作过程的限制或激发。于是试图超越绘画的领域，但持续与绘画对话。我开始尝试将画面内容的平面性与绘画材料的三维性结合起来。这两种品质是相互矛盾却相互依存的。我将绘画整体的颜料涂层作为一个单元，从厚重的画框平面移动到墙面，试图通过入侵艺术载体之外的空间，模糊艺术品的边界，挑战框架作为艺术限定的功能。将绘画重新定义在真实的三维空间中。严谨的图形实验也是过去古典绘画训练的工作模式的延续，不同的是图像的去意指化以及观众的感知方式成为了工作重心。

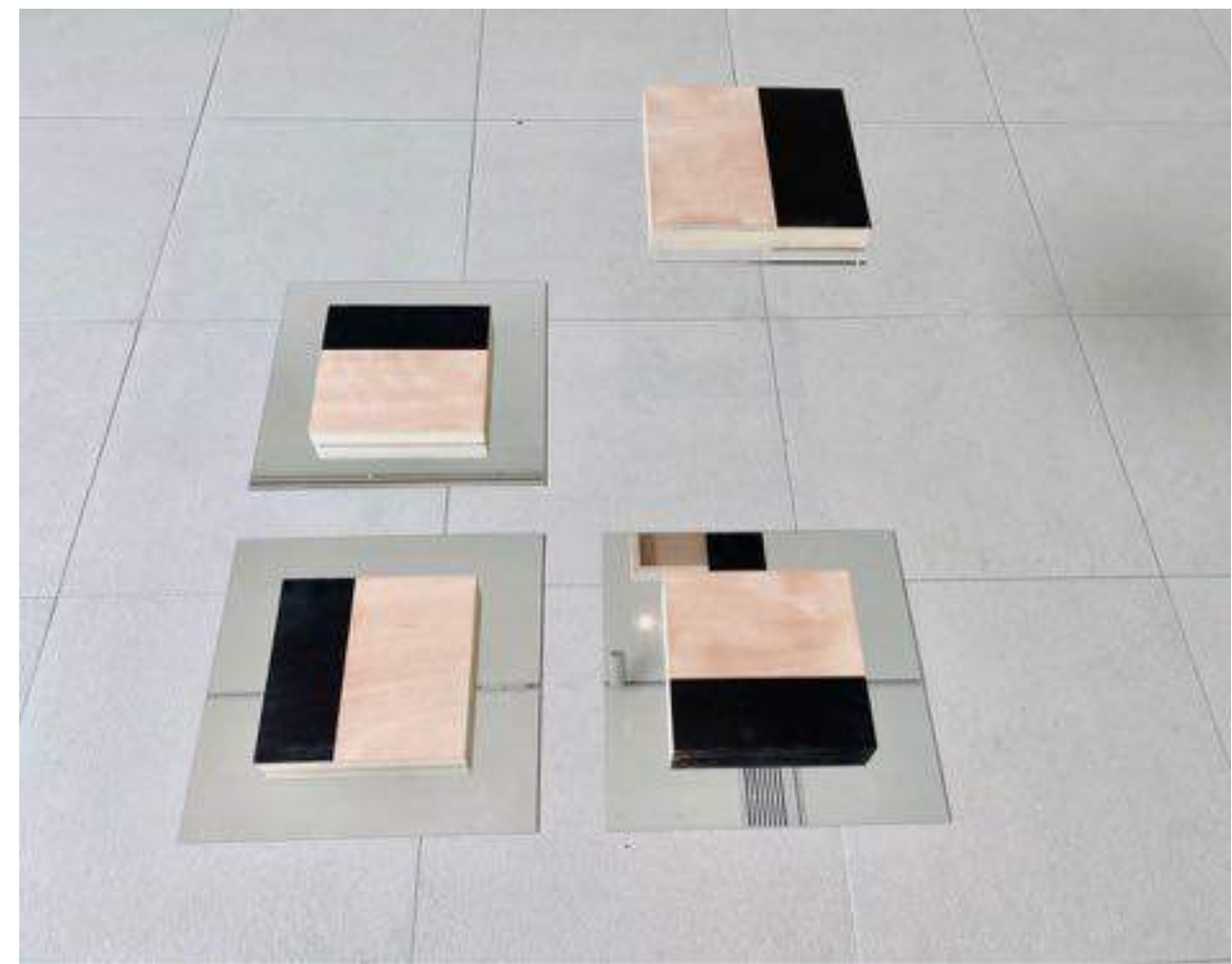
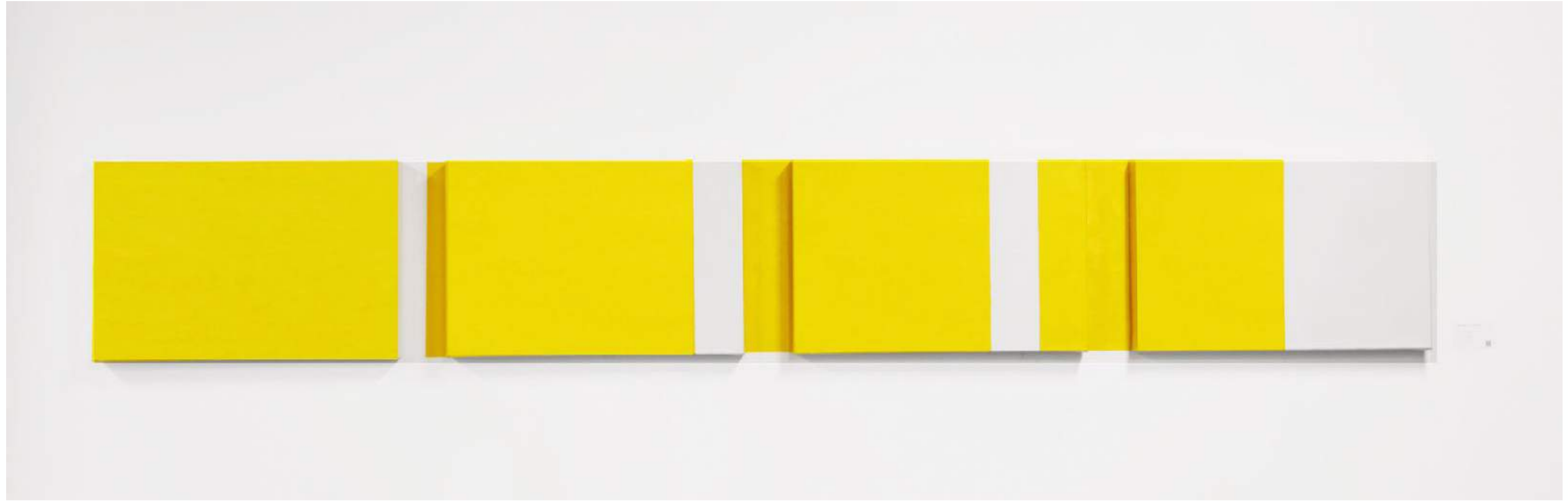
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A Silent Play-SHI Mengxia\ YU Tong Duo exhibition  
Kongshan Museum, Hangzhou  
2021



