



***Women's Realm:
Exploration and Struggle
in the Modernization of
Hong Kong***

Same clothes as you 與子同袍

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Introduction



During the Cultural Revolution, Yin Xiuzhen (1963–) was raised in a working-class household in Beijing. Her work is closely associated with the "avant-garde" art trend that arose after 1985. In China, the last two decades of the 20th century saw the emergence of avant-garde art, which was nourished by the anti-conformity, innovation, and self-expression pursued by Western modernism at the beginning of the century. She entered the Capital Normal University's Department of Fine Arts in 1985 and subsequently went on to the Capital Teacher's College to teach painting to secondary school students, where she honed her realistic technical skills. Yin is well-versed in the techniques of realism.

Yin Xiuzhen had a strong interest in painting and crafts, but there wasn't much of an artistic movement in China at the time. Chairman Mao and the revolutionary masses were mostly portrayed in pictures that were meant to be symbolic. As "Political Pop" gained popularity, Yin realized that the conventional graphic medium had its limitations and started searching for fresh, contemporary means of self-expression. Therefore, she chooses less familiar, unmarketable, uncollectible, and unpopular forms of performance and installation art as an expression of her creativity.

Based on Yin Xiuzhen's previous creations, we may infer the following two aspects of her artistic style:

(1) The artistic representation of "memory"

Yin Xiuzhen is a Beijing native who is inspired by the fast-evolving cultural landscape of her homeland to gather and reassemble antique items to represent the personal and communal history they hold.

Her products serve as memory keepers, highlighting the lives of people who are frequently disregarded during rapid development, over-urbanization, and, the growth of the global economy. As a native of Beijing, she felt strongly not only about the destruction of the old city that began with the Old and Dilapidated Housing Renewal Program implemented under the auspices of the Beijing Municipal Government in 1990 but also about ecological issues at a time when there was little awareness of their seriousness. Her interest in these grand subjects, however, came through in intensely intimate pieces that often included abandoned shoes and clothing or roof tiles from freshly demolished homes, rather than in political declarations.

By repurposing old things, Yin aims to create a **collection of sculptural memory records**. Through this process, she skillfully integrates prior experiences with current states, like the artwork *Butter Shoes* and the series of sculpture called *Portable City*.



(2) The personalized expression of "clothing&weaving"

Regarding the creative repurposing of antique items, Yin Xiuzhen devotes most of her talents to the reuse of worn-out clothing and waste textiles. "Old clothes carry the imprints of people's lives," says Yin. She has gathered the "experiences" of numberless individuals from many nations during the last 10 years, including friends, relatives, and strangers in order to create a subconscious "collective." Since experiences cannot be duplicated, what she did is to "stitch" these bits and pieces of experiences together to allow them to begin anew.

Take the artist herself as an example. Since 1995, Yin has been utilizing old clothing as a significant component and material. She produced *Dress Box* by collecting the clothes she had worn since childhood. In this piece, she filled a clothing box that her father had built with the garments during the previous thirty years, sealing it with cement. Inside the lid of the chest (on a brass plaque) she has engraved these words: "Cemented in the chest are the clothes I have worn for the past thirty-two years. Each piece of clothing carries the imprint of my experience, your memory, and the times."



Another art installation by Yin Xiuzhen *Slow Release* expresses her thoughts on old things from a social perspective. She gathered used clothing from Moscow residents and resewed it into the shape of a massive capsule. The exhibit is a compilation of Russian history and backdrop. The space's interior, which represents a medical healing procedure, is accessible to viewers.



Theme & High Concepts

Exhibition Theme

The exhibition aims to delve into the situation of women in Hong Kong's modernization process through the artistic creations of Yin Xiuzhen. By combining *feminist ideas* and *the relationship between Hong Kong's subject and women's identity*, the exhibition will demonstrate women's challenges and struggles under the wave of modernization, as well as their critical impact on social change.

Exhibition Concept: '*Same clothes as you*(“與子同袍”)'

Clothing as the second skin of human beings has an important social nature, and it is also a way to connect individuals and the community. By collecting, weaving, and constructing the old fabrics into a new installation, the social situation of Hong Kong women in the process of modernization can be visualized. The memories and experiences of individuals and groups that are either dependent or antagonistic are aggregated together, allowing the audience to contemplate the scenarios of individual women's lives in *political, social, and affective contexts*.

