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# My Methodology!

- VCA Creative Artistic Research in Tsinghua  
Fiber Art Exhibition

“我的方法论！”

—— 墨大艺术研究在清华 纤维艺术展

Miao 苗

Installation 装置

Environmentalism

环保主义

Endangered Animal 濒危动物

Gender Identity 性别定义 Animal Rights 动物权利

Contemporary Aesthetic

Heritage 文化遗产

Cloud Shoulder 云肩

Interactive 交互 Traditional Chinese Culture

中国传统文化

Illustration and

Embroidery

插画和刺绣

Intervention



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2017. 03.18 - 2017.04.15



## 洪兴宇

清华大学美术学院工艺美术系系主任

## Xingyu Hong

Head of the Department of Arts and Crafts, Academy of Arts & Design, Tsinghua University

感谢芭芭拉·波特教授和杨苏博士为我们的同学带来一种新的思维和新的方法。这让他们受益匪浅，这次课程也是他们近三年的学习中最有意义的一次。

纤维艺术是中国传统的手工艺，从技艺方面来讲有上百年乃至千年的历史。但是从观念上讲，我们作为现代的人，有很多东西需要去思虑。同学们需要去调整和思考，因为他们生活在 21 世纪，所经历的事情和历史过去是不一样的，他们需要新的观念、新的生活方式和新的理念来做当代的设计和当代的艺术。

这次的课程和讲座仅仅是一个开始。我希望这种交流是多元化的、频繁的、相互的，也希望我们从学术到友谊不断地去加强、促进我们两所学校之间的合作。再次感谢芭芭拉·波特教授，感谢杨苏。



## 芭芭拉·波特

墨尔本大学维多利亚艺术学院，当代艺术与文化教授；研究生院副院长

## Barbara Bolt

Associate Dean Research  
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在杨苏为展览“My Methodology! 我的方法论”写的文章中，她评论到在清华向纤维艺术专业的本科生教授高强度的研究方法课程（通常为研究生开设的），在这门课程中两种教学的传统——中国传统工艺与西方观念和理论的关注——相结合了。这些成果反映和代表了他们。在杨苏学术技巧技法方面专心致志的支持下，学生们非常努力地（在非常短的时间内）创作出精细的并且是他们对自己所关心的当代问题的回应。展览的作品展示了观念和实践的结合证明三件事情：

首先，本次展览展现了我们新一代纤维艺术家创作的艺术作品诉说了当代全球的关注以及呈现了中国文化传承给年轻一代的需要。

其次，本次展览证明了在流行的艺术作品中既有工艺又有强烈观念两者结合发展的重要性，这样作品既引人入胜又让观众得到启发。

最后，这次展览证明了这一组纤维艺术家的修养和责任感。我非常乐意担任此次的工作。我感到如此的荣幸可以受到清华纤维艺术专业的热情邀请以及和洪兴宇教授还有我的博士生杨苏共同教授此次的课程。

I would like to sincerely thank Professor Barbara Bolt and Ph.D. Candidate Su Yang brought the new way of thinking and the new method to our students who get benefited a lot. This course is the most significant course to the students during their almost three-year study.

Fibre art is traditional Chinese craft. In terms of the techniques and the skills, it has hundred to thousand — year history on, whereas in terms of the concept, we as the contemporary human need to think many facets. Students need to revise and to consider because they are living in the 21st century that their experiences are different from those in the past or the history. They need new concepts, new lifestyles and new ideas to make contemporary design and contemporary art.

This course and lecture is just the beginning. I am very keen to continue the multicultural, frequent and mutual exchanges. I am also very keen to further develop our association from the academic research to the friendship, for engaging the collaboration between two institutes. I would like to thank Professor Barbara Bolt and Su Yang again.

