

2 x 2 艺术驻留 | Art Residency  
共同的线 A Common Thread

2025

驻留艺术家 | Residency Artists

克莱尔 亚当 | Clare ADAM  
莱斯利 霍华德 | Lesley HOWARD  
黄特 | HUANG Te  
翟进 | ZHAI Jin

2025. 07 - 2025. 12

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# Residency “2x2”



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驻留艺术家：  
Residency Artists:

克莱尔 亚当 Clare ADAM  
莱斯利 霍华德 Lesley HOWARD  
黄特 HUANG Te  
翟进 ZHAI Jin (Gene)



## 项目 The Project

“2x2 艺术驻留”由英国文化教育协会与“无限艺术”Unlimited联合发起，致力于支持中英残障艺术家的跨国合作与创意实践。项目聚焦于打破全球残障艺术家在能见度、资源获取与国际交流中的壁垒，通过构建包容性的创作平台，促进跨文化对话与协作。

驻留与苏格兰的The Work Room 与Magnetic North 及中国杭州的BY ART MATTERS天目里美术馆合作，为艺术家提供富有启发性的实验与创作环境。

“2x2”驻留采用线下驻留与线上互动相结合的方式。入选的4位中英艺术家共同参与在苏格兰及杭州的实地驻留，每次驻留为期两周。他们将带着自身文化视角去到驻地，与当地艺术同行及社区交流和互动，并通过公众活动、开放工作室等方式，促进两国文化的深度交流。

在整个驻留周期内，项目还结合线上平台，以“云驻留”形式的持续对话与合作，在跨越文化与地理界限的碰撞中，不断挑战和拓展自身对创意合作的认知边界。

Developed by British Council China and Unlimited, the 2x2 Residency is an initiative designed to foster international collaboration and creative exchange between disabled artists from the UK and China. This residency programme addresses disparities in visibility, resources, and international collaboration by creating a vibrant space for disabled artists from the UK and China to connect, experiment, and collaborate.

This pilot residency programme is hosted by organisations with a strong commitment to inclusive practice and artistic exploration: Unlimited allies The Work Room and Magnetic North in Scotland, and BY ART MATTERS in Hangzhou, China. Each setting offers a distinct and inspiring environment for experimentation, reflection, and creative development.

Through a mix of in-person residencies and digital exchange, the residency programme brings the selected UK and Chinese artists for residencies in Scotland and Hangzhou, with two weeks spent together in each location. Artists from both countries bring their own cultural perspectives to their host communities, engaging with local artists and community through public events, open studios, and other activities. Over the eight-month period, the project also builds in online exchanges as a “virtual residency”, allowing continuous sharing and dialogue that transcends cultural and geographical boundaries. This process further challenges and expands the artists’ understanding of creative collaboration.



Fig. 1

2025. 07.28 -2025. 08.08  
苏格兰驻留 | Residency in Scotland



Fig. 2

2025.07 - 2025.11  
线上区驻留 | Online Residency

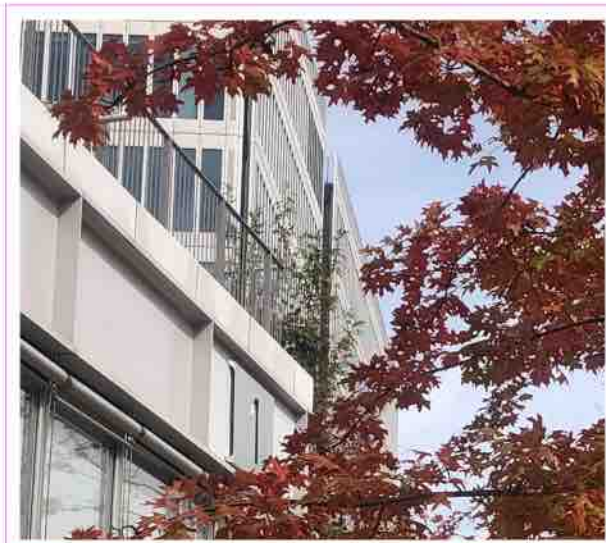


Fig. 3

2025.11.28 - 2025. 12.05  
杭州驻留 | Residency in Hangzhou



克莱尔 · 亚当  
Clare ADAM

克莱尔是一位聋人舞者，曾与海莉·厄兰 (Haley Earlam) 合作演出菲利普·康诺顿舞团的《寒颤》(BRRR) 与《情歌》(Love Songs)。她专注于感官表演艺术，探索充满实验性的趣味创作方式，善于在独特空间中发掘艺术潜能。作为克利夫托普艺术项目 (Clifftop Projects) 的艺术指导，她长期致力于推动无障碍艺术发展，同时担任爱丁堡国际艺术节 (Edinburgh International Festival) 无障碍委员会委员。她还定期参加由马克·布鲁 (Marc Brew) 等艺术家主持的无障碍包容性艺术工作坊。

Clare is a Deaf dancer who has performed with Haley Earlam 'BRRR' and 'Love Songs' by Company Philip Connaughton. Clare is interested in sensory performance and playful experimental ways of working, finding the potential in unique spaces. She has also worked closely with Clifftop Projects as an Arts facilitator and is part of EIF Access Committee. She also attends regular workshops around access and inclusion learning from artists such as Marc Brew.





莱斯利 · 霍华德  
Lesley HOWARD

莱斯利是一位自闭症舞者兼艺术指导，现为“二手舞蹈”（Second Hand Dance）舞团成员，参演过《我们触碰·我们嬉戏·我们起舞》（We Touch We Play We Dance），《黏腻之舞》（The Sticky Dance），以及巴罗洛德芭蕾舞团（Barrowload Ballet）的《弦动》（Strings）。其艺术实践专注于持续性实验感官创作，并具备国际化的无障碍工作坊经验（韩国及杜塞尔多夫）。曾任克利夫托普艺术项目（Clifftop Projects）青年艺术统筹，每周为150余名青少年策划艺术项目，统筹预算、自由艺术家及物料资源。现同时担任“想象成长”艺术机构（Imagine）与天堂鸟剧团（Birds of Paradise）两家机构的董事会成员。

Lesley is an Autistic dancer & facilitator. Lesley is a company dancer with Second Hand Dance, 'We Touch We Play We Dance', 'The Sticky Dance', a performer in 'Strings' by Barrowload Ballet. They are interested in durational experimental sensory work. Lesley has international experience of delivering accessibility workshops (Korea & Düsseldorf). They also worked as a Youth Arts Coordinator at Clifftop projects where they managed their youth arts programmes connecting with over 150 young people each week, managing budgets, freelancers and materials. Lesley is also a board member for Imagine & BOP.





Photo © QiYueStudio

黄特  
HUANG Te

黄特是一名脑瘫残障伙伴，也是一名即兴舞者兼肢体剧场创作者。他致力于通过原创肢体剧场表达自己的生命力，让大家看见真实的残障伙伴。他独立创作2个剧场作品《共生之岛》、《沉默的力量于此爆发》，曾参与理想群岛艺术节等演出。创作中，他从自身特质和生命经历出发，以独特的身体叙事和巨大的戏剧张力打破残健之间隐形的墙，用有限的肢体表达无限的可能。

HUANG Te is an improvisational dancer and a physical theatre creator with cerebral palsy. He is dedicated to expressing his vitality through original physical theatre, allowing audiences to witness the authentic lived experiences of disabled people. As an independent creator, Te has produced two theatre works 'Island of Symbiosis' and 'The Silent Power Erupts Now', which have been featured in festivals like the Ideal Archipelago Art Festival. In his creative process, he draws from unique physicality and lived experience, using distinctive bodily storytelling and intense dramatic tension to break down the invisible walls between disabled and non-disabled communities—transforming limited mobility into boundless artistic possibility.

## 翟进

ZHAI Jin (Gene)

翟进是一位轮椅使用者，患有先天性成骨不全症（一种罕见骨骼疾病）。在参加“共生之舞”工作坊时，他初次接触即兴与协作舞蹈，由此逐步踏入包容性艺术领域。如今，作为中国先锋包容性现代舞团“共生不错舞团”的核心成员，翟进与视障、肢体障碍、智力障碍及非残障舞者们共同创作表演艺术，并身兼编舞师与独舞者双重身份。同时，他也是一名专业插画师与漫画家，逐渐将这份视觉艺术的美学感知融入舞蹈与剧场创作之中。

ZHAI Jin (Gene) is a wheelchair user with a physical disability, born with osteogenesis imperfecta, a rare bone disorder. He was introduced to contact improvisation and collaborative dance when attending a Symbiotic Dance workshop and gradually step into the inclusive arts. Gene is now a core member of the Mistakable Symbiotic Dance Troupe, a pioneering inclusive contemporary dance group in China. The group includes visually impaired, physically disabled, intellectually disabled, and non-disabled members, all collaborating to create performance art, and Gene personally contributed as both a choreographer and solo dancer. Gene is also a professional illustrator and comic artist, and over time, he has also channelled the aesthetic sensibility into his dance and theatre work.





