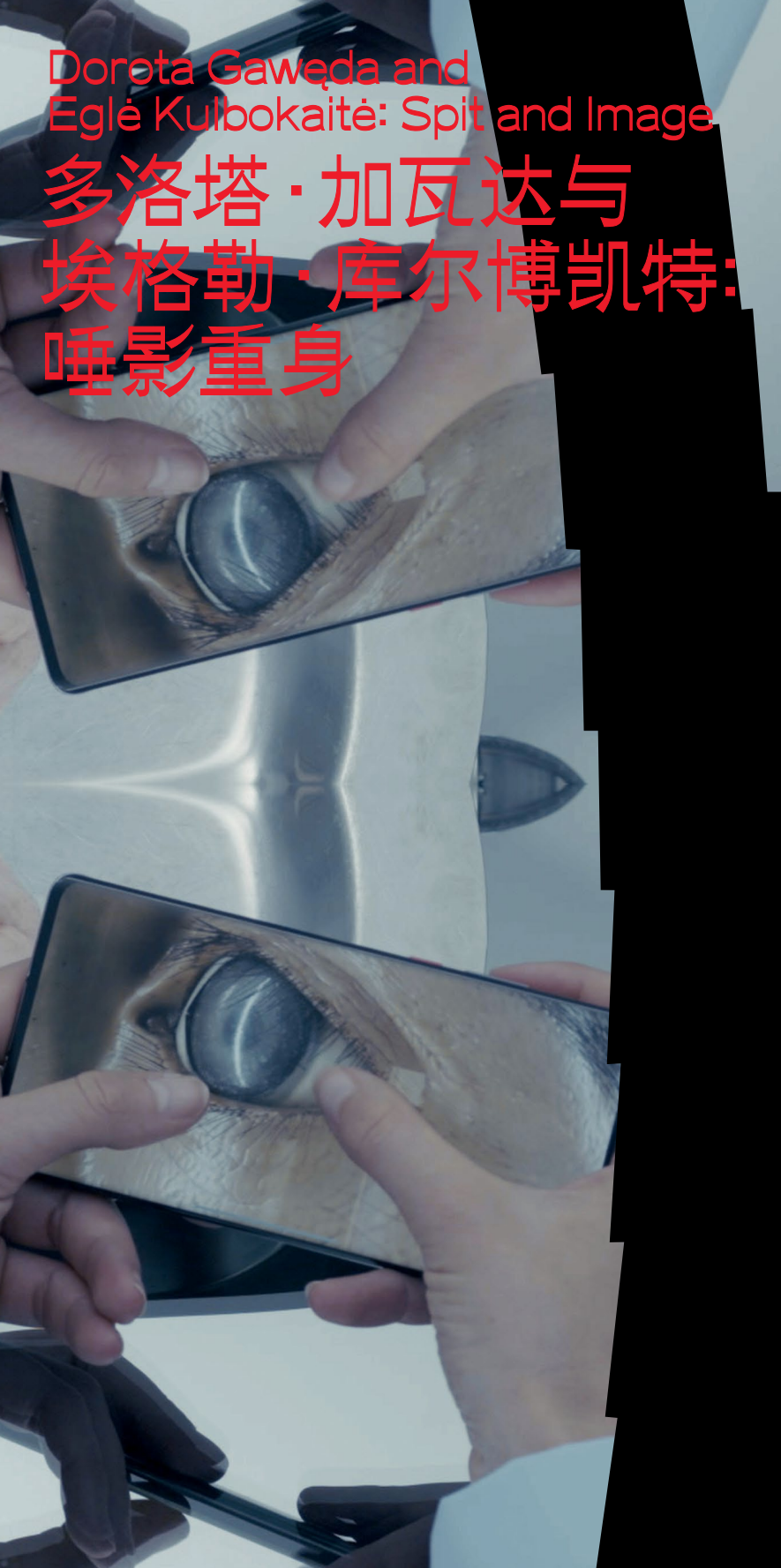


Dorota Gawęda and  
Eglė Kulbokaitė: Spit and Image

多洛塔·加瓦达与  
埃格勒·库尔博凯特：  
唾影重身



# 唾影重身

文：  
杨北辰

“唾影重身”是艺术家组合多洛塔·加瓦达与埃格勒·库尔博凯特于中国的首次个人展览。本次展览汇集了两位艺术家近年的核心系列作品，并呈现了其最新延续。展览标题原意指向绝对的相似性，却在此被引申为某种微妙的双重性。这种双重性在貌似重复与镜像式的结构中，创造出了复调与多孔的维度。MACA 的展厅被改造为难以捉摸的阈限空间，感知的边界进而消弭，取而代之的是叠加、纠缠与混沌的现场。自我与分身，身体与技术，真实与虚拟，“气”与“雾”，“膜”与“屏”……不同的物质性与时间性在其中渗透与穿行，一种思辨的当代幽灵学由此生发而出。

艺术家将自身的斯拉夫与波罗的海文化背景置于一种“先祖化”的视野之中，但并非出于简单的乡愁，而是尝试透过重新排演的形式，激活那些被边缘化的非现代性主体。其中作为核心意象的“乌皮尔”是一个具备两重灵魂的吸血鬼，一个徘徊于生与死、人与非人之间的他者，其承载着边缘者与无名者的低吟，拥抱流动的身份与多重的叙事可能。

在这个意义上，“唾影重身”呈现出复杂的“居间”状态。在一层展厅中，《围场（春之双重梦境）(I-XXVIII)》（2025）以历史上的“圈地运动”作为参照，半透明的欧根纱与数字印刷层叠出既在场又脆弱的边界，暗示土地的私有化历史与数字空间的

私有化进程在隐喻层面的共振。当观众进入由若隐若现的“膜”组成的场域时，他们自身的存在亦被稀释进由技术图像构建出的“滤网”之中。而在《丰产（孪生）》（2025）中，人们却可以在不锈钢花朵镜上获得自己清晰的镜像。然而令人不安的是，这些脱胎于曾在东欧国家风靡一时的塑料化妆镜的怀旧物件，如今却如同监控摄像头一般，冰冷地观察着任何敢于接近它们的观众——花朵们似乎在“表演”着一种矛盾的观看与被观看关系，抑或在为自然与文化、自我与环境的历史性断裂提供着感官证据。

而位于二层展厅的《睡影重身 1》（2025）与《睡影重身 2》（2025）则试图向我们证明，双重性与居间状态皆是“超克<sup>1</sup>”的策略。身体的扭曲与异变，很可能意味着一种新的迷幻经验，用以从算法与资本的统御之中重新召唤出主体的主权与能动性。用怪怖的身体对抗同样怪诞的现实，以不完整的自我抵制可被控制与复制的生命，用激进的分身消解业已制度化的身份，进而化作了弗兰肯斯坦式的超自然与科技的组合体，成为同时令人恐惧又膜拜的对象。这种策略在贯穿一层与二层的香氛装置作品《镜 镜》（2025）中获得了一种更为弥散的表达。两种互为镜像的气味，随着呼吸的生理动作进入身体，生命被“传染”，在分子层面化作具身的媒介，克服一切强加于此的二元对立。

“睡影重身”的宇宙论正建基于这种辩

证的开放性之中，如同一座弥散的星丛：巫术与算法共生，恐怖与诗意并存，过往的幽魂与未来的投影在镜面、雾气、薄膜与气息构成的迷宫中和鸣。艺术家无意提供一个简单的答案，而是力图创造一种永恒不息的流动性，一个持续变化的允诺，在不确定性的湍急涌动中锚定一个临时的、不稳定的感知现场。

1 “超克”一词取自日本思想家竹内好的文章《近代的超克》。它并非意指对（来自西方的）现代性进行简单的否定或摆脱，而是一种以现代性为方法来抵抗现代性，即深入其内部，利用其内在矛盾，从而创造出一种新的主体性与自我更新的契机。

# Spit and Image

Text : Yang Beichen

*Spit and Image* marks the first solo exhibition in China by the artist duo Dorota Gawęda and Eglė Kulbokaitė. This debut brings together their most significant work and their newest pieces. The title, while originally signifying “perfect likeness,” is here expanded to suggest a nuanced doubleness—one that creates polyphonic and polyporous dimensions within a seemingly repetitive and mirrored structure. The space of MACA is transformed into an ambiguous zone of liminality, in which perceptual boundaries dissolve into a site of superimposition, entanglement, and chaos. Self and doppelgänger, body and technology, real and virtual, scent and mist, membrane and screen: as various materialities and temporalities permeate and traverse this realm, a speculative contemporary hauntology emerges.

The artists position their Slavic and Baltic cultural background within a vision of “ancestrality”: instead of indulging nostalgia, they endeavor to reactivate marginalized, non-modern subjectivities through re-choreographed forms. Central to this constellation is the figure of the *upiór*, a vampire possessing dual souls, an Other lingering between life and death, human and non-human, which carries the whispering of the marginalized and nameless, embracing the fluid identities and multiple possibilities of narratives.

In this sense, *Spit and Image* manifests a complex state of in-betweenness. On the first floor, *Enclosure (The Double Dream of Spring) (I-XXVIII)* (2025) takes the Enclosure Movement as a historical reference, where veiled organza overlaps digital prints to construct boundaries at once present and precarious, evoking a metaphorical resonance between land privatization histories and the process of privatization in digital spaces. As the viewers step into a field of phantasmal “membranes,” their very beings diffuse into the “filters” constructed by technical images. Meanwhile, in *Yield (twinning)* (2025), the viewers

confront their own sharp reflections in stainless steel flower mirrors. Disturbingly, these nostalgic objects, which are derived from a plastic make-up mirror once-ubiquitous in Eastern Europe, now function as surveillance cameras that rigidly scrutinize the viewers who dare to come near—as if the flowers were performing a paradoxical dynamic of gazing and being gazed at, or offering sensorial testimony to the historical rupture between Nature and Culture and Self and Environment.

