终身练习

Life Rehearsals

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终身练习

本次展览源于中间美术馆2010年起主办的“天真者的艺术”系列展。历经七届展览实践，美术馆通过展示孤独症谱系儿童的绘画、艺术家作品对话、学术研讨与公益义诊等方式，持续搭建谱系人士与社会沟通的桥梁。在策划这一届展览时，我们在已有的经验上继续尝试，在2024年6月发出了以“光谱上的爱”为题的作品征集：向全年龄段开放，增加影像、装置、文献档案等多种艺术形式的创作征集。同时，我们也希望扩大创作对象的范畴，在保持关注孤独症状况的同时，拓展到生命不同阶段遭受障碍的经历，隐喻更广泛的社会和生活背景，涉及每个人在生活和生命中可能面对的各种各样的限制。征集历时2个多月，收到了80余份作品投稿。我们从中甄选出部分作品，成为展览的起点；正如孤独症谱系只是我们要讨论的“症候”的组成部分，我们真正希望正视的是每个个体都可能面对的身体、心理和思想上的某种局限。

根据2022年美国《精神障碍诊断手册》第五版修订版（DSM-5-TR）的诊断标准，孤独症谱系障碍表现为：持续性社交沟通障碍；刻板行为模式及狭隘兴趣；发病于童年早期，严重影响个体社交与生活，且无法简单归因为智力或发育障碍。这三条标准的制定，历经着百年来相关人士的不断研究和斗争：20世纪上半叶，孤独症被长期识别为精神分裂；20世纪中期的“冰箱母亲理论”导致无数母亲背负“冷酷失职”的道德枷锁，子女被强行送入隔离机构接受干预。这些如今看来荒诞的认知，却在当时构成了孤独症群体的生存背景。直到1990年代，“后天养育致病”的偏见才被推翻。这段充满曲折的认知史，本质上是人类不断打破偏见、趋近真相的转变过程。在全球范围内，尽管一个世纪的医学研究不断推进，但大多专业人士和社会大众仍将孤独症局限于“疾病”或“障碍”的医学框架内。进步式的价值观对“完美”与“一致性”的过度追求，使“不一样”的个体依旧难以融入公共生活。展览中通过文献与影像梳理了20世纪对孤独症认知的转变史，由此展开对社会意识的认知局限的批判性思考。

在国内，孤独症群体同样面临着极为复杂的挑战。大到医疗确诊与照护、教育资源获取，小到生活技能的熟悉，甚至一次普通出行，每一个环节都充满阻碍。同时，社会的多重偏见与误解（比如认为孤独症群体是天才型人群，不需要情感支持和社交），不仅加剧了孤独症谱系人士的现实生存困境，也给所在家庭带来沉重的经济和精神负担。照护者长期承受的高压，往往引发长期的创伤后应激障碍（PTSD），导致家庭结构的崩解，或治疗机构工作人员的退出。我们今天谈论的社交障碍，仅仅是孤独症群体面临的诸多问题中的冰山一角，背后隐藏着的是整个生存系统的危机。

展览标题“终身练习”源自孤独症患者以重复行为作为自我安慰的核心症状。洛杉矶教师伊莲·霍尔（Elaine Hall）是一位孤独症儿童的母亲，她的经验是：“创造性的戏剧可以成为连接外部和内部的桥梁。我们会练习一切。每当我们有新的事情需要做时，我都会和儿子一起进行我称作的‘生活练习’。”由于无法理解非语言式的隐形沟通手段，孤独症群体看似重复的刻板行为，实际上可以帮助他们以一种可掌控的方式度过日常生活中过度的感官刺激。他们的社交与情感需求，只是以“不一样，而非更少”（different, but not less）的形式存在。

随着神经多样性理论的发展，越来越多的研究团体指出，孤独症是人类神经多样性（neurodiversity）的一种体现。它强调人类神经系统的天然差异，认为每个人在思维、行为和学习模式上都具有独特性。这一理论打破了传统命题里“正常”与“非正常”的二元对立，不仅为孤独症群体正名，也让“神经典型”人群重新审视自身：复杂性创伤后应激障碍（CPTSD）患者的过度警觉、病理性需求回避（PDA）群体对指令的抵触、注意缺陷多动障碍（ADHD）患者的注意力离散模式等，这些曾经被视为“问题”而不断自我否定的特质，在神经多样性的视角下获得了新的理解。人们开始意识到，自己在社交中的焦虑、对时间感知的偏差，与神经多样性群体的某些表现存在相似之处，而孤独症群体所面临的生存危机离每个人并不那么遥远。在网络空间中，不断有人将复杂社会规则拆解为可操作的“练习模块”：如何发起一次对话、怎样应对环境变化、识别“饥饿与情绪性进食”的差异等。这些正是一种认知革新的具象体现——了解自己。

这些“练习”，不是指向某些缺陷，而是形成一种超越病理化视角的共同思考方式，一种共识——自身的特质不应被简单修正。参考孤独症谱系群体的经验，那些被视作“异常”的行为模式，是对环境不适的诚实回应。这也是每个个体都可能出现的回应；每个人都需要不断学习和练习如何面对各种限制。从这个意义上而言，“终身练习”虽源自孤独症群体应对世界的一种策略，也为每个人提供了有益的启示——它提醒我们，生活本身就是一个不断调整、适应与成长的过程。“终身练习”也意味我们需要更新自己对“疾病”和“正常”等概念的理解，终身都行进在打破自己既有认识的过程之中。保持“练习”的状态是一种悬置和开放性，保持自身对局限性的坦诚，和不确定性共舞，使脆弱成为一种持续学习的勇气。

对于孤独症和神经多样性的现状，任何艺术展览的介入都注定是有限的。我们既无法改写医疗资源分配的现实逻辑，也难以消解根深蒂固的社会偏见，甚至在艺术场域内，作品呈现本身也面临着被误读的风险：是聚焦于“障碍”的奇观、疾病的浪漫化，或是一种满足外部视角的一厢情愿，如何能尊重个体创作的艺术价值？本次展览也想要坦诚这种“无力”——艺术场域自身在面对“非典型”表达时的规则限制。在观看方式上，展览设计了双入口布局，敞开无障碍通道，观众可自由穿梭于一、二层空间。作品之外，我们梳理了

20 世纪以来孤独症谱系的诊断演变史，展示医学文献与影视作品中的形象变迁。除了展出“光谱上的爱”中的部分征集作品，我们也邀请少数神经多样性艺术家进行现场创作。另外，展览中的作品还来自中国、日本、荷兰、韩国等多国艺术家及艺术群体，他们有的长期关注孤独症和神经多样性这一领域并围绕这一现状进行创作；有的并非直接触及这一议题，但其视角对我们理解这一议题有所启发。如香港艺术家白双全和文化制作人陈卓卓发起的 HASS Lab，通过带领神经多样性谱系人士走进美术馆，鼓励他们的表达，展现他们独特的视角；日裔挪威籍艺术家小杉大介 (Daisuke Kosugi) 出于对于神经多样性个体难以满足社会规范的关注，拍摄了儿童角色“卢卡”在不同家庭生活场景中情绪爆发的影像；中国艺术家赵健泽为展厅设置了多个“溜号”和休息区。这些作品涵盖神经多样性群体的观察视角、他们日常生活的困难、照护者的心理状态等，我们借此反视自身，回顾社交沟通中默认规范对自我带来的规训，同时为孤独症相关的教师、医生、亲属、参与展览的艺术家、普通观众提供一种基于具体生活的创造性思考机会。

对生命多样性的尊重，需要贯穿一生的自我觉察与观念更新。更尊重地思考我们的未来，我们需要更多合乎人性的、非污名化的语言和概念去思考不同的人。“终身练习”中的“练习”不等于最终为他人扮演或表演，它意味着展览不为追寻个人在社会中的价值和作用，而反转社会前台和后台，提供一个开放的场域与实验的游戏。在其中，我们可以分解我们的社交步骤和生活，形成相互支持的共同体，慢放照护者的情绪、谱系人士的真实表达、我们自身的不适。我们中的许多人正在经历认知失调解离，我们试图接受过去几年发生的一切，并重新设想我们的未来。也许是时候放慢脚步，慢慢分解，从而形成一种对个人生活的重新想象，去对生命中每个阶段进行再发现，回归自由的身体和活力，找回和人之间的链接或放射信号的方法，来认知我们自己。希望借“终身练习”这一展览，把有兴趣的人聚集到一起，消除身体中的紧张感，探索实验性的回应方案，协商共同活动的关系，并发展为可持续的长期实践，容纳各自的不同，释放人类多姿多彩的特性。

那荣锟
2025 年 5 月

Life Rehearsals

This exhibition stems from a series of annual exhibitions titled *Autistic or Artistic*, held by Inside-Out Art Museum since 2010. In these seven exhibitions, the museum showcases artworks created by children diagnosed with autism spectrum disorder, along with artists' dialogues about the pieces, academic discussions, and medical consultations for charity. This initiative bridges the gaps between society and individuals affected by autism. In planning the upcoming annual exhibition, we continued our experimentation based on past experiences and issued an open call centered around the theme of *Love on the Spectrum* in June 2024: It is accessible to people of all ages. In addition to painting, it encourages submissions in various art forms, including images, videos, installations, and documentary archives. Meanwhile, we aim to broaden the topic of creativity, maintaining our focus on autism while relating it to the experience of facing obstacles at different stages of life. The condition will serve as a metaphor for a broader social context and all walks of life, connecting to the various limitations each of us may encounter in daily living. Within two months, we received over eighty submissions, from which we carefully selected a portion that forms the foundation of this exhibition. Autism spectrum disorder is one of the "symptoms" we hope to explore. We aspire to address the limitations of bodies, minds, and thoughts that each individual may face.

According to the standard of diagnosis in DSM-5-TR (*Diagnostic and Statistical Manual of Mental Disorders*, fifth revised edition, published by the American Psychiatric Association in 2022), the symptoms of autism spectrum disorder include persistent deficits in social communication and social interaction; restricted, repetitive patterns of behavior, interests, or activities; symptoms must be present in the early developmental period; symptoms cause clinically significant impairment in social, occupational, or other important areas of current functioning; and these disturbances are not better explained by intellectual disability (intellectual developmental disorder) or global developmental delay. Underlying the making of these three criteria are the research and resistance supported by relevant groups across hundreds of years: in the first half of the 20th century, autism was long recognized as schizophrenia; the "refrigerator mother theory" in the mid-twentieth century resulted in countless mothers carrying the moral burden "cold and irresponsible," their children sent to quarantine institutions for treatment. Although it may seem ridiculous nowadays, such perspectives constituted the context of survival for autistic communities at the time. It was not until the 1990s that the bias of "illness caused by upbringing" was overturned. This history of perception, filled with detours, is fundamentally a transformative process about humankind's breaking bias and approaching truth. Around the world, although the medical research of a century continues to achieve progress, most professionals and the general public still limit autism to the medical categories of "illness" or "disorder." The excessive yearnings of "perfection" or "coherence" in progressive values result in difficulties for individuals perceived as "different" to fit into public life. The exhibition reviews the history of how our perception of autism evolved in the 20th century through documents, images, and videos, thereby advancing critical thinking about the limitations of perception in social awareness.

In China, people with autism also face similar challenges that are highly complicated. Every step is filled with obstacles, from medical diagnosis and treatment to accessing educational resources, and even getting familiar with life skills or participating in day-to-day outings. Meanwhile, the multiple social discriminations and misunderstandings (such as regarding autistic people as born geniuses who don't need any emotional support and social interaction) not only reinforce the difficulties for the survival of people on the autism spectrum, but also increase the economic and psychological burden for their families. The caregivers endure a high level of long-term stress, which often ends up triggering Post Traumatic Stress Disorder (PTSD) and causing the falling apart of family structures or the quitting of staff from institutions providing treatment. Difficulties in social interaction, as often mentioned nowadays, are only the tip of the iceberg in the numerous problems faced by people with autism. Underneath is the crisis of an entire ecosystem of survival.

Life Rehearsals, the title of the exhibition, comes from a core symptom in autistic patients who take repetitive actions as self-consolation. Elaine Hall, a teacher in Los Angeles, is the mother of an autistic child. Her experience is: "Creative dramatics can be a bridge between the outside world and the inner world. We used what I call 'rehearsing for life' with my son whenever we had something new that we needed to do." Due to an inability to understand nonverbal and invisible communications, the seemingly repetitive and stereotypical actions of people with autism can, in fact, help them digest the sensory stimulations in everyday life with control. Their needs for social interactions and emotions exist, only in the form of "different, but not less."

With the development of theories related to neurodiversity, more research groups are pointing out that autism is a manifestation of neurodiversity in human existence. The concept emphasizes the natural differences between human nervous systems and acknowledges that each individual is unique in thoughts, actions, and modes of learning. This theory breaks the binary oppositions between traditional views of "normal" and "abnormal," thus rectifying the false perceptions of people with autism and inspiring self-reflection among "neurotypical" groups: the over-alertness of patients with complex post-traumatic stress disorder (CPTSD), the resistance to instructions of people with pathological needs avoidance (PDA), and the patterns of attention dispersion for patients with attention deficit hyperactivity disorder (ADHD). These traits were once perceived as “problems,” leading to repetitive self-denial. The perspective of neurodiversity liberates these traits into new understandings. People begin to realize that the anxiety they experience in social interactions and the discrepancies in sensing time share many similarities with the symptoms of some neurodiverse groups. The survival crisis faced by people with autism is not far from each of us. In online spaces, individuals continue to break down complex social rules into manageable “modules for rehearsal”: how to start a conversation, how to react to changes in the environment, how to recognize the difference between hunger and emotional eating... These are concrete expressions of how our perception revolutionizes our understanding of ourselves.

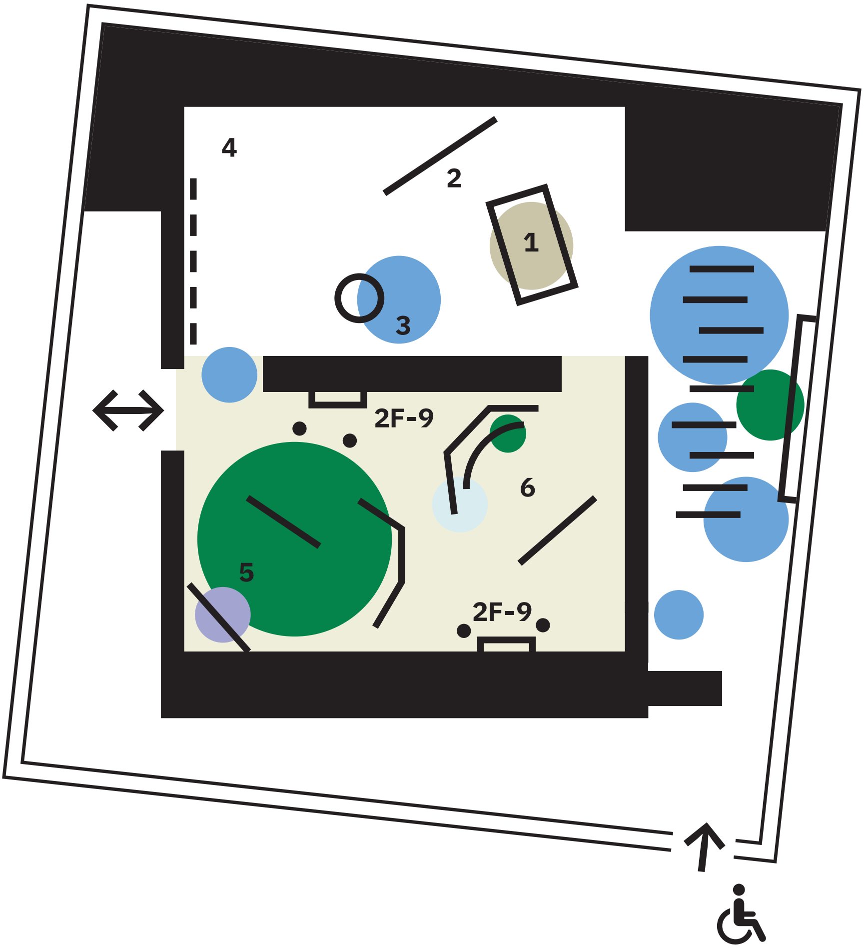
These “rehearsals” don’t refer to specific defects but form a mode of interrelated thinking beyond medical perspectives. It represents a consensus: our characteristics should not be simplistically corrected. Referencing the experiences of people with autism spectrum disorder, the behavioral patterns once considered “abnormal” are genuine reactions to feeling out of place in their environments. In this sense, although *Life Rehearsals* stems from a strategy for how people with autism react to the world, it offers everyone valuable insights. It reminds us that life is a process of constant adjustment, adaptation, and growth. *Life Rehearsals* also signify the need to update our understanding of concepts like “illness” and “normality.” It is a lifelong process of challenging one’s existing perceptions. Maintaining oneself in a state of “rehearsal” means embracing suspension and openness, being honest about one’s limitations, dancing with uncertainties, and transforming vulnerabilities into the courage for continual learning.

Regarding autism and neurodiversity, the impact of any art exhibition is likely to be limited. We cannot revise the logic of reality in distributing medical resources or eliminate the biases entrenched in society. Even in the realm of art, the presentation of the artwork itself faces the risk of misinterpretation: Is it a spectacle of “disorder,” a romanticization of illness, or wishful thinking aimed at satisfying the gaze of an external perspective? How can we honor the artistic values of individual creativity amidst these challenges? This exhibition aims to expose this sense of “helplessness”—the rules and limitations inherent to the art field when confronted with “atypical” expressions. In terms of accessibility, the exhibition features a double entrance with an open and barrier-free passage, allowing the audience to freely explore the art spaces on both the first and second floors. In addition to the artworks, we have compiled a history of how the diagnosis of autism spectrum disorder has evolved over the past century, illustrating its changing representations in medical documents, movies, and television programs. Alongside artworks from the open call, *Love on the Spectrum*, we also invited several neurodiversity artists to create on-site. The exhibition includes works by artists and art groups from China, Japan, the Netherlands, Korea, and other countries. Some of these artists have long been focused on the subject of autism and neurodiversity and have initiated creative practices around it. Others may not have directly addressed the issue but have inspired new understandings of it from different perspectives. For example, HASS Lab, a project initiated by Hong Kong artist Pak Sheung Chuen and Cherry Chan, encourages the expressions of neurodiverse individuals by bringing them into museums and showcasing their unique viewpoints; Japanese-Norwegian artist Daisuke Kosugi, driven by a concern for how neurodivergent individuals struggle to meet societal norms, created a video work depicting a child character, “Luka,” experiencing emotional outbursts in various domestic settings; Zhao Jianze, an artist from China, creates numerous spaces for “zoning out” and taking rest. These artworks explore the observations of neurodiverse communities, their everyday struggles, and the psychological conditions of those who care for them. We take this opportunity to look back at ourselves, reflecting on how the norms in social communication discipline us, and providing a chance for autism-related teachers, doctors, relatives, participating artists, and the general audience to think creatively based on their real-life experiences.