“我们很高兴能够作为一对搭档，并与国际残障艺术家们一起，进一步深化我们的合作实践，探索以非语言沟通作为建立真实联结与激发律动创作的新方法。我们最期待的是，我们将拥有尽情‘玩’的时间与自由‘创造’的空间。”

——克莱尔与莱斯利

*"We're excited to deepen our collaborative practice as a pair and with International Disabled Artists.  
Explore new ways of prioritising non-verbal communication as a tool to create authentic  
connection and generate movement.  
We are most excited for time to PLAY and space to CREATE."*

----- Clare and Lesley





“我一直渴望用有限的身体表达无限的可能，也同样相信能用生命影响生命。期待能给此次驻留计划带去独特的视角和蓬勃的生命力，也期待和英国艺术家们在残障语境下一起探索身体、文化、障碍的交织可能。”  
——黄特

"I have always yearned to express infinite possibilities through my limited body, and I deeply believe in the power of one life inspiring another. I hope to bring unique perspectives and boundless vitality to this residency, and I anticipate collaborating with UK artists to explore, within the context of disability, the intricate interplay of body, culture, and barriers."  
—Huang Te



“我相信，我可以从个人生命经验、社会观察和民族文化背景等多个维度给本次项目带去有价值的东西。我很期待与另外三位艺术家合作，愿我们从格拉斯哥到杭州的共同经历，不仅孕育艺术创意，更能收获知识、友谊与自信的成长。”

——翟进

"I' ll contribute my unique perspectives from lived experiences, social observations and cultural roots to this residency. I Look forward to collaborating with fellow artists, and hope that with our shared experience in Glasgow and Hangzhou, we will develop creative ideas and beyond knowledge, friendship, and confidence."

— Zhai Jin (Gene)





# Scotland

## Residency Time

2025.07.28 - 2025.08.08

苏格兰驻留

- |    |                                          |
|----|------------------------------------------|
| /1 | Play-Based Approach<br>玩乐为法              |
| /2 | Drawing-Creating-Dancing<br>绘画 - 创造 - 舞动 |
| /3 | Experiencing<br>体验                       |



| 苏格兰驻留  
Residency in Scotland

在格拉斯哥与爱丁堡的驻留期间，艺术家们轮流带领活动，从身体练习到即兴舞蹈，从游戏实验到剧场训练，形成一种开放而多元的创作结构。

如何与听障艺术家沟通？  
如何让轮椅与步行舞者形成流动的配合？  
如何在即兴中保持彼此的关注？  
这些都成为创作的核心议题。

这次合作是一场“高度互相感知的实验”。每个人都既是发起者，也是倾听者。通过反复的试探、修正与回应，他们逐渐建立起信任与默契。

During the residency in Glasgow and Edinburgh, artists took turns leading the sessions, moving from physical exercises to improvisational dance, from game-based experiments to theatrical training, forming an open and diverse creative structure.

How does one communicate with deaf artists?  
How does one ensure that wheelchair users cooperate smoothly with walking dancers?  
How can attentiveness to one another be maintained in improvisation?  
These questions became central to the creative process.

This collaboration is an “experiment with a high degree of mutual awareness.” Each participant was both an initiator and a listener. Through repeated probing, adjustment, and response, they gradually built trust and unspoken understanding.





### | 翻花绳

“我们最初在苏格兰相遇时，我们通过玩游戏来寻找共同点，因为我们是四个陌生人在一个房间里，需要找到这种联系。通过游戏来做这件事非常有趣。我们小时候都玩过这些游戏，为什么长大后就不再玩了呢？”

--- 克莱尔

“我们是在互相了解，并摸索出我们四个人之间需要使用什么样的‘语言’进行沟通。

我们玩了‘蛇梯棋’，玩了‘跳房子’，还玩了《翻花绳》。我发现男孩们也知道这个游戏。我认为这是唯一一个真正连接了我们两种文化的游戏。所以，我们抓住了‘翻花绳’这个点——那个用绳子玩的游戏——并将它作为我们作品的核心灵感来源。这个灵感涉及到了‘线’这一元素，去探讨它意味着什么，以及它代表了什么。”

--- 莱斯利

### | Cat's Cradle

“When we all first met in Scotland, we were playing the games as the common ground, because we were four strangers in a room and we needed to find that common ground, what fun to do through games. Like, we grew up and why did we stop playing them as adults?”

---- Clare

“We were just getting to know each other and found out what language we had to speak as the four people.

We looked at traditional Scottish games. We played ‘Snakes and Ladders’; we played Hopscotch; and we played Cat's Cradle, which is a game that the boys here knew as well. I think this is the only game that is really connected to both our cultures, so we took that idea of Cat's Cradle, the game with the strings, and that became the stimulus for our piece, which involved the thread—what that means, and what is being represented.”

---- Lesley





01



03

### | Marbles Game

Through Clare and Lesley's sharing and guidance, Huang Te could clearly feel that beginning with something very simple and small can open up vast space for creation. They often started with simple objects, such as ropes, marbles, and origami, to explore body movements.

Gene acknowledged that this gave him new insight into joyful collaboration—art is not just expression or outcome, but a continuous, flowing relationship.



02



Photos ©Dani

### | 弹珠游戏

从Clare和Lesley的分享带领中，黄特能很明显感受到从特别简单特别细小的东西出发，可以得到巨大的创造空间。他们往往都是从一件简单的物品出发，探索身体的运动轨迹，如绳子、弹珠和折纸。

翟进坦言，这让他重新理解了快乐协作的意义——艺术不只是表达或成果，而是一种持续流动的关系。



“从折纸到舞动的过渡，我能察觉到身体是如何模仿呈现纸的运动。一人随意地将纸折叠，另一人模仿跟随，以此类推。模仿结束后，我们需要用身体去还原纸的运动过程。即使纸的折叠是唯一不变的，每个人所呈现的身体动作完全不同。手、腿、头、躯干……不同的部位对应到纸的运动就有不同的方向，其中还有方向、幅度和快慢的变化。从折纸简单的运动，我仍然看到了身体的多样性。”

—— 黄特

“The sharing of practices also included the transition from origami to movement. I could perceive how the body mirrors and expresses the movement of the paper. One person folded the paper casually, another imitated and followed, and so on. After the imitation, we used the body to recreate the movement of the paper. Even though the folding of the paper was the only constant, each person's body movements were entirely different. Hands, legs, head, torso……different parts correspond to the directions in which the paper moves, involving variations in direction, range, and speed. From the simple movements of the paper, I still saw the diversity of the body.”

—— Huang Te



04



03



02

01

## 折纸 Origami





## | 关键词 - 随机舞动

在英国苏格兰的工作坊中，黄特带领大家在纸条上写下不同的关键词。让大家去抽取，抽到的纸条作为自己舞动的关键词和基调，基于此思考和展开自己的舞蹈。

In Scotland, Huang Te led an exercise where we wrote different keywords on slips of paper. Everyone drew one randomly and used that word as the tone and starting point for their dance, thinking about it and expanding from there.



| 纸巾舞动

翟进也带领了道具互动即兴实践--纸巾舞蹈，以纸巾柔软、难控的特质隐喻合作的包容与回应，以及邀请大家携带私人物品创作舞段，让个体的生命故事流动呈现。最后，他发起了一段无语言的即兴共舞，身体成为唯一的语言。

02



Photos ©Jianfen

01



| Tissue Paper Dance

Zhai Jin (Gene) also led a series of interactive, improvisational practices with props, the "tissue paper dance," in which the softness and unpredictability of tissue paper served as a metaphor for inclusivity and responsiveness in collaboration. He also invited the artists to create dance pieces with personal belongings, presenting the life stories of individuals in a fluid manner. Finally, he initiated a wordless improvisational group dance, in which the body became the sole language.

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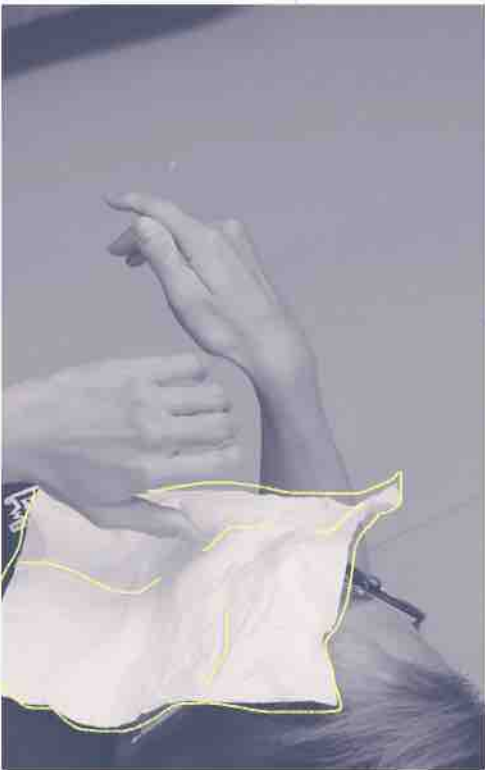






Photo ©Dani

## | Drawing 绘画

画布，像是一场视觉的集体舞蹈。每个人在上面留下痕迹、色彩与轨迹，画面不断被延展、覆盖、重生。

Co-created large canvas that resembled a collective visual dance. Each person left traces, colours, and paths on it; the image was continuously extended, layered, and reborn.





