

COMMUNE



SHUJING HUANG

(still matter)

14.11.24 - 12.12.24

Shujing Huang's work within (still matter) explores aspects of trauma within the female experience, utilizing sculpture, video installations and performance to provoke public introspection. Within her practice Huang, explores themes of coexistence, identity, and gender, infused with elements of violence and bodily exploitation. Throughout the visual language of her practice, Huang encapsulates these thematic explorations with elements such as 'moving bodies' and 'fragile sculptures', to challenge traditional notions of bodily autonomy and invoke a sense of an unnerving transient stability. By engaging with hidden interpersonal dynamics and eliciting empathetic responses in her installations, she seeks to provoke contemplation on broader socio-political issues through linking commanding aesthetic motifs with trauma communication.

At the entrance to the exhibition the viewer is met with *Sheng* an installation consisting of a series of wall mounted foetus eggs envisioned as a representation of a futuristic human ovum shop. The installation engages in a critique of the increasing commodification of the female ovarian egg, using red hues and embryos to communicate the natural life forms, alongside sharp metallic shapes evoking in-vitro egg retrieval instruments. Furthermore, the presentation of the sculptural eggs, encased in individual plastic sealed packaging and mounted in a row at eye level, simulates a retail environment and the fertilised fetuses as commercial products.

Sheng thus encourages us to consider the implications of the normalisation of the procurement of human reproductive materials. Their display here in slightly beaten packaging further suggests a future normalisation of these practices where the commodification has progressed to an extent of common purchase in the convenience store. In this regard, the work speaks to a dystopian scenario where society has commodified personal and biological aspects of the female body that has reduced the mother to a vessel or material to be mined and exploited within a capitalist system. The work invites us to explore the ethical boundaries of fertility optimisation biotechnology and its contribution to or adversarial compatibility with female liberation alongside altering our perspectives on the value and sanctity of life itself.

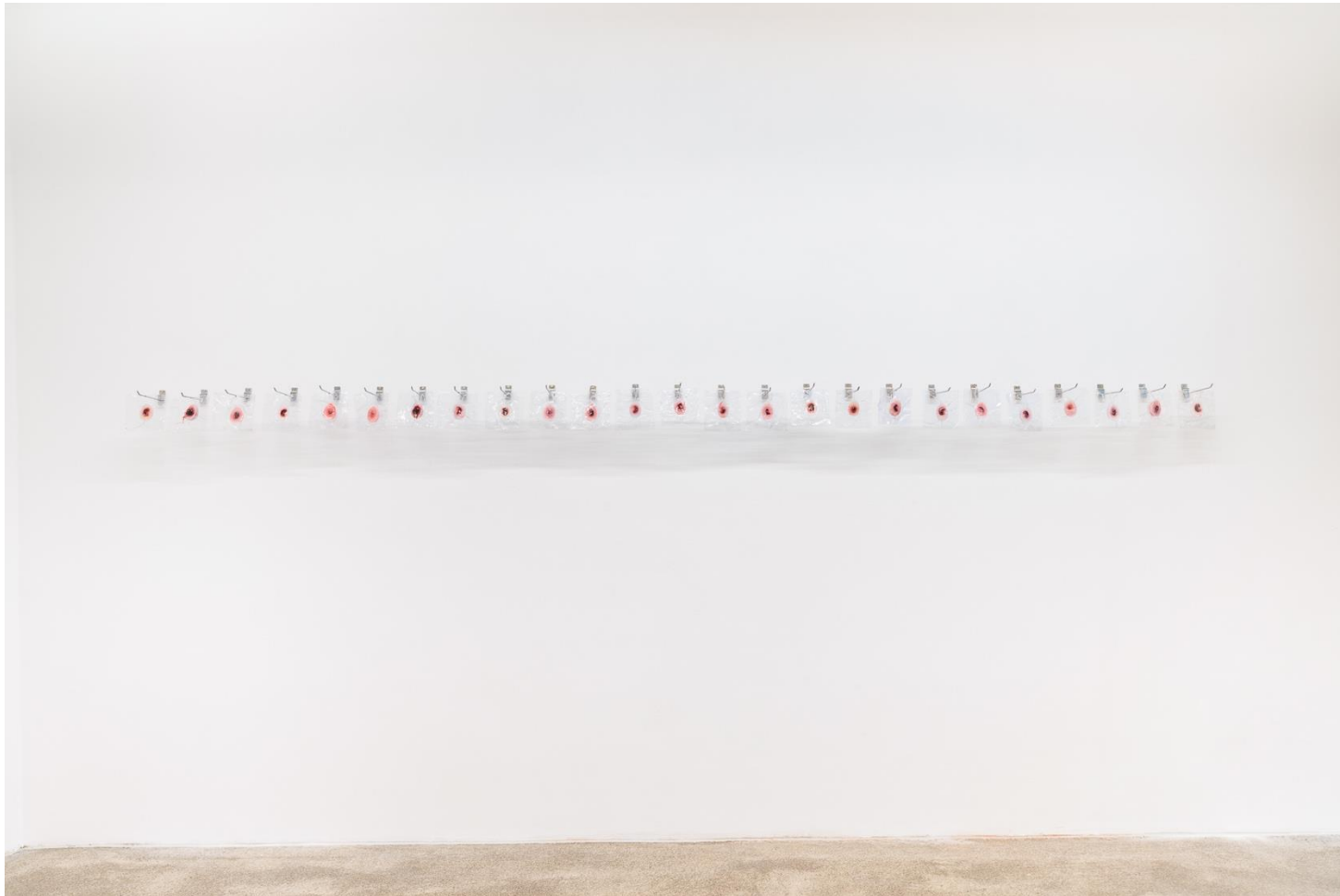
As the viewer progresses through the space, they approach an installation composed of a series of female faces and profiles in the work *WE/THEY*. Through this piece Huang gathers biographical information from women across different age groups, transforming these insights into dialogic personal narratives. Forming the central aspect of this installation, facial composites crafted from acrylic are suspended in an overlapping fashion. This visual arrangement merges distinct identities into a cohesive visual experience challenging traditional means of portraiture. Adjacent to these hanging portraits, the women's resumes are displayed, conveying a banal and impersonal depiction of their individuality. The installation investigates the evolving identities of women, shaped by diverse cultural and environmental contexts and underscores their connections, disconnections, and places within the continuity of history and society.