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## Dissect Paints

### 切割绘画

This project is based on the exploration of the "Displacement Painting" (2020) series, which uses the surface of the painting as a material with the same rigorous and rational working method and simple color relationships. I try to stand outside the traditional norms of painting and move the paint coating of the painting as a whole from the front of the heavy frame to the wall. I see the limits of the material as a game with rules, individual spaces and individual images flowing in tension with each other. Whereas in my past practice I tried to release painting from the deeper meanings beneath the surface of the mimetic image, as a pictorial surface, in this current project I am more concerned with correlating the material form with the narrative of the picture, making the form and content of painting present an unmediated and unmodified experience, subverting preconceived notions of painting or sculpture by cutting, displacing, collaging, and shaping the paint, and the real is released in the piercing of the surface. These paintings do not serve as decorative objects attached to space, but rather occupy it in a dynamic way.

在虎溪公社驻留期间做的这一批作品，基于“位移绘画”（2020）系列的探索，以同样的严谨理性的工作方法、简单的色彩关系将绘画的表面作为材料。我试图站在绘画传统规范的外部，将绘画整体的颜料涂层作为一个整体，从厚重的画框正面移动到墙面。我视材料的限制为一场有规则和结界的游戏，各个空间和各个形象间的张力中游玩。在过去的实践中，我试图将绘画从拟象的表层之下的深层含义中释放出来，仅仅作为图画的面，而目前的这一批作品，我更关注将物质的形式和画面的叙事相关联，使绘画的形式与内容呈现一种没有中介和修饰的经验，通过对颜料的切割、位移、拼贴、塑造，颠覆对绘画或雕塑的先入为主的概念，真实在表层的刺破中得以释放。这些绘画不作为空间附属的装饰物，而是以动态的方式占有空间。

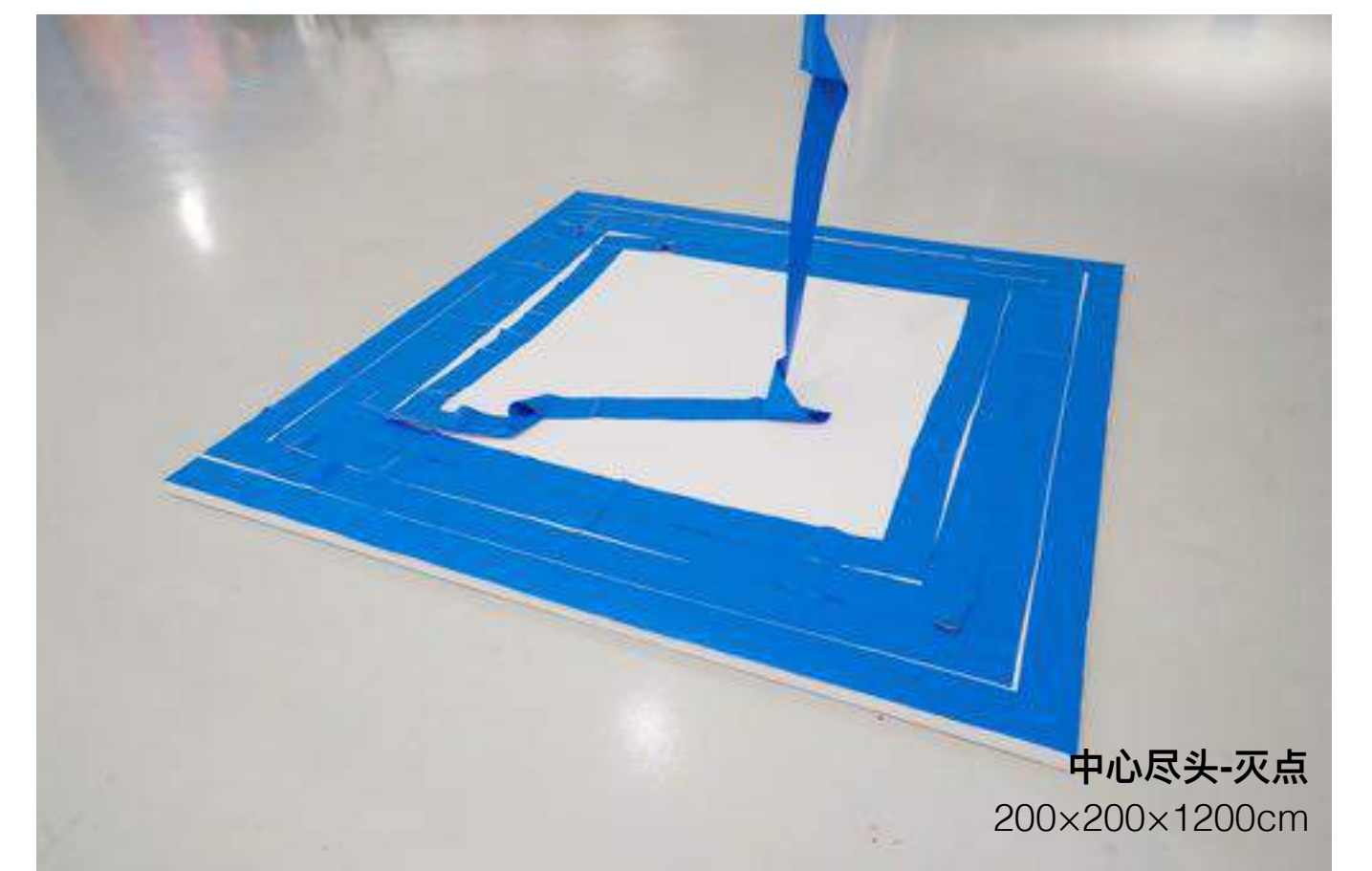
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在  
边长两米的  
画框上  
画一条  
4平方米面积  
的竖线  
200×200×200cm



