

The Art of
Aging and Dying

我们 将 如何 老去？
如何 离去？

将死
带回
生活

Bringing
Death
Back into
Life

将死亡带回生活

Bringing Death Back into Life

2025/6/28-8/17

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如何谈论死亡？

我们将如何老去？如何离去？

传统文化下的临终关怀是什么？

全球南方的死亡是什么？

集合社会学家、人类学家、医生、艺术家、社工，

我们可否建立死亡的多元认识？



How do we talk about death?

How will we age?

How will we depart?

What does end-of-life care look like
in traditional cultures?

What does death mean in the Global South?

By bringing together sociologists, anthropologists,
doctors, artists, and social workers,
can we foster a more pluralistic understanding
of death?

将死亡带回生活

景军

学术支持

清华大学社会科学学院教授

本次展览命名为“将死亡带回生活”，意在打破一种根深蒂固的禁忌。死亡，这一字眼在人们的日常生活中常被避讳，仿佛轻启此音，便足以引来忧伤与惊惧。它承载着沉重的情感负荷。恐惧、哀恸、失落、悔恨、丧亲之痛、压抑、剥夺、无力，甚至绝望，尽在其中。

尤其在我们熟悉的国度，有关死亡的避讳催生出无数隐喻、转喻、委婉用语与各类修辞手法。

古时称死，因人而异。天子之死曰“崩”，仿佛大山倾塌。士大夫之死曰“不禄”，意指仕途终止。唯有布衣百姓之死曰“死”，无饰无华。今人则多称“去世”，好似是说一个人从生活中悄然消失。即便开启死亡教育，亦多以“生命教育”为名，以避直陈死亡。此次展览却试图直面死亡，不是为了惊世骇俗，而是为了将死亡解释为生命的编码组合和活着的意义延续。

Bringing Death Back into Life

Prof. Jing Jun

Academic Advisor
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The title of this exhibition, *Bringing Death Back into Life*, seeks to break a long-standing taboo surrounding the very mention of death. “Death”—a singular, heavy word—is often avoided in everyday vocabulary, as if its mere utterance might summon unavoidable sorrow and dread. It carries the pain and weight of fear, grief, loss, regret, bereavement, repression, deprivation, helplessness, and even total despair. To speak of death is to tread the threshold of shadow and light. In Chinese culture, this aversion has given rise to a vast repertoire of metaphors, metonymies, euphemisms, and rhetorical devices designed to soften the sting of speaking about death aloud. In ancient times, the words used to describe death varied according to social status. The death of an emperor was *bēng*, evoking the collapse of a mighty mountain; the death of a scholar-official was referred to as *bù lù*, marking the end of a state stipend and the cessation of public life; while only the death of commoners was marked by the word “die” itself—*sǐ*. In modern days, the phrase *qù shì*—“to depart from the world”—has become the favored euphemism, lending a gentler tone to what remains an unsettling reality. Even “death education” has adopted a softened lexicon, rebranded as “life education,” to sidestep direct engagement with mortality. This exhibition, however, chooses to confront death head-on—not for the sake of sensational provocation, but to restore death to its rightful place within the continuum of

life, inviting us to view death as not the negation of life but rather an encoded extension of being alive.

将死亡带回生活

周雯静 岳明月

策展人

在许多文化中，死亡依然是一个禁忌话题。我们对死亡的态度常常充满恐惧与排斥，试图通过逃避与否认来对抗这一不可避免的命运，但始终无法摆脱它的临近。死亡，作为生命的一部分，早已渗透进人类历史的每个角落，它不仅是生理的终结，更深深嵌入社会、文化与生态的结构之中。

“将死亡带回生活” (Bringing Death Back into Life) 概念来源于2022年《柳叶刀》死亡价值学术委员会发布的同名报告，该报告提倡重新思考临终关怀与死亡的社会态度，强调临终时光应被视为生命的一部分。

在现代医疗体系的技术主导下，药物和医学设备深刻塑造了身体的生存方式。然而，正如莎伦·考夫曼 (Sharon R. Kaufman) 在《生死有时》中所描绘的，现代医疗空间充满矛盾。一方面，它延续生命，另一方面，却也在形塑死亡的面貌。尊严死是否可能实现？传统文化中蕴藏着丰富的生死智慧，《十想经》中“于一切法作无常想；于一切法作无我想”，死亡的恐惧得以转化为对生命无常的领悟与超越。临终关怀为死亡提供了更主体性的关切，关注个体在临终过程中的权利与尊严。“临终反向关怀”进一步拓展了“死亡”意义的理解，关注了临终者对他人的告别、遗愿与反思，如器官捐赠、简化丧事、生态葬等，这些遗愿体现了对社会与自然的关怀。

死亡，不仅包含了个体的终结，也反映了全球性的问题——我们不仅要面对自然死亡，还需面对系统性死亡，正如阿基尔·姆本贝 (Achille Mbembe) 所称的“死亡政治” (Necropolitics)。随着全球经济重构，劳动迁徙愈加频繁，高风险、危险的劳动形式从全球北方流向南方，这一过程不仅加剧了南方环境的恶化，也影响社区的社会结构与个体自主性。在后殖民主义

与数字殖民主义的语境下，全球资本流动加剧了社会不平等，迫使文化传统、语言、物种乃至生态系统逐渐消失。从全球南方的立场来看，死亡不仅是个体生命的终结，它更是社会、文化、语言与生态系统的崩溃。这些形式的死亡，不仅夺走了生命，还侵蚀了存在的根基，使个体愈加失去归属与身份。

作为一次跨学科的艺术实践，“将死亡带回生活”由清华大学社会科学学院医学社会学研究中心发起，汇聚了来自艺术、人类学、社会学、医学与社会工作等领域的21位创作者。通过影像、装置、绘画、互动媒体与文献等多种媒介，以衰老与死亡为核心议题，以促进对临终关怀、临终告知、安宁疗护、现代性死亡、死亡与后殖民关系、传统文化下的生死智慧等议题的公开探讨。

“将死亡带回生活”是一处为未竟的情感与公共想象打开的精神空间。我们在这里邀请观众一同思考：我们如何面对“死”？如何更深刻地理解“活”？

Bringing Death Back into Life

Zhou Wenjing
Yue Mingyue

Curators

In many cultures, death remains a taboo. Our responses to it are often filled with fear and rejection, as we attempt to resist this inevitable fate through avoidance and denial—yet never succeed in escaping its approach. Death, as an inseparable part of life, has long permeated every corner of human history. It is not only a physical end, but also a phenomenon deeply embedded in social, cultural, and ecological structures.

The concept *Bringing Death Back into Life* is drawn from the 2022 “*Report of the Lancet Commission on the Value of Death: bringing death back into life*”, which calls for a renewed understanding of end-of-life care and societal attitudes toward dying. The report advocates that the time of dying should be embraced as a meaningful part of life.

Under the dominance of modern medical technologies, pharmaceuticals and machines have profoundly reshaped the conditions of bodily existence. Yet, as Sharon R. Kaufman explores in “*...And a Time to Die: How American Hospitals Shape the End of Life*”, the contemporary medical space is rife with contradictions: while it prolongs life, it also reshapes the very face of death. Can death with dignity truly be achieved? Traditional cultures hold rich wisdom concerning life and death. A Buddhist teaching encourages one to contemplate all phenomena as impermanent, and all phenomena as non-self—transforming the fear of death into an insight into impermanence—and, ultimately, transcendence. Palliative care restores

subjectivity to the dying process, emphasizing the autonomy and dignity of the individual. Emerging approaches such as “reverse care at the end of life” further expand the meaning of death, focusing on how the dying express care for others through parting wishes and final acts—such as organ donation, simplified funerals, or ecological burials—gestures that embody concern for both society and nature.

Death is not merely the end of an individual life—it also mirrors broader global conditions. We face not only natural death, but systemic forms of death—as articulated by Achille Mbembe’s concept of Necropolitics. In a world reshaped by global economic restructuring and labor migration, hazardous forms of work are increasingly exported from the Global North to Global South. This not only deepens environmental degradation in Global South, but also disrupts communities, undermines social structures, and erodes individual agency. Within the contexts of postcolonial and digital colonial systems, the flow of global capital intensifies inequalities, driving the extinction of traditions, languages, species, and entire ecosystems. From the standpoint of the Global South, death is not just the termination of individual life; it is the collapse of social bonds, cultural memory, and the very ecosystems that sustain identity and belonging. These forms of death not only take lives, but also dissolve the very foundations of being and belonging, further depriving individuals of their sense of place and identity.

Bringing Death Back into Life is an interdisciplinary artistic project initiated by the Center for Medical Sociology at Tsinghua University’s School of Social Sciences. The exhibition brings together 21 creators from the fields of art, anthropology,

sociology, medicine, and social work. Through a diverse array of media—including film, installation, painting, interactive technology, and archival material—the exhibition foregrounds aging and death as central themes. It invites open dialogue on end-of-life care, truth-telling at the end of life, palliative medicine, modern death, the postcolonial politics of dying, and the wisdom embedded in traditional cultural understandings of life and death.

Bringing Death Back into Life opens a contemplative space for unresolved emotions and shared public imagination. Here, we invite audiences to ask with us: How do we confront “death”? And how might we, through this encounter, more deeply understand what it means to “live”?

生死时宜

路桂军

清华大学附属北京清华长庚医院疼痛科主任，安宁疗护团队负责人

在中国人的精神图谱中，“生”被赋予无尽的礼赞，而“死”则沦为语言的禁忌。这种割裂的生死观，使我们在生命终点陷入集体失语。儒家“未知生，焉知死”的训诫被简化为对死亡的回避；而道家“齐生死”的哲思则在世俗化中褪色为模糊的慰藉。

当现代医学技术赋予人类挑战死亡的能力，我们陷入更深的困境：“优生”与“优逝”的天平彻底倾覆。据《中国医学伦理学》统计，中国人一生1/4至1/3的医疗费用消耗在临终前两周的无效治疗中，这种对生命的机械延续，暴露了文明遭遇生命终结的精神贫瘠。对“生”无底线的争取，让“抢救”成了“死”的流水线——我们将生命交给技术，却丧失了“善终”和“告别”的能力。

在传统伦理与现代医疗的合谋下，对生命无底线的争取看似是“孝道”的注解，实则是对临终者构成生命自主权的暴力剥夺。一次有关“善终”的研讨会上，54岁的张护士涕泪交加地告诉我：“10年前父亲罹患小细胞肺癌，生命末期出现了严重的呼吸困难，按医疗常规就要做气管切开。父亲抗拒的眼神，强扭的脖颈，我们都知道他在拒绝；但作为医务人员，我所受的教育就是全力以赴，更何况这是我父亲。所以当家人的目光集中投向我，我决定做气管切开。我忘不了父亲近乎祈求的眼神；但那时我认为我是在用技术回报亲人，要给父亲最好、最彻底的医疗。两天后，父亲在痛苦中离世。这是我一生无法释怀的结。”如此案例并非个案，这种伦理困境折射出“尽孝”的阴影：身体的痛苦让位于符号的表演，真实的“善别”被技术取代。

中国医疗资源分配更存在结构性差异。2025年数据显示，临终关怀医保覆盖率不足23%，专业人才缺口达12万，城乡差距尤为明显：上海居家临终服务可及性达71%，而偏远农村老人甚至缺乏止痛药。现代医院的标

准化死亡，将死亡简化为器官功能终结，使“寿终正寝”与丧礼的哀伤疗愈渐趋消失。而临终关怀的本质，是医学返璞归真的过程。当医疗不再抗拒死亡，当死亡从医院回归生活场域，个体终结便转化为文化记忆的接续。

展览“将死亡带回生活”其价值就在于将死亡从医学的技术牢笼中释放，重置于生活场域、文化星空。我们需要这样的生死启示：当每一个生命都能在爱的怀抱中谢幕，当每一份遗愿都能被郑重聆听，我们便是在死亡的生态荒原保留了尊严的天空。

Time to Die

Dr. Lu Guijun

Director of the Department
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Palliative Care Team

In the Chinese spiritual cosmology, “life” is celebrated with endless praise, while “death” has become a linguistic taboo. This fractured view of life and death has left us collectively speechless at life’s end. The Confucian maxim, “*You do not yet know about life; how can you know about death?*” (未知生, 焉知死?)” has been simplified into a widespread avoidance of death itself, while the Daoist philosophy of “*leveling life and death*” (齐生死) has faded into a diluted form of worldly consolation.

As modern medical technologies grant us the capacity to challenge death, we have fallen into an even deeper existential predicament: the balance between a “good life” and a “good death” has been completely overturned. According to *Chinese Medical Ethics*, one-quarter to one-third of a person’s lifetime medical expenditures in China are spent on futile treatments during the final two weeks of life. This mechanical prolongation of life reveals a spiritual barrenness in how our civilization confronts the end of life. Our unbounded pursuit of life has turned “rescue” into an assembly line for death—we surrender life to technology, only to lose both the possibility and the ability of a good death (善终) and a good farewell.

Under the combined forces of traditional morality and modern medicine, this relentless fight for life appears to be a manifestation of *Xiao Dao* (孝道, filial piety), but in practice it becomes a violent stripping away of the dying person’s autonomy. At a symposium on good death, Nurse Zhang, aged

54, recounted her story in tears:

“Ten years ago, my father was diagnosed with small-cell lung cancer. At the end of his life, he suffered from severe respiratory distress, and by standard medical protocol, a tracheotomy was required. The resistance in his eyes, the way he twisted his neck—we all knew he was refusing. But as a medical professional, I had been taught to go all out, and this was my father. When the whole family turned their eyes to me, I made the decision to proceed. I’ll never forget the pleading look in his eyes. But at the time, I believed I was repaying his love with the best medical care possible. Two days later, my father died in pain. This is a knot I will carry for the rest of my life.”

