



# HISTORICAL PRESENCE IN VISUAL CULTURE Contemporaneity

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## Thoughts & Things 02 形象思维

December 7, 2014

Madeline Eschenburg

### Abstract

The following is an interview with five women working in the Beijing contemporary art world. This interview along with other Beijing artist profiles and exhibition reviews can be viewed on the *Open Ground Blog* (<http://www.opengroundblog.com>).

### About the Author

*Madeline Eschenburg is a PhD student in the History of Art and Architecture department of University of Pittsburgh. Her research centers around contemporary Chinese art with a special focus on the relationship between urban-based artists and rural China. She has published in Yishu: Journal of Contemporary Chinese Art, Contemporaneity: Historical Presence in Visual Culture, and Art Slant. She is currently living in Beijing conducting dissertation research with the support of a Fulbright Fellowship.*

## Thoughts & Things 02 形象思维

December 7, 2014

Madeline Eschenburg

One of the issues I have been considering lately is the position of women in the contemporary Chinese art world. While there have definitely been some incredibly influential and powerful female artists, curators, and intellectuals over the last thirty years, the highest official governmentally sponsored positions in the current Chinese art world are primarily occupied by males. Although it seems like there are more female Chinese artists being exhibited than ever before, there are still clearly some structural inequalities that must be addressed.

The Western concept of feminism was first introduced to China at the end of the Qing dynasty and was used as part of the discourse of modernization, symbolizing new, modern ideas of citizenship, gender, and nation. From that time forward, different terms have been applied to this concept, simultaneously emphasizing various female qualities to be celebrated and revealing the ideological and symbolic weight of the female gender in the process of anti-colonialism, revolution, and nation-building. In the post-Mao period, with the ever-visible role of globalization and marketization, the status of women, explorations of female identity, and the concept of “feminism” continue to undergo changes. In the context of the art world, this can be explored through subject matter, medium, and technologies chosen by female artists as well as international and domestic job opportunities afforded to women in the field. In this “Thoughts and Things,” I have chosen five women currently working in the Beijing contemporary art world to answer questions about their experiences and opinions related to this topic. Xing Danwen (邢丹文) is a Beijing-based artist of international repute. Hua Er (画儿) is owner and curator of see + Gallery in the 798 art district of Beijing. Lihui Dong (董丽慧) has a PhD in Chinese art from Tsinghua University and is currently finishing her second PhD in modern Chinese art at the University of Pittsburgh, Antonie Angerer is the co-owner of hutong-gallery I: project space and formerly worked at See Space Gallery in 798, and Emma Karasz is in charge of the residency program at the Red Gate Gallery. I have chosen women from a variety of professional and cultural backgrounds within the field in an attempt to gain a wider-ranging understanding of the multiple perspectives on this complex issue.

### Xing Danwen | 邢丹文

1. Explain your professional relationship to the contemporary Chinese art world.

请您讲述一些您和中国当代艺坛的专业关系？

My relationship with contemporary art in China is pretty simple. My role is an artist. My job is creation. Art is my voice and language. I want my art to express my ideas and point of view, to speak for me.

我跟中国当代艺术的关系是比较简单的。我的角色是艺术家。我的工作创作。我的作品是我的声音和语言。我希望作品本身能够传递我的想法和看法，替我说话。



2. Could you describe your experience as a female professional in China? According to your experience, has your gender influenced your ability to work effectively within the field?

