

丢球之后

E.SCAPE 艺术空间

展期：2026 年 8 月 29 日 – 2026 年 10 月 7 日

开幕：2026 年 8 月 29 日（周六）15:00-19:00

策展人：张舒涵、蒋璐蔓

学术指导：祝羽捷

艺术总监：金媛媛

参展艺术家：

范丹琼 何玉倩 江圣婕 金元宝 黎佳仪 林安琪 邬湘婕 张移北

上海, 2026 年 8 月 – E.SCAPE 艺术空间荣幸宣布, 将于 2026 年 8 月 29 日推出群展“丢球之后”。本次展览由张舒涵、蒋璐蔓共同策展, 祝羽捷担任学术指导, 是艺术总监金媛媛确立的 2026 年度策展项目“[JIA]_家”线索脉络上的持续推进。展览将持续至 2026 年 10 月 7 日。

身体是我们最初的居所, 也是权力最早留下痕迹的地方。与其将“家”理解为一个固定的空间, 不如把它看作一种逐渐沉入身体的习惯: 拉丁语 *habitus* 同时指向状态、姿态、外观与衣着, 而与之相关的 *habitare* 则意味着居住与栖居。当“居住”成为“习惯”, 家便不再只在墙壁之内; 它进入肌肉、目光、步伐与迟疑之中, 成为身体理解自身的方式。所谓“像女孩一样”, 也正是在这样的日常秩序中, 被反复写入身体。

艾莉斯·M·杨 (Iris Marion Young) 的《像女孩一样丢球》(Throwing Like a Girl), 从现象学角度揭示了男性宰制进入女性身体, 并进一步改变女性行动、感知以及占据空间的方式。女性在成长过程中学会收缩自己, 动作变得谨慎, 身体变得迟疑, 也更容易把自己看成被观看的对象, 而不是通向世界的主动媒介。由此, 女性常常陷入一种分裂状态: 既是行动的主体, 又始终背负着作为客体被凝视的意识。进一步看, 这种规训并不只作用于运动或姿态, 也贯穿于怀孕、月经、乳房、服饰以及家的经验之中。社会结构通过性别分工、文化规范与制度安排, 持续塑造女性的身体经验、情感表达与空间位置。理论也由此延伸到老年处境, 提醒我们看到, 照护并不天然等于尊重, 它也可能以保护之名, 压缩隐私与自主。它真正要追问的, 是如何拆解这种长期作用于身体的隐性权力, 重新为女性与老年人争回身体的主体性, 以及与之相连的尊严、空间与权利。

本展览“丢球之后”无意讲述一个完成丢球的成长故事。我们关注的是动作完成后的余波: 球已脱手, 身体尚未收回目光, 呼吸仍未平复。在这里, “之后”不指向进步, 也不通向连贯的完美。它允许暂停、重复、撤回与未完成, 允许尊严不来自超越, 而来自对自身分裂状态的诚实面对。欢迎进入这片不被线性时间收编的间隙。

[jia]_家 2026 全年策展计划

2026 年, E.SCAPE 将以 [jia]_家 为主题, 通过贯穿全年的四个相互关联的篇章展开探索, 每一篇章审视

这一概念的不同维度。

在中文里，“家”是一个处所。但它也作为后缀，指向那些全身心投入某项实践的人——艺术家、摄影家、插画师……

“家”不再仅仅是一个地点——它已成为一种感受，更像一个形容词而非名词。它始于人类的基本需求，一个四壁遮风挡雨的物理结构，却已演变成某种超验的存在：一个重新思考我们身份、我们情感依恋以及我们栖居世界方式的哲学空间。它的意义无限延展，在这个时代的符号学意义上显得过于庞大。

历史、物件与想象力，帮助我们在这不断流变的概念中航行。“家”是无形的，还是可以装进行李箱的某种东西？是一个我们离开的地方，一个我们渴望回归的地方，还是我们随身携带的某种东西——抑或，仅仅是一种心境？

After Throwing

August 29 – October 7, 2026

Opening Reception: Saturday, August 29, 2026 | 3-7 PM

Curators: Shuhan Zhang, Luman Jiang

Academic Advisor: Tutu Zhu

Artistic Director: Yuanyuan Jin

Artists:

Sherly Fan

Yuqian He

Shengjie Jiang

Yunbo Jia

Joy Li

Angela Lyn

Xiangjie Rebecca Wu

Yibei Zhang

Shanghai, August 2026 – E.SCAPE Art Space is pleased to announce the group exhibition *After Throwing*, opening on August 29, 2026. Co-curated by Shuhan Zhang and Luman Jiang, with Tutu Zhu serving as academic advisor, the exhibition marks a continued development within "[JIA]_Home," the 2026 curatorial project initiated by Artistic Director Yuanyuan Jin. The exhibition will remain on view through October 7, 2026.

The body is our earliest dwelling, and also the first place where power leaves its traces. Rather than understanding "home" as a fixed space, we might see it as a habit gradually sedimented into the body: the Latin word *habitus* refers to condition, posture, appearance, and clothing, while its related term *habitāre* means to dwell or inhabit. When "dwelling" becomes "habit," home no longer exists only within walls; it enters muscles, gazes, footsteps, and hesitation, becoming a way through which the body comes to understand itself. What is called "like a girl" is precisely what is repeatedly inscribed into the body through such everyday orders.

In Iris Marion Young's *Throwing Like a Girl*, a phenomenological analysis reveals how male domination is inscribed into the female body, further reshaping how women act, perceive, and occupy space. In the process of growing up, women learn to contract themselves: movements become cautious, the body becomes hesitant, and one is more likely to see oneself as an object to be viewed rather than as an active medium through which to engage the world. As a result, women often fall into a split condition: both acting subjects and beings constantly burdened by the awareness of being objectified under the gaze. Looking further, this form of discipline does not only operate through movement or posture; it also permeates experiences of pregnancy, menstruation, breasts, clothing, and the domestic sphere. Through gendered divisions of labor, cultural norms, and institutional arrangements, social structures continuously shape women's bodily experience, emotional expression, and spatial positioning. The theory further extends to the condition of old age, reminding us that care does not naturally equate to respect. Under the name of protection, it may also compromise privacy and autonomy. What it ultimately calls into question is how to dismantle this long-operating, implicit form of power acting upon the body, and how to reclaim bodily subjectivity for women and the elderly alike, along with the dignity, space, and rights that accompany it.

The exhibition *After Throwing* does not intend to narrate a coming-of-age story in which the act of throwing is completed. Instead, it attends to the aftereffects of the action: the ball has already left the hand, yet the body has not withdrawn its gaze, and the breath has not yet settled. Here, "after" does not point toward

progress, nor does it lead to a coherent sense of completion. It allows for pause, repetition, withdrawal, and incompleteness. It allows dignity to emerge not from transcendence, but from an honest confrontation with one's own divided condition. You are invited to enter this interval, one that resists being subsumed into linear time.

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 "jiā" means home. But it also appears as a suffix for those who devote themselves fully to a practice—艺术家 (artist), 摄影家 (photographer), 插画家 (illustrator), etc.

"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.

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?