## Invited International Expert's Review

In her catalogue essay for My Methodology! Su Yang observes the challenges faced in teaching an intensive research methodology course (usually reserved for postgraduates) to undergraduate students in Fiber Arts at Tsinghua, where two traditions of teaching—Chinese traditions of craft with Western conceptual and theoretical concerns—were combined. The results speak for themselves. The students, ably supported by Su Yang's dedicated facilitation skills, have worked hard (in a very short time) to produce sophisticated and contemporary responses to issues that concern them. The work for this exhibition brings together the conceptual with the practical, demonstrating three things:

Firstly, it reveals that our new generation of fiber artists are producing artworks that speak to the contemporary global concerns as well as addressing the need to transmit Chinese cultural inheritance to younger generations.

Secondly, the exhibition demonstrates the importance of both craft and strong conceptual development in fashioning artworks that are both compelling and engaging for an audience.

Finally, the exhibition demonstrates the sophistication and commitment of this group of fiber artists. It has been such a pleasure to work on this project. I feel honoured and humbled to have been welcomed into the fiber arts community at Tsinghua to co-teach this course with Professor Hong Xingyu and my PhD student Su Yang.





杨苏  
Su Yang

墨尔本大学维多利亚艺术学院美术学院博士

Ph.D. Candidate  
School of Art, the Victorian College of the Arts, University  
of Melbourne

此次展览展现了清华大学美术学院纤维艺术专业的学生们在来自墨尔本大学维多利亚艺术学院芭芭拉·波特教授和洪兴宇教授以及杨苏联合授课的艺术创作研究课程的作业。本次课程和展览促进了墨尔本大学艺术学院和清华大学美术学院之间重要的交流和联系。

墨尔本大学维多利亚艺术学院（简称VCA）和清华大学美术学院通过在维多利亚艺术学院举办的纤维艺术展开始和发展了两所院校之间的友情。为了继续国际和研究发展，工艺美术系主任洪兴宇主任邀请了芭芭拉·波特教授和博士生杨苏，也是清华的毕业生，作为助教一起在纤维艺术专业教授艺术创作研究课程。

艺术创作研究在墨尔本大学维多利亚艺术学院是研究型硕士研究生和博士生的研究方法课程的一部分。这个课程促使学生发展和改进他们将英语国家艺术教育注重的艺术评论理论和中国美术学院要求的技法相结合的能力。此次展览展示了工艺美术系纤维艺术专业的本科生同学在此次课程中通过纤维材料创作的作品。将这些传统与教学结合，并且将这门课程引进、教授给本科生学生是对老师们和学生们双方的挑战。

九位同学通过艺术创作方法和方法论在这次展览中展现了他们对纤维艺术不同的见解：

岳明月和杨佳黎通过采用最新的当代艺术形式装置颠覆了以前对于传统纤维艺术建立的概念。岳明月是受传统中国水墨画的影响并且结合了她自身对当代艺术装置的注重来创作了《纱上水墨》。她使用了纱布和纱线去模仿传统中国画中的一些特别的形象。杨佳黎的《呼吸的纤维》通过通用的和具有个性的方式打破了纤维和交互装置之间的界限。他使用灯光、纤维和空间之间的关系呈现了全球艺术的趋势。

除了岳明月，曾斯琴和曹真的作品也强调了本土文化。他们都在全球日趋跨国的环境下对当地文化和艺术给予了关注又表达了当代的审美。曾斯琴将新型材料和传统材料相结合制作了新的“云肩”这一历史与文化的视觉符号，作为她的与历史的和解。曹真的《苗非苗》是她从苗族刺绣图案中挑选的元素而设计的滑板背板图案，展现了将中国文化传承给年轻一代的重要性。

同时，与之前提到的杨佳黎一样，孙艺菲和王颖也探索了超越纤维和其他艺术形式的跨学科的可能性。孙艺菲的《图腾记忆》呈现了她个人在插画上的兴趣和经验。她在她在特殊的质地上将哈萨克斯坦的民族图案刺绣在她自己的插画上。王颖选择服装设计并缝制了她的“雾霾裙”为了引起公众对雾霾怎样影响人类身体的关注。她提出了“缓慢的暴力”、“美丽的谎言”和“后现代主义策略”的重要问题。