High Concepts

(1) Why Yin Xiuzhen?

(i) Hong Kong \approx Beijing

Similar to Beijing, Hong Kong has quickly transitioned from an era of aging to a new one through modernization as well as urbanization. Even faster transformation has occurred in Hong Kong. Thus, Yin may integrate the past and present by collecting old garments from local women (just like what she had done in Moscow) as a conduit for memories of bygone years during this fast urbanization process.

(ii) 'a feminine touch'

Although Yin Xiuzhen has never claimed to be a feminist, her adoption of materials related to the female individuals experiences dwelling in a rapidly growing city—like hand-stitched cotton shoes and old clothing—gives her works a feminine touch and positions her as one of China's feminist artists. The material poverty of her childhood forced her to share an old dress with her three sisters; however, in the modern era, when material resources are abundant, everyone is unhesitatingly replacing and eliminating their clothes. This huge gap between the different periods has contributed to Yin's artistic character, resulting in her unique artistic vision of reinventing fabrics and old clothes.

(2) Why Yin Xiuzhen fits Hong Kong?

(i) From the perspective of political identity

Women ≈ Hong Kong: The Nature of 'Lack'

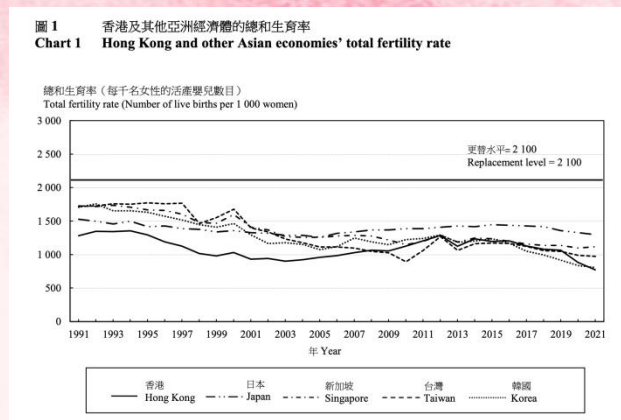
First, in terms of installation design, Yin's "The Womb" can deftly blend the political identity of Hong Kong and the emblems of women's identity, so conveying the intimate destiny-related relationship between the two.

Scholar Rey Chow argues that an appreciation of the 'lack' inherent in Hong Kong is shown by an association with one's sexuality. In other words, mainland China views Hong Kong's "coloniality" as a metaphor for the region's loss of "sexual" integrity, and hence Hong Kong is "lacking." That's why literary reviewers and writers generally have this opinion that "the more Hong Kong excels in its materialistic accomplishments, the more this excellence must be taken to be a sign of its deficiency, degeneracy, abnormality, and hence basic inferiority". (Rey Chow, *Things, Common/Places, Passages of the Port City*)

As a result, Hong Kong is associated with the identity of "women" in this gender discourse because, regardless of a woman's accomplishments in life or the profession, she is ultimately seen as payment for her "second sex." The reality that women in Hong Kong hold relatively little political influence serves as evidence for this.

(ii) From the perspective of social status

Urban Women's Dilemmas



Secondly, the external design of Yin's work "The Womb" allows for a more vivid and graphic representation of the significant challenges that urban women encounter when it comes to childbearing. There is a massive

labor force needed for the urbanization process. But since 1991, Hong Kong has been losing ground. (Source: *Hong Kong Monthly Digest of Statistics*, Feb. 2023)

In Hong Kong, working women frequently face intense pressure to get married and raise a child. In *Single Women and the Transition to Marriage in Hong Kong, Shanghai and Tokyo*, the scholar Lynne Y Nakano found that the three societies (Shanghai, Hong Kong, and Tokyo) under review shared structural problems in marriage and family systems. Marriage in these three mega cities is closely associated with *childbirth*. In Hong Kong, women were more ambivalent about having children and more likely to discuss the disadvantages and problems involved in raising a child, such as high education costs, and responsibility for the child's education and moral development.

