

SHUQIN HUANG

Picture from: Petri Dish, 2024





Picture from exhibition: Ephemeral Radicals, 2024; Greatorex Street, London, UK

Corner, 2024

Silkworm Feather, 2024

Location: Greateorex Street, London, UK

Installation: 70x46cm

Material: Giant yarn, cotton thread, stainless steel tube

Woven with white giant yarn, with a "cocoon" bound in the centre. The weaving technique is derived from the art of knotting by the rope bondage artist Gandalf, in which a changeable net is formed naturally through the continuous tying of knots. Throughout the production process, all forms are naturally indeterminate, elastic and breathing as they connect to each other. The cocoon is bound and secured, at once looking forward to new life and destined for extinction.





Picture from exhibition: Liminoid, 2024; Luan Gallery, Beijing, China



Tympanites, 2024

Location: Luan Gallery, Beijing, China

Installation: 30x30cm

Material: Giant yarn, cotton thread, wooden frame

Knitted with red giant yarn, this work combines the carpet weaving process to create uneven undulations on a circle frame, similar to the natural changes of a woman's body when she is giving birth to a child. The carpet weaving process provides a delicate texture to the work, as the threads collide with each other again and again, bulging into round pieces of different sizes.



Witch's Bathroom, 2024

Location: Luan Gallery, Beijing

Physical Theatre, 14mins

Based on the theme of "Witch's Bathroom", the series of installations and live performance echo the process of female giving birth. The bathroom is a space that hosts the most intimate of human activities. It magnifies one's attention to one's own body. The changes of body can be carefully observed here. The bathroom also carries emotional privacy. In such a separate and enclosed space, one can abandon socialized and secularized views and focus on self-awareness.

The process of "giving birth" is accompanied by changes in the body, changes in social roles, and changes in the mind and spirit. These multiple changes, in the extreme privacy of the "bathroom", place the focus on the individual herself, giving rise to the artist's feedback on the act of giving birth from a female point of view. The knitting technique allows the artist to use highly malleable materials to create structures and states that echo the natural female body. Wool does not have a specific shape, but will naturally form a certain organisational structure with different weaving techniques, just like the texture of human flesh, which is constantly enlarged in weaving and reborn through breakage. Lines are knotted into points and surfaces, leaving unique traces. The lines are knitted into dots and surfaces, leaving unique traces, either complete or broken, intertwined to form the artist's portrait of the "female" identity.

Documentary: <https://youtu.be/VEkFH1djiBo?si=ir5YNxxV1wDGMclC>









Petri Dish, 2024

Location: Luan Gallery, Beijing

Installation, L176.4cm W82.25cm H54.4cm

Material: Giant yarn, PVC hose, stainless steel tube

A bathtub made of woven giant yarn, structured by stainless steel tube. Several large red bags extend outside. The bathtub resembles a woman's body and at the same time alludes to the process of giving birth. PVC plastic tubes suggests the red life force, while the red and white bathtub is coloured to represent the transfer of the whole life process. The connection between the "woman's body" and the "petri dish" alludes to the alienation of the woman's body in the process of giving birth.

Love Potion, 2024

Installation: L/W170.46cm H183.57cm

Material: Giant yarn, PVC hose, polypropylene tube, stainless steel tube

The shape of the vanity is inspired by the mandrake. Mandrake is a love potion that attracts people. The women applies make-up beyond the sink, discarded material is thrown down the drain - if make-up means being gazed by men, is the discarded part the true self?





New Birth, 2024

Location: Luan Gallery, Beijing

Installation: L115.83cm W112.58cm H139.48cm

Material: Giant yarn, PVC hose, polypropylene tube, stainless steel tube

Physalis alkekengi hanging in front of the bathtub. The red fruit symbolises the journey to the new world, and the extended pvc tube is a metaphor for the severed umbilical cord and the abandonment of "motherhood". (Physalis alkekengi has an abortifacient effect.)

The Primordial Realm, 2023

Location: Cangshan Theatre, Fuzhou

Physical Theatre, 40mins

Knitting is a language of continuity. The knots are connected to form a winding bond, as soft as the human body and spreading like vine. The complex structure, magnified several times, wraps around the body, just like a portrayal of an intricate community. The process of weaving is like immersing the body in an endless reel of thread, and through the waving of the arms, the ancient techniques flowing deep in the experience are reproduced again and again.