在全球化和城市化的背景下，陈溢清和宋思齐在他们演讲中介绍了自然环境保护主义。陈溢清根据自己关于考拉的画面用羊毛编织出特别的质地她的作品《濒危动物—考拉》中，并认为纤维艺术是作为一种对濒危动物特殊的人文关怀。宋思齐在毛绒玩具上画小丑的脸并将它们从天花板上吊下来做出了她的《Appropriation Sirens of the Lambs》—《表演》来作为一种讽刺。尽管陈溢清和宋思

齐的作品探讨同一话题和属于同一领域，她们的作品展现了她们作为动物保护主义者对于动物和人类之间关系的不同见解。

当女权艺术和性别研究在中国的大院校还没有被完全理论化的情况下，非常惊喜地看到薛号琳的作品探讨性别的悬殊差异。薛号琳提出“将个体视为独立于普适标准的个体”，并且使用具有性别符号的物品比如像用丝带、蕾丝编织的链子去创作出薛号琳的“对性别多元性的适当描绘”。

This exhibition presents the outcomes and the results of the Creative Artistic Research Course taught by Professor Barbara Bolt from the Victorian College of Arts the University of Melbourne in collaboration with Professor Xingyu Hong and Su Yang to the students from Fibre Art at Academy of Arts & Design at Tsinghua University. This course and exhibition engage the significant exchange and connections between the Victorian College of Arts The University of Melbourne and Academy of Arts & Design at Tsinghua University.

The Victorian College of Arts (VCA) at the University of Melbourne and Academy of Arts & Design Tsinghua University initiated their developing friendship by the Tsinghua Fibre Art exhibition at VCA in 2015. To continue the international and research development, the Head of the Department of Arts and Crafts Hong Xingyu invited Professor Barbara Bolt and Ph.D. Candidate Su Yang, who is herself a graduate of Tsinghua University as the Teaching Assistant to co-teach the Creative Artistic Research course in Fibre Art.

Creative Artistic Research is the part of the Research Methods Course for Master by Research and PhD students at Victorian College of Arts at the University of Melbourne. This course enabled students to develop and refine their ability to combine the critical theory that English-speaking countries' arts education emphasize with the skills that Chinese art institutes focus on. This exhibition showcases the art projects with fiber material made by the undergraduate students who took this course in the Fiber Art Studio, the Department of Arts and Crafts. Combining both these traditions in teaching, and taking this course to the undergraduate students in Fibre Art at Tsinghua is the challenge for both the teachers and the students.

The nine students in this exhibition present different perspectives on fiber art through creative artistic research methods and methodology:

Mingyue Yue and Jiali Yang embraced the newly introduced contemporary art form installation to subvert the established norms of traditional Fiber art. Yue was inspired by traditional Chinese ink paintings, in conjunction with her own focus on the contemporary art installation to create Ink on Gauze. She uses gauze and yarn to imitate the particular images in traditional Chinese paintings. Jiali Yang's Breath Fibre breaks down the boundaries between fiber and interactive installation. He uses lights, fibers and the relationship between spaces to address global art trends in a versatile and individualized manner.



Besides Mingyue Yue, Siqin Zeng's and also Zhen Cao's projects also emphasize on native culture. They all give attention to the local culture and art in the increasingly transnational environment to express the contemporary aesthetics. Siqin Zeng combines the new materials with the traditional ones to make the new "Cloud Shoulder" which is the historical and cultural visual symbols as a gesture of reconciliation with history. Zhen Cao's Miao is Not Miao is her skateboard pattern design by selecting the elements from the patterns in Miao embroidery that shows the importance of transmitting Chinese cultural inheritance to younger generations.

Simultaneously, like Jiali Yang mentioned before, Yifei Sun and Tan Wang explore the interdisciplinary possibilities cross fiber art and other art forms. Sun's The Recollection of Totems presents her personal interest and experience on illustration. She embroiders Kazakh totems on her illustration on the particular paper. Wang selected fashion design and made her "Smog dress" in order to raise the concern about how smog effecting the bodies of human beings. She raises important questions about "slow violence", "beautiful lie" and "postmodernist strategy" to the public.