Based on Lynne Y Nakano's research, educated women, in particular, in Hong Kong, felt that they would need to sacrifice career opportunities upon marrying and having children. Therefore, the womb is a symbol of female fertility, and by creating such an installation, we hope to convey not only the declining fertility rate in Hong Kong but also the reality of professional women working in Hong Kong, who are faced with the anxieties of marriage and childbearing as well as the dilemmas between life and work.



(iii) From the perspective of affectivism & dialogic aesthetics

Dialogue with Women of Previous Generations in Hong Kong

Yin Xiuzhen creates a feminist urban space in Hong Kong by reinventing old clothes. The artist's "transformation" of old clothes reawakens the "memory" of all women in Hong Kong who have been covered by high-rise buildings during the process of urbanization. The abandoned old clothes symbolize the collective memory of women of the past era. We may employ contemporary electronic media in this artificial zone to "listen" to their stories. In this way, we can re-establish the intimate connection between the new generation of women and the previous generation of women, and thus reach a kind of empathetic identification. (Grant Kester, *Conversation Pieces: The Role of Dialogue in Socially-Engaged Art*)

In Hong Kong nowadays, countless memories are being erased as urbanization progresses. The installation "The Womb" provides a context for us to conduct a "dialogue" with the past. As Zingler states, *It does not need the artist as prophet or priest, but instead arises from intersubjective communication and the possibilities of taking part in a changing world.*

Only when we are in our mother's "womb," - the place of our birth - can we truly understand what it means to be alive in this contemporary, efficiency-driven metropolis, and avoid being lost in the commercial waves.

(3) Target Audience

[Older Generation]

Elderly women as well as men in Hong Kong

[Middle-aged Generation]

Working women (and men as well) in Hong Kong

[Young Generation]

Teenagers and children

Project Content

Part I Workshop: *Clothing Across Generation*

(1) General Information

Before our installation lands, we plan to conduct a workshop on the theme of *Clothing Across Generations*. Clothes are social products with different social contexts, especially women's clothes which are more diverse and trendier at specific times. For Yin Xiuzhen, it is also important to dig into the stories behind old clothes and the metaphors of old clothes. This theme is aimed to encourage women from different generations to communicate and make dialogues through old clothes from different generations. Through this significant dialogue, the audience can learn more about women in urbanization in Hong Kong.



The first part of this workshop is collecting old clothes. We will collect old clothes from women from different generations in Hong Kong through *12 Self-help Clothes Drop Boxes* spread over *New Territories, Kowloon and Hong Kong Island*. Donors are highly encouraged to share stories behind old clothes with us through email, telephone and notes. Although some clothes are not very gendered, we only collect clothes belonging to women, but we *will not put restrictions* on who should donate clothes.

The core part of the workshop is both a sharing of stories and an opportunity to learn about Yin Xiuzhen's techniques for creating their own textile artworks. For example, a person who brings his/her grandma's clothes can tell what happened behind it. In doing so, it aims to help participants express their personal stories and feelings and connect them with each other. A new bond between different generations of women will be built. Through touching and weaving old clothing, people can

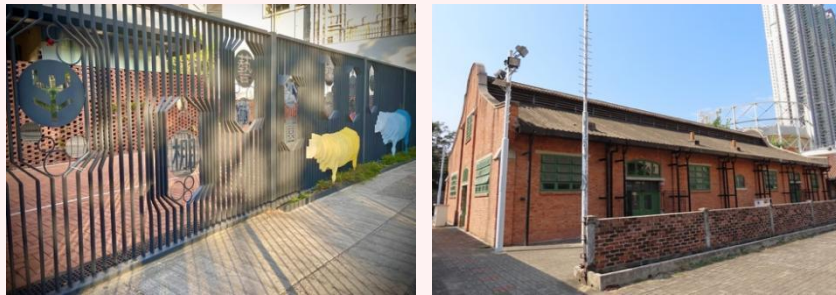
reflect on women's identity in different generations and rethink the status of women today in Hong Kong.

(2) Execution 7.23 ~ 7.25

The workshop will last **3 days** at **Cattle Depot Art Village in To Kwa Wan**, each day holding around **30 people**. The artist Yin Xiuzhen will be invited with an assistant to instruct the workshop on the first day. Workshops are open daily from **1:30pm** until **6:00pm**. Each session lasts no less than **60 minutes** and no more than **120 minutes**. Each workshop has a maximum of two sessions per day.