In the artificial fabric jungle, the discussion of the divinity beyond nature unfolds in physical theater. Inspired by the ancient form of "ritual", the awe of natural and supernatural forces is no longer found in fictional posthuman sacrifices, replaced by the worship of machinery and technology. Sacrificial rituals have evolved from physical connections between communities to tacit habits among individuals: raising mobile phones and connecting to the Internet. In the new type of cyber sacrifice, can cyber gods still receive electronic blessings that no longer contain respect?

“The meandering path that most components of action take to any given interaction is traced by the reproduction, involvement, inclusion, and folding of non-human actors.” (Latour, 2007) Only a short while ago, ritual and religious rituals used physical actions as connecting trajectories. Due to the widely use of the Internet, the common rituals and customs of the community are no longer dominated by humans themselves. Today, when humans and non-humans are advocated to work together, "The Primordial Realm" attempts to awaken the liberation of modern people's gradually mechanized body through the exploration of primitive body feelings in the natural landscape constructed of fabrics.

Rehearsal Version: <https://youtu.be/bz-xw9Oz5yA?si=cmTEU7EPetzXkzEB>





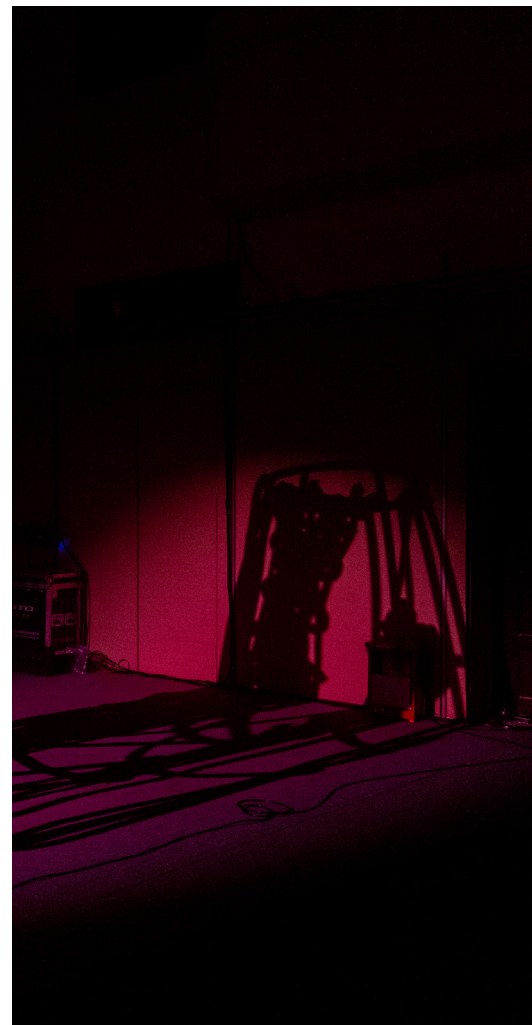
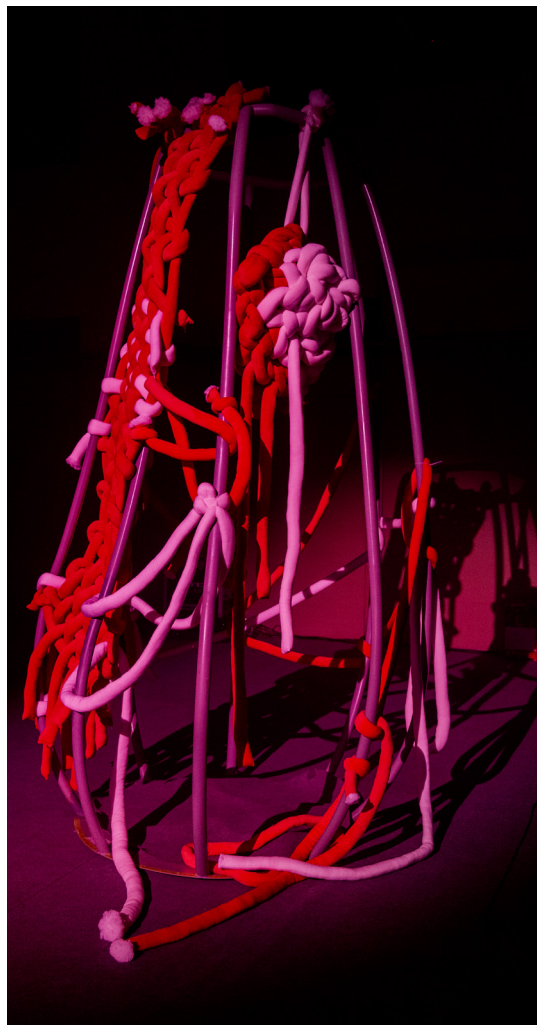
Primordial Realm Live Performance