Such cases are not isolated. These ethical entanglements reflect the darker shadow of “*Jin Xiao* (fulfilling one’s filial piety)”: bodily suffering is sacrificed for symbolic performance, and the possibility of a genuine and compassionate farewell is displaced by technology.

Structural disparities also shape how end-of-life care is distributed in China. As of 2025, less than 23% of hospice services are covered by national insurance, and there is a shortage of over 120,000 trained professionals. The urban–rural gap is especially stark: in Shanghai, 71% of residents have access to home-based palliative care, while in remote rural areas, elderly patients often lack even basic pain relief. The standardized process of death in modern hospitals reduces dying to the cessation of organ function, gradually eroding both the ideal of “dying at home in peace” and the healing rituals of mourning and farewell. Meanwhile, at its core, palliative care is a return to the original spirit of medicine. When medicine ceases to resist death, and when death is returned

from the hospital to the sphere of everyday life, the end of an individual life becomes a continuation of cultural memory.

This is precisely the value of the exhibition *Bringing Death Back to Life*: to liberate death from the technical cage of clinical medicine and restore it to the living world, beneath the vast canopy of cultural imagination. We are in need of such revelations about life and death: when each life can come to an end embraced by love, and when each final wish can be solemnly heard, we preserve a sky of dignity above the ecological wasteland of dying.

从根本上讲，我将死理解为不再可能。生意味着总有机会，不管是好是坏，也不管实现的机率有多大；死则是所有可能性的终结。只要可能性在现实与想象中不仅仅是坏的，死就是一件残酷的事。俗话说“天无绝人之路”，对于一个活人来说确实如此，但是死把所有的路都给绝了。

生命的目的在于为它自己寻找一种可能性。这种寻找，这种被寻找着的可能性，深厚而广大，几乎是无限的——然而实实在在的死使之成为有限。世界为我们每个人所直接与间接地感知，我不知道我的世界从何时始，但我知道它到何时终。一个人死了，对这个世界来说是他死了，对他来说是他和这个世界都死了。

问题并不在于死后的事情是否确定；问题在于死者无知，对确定与不确定都无知。死者可以给这世界遗留一些有形或无形的东西，但不再能控制它们，它们属于生者了。不错，很多死者因为各种原因至今仍为我们所记住，但是当直接来自感知的记忆断绝之后，死者就仅仅是一个名字，或者说一个符号而已。仿佛是有关他发生的一切其实与他并不相干，因为他早已不存在了。

然而并非由此就要得出悲观的结论。对于一个活着的人来说，死是将要到来的一种事实，而生是现在就存在着的事实。对什么是死以及死之不可避免的清醒认识，也许会给我们一些帮助。

《论语·里仁》：“子曰：‘朝闻道，夕死可矣。’”比较“闻道”与“死”，显然死是不能把握的，而闻道是有可能把握的，因为闻道不论多么不容易，总还是隶属于生的一项内容；也就是说，闻道才有可不可的问题，而死却谈不上可与不可。所以依常规讲，恐怕应该是：“夕死，朝闻道可矣。”但孔子偏要反过来说，我想他是有一番道理：在确定的死与不确定的生之间，最大限度地张

扬着生，尽量赋予其一种确定的意义，既然死是不可以把握的，那么就尽量去把握可以把握的生，而这种把握的极致就是闻道。

孔子还说过“未知生，焉知死”的话，他的着眼点都在生这一方面，“朝闻道，夕死可矣”同样体现了这个想法。朝在夕之前，同样闻道只能在死之前；他是说，要在自己有限的人生之中去完成自己的人生。这样死才有可能不是唯一的结论。死前有生，生有生的意义。

On Life and Death

Zhi An

Author

Fundamentally, I understand death as where nothing is possible anymore. Life means there is always a chance—be it good or bad, however unlikely. Death, however, is the end of all possibilities. As long as possibilities, whether real or imagined, are not wholly negative, death remains a cruel reality. As the saying goes, “There is always a way out for the living.” Indeed, this holds true for the living, but death closes every possible path.

The purpose of life lies in seeking out possibilities for itself. This search—and the very possibility that life reaches toward—is profound and vast, almost infinite. Yet the very reality of death renders it finite. The world is directly and indirectly perceived by each of us. I do not know when my world began, but I do know when it will end. When a person dies, the world sees it as his death—but to the person, it marks both their own death and the death of the world.

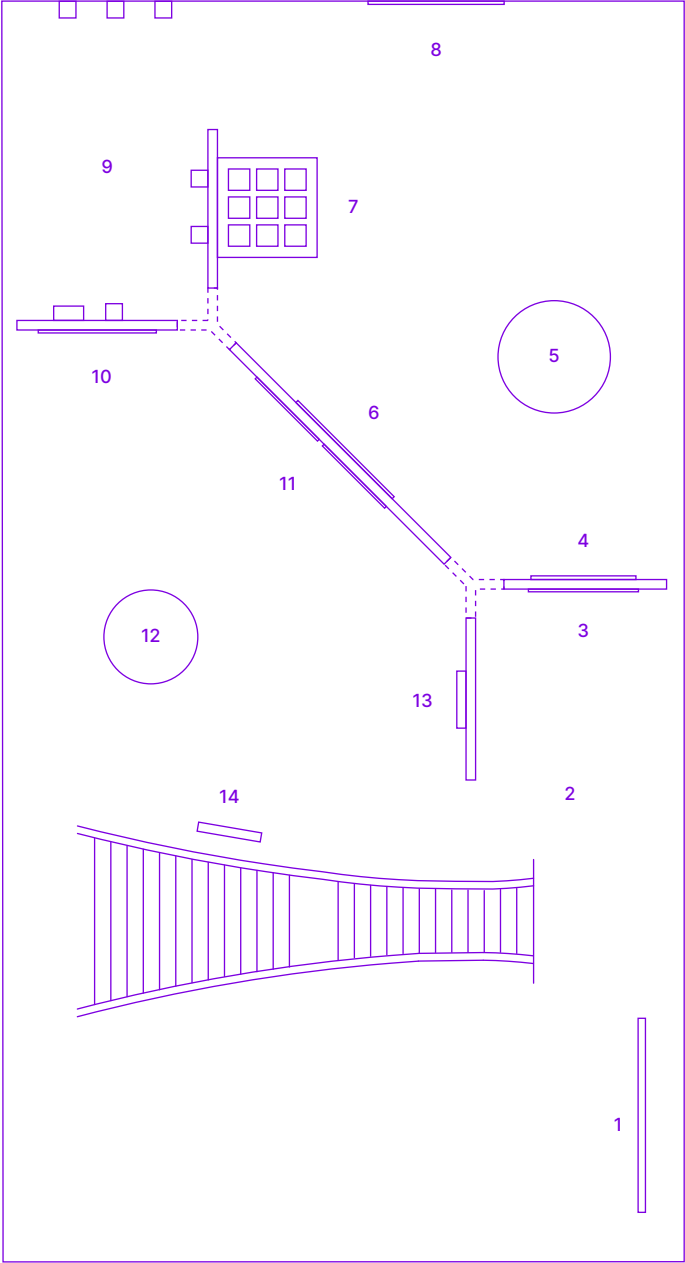
The issue is not whether what happens after death are certain, but rather that the deceased are unaware—unaware of both certainty and uncertainty. The deceased may leave things in this world, tangible or intangible, but they can no longer control them; these belong to the living. Yes, many who have died are still remembered for various reasons, yet once perceptual memory fades, the deceased become nothing more than a name, or rather, a symbol. It is as if all that once happened to them is no longer connected to them, for they have long since ceased to exist.

Yet this does not lead to a conclusion of despair. For the living, death is a fact yet to come, while life is a fact now present. A clear understanding of what death is, and its inevitable nature, may offer us a measure of guidance.

As Confucius said in *The Analects*, chapter *Liren*: “If one is granted an epiphany of the *Dao* (道, the Way) at dawn, one may die at dusk fulfilled.” (“朝闻道, 夕死可矣。”) A comparison between “the epiphany of the *Dao*” and Death makes it clear that Death lies beyond human reach, while “the epiphany of the *Dao*”—however elusive—remains accessible, for it still belongs to the realm of Life. In other words, it is only in the pursuit of the *Dao* that the question of attainability arises, whereas Death admits no such question of permissibility. Thus, conventionally, the sentence might read: “To die at dusk, an epiphany of the *Dao* at dawn would suffice.” Yet Confucius deliberately inverted this order. I believe his reasoning runs deep: between Death in its certainty and Life in its uncertainty, one should live Life to the fullest, endowing it with a measure of certainty—since Death eludes our grasp, we reach for what can still be held of Life—and it is in this reaching that the epiphany of the *Dao* dawns.

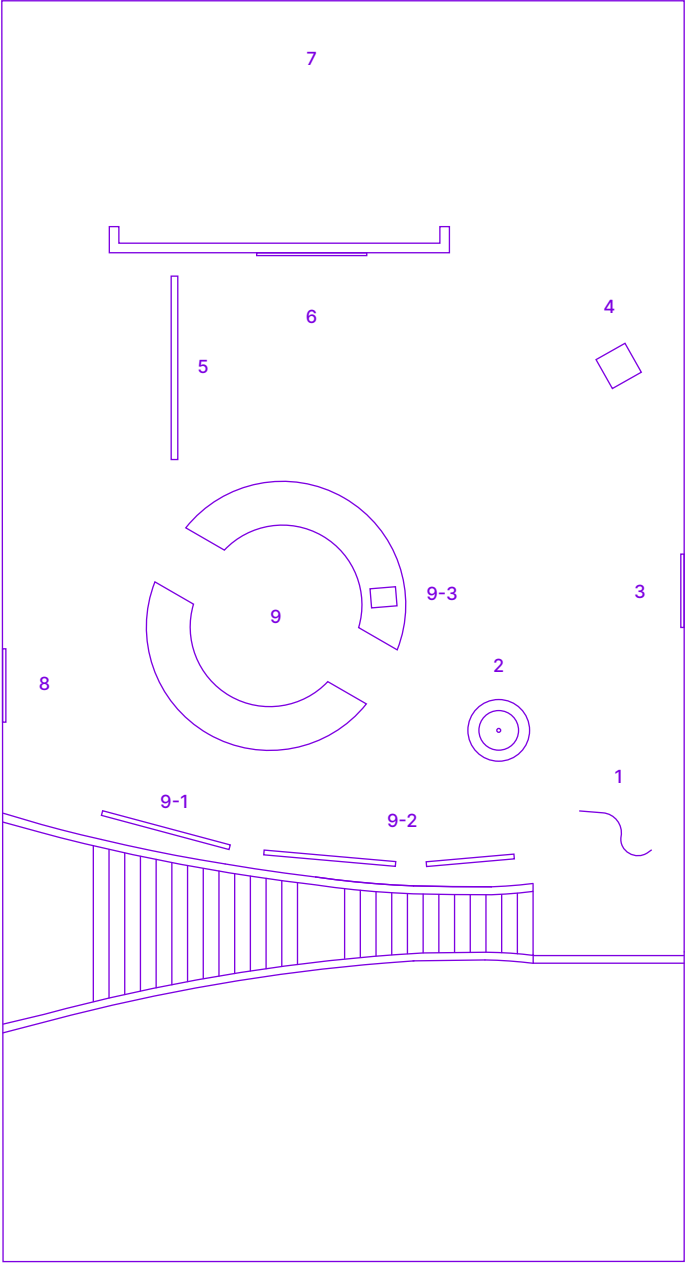
Confucius also said, “You do not yet know about Life; how can you know about Death?” (“未知生, 焉知死?”) His emphasis always remained on Life. The saying “If one is granted an epiphany of the *Dao* at dawn, one may die at dusk fulfilled” embodies the same spirit. The dawn precedes the dusk, just as the epiphany of the *Dao* must come before Death. He urges us to live out Life within its finite span. Only then can Death possibly not be the final conclusion. Before Death, there is Life—and Life bears its own meaning.

[1F]



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|----|--------------------------------------|-------------------------------------------------------------------------------------------|
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| 14 | 林乐成
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<i>Taklamakan: Life Series</i> |

[2F]



1	岳明月 《祈主保佑生养》	Yue Mingyue <i>Blessed Be The Fruit</i>
2	岳明月×景军 《以身转生》	Yue Mingyue × Jing Jun <i>Embodied Rebirth</i>
3	段岩 《溯流·重构》	Duan Yan <i>Tracing and Reconstructing</i>
4	凉云×景军 《要不要告诉TA? 》	Liang Yun × Jing Jun <i>To Tell or Not?</i>
5	张小涛 《萨迦》	Zhang Xiaotao <i>Sakya</i>
6	韩五洲 《远古风景-1》	Han Wuzhou <i>Aeon-1</i>
7	梁绍基 《碑》	Liang Shaoji <i>Stele</i>
8	庄孔韶 《幽情》	Zhuang Kongshao <i>Joyful Interaction of Souls</i>
9	文献区	Literature Section
9-1	路桂军 《我为自己办“葬礼”》	Lu Guijun <i>Holding A Living Funeral for Myself</i>
9-2	宋敏×景军 《反向关怀》	Song Min × Jing Jun <i>Reverse Care</i>
9-3	张聃 《生命之花》	Zhang Dan <i>The Flower of Life</i>

杰里米·丹尼斯是一位当代摄影师，也是美国纽约南安普敦辛尼科克印第安民族的正式注册会员。他的作品围绕土著身份与文化，以及殖民同化带来的历史遗产展开，借助摄影语言，呈现出植根于土著口述故事、历史与当代生活的具有电影感和超现实氛围的叙事影像。

Jeremy Dennis is a contemporary fine art photographer, an enrolled Tribal Member of the Shinnecock Indian Nation in Southampton, NY. His work centers Indigenous identity, culture, and the legacies of colonial assimilation, using photography to stage cinematic, otherworldly narratives rooted in Native oral stories, history, and contemporary experience.

