

CONCEPT '21 PROPOSAL



Ju Pi Ang Xin Lei jianhua , 2019, Acrylic paint, 60 x 60 cm

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#61

XIANG CHOU

Xiang (乡) usually means hometown or the place you were born and lived for a long time. *Chou* (愁) can be referred to as psychological feelings, longing, missing something or place. *Xiang* (乡) *Chou* (愁) means nostalgia in English.

"Manifestations of nostalgia were critiqued and analysed along two compatible, nearly parallel, lines: nostalgia abused individual and collective memory and nostalgia problematised the relations between producers and consumers. Either way, nostalgia was simply bad, bad, bad. But nostalgia was not, and is not, simple. It can cross several registers simultaneously. It can be felt culturally or individually, directly or indirectly." (Scanlan, Sean., 2004)¹

Chinese traditions and Indigenous traditions have similar styles in forming and maintaining contact. Seeking people and land in New Zealand Māori culture, they believe "homesickness" is an invisible track, a spiritual structure, and an idea. It can also be said, just like my metaphysical connection to my hometown, Xin Fan Cun Village. It has always existed. This connection between people and hometowns is a complicated notion. It is the bridge to people's hometown and village. It connects with people's culture, common identity, values and cultural heritage.

The terminology of *Xiang Chou* is similar to the western concept of nostalgia, the earliest use of the term referred to a kind of "disease", usually occurring in people travelling far from home. With the development of society and globalisation, the mode of nostalgia gradually began to be interpreted as a sociological phenomenon, Chinese artists and creatives who moved to a different country when they were young have a certain psychological mode of *Xiang Chou*. The nostalgic mode can be deeply implicated in our sense of identity, through which we link our memories to the present and future.

I want to evoke the feeling of *Xiang Chou* by means of protecting the historical, cultural values, historical memory and humanistic spirit of my hometown Lishui.

¹ Scanlan, Sean. "Introduction: Nostalgia." Iowa Journal of Cultural Studies 5, no. 1 (2004): 3-9.

01 Art in China 01

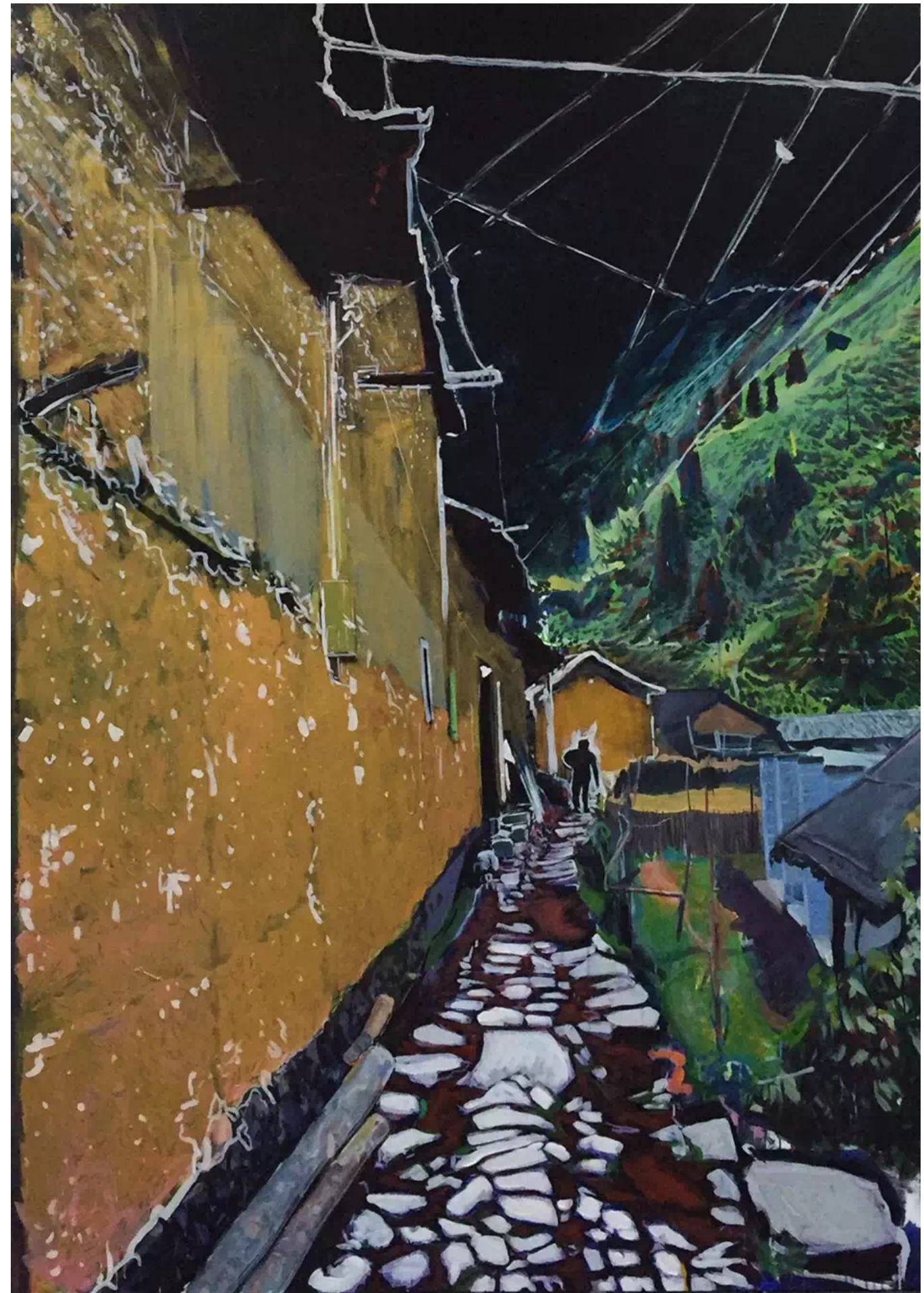
Zhejiang province is an eastern province of China. The city Lishui is located in Zhejiang province, and the name of the town "Lishui" literally means "Beautiful Waters." There are twenty-two characteristic villages in Lishui, Zhejiang province, which includes art villages and cultural heritage villages. These cultural production clusters usually located in government-based urban areas promoted as characteristic culture villages and art villages.¹ This research focused on an oil painting village called Gu Yan Hua Xiang (Gu Yan art village).