Acknowledging the diversity of life requires a lifelong practice of enhancing self-awareness and renewing one’s mindset. For a future filled with more mutual respect, we need humanitarian, stigma-free language and concepts when thinking about different people. The rehearsal in *Life Rehearsals* doesn’t mean performing as or for others. The exhibition doesn’t aim to locate the value and utility of individuals in society. Rather, it reverses the foreground and background of society, offering an open platform and an experimental game. In it, we can deconstruct our social life into steps and form a mutually supportive community that reveals the intricacies of caregivers’ emotions, the authentic expressions of people on the spectrum, and our bewildering feelings. Many of us are experiencing cognitive dissonance or dissociation as we try to accept what has happened over the last few years and reimagine our future. Perhaps it’s time to slow down, take things step by step, cultivate a renewed perception of personal life, rediscover each stage of life, regain bodily freedom and energy, retrieve the methods for establishing interpersonal connections and interpreting social signals, and ultimately learn more about ourselves. We hope that *Life Rehearsals* can gather people with similar interests, relieve the tensions in our bodies, explore experimental responses, adjust a common way of living and acting, extend our experiences into a sustainable long-term practice, be inclusive of differences, and unleash the features of diversity inherent to human existence.

Na Rongkun
May, 2025

1F 平面图



语音导览
Audio Guide

● **声音区域 Audio Playback**
○ **灯光变暗 Dim Lighting**

赵健泽 Zhao Jianze

1

当我来到这里（第一部分）
2025
木架、雨伞

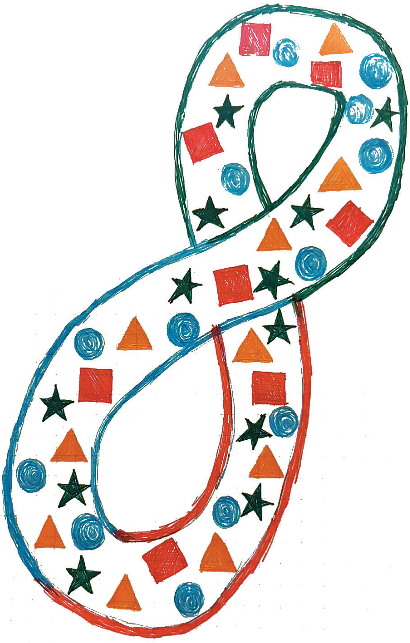
When I Came Here (Part I)
2025
Wooden installation, umbrellas

这里是艺术家根据自己对于阿斯伯格综合征的日常感受设置的装置，一个和神经多样性标志相同形状的雨伞架：“人们聚集在空间中，我来到这里，不知道该与人们挨的更近，还是站的更远。我不要躲避离开，我独自继续，撑起一把伞，一个稳定的距离和时空出现，我可以安全地在这里，不会太近，也不会太远。”作品展现了一位阿斯伯格女性仍想要走入人群中的愿望——她喜欢在人群中，也渴望专注地沉浸于眼前。当她面对自身障碍与内在愿望的冲突时，这件作品呈现了她理想中的自我安顿与自我关怀。

使用说明：*你可以抽取雨伞架中的一把伞继续观展，遮住自己的身体和眼神。请小心雨伞的尖端触碰到其他观众和作品，使用后可以归还原处、展厅出入口或交给工作人员。*

The umbrella rack, shaped like the neurodiversity symbol, was created based on the artist’s own daily experiences of Asperger’s syndrome:“People gather in a space. I arrive, not knowing whether to stand closer or further away. I don’t want to leave or hide. I continue, alone. I open an umbrella. A stable distance and time-space appears. I can be safely here—not too close, not too far.” This piece reflects the desire of an autistic woman to remain among others—not to avoid the crowd, but to be part of it, and to immerse herself in the moment. In facing the tension between her limitations and longings, she envisions a form of care and grounding for herself.

Instructions for use: *You are welcome to borrow an umbrella from the rack as you continue through the exhibition. It can help shield your body and gaze. Please be mindful not to bump into others or artworks with the umbrella’s tip. When finished, you may return it to the rack, leave it at the museum entrance, or hand it to a staff member.*



赵健泽（罩罩），社会实践者，艺术家，幸运锅 LuckyPot 社群艺术小组、触目 Tactileye 触觉艺术小组成员。她是一名自认定阿斯伯格女性，主要探索在交叉性边缘群体中，脆弱的个体在自我赋能和连结的过程中产生的照护伦理，通过具身性实践搅动认知与真实。她目前的研究兴趣与责任集中在神经多样性与非典型居住、自我组织的参与式艺术实践。

赵健泽目前在伦敦一所支持学习障碍艺术家的艺术中心 Action Space 从事志愿活动，也是伦敦 Advisory Service of Squatters 的志愿者。她拥有英国皇家艺术学院版画系硕士学位，中国美术学院版画系学士学位。

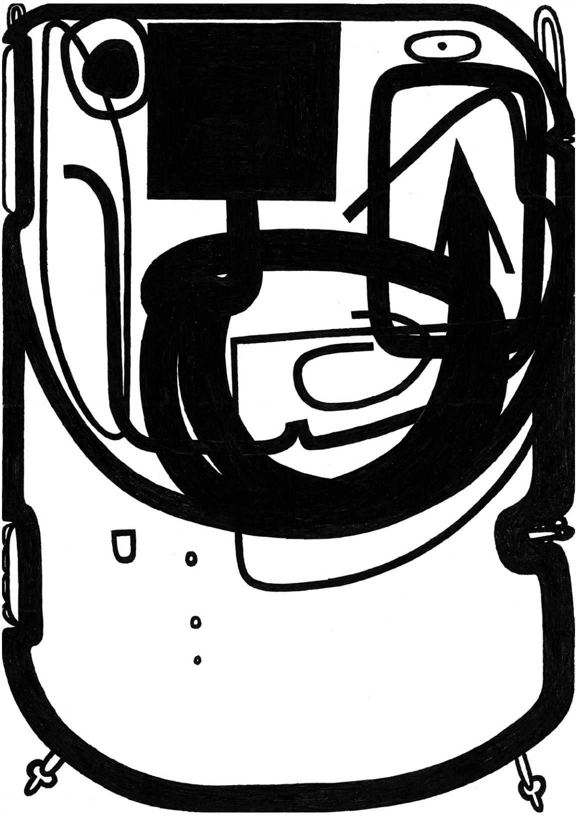
Zhao Jianze (aka Zhaozhao) is a social practitioner and artist, and a member of the community art collective LuckyPot and the tactile art group Tactileye. As a self-identified woman with Asperger's, her work explores the ethics of care that emerge through processes of self-empowerment and connection among individuals situated within intersecting marginal communities. Through embodied practices, she seeks to unsettle fixed notions of cognition and reality.Her current research interests and commitments focus on neurodiversity, non-typical forms of living, and self-organized, participatory artistic practices.

Zhao is currently volunteering at Action Space, an art center in London that supports artists with learning disabilities, and at the Advisory Service for Squatters. She holds an MA in Print from the Royal College of Art and a BA in Printmaking from the China Academy of Art.

傅博仁
Fu Boren

我画的是大熊熊
2019 年至今
中性笔纸本绘画
21 × 29.7 厘米

I Paint Big Bears
2019—present
Gel pen on paper
21 × 29.7 cm



傅博仁经常被问到：“你画的是什么？”他有时会回答“我画的是大熊熊。”

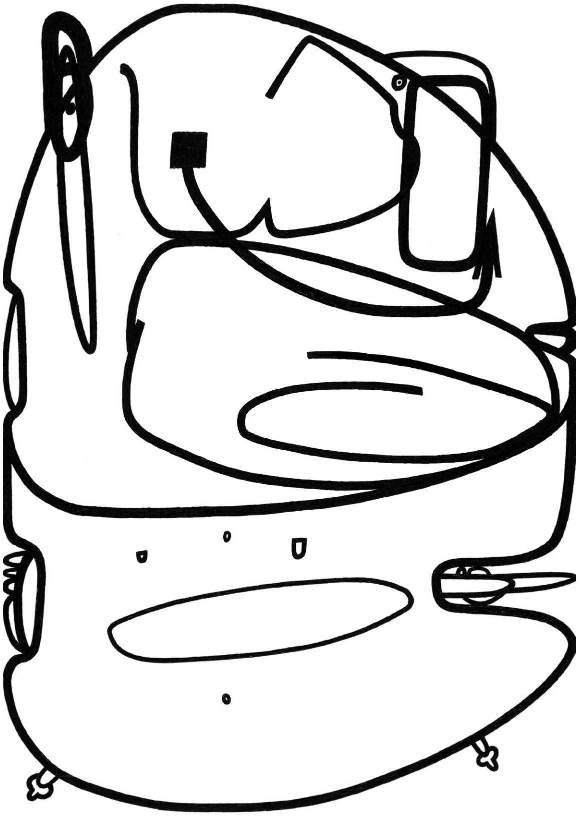
试图从他的只言片语中确定什么，往往是片面的。这个问题中的“画”本身，或许已经是答案——重要的并非画了什么，而是他在“画”。

Fu Boren is often asked, “What do you paint?”

Sometimes he replies, “I paint big bears.”

But trying to pin things down from his few words can be misleading. Perhaps in this question, “to paint” is already the answer—the point is not what he paints, but that he is painting.

2



傅博仁，1992 年出生。2019 年开始创作系列绘画作品《我画的是大熊熊》，持续至今。

版权说明：本系列作品归属权为傅博仁。由于作者本人特殊情况，经由其父母决定作品交由郭文杰管理，项目由郭文杰、赵竞元共同策划。

Fu Boren, born in 1992, began creating the series of paintings *I Paint Big Bears* in 2019 and has continued the work since then.

Copyright Notice: The ownership of this series of works belongs to Fu Boren. Due to the artist’s particular circumstances, the works are entrusted to Guo Wenjie by decision of the artist’s parents. The project is jointly curated by Guo Wenjie and Zhao Jingyuan.

马福民
Desmond Mah / Ma Fumin

你存在所以我存在
2022
合成聚合物、电线、电
动装置、红外感应器、
Arduino 电路板
37 × 19 × 25 厘米

I Exist Because You Exist
2022
Synthetic polymer,
wire, motorised, pir
sensor, arduino
37 × 19 × 25 cm

《你存在所以我存在》通过带有绘画性与自我指涉特征的互动装置，回应艺术家对单一身份标签的抗拒。当观众靠近，象征自我的“舌头”会做出反应，并显示“Seriously wtf（认真的吗，搞什么）”的字样与动作，直接地表达了他对外界持续以文化、族裔或地理背景来界定其身份的质疑与反感。

《无处所在》则源于艺术家在自家车库工作室的创作经历，呈现他在狭小空间中与注意力缺陷障碍（ADHD）和挫败感的拉扯状态。作品也反映出一种渴望被看见的幻象——这是许多默默无闻艺术家的共同心愿，试图在这个世界留下自己的痕迹。作品中反复出现的短语“another ceiling（又一个天花板）”，仿佛回应着对认同的渴望，以及一次次在无形壁垒前的挣扎。

I Exist Because You Exist is the artist’s painterly and self-representative statement against any singular and determinist identity. The tongue of this self-representation reacts when viewers approach, both with movement and by reading the words “Seriously wtf”. The use of strong language protests the artist’s constant need to validate who he is through pre-defined cultural and diasporic identities, as well as his geographical heritage and citizenship.

NOwhere embodies his journey, battling ADHD and frustration from the confines of his garage studio. It reflects the illusionary attempt of making his presence known, a common dream among unseen artists striving to leave their mark. The embodiment utters the words “another ceiling,” echoing the perpetual struggle for recognition and breaking through barriers.

3

无处所在
2023
丙烯、综合材料、宣纸、
竹子
29 × 30 × 29 厘米

NOwhere
2023
Acrylic, mixed media,
xuan paper, bamboo
29 × 30 × 29 cm

马福民（1974 年生于新加坡，现居澳大利亚珀斯）是一位画家，他将自身的神经多样性（ADHD）转化为感官和直觉的艺术回应，常以自画像的方式表达自我。他通过线条的动作和材料的质感，拼贴出身份、记忆与情感的碎片，在编织与解构之间不断重组。这种方式也呼应了他母亲的裁缝工作，既体现坚韧，也揭示挣扎。他的作品有时松散，有时紧绷，却始终处于流动之中。他常在没有画布的情况下作画，让颜料的线条脱离传统支撑，自由延展。通过层层叠加的视觉语言和非传统技法，他构建出一种拒绝被归类的形式，只由材料、动作与思绪的纹理共同塑形。

Desmond Mah (b. 1974, Singapore-born Australian painter, Boorloo/Perth) channels his neurodivergence (ADHD) into creating sensory, intuitive responses through self-portrait expressions. Line gestures and material qualities hold fragments of identity, memory, and emotion together, threaded, unravelled, and reassembled. This approach, which pays homage to his mother’s seamstress work, speaks to both resilience and struggle. At times, it is loose, at others taut, but always in motion. Mah deliberately paints without the canvas, allowing paint lines to exist independently, free from traditional support. Through this layered visual language and unconventional technique, he invites viewers into a form that resists fixed categories, shaped only by material, gesture, and the textures of thought.

HASS Lab

M+ 希克藏品：别传
2024
文献
尺寸可变

M+ Sigg Collection: Another Story
2024
Archive
Dimensions Variable

“M+ 希克藏品：别传”是香港 M+ 美术馆的一个展览，主要展示中国当代艺术家的作品；“M+ 希克藏品：别传”也是艺术团队 HASS Lab 策划的一个同名项目，由一群脑力多元人士（或称神经多样性群体）重新绘制该展览中的每一件作品。此次是这些画作在被整理成文献后首次以展览形式对外呈现。

在过去一年中，HASS Lab 团队协同三个社会福利机构（香港耀能协会、匡智会和启爱学校），带领脑力多元人士参观不同美术馆的展览并进行创作。团队采用“非导览式”方式进行引导，让参观者自由地以自己的方式欣赏作品，并引导他们按照“客观所见—主观喜恶—联系作者创作动机”这一三步曲表达自己的体验与观点，从而建立他们的审美自信。团队不作批判，只做客观记录与鼓励。在进入美术馆空间时，团队会引导参与者在展厅内做伸展运动并大声喊叫，以打破身体在公共空间中受到的惯性压抑。

在每一个展区，团队都引导他们通过“行—看—说—画”的方式体验作品并确认他们的选择，同时收集他们所创作的画作。本次展览将“M+ 希克藏品：别传”的作品图像与脑力多元人士所绘画作的复制本并置展出，通过直观的视觉对比，呈现不同个体对艺术与世界的多元认知，诠释包容与理解的艺术精神。

本项目出自 HASS Lab“脑力无边——脑力多元视觉资料库”项目中的“一起来看一个展览”系列（bbb.hasslab.hk）。HASS Lab 由艺术家白双全与文化策划人陈卓卓于 2022 年共同创立，致力于推动当代艺术在社会福利服务的实验性应用。

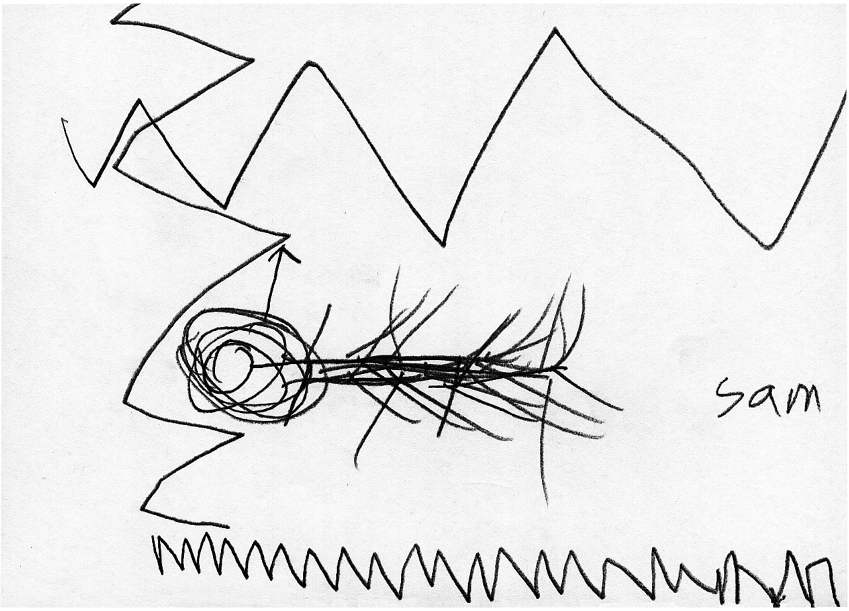
4

M+ Sigg Collection: Another Story is an exhibition at M+ Hong Kong, showcasing works by contemporary Chinese artists; *M+ Sigg Collection: Another Story* is also a project by the same name, created by Hong Kong art collective HASS Lab, in which a group of neurodivergent individuals recreated every work in the entire exhibition. This is the first time the works are presented in an exhibition, as part of an archive.

In the past year, the HASS Lab team took neurodivergent participants from three social welfare organizations (SAHK, Hong Chi Association and Kai Oi School) to visit and create in various art spaces. These visits are unguided, where HASS Lab let visitors appreciate the works in their own way, and then ask them to look at the works in a three-step process of “objective observation > subjective likes and dislikes > connection with the artists’ creative motivation,” through which they express their own experiences and opinions, thereby building their aesthetic confidence. We do not criticize, but only objectively record and encourage. When entering the museum, we do stretches and shout with the participants in the exhibition hall to dispel the inertial repression of the body in public space.

In each exhibition area, we let them experience the works and confirm their choices by “walking > watching > talking > drawing”, and collect the works they draw. In this exhibition, we juxtapose the pictures of the works in *M+ Sigg Collection: Another Story* with the original works (replicas) of the neurodivergent participants in an intuitive visual contrast. They present the diverse understanding of different individuals on art and the world, communicating an artistic spirit of tolerance and understanding.