逃逸线  
200×200×1200cm



中心尽头-灭点  
200×200×1200cm



## **Flight**

It's a flying tour of a piece of paint in a painting. A rectangle of paint was cut from a painted canvas depicting the sky and folded into paper planes. Canvas and paint are presented and revealed both as tools for producing images and as matter itself.



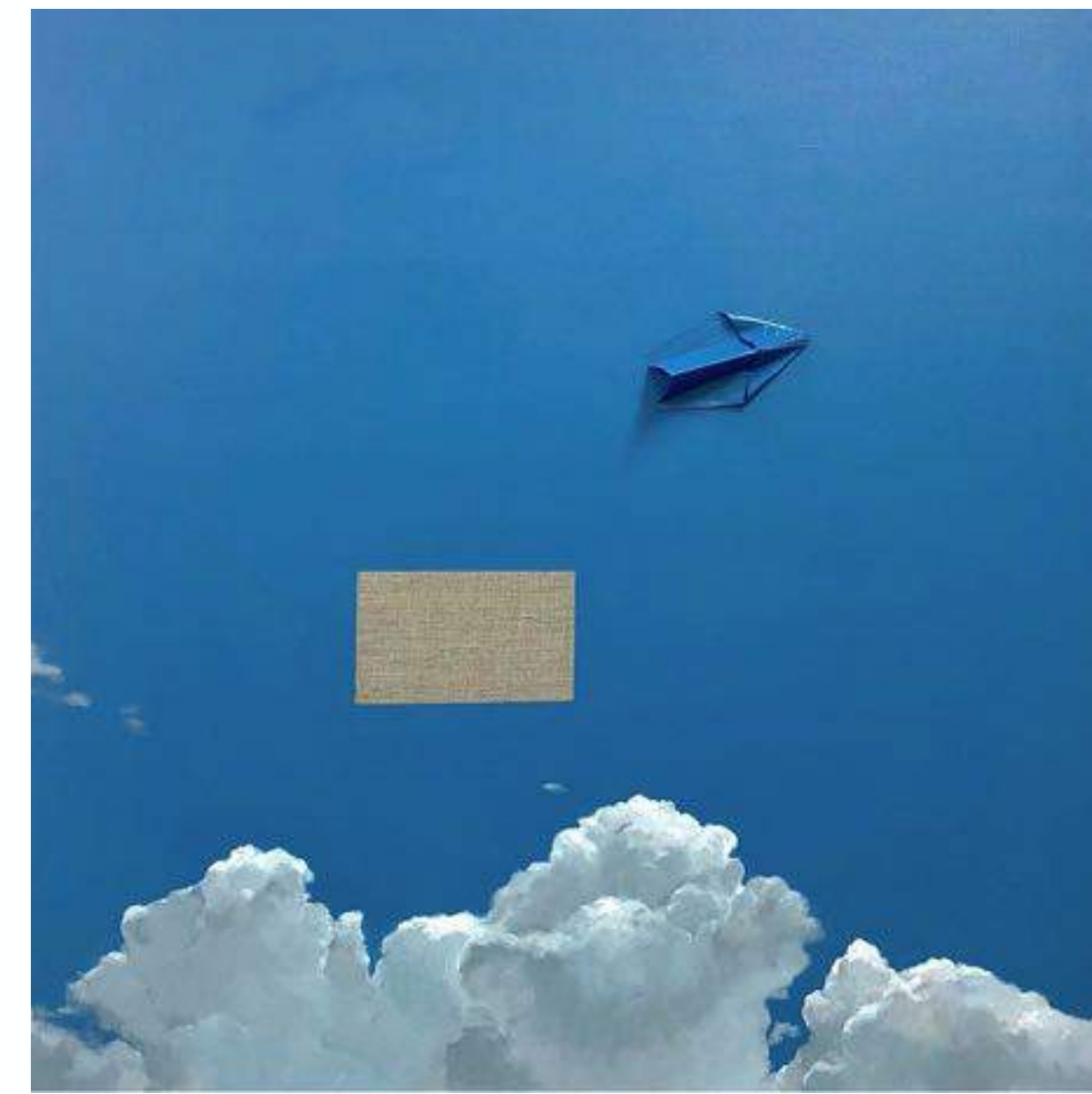
**Flight-04**  
Acrylic on canvas  
100×100cm  
2022



