



Exophony and Diaspora Solidarity

Guest Speaker: Yan Zhou, curator-in-residence

In-between Cultures: Cultural Translation in Contemporary Diasporic Art

Professor: Soheila Kolahe Douz Esfahani

<https://www.soheila.ca>

Department of Visual Arts, Western University.

February 25, 2026

**Please write your answers to the following questions,
and share them during the discussion.**

- Do you dream in your first language? Or also in another language?
- For and to whom do you speak in your work (art creation and research)?
- When is your voice lost, weak, ambiguous, often misunderstood, or being bullied and suppressed?
- Are you ashamed of your accents and dialects?
- What extraordinary exophony encounters have you experienced?

Soheila K. Esfahani. *Cultured Pallets*. 2018-



Cultured Pallets series are transient installations which grow out of an ongoing process of marking shipping pallets with an email address and a variety of collected motifs and designs. The cultured pallets are then sent back into circulation. Soheila completes the project by tracking the pallets after they leave the exhibition and engaging in correspondence with the individuals who find them. These installations focus on the notion of translation in its etymological meaning as the process of ‘carrying across’ and employ shipping pallets as metaphors for the transfer of units of ‘culture.’ The pallets also represent ‘in-betweenness’ by being in a permanent state of transit.

<https://soheila.ca/project/cultured-pallets/>

Pattern (dis)Placement aims to destabilize the origin of culture and reconstruct Homi Bhabha's "the third space of in-betweenness": a site of cultural translation, where locations of cultures are negotiated and new narratives are adapted and hybridized. In this body of work, Esfahani focuses on the Willow Pattern as a constructed cultural fable and simultaneously emphasizes and disrupts familiar collected objects in order to dissolve traditional boundaries between cultures.



Femme Art Review. 2022.
"Soheila Esfahani: Third Space."
<https://femmeartreview.com/soheila-esfahani-third-space>

Chinoiserie in 18th-century Europe and Botanical Thoughts during the Enlightenment Era

18世纪欧洲中国风与启蒙时代植物学思想



左：《儿童百科全书知识大全》中垂柳图故事与图案；右：维多利亚阿尔伯特博物馆藏垂柳图青花瓷盘 Spode Ceramic Works (possibly), Staffordshire, England. V & A collection: C.231-1934

The wild, fantastic, and transformative journey of Chinoiserie “Weeping Willow” porcelain in the West (a process of exophony): Soheila Esfahani’s project *Pattern (dis)Placement*; the cultural contact zone between the West and China; the original Chinese folk romance and the Western bourgeois imaginary (the grassroots elevated to elitism); James Merrill’s Ouija board and modernist poetry; the socialist promotion of marriage freedom and gender equality; and more.



苏六娘 (1960)
youtube.com/tql1987

**The origin of the love story
in the Willowware Pattern
—The Tale of Su Liu Niang**

Teochew opera (also known as Chaozhou opera or Chiuchow opera) originated in the Chaoshan region of southern China. It is popular in eastern Guangdong, southern Fujian, Hong Kong, Macau, as well as in Thailand, Vietnam, Singapore, Indonesia, Malaysia, and Cambodia. Like other forms of Chinese opera, it is a traditional Chinese performing art that incorporates music, singing, martial arts, acrobatics, and acting.



James Merrill's Ouija board, with the willowware cup that served as guide to the language of the Other World, and the tin peacock that was the avatar of Mirabell.

<https://www.randomhouse.com/knopf/authors/merrill/photos3.html>

James Ingram Merrill's poem *Willowware Cup*, translated into Chinese by Yan Zhou.

垂柳图瓷杯

詹姆斯·梅瑞尔 (James Merrill)

周琰 (译)

集体的歇斯底里，波纹破裂一波复生
岸上出身高贵的的广东人

在廉价店的变异物留存了基因库
烟云袅袅朦胧不清。有人今天却寻出。

梅花盛开，佛塔，青鸟，垂柳的羽枝——
几乎是一个战前图案的复制品——

同样的小舟载着微蚁般的恋人远去，
此时古老的桥弯下双影而她的父亲

微微示意，像从捕蝇纸上，渐而淡了挂
牵。

两只小小的灯笼照亮他的归家之途。

他所携可是一卷画轴？此时他定已无比
智慧，早已舍弃世俗羁绊，和所有的一
切。

不久，这五月的清晨，在薄雾中升起，他
会问

只是为了入化——像肉身中的墨，蓝锚酒
吧

钉上醺醉，而它的毁坏者
迅疾离去，伤疤抽痛，杂如乱麻——

只为了融入一种疯狂的质地。
你好遥远。树叶倾诉树叶所寄。

可这孤独的，缺口的容器，如果充满，
将为你注入那温暖而清澈的事物。

它们代表，我想象着，天堂的一个版本
在它的光阴中烦恼更多被弥补而不是替
代：

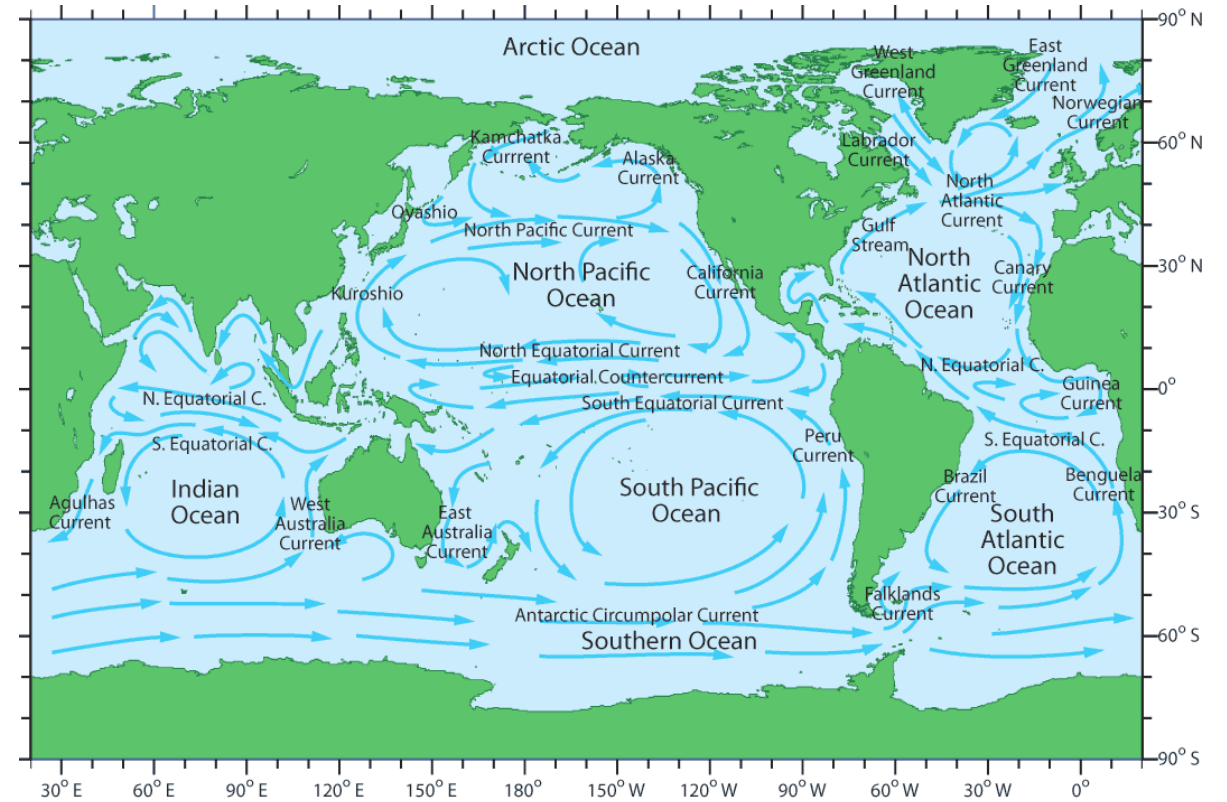
陡檐斜倾，檐瓦铺的细密；
蜂巢翘起，雷云之青愁。

**MY PLACE IS THE PLACELESS, MY TRACE IS
THE TRACELESS ; 'TIS NEITHER BODY NOR
SOUL, FOR I BELONG TO THE SOUL OF THE
BELOVED. I HAVE PUT DUALITY AWAY, I HAVE
SEEN THAT THE TWO WORLDS ARE ONE; ONE I
SEEK, ONE I KNOW, ONE I SEE, ONE I CALL.**

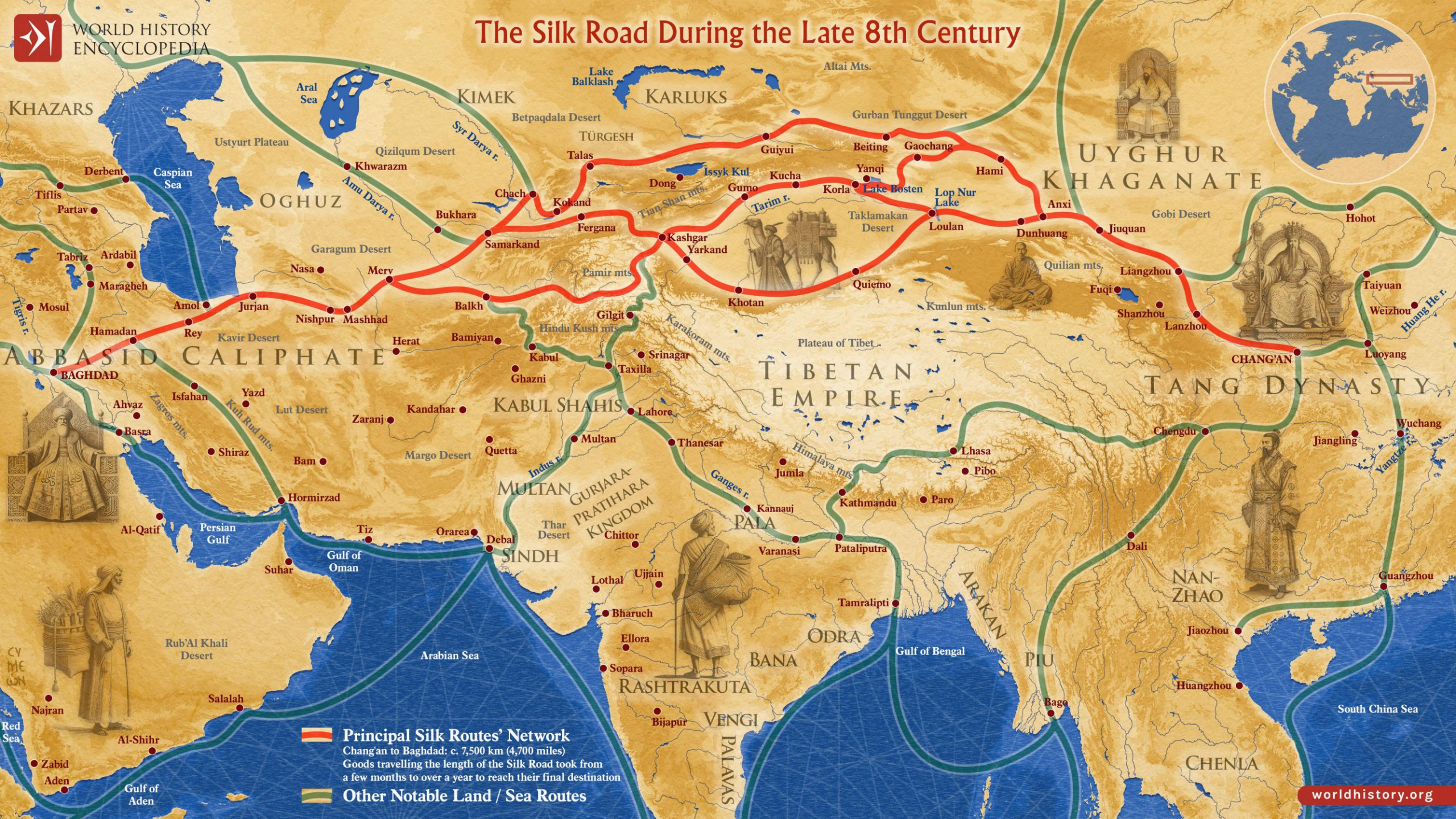
- RUMI -

Confluence and Divergence of Cultures

- Some origin; commonalities; something shared;
- Contact zone; borrowed; absorbed; mixed;
- Diverged; different paths; contact broken and rebuilt;
- The circles of life and death;
- and every new emergence: a new life.



The Silk Road During the Late 8th Century



Principal Silk Routes' Network
 Chang'an to Baghdad: c. 7,500 km (4,700 miles)
 Goods travelling the length of the Silk Road took from a few months to over a year to reach their final destination

Other Notable Land / Sea Routes

元稹：和李校書新題樂府十二首：胡旋女

天寶欲末胡欲亂，胡人獻女能胡旋。
旋得明王不覺迷，妖胡奄到長生殿。
胡旋之義世莫知，胡旋之容我能傳。
蓬斷霜根羊角疾，竿戴朱盤火輪炫。
驪珠迸珥逐飛星，虹暈輕巾掣流電。
潛鯨暗吸笮波海，回風亂舞當空靄。
萬過其誰辨終始，四座安能分背面。
才人觀者相為言，承奉君恩在圓變。
是非好惡隨君口，南北東西逐君眄。
柔軟依身著佩帶，裴回繞指同環釧。
佞臣聞此心計回，熒惑君心君眼眩。
君言似曲屈為鉤，君言好直舒為箭。
巧隨清影觸處行，妙學春鶯百般囀。
傾天側地用君力，抑塞周遮恐君見。
翠華南幸萬里橋，玄宗始悟坤維轉。
寄言旋目與旋心，有國有家當共譴。

The poem, “The Sogdian Whirling Girl,” by the Tang Dynasty poet Yuan Zhen (779–831), begins with following lines:

Near the end of the Tianbao era, the Hú people were about to rebel.
They presented Hú maidens skilled in the whirling dance.
The sage emperor fell into a trance in their spinning,
The bewitching Hú suddenly reached the Palace of Eternal Life.

*Tianbao era (742–756), under the rule of Emperor Xuanzong.

*Hú (胡人) are non-Sinitic peoples, particularly steppe nomads from Inner Asia.





The Sogdian Whirl (胡旋舞; Húxuǎn wǔ), described as “whirling like the wind,” was a secular or performance art, originated with the Sogdians, an ancient Iranian civilization who were prominent merchants on the Silk Road, based in present-day Uzbekistan and Tajikistan. The Sogdian Whirl, involved rapid, energetic spinning within a small, designated circle, often performed to music played by ensembles using harps, lutes, flutes, and drums, was popular during the 6th–8th centuries, particularly in the Tang Dynasty (618–907 AD) royal courts or of China.

Sui dynasty (581 to 618 AD) tomb wall painting, swirling dance.
Shandong Provincial Museum.

Sufi Whirling (Sama; Whirling Dervishes)

The Sufi ritual of *sama* began in the 13th century, in Konya, Turkey, with the mystic poet Jalaleddin Muhammad Rumi (1207–1273). The *sama* means “hearing.” The legend tells that Rumi went to a goldsmith, hearing the melodic sound of a hammer, he began to dance. He heard harmony in the sound of hammering, and he sang love poems with the clangs, while performing a whirling dance. He felt dizzy, and his soul transcended into a trance (*wajd*).

His son, Sultan Walad, formalized *sama*. The site of *sama* is the heart of the dancer (*dervish*). *Dervishes* (*semazens*) wear white robes (representing the ego’s shroud), and spin in a precise, ritualistic manner to music as a form of active meditation. As they spin, the right hand is held up to receive grace from God, and the left hand faces downward to pass that grace to the world. It symbolizes the soul’s passage to God, abandoning the ego, and mirroring the rotation of the universe.

<http://www.parsagon.com/the-sama-hearing-with-the-heart/>



Homi K. Bhabha and Klaus Stierstorfer. *Diaspora and Home: An Interview with Homi K. Bhabha*. 2017.

- **cultural “misfits”**
- *minoritization*
- the cultural “misfit” is always the problem of **cultural translation**.
- **interstitial negotiations** and network--interstitial relations (Hannah Arendt:human “inter-est”).
- The group is its parts. The parts’ partiality creates that network.
- diaspora as an effective network
- **Two aspects of home:** the normalized, the naturalized, the inevitable, the original; home is what you return to.

