

E.SCAPE
艺术空间

Constructs of Belonging

归属建构



Angela Lyn
林安琪

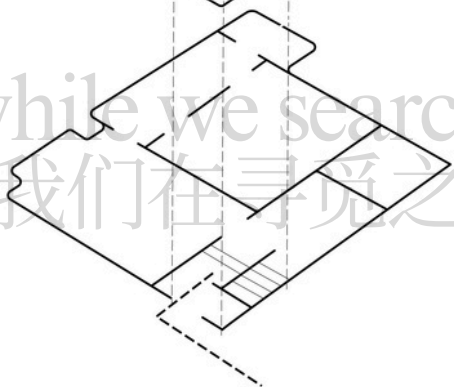
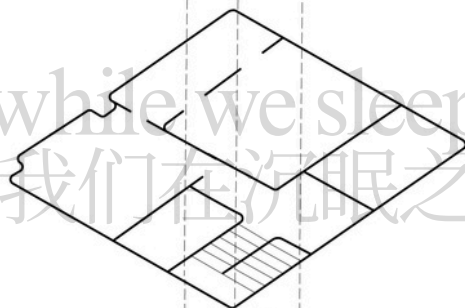
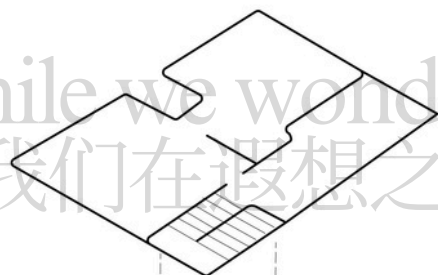
Guo Guozhu
郭国柱

2026.03.13 - 04.14

while we wonder
当我们在遐想之时

while we sleep
当我们在沉眠之时

while we search
当我们在寻觅之时



Introduction

E.SCAPE Art Space is pleased to present 'Constructs of Belonging', a collaborative exhibition by Swiss-based Anglo-Chinese visual artist Angela Lyn and Xiamen-based artist Guo Guozhu.

Bringing together Guo's photography and Lyn's cross-media installations, the exhibition approaches home through its negative space—examining what remains and what echoes as our sense of home and belonging begins to shift and dissolve in our fast moving societies. Spanning three floors of the restored 1920s British villa that houses E.SCAPE Art Space, 'Constructs of Belonging' engages with the building's layered history, using the space to examine the temporalities of home, domesticity, and urban change.

The exhibition moves through the material traces of habitation, dreamlike interiority, and the natural world, from the intimate scale of lived objects to the broader forces of social and environmental transformation. Their works are bound by a shared empathy across generations, mediums, and geographies, reflecting the personal and the universal. In examining its ambivalences and fragilities, Guo and Lyn propose home and belonging as something both shared and transient.

E.SCAPE艺术空间欣然呈献《归属建构》，这是由常驻瑞士、具有中英双文化背景的视觉艺术家林安琪与常驻厦门的艺术家郭国柱共同创作的合作展览。

展览汇聚郭国柱的摄影作品与林安琪的跨媒介装置作品，并以“负空间”为路径切入“家”的主题——当我们对家与归属的感受开始动摇并逐渐消散之时，探问何者仍然留存，何者仍在回响。《归属建构》横跨容纳 E.SCAPE 艺术空间的修复后 1920 年代英式别墅三层空间展开（即 E.SCAPE 艺术空间所在地：上海市武康路40弄3号）；展览与建筑层叠的历史展开对话，并借由这一空间审视家、家居生活（domesticity）与城市变迁的多重时间性。

展览穿行于居住的物质痕迹、梦幻般的内心世界以及自然万物之间，尺度各异——从生活器物的细微之处到社会与环境变革的宏大力量。他们的作品被一种跨越时代、媒介与地域的共情所联结，映照出个人与普世的层面。通过审视其矛盾性与脆弱性，郭国柱与林安琪提出，家与归属既是共享的，也是短暂的。

贯穿整个展览，两位艺术家都关注日常生活的残留，以及记忆如何如梦般萦绕不散，仿佛跟随你进入白昼。从一只遗失的鞋子到遗留下的杯子，日常物品作为居住的标记和证据，将家庭物质文化视作变迁的见证者。



my paraphernalia II
padded textile and brush
2008

Across the exhibition, both artists attend to the residue of daily life, to the way memory lingers like a dream that follows you into the day. From a lost shoe to cups left behind, everyday objects act as evidence of habitation and witnesses to change.