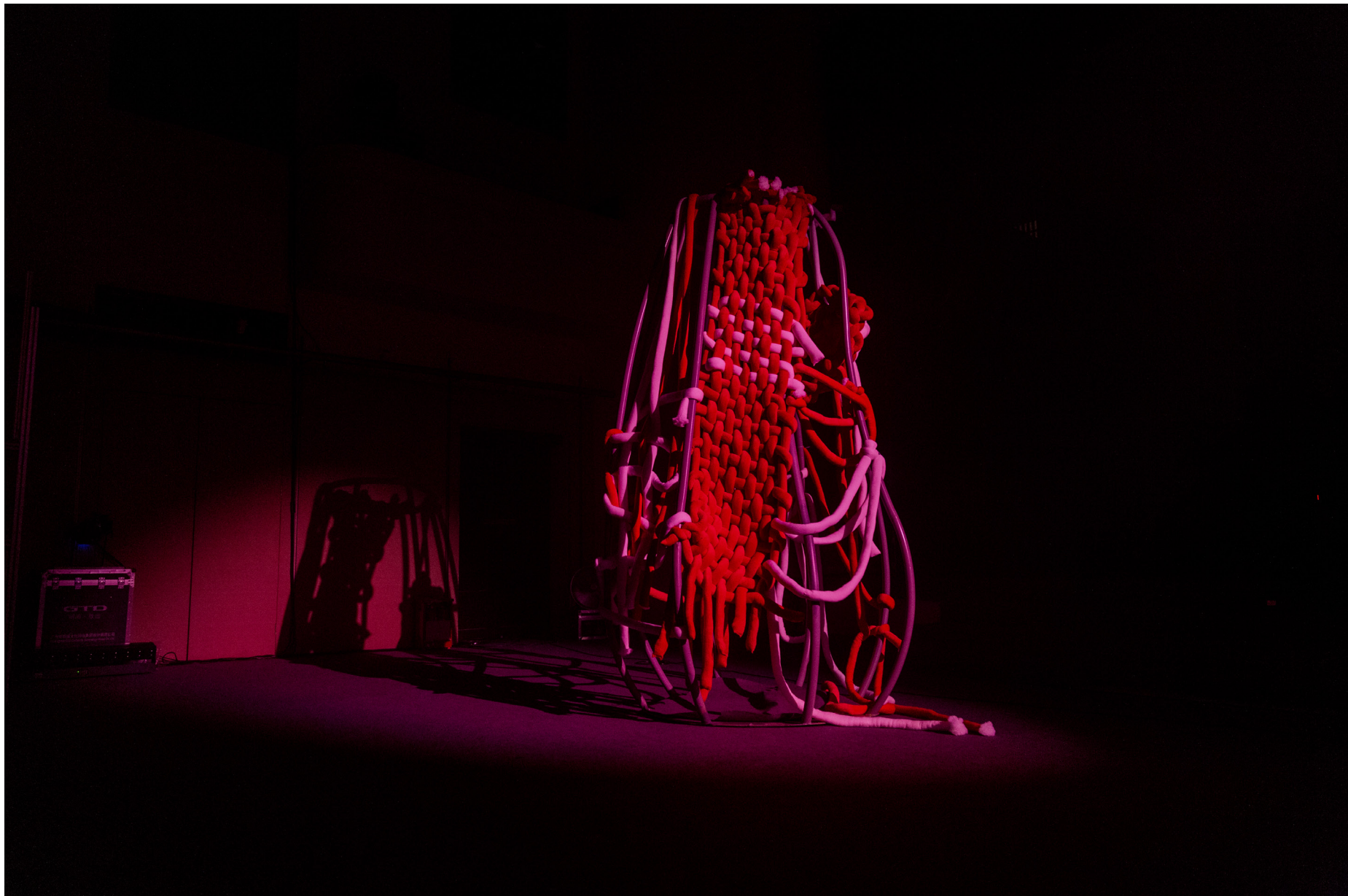
Old Steel Factory Creative Centre, Xi'an (This page)