03 Photo © Dani

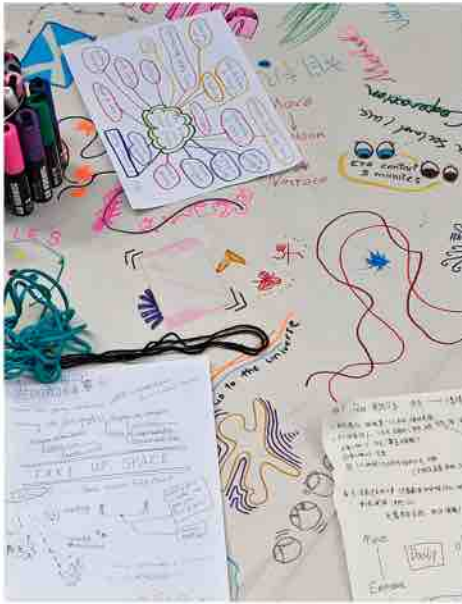
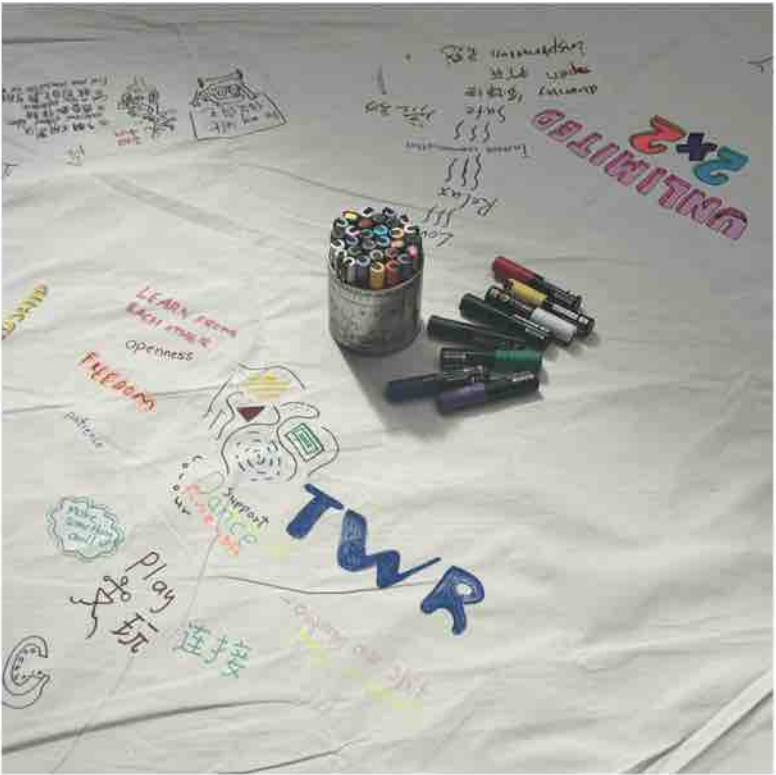


Photo © Dani 04



01 Photo @ Dani



02 Photo © Dani



Photo © Jianfen 05

Day after day, the canvas, gradually covered with colours and symbols, silently bears witness to the story of the four artists' encounter. Gene said, "It's like a shared brain that records the time and thoughts we experience together." They plan to continue developing this creative thread during the upcoming residency in Hangzhou.

日复一日，渐渐被色彩与符号覆盖的画布，无声地见证着四位艺术家关于相遇的故事。翟进说：“那像一个共同的大脑，记录着我们共享的时间与思考。”他们计划在杭州驻留中，继续延展这一创作线索。



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/2 创造 Creating - Dancing

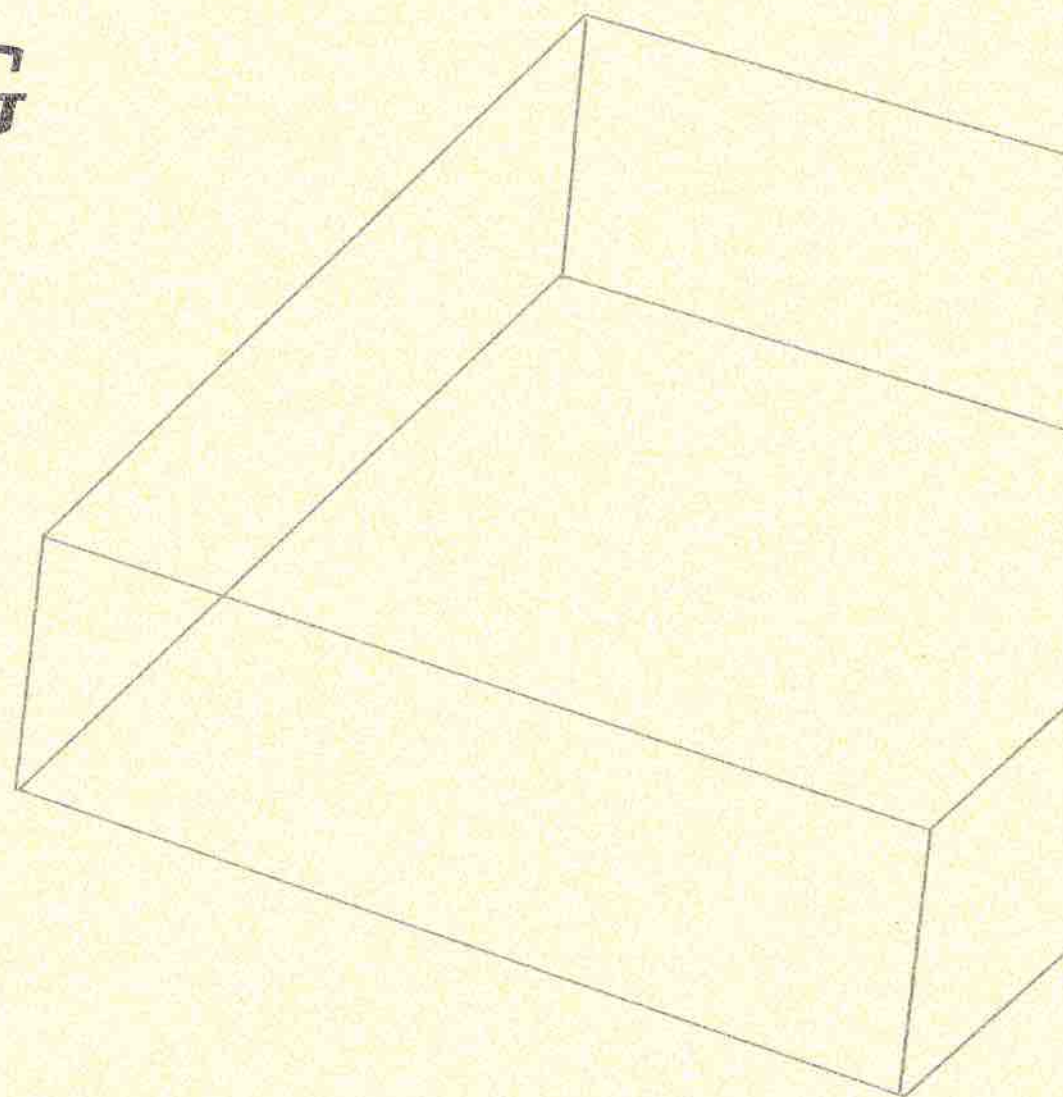


Photo @Jianfen

The emerging idea was gradually brought to life through experiments in creating props by hand. The concept was envisioned as a giant cubic structure, where each performer would possess their own unique, colourful world made of different materials. The artists wrapped the structure with thin ropes and silk, intertwining them to create a labyrinth.



Fig. 4

日渐成型的想法，在亲手制作道具的实验中不断具像化。在设想中：这是一个巨大的立方体状结构，每个表演者都拥有自己独特的，由不同材质构成的彩色世界。艺术家们用细绳和丝绸包裹这个结构，相互缠绕，创建一个迷宫。



不言而喻的  
舞动 | Dancing without a word

我觉得很幸运的是，我们都来自舞蹈背景。在舞蹈中，它天然就是一种语言。我们拥有这种动作的特质，你只要观察某人的肢体语言，就能直观地享受那一刻，凭直觉与对方建立连接。虽然我在这个空间里说这两种不同的语言，但我发现舞蹈确实帮助我们比单纯依靠说话更快地凝聚在一起。我们是在通过动作行动而不是，像“哦，我们要怎么找到共同点呢？”。这让我们更快的建立连接，我们当时就想，“哦，你做这个动作，你做那个动作”，“哦，我们刚在有一个很美妙的连接瞬间，让我们把它保留下来吧。”

----- 克莱尔

在很多时候，我们用的是一种“即兴舞蹈”的创作语言，很多东西是共通的，这真的成了一种共同的语言。比如我们在做一些表达或示范时，很多东西能很快地明白。举个例子，有时候我们就是去“试”，通过眼神、感受，或者一种很微妙的连接，就知道当下要做什么——是各自做还是统一做。这是一种不需要翻译的东西。

