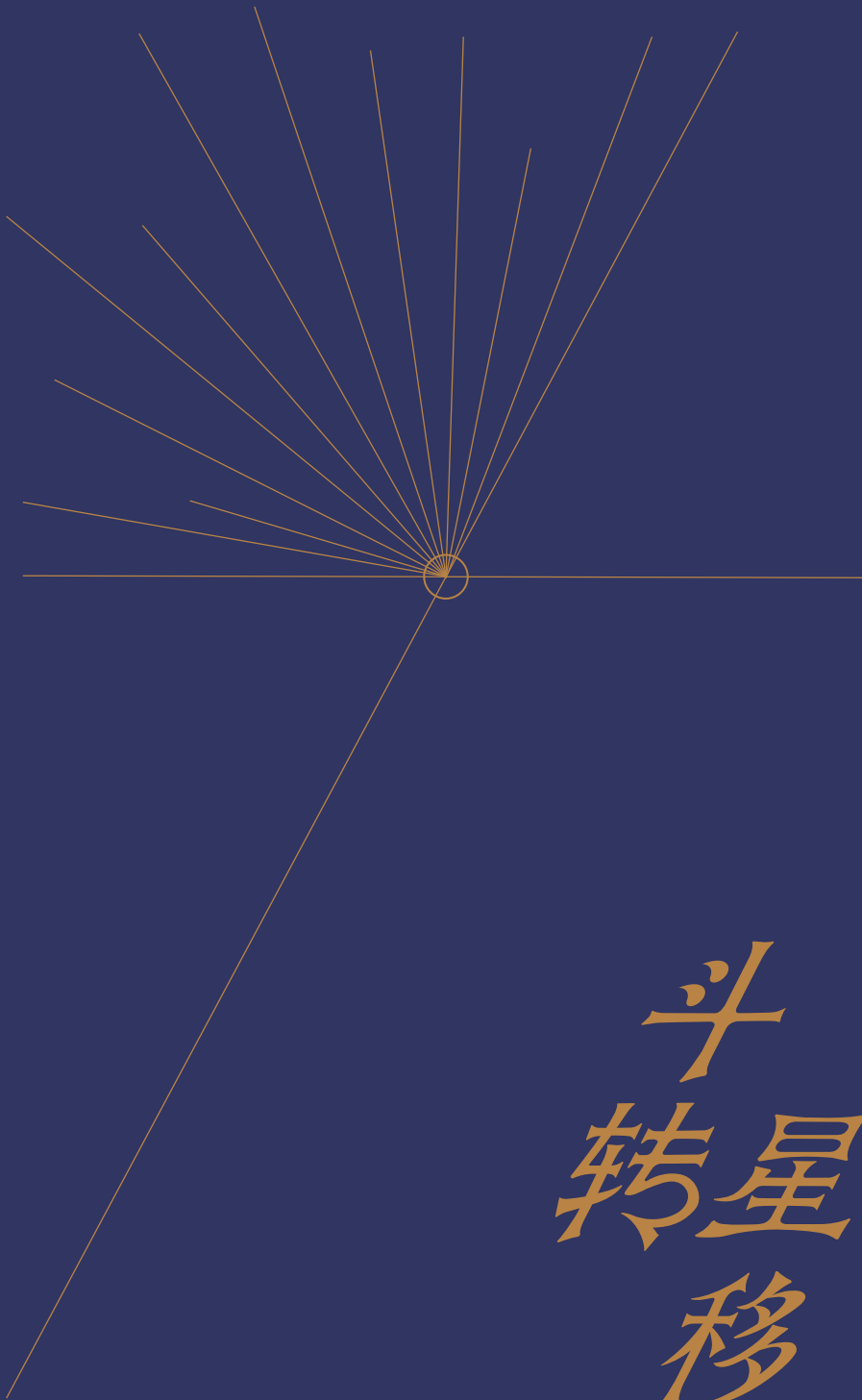


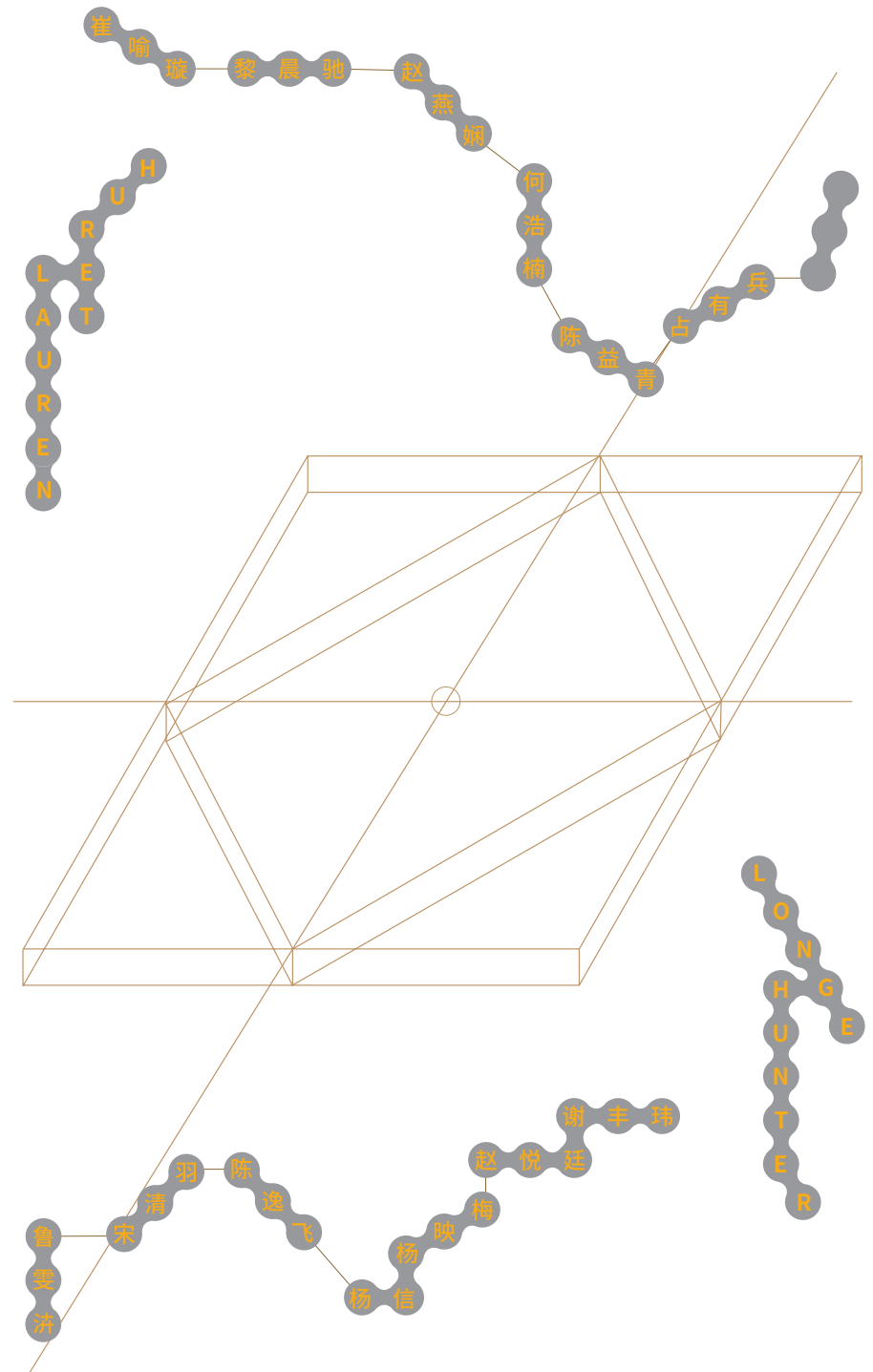


斗 转星 移

2026.09.05—11.05

Planetary Navigation:
As Above, So Below

一种行星式的测绘



每一个时代都有自己的测绘方式。当今天的世界被卫星、算法与数据重新丈量，当具体的人被抽象为数据的光点，仍有一群人折返最古老的航线——以星辰为经，以大地为纬，像古老的水手一样，在行星的尺度上重新标定自身的位置。在坐标被不断重写、记忆被反复解域的时代，他们拒绝被数据定位，选择离开熟悉的港口，走向田野、废墟与远方。“在天成象，在地成形”——这句古旧的箴言，早已写下一一种缠绕体感的导航术。

第五届水手计划的11组创作者与两位特邀瑞士艺术家，正是这样一群当代的远行者。他们从北京胡同的肌理走向云南的深山，从圣赫勒拿的孤岛潜入跨国新能源产业链的工人档案，从祖辈的针脚里打捞劳动的记忆，也在老人的监控影像中凝视衰老的重量。航线彼此殊异，却共享同一片星图——在具体的田野中，寻回那些被时代洪流冲散、却依然微微闪烁的坐标。