Groundless Factory, Beijing (Next page)









Knot, 2023

Installation: L190cm W190cm H300cm
Material: Giant yarn, tainless steel tube



Know Knot Workshop, 2023

Guihu Museum, Fuzhou



Luan Gallery, Beijing



NE(S)T, 2023

Physical Theatre, 40mins
Short Film, 7'53''mins

Location: Studio Theatre, CSM, London

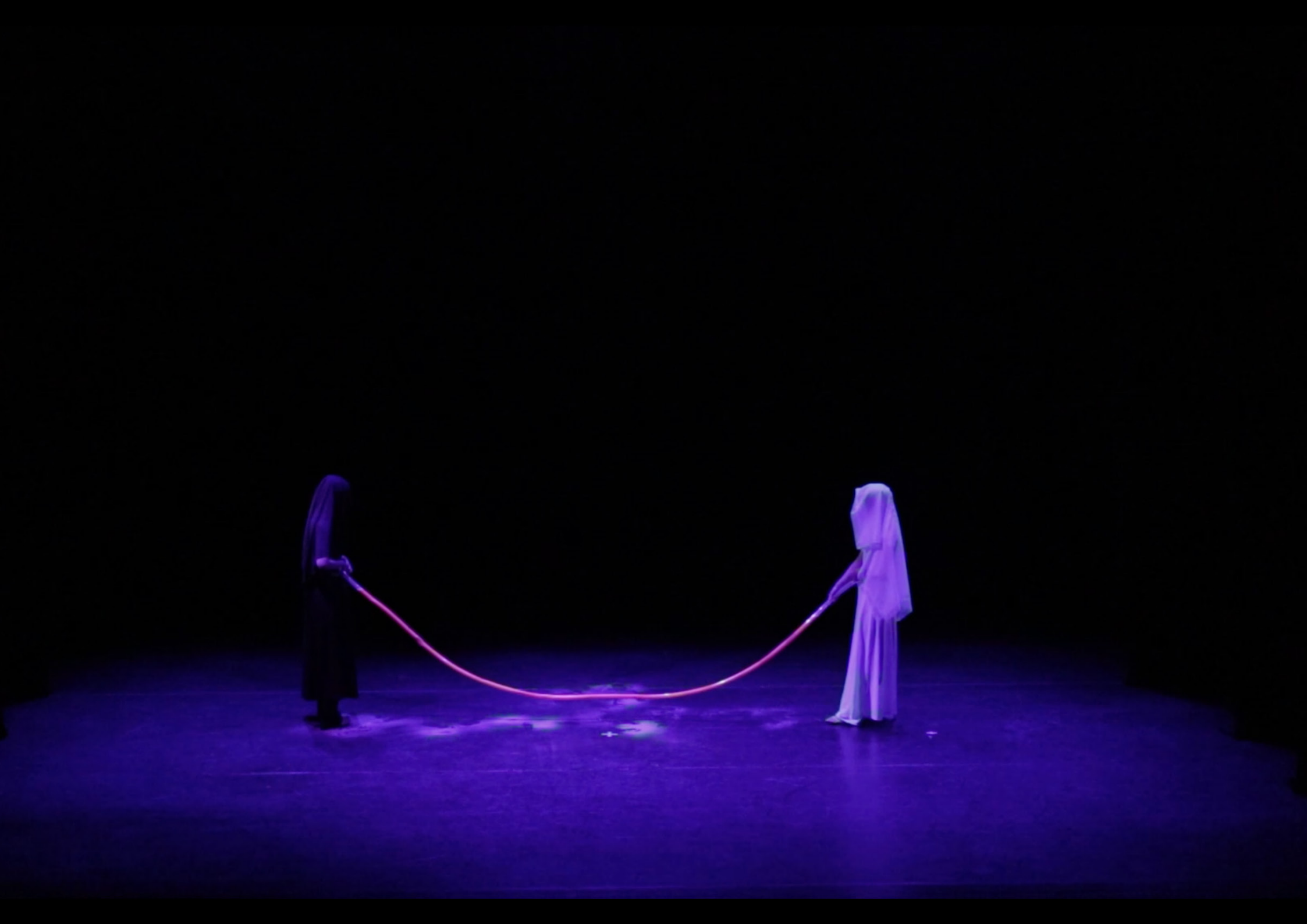
NE(S)T, 2023 is a physical theatre mainly focusing on the complex intimate romantic relationship. By using a strong visual language of red net, yarn balls, red fabric and a movable cage, it represents how the moral and social boundaries influences different characters.

