

Michele Chu: gasp

朱凯婷：喘



# 喘

文：  
李旻

“悲伤能被听见吗？”

看似微弱的“喘”，指向的却是剧烈情绪或体力消耗之后的身体反应。这种轻与重之间的张力，贯穿了整个展览：盐在物质上沉实而可触，情绪与声音却是轻盈无形的。

“喘”以盐的多种形态，构建出一段从外部走向内部、从皮肤走向骨骼的感知体验。

昏暗的楼梯间，《重》（2026）将外部世界与展览所构建的仪式空间分隔开来。观者拾级而上，盐帘垂落于身，掠过头顶、肩膀与背部。盐的重量随之积累，在皮肤与衣物上留下白色的痕迹。二楼的通道中，《喘息》（2026）的织物由于长时间浸泡于盐水之中，海盐的结晶从纤维间缓缓析出，凝结成形。固体溶入液体，又从液体中重新长出，是时间与渗透留下的形状。穿行于通道之中便构成了一种仪式性的回环，时宽时窄的空间如同呼吸般扩张与收缩，在幽暗中制造出一种不知通向何处的迷失感。

通道的尽头，收束的空间被打开。展厅中央，喜马拉雅盐砖与尼龙布料构成的四组声音雕塑《墓上摇篮曲 i-iv》（2026），分别为蜷缩、跪拜或婴儿式躺卧的身体姿态而建。依照作品指引进入其中，在身体接触到冰冷而粗糙的底部盐砖的时刻，声音便从当下姿态所对应的部位——头部、膝盖或脚踝——渗入。盐在此既是乐器，亦是声学的建筑结构。声波沿着骨骼传导，在肌肉与内

脏之间迂回，身体在接收声音的同时，也成为作品的一部分。

空气里弥漫的盐分子随着呼吸悄然进入身体，喉间或许会泛起一丝苦味。展览中的声音与盐同理，经由固体传导与身体发生共振，抵达每一处情绪藏匿的地方。在这个沉浸的空间里，艺术家将个人的记忆与哀悼袒露于人前，并将其化作一个邀请彼此共同驻留于失落之中的时刻。“喘”，是情绪穿越身体的途中，先于语言抵达的那一声。

“朱凯婷：喘”是艺术家朱凯婷的首个中国内地机构个展，由 MACA 副策展人李旻与 MACA 助理策展人周楚共同策划。



gasp

Text: Yang Li

## *What is the sound of grief?*

The seemingly delicate gasp points to the body's response after intense emotion or physical exertion. This tension between lightness and weight runs throughout the exhibition: salt is materially dense and tangible, carrying within it the trace of tears and the act of preservation, emotion and sound are weightless and formless. Through different forms of salt, gasp constructs a sensory journey from the exterior to the interior, from skin to bone.

In the dimly lit staircase, *mass* (2026) separates the outside world from the ritual space that the exhibition constructs. As visitors ascend the stairs, the salt curtains fall across the body, landing on the head, shoulders, and back, the weight of salt accumulating with each step and leaving faint white traces on skin and clothing. In the second-floor corridor, the fabric of *gasping* (2026) has been submerged in saltwater for an extended period. Sea salt crystals have slowly emerged from between the fibres, solidifying into form. Solid dissolves into liquid, then grows back from liquid—a shape left behind by time and osmosis. The visitors circumambulating the corridor form a ritual circuit through a space that alternates between wide and narrow, expanding and contracting like breath, producing a sense of disorientation in the dim light, with no sense of where it leads.