This project is excerpted from HASS Lab’s *Boundless Brain Bank - Neurodivergent Visual Databank*, a part of the *Let’s See an Exhibition Togethe*r series on bbb.hasslab.hk. HASS Lab was co-founded by Hong Kong artist Pak Sheung Chuen and cultural producer Cherry Chan in 2022, and is dedicated to exploring the experimental application of contemporary art in social welfare services.


sam

《脑力无边——脑力多元视觉资料库》是一项为脑力多元人士而设的艺术观赏与创作计划。此实验性研究项目旨在赋权并扩大他们的艺术声音，提供一个自我表达与发掘独特艺术潜能的平台。参加者所创作的艺术作品也同时用作研究资料，来促进大众对创作过程及成果在个人、社会及艺术层面上的深入理解。本计划首要目标是丰富脑力多元人士相对规律及受限的日常生活，让他们在一个友善及共融的环境中接触艺术。通过有结构但不设预设方向的创作方式，培养其他们的创造力，从而提升自我表达及非语言沟通的能力，使参加者能更具信心地展现自我。

HASS Lab 是一个集合不同艺术家、跨界制作人的创作团队，由艺术家白双全和文化制作人陈卓卓牵头于 2022 年成立。团队与教师、社工及不同社区团体合作，致力拓展艺术介入生活的可能性及力量，提倡以艺术家思维来理解、诠释及至塑造社会。

Borderless Brain Bank—Neurodivergent Visual Databank is an art viewing and art-making initiative for neurodiverse individuals. This experimental research project aims to empower and amplify their artistic voices, providing a platform for self-expression and the discovery of unique artistic talents. Artworks created also serve as research materials, fostering the understanding of the personal, social and artistic importance of the process, as well as of the works. The first purpose of this initiative is to enrich the typically regimented lives of neurodiverse individuals, offering them the opportunity to engage with art in a supportive environment. By fostering creativity through structured yet undirected methods, we aim to enhance self expression and non-verbal communication, enabling participants to express themselves with self confidence.

Founded by visual artist Pak Sheung Chuen and Cherry Chan, HASS Lab is a collective of artists and cross-disciplinary producers dedicated to advocating art and artist thinking as a new way of understanding and valuing society. Through working with educators, social workers and other community organisations, it builds programmes that present an alternative perspective on abilities and success of socially marginalised communities.

小杉大介 Daisuke Kosugi 5

无形之触
2024
单频影像（彩色、有声）
22′

Invisible Touch
2024
Single-channel video (color, sound)
22′

《无形之触》构建了一系列儿童在日常生活中发脾气的场景。每一幕相对独立的故事中，主角都是一位七岁的挪威儿童“卢卡”。影片带领观众进入餐厅、博物馆、海滩、酒店、乡间木屋与家中等多个私人或公共空间，“卢卡”在其中一次次爆发情绪：不肯吃饭、不愿回家、不想上床睡觉，拒绝听从父母的安排。这些愤怒的起因难以确指，父母应当如何回应，也同样没有明确的答案。

在日常语境中，儿童发脾气常被视为对秩序的干扰，理应被压抑、忽视。然而在这部作品中，发脾气本身成为了全部的焦点：一场关于拒绝与协商的仪式，因其不断重演而显得愈发难以捉摸。作品借鉴布莱希特戏剧中的手法，由三组不同的演员轮流饰演“卢卡”与其父母，使原本熟悉的家庭关系不断被拆解，也激发出荒诞、幽默与不安的多重张力。随着核心冲突的不断重复，作品逐渐引出一系列开放的问题：儿童是否拥有行动的主体性？情绪如何被规范与调控？欲望的满足（或挫败）又意味着什么？这些问题的根源往往并不可见，对于儿童来说则更为模糊。作品并未给出判断，也不试图解释，而是邀请观众一同思考：那些显而易见的情绪表象之下，究竟隐藏着什么？

Invisible Touch stages a series of everyday tantrums by a seven-year-old Norwegian child named Luka. These outbursts unfold in a range of public and private spaces—a restaurant, a museum, a beach, a hotel room, a cabin, and the home. “Luka” doesn’t want to do what their parents say, refuses to go to bed, to come home, to eat... The real source of these rages is hard to discern, as is the best way for a parent to respond to them.

A child’s tantrum is normally treated as an interruption, a disturbance of family routine or public space—something to be ignored. In this film, the tantrum instead becomes the whole focus: a ritual of refusal and negotiation, which becomes only more mysterious through its inevitable repetition. Inspired by Brechtian theatre techniques, Luka and their parent are portrayed across the film by three different sets of actors. The shifts between the pairs complicate these apparently simple dramas, opening them to other registers of comedy and bathos. At the same time, repeating the core conflict begins to suggest a more open-ended set of questions around the agency of children, the regulation of our emotions, and what it means to satisfy (or thwart) a desire. The reasons behind those struggles aren’t always visible, especially in childhood. Without pathologising or judging, the film quietly asks: What might be hiding in plain sight?

小杉大介（Daisuke Kosugi）1984 年生于东京，现于挪威法尔松德生活与创作。小杉以影像为主要媒介，结合行为、文本、声音与雕塑等元素，致力于呈现社会常态中错位的主体性。他常与家人及其他个体密切合作，通过艺术实践探索人的内在世界——权衡现实与虚构的边界，叩问身心疼痛的不可言说性，并对共情本质提出质疑。

Daisuke Kosugi, born 1984 in Tokyo, lives and works in Farsund, Norway. Incorporating performance, text, sound, and sculpture, Kosugi utilizes video as his primary medium to produce work that focuses on dislocated subjectivity in a normalized social milieu. He often works closely with his family members and other individuals in order to explore their inner lives, weighing the notion of real versus imaginary, probing the incommunicability of physical and mental pain, and questioning empathy.

小山涉 Wataru Koyama

6

心在跳动
2021-2022
单频影像（彩色、有声）
38′ 22″

The Heart is Beating
2021-2022
Single-channel video (color, sound)
38′22″

这部纪录片源于艺术家与一位精神科医生朋友之间的持续对话。起初，这位朋友谈及一位精神分裂症患者的离世，话题渐渐转向自己多年前未曾言说的经历——他的妹妹也可能患有相同的精神状况，并于数年前投河溺水身亡。艺术家提出，让他写一封关于妹妹的信，以及一份假想的病历，作为对这段无法释怀的经历的回应。

“我的心在跳动。”影片以妹妹曾经说过的话开场，这句简单的话语成为了整部影片的情感锚点。不同于通常对精神疾病和丧失至亲的悲剧性叙述框架，这部作品试图避免模式化的情感解读。正如这位朋友在信中所写：“我终于意识到，我不必在悲伤时做出悲伤、哭泣的表情，也不必在高兴时做出快乐的表情。”影片从医生与失去至亲的兄长这双重身份出发，揭示在面对创伤时，专业判断与内心情感之间的矛盾与挣扎。在这一过程中，艺术成为了一种温柔的介入方式，让我们得以靠近创伤，靠近语言所不能抵达的部分。

The Heart is Beating emerged from an ongoing dialogue between the artist and a psychiatrist friend. Initially discussing the death of a person with schizophrenia, the conversation gradually shifted toward a long-buried personal memory: the friend’s sister, who may also have had schizophrenia, died several years ago by drowning in a river. The artist invited him to write a letter and an imagined medical chart in response to this unresolved experience.

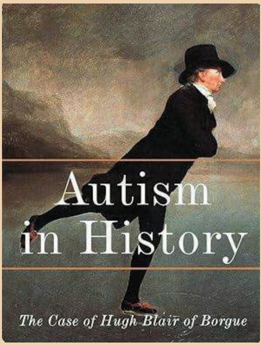
The work begins with the words his sister once spoke: “My heart is beating.” This simple sentence becomes the emotional anchor of the film. Rather than adopting a conventionally tragic framing of mental illness and loss, the work seeks to resist linear or singular emotional readings. As the friend writes, “I finally realized that I don’t have to make a sad, crying face when I’m sad, or a happy face when I’m happy.” Drawing from the dual perspective of a doctor and a grieving brother, the film navigates the tensions between professional knowledge and emotional proximity. In doing so, it proposes art as a space of gentle interruption—a way to accompany what cannot be explained or resolved.

小山涉，出生于东京，2016 年毕业于东京造形大学，获学士学位。他长期关注人类精神世界，主要以影像为媒介，创作围绕情感、精神病理、常态与非常态的边界、生死观等主题的作品。近年来，他愈加聚焦于艺术家与拍摄对象在长时间互动中建立起的亲密关系，以及由此孕育出的独特表达。

Wataru Koyama, born in Tokyo, graduated in BFA, Tokyo Zokei University in 2016. Wataru has a consistent interest in the human mind, and he creates works—primarily video art—that explore themes such as emotions, psychopathology, the boundaries between normality and abnormality, and perspectives on life and death. In recent years, he has been focusing on expressions that emerge from the intimate relationships developed over time between the artist and their subjects.

关于孤独症谱系障碍——
一种认知变化的历史

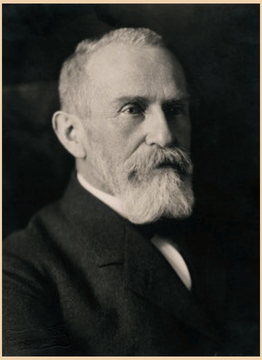
Autism Spectrum Disorder:
A History of Changing Perceptions



在 2000 年出版的《历史中的孤独症：博尔古的休 · 布莱尔案例》一书中，布莱尔被认定为孤独症。

重访历史

休・布莱尔（Hugh Blair）是苏格兰一位地主的长子，1747 年，39 岁的他等待法院裁定他是否具备缔结婚姻的精神能力。他的弟弟据继承法向法院提出诉讼，废除休的婚姻，确保自己继承家产。法院最终裁定休的婚姻无效，弟弟得以继承家产。



保罗 · 布洛伊勒（Paul Bleuler），1857–1939

1911 年

瑞士精神病学家保罗・布洛伊勒（Paul Bleuler）首次使用“**Autism**”一词：来自希腊语词根 autos（自我）+ -ismos（行动或状态的后缀），指“病态的自我沉浸”，用于描述最严重的**精神分裂症**（Schizophrenia）症状：婴儿式的心理状态，逃避不令人满意的现实，并用幻想、幻觉加以取代，难以被外界观察者理解。

格鲁尼娅 · 苏哈列娃（Grunya Sukhareva），1891–1981
1927 年，她发表的续篇论文介绍了 5 名女性病例，探讨性别在分裂性精神病态临床表现中的差异。由于西方对苏联学界的忽视，直到 2020 年这些女性儿童的病例才被 C. Simmonds 完整翻译。

1920–1930 年代：早期观察

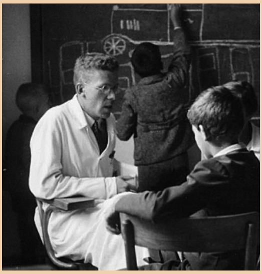
1925 年

乌克兰临床研究者格鲁尼娅・苏哈列娃（Grunya Sukhareva）首次对儿童孤独症进行描述。她在论文《少女分裂性精神病态的特征》中，详细阐述一种被认为属于儿童精神分裂症的特殊“分裂性人格障碍”，后被公认为孤独症的早期定义。

里奥·坎纳（Leo Kanner），1894–1981
他在 1949 年一篇论文中暗示“父母冷漠可能加剧症状”，使用孩子“被置于未解冻的冰箱”的比喻，后被精神分析学派曲解，为 60 年代错误理论的大范围传播埋下伏笔。

1938 年

B.F. 斯金纳（B. F. Skinner）提出操作性条件反射理论：在特定环境下，带来**积极结果的行为会通过强化持续发生**，无法带来正面结果的行为会逐渐减少甚至消失。这为行为科学奠定了基础，成为后续应用行为分析（ABA）的核心理论之一。

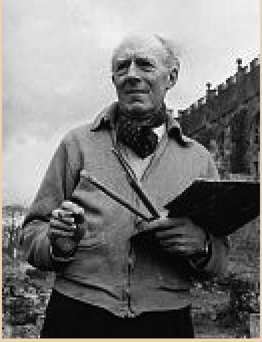


20 世纪 30 年代，汉斯·阿斯伯格和维也纳大学的孩子们。

1940–1950 年代：初步探究

1943 年

美国精神病学家里奥·坎纳（Leo Kanner）在《神经儿童》期刊发表《情感交流的自闭性障碍》。该文描述了 11 名患有“自闭性情感联系障碍”的儿童，并提出这是一种**早期婴儿孤独症**（Early Infantile Autism）。



阿德里安·基思·格雷厄姆·希尔（Adrian Keith Graham Hill），1895–1977

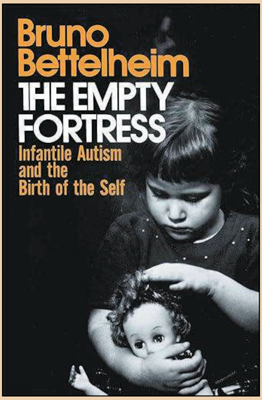
1944 年

汉斯·阿斯伯格（Hans Asperger）发表论文，根据他观测的男孩病例，首次描述了语言能力较强但社交困难的儿童，患者表现出高度专注的特殊兴趣，并且往往智力较高。

1948 年

英国艺术家、教育家阿德里安·基思·格雷厄姆·希尔（Adrian Keith Graham Hill）在《艺术对抗疾病：艺术治疗的故事》一书中首次提出**绘画表达帮助精神疾病患者康复**。

1950–1970 年代：先天？后天？



“冰箱母亲理论”引发了社会层面的错误认知：很长时间内母亲被认为“冷酷、不负责、需要反省”，无数家庭承受道德谴责和歧视；部分患儿被强行送进隔离机构。

1965 年影像，ABA 酷刑策略——利用食物操纵孩子服从命令，称为“奖励”。

朱丽叶 · 阿尔文（Juliette Alvin），
1897–1982
1978 年，她出版了《孤独症儿童的音乐治疗》，是第一本分析音乐治疗对孤独症儿童整体发展影响的书籍。

1952 年

DSM 指美国精神医学会发布的《精神疾病诊断与统计手册》，是现代精神疾病分类系统的开端。在 1952–1968 年的 DSM-I、II 中，孤独症未被独立列为诊断类别，被归入**“精神分裂症反应，儿童型”**。

1964 年

实验心理学家伯纳德 · 里姆兰（Bernard Rimland）出版《婴儿孤独症——一种综合症及其对神经行为理论的启示》，通过统计 4000 例病例证明孤独症与遗传相关，和养育方式无关，是一种**生物学疾病**。彼时他认为：孤独症可以通过补充某些维生素（如 B6 或镁）进行治疗（流行过的维生素疗法）。

伯纳德 1965 年创立“美国孤独症学会”（ASA）、1967 年创立“孤独症研究所”（ARI）。

1960 年代中期

伊瓦尔 · 洛瓦斯博士（Ole Ivar Lovaas）首次将斯金纳 1938 年的操作性条件反射理论应用于孤独症干预。他通过正强化训练语言和社交技能，在早期实验中尝试使用电击惩罚自伤行为。推动了**应用行为分析（ABA）**在孤独症领域的大规模应用。

1967 年

布鲁诺 · 贝特尔海姆（Bruno Bettelheim）在《空旷的堡垒：婴儿孤独症和自我的诞生》中提出**“冰箱母亲理论”**，认为孤独症因母亲的冷漠养育方式后天形成。文中将孤独症患儿和集中营囚犯进行对比，母亲的冷漠导致儿童无法发展自我。他管理索尼娅 · 尚克曼矫正学院，采用了严格的行为干预措施，旨在让孤独症儿童恢复“正常”。

1969 年

朱丽叶 · 阿尔文（Juliette Alvin）在《英国音乐治疗学会》上发表了首篇针对孤独症儿童的**音乐治疗**论文《与孤独症儿童一起工作》。

1970–1980 年代：作为独立疾病

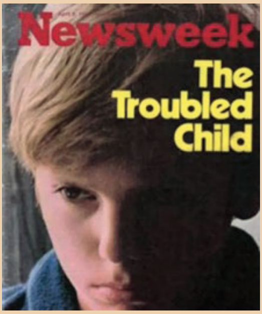
1971–1972 年

以色列·科尔文（Israel Kolvin）通过临床研究揭示了孤独症与儿童精神分裂症在发病年龄、社交互动模式等方面的差异，为**孤独症的独立分类**奠定基础。

律师托马斯·吉尔胡尔（Thomas Gilhool）代表宾夕法尼亚州家长联合会发起诉讼争取教育权，1972 年联邦法院判决公立学校必须为残疾儿童提供教育。

洛娜 · 温（Lorna Wing），1928–2014

英国心理学家洛娜·温（Lorna Wing），一位有孤独症女儿的母亲，发表**《孤独症儿童：家长与专业人士指南》**，解释孤独症个体如何感知世界，阐述其对有序环境和日常作息的需求，探讨随年龄增长所经历的变化。她联合开发的社交与沟通障碍诊断访谈（DISCO）至今仍是最详尽的临床评估方法之一。



1974 年 4 月美国《新闻周刊》

1974 年

孤独症孩子肖恩·拉平（Shawn Lapin）第一次登上杂志《新闻周刊》封面。他的父亲哈维·拉平（Harvey Lapin）就是积极投身孤独症家长协会的一位热心的公益人士。

1977 年

苏珊·福尔斯廷（Susan Folstein）与迈克尔·拉特（Michael Rutter）发表双生子研究，首次为孤独症的遗传提供科学证据。拉特在 1978 年提出孤独症的核心特征：

- **社交互动缺陷（如对他人的忽视、缺乏共情能力）；**
- **语言发育异常（如语言延迟、重复性语言）；**
- **刻板行为与兴趣狭窄（如旋转物品、坚持固定日常）。**

这一定义为 1980 年 DSM-III 的孤独症分类奠定了基础。

1979 年

《孤独症与儿童精神分裂症杂志》更名为《孤独症与发育障碍杂志》，摒弃“孤独症是儿童精神分裂症早期形式”的观点。

1980–1990 年代：作为一种障碍

The Newson children BY MARY STOTT

Guardian April '68

1968 年 4 月《卫报》，伊丽莎白 · 纽森和丈夫约翰在采访诺丁汉市的家庭。

1980 年

随着 DSM-III 的发布，首次被独立诊断出现的“**婴幼儿孤独症**”（Infantile Autism）与精神分裂症彻底区分。其中婴幼儿孤独症被定义为**“广泛性发育障碍”（PDD）**。

同年，伊丽莎白・纽森教授（Elizabeth Newson）提出了**“病理性要求回避”（PDA）**概念，用描述那些即使符合自身利益也不愿配合指令的人。她发现了一群具有这种特征的孩子，会“极端地回避日常的要求和期望”。

1981 年

洛娜・温（Lorna Wing）继续发表论文，她首次将孤独症归为一种**谱系障碍**，推测发病率为 1%，并将汉斯・阿斯伯格 1940 年代描述的症状命名为**阿斯伯格综合症（AS）**，一并归入谱系。

1982 年

陶国泰，1916–2018

南京陶国泰教授在《中国神经精神科杂志》发表《婴儿孤独症的诊断和归属问题》，记载了**我国最早发现和确诊的孤独症儿童**。1984 年，他创立南京儿童心理卫生研究中心。

1986 年

动物行为学家、孤独症人士天宝・葛兰汀（Temple Grandin）出版自传《孤独症的大脑》，引起了巨大反响。那时人们仍认为孤独症无法理解自己和外部世界。

1987 年

DSM-III-R 进一步细化了诊断标准，将“婴儿孤独症”更名为**“孤独症障碍”**，制定了三大类（社交、语言和非语言交流、刻板的行为和兴趣）共 16 条诊断标准，要求必须满足其中的 8 条。

