

千高原艺术空间荣幸地宣布，艺术家陈秋林个展“花园”将于2026年5月30日至8月30日在深圳市坪山区美术馆举办，该展览由凯伦·史密斯策展，精选艺术家近二十年来的部分创作，涵盖影像、摄影、装置等多元媒介。展览以陈秋林创作于2002年、题为《家》的摄影作品为讨论起点，深入梳理她是如何将家乡——重庆万州——视为“家”这一概念的持续创作源泉。

Thousand Plateaus Gallery is pleased to announce Chen Qiulin's solo exhibition "Garden" at Pingshan Art Museum in Shenzhen from May 30 to August 30, 2026. Curated by Karen Smith, the exhibition features a selection of the artist's works from the past two decades, encompassing diverse media such as video, photography, and installation. The exhibition begins with Chen Qiulin's 2002 photographic work titled *Home*, as an entry into her consistent use of her hometown—Wanzhou, Chongqing—as a source of inspiration for her artworks.

从陈秋林早期的实践案例来看，她的作品已然呈现出对现实生活的真切感受，尤其是对“家”这一概念极为独特且动人的觉察在其录像作品《别赋》（2002）、《彩条》（2006）和《花园》（2007）中得到集中体现。陈秋林在此阶段的创作与城市化进程有着紧密关联，但超越了单纯的反映社会现状或个体痛苦层面。她通过戏曲、衣物、花朵等直接作用于人们感官与记忆系统的情感媒介，试图去揭示个体命运与社会结构转型之间的关系是如何从开始的期盼，到纠缠，到最终走向渐行渐远的结局。作品中出现了艺术家记忆中熟悉的老街道，昔日奔腾的江水也变得像湖泊一样平静。在这些沉默表象下，数百万的移民在他乡开始他们新的

生活，数百万的高楼正在一片轰轰烈烈的吆喝声中拔地而起。此时她的家乡已经变成一个大工地，或许它也只是城市化进程中最微小的一个缩影。陈秋林选择作为一个感性的观察者，用自己的眼睛和心情去记录围绕着“家”发生的事情。

A close look at Chen Qiulin's early works reveals a genuine feeling for the reality of daily life, from early in her career. Especially, her unique and moving perception of the concept of "home," which is concentrated in her video works *Farewell* (2002), *Colorful Stripes* (2006), and *Garden* (2007). During this period, Chen Qiulin's works were closely related to the process of urbanization, but from the first transcended a simple reflection of the social status quo or individual suffering. Using motifs that directly affect people's senses and memory, such as opera, clothing, and flowers, Chen Qiulin shows how the relationship between individual destiny and the transformation of social structure evolves from an initial anticipation to entanglement, and finally to a gradual shift towards new lives. The works feature familiar streets from the artist's memory; the once rushing river has become as calm as a lake. Beneath these silent appearances, millions of migrants began their new lives in other places, and millions of high-rise buildings rose amidst a cacophony of shouts and cheers. As her hometown became a vast construction site, it was but a tiny microcosm of the broader redevelopment along the river banks. Chen Qiulin chose to be a sensitive observer, using his own eyes and feelings to record what happened around "home".

这种细腻的体会也一直贯穿到陈秋林在 2014-2016 年间完成的综合性实践项目《一天》。在该项目中，她将对“家”的观照拓展至贵州东南部更为偏远的侗族村落，洞察并发掘生活在这片土地上的女性淳良的秉性和她们对传统的敬畏，并将这些特质集于片中的女主角，让她如空谷幽兰一般游走于村落小巷间，以玄秘的情景一幕幕展示了这里遗落在现代文明环境深处，被边缘化却无法摒弃的古老传统。通过录像、摄影、装置等多种媒介的结合，在幽暗的展厅中呈现了其对侗族女性生活的观察和思考——封闭的环境造就了生活于此的女性缄默的性格，单调的生活状态并非天意，却已成为一种难逃的宿命。