展览以中国传统星图中的“北斗”与“南斗”作为方法论的经纬，织就一张关于“绵延与归藏”、“往昔与此刻”的双重叙事星丛。北斗七星既指引航程，也喻示肃杀与凋零：展览的一侧聚焦于那些沉入地层深处的记忆——战争的废墟、殖民的伤口、劳工的离散与被封存的档案。艺术家们如同守夜人，在圣赫勒拿岛的孤寂里、在二战战俘营的秘密图绘与迁徙档案里、在跨越欧亚的工业地景与工人记忆里，打捞被时间吞噬的湮灭之痕。而南斗星群象征着延展与衍化：另一侧涌动着蓬勃的生命力与在地的韧性——植物的古老智慧、蜜蜂的神性辉光、民间的野生设计，以及老龄化社会中对“长寿”与“陪伴”的重新织造。这里有云南神蜂树下的共生，有胡同里野蛮生长的智慧，也有祖孙两代人通过针线缝合的时光。

在归藏与绵延的张力之间，是如同“左辅右弼”般的连接者。技术、媒介与公共参与，构成了展览的

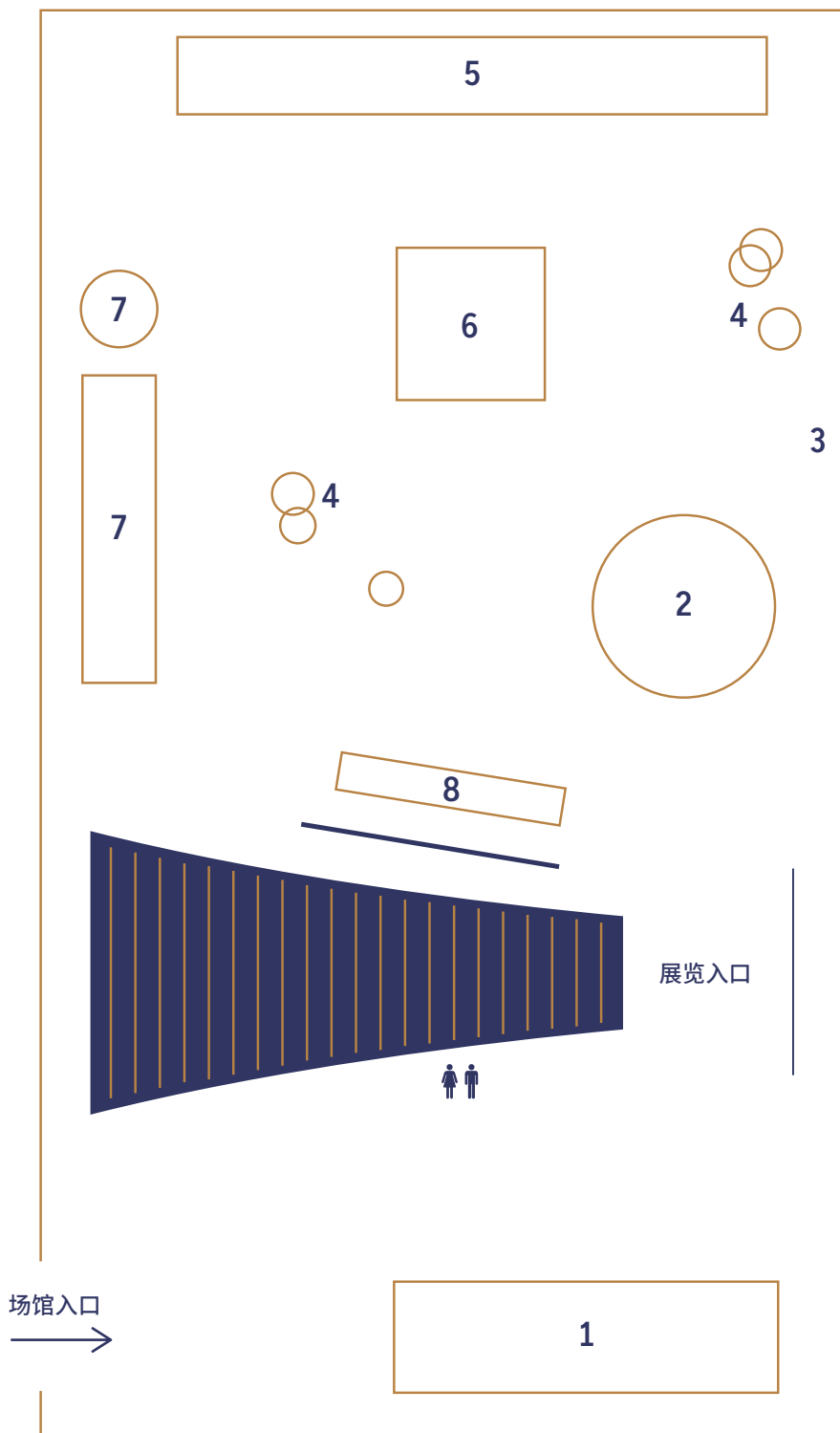
第三重维度。它们并非冰冷的工具，而是连接过去与未来的星桥——一针一线在白布上留下的温度可以成为跨越代际的诉说，一次田野录音可以让消逝的劳作之声重新响起。经由影像、声音与身体的介入，艺术家们将个体经验转化为公共记忆，将私人的痛楚转化为集体的疗愈。

在一个万物皆可被计算、却有更多存在拒绝被量化的时代，我们重拾“行星智慧”。MACA艺术中心在此化身为一座当代的“观星台”，邀请每一位踏入展厅的观众，像水手一样，在北斗的历史凝眸与南斗的生命流变之间，重新校准体内的星图，认领那颗仍在缓缓旋转的精神坐标。

文：何伊宁、龙奕璠

第五届
水手计划
特展

The 5th
Sailors Program
Special Exhibition



1. 水手计划 × Shot on iPhone

2. 杨信 & 杨映梅	《未命名的经纬》	2026
	《未命名的经纬:影像》	2026

3. 劳伦·胡雷特	《阿尔卑斯狂想》	2024
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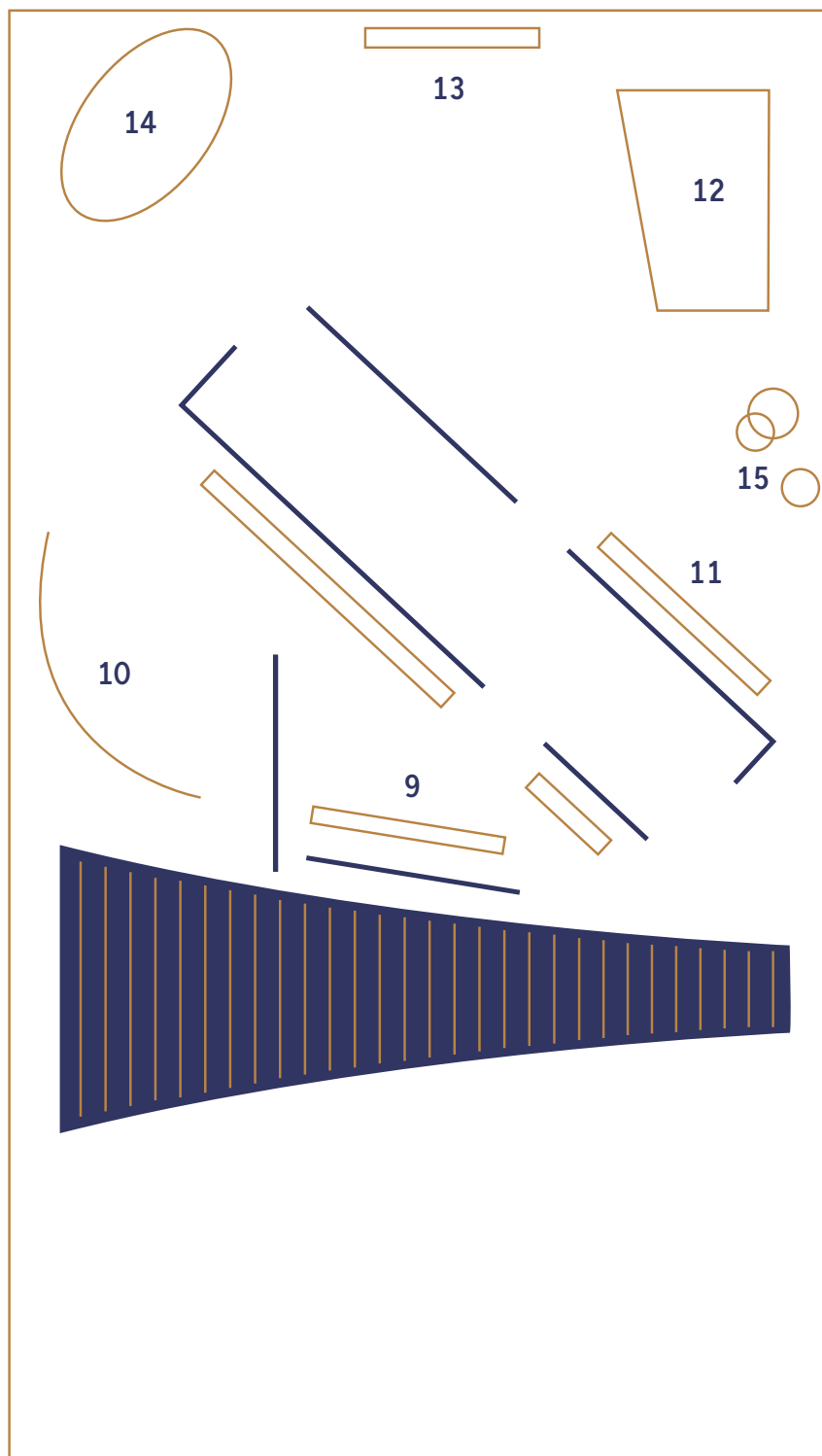
4. 亨特·朗捷	《追踪者 I》	2024
	《追踪者 II》	2024
	《嬗变》	2023
	《塞浦路斯神像》	2022
	《如果路径 I》	2021
	《其下》	2022
	《重金属树叶》	2021
	《欺骗者》	2022
	《潜叶锦葵》	2022