伊瓦尔・洛瓦斯教授（Ivar Lovaas）开发了首个针对孤独症谱系障碍（ASD）的强化型 ABA 干预，即**早期和强化行为干预（EIBI）**，成为了孤独症干预中的主流方法之一。

1988 年

电影**《雨人》**刻画了一个白痴天才的孤独症患者形象，大大提高人们对孤独症的认识。

伯纳德·里姆兰担任这部电影的孤独症技术顾问。

1989 年

《英国音乐治疗学报》首次发表了关于孤独症儿童**即兴音乐治疗小组**的研究。

1990–2000 年代：神经多样性与治疗探索

1990 年

由于孤独症与**癫痫**的频繁关联，孤独症被沃克玛和尼尔森明确认定为一种**脑基础障碍**。这推翻了“冰箱母亲”理论，并为孤独症的生物学起源提供了支持。

1993 年

吉姆·辛克莱 (Jim Sinclair) 与另外两位伙伴一起成立了国际孤独症网络（ANI）。他是反对治愈孤独症的倡导者，发表演讲**《别为我们哀悼》**，认为孤独症是个人身份不可分割的一部分，不应该被治愈。

同年，中国贾美香和杨晓玲组织的家长联谊会的基础上，由专业人士发起、家长参与的“北京市孤独症康复协会”成立。以关爱和帮助孤独症儿童及其家庭为宗旨，以孤独症及相关障碍人士的特殊需要为工作导向，倡导互助、自救。

谱系人士自倡导与互助组织 ANI 的标志

1994 年

DSM-IV 发行，进一步将 孤独症障碍归入“广泛性发育障碍”大类中。

1995 年

美国孤独症研究所推出 DAN!（Defeat Autism Now!）干预方案，宣称**“孤独症可治疗、可康复”**，将其归因于免疫功能异常、疫苗 / 环境毒素及食物过敏等生物医学因素。该项目一度获得部分家长关注，主张营养疗法、重金属螯合、高压氧（HBOT）等非循证手段干预。

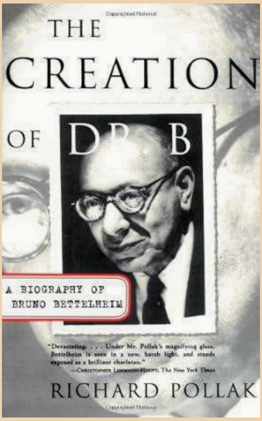
1996 年

“神经多样性”一词由 1996 年孤独症社群（autistic community）在电子邮件列表“Independent Living”（InLv）的讨论里共同提出，指**人类神经系统多样性**的现象，每个人在神经认知功能方面都有**不同**，常被用

于描述那些思维、行为模式或学习方式超出“典型”范围的人，如孤独症谱系障碍、注意力缺陷多动障碍（ADHD）、阅读障碍等。与之相对的大多数人，则被称为**“神经典型”**（neurotypical）。基于这一理论基础，神经多样性运动提出了若干诉求来**争取社会权利**，包括残疾不仅仅是个体的缺陷，而是非标准个体与不适应环境互动的结果。

1997 年

记者理查德·波拉克（Richard Pollak）出版了传记《B博士的创造》。披露了贝特尔海姆捏造他在孤独症方面的资历和专业知识，虐待治疗机构的孩子并恐吓其父母，彻底**终结“冰箱母亲理论”**。



《B 博士的创造：布鲁诺·贝特尔海姆传记》

1998 年

安德鲁·韦克菲尔德（Andrew Wakefield）的研究在《柳叶刀》上发表，发现麻疹—腮腺炎—风疹（MMR）疫苗可能导致肠道炎症，并与孤独症相关。该研究在 90 年代迅速传播，引发全球疫苗阴谋论。后超过 17 项大规模研究（涉及数百万儿童）均未发现疫苗与孤独症的关联，2010 年，《柳叶刀》正式撤稿，英国医学总会（GMC）吊销韦克菲尔德的行医执照。

2000–2010 年：谱系中的争论

2001 年

埃文斯和杜博斯基（Evans & Dubowski）发表《孤独症谱系儿童艺术治疗：超越文字》，提出了一种新的实践模式，主要关注沟通障碍。描述在孤独症儿童与治疗师进行**互动式艺术创作**时，他们的负面行为和随之而来的紧张情绪如何得到缓解。

罗利·西尔弗（Rawley Silver）在《艺术即语言：借助刺激绘画进入思想与情感》一书中提出视觉艺术和书面语、口语平等，主张用“启发性绘画”与失聪、孤独症患者等少数群体沟通，引导有表达障碍的对象阐发、接续创作，从而帮助专业治疗师确诊和治疗病症。

罗利·西尔弗（Rawley Silver），1917–2016

2002 年

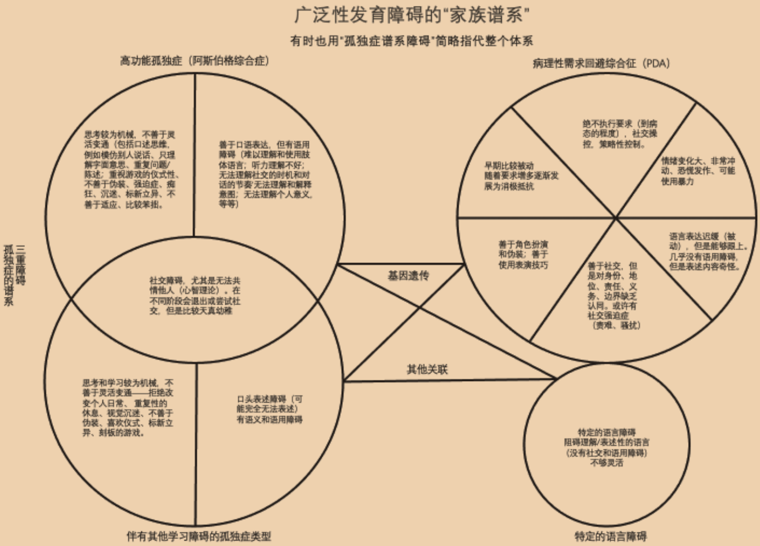
剑桥大学孤独症研究中心主任西蒙·巴伦科恩（Simon

Baron-Cohen），发表论文《孤独症的极端男性大脑理论》。提出了完整的**“共情—系统化理论”**模型（后衍生出 E-S 量表），解释孤独症的核心认知因素包括社交特征和非社交特征。

2003 年

伊丽莎白・纽森及其同事发表了第一篇关于“病理性要求回避”（PDA）的论文，描绘了 PDA 与“广泛性发育障碍”谱系中其他疾病（例如孤独症）之间的关系，强调了这些**特征的流动性**，儿童的需求和行为需要持续的评估和量身定制的支持。

2005 年



伊丽莎白・纽森于 1999 年绘制、2003 年发表的“广泛性发育障碍‘家族’”图表

非政府组织 **Autism Speaks（孤独症之声）**由 鲍勃・赖特夫妇（Bob Wright）创立，旨在推动孤独症康复研究和公众教育，迅速成为全球最大的孤独症科学机构。

2006 年

孤独症自我倡导网络（ASAN）由高功能孤独症人士发起，主张“神经多样性”，反对将孤独症视为疾病或缺陷，强调**“没有我们的参与，就不要做与我们有关的决定”**（Nothing About Us Without Us）。反对基因研究和行为干预，反对“治愈孤独症”的宣传标语，要求将“障碍”（Disorder）改为**“状况”**（Condition）。

同年，美国 FDA 批准首个治疗孤独症儿童的药物**“利培酮”**，用于 5 至 16 岁孤独症儿童的易怒反应，但产生较为严重的副作用，如增加体重、嗜睡、荷尔蒙变化等。

中国残疾人事业“十一五”发展纲要首次在**神经系统残疾**分类中加入孤独症。

2007 年

联合国大会通过决议，将每年的 4 月 2 日定为**“世界孤独症关注日”**。

2009 年

妮可・马丁（Nicole Martin）的《艺术作为孤独症儿童早期干预工具》提供了实用建议，帮助孩子最大限度地提供舒适和放松的环境和感官支持。

2010 年 – 今天

2013 年

DSM-5 发布，孤独症隶属精神发育障碍，称为**孤独症谱系障碍**。另外，雷特障碍和阿斯伯格障碍已经被划出，不再作为诊断项目。

新版本扩展了孤独症的定义：

- **社交沟通障碍；**
- **限制性、重复性行为。**

同时，DSM-5 明确承认孤独症谱系障碍（ASD）可以**伴随其他疾病**，包括基因性疾病和精神疾病（如注意力缺陷多动障碍 [ADHD]、病理性要求回避 [PDA] 等）。

哈佛大学医学院教授玛莎・赫伯特（Martha Herbert）出版《孤独症革命：让生活尽其所能的全身策略》颠覆了传统孤独症干预范式。她提出从神经生物学、生理机能（如免疫、代谢）、社会环境等多维度理解孤独

症，强调**个体差异**大于群体共性。主张全身整合干预（Whole-Body Strategy）等**非药物手段**，改善孤独症者的整体生理状态，为社交与认知发展奠定基础。

2015 年

史蒂夫・希贝尔曼（Steve Silberman）出版著作《神经部落——孤独症的遗产与神经多样性的未来》，进一步推动了神经多样性的发展。书中不再将孤独症谱系视为某个特定脑区或神经系统的局部功能障碍，而是认为其源于早期发育阶段的**大脑整体重组**。

2018 年

日本《残障人士雇佣促进法》修订，引入企业认证制度，雇佣孤独症员工的企业可享受 50% 法人税减免。丰田汽车在 2020 年成为首家认证企业，设立**“孤独症友好质检岗”**。

《芝麻街》中朱莉亚和她的家人

2021 年

孤独症倡导网络（ASAN）迫使《芝麻街》暂停自 2017 年起上线的孤独症角色朱莉亚（Julia），理由是该角色“强化了孤独症患者需要矫正的刻板印象”。

2024 年

“光谱座位”（Seats on the Spectrum）组织从 10 月起与纽约市三家剧院合作开展试点计划，在主流剧场的表演中提供便利来增加神经多样性观众的参与度。

2025 年

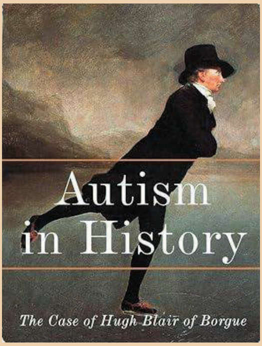
欧盟《无障碍法案》要求智能设备内置孤独症友好模式，如手机中的“感官安全模式”。

2025 年 4 月，由肖烨舟、那荣锟、乌兰托雅整理，李睦顾问。
本段关于孤独症诊断与认知的文献梳理，旨在揭示历史语境里我们对未知事物认知提升所催生的观念变革。受篇幅所限或存疏漏，欢迎观众阅读后提出宝贵建议，共促认知深化。

Autism Spectrum Disorder:
A History of
Changing Perceptions

Revisiting the History

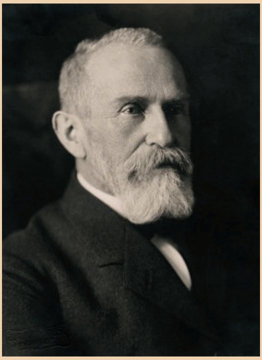
Hugh Blair is the eldest son of a Scottish landowner. In 1747, at the age of 39, he appeared in an Edinburgh court for a decision on his mental capacity to contract a marriage. His younger brother petitioned the court for the annulment of Hugh's marriage to secure his inheritance. The court annulled the marriage, which allowed his younger brother to inherit his estate.



In *Autism in History: The Case of Hugh Blair of Borgue* (2000), Blair is diagnosed as autistic.

1911

Swiss psychiatrist Paul Bleuler first introduced the term **"Autism."** The expression is derived from the Greek roots in autos (self) + -ismos (suffix for an action or state), referring to "sick self-indulgence" as a description for the symptoms of the most severe type of **Schizophrenia**: having an infant-like psychology that forces one to escape an unsatisfying reality and substitute it with delusions or hallucinations, which are usually difficult for observers to understand.



Paul Bleuler, 1857–1939

1920s–1930s:
Early Observations

1925

Grunya Sukhareva, a Ukrainian clinical researcher, offered the first description of autism in children's development. In her research, *Die Besonderheiten der schizoiden Psychopathien bei den Mädchen*, she detailed a particular form of childhood schizophrenia, which later became recognized as an early definition of autism.

Grunya Sukhareva, 1891–1981
In 1927, she published another article that presented five medical cases of girls. It discussed the differences between the sexes in the presentation of schizoid psychopathy. Her research was neglected for years by Western Academia due to Cold War Bias against the Soviet Union. A complete translation of these cases by C. Simmonds only became available in 2020.

1938

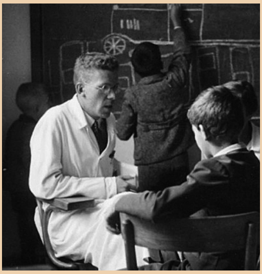
B. F. Skinner proposed operant conditioning theory: in a particular environment, actions that **bring positive outcomes will repeat with reinforcement**, actions that do not bring positive outcomes will be reduced until eventual disappearance. This discovery lays the foundation for behavioral science and becomes one of the central frameworks in Applied Behavior Analysis (ABA).

Leo Kanner, 1894–1981
In an article published in 1949, he suggests that “parents’ neglect can intensify children’s symptoms.” His analogy of a child being put into a refrigerator was later misinterpreted by psychoanalysis, which caused the spread of a misleading theory in the 60s.

1940s–1950s: The beginnings of Inquiry

1943

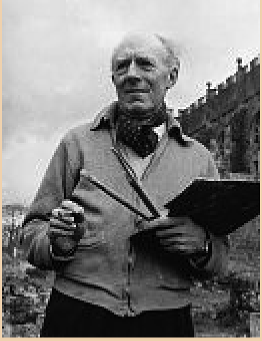
American psychiatrist Leo Kanner published an article titled “Autistic Disturbances of Affective Contact” in the journal *Nervous Child*. The research detailed the cases of eleven children diagnosed with “autistic disturbances of affective contact” and defined it as a form of **Early Infantile Autism**.



In the 1930s, Hans Asperger, together with children at the University of Vienna

1944

Hans Asperger published a research article describing the conditions of children who have strong linguistic capabilities but difficulty in socialization. The patient typically exhibits hyperfocus on a special interest and is highly intelligent.



Adrian Keith Graham Hill, 1895–1977

1948

Adrian Keith Graham Hill, British artist and educator, first proposed that **painting can help people with mental illness recover** in his book *Art Against Illness: The Story of Art Therapy*.

1950s–1970s: Nature? Nurture?

1952

DSM refers to the *Diagnostic and Statistical Manual of Mental Disorders* published by the American Psychiatric Association. It marks the beginning of modern classifications of mental disorders. In DSM-I, II, published in 1952–1968, autism is not categorized as an independent diagnosis but included as **symptoms of Childhood Schizophrenia**.

1964

Bernard Rimland, an experimental psychologist, published a book called *Infantile Autism: The Syndrome and Its Implications for a Neural Theory of Behavior.* In presenting 4000 medical cases of illness, the study shows that autism is genetically related, rather than linked to one's upbringing. It is a **biological illness**. At the time, he thought that Autism could be treated by taking specific vitamins such as B6 or magnesium (once popular as vitamin therapy).

Bernard Rimland founded the Autism Society of America (ASA) in 1965 and the Autism Research Institute (ARI) in 1967.

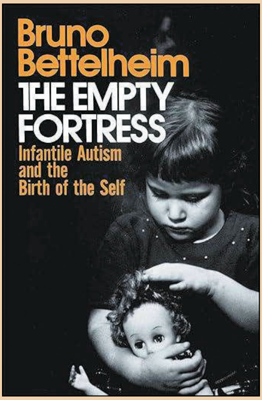
Mid-1960s

Dr. Ole Ivar Lovaas applied Skinner's 1938 operant conditioning theory to autism intervention for the first time. He trained children's linguistic and social skills with positive reinforcement and attempted electric shock as punishment for self-harm in early experiments. The efforts pushed forward the mass application of **Applied Behavior Analysis (ABA)** in autism treatment.

Footage from 1965, *ABA cruelty strategy–using food as "rewards" to encourage children to obey orders.*

1967

In *The Empty Fortress: Infantile Autism and the Birth of the Self* (1967), Bruno Bettelheim proposes **the "refrigerator mother theory,"** which regards autism as the result of a mother's indifferent mode of education. The article compares autistic children to prisoners in concentration camps. Their mothers' indifference impedes the children from developing a sense of self. He was in charge of the Sonia Shankman Orthogenic School, which adopted strict



The theory led to miscomprehension on the societal level: for a long time, mothers were regarded as "cold, irresponsible, and in need of self-reflection." Countless families received moral condemnation and discrimination. Some young patients were sent to special institutes for quarantine.

methods of behavioral interventions to help autistic children become “normal.”

1969

Juliette Alvin published “Work with an autistic child” in the *British Society for Music Therapy*, the first research article about **music therapy** for autistic children.

Juliette Alvin, 1897–1982
In 1978, she published *Music for the Autistic Child*. It is the first book that analyzes the influence of music therapy on the development of autistic children.

1970s–1980s: As a category of illness

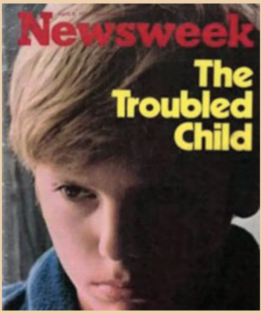
1971–1972

Through clinical studies, Israel Kolvin uncovered the differences between autism and childhood schizophrenia, about the age of onset and the mode of social interaction. It lays the groundwork for **autism as a distinct category of illness**.

Thomas Gilhool, a lawyer, launched a lawsuit on behalf of Parents United in Pennsylvania for educational rights. In 1972, the federal court ruled that public schools must provide education for children with disabilities.

Lorna Wing, 1928–2014

British psychologist Lorna Wing, a mother with an autistic daughter, published ***Autistic Children: A Guide for Parents and Professionals***. The book explained how autistic individuals understand the world through sensations, how they require an ordered environment and daily routines, and how their experience changes in growth. She co-developed the Diagnostic Interview for Social and Communication Disorders (DISCO), which remains one of the most detailed clinical assessments available.



Newsweek, April 1974

1974

For the first time, an autistic child, Shawn Lapin, is featured on the cover of *Newsweek*. His father, Harvey Lapin, is an active member of the Autism Parents Association.