(3) Site

Cowshed Art Village is a venue rented to people for art studios. As the site of the art village was formerly the Central Slaughtering Center for Cattle, built in 1908, after the closure of the business in August 1999, it was remodeled and split into several units rented to art creators as studios, which slowly evolved into the Cattle Depot Artist Village.



(4) Budget

	Clothes Box	Venue	Materials Fee	Assistant Fee
Workshop	500*12	500*3	500*3	500*3

Total: 10500 HKD

Part II Installation: *The Womb*

(1) General Information

Based on Yin Xiuzhen's previous works, the project will feature an installation called *The Womb* for visitors to explore. Additionally, several interactive measures will be incorporated with the installation to provide the audience with a more immersive experience.

(i) Installation



The Womb - This a large installation which is going to be constructed by donated old clothing and fabric, designed to resemble the shape of a womb in women's body. The structure has a hollow center with both an entrance and an exit, allowing visitors to freely explore or engage in creative activities inside.

(ii) Interactivity

(a) Multi-screen: *iPad as a method*

Multi-screen (iPad) projection: Multiple iPads will be placed inside *The Womb* installation, showcasing stories of clothing donors and their donated garments. Two types of content can be screened: First, during the collection of old clothing, cameras will be set up at each collection point, allowing donors to share their stories related to the garments on camera. The recorded footage will be edited by staff into short



videos for viewers to watch. Second, **2 weeks before** the exhibition begins, the project will release a solicitation link on social media platforms. It will collect stories from the audience about the old clothes of the previous generation through video submissions. Once selected, the audience member will be invited to a workshop or seminar, and the video content will be played within the installation.

Sample of stories: [Middle-aged Generation ~ Older Generation] Stories about one's deceased mother/grandmother/grandma, etc., narrating the emotions and personal history of the older generation encapsulated in the donated clothes.

Additionally, the donors of the clothes are required to adhere to the following **regulations:**

① **Maintain clothing cleanliness:** The donated clothes should be clean, and it is advised to avoid donating damaged or soiled clothing.

② **Acceptance of damaged clothing:** The donated clothes do not have to be in perfect condition; it is acceptable for them to have missing parts or damaged zippers, buttons, etc.

③ **Odor-free:** The donated clothes should be free from any odors, such as smoke or mildew.

④ **Non-acceptance of underwear and personal care items:** Generally, donation organizations do not accept donations of underwear and personal care items.

(b) Audience participation: Create Different

The exhibition encourages audience members to engage with *The Womb* installation through creative activities. Inside the installation, various props will be provided for audience members to use in their creations, such as sticky notes, scissors, fabric dolls, photo printers, and pins. The creative process is open-ended, encouraging viewers to express their feelings and experiences with the installation in different forms.

Additionally, visitors attending the exhibition are expected to adhere to the **following rules:**

① **Do not damage the installation.** It is permissible to sew photos onto the

installation, but intentionally causing damage to the installation is not allowed.

- ② ***Do not bring any beverages other than water into the installation.***
- ③ ***Do not take any tools from the installation without permission.***
- ④ ***Do not use the tools within the installation to harm others.***

(2) Execution 8.1 ~ 8.21

The exhibition of the installation will totally last **21 days** at ***Tamar Park in Central***. Due to space constraints, the number of visitors is limited. The installation is open daily at a fixed time. From **11:30am** to **8:00pm**. A total of **8 rounds** will be opened on each day of the exhibition. The duration of each round is **40 minutes**, with a **20-minute interval between rounds**. The maximum number of visitors per round is **80**. Inside the installation, ***the audience is not allowed to stay for more than 2 hours***.

(3) Site

Central is home to many middle-class working women. These women generally enjoy a specific lifestyle, with busy work schedules and vacations abroad during their time off. They manage their lives and careers efficiently. ***The Womb*** serves as a reminder to them, apart from the monthly menstrual cycle, of how much of this organ



is dedicated to nurturing life. We are curious about the perspectives of these middle-class working women on the uterus, so we have set up the installation in ***Tamar Park in Central***. We hope that working professionals can visit during their leisure time.