The Gu Yan art village was established in 2008. The local government initially established the art village with a mission of supporting the local fine art community. Since the past 13 years of development, this art community has developed art activities and cultural production businesses. It has also has become a promoter under its influence of art and culture in the region of Lishui. Guo (2016) wrote that "the feverish cultural construction is a reflection of the phased development of China's cultural and creative industries" (173). The study addressed a potential negative consequence of the large-scale cultural construction: the imbalance of hard and soft infrastructure. The complex infrastructure is the large-scale construction of cultural facilities. And China's soft infrastructure is arts management competency, cultural content delivery and local cultural consumption. With the government's support, cultural facilities (e.g. galleries, museums, art clusters, cultural production business clusters) are developing fast.

Art galleries and museums face a short supply of arts management professionals who have an understanding of interdisciplinary knowledge in both arts and business, as well as international experience in China.¹

¹ Guo, Marina. "Cultural organizations in China: creating digital platforms for success." Handbook of Cultural and Creative Industries in China, May 2016, 167-180.

¹ Xiao, JianZhong, and WeiDong Wu. "Preservation and exploration thoughts and countermeasures research of characteristic culture villages in Zhejiang - a case study of Lishui, Zhejiang." Acta Agriculturae Zhejiangensis 25, no. 3 (2013), 647-651



Ju Pi Ang Xin (Lei Jianhua,) 2019, Acrylic paint, 150 x 200 cm

#61

XIN FAN CUN

Use *Xiang Chou* to connect, to recreate values and resonate with the local art community. And to enhance the historical and cultural value of Lishui.