请您描述您在中国从事女性职业的经验？根据您的这些经验，您的性别对您的工作能力有没有影响？

This problem actually can be looked at from many perspectives. First, I think making art is very individualistic, so in terms of making art, I try as much as possible to remove outside negative influences and repetition. I try to make original artworks and have an original art language. Second, female artists often have a feeling of being overlooked. The primary roles in the art world—curators, critics, and organizers—are mostly men. Women rarely have these roles. The art world overlooks the ratio of men and women. Most people don't really want to exclude female artists, they just don't realize the reality of the gender imbalance, and therefore, they don't make moves to actively change the situation. I am generally the only woman in conferences or group shows, leading viewers to ask, "Why are you the only female?" That question hits the nail on the head. It makes me realize the truth of being "the only one" or a "minority." Third, according to my observations, when facing a bottleneck, or gender obligations, it is easier for women to retreat, abandon the original plan, or sacrifice themselves. This is the reason that it appears that female artists are scarce or disappearing. They lack persistence and courage in pursuing their ideal careers. It seems to be a gender-specific weakness. Fourth, an artist's work is often very solitary and private. Especially when I'm travelling to shoot photographs, I have realized that there is an advantage to being a woman. A friendly and honest woman will not be a disturbance to other people. It's often easier to win over the support and help of a passerby. It's easier to establish goodwill and amicability. Therefore, it's easier to take photographs, especially about sensitive topics, or take candid shots.

应该从几个不同的角度看这个问题。第一，我认为艺术创作的第一步是非常个人性的，所以在创作方面我尽可能排除外界的不良影响和重复性，试图做出原创性作品和独到的艺术语言。第二，艺术界里作为女艺术家常常有被忽略的感觉。艺术界的主要角色：策展人、评论家和艺术组织者，大部分是男性；女性角色的很少。艺术界忽略了女性角色的百分比。许多人内心并不排斥女性艺术家，只是没有自觉意识到这种男女比例不平衡的现实，因此没有主动做出一些必要的行动。我自己就常常是“唯一的女性”坐在学术论坛里或群展里，被观众反问“为什么只有你一个女性”？他们一针见血的提问，也让我发现“唯一”或者“少数”的事实。第三，就我观察体会，面对瓶颈或性别义务，女性更容易退却、放弃或牺牲自我，这也造成了女性艺术家们稀少或消失的现象，对理想事业缺乏坚持不懈和勇往直前，似乎是性别特点中的一个弱点。第四，艺术家工作时往往都很单独和私密，特别是当我独自旅行拍摄时，我发现作为一位女性，更具有优越性。一个友善朴实的女人，首先不会对旁人产生干扰性，往往更容易赢得路人的支持和帮助，更容易建立难以言传的善意和友好，从而便于拍摄，特别是对于一些敏感性的主题或过路式的抓拍状况。

3. Do you think that the status of and opportunities available to women in the contemporary art world in China have improved or become worse over the last ten years? In what ways?

在中国近十年的过程中，您觉得女人的地位与机会提高了吗？如果提高的话，表现在哪些方面？

There are more female artists from the generation born in the '70s or '80s. The opportunities now are clearer, the world is more open, not like my generation. But the gender ratio is still not equal. In fact, in the art world, women mostly have organizational jobs or are dealers; there are very few female curators or critics. In this arena, men hold leading roles and women play supporting roles.

七十和八十年代出生的一代女艺术家似乎多一些了。现在的机会更清晰，世界更开放，跟我的一代人不一样，但是性别比例还不平衡。实际上，更多在艺术界工作的女性，多数是做组织工作和艺术品买卖，却很少女性策展人或者评论家。一台戏，主角仍是男生，女生多为配角。

4. What does the word "feminism" mean to you, if anything, in the context of contemporary China/contemporary Chinese art? Or, is there another word that would better describe your hopes for the future of gender relations in this field?

在当代中国／当代中国艺术背景中，对您来讲，“女性主义”这个词有什么意思？还是有没有一个另外的更合适的词来表达您对将来男女关系的希望？

For me, once 女性主义 (feminism) or 女性艺术 (female art) is highlighted or mentioned, it means it is a problem. I don't like it when people pay attention to these words. In fact, I classify female artists as "minorities." I think in the art world, the most important thing is to decide to raise people's understanding about this topic. To actively pay attention to the ratio of men and women in exhibitions, in publishing, and academic activities. Just talking about it is meaningless. The most important thing in this unhealthy situation is to do things to actively make change. I'm not saying we need to lower our standards for female art. Actually, there are a lot of good female artists and works that have not received deserved attention or interest.