Tamar Park is located on Harcourt Road in Hong Kong's Admiralty area. The park features a simple and elegant design with open landscapes. It offers green lawns, resembling a "green carpet," for visitors to stroll or relax and enjoy the green space. The park also includes an open-air theater, which can accommodate approximately

240 people, and is suitable for group recreational activities and performances. Placing *The Womb* installation on the flat ground of the open-air theater allows visitors to directly explore the installation or sit in the audience seating area to rest.

(4) Budget

	Venue Rental	Electricity	Materials for construction	Construction Workers	Carriage	Maintenance
Installation Constructing	1000*5	200	5000	300*5*10	700	2000
	Pins	Dolls	Photo Printers	Scissors	Sticky Notes	iPad (used)
Interactivity Tools	50	100*5	1250*2	20*5	50	1000*8

Total: 39100 HKD

Part III Seminar & Documentary

I Seminar

(1) Theme

Women's Identity and Social Inclusion: Challenges and Prospects for Hong Kong

The seminar will focus on the topics on women's identity and social inclusion. We have invited ***Lynne Y Nakano*** as our guest speaker, whose expertise in the field of social change and gender studies in Japan will help us to delve into the challenges and future prospects of Hong Kong in the area of women's identity.

(2) Brief Introduction to Guest Speaker

Prof. Lynne Y Nakano is a professor and Chair of the Department of Japanese Studies at The Chinese University of Hong Kong (CUHK). She is also the Co-Director of the Gender Research Centre at the Hong Kong Institute of Asia Pacific Studies, CUHK. She received a Ph.D. in anthropology from Yale University in 1998. Lynne's research explores changes in Japanese society including the growth of volunteerism, later marriage, increased singlehood, special education and changing views and experiences of disability. She is interested in comparing Japan with other East Asian societies. Her most recent book, ***Making Our Own Destiny: Single Women, Family, and Opportunity in Shanghai, Hong Kong, and Tokyo***, was published by the University of Hawaii Press in March 2022.



Lynne is founder of the ***Women's Empowerment through Financial Literacy (WEFL) Ambassador Programme*** that provides financial literacy education to single women and marginalized groups. Lynne developed the Programme after her research uncovered widespread demand for financial knowledge and concern about financial security among single women. The Programme is funded by the Faculty of Arts and the Department of Japanese Studies, CUHK.

Research Interests:

Contemporary Japanese society, gender, family, marriage, disability, special education, comparative ethnography.

Email: lynnenakano@cuhk.edu.hk

Detailed Information Link: <https://www.researchgate.net/profile/Lynne-Nakano>

(3) General Information

(i) Main Topics

In the organized seminar, Lynne Y Nakano will share her research findings and insights in conjunction with the concept of Yin Xiuzhen's installation. The following *3 main areas* will be concentrated:

- **The General Dilemma of Women in Contemporary Society:** exploring the concept, diversity and personal experiences of *urban feminism* to promote a comprehensive understanding of women's condition as well as identity related to the subject of mega-cities like Hong Kong.
- **The Historical Milestones of Feminist Development in Hong Kong:** tracing the history of Hong Kong feminist movement during its early, middle, and late phases by comprehending the social organizations and activities associated with feminism in Hong Kong and comparing it to Mainland China feminism during the same period of time, while examining the parallels and discrepancies between the two in terms of art and culture.
- **Female's Creativity:** interpreting women's creativity via artistic creations and sharing with the public about the various ways that women, including single women, married women, and lesbian women, may use "creation" to reflect on their own identities and voice their displeasure with male-centeredness.

(ii) Intended Purposes

During the discussion session, participants will have the opportunity to chat with Lynne Y Nakano and other panelists (if any).