5. 鲁雯济	《南方野生设计采集》	2026
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6. 陈逸飞	《安布过埠》	2026
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7. 赵悦廷 & 谢丰玮	《风土写生》	2026
	《风土写生:研究餐桌》	2026
	《风土写生:研究地图》	2026
	《风土:物质》	2026
	《写生:材料转译》	2026

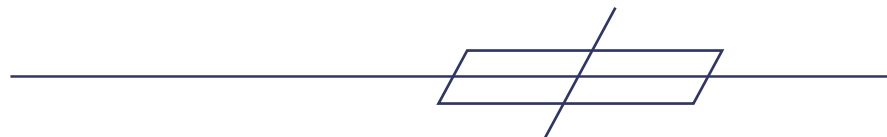
8. 宋清羽	《蜂神榜》	2026
	《蜂神榜(档案)》	2026
	《蜜志》	2026
	《胚》	2026
	《蜂祭》	2026
	《冰山》	2026
	《0.8 g》	2026
	《o》	2026



9. 占有兵	《肖像中国》 《劳动密集型时代》	2010年至今 2009-2024
10. 陈益青	《暂存的旅途》	2026
11. 何浩楠	《故事版:两山一口,互助之线》	2026
12. 赵燕嫻	《来生·前传》	2019-2026
13. 黎晨驰	《Elegant Blue》 《Elegant Blue (草稿)》	2026 2026
14. 崔喻璇	《囚中图绘 (阶段一)》	2025年至今
15. 亨特·朗捷	《植物性艺术》 《网络化的无常》 《易变的深层心智》 《属于特提斯域》 《种子容器》 《时间管理》 《扫描仪》 《紫水晶欺骗者》 《铅上的山毛榉之息》 《氧化讯息》	2017 2017 2016 2019 2019 2017 2017 2020 2022 2018

何伊宁

何伊宁是一位常驻中国的策展人与研究者。她的研究与实践聚焦技术哲学、媒介生态与全球影像艺术的交织；致力于在当代艺术语境中“修复”被遮蔽的历史，建构本土叙事，并探索中国艺术在重塑全球后殖民话语中的主体能动性。作为《浮屿》与《星辉》期刊的发起人，她参与撰写及编辑了《劳特利奇摄影、表征与社会正义导论》《记忆寓所》及《港口与影像》系列等二十余种出版物。在国际策展领域，她曾担任英国FORMAT 27 (2027)、广州影像三年展 (2025)、第八届新加坡国际摄影节 (2022) 及第三届北京国际摄影双年展 (2018) 的联合策展人。2023年，她与蔡昕媛联合发起 Decolonial Being Network，旨在揭示“存在”与“殖民性”的深层关联，共绘去殖民的未来图景。



龙奕璠

龙奕璠 (出生于1992年, 韶山), 策展人、写作者, 2014年本科毕业于厦门大学艺术管理专业, 2021年硕士毕业于中国美术学院策展专业。他是2025年第15届上海双年展的策展人团队成员之一, 目前主要关注自组织、共同体和现地策展 (on-site curating)。近年来, 他组织和策划多场基于东南沿海流域, 有关流动的历史地理与环境媒介的策展、行走和研究, 并以“为裨海建模”计划成为单向街基金会第四届水手计划的获选人。他于2015年参与创立“轴艺术项目” (AXIS Art Project), 并获得2016年上海当代艺术博物馆“青年策展人计划”奖项; 同年创立独立空间 404 Not Found Lab, 组织后田协商组, 在厦门开展一系列社区-剧场的艺术实践; 2017年起, 参与“方志小说”, 策划多场驻留、展览和工作坊。此外, 他也通过写作探索策展之外的连接方式。



陈益青是一名生活于伦敦和贵阳的艺术家和电影制作者。介于虚构与纪实之间，他的实践跨越多种媒介，从艺术电影、引擎游戏到 XR 体验。他将基于时间的媒介视作一个松散而交错的结构，通过多重时间线探索虚拟技术和基础设施所连接的跨国语境以及交织其中的宏大发展背后的个体生命叙事。在近年的创作中，他常常通过田野式的观察和家族史研究思索工人和少数民族的生活、记忆和社会关系的变化如何在一种更漫长的历史和经济体系中与物质文化、能源转型和全球化交织在一起。陈益青毕业于英国皇家艺术学院，获数字方向硕士学位，此前，他曾获得物联网工程学学士学位。他的作品曾在广东时代美术馆、伦敦 ICA、伦敦 Cromwell Place Gallery、克罗伊登 Conditions、米兰 MEET 数字文化中心、芬兰 HIAP、巴塞罗那 ESPRONCEDA 等地展映及展出。



陈逸飞，游动的布袋戏说书人，夹山改梁 Jasagala 艺术小组成员，刺纸编辑之一。他以小志 (zine) 为起点实践 DIY 与自组织，关心艺术如何在各种社会变革中发生作用。近年，他以人偶为媒与各地朋友们共同打捞记忆并编织、讲述故事。



崔喻璇 (出生于 1999 年, 长春) 是一位现居荷兰的视觉艺术家和叙事者。她运用影像媒介进行创作, 游走于纪录、艺术研究和虚构之间。通过田野调查和与景观及其物质痕迹的具身接触, 她探究地缘政治、历史记忆和殖民遗产如何持续塑造边缘地带。她将档案视为一片活跃且不稳定的场域, 以此揭示被掩盖的历史, 并打破清晰与模糊、证据与想象之间的界限。



何浩楠生于云南, 目前生活、工作于法国巴黎与克莱蒙。他的实践介于研究与艺术创作之间, 围绕精神活性植物以及规范其使用、流通与感知方式的社会、政治和制度系统展开。何浩楠于 2022 年获得巴黎艺术、技术与数字化研究院硕士学位, 2023 年继续在里昂国立高等美术学院后文凭艺术项目中开展研究, 目前为克莱蒙都会高等艺术学院研究员。他的作品及项目曾呈现于“未来文化”项目 (巴黎蓬皮杜中心、巴塞罗那当代文化中心、柏林世界文化宫, 2022-2023); 巴黎国际艺术城 (2024); 克罗地亚 WHW 学院 (2024); 泰国大湄公河次区域驻地项目 (2025); 里昂当代艺术双年展 (2026) 等。2026 年, 其作品进入巴黎市当代艺术收藏。



劳伦·胡雷特是一位视觉艺术家，其创作实践主要围绕影像、行为表演、装置和拼贴展开。她对通过技术与媒介系统所传递的信仰与思想体系有着浓厚的兴趣。随后，她的作品逐渐转向对图像情感力量的深刻反思，其核心理念在于：我们所处的时代正经历着前所未有的图像曝光。胡雷特致力于分析图像的暗示力、展演性及其政治意涵。2020年至2024年间，她与艺术家玛丽亚·古塔展开合作。两人共同探讨了图像对自我建构的影响、软实力机制、社交网络上的媒体过度曝光，以及当代身份操纵的各种形式。目前，她正在创作自己的首件公共艺术作品《世界的饼干图解》(2024)。该方案近期入选了日内瓦韦内内学校项目，并与日内瓦市当代艺术基金会合作推进。该项目预计将于2027年落成。