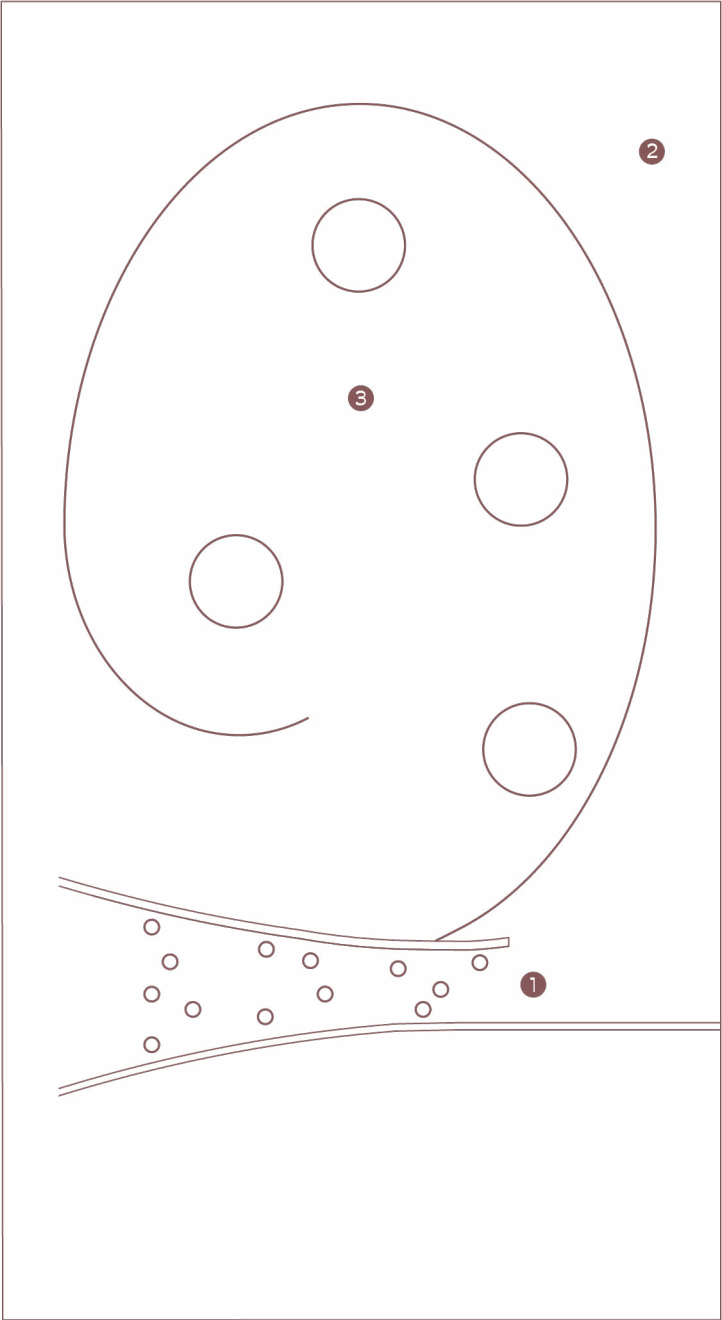
At the end of the corridor, the compressed space opens up into the hall. At the centre is a set of four sound sculptures made from Himalayan salt bricks and nylon fabric, *gravestone lullaby i-iv* (2026), which are built for specific bodily postures: the fetal crouch, or the kneeling bow and the recumbent curl of an infant. Salt functions as both instrument and sonic architecture—the cold, rough surface of the bricks conducting sound directly into the body at the moment of contact, seeping in through the head, the knees, or the an-

kles depending on how one enters. Sound waves travel along the bones, weaving between muscles and organs. In this triangle of body, sound, and environment, the visitor becomes both vessel and instrument, inseparable from the work itself.

Salt molecules drifting through the air enter the body quietly with each breath, and a faint bitterness may rise in the throat. Sound in this exhibition works the same way: conducted through solid matter, it resonates with the body, reaching every place where emotion has taken shelter. In this immersive space, the artist lays bare personal memory and grief, transforming them into a moment that invites us all to dwell together in loss. *gasp* as the last struggle for air, is a sound that travels through the body, arriving before language does.

*Michele Chu: gasp* is the artist's first institutional solo exhibition in mainland China, co-curated by MACA Associate Curator Yang Li and MACA Assistant Curator Zhou Chu.