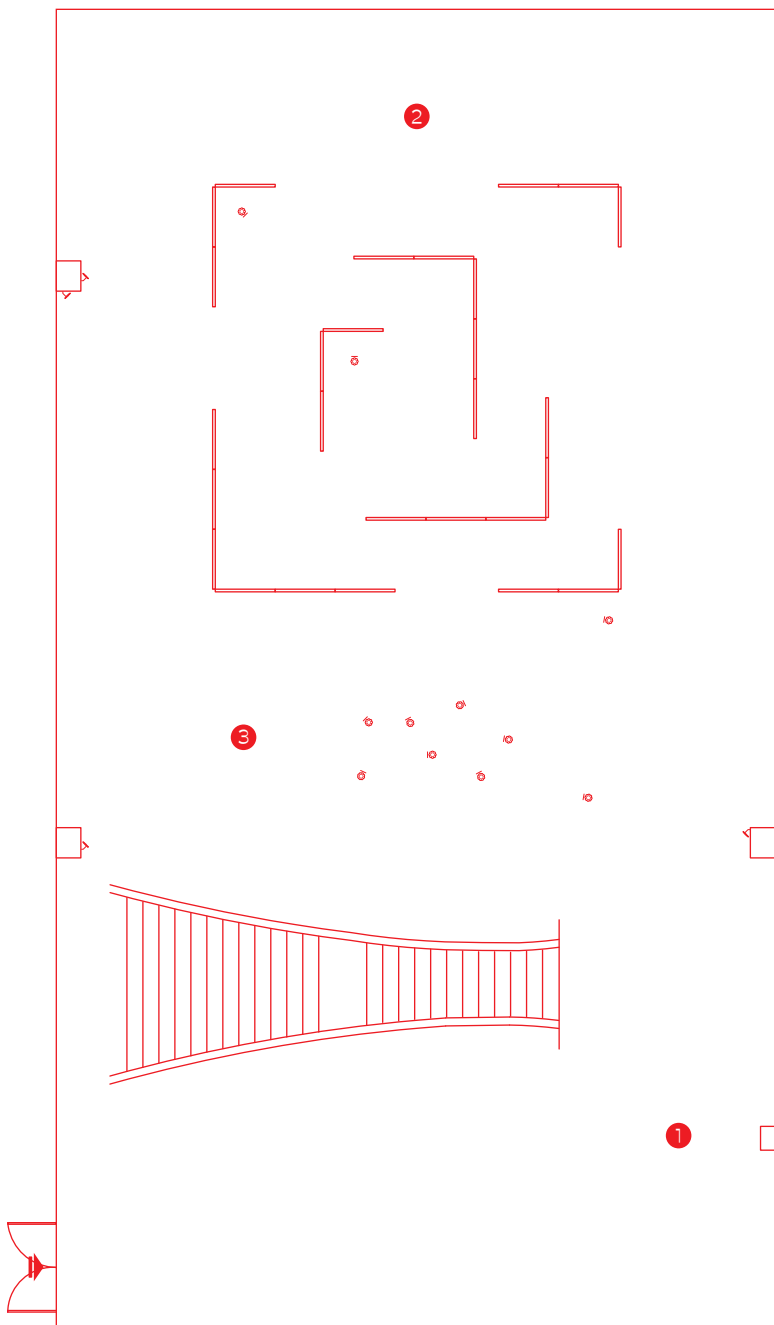
On the second floor, *Spit and Image 1* (2025) and *Spit and Image 2* (2025) demonstrate how double and in-betweenness operate as strategies of “overcoming.”<sup>1</sup> The corporeal distortions and metamorphoses may evoke a new trance-like experience—one that seeks to reclaim agency and sovereignty from the domination of algorithms and capital. A monstrous body rises to combat an equally uncanny reality, a fragmented self resists the controllable and replicable life, a radical *doppelgänger* dissolves institutionalized identities and morphs into a Frankensteinian hybrid of supernatural and technology—an object of terror and worship at once. This strategy achieves its most diffuse expression through the fragrance installation *Mirror Mirror* (2025), which spans both floors: two mirrored fragrances permeate the body through rhythmic breathing, thus “infecting” life, transforming it into an embodied medium at the molecular level that overcomes all enforced dualisms.

The cosmology of *Spit and Image* is precisely grounded in this dialectical openness, merging into a diffuse constellation in which witchcraft coexists with algorithms and horror dwells with poetry, while specters of the past resonate with projections of the future in a labyrinth of mirrors, mist, membranes, and scents. Instead of offering a simple answer, the artists strive to create an unceasing fluxion, a promise of ever-renewing

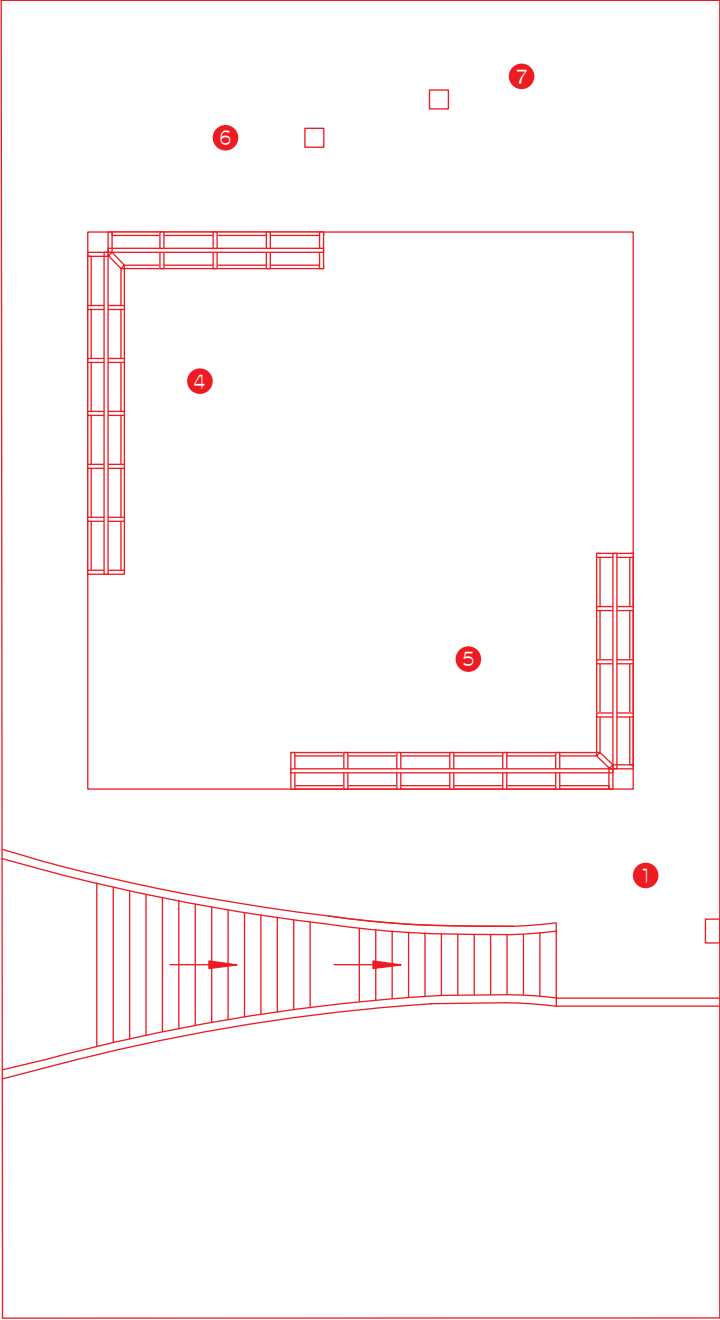


transformation, and a persistent yet unstable site of perception anchored in the turbulent flow of uncertainty.

1 The term “overcoming” is used here in reference to Japanese thinker Takeuchi Yoshimi’s text 近代の超克 (Overcoming Modernity). It seeks not to totally reject or break away from (Western) modernity, but to wield modernity as a method against itself—by delving into its core, harnessing its internal contradictions to create new possibilities for subjectivity and self-regeneration.



① 《镜 镜》	<i>Mirror Mirror</i>
② 《围场（春之双重梦境） （I-XXVIII）》	<i>Enclosure (The Double Dream of Spring) (I-XXVIII)</i>
③ 《丰产（孪生）》	<i>Yield (twinning)</i>



① 《镜 镜》	<i>Mirror Mirror</i>
④ 《唾影重身 1》	<i>Spit and Image 1</i>
⑤ 《唾影重身 2》	<i>Spit and Image 2</i>
⑥ 《占卜板》	<i>Planchette</i>
⑦ 《手套》	<i>Glove</i>

# 《镜 镜》

## Mirror Mirror



2025

气味精油，工业扩香器

17×16×19 厘米每件，共 2 件

由艺术家惠允

作品气味由调香师刘家益合作研发，气味精油由

432PERFUME赞助支持

2025

Fragrances, industrial aroma diffusers

17×16×19 cm each, 2 in total

Courtesy of the artists

Fragrances developed in collaboration with

perfumer Liu Jiayi and supported by 432PERFUME

《镜 镜》是一件以气味重塑空间的无形雕塑。作品以两种手性分子为核心：(R)-香芹酮与 (S)-香芹酮。尽管化学式完全相同，它们却散发出截然不同的香气。这种结构一致而感知相异的悖论，隐喻着身份、他者与二元性的诡谲经验。无形的分子仿若“非物质的双生”，渗透并分割空间。观众的身体在无意识的呼吸间化作多孔介质，被卷入一个不稳定的感知场域。作品在语言与视觉维度之外，经由嗅觉这一感官系统诘问意义的生成方式。《镜 镜》以难以捕捉的气味为核心媒介，撼动以视觉为中心的传统，凸显出我们与环境及他人之间，那由潜意识与情感驱动的关联。

*Mirror Mirror* is an invisible sculpture that reshapes space through scent. At its core are two chiral forms of the same molecule: (R)-carvone and (S)-carvone. Though chemically identical, they release entirely different aromas. This paradox structural sameness yielding perceptual difference, and serves as a metaphor for identity, duality, and the uncanny. These unseen molecules function as non-material doubles, performative agents that both permeate and partition the space. As porous bodies, the viewers unconsciously inhale the scents, becoming participants in an unstable perceptual field. The work sidesteps language and vision, engaging the sensory interface of smell to question how meaning is formed. By privileging the elusive medium of scent, *Mirror Mirror* unsettles vision-centered traditions, foregrounding the subconscious and affective dimensions of how we relate to our environment and to one another.