Lyn incorporates various everyday objects into her installations, including personal items and materials from her studio practice that are marked by use — paintbrush wipes, stains, and traces of handling. These materials are transformed into uncanny sculptures that evoke both familiarity and strangeness, many featuring recurring motifs of hands, body parts, and ghostly figures. The word 'uncanny' derives from the German 'unheimlich', itself rooted in 'heimlich', whose meanings range from homely ('heim' meaning home) and familiar to secretive and concealed. This tension resonates throughout the exhibition: there is at once a sense of absence and presence, of the familiar unsettled.

林安琪将这些日常材料融入她的装置中，包括个人物品和她工作室实践中的物件，这些物品往往带有使用痕迹，沾染着画笔的擦拭、污渍和拿捏的印记。这些材料被转化为奇特的雕塑，既唤起熟悉感又带来陌生感，其中许多作品反复出现手、身体部位和鬼影般的形象。“奇特”（uncanny）一词源自德语“unheimlich”，而其本身又根植于“heimlich”，后者的含义从“家庭的”（“heim”意为家）和熟悉的，到隐秘的和隐藏的。这种张力贯穿整个展览：同时存在着一种缺席与在场的感觉，一种熟悉之物被 unsettling（扰动）的感觉。

在郭国柱重要的摄影项目《城岭》中，他成为了中国农村正在消失的村庄的记忆守护者，这些村庄因快速城市化而人去楼空。他拍摄的空荡门厅和祖屋——那些仿佛定格在“离开”瞬间的房间——记录着乡村集体生活的突然中止。一张仍钉在墙上的日历标志着被骤然打断的时间。此处的家，不仅是对其前居住者的反映，更是对空间与生活如何被更广阔的历史力量所塑造的记录：农业文明的迁徙、工业化、城市化及全球化的压力。

wayfinder

cedar wood, painted textile

2026

Angela Lyn 林安琪





《洗洗睡吧》II / SLEEPING II No.53 20181227T0009-20181227T0730
硫化钡艺术纯棉 100% Cotton Photo Rag Baryta
2018

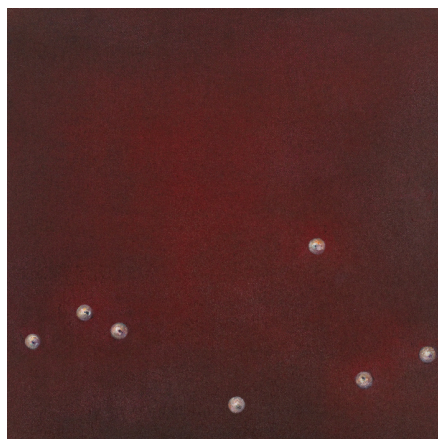
In Guo's substantial photographic project 'Abandoned', he becomes a memory-keeper of the vanishing villages of rural China, vacated in the wake of rapid urbanisation. His images of deserted entrance halls and ancestral homes—rooms caught mid-exit—register the sudden suspension of communal rural life. A calendar still pinned to the wall marks time abruptly interrupted. Home here is not only a reflection of its former inhabitants, but a record of how spaces and lives have been shaped by wider historical forces: the displacement of agricultural civilisation, the pressures of industrialisation, urbanisation, and globalisation.

Time is thus material in this exhibition, with home as a site for examining temporality. This engagement with duration deepens in Guo's long-running series 'Sleeping', in which long-exposure photographs capture a sleeping figure in bed at night, placed in dialogue with Lyn's 'threshold'—a textile installation of a bed constructed from translucent silk. Guo's resulting photographs are soft and cloud-like, dissolving the body into its surroundings in deliberate contrast to the crisp stillness of the interiors they inhabit. Installed within rooms that were once themselves bedrooms, these works return the space to something of its original purpose.