[US]

杰里米·丹尼斯
Jeremy Dennis

《山之神圣》是一个持续进行的摄影系列，旨在回应申尼考克山原住民墓地长期以来遭受的亵渎。申尼考克山位于如今美国纽约州南安普敦一带，是申尼考克印第安民族的祖先居住地。

这个系列的创作源于2018年8月13日发生的一起令人痛心的事件：当地在霍桑路进行住宅开发时，意外挖掘出了人类骨骼遗骸。然而，面对这一发现，南安普敦镇和苏福克郡警方并未表现出应有的尊重与文化敏感，而是将其视为可能的刑事案件处理，进一步扰动现场，试图寻找所谓的“犯罪证据”。与此同时，现场还出土了一件17世纪的玻璃瓶，这件来自早期原住民与欧洲人接触时期的文物，清楚地表明这里是一处具有神圣意义、历史悠久的原住民埋葬地。

在调查人员到达后不久，申尼考克民族也迅速介入，要求立即保护该地点，并呼吁地方政府动用“社区保护基金”来阻止这一地区的进一步开发。然而，这样的呼吁并非第一次发出。多年来，申尼考克社区一次次目睹祖先的安息之地被开发、推平，甚至在其上建造豪宅，只为追求经济利益和房地产的利润。对于原住民来说，申尼考克山不仅仅是一片土地，更是一座活的记忆档案馆，承载着祖先的灵魂、仪式的传承以及民族身份的根源。这里埋葬着一代又一代的先人，然而现行法律体系却无法为它提供足够的保护——法律更倾向于维护私人财产权，而非保障原住民的文化权益与精神传统。

通过这一摄影系列，杰里米·丹尼斯希望直面历史的抹除与殖民体系带来的暴力创伤，并以影像作为重新主张神圣空间的一种方式。他所拍摄的这些山丘，不是静默无言的风景，而是充满记忆与抗争的现场——它们是神圣的、活着的。每一张照片既是对失去的哀悼，也是对当下的提醒：提醒我们这些山丘下沉睡着谁，提醒我们曾失去了什么，更提醒我们必须尽快保护尚未消失的一切。

Sacredness of Hills is an ongoing photographic series responding to the persistent desecration of Indigenous burial grounds in the Shinnecock Hills—ancestral territory of my people, the Shinnecock Indian Nation, located in what is now known as Southampton, New York.

This series began as a direct reaction to a tragic event on August 13, 2018, when human

skeletal remains were unearthed during residential development on Hawthorne Road in the Shinnecock Hills. Rather than approaching the discovery with care or cultural sensitivity, the Southampton Town and Suffolk County Police responded under the presumption of recent criminal activity, further disturbing the site in search of evidence. Alongside the remains, a 17th-century glass bottle—an artifact from the early contact period—was uncovered, suggesting that the burial was Indigenous, sacred, and centuries old.

The Shinnecock Indian Nation, arriving shortly after investigators, advocated for the site's protection and urged local authorities to utilize the Community Preservation Fund to safeguard the area from further development. This was not the first time we had made such a plea. For years, our community has been forced to watch as our ancestors' final resting places are bought, bulldozed, and built over—sacrificed in the name of luxury real estate and economic gain.

The Shinnecock Hills are more than just land—they are a living archive of memory, ceremony, and identity. They hold generations of our ancestors, yet they remain unprotected by the laws that govern and prioritize private ownership over Indigenous rights and spiritual traditions.

Through this series, I confront the violence of erasure and settler colonialism by reclaiming our sacred spaces through image-making. I photograph these hills not as empty landscapes, but as contested sites—alive with presence, resistance, and reverence. Each frame is both a mourning and a reminder: of who lies beneath, of what has been lost, and of the urgent need to preserve what remains.

《山之神圣》，2020，摄影，60×40厘米每幅，共2幅。
由艺术家惠允

Sacredness of Hills, 2020, photography,
60×40 cm each, 2 in total.
Courtesy of the artist



段岩（出生于1978年，湖北）是一位兼具学者与艺术家双重身份的跨界实践者。现为湖北美术学院副教授，并担任艺术疗愈微专业负责人。近年来，她专注于艺术疗愈领域研究，致力于建立具有本土特色的艺术疗愈体系及评估体系。其艺术探索横跨水墨、油画与陶艺等多元媒介。段岩通过多媒介艺术语言，持续探讨技术时代下人与自然、科技的共生关系，以独特的视角追问生命本质与存在意义。

Duan Yan (b. 1978, Hubei) is an interdisciplinary practitioner working at the intersection of scholarship and artistic creation. She is currently an Associate Professor at Hubei Institute of Fine Arts, where she also leads the Micro-Program in Art Therapy. In recent years, her research has centered on the field of art therapy, with a focus on developing context-specific systems of practice and evaluation rooted in local realities. Her artistic explorations span a range of media including ink painting, oil painting, and ceramics. Through these diverse forms, Duan continuously investigates the symbiotic relationships between human beings, nature, and technology in the age of technoscience, using a distinct artistic language to reflect on the essence of life and the meaning of existence.

[CH]

段岩

Duan Yan

《溯流·重构》，2025，蓝晒摄影于防水胶片，丙烯，拼切，38×55厘米每幅，共12幅。
由艺术家惠允

Tracing and Reconstructing, 2025, cyanotype on waterproof film, propylene, collage, 38×55 cm each, 12 in total.
Courtesy of the artist



这件装置艺术作品以长江为永恒的母题，将具象的江畔文明碎片与抽象的时空褶皱熔铸为流动的诗行。钢筋丛林化作年轮般的环形阵列，霓虹光轨编织成时光的琴弦，而桥梁的悬索则如竖琴的金线，在数字化的晨曦中震颤着文明的和弦。

作品的解构重组暗合着长江的哲学：混凝土森林的垂直秩序与波浪线的无序蔓延相互博弈，恰似生命在既定轨道与偶然突变间的永恒舞蹈。玻璃幕墙折射的晨光被拆解为光谱矩阵，倒映在江面的波光又重组为莫比乌斯环，隐喻着生死轮回中不断再生的希望。那些悬浮的像素化楼宇，既是人类文明的数字墓碑，也是元宇宙的胚胎，在算法与浪花的碰撞中孕育着新的存在形态。

Tracing and Reconstructing takes the Yangtze River as an eternal motif, fusing tangible fragments of riverside civilization with abstract folds of time and space to form a flowing poem. The concrete jungle transforms into a circular array reminiscent of tree rings; neon light trails weave into the strings of time, while the suspension cables of bridges shimmer like golden harp strings, trembling with the harmonies of civilization in the digital dawn.

The work's deconstruction and reconstruction echo the philosophy of the Yangtze: the vertical order of concrete forests contends with the chaotic sprawl of wave-like curves, mirroring the eternal dance of life between predetermined paths and accidental mutations. The morning light refracted by glass facades breaks into a spectral matrix, while its shimmering reflection on the river reassembling into a Möbius strip—symbolizing hope reborn through the cycles of life and death.

The pixelated, floating buildings are both digital tombstones of human civilization and embryos of the metaverse, gestating new forms of existence at the intersection of algorithms and waves.

何晋渭，生于四川省南部县，1989年至1993年就读于四川美术学院油画系，获文学学士学位。1993年至今从事职业艺术生涯、策展、艺术理论与批评、大学艺术教育，现工作于中国北京、韩国首尔、意大利都灵，北京亚洲现场艺术中心的创始人，曾参加53届威尼斯双年展，塔什干双年展，孟加拉国亚洲双年展。在美国纽约长岛大学美术馆、德国海斯别墅博物馆、中国北京长征空间等地举办个展。

He Jinwei was born in Nanbu County, Sichuan Province. From 1989 to 1993, he studied in the Oil Painting Department of the Sichuan Fine Arts Institute, earning a Bachelor of Arts degree. Since 1993, he has pursued a professional career in art, curating, art theory and criticism, and university-level art education. He is currently based in Beijing (China), Seoul (South Korea), and Turin (Italy). He is the founder of Beijing Asia Art Scene Art Space. His work has been featured in the 53rd Venice Biennale, the Tashkent Biennale, and the Asian Art Biennale in Bangladesh. He has held solo exhibitions at the Long Island University Art Museum (USA), the Museum Villa Haiss (Germany), and Long March Space (Beijing).

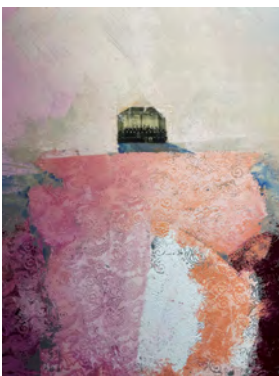
[CH]

何晋渭

He Jinwei

《历史即现场》之一、之二，这个系列的创作源自60年代艺术家的家庭老照片，照片里的人都是上一代亲人，通过口口相传下珍视的家庭记忆，如今已物是人非成为一张张陌生的肖像。“蕾丝”印花像虚掩的半透明窗帘，遮掩着家庭记忆的消亡。

The History as the Present Series originates from old family photographs taken in the 1960s, featuring relatives of the previous generation. These portraits, once cherished through oral memory, have now become unfamiliar faces. The printed “lace” patterns, like half-drawn translucent curtains, veil the fading of familial memory.



History as the Present I & II, 2023, painting,
110×130 cm each, 2 in total.
Courtesy of the artist

《历史即现场》之一、之二，2023，绘画，
110×130厘米每幅，共2幅。
由艺术家惠允

韩五洲, 1980年生于河南北部山村, 现居住于北京城乡结合部。作品涉及装置、录像和摄影。他通常使用生活中随手可得的材料, 诸如塑料、废弃物、消费和消耗品进行艺术实践和创作, 善于以自身为参照, 对生存空间进行思考, 并对社会性议题作出反应。

Han Wuzhou was born in a mountain village in northern Henan in 1980 and now lives in the urban-rural fringe of Beijing. His works spans installation, video, and photography. He usually uses everyday, readily available materials, such as plastic, waste, consumer and consumable products, for artistic practice and creation. Drawing himself as a reference point, he reflects on spaces of survival and responds to social issues.

[CH]

韩五洲

Han Wuzhou

《远古风景-1》通过使用日常服用的药物搭建的场景摄影，化工业药剂构建的自然图像，呈现出一种不自然的自然景观。这件摄影作品结合了艺术家的身体经验，旨在探讨肉身与精神、短暂与恒久之间的种种微妙关系。

Aeon-1 is a staged photography constructed using medications the artist takes daily. By composing natural landscape out from chemical substances, *Aeon-1* presents an “unnatural” vision of nature. Drawing from the artist’s own physical experience, the work explores subtle relationships between the body and the spirit, the temporality and the eternity.



Aeon-1, 2017, photography, 150 × 120 cm.
Courtesy by of the artist

《远古风景-1》，2017，摄影，150×120厘米。
由艺术家惠允

马苏玛·哈莱·赫瓦贾是一位艺术家兼策展人。她目前是哈佛大学米塔尔研究所的副研究员。她的艺术实践聚焦近代历史中的关键节点，尤以南亚地区为研究中心。她的研究以采集口述历史与生命经验为基础，通过挖掘冲突与被迫迁徙事件中心理与社会层面的历史暗流，以及其对语言、服饰符号、宗教信仰与思维心智的深层形塑，追问和重构被官方叙事与教科书单一化的历史。

Masuma Halai Khwaja, artist and curator. She currently holds Associateship at the Mittal Institute, Harvard University. Her art practice explores pivotal moments in recent history, with a particular focus on South Asia. Informed by oral accounts and lived experiences, she counters state-driven narratives and one-sided textbook versions of history by addressing the psychological and sociological undercurrents of conflict and forced migration, as well as their impact on languages, dress codes, religion, and mindsets.

[PK]

马苏玛·哈莱·赫瓦贾
Masuma Halai Khwaja

通过铁丝网构成的海浪，《大海终究是大海，不论浪花如何思考》反映了2023年梅塞尼亚海岸发生的一起事件——一艘超载渔船在试图偷运难民前往欧洲途中沉没。不幸的是，超过一半的遇难者是巴基斯坦人。

这场悲剧让我联想到祖父在20世纪初从莫桑比克通过海路迁徙到印度古吉拉特的故事，以及母亲在1947年印度独立之际，从古吉拉特通过阿拉伯海前往卡拉奇的艰难历程。我的母亲曾在一艘拥挤的船甲板上坐了许多天，几乎没有食物或水。

今天的边境管控和签证制度，早已背离了“水路与海洋将人们联结起来”的理念。那些曾鼓励旅行的开阔海域，如今变得必须小心翼翼地跨越，以避免无意间误入他国领土。

站在渴望迁徙者或寻求庇护者的立场上，我将海水视为一种陌生而敌对的存在，必须谨慎穿越，并意识到其政治属性。那些曾经开放的海域如今似乎被赋予了新的意义——充满威胁和压迫。

This artwork titled *The Sea Will Be The Sea Whatever The Drop's Philosophy*, showing sea waves created from barbed wire, was conceptualized in reaction to the news of the sinking of an overloaded fishing trawler off the coast of Messenia, in a bid to smuggle migrants into Europe in 2023. Sadly, more than half of the casualties were Pakistani's.

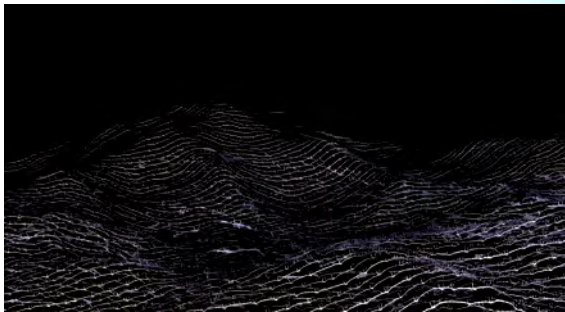
The tragedy harkened stories of my grandfather's migration from Mozambique to Indian Gujarat via sea in the early part of the 20th century and mother's ordeal while migrating from Indian Gujarat to Karachi via the Arabian Sea in 1947, during the independence of India. My mother sat for many days on the deck of an overcrowded ship. With very little access to food or water.