In the context of globalization and urbanization, conservationism was a theme introduced by Yiqing Chen and Siqi Song's in their presentations. Chen uses the wool to knit based on her drawing of koalas with particular texture in her work Endangered Life — The Koalas, and considers fiber art as the special way of the humanistic care to the endangered life. Song painted the clown face on the stuffed animal and hung them from the ceiling to make her "Appropriation Sirens of the Lambs" — Performance as the irony. Although Chen and Song work on the same topic and field, their works present their different perspectives of the relationship between animals and human beings as conservationists.

As the feminist art and gender study has not been fully theorized in Chinese academies and institutes, it is very pleasing to see Haolin Xue discussing gender disparity in Haolin's work. In pointing out that "individuals as individuals which are independently acting and responsible"<sup>1</sup>, Haolin has juxtaposed with the symbolic objects of gender, like the chains made of ribbons and pieces of lace for example to make the "proper portrait of the diversity of gender"<sup>2</sup>.

1 Haolin Xue's artist statement 薛号琳艺术陈述

2 Ibid 同上

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## 岳明月 Mingyue Yue

《纱上水墨》，2017  
纱布，棉线，网纱

*Ink on Gauze, 2017*  
Ink on Gauze, screen cloth

我的研究项目主要探索在当代语境下纤维艺术与传统水墨画的关系，其目的为通过使用纤维材料来表现水墨以适应当代审美与试图给传统绘画带来新突破。

我的研究主要集中于如何使用当代性材料去临摹传统绘画。我的作品受到了徐冰的《背后的故事》与齐白石的写意水墨影响，运用纱布，棉线，网纱来重构传统元素并在其中加入新元素。通过放大作品的尺寸和应用当代的陈列方式，我试图去改变观众对传统水墨的观看方式。

My research project investigates the relationship between fiber art and Chinese ink painting in contemporary art practice.

My research aims to use fiber material to express ink painting in order to apply the change of aesthetic and to give tradition a new order. My study focuses on how to use contemporary-artistic imitation of traditional Chinese painting with composite materials. My work is inspired by Xu Bing's Background Story and Qi Baishi's ink paintings. I use gauze, yarn and screen cloth to reconstruct elements in traditional ink paintings and add new elements in my project. By expanding the size and displaying my work in the contemporary manner, I want to change the original visual experience for the audiences to look at traditional ink paintings.





将麻纤维和硫酸纸覆盖在铁丝骨架上，作为整个作品的独立单元。每个单元都内置独立的压力传感器和LED灯带，从而形成整个交互灯光装置，以悬挂的方式，从墙上到空间中。纤维材料因为灯光和交互的方式而改变其功能和特点。当人们触碰时，压力传感器会导致灯光强度的变化。纤维材料在交互过程中作为一个重要的元素，虽然光线导致其特有的一些特征弱化，但是光使得人们在观看和交互时，增强了对纤维材料的感官知觉。

光在逐渐变化，就像纤维在呼吸。

By covering hemp fiber and sulfite paper on the wire structure, generated one single element of the whole work. Every piece of the work has pressure transducer and LED light belt inside. And all the pieces constitute a whole, hanging on the wall or the space. Fiber material materials change the function and the characteristics in the installation. whenWhen people touch the project, the intensity of light gets changed. Fiber material is not separated but as the important carrier in the installation during the whole interactive movement. The light deprives the special characteristics of fiber material, but strengthens the feel and the perception of fiber when the audiences are touching and watching.

When the light is changing gradually, just like the fiber is breathing.