因此，时间在本次展览中成为一种“材料”，家则成为审视时间性的场域。这种对时间持续性的探讨在郭国柱长期创作的系列《洗洗睡吧》中得以深化，其中，长时间曝光的照片捕捉了夜间睡在床上的人物，并与林的“threshold”（门槛）——一件用半透明丝绸构建的床的织物装置——形成对话。郭国柱由此产生的照片柔和如云，将身体消融于周围环境中，与他们所栖居的室内的 *crisp stillness*（清晰静谧）形成刻意对比。这些作品被安置在曾经是卧室的房间内，某种程度上让空间回归了其原始功能。

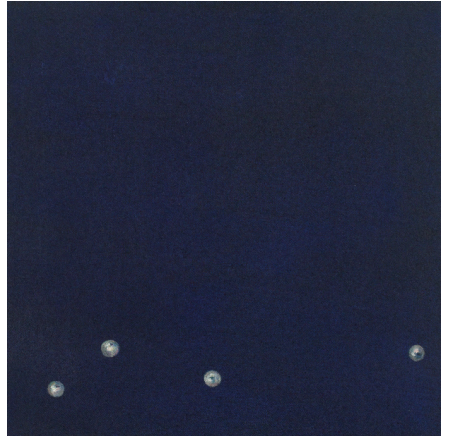
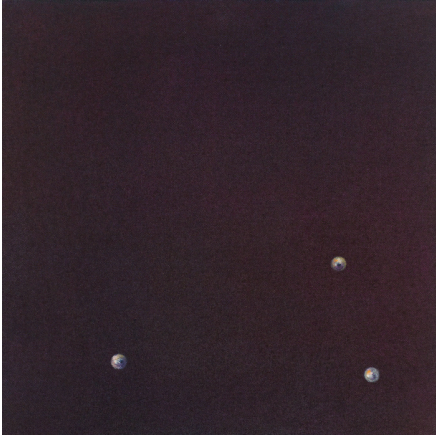
这种回归感延续至《流园》中，被农民遗弃的室内被自然重新占据，将个人历史融入更广阔的地域传记。这种渐进的回归在林对自然的细致观察中找到共鸣，特别是她瑞士卢加诺湖畔工作室周围那些百年雪松。景观被转化为半透明的丝绸幕帘和悬浮的人物形象，消解了内外之间的界限。林对自然世界的关注，成为她反思普遍性、时间的重要性，以及在一个由技术和 *relentless production of the new*（不断求新）主导的世界里，究竟是什么触动了我们内心的一种方式。郭与林共同将家定位为一个可渗透的空间，始终与那些维系并超越它的环境、历史和力量进行着对话。

This sense of return carries into ‘Lingering Garden’, in which interiors abandoned by farmers are reclaimed by nature, folding personal history into a broader biography of place. This gradual return finds resonance in Lyn’s close observations of nature, particularly of the century-old cedar trees surrounding her studio on Lake Lugano in Switzerland. Landscapes are transformed into translucent silk veils and suspended figures, dissolving boundaries between interior and exterior. Lyn’s attentiveness to the natural world serves as a means to reflect on the universal, the significance of time, and what touches us in a world dominated by technology and the relentless production of the new. Together, Guo and Lyn situate the home as a permeable space, always in conversation with the environments, histories, and forces that sustain and outlast it.



lost and found I, II, III
oil on canvas
2017

Angela Lyn 林安琪



Floor 1
while we search
当我们在寻觅之时

Light Room

while we search

当我们在寻觅之时

In the Light Room, Lyn's silk work, *mirage 2025*, derived from her large cedar and landscape paintings, portrays an ethereal sense of belonging. You don't get what you see: you don't see what you get. The silk veils bearing trees and mountains become the habitat for her suspended wanderers III and IV, knotted and shaped with a presence that suggests both permanence and change. The works become an evocative setting for Guo's photographs of deserted homesteads, abandoned during urbanisation and repossessed by nature in an ongoing transformation.