Border controls and visas in today's world have long left behind theories of waterways, seas and oceans connecting people. The open seas that once encouraged travel have to be traversed with caution so as not to accidentally cross over into territories lying within jurisdictions of alien countries.

Adopting the difficult position of the hopeful migrant/asylum seeker, I view the water as an alien hostile body to be traversed with caution, taking into account their political agency. The

《大海终究是大海，不论浪花如何思考》，
2025，单通道影像，有声，1分。
由艺术家惠允

The Sea Will Be The Sea, Whatever The Drop's Philosophy,
2025, single-channel video, sound, 1 min.
Courtesy of the artist



once open seas seem to take on new meaning,
one that is threatening and intimidating.

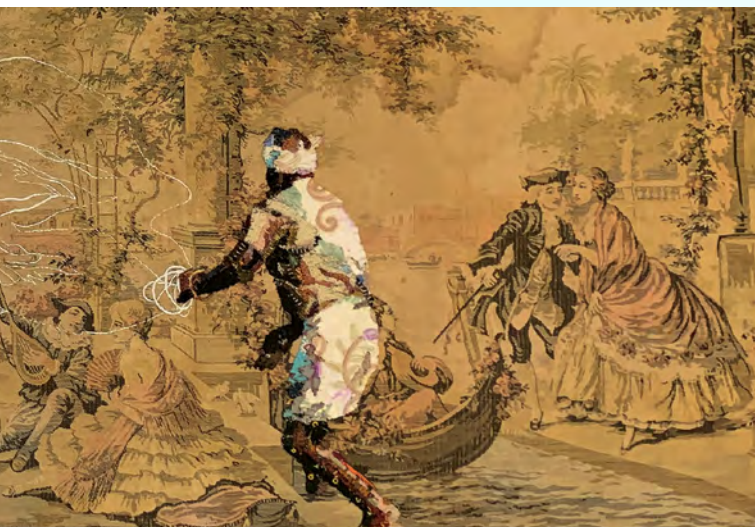
《退潮时撒网》探讨了后殖民遗产以及对西方认同的依赖。作品的灵感来源于无数因移民而引发的悲剧——他们为追寻全球北方那遥不可及的梦想，甘愿冒险付出一切。作品以一幅褪色的欧洲挂毯为基础，残酷地剪切了来自巴基斯坦及其邻国的刺绣，再将这些碎片拼贴重构，组合成新的图像，虽然这些图像与原背景格格不入，却仿佛与之展开了某种对话，触及严峻的区域性和政治性议题。

Casting Nets At The Ebbing Tide addresses post-colonial baggage and dependence on Western validation. Moved by the many tragedies that occur as migrants risk everything in search of the elusive dream of the Global North, this work has been created on a faded European tapestry. Ruthlessly cutting up embroideries from Pakistan and its neighbouring regions, I have reconstituted the pieces to form new imagery that though alien to its background, is poised as if in conversation with the base, addressing critical regional and political issues.



《退潮时撒网》，2024，纺织品拼贴，刺绣，挂毯，135×46厘米。
由艺术家惠允

Casting Nets At The Ebbing Tide, 2024, textile collage, embroidery on
tapestry, 135×46 cm.
Courtesy of the artist



梁绍基 (出生于1945年, 上海), 1986至1989年在中国美术学院师从万曼研究软雕塑, 1980年代末开始进行养蚕艺术实验。三十余年来, 梁绍基潜心于艺术与生物学、装置与雕塑、新媒体、行为的临界点进行探索, 持续以蚕的生命历程为媒介、以与自然互动为特征、以时间、生命为核心的“自然系列”的创作。

Liang Shaoji (b. 1945, Shanghai) studied soft sculpture from Maryn Varbanov at China Academy of Art from 1986 to 1989. For nearly 30 years, Liang has been engaged in the interdisciplinary creation in terms of art and biology, installation and sculpture, new media and textile. His *Nature Series* uses the life cycle of silkworms as a creative medium, interaction with the natural world as artistic language, and time and life as core concepts. His works embody a meditative, philosophical, and poetic quality, revealing the intrinsic beauty of silk.

[CH]

梁绍基

Liang Shaoji

《碑》，2008—2014，三通道高清影像，有声，10分6秒。
由艺术家惠允

Stele, 2008-2014, three-channel HD video, sound, 10 min 6 sec.
Courtesy of the artist

该作品于2008年初拍，2009年复拍并第一次剪辑，后不断调整至2014年完稿。唏嘘之声由我自己配音。

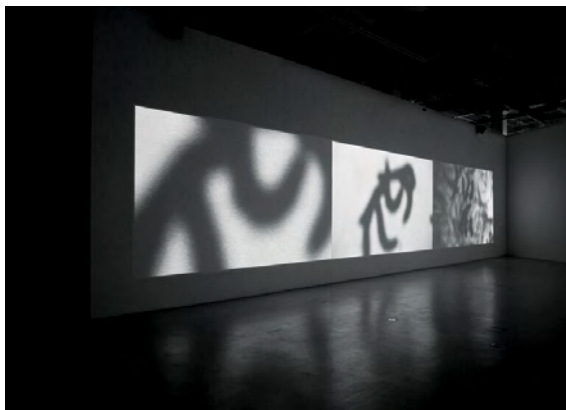
我凝视着蚕影读史。

史如蚕丝，绵绵不断。

史如云丝，漂移流逝。

而缓慢蠕动之蚕簇，或聚或散，其影迹投映如变幻无穷的书法——中国古代的蚕虫文，似铭刻于岩壁，刺纹于肌肤。以活蚕蠕动之影作的蚕虫书法极富表情，蚕的百般的动态，或活跃地昂头探身；或艰辛地匍匐扭摆；或惊乎险乎地滑落……成为史的寓言：英史，伟史，痛史，乱史。当丝箔渐渐增厚至光线难以通过之时，蚕虫文遁灭，唯留下无字碑和唏嘘之声。言不尽言，史不尽史，无字碑见证着存在者的存在，逝者如斯夫的感叹隐喻着对时间流的领悟，万物万象归空，归元。

中国自古尚史，尚文，尚乐，尚诗。文罢诵，诵罢歌，歌罢吟。我以吟颂史（曹操《观沧海》，刘邦《大风歌》，陈子昂《登幽州台歌》，皆隐于唏嘘之中），其实验音像别样淡然而深沉，别样苍凉而博大，意味隽永。



This work began filming in early 2008. After re-shoots in 2009 and an initial edit, it underwent continual refinement until its completion in 2014. The sighs you hear are my own voice.

I read history through the silhouettes of silkworms.

History resembles silk thread—endlessly unspooling.

History resembles cloud-trails—drifting into oblivion.

Clusters of caterpillars writhe in slow motion, their shadows coalescing and dispersing like fluid calligraphy—an ancient Chinese “silkworm script” that seems etched onto cliff faces or tattooed into skin. This living script, born of silkworms’ movements, pulses with expression: Some arch eagerly, probing the void; some twist in toil, crawling through resistance; some plunge perilously, suspended between survival and fall... They become allegories of history: heroic, monumental, anguished, chaotic. As silk veils thicken until light can no longer pass through, the silkworm script vanishes. Leaving only a wordless stele and sighs. Words outlive their utterance; history transcends its telling. The wordless stele bears witness to existence within existence; Those sighs—“All things flow like this river! (逝者如斯夫)”—whisper the passing of time; All phenomena dissolve into *Kong* (空—emptiness), and return to *Yuan* (元—the primordial unity).

Since antiquity, China has revered history, literature, music, poetry. When words exhaust themselves, we chant; when chants dissolve, we sing; when songs fade, we intone. Thus I intone history—Cao Cao’s “Viewing the Vast Sea”(《观沧海》), Liu Bang’s “Song of the Great Wind”(《大风歌》), Chen Zi’ang’s “On the Tower at Youzhou”(《登幽州台歌》)—all dissolved into sighs. This sonic experiment resonates with serenity yet profundity, desolation yet vastness—an aftertaste lingering beyond time.

林乐成，纤维艺术家，清华大学美术学院教授。受中央工艺美术学院“装饰”思想影响，黑白装饰画成为其创作特征。他的作品受自然、乡村风光和民间生活启发，提倡“用手指直接感受艺术”。创作材料涵盖金属纤维、植物纤维、织物纤维和动物纤维等多种媒介，至今，他的艺术行迹已遍及90多个国家和地区。

Lin Lecheng is a fiber artist and Professor at the Academy of Arts & Design, Tsinghua University. Influenced by the “decorative” aesthetics promoted by the Central Academy of Arts and Crafts, he developed a distinctive style centered on black-and-white decorative compositions. Inspired by nature, rural landscapes, and folk life, Lin advocates for “experiencing art directly through the fingertips.” His creative materials span a wide range of fibers, including metal, plant, textile, and animal-based media. Over the decades, his artistic practice has reached more than 90 countries and regions around the world.

[CH]

林乐成

Lin Lecheng

塔克拉玛干，世界最大沙漠之一，素有“死亡之海”之称。我曾多次走近却始终未能真正走进，直到2024年那场艰难的尼雅之旅，才得以深入这片既逝去又蕴含生机的神秘之地。在飞沙走石与天昏地暗之间，我捕捉到了沉寂与死亡的光影，置身此境，心生无限感慨，却更清晰地看见了生灵与生命的悲壮。

“千年不死，死后千年不倒，倒后千年不腐”的胡杨，见证着被风沙掩埋的厚重历史，彰显着文化血脉的生生不息。这让我领悟到：面对“死亡”与“老去”，最需要的是平静的心态与平和的心境。我常因“大难不死”而庆幸“活过来”的馈赠，更愿以唯美的眼光看待生死轮回——在这永恒的更迭中，始终存在着生命的延续、繁衍与循环。

The Taklamakan Desert, one of the world's largest, has long been known as the "Sea of Death". Though I had approached its edges many times, I had never truly entered—until a grueling journey to Niya in 2024, which finally brought me deep into this mysterious place where death and vitality intertwine. Amidst flying sand, crashing stones, and a darkened sky, I captured the light and shadow of silence and death. Immersed in such surroundings, I felt waves of emotion rise within me—and, more clearly than ever, I saw the tragic grandeur of all living things and of life itself.

The poplar tree, said to "live a thousand years, remain standing a thousand years after death, and stay unrotten a thousand years after falling", stands as witness to the weight of history buried beneath sandstorms, and testifies to the enduring flow of cultural lineage. This made me realize that in the face of "death" and "aging", what we need most is a calm mind and a peaceful heart. I often feel grateful for the gift of "survival" after "cheating death", and I prefer to view the cycle of life and death through an aesthetic lens—for in this eternal cycle of change, the continuation, renewal, and return of life always persist.

《塔克拉玛干·生命系列》，2025，纸上绘画，
82×53厘米每幅，共5幅。
由艺术家惠允

Taklamakan: Life Series, 2025, painting
on paper, 82×53 cm each, 5 in total.
Courtesy of the artist



涼云：影像撿拾者

Liang Yun: Scavenger of Shadows and Light

[CH]

涼云×景军

Liang Yun x Jing Jun

这次影像撷拾的尝试，来自于景军教授的一个创想：电影《别告诉她》中展现了一场疾病告知的文化冲突，与此类似的许多影视作品已经敏锐捕捉华人家庭在多元观念与不同代际之间，面对疾痛、死亡的种种张力。我们能否撷拾和连接这些充满巧思的片段，接力呈现这份生命告别处的牵绊与抉择？

景军教授曾在研究中指出：因为“孝”，家属获得了“瞒”的权利。这种家庭主义的医事抉择，究竟对患者是保护还是剥夺，需要在具体情境中感知。所以这份集锦，不是在给出任何人、哪怕是原作者的具体答案，而只是进入一个个中国家庭面对死亡与疾痛的典型情景。在“说”与“不说”的灰色地带，或许我们都只能不断询问自己：“如果是我，我希望得知实情吗？”怎样的告知，我是更能接纳的？”

最后，我们也想感谢这些影视作品的创作团队，是TA们的关切与创作，让复杂问题有了复杂呈现与共通理解的可能。

This video montage originated from an idea proposed by Professor Jing Jun: In the film “The Farewell”, a cultural conflict over illness disclosure unfolds—a theme that resonates across numerous films exploring how Chinese families navigate the tensions of illness and death amid divergent values and generational divides. Could we gather and reassemble these cinematic fragments, passing the baton to one another in an attempt to portray the emotional entanglements and difficult decisions at life’s threshold?

As Professor Jing Jun has observed in his research: it is in the name of *xiao* (孝, filial piety) that family members often claim the right to *man* (瞒, withhold the truth). Whether such family-based medical decisions protect or deprive the patient depends profoundly on context and circumstance. This compilation offers no definitive answers—not even those intended by the original filmmakers—but instead invites viewers into emblematic moments when Chinese families must face illness and death. In the gray zone between “*To Tell or Not*”, perhaps all we can do is keep asking ourselves: “If it were me, would I want to know the truth?” “And what kind of truth could I bear to receive?”

Finally, we extend our deepest gratitude to the creators of these films. It is through their care

and craft that such complex questions find both nuanced expression and the possibility of shared understanding.