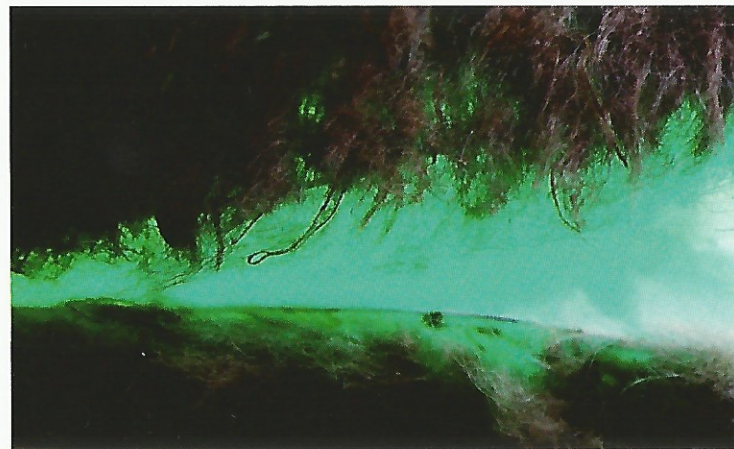
杨佳黎  
Jiali Yang

《呼吸的纤维》，2017  
麻纤维，硫酸纸，LED灯

*Breath Fiber, 2017*  
hemp fiber, sulfite pape, LED light

这件实验性的艺术作品主要关注对纤维材料和互动装置方面以及人的研究。目的是了解纤维材料在交互艺术中的可能性，及其作用。

This experimental artwork of mine focuses on the topic of interaction and fiber material, surrounding the question of fiber art, interactive installation and people. Purpose to find out the probability of fiber material in interaction, and the role and effect that fiber would be in interactive art.







曾斯琴  
Siqin Zeng

《同历史和解》，2017  
羊毛，无纺布，铁丝网

*Reconciliation of History, 2017*  
wool, cloth, wire netting

我的这件作品实为我对局部中国历史探究和反思过程的一声回响，在作品创作中我使用了清代云肩作为承载体，并将不同历史时期、不同文化内涵、不同思想观念的视觉元素（如色彩、符号、图案、形制等），用综合材料艺术的形式，以视觉审美为原则，融合交织在一起，表现出矛盾、冲突和解的可能性。另外，我强调这件作品的可触摸和可穿戴性，是希望观者借此切身感受这“可被和解的矛盾”，并鼓励人们能够敢于直面并非乐观的历史，并从容探索与之和解的方式。

My work is my response to the process of exploring and reflecting a period of the Chinese history. In my work, I use the cloud as the carrier, with the vision elements of different historical periods, different cultural connotations and different ideas (such as color, symbols, patterns, shapes, etc.). I use multi materials based on the principle of visual aesthetic and integrated the materials together for showing the possibility of reconciliation for conflict and contradictions. In addition, I emphasize the function of wearing and feeling of touching this work, tending to leave viewer to feel the "reconciliation of contradiction" and to encourage people to face unfavorable history bravely and to explore the way of reconciliation.





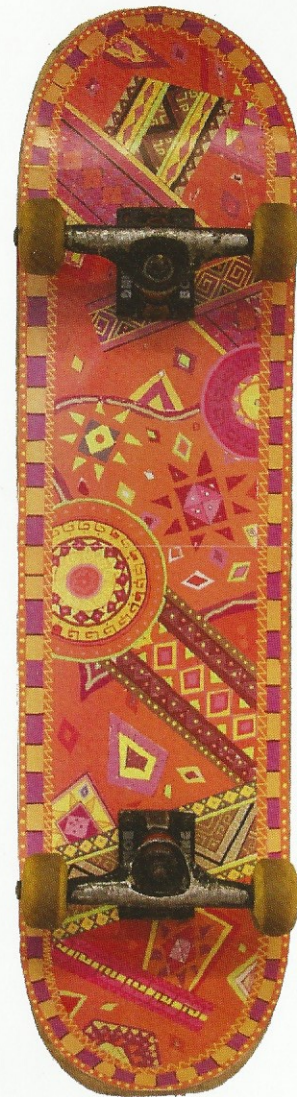
曹真  
Zhen Cao

《苗非苗》，2017  
纸上打印

*Miao is not Miao, 2017*  
digital printing on paper

苗族刺绣图案是一种特殊的文化，它与中国文化不同。这种图案记载了苗族的历史，祖先和神话。苗族女孩也用图案来展示她们的美和工艺技法。但是这些图案大部分只用在衣服上。为了发展和保护这种文化，很多论文谈到了怎么创新，但仅仅是用在布制品上。这件作品想要改变苗族图案的展示方式，通过改变图案的构图和媒介。滑板只是一个新的尝试，来展示苗族图案的潜能和可能性。