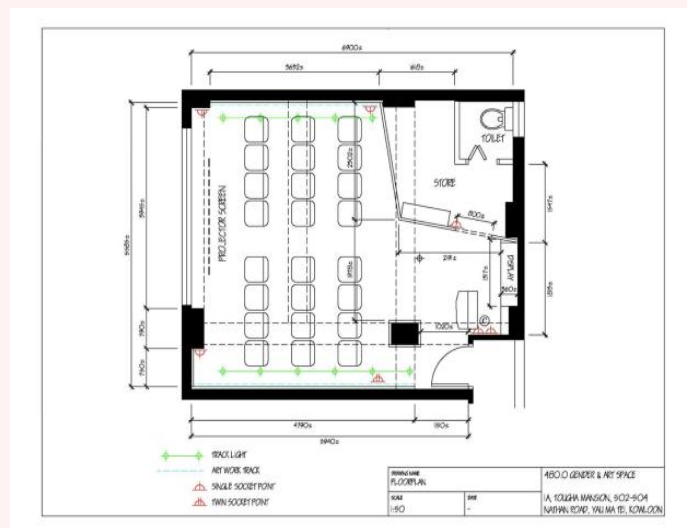
In order for people to fully understand *the predicament that urban women*

confront, the lengthy history of urban feminism, and the creative potential of women, we intend to introduce some fundamental feminist notions to the general public through the seminar. Also, we plan to provide the audience a greater three-dimensional understanding of the allure of women's crafts by fusing theoretical understanding with this tangible installation art *The Womb*.

(4) Execution 8.5 | 8.10 | 8.15

3 seminars of the lecture will take place in *the 480.0 Genderx Art Space*. Each seminar will focus on a specific in-depth topic. Due to venue constraints, each seminar is limited to *a maximum of 30 people*. The duration of each seminar is limited to *more than 3 hours and less than 4 hours (including audience interaction and discussion sessions)*. The location will offer suitable seats as well as equipment assistance. To encourage engagement and conversation among attendees, the seminar will take place in a face-to-face setting and feature presentations and panel discussions led by professionals and academics.

All Seminars are open to any interested audience. Whether they are scholars, students, or workers; whether they are women or men. Anyone who is fond of the topic is encouraged to register. However, all participants are required to register in advance. Finally, the exact time and order of topics will be determined by the guest professor.



(5) Site

Venue: | 480.0 Gender x Art Space | Room 1A, Tak Fu Keung Building, 502-504 Nathan Road, Yau Ma Tei, Kowloon, Hong Kong

Website: <https://480dim0.com/collab>

II Documentary

(1) General Information

At the conclusion, a documentary will be broadcast as a record of the entire effort. Throughout the exhibition, films that chronicle the lives and experiences of women in Hong Kong will be presented. The personal experiences, triumphs, and hardships of women from a variety of ages, social classes, and occupations will be highlighted in these documentaries, along with their pursuit of women's rights and gender equality in the context of Hong Kong's modernization process. Videos that capture audience interactions with the street art will also be screened. These videos capture audience reactions to the exhibition's material as well as their thoughts and feelings about it.

(2) Execution 8.24 ~ 9.2

The 480.0 Genderx Art Space will host a screening of the documentary. The length of the documentary is determined by the amount of video materials collected throughout the project. The total duration is expected to be **no less than 30 minutes and no more than 50 minutes. 10 screenings** will be held after the project period. The screenings are **free** and open to the public. Anyone who has participated in the workshop or seminars is welcome to join us. However, due to space constraints, interested parties need to register in advance. The number of spectators is limited to **30 for one session**. The documentary is shown in a looped format. It starts at **12 noon** and ends at **5 pm** for every screening.

(3) Site

Venue: | 480.0 Gender x Art Space | Room 1A, Tak Fu Keung Building, 502-504 Nathan Road, Yau Ma Tei, Kowloon, Hong Kong

Website: <https://480dim0.com/collab>



(4) Budget

	Venue Rental	Equipment	Attendance by scholars	Coffee break	Employee	Related Materials	Maintenance
Seminar	0	Venue	10000*3	1000	800*3*3	1000	N/A
Documentary	0	availability	N/A	N/A	800*1*10	1000	2000

Total: 50200 HKD

Appendix

Project Promotion

Yin Xiuzhen's duration of stay in Hong Kong amounts to *a total of 14 days*. Our time allocation for the project is divided into three main components, according to distinct stages of the project.

The initial stage is referred to as the pre-preparation period. Between *July 1st* and *July 21st*, we will gather donated clothing and made the necessary preparations. The overall duration spans a period of *21 days*. On *the 22nd of July*, the artist will reach Hong Kong. The session will resume on *July 23rd* after a one-day hiatus and continue till *July 25th*. Yin Xiuzhen is scheduled to attend the workshop on July 23rd. The duration will be a total of 3 days. Between the dates of *26th July* and *31st July*, we will construct the installation using garments, textiles, and various other items. The duration will be a total of *5 days*.