Bhabha, Homi K., and Klaus Stierstorfer. 2017. “Diaspora and Home: An Interview with Homi K. Bhabha.” *De Gruyter Conversations*, December 7, 2017. <https://blog.degruyter.com/diaspora-and-home-interview-homi-k-bhabha/>

Whose mother tongue is not English? Please raise your hand.



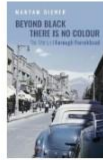
the hegemony of the English language in the global art world.


English as a Language of linguistic imperialism and a *Lingua Franca*.

Mladen Stilinović (Croatian, 1947-2016). *An Artist Who Cannot Speak English is No Artist*. 1992. <https://mladenstilinovic.com/works/5-2/>




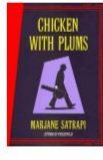
Search results for **Countries: Iran** Items found **70**

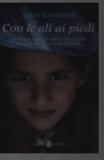
1.  author Diener, Maryam
 title Beyond black there is no colour
 author's country of origin Iran
 language English
 publisher London : Quartet books
 date 2020

2.  author Modagroneh
 title Modagroneh
 author's country of origin Iran
 language German
 publisher München : Piper
 date 1998


3.  author Abdolah, Kader
 title La casa della moschea
 author's country of origin Iran
 language Italian
 publisher Milano : Iperborea
 date 2008

4.  author Mandabeh-e Ghasem
 title Mandabeh-e Ghasem
 author's country of origin Iran
 language English
 publisher London : Pushkin
 date 2011

5.  author Satrapi, Marjane
 title Chicken with plums
 author's country of origin Iran
 language English
 publisher London : Jonathan Cape
 date 2006

6.  author Kazemeh Karubi
 title Con le ali ai piedi
 author's country of origin Iran
 language Italian
 publisher Milano : Adelphi
 date 2014

7.  author Baraheni, Reza
 title The crowned cannibals : writings on repression in Iran
 author's country of origin Iran
 language English
 publisher New York : Vintage Books
 date 1977

8.  author Parvin, Manoucher
 title Cry for my revolution, Iran
 author's country of origin Iran
 language English
 publisher Costa Mesa : Capra
 date 1987

Library of Exile

This library celebrates the idea that all languages are diasporic: that we need other people's words, self-definitions and re-definitions in translation.

- Edmund de Waal

<https://libraryofexile.infoteca.it/start>

From the #1 bestselling author of
THE HARE WITH AMBER EYES

EDMUND DE WAAL

THE WHITE ROAD
journey into an obsession



THE ILLUSTRATED EDITION
EDMUND DE WAAL



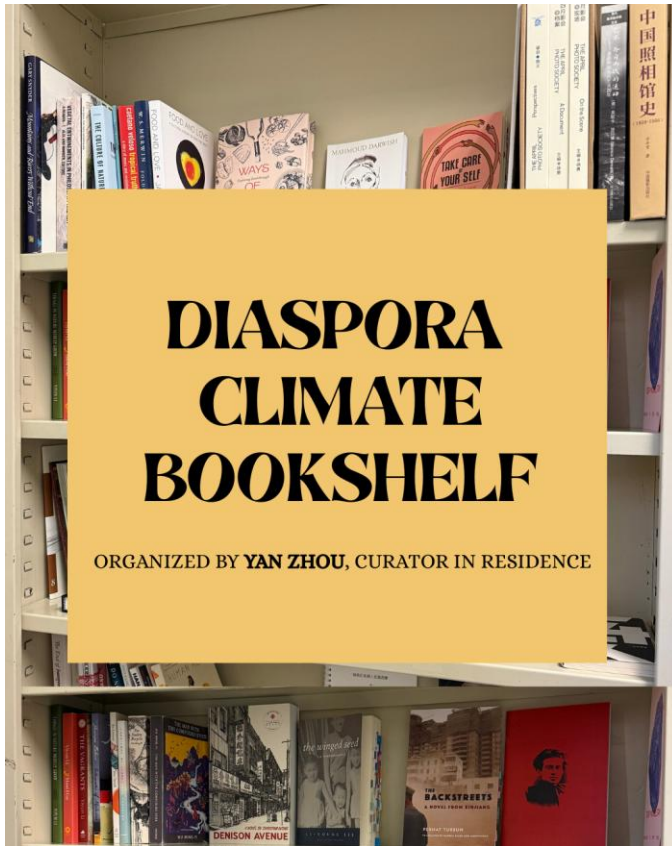
THE HARE
WITH
AMBER
EYES

A HIDDEN INHERITANCE

"Enthralling . . . Belongs on the same shelf with
Vladimir Nabokov's *Speak, Memory*."

—MICHAEL DIRDA, *The Washington Post*

Diaspora Climate Bookshelf



Poster design by Stefania Andreea Dragalin

Diaspora Climate Bookshelf is a community engagement program of the **Diaspora Climate** project.

Diaspora Climate Bookshelf engages communities on campus and connects them with broader art communities in Canada and the international art and culture world.

Diaspora Climate Bookshelf presents over a hundred books, artworks, and artist books collected by the Curator-in-Residence, or donated by curators, artists, and art activists, such as Kathleen Hearn, Alexandre David, Xu Yong, Jin Hua, Wang Yifan, and Lin Yutong. These include content from diverse cultures and diaspora communities that are less accessible or not widely known in Canada.

Location: Room V241c-2. Department of Visual Arts. John Labatt Visual Arts Centre. Western University.

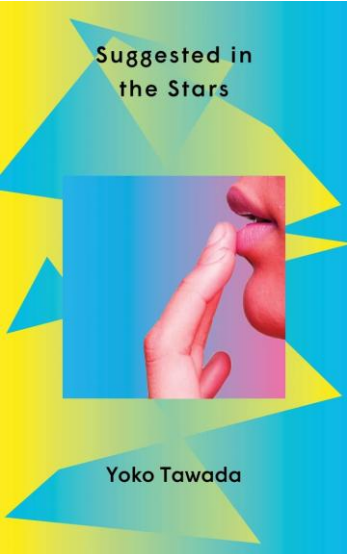
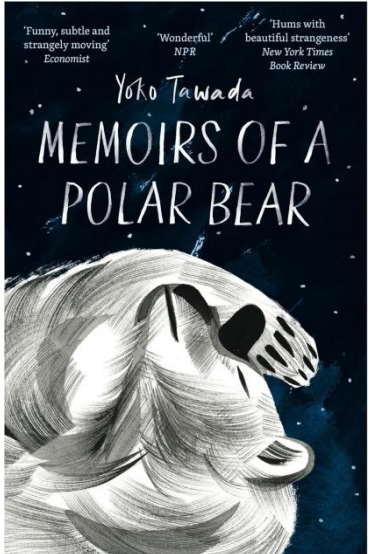
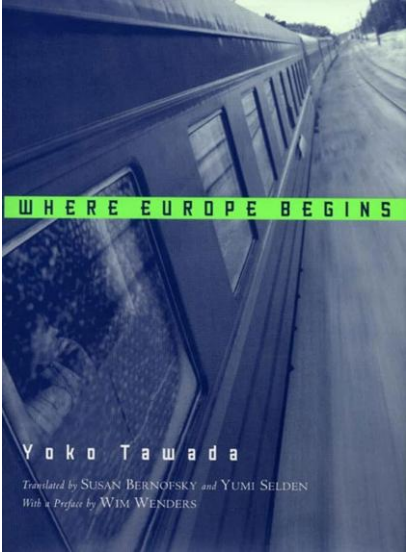
Open: by reservation. Please send an email to artlab@uwo.ca to access the bookshelf.

Diaspora Climate Bookshelf is similar to Edmund de Waal's online project *Library of Exile*, with a different theme and focus. <https://libraryofexile.infoteca.it/start>

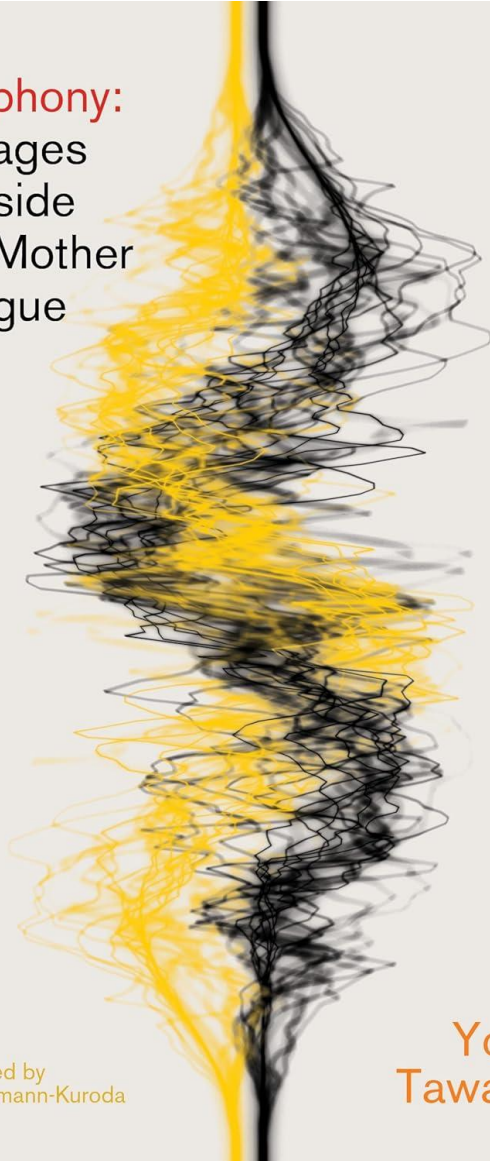


Yoko Tawada was born in Tokyo in 1960, educated at Waseda University and has lived in Germany since 1982, where she received her Ph.D. in German literature. She received the prestigious Akutagawa Prize for *The Bridegroom Was a Dog*. She writes in both German and Japanese, and in 1996, she won the Adalbert-von-Chamisso Prize, a German award recognizing foreign writers for their contributions to German culture. She also received the Goethe-Medal, an official decoration of the Federal Republic of Germany and the prestigious Kleist Prize (2016).

<http://yokotawada.de/english/>



Exophony:
Voyages
Outside
the Mother
Tongue



Translated by
Lisa Hofmann-Kuroda

Yoko
Tawada

Exophony: Voyages Outside the Mother Tongue is Yoko Tawada's first essay collection in English. This collection of essays is the culmination of her reflections on world languages and cultures, shaped by her encounters with different languages, cultures, histories, and realities through many years of participation in literary events and academic conferences around the world. She explores cross-hybridizing languages, and defamiliarization of languages and cultures from an “exophonic” perspective. The term “exophonic,” which she first heard in Senegal, has a much broader meaning, referring to the general experience of existing outside one’s mother tongue.

Exophony refers to the experience of writing and existing outside one's mother tongue. It's about inhabiting a linguistic space beyond the first language and letting that shape how you perceive the world.

- Multilingual, multicultural, and multihistorical societies;
- colonial histories of imposed language;
- English as a *Lingua Franca*;
- beyond immigrant or creole/pidgin literature;
- linguistic displacements, diaspora, and exophony;
- liminal and hybrid: for a diaspora, being exophony is to relearn, translate, interpret, and invent a hybrid language and self;
- be creative and capable of inhabiting the new when one is estranged from one's native linguistic comfort zone;
- playful word associations;
- daily life, body language, and sensory language.

**Exophony looks back:
seeing one's culture, language, and history,
in a way that have never been seen before.**

**Words in Correspondence:
Translating between cultures, histories, and languages,
to hold the contemporary moment.**



不共戴天 I cannot inhabit the same universe or imagine a future with you!

“The Seven Daughters Avenging Their Father” Stone Chamber No. 6 in Front of the Wu Family Shrine, Han Dynasty Pictorial Reliefs.

<https://museum.sinica.edu.tw/knowledge-base/item/88/>

Translation of *Stories of the Recluses and
Abjection: Lu Hong*, and prose and
poems accompanying *Ten Views of the
Thatched Hut*

By Yan Zhou

2025

Translator's notes

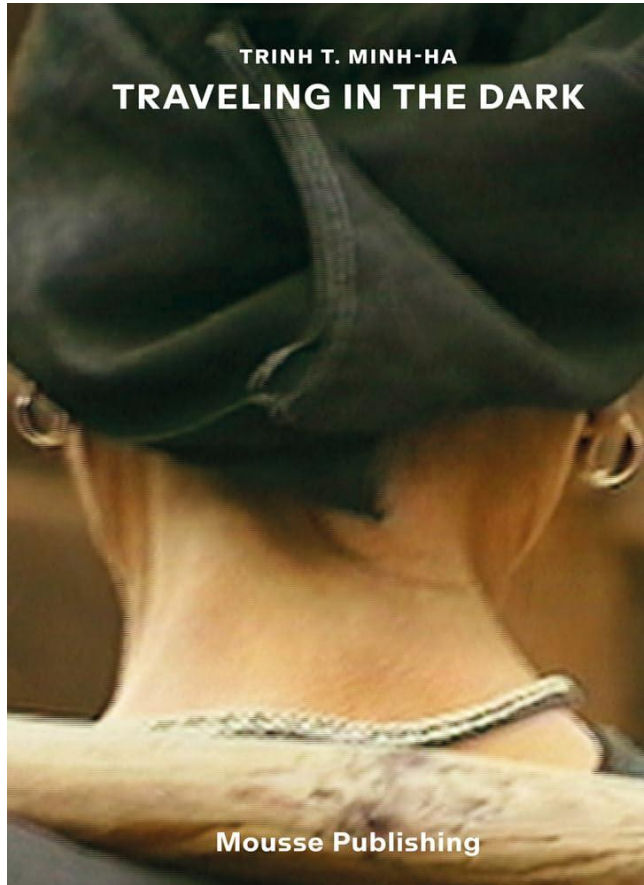
I waste my time translating these texts, with a loner's curiosity about several questions:

1. In ancient China, who represented the moral ideals of culture and society, and how were these ideals represented, understood, and became the Poetics of Teaching to cultivate and discipline the people?
2. How did ancient people imagine the spiritual world in life and in nature, and how did they transform life and nature into a spiritual dwelling?
3. How did ancient people describe their spiritual and moral dwelling with imaginary fantasies and words, and how did they use architectural, temporal, and spatial design to give form to this spiritual life?
4. How did ancient people behave in mountains and forests, and what were their aesthetics? I find that ancient ways of being in nature and the ethical-aesthetical principles of building, dwelling, freedom, and carefree being stand in complete contrast to modern ways of life and aesthetics.

Mother tongue, the tone of country, and Nation-State

The term “mother tongue” “母语” was probably introduced to the Chinese language from some other language and culture. It does not exist in classical Chinese texts or traditional expressions. Until the late 19th-century, we used the word “乡音” (the tone or speech of one’s home place or country). Perhaps the term “mother tongue” came together with the modern concept and system of the nation-state. In the past, there were “国” (country, not modern state), “家” (families and clans), and “乡土” (country; home village; hometown; home), but there was no “nation-state” as such, nor was there the term “mother tongue.”

I think, deep down, the Chinese language and culture are fundamentally patriarchal, expelled “牙牙学语”—the toddler’s preverbal sounds and the mother’s tone from both speech and written language—the domains of meaning-making and social order.



Trinh T. Minh-Hua (born 1952, Hanoi) is a world-renowned independent filmmaker, **writer, literary theorist, composer**, literary theorist, and educator.

... artist at the margins of mainstream productivity, would have to be a once very primitive and very cultured—awkwardly, efficiently “low” and competently, unfittingly “high”; shuttling effortless between the *avant-* and *arrière-garde*; and thriving in the fissures of categories.

When reality starts speaking to us differently, it leads, in my work, to what I call *an elsewhere within here*—a between that breaks with a here and a these, and with the prevailing systems of binary oppositions.

Art could be the force that enables change and keeps history alive, while the poetics of the creative everyday could be both a dimension of political consciousness and a transformative mode of history.



Forgetting Vietnam. 90mins, Digital, 2015.