# 《围场（春之双 重梦境） （I-XXVIII）》

Enclosure (The Double  
Dream of Spring) (I-XXVIII)



2025

铝制框架，数码印刷纺织品，丙烯  
220×125×3.8 厘米每件，共 28 件  
由 MACA 支持制作  
由艺术家惠允

2025

Aluminum frames, digital prints on textile, acrylic  
220×125×3.8 cm each, 28 in total  
Supported by MACA  
Courtesy of the artists



将展厅转化为由二十八幅印于半透明欧根纱面料上的数码印刷织幕所构成的围场。其营造出既坚实又转瞬即逝的边界——当观众在其中移步穿行，画面也随之不断流转。作品标题既回应了历史上的圈地运动，同时又与当代数字空间的私有化相映照。如同农业公地曾被篱笆分割，如今我们的网络生活也日益被算法筑起的边界所分隔。而作品副标题则援引自乔治·德·基里科的形而上绘画，旨在强调作品的诡异感并非源自超现实的扭曲，而是源自熟悉空间怪怖的复制与交叠。半透明介质模糊了作品与空间的分野，营造出令人不安的内部环境，并引发对所有权与现实感知的怀疑。借由材质的纤柔及其视觉易变性，该作品暗示我们：我们身处世界的种种边界往往比表面上看起来更易于渗透。

*Enclosure (The Double Dream of Spring) (I-XXVIII)* transforms the gallery through 28 panels of digital prints on translucent organza. It creates boundaries that are simultaneously solid and ephemeral, with the images shifting as viewers navigate the space. The title evokes historical land enclosure while paralleling contemporary digital privatization. Like agricultural commons once divided by hedgerows, our networked lives are increasingly partitioned by algorithmic boundaries. Referencing Giorgio de Chirico's metaphysical painting in the subtitle, the work locates strangeness in the uncanny doubling of familiar spaces rather than surreal distortion. The semi-transparent walls blur distinctions between the artwork and the exhibition space, creating an eerie interior that questions perceptions of ownership and reality. Through material fragility and visual mutability, the work suggests that boundaries defining our world are more permeable than they appear.

# 《丰产 (孪生) 》

Yield (twinning)



2025

现成品不锈钢铸模

17×16×14 厘米每件，共 15 件

由 MACA 支持制作

由艺术家惠允

2025

Stainless steel cast from a found object

17×16×14 cm each, 15 in total

Supported by MACA

Courtesy of the artists

《丰产（孪生）》源于一种在前东欧集团国家广受欢迎的化妆镜设计——风格化的黄色塑料花瓣围绕着圆形镜面。艺术家将这一承载童年记忆的日常物品等比例不锈钢铸模，将起初廉价的塑料制品转化为冷峻的工业材料。原本温暖的花朵形态经过不锈钢重塑，获得了技术设备般的冷硬美学，暗示着观察与控制机制。镜面朝向观者的角度，无可避免地令人联想到监控摄像头——我们既被观看，又在观看中窥见自身的倒影。“丰产”这一标题既指向农业收成，也暗示着资本主义的逐利逻辑。借由材料转换，艺术家探讨了人类对自然的索取、工业化进程中的身份转变，以及日常物品如何承载着复杂的政治与经济意涵。

*Yield (twinning)* originates from a cosmetic mirror design popular in former Eastern Bloc countries, featuring stylized yellow plastic petals surrounding a circular mirror surface. By casting these childhood memory objects in 1:1 scale stainless steel, the artists transform cheap plastic items into austere industrial materials. The originally warm floral form acquires the cold aesthetics of technical devices in stainless steel, suggesting mechanisms of observation and control. The mirror's orientation toward the viewers inevitably evokes surveillance cameras; we are both watched and see our own reflections. The title "Yield" references agricultural harvests, while alluding to capitalist profit logic. Through material transformation, the artists explore humanity's claim on nature, identity changes during industrialization, and how everyday objects carry complex political and economic implications.

# 《唾影重身 1》

## Spit and Image 1

### 演职员表 CREDITS:

艺术家 **Artists:** Dorota Gawęda and Eglė Kulbokaitė  
制作 **Production:** artcore (Maya Coline)  
演员 **Actor:** Mona Walravens  
演员 **Actor:** Anna Marchenko  
摄影 **Cinematography:** Anna Prokulevich  
摄影助理 **Camera Assistant:** Felipe Arias Vasquez  
灯光师 **Gaffer:** Johan van der Voort  
布景 **Set:** Dorota Gawęda and Eglė Kulbokaitė, Roland Fontaine  
服装 **Costume:** Urte Kat Team  
特效 **SFX:** Juliette Ruetz, Julian Hutcheson  
动画 **Animation:** Dorota Gawęda and Eglė Kulbokaitė  
声音 **Sound:** OXHY  
剪辑 **Edit:** Dorota Gawęda and Eglė Kulbokaitė  
后期制作 **Post-production:** Moritz Freudenberg  
支持机构 **Supported by:** Fachausschuss Film und Medienkunst BS/BL,  
Pro Helvetia - The Swiss Arts Council



2025

单通道 4K 影像，彩色，有声

15 分

由艺术家惠允

2025

4K single-channel video, color, sound

15 min

Courtesy of the artists

《睡影重身 1》标志着一系列作品的开端，该系列将通过东欧民间传说和数字身份探讨“双重性”。在影像作品中，表演者置身于呈九十度与四十五度角摆放的镜面前，创造出多重反射，而摄像机在其上方和下方移动，构建出全景视角，使其形象无限增殖。冷峻的监控式美学仿照真人秀节目的形式，同时又与梦境般的意象形成对比，使人联想到基尔里安摄影术。作品的核心意象是“乌皮尔”——斯拉夫民间传说中徘徊于生死之间的蜡质幽灵，如今成为断裂的数字自我的隐喻。通过梦境般的场景——一场仿若通灵仪式的分身晚宴——影像探讨了身份建构、阴谋论，以及在传统权威日益瓦解、由算法回音室主导的当下，塑造当代信仰体系的种种神话。影像置景借鉴了 1917 年毕卡比亚、杜尚、维特凯维奇等人创作的超现实主义肖像，通过探索身份的隐形维度，继而挑战古典自我再现模式。

*Spit and Image 1* marks the opening of a series exploring doubles through Eastern European folklore and digital identity. Set within mirrors angled to 90 and 45 degrees, a single performer creates multiple reflections while cameras move above and below, generating panoptical viewpoints that multiply her image infinitely. The cold, surveillance-like aesthetic mimics reality TV shows while contrasting with dreamlike imagery reminiscent of Kirlian photography. Central to the work is the *upiór*, a waxy revenant from Slavic folklore existing between life and death, serving as a metaphor for fractured digital selves. Through dreamlike sequences of a doppelgänger dinner suggestive of a séance, the work explores identity construction, conspiracy theories, and the myths shaping contemporary belief systems in an age of algorithmic echo chambers and eroding trust in traditional authority. The installation references surrealist portraits from 1917 by Pica-bia, Duchamp, and Witkacy, among others, challenging classical self-representation through invisible dimensions of identity.

# 《唾影重身 2》

## Spit and Image 2

### 演职员表 CREDITS:

艺术家 **Artists:** Dorota Gawęda and Eglė Kulbokaitė

制作 **Production:** artcore (Maya Coline)

演员 **Actor:** Anna Marchenko

摄影 **Cinematography:** Anna Prokulevich

灯光师 **Gaffer:** Johan van der Voort

服装 **Costume:** Urte Kat Team

特效 **SFX:** Juliette Ruetz, Julian Hutcheson

动画 **Animation:** Dorota Gawęda and Eglė Kulbokaitė

声音 **Sound:** OXHY

剪辑 **Edit:** Dorota Gawęda and Eglė Kulbokaitė

后期制作 **Post-production:** Moritz Freudenberg

支持机构 **Supported by:** Fachausschuss Film und Medienkunst BS/BL,  
Pro Helvetia - The Swiss Arts Council



2025

单通道 4K 影像，彩色，有声

15 分

由艺术家惠允

2025

4K single-channel video, color, sound

15 min

Courtesy of the artists

《唾影重身 2》将“背影人物”（指背对观众的人物）与马格里特 1937 年的作品《禁止复制》并置呈现。延续该系列第一部中的分身形象，这部影像呈现了一个雾气弥漫的城市中的人物，其无法在不断增殖的分身中辨认自己。作品透过无法解释的天气现象所构成的惊悚意象，探讨主体与环境之间的异化。在气候变化的时代，“大雾将至”等短语作为迷因和抖音视频在数字空间泛滥，借由不断重复将天气现象神秘化。在科学观测之外，雾化身为一种末日般的神秘力量。在此，城市景观成为怪怖的预兆，角色则孤身一人迷失在一个充斥着无限分身的世界里，无法辨认自我。通过氛围营造，艺术家在这个充满数字化增殖与气候焦虑的时代，检视着当下环境的不确定性是如何与断裂的自我身份产生共鸣的。

*Spit and Image 2* juxtaposes the Rückenfigur with Magritte's *La Reproduction interdite* (1937). Following the same doppelgänger from the first work, the video presents a figure in a foggy cityscape, unable to recognize themselves among proliferating doubles. The work explores the sense of alienation between self and environment through terrifying imagery of unexplained weather events. In the climate change era, phrases like “the fog is coming” proliferate across digital spaces as memes and TikTok videos, mystifying weather phenomena through constant repetition. Beyond scientific observation, fog becomes an apocalyptic, mysterious force. The cityscape serves as an uncanny harbinger where the lone character confronts impossible self-recognition in a world of infinite doubles. Through atmospheric exploration, the artists examine how environmental uncertainty parallels fractured identity in an age of digital multiplication and climate anxiety.

# 《占卜板》

Planchette



2023  
不锈钢，脚轮  
21×20×13 厘米  
由艺术家惠允

2023  
Stainless steel, caster wheels  
21×20×13 cm  
Courtesy of the artists



作为影像作品《唾影重身 1》中的一件道具，这件不锈钢占卜板回应了其在历史上承载的双重功能：一方面，它是通灵术中与亡者沟通的桥梁；另一方面，它又被超现实主义者视为释放潜意识、进行“自动书写”的媒介，借此探索不可见的世界。

Appearing as a prop in the video *Spit and Image 1*, this stainless steel planchette recalls its historical functions as a tool in séances for communicating with spirits and as a medium employed by the Surrealists for automatic writing.

# 《手套》

Glove



2025  
橡胶手套，铝线  
29×14×14 厘米  
由艺术家惠允

2025  
Rubber glove, aluminum wire  
29×14×14 cm  
Courtesy of the artists

这只手套是影像作品《唾影重身 2》中的一件道具，而当它被陈列在展台上时，便转化为一件现成品雕塑，既呼应了杜尚“现成品”的概念，也暗合了安德烈·布勒东超现实主义小说《娜嘉》（1928）中那只带有怪怖象征意味的手套。

Featured as a prop in the video *Spit and Image 2*, the glove transforms into a readymade sculpture when placed on a plinth. It carries a dual reference: to Duchamp's concept of the readymade and to the glove as an uncanny symbol in André Breton's Surrealist novel *Nadja* (1928).