To Tell or Not?, 2025, single-channel video, sound, 15 min 19 sec. Courtesy of the artists



《要不要告诉TA?》，2025，单通道影像，有声，15分19秒。由艺术家惠允

路桂军，清华大学附属北京清华长庚医院疼痛科主任，安宁疗护团队负责人；厦门长庚医院疼痛科主任。主要从事疼痛医学相关疾病的诊疗工作和临终患者安宁疗护；诊疗过程中重视患者就医体验，关注患者生活质量，倡导医学人文与医疗科技互融。

Lu Guijun is the Director of the Department of Pain Management at Beijing Tsinghua Changgung Hospital, Tsinghua University, and Head of the Palliative Care Team. He also serves as the Director of the Department of Pain Management at Xiamen Changgung Hospital. His work primarily focuses on the diagnosis and treatment of pain-related conditions and palliative care for terminally ill patients. Throughout his medical practice, he emphasizes patient experience, quality of life, and the integration of medical humanities with advanced technology.

[CH]

路桂军

Lu Guijun

《我为自己办“葬礼”》是医生路桂军为自己策划的一场“生前葬礼”，也是一场公共生死教育实践。这位在安宁疗护与生死教育领域耕耘多年的医生，决定通过这种方式，向社会发出直面死亡的勇敢之声。作为北京清华长庚医院与厦门长庚医院的疼痛科主任，他长年奔走于临床、讲座与生死教育现场，深知死亡话题在中国社会中常被讳莫如深。路桂军希望打破这种沉默，通过一次亲身躺进棺木、亲历“死亡”仪式的体验，来回应“你又没死过，凭什么谈生死”的质疑。

这场“葬礼”并非为了猎奇或表演，而是一次严肃的生命教育行动。它邀请亲人、朋友和同道共聚一堂，不仅重建了“我死”这一第一人称视角下的死亡经验，也使死亡从抽象的终点变为需要提早思考的人生议题。路桂军坦言，真正的善终，不在于延长生命的长度，而在于尊重病人内心的意愿与尊严。

在路桂军看来，医生的职责远不止于治疗疾病，更在于搭建起患者、家属与善终之间的桥梁。而“为自己办葬礼”，是他作为安宁疗护医生主动承担的一次职业实践，也是一次对社会常态的温柔挑战。他希望通过这场“葬礼”，唤起更多人对死亡的思考与准备。因为说“死”，并非冷酷，而是为了更好地理解“活”。

Holding a Living Funeral for Myself is a living funeral conceived by Dr. Lu Guijun for himself—both a personal ritual and a meaningful practice of public education on death and dying.

As a long-time practitioner in palliative care and a dedicated educator on death and dying, Dr. Lu chose this unconventional yet deeply sincere form to make a courageous appeal for facing death more openly in Chinese society. As head of the Pain Department at both Beijing Tsinghua Changgung Hospital and Xiamen Changgung Hospital, he has spent years moving between clinics, lectures, and fieldwork, fully aware of how death remains an often-avoided subject in China. By physically lying in a coffin and experiencing the ritual of death, Dr. Lu responds directly to a common challenge: “How can you talk about life and death if you’ve never died?”

This living funeral is not a spectacle or performance for shock value, but a solemn and intentional gesture of life education. By gathering loved ones, colleagues, and companions to witness the experience, Dr. Lu reconstructs the idea of “my

《我为自己办“葬礼”》，2021，单通道影像，有声，5分6秒。
由艺术家惠允

Holding a Living Funeral for Myself, 2021,
single-channel video, sound, 5 min 6 sec.
Courtesy of the artist



death” from a first-person perspective—bringing death out of abstraction and into the realm of life decisions that deserve early contemplation. For Dr. Lu, a “good death” (善终) is not defined by the length of life, but by the extent to which a patient’s wishes and dignity are honored.

In Dr. Lu’s view, a doctor’s role goes beyond treating illness; it also involves building bridges between the patient, their family, and the possibility of a peaceful passing. Holding this living funeral is both a professional practice and a gentle challenge to the norms of silence: a way of stepping forward, as a palliative care physician, to inspire reflection and readiness in others. To speak of “death” is not to be unfeeling. Rather, it is a way to more fully understand what it means to “live”.

赫尔维·谢拉邦是一位视觉艺术家，目前定居柏林。他创作沉浸式视听装置作品，探索物导向本体论、后人类主义、自然、生态与技术等主题，以及非人生命的能动性和感知力。他的艺术作品邀请观众思考自己在世界中的位置，以及技术在塑造我们体验中的角色。目前他在比勒费尔德应用科技与艺术大学担任沉浸式环境教授。

Herwig Scherabon is a visual artist, who is currently based in Berlin. He creates immersive audio-visual installations that explore themes of object-oriented ontology, post-humanism, nature, ecology, and technology, as well as the agency and sentience of non-human beings. His art invites viewers to consider their place in the world and the role that technology plays in shaping our experiences. Currently he holds a professorship in Immersive Environments at the University of Applied Sciences and Arts in Bielefeld.

[AT]

赫尔维·谢拉邦

Herwig Scherabon

2019年冬季，亚马逊雨林的年度火灾引发了西方媒体的广泛关注。彼时巴西新政府鼓励企业圈占未被原住民或环保权利保护的林地。橡胶或大豆农场主为了引入经济价值更高的单一作物而纵火焚烧森林。政府对相关产业的放任致使火灾在季初便异常猛烈，多场大火失控蔓延，毁灭性的烟尘蔽日，甚至在圣保罗等地降下“黑雨”。

这件作品由奥地利联邦总理府资助，素材源于2019年在亚马逊拍摄的植物、根茎、树木和花卉的3D扫描图像——在永恒的瞬间里，艺术家捕捉下浩瀚空间中这些微小的定格。比之实体，这种数字全息图的呈现更像是开口欲言的幽灵，它们诉说着遥远土地上的壮丽自然图景，也诉说着某个深邃的未来——在那里，2019年被记录下的蘑菇们，或已成为某台假想引擎的化石燃料——而承载这一切的世界是否尚存，我们不得而知。

当我们超越时间与空间的惯常界定，便能洞悉万物内在的能动性。碳基生命体或化为化石燃料，或在燃烧中将碳释入大气。蘑菇既是蘑菇本身，亦是圣保罗的全球变暖和黑雨。我们在亚马逊一端惊叹自然的摄人心魄，另一端却烈焰焚天。年复一年的火灾这类重大生态灾难，因其非区域性特质，常被我们轻易忽视与遗忘。当我们凝视屏幕，所见并非植物本身，而是潜藏于所有生命深处的幽暗。

In the winter of 2019, the annual burnings in the Amazon rainforest made a major appearance in western media. The new Brazilian government encouraged companies to use land grabbing on any unused piece of forest that is not protected by indigenous or environmental rights. Rubber or soy farmers would burn down pieces of forest in order to later regrow it as profitable monocultures. By giving out a free pass to the industry the burnings had an unseen peak early in the season with many fires escalating and becoming uncontrollable. The smoke and ash of the destruction was so enormous that it caused black rain to fall in Sao Paulo and other places.

The work which was funded by the Austrian Federal Chancellery is based on 3D scans of plants, roots, trees and flowers taken in the Amazon in 2019. They are frozen images of small objects in a vast space captured in a short moment

of eternity. Those digital holographs are ghosts more than objects and ghosts tend to tell stories: stories of a faraway land with magnificent natural landscapes and stories of deep futures where the same mushroom that got captured in 2019 is now fossil fuel for some hypothetical engine in a world we cannot be sure will still exist.

As we leave all sane definitions of space and time we can see the agency which is inherent in all objects. Carbon based lifeforms transcend into fossil fuel or burn away releasing their carbon into the atmosphere. The mushroom is a mushroom and at the same time it is global warming and black rain in Sao Paolo. We can enjoy the breathtaking beauty of nature on one end of the Amazon while the other end is burning. Big ecological catastrophes like the annual burnings have a non-local quality to them which makes it easy for us to ignore and forget. If we look at this screen we do not really see plants but in fact we see the darkness that lies within all life.



The Earth Will Spin Yet We Won't Be Here, 2019, 3-channel audiovisual installation HD Video, sound, 2 min 30 sec.
Courtesy of the artist

《地球仍将旋转，我们却已不在》，2019，三通道视听装置高清影像，有声，2分30秒。
由艺术家惠允

宋敏，清华大学社科学院硕士研究生，研究方向是医学人类学、医学社会学，最近几年关注反向关怀、安宁疗护、遗体捐献相关议题。在回学校读书前，她做葬礼策划3年、在安宁疗护病房工作3年。“死亡带给人最大的礼物，就是让人认真思考怎样活着”。

Song Min received her master's degree from the School of Social Sciences at Tsinghua University. Her research interests lie in medical anthropology and medical sociology. In recent years, she has focused on topics such as reverse care, palliative care, and body donation. Before returning to academia, she worked as a funeral planner for three years and spent another three years in a palliative care ward. "The greatest gift death gives us is the chance to reflect seriously on how we live."

[CH]

宋敏×景军

Song Min x Jing Jun

2023年初，清华大学景军教授牵头发起了一场死亡叙事研究，主要收集2020年初–2022年末这三年离世患者的死亡故事。这批口述资料聚焦在逝者的离世情形、生平经历、患病过程、临终阶段、丧葬安排、社会支持网络以及照护者的身心压力等多个维度，共收集146份死亡叙事文本，共计48.5万字。大量文本呈现了“临终反向关怀”现象。

以往关于临终关怀的研究，往往聚焦于“他人如何照护临终者”，强调医者、家人、社工、社区对将死之人的关怀。“反向关怀”反其道而行之，是临终者反过来关心其他人的意识和行为。反向关怀涵盖四个情境：对家人的关爱；对医护人员的关爱；对病友的关爱；对社会的关爱。

反向关怀强调临终者的主体性，展现他们在临终阶段仍然保有情感的主动性和行动的能力。他们不仅表达自身的需求与愿望，更在尽可能的范围内，反过来照顾和安慰他人。这一视角挑战了将临终者视为“被动接受者”的传统观念。更重要的是，反向关怀也回应了“死亡是否有意义”这一深刻命题。通过主动地关心他人，临终者实现了某种程度上的自我超越，将个体生命的终点延展为更广阔的社会联系，从而赋予死亡以新的意义。

本次展出作品，皆选自上述死亡叙事文本，内容均与反向关怀相关，所有素材来自家属在亲人离世后的口述。

In early 2023, Professor Jing Jun of Tsinghua University initiated a research project on death narratives, collecting stories of individuals who passed away between early 2020 and the end of 2022. These oral histories focus on multiple dimensions, including the circumstances of death, life experiences, the course of illness, the final stage of life, funeral arrangements, social support networks, and the physical and emotional stress experienced by caregivers. A total of 146 narrative texts were collected, amounting to 485,000 words. Many of these texts reveal the phenomenon of reverse care at the end of life.

Previous research on end-of-life care has often focused on how others care for the dying, emphasizing the roles of medical staff, family members, social workers, and communities. Reverse care, by contrast, refers to the consciousness

《反向关怀》，2024，档案文献，
42×59厘米每幅，共2幅。
由艺术家与志愿者惠允

Reverse Care, 2024, archival documents,
42×59 cm each, 2 in total.
Courtesy of the artists and the volunteers



and actions of the dying turning their attention to caring for others. It encompasses four scenarios: care for family members, care for medical workers, care for fellow patients, and care for society.

Reverse care emphasizes the agency of the dying, showing that even at the end of life, individuals still possess emotional initiative and the capacity for action. They not only express their own needs and wishes, but also, within the limits of their ability, provide care and comfort to others in return. This perspective challenges the conventional view of the dying as passive recipients of care. More significantly, reverse care also addresses the profound question of “whether death holds meaning”. By actively caring for others, the dying achieve a certain degree of self-transcendence, extending the endpoint of individual life into a broader web of social connections, thereby endowing death with new meaning.

The works presented in this exhibition are selected from these death narratives, each relating to acts of reverse care. All materials originate from oral recollections provided by family members after the passing of their loved ones.

王之纲，清华大学美术学院信息艺术设计系主任，新媒体演艺创新研究所所长。他拥有工科与艺术学科交叉的学术背景，致力于新媒体艺术前沿研究。其创作探索追寻科技、艺术与人文之间的平衡，理性与感性的交融。他曾主持科技部重点研发计划“科技冬奥”专项，作为2022北京冬残奥会开闭幕式视频总监，他在科技与艺术的融合中创造出独具魅力的视觉语言，赢得业内广泛认可。

Wang Zhigang, Director of the Department of Information Art and Design at the Academy of Arts & Design, Tsinghua University, and Director of the Institute for New Media Performance Innovation. With an academic background bridging engineering and the arts, he is dedicated to pioneering research in the field of new media art. His creative practice seeks a delicate balance between technology, art, and the humanities—where rationality and sensibility converge. He served as the lead of the Ministry of Science and Technology’s “Technology for the Winter Olympics” initiative and was the video director for the opening and closing ceremonies of the Beijing 2022 Winter Paralympics. Through the fusion of technology and art, he has developed a distinctive visual language that has earned wide acclaim in both artistic and technological circles.