在日光房中，林安琪的丝质作品‘*mirage 2025*’源自她的大型雪松与风景画作，勾勒出一种缥缈的归属感。所见非所得，所得非所见——印着树与山的丝质薄纱，成为她‘*wanderers III&IV*’的栖所。绳结与形态既昭示永恒，也暗喻变迁。这些作品为郭国柱拍摄的荒芜家园照片提供了引人遐想的布景：那些在城市化中被遗弃、又被自然悄然收回的居所，正处于持续的嬗变之中。



lost and found I, II, III
oil on canvas
2017

Angela Lyn 林安琪



《流园》(Lingering Garden) No.2 | 122°82'E 30°72'N
硫化钡艺术纯棉 100% Cotton Photo Rag Baryta
2015

Guo Guozhu 郭国柱

Abandoned

Abandoned is a photography project that deeply examines the drastic growth of urbanization in contemporary China. The objective perspective allows this documentary project to reflect reality as witnessed by the photographer, and provide primary materials and cases for researchers for many years to come.

As a reflection of modernity, Abandoned focuses on the vanishing villages in Chinese rural areas in the process of rapid urbanization, and it is composed of three parts: Lingerin Garden, The Entrance Hall, and Relics of a Village.

In my effort to record the process of urbanization, I tried to evoke the confrontation outside the images: the traditional social structure of ancient China, which was based on family-ties and flourished as an agricultural civilization, is undergoing the historical struggle against the industrialization, urbanization, globalization and other forces of Modernity.

— Guo Guozhu

Part 1 – Lingerin Garden

Lingerin Garden captures the villages abandoned by farmers in the process of urbanization, which will be devoured by nature and digressed back to the primitive state as time goes by. During rapid urbanization, the number of cities increases at the expense of the disappearing villages.

In recent years, China has concentrated its resources towards cities. This country, which once flourished in agricultural culture, is currently undergoing rapid urbanization. Millions of migrant workers flood into cities, forcing both rural and urban societies to experience unprecedented transformations. As new comers to the city, the migrant workers find that the acquaintance ties and the geographical relationship collapses, and they urgently need to adjust and adapt to the new environment, which will redefine their identity. Witnessing this process of urbanization, I have been following these transformations through my photographic works. In sharp contrast to the cities, the images in Lingerin Garden series recorded the landscape of the abandoned villages, exploring the marginality of the countryside, be it evident or invisible. Through a lens that is so sharply opposite to urban experience and consumerism, these works reflect the tension between modernity and tradition.



《遗物》 (*Relics of a village*) No.19

硫化钡艺术纯棉 100% Cotton Photo Rag Baryta
2014-2015

Guo Guozhu 郭国柱

Part 2 – The Entrance Hall

The Entrance Hall is an important place for the hanging of pictures, receiving friends and guests, and hosting extended family celebrations at the end of each year. As a significant part of rural family life, the entrance hall is a vital stage for maintaining the hierarchy of seniority in family life, and maintaining contact with outside acquaintances.

In January 2015, at a small village in Hangzhou, Zhejiang province, a group of villagers bid farewell to their original living space and moved into residential buildings. In February 2015, bulldozers entered the village and demolished the collection of homes where they had developed their memories up until that point. This set of images was taken during the relocation of the village. The lens allowed me to incorporate a strong family-centred element to my examination of the village. The combination of the traces left by different families allowed us to reshape our imagination of the past life.

Statistics indicate that between 2005 and 2009, village committees in China were being reduced at a rate of over 7000 each year. China, the once thriving agriculturally-dependent civilization, is today experiencing rapid urbanization resulting in an average of 20 villages disappearing every day.

Part 3 – Relics of a village

These abandoned items left behind by the villagers as they departed from their ancestral home.

Such objects are often a reflection of the most intimate parts of people's private lives. They not only allow us to reconstruct the day-to-day work and life of the villagers, but also provide a glimpse into the inner world of the villagers, the customs of the village, rituals and their religious beliefs. Relics are records of the externalized daily life, and are also a reminder of the lifestyle they once lived. The of external forces has caused the relationship between people and the land to an abrupt end.