Vietnam in ancient times was named đất nước vạn xuân – the land of ten thousand springs. One of the myths surrounding the creation of Vietnam involves a fight between two dragons whose intertwined bodies fell into the South China Sea and formed Vietnam’s curving ‘S’ shaped coastline. Legend also has it that Vietnam’s ancestors were born from the union of a Dragon King, Lạc Long Quân and a fairy, Âu Cơ. Âu Cơ was a mythical bird that swallowed a handful of earthly soil and consequently lost the power to return to the 36th Heaven. Her tears formed Vietnam’s myriad rivers and the country’s recurring floods are the land’s way of remembering her. In her geo-political situation, Vietnam thrives on a fragile equilibrium between land and water management. A life-sustaining power, water is evoked in every aspect of the culture.

Shot in Hi-8 video in 1995 and in HD and SD in 2012, [the images unfold spatially as a dialogue between the two elements—land and water—that underlie the formation of the term “country” \(đất nước\)](#). Carrying the histories of both visual technology and Vietnam’s political reality, these images are also meant to feature the encounter between the ancient as related to the solid earth, and the new as related to the liquid changes in a time of rapid globalization. In conversation with these two parts is a third space, that of historical and cultural re-memory – or what local inhabitants, immigrants and veterans remember of yesterday’s stories to comment on today’s events. Through the insights of these witnesses to one of America’s most divisive wars, Vietnam’s specter and her contributions to world history remain both present and all too easy to forget. Touching on a trauma of international scale, Forgetting Vietnam is made in commemoration of the 40th anniversary of the end of the war and of its survivors.

Trinh T. Minh-ha. 2023. *The Twofold Commitment*. Primary Information.

*"leaving shore, boat and waterway
she's gone, our rower, to get married"*

sea and boat

what
would
they
be
without
each
other?

land of ten thousand springs

ancestral dragon's body
water of legends

return

"Vietnam fever"

mountain and water
the founding gesture of Two

Two
Two forces



8



memory of a vast origin

*"the bigger the grain
the better the politics"?*

camera memory for human forgetfulness
or is it the other way around?

scent and sound of memory



where does the real come in?

1995 twenty years after and yet...
2012 thirty-seven years after and yet...



"before blood, there is water"
earth heeds
water dissolves

"Oh Huế, my city!
resounding with vivid singing voices..."

survive

leaving

returning

murmurs
mournings
she who waits and weeps

classic images
of Vietnam

"The New Thailand"



What characterizes a culture? What is its everyday reality? What leads a country to be seen as such? And importantly, how do we show and tell (from what position, with what tools)?

Surname Viet Given Name Nam, as you can tell from the title, concerns the naming of a country. It has to do with gender and national identity, as well as with the politics of naming, translating, and interviewing. *Forgetting Vietnam*, which engages with the process of remembering and forgetting, also relates to the naming of a country by featuring the multidimensional roles of land and water. In Vietnamese, *dất nước*, the term for “country,” designates “land” and “water,” but just saying *nước*, or “water,” already refers to a country (for example, *nước ta* means both “our water” and “our country”).

I start from there, from Vietnam as a body of water—in its geological formation and via its people’s economic and cultural activities—to commemorate its fiftieth anniversary of the end of the war. *A Tale of Love* is a film based on the national poem of Vietnam, *Kim Vân Kiều*. If there’s one thing the Vietnamese diaspora across all nations remembers of the culture, it’s this poem. It’s unique because it speaks to people from all classes in all walks of life. Villagers know verses of it. They’ve become popular sayings and are widely cited in a host of circumstances, especially situations related to questions of gender and nation, virtue and loyalty. Even if people don’t remember all 3,254 verses of the epic love poem (none could do so in any case), they do remember fragments pertaining to the distinct roles and deeds of the characters in the poem.

This was what I adopted in approaching the poem with my film: not illustrating it; not manufacturing a realist representation of it; not narrating it linearly from beginning to end, but offering a multi-temporal, multilayered, music-for-the-eyes work. Therefore, coming in from the middle, opening



r e m e m o r y



DICTEE



THERESA HAK KYUNG CHA

From A Far

What nationality

or what kindred and relation

what blood ties of blood

what ancestry

what race generation

what house clan tribe stock strain

what lineage extraction

what breed sect gender denomination caste

Tertium Quid neither one thing nor the other

Tombe des nues de naturalized

what transplant to dispel upon

THERESA
HAK KYUNG
CHA

MAH-UHM

21.9.-17.11.2018

Opening: 20.9.2018, 7pm

gallery damdam
Korean Cultural Center
Cultural Department of the Embassy of
the Republic of Korea
Leipziger Platz 3, 10117 Berlin



The first retrospective of Theresa
Hak Kyung Cha in Germany

Curator:
Ka Hee Jeong

Theresa Hak Kyung Cha (1940-1982) was born in Seoul, Korea. She was a poet, novelist, and translator. Her work is known for its experimental and multilingual nature. This exhibition is a gift of the Theresa Hak Kyung Cha Foundation.

from forbidden home tongue:

It is the mark.

The mark of belonging.

Mark of cause.

Mark of retrieval.

By birth. By death. By blood.

You carry the mark in your chest,

in your MAH-UHM (마음),

in your MAH-UHM (마음),

in your spirit heart.

You sing.

You see farther. Father and farther. Beyond what you are made to see and made to see only. You pass the mark... everyone who has seen, sees farther. Even farther than allowed.

<https://art-map.co.kr/exhibition/view.php?lang=en&idx=1452>



Theresa Hak Kyung Cha 車學慶
Mouth to Mouth 嘴對嘴
1975

Mouth to Mouth is an eight-minute video meditation on how language can express nuanced feelings of displacement. The work begins with a slow camera pan across the English words of the title. The artist's mouth appears in extreme close-up as she silently pronounces eight Korean vowels. The image appears through a haze of white static and gradually fades into darkness. Any suggestion of discernable speech is disrupted by the noise of running water and birdsong. Through its spare aesthetic, Cha's video also conveys a sense of unsettling fragility, and even loss.

M+, Hong Kong, © Theresa Hak Kyung Cha/Electronic Arts Intermix.
<https://www.mplus.org.hk/en/collection/objects/mouth-to-mouth-202124/>



Theresa Hak Kyung Cha

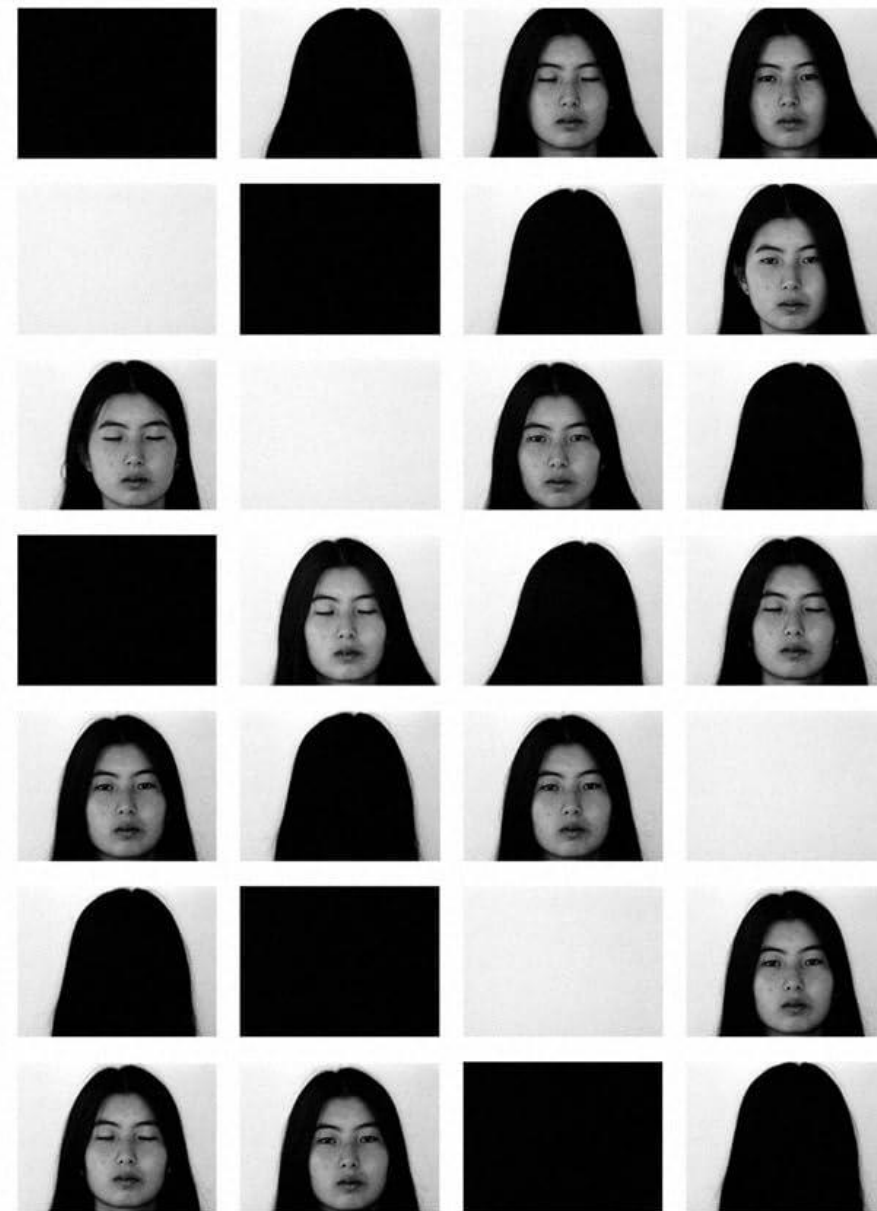
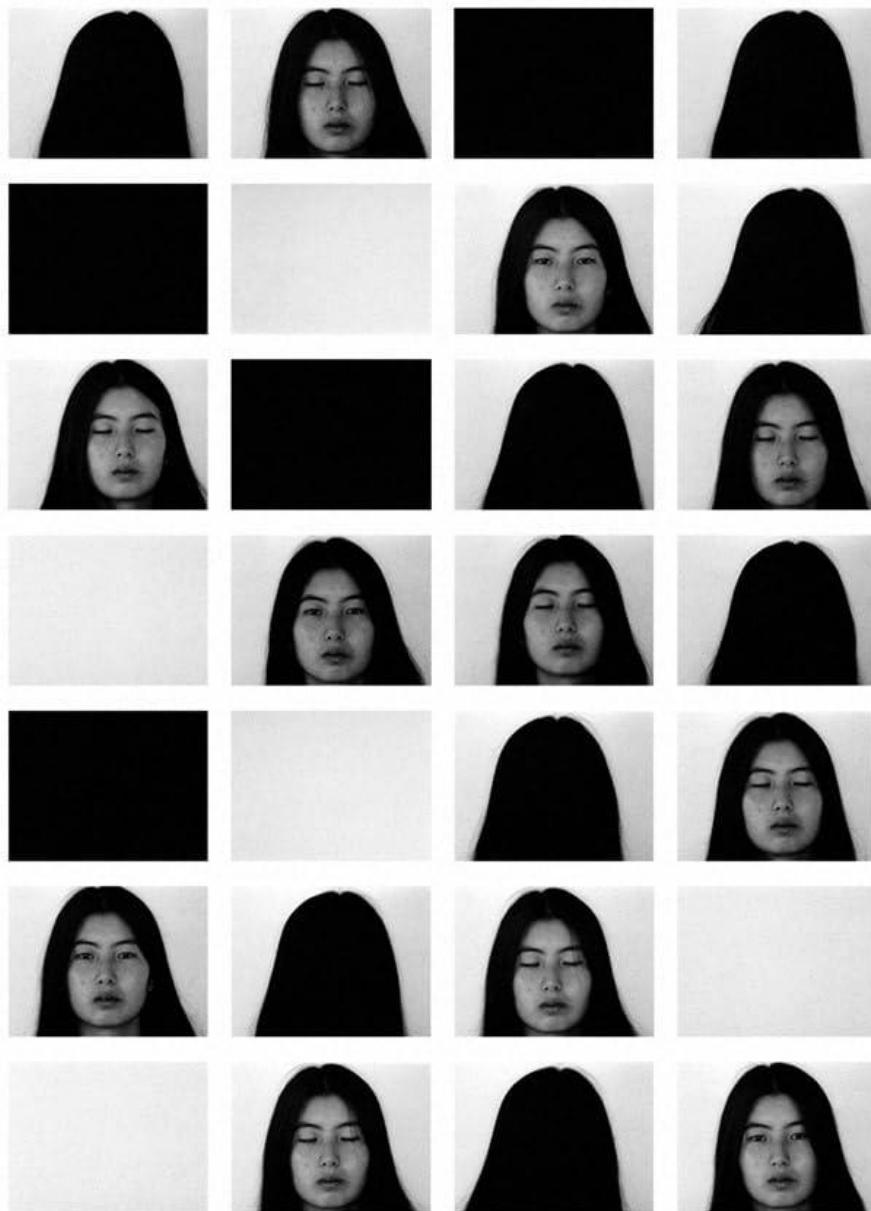
White Dust From Mongolia, 1980.

<https://theresahakkyungcha.com/portfolio/the-unfinished-film/>

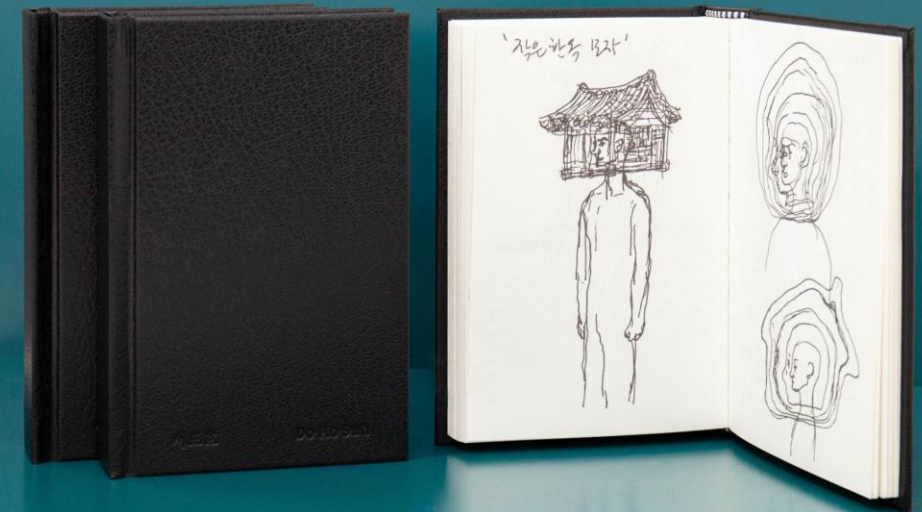
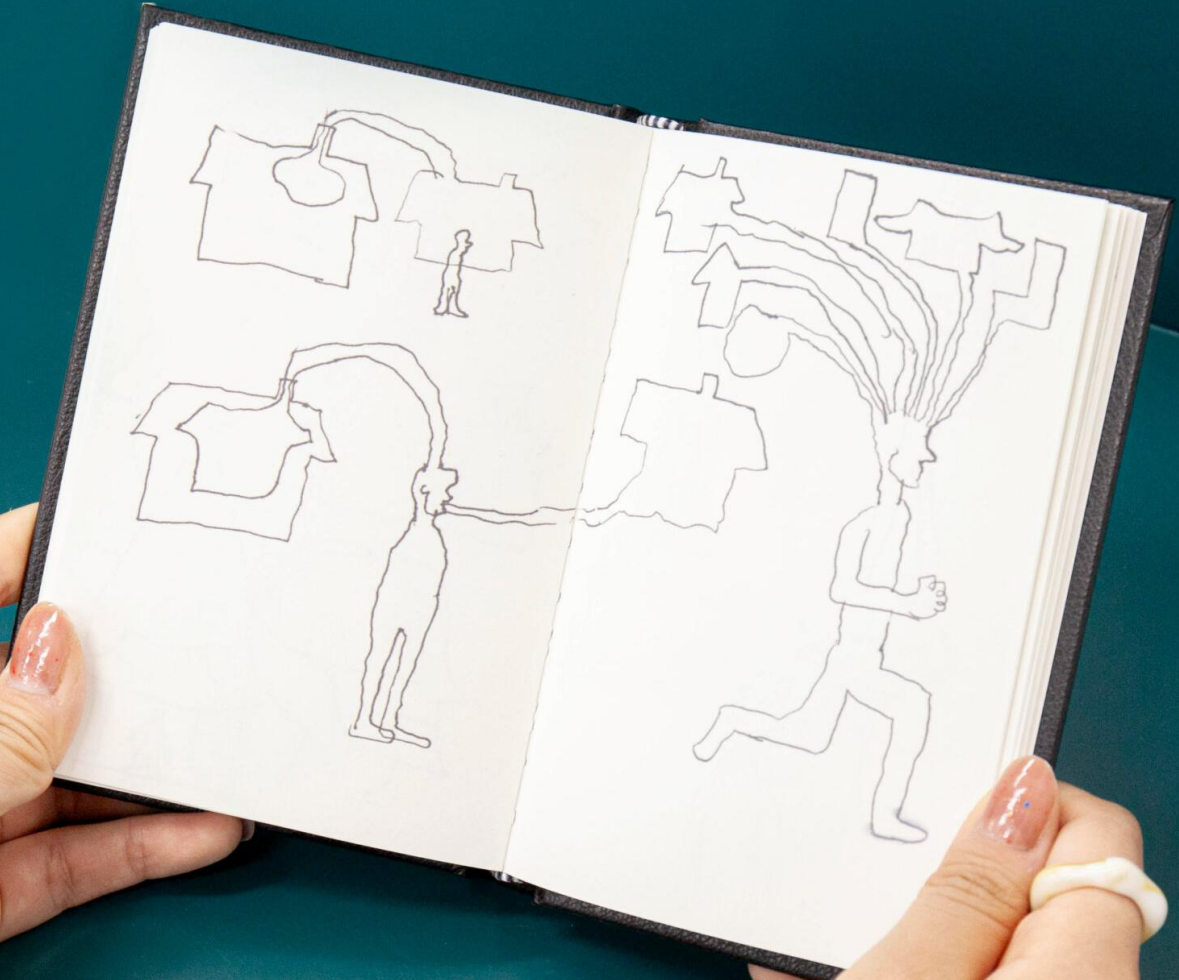
The Dream of the Audience

