

## **Angela Lyn & Guo Guozhu: 'Constructs of Belonging'**

On view: 13 March – 14 April 2026

E.SCAPE Art Space, No. 3, Lane 40, Wukang Road, Shanghai

Opening Preview: 2-8pm, Thursday 12 March 2026

E.SCAPE Art Space is pleased to present 'Constructs of Belonging', a collaborative exhibition by Swiss-based Anglo-Chinese artist Angela Lyn and Xiamen-based photographer 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. 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, unfolding across scales—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.

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 markers and evidence of habitation, framing domestic material culture as witnesses to change.

Lyn incorporates such everyday materials into her installations, including personal items and objects from her studio practice, often marked by use, bearing 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.

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.

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.

'Constructs of Belonging' is presented as part of [ jia ] \_ 家 2026, E.SCAPE's annual curatorial project which unfolds across four interconnected chapters exploring different dimensions 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). No longer merely a place, jiā has evolved into something more expansive: a philosophical space through which to reconsider our identities, our attachments, and the ways we inhabit the world. Its meaning stretches beyond measure, oversized in the semiotic sense of our times. Comforting yet complex, it holds memory, absence, experience, and imagination at once. Within this framework, Constructs of Belonging reflects on whether home is formless or portable, inherited or constructed—whether it is a place we return to, or something we become.

## About the Artists

**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.

**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.

## 林安琪 & 郭国柱：《归属的建构》

展期：2026年3月13日 - 4月14日  
E.SCAPE艺术空间，上海市武康路40弄3号

开幕预览：2026年3月12日 星期四 下午2-8点

E.SCAPE艺术空间欣然呈献《归属建构》，跨媒介艺术家林安琪与影像艺术家郭国柱联合展出。

展览将郭国柱的摄影作品与林安琪的跨媒介装置作品相结合，通过其“负空间（Negative space）”来探讨家的主题——审视当我们对家和归属感开始动摇和消解时，什么留存下来，什么又回响不绝。展览横跨修复后的1920年代英式别墅（即E.SCAPE艺术空间所在地上海市武康路40弄3号）的三层空间，《归属建构》与这栋建筑层叠的历史展开对话，利用该空间来审视家、家庭生活以及城市变迁的时间性。

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世代、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余，关注记忆如同白日梦魇般挥之不去的方式。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。

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，一种熟悉之物被扰动（unsettling）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。

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“门槛”（threshold）——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。

《归属建构》是作为E.SCAPE [jia]\_家 2026年度策展项目的一部分呈现，该项目由四个相互关联的篇章组成，探索这一概念的不同维度。在中文里，“家”意味着家庭，但它也作为一个后缀，出现于那些投身于某项实践的人：艺术家、摄影家、梦想家、思想家。它不再仅仅是一个地方，已经演变成更具扩展性的含义：一个通过它来重新审视我们的身份、我们的依恋以及我们栖居于世界方式的哲学空间。其意义超越了尺度，在我们时代的符号学意义上显得oversized（格外庞大）。它令人安心却又复杂，同时承载着记忆、缺席、经验与想象。在此框架内，《归属建构》反思了家是否是无形的或可携带的，是继承的还是建构的——它是一个我们回归的地方，还是我们可以成为自己样子。

## 关于艺术家

**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，并在瑞士巴塞尔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。

**郭国柱** (德玉堂) (b. 1982，福建永春) 毕业于南昌航空大学机械系，现生活工作于厦门。自2002年以来，他的实践以空间作为主题和方法，从个体经验出发，向外拓展至社会现象。他的作品曾在国际范围展出，包括北京中央美术学院美术馆、厦门集美·阿尔勒国际摄影季、平遥国际摄影大展、以及伦敦萨默塞特宫的Photo London博览会。其作品被公共收藏包括中央美术学院美术馆、坪山美术馆、上海昊美术馆等。他曾入选2015年中国当代摄影新锐TOP20，并曾获得Prix Pictet摄影奖提名、Shpilman国际摄影卓越奖提名、集美·阿尔勒发现奖提名及 Sovereign 杰出亚洲艺术奖提名等。