# 采访

MACA (问)：作为合作超过十二年的双人艺术家组合，这种“双重性”对你们艺术实践的方法论有何影响？

多洛塔·加瓦达与埃格勒·库尔博凯特 (答)：我们的创作始终伴随着协商，这种“双重性”也因此渗透在我们所有的实践中——它让差异与相似得以共存，同时打破单一的视角，松动了关于自我与艺术创作的固化观念。我们将这种合作视为一种“双生成 (double-becoming)”，即两个实体在互动中相互转化，而非合二为一。正如我们作品中出现的形象与采用的形式：它们从未处于静滞的状态，而是在持续接触中相互重塑。

问：能否谈谈你们作品中的斯拉夫与波罗的海文化元素，以及它们如何与“先祖性”、非现代主义认知方式相关？

答：我们的实践之所以关注斯拉夫与波罗的海的民间传说，是因为它们提供了一种能够抵抗西方认识论中清晰分类的认知方式。这些传说中的角色往往既复杂又矛盾，伦理观混沌不明，身份也游移不定。在我们看来，民间传说是对等级体系的抵抗，它在不断地重述和虚构中保持着开放性，从而允许多元叙事的共存。尤为重要的是，口述历史常常能够传达出被文字档案排除在外的声音——例如女性和穷困者的声音。我们对“另类叙事”<sup>1</sup>的关注可以追溯到“年轻女孩读书会”项目 (2013-2021)<sup>2</sup>。透过集体阅读的方式，我们探究女性主义、酷儿理论与虚构文学，去阅读那些不断轮转、流变，并为其他异质存在创造出空间的故事。

问：民间传说所体现的对“等级体系的抵抗”，是否成为你们连接古代神话与当代数字文化的一种方法？

答：我们的灵感源自那些位于世界边缘的、被污染的阈限地带：沼泽、土壤与漫溢之物。民间传说瓦解了西方语境中那个被异化、被他者化的单一的“自然”，将那些无论是自然的、城市的还是数字的景观，想象为栖居着精神、灵体、与声音的多样性的场所。在这些故事里，森林、河流或田野从来都不只是一种资源，而是一个由不同生命、愿景与关系所构成的活态网络。我们试图借由创作去想象那些边界变得可渗透的时刻，那时神话与算法、身体与景观在彼此对话。我们对重述与流言很感兴趣，因为这些形式抗拒封闭的定论，并提醒我们：世界远比看上去更辽阔、更奇特。正是在这种视角下，我们注意到阴谋论如何作为一种当代的数字民间传说发挥作用——其源于一种以叙述不确定性、调和复杂现实的集体需求。当然，也要警惕它在利用恐惧、固化谬误和强化意识形态方面的潜在危险。<sup>3</sup>当官方解释失效或是与生活经验脱节时，它们便应运而生，为无从解释的事物提供一种象征性语言，将道德、情感与宇宙论的维度映射于世界之上。本次展览的核心系列影像作品《唾影重身》(2025 至今)所触及的正是这种暧昧性。

问：在作品《丰产 (孿生)》(2025)中，你们将化妆镜转化为不锈钢雕塑。能否谈谈这些物品最吸引你们的地方？

答：《丰产 (孿生)》的灵感源自上世纪七八十年代东欧地区常见的一种花朵造型化妆镜。镜子本身是双面花朵的形状，风格化的黄色塑料花瓣包裹着圆形的镜面。那是我们儿时第一次遇见自身镜像的物件，这种怀旧之情会唤起这段记忆所承载的温情。然而我们希望重塑这段记忆，将它变形，掺入危机与疏离感。不锈钢材质令这个物品突然变得冰冷、诡异，带有近

乎临床用品的质感。原本俏皮、流行的花朵，经由一种我们更熟悉的技术材料翻模后，以全新的姿态呈现出来。可旋转角度的花朵镜面对准靠近装置的人，难免让人联想到监控摄像头。我们在被观看的同时，也能看到自己的倒影。这朵双头花成为了一种思考媒介，让人反思“表征”如何既构建连接，也带来分隔；亦呼应了我们对于自然与文化、自我与环境这类二元对立的持续追问。雕塑本身承载着这种张力，但并不提供最终答案。

问：在持续创作《围场》（2023 至今）系列的两年中，你们有没有出现一些新的思考？

答：《围场》系列的标题回顾了西欧语境下土地私有化的历史。<sup>4</sup> 这组作品试图蚕食圈地或空间分隔的进程。它们在展厅中创造出既坚固又纤弱飘忽的边界，暗示着身体、景观与基础设施之间的界限以及其间的可渗透性。当从不同角度观看时，图像饱和度随之变化，仿佛为空间笼上了一层视像混杂的薄膜，意指当下与过往表征之间的内在联系。欧根纱上的数码印花层层叠加，构建出连续突变的叙事。这些半透明的薄膜既是屏掩，又是阈限——数据、图像与叙述在此被过滤。我们感兴趣的是，这种透明性如何调动观众以不同的方式观看与感知，并体验一种在场与遮蔽的共时性。这也映照出算法系统的运作逻辑：选择性揭示与隐藏，放大某些信号，并静音其他。借由《围场》系列，我们试图将土地私有化与数字空间私有化并置，并探索景观、劳动、技术与神话，以及它们在现实构建中的潜在关系。

问：能否谈谈《围场》系列所使用图像的灵感来源？它们是如何唤起一种“阈限”体验的？

答：这组装置以一种怪诡的内部双重

性浸染着整个空间。在图像中，物体轮廓尽失，展览空间也消融于作品之中。作品标题引涉乔治·德·基里科的形而上绘画《春之双重梦境》

（1915），暗示着物理世界固有的怪异感，而非只是表面形式的扭曲。如同基里科作品的内在构造，《围场》的抽象性始终若隐若现，被封存于算法的意义生成过程之中。我们向 AI 投喂混杂的信息，包括我们参观过的科学实验室、平平无奇的走廊和等候室，以及那些无处不在又无迹可寻、怪诞而悬浮的内部空间。此外，我们还加入了更为私密的片段，例如创作《唾影重身》时的幕后置景照片、未完成的作品，以及那些一切尚未落定的居间时刻。当所有这些来源——研究图像、个人档案、不具名的基础设施构造——重叠在一起时，我们正是对此后所发生的一切感兴趣。在此过程中，我们训练系统去生成一些不稳定的、看似熟悉却又始终抗拒被完全锚定的东西。在 MACA，我们通过手工标记和喷绘，为数字空间增添新的绘画图层，进一步拓展《围场》系列，并有意混淆机器制造与人工痕迹的边界。我们着迷于那种一知半解的状态，即当你感知到某物，却又无法完全掌握它的时刻。正是在在场与缺席、实体与虚拟、神话与计算相互碰撞的裂隙中，一种张力深深吸引着我们。

问：在《唾影重身》中，你们对“身体恐怖”的探索如何与历史上“身体物化崇拜”的实践产生关联？

答：恐怖始于边界渗漏之处，始于看似稳固之物开始溶解之时。这一类型挑战了固有观念，并揭示出身体朝向环境的开放性，从而让我们得以触及那些棘手的问题。在《唾影重身 1》中，主角身上的疤痕、增生和畸形组织成因不明；其身体处于一种不可知的神秘之中，被一连串增殖力量所支

配。疾病、泄漏与故障之躯同时令人感到恐惧和迷恋。

大卫·柯南伯格的《灵婴》

(1979) 就以其对寄生、污脏与繁殖的刻画构建起恐怖和形变的场域，象征性地展现出“他者化”的身体（此处指女性）是如何被妖魔化的。这也牵涉到历史上在宗教与医学语境中被物化崇拜的身体：譬如那些散落的圣徒遗骸被尊崇为圣物；又或者解剖学收藏中，被剖开的身体成为展示知识与奇观的对象。这些实践在敬畏与暴力、神圣化与控制之间摇摆振荡。在《唾影重身 1》(2025) 中，主角翻阅着我们在意大利博洛尼亚波吉宫馆藏拍摄的解剖蜡像模型照片，该收藏在医学、艺术以及科学创新史上都具有重要意义。

这些以非凡热忱雕琢而成的人体部件，既是教学工具，又构建了有关常态与病理的定义。在我们的影像中，人造血肉、扭曲的形态和多重反射表面都是对这一历史脉络的回应。继续翻阅时，主角偶然看到了安娜·莫兰迪·曼佐里尼<sup>5</sup> 于 1755 年创作的手持大脑组织的蜡质自画像，这与场景本身形成了一种诡异的“二重身”，并进一步暗示了艺术家在身体认知历史中所扮演的角色。《唾影重身 1》中的这个特定场景，将经由技术媒介呈现的历史医学图像与人造肉体（既作为主角身体的一部分，也作为盘中映照其面容的、脱离身体的道具）层层叠加，试图详尽描绘自我建构的过程。

问：你们认为当代数字碎片化会催生出新形式的畸怪吗？

答：《唾影重身 1》探讨数字化语境中的身体：我们如何被分解为数据、被扫描、复制，继而被算法系统重组。<sup>6</sup> 这是一种全新的瓦解，是自我与其表征之间的断裂。如今，这种碎裂的趋势因医疗虚假信息的传播而愈

演愈烈；网红与算法平台正是利用人们对疾病和身体的恐惧心态，来强化其控制体系。身体在承载关怀的同时，也被卷入逐利与政治化的进程。对于“他者”（如移民、非常规性别者、病患）的恐惧被工具化，用以维护脆弱的社会系统。对此，J·霍伯斯坦的著作《皮肤秀》(1995) 为我们提供了关键的理论视角。它揭示了怪物的形象如何被用以维系社会、经济与性别等级制度。<sup>7</sup>

拥有双重灵魂的“乌皮尔”<sup>8</sup> 的形象也始终萦绕在这部影像中。作为叙事的前提与主体，“乌皮尔”以其拒绝被束缚的特质，成为我们当代处境的一种预示。恐怖这一类型使我们得以栖居于裂隙之间，去追问是谁出于何种原因被塑造成了怪物。更进一步，像“乌皮尔”这样的居间存在，能否抵抗对于单一、纯粹、整全的渴望？

问：能否详细地介绍一下“乌皮尔”这个代表着居间性的形象？它对中国观众来说还比较陌生。

答：“乌皮尔”在传说中拥有双重灵魂，它的异质特征包括：生来就有牙齿、红发、左撇子等等，这些标记体现了其变幻难测的模糊性。尤为重要的是，“乌皮尔”展现出一种“居间性”——既非完全归属于，也并非游离于群体之外；非生非死，处于一种拒绝固定分类的生成状态中。始终游移于归属的边缘，在故事与迷信之间徘徊，“乌皮尔”是一个扰乱生与死、自我与他者、归属与流放等二元对立的形象。