① 《重》	<i>mass</i>
② 《喘息》	<i>gasping</i>
③ 《墓上摇篮曲 i-iv》	<i>gravestone lullaby i-iv</i>

# 《重》

mass



2026

盐, 尼龙织物, 脚手架  
尺寸可变  
由 MACA 支持制作  
由艺术家惠允

2026

Salt, nylon fabric, scaffolding  
Dimensions variable  
Supported by MACA  
Courtesy of the artist

《重》标志着一段身体之旅的开始。食盐被缝入尼龙布料，形成极度拉伸的盐帘，密集悬挂于流线型的楼梯间。观者拾级而上，盐帘垂落于身，盐的重量随攀升而积累，在皮肤与衣物上留下细微的白色痕迹。这是一种人类共通的仪式，在仪式开始之前的那个时刻，身体放慢，感知锐化。

*mass* marks the beginning of a bodily journey. Salt is sewn into nylon fabric, forming an overstretched curtain hanging densely throughout the streamlined staircase. As visitors ascend, the curtains fall across the body, the weight of salt accumulating as they climb and leaving faint white traces on their skin and clothing. This is a shared human grammar of ritual, the moment before ceremony begins when the body slows and the senses sharpen.

# 《喘息》

gasping



2026

海盐结晶, 欧根纱, 尼龙织物, 金属轨道, LED 灯

尺寸可变

由 MACA 支持制作

由艺术家惠允

2026

Crystalized sea salt, organza, nylon fabric, steel track, LED lights

Dimensions variable

Supported by MACA

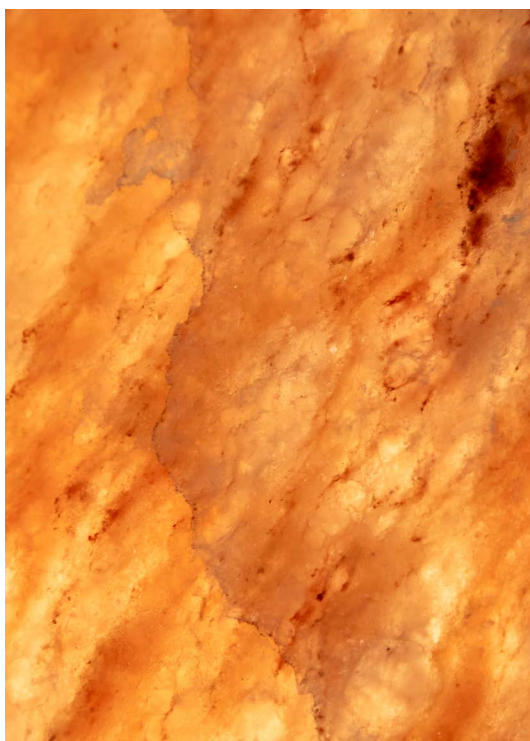
Courtesy of the artist

《喘息》以两层平行悬挂的织物，在展厅构建出独特的空间体验。外层半透明织物由于长时间浸泡于盐水之中，海盐结晶从纤维间缓缓析出，凝结成有机而不可预测的形态。内层不透明织物如同一堵墙，将通道与内部的空间隔开。观者穿行于时宽时窄的通道时，身体的感知在松弛与受阻之间交替。如同结晶的过程本身，穿越的方式与感知因人而异。

*gasp* lines the second-floor corridor with two parallel layers of hanging fabric. The outer layer is translucent, submerged in saltwater over time until sea salt crystals slowly emerge from between the fibres, solidifying into organic, unpredictable forms. The inner layer is opaque, functioning as a wall that divides the corridor from the space beyond. As visitors move through, the corridor's alternating widths create moments of ease and resistance. Like the process of crystallisation itself, no two passages through this work are the same.