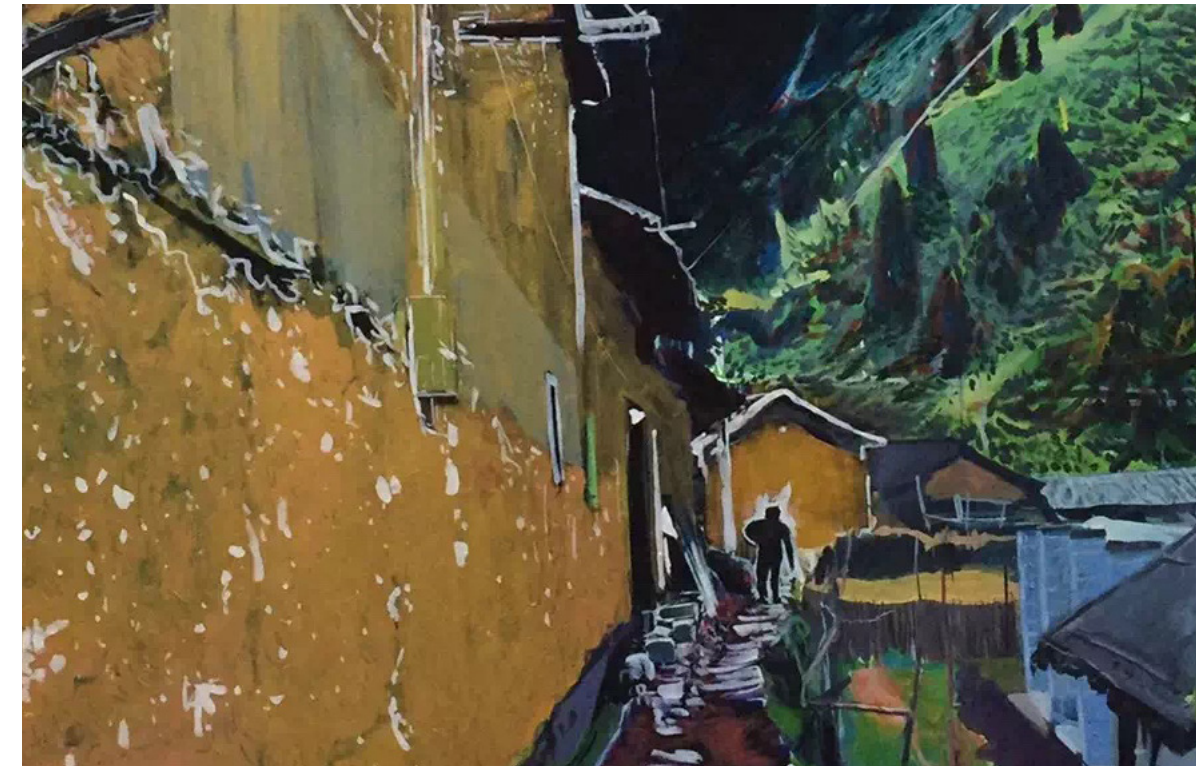
Curator
Echo Xiang

The use of *Xiang Chou* can trigger the feelings of happiness and connection with the nostalgic object. It leads us to connect with the land, soil and the place we once shared.

The nostalgic mode connects with our sense of cultural identity, through which we share our personal memories the present and the future.

Xiang Chou exists with the softest emotion within us.

My research question is how might service design methods be harnessed to support the development of cultural revitalisation projects and establish a value proposition for art communities, such as those in Lishui?



Ju Pi Ang Xin (Lei Jianhua), 2019, Acrylic paint, 150 x 200 cm



Busy people (LI Ruyi), Oil paint on canvas, 2021, 40 x 50 cm

"Curators and arts managers can act as a catalyst to catalyze the local art community. It will surely spur sparks through collisions to promote positive and better development in the Chinese art scene." 3

3 Director of studio HOUPU said traditional Chinese culture and art are also innovating. They deserve more exposure and acknowledgement. The local artists have been working very hard. They wish that people in the world can see and enjoy the work the artists made. Sharing this achievement and art with more people brings happiness, joy, and spiritual joy. However, only a small number of Chinese artists from Lishui have had the opportunity to go abroad. The exchange of knowledge and art with the non-Chinese art community needs to be activated. The local artists wish to collaborate with international artists and curators. And Chinese artists could go abroad and communicate with foreign artists and let their artworks be seen and recognized by non-Chinese. In-

ternational art collaborations will be an enormous contribution to Lishui's art community. And we all can learn from mutual knowledge exchanges, that can broaden your horizons and make progress.

3 Jin believes hosting international exhibitions will be an enormous contribution to Lishui's art community. And the artists can learn from mutual knowledge exchanges will broaden their horizons and make progress.

4 The director of Bo Lan gallery said there are many curator groups in China, but very few curators can bring artists to international exhibitions.