The physical theatre is combined with different performative techniques. It is set with a confrontation task, a piece of representative pas de deux, a yarn ball game and a ritual ceremony. By applying multiple techniques, the theatre clearly represents the unequal power structure, and also its reverse. In the end of this theatre, two women who saw each other enemy before, started to unite together and 'kill' the man.

Inspired by ritual performance, I led performance workshops based on how body make sound. By using tasks, props and the interaction of body, the theatre fully expressed the complexity of the relationship, the power structure.

Short Film Version: <https://youtu.be/bz-xw9Oz5yA?si=ySKtntogbYqtzYoQ>







High Priestess, 2022

Physical Theatre, 10'55''

Location: Platform Theatre, CSM, London

High Priestess is a live performance inspired by Tarot Card High Priestess. By applying the contact improvisation in the body workshop, I explored two sides of one identity-the bright side of the identity and the inner dark side of it. The tube is full of liquid which will be glowing under the ultraviolet light.

Documentary: https://youtu.be/f_fySbYEPwM?si=ym2RKKZtJDP-UmrJ



La Peste, 2022

Live Performance, 30mins

Location: Crypt Gallery, London

La Peste is a collaborative live performance that happened in an underground graveyard called the Crypt Gallery, which has now been used as a gallery space. Inspired by the novel *La Peste* (The plague) written by Albert Camus, seven artists created a series of performances following the topic of death. On the right-hand side is my piece of performance, in which two of us were kneading the dough. By doing this repeatedly as a ritual activity, we explored the sorrow of death and how living people deliver and accept it.







OP SIS, 2021

Street Performance, 60mins

Location: Alley, Beijing

OP SIS, 2021 is a collaborative street performance held in different locations in Beijing and London. Artists collect traumatic experiences by posting anonymous questionnaires online and explore different methods to express these unresolved traumatic experiences. We use water as the writing medium and choose different locations in the city to write down these invisible experiences. To discover ways to heal these experiences, we followed Freud's theory of silently yet powerfully releasing repressed memories. The performance also includes a QR code through which the audience can obtain more information and listen to the recording to learn about the stories behind the writings.

OP SIS

Performance 6.

Please scan the QR code to access the audio component for this individual performance.



***Content warning*:** mentions of abuse, trauma, mental illness, abortion, sexual violence, emotional distress.





Fantasy Land, 2020

Physical Theatre, 60mins

Location: Private Apartment, Shanghai

Fantasy land is a physical theatre that I directed. In this theatre I staged the scene in 'a girl's room'. Performers were asked to interact with each other under this specific setting, led by an abstract script. It demonstrates the tensions and invisible violence the woman suffered in heterosexual intimate relationship. She stands in a position that is difficult to express her own opinions or refuse this uncomfortable relationship. She hasn't realize her transcendence of herself as Beauvoir discussed in *The Second Sex*. Noticing her self-boundaries in the intimate relationship, manifesting control of her body and life, and avoiding manipulations from the normal understanding of masculinity and femininity, are the challenges most women are facing.

*Because of the willing of performers, the documented version won't be published.



Crazy Lemon, 2020

Mixed-media Installation

Crazy Lemon, 2020 is a fiction company which employ human as their lemon extractor. It is a partly reflection of what is happening in the consumer society and the capitalism marketing that we are living in globally. The process of peeling and squeezing lemon implies the process of exploitation of labour, while the employee is suffering the pain of fingernails and the extreme sour of lemon. This repeated and endless working responds Hannah Arendt's opinion in *The Human Condition*: '... if the ideal were already in existence and we were truly nothing but members of a consumers' society, we would no longer live in a world at all but simply be driven by a process in whose ever-recurring cycles things appear and disappear, manifest themselves and vanish, never to last long enough to surround the life process in their midst.







Untitled, 2020

Live Performance, 30mins

Location: Songjiang Hospital (Derelict), Shanghai

Untitled, 2020 is a series of live performance continually happened in the street of Shanghai. Shanghai is the centre of economy in China, global capitalistic pattern of marketing is highly developed here. Too many choices of buying and too much materialistic desire encourage the excess of positivity, which in Byung-chul Han's opinion, causes the endless working and tiredness, exhausted people and finally lead to melancholia.