[CH]

王之纲

Wang Zhigang

Skeleton Fantasy Show, 2018, new media art
interactive installation, 104.84x188.16 cm.
Courtesy of the artist

《骷髅幻戏图》，2018，新媒体艺术交互装置，
104.84x188.16厘米。
由艺术家惠允

清华大学美术学院新媒体演艺创新研究所专注于文化遗产保护与创新研究。2018年，在研究所主办的“万物有灵——清华大学文化遗产保护与创新研究成果展”上，首次展出依托于宋画《骷髅幻戏图》和交互技术所创作当代艺术作品。该作品通过交互技术，对《骷髅幻戏图》进行数字化解读，主要选取了原画中的骷髅悬丝的部分，通过交互的技术，让观众操控画中的骷髅，用肢体去和作品进行互动，激发观众对于生死，对于牵挂、操控、曲终人散、线断魂生的深度思考，进而加深观众对原作寓意的解读以及对其文化价值继续的挖掘。



The Institute for Creative New Media & Performing Arts (IMPA), Academy of Arts & Design, Tsinghua University, focuses on the protection and innovative research of cultural heritage. In 2018, at the *Renascence of Traditional Culture: Tsinghua University Cultural Heritage Protection and Innovation Research Achievements Exhibition*, hosted by the institute, a contemporary art piece utilizing interactive technology was introduced for the first time, inspired by the Song Dynasty painting *Skeleton Fantasy Show*. In this work, *Skeleton Fantasy Show* was digitally reinterpreted through interactive technology, focusing on the original painting's skeleton puppet section. By allowing the audience to control the skeleton through interaction, they engage physically with the artwork, which in turn stimulates deep reflections on life and death, emotional attachments, control, and the inevitable end of all things. This interactive process enhances the audience's interpretation of the original artwork's meaning and furthers the exploration of its cultural value.

向芷霖，1999年生于湖北恩施土家族苗族自治州利川市，现就读于清华大学。她长期关注死亡与哀伤议题，擅长从情感、物质、感官认知日常生活的世界。此次思念熊的展览便是基于她在哀伤领域的学术研究进行的创作。

Xiang Zhilin, born in 1999 in Lichuan City, Enshi Tujia and Miao Autonomous Prefecture, Hubei Province, is currently studying at Tsinghua University. She has long focused on themes of death and grief, and excels at exploring the emotional, material, and sensory perceptions of everyday life. This exhibition, Remembering Bear, is a creative work based on her academic research in the field of grief.

[CH]

向芷霖

Xiang Zhilin

“思念熊”即有专业技能的手艺人用丧亲者委托寄出的亡者衣物制作而成的小熊。2019年“思念熊”手艺人小洁在网络接单，后续成立了工作室，帮助丧亲者制作“思念熊”。手艺人为委托人做着一种情感补充的工作，在“思念熊”制作过程中扮演着“补灵人”的角色。用死者衣物制作的“思念熊”在终极意义上是一个亡灵的存在。通过对死者衣物的缝缝补补，这些“补灵人”为丧亲者提供了一个以物思人的媒介，在行动和象征意义上都形成了一种对哀伤的抚慰。

向芷霖招募了志愿参与此次展览的丧亲者与手艺人，制作并展出6只“思念熊”。将亡者衣物原本的样子进行拍摄并打印，置于墙面。将完成的“思念熊”放置在亚克力盒子中以供保存，放置在衣物图像前面。

“思念熊”在再造过程中经历了多次迁徙，连结起丧亲者与手艺人、与其他丧亲者、甚至于与研究者的关系。遗物来源于死者，与死者具有亲密关系，被选择的遗物也承载了死者与丧亲者之间私密独特的记忆与互动。从遗物到“思念熊”的再造过程，也是保留记忆，并通过新的互动连结其与死者关系的过程。由此，死亡带来的混乱，从暧昧不明、晦暗的、混沌的状态被重构为一种明晰、稳定、安全的状态。思念熊起到“安魂”和“连结”的作用，既安放死者的魂，也安抚生者的情感，既连结丧亲者与死者中断的联系，又触发丧亲者与社会中断的联系。

A Remembrance Bear is a small stuffed bear made from the clothing of deceased individuals, commissioned and mailed by the bereaved to skilled craftspeople. In 2019, a craftsperson known as Xiao Jie began taking online orders, and later founded a studio dedicated to making these bears. The craftsperson performs a kind of emotional support for the bereaved, playing the role of a "soul-mender" during the process of creating each bear. Made from the garments of the deceased, the Remembrance Bear ultimately represents a presence of the departed. Through stitching and patching the clothing, these soul-menders offer a tangible medium for remembrance—one that provides comfort both through action and symbolic meaning.

Xiang Zhilin invited bereaved individuals and craftspeople to voluntarily participate in this exhibition, resulting in the creation and display of six

“Remembrance Bears”. Photographs of the original garments were taken, printed, and mounted on the wall. The completed bears were placed in acrylic boxes for preservation and displayed in front of their corresponding images.

In the process of transformation, each remembrance bear underwent multiple migrations, forming new connections not only between the bereaved and the craftspeople, but also among the bereaved individuals themselves, and even with researchers. The garments, once intimately tied to the deceased, bear the weight of personal and irreplaceable memories shared between the dead and their loved ones. The journey from clothing to bear becomes a process of memory preservation, while simultaneously forging renewed bonds with the departed. Through this process, the chaos brought by death—nebulous, obscure, and turbulent—is reconfigured into clarity, safety and stability. The remembrance bear serves as both a vessel of repose and a bridge of connection—reposing the soul of the departed while soothing the living, restoring the severed bond between the bereaved and the deceased, while rekindling the bereaved’s severed social ties.



Remembrance Bear, 2021–2025, clothes of the bereaved (fabrics), dimensions variable.
Courtesy of the artist and the volunteers

《思念熊》，2021–2025，丧亲者衣物（布料），尺寸可变。
由艺术家与志愿者惠允

岳明月 (出生于1996年, 辽宁), 现居北京, 是一位纤维艺术家, 现就读于清华大学。她的创作将死亡视为生命循环中的一部分, 并持续探讨“孕育”与“女性身体”之间的深层联系。黑色与红色纱线在她作品中被反复使用, 作为贯穿始终的象征线索, 承载着血脉、记忆与内在转化的意涵。

Yue Mingyue (b. 1996, Liaoning), currently based in Beijing, is a fiber artist and a Ph.D. candidate at Tsinghua University. Her practice regards death as an integral part of the life cycle, and continuously explores the deep interconnection between “fertility” and the “female body.” Black and red threads are recurrently used in her creations, serving as symbolic leitmotifs that carry meanings of lineage, memory, and inner transformation.

[CH]

岳明月×景军

Yue Mingyue x Jing Jun

该作品源于清华大学“传统文化下的安宁疗护”项目中的子项目“传统美学意境与现代艺术创造”的田野考察。在四川甘孜地区的考察过程中，这样一幕反复出现在我眼前，深深打动着我：高原的阳光下，老人们缓慢地绕着转经筒行走。他们的步伐轻缓、与光影同步，仿佛是一种超越仪轨的身体行为。对逝者的祝愿，是对自身终点的准备，也是对代际之间连续性的默默缝合。

《以身转生》借用了转经筒的形式，但在材料与符号层面上进行了重新演绎。作品由薄纱制成，这是一种能够呼吸、透光、令人联想起皮肤脆弱质感的面料。作品表面的图案取自中国神话传说、墓葬以及少数民族的视觉文化，呈现出一个关于生命的集体图像谱系。它们既不带有说教性，也不只是民族志的再现，而是在象征层面上共构出一个关于生命起源、联结与归返的宇宙观。

轮体的旋转是一种具身化的时间性——轻柔却不可逆，正如时间本身。它已不再是宗教仪器，而成为一个“物之记忆”的容器：静默地见证着生命的循环，在不断的转动中承载着生者的气息、逝者的沉默，以及尚未到来者的可能性。

This work emerged from field research carried out as part of the subproject “Traditional Aesthetics and Modern Artistic Creation,” under the Tsinghua University initiative “Palliative Care in Traditional Culture”. During the fieldwork in the Garze region of Sichuan, one scene kept reappearing before my eyes and left a deep impression on me: under the highland sun, elderly people slowly walked around the *mani 'khor lo* (prayer wheels). Their steps were gentle, moving in sync with the shifting light and shadows, as if performing a bodily action that transcended ritual. Prayers for the deceased are both a preparation for one's own end and a silent mending of intergenerational continuity.

Embodied Rebirth adopts the form of the *mani 'khor lo* (prayer wheel), but reinterprets it through material and symbolic language. The work is made from sheer fabric, a material that breathes, is translucent, and evokes the fragile texture of skin. The surface patterns draw from Chinese mythologies, funerary traditions, and the visual cultures of ethnic minorities, presenting a collective iconographic lineage of life. These images are neither preachy nor merely ethnographic reproductions;

《以身转生》，2025，纱，丝线，不锈钢，
灯管，80×80×200厘米。
由艺术家惠允

Embodied Rebirth, 2025, gauze, silk thread, stainless
steel, fluorescent tubes, 80×80×200 cm.
Courtesy of the artists



rather, they co-construct, at a symbolic level, a cosmology of origin, connection, and return.

The wheel's rotation becomes a form of embodied temporality—gentle yet irreversible, much like time itself. It no longer functions as a religious apparatus, but as a vessel of “material memory”: silently witnessing the cycle of life, and in its continuous motion, carrying the breath of the living, the silence of the deceased, and the possibilities of those yet to come.

《祈主保佑生养》探讨了女性、孕育与身体自主之间的张力。作品以纱线与红纱缝制出如子宫般的柔软空间。褶皱的皮肤、身体与血液的抽象意象，引导观众思考从诞生到消逝的生命循环，重新审视个体成长与衰老的过程，以及作为女性所承载的身体经验。

Blessed Be the Fruit explores the tension between womanhood, fertility, and bodily autonomy. The work is crafted from threads and red yarn to create a soft, womb-like space. Abstract motifs of wrinkled skin, the body, and blood invite the audience to reflect on the life cycle from birth to death, encouraging a reconsideration of the processes of personal growth and aging, as well as the embodied experiences unique to women.



Blessed Be the Fruit, 2018, gauze, thread, steel frame, 400×400×170 cm.
Courtesy of the artist

《祈主保佑生养》，2018，纱，线，钢架，400×400×170厘米。
由艺术家惠允

云峰 (出生于1988年, 河南), 2011年毕业于新疆师范大学美术学院油画专业, 2016年毕业于中央美术学院实验艺术学院。现生活工作于北京。主要创作形式是行为艺术和物影摄影。艺术家对无相机成像有长期的实践探索, 以相纸为材料显现出与身体互动的行为印迹。

Yun Feng (b. 1988, Henan) lives and works in Beijing. He received his MFA in Experimental Art from the Central Academy of Fine Arts in Beijing in 2016, and his BFA in Oil Painting from the College of Fine Arts at Xinjiang Normal University in 2011. Working primarily with performance art and cameraless photography, Yun Feng engages in a sustained exploration of photogram processes. Using photosensitive paper as his primary medium, he records performative bodily traces through direct material interactions. His practice interrogates the boundaries between ephemeral action and photographic documentation.

[CH]

云峰
Yun Feng

这个作品是我2021年夏天在我所居住的燕郊附近的潮白河边制作完成的，我用蓝晒的方法获取了90米的铁丝围栏的图像，24张4开纸为一组，刚好是一截1.6*3m的隔离网的尺寸。在那些被困的日子里，我小心翼翼的制做了700多张这样的图像。因为采用物影成像的方法，所得图像与真实的护栏尺寸比例完全一致。图像内容是护栏和周围植物交错生长的阴影。原作于2025年1月在潮白河边焚毁，现展出的均为复制品。

This work was completed in the summer of 2021 along the Chao Bai River near my residence in Yanjiao. Using the cyanotype process, I captured a 90-meter section of wire fencing—each segment rendered across 24 sheets of quarto-sized paper, exactly matching the dimensions of a 1.6 × 3-meter section of the barrier fence. During those days of restricted movement, I meticulously produced over 700 such impressions. As photograms, the images maintain perfect 1:1 scale fidelity to the original fencing, documenting the interlaced silhouettes of the fence and encroaching vegetation. In January 2025, the original work was burned by the Chao Bai River. The exhibited pieces are reproductions.

《夕阳》，2021—2023，水彩纸上蓝晒，
160×300厘米每幅，共2幅。
由艺术家惠允

The Setting Sun, 2021-2023, cyanotype on
watercolor paper, 160×300 cm each, 2 in total.
Courtesy of the artist



Heading Toward Where the Light Is, 2025, black-and-white
silver gelatin paper, Blu Tack, dimensions variable.
Courtesy of the artist

《朝着有光的地方走》，2025，黑白银盐
感光相纸，蓝丁胶，尺寸可变。
由艺术家惠允

我从安宁疗护的宋医生嘴巴里听到，当一个病人要离开这个世界的时候，他们通常会告诉患者说：“朝着有光的地方走”。这句话始终萦绕在我的耳边。类似的观点我也曾在不同的书籍中看到过。但正如伊壁鸠鲁所说“死亡与我们无关”，似乎“朝着有光的地方走”这句话成了始终不会被兑现的预言。

我把这句话写在了工作室的墙壁上，每日温习。有一天我在整理工作室的时候，收拾出一堆准备丢弃的被曝光了的相纸，突然意识到，这句话也是在对它们诉说啊，每一张相纸不都是如此的命运吗？朝着光走，完成它们的使命。又想到了飞蛾，那始终向着光拼命的生灵们。如果灵魂无法返回来告诉我们真相，那么在这个世界里，我们也能找到最合理的证词。

I heard from Dr. Song, a palliative-care doctor, that when a patient is about to leave this world, they usually tell the patient: “Just head toward where the light is.” This phrase has echoed in my mind ever since. Similar concepts appear across different texts. Yet as Epicurus stated, “Death is nothing to us”—rendering this “light” an eternally unreachable prophecy.

I wrote these words on my studio wall, living with them daily. While organizing my studio, I discovered stacks of exposed photographic paper destined for disposal. Suddenly, the metaphor became literal: Each sheet of photosensitive paper fulfills its purpose by advancing toward light. I thought of moths, those creatures perpetually hurling themselves toward illumination. If no soul can return to reveal the truth, then in this world, these material traces become our most reliable testimony.