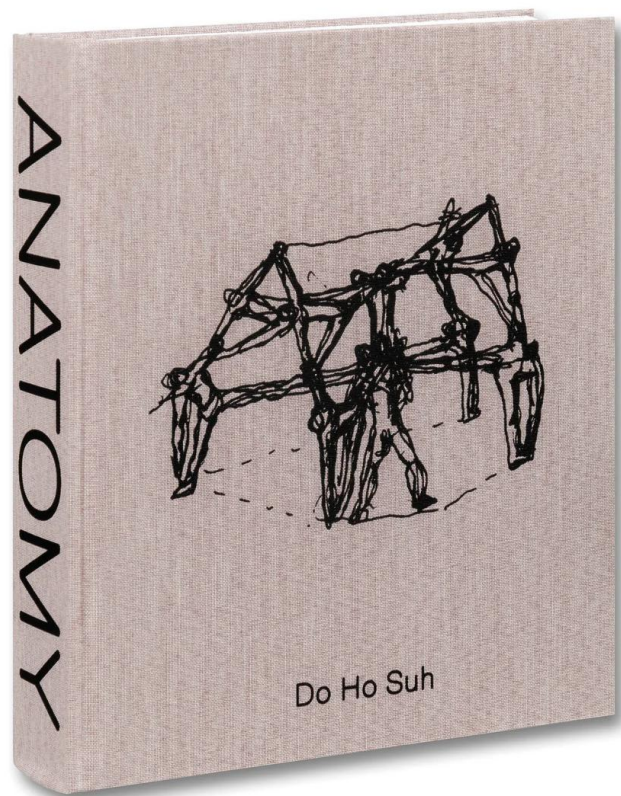
<https://theresahakkyungcha.com/>

Permutations:
variations of...



Do Ho Suh Sketches 1991~





Home/Not Home Lynne Tillman

Around the globe, there are over 7,000 living languages, but daily many languages die. Do Ho Suh's absorption in houses, the home, in buildings, in the interiors where people live and work causes me to wonder how many languages have words for 'home' and 'family'. And if their inferences are similar or quite different from meanings in the American English language.

The relationship between languages and objects is like the chicken and egg puzzle, though it doesn't actually matter, does it, which came first, except, say, if speculating about the first and most urgent necessities of Homo sapiens – their need for artifice, to build an environment, and only then I wonder what came first.

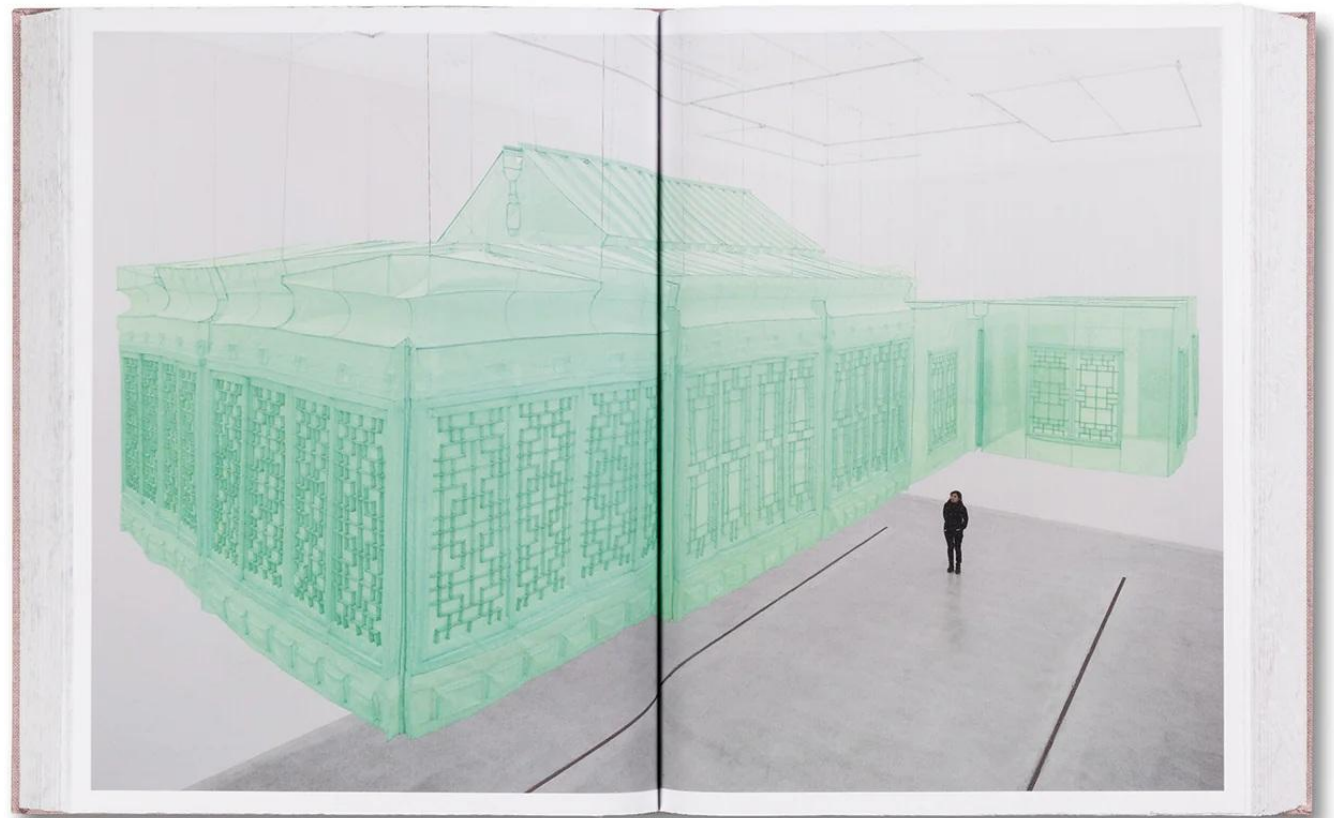
In Europe, the use of forks didn't become common until the beginning of the eighteenth century. Photography was invented in 1839, with many innovations before it, decades before anaesthesia. Much, much earlier in time, in the great Rif Valley in Kenya, where humankind is meant to have begun, though there is controversy about that, the sun bears down; the heat can be brutal. A people's need for shelter, to

be protected from the sun, animals, storms, would have, I think, been immediate. Clothing came later, it is theorised, with the invention of the eyed sewing needle that allowed Homo sapiens to make layered clothing – maybe even underwear – and, with this novel needle, the ability to layer their clothes allowed them to expand into colder climates during an ice age.

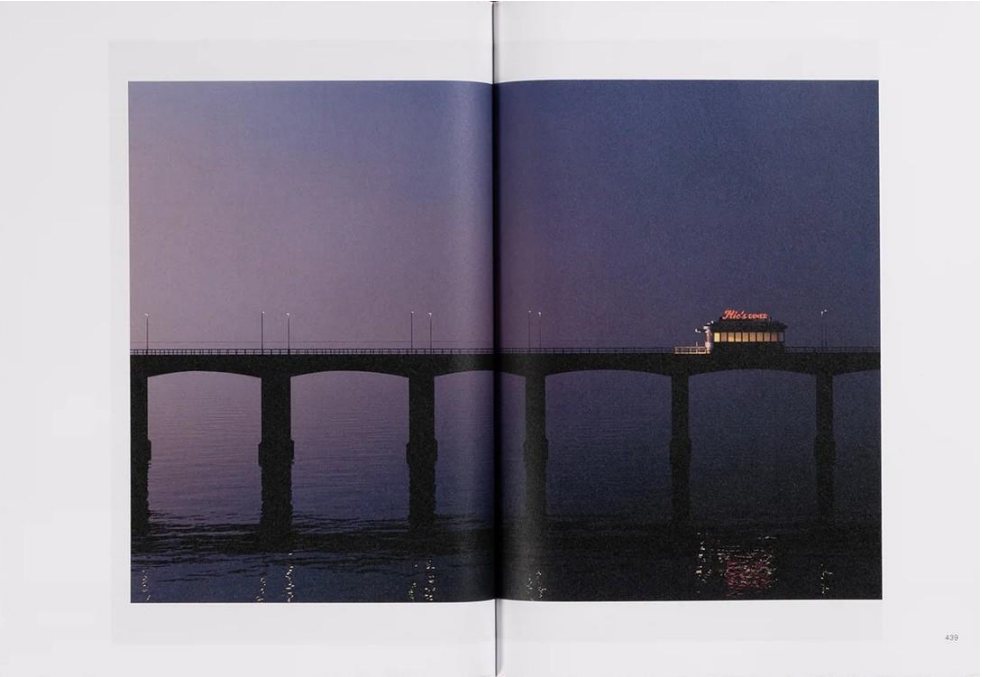
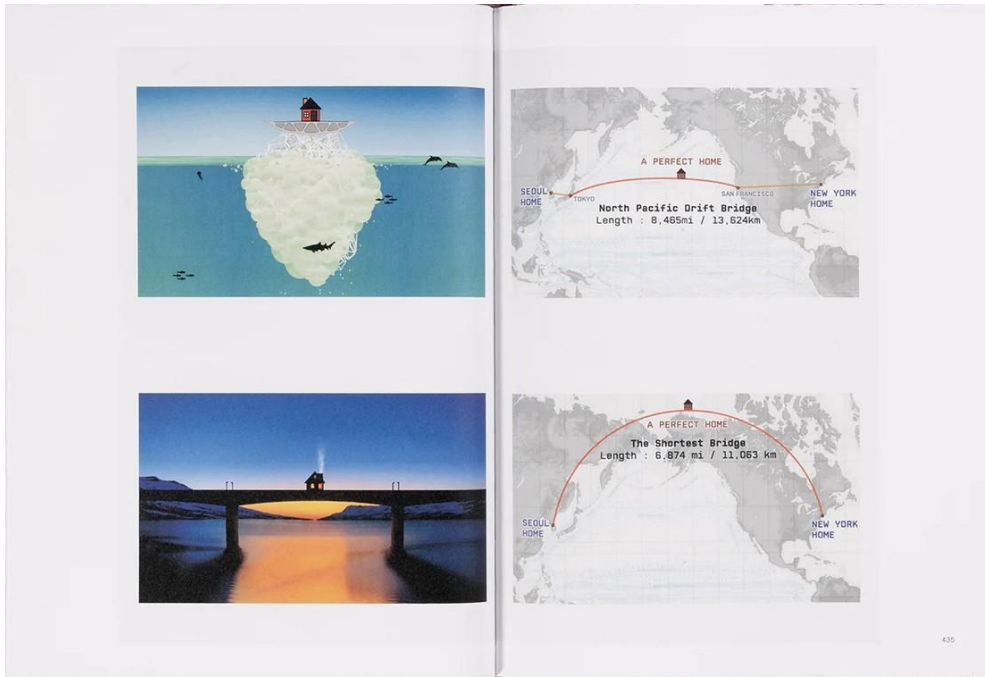
Who would live in the shelters, singly or as groups, and how were the inhabitants chosen. Housing might have been cause for fighting, as it is now – not with fists but money and laws. Individuals would return to their dwellings, safer from the unknown. After millennia adult children commonly, maybe universally – that's a step too far – would leave the farm, say, and start their own families. They might expect to return to the family house whenever they chose.

Everything in prehistory about human evolution is understood only through remains, bones, cave drawings, and tools.

Home and family came to be fused as a mental and emotional picture. While some can't leave home, others can't leave fast enough. It's said home is where the heart is,



Art. A. Unit 2 and Corridor, 348 West 23rd Street, New York NY 10011, USA, 2011-14, polyester and stainless steel.
 245 x 430 x 690 cm / 244 x 580 x 1073 cm / 245 x 366 x 1040 cm



DO HO SUH.
 Fall Star.
 Psycho
 Buildings,
 Hayward
 Gallery,
 London,
 United
 Kingdom,
 2008.



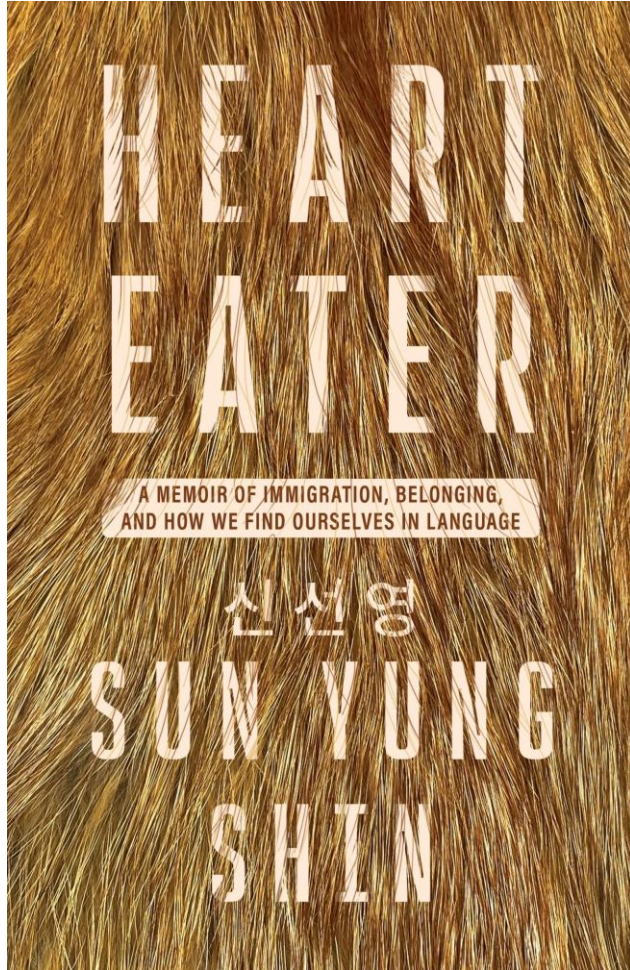
Public Figures, 1998, fiberglass, resin, steel pipes, and pipe fittings, 304.8 x 213.4 x 274.3 cm

363



DO HO SUH. Public Figures, 2024. National Museum of Asian Art, Smithsonian Institution. Washington DC.

Sun Yung Shin 신선영 辛善英



Sun Yung Shin 신선영 辛善英 was born in Korea, grew up in the Chicago area, and is currently based in Minneapolis.