1977

Susan Folstein and Michael Rutter published a study about autistic twins, offering scientific evidence for the genetic inheritance of autism. In 1978, Rutter pointed out the core features of autism:

- **Difficulties in social interactions (neglecting others, lack of empathy) ;**
- **Abnormality in the development of linguistic capabilities (speech delays, repetitive speech) ;**
- **Stereotyped actions and narrow interests (such as spinning objects, sticking to daily routines) .**

This definition lays the groundwork for the categorization of autism in the DSM-III, published in 1980.

1979

The *Journal of Autism and Childhood Schizophrenia* was renamed the *Journal of Autism and Developmental Disorders*, moving away from the perspective that "autism is an early form of childhood schizophrenia."

1980s–1990s: As a disorder

1980

With the publication of DSM-III, **Infantile Autism** was first diagnosed independently and completely differentiated from schizophrenia. Infantile autism was defined as **"pervasive developmental disorder" (PDD)**.

In the same year, Professor Elizabeth Newson proposed the concept of **Pathological Demand Avoidance (PDA)** to describe people who are unwilling to cooperate with instructions even when it is in their interest to do so. She identified a group of children with this trait as "extreme avoiders of everyday demands and expectations".

The Newson children BY MARY STOTT

Guardian
Apr 68

The Guardian, April 1968, Elizabeth Newson and her husband John interviewing families in Nottingham.

1981

Lorna Wing continued to publish a paper that first categorized autism as a **spectrum disorder** with a presumed prevalence of 1%. She named the symptoms described by Hans Asperger in the 1940s as **Asperger's Syndrome (AS)** and added it to the spectrum.

1982

Professor Guotai Tao in Nanjing published an article titled "Diagnosis and Attribution Problems of Infantile Autism" in the *Chinese Journal of Neuropsychiatry*, documenting the earliest discovery and diagnosis of autistic children in China. In 1984, he founded the **Nanjing Child Mental Health Research Centre**.

Guotai Tao, 1916–2018

1986

Temple Grandin, an animal behaviorist and autistic patient, published her autobiography, *The Autistic Brain*. The book had a significant impact. At the time, the majority still regarded autistic patients as incapable of understanding themselves and the outside world.

1987

DSM-III-R further refined the criteria for diagnosis by renaming "infantile autism" to **"autism disorder"** and establishing sixteen standards in three broad categories (socialization, verbal and nonverbal communication, and stereotyped behaviors and interests). The diagnosis of autism must fit at least eight of these criteria.

Professor Ivar Lovaas developed the first intensive ABA intervention for autism spectrum disorders (ASD), **Early and Intensive Behavioral Intervention (EIBI)**. The method has become one of the most used tools for autism intervention.

1988

The movie *Rain Man* portrayed an idiotic genius as an autistic patient. It significantly increased awareness of autism.

Bernard Rimland served as a technical advisor on autism-related issues for the movie.

1989

The *British Journal of Music Therapy* published the first study of **improvised music therapy groups** for children with autism.

1990s–2000s: Neurodiversity and the search for a cure

1990

Due to the frequent association with **epilepsy**, autism was confirmed as a **brain-based disorder** by Volkmar and Nielsen. This argument refutes the “refrigerator mother theory” and provides support for studying the biological origins of autism.

1993

Together with two friends, Jim Sinclair founded Autism Network International (ANI). He advocates against curing autism and delivered a speech called **“Don’t Mourn for Us.”** He argues that autism is an integral part of a person’s identity and should not be cured.

In the same year, the Beijing Association for Rehabilitation of Autistic Children was founded based on a parents’ association organized by Meixiang Jia and Xiaoling Yang in China. BARAC is initiated by professionals and maintained by parents. The aim is to care for and help autistic children and their families. The guidelines follow the special needs of autistic patients and people with related disorders. The association advocates for mutual help and self-help.

ANI Logo

1994

The DSM-IV was released, categorizing autism disorders as “pervasive developmental disorders”.

1995

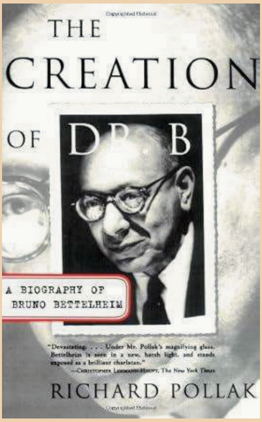
The Autism Research Institute launched the DAN! (Defeat Autism Now!) intervention program, claiming that “**autism is treatable and recoverable**.” The program attributes the illness to biomedical factors, including abnormal immune function, vaccines, environmental toxins, and food allergies. The program gained much attention from some parents as it advocates nutritional therapy, heavy metal chelation, hyperbaric oxygen (HBOT), and other non-evidence-based means of intervention.

1996

The term **“neurodiversity”** was proposed by the autistic community in 1996 in a discussion on the email titled “Independent Living” (InLv). The term refers to the phenomenon of **neurological diversity** in human beings. Each individual is **different** in terms of neurocognitive functioning. It is often used to describe people who think, behave, or learn in ways that are outside the“typical” range; examples include autism spectrum disorders, attention-deficit hyperactivity disorder (ADHD), dyslexia, and so on. The majority of people, by contrast, are called “**neurotypical**.” Based on this theoretical framework, the neurodiversity movement has made several claims for **social rights**. For instance, disability is not just an individual’s impairment, but the result of the interaction between an atypical individual and a problematic environment.

1997

Richard Pollak, a journalist, published *The Creation of Dr. B: A Biography of Bruno Bettelheim*, uncovering the fact that Bettelheim forged his qualification and knowledge in autism studies, and abused children in recovery institutions and threatened their parents. The book **ended “the refrigerator mother theory.”**



The Creation of Dr. B: A Biography of Bruno Bettelheim

1998

Andrew Wakefield’s research, published in *The Lancet*, found that the measles-mumps-rubella (MMR) vaccine may cause gut inflammation and is associated with autism. The study gained widespread attention in the 1990s, sparking global vaccine conspiracy theories. More than 17 large-scale studies (involving millions of children) have since failed to find a link between vaccines and autism. In 2010, *The Lancet* officially retracted the article. The General Medical Council (GMC) revoked Wakefield’s medical license.

2000–2010: The debate around the genealogy of the illness


Rawley Silver, 1917–2016

2001

Janek Dubowski and Kathy Evans published *Art Therapy with Children on the Autistic Spectrum: Beyond Words*, presenting a new model of practice that focuses on communication barriers. The study describes how negative behaviors and nervousness can be alleviated when autistic children engage in **interactive art practice** with a therapist.

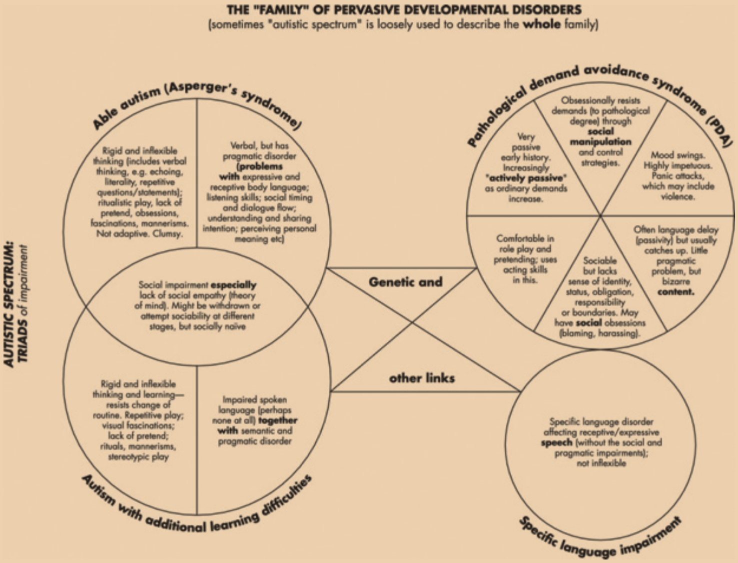
Rawley Silver argues for the equality of visual art with written and spoken language in her book *Art as Language, Access to Thoughts and Feelings Through Stimulus Drawings*. She advocates the use of “stimulus drawing” to communicate with minoritarian groups such as people with hearing problems and autism. The drawing can guide people with difficulties in expression by encouraging them to interpret and continue the creative process, thereby helping professional therapists to diagnose and treat specific illnesses.

2002

Simon Baron-Cohen, director of the Centre for Autism Research at the University of Cambridge, published a paper titled “The Extreme Male Brain Theory of Autism.” The study proposed a complete model of the **“empathy-systematization theory”** (later came the E-S scale) to explain the core cognitive factors of autism, including social and non-social features.

2003

Together with her colleagues, Elizabeth Newson published the first paper on Pathological Demand Avoidance (PDA), charting the relationship between PDA and other disorders on the Pervasive Developmental Disorder (PDD) spectrum (e.g., autism). The study emphasizes that **the characteristics of illness are fluid**. Therefore, there is a need for ongoing assessment and tailored support to address children’s specific needs and behaviors.



"The 'Family' of Pervasive Developmental Disorders" chart was drawn by Elizabeth Newson in 1999 and published in 2003.

2005

The non-governmental organization **Autism Speaks** was founded by Bob Wright and Martha Wright to promote autism research and public education. It has quickly become the world's largest autism science organization.

2006

The Autistic Self-Advocacy Network (ASAN) was founded by individuals with high-functioning autism. It advocates for "neurodiversity," refuses to take autism as a disease or a defect, and emphasizes "**Nothing About Us Without Us**." It opposes genetic research and behavioral interventions, rejects the tagline "Cure Autism," and calls for replacing "disorder" with "**condition**."

In the same year, the U.S. FDA approved **Risperdal** as the first drug for treating autistic children. It is effective in treating irritability in autistic children aged 5 to 16 years old. However, the drug produces more serious side effects, such as weight gain, drowsiness, and hormonal changes.

For the first time, autism was added to the categorization of **neurological disabilities** in the Outline of “the 11th Five-Year Development Plan” for the Cause of Persons with Disabilities in China.

2007

The United Nations General Assembly adopted a resolution designating April 2 of each year as **World Autism Awareness Day**.

2009

Nicole Martin published *Art as an Early Intervention Tool for Children with Autism*, which offers practical advice to help provide children with a comfortable environment and sensory support.

2010–today

2013

The DSM-5 was released. It categorizes autism as a mental developmental disorder–**autism spectrum disorder**. Additionally, Rett Disorder and Asperger’s Disorder have been separated and are no longer part of the diagnosis.

The new version expands the definition of autism with the following addition:

- **Difficulties in social interactions;**
- **Limited and repetitive behavior.**

The DSM-5 also recognizes that autism spectrum disorders (ASD) can **occur alongside other disorders**, including genetic disorders and psychiatric disorders (e.g., Attention Deficit Hyperactivity Disorder [ADHD], Pathological Demand Avoidance [PDA], etc.).

Martha Herbert, a professor at Harvard Medical School, published *The Autism Revolution: Whole-Body Strategies for Making Life All It Can Be*, a book that overturned the traditional paradigm of autism intervention. She proposes a multidimensional understanding of autism, encompassing neurobiology, physiology (e.g., immunity, metabolism), and the social environment, with an emphasis on **individual differences** over group commonalities. She advocates **non-pharmacological** means such as

Whole-Body Strategy (WBS) to improve the overall physiological status of autistic individuals and to lay the foundation for social and cognitive development.

2015

Steve Silberman published *Neurotribes: The Legacy of Autism and the Future of Neurodiversity* and furthered the studies on neurodiversity. Instead of viewing the autism spectrum as a dysfunction of a particular brain region or nervous system, the book argues that it stems from **an overall reorganization of the brain** during the early developmental stages.

2018

Japan's "Act on Employment Promotion of Persons with Disabilities" was amended. The amendment introduced a certification system for companies. Companies that choose to employ people with autism are entitled to a 50 percent reduction in corporate tax. Toyota Motor became the first certified company to establish an "**autism-friendly quality control position**" in 2020.

2021

ASAN forced Sesame Street to suspend Julia, an autistic character online since 2017, because the character "reinforces the stereotype that people with autism need correction."

Julia with her family in *Sesame Street*

2024

"Seats on the Spectrum" has partnered with three New York City theaters since October to launch a pilot program, providing accommodations in mainstream theatrical performances to enhance participation for neurodiverse audiences.

2025

The EU Accessibility Act requires smart devices to have autism-friendly modes built in, such as Sensory Safety Mode in cell phones.

April 2025, edited by Xiao Yezhou, Na Rongkun, and Tuoya Wulan, in consultation with Li Mu.
This literature review on the diagnosis and cognition of autism aims to reveal the conceptual changes in the historical context, which were generated by our understanding of unknown things. Due to space limitations, there may be omissions, and we sincerely invite the audience to put forward valuable suggestions after reading, so as to promote the deepening of cognition together.

第二部分
Section II

展览挑选了 1965–2025 年间的十余部影像，包括医学资料、剧情片、纪录片、真人秀及剧集片段，每部作品截取 2–3 分钟，通过视觉文本梳理“孤独症”在大众媒体中的形象流变，展现不同时代的认知差异：从早期争议性的干预记录，到 1970–1980 年代影视作品中充斥的符号化表达，如“愤怒控制疗法”的夸张演绎、沉默孩童的刻板刻画，或在枪战片、家庭剧中作为功能性配角；1980–90 年代以《雨人》为界，影视作品中的角色逐渐突破边缘叙事框架，推动大众认知从“罕见病症”向“神经多样性”拓展；而 21 世纪以来的创作聚焦照护伦理、社交情感需求与自我实现议题（如《爱在光谱下》《奇怪的律师俞英禹》），聚焦孤独症群体在社会生活里的真实碰撞。这些影视片段与展厅左侧的文献形成互文，共同呈现从“医学标签”到“多元存在”的变化。

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The exhibition presents over a dozen video excerpts from between 1965 and 2025, including medical footage, drama, documentaries, reality shows, and TV series. Each work is represented by a 2–3 minute segment, forming a visual timeline that traces how portrayals of autism have evolved in mainstream media, revealing shifting perceptions across eras.

From early, controversial records of intervention to the symbolic portrayals prevalent in the 1970s–80s—such as exaggerated dramatizations of “rage control therapy,” stereotyped depictions of silent children, or the use of autistic characters as functional side roles in action or family dramas—these images reflect how autism was once framed narrowly. The late 1980s and 1990s marked a turning point, especially with *Rain Man*, as representations began to move beyond marginal narratives, expanding public understanding from “rare disorder” to “neurodiversity.”

Since the 2000s, narratives have shifted further, focusing on ethics of care, social-emotional needs, and self-realization, as seen in works like *Love on the Spectrum* and *Extraordinary Attorney Woo*. These clips highlight the real-life frictions and negotiations autistic individuals experience in society today. Together with the “Autism in History” archive on the left, this video selection offers a cross-reading of how portrayals of autism have shifted—from rigid medical labels to more pluralistic forms of being.

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1. ABA 酷刑策略——利用食物操纵孩子服从命令，称之为“奖励”
1965 | 1 分钟 | 美国 | 医学影像资料

ABA Torture Tactics – Uses Food to Manipulate Child into Obeying Commands, Calling It a ‘Reward’
1965 | 1 min | United States | Medical Footage

2. 温暖在人间
1969 | 93 分钟 | 美国 | 剧情

Change of Habit
1969 | 93 min | United States | Drama

3. 沧海赤子心
1979 | 120 分钟 | 美国 | 剧情

Son-Rise: A Miracle of Love
1979 | 120 min | United States | Drama

4. 雨人
1988 | 133 分钟 | 美国 | 剧情

Rain Man
1988 | 133 min | United States | Drama

5. 纸牌屋
1993 | 109 分钟 | 美国 | 剧情

House of Cards
1993 | 109 min | United States | Drama

6. 不一样的天空
1993 | 118 分钟 | 美国 | 剧情

What’s Eating Gilbert Grape?
1993 | 118 min | United States | Drama

7. 自闭症：音乐剧
2007 | 94 分钟 | 美国 | 纪录片

Autism: The Musical
2007 | 94 min | United States | Documentary

8. 马拉松
2005 | 115 分钟 | 韩国 | 剧情

***Marathon* (말아톤)**
2005 | 115 min | South Korea | Drama

9. 玛丽和马克思
2009 | 92 分钟 | 澳大利亚 | 动画

Mary and Max
2009 | 92 min | Australia | Animation

10. 海洋天堂
2010 | 106 分钟 | 中国 | 剧情

Ocean Heaven
2010 | 106 min | China | Drama

11. 红心的杰克
2016 | 102 分钟 | 美国 | 剧情

Jack of the Red Hearts
2016 | 102 min | United States | Drama

12. 生活，动画
2016 | 92 分钟 | 美国 | 纪录片

Life, Animated
2016 | 92 min | United States | Documentary

13. 标准之外
2019 | 114 分钟 | 法国 | 剧情

Hors Normes (The Specials)
2019 | 114 min | France | Drama

14. 爱在光谱下（澳大利亚版）
2020 | 5 集 单集 40 分钟 | 澳大利亚 | 真人秀

Love on the Spectrum (Australia)
2020 | 5 episodes, 50 min each | Australia | Reality TV Series

15. 奇怪的律师俞英禹
2022 | 16 集 单集 70 分钟 | 韩国 | 剧情

***Extraordinary Attorney Woo* (이상한 변호사 우영우)**
2022 | 16 episodes, 70 min each | South Korea | TV series

16. 匹兹堡创伤医疗医院
2025 | 15 集 单集 50 分钟 | 美国 | 剧情

The Pitt
2025 | 15 episodes, 50 min each | United States | TV Series

致谢

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注：按拼音首字母排序

Listed in order by Chinese name

展览

终身练习
展期：2025 年 6 月 14 日—2025 年 10 月 19 日
艺术总监：李睦、卢迎华
策展人：那荣锟
展览统筹：曹立瑶
展览助理：李慧一
平面设计：罗曼蒂克
设计助理：刘少华、孟姚涵、王同恒、尹子辰
展览制作：房永法、李慧一、那荣锟、张跃苏
作品翻译及校对：
曹立瑶、陆健欢、那荣锟、乌兰托雅、尹子辰

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EXHIBITION

Life Rehearsals
Exhibition Dates: June 14—October 19, 2025
Artistic Directors: Li Mu, Carol Yinghua Lu
Curator: Na Rongkun
Exhibition Coordinator: Cao Liyao
Exhibition Assistant: Li Huiyi
Graphic Design: luomantic
Design Assistants: Liu Shaohua, Meng Yaohan, Wang Tongheng, Zichen Yin
Exhibition Installation: Fang Yongfa, Li Huiyi, Na Rongkun, Zhang Yuesu
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Venue: Beijing Inside-Out Art Museum