# 《墓上摇篮曲 i-iv》

gravestone lullaby i-iv



2026

喜马拉雅盐砖，尼龙织物，木质框架，低音喇叭，  
功放，LED灯

尺寸可变

由 MACA 支持制作

由艺术家惠允

2026

Himalayan salt bricks, nylon fabric, wood frames,  
subwoofers, amplifier, LED lights

Dimensions variable

Supported by MACA

Courtesy of the artist

《墓上摇篮曲 i-iv》由四组参与式声音雕塑构成。两组置于地面，为侧卧成胎儿姿态的身体而建；另外两组被抬升至不同高度，分别为蜷缩坐下与跪拜的姿态而设。形态相同的两组共享同一声景，邀请观者以不同的身体姿态与盐砖接触，从而产生各异的感知体验。在接触的瞬间，声音通过冰冷粗糙的盐砖表面传导，沿骨骼行进，在肌肉与内脏之间迂回。身体既是接收的容器，也是共鸣的腔体，使观者从内部感受震动。

*gravestone lullaby i-iv* comprises four participatory sound sculptures. Two rest at floor level, shaped for the body lying on its side in fetal position; two are elevated to different heights, built for crouching and kneeling postures. Sculptures of the same form share the same soundscape, inviting visitors to engage with the salt bricks through different bodily postures, each producing a distinct sensory experience. At the moment of contact, sound conducts through the cold, rough surface of the bricks, travelling along bones and weaving between muscles and organs. The body becomes both vessel and resonance chamber, allowing visitors to feel the vibration from within.