问：能否详细阐释一下《唾影重身》中具有强烈冲击力的声音设计背后的概念？

答：《唾影重身》的声音最初是我们在 2023 年夏季为蓬皮杜艺术中心委

任的持续行为作品 *BROOD* (2023) 而作。我们从长达六小时的原始声音中选取若干片段，并由我们长期合作的伦敦实验电子音乐制作人 OXHY 进行声音编排。我们和 OXHY 的合作围绕着一系列共同线索展开。音乐灵感源自复调声乐传统、恐怖电影声景（包括大卫·柯南伯格的《灵婴》以及至关重要的安德烈·祖拉斯基的《着魔》(1981)），同时融合田野录音与 OXHY 自己的人声。其声音稠密、破碎且极具氛围感，同时富有身体性：节奏如机械般冲撞，而 OXHY 的声音则被变调、拉扯、撕裂，如同一道幽灵信号穿透其间。OXHY 的作品既具有仪式感与电影感，又深受地下俱乐部文化的影响。其意在放慢那种通常用于制造焦虑的声音节奏，并以循环往复、经久不散的阴郁感推迟紧张情绪的释放。

问：作品中“基尔里安摄影术”等历史引涉是如何为你们探索当代身份认同提供方法的？

答：镜子是连接一切的起点。毕卡比亚、杜尚、维特凯维奇等人创作于 1917 年的多重反射镜肖像，早已通过转向荒诞与潜意识，打破了传统肖像画中对于相似性的追求。在《唾影重身 1》中，我们希望营造出这种不稳定性：一位表演者端坐在玻璃桌前，她的映象被以不同角度铰合的两个镜面倍增为四、五、六重。摄像机如同一只全视之眼上下移动，既像一种冰冷的全景监视，同时又散发出诡谲的光芒，人物身体周围的光晕使人联想到“基尔里安摄影术”的效果，恍然间仿佛闯入了另一重维度。我们希望在作品中创造出具有多重参照的复杂叙事，将自身置于历史的连续性之中，并寻找与其他历史时刻的连接——在那些时刻，新技术（如摄影术的发明）也同样塑造着社会对自身的理解。

问：那么，技术在信仰体系中的这种作用，是如何在你们的作品中具体呈现的呢？

答：《唾影重身 2》(2025) 中，影像跟随人物进入浓雾弥漫的城市。其灵感来自马格里特的画作《禁止复制》(1937)。影片中的人物回避着观者的目光，她永远无法面对自己，只能看到自己镜像的背影。这场浓雾怪怖地指涉着我们的当代处境。它既在字面意义上指涉气候变化焦虑，同时也在象征层面上喻指有关复制与扭曲的数字化迷雾。就像网上流传的“大雾将至”这一气候末日迷因一样，它在不断的循环传播中将事件本身变得神秘难解。技术绝非中立；如同镜子或早期的相机，它参与到信仰体系的构建之中。<sup>9</sup> 每一层算法透镜都将主体进一步裂解，使自我增殖，直至疏离异化。

问：你们在香氛装置《镜 镜》(2025) 中运用的化学不对称性，与你们在更广泛意义上针对“双重性”的研究有何关联？

答：我们始终认为香氛就像是一种萦绕不散的介质——它徘徊游移，渗入身体又溢出飘散；它经久不息，召唤被遗忘的记忆。在《镜 镜》中，两种分子结构完全相同（同分异构体）的气味却能带来截然不同的体验，借此我们将身体视为一个渗透性的多孔容器。化学中将这种不对称性称为“手性”，即两个镜像永远无法重合的特性。这种被复制、分裂、永远无法整全的感觉，是我们反复回归的主题。这种转瞬即逝的特质与《唾影重身》中末世般的迷雾形成共振：二者都无形地流动，绕开意识的控制，并携带着恐惧与惊异。就像降神仪式中出现的幻嗅，或是早期使用摄影术“召唤”亡灵，<sup>10</sup> 香氛与雾气模糊了



在场与缺席、可见与可信之间的界限。

无论是《镜 镜》还是《睡影重身》，我们都在试图营造一种情境，让观众感觉自己身处被黛西·希尔迪亚德称之为“第二身体”的广阔领域中——那个与生态系统、基础设施、数据和历史彼此缠连的弥散之躯。<sup>11</sup>重新与之建立联系并不是为了寻求完整，而是为了承认我们的互联性，去感受我们如何被渗透，又同时渗透他者。你沾染的香气，凝滞空气的雾，赋予你分身的图像——所有这些都邀请你栖身于碎片化之中，不再抗拒破碎，即以弥散的状态回应与共存。

问：《睡影重身》系列创作将持续至2027年，这一时间跨度将如何影响你们对所涉理念的深入探索？

答：在整个《睡影重身》系列中，我们持续关注情感与认知层面的不稳定性，以及它如何塑造我们对世界的理解。量子不稳定性——即观测行为本身会改变现实这一理念——已经成为我们思考当代境况的重要视角。这一视角让我们得以审视一个知识不断流变、虚实边界日益消弭、身份在网络中碎裂并倍增的世界。

目前正在推进中的《睡影重身 3》与《睡影重身 4》正是围绕着上述思考展开的。2022年获得“碰撞奖”（Collide Award）之后，我们在欧洲核子研究中心（CERN）驻留。在那里，我们得以沉浸在粒子物理学的语汇与方法论中，尤其是量子纠缠和量子叠加等现象。这些想法与我们关于“观测”的既有思考融汇在一起——无论是科学、技术还是社会意义上的“观测”，都不只是单纯记录现实，而是主动地塑造现实。后续作品计划在CERN拍摄，并从沃尔夫冈·泡利档案馆中汲取素材。作为量子物理界的前驱和一位充满活力的梦想家，泡利与心理学家卡尔·荣格之间的大量

信件往来至今仍在引发回响。对泡利而言，量子物理学与荣格的心理学并非互相独立的领域，而是探索现实的平行路径。物理学在哲学与形而上学层面的深意深深吸引着他，特别是“观测者”的角色，以及“意识”作为世界基本构造中不可或缺的一环的可能性。荣格提出的“共时性”概念——无因果关联的有意义的巧合——成为了连接两个学科的桥梁。他们的信件记录了这样一段共同探索的历程。他们寻求着一种能够连通科学与象征、实证观察与主观感受、严谨的逻辑推理与神秘事物的语言。

问：能否进一步谈谈《睡影重身》与科学之间的关联？

答：《睡影重身》系列的核心张力在于，它意在呈现科学体系与信仰体系如何镜像般地相互映照。它们都试图将不可见之物变得可见，试图控制不确定性。这种关联可追溯至早期摄影术被用以“科学地”记录降神仪式与灵晕；如今，这种求证不可见世界的欲望依然存续于算法系统中，后者召唤出的数字化分身，我们既无法证实，也无法直接否定。

从气候焦虑到数字增殖，当代境况的特征便是稳定分类范畴的崩塌——真实与虚拟、自我与他者、真相与推测的边界日益模糊，而塑造着我们集体想象的图像与叙事也在急剧扩散。凭借其循环、碎片化与叠加的特性，时基媒介成为了一种栖居于这种不稳定性之中而非化解后者的方式——它让我们意识到，每一次框取都是一种转化，科学、神话与技术在此重叠。我们不禁追问：当观看行为不再中立，当事实来源需要被质询，当现实不断闪烁游移而始终难以被确定性捕获时，我们该如何把握并描绘这样的世界？

- 1 唐娜·哈拉维，《赛博格宣言：20 世纪晚期的科学、技术与社会主义女性主义》（纽约：Routledge, 1985）。唐娜·哈拉维是“年轻女孩读书会”于 2013 年首批阅读的作者之一。
- 2 “年轻女孩读书会”（“Young Girl Reading Group”，简称 YGRG），由多洛塔·加瓦达与埃格勒·库尔博凯特于 2013 年发起，项目持续至 2021 年。作为一个游牧性的阅读表演项目，它将集体阅读转化为一种具身的、感官的、网络化的体验。YGRG 以女性主义、酷儿理论及理论导向的文本为核心，邀请线上及线下的参与者们共同朗读，任由声音重叠、卡顿与融合。该项目模糊了讨论、表演与仪式之间的界限，将阅读行为不仅视为一种智性活动，更作为一种通过身体栖居于语言之中的方式，并常辅以气味、光线和技术媒介。YGRG 将读书会构想重塑为一个多孔的、表演性的空间，于其中，亲密性、共享注意力以及数字在场都成为了探索身份、集体性与沟通政治的工具。该项目已在国际上广泛展出，包括第九届柏林双年展、伦敦当代艺术中心（ICA）、柏林马丁·格罗皮乌斯博物馆、华沙现代艺术博物馆、巴黎东京宫、苏黎世艺术馆、莫斯科现代艺术博物馆、第十三届波罗的海三年展（维尔纽斯）、柏林世界文化宫、苏黎世米格罗斯博物馆等场域。
- 3 娜奥米·克莱恩，《分身：镜像世界之旅》（纽约：Doubleday, 2023），第 9 页。书中探讨了“分身”的原型及其在当代社会中的存在：“然而，分身并不仅仅是折磨的形式。几个世纪以来，‘双重’一直被理解为警告或预兆。当现实开始自我复制，折射出重叠的影子，这通常意味着我们自身和世界某些重要的部分被忽视或否认了——那些我们不想看到的部分；并且，若对此警示置之不理，更进一步的危险将接踵而至。这既适用于个人，也适用于那些被分裂、复制、极化或被划分为彼此敌对、看似无法相互了解的阵营的整个社会。我们的社会正是如此。”
- 4 西尔维娅·费代里奇，《凯列班与女巫：妇女、身体与原始积累》（纽约布鲁克林：Autonomedia, 2004）；《为世界复魅：女性主义与公地政治》（纽约布鲁克林：Autonomedia, 2018）。这件作品的标题主要源于对这些文本的阅读。
- 5 安娜·莫兰迪·曼佐里尼（1714-1774）是一位意大利解剖学家、蜡像模型师，并曾在博洛尼亚大学担任解剖设计讲师。她因基于解剖学标本制作蜡像模型而闻名于世。
- 6 对断裂自我的另一处参照，体现在《睡影重身 1》中主角与其分身之间一段心灵感应式的对话，其中一系列游离的短语亦引述自超现实主义诗人安德烈·布勒东的小说《娜嘉》（1928）。该小说开篇写道：“我是谁？倘若仅凭一句谚语来断定，那么也许一切都将归结为——我究竟‘与谁交往’。”
- 7 朱迪斯·哈尔伯斯坦，《皮肤秀：哥特恐怖与怪物技术》（北卡罗来纳州达勒姆：杜克大学出版社，1995）。