《堂前间》(The Entrance Hall) No.21

硫化钡艺术纯棉 100% Cotton Photo Rag Baryta

2014-2015

Guo Guozhu 郭国柱

《城岭》是我作为亲历者对当代中国城市化现象的思考，并力求以客观、记录的方式还原所见，使它们能够成为日后研究者的样本和素材。

《城岭》以反思现代性为基础，截取的切片是城市化过程中消失的乡村，分为：《流园》、《堂前间》和《遗物》三个部分

我在记录城市化进程的同时，试图勾连起画面之外的对抗：以农业文明兴盛的古老中国——因血缘关系聚族而居的传统格局，正在与工业化城市化全球化等现代性所主导的当下进行一场历史性的角力。

— 郭国柱

Part 1 《流园》

《流园》所拍摄的是城市化中农民所遗弃的村落，随着时间推移，它们将被自然所消化并重新归还给大地，乡村与城镇在急速城市化的当下此消彼长。

近年来的中国，资源向城市集中，这个曾经以农耕文化兴盛的国家，如今正经历着快速的城市化，大量农民快速涌入城市，导致农村和城市都应该对这种前所未有的激烈变动做出调整与适应。对于新进城的农民，熟人社会瓦解、地缘关系消失，并且需要适应新的生产方式，地域将对他们的身份重新定义。我作为城市化的亲历者，通过摄影对其进行长期关注，作品《流园》站在城市的对立面，通过记录被遗弃的村庄景观，对农村的边缘性进行探讨，用可见或不可见的，与都市经验、消费主义完全对立的观看方式，折射出现代性与传统性的角力。

Part 2 《堂前间》

堂前间是张挂招贴、平日接待乡里亲朋、年终团聚的重要场所，作为乡村私人生活的重要组成部分，它是维系家族尊卑长幼秩序以及熟人社会里人情往来的重要纽带。

2015年1月，这个浙江杭州下属的小村庄整体拆迁，村民告别他们原本的生活空间，迁至商品住宅楼。2015年2月，推土机驶进村庄，这些装载着村民生活记忆、承担熟人社会空间机能的堂前间被推倒。这组影像拍摄于迁村期间，镜头帮助我对这种乡村伦理空间进行一种类型的审视，不同家庭遗留的生活痕迹却重塑了我们对往日生活的想象。