# 盐的练习

Salt Exercises

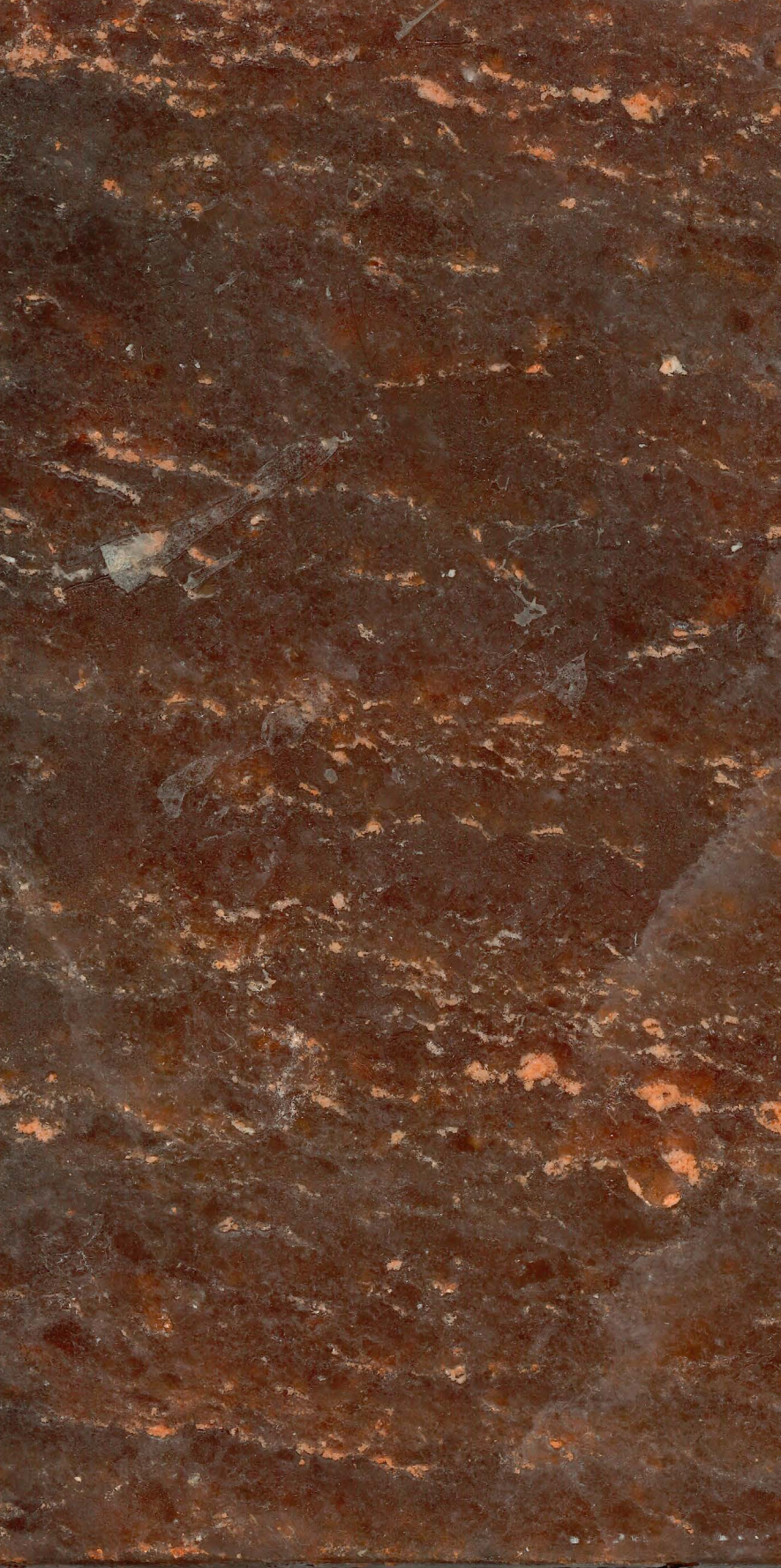


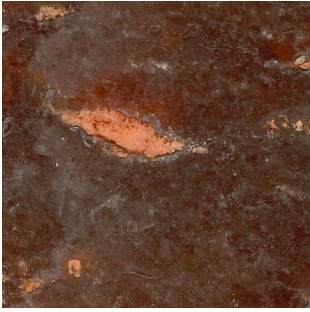
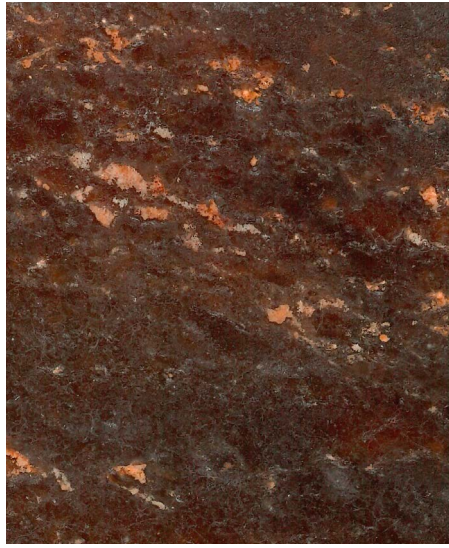














声音练习：

### 盐的声音

静静坐下，将金属片平放于面前。

将盐倒在金属片的中央。

呼吸。回想一首让你想起某人的歌。

闭上眼睛，将一根手指放在盐上，让手指唱出那首歌。

感受此刻。

歌声停止后，静止片刻。睁开眼睛，看看盐。

### Sound Exercise:

#### The Sound of Salt

Sit quietly. Place the metal sheet flat before you.

Pour the salt onto the center of the sheet.

Breathe. Recall a song that anchors you to someone.

Close your eyes. Place one finger on the salt. Let your finger sing the song.

Notice what you feel.

When the song ends, rest. Open your eyes. Look at the salt

\* 练习所需的金属片和盐可在前台领取。

\*Metal sheets and salt for the exercise are available at the front desk.