黎晨驰(出生于1991年)先后就读于北京电影学院与纽约普拉特艺术学院，现工作、生活于成都。他的作品常常关注图像在日常、记忆与历史之间的流变，并将对它们的感知转化成一种仪式性行为。他的实践结合了绘画、摄影以及版画的创作方法，通过分层、叠加、拼贴等反复处理，使图像超越简单的叙事性表达，来营造一个让观看得以放慢、转向、重构的场域。他的部分展览包括：“黎晨驰：坏品味的人”(Fotografiska, 上海, 2026)；“黎晨驰：困于至明之夜”(塔画廊, 纽约, 2026)；“白地渊藪”(红印艺术中心, 成都, 2025)；“闪耀：黎晨驰个人项目”(ART021, 北京, 2025)；“黎晨驰：Symphony No. 2”(东来艺术, 成都, 2025)；“虚步摇摆：A4美术馆收藏展”(A4美术馆, 成都, 2024)；“黎晨驰：∞”(littles空间, 成都, 2018)。

亨特·朗捷(出生于1985年, 美国加利福尼亚州)目前工作、生活于瑞士日内瓦。他拥有旧金山加州艺术学院的美术学士学位, 以及鹿特丹皮特·兹瓦特学院的美术硕士学位。他近期的个展举办机构包括：Kunstraum Memphis, 林茨(2026)；SALTS, 巴塞尔(2025)；427, 里加(2024)；朗根塔尔美术馆(2023)；Last Tango, 苏黎世(2023)；Sonnenstube, 卢加诺(2023)；Et al. 画廊, 旧金山(2018)；LambdaLambdaLambda, 普里什蒂纳(2017)；以及霍达兰艺术中心, 卑尔根(2017)。他的作品曾参与多场群展, 展出机构包括：贝城艺术三年展(2026)；罗马当代艺术博物馆(2025)；罗马 Lateral(2025)；纳沙泰尔艺术中心(2024)；伦敦 Soft Opening(2024)等。2021年, Coda Press 出版了他的图文集《DreamOre》，同年他荣获瑞士艺术奖。2024年至2025年间, 他在罗马瑞士学院担任驻留研究员。



鲁雯洵, 建筑师, 现工作、生活于北京。2019年成立△建筑, 作品包括“一日茶亭”, 玉树囊谦赞普博物馆扩建, 云南腾冲“叁柒贰壹”院子, “生命惊奇”泰康收藏展等。曾入选谷德“2021有趣的20位年轻代表”, 有方“2021新锐榜—来自北京的13家建筑事务所”, 并获得2022年安邸AD 100 YOUNG和2022年Architizer A+Awards 石头建筑类别的Popular Choice Winner。在职业实践之外, 她以北京胡同为样本, 开启了长期的城市观察和名为“北京超无聊”的个人研究项目——对身边的野生设计进行抢救性收集与图解。在这个充满宏大叙事和对远方关注的时代, 她希望通过对日常的观察重建对于世界的切身感知, 在看似无意义的琐碎中寻找有意义的内核。





宋清羽(出生于 2000 年)的创作聚焦于与智人(Homo sapiens)之外的其他生命形式协作,并探索艺术如何不再以人类为主体,而成为自然生态的一部分。其创作如同不断进化的有机体,构建具有自主运作机制的世界与系统,让其他生命形式成为创作过程中的平等参与者。通过与昆虫、植物、土壤等协作,她将艺术作为跨物种的媒介,为不同生命体提供栖息的平台。她毕业于伦敦大学斯莱德艺术学院,获牛津大学克拉伦登奖学金完成硕士学位,曾担任由 Alexander McQueen 创立的 Sarabande Foundation 驻地艺术家。



杨信(出生于 1999 年,广东)毕业于中国人民大学,现为中央美术学院博士研究生。与祖母杨映梅组成跨代际共创组合“缀缀(cuag4)”。其创作深植于对社会与家庭场域中隐形劳动的观察,在记忆、身体、材料与劳动的交织中,重估日常感知边界。曾获中国嘉德徐邦达艺术教育奖学金、黄漂艺术奖、中国人民大学教授提名奖等。近期项目包括:“缀缀(cuag4)”(单向街基金会,2026);阿那亚冬季艺术驻地(阿那亚·金山岭,2026);“步履与笔触”(爱慕美术馆,2025)等。

杨映梅(出生于 1950 年,广东)曾为抽纱厂“一级绣”工,“缀缀(cuag4)”成员。她自幼承袭家学,精通潮汕抽纱绣,母辈属于东南沿海最早习得欧洲白线抽纱技术的女性群体。作为传统手工劳动的代际见证者,她将身体技艺、地方记忆与女性生命经验转化为视觉叙事,与杨信协同创作,激活传统材料与隐形劳动的跨时空潜能。



占有兵是一位摄影师与农民工研究者,他的实践主要聚焦于东莞工业区生产线上农民工的日常调查和研究。他曾出版两本图文集:《我是农民工——东莞打工生活实录》(2014)及《如此打工30年》(2025)。迄今为止,他已拍摄 170 多万张照片,积累了 14TB 的视频素材,制作了 140 多本手工书,并收集了约 6 吨与打工相关的实物。他的作品被大英图书馆、中国民族博物馆、英国当代冲突档案馆、丽水摄影博物馆、宥爱美术馆、广州图书馆等机构收藏。其摄影作品曾在康奈尔大学、约翰斯·霍普金斯大学、纽约大学等地展出或放映。占有兵曾入围 2025 年徕卡·奥斯卡·巴纳克摄影奖短名单,并荣获 TOP20·2025 中国当代摄影新锐奖。他硕士毕业于西北工业大学管理学院,现为东莞本地的媒体摄影师。



赵燕娴是一位驻荷兰的中国台籍艺术家。她的实践主要围绕三个彼此交织的维度展开:家庭如何作为记忆、权力与意识形态持续被生产的场域;离散与家庭结构如何塑造女性对于劳动、责任与自我价值的理解;以及迁移与技术媒介如何重新组织家庭内部关于亲密、衰老与死亡的经验。成长于关于迁移与远方的离散叙事之中,她持续关注那些被“更好生活”神话所遮蔽的长期缺席、情感断裂与代际创伤。她以影像、档案与长期观察为主要方法,通过对私人影像的收集、重构与再组织,将个体经验转化为可被共享的视觉结构。她曾获得荷兰 EPK 卓越研究奖及荷兰各大艺术基金与研究项目支持,其作品曾于中国、荷兰与克罗地亚等地展出。



赵悦廷& 谢丰玮

赵悦廷, 艺术家, 毕业于美国罗德岛设计学院绘画系, 现为麻省理工学院艺术、文化与科技硕士候选人。她将创作视为一种超越固化形态的生成, 强调过程、具身性实践和合作关系, 以揭示物质的自我叙事。

谢丰玮, 厨师, 毕业于澳大利亚悉尼蓝带。曾途经 Ensue、EHB、Gaggan、Meta、Odette、Amisfield、Kadeau、Alchemist、Quintonil 等世界知名餐厅。他将厨师视为文化的转译者与传播者, 关注食物、地方知识与当代生活之间的关系, 并尝试通过现代烹饪语言重新表达中国地域文化, 为当代与未来的中国饮食文化探索新的可能性。

**斗转星移: 一种行星式的测绘
第五届水手计划特展**

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视觉设计
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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,为一栋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 & 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形态机构坐标,以艺术回应当下这个激烈变化的时代。