据统计，在2005年至2009年年间，中国每年减少7000多个村民委员会。这个曾以农业文明兴盛的国家如今正经历着快速的城市化，平均每天消失20个村庄。

Part 3 《遗物》

这些被遗弃的物品，是一群被拆迁的村民在离开祖屋时所没有带走的东西。

作为私人生活中最隐秘的部分，它们不仅让我们得以拼凑曾经构成村民日常主体的生产生活内容，也让我们窥见村民们的内心世界，乡村惯常的习俗、礼仪以及敬畏神明的信仰。

遗物，是外化的日常生活景观，但更是村民过去生活的一个结痂。人与土地的关系，因为外力的介入戛然而止。

Piano Room

lost and found

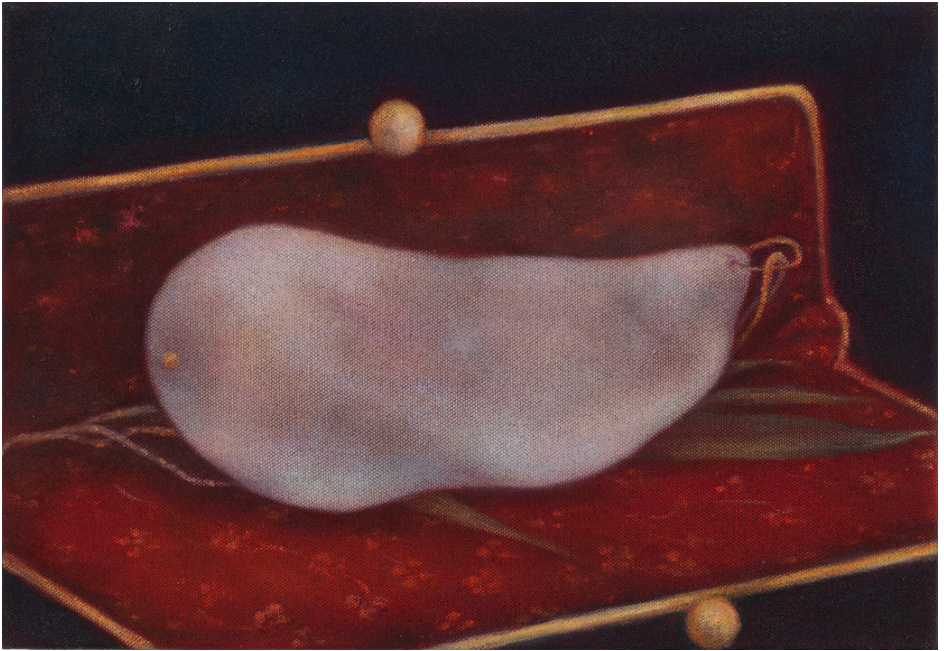
迷失与寻见

In the Piano Room, remnants of homes still faintly echo the people to whom they once belonged. Lyn's gigantic dress, almost a building itself, houses the rooms of a baroque villa she installed with her art in her 2022 exhibition on the edge of time, at the Villa Arconati-FAR, in Milan, Italy. Both artists capture an intimate sense of inhabitation, reflected in the small things that shape our lives: a presence that, amidst today's consumption, often goes amiss.

Both artists pose the question: what remains? Whether it is Guo's photographs of leftover cups, lost shoes, or a misplaced shirt, or Lyn's portrait of a luminous tassel, or a fragment of a dress, both artists engage with traces of our human existence and the differences they make within the shifting realities in which they exist.

在钢琴室，家的残迹仍低回着旧主依稀的余韵。林安琪的巨大裙装几乎自成建筑，容纳着她2022年在意大利米兰阿科纳蒂-FAR 'on the edge of time'展览中布置的巴洛克别墅房间。两位艺术家皆捕捉到一种亲密的栖居感，体现在塑造我们生活的细微之物中：一种在当今消费洪流里常被错过的“存在”。

他们共同叩问：何物存留？无论是郭国柱镜头下的余杯、遗鞋或散落的衬衫，还是林安琪笔下流转的穗光、裙裾的残片，两位艺术家皆在与人类存续的痕迹对话，探问这些痕迹在流动现实中的意义。



possession
oil on canvas
2011

Angela Lyn 林安琪



my china dress
oil on canvas
2008

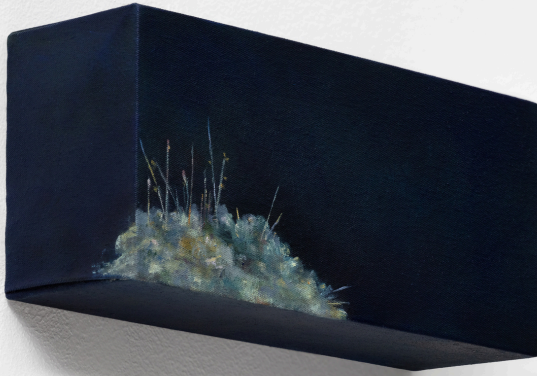
Angela Lyn 林安琪



tassel
oil on canvas
2008

Angela Lyn 林安琪

Floor 2
while we sleep
当我们在沉眠之时



nightwalk-in the blue
oil on canvas on wood
2019

Angela Lyn 林安琪

On the second floor, Lyn and Guo address the theme of sleep. While stationary in our beds, the elusive mind is free to wander and drift through the gateways of the subconscious. Guo's disconcerting bedroom scenes and Lyn's transformation of materials create an imagery that is both surreal and familiar at once. The two artists seem to inhabit the same dream, a dream reflecting the fragilities and ambiguities intrinsic to human life.