EXHIBITION GUIDE

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终身练习的隐喻

作为一间当代艺术机构，中间美术馆将自己视为置身于社会现场的一份子。基于这个立足点，中间美术馆的展览始终对当代生活中诸多紧迫的问题进行批判性思考和回应。我们曾在新冠疫情令人心灰意冷的阶段策划了“希望的原理”展；在意识到意义全面溃败的情境下重提“意义”的重要性；也在面临技术和权力混淆真相，困扰认知的威胁下策划“当怪物说话时”；为唤醒深陷权力和资本桎梏中的僵化的文艺创作发出“即兴”的倡议，并将无处不在、灵活多样的声音创作引入美术馆，把美术馆变为行动的前台。以人为本是中间美术馆思考和实践的原则。从创立初期，因为机缘巧合，中间美术馆多次在每年 4 月 2 日世界孤独症日的前后，举行相关的展览和公益活动，助力开拓社会对于孤独症的认知。这些力所能及和感同身受的实践呼应着中间美术馆创始人们充满善意的初心——为社会和文化的公益事业贡献自己的微薄之力。这也成为中间美术馆的展览传统之一。

“终身练习”展是中间美术馆这一传统的延续。我们始终对孤独症在中国的现状保持关注。中国残联 2023 年发布的中国残疾人普查报告数据显示，中国的孤独症人士已超 1300 万人，且以每年近 20 万人的速度增长，发病率成为精神类残疾的首位。我们深知，对于孤独症人士和家庭而言，艺术和艺术机构所能做的实在是微不足道，他们所面临的日常煎熬与困难超出想象。孤独症全称孤独症谱系障碍，是一种以社交沟通障碍、兴趣或活动范围狭窄以及重复刻板行为为主要特征的神经发育性障碍，目前无法治愈。50% 的孤独症人士没有沟通性语言，60% 的人生活无法自理，终身需要他人看顾。仅仅在美术馆中展出一小部分孤独症儿童的画作，虽然可以给孤独症儿童的家庭带来有限的宽慰，但也在一定程度上强化了由影视剧等所塑造出的对于孤独症人士的某种刻板印象——“天才”。

这种认知以某种优越性简化了孤独症人士及其家人的真实情况和处境。事实上，因为种种现实的际遇，孤独症人士往往退居到相对封闭、安全的环境中，几乎很少出现在人们的视野之中。这也造成了人们对于孤独症认知的匮乏。孤独症谱系障碍的患者能否在社会生活

中找到自己的容身之地，取决于社会的包容度和友好程度，而推动这种包容度应该是多元和人本社会的责任。

当我们在 2023 年年底开始筹备与孤独症相关的展览时，我们要求自己要突破此前仅仅展出孤独症人士作品的方式，展览应该在对孤独症的认知上有所反思。为此，我们拓展了作品招募的范畴，在全球范围发出邀请，也希望征集除了绘画以外的多种类型的创作。与此同时，我们发现，不少当代艺术家也在通过创作对包括孤独症谱系在内的神经多样性障碍展开引人深思的描述与思考，将这些与生俱来的“缺陷”、“限制”和“脆弱”视为人们认知自己的一个重要的视角，而非一味地庆祝和追求所谓的完美与强大。

苏珊・桑塔格曾在《作为隐喻的疾病》中指出，隐喻夺取疾病的修辞所有权，使疾病被纳入论点和陈词滥调之中并使其蒙受耻辱的过程。她写道，“疾病是生命的阴面，是一重更麻烦的公民身份。每个降临世间的人都拥有双重的公民身份，其一属于健康王国，另一则属于疾病王国。尽管我们都只乐于使用健康王国的护照，但或迟或早，至少会有那么一段时间，我们每个人都被迫承认我们也是另一王国的公民。”

在研读与孤独症相关的资料的过程中，我们发现，通过反复预演和练习，孤独症人士能够更平稳地应对陌生情境。这给予我们极大的启发，“终身练习”是一个有益的方法，适用于我们所有人。存在主义作家们常常在创作中把人物放置于某种极端化的处境之中，让主人公面临具有荒诞性的两难化局面，最终突出他们的决断和选择。生命的个体存在就获得了自我选择的空间的自由。唯有这样，人类所面临的真正的生存现状也才能得到深刻反思。作为一种隐喻，“终身练习”指向了一种把人的个体界定为可以自由选择的存在，而使人的生命和意识走向一种真正的自觉。即使在受限的处境之中，生命的潜在能量和可能性也能得到充分的发掘，充分显现人的意志和尊严。因此，“终身练习”不仅是孤独症谱系患者与家属的功课，也是每个人的必修课。

长期以来，中间美术馆有幸能与许多有爱的朋友们同行，得到了艺术家、学者与机构的大力支持和关爱。在自开馆之初开启的关注孤独症儿童绘画系列展到“终身练习”展的筹办中，清华大学美术学院的李睦教授一直给予我们指导和帮助，我们也受到李教授持续致力于推动与孤独症相关的公益工作的精神所激励。荷兰王国驻华大使馆、北京日本文化中心和挪威驻华大使馆慷慨赞助“终身练习”展中的部分参展艺术家来到北京，展出作品，举办艺术家讲座和工作坊，在此要向他们表示衷心的感谢。

卢迎华
2025 年 6 月 2 日

Life Rehearsals as a Metaphor

04

As a contemporary art institution, Inside-Out Art Museum sees itself as an active participant in the social sphere. From this standpoint, our exhibitions consistently offer critical reflections on and responses to many of the urgent issues that shape contemporary life. During the dispiriting stage of the COVID-19 pandemic, we curated *The Principle of Hope*; in a time when meaning seemed to be crumbing, we reasserted the importance of *Meaning*; facing the threat of truth being obscured by the entanglement of technology and power, we curated *When the Monster is Speaking*; in response to the ossified state of artistic creation trapped in the shackles of power and capital, we initiated a call for *Improvisation*, and through *It Always Sounds Somewhere*, we brought the ubiquitous, flexible, and diverse practices of sonic creation into the museum, turning it into a front stage for action. At the heart of the Inside-Out Art Museum's practice is a commitment to the human experience. Since its founding, and by chance, the museum has repeatedly held exhibitions and public programmes around April 2—World Autism Awareness Day. These initiatives aim to foster greater public understanding of autism and echo the original spirit of goodwill held by the museum's founders: to make a modest contribution to the public good in both society and culture. Over time, this has become a tradition for the museum.

Life Rehearsals continues this tradition. We remain acutely aware of the conditions facing individuals on the autism spectrum in China. According to the 2023 census report published by the China Disabled Persons' Federation, the country now has over 13 million people diagnosed with autism, with nearly 200,000 new cases each year. Autism now ranks as the most prevalent mental disability. We are fully aware that the efforts of art and art institutions can only touch the surface of the immense difficulties faced by individuals with autism and their families. Autism Spectrum Disorder (ASD) is a neurodevelopmental condition characterized primarily by challenges in social communication, restricted or repetitive patterns of behavior and interests, and currently has no cure. Around 50% of people with autism are nonverbal, and 60% are unable to live independently, requiring lifelong care and support. Merely exhibiting a small number of paintings by autistic children in a museum may offer brief comfort to their families. However, this approach also risks reinforcing certain stereotypes—such as the image of the "genius autistic child" constructed by films and television.

These depictions simplify the lived realities of autistic individuals and their families, often masking the complexity and difficulty of their circumstances behind an aura of exceptional talent. In truth, due to the demands of daily life and limited social resources, many autistic individuals withdraw into relatively closed and safe environments, seldom appearing in the public eye. This invisibility contributes to a widespread lack of understanding of autism. Whether individuals on the spectrum can find a place within social life depends on the level of inclusion and empathy within a society—something that must be actively cultivated in any pluralistic, human-centered social context.

When we began planning an exhibition on autism at the end of 2023, we asked ourselves to move beyond simply displaying works by autistic individuals. This exhibition needed to offer reflection on the way autism is understood. To that end, we broadened the scope of our open call for works, issuing invitations internationally and welcoming creative forms beyond painting. At the same time, we discovered that many contemporary artists are engaging deeply with neurodiversity—including autism spectrum conditions—through their work. Rather than viewing inborn "deficits," "limitations," or "vulnerabilities" as purely negative, these artists approach them as critical perspectives for understanding the self, in contrast to the unexamined pursuit of perfection or strength.

Susan Sontag once wrote in *Illness as Metaphor* that metaphor strips disease of its personal reality, folding it into the realm of cliché and judgment. She remarked: "Illness is the night side of life, a more onerous citizenship. Everyone who is born holds dual citizenship, in the kingdom of the well and in the kingdom of the sick. Although we all prefer to use the good passport, sooner or later each of us is obliged, at least for a spell, to identify ourselves as citizens of that other place."

In our research on autism, we learned that with repeated rehearsal and practice, individuals on the spectrum are better able to navigate unfamiliar social situations. This insight inspired us. *Life Rehearsals* is not only a helpful method for those with autism—it offers a meaningful metaphor for all of us. Existentialist writers often place their characters in extreme, absurd dilemmas in order to reveal the significance of choice and decision. In doing so, they affirm the individual's freedom to choose, and thus the dignity of existence. As a metaphor, *Life Rehearsals* proposes that human beings are defined by their capacity for conscious choice. It suggests that awareness, growth, and transformation are always possible—even in constrained conditions—and that dignity and will can still emerge. In this light, *Life Rehearsals* is not only the lifelong task of individuals on the autism spectrum and their families—it is a fundamental lesson for each and every one of us.

Over the years, Inside-Out Art Museum has been fortunate to walk alongside many kind and supportive friends, receiving generous attention and assistance from artists, scholars, and institutions alike. Since the launch of our exhibition series on the drawings of children with autism at the very beginning of the museum's establishment, Professor Li Mu from the Academy of Arts & Design at Tsinghua University has provided us with invaluable guidance and support. We are deeply inspired by his continued dedication to public initiatives related to autism. We would also like to express our sincere gratitude to the Embassy of the Kingdom of the Netherlands in China, the Japan Foundation, Beijing, and the Royal Norwegian Embassy in Beijing for their generous sponsorship of several participating artists in the exhibition *Life Rehearsals*, enabling them to come to Beijing to present their works and take part in artist talks and workshops.

Carol Yinghua Lu
June 2, 2025

孤独症的“孤独”

孤独症又称为自闭症，它不只是一种病症，同时又是一种生活状况，一种极其不正常的状况。

因此，它不仅仅是医学上的问题，更是生活上的问题。通常的孤独概念意味着无法沟通，意味着独自面对。而孤独症病症则意味着对于上述两种状况的无意识，患者的意识是被隔绝的，抑或是自我隔绝的。他们永久地生活在自己的世界里，那是一个没有孤独与否概念的世界，这也是孤独症的不幸所在，他们是一群“并不存在的存在”。我们也许了解医学意义上的孤独症，但却未必了解生活意义上的孤独症。我们也许了解现实意义上的孤独，但却未必了解非现实意义上的孤独。我们对病患和患病本身的了解都远远不够，但我们却自认为够了。当我们认定对事物的了解已经足够的时候，孤独就会随之发生。因此，孤独近在眼前，孤独症远在天边，我们用“此孤独”替代了“彼孤独”，这才是问题的实质所在。前者是性格，是状态，说不定还是享受。后者不是性格，不是状态，说不定还是痛苦。而孤独症根本的痛苦就在于我们对于这种痛苦的未知。我们满足于已知的一切，并且利用这些已知，这既加剧了孤独症的孤独，又混淆了对于孤独症的视听。

如今，我们尝试经由艺术的方式去研究孤独与孤独症之间的相互关系，探究生命与孤独症之间的相互关联，这是艺术的义务和责任，也是艺术之所长。只有这样，才能让我们和孤独症不再渐行渐远，才能真正的理解孤独症本身。这是我们在认知领域取得进展的开始，我们正在揭示关于自然和情感世界中的那些奥秘。

李睦

2025 年 5 月

The Isolation of Autism

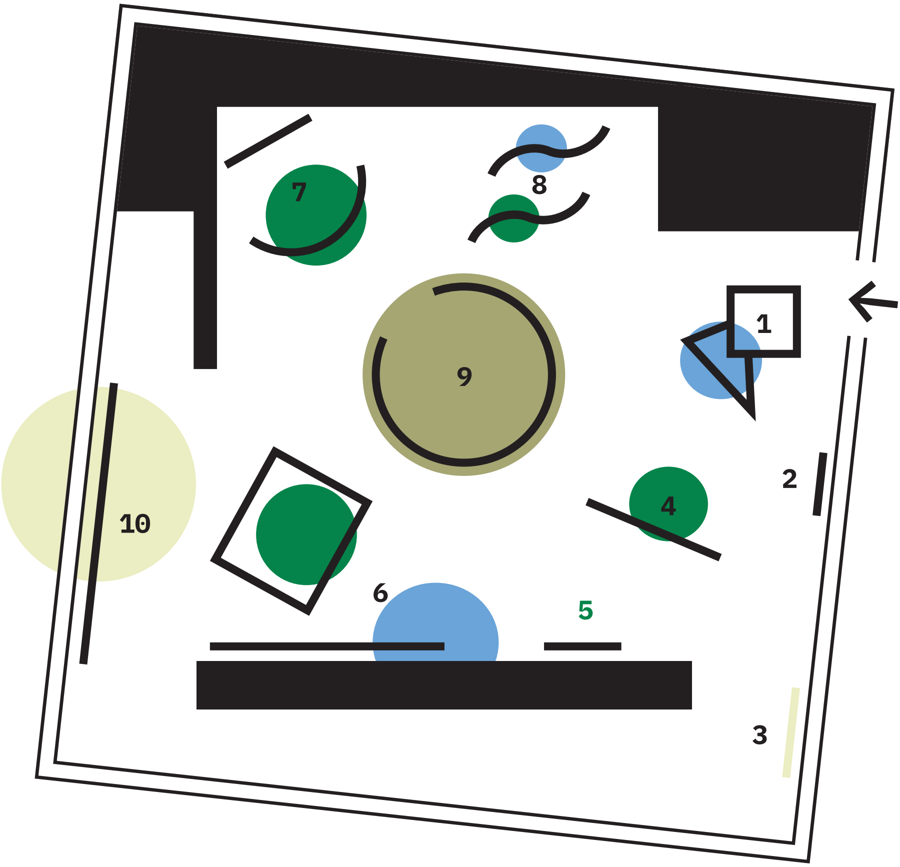
Autism Spectrum Disorder (or Autism) is more than a type of illness. It is a condition of living, a state of life that transgresses normality.

Therefore, it is not only a medical problem, but a question regarding how to live. The concept of isolation typically denotes an inability to connect or communicate. It means confronting life on one's own. Yet autism means an unawareness of the two conditions mentioned. The consciousness of a patient with autism is isolated or self-isolated. They live eternally in a world of their own. It is a world without recognition of isolation, which is the misfortune of people with autism, as they become "an existence that does not exist." We might understand autism in medical terms, but we are not adequately informed about life with autism. We perhaps know autism in reality, but not autism beyond reality. We are still far from understanding the patients and the illness, yet we thought what we had was enough. Whenever we claim sufficient understanding of a subject, isolation will follow. Therefore, isolation is always with us, even if autism is far from us. The fundamental problem is that we substituted "isolation" with "autism." The former refers to personality, a state of mind, or even an enjoyment. The latter is neither a personality nor a state of mind. It sometimes means pain. The deepest pain of autism is our lack of understanding about this unknown suffering. We are satisfied with a known world and have abused our knowledge, which has intensified the isolation of autism and led to people's misunderstandings of it.

Now, we attempt to study the relations between isolation and autism through art, uncovering the connections between life and autism. It is the obligation and responsibility of art, as well as its strength. Only through our actions can we close the distance between ourselves and our understanding of autism and truly comprehend the illness as it is. This marks the beginning of our progress in forwarding recognition and awareness, as we are unveiling the hidden realms of nature and emotion.

Li Mu
May 2025

2F 平面图



语音导览
Audio Guide

● **声音区域 Audio Playback**

西本·罗莎、
大卫·伯恩斯坦
Sijben Rosa, David Bernstein

可以握着的物件
2025
互动雕塑
材料及尺寸可变
由艺术家授权北京中间美术馆制作

Something to Hold on to
2025
Sculpture-performance
Various materials, dimensions variable
Reproduced by Beijing Inside-Out Art Museum with courtesy of the artists

在观看展览时，是否可以“握住点什么”？本作品邀请观众在参观展览的同时，手中持有一件看似无用的触觉物件。这些外形抽象、却带有日常物品联想的“握持物”，无法说明什么，却带来了安全感、投射、或一种看起来“在做什么”的姿态。

通过这些物件，两位艺术家尝试打破观众在展览中常有的“规范姿态”，并鼓励一种亲密而感性的观展方式。握持行为激发出新的互动关系，使观众之间、人与展览空间之间的距离产生微妙的改变。观众甚至可能会对物件产生“照料者”的情绪，仿佛手中这件东西也是一位需要陪伴的存在。

Something to Hold on to invites visitors to hold a specific object in their hands as they visit the rest of the exhibition. These amorphous forms are abstractions of familiar things that evoke projection, play, or emotional reassurance.

By introducing this haptic layer to the exhibition experience, Sijben and Bernstein encourage viewers to relate to art and space intellectually, physically, and emotionally. Holding something can ease awkwardness, prompt new kinds of attention, or spark interactions that might otherwise not happen. As some visitors noted, the object in hand can feel like a companion—something (or someone) to take care of.

艺术家西本・罗莎（they/them，1988 年生于荷兰阿尔克马尔）围绕物件创作并编排行为情境，探索物与人之间的滑动地带与互动关系。西本关注那些脱离实用功能和效率预期的物件，十年来持续思考材料的模糊性如何为我们与周遭建立关系打开新的可能，进而促成更深层次的社会联结。

大卫・伯恩斯坦（he/him，1988 年生于美国得克萨斯州圣安东尼奥，现居布鲁塞尔）是一位结合表演、雕塑与写作的艺术家，通过物件讲述故事。他的创作涉及心理学、亲密关系、恋物癖、精神性等多个议题。除了个人实践外，他也积极与他人合作，并参与布鲁塞尔艺术家工作室合作社 Level Five 的社区建设。

Artist Sijben Rosa (they/them, 1988, Alkmaar, The Netherlands) makes objects and choreographs situations around them, probing the slippages and interplay between objecthood and personhood. They are interested in creating objects that elude practical function and expectations of efficiency. Over the past decade, Sijben has explored how material ambiguity may open up alternative ways of relating to our surroundings and, in turn, foster greater social connection.

David Bernstein (he/him, 1988, San Antonio, Texas) is an artist based in Brussels who combines performance, sculpture, and writing to tell stories through objects. His projects deal with a range of subjects: psychology, hospitality, fetishism, and spirituality. Next to his individual practice, he collaborates with a variety of people and participates in building community at Level Five (Brussels atelier cooperative).