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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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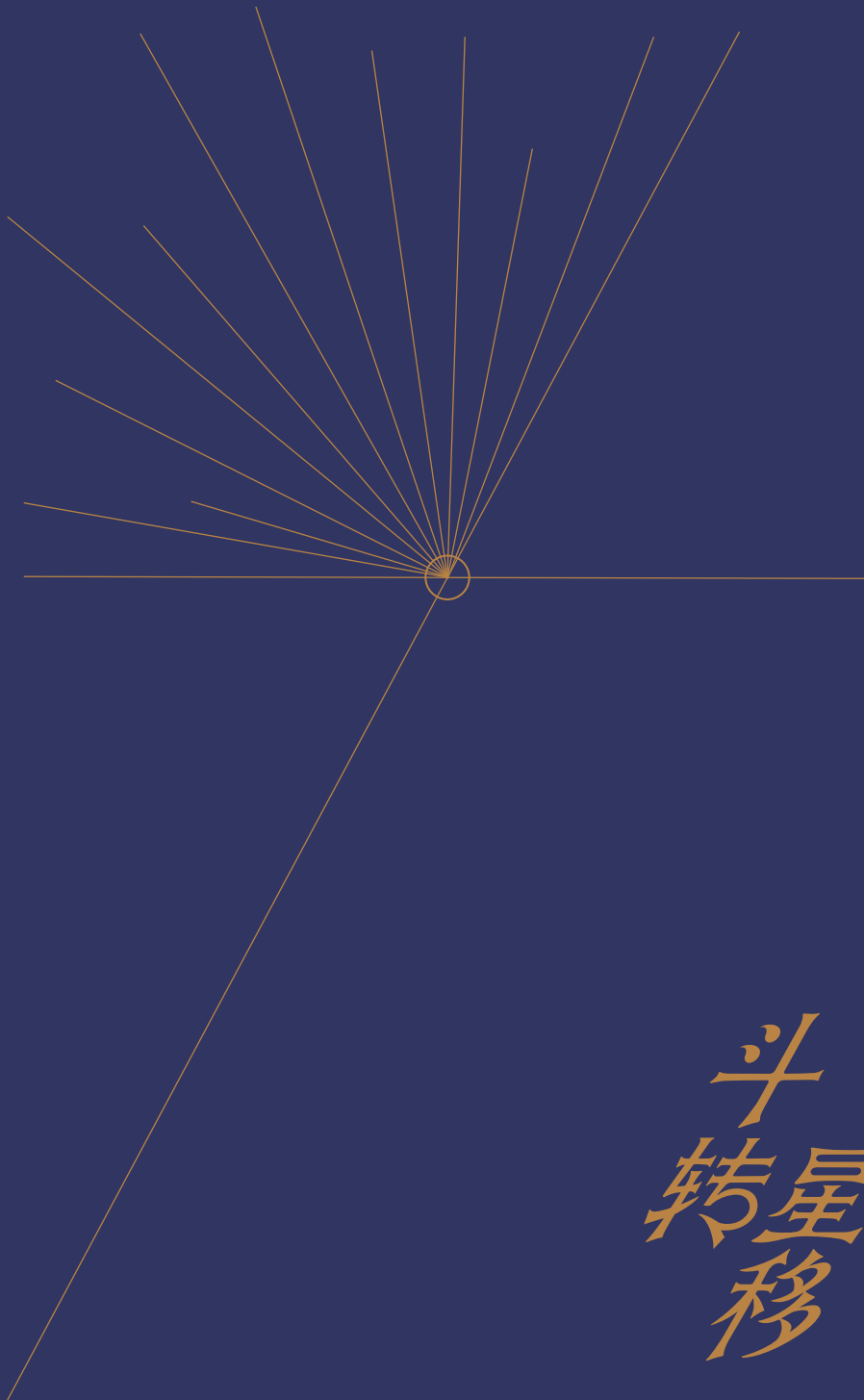


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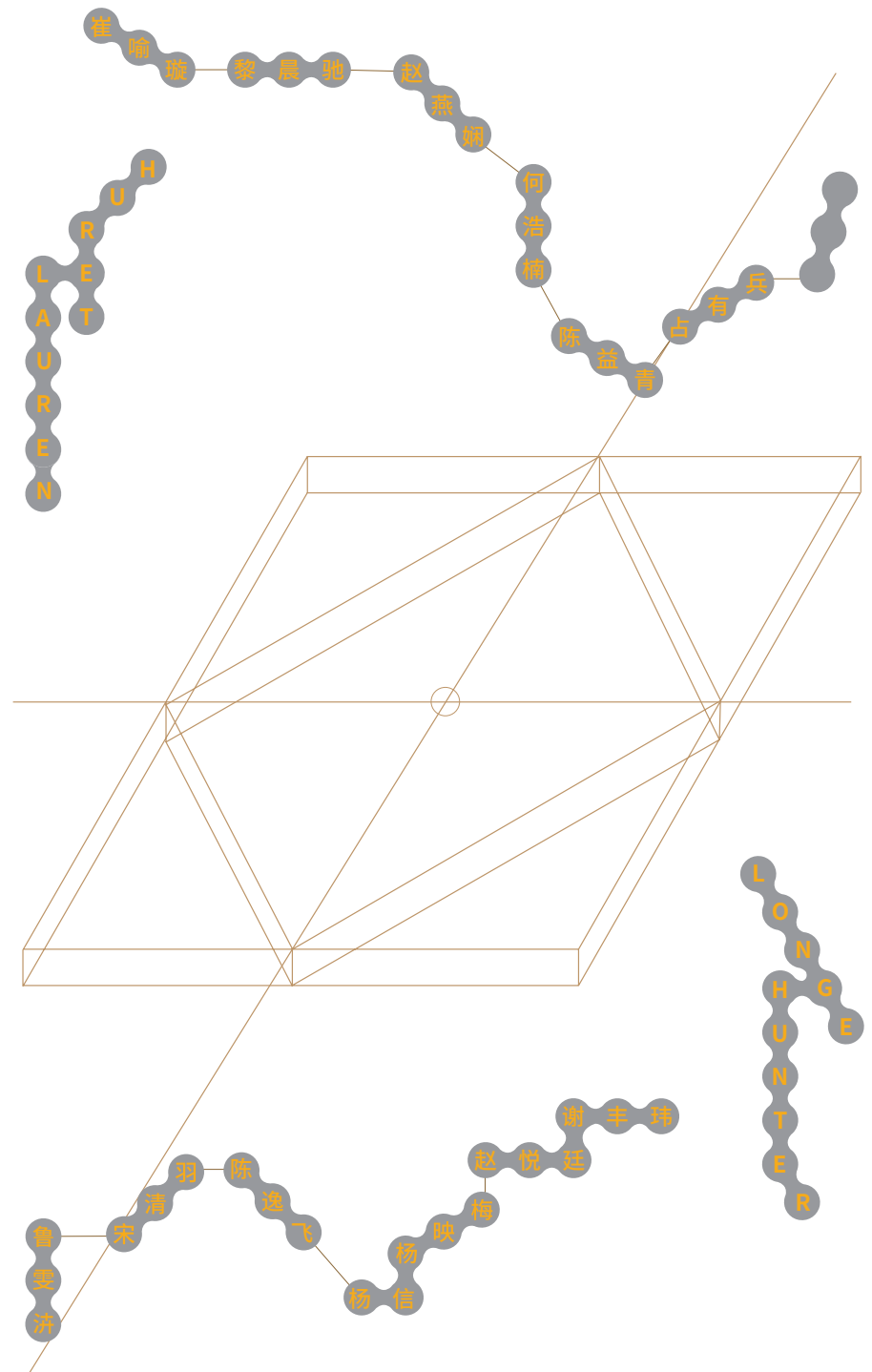
MACA



2026.09.05—11.05

The 5th Sailors Program
Special Exhibition

Planetary Navigation:
As Above, So Below



Cartography is no longer just about geography; today, it is largely dictated by algorithms and data, often reducing lived experiences to mere digital coordinates. Yet, against this tide of abstraction, a distinct group of creators is looking back to older, more tactile ways of wayfinding. Navigating by the stars and the earth, they step away from the safety of familiar ports. They head into the field, the ruins, and the distant horizons, refusing to be pinned down by shifting digital maps. They remind us of an ancient, embodied practice: looking to the heavens to understand our place on the ground.

The eleven groups of creators in the 5th Sailors Program, alongside two invited Swiss artists, embody this spirit of contemporary voyaging. Some move from the fabric of Beijing's hutongs to the deep mountains of Yunnan, from the island isolation of St. Helena into the worker archives of transnational renewable-energy supply chains, salvaging the memory of labor from the stitches of their forebears, and gazing at the weight of aging in surveillance footage of the elderly. Their routes are each distinct, yet they share a single star chart—within the concrete ground of fieldwork, they recover those coordinates scattered by the tide of the times, still glimmering faintly.

Structurally, the exhibition borrows from traditional Chinese astronomy, using the Big Dipper (Beidou) and the South Dipper (Nandou) as curatorial anchors to explore the tension between concealment and continuity. Traditionally, the Big Dipper governs solemnity and passing. Here, it guides us through submerged historical strata—war ruins, colonial scars, diasporic labor, and sealed archives. Like night watchmen, artists salvage traces of obliteration devoured by time—in the solitude of St. Helena, in the secret drawings and migration archives of WWII POW camps, and across trans-Eurasian industrial landscapes and worker memories.