张沐辰，艺术家，北京工商大学设计与艺术学院副教授。以机械装置、互动系统、生物材料等为媒介，专注于数字媒体艺术与跨学科艺术的创作与研究。他的创作讨论环境、人工、生命之间的复杂关系，这些成果在“在场”王式廓艺术扶持计划（2024）、“人机合一：机器人艺术时代”（2024）、“神游——历史时空中的数字艺术”（2023）等展览中集中呈现。

Zhang Muchen is an artist and associate professor at the School of Design and Art, Beijing Technology and Business University. Working with kinetic installations, interactive systems, and biological materials as media, Zhang focuses on the creation and research of digital media art and interdisciplinary art. His work explores the complex relationships between environment, artificiality, and life. These explorations have been prominently showcased in exhibitions such as the “Presence” WSK Art Support Program (2024), “Human-Machine Integration: the Age of Robotic Art” (2024), “Wandering—Digital Art in Historical Spacetime” (2023).

[CH]

张沐辰

Zhang Muchen

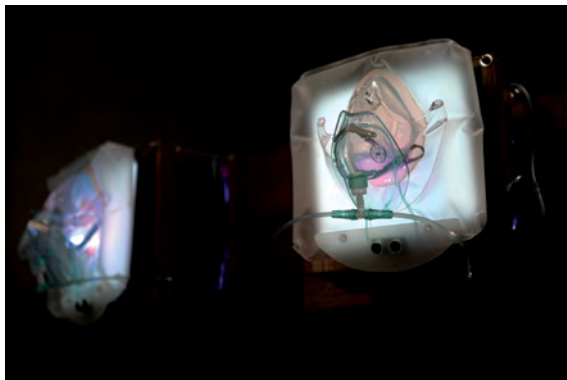
在现代医学发展的进程中，阿里耶斯口中“驯服的死亡”——那些曾经发生于家庭、社群，并通过公共仪式赋予意义的死亡——正在被以科学理性为主导的现代医疗体系下的死亡模式所取代。医学以“延续生命”为目标，死亡过程也随之演变为一次医疗事件。制度化与技术化的管理机制全面接管了人的临终阶段，使死亡逐步被从公共生活中抽离与隐藏，并深深烙上了现代医学干预的印记，最终转化为一种脱离生命本真、充满技术暴力的“野蛮化的死亡”。

在这套由制度与技术维系的生命秩序中，呼吸，作为最基本的生命体征，成为现代医学临床实践中确认生命迹象与实施干预的核心指标。我的这件交互装置作品灵感来自20世纪中期被引入重症监护病房的呼吸机——一种通过“机械通气”技术辅助或替代自然呼吸的医疗设备。作品以“呼吸”为核心意象，在无人靠近时保持沉寂；但随着观众与作品中心距离的缩短，机械呼吸的节律开始由平稳匀速逐渐加速，变得紊乱，这种窒息感直至观众贴近面罩那一刻，系统骤然停止，只留下机器憋停后刺耳的电流蜂鸣。此刻，“临终”不再是一场可以感知、可以见证的个体经验与自然历程，而成为一种由医学专业人员主导、主体性消失的“技术问题”。

In the progression of modern medicine, what Philippe Ariès termed “tamed death”—once occurring within families and communities, endowed with meaning through public rituals—is being displaced by a medicalized model governed by scientific rationality. With life extension as its goal, medicine has reframed dying as a medical event. Institutional and technological systems now fully govern the final stage of life, extracting death from public existence and imprinting it with clinical intervention. Thus death transforms into “wild death”: stripped of existential authenticity, saturated with technological violence.

Within this regime of institutional and technological control over life, breathing, as the most fundamental sign of vitality, becomes a central clinical indicator for confirming life and triggering intervention. This interactive installation draws inspiration from mid-20th century ICU ventilators that assist or replace natural breathing via mechanical ventilation. Centered on the imagery of breath, the work remains silent

when unapproached. As viewers move closer to its core, the mechanical respiration rhythm accelerates from steady to erratic, culminating in suffocation. When one nears the mask, the system abruptly stops, leaving only the shrill whine of a choked motor. At this moment, dying is no longer a perceptible, witnessable personal experience or natural process; instead, it becomes a technical process orchestrated by medical professionals where individual subjectivity is erased.



Breath, 2014-2025, installation, wood, TPU airbag, bellows, oxygen mask, motor, 200×200×160 cm.
Courtesy of the artist

《呼吸》，2014—2025，装置，木材，TPU气囊，皮腔，氧气面罩，电机，200×200×160厘米。
由艺术家惠允

张小涛（出生于1970年，重庆），艺术创作聚焦于对人类终极命运的探寻。他通过绘画、动画及新媒体作品，展开围绕藏地文化、考古学与数字艺术的跨学科视觉实验。其作品曾展出于第55届威尼斯双年展、亚太当代艺术三年展、莫斯科双年展、林茨电子艺术节等重要国际展览。

Zhang Xiaotao (b.1970, Chongqing) centers his artistic practice on exploring the ultimate fate of humanity. Through painting, animation, and new media works, he conducts interdisciplinary visual experiments that engage with Tibetan culture, archaeology, and digital art. His works have been exhibited in major international exhibitions including the 55th Venice Biennale, the Asia Pacific Triennial of Contemporary Art, the Moscow Biennale, and the Ars Electronica Festival in Linz.

[CH]

张小涛

Zhang Xiaotao

《萨迦》是艺术家张小涛于2006至2011年间，与北京大学公众考古中心徐天进教授、陕西省考古研究院张建林教授合作完成的一项跨领域、跨学科、跨媒介的新媒体艺术项目。

艺术家与其创作团队以田野考察的方式深入到萨迦县，进行纪录片的拍摄和素材收集。通过将考古学研究与数字艺术相结合，《萨迦》回应了在全球化背景下当代人类面临的物质压迫与精神危机——在冲突矛盾的时代漩涡之中，如何通过数字艺术表现形式重建物质与精神、个体与世界、全球化与地方性的内在联系，是艺术家在这一项目中最关心的课题。而十余年来，《萨迦》在全球展示和交流的旅程，也是艺术家用艺术的“肉身”对世界的丈量，是一场关于生死的终极追问。

Sakya is a cross-disciplinary, cross-media new media art project developed by artist Zhang Xiaotao between 2006 and 2011, in collaboration with Professor Xu Tianjin from the Center for Public Archaeology at Peking University and Professor Zhang Jianlin from the Shaanxi Provincial Institute of Archaeology.

Through fieldwork conducted in Sakya County, the artist and his team collected documentary footage and visual materials that became the foundation of the project. By integrating archaeological research with digital art, *Sakya* responds to the material pressures and existential crises faced by contemporary humanity in the context of globalization. At its core, the project poses a fundamental question: in an era shaped by tension and contradiction, how can digital art reconstruct the underlying connections between the physical and the existential, the individual and the world, the global and the local?

Over the past decade, *Sakya* has traveled across continents through exhibitions and screenings. This ongoing journey—traced through the artist's own embodied artistic practice—has become a way of measuring the world through art itself, and ultimately, a profound inquiry into life and death.

《萨迦》，2011，3D数字动画高清影像，
有声，15分45秒。
由艺术家惠允



Sakya, 2011, 3D digital animation HD
video, sound, 15 min 45 sec.
Courtesy of the artist



张聃 (出生于1978年, 武汉), 大学教师、艺术家与电影创作者。早期创作以当代油画为核心, 绘画意识始终贯穿其艺术实践, 并逐步拓展至雕塑、装置及科技与艺术的跨媒介融合。他认为绘画出身赋予自己不同于常规路径的观察力, 使其在面对科技艺术时, 形成独特的审美判断与解读方式。他尝试以科技为媒介, 融合绘画的抽象意识, 回应技术进步带来的精神裂痕与时代创伤。

Zhang Dan (b. 1978, Wuhan) is a university professor, artist, and filmmaker. His early work centered on contemporary oil painting, with a consistent painting consciousness that permeates his artistic practice, gradually expanding into sculpture, installation, and interdisciplinary fusion of technology and art. He believes that his background in painting grants him a unique observational perspective different from conventional paths, enabling him to develop distinctive aesthetic judgments and interpretations when engaging with tech-art. Using technology as a medium and incorporating the abstract consciousness of painting, he responds to the spiritual fractures and wounds of the era brought by technological progress.

[CH]

张聃

Zhang Dan

《生命之花》，2021，概念文献，尺寸可变。
由艺术家与志愿者惠允

The Flower of Life, 2021, conceptual
documentation, dimensions variable.
Courtesy of the artist and the volunteers

在幽暗的展厅中，一束微光穿透旋转的万花筒，花形图案缓缓绽放，闪耀着惊人的美。这些图案并非源自自然的花瓣，而是由三位患有情绪障碍的志愿者在焦虑、自伤与孤独中撕咬下的皮屑。原本意味着“剥落”与“废弃”的身体碎片，在此被赋予了新生，以极富生命力的形式重新登场——这不仅是一种视觉的重构，更是一场关于“生于死”的哲学回响。

In a dim exhibition hall, a beam of light pierces through a rotating kaleidoscope, casting slow-
ling blooming floral patterns that shimmer with
devastating beauty. These patterns originate
not from natural petals, but from scabs and skin
fragments bitten off by three volunteers suffering
from mood disorders during moments of anxiety,
self-harm, and isolation. What signifies exfoliation
and waste in medical contexts is here reborn,
reappearing in vital forms—not merely a visual
reconstruction, but a philosophical resonance of
“born from death”.



郑确（出生于1995年，哈尔滨）现生活和工作在北京，一个神秘的都市丽人。以行为、装置、影像、文字为主要创作方式，她作品的关键词是空间、本土和幽默。“空间”是问题，“本土”是视角，“幽默”是态度。

Zheng Que (b.1995, Harbin) is a mysterious urban beauty, known for her work in performance, installation, video, and text. Her creative practice revolves around three key concepts: space, locality, and humor. “Space” represents the problem, “locality” offers the perspective, and “humor” serves as the attitude.

[CH]

郑确

Zheng Que

死亡是一个明确的终点，但是，当我们将目光沿时间轴拨回，转向濒死状态所暴露的结构张力：粘稠的时间，凝固的空间，主体性在制度与护理逻辑的接管下逐渐乏力。一切都在等待裁定，变得难以确认，甚至难以辨识。

作品中，观看本身也被推入一种类似的结构。地面上的记忆海绵拖累了脚步，绵软、凹陷和阻滞令身体犹豫、滞后，速度的缓冲削弱了时间的连续感。对行动的拉扯成为一次身体自我察觉的过程——身体先一步进入了时间的误差结构。面对死亡，我们都是迟到的人，作品将迟到纳入一种结构性错位。身体首先在空间中被时间化，而我们面对的，是已然发生、却尚未确认的痕迹。

中央高悬的黑色半透明箱体封存了由呼吸留下的蜡块，它是包裹着气息的那段空间，是信息模糊的化石，也是一块不可确证的结构残影。透明底部引诱观众仰望蜡块，这一观看姿态与地面影像中的姿态同构：抬头、张嘴、呼吸、面对一个无从响应的结构。观众在抬头与低头之间摇摆，在残余与延迟之间靠近观看的裂缝。

作品悬置了死亡前夕的时间、空间与主体性，构造出现场中被压缩的结构纪律。观看被空间结构引导至一个永远无法对齐的角度，结构并不解释，而是将观众包围在一种始终慢了一点、迟了一步、低了一层的关系中。

Death is a definite endpoint. Yet this work shifts the gaze backward along the temporal axis, toward the structural tensions exposed in the state of dying: time becomes viscous, space congeals, and subjectivity, gradually overtaken by institutional and caring systems, begins to falter. Everything is suspended in a state awaiting judgment—difficult to confirm, even harder to recognize.

Within the work, the act of viewing itself is drawn into a parallel structure. The memory foam flooring drags the viewer's steps; its softness, depressions, and resistance induce hesitation and delay. The buffering of movement weakens the continuity of time. The viewer's body, before conscious thought, enters a zone of temporal deviation. In the face of death, we are always too late. The work incorporates this belatedness as a structural dislocation. The body is first

temporalized by space, and what we are left to confront are traces that have already happened, but have yet to be fully determined.

A semi-transparent black box is suspended above the center of the space, encasing a wax block shaped by breath. It is the sealed space of unexpelled air—at once a blurred fossil of information, and an unverifiable structural residue. The transparent underside compels the viewer to look up. This viewing posture mirrors the gesture in the video below: heads tilted back, mouths open, breathing toward a structure that offers no response. The viewer oscillates between looking up and looking down, seeking access through the cracks between remains and delay.

The work suspends the temporal, spatial, and subjective structures of the moments before death, constructing a compressed disciplinary logic of perception. Viewing is redirected by the spatial structure into an angle that never fully aligns. The structure does not explain—it encircles the viewer in a relation that is always slightly slower, slightly later, slightly lower.



Dislocation, 2025, video installation, memory foam, wax, acrylic, dimensions variable.
Courtesy of the artist

《错位》，2025，影像装置，记忆海绵，蜡，亚克力，尺寸可变。
由艺术家惠允

周雯静，艺术家、策展人，法国南特美院与四川美院双硕士学位。曾策划“情感共同体”、“发明市中心”等中法艺术展。她关注身份、性别、身体、疾病、权力以及它们之间的关系等问题，通过展览、写作、策展等不同形式的艺术形态参与社会问题的实践。

Zhou Wenjing, artist and curator, holding dual Master's degrees from the École des Beaux-Arts de Nantes in France and the Sichuan Fine Arts Institute in China. She has curated Sino-French art exhibitions such as Emotional Communities and Inventing Downtown. Her work focuses on issues of identity, gender, the body, illness, and power, as well as the complex relationships among them. She engages with social issues through diverse artistic practices including exhibitions, writing, and curatorial projects.