**Flight-03**  
Acrylic on canvas  
100×100cm  
2022



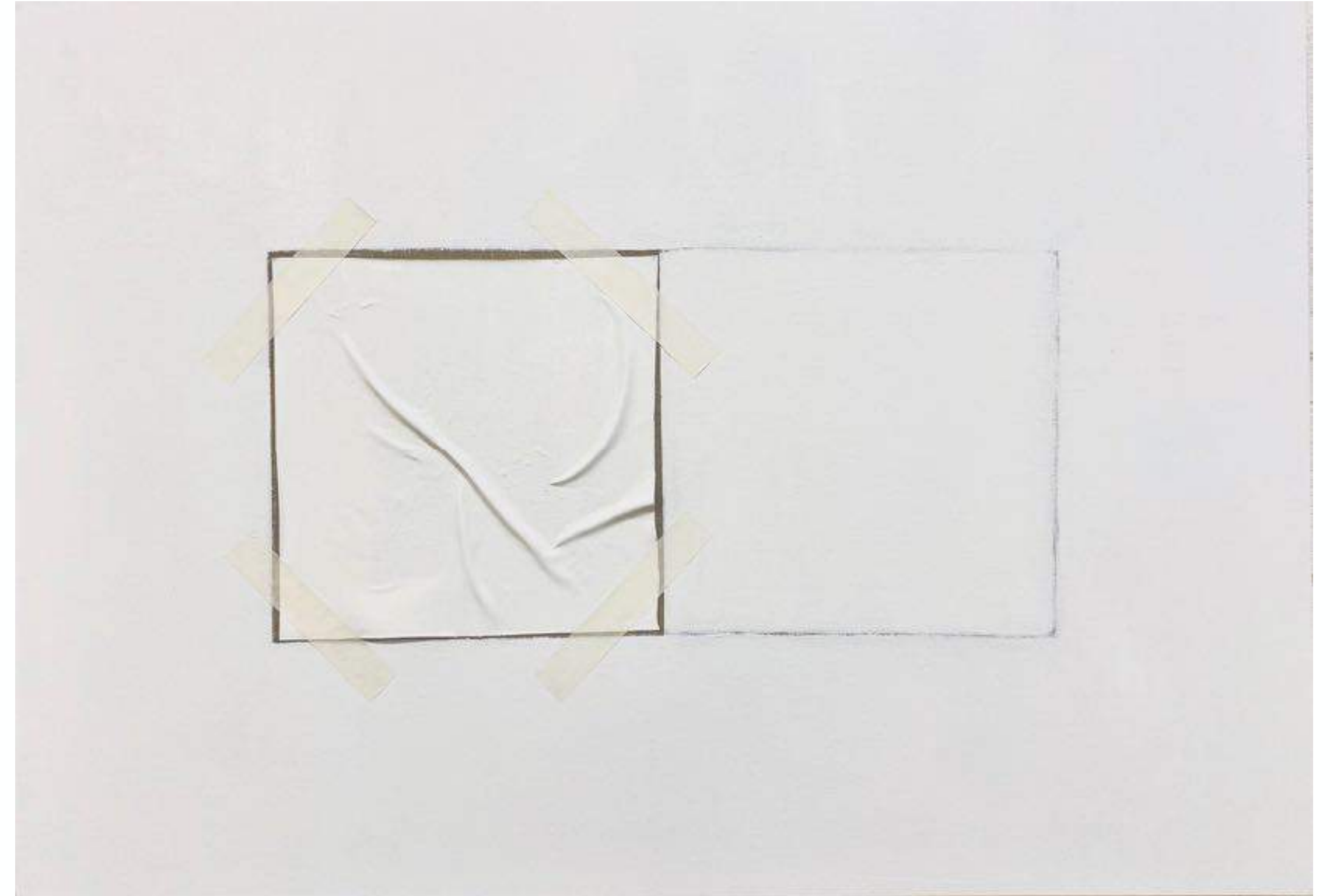
**Flight-05**  
Acrylic on canvas  
100×100cm  
2022