Miao nationality embroidery patterns presents the special culture different from other Chinese culture. This patterns record their history, ancestors and mythology. The patterns of Miao shows the Miao women's beauty, crafts and skills. But these patterns are mostly used on clothes. To develop and to protect this culture, many essays discuss the innovation of Miao patterns but just using them on different Cloth & Linen Products. I want to change the presentations of traditional Miao patterns by changing the composition and medias of them through my art project. Skateboard is one of my experiments, to show the potential and probability of the employs of Miao patterns.







## 宋思齐 Siqi Song

《表演》, 2017  
毛绒玩具, 丙烯, 绳子

*Performance, 2017*  
stuffed animals, propylene, rope

这是一个继艺术家 Banksy 的《Sirens of the Lambs》之后并受其影响的观念艺术作品。表现的是马戏团表演的舞台场景，动物的脸被涂成小丑的样子，身体被绳子捆绑，意图讽刺性的批判那些用残忍手段训练动物并利用其赚钱的组织。

通过这个作品，实际上是呼吁人们关注那些在娱乐表演中饱受煎熬的动物们，也是在呼吁保护动物权力和动物福利。我们感受到在那些滑稽而无辜的面孔下的恐惧，痛苦还有绝望，然后更深入地思考人与动物之间的伦理关系。

It's my conceptual artwork after Banksy's "Sirens of the Lambs". This is a scene of a circus show, and all the features of the animals are painted as clowns and their bodies are bound with ropes, which intends to give the ironic judgment to the groups of the people who train animals in the cruel ways in order to make money.

This work actually calls for the concentration on the animals who have been suffering from entertainment performances, and also calls to protect animal rights and welfare. We see the fear, pain and helpless under those funny and innocent faces, then give a deeper thought of the ethics between human and animals.

Students & Art works







我使用毛线这一柔软的材料，极大地还原了考拉毛茸茸的质感，营造了一种逼真的感觉。而壁毯作为二维的载体又将观者从这种真实的错觉中剥离出来，从而让他们意识到眼前的东西是假的，没有生命力的。

我想要表达的是如果人类再不停止过度的城市化和过度的开发大自然，再不停止对濒危动物的猎杀，若干年后，我们就只能通过二维的平面的方式去缅怀这些立体的灿烂的生命。若真是那样，那该是多么地可悲！

This work is my creative project about endangered animals, the koalas. I hope that through my work, the three-dimensional image of the koala can be displayed in front of the audience in the two-dimensional way.

I use the soft wool material, greatly reappearing the koala's hairy texture to create a realistic feeling. But the carrier of the tapestry of 2D viewer separates the audiences from the real illusion and then makes them realize what they see is false, without life.