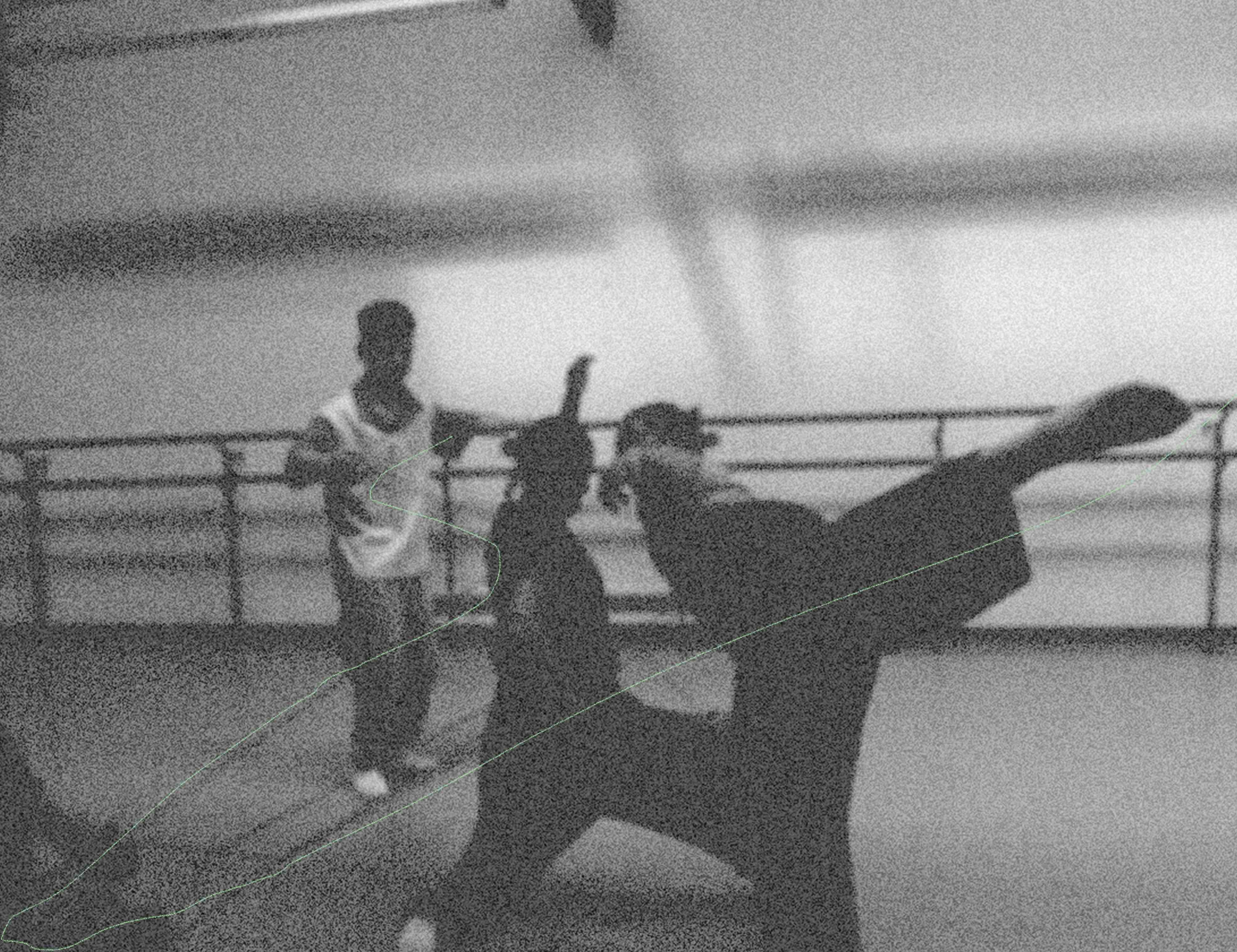
----- 翟进

I think it's lucky that we all came from dance backgrounds where dance naturally is its own language. We just have that movement quality, you just watch someone's body language, and you just enjoy that moment, intuitively connecting with someone. I think I was speaking two different languages in the space, I really found dance helped bring us together much quicker than through something...through spoken language. That we're doing acting then it would be a bit of.. 'Oh, how do we find that common ground'...And this made us connected much quicker... we were like 'oh you do this and you do that,' 'Oh we had a beautiful connected moment here, let's keep that.'

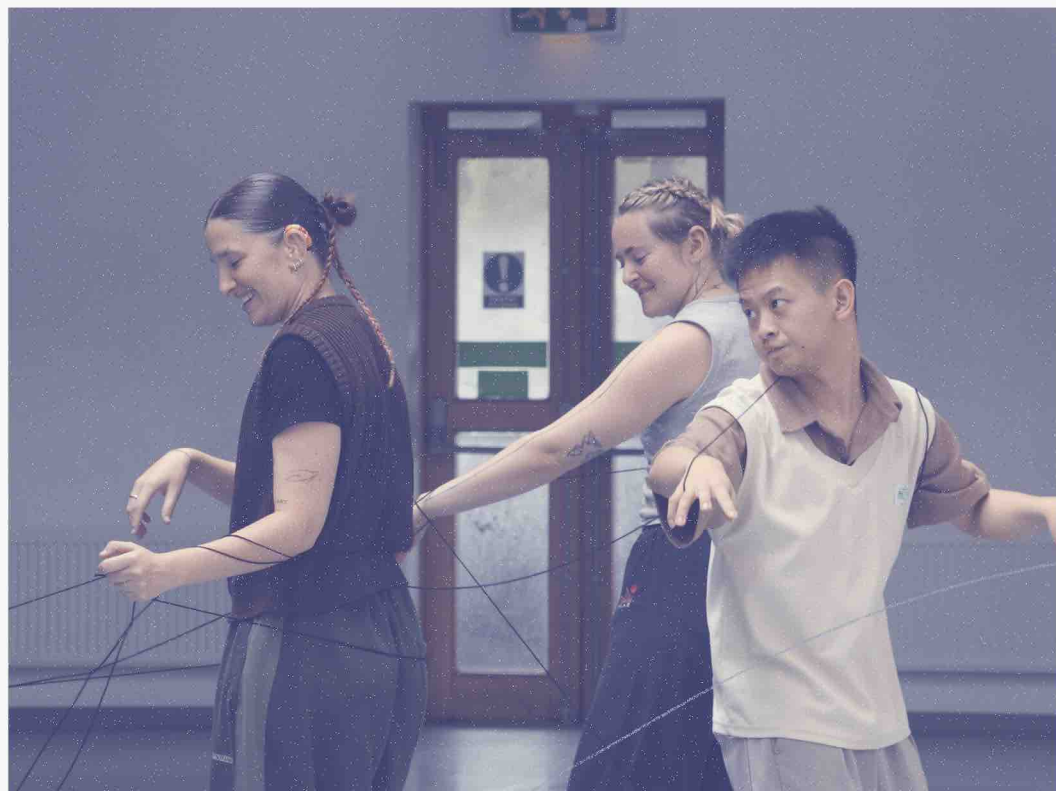
---- Clare

Most of the time, we speak the language of 'improvisational dance'. A lot of things are universal; it really becomes a shared language. For example, when we are expressing or demonstrating something, we understand each other very quickly. Sometimes we just 'try'—through eye contact, feelings, or a subtle connection—and we just know what to do in the moment: whether to do it individually or together. It's something that doesn't need translation.

---- Zhai Jin (Gene)