对我来说，提出“女性主义”或“女性艺术”就意味着是个问题。我很不喜欢这些名词而引起人的关注。这实际上又把女艺术家归类为“少数民族”。我认为在艺术界最重要的是能自觉地提高人们对这个话题的认识，主动实施于参展、出版、和学术活动，重视男女比率。老生常谈没有意义，重要的是为这种营养不良做一些实际的事。我不是说为此我们应该降低对女性艺术家作品质量的要求。实际上有很多好的女性艺术家和其作品没有得到应有的重视和关注。

### Antonie Angerer

1. Explain your professional relationship to the contemporary Chinese art world.

请您讲述一些您和中国当代艺坛的专业关系？

I cofounded I: project space, a non-commercial art space with artist-in-residence program in the Hutong area. Before that, I used to work in different commercial galleries in 798 and researched on contemporary Chinese art. It is very important to us, my partner Anna Eschbach and I, to offer a platform for art forms, artists, and art professionals that might have no space inside the market-driven art world in China and abroad.

我与朋友一起在北京的胡同区创办了非盈利艺术廊和驻留计划。在之前我在北京的798艺术区有些商业画廊工作，还有研究中国当代艺术的经验。我的合伙人，Anna Eschbach，和我们都认为一些在国内外市场没有空间的艺术形式，艺术家和艺术专业提供一个平台是十分重要的。

2. Could you describe your experience as a female professional in China? According to your experience, has your gender influenced your ability to work effectively within the field?

请您描述您在中国从事女性职业的经验？根据您的这些经验，您的性别对您的工作能力有没有影响？



This question is very hard to answer for me, since I am not Chinese and often not confronted with social restriction that my Chinese colleagues have to deal with. I do think that since the Chinese art world is, just like other professional fields in China, very much structured by the *guanxi* principle,<sup>1</sup> female protagonists are left outside of certain art circles. Therefore a kind of solidarity under female colleagues is definitely there. I personally have not experienced that my femininity has influenced my work here very much.

因为我不是中国人，也没有遇到像很多中国专业女性所遇到的那么严重的社会限制那这样的事情，所以从我的角度来说这个问题很难回答。我认为因为中国艺术圈，跟别的专业一样，由“关系”的原则组成的，女性一定被某些艺术圈排斥。因而，我们可以看到专业女性的团结。从我个人角度看，我没有遇到过因为我是女人可能会遇到的工作障碍这样的事情。

3. Do you think that the status of and opportunities available to women in the contemporary art world in China have improved or become worse over the last ten years? In what ways?

在中国近十年的过程中，您觉得女人的地位与机会提高了吗？如果提高的话，表现在哪些方面？

I think, according to politically promoted programs like the “Leftover Women” (*sheng nü*), which put women under social pressure to get married before a certain age, there is a much more conservative trend in China. There are many female art professionals and artists, but it is a shame, because they are often defined through their male partner. In a way, I actually feel like female art in China also often has the female body or the traditional role of women in China as a topic. This might again be fault of the necessity of trying to categorize art. Instead of having an exhibition of female art once in a while, I think that it is necessary to offer them more space to develop independent art projects in general.

我认为，通过政府推动的一些项目，比如像《剩女》——女性到一定年龄由于社会压力而结婚，我们可以看到一种很保守的趋势。有很多女性艺术专业人士和艺术家，但是太可惜，因为她们常常由她们的男性搭档定义。我认为中国的女性艺术常常以女性形体或传统的女性地位为主题。这个问题的根本可能来自于试图将艺术分类的必要性。总的来说，相对于偶尔的女性艺术展览，我认为有必要给女性艺术家提供更多空间来发展她们个人的艺术项目。

4. What does the word “feminism” mean to you, if anything, in the context of contemporary China/contemporary Chinese art? Or is there another word that would better describe your hopes for the future of gender relations in this field?

在当代中国/当代中国艺术背景中，对您来讲，“女性主义”这个词有什么意思？还是有没有一个另外的更合适的词来表达您对于将来男女关系的希望？

Of course women’s rights and the creation of possibilities for women are very important to me. In the context of contemporary art in China, we want to especially give young female artists, curators, or critics the chance to exhibit or work in our space. The word “feminism” is nowadays, in certain milieus, branded as being against something. For me, creating new opportunities for women is more important than looking back at the times when we didn’t have rights. It is not about demonizing men, but fighting for more rights and equal opportunities for women.