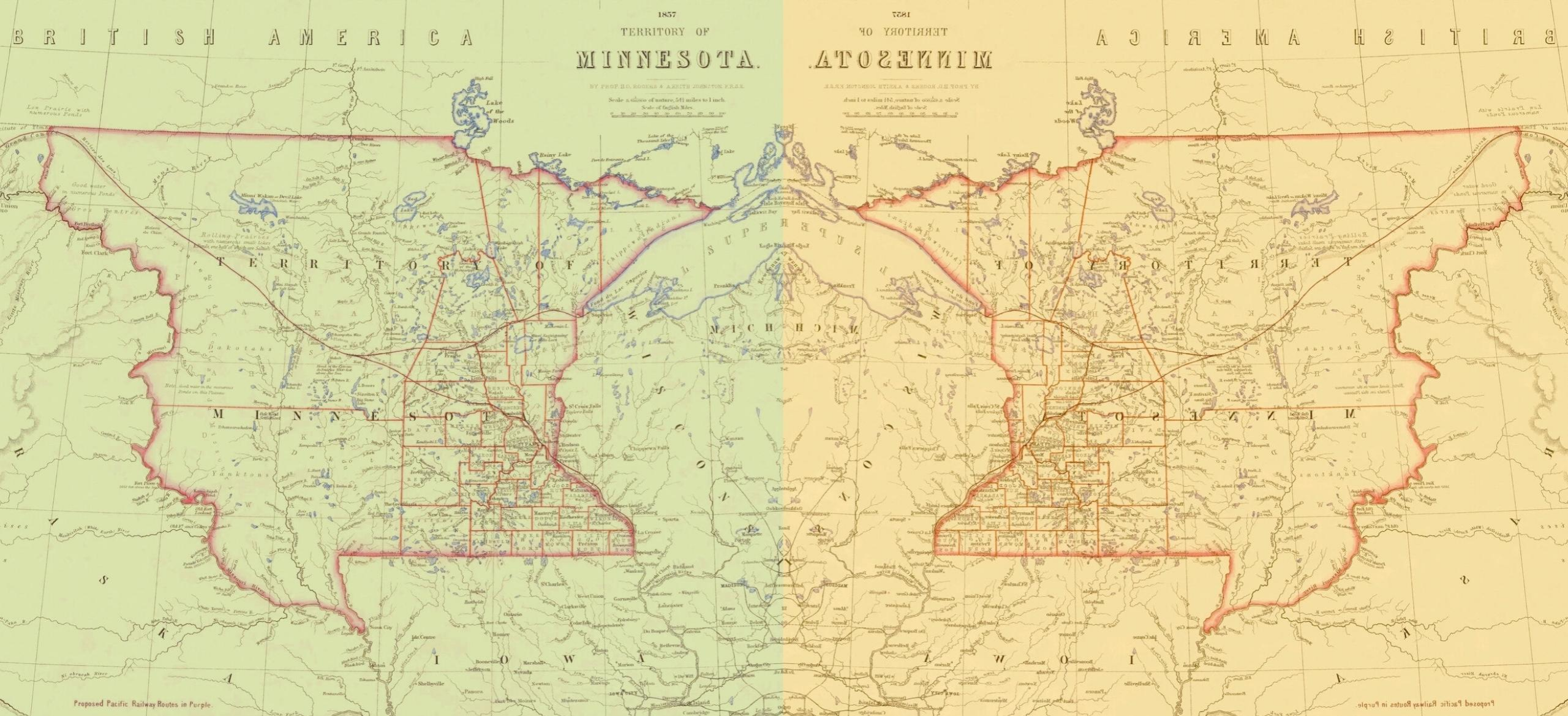
Comprised of short essays, or field notes, *Heart Eater: A Memoir of Immigration, Belonging, and How We Find Ourselves in Language* traces 신선영 Sun Yung Shin’s journey from her childhood as a nameless, abandoned nine-month-old baby in Seoul, South Korea to an award-winning author.

Raised as a Korean immigrant by a white Christian family in the American Midwest, 신선영 Sun Yung Shin paid close attention to the power of words—especially those related to race, nation, and kinship. Through these meaningful encounters, Shin developed into a writer enthralled with language’s capacity to imagine, manifest, connect, and even heal.

Through the lens of language and immigration, *Heart Eater* explores the question that has obsessed Shin since childhood: “What does it mean to be American?”

<https://blacklawrencepress.com/books/heart-eater-a-memoir-of-immigration-belonging-and-how-we-find-ourselves-in-language/>

<https://www.instagram.com/sunyungshin/>



Letter From Minnesota: Thirteen Ways of Looking at the Frontier, From an Immigrant in Minneapolis—Sun Yung Shin on the Ever-Shifting Meanings of US Citizenship. *Literary Hub*. FEBRUARY 13, 2026. [HTTPS://LITHUB.COM/LETTER-FROM-MINNESOTA-THIRTEEN-WAYS-OF-LOOKING-AT-THE-FRONTIER-FROM-AN-IMMIGRANT-IN-MINNEAPOLIS/](https://lithub.com/letter-from-minnesota-thirteen-ways-of-looking-at-the-frontier-from-an-immigrant-in-minneapolis/)

THIRTEEN WAYS OF LOOKING AT A BLACKBIRD BY WALLACE STEVENS

Shellyne Rodriguez is an artist, educator, writer, and community organizer based in the Bronx, whose grandparents were part of a wave of coerced migration from Puerto Rico. She said:

Existence here on the periphery of this empire is a diasporic existence, whose origin always begins with dispossession on many scales and for many reasons including imperialism, colonialism, neoliberalism, extraction, genocide, and war.

Rodriguez, Shellyne, Molly Crabapple, and Andreas Petrossiants. 2024. "Dispossession, Diasporas, and Doikayt: A Conversation." *e-flux Notes*, November 15, 2024. <https://www.e-flux.com/notes/641296/dispossession-diasporas-and-doikayt-a-conversation>

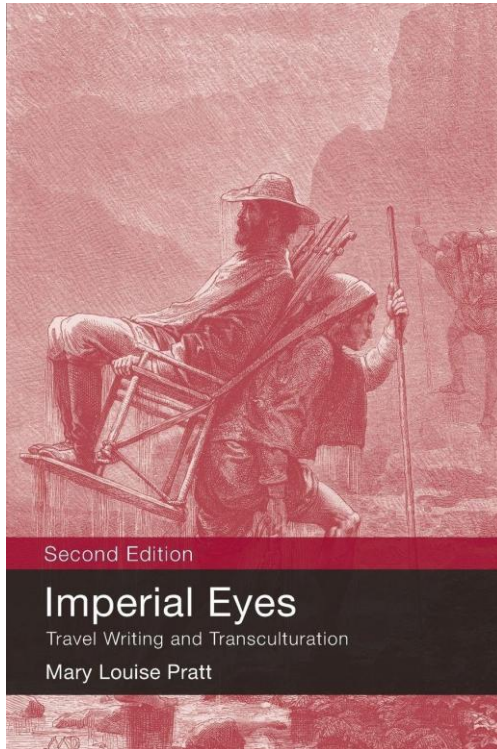
Contact zone: from a decolonial critique perspective

Mary Louise Pratt's concept of the "contact zone":

"social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today."

In her book *Imperial Eyes: Travel Writing and Transculturation*, Pratt further elaborated this concept.

- Contact as Asymmetry, Not Exchange
- Epistemic Violence and Knowledge Production
- Transculturation as Survival Strategy
- The Contact Zone as a Space of Contestation
- From Colonial Contact to Ongoing Coloniality



Pratt, Mary Louise. 1991. "Arts of the Contact Zone." *Profession*, 33–40. <http://www.jstor.org/stable/25595469>.

Pratt, Mary Louise. 1992. *Imperial Eyes: Travel Writing and Transculturation*. Routledge. <https://doi.org/10.4324/9780203106358>.

quinientas y noventa y tres - 597



**EL PRIMER
NUEVA CORONICA Y BUEN
GOBIERNO COMPUESTO
POR DON FELIPE GUAMAN
POMA DE AYALA**



S.C.R.M.



AYALA
— principi —

EL REINO DE LAS INDIAS

ciento y noventa y tres - 597

Chronicle of Guaman Poma

"El primer nueva coronica y buen gobierno" (Eng: The First New Chronicle and Good Government) was written and drawn by Felipe Guaman Poma de Ayala (c. 1535 - c.1615). The work describes the dynastic history of the Inca Empire, the Spanish conquest, the following civil wars and the disastrous consequences of the colonial power's exploitation. It contains a number of proposals for reforms of the Spanish colonial government. It is a unique source of the indigenous peoples' view of the conquest of America and of the first hundred years of the history of the Spanish colony.

The 1,200-page manuscript contains 400 full-page black-and-white pen drawings. The language is Spanish with several longer passages in Quechua, the language of the Incas, still spoken today in Peru, Bolivia and Argentina. The book was probably sent from Lima to Madrid in 1616, addressed to the Spanish king Felipe III. It was possibly acquired in the Spanish capital by the Danish ambassador and book collector Cornelius Lerche (1615-81) and then given to King Frederik III.

<https://www.kb.dk/en/find-materials/collections/manuscript-collection/chronicle-guaman-poma>

Title page of Chronicle of Guaman Poma, written and drawn by Felipe Guaman Poma de Ayala (c. 1535 - c.1615).The Danish Royal Library. <https://www.kb.dk/en/find-materials/collections/manuscript-collection/chronicle-guaman-poma>



Herman Braun-Vega (1933-2019), a Peruvian painter and artist.
Die! (Goya, Picasso, Poma de Ayala). 1991. The Rally Museums.
The Singular War (Goya, Poma de Ayala). 1991. The Rally Museums.
Still Life No. 1 (Le Greco, Goya, Guamán Poma). 1992.
https://braunvega.com/index/?category/14-1992_serie_perou_espagne

What is cross-cultural, cross-linguistic, transnational, and international solidarity?

Can we imagine it like carrying and relaying the torch, tending the fire, singing in chorus, becoming ripples and running water?

bella ciao

Friends do not farewell

Friends do not farewell

Friends if we meet again, meet for how long till we
meet again

Tonight the wind from the North

Blows out the candlelight

Tomorrow and the world cannot be found

Listen to this country

Across my country weeping and crying

Chains and sickles rave about

Friends do not step back

Friends do not step back

Come to the Bridge march on march on we will not
stop

The courage tonight

will light up the corpse

It breaks an opening for justice once again

No matter how brutal how repressed

We will not kneel down

Dare to drive the dictator flee and fear

Friends come to the choir

Friends come to the choir

Bella Ciao Bella Ciao Bella Ciao Ciao Ciao!

Anger is the arms

That can resist tanks

Let our faith shine shine shine again

Who could imagine no one expected

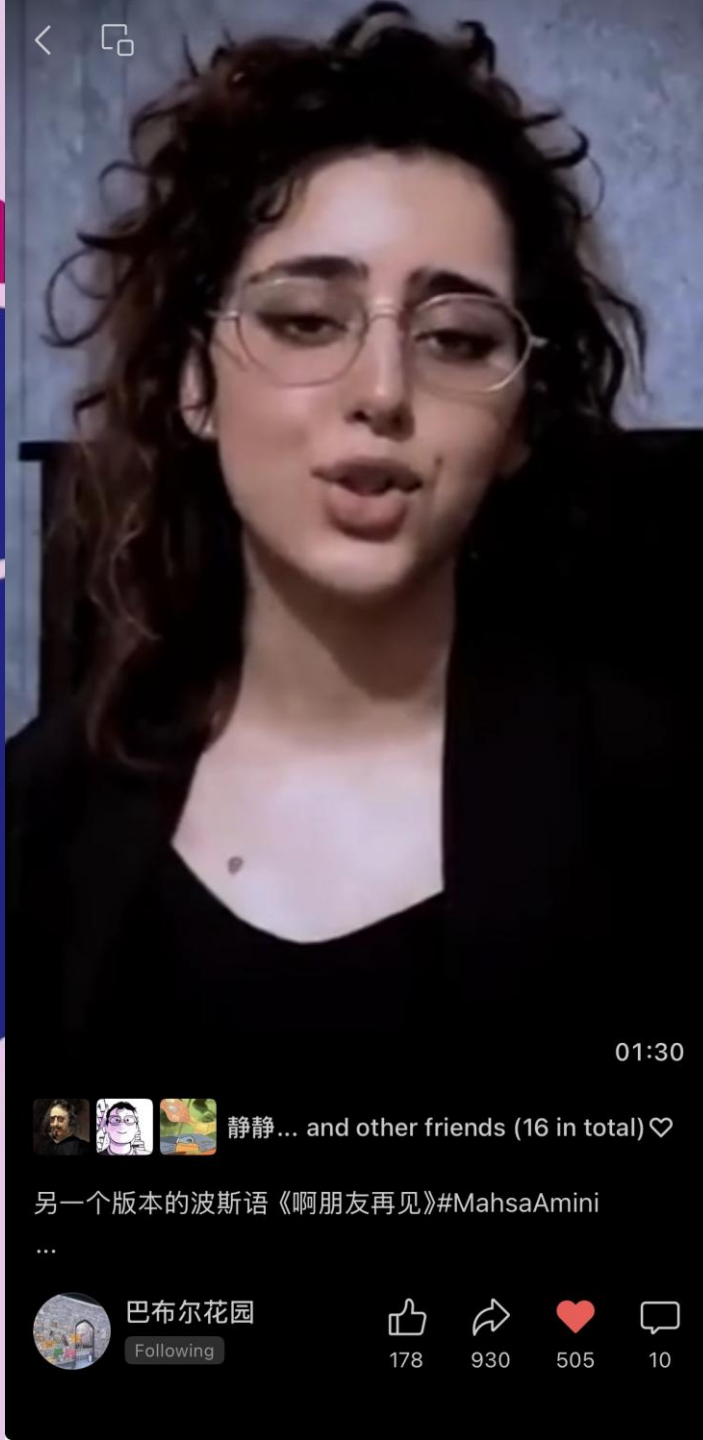
The Last Generation

hopes for the first time

Who dares to break

this gigantic prison

dares to destroy to let our souls blaze



同时sementara. 2022. “Bella Ciao Ciao Ciao!
伊朗抗争文艺——音乐篇 | 附录.” October 27,
2022.
<https://mp.weixin.qq.com/s/CdrKkwu332lKpjxjk7scWA>

For our nonstop tears

R VIN
AYE

SHERVIN
SHERVIN
ASHKAN RAHIMI



Shervin Mashayekh



Mashayekh, Sara. 2023. "Baraye: Understanding Iran's Song of Protest and Compassion." *Ajam Media Collective*, February 9, 2023. <https://ajammc.com/2023/02/09/baraye-irans-song-of-protest/>

- The multilingual and transnational song “*Bella Ciao*” has become a global repertoire of dissent, linking exile, diaspora solidarity, political refuge, and aspirations for freedom across interconnected struggles.
- The song originated in late nineteenth- and early twentieth-century Italy. An early version of “*Bella Ciao*,” known as “*Alla mattina appena alzata*,” was sung by women working in the rice fields of northern Italy. These *mondine* protested the grueling conditions of labor and life, and expressed a lament for lost youth.
- During the Second World War, “*Bella Ciao*” became associated with the Italian Resistance and the partisans opposing the regime of Benito Mussolini.
- In recent years, the song has resurfaced globally. It has been translated, adapted, and performed across languages, borders, and political contexts to address authoritarianism, state violence, gender oppression, racial injustice, and economic inequality. Protesters have sung it in movements such as the “Woman, Life, Freedom” uprising in Iran (following the death of Mahsa Amini), the global Me Too movement, the Myanmar Revolution, and the 2022 the White Paper Revolution in China during the COVID-19 pandemic. In each instance, the song functions not merely as a historical artifact, but as a living and mobile anthem of resistance.

**The context of the translation and transmission of “Bella Ciao”
in China and within the Chinese diaspora activist community**

- **“Woman, Life, Freedom” movement in Iran (2022–)**, following the death of Mahsa Amini
- **The global #MeToo Movement**
- The **2019–2021 Hong Kong protests**, also known as the Anti–Extradition Law Amendment Bill movement.
- The **Myanmar Revolution** (Spring Revolution) following the 2021 military coup.
- The persecution of Uyghurs in Xinjiang, widely described by scholars and some governments as genocide.
- Russia’s invasion of Ukraine
- The lone protest of **Peng Lifa** (彭立发) in Beijing (2022), which catalyzed the nationwide **White Paper Revolution**.