In contrast, the South Dipper governs life and expansion. This section of the exhibition pulses with local resilience and ecological vitality. It highlights the ancient wisdom of plants, the sacredness of bee trees in Yunnan, vernacular design in urban alleys, and the intimate reweaving of companionship in an aging society. Here, we witness the wild, untamed wisdom that grows from the soil and the time stitched together across generations.

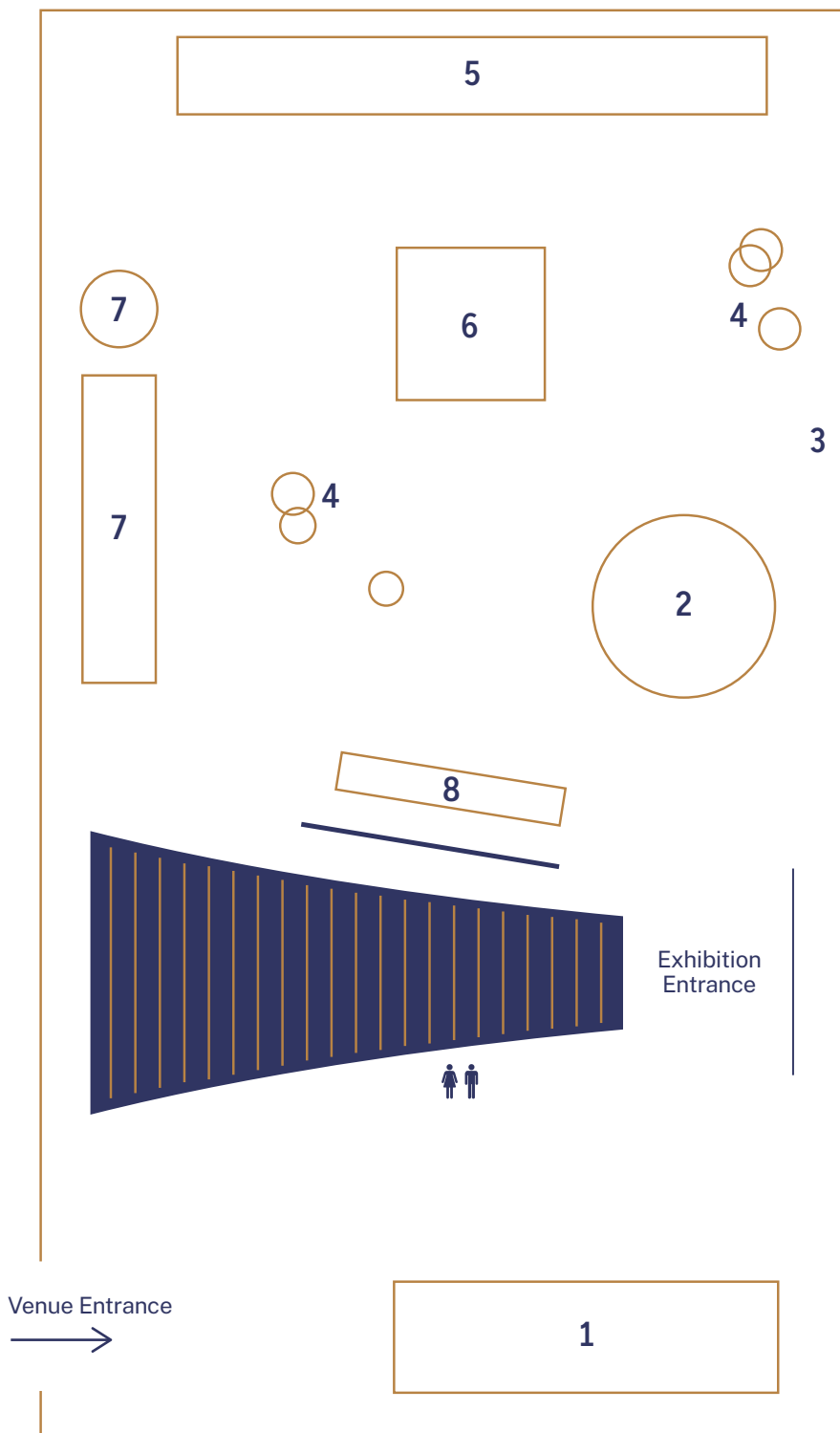
Bridging these two realms are the "companion stars" of technology, media, and public participation. Rather than treating technology as a cold, calculating force, the exhibition reclaims it as an empathetic star-bridge between past and future. The warmth of each stitch on white cloth becomes a testimony spanning generations; a field recording breathes life back into the vanished sounds of labor. Through images, sounds, and physical presence, private pain is translated into collective healing.

While we live in a time obsessed with quantification, much of human existence resists being measured. By turning the MACA Art Center into a temporary "observatory," this exhibition invites visitors to become navigators themselves. Caught between the historical weight of the Big Dipper and the vital pulse of the South Dipper, we are asked to recalibrate our own internal maps and reconnect with a more grounded, planetary wisdom.