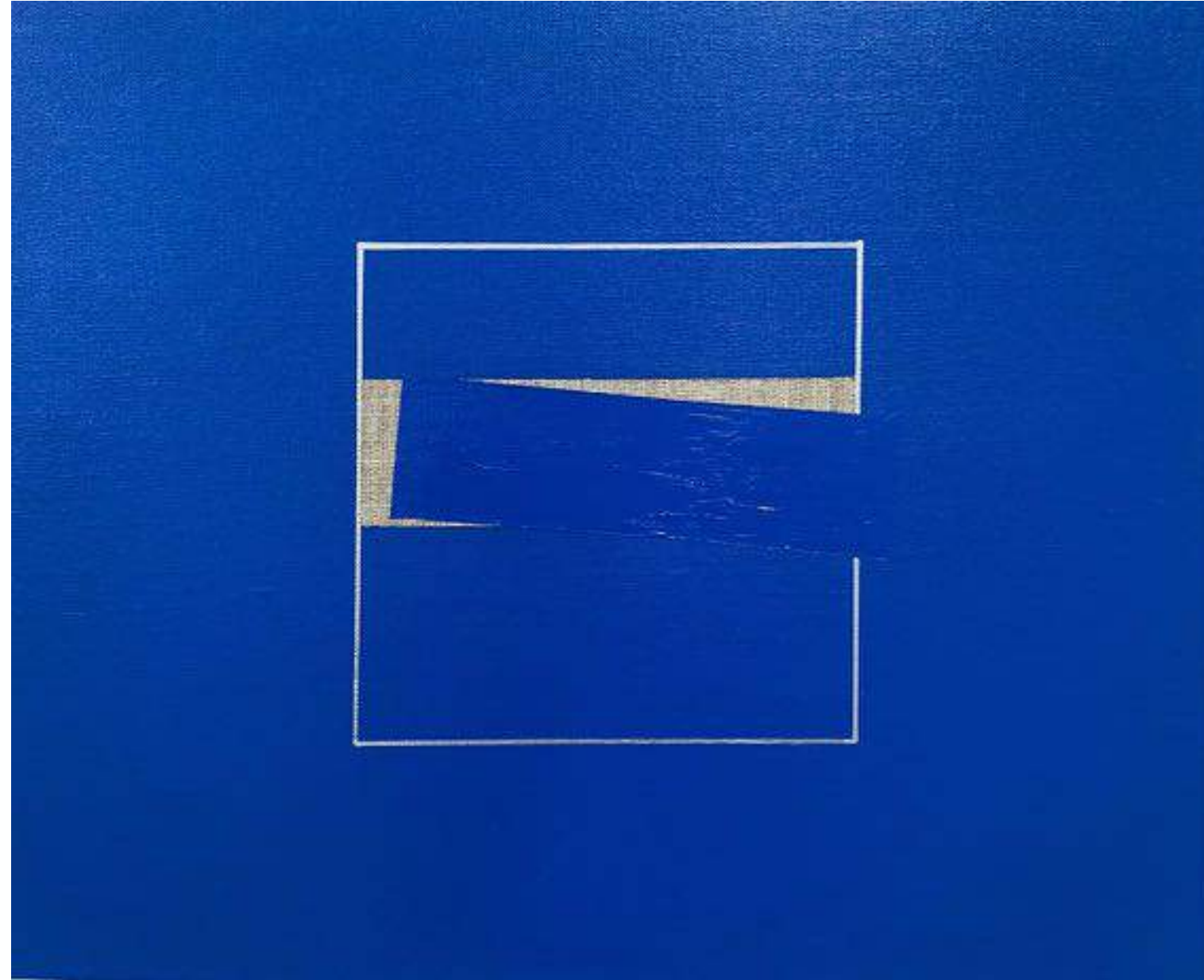
**Flight-06**  
Acrylic on canvas  
100×100cm  
2022



**Yellow and White**  
Acrylic on canvas  
70x100cm  
2022



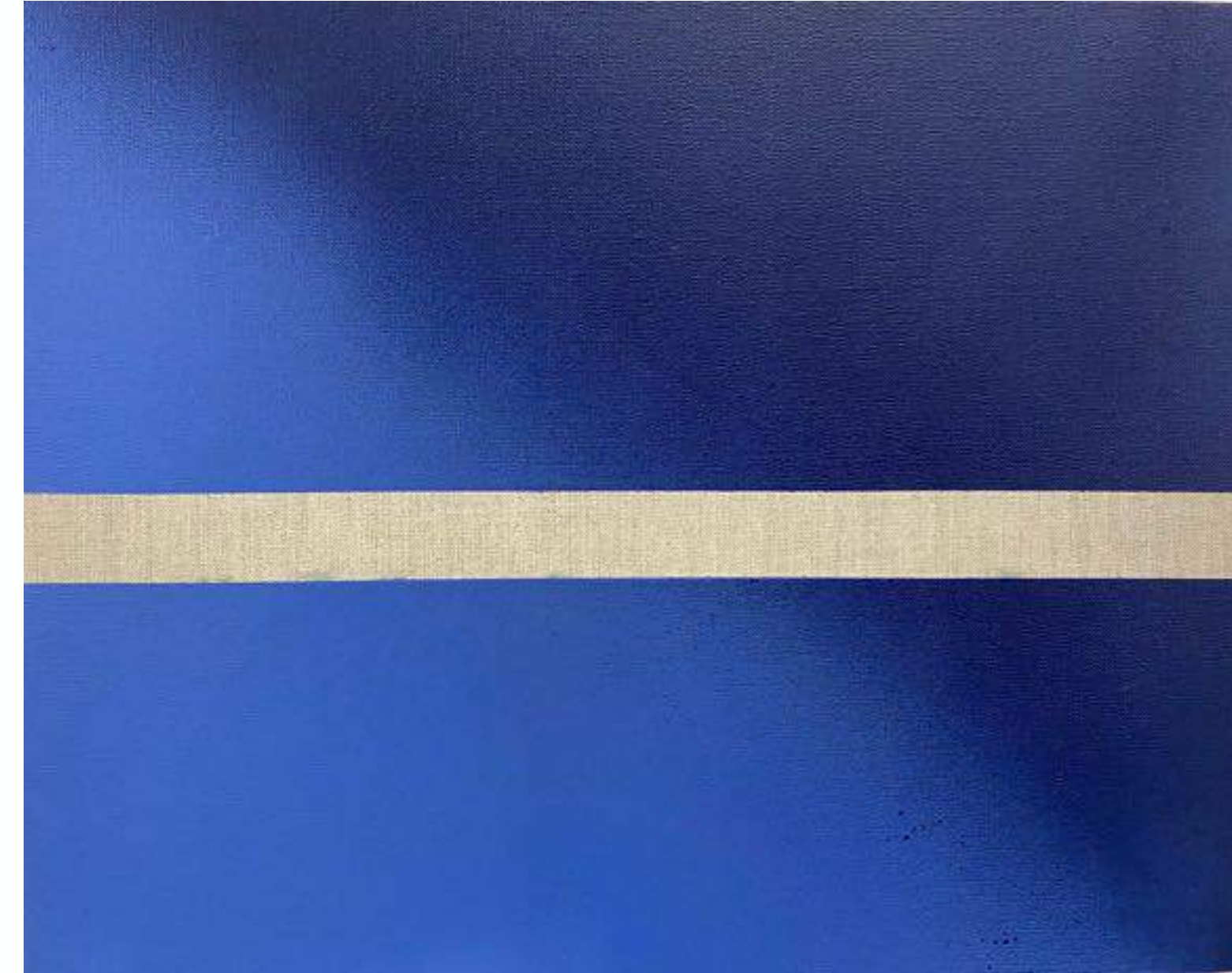
**Acrylic and Tape**  
Acrylic and tape on  
canvas  
70x100cm  
2022