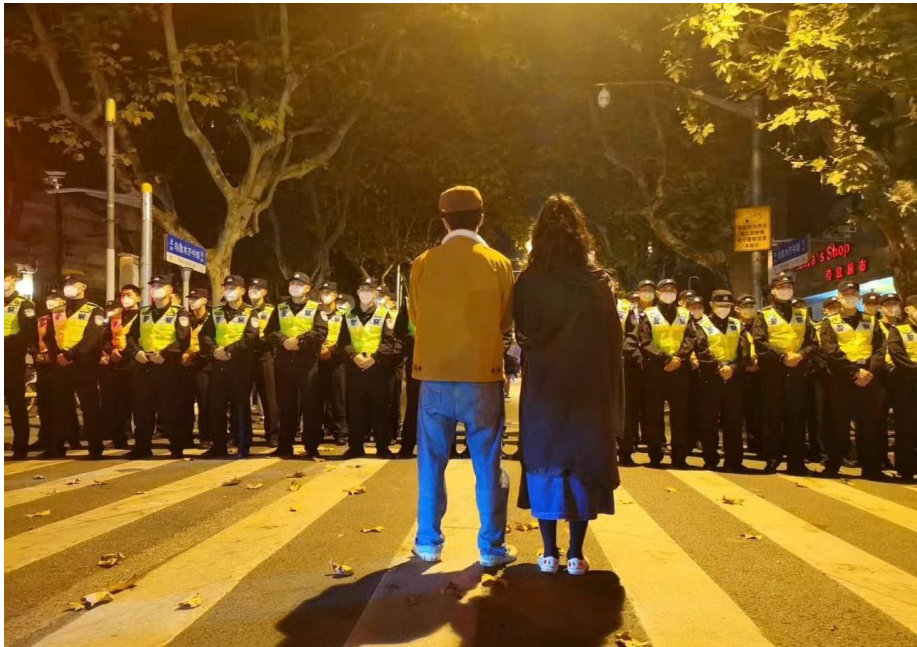
An anonymous artwork appeared during the pandemic, in China.





An anonymous artwork appeared during the pandemic, in China.





李山 Alessandro Rolandi



这不是一张白纸。
Ceci n'est pas une feuille blanche.

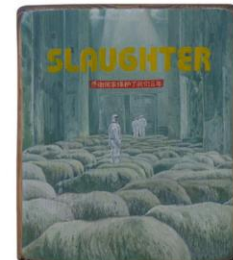
Jun Jiamin



This Is Not a Blank Sheet of Paper 这不是一张白纸. 2023 acrylic on blackboard with frame and string, 55 × 60 cm. <https://www.jiamin.org/ex-voto>



Chinese diaspora artist Hu Jiamin's (Political) Ex-voto (政治) 还愿画. An ongoing series. He is based in Lyon, France. <https://www.jiamin.org/ex-voto>





Hu Jiaming, Time Discrepancy, mural painting, 2017. <https://www.jiamin.org/time-discrepancy>

GUAN: Serve the People—Reincarnation of a censored mural ° <https://www.jiamin.org/guan>

Zhou, Yan. 2024. "Art Worlds as Social Meshwork: Contemporary Chinese Art Practice, Interaction, and Communication." *ProQuest Dissertations & Theses*, 204–5.



Suzy Lake. *Rules of Engagement*. 2018/2019. Archival ink jet print, 40" x 60". <https://www.suzylake.ca/game-theory#1>

同时
hxotnongd

An internationalist network:

from mainland China, and also the Chinese diaspora in exile

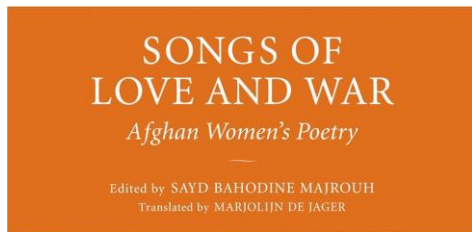
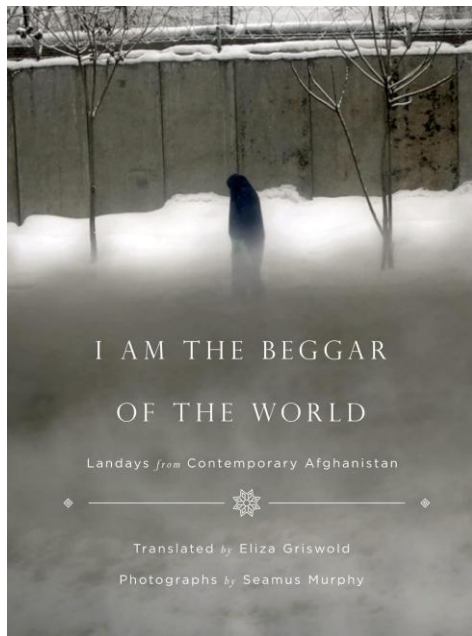
The independent journal *Tongshi* (同时 *hxotnongd*, literally ‘Meanwhile’), May 2021-

The journal promoted understandings of global protest cultures, focusing particularly on postcolonial struggles in the Global South. The publication covers struggles in Palestine, Afghanistan, Iran, India, Cuba, Mexico, Indonesia, and within marginalised communities in Western societies.

Tongshi’s official WeChat account was permanently banned in 2022.



同时
hxotnongd



- *Landays* is a form of oral poetry composed by largely illiterate Pashtun women in Afghanistan and Pakistan. These brief, two-line poems express discontent with Taliban rule, articulate female desire, and voice a yearning for freedom.
- In one project, *Tongshi* organized the translation of *landays* into Chinese and mobilized the initiative into a grassroots collective poetry-writing movement and act of solidarity.
- Chinese exiled diaspora filmmaker and writer Chai Chunya (柴春芽) reinterpreted the *landay* form by infusing it with elements of *hua'er*, a folk-song tradition prevalent among Muslim communities in northwestern China.
- Shanghai-based poet Zhai Minglei (翟明磊) subsequently invited people to emulate the *landay* form in order to express solidarity with Afghan women. Within just six days, 101 poems by 29 contributors were collected. The initiative evolved into a transnational and pan-ethnic network of solidarity.

澎湃思想市场. 2021. "Afghan *landays* (短蛇): Dignity and Resistance of Pashto Women." August 20, 2021.

<https://mp.weixin.qq.com/s/PskubQfuCsnkOq19bZCkBQ>.

Griswold, Eliza. 2013. *Landays: Poetry of Afghan Women*. *Poetry Magazine*, June 3, 2013.

<https://static.poetryfoundation.org/o/media/landays.html>



Jiamin Hu

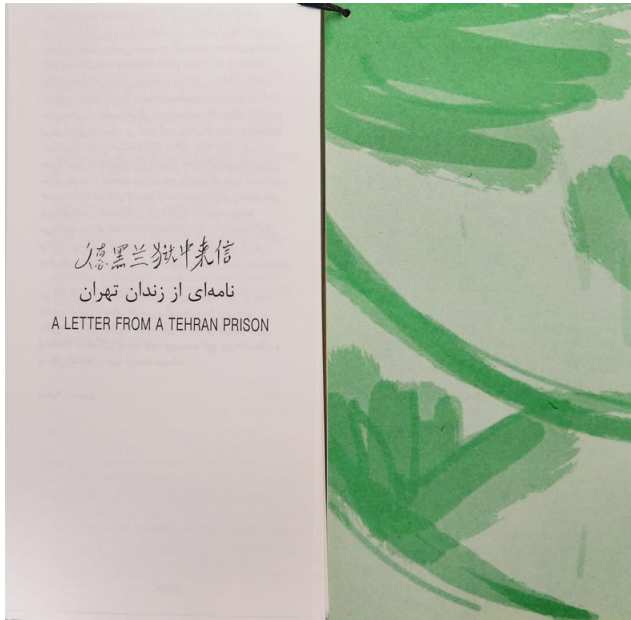
November 8 at 4:55 PM · 🌐



Letter from a Tehran Prison (30×40 cm ×2, acrylic on two panels)

My friend Q was arrested in Guangzhou one year ago today, along with several of her friends. After an over 24-hour interrogation, she received a sentence of fifteen days' detention for 'picking quarrels and provocation' — a 'compromised' result under the extremely strict anti-Covid policy at the time: for two months, her Beijing Health Kit app had been showing pop-up window alerts (as depicted in the second image), which had blocked her from returning home; even the Internal Security police who had executed the cross-province arrest could not bring her back to Beijing for interrogation and detention. So they dealt with her case with haste, for they themselves were also taking the risk of being unable to leave. The anti-Covid policy also made it difficult for the local detention centre to take her in, so the penalty was suspended. She then went hiding in Hainan Island and wrote down her story there in the form of a letter — transformed into the Iranian context at the time with the necessary alterations of the names and places — and published it on several online platforms. The Chinese Internet censorship had failed to identify the story and thus it got widely spread, until she finally revealed the real story under the Iranian disguise after she finally managed to escape from China. The decision to make her story public "is not only because it is the responsibility of a witness of history — all of those people who have faced political persecution in this wave have had their voices taken away from them — it is also because if I were only to continue using a metaphor, my own trauma would remain an open wound, unable to heal."





Author: Wu Qin
 Farsi Translation: Somayeh Rostampour
 Visual & Layout: Maoyi, If A, Hu Jiamin
 Tofology 002.
 Languages: English, Farsi, Chinese

After the regime took her name, her identity, her history, every public gesture became an act of reclamation, forcing the world to remember her (9)

These projections—simulations of what might become of my own life—nearly crushed me. In one fleeting moment I wondered: if I didn't have the courage to live like that, would I have the courage to end it? But the thought passed quickly. I reminded myself that Maryam, Reza, and our friends on the outside must be doing everything they could to help us. It was that belief—fragile as it was—that kept my will from fully collapsing.

At some point, a silent Azerbaijani-looking officer, who had been stationed wordlessly in the middle of the basement the whole time, quietly brought another wooden chair into my room. He gently slid it beneath my dangling legs. He thought I was asleep. That was the only moment in the entire thirty-hour ordeal when I let a tear fall.

Mother, do you remember the film *The Lives of Others* about the East German Stasi? When I saw it a few years ago, I thought it was just a good film, but watching it again after these years of living under increasingly close surveillance, it struck more of an emotional chord. The scene with the *Sonata for a Good Man* was so moving. When the secret police wrapped the house of the East German intellectuals, slowly became captivated by their music, their emotions, their thoughts—and eventually helped them evade the regime's punishment.

But now, surveillance is no longer personal. It is algorithmic, driven by data. Even thoughts, emotions, and artistic creation are broken down into fragments, into keywords that trigger alerts. There's no longer any space for the cracks in which a human soul might awaken. Still, I can't help wondering—if there were still actual human beings assigned to watch over us patiently, would one or two of them, perhaps, be moved by our writings, our feelings, our ideas—and cross over, even if just a little, to our side?

چنین وضعیتی را نداشته باشیم، آیا شهادت پایان دانش را دارم؟ اما بلافاصله به یاد مریم، رضا و دیگر دوستان بیرون از این جا می‌افتم. کسانی که حتماً دارند راهی برای آزادی‌مان پیدا می‌کنند و این فکر را از سرم بیرون می‌کنم. باید به این باور تکیه کنم که فراموش نخواهم شد، باید اراده‌ام را جمع کنم و نگذارم فرو بیاشم.

یک افسر یا جبهه‌ای آذربایجانی، که در تمام مدت سکوت کرده بود، وسط زیرزمین نگاهی می‌داد. یکبار بی صدا وارد شد، یک مسدلی چوبی دیگر آورد و با ملایمت آن را زیر ساق‌های او برانگاشت. خیال می‌کرد خوابم در تمام ۳۰ ساعت بازجویی، فقط همان لحظه بود که اشکی از چشمانم جاری شد.

مادر، فیلم «زندگی دیگران» را دیده‌ای؟ همان فیلمی که درباره‌ی پلیس مخفی آلمان شرقی است. چند سال پیش که آن را دیدم، فقط فکر کردم فیلم خوبی است، اما حالا که سال‌هاست زیر نظارت شدیدتری زندگی می‌کنم، تأثیرش رویم خیلی عمیق‌تر هم شده. آن صحنه‌ی «سوناتایی برای یک مرد خوب» جعفر نکان‌دهنده است. در آن لحظه که پلیس مخفی خانه‌ی روشن‌فکران آلمان شرقی را شنود می‌کند، موسیقی، احساسات و افکارشان آن قدر بر آن‌ها اثر می‌گذارد که بی سروصدا کمک می‌کنند تا از مجازات فرار کنند. اما امروز نظارت کاملاً تحت سلطه‌ی کلان‌داده‌ها و الگوریتم‌هاست، تا جایی که حتی افکار، احساسات و افرینش هنری به مجموعه‌ای از «کلمات کلیدی» مکانیکی و پراکنده تقلیل می‌یابند، هشدارهایی برای مقامات. این روند آخرین روزهایی را که می‌توانستند انسانیت را بیدار کنند نیز می‌بیند. اما گاهی از خودم می‌پرسم: آیا در میان تمام کسانی که صبورانه ما را زیر نظر دارند، حتی یکی از آن‌ها، یکی از این مأموران حکومتی، ممکن است تحت تأثیر کارها، احساسات و افکارمان فرار بگیرد؟ ممکن است کسی از آن‌ها روزی تصمیم بگیرد کنار ما بایستد؟

تا لحظه‌ی آخر، هیچ حکمی به ما نشان ندادند بودند. تازه وقتی که آزادی‌مان قطعی شد، برگه‌ای را بیرون آوردند که باید همان زمان بازداشت به ما ارائه می‌کردند. از ما خواستند آن را امضا کنیم و تاریخش را به قبل برگردانیم. در آن نوشته شده بود که جرم‌مان «ایجاد درگیری و برهم زدن نظم

The Letter from a Tehran Prison

In November 2022, Wu Qin and many Chinese participated in **White Paper Revolution**. Wu Qin and some friends were arrested in Guangzhou on November 8, while they were recording the Cantonese version of the song *Bella Ciao*.

Because of the COVID-19 control policies, the police were unable to take Wu Qin back to Beijing for interrogation and prosecution. She took this opportunity to flee to Hainan Island and, later, through a circuitous route, arrived in Berlin, where she sought political asylum.

Several months after going into exile, Wu Qin wrote an account of her experience titled “*A Letter from a Tehran Prison*.” The piece was deliberately fictionalized as if it had taken place in Iran. It was first published in January 2023 on the mainland Chinese platform *Artforum* and later appeared in English in *Made in China Journal* in late 2023. The text was also issued as a Faris–English–Chinese trilingual zine by the Berlin-based Sinosphere diaspora art activist collective “Tofu Stand.”

In the narrative, Wu Qin uses “Tehran” as an allegory for Beijing. “Sanandaj”, a major city in Iran’s Kurdish region, associated with the arrest of Mahsa Amini in September 2022, stands in for Guangzhou, the city where Wu Qin herself was detained and interrogated. Through this strategy of displacement, the text forges a transnational parallel between distinct yet resonant sites of state control and protest.

Wu, Qin. 2023b. ‘A Letter from a Tehran Prison.’ Translated by Aaris Woo and Yixi. *Made in China Journal*, 20 December. madeinchinajournal.com/2023/12/20/a-letter-from-a-tehran-prison.

Li, Yawen. 2024. “Spectres of Anticolonial Internationalism in Contemporary China: Observations during a Time of Global Struggle.” *Made in China* (issue: *Bending Chineseness January–June 2024*), June 12, 2024. <https://madeinchinajournal.com/2024/06/12/spectres-of-anticolonial-internationalism-in-contemporary-china/>



Tofu Stand's self-publishing social movement archive is now accommodated in this reading room we built together with our friends(the space will hopefully have a name soon). We try to open one day a week (Sat/Sun or some random day) from now on, with or without (spontaneous) event. Stay tuned!

tofu_stand and gelispark
Kreuzberg, Berlin, Germany

tofu_stand Tofu Stand is a Berlin-based Chinese activism collective, founded in 2024 by activists/culture practitioners who moved to Berlin from mainland China. Inspired by the early 20th-century Chinese anarchist revolutionaries in Paris who opened tofu factories as revolutionary infrastructure, Tofu Stand continues this lineage in a different time and place.

Tofu Library brings together a collection of self-published books and zines from mainland China and beyond. Tofu Assemble (Events) hosts self-organised assemblies to challenge the existing modes of cultural production-consumption, and to better understand the common struggles of exiled communities in Europe. Tofu Project initiates individual and collective, short-term and long-term artistic projects.