西本·罗莎 Sijben Rosa 2

给姥爷的物件
2020/2025
雕塑 / 触觉体验、单频影像（彩色、有声，1′）
环氧粘土
16 × 6 × 3 厘米
由艺术家授权北京中间美术馆复制

Object Voor Opa
2020/2025
Sculpture/touch experience, single-channel video (color, sound, 1′)
Epoxy Clay
16 × 6 × 3 cm
Reproduced by Beijing Inside-Out Art Museum with courtesy of the artist

《给姥爷的物件》是艺术家西本·罗莎为自己的姥爷 W.C.Reij 创作的一件私人作品。姥爷是西本成长与创作过程中重要的支持者，他们一生关系亲密。然而在晚年，他由于多次轻微中风，逐渐失去语言与认知能力，而疫情又剥夺了他们之间唯一剩下的沟通方式——触摸。正是在这时，艺术家决定为他量身创作一件可被观看，但更需要通过触觉来感知的作品。姥爷曾经很喜欢以特定的方式抚摸和握住艺术家的手，这件作品的形状便源于艺术家对那些亲密动作的记忆。

这段录像记录了姥爷与这件物件初次相遇的场景：他用手一次又一次地发现这个物件，看向西本，又看向它，循环往复。在生命最后的两个月里，他几乎从未将它放下。本次展览复制了这一物件，在将原物的情感记忆保留给艺术家本人的同时，也邀请大家想像这一留存在手心之间的记忆。

纪念威廉·科内利斯·赖伊（Willem Cornelis Reij）
1923 年 11 月 4 日—2020 年 9 月 3 日

Object voor Opa was a private work created by artist Sijben Rosa for their grandfather W.C.Reij, who was always close to them and played a significant role in their creative development and artistic journey. During the last few years of his life, he slowly lost his linguistic and other cognitive abilities due to small tia's. When he could barely speak any longer, Covid-19 robbed them of the only way of communication they had left: touch. That's when Sijben decided to make an art experience that was tailored to his specific condition; one that was to be experienced somewhat through sight, but predominantly through touch. Its shape was informed by memories of how he used to do with Sijben's hands, on ways of touching and holding on that he seemed to enjoy.

The short video accompanying this work captures his first encounter with the object: his hands discovering and rediscovering the object, as he looks at Sijben, then back at the object, and discovers it again. For the last two months of his life, he rarely let go of it. The version shown in this exhibition is a replica. While the original object remains with the artist as a deeply personal and emotional keepsake, the copy invites others to imagine a memory held not in images or words, but in the palm of one's hand.

In loving memory of Willem Cornelis Reij, 4 November 1923 – 3 September 2020

何梓羽 He Ziyu

3

劳动模块：维持之动
2025
金属板、螺栓、MDF、塑料履带、金属网、混合工业品、铃铛等
350 × 50 × 25 厘米

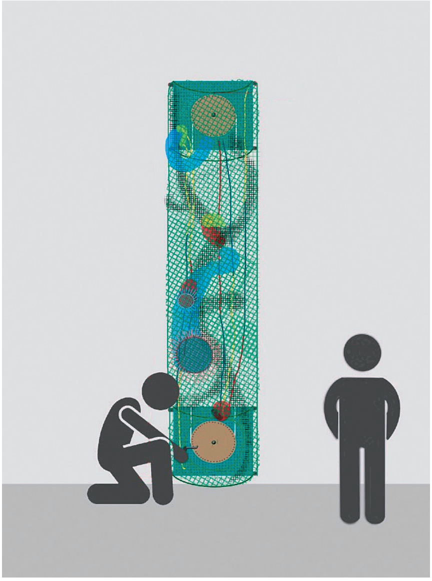
Work Unit: Motion to Maintain
2025
Metal plates, bolts, MDF, plastic tracks, metal mesh,
mixed industrial products, bells, etc.
350 × 50 × 25 cm

这是一件可以被观众手动操作的装置作品。它围绕“劳动”这一概念展开，通过“旋转”这一重复动作，呈现出一个不确定、持续、无法达成结果的劳动现场。

装置由上下两个齿轮和一条履带构成，外部包覆绿色金属网。观众可转动底部的把手，使结构缓慢运转，网格内部的材料在碰撞与摩擦中发出不规则声响。整个系统无法顺畅运行，常常出现卡顿、错位和节奏紊乱。而网格内拼接的异形物体则仿佛是被压缩、拆解、缝合的身体碎片——它们不再构成完整的人形，却保留了“挤压”“扭曲”“被迫前进”的身体经验。

作品模拟的是一种熟悉的状态：我们在环境中不断调整自己，劳动成为维持秩序的一种微小努力。这种劳动，既可能是孤独症谱系人士为缓解感官过载而进行的重复动作，也可能是现代个体为寻求稳定而进行的机械性训练。它既是自我保护机制，也可能成为对社会规范的内化驯化。作品并不提供一个明确意义，而是邀请观众以身体介入，去体验那种“持续运作却无法说明意义”的状态。这不是一个可以完成的任务，而是一种正在发生、被卷入其中的感知过程。

操作说明:
请按图示蹲下，握住把手进行旋转操作。请缓慢旋转，以免损坏装置。



This interactive installation invites viewers to engage physically with the concept of labor through the repeated action of rotation, constructing a scene of uncertain, ongoing, and inconclusive work.

This installation consists of two interlocking gears, a track, and an outer shell of green metal mesh. Viewers can activate the structure by slowly turning a handle at its base, setting the system into motion. Inside the mesh, materials collide and rub against one another, producing irregular sounds. The mechanism does not run smoothly—frequent jams, misalignments, and disrupted rhythms are part of its operation. Within the mesh, heteromorphic assemblages resemble compressed, disassembled, and stitched-together fragments of a body—not whole human figures, but remnants that carry the sensations of squeezing, twisting, and being pushed forward.

The work evokes a familiar condition: the constant need to adjust oneself to the surrounding environment, where labor becomes a small act of maintaining order. This labor might take the form of repetitive gestures used by autistic individuals to ease sensory overload, or the mechanical routines modern subjects adopt in search of stability. It is at once a means of self-protection and a reflection of internalized social norms. Rather than offering a fixed interpretation, the installation invites physical engagement—an embodied experience of “ongoing operation without clear purpose.” It is not a task to be completed, but a continuous, immersive sensory process in which the viewer becomes involved.

Instructions for Use: *Please crouch down as indicated and hold the handle to rotate. Rotate slowly to avoid damaging the structure.*

何梓羽，出生于中国四川，现居东京。毕业于北海道大学国际传媒研究科，曾在日本能源制造企业任职，后进入武藏野美术大学雕塑专业。作品关注个体在制度与结构中所遭遇的异化感、重复性劳动、虚构空间与现实秩序的交叠状态。

艺术实践横跨装置、可动结构与现场行为，通过重构工业零件与旧物，探讨身体感知与观看行为。近期作品强调“手动操作”与动作性结构，生成一种模糊现实与感知边界的界面。

He Ziyu was born in Sichuan, China, and currently lives in Tokyo. After graduating from Hokkaido University’s Graduate School of International Media Studies, she worked for a Japanese energy manufacturing company before enrolling in the sculpture program at Musashino Art University. Her practice focuses on the alienation individuals experience within institutional structures, repetitive labor, and the overlapping states of fictional space and real-world order.

Spanning installation, kinetic structures, and live performance, her art explores bodily perception and acts of viewing through the deconstruction of industrial parts and found objects. Recent works emphasize “manual operation” and performative structures, generating interfaces that blur the boundaries between reality and perception.

4

庄伟 Isaac Chong Wai

我们永远无法触及的地平线
2014
单频影像（彩色、有声）
14′ 19″
由艺术家及刺点画廊惠允

The Horizon We can Never Touch
2014
Single-channel video (color, sound)
14′19″
Courtesy of artist and Blindspot Gallery

该项目在德国不来梅实施，参与者被要求调整自己的身高，以便在头顶形成 “一条线”。在这个过程中，作为高度“标准 ”的角色不断轮换，暴露了外部规则制定的流动性和不确定性。这件作品象征性地提醒人们，我们是如何相互牵连，我们又是如何在不断的练习中重新定义自我、他人和外部世界之间的界限。

This project took place in Bremen, Germany — Participants were asked to adjust their heights in order to form “a line” above their heads. They took turns to pose as the “model,” with others adjusting their heights based on this standard. In this process, the role of “the highly standard” is constantly rotated, exposing the fluidity and uncertainty of external rule-making. The work serves as a reminder of how we are implicated in each other and how we redefine the boundaries between self, others and the outside world in a continuous exercise.

庄伟以表演、录像、装置、摄影及绘画为媒介调研当代全球现象。他的作品将人际交往中的情绪、张力、记忆转译为表演性实体和沉浸式体验。庄伟的作品常游移于个体性与集体性的中间地带，审视身体的脆弱性及社会制度和历史创伤中的系统性暴力，并想象人际关系中的其他可能性。

Isaac Chong Wai uses performance, video, installation, photography and drawing as mediators to investigate contemporary global phenomena. His work transforms the emotions, tensions, and memories from human interactions into performative materiality and immersive experiences. Treading the line between the individual and the collective, he examines the vulnerability of the body and the inherent violence within social systems and historical traumas and imagines alternative microcosms of human relations.

5 伯特利之家 Bethel House

一切进展顺利！
2010、2024
单频影像（彩色、有声）
4′ 29″ , 7′ 28″

Everything is Going Well!
2010, 2024
Single-channel video (color, sound)
4′29″, 7′28″

本次展出伯特利之家的两部公开影像：2010 年幻想与妄想大会为赛木林先生颁奖的片段，及成立 40 周年纪念短片。自 1995 年起，伯特利之家每年举办“幻觉与妄想大会”，吸引上千人赴浦河参与。参与者身着奇装异服表演，以幽默方式呈现幻觉体验。评选不强调“战胜疾病”，而是表彰直面症状的勇气与互助能力——例如一位受赏的幻听患者“设计了干扰设备抗击外星人的电波”，将个体困扰转化为群体智慧。这种对“异常”的庆祝，打破了精神病学的污名化叙事和应对方式，成为一种值得思考的实践样本。

伯特利之家的哲学：这里总是充满问题。今天、明天、后天，甚至永远，都会有问题。人际冲突是组织运营或商业运作中固有的一部分，并且每天都会发生。即使只活一天，也会有麻烦和困难，就像排泄物一样。

但是，与其用“生病”来逃避的应急措施，不如将其变为“日常生活中的具体问题”，让问题真正成为现实。如果你与朋友分享问题并选择克服它，生活实际上会更容易。这就是伯特利所学到的。就这样，我们培育了“每个人都成为主角，为自己的烦恼和麻烦承担责任”的传统。所以我们越是面临困难，我们就越是会这么说。

“一切进展顺利！”

On view are two public videos from Bethel House: an excerpt from the 2010 Grand Prix of Hallucinations, in which Mr. Semulin receives an award, and a short film made for the 40th anniversary of the organization. Since 1995, Bethel House has hosted the annual *Grand Prix of Hallucinations*, drawing thousands to Purukawa. Participants perform in flamboyant costumes, humorously presenting their hallucinatory experiences. The awards don't focus on "overcoming illness," but instead celebrate the courage to face symptoms and the capacity for mutual support—such as a hearing-voices participant who "designed a jammer to block alien signals," turning personal distress into shared intelligence. This celebration of "abnormality" breaks from the stigmatizing narratives and clinical responses of psychiatry, offering a practice worth considering.

The philosophy of Bethel House:
Here, there are always problems. Today, tomorrow, the day after, and forever—there will be problems. Human conflict is an inherent part of organizational and business life, and it happens every day. Even if you only live one day, you'll still face trouble and hardship—just like excrement.

But rather than escape by labeling it "illness," why not recognize it as a "concrete problem in daily life," making the problem real? If you share it with a friend and choose to face it together, life actually becomes easier. This is what Bethel has learned. In this way, we have cultivated a tradition of "everyone being the protagonist, taking responsibility for their troubles and difficulties." So the more hardship we face, the more we say:

"Everything is going well!"

1984 年，在日本北海道浦河町，伯特利之家（べてるの家）作为精神障碍人士的社区活动中心诞生。目前旗下有福利商店伯特利株式会社、浦河伯特利之家、社会福利法人、浦河自助中心 NPO 等各种组织。其中有三个社区：生活社区、工作社区和护理社区，共居住着 100 多名成员。

“伯特利”（Bethel）源自圣经中的“神殿”，象征为所有个体提供庇护的精神家园。发起人向谷地生良受反精神病学运动与福柯思想的影响，在“努力 - 战胜疾病 - 回归社会”的向上康复叙事模式外，提出“带着苦痛进入社会”的理念——不试图消除症状，而是让成员以自身状态参与当地生产，通过昆布加工、草莓种植等手工业及出版物，向社会传递独特的生命经验。

Founded in 1984 in Urakawa, Hokkaido, Bethel House began as a community hub for individuals living with mental health conditions. Today, it encompasses a network of affiliated organizations—including Beteru Welfare Store Co., Ltd., the Urakawa Bethel House Social Welfare Corporation, and the Urakawa Self-Help Center NPO—supporting three interconnected communities: residential, vocational, and care-based, with over 100 members living and working together.

The name “Bethel,” meaning “house of God” in the Bible, symbolizes a spiritual sanctuary for all. Influenced by the anti-psychiatry movement and Michel Foucault’s thought, founder Muraji Mukaiya challenged the conventional narrative of “struggle–overcome–reintegrate.” Instead, he proposed a philosophy of “engaging with society while carrying suffering,” which does not seek to erase symptoms but encourages members to participate in local industries—such as kelp processing and strawberry farming—and to share their lived experiences through crafts and publications.

山寨 MFA Shanzhai MFA 6

幻想与妄想大会
2024
照片、影像、文献

The Grand Prix of Fantasy and Delusion
2024
Photograph, videos, documents

“幻想与妄想大会”是山寨 MFA 于 2024 年 8 月在浙江台州开展的一次的集体实践，主题参考了日本精神分裂患者自组织社区“べてるの家”（伯特利之家）和其组织的一年一度的“幻觉与妄想大会”。项目招募了 20 多名不同社会背景的参与者，在名为“纯情宇宙”的写真馆里进行了为期两周的共居以及对“幻想与妄想”的系列学习（36 场活动 / 事件），并在中途和结尾（一共四天）来到当地的一家康养院，与 20 名精神残障人士和院方工作人员展开艺术互动。该项目由台州 Story 书店协助，包括提供机会、场地和召集社会募捐（用于补贴山寨 MFA 与院方参与者），由黄译策划和统筹。

主要共创参与者包括（排名不分先后）：小羊、zhuyan、cz、u0、土豆、彩虹、qianlin、润紫、小软、小船长、叉车、kim、润山、李飞、郭头由美、苗子、久安呐、jojo、津一、静静、土豆妈妈、黄译、小黑孙文浩、久安纳、天琦、yifan、亚老师、heqiao、阿新、ruin；线上顾问：余一文、满宇；感谢 Story 书店、短期志愿者以及康养院的相关人员。

The Grand Prix of Fantasy and Delusion is a collective practice initiated by Shanzhai MFA in August 2024. Based in Taizhou, Zhejiang, the work takes inspiration from Bethel House (べてるの家), a Hokkaido-based community self-organized by people with Schizophrenia and their caretakers, who initiate an annual *Grand Prix of Hallucinations* to promote a community-based treatment culture. During the project, over 20 co-practitioners from different social backgrounds lived and worked together for two weeks in a photography studio called "Pure Love Universe." Here, co-creators collectively initiated a series of 36 events and activities exploring the themes of fantasy and delusion. Midway through and at the end of the residency (4 days in total), the group engaged with a local assisted living facility, where they collaborated with 20 residents with mental disabilities and their caretakers through artistic interactions and interventions. The project was supported by Story Bookstore in Taizhou, which provided the venue, outreach, and helped raise community donations to subsidize participation for both Shanzhai MFA and the care center residents. The project and the exhibited work were planned and coordinated by Amos Yi Huang.

Co-creators of the work include (in no particular order): Xiaoyang, zhuyan, cz, u0, Tudou, Caihong, Qianlin, Runzi, Xiaoruan, Xiaochuanzhang, Chache, Kim, Runshan, Li Fei, Guotou Youmei, Miaozi, Jiuanna, Jojo, Jinyi, Jingjing, Tudou Mama, Amos Yi Huang, Xiaohei Sun Wenhao, Jiuanna, Tianqi, Yifan Wang, Teacher Ya, Heqiao, AXin, and Ruin. Online advisors: Yu Yiwen, Man Yu. With thanks to Story Bookstore, short-term volunteers, and all staff and residents at the assisted living facility.

山寨 MFA（Master of Fine Art，译为艺术硕士或艺术大师）是由几个草野小民以“山寨”为精神主旨和方法组织起来的无门槛、跨学科的另类艺术学习项目，不断学不断创作，目的是培养不高级、不实用、不专门的人。它也可以被理解成：一个社会实践艺术作品、草根自组织、diy 艺术驻地、即兴创作节、临时搭建能量场、实验研学团建、一场演出、一系列游戏、实验、交友会……通常每期时长超过一周，参与者需要支付共创费用，并根据多劳多得原则再分配收入。

自 2023 年末首次山寨 MFA 发起以来，已在 7 个地点以不同主题和组织形态实践过 9 次，分别是：大理（山寨艺术学校）、潮汕普宁乌石村（山寨潮汕、游戏戏剧节）、浙江台州（山寨幻想与妄想大会）、厦门集美大社（山寨家庭）、厦门翔安（瞎几把玩泥巴大学）、清迈（31 世纪原住民研究会）和杭州良渚（山寨奥林匹克）。

Shanzhai MFA, short for The Shanzhai Master of Fine Art—a name that cheekily riffs on both the graduate degree and the literal, deliberately mistranslated sense of “Art Guru,” is a no-barriers, cross-disciplinary, alternative art and education project organized by a few regular grassroots folks. The collective takes “shanzhai”—parody, subversive imitation, and creative mischief — as both its vision and method. The collective, through constant learning and constant creating, aims to cultivate talents who are not elite, not practical, and not specialized. Shanzhai MFA can be understood as: a piece of social practice artwork, a grassroots self-organized community, a DIY artist residency, an impromptu creativity festival, a temporary energy field, an experimental learning camp, a team-building retreat, a performance, a series of games, experiments, hangouts… Each iteration of Shanzhai MFA typically lasts more than a week. All participants (both “teachers” and “students”—collectively known as “monkeys”) pay a co-creation/tuition fee, which are put into a collective fund and then redistributed according to both labor and need.

Since its inception at the end of 2023, Shanzhai MFA has organized nine iterations of its nomadic school sessions in seven different locations, each with its own theme and organizational format. These include: Dali (Shanzhai Art School), Wushi Village, Puning, Chaoshan (Shanzhai Chaoshan / Improvisational play Festival), Taizhou, Zhejiang (The Grand Prix of Fantasy and Delusion), Jimei Dashe, Xiamen (Shanzhai Family), Xiang’an, Xiamen (Funky Mudplay University), Chiang Mai (31st Century Indigenous Studies Society), Hangzhou (Shanzhai Olympics Game Jam).