二楼，林安琪与郭国柱围绕“睡眠”展开。身体卧于床榻，游移不定的心灵却自由穿梭于潜意识的入口。郭国柱令人不安的卧室场景，与林安琪对材料的转化，共同营造出既超现实又熟悉的意象。二人仿佛栖于同一场梦境，映照出生命固有的脆弱与曖昧。



《洗洗睡吧》II / SLEEPING II No.82 20240718T0130-20240718T0531
硫化钡艺术纯棉 100% Cotton Photo Rag Baryta
2024



(left to right) *night bird*, Silk Organza and Crêpe de Chine, 2026
threshold, wood and silk, 2026
moon, oil on canvas, 2026
her best dress, painted cotton textile with embroidered glove, pearls, 2026

being in the world
painted padded textile, wood and brush
2026

Angela Lyn 林安琪



Floor 3

while we wonder

当我们在遐想之时

come dance with me
chiffon silk, hands and skirt
2026

Angela Lyn 林安琪





《植物先生》/ MR.PLANT No.01

硫化钡艺术纯棉 100% Cotton Photo Rag Baryta
2025

Guo Guozhu 郭国柱

In the attic, the two artists create a dialogue with nature: a certain relinquishment of the world of rooms, daily life and things that constitute a home. A calling back to nature and a primal state of belonging, Guo's works from his series Mr Plant, are a silent attunement with plants and trees, while Lyn combines a group of works titled deep in the forest, from a family garden, an arm's reach, lifeline and mars, creating an ode to the human longing to be at one with the pulse of life itself beyond the constraints of the human condition.

在阁楼，两位艺术家与自然展开对话：一种对屋室、日常生活与家居物件的暂别。郭国柱'Mr Plant'系列的作品是对草木的 silent attunement（静默调和），呼唤归返自然与本真的所属状态；而林安琪则通过'deep in the forest'、'from a family garden'、'an arm's reach'、'lifeline' 和 'mars'等作品组曲，谱写了一曲对人类渴望的颂歌——超越人之境限，与生命本身的脉搏合一。



deep in the woods II
silk chiffon, silk organza
2025

Angela Lyn 林安琪



lifeline III
silk and painted wood bark
2025

Angela Lyn 林安琪



《植物先生》 / *MR.PLANT No.4*
硫化钡艺术纯棉 100% Cotton Photo Rag Baryta
2025



《植物先生》/ *MR.PLANT No.2*
硫化钡艺术纯棉 100% Cotton Photo Rag Baryta
2025

Angela Lyn

林安琪



Angela Lyn (b. 1955, Windsor, England) is a Swiss-based Anglo-Chinese artist born to a Chinese father and an English mother. She completed her studies in Fine Art at Southampton College of Art, Byam Shaw (now Central Saint Martins), London, and the Master Class in painting at the Kunstgewerbeschule Basel, Switzerland. Since 1994, having lived in the UK, the US, and Asia, she has lived and worked in Switzerland.

Within an extensive enquiry rooted in painting, Lyn weaves together installation, sculpture, video, sound, and text, creating a coherence between Eastern and Western cultures that runs across her practice. Her work has been exhibited widely across museums and galleries internationally, and is held in collections including the Institute of Contemporary Art ICA Miami, USA, the Kunstmuseum Thun, and the Museum of Art of Italian-speaking Switzerland (MASI), as well as numerous private and corporate collections in Europe, Asia, the USA, the UK, and the Middle East.

林安琪 (b.1955, 英格兰温莎) 是驻瑞士的英籍华裔艺术家, 父亲是中国人, 母亲是英国人。她曾在南安普顿艺术学院、伦敦拜厄姆·肖艺术学院 (现中央圣马丁艺术与设计学院) 学习美术, 并在瑞士巴塞爾艺术与设计学院完成绘画大师班课程。自1994年起, 在居住于英国、美国和亚洲之后, 她一直在瑞士生活和工作。

在以绘画为基础的广泛探索中, 林安琪将装置、雕塑、影像、声音和文本融为一体, 在其实践中创造出东西方文化之间的和谐。她的作品曾在国际众多博物馆和画廊广泛展出, 并被收藏于包括美国迈阿密当代艺术学院、瑞士图恩艺术博物馆、卢加诺现代艺术博物馆, 以及欧洲、亚洲、美国、英国和中东的众多私人和企业收藏。

Guo Guozhu

郭国柱



Guo Guozhu (b. 1982, Yongchun, Fujian) graduated from the Department of Mechanics at Nanchang Hangkong University and lives and works in Xiamen.