The second stage is the mid-term exhibition. The show will commence on *1st August*, have a duration of *21 days*, and conclude on *21st August*. During the course of the procedure, it is anticipated that 3 seminars will take place on the dates of *5th, 15th, and 20th of August*.

For the final touches, on *August 22nd and 23rd*, we will remove the installations. We plan to show the documentary for 10 days, from *August 24th to September 2nd*.

Exhibition Schedule																			
Number	Assignment	Duration /day	Schedule																
			01/07/24	21/07/24	22/07/24	23/07/24	25/07/24	26/07/24	31/07/24	01/08/24	05/08/24	10/08/24	15/08/24	21/08/24	22/08/24	23/08/24	24/08/24	02/09/24	
1	Preliminary work	Clothes Collection	Clothes Collection																
2		Artist Arrival		Artist Arrival															
3		workshop			workshop														
4		Exhibition Set up	Exhibition Set up																
5	During the exhibition	Opening							Opening										
6		Duration	Duration																
7		seminar									1	2	3						
9	Subsequent	Dismantling														Dismantling			
10		Documentary																Documentary	

Overall Budget 149200HKD

Category	Project	Unite Price	Remark	Expenses
Exhibitions & Works				
Artist fee	Artist fee	20000	1	20000
Travel expenses	Plane Ticket	1000	2	2000
	Hotel	800	13	10400
	Meals	500	14	7000
Total:39400				
Workshop				
Items	Clothes Box	500	12	6000
	Materials Fee	500	3	1500
Venue	Venue	500	3	1500
Laber	Assistant Fee	500	3	1500
Total:10500				
Installation				
Installation Constructing	Venue Rental	1000	5	5000
	Electricity	200	1	200
	Materials for construction	5000	1	5000
	Construction Workers	300	*5*10	15000
	Carriage	700	1	700
	Maintenance	2000	1	2000
Interactivity Tools	Pins	50	1	50
	Dolls	100	5	500
	Photo Printers	1250	2	2500
	Scissors	20	5	100
	Sticky Notes	50	1	50
	iPad (used)	1000	8	8000
Total:39100				
Seminar&Documentary				
Seminar	Venue Rental	0	0	0
	Equipment	Venue availability		0
	Attendance by scholars	10000	3	30000
	Coffee break	1000	1	1000
	Employee	800	*3*3	7200
	Conference Materials	1000	1	1000
Documentary	Venue Rental	0	0	0
	Equipment	Venue availability		0
	Employee	800	*1*10	8000
	Conference Materials	1000	1	1000
	Maintenance	2000	1	2000
Total:50200				
Others				
Unforeseen expenses				10000
Total:10000				
Total:149200				

Details of Receipts

去程 北京 -> 香港 07-22周一 13:55

返程 香港 -> 北京 08-04周日 13:40

经济舱 成人含税价 ¥2619 儿童含税价 ¥2431 >
不支持婴儿票 >

退改详情 | 含免费托运行李 >

23:48 去哪儿旅行

香港奥斯酒店 O' Hotel 咨询

07-22周一 当地时间 08-04周日 | 13晚 房型详情

标准大床房

大床 | 每间可住2人 | 无餐食

预订成功后不可取消 立即确认

- 入离时间: 入住时间: 14:00以后 离店时间: 00:00... 2条必读
- 年龄限制: 不允许18岁以下单独办理入住

入住信息

姓名需与证件一致, 请至少填写1人

房间数 1间 每间可住2人, 共可住2人 仅剩1间

客房1 至少填1人

姓 拼音或英文	名 拼音或英文
姓 ZHANG	名 SAN

请填写完整入住人姓名

姓 拼音或英文	名 拼音或英文
姓 ZHANG	名 SAN

手机 +86 用于接收预订信息

手机号不能为空

电子邮箱 用于接收确认凭据/报销凭证

请务必填写正确邮箱, 用于接收行程单

本单可享

在线支付 ¥6591 已减 ¥325

提交订单

23:48 去哪儿旅行

香港奥斯酒店 舒适

O' Hotel

2013年开业 | 多功能厅 | 空调 | 24小时前台 亮点/设施 >

3.4 不错 1218条 >

距用户直线14.4公里

“地理位置优越, 交通便利, 费用合理”