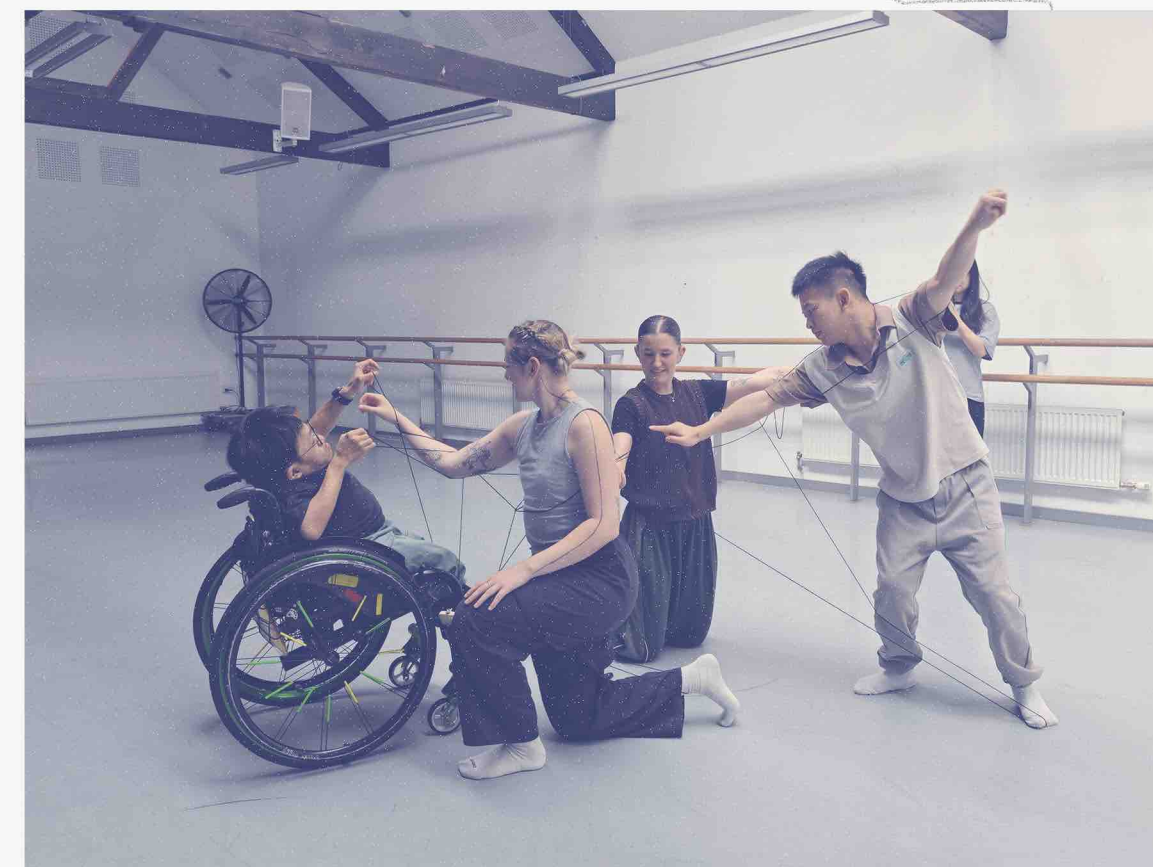




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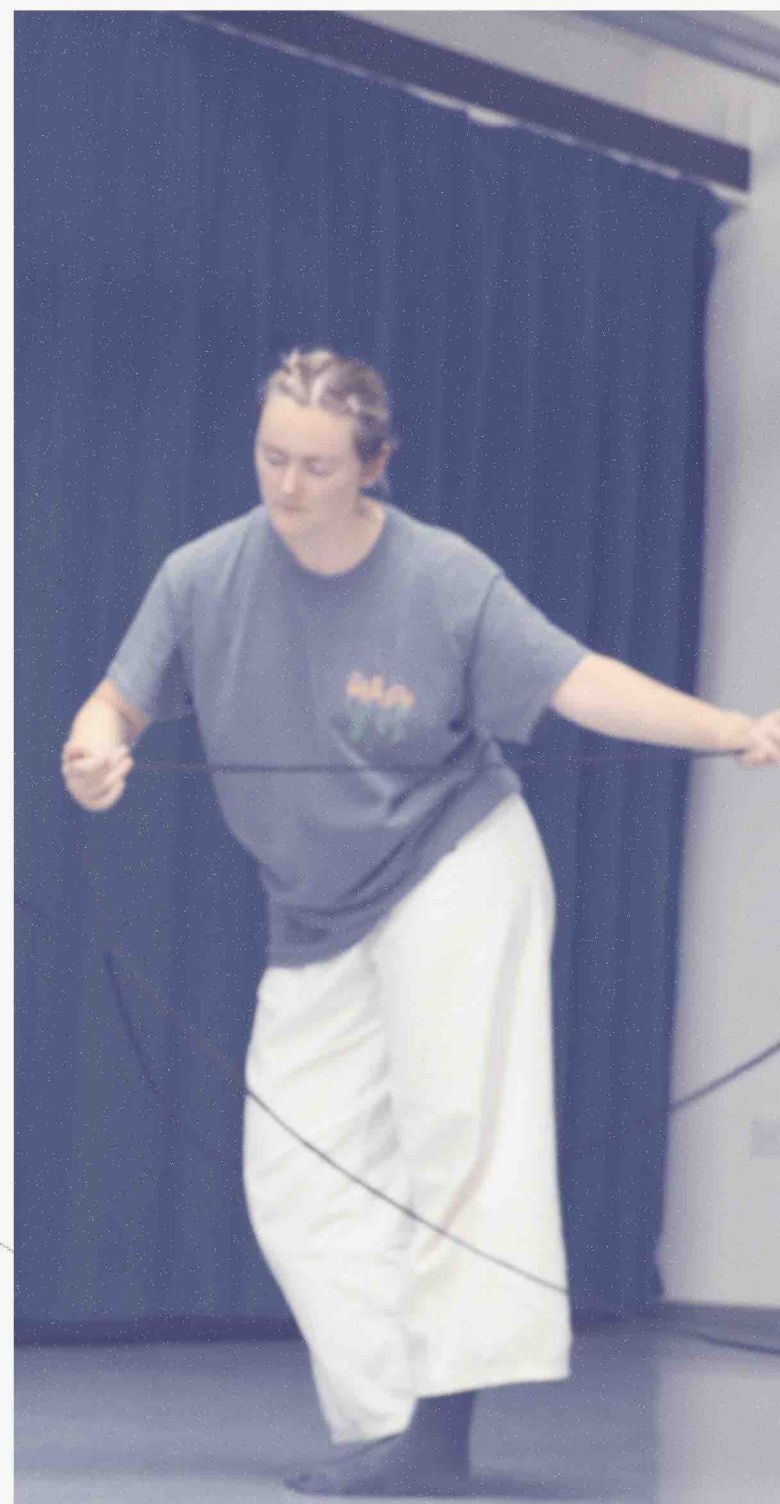
03

02-04 Photos ©Jianfen

01, 05 Photos ©Dani



05



04

## 舞动 | Dancing

“我认为语言总是一件很难说清的事情，对我来说尤其如此，因为我并不总是能理解英语及其结构。所以，我觉得能够摆脱语言的束缚，仅仅把舞蹈作为主要的沟通方式，这一点非常棒。很多时候，我们只需要看着对方，就能感觉到即将要表达什么，以及这个人正在想什么，而不需要任何其他东西。”

——莱斯利

“I think language is always a tricky thing, particularly for myself, I don't really understand the English and the structure of it all the time. So I think that I can [it was good to] be able to get rid of it, and just use dance as a main thing. A lot of time, we can just look at each other, and we can kind of, ...you can tell what gonna be said and what this person is thinking, without the need of anything.”

---- Lesley





### | 探索苏格兰 Explore Scotland

在格拉斯哥与爱丁堡驻留期间，艺术家们探讨两国的无障碍体系，探访当地的剧院，观看丰富的现场演出，沉浸在爱丁堡艺术节的氛围中。穿行在驻留工作室与暂居地的日常，无声的融入了他们的创作中。街道、天空、一树一木，都成为无尽延伸的感性材料。

During their residency in Glasgow and Edinburgh, the artists explored the accessibility systems of both countries, visited local theatres, and immersed themselves in the vibrant atmosphere of the Edinburgh Festival by attending diverse live performances. As they moved through their daily routines between studios and temporary accommodations, the silence around them began to seep into their creative process. The streets, the sky, and every tree and bush became boundless, sensory materials for their art.





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Photo © Huang Te

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04

01/02/11/12 Photos © Dani

03-09, 13-14 Photos © Zhai Jin





Fig. 5  
爱丁堡木星艺术乐园 Dance freely at Edinburgh Jupiter Arts Park



# Hangzhou

## Residency Time

2025.11.28 - 2025.12.05

杭州驻留

- /1 Developing 发展
- /2 Extensions 延伸
- /3 Experiencing 体验



| 杭州驻留  
Residency in Hangzhou

始于苏格兰的驻留，艺术家们置身于成熟的无障碍支持体系，沉浸在爱丁堡艺术节的活跃生态中；近八个月的线上交流维系着连接的温度；而杭州阶段，则转向更具直觉、即兴的创作语境，在当地材料与江南人文浸润中深化合作。驻留有意将艺术家置于两种不同的“支持系统”与“灵感语法”之中，交换本身即构成持续的反思：

何为真正的支持？  
创作能量源于何处？  
系统性规划与即兴灵光间，何为根本？

驻留，因而成为一场关于创作方法论本身的实验。

The residency began in Scotland, where the artists were immersed in a mature accessibility support system and the vibrant ecosystem of the Edinburgh Festivals. Nearly eight months of online exchange maintained the momentum of their connection. The Hangzhou phase then shifted toward a more intuitive and improvisational creative context, deepening their collaboration through local materials and the cultural influence of the Jiangnan region. By intentionally placing the artists within two different “support systems” and “grammars of inspiration,” the exchange itself fostered continuous reflection:

What constitutes genuine support?  
Where does creative energy originate?  
Between systematic planning and improvisational sparks, what is fundamental?

Thus, the residency became an experiment in creative methodology itself.