## 关于艺术家

朱凯婷在她的实践中探索亲密关系与人际连接，特别是感官元素与空间之间的相互作用，以放大个体之间的情感联系。她的作品透过表演、雕塑、多感官装置和公共干预等媒介思考人类的本质。

她的作品曾于香港的 **1a Space**、**Negative Space** 及大馆当代美术馆展出。她在 **PHD Group** 的首次个展 "**you, trickling**" 曾获得《纽约时报》、《艺术论坛》、《ArtReview Asia》、《Frieze》、《Ocula》等刊物的广泛专题报道。她曾获“声音掏腰包艺术家支持计划”（2020-21 年度）资助，并入选 2023 年伦敦 **Delfina Foundation** “Performance as Process” 驻留项目。

## 关于策展人

李旸，MACA 副策展人、研究员。

周楚，MACA 助理策展人、研究员。

## About the Artist

Michele Chu in her practice explores intimacy and human connection, specifically the interplay between sensory elements and space to amplify emotional connection between individuals. Her works contemplate what makes us human, through mediums like performances, sculptures, multi-sensory installations and public interventions amongst others.

Her work has been shown at 1a Space (Hong Kong); Negative Space (Hong Kong); and Tai Kwun Contemporary (Hong Kong). Her debut solo exhibition at PHD Group, “you, trickling,” was featured in *The New York Times*, *Artforum*, *ArtReview Asia*, *Frieze*, *Ocula*, and other publications.

She is a recipient of Soundpocket’s Artist Support Program from 2020-21 and was in residence at London’s Delfina Foundation as part of their “Performance as Process” program in 2023.

## About the Curators

Yang Li, MACA Associate Curator and Researcher.

Zhou Chu, MACA Assistant Curator and Researcher.

朱凯婷：喘

Michele Chu: gasp

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Yang Li

周楚

Zhou Chu

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Sound Support

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Kin Lam Lam

展览设计

Exhibition Design

Small Production

Small Production

展览搭建

Exhibition Construction

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Co.,Ltd.

媒体设备

Media Equipments

北京百展文化科技有限公司

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Exhibition Booklet

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## 参观信息

### MACA 艺术中心

北京市朝阳区酒仙桥路 2 号  
798 艺术区 706 北一街

## 参观时间

周二至周日 10:00–18:00

最后入场时间 17:30

周一闭馆

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706 Beiyi St, 798 Art Zone  
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## 关于MACA

MACA 艺术中心是一所非营利当代艺术机构，位于北京文化艺术地标 798 艺术园区内，为一座具有极简工业感与未来感的独栋建筑。MACA 艺术中心旨在通过具有前瞻性与实验性的内容，建立起跨越学科边界的交流和立足本土视野的国际对话。从展览到研究、从泛表演性实践到替代性的社群融合，我们致力于突破既有认知框架，成为中国当代艺术版图上的新型态机构坐标，以艺术回应当下这个激烈变化的时代。

## About MACA

MACA Art Center is a non-profit contemporary art institution housed in a standalone building of minimalistic industrial style and futuristic design in Beijing's 798 Art District, a major hub for arts and culture in the city. Through forward-looking and experimental content, MACA aims to enable communication traversing disciplinary boundaries while forging international dialogues grounded in the specificities of a Chinese perspective. Our programmatic scope, which spans exhibitions, research initiatives, pan-performance practices, and alternative communal engagement, signals a commitment to exploring ideas outside established epistemic frameworks. MACA seeks to position itself as a new institutional mode, proposing an alternative coordinate within the topology of Chinese contemporary art. Through art, we address our radically transforming times.



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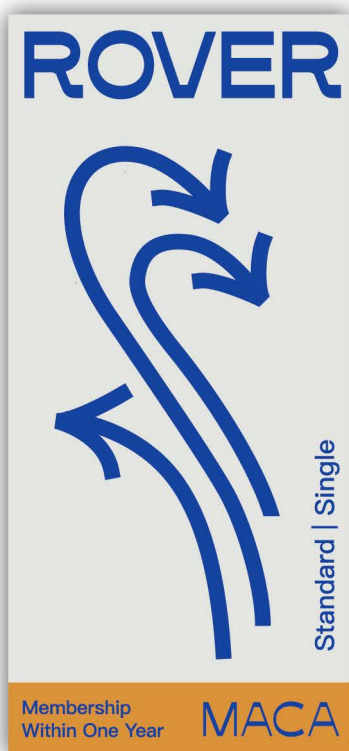


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