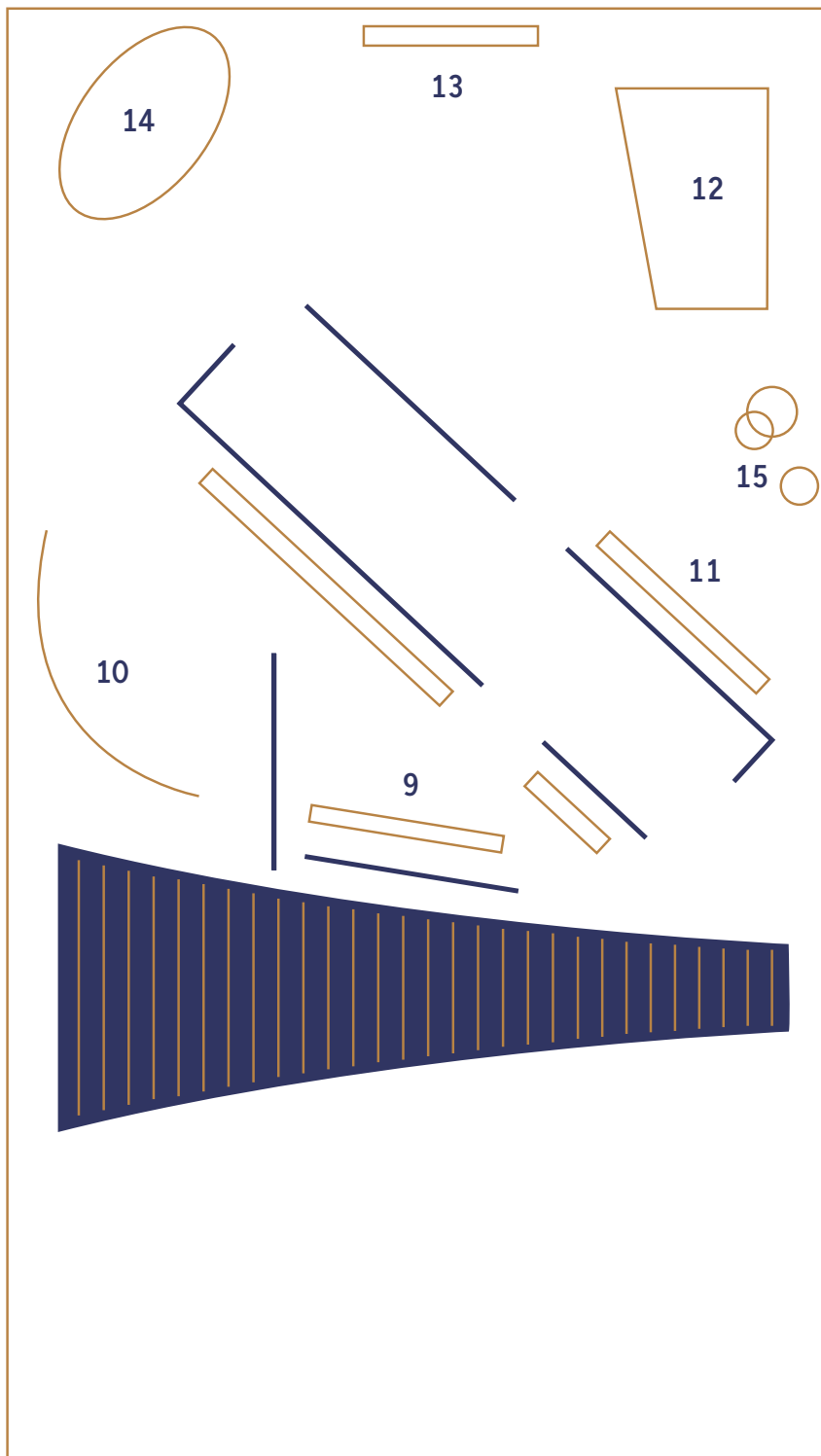
Text: He Yining, Long Yitang

第五届
水手计划
特展

The 5th
Sailors Program
Special Exhibition



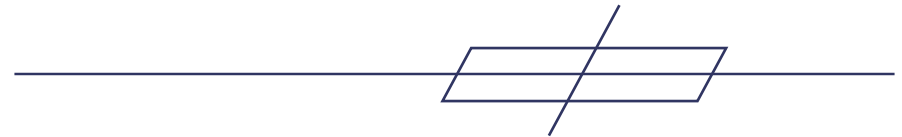
1.	Sailors Program × Shot on iPhone		
2.	Yang Xin & Yang Yingmei	<i>The Unnamed Warp and Weft</i> <i>The Unnamed Warp and Weft: Video</i>	2026 2026
3.	Lauren Huret	<i>Alpen Delirium</i>	2024
4.	Hunter Longe	<i>Tracer I</i> <i>Tracer II</i> <i>Transmutation</i> <i>Cyprian Idol</i> <i>If the Path I</i> <i>Underneath</i> <i>Heavy Metal Leaf</i> <i>Deceiver</i> <i>Mallow Mined</i>	2024 2024 2023 2022 2021 2022 2021 2022 2022
5.	Lu Wenhui	<i>Collection of Southern Grassroots Design</i>	2026
6.	Chen Yifei	<i>Ambu Crossing Ports</i>	2026
7.	Zhao Yueting & Will Xie	<i>Terroir Sketching</i> <i>Terroir Sketching: Research Table</i> <i>Terroir Sketching: Research Map</i> <i>Terroir: Material Archive</i> <i>Sketching: Material Translations</i>	2026 2026 2026 2026 2026
8.	Cherry Song	<i>The Investiture of the Bee Gods</i> <i>The Investiture of the Bee Gods (Archive)</i> <i>Melitódēs</i> <i>Meliseed</i> <i>Melissae</i> <i>Iceberg</i> <i>0.8 g</i> <i>o</i>	2026 2026 2026 2026 2026 2026 2026 2026



9. Zhan Youbing	Portraits of China The Labor-Intensive Era	2010–present 2009–2024
10. Chen Yiqing	Transient Journey	2026
11. He Haonan	Storyboard: Two Mountains, One Mouth, Mutual Aid	2026
12. Zhao Yanxian	Afterlife: Prequel	2019–2026
13. Li Chenchi	Elegant Blue Elegant Blue (Sketch)	2026 2026
14. Cui Yuxuan	Drawn in Captivity (Chapter I)	2025–present
15. Hunter Longe	Vegetative Art Networked Impermanence Volatile Deep Mind Of the Tethyan Realm Seed Vessel Time Management Scanner Amethyst Deceiver Beech Breath on Lead Oxidation Message	2017 2017 2016 2019 2019 2017 2017 2020 2022 2018

He Yining

He Yining is a curator and researcher based in China. Her research and practice focus on the entanglement of philosophy of technology, media ecology, and global photographic and video art; she is committed to "repairing" obscured histories and constructing local narratives within the context of Chinese contemporary art, while exploring the agency of Chinese art in reconfiguring global postcolonial discourse. As the founder of the journals Floating Island and Starlight, she has authored, edited, and co-authored over twenty publications, including The Routledge Companion to Photography, Representation, and Social Justice, The Adobe of Anamnesis, and The Ports and Images series. In the field of international curating, she has served as co-curator for the FORMAT International Photography Festival (2027), the Guangzhou Image Triennial (2025), the 8th Singapore International Photography Festival (2022), and the 3rd Beijing International Photography Biennial (2018). In 2023, she co-founded the Decolonial Being Network with Augustina Cai, aiming to reveal the deep connections between "being" and "coloniality" and to collectively envision a decolonial future.



Long Yitang

Long Yitang (b. 1992, Shaoshan) is a curator and writer. He holds a BA in Arts Management from Xiamen University (2014) and an MA in Curating from the China Academy of Art (2021), and serves on the curatorial team of the 15th Shanghai Biennale (2025). His current research focuses on self-organization, communality, and on-site curating. In recent years, he has organized exhibitions, walks, and research along China's southeast coast and river basins, addressing mobile historical geographies and environmental media. He is a fellow of the One-Way Street Foundation's 4th Sailors Program for his project "Modeling the Marginal Seas." In 2015, he co-founded the AXIS Art Project, recipient of the 2016 Young Curator Award from the Power Station of Art, Shanghai. That same year, he established 404 Not Found Lab and the Houtian Negotiation Group, carrying out community-theater practices in Xiamen. Since 2017, he has been involved in the Gazet-teer-Novel project, curating residencies, exhibitions, and workshops. Beyond curating, he explores alternative forms of connection through writing.

Chen Yiqing



Chen Yiqing is an artist and filmmaker based between London and Guiyang. Working at the intersection of fiction and documentary, his practice spans multiple media, including artist films, game engines, and XR experiences. He approaches time-based media as a loose, interwoven structure. Through multiple timelines, he explores transnational contexts connected by virtual technologies and infrastructures, as well as the individual narratives hidden behind grand narratives of development. In recent years, his work has frequently drawn on field-based observations and family history research to examine how the lives, memories, and social relations of workers and ethnic minorities intertwine with material culture, energy transitions, and globalization within broader historical and economic frameworks. Chen holds an MA in Digital Direction from the Royal College of Art and a BEng in Internet of Things Engineering. His work has been screened and exhibited at Guangdong Times Museum; ICA, London; Cromwell Place Gallery, London; Conditions, Croydon; MEET Digital Culture Center, Milan; HIAP, Finland and ESPRONCEDA, Barcelona, among others.

Chen Yifei



Chen Yifei is a wandering *Potehi* (glove puppetry) storyteller, a member of the Jasagala art collective, and an editor of Prickly Paper. Beginning with zines as a point of departure, he engages with DIY culture and self-organization and maintains a sustained interest in how art can intervene in processes of social change. In recent years, he has turned to puppetry as a medium, collaborating with people in different places to recover local memories and weave them into shared narratives and acts of storytelling.

Cui Yuxuan (b. 1999, Changchun) is a visual artist and storyteller based in the Netherlands. Working across lens-based media, she navigates the space between documentary, artistic research, and fiction. Through fieldwork and embodied encounters with landscapes and their material traces, she investigates how geopolitics, historical memory, and colonial legacies continue to shape peripheral territories. Treating archives as an activated and unstable terrain, she develops narratives that reveal obscured histories and destabilize the boundaries between clarity and ambiguity, evidence and imagination.

Cui Yuxuan



Born in Yunnan, He Haonan lives and works between Paris and Clermont-Ferrand. At the intersection of research and artistic production, his practice focuses on psychoactive plants and the systems that regulate their use, circulation, and perception. He Haonan holds a master's degree from EUR ArTeC, Paris (2022). He continued his research in the post-diploma art program at ENSBA Lyon in 2023 and is currently a researcher at the École Supérieure d'Art de Clermont Métropole (ÉSACM). His works and projects have been presented at "Culture d'avenir" (Centre Pompidou, Paris, Centre of Contemporary Culture of Barcelona, House of World Cultures, Berlin, 2022–2023); Cité internationale des arts, Paris (2024); WHW Akademija, Croatia (2024); the GMS Residency, Thailand (2025); the Lyon Biennale of Contemporary Art (2026), among others. In 2026, his work was acquired by the Fonds d'art contemporain – Paris Collections, the contemporary art collection of the City of Paris.

He Haonan



Lauren Huret



Lauren Huret is a visual artist whose practice revolves primarily around video, performance, installation, and collage. She is deeply interested in the systems of belief and thought conveyed through technical and media apparatuses. Over time, her work has evolved toward a reflection on the affective power of images, grounded in the idea that our era is marked by an unprecedented level of exposure to them. Huret focuses on analyzing their suggestive power, performativity, and political implications. From 2020 to 2024, she collaborated with artist Maria Guță. Together, they examined the influence of images on the construction of the self, the mechanisms of soft power, media overexposure on social networks, and contemporary forms of identity manipulation. Currently, she is developing her first public artwork (*Les schémas-biscuit du monde*, 2024), which was recently selected for the École des Vernets in Geneva in partnership with the Fonds Municipal d'Art Contemporain (FMAC), Geneva. The project is scheduled for completion in 2027.