This delicate understanding also permeates Chen Qiulin's multi-dimensional project *One Day*, completed between 2014 and 2016. Here, she extends her observation of "home" to the more remote Dong villages in southeastern Guizhou, observing and exploring the kind nature of the women living on the land and their reverence for tradition, qualities which she incorporated into the protagonist of the film, allowing her to wander through the village alleys like a secluded orchid in a valley, revealing, through various scenes, ancient traditions that have been marginalized yet cannot be abandoned in the depths of modern civilization. Through a combination of media such as video, photography, and installation, the exhibition presents her observations and reflections on the lives of Dong women in a dimly lit exhibition hall—the closed environment has shaped the taciturn nature of the women living there, and their monotonous life is not fate, but has become an inescapable destiny.

自 2002 年定居成都后，陈秋林还是会定期回到家乡万州，而《薄荷》（2018）是关于其中的一次重返。她回到儿时生活过的地方，再次拜访了过去的同伴。该项目不仅是对生活中在历史洪流中的普通个体的研究，而是一种回忆，这种回忆是无形的、不会消退的、是从过去的一切凝结出来的精粹，而时间的流逝承载着巨大的、难以言说的悲伤。如果说陈秋林早期的影像作品是在向她的家乡告别，那么在《薄荷》中，她则是希望自己能接近自己的回忆，意识到自己的身份，并试探记忆是否与现实吻合。陈秋林在此追问着存在主义的问题：我们是谁？我们如何变成了我们已经成为的样子？什么形成了我们关于未来的观念？时间对他们和我们产生了什么影响？我们的身份是如何形成的？我们的身上又有哪些个性特征？

Since settling in Chengdu in 2002, Chen Qiulin still regularly returns to her hometown of Wanzhou. *Mint* (2018) is about one of those returns to the place where she lived as a child, to revisit her former companions. This project is not merely a study of ordinary individuals caught in the torrent of history, but a kind of recollection—an intangible, indelible memory, the essence condensed from everything in the past, where the passage of time carries immense, unspeakable sorrow. If Chen Qiulin's earlier video works were a farewell to her hometown, then in *Mint*, she hopes to test her own memories, to see how they align with reality. Here, Chen Qiulin asks the existentialist questions: Who are we? How did we become what we have become? What shapes our perceptions of the future? What impact has time had on them and on us? How is our identity formed? What are our individual characteristics?

《一天》与《薄荷》作为两组同名装置的核心组成部分，将在坪山美术馆五楼放映。本次六楼展厅中的一大亮点作品是陈秋林仍处于创作阶段并首次亮相的新作中的一个片段，她为此取了一个感伤的名字——《海的那边有一棵树》（2026-正在进行中）。

As core components of the two titular installations, the short films *One Day* and *Mint* will be screened on the fifth floor of the Pingshan Art Museum. A highlight of the exhibition on the sixth floor is a fragment from Chen Qiulin's new work, which is still in the creation stage and is being shown for the first time. She has given it the evocative title *There is a Tree on the Other Side of the Sea* (2026-in progress).

展览“花园”中所呈现出的每一件作品都散发一种平凡事物的诗意，陈秋林深切地关切“家”二字在不同语境下的况味。“简单、平凡、诗意”是定义着“家”、定义着陈秋林关乎存在与归属的冥想的微妙之处。“花园”邀请观者一同去沉思——究竟是什么样的场所、记忆与静谧时刻，塑造了今日的我们，让我们在其中活得像“在家”般的自在。

Each work presented in the exhibition "Garden" exudes a poetic quality in the ordinary, reflecting Chen Qiulin's deep concern for the nuanced meaning of "home" in different contexts. "Simplicity, ordinariness, and poetry" define "home" and the subtle nuances of Chen Qiulin's contemplation on existence and belonging. "Garden" invites viewers to reflect on what kind of places, memories, and tranquil

moments have shaped us into who we are today, allowing us to live as comfortably as if we were "at home."