当然，女性权利和更多的机会对我来说是很重要的。在中国艺术圈的语境里面，我们要为女性艺术家，特别是青年的女性艺术家，策展人或评论家提供创作艺术或者工作的机会。“女性主义”在有的人看来，有反对的

<sup>1</sup> *Guanxi*, or 关系, is a Chinese word meaning “relationship.” It refers here to professional relationships formed through networking.

意义。对我来说，为女性提供更多的机会比回顾女性没有权利的历史更重要。这并不是要妖魔化男人，而是为了给女人争取更多的权利和更平等的机会。

### **Dong Lihui|董丽慧**

1. Explain your professional relationship to the contemporary Chinese art world.

请您讲述一些您和中国当代艺坛的专业关系？

My major is art history, and contemporary Chinese art is one of my fields of interest.

我的专业是艺术史，中国当代艺术是我的兴趣之一。

2. Could you describe your experience as a female professional in China? According to your experience, has your gender influenced your ability to work effectively within the field?

请您描述您在中国从事女性职业的经验？根据您的这些经验，您的性别对您的工作能力有没有影响？

As a female, I naturally pay more attention to gender issues within my research field. As a young mother, I have to spend more time on my family and kids, rather than develop my own social network.

作为一名女性，我天然地更关注我研究领域中与女性有关的问题。作为一名需要照顾家庭的女性，我必须拿出更多工作之外的时间放在家庭和孩子身上，而不是发展我自己的朋友圈。

3. Do you think that the status of and opportunities available to women in the contemporary art world in China have improved or become worse over the last ten years? In what ways?

在中国近十年的过程中，您觉得女人的地位与机会提高了吗？如果提高的话，表现在哪些方面？

Yes. We can see more female artists, faculty, and curators in the contemporary art world. We can see more and more independent and single women in China.

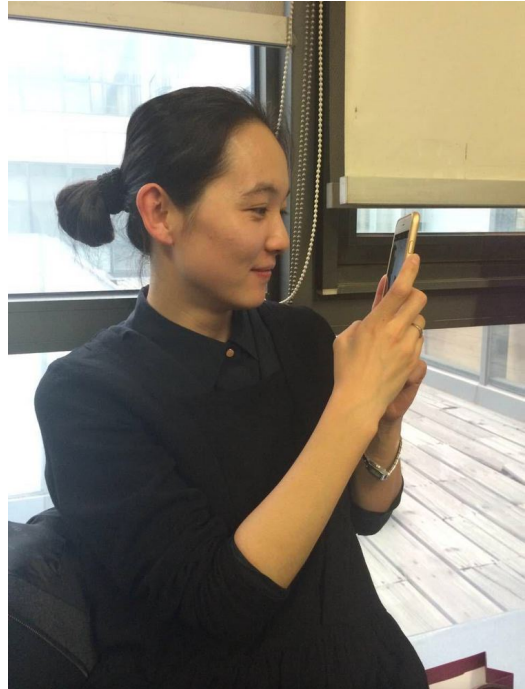
是的。我们可以看到当代艺术界的更多女艺术家、学者和策展人。我们可以看到独立女性和单身女性在中国也越来越多了。

4. What does the word “feminism” mean to you, if anything, in the context of contemporary China/contemporary Chinese art? Or, is there another word that would better describe your hopes for the future of gender relations in this field?

在当代中国/当代中国艺术背景中，对您来讲，“女性主义”这个词有什么意思？还是有没有一个另外的更合适的词来表达您对于将来男女关系的希望？

I feel it means women artists do their work independently, intelligently, and confidently. I cannot figure out another word.

我认为这个词的意思是女性艺术家独立、充满智慧的、自信的创作作品。我想不出另外的词了。



**Emma Karasz**

1. Explain your professional relationship to the contemporary Chinese art world.

请您讲述一些您和中国当代艺坛的专业关系？

I am the program director of Red Gate Residency, an international artists residency in Beijing.