**Untitled**  
Acrylic on canvas  
40x50cm  
2022

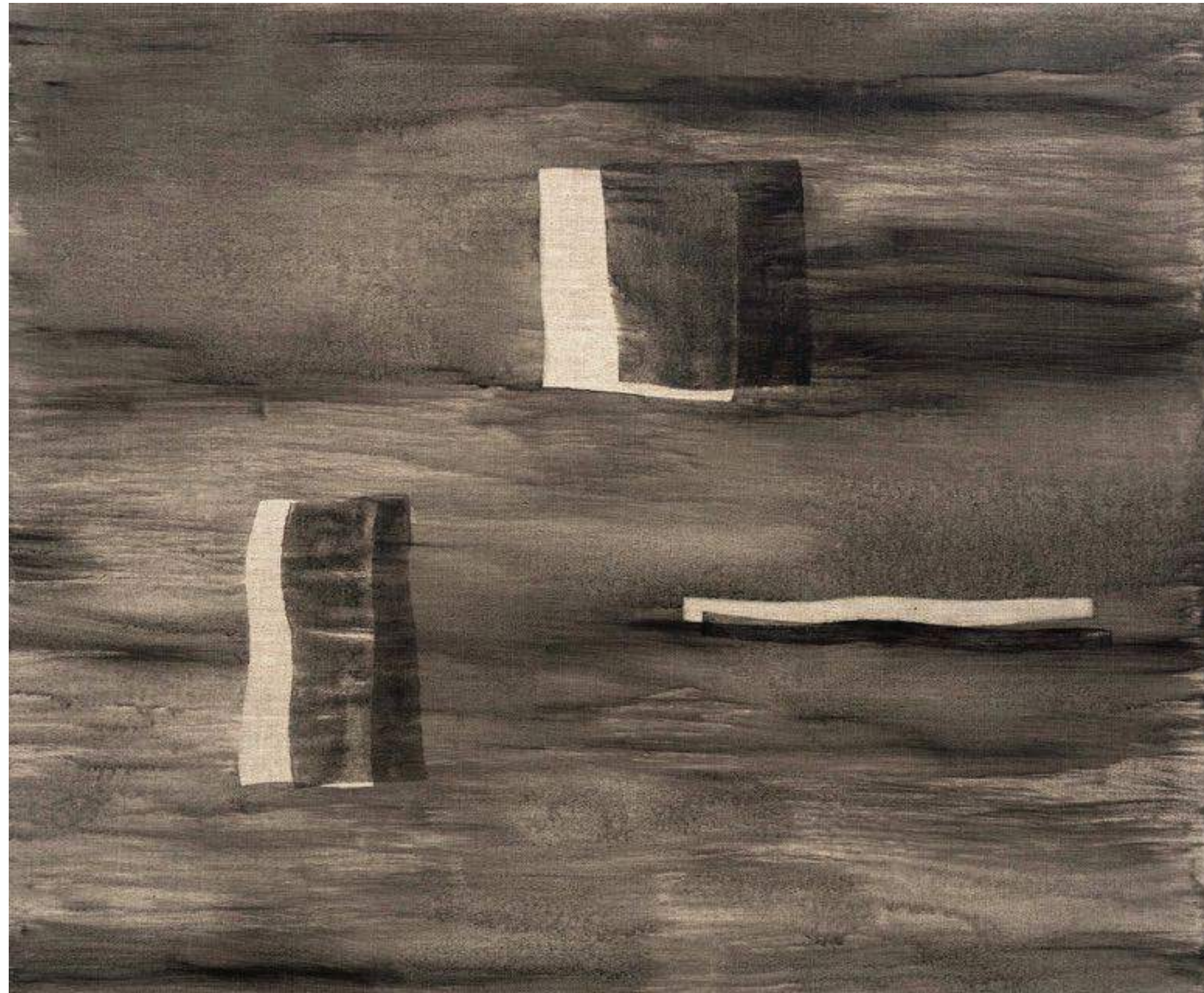


Top

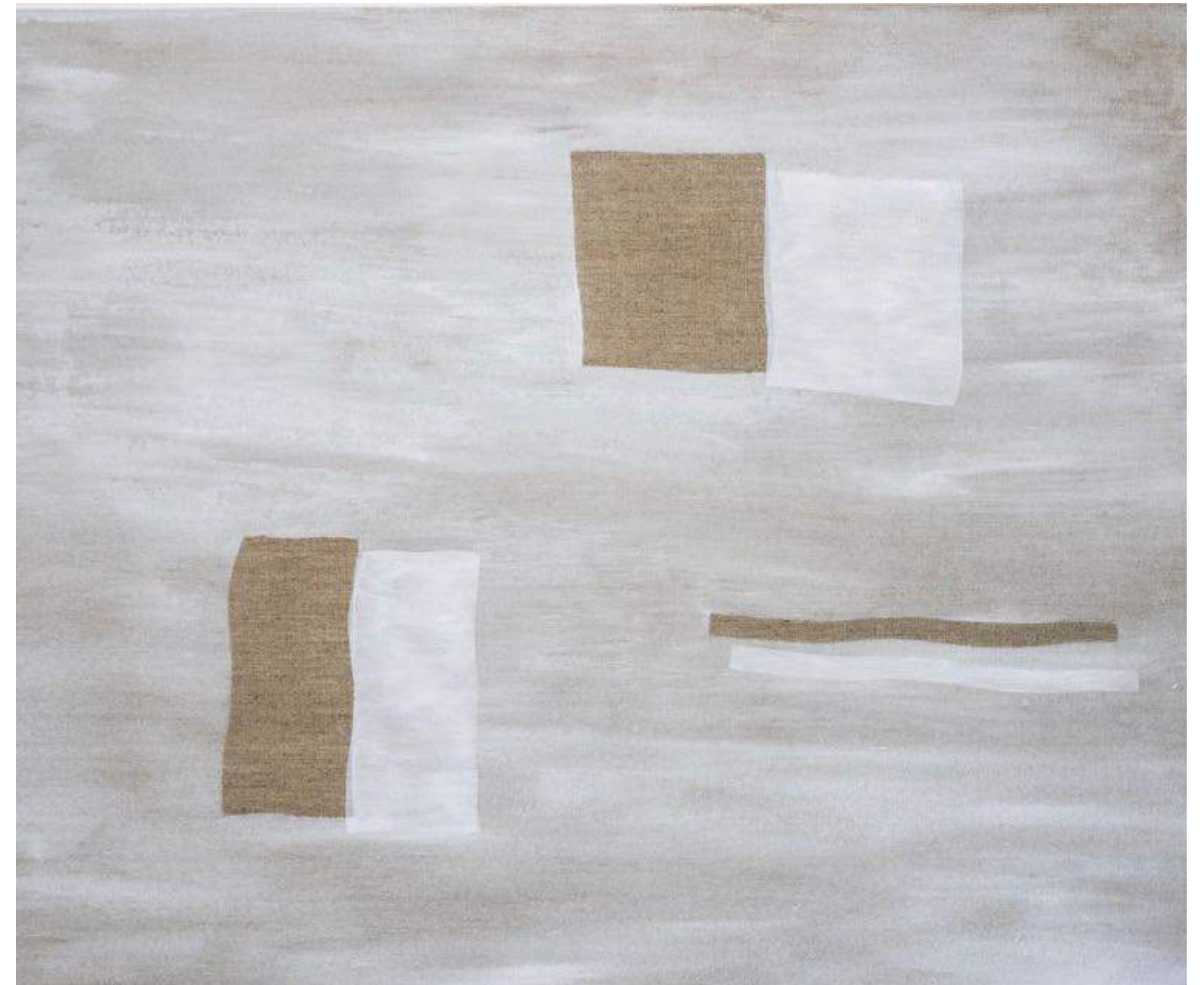