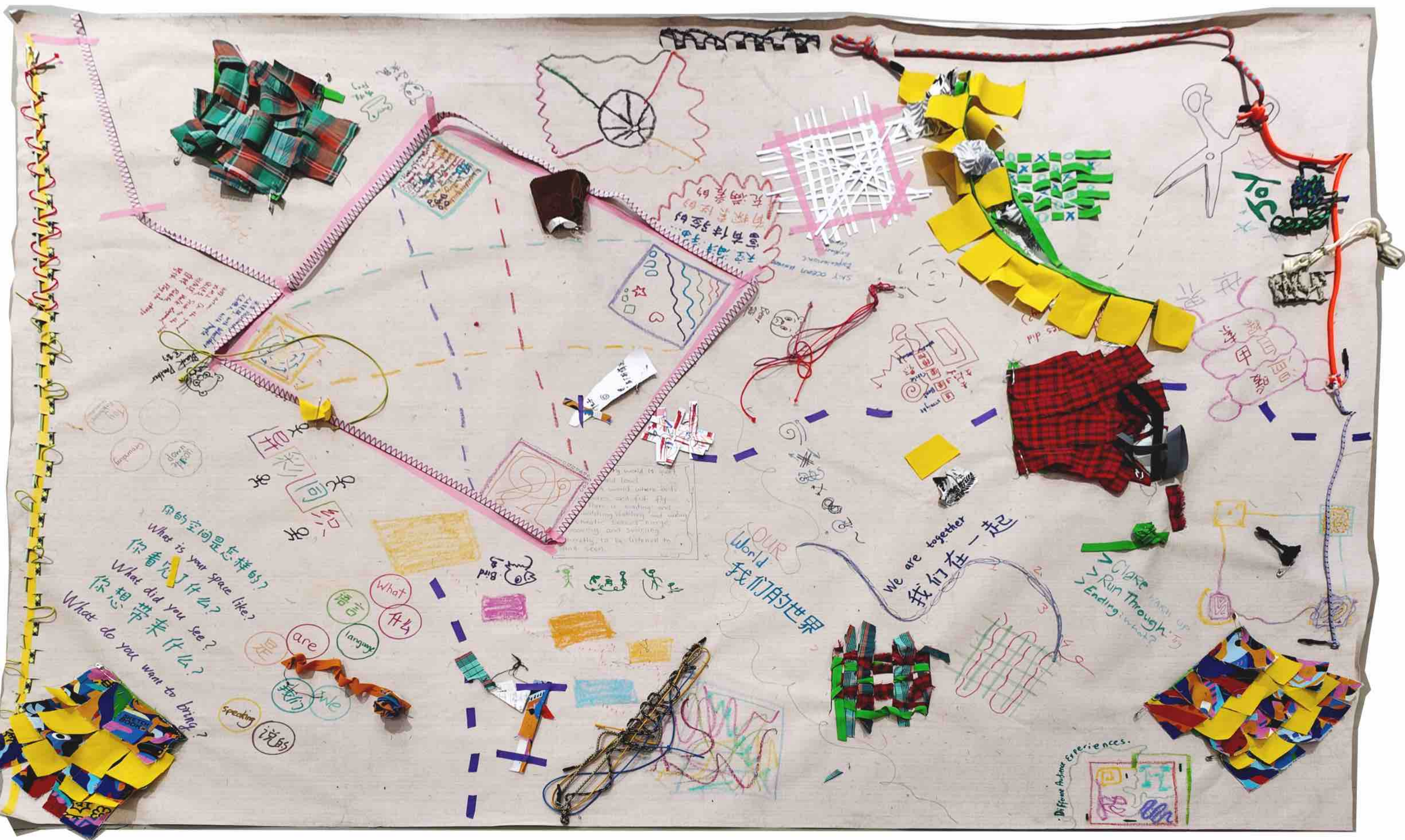


Photo ©Bonnie

贯穿始终的画布，与舞动的身体构成了平行轨迹。每日，延续着在苏格兰驻留时形成的工作习惯，艺术家们都会在画布上写写画画——可能是捕捉瞬间的动作草图，记录灵光乍现的关键词，或是勾勒作品结构的线条。逐渐被色彩和符号覆盖的画布，成为思维可见的延伸，一个无需翻译的共享记忆体。将即兴的瞬息即逝的动作，凝结为可反复观看的视觉文本。即兴与结构、身体与视觉的交织，化为作品的饱满复调。

The canvas, which featured throughout the process, formed a parallel trajectory with the moving bodies. Every day, continuing the working habits formed during their stay in Scotland, the artists would sketch and jot down ideas on their canvas—perhaps capturing fleeting gestures, noting down keywords of sudden inspiration, or outlining the structure of their artwork. Gradually covered in colours and symbols, the canvas became a visible extension of thought, a shared memory bank that required no translation. It condensed improvisational, fleeting movements into a visual text that can be viewed repeatedly. The intertwining of improvisations and structure, and of the physical and the visual, transformed into the rich polyphony of the work.





#### | The Interweaving of Textile History and Lifelines

Born out of the residency in Scotland, the core concept — “A Common Thread” not only visualises human connection and encounter but also strings together the unique textile cultures of Scotland and Hangzhou. The process of moving from concept to material form is itself a vivid, metaphorical weaving.

In Hangzhou, the artists personally selected and connected recycled fabrics and cords provided by the JNBY Re; Re; Re; Lab. The different textures and colours of the threads symbolise the unique “lifelines” of each individual, while the act of knotting them serves as a miniature ritual for building a temporary community.



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#### | 纺织史与生命线的交织

诞生于苏格兰驻留期间的核心概念——“共同的线”，不仅视觉化了人的连接与相遇，也串联起苏格兰与杭州独特的纺织文化。从概念走向物质的过程，即是一次生动的隐喻性编织。

艺术家们在杭州亲手筛选、连接来自JNBY-芝麻实验室的循环布料与线绳。不同质地与颜色的线，成为个体独特“生命线”的象征；结绳的动作，则是构筑临时共同体的微缩仪式。

04



Photos ©Bonnie



06



一舞动 Dancing

Why  
not  
Dance  
?

为什么不跳舞呢？





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| 现场：身体对话  
On-site: Bodily Dialogue

四位艺术家共同构建的驻留现场，成为“不可见塑造可见（invisible-made-visible）”的场域：我们得以看见不同身体如何协商空间，沉默如何承载对话，差异如何编织成网。如莱斯利所说，这是关于“跨文化、跨距离的连接，而距离本身也意味着同在”。艺术在此提供超越日常的空间，表演化作新仪式，邀请观众见证体验着这种基于差异的“同在感（togetherness）”。

The residency site, co-constructed by the four artists, became a field where the “invisible is made visible”: we are able to see how different bodies negotiate space, how silence carries dialogue, and how differences are woven into a web. As Lesley said, it is about “connections across cultures and distances, where distance itself also means togetherness”. Here, art provides a space that transcends the everyday, and performance transforms into a new ritual, inviting the audience to witness and experience this “sense of togetherness” based on difference.



04





Photo ©Hong

## 公共生长：构建多元共生的生态

Public Growth: Building a Diverse and Symbiotic Ecosystem

"2x2"的意义并不止于工作室。在杭州，通过天目里美术馆"艺起亮"包容性艺术节的平台，这场实验主动走向社会公共空间，与真实的社群建立直接连接。

这些活动将驻留内部生成的、关于身体、差异与连接的知识，转化为可体验、可参与的公共资源，将一种新的"语法"播种进更广泛的社群土壤。

The significance of "2x2" extends far beyond the confines of the studio. In Hangzhou, through the platform of the "Inclusive Arts Festival" hosted by BY ART MATTERS, this experiment proactively reached into social public spaces to establish direct connections with real communities.

These activities transformed the knowledge generated within the residency, concerning the body, difference, and connection, into experiential and participatory public resources, sowing the seeds of a new "grammar" into the soil of the wider community.





Photo ©QiyueStudio

## | 共织之线：残障艺术的交汇

在“艺起亮”无障碍艺术节的分享会上，艺术家们从各自的视角分享他们的艺术实践和驻留经历，为观众提供无障碍艺术的幕后视角。其中，黄特的分享，被Bron Davies（Unlimited）视为对本次驻留最好的形容：“这是不必带着答案到来的地方，你可以保持好奇、疑问，我们一起寻找答案。”它试图消解“文化输出/输入”的霸权模式，尊重每个人独特的生命经验与知识体系。

驻留，成为一场共赴的约定，答案在过程中生成，并始终向无限可能开放。

## "A Common Thread: Disability Arts in Exchange" |

Sharing artistic practices and residency experiences from the artists' perspectives, offering audiences a behind-the-scenes view of accessible arts. During the panel talk, Huang Te's sharing was regarded by Bron Davies (Unlimited) as the best description of this residency: "This is a place where you don't have to come with the answers; you can just be curious and ask questions, and we find the answers together." It seeks to dismantle the hegemonic model of "cultural export/import" and instead respects each individual's unique life experiences and knowledge systems.

The residency thus becomes a mutual commitment where answers are generated during the process and remain consistently open to infinite possibilities.



| 黄特：“身体会说话”  
Huang Te: “The Body Speaks”



Photo ©QiYueStudio

在“身体会说话”工作坊中，黄特用舞动叙述接纳真实自我的故事，邀请参与者在“守护国王”、“双人折纸舞”等舞动游戏里学习接纳与信任、支撑与回应。

In the workshop “The Body Speaks,” Huang Te used movement to narrate the story of accepting one’s true self, inviting participants to learn about acceptance, trust, support, and response through movement games such as “Guarding the King” and “Origami Dance Duet.”