Arranged in the centre of the exhibition space *WE/THEY II* continues this exploration of memory, identity, and narrative utilising wax and metal to convey the fragility and complexity of personal and collective histories. At the core of the installation are wax discs, meticulously crafted to resemble CDs, each one encasing fragmented personal and historical

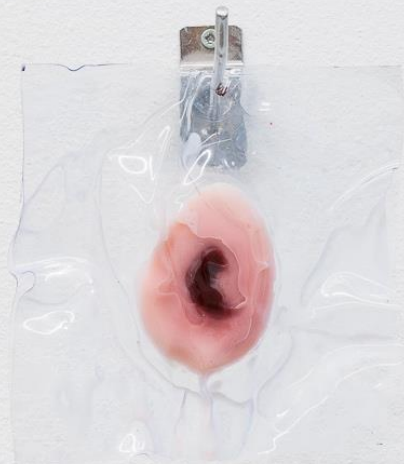
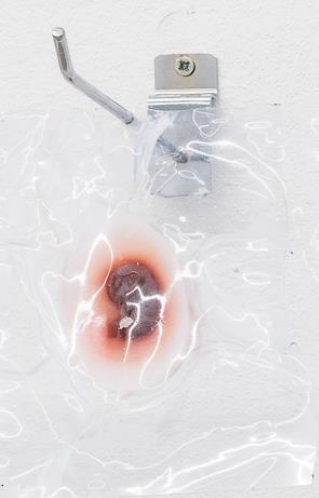
narratives. The semi-translucent wax preserves these stories, evoking a sense of both concealment and revelation. The installation also incorporates interactive elements through the fragmented wax pieces forming the CDs, encouraging viewers to engage with the artwork by piecing together splintered memories and stories. This participation reinforces the themes of memory reconstruction and the ephemeral nature of identity raising questions about how personal and collective histories are formed, preserved, and altered. In this manner, reflecting on the ways in which individuals and societies navigate the interplay between permanence and change, between memory and erasure.

Also presented in the upper floor of the exhibition is the performance film *A*. Within the film the performer's body interacts with various items in the "home" setting, exploring the blurred boundaries between intimacy and violence artificially shaped through unique social and gender structures. The work employs the worn texture characteristic of vintage cameras to recreate a nostalgic impression of home: one of familiarity and security. Through the film Huang explores how the house itself serves as a vessel for both a physical and psychological space, wherein all the furniture, items, and scents within it constitute an archive of both the beautiful and painful experiences that have transpired. In this respect, the home functions as a space that nurtures intimate relationships but can also be a breeding ground for aversion. Thus, even within the confines of the home, individuals find themselves unable to evade the loss of subjectivity, becoming objects to be used, relied upon, or even discarded. Consequently, throughout the film the performer acts in an excessively active state of self-torment, permitting suppressed and painful emotions to infiltrate the space.