- 8 在讨论“乌皮尔”时,我们经常参考乌卡什·科扎克在《乌皮尔:一部自然历史》(2023)和《木桩与铁锹:波兰的吸血鬼多样性》(2023)中的研究。
- 9 费德里科·坎帕尼亚,《技术与魔法:现实的重建》(伦敦: Bloomsbury, 2018);本·维克斯与肯里克·麦克道尔编辑,《自主人工智能地图集》(2025)。我们的部分思考受到这些文本启发。
- 10 伊丽莎白·奥托,《幽灵包豪斯:神秘灵性、性别流动、酷儿身份与激进政治》(纽黑文:耶鲁大学出版社, 2023);克莱芒·谢鲁,《完美的媒介:摄影与神秘主义》(纽约:盖蒂出版社, 2003)。我们对于摄影、科学与通灵术之间联系的兴趣源于对这些书籍的阅读。
- 11 黛西·希尔迪亚德,《第二身体》(伦敦: Fitzcarraldo Editions, 2017)。





人工智能（AI）生成场景，《唾影重身 2》分镜草图。  
**AI-generated scene, sketch for the *Spit and Image 2* storyboard.**

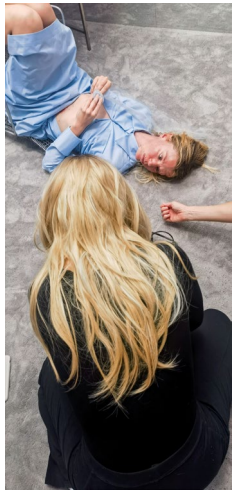
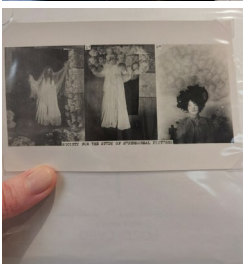
影像作品《唾影重身 1》  
布景及幕后照片。  
**Backstage photo-graph of the *Spit and Image 1* set.**

影像作品《唾影重身 1》  
布景及幕后照片。  
**Backstage photo-graph of the *Spit and Image 1* set.**

《唾影重身 1》布景测试照片。  
**Set tests for *Spit and Image 1*.**

艺术家文献照片，摄于意大利博洛尼亚波吉宫馆藏，内容为安娜·莫兰迪·曼佐里尼于 1755 年创作的手持大脑组织的蜡质自画像。  
**Artists' research photo of the wax self-portrait with brain by Anna Morandi Manzolini, made in 1755, at the Palazzo Poggi Collection in Bologna, Italy.**

一件印有维特凯维奇镜中倒影的 T 恤。  
这张多重反射肖像由艺术家斯坦尼斯瓦夫·伊格纳奇·维特凯维奇于 1915 至 1917 年间在圣彼得堡拍摄。  
**T-shirt with Witkacy reflected in the mirror. The multiple self-portrait was taken by the artist Stanisław Ignacy Witkiewicz in Saint Petersburg, from 1915 to 1917.**



影像作品《唾影重身 1》布景及幕后照片。  
**Backstage photograph of the *Spit and Image 1* set.**

艺术家文献照片，摄于法国巴黎国际超心理学协会档案馆，内容为降神会期间灵魂显现的记录文献。

**Artists' research photo of the documentation of spirit manifestations during séances, archived at the International Metapsychic Institute in Paris, France.**

艺术家文献照片，摄于法国巴黎国际超心理学协会档案馆，内容为降神会期间灵魂显现的记录文献。

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人工智能（AI）生成场景，《唾影重身 2》分镜草图。  
**AI-generated scene, sketch for the *Spit and Image 2* storyboard.**

艺术家文献照片，摄于意大利博洛尼亚波吉宫收藏，内容为双手解剖学蜡像模型。

**Artists' research photo of the wax anatomic model of two hands at the Palazzo Poggi in Bologna, Italy.**





# Interview

MACA(Q): You've worked as a duo for over 12 years. How does this collaborative process of "doubleness" inform your artistic methodology?

Dorota Gawęda and Eglė Kulbokaitė (A): Working as two is always a negotiation, and doubling is incorporated into everything we do. Doubling fractures vision, unsettles fixed ideas of the self and artistic production. We think of our collaboration as double-becoming, as two entities transforming each other rather than merging into one. It's the same way we think about the figures and forms in our work: not as static, but as constantly remaking each other through contact. Our sculptural works and installations also frequently play dual functions, not only as spaces for the audience in a gallery but also as sets for video works.

Q: Tell us about the Slavic and Baltic elements in your work, and their connection to "ancestrality" and non-modern ways of knowing.

A: In our practice, we look to Slavic and Baltic lore because it proposes ways of knowing that resist the neat categories constructed by Western epistemologies, and instead offers complicated and contradictory characters with opaque ethics and nebulous identities. We try to hold open the idea of ancestrality, not as a return to an essentialized past, but as a practice of reperforming or reinhabiting stories, materials, and spaces sidelined in formal systems of knowledge. Folkloristic storytelling resists hierarchies and operates through openness to constant retellings and fabulations. Oral traditions often convey the voices left out of the written archives—for instance, those of women or the poor. Our interest in "storying otherwise"<sup>1</sup> dates back to the "Young Girl Reading Group" (2013-2021)<sup>2</sup>, which explored feminist and queer theory and fiction through collective reading. Through this project, we learnt to appreciate stories that shift, mutate, and create spaces for other kinds of belonging.

Q: Does folklore's "resistance to hierarchies" allow you to build a bridge between ancient myths and contemporary digital culture?

A: We find inspiration in liminal, contaminated, edge-of-world zones: swamps, soil, and spills. Folklore fragments the singular "Nature" that the Western vocabulary positions as alien or other. Instead, it imagines natural, urban, and even digital landscapes inhabited by spirits, presences, or voices. In folklore, a forest, a river, or a field is never just a resource; it's a living network of beings, intentions, and relations. Through our work, we try to imagine moments where boundaries are po-

rous, and where myth and algorithm, body and landscape, are all in conversation. We're interested in retellings and gossip, because these forms resist closure and offer a reminder that the world is larger and stranger than it appears. We also recognize how conspiracy theories function as a form of contemporary digital folklore, emerging from a collective need to narrate uncertainty and mediate complex realities. In this light, it's important to acknowledge their potential to exploit fear, entrench falsehoods, and reinforce ideologies.<sup>3</sup> Arising where official explanations fall short or fail to resonate with the lived experience, they offer symbolic language for the unexplainable, mapping moral, emotional, and cosmological dimensions to the world. The *Spit and Image* (2025–ongoing) video series, which is central to the exhibition, touches on this ambiguity.

**Q:** In your work *Yield (twinning)* (2025), you transform cosmetic mirrors into stainless steel sculptures. What interests you about these objects?

**A:** *Yield (twinning)* is based on the flower-shaped cosmetic mirrors common in Eastern Europe in the 1980s and 1990s. The original mirrors were shaped like a double-faced flower, with stylized yellow plastic petals enclosing the round mirror surfaces. They were the first objects in which we encountered our own reflections as children, so they spark a certain tenderness and nostalgia. However, we wanted to play with this memory and twist it: comfort and alienation all at once. With the use of stainless steel, suddenly the object feels sterile, uncanny, and almost clinical. The flower form, domesticated through this playful, pop reduction, presents itself anew in a material that we are more familiar with from technical devices. The mirrors direct their moving blossoms at those entering the installation, making an association with a surveillance camera unavoidable. We are seen and see our reflection. The two-headed flower becomes a way to think about how representation separates as much as it connects. The sculptures hold that tension without offering full resolution.

**Q:** The *Enclosure* (2023–ongoing) series is something you've worked on for two years now. What insights have emerged?

**A:** Our *Enclosure* series recalls in its title the historical moment of the privatization of land (within the Western European context).<sup>4</sup> With these installations, the process of partitioning is hollowed out. The installations create boundaries in the space of the gallery that are at once present and rigid, delicate, ghostly, and fleeting, suggesting ways of thinking about the porousness of boundaries between bodies, landscapes, and infrastructure. Viewed at different angles,

these works lose and acquire saturation, imposing on any space a sheer membrane of hybrid images that suggest the interconnectedness of the present moment and previous representations. Layered on top of one another, the digital prints organza superimpose images to create a mutating narrative. The translucent membranes become both screens and threshold filters for data, images, and narratives. We are interested in how these transparencies invite the viewer to look and sense differently, to experience a simultaneity of presence and obfuscation. This mirrors how algorithmic systems operate: selectively revealing and concealing, amplifying some signals while silencing others. Through this series, we aim to draw a parallel between the privatization of land and the privatization of digital space. The works explore underlying relationships between landscape, labor, technology, and myth, as well as their role in the manufacturing of realities.

**Q:** In the series, the images in particular evoke a “liminal” experience. What inspired them?

**A:** The installation shades the space with an eerie interior doubling. In the imagery, objects forsake their outlines, and the exhibition space blends into the artwork. The title of the work references Domenico de Chirico’s metaphysical interior painting *The Double Dream of Spring* (1915), suggesting the strangeness already extant in the physical world, rather than a formal warping of surfaces. As in de Chirico’s interiors, abstraction remains implicit in *Enclosures*, imprisoned in an algorithmic sense-making. We’ve been feeding AI with a hybrid vocabulary: scientific lab spaces we have been visiting, generic corridors and waiting rooms, those strangely suspended interiors that are everywhere and nowhere, and then, more intimate fragments such as backstage set photographs from the making of *Spit and Image*, works in progress, and in-between moments when things weren’t yet fixed. We’re interested in what happens when all these sources (research images, personal archives, the anonymous interiors of infrastructure) are folded together. In this process, we’re training the system to produce something unstable, something that feels familiar but never fully lands. At MACA, we further expand the *Enclosure* series by manual mark-making, airbrushing new layers of drawing onto the digital space, confusing the machine-made with the human-made. We’re interested in that moment of partial knowing, when you’re sensing something but it resists being fully grasped. There’s a tension we’re drawn to there, between presence and absence, the physical and the virtual, and the mythic and the computational.

**Q:** In *Spit and Image*, you explore body horror and historical practices of bodily fetishization. How are these related?

A: Horror begins where boundaries bleed, where what feels fixed starts to dissolve. The genre challenges fixed notions and betrays the openness of the body to its environment, allowing for difficult questions to be addressed. In the video *Spit and Image 1* (2025), the figure is possessed by a series of multiplications. The source of the scars, the growth, and the deformed tissues is, however, unknown. The condition of the main character remains unexplained and mysterious. The leaking, malfunctioning body and illness are often both feared and fetishised. David Cronenberg's *The Brood* (1979) could serve as an example in its depiction of parasitism, contamination, and reproduction as sites of terror and transformation. It's emblematic of how "othered" bodies (in this case, female) are made monstrous. All of these connect to the way in which the body has historically been fetishised in both sacred and medical contexts: think of the relics of saints, where isolated body parts were venerated as sites of holiness, or of anatomical collections, where dissected bodies became objects of knowledge and spectacle. These practices oscillate between reverence and violence, between sanctification and control. In *Spit and Image 1*, the character scrolls through a number of photographs of the anatomical wax models, taken on our visit to the collection of the Palazzo Poggi in Bologna, Italy, which holds a significant place in the history of medicine, art, and scientific innovation.