[CH]

周雯静×景军

Zhou Wenjing

近年来，抗生素滥用已成为一个重大公共卫生问题。抗生素滥用是指医生在患者无指征的情况下开具抗生素处方；患者服用抗生素时间过长或过量服用多种抗生素。抗生素滥用可以导致至少四种危害：药物副作用、对药物的过敏反应、患者的二次感染、耐药反应等。我国国家人口在占全球人口五分之一之际，却占全球耐药性肺结核患者总数的四分之一。

其中农村抗生素滥用问题的严重程度超过城市，在民族地区的严重程度超过一般意义上的农村。在景军教授与黄鹏程2016年发表的文章《医患关系对农村抗生素滥用的作用：以五个乡村诊所为例》中还特别指出在熟人社会环境中，乡村医生往往会迎合农民多开药的要求，这是因为乡村医患关系受制于两种社会角色的互换：乡村医生的角色是农民患者的守护人，也是被农民患者保护的对象。这种以庇护角色互换为根基的医患关系应被视为农村抗生素滥用问题的主要成因之一。

作品在抽屉中呈现来自不同城市、农村九个家庭的常备药，每个家庭私密的抽屉里或多或少都有“给自己开的药方”。这个作品也是九个不同家庭一段时间内的家庭用药微观史，观众可以蹲下来仔细阅读每个家庭的常备药，仔细观察用药可以大致描绘出一些肖像：这是一个独居老人？一对中年夫妇？一个男人？一个女人？农村家庭？城市家庭？低收入家庭？中高收入家庭？有小孩的家庭？TA得过什么病？TA如何给自己或家人用药？藏在家庭抽屉里有多少种类的抗生素？它们如何获得？

In recent years, the overuse of antibiotics has emerged as a major public health concern. Antibiotic overuse refers to situations in which doctors prescribe antibiotics without proper medical indications, or where patients take antibiotics for too long or in excessive combinations. Such misuse can lead to at least four significant harms: drug side effects, allergic reactions, secondary infections, and antibiotic resistance. Although China accounts for one-fifth of the global population, it bears one-quarter of the world's drug-resistant tuberculosis cases.

The problem is more severe in rural areas than in urban ones, and even more pronounced in ethnic minority regions than in typical rural

《给自己开药方》，2025，抽屉，常用药盒，200×200厘米
整体，46×38×12厘米每组，共9组。
由艺术家与志愿者惠允

areas. In a 2016 article “The Role of Doctor-Patient Relationships in Rural Antibiotic Overuse: A Case Study of Five Village Clinics”, Professors Jing Jun and Huang Pengcheng specifically point out that in close-knit communities, village doctors often cater to patients’ demands for more medication. This dynamic arises from the mutual interchange of social roles: the rural doctor serves as both the guardian of the farmer-patient and the one protected by them. This reciprocal relationship of mutual sheltering should be recognized as one of the key structural causes of antibiotic overuse in rural China.

Doctor Me presents the commonly stored medications of nine families from various urban and rural regions. Inside each family’s private drawer lies a small, personal pharmacy—more or less filled with “self-prescribed” drugs. This work also represents a micro-history of domestic pharmaceutical practices over times. Visitors can squat down and carefully read through the contents of each household’s drawer. Through the close observation of these everyday medicines, rough portraits begin to emerge: Is this an elderly person living alone? A middle-aged couple? A man or a woman? A rural family or an urban one? A low-income household or a more affluent one? A family with children? What illnesses has this person experienced? How do they medicate themselves or their loved ones? How many types of antibiotics are tucked away in this drawer—and how were they obtained?

Doctor Me, 2025, drawers, common medicine boxes, 200×200 cm overall, 46×38×12 cm each, 9 in total.
Courtesy of the artists and the volunteers



这个作品的缘起是2011年，我陪自己的母亲取下了佩戴20多年的节育环后，她出现了大出血现象，并且对身体健康产生了很大的影响。这次取环事件对我的家庭是一个很大的打击，也让我开始着手研究节育环这个物件。创作《节育环》这个作品时，我选择了节育环的典型材料：铜，参照历史上真实出现过的形状，制作出大约300个原比例大小的节育环，放置在精致的蓝丝绒上。它们看上去很美，像精美的首饰，带着某种讽刺的意味。

The inspiration for this work came in 2011, when I accompanied my mother to have her intrauterine device (IUD) removed after more than 20 years of use. Following the removal, she experienced severe hemorrhaging, which had a serious impact on her health. The event was a profound shock to my family and prompted me to begin researching the IUD as an object. In creating *Women's Series: Intrauterine Device*, I chose copper—a typical material used in IUDs—and referred to historically documented forms to fabricate around 300 life-sized replicas. These were placed on an exquisite blue velvet background. The IUDs appear beautiful, like finely crafted jewelry, yet carry a certain sense of irony.



Women's Series: Intrauterine Device (IUD),
2014, copper, 140x120 cm.
Courtesy of the artist

《女人系列·节育环》，2014，
铜，140x120厘米。
由艺术家惠允

庄孔韶，中国人民大学教授，致力于人类学写作与图像的跨界研究，尤其在纪录片和绘画中追寻隐喻、直觉和意会的存在方式。代表著作为林耀华《金翼》的学术续本《银翅》。人类学纪录片《端午节》入围美国米德电影节(1992)，同年由华盛顿大学出版社出版。2004年医学人类学纪录片《虎日》获中英CDC亚洲最佳实践奖(含论文)。

Zhuang Kongshao, a professor of Renmin University of China, dedicates himself to the cross-border research of anthropological writing and image, especially in tracing the ways of metaphor, intuition, and sense by insight in documentary films and paintings. He is represented by *The Silver Wings*, an academic sequel to Lin Yaohua's *The Golden Wing*. His anthropological documentary, *Dragon Boat Festival*, was selected for the Mead Film Festival (1992) and published by the University of Washington Press in the same year. The medical anthropology documentary *The Tiger Day* (with essay) which he directed won the China-UK HIV/AIDS Prevention and Care Project & CDC Asia Best Practice Award in 2004.

[CH]

庄孔韶

Zhuang Kongshao

作者以6-7千年前中国新石器时代分散出土的精品器物，重拟冥幽家庭男女的生死与情感世界。如果观众了解中国仰韶文化等的考古生存背景，您就会揣模作者艺术构想的意向缘起，以及画面展现的缕缕情丝何在。

The artist utilizes fine artifacts excavated from the Neolithic period in China, dating back 6,000 to 7,000 years, to recreate the life, death, and emotional world of a man and a woman in a family in the netherworld. If viewers are familiar with the archaeological context of China's Yangshao culture, you will be able to grasp the origin of the artist's conceptual intention, and discern the delicate emotional threads woven throughout the imagery.



《幽情》，2025，油画，100×120厘米。
由艺术家惠允

Joyful Interaction of Souls, 2025, oil painting, 100×120 cm.
Courtesy of the artist

《幽情》参考出土器物清单

Joyful Interaction of Souls

Reference List



鸛鱼石斧图彩陶缸

1978年出土于河南省临汝县（今汝州市）阎村，新石器时代前期的葬具。为红陶砂质，高47厘米，口径32.7厘米，底径20.1厘米。器腹外壁的一侧绘有鸛鱼石斧图，是迄今中国发现最早、面积最大的一幅陶画。收藏于中国国家博物馆。

Stork and Stone Axe Painted Pottery Jar
Unearthed in 1978 in Yan Village, Linru County (now Ruzhou City), Henan Province, this burial vessel dates back to the early Neolithic period. It is made of red sandy earthenware, measuring 47 cm in height, with a mouth diameter of 32.7 cm and a base diameter of 20.1 cm. One side of the jar's outer surface is painted with images of a stork holding a fish in its mouth and a stone axe. This is the earliest and largest pottery painting discovered in China to date. It is part of the collection at the National Museum of China.



彩陶纺轮

屈家岭文化，是长江流域第一个新石器时代考古学文化。因1955-1957年发现于湖北省京山市屈家岭而得名。

Painted Pottery Spindle Whorl

The Qujialing Culture is the first Neolithic archaeological culture in the Yangtze River Basin. It is named after the Qujialing site in Jingshan City, Hubei Province, where it was discovered between 1955 and 1957.



陶球

仰韶文化，广泛发现于在黄河中游地区。

Pottery Ball

Belonging to the Yangshao culture, it is widely found in the middle reaches of the Yellow River.

镂雕旋纹象牙梳

属于新石器时代后期的大汶口文化。长16.2厘米，宽6.1–8厘米，1959年山东省泰安市大汶口出土。收藏于国家博物馆藏。

Carved Ivory Comb with Swirling Patterns

Belonging to the Dawenkou culture of the late Neolithic period, this comb measures 16.2 cm in length and 6.1–8 cm in width. It was unearthed in 1959 in Dawenkou, Tai'an City, Shandong Province, and is housed in the National Museum of China.



十字纹双联罐

属于新石器时代的马厂类型。青海省县海东市民和县大塬遗址出土。两罐相邻口沿处置一扁平提梁，罐腹用一圆柱体相连。内腹饰黑红两彩十字纹和圆点纹，外表饰红彩带纹和黑彩连弧纹。高7.7厘米，口径9.6–10.2厘米。

Cross-Patterned Twin Jar

Belonging to the Machang type of the Neolithic period. Unearthed at the Dayuan site in Minhe County, Haidong City, Qinghai Province. The two jars are connected by a cylindrical tube at the belly and share a flat strap handle at the rim. The interior features red and black painted cross and dot patterns, while the exterior is decorated with red bands and black linked arcs. Height: 7.7 cm, mouth diameter: 9.6–10.2 cm.



将死亡带回生活
我们将如何老去？ 如何离去？

Bringing Death Back into Life:
The Art of Aging and Dying

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关于清华大学医学社会学研究中心

2007 年 12 月，经清华大学人文与社会科学学院批准，“医学社会学研究中心”正式成立。医疗与健康问题不仅是医学范畴的议题，还是复杂的社会问题。中心致力于从社会科学与文化的视角出发，积极参与并回应中国公共卫生事业发展过程中日益突显的结构性挑战。

中心主任为景军教授，哈佛大学博士，中国医学人类学领域首位“长江学者”特聘教授。在过去十余年中，清华大学法学、社会学、心理

学、公共管理、新闻传播、经济学等多个学科的专家长期参与中心的公共卫生相关研究、人才培养与政策制定工作。研究议题涵盖非典、艾滋病、传染病、乙型肝炎、控烟政策、流动人口健康，以及当前聚焦的老年健康问题。中心先后承担国家重大、重点及科技支撑课题，已发表中英文学术论文逾百篇。

近年来，研究重心聚焦于社会老龄化及相关养老问题，已开展临终关怀、死亡质量、互助养老等研究工作，并承担缓和医疗培训教材的翻译项目。2025 年，中心将进一步推动有关专业化临终关怀在政策、专业规范与沟通实践方面的障碍研究。

About Research Center of Medical Sociology, Tsinghua University

Established in December 2007 with the approval of the School of Humanities and Social Sciences at Tsinghua University, the Research Center of Medical Sociology approaches health-care and medicine not merely as biomedical concerns but as complex social phenomena. Positioned within the social sciences and humanities, the Center is committed to engaging critically and constructively with the structural challenges emerging in the development of public health in China.

The Center is directed by Professor Jing Jun, a Ph.D. graduate of Harvard University and the

first recipient of the Cheung Kong Scholars Programme in the field of medical anthropology in China. Over the past decade, scholars from a wide range of disciplines at Tsinghua University—including law, sociology, psychology, public administration, journalism, and economics—have actively contributed to the Center’s research, academic training, and policy development initiatives in the realm of public health. The Center’s research portfolio has included topics such as SARS, HIV/AIDS, infectious diseases, hepatitis B, tobacco control, and health among migrant populations. More recently, the Center has

focused on aging and eldercare. It has undertaken a number of major national research projects and published over 100 academic articles in both Chinese and English.

Currently, the Center's primary research focus lies in the field of aging and eldercare. Recent initiatives have explored palliative care, the quality of death, mutual-aid eldercare models, and the translation of training materials for palliative medicine. In 2025, the Center plans to launch new research efforts aimed at addressing policy, professional, and communicative barriers to the development of specialized end-of-life care in China.

感谢 MACA 发起人车宣桥女士、MACA 理事陈高迪恩、MACA 赞助人曹子安、长征计划、陈天琪、邓婷、高与伦、Jessica、贾明玉、李卓燃、孙菁、王诗雯、叶晨曦、张植蕙、朱嘉瑶为本次展览提供的相应支持。

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关于 MACA

MACA 是一个位于北京 798 艺术区内的非营利艺术机构, 于二零二二年一月十五日正式面向公众开放。以一栋总面积九百平方米的两层建筑为基地, MACA 联合全球范围内的艺术家、策展人以及泛文化艺术工作者, 以多形式的持续共同工作构建一处当代艺术版图上的新形态坐标。以“艺术家的工作”为导向, 以跨学科的研究为根基, MACA 试图重聚热爱艺术与信仰“当代”的群体, 以回应这个处于激变之中的时代。

About MACA

MACA is a non-profit art institution located in the 798 Art District of Beijing and officially inaugurated its space on January 15, 2022. Occupying a two-story building with a total area of 900 square meters, MACA unites artists, curators, and other art and cultural practitioners from around the world. Through its diverse, ongoing, and collaborative approaches, the Center establishes a new site on the contemporary art scene. Guided by the “work of artists” and backed by interdisciplinary research, the Center aims to bring together a community passionate about art and devoted to the “contemporary” moment so as to respond proactively to our rapidly evolving times.

参观信息

MACA

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 10:30–18:00

最后入场时间 17:30

周一闭馆

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Visitor Information

MACA

706 Beiyi St, 798 Art Zone,
No. 2 Jiuxianqiao Lu,
Chaoyang District, Beijing, China

Opening Hours

Tuesday to Sunday 10:30–18:00

Last Entry 17:30

Closed on Monday

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