Tofology, the publishing imprint of Tofu Stand, focuses on international solidarity from the situated perspectives of Chinese activists. The publications move between historical archives and the oppressive structures of the present, between fiction and non-fiction, cross historical times, geographies and communities, tracing the cracks where voices can emerge. Through this publication practice, we try to explore how different communities, from within their own positions and struggles, might carve out spaces of empathy and solidarity.

Tofu Stand is a stand for self-publishing, an infrastructure for self-organising, and an attempt to bridge something in the in-betweenness. Tofu stands with Palestinians and all the oppressed, against both Western and non-Western imperial powers through creative practices.

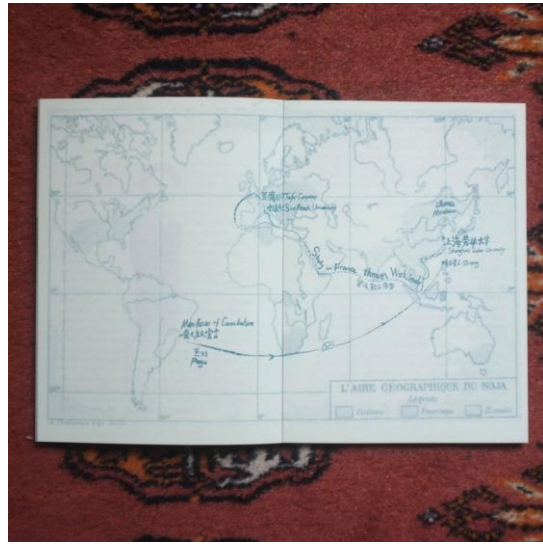
11w

lorrainepan Let's go!!
11w Reply

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Liked by **hval_fj** and others
November 19, 2025

Add a comment... Post





Writing Myanmar
through Virtual Maps

Latitude of Longing

May 7th, 14-17h
Facilitator: Wu Qin 龔

Available & the Rat
Gouwstraat 21, Rotterdam

在烏克蘭大家對我說了哪些悄悄話?

What People Whispered to Me in Ukraine

日期: 2024.08.25 (S) 19:00-21:00
Or: 蘇美亞廣場 (蘇聯廣場)
Hauptplatz, Amalienburg und die Vermögensgegenstände

OPEN MIC FOR GAZA

ZINE STAND
GUERRILLA-KARAOKE
POETRY READING

Fundraiser @Maybachufer market/bridge, Berlin
Aug. 8th Friday, 4.30pm-7.30pm/late

The "Bad Nations" Club:
How We Live and Create
in the In-betweeness

Victoria Lomasko
and a Chinese journalist
and writer Wu Qin

August 10th
4pm

Library Common Imprint
(Asian art book in Berlin)
Zionskirchstr. 16

以為為舟 翻轉地球

布袋戲

日期: 8月25日 19:30-21:30

創傷與抵抗
封控中的中國

電影放映及討論活動

時間: 2023年9月24日 星期日
地點: PMPT,
Friedrichshagen-Platz 7,
10249 Berlin

該活動需提前注册

*電影為中文和德魯爾德, 英文字幕

打破魔咒: Video Activists Breaking the Spell of History
 录像游击队: 和Franklin López的工作
 影像行动主义: 记忆体和生活创造
 未来的占领: 从森林到街头
 数字时代的独立媒体: 工会的黄昏

出品: 复印 Indo ● 对牛 笨岛 ● 印鞞 qua ●

普遍與特殊
 亞洲木刻群像
 UNIVERSITY AND PARTICULARITY
 ASIAN WOODCUT GROUP

亂視之日常
 亂視與日常: Si Lit and the Everyday
 亂視與日常: Si Lit and the Everyday
 亂視與日常: Si Lit and the Everyday

pod
 GAMES PEOPLE

pod
 一个人

窮義者信
 THE INSURGENT MANIFESTO

天義
 TIEN YEE
 NO. 1 & 2
 PUBLISHED BY KENTON-BO CHEN

無政府漫說
 真確社會的傳第一種

Know
 知

星球改造

2021-2022 ISSUE 2
 PAL

異體刊

HONG KONG STANDS WITH PALESTINE!

Ants

Two Trees

Photograph of a building interior

Handwritten characters

串連圖繪
 亞際自組織版畫
 MAPPING ON THE DEVELOPMENT OF SELF-ORGANIZED NETWORKS IN INTER-ASIAN CONTEXTS (1984-2014)

集體協作、著作權與資本
 Inter-Asia Woodcut Mapping Series II
 Collaboration, Authorship and Capital

異識的藝術
 INSTITUTION AND BEYOND
 體制及其後
 DISSENSUS

我身本無鄉
 廣東美術出版社

刺紙

刺紙

BLOOD IS BLOOD
 經血不脏

Iran's Three Body Problem

Translate by Palestine Solidarity Action Network
由巴勒斯坦团结行动网络翻译

伊朗的三个身体 ——关于当前起义的笔记

作者：Iman Ganji & Bahar Noorizadeh

按语

巴勒斯坦团结行动网络密切关注此刻在伊朗发生的人民起义。这场抗争足以让我们出于各种不同的理由去关心：我们和伊朗人相似的社会处境和舆论困境、我们在伊朗的同志和朋友的安危、可能引发的地缘政治重构，还有这一切为巴勒斯坦解放运动带来的不确定性。

抗争中的各种群体的反应和叙事，仿佛也预演了我们自身经历类似事态时的复杂动力：政府极力维稳、将抗议合理性限定在经济诉求内、以境外势力渗透为由镇压运动和屠杀民众；欧美政府以人权和民主为幌子企图发动帝国主义战争，尽管心知肚明其越是介入，就越让人民遭殃；海外声量最大的自由派和符合西方政治议程的“人权领袖”企图扶持亲美亲资的右翼政府；焦虑的反帝左翼将抗议视作美以发动政变的议程的一部分、极力复制威权政府的外宣、甚至以处决敌人为由为屠杀辩护；人民在不同的号召间徘徊，反对独裁政府的同时却又迷茫于有限的替代选择……正是在这多重的矛盾里，抗争中的进步力量试图组织起来，为工人、女性和少数族群主导的革命视野创造更多的空间——我们认为有必要倾听ta们的声音。

...1/8...



pal_solidarity_zh and tofu_stand



pal_solidarity_zh 巴勒斯坦团结行动网络密切关注此刻在伊朗发生的人民起义。这场抗争足以让我们出于各种不同的理由去关心：我们和伊朗人相似的社会处境和舆论困境、我们在伊朗的同志和朋友的安危、可能引发的地缘政治重构，还有这一切为巴勒斯坦解放运动带来的不确定性。

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本文作者用“三个身体”来形容伊朗起义如今面对的困境。第一个身体是伊朗内在的政治经济环境。在国际制裁下，国家为规避制裁而主动培育出的掠夺性结构，不断对其统治的人口发动经济战争，与国际制裁里应外合，把伊朗民众推向了绝路。第二个身体是巴列维主义——即法西斯右翼势力——在这场抗议中所取得的领导权。巴列维主义对伊朗社会进步力量的敌意、对少数民族的敌意、与美以的同盟关系，绝不可被忽视。尽管抗议人群并非同质化的巴列维支持者，但是对抗性差异尚未被中介或组织化，在当前政治场域中无法构成现实存在的力量。第三个身体是披着人道主义外衣的帝国主义干涉势力——当前的局面可以被视作一个筹划数十年的帝国主义工程的顶峰，目标并非一定要彻底推翻伊朗国家并以另一政权取而代之，而是点燃一场永久性的内战，以确保任何权威力量都无法在伊朗重新整合国家。作者在最后提醒我们，同时回应并抵抗所有这些对立力量，让抵抗看起来只留下了极度艰难而狭窄的缝隙。但在一种尚不存在任何可行左翼力量的现实条件下，这恰恰是唯一真实存在的空间。

中译全文地址：[https://www.palstina.com/161050774147](#)



Liked by hiresbootleg and others

January 19

Comments on this post have been limited.



Ban Ge: for two weeks, I accompanied a team of international surgeons and local doctors through eastern Myanmar. 2026.

Ban Ge. 2026. "Five Years of Coup: Burmese Anarchists within and without the Revolution: An Interview with Htet Khine Soe."

CrimethInc., February 10, 2026.

<https://crimethinc.com/2026/02/10/five-years-of-coup-burmese-anarchists-within-and-without-the-revolution-an-interview/>

N.C.F.H. (No Costume for Halloween) Action Group



N.C.F.H. (No Costume for Halloween) Action Group is a street theater collective initiated by queer women and non-binary activists from the Chinese and Southeast Asian diasporas.

The ensemble consists of activists, writers, media workers, and others who have long been deeply engaged with communities and social issues.

N.C.F.H.'s creations and actions are rooted in the shared experiences of transnational queer communities and local resistance networks, connecting long-overlooked and marginalized regions such as **Myanmar, Thailand, the Uyghur region, and Palestine.**

We focus on intersecting issues such as gender inequality, labor exploitation, border control, and state violence, responding to the political and economic oppression produced by global expansion strategies such as China's *Belt and Road Initiative*.

N.C.F.H. was founded on the eve of Halloween in 2024. The group's name originates from an official censorship ban that "prohibited certain Halloween costumes." Taking this as our point of departure, we transform symbolic expression into collective action, responding to those whose existence has been censored and erased under regimes of policy control.

Through the immediate creation of bodies, voices, and spaces, we treat queer existence as a fluid political language—and as a continual interruption of institutionalized silence.

REPORTS

THE MILK TEA ALLIANCE

INSIDE ASIA'S STRUGGLE AGAINST AUTOCRACY AND BEIJING

JEFFREY WASSERSTROM





Aung Ko. Diary, 2022.



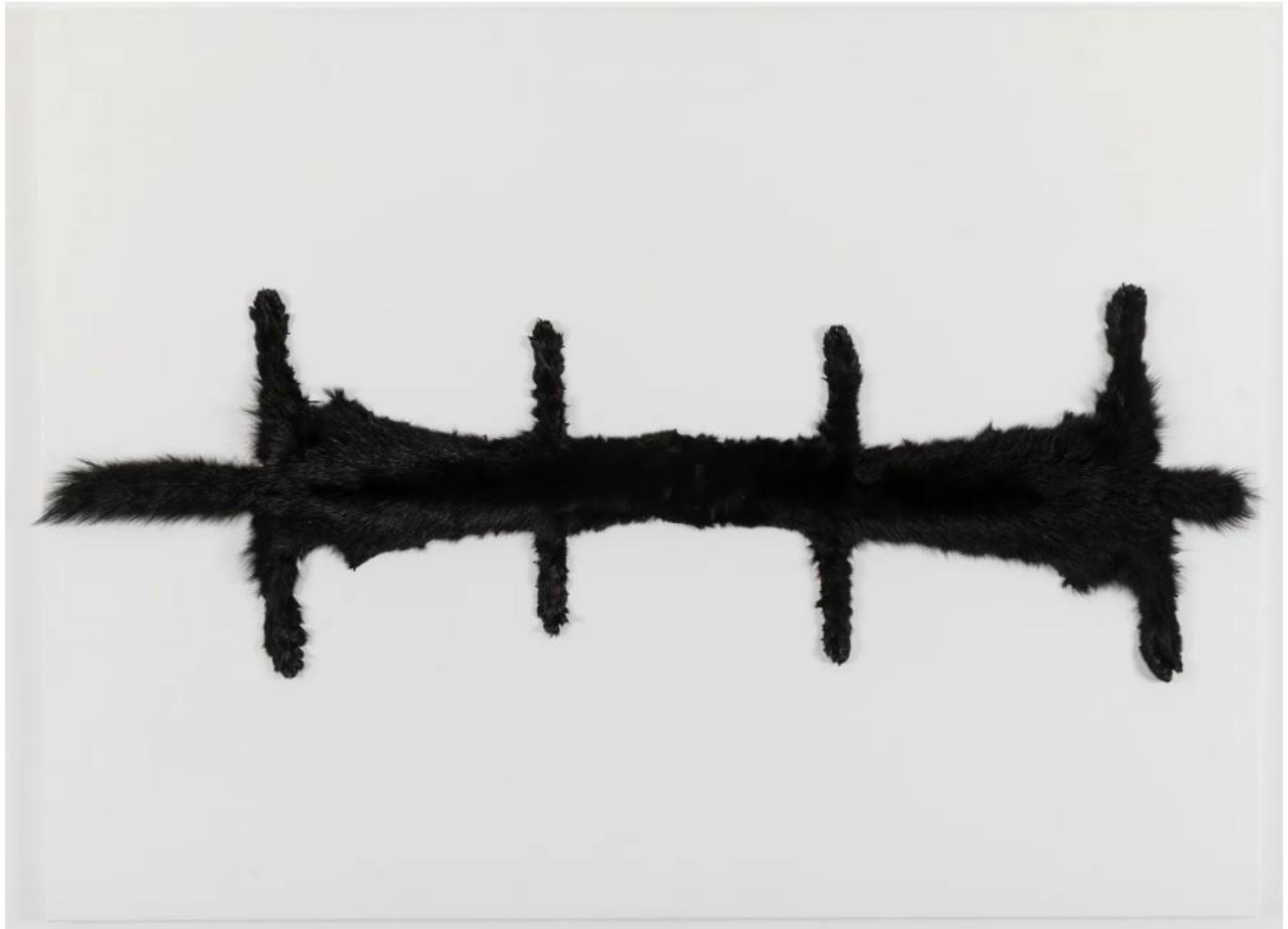
Aung Ko. Democracy is eating the Youths, 2023.



Nge Lay. Printemps 21 #1. Ultrachrome pigment inkjet printing, cotton, silk and thread, 60.96 X 79.25 cm. 2022.

Nge Lay. Printemps 21 #2, 2022. Ultrachrome pigment inkjet printing, cotton, silk and thread, 91.44 X 91.44 cm. 2022.





Nge Lay. Beautifully thorned path. Fabric canvas, mix medium. 2023.

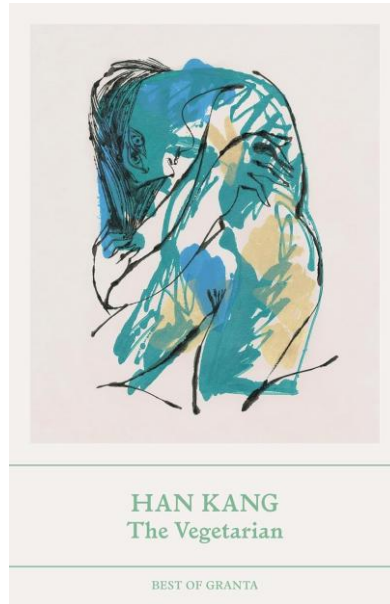
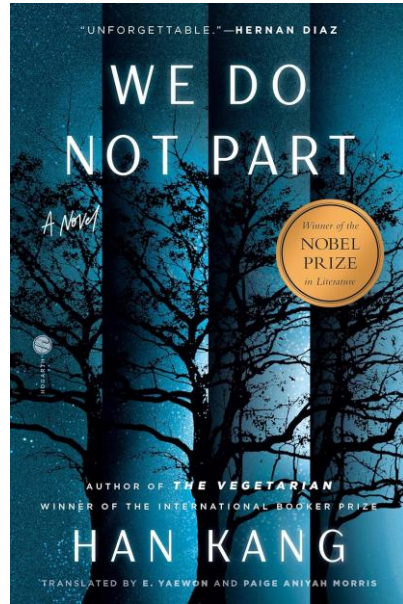
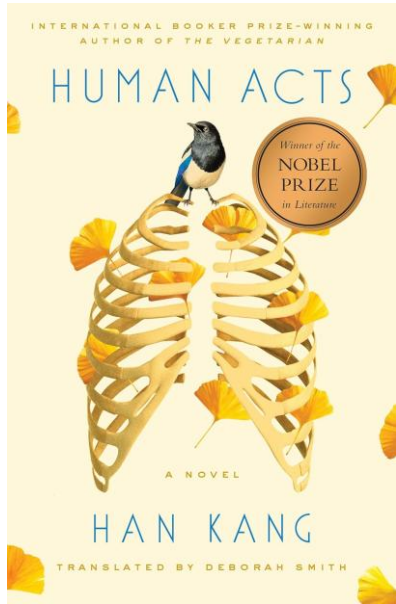
Nge Lay. ENDSCAPE. Fur on canvas. 2023.