The reflection of mirror on my costume delivers various of contexts. In front of the shopping mall, a consumeristic place, the mirror is a representation of a self-affirmation which is promoted in the greedy world. My body doesn't show any of my subjectivity, but the public desires. In the middle of a park, a man-made natural place, my body reflects a peaceful call from nature as well as a manifesto of artificial nature. In the abandoned building, a useless architecture created by the consumeristic society, the emptiness and useless come out of the mirror. I reflect my observation of the city, deeply knowing that the society of achievement let everyone free, but takes the unique experience of life from every individual.

I partly put this performance collaboratively with an artist group called Cement Park. We shared different observations of life in Shanghai, get together to create echos and find slight shines during this special time. Working with other artists always bring touchable feelings and creative ideas. It was a memorable event.



Maybe We Should Stay, 2019" is a live performance I created in 2019. As my body swayed, blurred lines of blue light divided the black space into infinite dimensions. LED lights that outline the body's perimeter are a response to cyberpunk fantasies. Méliès's science fiction film "A Trip to the Moon" inspired me a lot, and I tried to combine the fictional story with my performance practice. I'm also inspired by White Cube's "Is this Tomorrow" and the Design Museum's "Moving to Mars" exhibitions. It is a mystery, a representation of the unknown. It is a sign of the future, of hope, of all human aspirations, of all ambitions to explore the "outside." It's virtual, especially on Blu-ray.

But body is real. The human body, is a living thing. It can be touched, it has a shape. It is an actual object that exist in the space, in the room. If the darkness represents the endless space, the space with no boundaries, then the body is something that can divide this emptiness. The body, the living body of human being, is the boundary between the past and the future, the evidence of time and space. It is about the moment, about present. With the movement of body, the space can be divided. The blue light on the body blurred with the movement, it is the best evidence of existing—it proves the exist of the endless time, the endless space. It is hard to see an ending. There is no ending.

From another viewpoint, I'm sure people will take photos, make videos and post on their social media. That's what I want. Me, with my living body, is more than an object. It appears on an virtual space, it is virtual. Once I exist on the Internet, the me in the video will forever have her time and her space. She becomes immortal. She can be anywhere, at anytime. She passed the boundary between time and space. Every moment and every transience is forever.

Live Performance, 30mins

Location: Chelsea College of Arts, London

Perhaps We Should Stay, 2019





About Artist

黄姝琴 (Shuqin Huang)

She graduated from (BA) Fine Art at Chelsea College of Art with Distinction, UAL and (MA) Performance Design & Practice at CentralSaint Martins, UAL. Her practice is mixed media, including installations, performance Art and theatre art. Her main study is about Feminism and Posthuamnisim. Her works cross the line between fiction and reality, abstract and narrative. Now she focuses on the invisible violence in an intimate relationship that female suffering in different cultures. She uses fabrics, knitting and human body, explores the immersive and interactive experience.

Exhibitions

Exhibitions

Collaborative Theatre Production (As performer or artist)

- 04/2023 — When You Look at Me (Performer), Central Saint Martins, London, UK
- 04/2023 — Aloe Vera, Central Saint Martins (Performer), London, UK
- 03/2022 — Oh, Bitch, You're Weary (Performer), Crypt Gallery, London, UK
- 12/2021 — OPSIS (Artist), Street Performance, London/Beijing, UK/China

Exhibition

- 12/2025 — Reflection and Far-Reaching Vision, Group exhibition; Xi' An Academy of Fine Arts, Xi' An, China
- 10/2024 — In Between: Process, Practice, Presence, Group exhibition, ASC Studios, London, UK
- 09/2024 — Is this home? Group exhibition, ASC Studios, London, UK
- 09/2024 — Ephemeral Radicals, Group exhibition & Live performance; Greatorex Street, London, UK
- 04/2024 — Liminoid, Duo exhibition & Live performance; Luan Gallery, Beijing, China

Workshops and Public Programmes

- 01/2024 — Know Knot: Body Workshop, Yunduo Dance Theatre, Shanghai, China
- 10/2023 — Know Knot: Body Workshop and Sound Healing Workshop, Luan Gallery, Beijing, China
- 09/2023 — Know Knot: Body Workshop, Guihu Art Museum, Fuzhou, China