Project YYIN

7

明室
2024
戏剧、单频影像（彩色、有声）
72′ 34″
与加拿大残障艺术协会联合制作

Camera Lucida
2024
Theatre, single-channel video (color, sound)
72′34″
Co-Production with National accessArts Centre

《明室》是一部从神经多样性的角度出发，重新思考剧场与身体关系的作品。它由 Project YYIN 的两位韩国艺术家与加拿大残障艺术协会联合创作，由四位具有发展性障碍的演员共同演出。与传统舞台结构不同，《明室》的舞台在两侧设有屏幕与提示信息，观众可根据自身特质与语言习惯选择更适合的观看位置，体现了对多样感官经验的体贴与回应。

在剧场中，身体长期被要求成为某种“他者”：舞台上的身体成为透明的符号，观众的身体则隐没于黑暗之中。尽管不少作品尝试将身体重新带回剧场，即便在那些以“具身性”为名的实践中，问题往往仍围绕着所谓“正常”的身体展开——那个被历史默认为“身体”的标准答案。《明室》所呈现的身体，并非“正常”的对立面，而是带有注意力障碍、自闭症谱系、情绪调节困难与阅读障碍等特质，以颤抖、迟疑、碰撞与停顿等真实而复杂的状态出现。艺术家称之为“关怀诗学”——不是出于道德义务，而是一种共同存在的前提。它提出了一个问题：是否可能存在一种能够想象“我们”的剧场？也许，这个问题比“我们能想象怎样的剧场”更为迫切。

Camera Lucida is a work that reimagines the relationship between theatre and the body through the lens of neurodiversity. Created by two Korean artists from Project YYIN in collaboration with Canada's National accessArts Centre, the piece features performances by four dancers with developmental disability. Departing from conventional stage design, the production incorporates screens and information panels along two sides of the theatre walls. Audience members with varying needs are encouraged to choose seating that feels most comfortable to them—an approach that embodies a commitment to care and attentiveness to diverse sensory experiences.

In theatre, bodies have long been asked to become something "other" than themselves: the body on stage a transparent signifier, the audience's body a disembodied flicker in the dark. For decades, many have sought to return the body to the theatre. Yet even in works that center embodiment, the problem has often been the "normal" body—the only body historically recognized as the body. Here, bodies are no longer measured against what is considered "normal." Instead, bodies marked by ADHD, autism spectrum, emotional dysregulation, or dyslexia appear as they are: imperfect, shifting, plural. They tremble, hesitate, collide, and pause. The artists call this a "poetics of care"—not as moral obligation, but as the fundamental condition of our shared, finite existence. *Camera Lucida* assembles movement, spatial interventions, and layered sound into fleeting moments of tension and proximity. The work poses a question: Is there a theatre that can imagine "us"? A question perhaps more vital than what kind of theatre we can imagine.

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Project YYIN 是一个常驻首尔的艺术团体，由剧场导演罗希娜和编舞家、舞者崔基燮共同发起。他们的创作以身体为出发点，持续探讨语言与身体之间的关系，挑战“不可书写”与“不可触碰”的可能性。他们的作品包括《畅游深渊》（2017）、《成为舞者》（2020）与《方形》（2021）。

Project YYIN is an artist collective based in Seoul, formed by theatre director RHA Sinae and choreographer-dancer CHOI Kisub. Their movement-based work interrogates the relationship between the linguistic and the bodily, challenging the (im)possibility of writing the unwritable and touching the untouchable. Notable works include *Swim the Abyss* (2017), *Becoming-dancer* (2020), and *Quad* (2021).

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康靖 Kang Jing

一天
2023–2025
单频影像（彩色、有声）、文献
9′ 17″

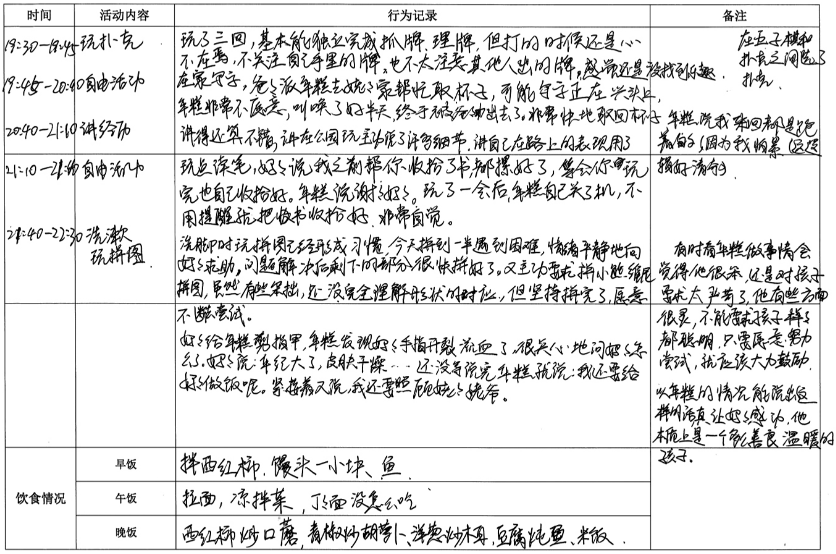
One Day
2023–2025
Single-channel video (color, sound), documents
9′17″

此处呈现的是艺术家康靖在日常生活中持续整理的部分档案记录：他每天聆听儿子年糕讲述自己的日常，并将内容依时间顺序填写在表格中。在跨度一年半的时间里，他记录下了接近 500 天的活动。表格不仅包含了当天的活动和儿子的口述内容，在备注栏中，康靖也偶尔加入对儿子行为的判断、补充或推测。这一记录习惯源于父母日常中那句熟悉的提问：“你今天都做了什么？”对孩子而言，父母只是听，却不需“出力”，这似乎并不公平。于是，艺术家以记录作为回应的方式，参与其中。

这一系列记录始于 2023 年，在 2024 年的项目《家庭神话》中被进一步延展：11 月 5 日至 30 日，康靖每天带 6 岁的儿子前往蔡锦空间，在下午 3:30 至 6:00 共同参与一场父子之间的“日常生活表演”。地点的转换与时间的推移，为他们之间的关系带来新的展开，也使这段长期记录成为艺术家观察与实践亲子关系的一部分。

Presented here is a set of archival records that artist Kang Jing has been compiling as part of his daily life. Each day, he listens to his son Niangao recount the events of his day and documents these narratives in a table, arranged chronologically. Over a span of 18 months, he kept a record for nearly 500 days. The table includes the day's activities and Niangao's own words, with occasional notes in the remarks column where Kang offers interpretations, supplements, or speculations about his son's behavior. This ongoing documentation stems from a common parental habit—the daily question, "What did you do today?"—which, from the child's perspective, can feel unfair, as it places the burden of recounting solely on them. In response, the artist uses the act of documentation as a way of participating.

This body of work began in 2023 and was further extended during Kang Jing's 2024 project *Family Myth*. From November 5 to 30, 2023, Kang brought his six-year-old son to Cai Jin Space daily, where they engaged in a "daily life performance" from 3:30 to 6:00 p.m. The shift in location and the passage of time opened new dimensions in their relationship, becoming part of Kang's artistic investigation and practice of the parent-child dynamic.



时间	活动内容	行为记录	备注
19:30–19:45 19:45–20:40 20:40–21:10	玩扑克 自由活动 讲经历	玩了三回，基本能独立完成抓牌、理牌，但打的时候还是心不在焉，不关注自己手里的牌，也不太注意其他人出的牌，感觉还是没找到乐趣。 在家写字，爸爸派年糕去姥姥家帮忙取杯子，可能写字正在兴头上，年糕非常不愿意，叫唤了好半天，终于被说动出去了。非常快地取回杯子。 讲得还算不错，讲在公园玩主动说了许多细节，讲自己在路上的表现用了	在五子棋和扑克之间选了扑克。 年糕说我来回都是跑着的（因为我怕黑 还没搞好清奇）
21:10–21:40 21:40–22:30	自由活动 洗漱 玩拼图	玩点读笔，妈妈说我之前帮你收拾了书，都摆好了，等会你玩完也自己收拾好。年糕说谢谢妈妈。玩了一会后，年糕自己关了机，不用提醒就把读书收拾好，非常自觉。 洗脚时玩拼图已经形成习惯，今天拼到一半遇到困难，情绪平静地向妈妈求助，问题解决后剩下的部分很快拼好了。又主动要求拼小熊维尼拼图，虽然有些笨拙，还没完全理解形状的对应，但坚持拼完了，愿意	有时看年糕做事情会觉得他很笨，还是对孩子要求太严苛了，他有些方面
		不断尝试。 妈妈给年糕剪指甲，年糕发现妈妈手指开裂流血了，很关心地问妈妈怎么了。妈妈说：年纪大了，皮肤干燥……还没等说完年糕就说：我还要给妈妈做饭呢。紧接着又说，我还要照顾姥姥姥爷。	很灵，不能要求孩子样样都聪明，只要愿意努力尝试，就应该大力鼓励。 以年糕的情况能说出这样的话真让妈妈感动，他本质上是一个多么善良温暖的孩子。
饮食情况	早饭	拌西红柿、馒头一小块、鱼。	
	午饭	拉面，凉拌菜，丁丁面没怎么吃	
	晚饭	西红柿炒口蘑，青椒炒胡萝卜、洋葱炒木耳，豆腐炖鱼、米饭。	

康靖出生于山东，本科毕业于西安美术学院，硕士毕业于中央美术学院，现居北京。他曾在北京墨方、北京蔡锦空间、北京 M 的房间、北京瑜舍酒店中庭举办过个展，在国内外美术馆和机构空间参加过诸多群展。

年糕，出生于北京，幼儿园在读。年糕近年来关注机械和相关物象，他善于发现日常生活场景中的细微差异，通过观察、研究和参与寻求时间的永恒和情感的释放。并揭示和挑战惯性思维里诸如潮流与过时等观念的悖谬。现阶段行动中，他开始探讨其他生命体与自身在空间与时间中的关系。他综合运用即兴表演、声音、绘画和雕塑等方式，力图呈现自身与外界，“前台”与“后台”，普遍与独特等难解难分又无法回避的问题，以及由此形成的视觉物。

Kang Jing was born in Shandong and received his BFA from Xi’an Academy of Fine Arts and his MFA from the Central Academy of Fine Arts. He currently lives and works in Beijing. He has held solo exhibitions at institutions including MOCUBE, Cai Jin Space, Mroom, and the atrium of The Opposite House in Beijing, and has participated in numerous group exhibitions in museums and art spaces in China and abroad.

Niangao, born in Beijing and currently attending kindergarten, has recently been drawn to machines and related imagery. He has a keen eye for subtle differences in everyday scenes, and explores the eternal nature of time and the release of emotion through observation, research, and participation. His work reveals and challenges the contradictions within habitual thinking, such as those between trend and obsolescence. In his current explorations, he investigates the relationship between other life forms and himself within space and time. Drawing on improvisational performance, sound, painting, and sculpture, he seeks to manifest the inseparable yet unavoidable tensions between self and world, frontstage and backstage, the universal and the singular—through the visual artifacts that emerge.

赵健泽 Zhao Jianze

9

当我来到这里（第二部分）
2025
布帘、懒人沙发、眼罩、耳塞、圆点本

When I came here (Part II)
2025
Curtains, bean bags, eye masks, earplugs, polkadot notebook

展览委托神经多样性和相关实践背景的艺术家赵健泽为展厅设置体验性的空间，以打破艺术展对于观众的默认前置要求（忽明忽暗、噪音、保持安静、长时间集中精力、不可触碰）。除了两处主要的装置（雨伞架和休息室）外，艺术家还在展厅的各个角落，甚至其他作品附近散落感官友好的“溜号”提示，提供研磨器、耳塞、坐垫、豆袋沙发等日常物，使得观展体验变得更加柔软可选——调整音量、与他人保持距离、随时休息、以一种舒适的方式阅读。

“小时候，当我不知道外面的世界有多大，没有遇见那么多的人们时，
我总是沉浸的做一些寂静的事。寒假的两个月，一把稻草，剥壳，去膜，
碾成细细的粉末，积攒在一起，最后融水变成了小小的一个米团。重复，但是满足。”

“在笔记本上整齐的画出圆点，直到填满一页纸。”

“如果这个世界是神经多样的，那么只有一种规则要遵守是不公的，
写下你与世界相处的规则。”

使用说明： *这里是艺术家设置的休息室，如果您在展厅中感到感官过载、疲劳或需要休息，您可以拉开帘子躺下休息，我们提供眼罩、耳塞、沙发和毯子，也欢迎写下您的感受。* ***请遵守艺术家设置的神经多样性包容性准则。***

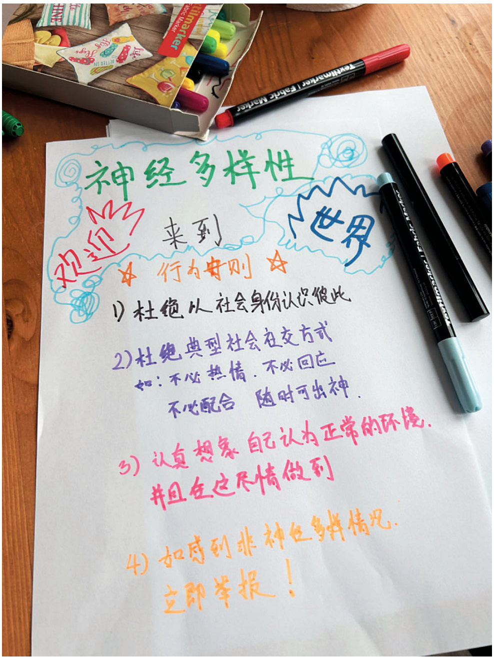
As part of the exhibition, artist Zhao Jianze—whose practice engages with neurodiversity and related lived experiences—was invited to create an experiential space within the gallery. The aim is to challenge the implicit expectations often placed on visitors in art exhibitions: fluctuating light and sound, the need for silence, prolonged focus, and a prohibition on touch. In addition to two primary installations—a shared umbrella rack and a rest area—Zhao has embedded sensory-friendly "drift prompts" throughout the museum and near other artworks. These include grinders, earplugs, cushions, bean bags, and other everyday items that soften the viewing experience and make it more optional and adaptive: adjusting sound, keeping distance, taking breaks, or reading in a way that feels physically comfortable.

"When I was little, before I knew how vast the world was
or how many people were out there,
I used to quietly immerse myself in solitary activities.
Over a two-month winter break,
I would take a handful of rice straw—peel, husk, grind it into a fine powder,
then press it into a small rice ball with water. Repetitive, but fulfilling."

"I would draw neat rows of dots in my notebook until the entire page was filled."

"If the world is neurodiverse, then having only one rule to follow is unfair.
Write down your own rules for coexisting with the world."

Instructions: *This is a resting space created by the artist. If you feel sensory overload, fatigue, or simply need a break during your visit, you are welcome to draw the curtain and lie down. Eye masks, earplugs, a sofa, and blankets are provided. You are also invited to write down your thoughts or feelings.* ***Please respect the artist's principles of neurodiversity and inclusivity.***



神经多样性
欢迎 来到 世界
☆ 行为守则 ☆
1) 杜绝从社会身份认识彼此
2) 杜绝典型社会在交方式
如：不必热情．不必回应
不必配合　随时可出神．
3) 认真想象自己认为正常的环境．
并且在这尽情做到
4) 如感到非神经多样情况．
立即举报！

布列塔尼·索普
Brittany Thorpe

10

（非）具身衣物
2024
服装
尺寸可变

(Dis)Embodied Garments
2024
Clothing
Dimensions variable

《（非）具身衣物》是一系列创新服装，旨在通过触觉引导重新理解穿戴与感知的关系，回应神经多样性人群的独特需求。每件服装都融合了特定的感官元素，例如贴近皮肤的松紧带可提供对于身体的感知，金属孔眼织带在拉扯中产生趣味的触觉刺激，让人通过握、拽、贴、绕等动作探索材料与身体之间的关系。

这组作品源于艺术家与生活在阿姆斯特丹、鹿特丹和海牙的神经多样性艺术家与设计师们共同参与的合作设计工作坊。在工作坊中，参与者分享了各自的身体经验、感官偏好与日常应对策略，在相互信任、回应与专注倾听的过程中共同完成了创作。这些服装不仅体现了每位参与者独特的感知特征，也传达了他们对“舒适”与“连接”的具体理解。

本次展览呈现了艺术家设计的衣物、在北京工作坊创作的衣物以及“集体身体地图”。艺术家邀请观众回顾自身经验，标记那些感受到压力、舒适、紧张或感官过载的位置，从而逐渐将共同的具身体验可视化。

(Dis)Embodied Garments is a collection of wearable pieces created through a collaborative process with neurodivergent artists and designers based in Amsterdam, Rotterdam, and The Hague. Each garment incorporates sensory elements tailored to the participants' embodied experiences and needs—such as elastic loops for proprioceptive feedback and metal eyelets for playful and tactile stimulation—reflecting diverse modes of feeling and being.

The design process originated from a series of workshops where participants shared their sensory preferences and curiosities, and express their personal understandings of “comfort” and “connection.” Apart from the final garments, their contributions are also embedded in the methodology: a co-design practice grounded in trust, reciprocity, and attentiveness.

This exhibition presents garments designed by the artist, pieces created during a workshop in Beijing, and a “Collective Body Map.” Visitors are invited to reflect on their own experiences and mark areas where they have felt pressure, comfort, tension, or sensory overload, gradually visualizing shared embodied experiences.

布列塔尼·索普是一位专注于服装感官体验的设计师与研究者。她采用参与式设计方法，与神经多样性等多元群体合作，创造兼具个性表达与关注身心的包容性设计。布列塔尼拥有荷兰鹿特丹威廉·德库宁学院的设计硕士学位，以及英国法尔茅斯大学的时装设计学士学位。她的研究尝试挑战时尚界传统以视觉为中心的理念，倡导以触觉、听觉等非视觉感官为主导的设计，探索人与服装之间深层的情感联结。

Brittany Thorpe is a designer and design researcher whose work centres on the sensory experience of clothing. Guided by participatory design methods, she collaborates with diverse communities—particularly neurodivergent individuals—to create inclusive, wellbeing-oriented designs that reflect personal identities. She holds an MA in Design from the Willem de Kooning Academy in Rotterdam, the Netherlands, and a BA in Fashion Design from Falmouth University, UK. Her research challenges fashion's traditional visual dominance by advocating for design approaches led by non-visual senses such as touch and sound, and for the emotional connections we form with clothing.

终身练习

Life Rehearsals

2025
6.14–10.19

中间美术馆 INSIDE - OUT ART MUSEUM
INSIDE-OUT ART FOUNDATION 中间艺术基金会
NL 荷兰
JAPAN FOUNDATION 日本国际交流基金会 北京日本文化中心
Norwegian Embassy *Beijing*