Nge Lay. Mom i love you so much. 2023.

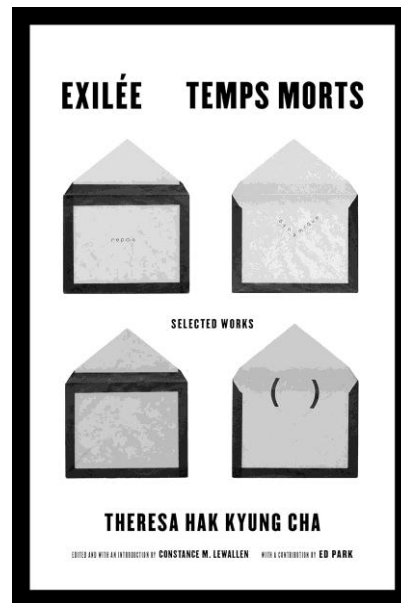
Nge Lay. PAINSCAPE. Acrylic on canvas, paper, bio cotton thread. 2023.

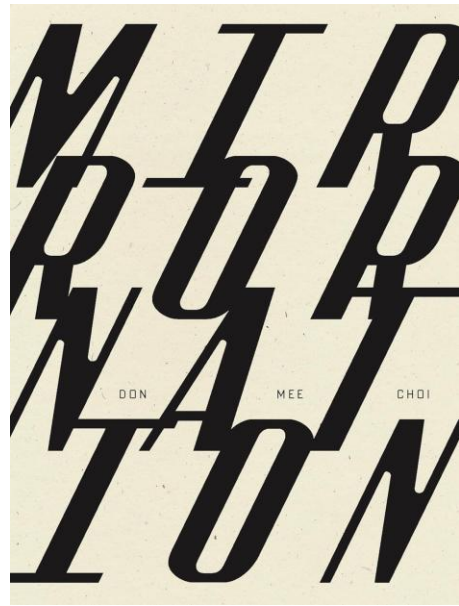
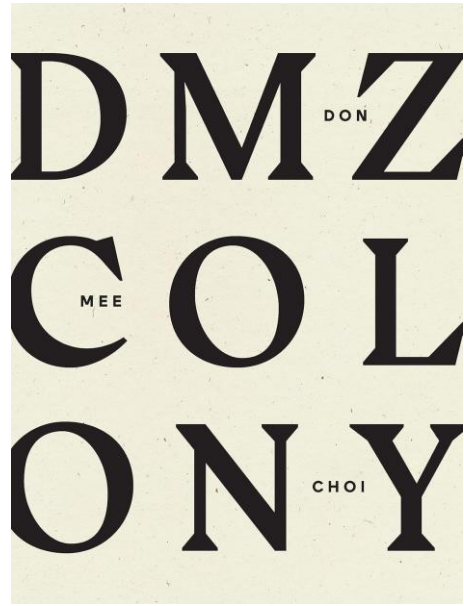




Diaspora Climate Bookshelf

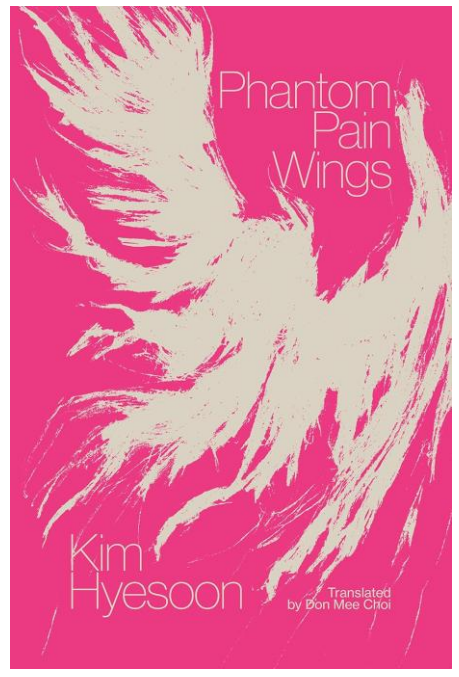
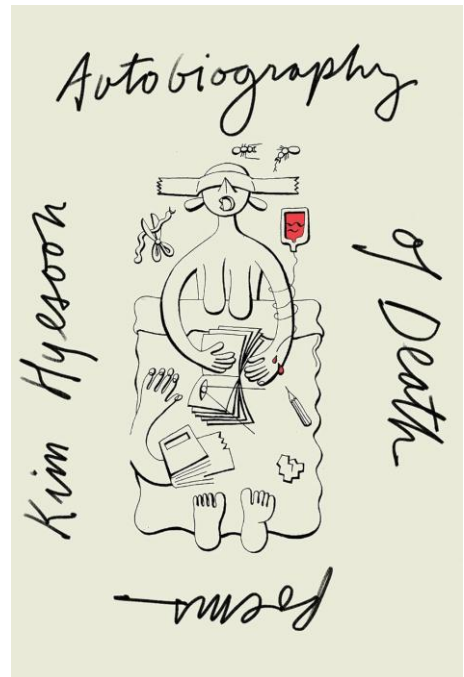
Korean





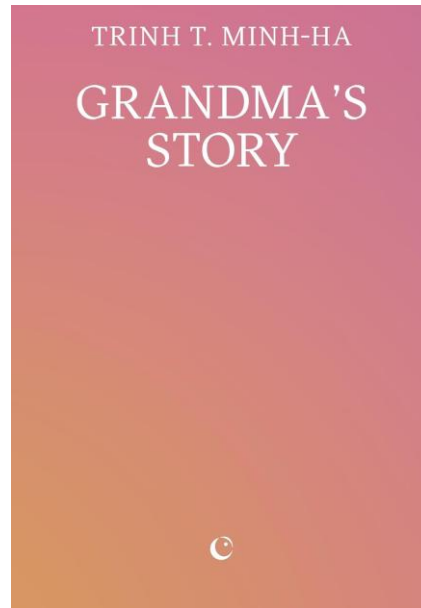
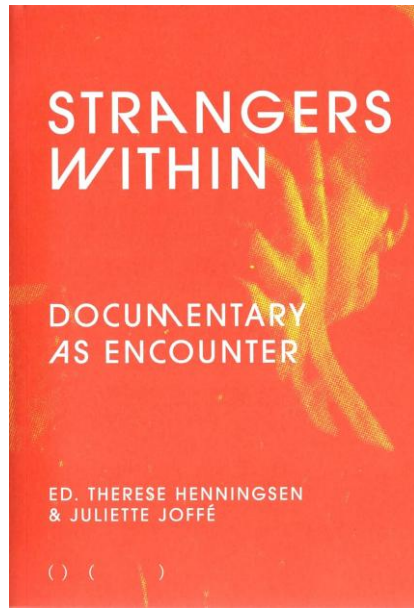
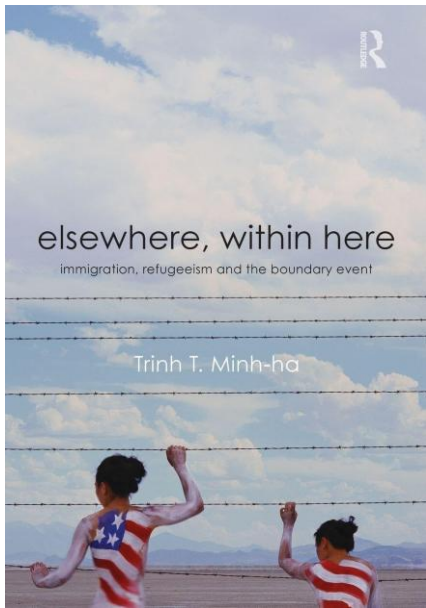
Diaspora Climate Bookshelf

Korean

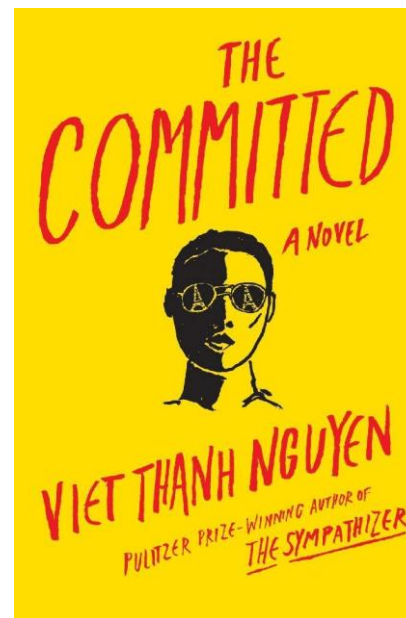
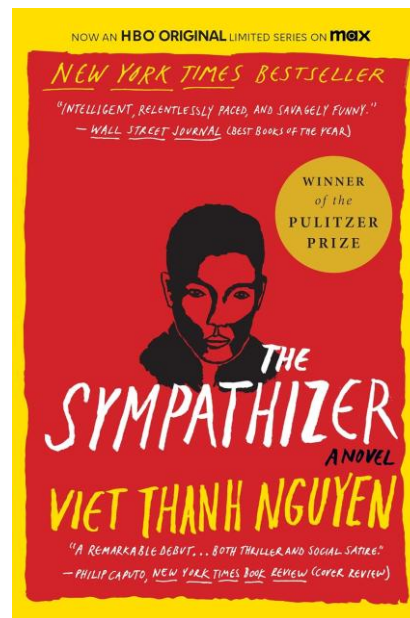
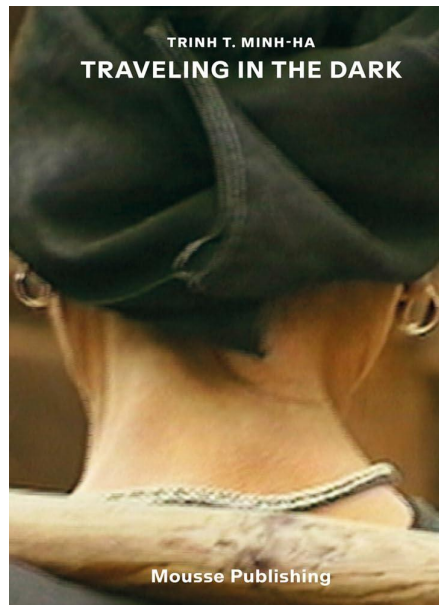
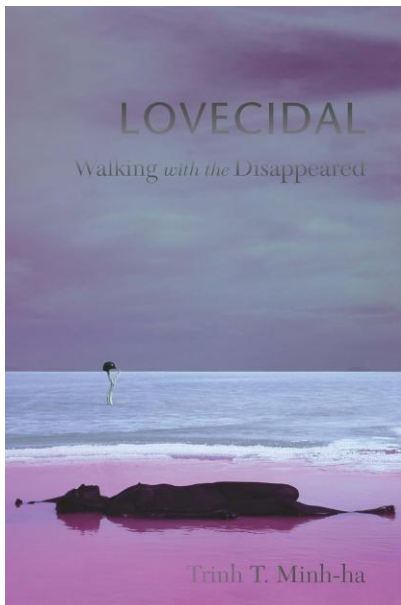


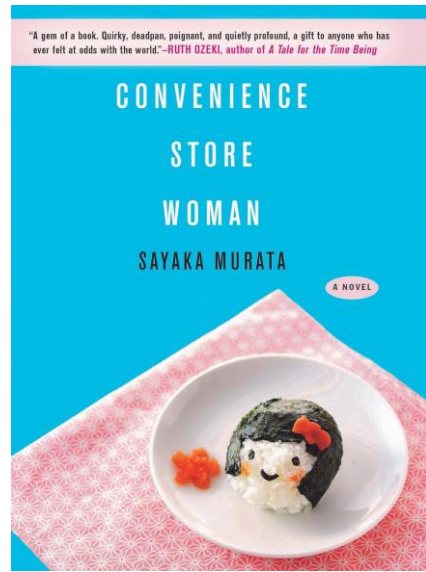
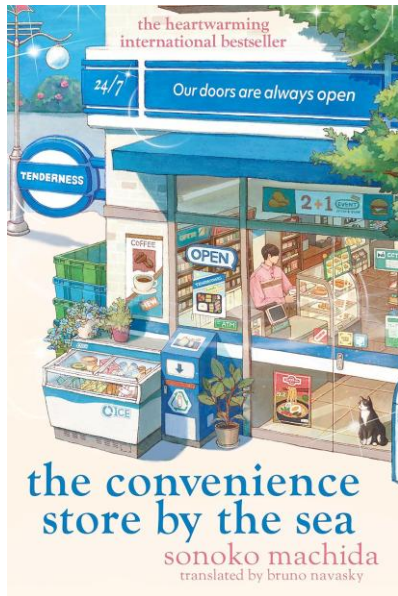
*Translation
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Translation
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Don Mee Choi



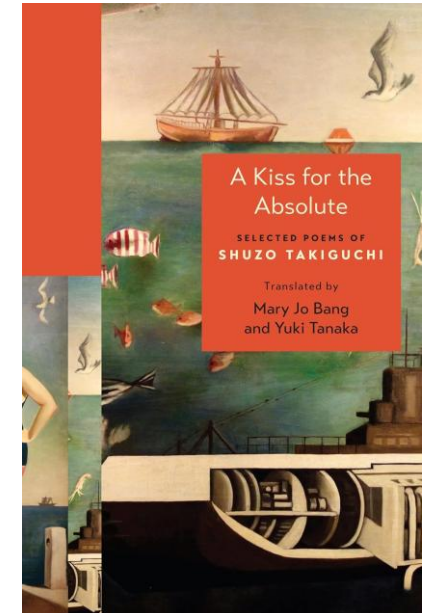
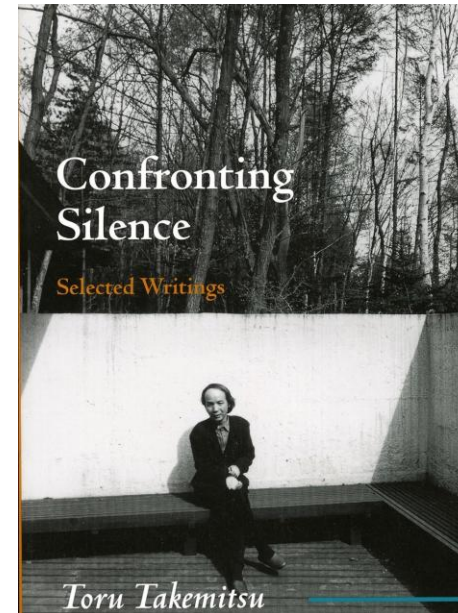
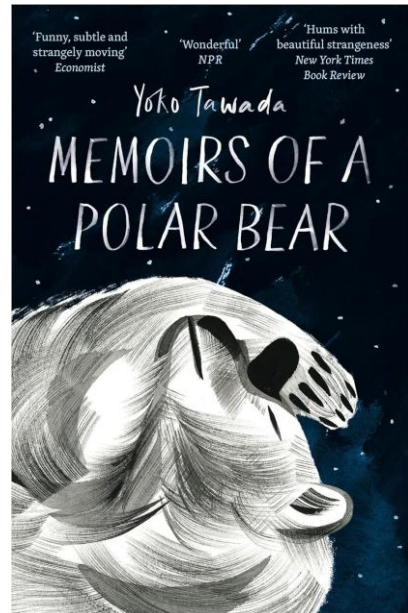
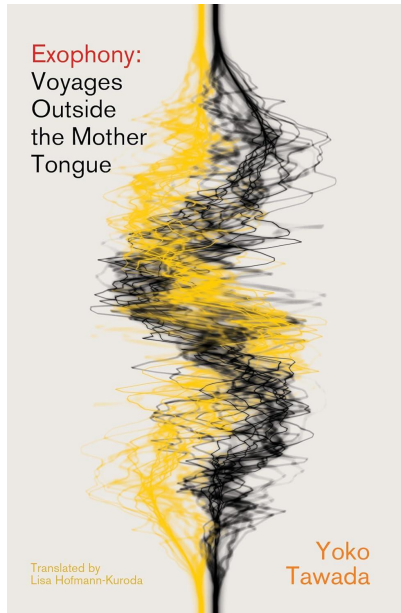
Diaspora Climate Bookshelf
Vietnam diaspora & North America





Diaspora Climate Bookshelf

Japanese



Thank you!



Lilin. Connected by chains not blood.