Crafted with extraordinary devotion, the sculpted body parts served as teaching tools and simultaneously constructed the definition of both norm and pathology. Our video explores this legacy. Scrolling further, the character stumbles on the wax self-portrait with brain by Anna Morandi Manzolini, in 1755,<sup>5</sup> which creates an eerie double to the scene itself. It further suggests the historical role of artists in the understanding of the body. This specific scene in *Spit and Image 1* layers these technologically mediated historical medical representations with prosthetic flesh (both as part of the character's body and as a disembodied prop on the plate that mirrors her face), attempting to create a detailed account of the construction of the self.

Q: Do you think contemporary digital fragmentation creates new forms of monstrosity?

A: *Spit and Image 1* addresses the body in its digital context: how we're fragmented into data, scanned, duplicated, and reassembled by algorithmic systems.<sup>6</sup> This is a new kind of disintegration, a rupture between the self and its representations. This fragmentation is further amplified by the spread of health and medical disinformation, and the way influencers and algorithmic platforms exploit fear around illness and the body to reinforce systems of control. Bodies become sites

of profit and politicization as much as care. Fear of the “other” (the migrant, the gender-nonconforming body, the sick body) is instrumentalized to uphold fragile systems. For us, J. Halberstam’s *Skin Shows* (1995) has been a very significant reference here, showing how the idea of the monster sustains social, economic, and sexual hierarchies.<sup>7</sup>

The figure of the *upiór*,<sup>8</sup> the double-souled being, haunts this video as well. The *upiór* becomes the premise and the subject of the narrative, with its potential to be a precursor to our contemporary condition, particularly in its refusal to be contained. Horror allows us to dwell in that fracture and to ask who is rendered monstrous, and how, and perhaps to consider whether inhabiting this in-betweenness (like the *upiór*) can be a form of resistance to the demand for singularity, purity, and wholeness.

Q: The *upiór*, as a liminal figure, is quite new to the audiences in China. Can you say more about it?

A: The *upiór* is a being said to possess two souls, marked by difference: born with teeth, red-haired, left-handed, etc. It embodies a shapeshifting ambiguity. More importantly, the *upiór* displays a kind of “in-betweenness”: neither entirely part of nor outside the community, neither dead nor alive, existing in a state of becoming that defies fixed categorization. Always at the edge of belonging, hovering between story and superstition, it’s a figure that troubles binaries: life and death, self and other, and belonging and exile.

Q: Could you elaborate on the conceptual thinking behind the visceral sound design in *Spit and Image*?

A: The soundtrack of the *Spit and Image* video works was initially produced for our durational performance titled *Brood* (2023), commissioned by Centre Pompidou in the summer of 2023. The sound score is composed of fragments of the original six-hour-long piece created by OXHY, a London-based experimental, electronic producer and musician who has been a long-term collaborator. Our collaboration unfolded through a series of shared references. The music is inspired by polyphonic singing traditions and by horror film soundscapes, including David Cronenberg’s *The Brood* and especially Andrzej Żuławski’s *Possession* (1981), though it also incorporates field recordings and OXHY’s own voice. The music is dense, fractured, and deeply atmospheric. There’s a bodily quality to it: rhythms hit with the force of machinery, while his voice is pitched, stretched, and shredded like a haunted signal. OXHY’s work feels ritualistic and cinematic yet firmly rooted in underground club energy. The idea was to slow down the usual anxiety-build-

ing sound and postpone the tension release with a looping, ever-present dread.

Q: Your work draws many historical references, such as Kirlian photography and surrealist portraits by Magritte. How do these inform your approach to contemporary identity?

A: The mirrors were the starting point: those hinged-mirror portraits of Picabia, Duchamp, Witkacy, and others from 1917. Those portraits had already fractured the idea of self, breaking from likeness into absurdity and the subconscious. In *Spit and Image 1*, we wanted that same instability: one performer at a glass table with two mirrors hinged at various degrees, multiplying her image into four, five, six duplicates. The camera drifts above and below like an all-seeing eye. It's surveillance, cold and panoptical, but also at times strangely luminous, a halo of light around the body reminiscent of Kirlian photography, as if we had stumbled into another register. In our work, we aim to create a complex narrative with a multiplicity of references. These aesthetic references exist as an attempt to place ourselves in the historical continuum and find links to other moments of time, when new technologies (such as the invention of photography) shaped societies' self-understanding.

Q: So how does technology's role in belief systems manifest in your work?

A: In *Spit and Image 2* (2025), the film follows a figure into a fog-filled city. It draws inspiration from Magritte's *La Reproduction Interdite* (1937). Alluding the viewers' gaze, the figure can never face herself, only her own mirrored back. The fog becomes an uncanny stand-in for our contemporary condition. It is both literal, referencing climate-change anxiety, and symbolic of the digital haze of duplication and distortion. When the grounding of weather phenomena in science is destabilized, the online space fills up with memes of climate apocalypse (i.e., "the fog is coming") that circulate until the phenomenon itself feels mythic and ungraspable. Technology is not neutral; like the mirror or an early camera, it participates in forming belief systems.<sup>9</sup> Each algorithmic lens fractures the subject further, multiplying the self until it becomes estranged.

Q: How does a fragrance work like *Mirror Mirror* (2025), which uses chemical asymmetry, relate to your broader investigation of doubling?

A: To us, fragrance has always felt like a haunting medium: it lingers, drifts into and beyond the body. It clings and conjures up forgotten memories. With *Mirror Mirror*, where two scents with identical molecular structures create completely



different experiences, we were thinking about the body as a porous vessel. Chemistry calls this asymmetry chirality, the impossibility of two mirror images ever coinciding. That sense of being doubled, split, never fully whole or aligned is something we return to again and again. This ephemerality resonates with the apocalyptic fog in *Spit and Image*: both move invisibly, bypass conscious control, and carry a charge of fear and wonder. Like phantom smells in séances or the early use of photography to “summon” the dead,<sup>10</sup> fragrance and fog blur the line between presence and absence, between what can be seen and what must be believed.

In both *Mirror Mirror* and *Spit and Image*, we try to create conditions where the audience can sense themselves in the expanded field of what Daisy Hildyard calls the “second body”: the dispersed body entangled with ecosystems, infrastructures, data, and histories.<sup>11</sup> To reconnect with it is not to seek wholeness but to acknowledge our connectedness, to feel how we are permeated and permeating at once. The scent that leaves with you, the fog that thickens the air, the image that duplicates you. These works invite you to inhabit fragmentation rather than resist it, and to move through dispersal as a way of being in response and together.

**Q:** The *Spit and Image* series is set to last through 2027. How will the extended time frame allow you to explore these ideas further?

**A:** Across the *Spit and Image* series, we're interested in exploring how instability, both emotional and epistemic, shapes our understanding of the world. The concept of quantum instability, the idea that the act of observation itself alters reality, has become a key lens through which we think about contemporary conditions: knowledge that is constantly shifting, boundaries between the real and the virtual dissolving, and identity fractured and multiplied across networks.

*Spit and Image 3* and *Spit and Image 4*, currently in development, grow directly from this interest. While on residency at CERN through the Collide Award in 2022, we became immersed in the language and methodology of particle physics, especially quantum phenomena such as entanglement and superimposition. These ideas became enmeshed in our own thinking about how observation—scientific, technological, and social—never simply records reality but actively shapes it. The works are intended to be filmed at CERN, where we will be drawing from the Wolfgang Pauli Archives. Pauli, one of the pioneers of quantum physics and a vivid dreamer, had an extensive correspondence with Carl Jung, which continues to resonate. For Pauli, quantum physics and Jungian psychology were not separate domains but parallel ways of probing reality. He was fascinated by the philosophical and metaphysical

implications of physics, particularly the role of the observer and the possibility that consciousness might be integral to the fabric of the world. Jung's concept of synchronicity (meaningful coincidences without causal explanation) became a bridge between the two disciplines. Their letters are a record of this shared search for a language that could connect science and the symbolic, empirical observations and subjective experiences, as well as rigorous reasonings and the mysterious.

**Q:** Could you expand on your view on the connection between *Spit and Image* and science?

**A:** A tension in the *Spit and Image* series is how scientific and belief systems often mirror each other in their attempts to make the invisible visible and control uncertainty. This connects to the early use of photography to “scientifically” document séances and auras; today, that same desire to evidence unseen worlds persists in algorithmic systems that conjure digital doubles, which we can neither prove nor dismiss.

From climate anxiety to digital multiplication, the contemporary moment is marked by a collapse of stable categories (real and virtual, self and other, truth and speculation) and by the proliferation of images and narratives that shape our collective imagination. Time-based media, with their ability to loop, fragment, and superimpose, become a way to inhabit that instability rather than resolve it, and to acknowledge that each act of framing also transforms. This is where science, myth, and technology overlap. We're asking how we might navigate and depict a world where the act of seeing can never be neutral, where the origins of facts need to be questioned, and where reality itself seems to shimmer and slip, always just beyond the grasp of certainty.