问路卡 九龙城区, 香港九龙土瓜湾九龙城道 42-46号 地图

酒店新客 ¥75 酒店新客专享券 9折起 新客专享 >

07-22周一 (共13晚) 08-04周日 1成人·0儿童

13晚总价 大床 筛选 >

猜你喜欢 标准大床房 >

9-11m² WIFI免费 每晚均 ¥461

¥486 含税均 ¥507

无餐食 大床·可住2人

立即确认 取消扣全款 预订

房费立减 优惠25 >

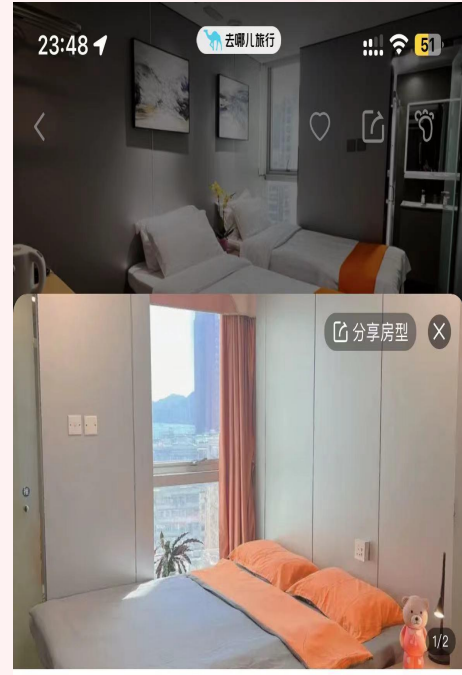
酒店咨询 标准大床房 >

9-11m² WIFI免费 每晚均 ¥461起

¥486 含税均 ¥507

房费立减 优惠25 >

标准双床房 >



标准大床房

- 禁烟
- 2-23层
- 有窗
- 9-11m²
- WIFI免费

可住2人

1张大床1.51米

加床: 该房型不可加床

无餐食

更多房型设施 >

13晚总价 ¥6591

立即预订

CV of Yin Xiuzhen

Education

1989 Bachelor of Fine Arts in Oil Painting, Capital Normal University. Beijing, China

Selected Solo shows

2022 [Yin Xiuzhen: Everywhere](#), [Pace Gallery](#)

2021 [Yin Xiuzhen: Along the Way](#), [Pace Gallery](#)

2020 [Yin Xiuzhen: In the Spirit of Invincibility](#), [Pace Gallery](#)

Selected Group shows

2017 COLLAGE: The Cards Players, [Shanghai Gallery of Art](#)

2016 [Home Land Security](#), [FOR-SITE Foundation](#)

2014 Shi Jin-Hua, Song Dong, Yee I-Lann, Yin Xiuzhen : Away from the Long Night,
[Mind Set Art Center](#)

Fair booths

2023 [Pace Gallery at ART SG 2023](#), [Pace Gallery](#)

2022 [Pace Gallery at Art Basel in Miami Beach 2022](#), [Pace Gallery](#)

[Pace Gallery at West Bund Art & Design 2022](#), [Pace Gallery](#)

2020 [Pace Gallery at Art Basel Hong Kong 2020](#), [Pace Gallery](#)

[Pace Gallery at Taipei Dangdai 2020](#), [Pace Gallery](#)

2019 [Pace Gallery at Frieze London 2019](#), [Pace Gallery](#)

2017 [Pace Gallery at West Bund Art & Design 2017](#), [Pace Gallery](#)

2016 [Pace Gallery at West Bund Art & Design 2016](#), [Pace Gallery](#)

2015 [Pace Gallery at ART021 Shanghai Contemporary Art Fair 2015](#), [Pace Gallery](#)

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- "Yin Xiuzhen Works: 1994 – 2008 NEW YORK February 4 – March 20, 2010." Chambers Fine Art. <http://www.chambersfineart.com/exhibitions/yin-xiuzhen/selected-works?view=slider>.