## 陈溢清 Yiqing Chen

### 《濒危动物——考拉》，2017

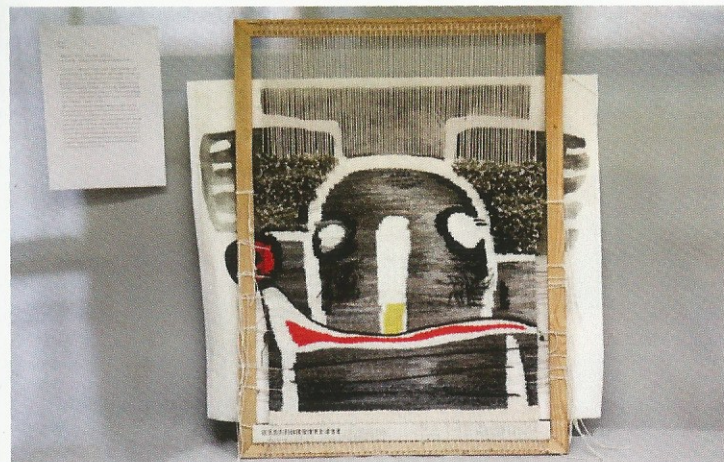
毛线，棉线，丝线

*Endangered life—The Koalas, 2017*

wool yarn, cotton yarn and silk yarn

这件作品是关于“濒危动物——考拉”的创作，我的主题是保护濒危动物。我希望通过我的作品，将考拉立体的形象以二维的方式展现在观众面前。

I want to express my idea that if we do not stop the excessive human urbanization and excessive exploitation of nature, do not stop hunting of endangered animals, some years later, we can only through the two-dimensional plane way to remember these three-dimensional brilliant life. If that's true, how sad that would be!







孙艺菲  
YiFei Sun

《图腾记忆》，2017  
水彩，丝线

*The Recollection of totems, 2017*  
watercolor and silk thread

我的研究探索的是哈萨克图腾和哈萨克族民族认同心理之间的关系，通过民族心理学这一方法论联系民族历史、心理和民族艺术。在全球化和民族趋于一体化的背景下，以哈萨克为特殊的研究对象展现代表他们身份认同的神奇图腾，通过刺绣“穿过”平面插画的动作及其本身的肌理展现民族记忆及图腾在历史传承中的独特魅力。

My research explores the relationship between Kazakh totems and their sense of nationhood. Through the methodology of ethno-psychology, my research combines national history, psychology and national art. In the context of globalization and national integration, Kazakh as the special example shows the amazing totems of their identification. The action “pass through” of embroidery on the planar illustration intends to show the national memory of Kazakh people and the unique glamour in historical inheritance. hope to be able to cause social attention to the problem of air pollution.







## 王锁 Tan Wang

《骗局》, 2017

纱, 网布, 毛线, 水洗标

*Fraud, 2017*

yarn, screen cloth, knitting wool, sewn-in label

北京严重的雾霾是我做这个作品的灵感来源。我觉得雾霾就像纹身或穿孔, 算是某种形式上的身体改造。雾霾是我们自己制造的, 然后它又反过来改变我们, 融入我们, 这让我开始思考雾霾和人之间的关系。

我选择服装作为表现形式的原因是服装是关于人的, 关于人体的。我用被烧过的充满细小孔洞的纱和金属质感的毛线创造一个肺的意象, 来表现雾霾对人产生的不可言说的创伤。

我希望用反讽的方式, 美化雾霾对人体的影响, 为观众展现一个美好的谎言, 来引发人们的思考, 引发社会对于空气污染的关注。



Living in smog-choked Beijing has inspired me for this work. Smog is changing our bodies and became a part of our bodies when we are inhaling. That's a bit like tattoos and piercing. It's an invisible body modification in a way. Smog is caused by people, which, in turn, changes the human body and integrates into the human body. It caused me to think about the relationship between the human and the smog.

I chose fashion design to express the concept because clothing is about human body. I create the image of lung with the burned yarn and the metallic knitting wool to express the hidden and unspeakable trauma by the air pollution. I hope that my work is ironic.

I want to beautify the trauma to arouse people's thinking and tell the audiences a beautiful lie. I hope to be able to cause social attention to the problem of air pollution.