bottom

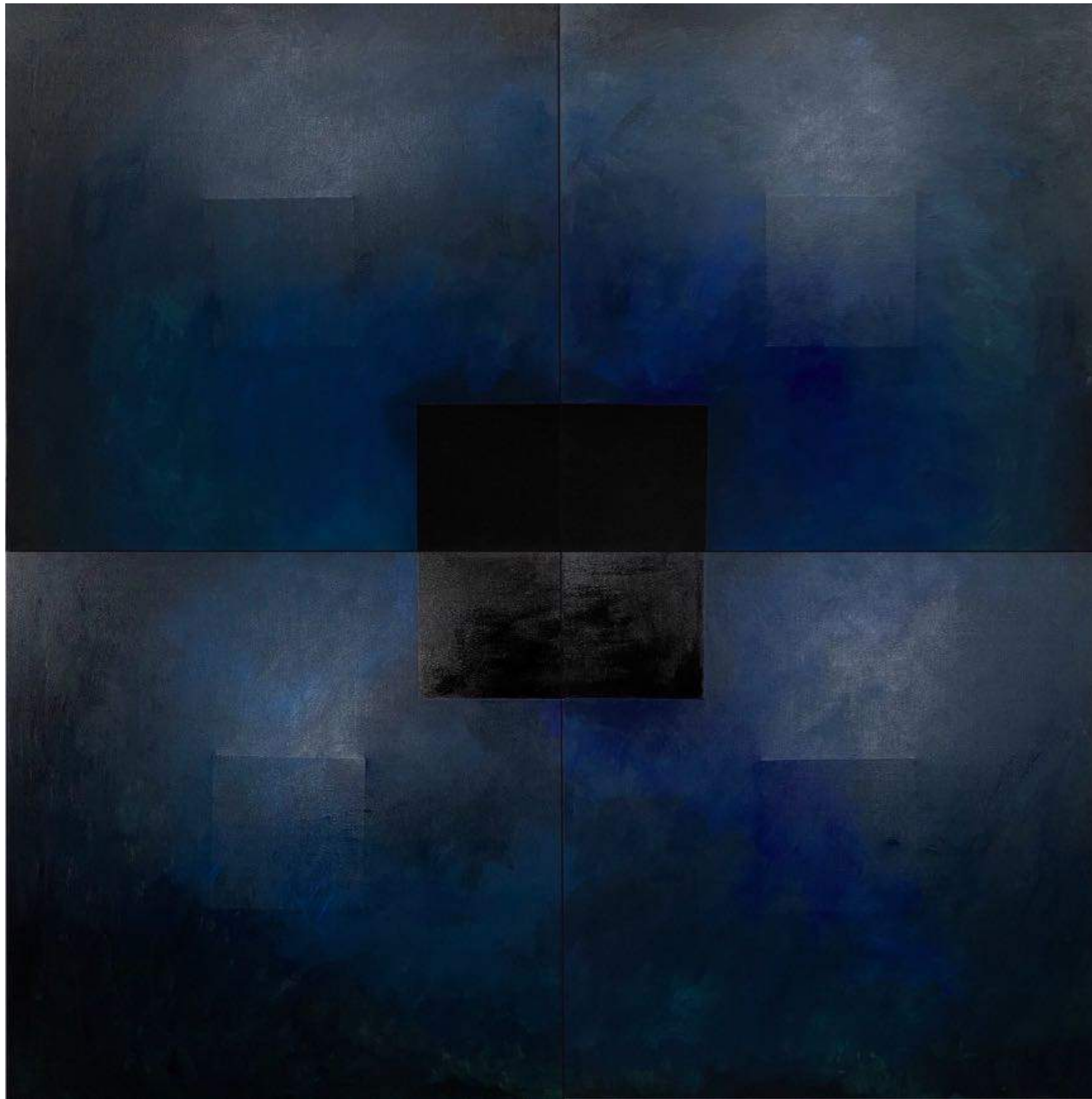
**Untitled**  
Acrylic on canvas  
40x50cm  
2022