我在 Red Gate Gallery 驻留计划当设计项目的经理。

2. Could you describe your experience as a female professional in China? According to your experience, has your gender influenced your ability to work effectively within the field?

请您描述您在中国从事女性职业的经验？根据您的这些经验，您的性别对您的工作能力有没有影响？



For the most part, no, it has not influenced my ability to work. I will admit that I never thought about this much until a previous artist-in-residence at Red Gate made a comment about my role that totally altered my way of thinking about the job, and the kind of image I must project to avoid getting boxed into a gendered conception of what I do. The comment needs some context: earlier this year, I was on a panel at a museum in Beijing with three male artists; we were speaking about the importance of residencies and cultural exchange. I was both the youngest person on stage and the only woman. After the panel, this resident told me that he was very upset that there hadn't been any women artists on stage, and furthermore, that the only woman (myself) was simply "a caretaker." I was both hurt and outraged. In an attempt to condemn an institution for being sexist and to comment on a larger systemic problem, he was blatantly sexist.

As "coordinator" of the program (as I was for the first year working at Red Gate) and now as director, I manage everything relating to the residency, from applications and finances, to airport pickups, and visits to Chinese artists' studios. Some people have called this a "babysitting" role. Since this resident's comment, I have been very conscious never to be too nurturing, forgiving, "soft"—all arguably instinctual characteristics of mine—for fear that it would cast me off as simply a womanly "caretaker," as opposed to a capable manager of a international artists residency program.

Because I am a woman, the complexities of my job were devalued. Would this happen if it were a man in the same position? I do not think this experience is unique to China.

However, I do think it's worth noting that the idea of "woman as caretaker" is perhaps more socially acceptable in China than the social circle I come from in the US. To give an example, I recently met a Chinese painter while he was setting up his exhibition. His wife was helping him with the set-up (as family members often do; other times it is the artist's father, or brother, mother, etc.), and when I asked her what she did, she said "I'm his wife. I help him with his work." I think that perhaps in the art world, particularly in China, if the man in a heterosexual relationship is a successful artist, then it is totally normal and non-taboo for his spouse to devote her life to his work. I am not sure if the same would be true if the woman were the artist.

一般来说，我的性别对我的工作能力没有影响。我承认我第一次想到这个问题是以前 Red Gate 的艺术家提到我的女性的角色的时候。他让我完全改变我对这个工作的看法，还有让我想到我怎么样要表达自己来避免被社会的男女期望所束缚。我要介绍一下这个讨论的背景：今年初，我参加了一个在北京的艺术馆艺术家的会议（“小组讨论”）。除了我以外，都是男艺术家。我们谈到艺术家的驻留计划和文化交流的重要性。在

舞台上的人里，我是最年轻的，唯一的女性。会议以后，这个艺术家告诉我他是非常懊恼的因为舞台上没有女性的艺术家，又说，舞台上的唯一女性（我）只是主管而已。我既感到被伤害又非常生气。他通过谴责这个有性别歧视的机构，以及评论一个更大的系统性的问题，公然表达了他自己的性别歧视。

我当“协调人”的时候（我在 Red Gate 第一年）以及现在当经理，我管理所有跟驻留计划有关系的事情，从申请和财务方面到接机和访问中国艺术家的工作室，我都负责。有的人把我的工作当做“保姆”的角色。从听到这个艺术家的评语开始，我一直很自觉地避免表现得太照顾人，太包容，“软”的特征 --- 都可以说是我本能的特征---因为害怕别人会排斥我因为觉得我只是一位女性“管理员”，而不是一个有能力的国际驻留计划的经理。

因为我是女人，我的工作的复杂性被贬低。如果一个男人有一样的工作，你觉得他会遇到这样的情况吗？我不觉得这是一个在中国的独特的经验。

但是，我确实觉得“女性等于管理员”的概念在中国社会里比我在美国的小圈子里更受欢迎。比如说，我最近认识了一个在准备展览的男艺术家。他的老婆在帮助他准备。在中国这是一个很普遍的情况。除了老婆以外，有的时候也是爸爸，哥哥，妈妈来帮助艺术家准备。我问他的老婆她做什么工作，她说“我是他的老婆，我帮助他。”我认为可能是在文艺界，特别是在中国，如果一个处在两性关系中男人是一个成功的艺术家，他的伴侣则应该完全奉献自己的一生来协助老公工作，这是是非常正常而且毫不避讳的。我不知道如果艺术家是女性的话，她的情况会是否一样。

3. Do you think that the status of and opportunities available to women in the contemporary art world in China have improved or become worse over the last ten years? In what ways?