Since 2002, his practice has centred on space as both subject and method, beginning with individual experience and expanding outward to social phenomenon.

His work has been exhibited internationally at venues including CAFA Art Museum, Beijing; Jimei x Arles International Photo Festival, Xiamen; Pingyao International Photography Festival; and Photo London at Somerset House. His work is held in public collections including CAFA Art Museum, Pingshan Art Museum, and HOW Art Museum, Shanghai. He was selected as one of the Top 20 China Cutting-Edge Contemporary Photographers in 2015, and has been nominated for the Prix Pictet Photography Prize, the Shpilman International Prize for Excellence in Photography, the Jimei x Arles Discovery Award, and the Sovereign Asian Art Prize, among others.

郭国柱，1982年生于中国福建永春，2005年毕业于南昌航空大学机械系，现在生活工作于厦门。

自2002年起，他便开始围绕“空间”和社会关系展开叙事。在这条线索中，空间是郭国柱创作实践的主要载体和对象。他在使用和描绘空间时，是以个体精神为出发点，最终回到社会的方法来展开提问的。

他的作品先后参与2009平遥国际摄影节、2010中国—荷兰当代综合艺术展、第二和第三届北京国际摄影双年展，集美×阿尔勒国际摄影季，2015中国美术学院摄影“新学院活动”等；2015年入选中国当代摄影新锐TOP20，2016年入选三影堂摄影奖、新锐摄影奖，入选第五届中国摄影年度排行榜，第七届Prix Pictet摄影奖提名，2016 Shpilman 国际摄影奖提名，2020和2025亚洲杰出艺术奖提名，2021集美·阿尔勒发现奖提名，以及第四届加布里埃尔·巴西利科建筑与景观摄影奖入围。

Constructs of Belonging

归属建构

摄影家

ARTISTS

林安琪

ANGELA LYN

郭国柱

GUO GUOZHU

策展人

CURATOR

金媛媛

YUAN YUAN JIN

策展助理

ASSISTANT CURATOR

廖玥诗

SOPHIA YUET SEE

文案 & 设计

INTRODUCTION TEXT & DESIGN

廖玥诗

SOPHIA YUET SEE

流园 (*Lingering Garden*) No.470 | 102°37'E 26°33'N

遗物 (*Relics of a village*) No.07, No.19, No.25

德玉堂画廊提供 **Courtesy of Matthew Liu Fine Arts**

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Andrea Rossetti and Hector Chicco, Milan, Italy

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E.SCAPE
艺术空间

YVO FOUNDATION

[jia] _ 家 2026

ANNUAL CURATORIAL PROJECT

For 2026, E.SCAPE will explore the theme of [JIA]_家 through four interconnected chapters unfolding across the year, each examining a different dimension of the concept.

In Chinese, the character 家 (jiā) means *home*, but it also appears as a suffix for those who devote themselves to a practice: 艺术家 (artist), 摄影家 (photographer), 梦想家 (dreamer), 思想家 (thinker) etc.

家 (jiā) is no longer merely a place—it has become a feeling, more an adjective than a noun. What began as a human essential, a physical structure of four walls and shelter, has evolved into something transcendent: a philosophical space to rethink our identities, our attachments, and the ways we inhabit the world. Its meaning stretches beyond measure, oversized in the semiotic sense of our times. It is comforting yet complex, capable of holding memory, experience, absence, traces of the past, and tools for the future.

家 is not only a place one inhabits, but a state one grows into. It names both shelter and the one who dwells, creates, and belongs. History, artefacts, and imagination help us navigate this ever-shifting concept. Is [jiā] formless, or something that fits in a suitcase? A place we leave, a place we long to go back to, or something we carry with us — simply a state of mind?

Perhaps 家 is not where we return, but who we become.



twilight monkey (2024)
Angela Lyn 林安琪

E.SCAPE
艺术空间

Constructs of Belonging

归属建构

Angela Lyn
林安琪

Guo Guozhu
郭国柱

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