3 Studio HOUPU 2021

4 Bo Lan Gallery 2021

5 A cultural revitalisation project

- 5 What will this project bring?
- Provides a framework for cultural production businesses and arts managers to work on analogous projects in Lishui.
 - Make connections with international curators and artists.
 - Make connections with the locals and connect with the notion "Xiang Chou".
 - Increase their connections both inside and outside the region.
 - Create exhibitions and art festivals, which can be a tourist booster and drive local art sales.
 - Exhibitions and art galleries, salons can be a booster for tourism and promote your art sales.
 - Increase the number of tourists and visitors.
 - Attract more artists, curators, and visitors to come to visit Gu Yan art village.
 - Provide international arts management materials, resources, tools and skills.
 - Give access to international standard art

management materials, resources, tools and skills.

- Provide local artists with an international standard media platform.

" Curators and arts managers can act as a catalyst to catalyze the local art community. It will surely spur sparks through collisions to promote positive and better development in the Chinese art scene."

Jin Jin, Art director, 2021, Studio HOUPU.

This project aims to make useful connection between Gu Yan art village and international curators and artists. Which will potentially lead to futher collabration and cultural exchange.

- Art: this project will initiate the first step in stepping into international curation. For instance, we will be hosting international salons, seasonal curatorial exhibitions, solo exhibitions, art events, artist & curator talks, events and digital salons.
- Economically, this project aims to bring benefits to Gu Yan art village's economy and the local artists, cultural and creative practitioners. There is also an opportunity to create opportunities for investors to see that Gu Yan art village influences international exchanges. This project can also bring some investment opportunities to the local economy. The other is to attract more tourists and to joy the local tourism industry.
- At communication: this project will provide a style guide on making exhibition materials (prints and digital), event planning and marketing strategies, website design, social media content development and copywriting.
- Academically: this project's final research

report will be published. International and domestic scholars will be able to see the academic significance of Gu. It will fill a gap in current curatorial and cultural studies in Lishui, Zhejiang, China.

- This project will also open up research topics for academics interested in cultural revitalisation and curatorial studies. It will also lead to future academic discussion opportunities for research institutions.

“#61”

ARTISTS#1:	参展艺术家 第一组:	活动 events:
XIAOJUN CHEN 陈小俊 CEREMICS	XIAOJUN CHEN 陈小俊 CEREMICS	Exhibition opening night 31 October 6PM Studio HOUPU Guyan Art Village China
ZOEY ZHOU (新西兰) WATERCOLOUR AND ACRYLIC PAINTS	ZOEY ZHOU (新西兰) WATERCOLOUR AND ACRYLIC PAINTS	Artists talk and tea#1 02 November 2pm Sunshine art gallery Guyan Art Village China
JUN LI 李俊 CEREMICS	JUN LI 李俊 CEREMICS	
YUKAI (新西兰) SCREENPRINTS	YUKAI (新西兰) SCREENPRINTS	Digital salon 03 November 7pm Studio HOUPU Guyan Art Village China
MARTHA SCHNUDERL SHORT FILM INSTAL- LATION (奥地利)	MARTHA SCHNUDERL SHORT FILM INSTAL- LATION (奥地利)	An introduction to oil paints 05 November 3pm Studio RUYI art gallery Guyan Art Village China
JIANHUI ZHU 朱剑辉 OIL PAINTS ACRYLIC PAINTS	JIANHUI ZHU 朱剑辉 OIL PAINTS ACRYLIC PAINTS	
RUYI LI 李如意 OIL PAINTS	RUYI LI 李如意 OIL PAINTS	
SHARON SEMI TUIGIA WEAVING (新西兰)		
TEHERENUI KOTEKA		



活动 events:	活动 events:
Making Zine with Zoey 09 November 3pm(China), 7pm(New Zeland) Studio HOUPU, Zoey’s China, New Zealand	展览 开幕之夜 10月31日 下午6点 厚朴文创 古堰画乡 中国
Ceramics world with Li Jun 12 November 6pm Studio SONG FENG Guyan Art Village China	艺术家谈话和茶#1 11月2日 下午2点 阳光画廊 古堰画乡 中国
Art dealers’ talk Gallery One 14 November 6pm Guyan Art Village China	数码沙龙 11月3日 晚上7点 厚朴工作室 古堰画乡 中国
活动 events:	
Making Zine with Zoey 20 November 3pm(China), 7pm(New Zeland) Studio HOUPU, Zoey’s Guyan Art Village China New Zealand	油画颜料的介绍 11月5日 下午3点 工作室如意 古堰艺术村 中国 新西兰
Digital Salon-Weaving with Sharon and Julia 21 November 3pm Guyan Art Village China New Zealand	与 Zoey 一起制作 Zine 11月9日 下午3点（中国），晚 上7点（新西兰） Studio HOUPU, Zoey’s 中国 新西兰
Tokyo and Love Independent Films 11-25 November Studio HOUPU Guyan Art Village China	与李俊的陶瓷世界 11月12日 下午6点 松风陶艺 古堰画乡 中国
Artists Talk #2 22 November 6pm Studio HOUPU Guyan Art Village China	
Curators Talk 23 November 6pm Studio HOUPU Guyan Art Village China	艺术商谈话 画廊一 11月13日 下午3点 古堰画乡 中国