在中国近十年的过程中，您觉得女人的地位与机会提高了吗？如果提高的话，表现在哪些方面？

It is difficult for me to comment on that because I am relatively new to the Chinese contemporary art world and have only been in China for two years. In addition, as a young white woman in China, I have received preferential treatment in countless ways, but this represents a whole other problem, and not one necessarily related to the art world at all. That said, it is perhaps my positive and naive view that the status of women is always changing for the better, especially as we become a more globalized world, and particularly in China, as it plays a key role in that globalization.

Chinese women artists are notoriously underrepresented. We have a resident who has come back to the residency several times in the last year because she is writing about women artists in China. The fact that this hasn't already happened is indicative of inequality, but similarly, the fact that it's happening is a sign that there is cause for it now, and that women artists are finally receiving more attention.

Actually, most of the people I know working in the art world in China are women. Often they are not the "artists," but the people running what goes on behind the scenes. Most of the time, men are creating the information and the women are disseminating it. This does not necessarily mean they are less powerful, but it does mean that there are gender roles in place. This must be changed.

我很难谈论这个问题因为我在当代中国文艺界的时间比较短，我在中国只有两年。而且，作为一名年轻的白人女性，我受到了特别的优待，这个情况反映了别的问题，不一定跟文艺界有关系。我的看法可能是乐观的，幼稚的，但是我觉得女性的地位一直在提高，特别是因为我们的世界一直受到越来越多全球化的影响，特别是在中国，因为在全球化的进程，中国的地位是非常重要的。

我们都知道，中国女性艺术家没有足够代表性。在 Red Gate 驻留计划中我们有一个很多次回来的参加者，因为她在写关于在中国的女艺术家们。至今还没有人写这个题目，这一事实表明一种不平等的情况，但是，现在有一个人写这个题目表示这是一个社会需求，女性艺术家终于受到更多关注。

其实，我在文艺界认识的大部分专家是女的。一般来说，她们不是“艺术家”，而是幕后人物。一般来说，男人创造知识，女人把这个知识传播开来。这不一定表示她们没有男人的权利，但是我觉得这个情况确实意味着在我们的社会里，男女有一定的性别角色。这个情况应该被改变。



4. What does the word “feminism” mean to you, if anything, in the context of contemporary China/contemporary Chinese art? Or is there another word that would better describe your hopes for the future of gender relations in this field?

在当代中国/当代中国艺术背景中，对您来讲，“女性主义”这个词有什么意思？还是有没有一个另外的更合适的词来表达您对于将来男女关系的希望？

I hope for equal representation. As we know, female artists are underrepresented in China. The familiar idol-worship of artists that goes on everywhere is almost entirely allotted to men. It would be very good to see a better gender balance between those making the art and those who run the art institutions.

我希望“平等的代表性”我们都知道，在中国女的艺术家的代表性不够。我们很熟悉的对艺术家的偶像化一般来说是对男艺术家偶像化。我觉得最好的文艺界的组织可能是在创造艺术品和在管理艺术机构之间的男女比率更平衡。