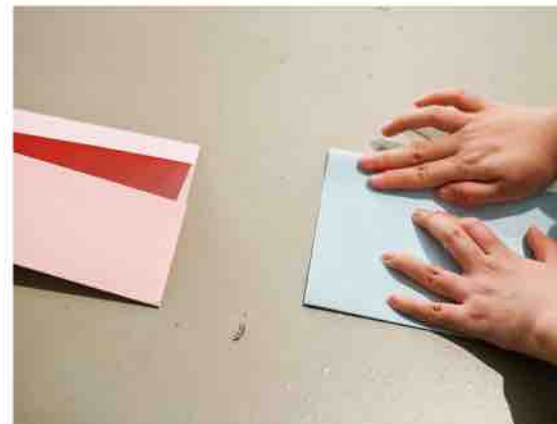
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Photo ©QiYueStudio

| 翟进：与“X”共舞  
Zhai Jin: Dance with “X”

“与X共舞”工作坊中，翟进引导参与者以弹力绳为媒介，在“限制”中体验创造的无限，并分享他衍生自驻留的“罗曼罗兰计划”，实践“直面现实后依然热爱生活”的初衷。

Zhai Jin's workshop, "Dance with X," guided participants to use elastic ropes as a medium to experience infinite creativity within "limitations." He also shared his "Romain Rolland Project," derived from the residency, which practices the original intention of "still loving life after facing its reality."





克莱尔 & 莱斯利：开放工作室  
Clare & Lesley: Open Studio

克莱尔与莱斯利的开放工作室，则像一场老友聚会。讲述两人如何将无障碍理念融入创作与巡演，展示其匹配多感官需求的“无障碍工具箱”和作品片段，强调倾听对话、灵活调整包容性艺术的核心。

The Open Studio held by Clare and Lesley felt like a gathering of old friends. They shared how they integrate accessibility concepts into their creation and touring, demonstrating their "Accessibility Toolkit" designed for multi-sensory needs and showcasing work snippets. They emphasized that listening, dialogue, and flexible adjustment are the core of Inclusive Arts.





| 探索杭州 Explore Hangzhou

杭州深厚的人文历史成为共创的隐性文本。在工作室练习里，通过书法练习中书写中英文共融的“上善若水”，在杭州国家版本馆阅览文明迭代，在西湖的摇橹船上感受城市脉搏，在青山村的自然与手工艺中放松舞动…这些经历不仅提供了创作素材，更让艺术家们在另一种文化节奏中，反思自身实践，拓宽了驻留的意境维度。

Hangzhou's profound cultural and historical heritage served as the invisible text of their creation. Through studio practices — such as calligraphy exercises merging Chinese and English renditions of the proverb "As good as water" — reading the evolution of civilizations at the China National Archive of Publications and Culture (Hangzhou), sensing the city's pulse aboard a "yaolu boat" on the West Lake, and relaxing into movement amidst the nature and craftsmanship of Qingshan Village, the artists not only gathered raw materials but, more importantly, reflected upon their own practices within a different cultural rhythm, thereby expanding the artistic conception of their residency time and collaborations.

/ 3 体验 Experiencing

西湖





Fig. 6 与“Prima-Somas”的伙伴一起练习”接触即兴”  
Contact Improvisational Dance with Prima-Somas at Liangzhu Village



Fig.7 参观杭州国家版本馆  
Visited China National Archive of Publications and Culture



Fig. 8 西湖游船  
Boating around West Lake



Fig.9 青山村足球场 Qingshan Village Football Field

Fig. 10 良渚文化村白鹭公园 Liangzhu Cultural Village Park



| 感受 Experiencing

谈及在杭州工作的感受，克莱尔的回答出人意料地平静而亲切。她原本担心自己会被陌生的城市尺度与建筑环境所淹没，但真正来到这里后，却发现杭州的自然气质与苏格兰有着某种相似的松弛与温和。这种熟悉中的陌生，反而让她更容易进入状态。对克莱尔与莱斯利来说，在苏格兰，他们向中国艺术家展示自己的文化，如今来到杭州，则是一种对等的学习与观看。

Asked about working in Hangzhou, Clare responded with surprising calm. She had feared being overwhelmed by the city, but found its relaxed natural atmosphere reminiscent of Scotland—a comforting familiarity that helped her settle in. For Clare and Lesley, it's now an equal exchange: whereas they once introduced Scottish culture to Chinese artists, being in Hangzhou is about mutual learning.





Fig. 11 融设计图书馆 Rong Design Library

## | 文化材质 Cultural Textures

杭州丰富而具体的文化现场，包括建筑、历史、材质、日常节奏，也不断渗入创作之中。

莱斯利被杭州的材质与工艺深深吸引。无论是可持续布料仓库（JNBY-芝麻实验室）中呈现的布料可能性，还是传统竹编所体现的结构逻辑，都让她联想到苏格兰的织造传统。他们甚至在工作室中，直接将观察到的编织方法转化为身体练习与装置构想。

The rich and concrete cultural scene of Hangzhou, including its architecture, history, materials, and daily rhythms, constantly permeates their creative work.

Lesley was deeply attracted by the materials and craftsmanship of Hangzhou. Whether it was the possibilities of fabrics presented in the sustainable fabric warehouse (JNBY-Re; Re; Re; Lab), or the structural logic embodied in traditional bamboo weaving, it all reminded them of the Scottish weaving tradition. They have even directly translated the observed weaving techniques into physical exercises and installation concepts within their studio.



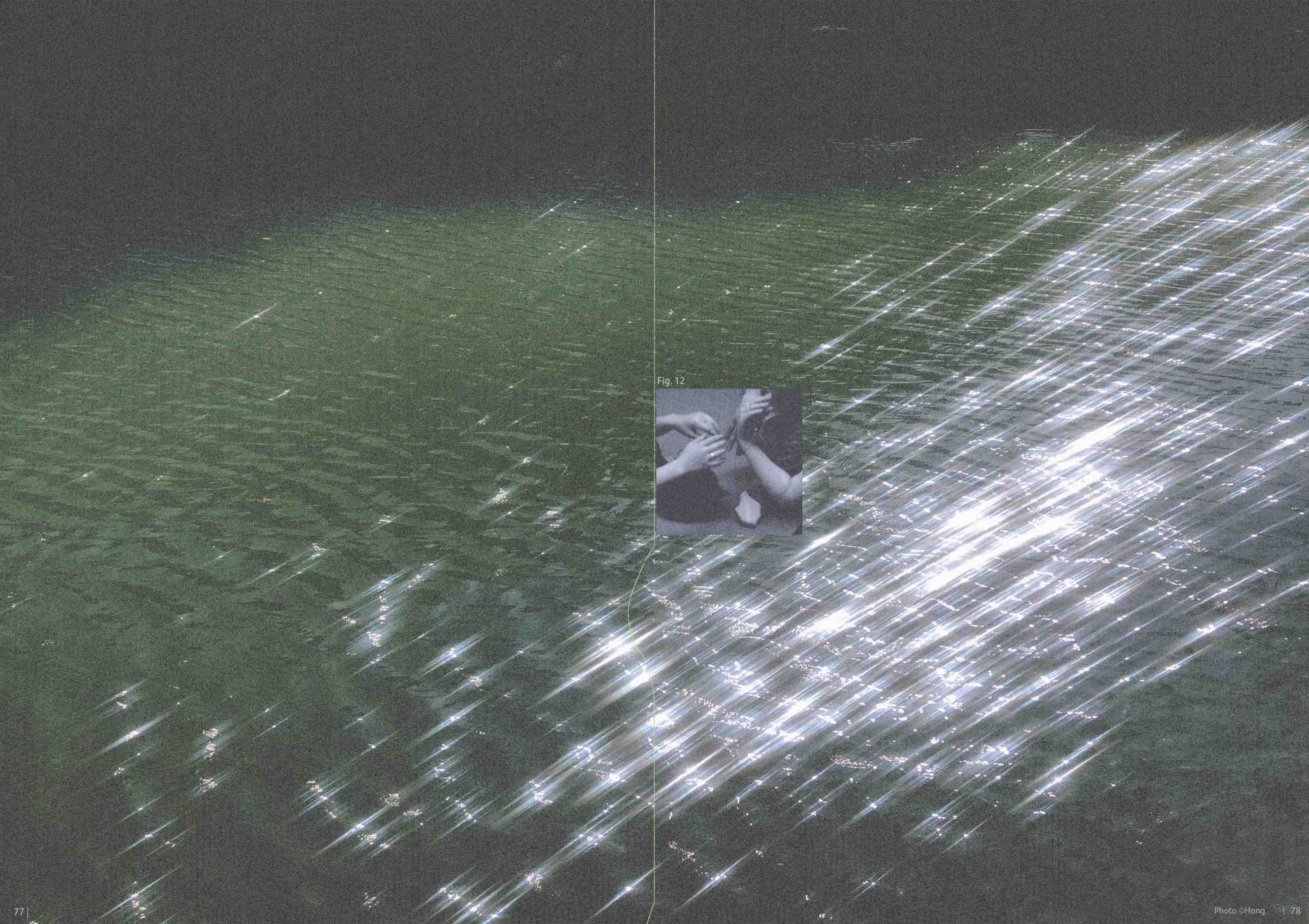


Fig. 12









共同的线

A Common Thread

《共同的线》是一件具有表演性质的艺术装置作品，它跟随四位来自两大洲的艺术家，记录下他们交织重叠的旅程。艺术家们通过舞蹈，将各自传统的本土织物编织在一起，以此分享他们关于残障、身体律动与存在的切身经历。

当他们的丝线跨越国界与历史，艺术家们邀请观众见证并加入这场旅程——通过故事、声音与手势的共同质感，建立起彼此的联结。观众被欢迎漫步于表演者身旁，或仅仅是驻足停留，去想象当我们的世界被编织在一起时，将会孕育出怎样的可能。

A Common Thread is a performative art installation that follows the intertwined journeys of four artists from across two continents. Through dance the artists weave traditional native fabrics, to share their lived experiences of disability, movement, and being.