活动events:	策展人 项珊
Zoey 一起制作 Zine 11月20日 与Zoey一起做Zine 下午3点（中国），晚 上7点（新西兰） 古堰画乡厚朴文创与 Zoey's的工作室 中国 新西兰	“心畝村 61 号” “它”以最柔 软的内心情感 而存在，也是 对我的一种精 神诉求
和策展人Echo一起做香 蕉太妃奶油蛋糕 11月21日 中午12点 咖啡馆 古堰画乡 中国	
东京与爱情 独立影展 十一月十一号至十一月 二十一号 厚朴文创 古堰画乡 中国	
艺术家谈话#2 11月22日 下午6点 厚朴文创 古堰画乡 中国	
策展人谈话 11月23日 下午6点 厚朴文创 古堰画乡 中国	

An exhibition
“#61 xinfan-
cun”an expe-
riment of the
notion *Xiang
Chou*

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&

NOV

2021



Nostalgia 1/10 (Xiaojun Chen)¹, 2021, ceramic,
15cm tall

¹ Chen is a senior lecturer at the China Academy of Art, specializing in ceramics and sculpture. (PhD Candidate, China Academy of Art)



Nostalgia 2/10 (Xiaojun Chen), 2021, ceramic,
20cm tall



Nostalgia 3/10 (Jun Li)¹, 2021, ceramic,
15cm tall

¹ Li is a practising artist, and he has a studio in Lishui, Zhejiang province, China. His ceramics have been exhibited in Shanghai and Tokyo.



Nostalgia 6/10 (Jun Li), 2021, ceramic,
15cm tall



Lake (Ruyi Li),¹ 2021, Oil on canvas, 40 x 50 cm

¹ Li is a professional artist and a member of the ZheJiang Fine Art Committee. Li painted a series of Chinese countryside landscapes that is reminiscent of the Barbizon school of painters, Corot, and some of the impressionists.

Villages 3/6 (Jianhui, Zhu)¹, 2021, Oil on canvas, 45 x 55 cm

¹ Zhu graduated from Guang Zhou Academy of Art. He takes pride in his beautiful hometown - Jinyun, Lishui, Zhejiang. He uses his paintings as a medium to explore and experience his memory and heritage. His artworks have been exhibited and sold in numerous cities in China.



Villages 1/6 (Jianhui, Zhu), 2021, Oil on canvas, 45 x 55 cm

Villages 4/6 (Jianhui, Zhu), 2021, Oil on canvas, 45 x 55 cm



When you see an exhibition of art. It is a story that you are being told.

ARTWORK left to right order

- 1. Ju Pi Ang Xin (Lei Jianhua), 2021, Acrylic paint, 60 x 60 cm
- 2. Ju Pi Ang Xin (Lei Jianhua), 2021, Acrylic paint, 120 x 120 cm
- 3. Ju Pi Ang Xin (Lei Jianhua), 2021, Acrylic paint, 120 x 120 cm
- 4. Busy people (LI Ruyi, Oil paint on canvas, 2021, 40 x 50 cm
- 5. Nostalgia 1/10 (Xiaojun Chen)¹, 2021, ceramic, 15cm tall
- 6. Nostalgia 2/10 (Xiaojun Chen), 2021, ceramic, 20cm tall
- 7. Nostalgia 3/10 (Jun Li)², 2021, ceramic, 15cm tall
- 8. Nostalgia 6/10 (Jun Li), 2021, ceramic, 15cm tall
- 9. Lake (Ruyi Li),³ 2021, Oil on canvas, 40 x 50 cm
- 10. Villages 3/6 (Jianhui, Zhu)⁴, 2021, Oil on canvas, 45 x 55 cm
- 11. Villages 1/6 (Jianhui, Zhu), 2021, Oil on canvas, 45 x 55 cm
- 12. Villages 4/6 (Jianhui, Zhu), 2021, Oil on canvas, 45 x 55 cm

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Cultural Exchange, and Creative Connections." Curator: the museum journal 54, no. 3 (2011): 327-46.