- 1 Donna J. Haraway, *A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century* (New York: Routledge, 1985). One of the first authors read in 2013 with the “Young Girl Reading Group.”
- 2 The “Young Girl Reading Group” (YGRG), initiated by Dorota Gawęda and Eglė Kulbokaitė from 2013 to 2021, was a nomadic reading-performance project that turned collective reading into a form of embodied, sensorial, and networked experience. Centered on feminist, queer, and theory-driven texts, YGRG invited participants—both physically gathered and connected online—to read aloud together, letting voices overlap, glitch, and merge. Blurring the boundaries between discussion, performance, and ritual, the project used the act of reading not only as intellectual engagement but also as a way of inhabiting language through

- the body, often augmented by scent, light, and technological mediation. YGRG reimagined the reading group as a porous, performative space where intimacy, shared attention, and digital presence became tools for exploring identity, collectivity, and the politics of communication. The project has been presented internationally, including at Berlin Biennale 9, ICA (London), Martin Gropius Bau (Berlin), MSN (Warsaw), Palais de Tokyo (Paris), Kunsthalle Zürich (Zürich), MMOMA (Moscow), and the 13th Baltic Triennial (Vilnius), HKW (Berlin), Migros Museum (Zürich), among other venues.
- 3 Naomi Klein, *Doppelgänger: A Trip into the Mirror World* (New York: Doubleday, 2023), 9. The archetype of the double and its presence within contemporary society is explored: “Doppelgänge, however, are not only forms of torment. For centuries, doubles have been understood as warnings or harbingers. When reality starts doubling, refracting off itself, it often means that something important is being ignored or denied—a part of ourselves and our world we do not want to see—and that further danger awaits if the warning is not heeded. That applies to the individual but also to entire societies that are divided, doubled, polarized, or partitioned into various warring, seemingly unknowable camps. Societies like ours.”
  - 4 Silvia Federici, *Caliban and the Witch: Women, the Body and Primitive Accumulation* (Brooklyn, NY: Autonomedia, 2004); *Re-Enchanting the World: Feminism and the Politics of the Commons* (Brooklyn, NY: Autonomedia, 2018). The title of this work stems largely from readings of these texts.
  - 5 Anna Morandi Manzolini (1714–1774) was an Italian anatomist, wax modeler, and lecturer of anatomical design at the University of Bologna. She became internationally known for the production of wax models based on anatomical dissections.
  - 6 Another reference to the fragmented self comes as a telepathic dialogue between the main character in *Spit and Image 1* and her doubles, where the series of dissociated phrases also include quotations from the surrealist André Breton’s novel *Nadja* (1928). The novel begins with: “Who am I? If this once I were to rely on a proverb, then perhaps everything would amount to knowing whom I ‘haunt.’”
  - 7 Judith Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters* (Durham, NC: Duke University Press, 1995).
  - 8 When speaking about *upiór*, we often refer to the research by Łukasz Kozak in *Upiór. Historia Naturalna* (2023) and *With Stake and Spade: Vampiric Diversity in Poland* (2023).
  - 9 Federico Campagna, *Technic and Magic: The Reconstruction of Reality* (London: Bloomsbury, 2018); Ben Veckers and Kenric McDowell, eds., *Atlas of Autonomous AI* (2025). Some of these texts informed our thinking.
  - 10 Elizabeth Otto, *Haunted Bauhaus: Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics* (New Haven: Yale University Press, 2023); Clément Chéroux, *The Perfect Medium: Photography and the Occult* (New York: Getty Publications, 2003). Our interest in the link between photography, science, and spiritism, which is derived from these readings.
  - 11 Daisy Hildyard, *The Second Body* (London: Fitzcarraldo Editions, 2017).

多洛塔·加瓦达（1986 年出生于波兰）和埃格勒·库尔博凯特（1987 年出生于立陶宛）是生活于巴塞尔的艺术家组合。两人均于 2012 年毕业于伦敦皇家艺术学院。她们通过艺术实践，发掘那些未被书写社会历史，并想象多样且殊异的未来。其创作以研究为基础，涉及表演、绘画、雕塑、香氛和视频装置等多个领域。语言在这些领域中纷纷崩解，令单一的艺术形式演变成多种形态。在“年轻女孩读书会”（2013–2021）项目的影晌下，她们的创作逐渐构建出一个由多重参照交织而成的网络，并以一条无限延展的“具身叙事”之线贯穿其中。

她们的作品曾在国际多家知名艺术机构展出，包括芝加哥文艺复兴协会个展（2025）；巴塞尔艺术馆（2024 及 2017）；赛迪·赫格斯画廊（巴黎，2024）；蓬皮杜艺术中心（巴黎，2023）；美因茨艺术馆（2023）；洛桑联邦理工学院展馆（2023）；苏黎世谢德哈勒美术馆（2022）；下奥地利州艺术馆（维也纳，2022）；CCS（巴黎，2022）；汉堡艺术协会（2021）；瑞士学院（巴勒莫 / 米兰，2021）；纽约瑞士学院（2020）；杜塞尔多夫朱莉娅·斯托舍克收藏馆（2020）；弗里堡艺术馆（2020）；巴黎拉法耶特基金会（2019）；巴黎东京宫（2018）；雅典双年展（2018）；伦敦当代艺术中心（ICA，2017）等。她们获得的奖项包括 2022 年 **Allegro** 艺术家奖、2022 年欧洲核子研究组织（CERN）**Collide** 驻留项目，并荣获 2022 年瑞士表演艺术奖。

## About the Artists

Dorota Gawęda (1986, Poland) and Eglė Kulbokaitė (1987, Lithuania) are an artist duo based in Basel. They graduated from the Royal College of Art, London in 2012. They established a syncretic practice that focuses on unearthing unwritten social histories and imagining divergent futures. Transfusing different bodies of knowledge across space and time, Gawęda and Kulbokaitė nurture a research-based practice that weaves together seemingly disparate fields—ecology and technology, science and magic, and nonhuman intelligence and shared speculation. They work in multiples across performance, painting, sculpture, fragrance, video, installation, and AI-generated imagery—where language breaks down and one genre morphs into many. Informed through their “Young Girl Reading Group” (2013–2021) project, the artists create artworks that act as networks of references, looped together by an infinite string of embodied narration.

They have exhibited internationally, including The Renaissance Society, Chicago (2025); Kunsthalle Basel (2024 and 2017); Thaddaeus Ropac, Paris (2024); Centre Pompidou, Paris (2023); Kunsthalle Mainz (2023); EPFL Pavilions, Lausanne (2023); Shedhalle, Zürich (2022); Kunstraum Niederoesterreich, Vienna (2022); CCS, Paris (2022); Kunstverein Hamburg (2021); Istituto Svizzero, Palermo/Milan (2021); Swiss Institute, New York (2020); Julia Stoschek Collection, Düsseldorf (2020); Kunsthalle Fribourg (2020); Lafayette Anticipations, Paris (2019); Palais de Tokyo, Paris (2018); Athens Biennale (2018); ICA, London (2017), among others. They are the recipients of the Allegro Artist Prize 2022; CERN Collide Residency 2022; and laureates of the Swiss Performance Art Award 2022.

## 关于策展人

杨北辰是一位生活于北京的研究者与策展人，他目前担任 **MACA** 艺术中心总监，以及中央戏剧学院副教授。在此之前，他亦曾出任《艺术论坛》中文网资深编辑（2012–2017）、新世纪当代艺术基金会研究员（2019–2021）以及普拉达基金会“思想委员会”成员（2021–2023）。

他的研究兴趣侧重于在当代复杂的技术与生态语境中探讨运动影像的可能性，致力于以批判性媒体考古学模型进行关于另类现代性问题的思辨，并强调以新物质主义立场重新诠释历史与地缘政治。其策展实践与跨学科的学术方向相辅相成，策划过的项目包括“新冶金者”（尤利娅·斯托舍克基金会，杜塞尔多夫）、“微纪元”（国家文化论坛，柏林）、广州影像三年展 2021 “交融的激流”（广东美术馆，广州）、“**Nathalie Djurberg 与 Hans Berg**: 牛皮纸包裹的月亮”（荣宅，上海）以及“曹斐：潮汐宙合”（浦东美术馆，上海）等。

他于 **MACA** 策划了为期三年的研究性展览项目“谁拥有自然？”，该系列展览致力于以跨学科的视野处理紧迫的生态、去殖民与人类世议题。三个章节分别为“多物种之云”（2022–2023）、“元素小说”（2023–2024）与“神女应无恙”（2024–2025）。

他亦曾为多位艺术家撰写过图录文章，包括劳拉·普罗沃斯特、安东尼·葛姆雷、奥玛·法斯特、何子彦、曹斐以及王拓等。其个人学术专著《作为档案的电影》即将付梓。

## About the Curator

Dr. Yang Beichen is a researcher and a curator based in Beijing, currently serving as Director of MACA Art Center, and Associate Professor at the Central Academy of Drama. Prior to that, he was a senior editor of Artforum.com.cn (2012–2017), a guest researcher at the New Century Art Foundation (NCAF, 2019–2021), and one of the members of the Thought Council at the Fondazione Prada (2021–2023).

His research explores the agency and potentialities of the moving image in the context of contemporary technology and ecology. Utilizing media archaeology as a radical framework, he excavates alternative modernities and reinterprets history and geopolitics from a New Materialist perspective. His curatorial practices grow out of and attest to his multidisciplinary academic approaches. Dr. Yang's notable curatorial projects include "New Metallurgists" (Julia Stoschek Collection, Düsseldorf), "Micro-Era" (Kulturforum, Berlin), the Guangzhou Image Triennial 2021 "The Intermingling Flux" (Guangdong Museum of Art, Guangzhou), "Nathalie Djurberg and Hans Berg: A MOON WRAPPED IN BROWN PAPER" (Prada Rong Zhai, Shanghai), "Cao Fei: Tidal Flux" (Museum of Art Pudong, Shanghai), among others.

From 2022 to 2025, he curated a three-year research-based exhibition project titled "Who Owns Nature?" at MACA, focusing on pressing ecological, decolonial, and Anthropocene issues from an interdisciplinary perspective. The project is divided into three chapters: "Multispecies Clouds," "Elemental Constellations," and "Gaia Should Be Safe."

He has also contributed critical essays for catalogues featuring artists such as Laure Prouvost, Omer Fast, Antony Gormley, HO Tzu Nyen, Cao Fei, Wang Tuo, among others. His academic monograph, *Film as Archive*, is forthcoming.

睡影重生

Spit and Image

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杨北辰

Curator  
Yang Beichen

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## 致谢

感谢车宣桥女士、“先锋计划”全体  
赞助人、瑞士文化基金会上海办公  
室对于本次展览的支持，瑞士驻华  
大使馆对于开幕酒会的赞助，以及  
**432PERFUME** 对于气味装置作品  
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## Special Thanks

The exhibition is generously  
supported by Ms. Che Xuanqiao,  
MACA XF Philanthropist and  
Patrons, Pro Helvetia Shanghai,  
the Swiss Arts Council, with the  
opening reception sponsored by  
the Embassy of Switzerland in Chi-  
na, and the fragrance installation  
supported by 432PERFUME.

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## 关于 MACA

**MACA**是一个位于北京**798**艺术区内的非营利艺术机构，于二零二二年一月十五日正式面向公众开放。以一栋总面积九百平方米的两层建筑为基地，**MACA** 联合全球范围内的艺术家、策展人以及泛文化艺术工作者，以多形式的持续共同工作构建一处当代艺术版图上的新形态坐标。以“艺术家的工作”为导向，以跨学科的研究为根基，**MACA** 试图重聚热爱艺术与信仰“当代”的群体，以回应这个处于激变之中的时代。

## About MACA

**MACA** is a non-profit art institution located in the 798 Art District of Beijing and officially inaugurated its space on January 15, 2022. Occupying a two-story building with a total area of 900 square meters, **MACA** unites artists, curators, and other art and cultural practitioners from around the world. Through its diverse, ongoing, and collaborative approaches, the Center establishes a new site on the contemporary art scene. Guided by the “work of artists” and backed by interdisciplinary research, the Center aims to bring together a community passionate about art and devoted to the “contemporary” moment so as to respond proactively to our rapidly evolving times.



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