Li Chenchi



Li Chenchi (b. 1991) previously studied at the Beijing Film Academy and Pratt Institute in New York, currently living and working in Chengdu. His work often focuses on the flux of images across daily life, memory, and history, transforming perceptions of them into ritualistic acts. His practice integrates methods from painting, photography, and printmaking—through layering, superimposition, collage, and other iterative processes—to push images beyond straightforward narrative expression, creating a space where viewing can slow down, shift direction, and be reimaged. His selected exhibitions include *Li Chenchi: Man with Bad Taste* (Fotografiska, Shanghai, 2026); *Li Chenchi: Caged by the Brightest Night* (Tathata Gallery, New York, 2026); *White Ground, Abyssal Thicket* (Honin Art Center, Chengdu, 2025); *Flaring: Li Chenchi Solo Projecting* (ART021, Beijing, 2025); *Li Chenchi: Symphony No. 2* (Donglai Art, Chengdu, 2025); *Empty Stance and Sway: A4 Art Museum Collection Exhibition* (A4 Art Museum, Chengdu, 2024); *Li Chenchi: ∞* (littles space, Chengdu, 2018).

Hunter Longe (b. 1985) is originally from California and currently lives and works in Geneva, Switzerland. He has a Bachelor of Fine Arts from California College of the Arts, San Francisco, and an MFA from Piet Zwart Institute Rotterdam. His recent solo exhibitions have been at Kunstraum Memphis, Linz (2026); SALTS, Basel (2025); 427, Riga (2024); Kunsthaus Langenthal (2023); Last Tango, Zurich (2023); Sonnenstube, Lugano (2023); Et al. Gallery, San Francisco (2018); LambdaLambdaLambda, Pristina (2017); Hordaland Kunstsenter, Bergen (2017). His work has been included in group exhibitions at Bex Art Triennial, Bex (2026); MACRO Museum of Contemporary Art of Rome (2025); Lateral, Rome (2025); Centre d'art de Neuchâtel (2024); Soft Opening, London (2024), among others. In 2021, a book of his writing and drawings titled *DreamOre* was published by Coda Press, and he was a winner of the Swiss Art Awards. From 2024 to 2025, he was a fellow at the Istituto Svizzero in Rome.

Hunter Longe



Lu Wenhui is an architect living and working in Beijing. She founded Ji Architects in 2019. Her representative works include the *One-Day Tea Pavilion*, the expansion of the Nangqian Tsenpo Museum in Yushu, the *Sanqieryi Courtyard* in Tengchong, Yunnan, and the exhibition design for the Taikang Collection's *Miracle of Life*. She was featured in goood's "20 Intriguing Young Architects of 2021" and Position's "2021 Rising Stars – 13 Beijing-Based Architecture Studios." She was also named to the 2022 AD 100 YOUNG list and won the Popular Choice Award in the Stone Architecture category at the 2022 Architizer A+Awards. Beyond her professional practice, she conducts long-term urban observations centered on Beijing's hutongs and has launched a personal research project titled *Beijing is Boring*. This project involves the salvage collection and diagramming of grassroots designs found in her surroundings. In an era dominated by grand narratives and distant concerns, she aims to rebuild a tangible perception of the world through observing the everyday, discovering a meaningful core within seemingly trivial details.

Lu Wenhui



Cherry Song



Cherry Song (b. 2000) is a multidisciplinary artist whose practice explores how to make art beyond *Homo sapiens*, investigating how art can become part of an ecosystem. Her practice operates like a constantly evolving organism, constructing worlds and systems with autonomous mechanisms that allow other life forms to become equal participants in the creative process. Through collaboration with insects, plants, and soil, she employs art as a cross-species medium, creating platforms that offer habitats for diverse life forms. Song graduated from the Slade School of Fine Art, University College London, before completing her master's degree at the University of Oxford as a Clarendon Scholar. She later joined the Sarabande Foundation, established by Alexander McQueen, as an artist-in-residence.

Yang Xin & Yang Yingmei



Yang Xin (b. 1999, Guangdong) graduated from Renmin University of China and is currently a PhD candidate at the Central Academy of Fine Arts. She co-founded the intergenerational duo "Cuag4Cuag4" with her grandmother Yang Yingmei. Her practice is rooted in observing invisible labor within social and domestic spheres, revaluing the boundaries of everyday perception through the interweaving of memory, body, material, and labor. Her awards include the China Guardian Xu Bangda Art Education Scholarship, the Huang Piao Art Award, and the RUC Professor Nomination Award. Her recent projects include *Cuag4Cuag4* (One-Way Street Foundation, 2026), *Aranya Winter Art Residency* (Aranya Jinshanling, 2026), and *Footsteps and Brushstrokes* (Aimer Art Museum, 2025).

Yang Yingmei (b. 1950, Guangdong) is a former First-Grade Embroidery worker at a drawn-work factory and member of "Cuag4Cuag4." Trained in the family craft from childhood, she is proficient in Chaozhou drawn-work embroidery; her mother's generation were among the earliest on the southeast coast to learn European white-thread drawn-work techniques. As an intergenerational witness of traditional handwork, she transforms embodied skills, local memory, and women's life experience into visual narratives—collaborating with Yang Xin to activate the cross-temporal potential of traditional materials and invisible labor.

Zhan Youbing is a photographer and researcher whose practice primarily focuses on the daily documentation and study of migrant workers on the assembly lines of Dongguan's industrial zones. He has published two photobooks: *I Am a Migrant Worker: A True Record of Working Life in Dongguan* (2014) and *Working Like This for 30 Years* (2025). To date, Zhan has captured over 1.7 million photographs, accumulated 14 terabytes of video footage, crafted more than 140 handmade books, and collected approximately 6 tons of physical artifacts related to migrant labor. His works are held in the permanent collections of institutions including the British Library, the Chinese Museum of Ethnology, the Archive of Modern Conflict (UK), the Lishui Photography Museum, the UI Art Museum, and the Guangzhou Library. His photography has been exhibited or screened at Cornell University, Johns Hopkins University, New York University, and other venues. Zhan was shortlisted for the 2025 Leica Oskar Barnack Award and won the TOP20·2025 Chinese Contemporary Photography New Talent Award. He holds a master's degree from the School of Management at Northwestern Polytechnical University and currently works as a press photographer in Dongguan.

Zhao Yanxian is a Netherlands-based artist of Taishan origin, China. Her practice centers on three interconnected dimensions: the familial space as a site where memory, power, and ideology are continuously reproduced; the ways diasporic and familial structures shape women's understanding of labor, responsibility, and selfhood; and how migration and technological mediation reorganize experiences of intimacy, aging, and death within domestic space. Raised within narratives of migration and elsewhere, Zhao's work engages with the prolonged absences, emotional ruptures, and intergenerational trauma often obscured by the mythology of a "better life." Working primarily with moving image, archival material, and long-term observation, she collects, reconstructs, and reorganizes personal imagery to transform individual experience into sharable visual structures. She was awarded the EPK Excellent in Research Award in the Netherlands and has received support from multiple art and research initiatives. Her works have been exhibited in China, the Netherlands, and Croatia.

Zhan Youbing



Zhao Yanxian



Zhao Yueting & Will Xie



Zhao Yueting is an artist who graduated from the Painting Department at the Rhode Island School of Design and is currently an M.S. candidate in Art, Culture, and Technology at MIT. She approaches artistic practice as a process of becoming that moves beyond fixed forms, emphasizing process, embodied experience, and collaborative relationships. Through her work, she explores how materials carry and reveal their own narratives.

Will Xie is a chef who graduated from Le Cordon Bleu Sydney. His culinary experience spans renowned restaurants including Ensue, EHB, Gaggan, Meta, Odette, Amisfield, Kadeau, Alchemist, and Quintonil. He sees the chef as a translator and communicator of culture, exploring the relationships among food, local knowledge, and contemporary life. Through modern culinary techniques, he seeks to re-express Chinese regional cultures and open new possibilities for contemporary and future Chinese food culture.

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MACA ART CENTER

MACA Art Center is a non-profit contemporary art institution housed in a stand-alone 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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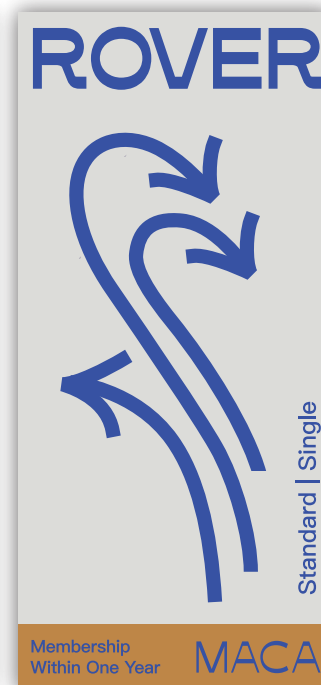
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