**A Stream of Water Flowed**  
Acrylic on canvas  
100×120cm  
2022

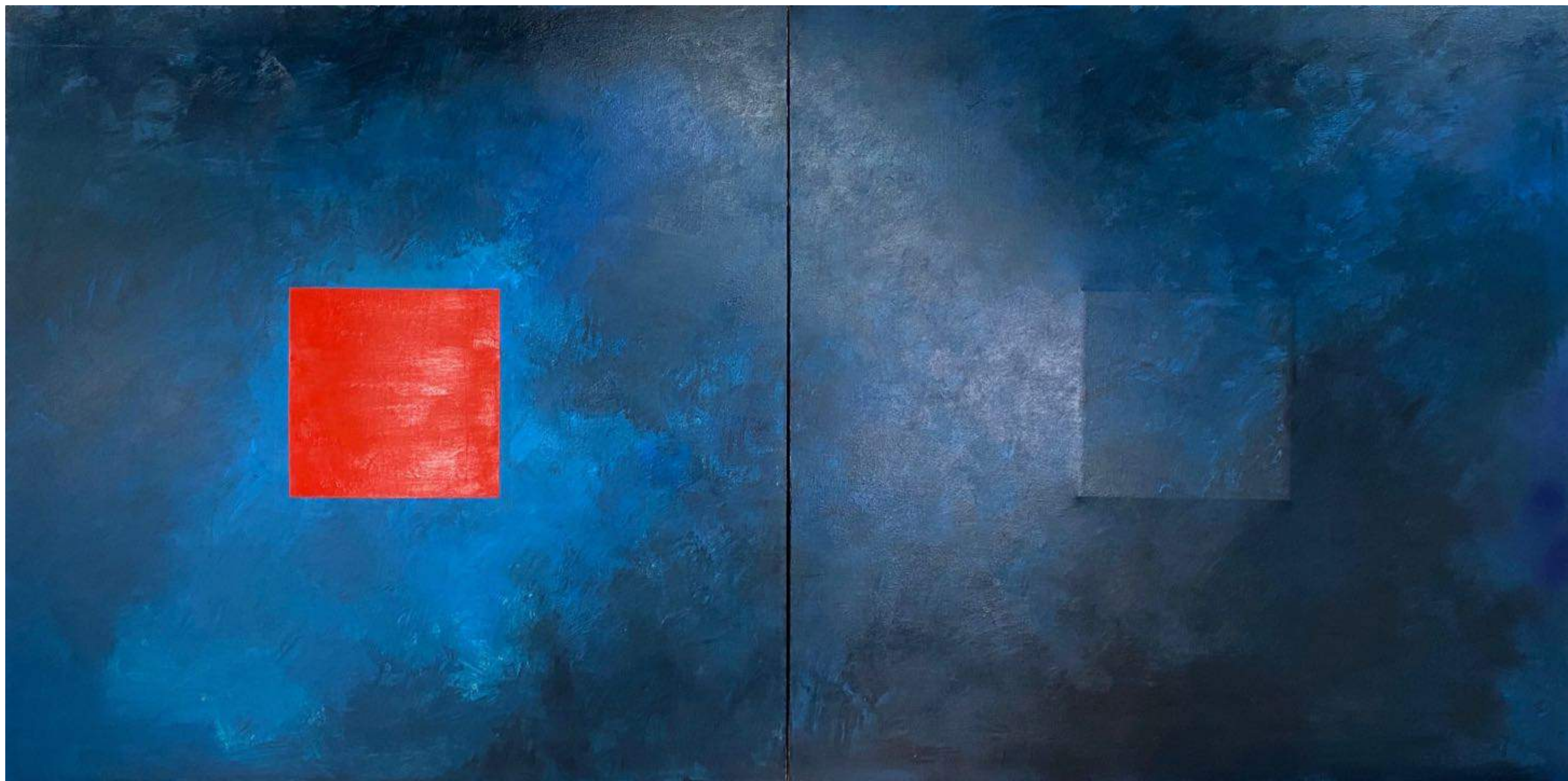


**A Gust of Wind Blew**  
Acrylic on canvas  
100×120cm  
2022



*Structure* (2022) consists of four acrylic paintings on canvas with sides of 150\*150cm and a frame structure of 40\*40cm in the middle of the back of the canvas. The individual paintings are independent of each other, and the black image in the center of each painting moves from the central frame to the corner of the outside frame, corresponding to the painting boundary. When four paintings with similar structures are recombined together, a new painting with a complete square in the center is formed. This new painting is the initial image structure of the single painting, forming the beginning and end cycle of the dynamic narrative of the image. At the same time, more complex relationships of different combinations have emerged. This painting continues my exploration of the formal logic of painting.

**Structure**  
Acrylic on canvas  
300x300cm  
2022



**A Painting about Moved Painting**  
Acrylic on canvas  
150×300cm  
2022