## 薛号琳 Haolin Xue

### 《我们》，2017

丝带，毛线，棉线，纱，蕾丝

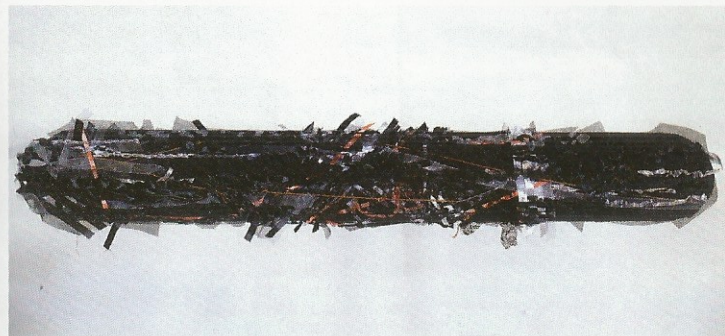
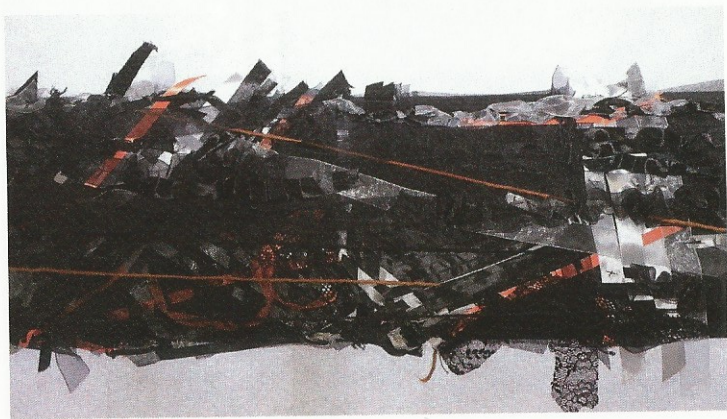
### *Us, 2017*

ribbon, wool yarn, cotton yarn, gauze and lace

这件作品描绘了我对于与个人出生性别相异的性别特征及身份的理解。将个体视为个体，独立于任何标签、定义或其他先存类别，对于认识性别的多元性来说非常重要。

我使用不同的纤维材料作为对“多元性”的隐喻，用打结、缝纫、编织的方式使它们联结在一起，并覆盖于被视为典型性别符号的女性内衣之上，这样来表现个体的人存在方式的复杂性，同时打破刻板印象的边界。

跨性别是一种自然的人类学现象，希望我们的社会能够以去标签、去污名化的眼光来审视。



This project portrays an image of my understanding towards the expression of gender characteristics, including gender identities, which are not stereotypically associated with one's assigned sex at birth. To know about the diversity of gender, it is important to consider individuals as individuals that are independent from what labels, definitions or other preconceived categories the individuals fit.

A bra, which is a common symbol of sex, being torn and covered under layers. Different fibre materials as metaphor of diversity, I knot, stitch and weave to make them stick together. I want to present the complexity of the way that individuals perform and to break the stereotyped boundaries.

Being transgender, transsexual and gender-nonconforming is a natural human phenomenon, I hope that our society can de-label and de-stigmatize it.



# 展览信息

## PRESENTS INFORMATION

### Time:

March 17 through April 15

### Opening Reception:

Friday, March 17, 10:00 – 11:30 am

### Venue:

C322, Fiber Art Studio,  
Department of Arts and Crafts, Academy of  
Arts & Design, Tsinghua University

### Curator:

Su Yang

### Art Exhibition Assistant:

Siqin Zeng, Mingyue Yue

### 展览时间:

3月17日至4月15日

### 开幕时间:

3月17日, 周五, 上午10:00 – 11:30

### 展览地点:

清华大学美术学院纤维艺术工作室, C322

### 策展人:

杨苏

### 艺术展览助理:

曾斯琴, 岳明月



参展同学:

岳明月 / 杨佳黎 / 曾斯琴 / 曹真 / 宋思齐 /

陈溢清 / 孙艺菲 / 王锁 / 薛号琳

Students:

Mingyue Yue/ Jiali Yang/ Siqin Zeng/ Zhen Cao/ Siqi Song/

Yiqing Chen/ Yifei Sun/ Tan Wang/ Haolin Xue

学术主持:

研究生院副院长芭芭拉·波特教授

工艺美术系主任洪兴宇

Academic Committee:

Associate Dean Research Prof. Barbara Bolt

Head of the Department of Arts and Crafts Hong Xingyu

清华大学美术学院工艺美术系

Department of Arts and Crafts, Academy of Arts & Design, Tsinghua University