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In the following pages I will present some design propositions of this concept proposal



国际艺术展 “心畝村 61号” “它” 以最柔软的内心情感而存在，也是对我的一种精神诉求
An exhibition “#61 xinfancun” an experiment of the notion “Xiang Chou”

展会时间 DATE

2021十月29号至十一月9号 CHINA 中国
AUG 29- SEP 29 NEW ZEALAND 新西兰

WHERE 展会地点

古堰画乡·厚朴文创 浙江省丽水市莲都区大港头镇镇艺花苑2栋9号（中国地区）
AIMAI 22 High Street, Auckland CBD, New Zealand（新西兰地区）
EXTHECURATOR.COM

A N E X H I B I T I O N

策展人 项珊
Curator Echo Xiang

(86) 189-06781885 CHINA（中国）
(64) 021-309703 NEW ZEALAND(新西兰)

“心畝村
61号”

I was born in this village, called Xin Fan Cun 心畝村. In English, it means the heart soil village. In this statement, I will address Heart Soil Village in English as my village. Heart Soil Village was demolished to make way for the development of a government-owned reservoir in 2018. I am emotionally connected to this place, and I have had these three Chinese characters recently -心畝村(Heart Soil Village) tattooed on my left arm elbow. I left my country and moved to New Zealand in 2012. I feel the sense of my belonging to the village has been growing stronger as I get older.

Now we all live in high buildings and apartments my cousin says she likes it, that she is a city girl now. My grandma looks out from an apartment window every day, and she wonders why all the apartments look the same, why do people work so hard and save money to go to the city and live in shoe boxes. Where are her pigs and chickens now? Where has her plantation gone? My grandpa asked me where we can go pick up fresh figs on summer days now? As the land is soon to be covered over with water Heart Soil Village is full of dust and chaos. Our family no longer put up our red lanterns outside of the houses during Chinese New Year's Eve together, no more fireworks, no more village Dragon's dance with the cousins.

The soil and land might be used for something else. The water and soil gave birth to my family and me. Metaphysically we are in love with the idea of Heart Soil village, and have worshipped it in the times we have lived there. The people of Heart Soil Village will always have these connections. Xiang Chou is part of the link, and it is the sense of belonging that will stay in our lives forever. Xiang Chou is the connection and something everyone can feel in their heart. The connections to the place and soil that gives birth to us and raises us.

In western concepts, the closest explanation of *Xiang Chou* is nostalgia. From the 17th century to the latter part of the 20th century, nostalgia was described as a neurological disease, which manifested symptoms such as homesickness, anxiety and insomnia. Nostalgia appeared to be abnormal and problematic. Current studies and results show nostalgia as a psychological resource. Nostalgia is a predominantly positive experience that promotes psychological health and wellbeing. French author Marcel Proust in his novel “Remembrance of Things Past” described how in tasting a madeleine cake which he had not eaten since childhood triggered a cascade of warm and powerful sensory associations. Inducing nostalgia in people, can help increase their feelings of self-esteem and social belonging, encourage psychological growth, and even make them act more charitably.

In my reading, I came across traditional indigenous ways of knowing, ways of forming and maintaining connections between people and ancestral homelands, and ways of being. I find Chinese indigenous traditions have a similar style in terms of forming and maintaining connections. Among New Zealand Māori culture, whakapapa seeks a link between people, places and things, and it is a Maori mental construct. Whakapapa works as a genealogical table or family tree, which connects each generation of a family. These indigenous knowledge systems about the world are similar to Chinese , which usually unites “Ren” 人 (people) with the environment and explains why things came to be the way they are.

“心畝村
61号”

“#61”



4

OCT

01

02

CHEN XIAO JUN
ZOEY ZHOU

03

04

LI JUN
YUKAI

“心世本村”
61号。

ARTISTS

01

02

CHEN XIAO JUN
ZOEY ZHOU

03

04

LI JUN
YUKAI

“NUMBER
61”

01

02

CHEN XIAO JUN
ZOEY ZHOU

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LI JUN
YUKAI

AN
EXHIBITION





A cultural revitalisation project 文化振兴 艺术项目

2021.

EVENTS