Featured downstairs in the lower exhibition level, *Next Jump* is composed of a dance performance video that explores how behavioural norms, the body, and clothing construct social identities and impact interpersonal relationships. In this piece, two performers take on the roles of unidentified creatures—resembling awakened human mannequins—to demonstrate their movement patterns and physical distancing. Incorporating the concept of mind-body dualism, the performers are portrayed as vessels for the soul, embodying both biological and social dimensions yet remaining fundamentally incomplete. The performance investigates the shared vocabulary of human body language, focusing on the formation of social and psychological identities and critically examining the underlying human relationships and portrayal of gender.



SHUJING HUANG
Sheng, 2022
Metal, wax and PVC
Dimensions variable





SHUJING HUANG
WE/THEY, 2024
Acrylic, metal and paper
Dimensions variable



姓名	程会莲	性别	女	出生日期	1943
民族	汉	户籍	浙江柳市	所在城市	浙江柳市
身体状况	健康	婚姻状况	已婚	政治面貌	群众
学历	初中	毕业学校	前州小学	工作单位	柳市花市场
职业 (欲)	花市场(退休)	唱歌、散步、和家人聊天			
兴趣爱好	(学习、工作) 经历				

时间	事件
1954年 - 1961年	前州小学
1962年 - 1963年	柳市中学
1975年 - 1978年	柳市一小幼儿园
1978年 - 1995年	花市场
1998年 - 至今	退休在家



SHUJING HUANG
WE/THEY II, 2024
Wax and metal
Dimensions variable



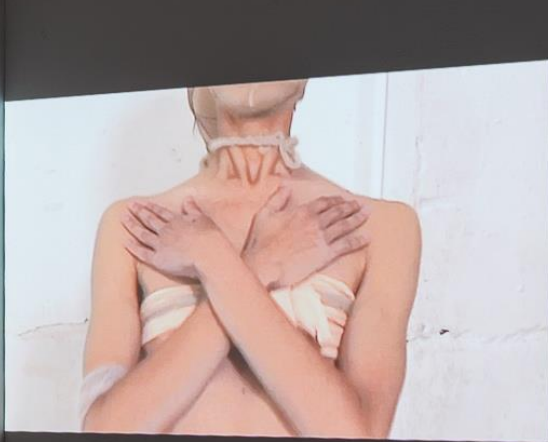


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Next Jump, 2023

Dance performance by Satya Yogyatmaja & Shujing Huang

Video Duration: 3 min





SHUJING HUANG

A, 2021

Performance film

Video Duration: 5 minutes



BIOGRAPHY

SHUJING HUANG

Born in 1997, Wenzhou, China
Lives and works in London

EDUCATION

2024- PhD Central Saint Martins, University of the Arts, London
2022 MA Fine Art, Chelsea College of Art, University of the Arts London
2021 Graduate Diploma Fine Art, Chelsea College of Art, University of the Arts, London
2018, Oil Painting, Washburn University
2019, BA Arts Education, Zhejiang International Studies University (ZISU)

GROUP EXHIBITIONS

2024 Jimei x Arles International Photo Festival, Guangzhou, China, 2024;
2024 'Scene Not Be Seen', BluBlu LLC, New York, 2024;
2024 Ferver Project, Hangzhou Cultural Center, China, 2024;
2024 'Room Plan', 1310 Space, Hangzhou, China
2024 'UNITY', NEC, Birmingham, UK
2023 'HOTPOT', Galerie KUB, Leipzig, Germany
2023 'We Are The Witches', The House of Smalls, Chipping Campden, UK
2022 'Lie Down', Surrey Quay, London, UK
2022 'Embodied', Slash Arts Gallery, London, UK
2022 'Handle With Care', Chelsea College of Arts, London, UK
2022 'Duty-Free Art School', Chelsea College of Arts, London, UK
2022 'Masculinity', Gallery 46, London, UK
2022 'Through No One's Eyes But My Own', Chelsea Marquee, London, UK
2022 'The Joys And Sorrows Of Humans Aren't Interlinked', M P Birla Millennium Art Gallery, London, UK
2022 'Le Patriarcat Passe à la Casserole', l'Atelier Marthe, Paris, France
2022 'Back To Life', St. Saviour's Church, St George's Square, London, UK
2021 'Z-era Art Planet', NOYA SPACE, Shanghai, China
2021 'I'm Ready to Dance Again', Safehouse Peckham, London, UK

OPENING RECEPTION:

Thursday 14.11.24
18:00-20:00

EXHIBITION DATES:

14.11.24- 12.12.24

OPENING HOURS:

Wed-Fri, 12:00-18:00

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All prices are excluding VAT