### Hua Er | 画儿

1. Explain your professional relationship to the contemporary Chinese art world.

请您讲述一些您和中国当代艺坛的专业关系？

In 2008 a friend and I established the see + gallery. This is a gallery only for photography located in the 798 district of Beijing. Before this, I lived in Shenzhen for over ten years. In terms of my relationship with the contemporary Chinese art world, I could trace it back to that time, because at the end of the twentieth century, I already had curated a few shows for some painters and photographers. When I opened the gallery in Beijing, I decided on the focus of my gallery: photography. Because in the contemporary Chinese art world photography was a weak field, most of our audiences only knew about European and American photography from the ‘80s and ‘90s, so I wanted to help expand that frame, even though the significance of the development of this period is difficult. In terms of the background of this form, from the beginning, I always gave priority to exhibitions of famous foreign photographers. Between 2008 and 2011, an internationally renowned critic helped to co-curate an exhibition with close to twenty photographers from America, Germany, France, and Japan. In 2012, besides continuing the “big name” series of exhibitions, I also curated *The History of Photography: Stephen White Collection*, and *Color Photography History Collection*. These two exhibitions were the first ones in China that spanned 150 years of the history of photography. At that time, we also continued to care about and support the work of Chinese photographers, and for the past several years, we have had many exhibitions of Chinese photographers and made many recommendations for others to exhibit them, which is a great achievement. Until now, see + gallery has become well known within the field.

2008年我与朋友一起在北京创办了see+ gallery，这是一间纯粹的摄影画廊，坐落在北京798艺术区。在这之前我曾在深圳生活了十几年，要说与中国当代艺坛的关系，也许可以追溯到那个时期，因为在上世纪末我已经为一些当代画家和摄影家策划过一些展览。在北京创办see+时，明确了一个定位，那就是以影像为主。因为摄影在中国当代艺坛是弱势领域，也许从大众对其的认识上仅仅相当于欧美的八、九十年代，所



以我想可以作为的空间更大一些，尽管与此同时也意味着发展的步伐会更艰难。鉴于这样的形态背景，我从开始就选择了以世界摄影史上著名的国外摄影大师展览为主，2008年~2011年的几年间，我及我邀请的国际著名评论家联合策展了近20位来自美国、德国、法国、日本等摄影大师的展览。2012年以来除了继续大师系列展览，我还策展了“The History of Photography Stephen White Collection”，以及“Color Photography History Collection”，这两个都是在中国首次举办跨越150年摄影历史的大型展览。与此同时，我们也一直关注和支持着中国本土摄影师的创作，几年来，多次举办和向外推荐本土摄影师的展览，取得了良好的业绩。时至今日，see+ gallery已经成为业内有目共睹的专业摄影画廊。

2. Could you describe your experience as a female professional in China? According to your experience, has your gender influenced your ability to work effectively within the field?

请您描述您在中国从事女性职业的经验？根据您的这些经验，您的性别对您的工作能力有没有影响？

I don't define my experience as a female professional experience, because my work has never had clear gender expectations or discrepancies. Just speaking from my own experience and luck, in my job right now, women seem to be more attentive than most men in terms of management.

我不确定自己有从事女性职业的专门经验，因为我所从事的工作并没有明确的性别要求或差异。只是以我个人的性格和偏好而言，从事现在的画廊工作，也许在管理方面会比一般男性多一些细心

3. Do you think that the status of and opportunities available to women in the contemporary art world in China have improved or become worse over the last ten years? In what ways?

在中国近十年的过程中，您觉得女人的地位与机会提高了吗？如果提高的话，表现在哪些方面？

Without a doubt, the status and opportunities for women have increased. Not only in the household, but also in terms of their role in society, women no longer only reside in subordinate positions; they have actively taken more power, and even freedom of speech. Take the art world for example: in the last ten years of the establishment of the structure of the art world, women continue to hold a large proportion of the leadership roles.

毫无疑问，如今女人的地位和机会都有所提高。不论在家庭，还是社会角色方面都已经不仅仅居于从属地位，掌握了更多的主动权，甚至话语权。以艺坛为例，在近10年成立的艺术机构里，女性做掌门人的一直占据着很大的比例。


4. What does the word “feminism” mean to you, if anything, in the context of contemporary China/contemporary Chinese art? Or is there another word that would better describe your hopes for the future of gender relations in this field?

在当代中国/当代中国艺术背景中，对您来讲，“女性主义”这个词有什么意思？还是有没有一个另外的更合适的词来表达您对于将来男女关系的希望？

I'm sorry, but I don't have any special understanding in terms of this question.

很抱歉对于这个问题，我没有特殊的了解。

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