As their threads cross borders and histories, the artists invite audiences to witness and join their journey—connecting through shared textures of story, sound, and gesture. Viewers are welcomed to walk alongside the performers or simply to pause and wonder at the possibilities of what we might become when our worlds are woven together.



“共同的线”这一核心意象，自苏格兰驻留期间诞生，逐渐在杭州驻留期间不断地碰撞中具象化。这件共创作品讲述着艺术家们如何走出自己的空间，与彼此相遇的故事。他们手持自制的彩色线绳，在拉扯、缠绕、释放中，构建出即兴而默契的对话。



“共同的线”代表着一种连接。它像一个网络包裹着我们：我们彼此相连，却又保留着各自的差异。——黄特

'A Common Thread' represents a connection. It's like a web that wraps around us: we are connected, yet we still maintain our differences. — Huang Te

共同的线是什么？

What is "A Common Thread"?

Photos ©Bonnie

Fig. 13

Fig. 14

## | Conceptions

The core imagery of "Common Threads," born during the residency in Scotland, gradually materialized through constant collisions in Hangzhou. This collaborative work narrates the story of how the artists stepped out of their individual spaces to meet one another. Holding coloured ropes, they constructed an improvised yet tacit dialogue through tugging, entangling, and releasing.



“共同的线”本质上源于我们都试图带来一些共通的东西。我们都能在彼此身上、在相互的表达中找到这种共通点，我们只需要去发现它。

—— 克莱尔

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这根“共同的线”不是同质化的整体，  
而是一个异质元素的“集合体”：由不同的生命经验、  
文化背景的线相接与延伸而成。

This “Common Thread” is not a homogenized whole,  
but rather an “assemblage” of heterogeneous elements:  
it is formed by the joining and extending of threads  
representing different life experiences and cultural backgrounds.

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“A Common Thread” basically came from [the fact] that we’re all trying to bring that common thing. And we can all find a common thing within each other, we just need to find that.

—— Clare



## | 一场 有趣的 An "Exciting Adventure" 冒险

最终，艺术家们不约而同地用“冒险”、“旅程”、“玩耍”来定义这段关于如何相遇、看见彼此的经历。那些在格拉斯哥往返工作室与暂居地的漫步、在爱丁堡木星艺术乐园的舞动，在杭州西湖摇橹船上的闲谈、良渚草坪的“接触即兴”、青山村球场的嬉戏... 这些看似“非生产性”的共处时光，正是建立深度信任与文化理解的基石，是共创中最珍贵的养分。

Ultimately, the artists all chose words like "adventure," "journey," and "play" to define this experience of meeting and seeing one another. The strolls between the studio and their temporary accommodation in Glasgow, the dancing at Jupiter Artland in Edinburgh, the casual conversations on the "yaolu boats" of West Lake in Hangzhou, the "Contact Improvisation" on the lawns of Liangzhu, and the playfulness at the sports field in Qingshan Village... these seemingly "unproductive" moments of togetherness were precisely the foundation for building deep trust and cultural understanding. They served as the most precious nutrients for their co-creation.

Fig. 17



Photos ©Jianfen



Fig. 18





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“无限艺术” 寄语  
From *Unlimited*

布朗·戴维斯  
Bron Davies

我认为，从艺术层面上，我肯定会带走关于‘结合不同质感’的想法以及实现这种结合的能力。这是我们很感兴趣、也想进一步深入了解的东西。同时，我觉得通过这次驻地创作，我收获了很多技能和引导技巧，学会了如何与每个人合作，以确保我们所有人都感到被包容，并保证了参与的无障碍性。这种包容性始终存在于我们的对话中，它不是一件奇怪的事情。所以，我想我会把这些收获带在身边。

I think, definitely, I'll take away artistically the idea of combining textures and the capability of doing that—something we are interested in and would like to learn more about it. Also, I think for this residency, I've gained a lot of skills and facilitation techniques, and how to work with each person to make sure we are all feeling included, and ensure accessibility. It's always there in the conversation, it's not a weird thing. So I think I'll take that away with us.

因为这是我第一次和别人合作作品，这给了我非常宝贵的合作经验。我学习到了不同的创作方法，这和我以往独自创作的习惯很不一样。为我未来继续与人合作提供了经验。特别是跨国艺术家之间文化背景的差异，也让我打开了新的思路。我也会去想，我的身体可以怎么样去跳舞，跳得更加有趣，更加让观众看起来没那么沉重，也可以表达一些很欢快很幸福的舞蹈。

Since this is my first time collaborating with others on a piece, it gave me this invaluable experience of working together. I learned different creative methods that were quite distinct from my usual solo creation process. It provided me with experience for future collaborations. Specifically, the cultural differences between international artists opened up new ways of thinking for me. I'll think about how my body can dance in a more interesting way, making it look less heavy for the audience, and also allowing me to express joy and happiness.

我认为这次经历带来的影响在于，从某种意义上说，我会带着更多的信心从这里出发，对国际性合作更有底气了。在有这次驻地创作机会之前，我可能对这种合作还有些犹豫。是的，从这里出发后我会更有信心，同时也明白了在合作中如果没有‘共同语言’，是无法完成的。

I think the impact gonna be ...is going to be, in a sense of, that I'm gonna walk from here with a lot more confidence in international collaboration—something I was probably a bit hesitant to do it until we had the ability to do it in this residency... Yeah, walk out here with more confidence and also knowing that in the collaboration, no one can do it if there's no 'common language' available.

我们这四个人是完全不一样的，身体不一样、语言不一样，性别不一样，来自不同的地方，这个过程当中互相去合作，了解对方的文化，这其实是一个非常了不起的经历。未来和国内或者国际上的合作，我会更多去运用这次驻地的经验。

The four of us are completely different—different bodies, different languages, different genders, from different places. Going through the process of collaborating and understanding each other's cultures was truly an incredible experience. In the future, whether collaborating with artists in China or internationally, I will definitely draw upon the experience I gained during this residency.

06



我认为这个空间的成功之处在于，艺术家们聚在了一起，并且能够承认，无论是从英国还是中国的残障艺术的历史和现状来看，它们都非常不同。但大家能够以一种真诚的文化交流方式，把这些不同的视角带入这个空间，而没有任何一方的观点垄断了所使用的模式，每个人都可以带着自己对残障艺术的理解和想分享的东西来参与。我认为这是我们从这个项目中想要的核心部分。

I think the success of this space has been the artists coming together and being able to acknowledge as well that when it comes to both the historic and current context of disability arts in the UK and China, they look really different and being able to bring those perspectives into this room in a genuine way of cultural exchange where neither of those perspectives has a monopoly on the model being used, where everyone gets to come in with their own versions of that. And what they want to share, I think has been a core part of what we wanted from this project.



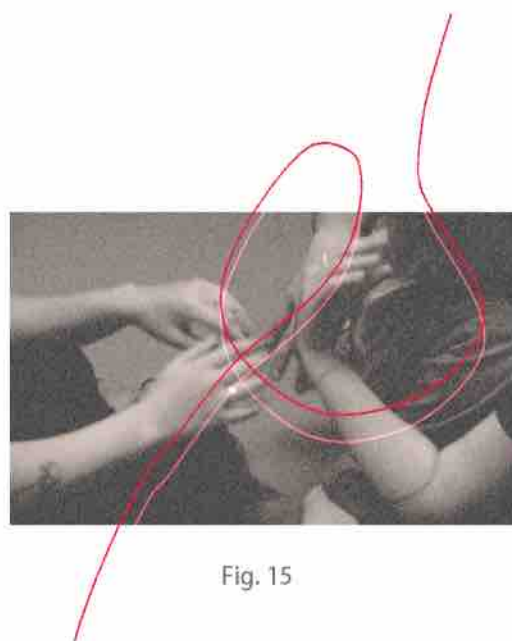


Fig. 15

## | 多线交织的未来

### A Future of Interweaving Lines

至此，“2x2”项目生长出的多重“线条”变得清晰。有形的，是《共同的线》这部有待未来继续打磨的作品雏形。无形的，则更为深远：一个逐渐成型的、由残障艺术家主导的国际合作框架；一个不断延展、跨越中英的创作者与支持者网络；一系列关于包容性艺术创作与无障碍支持的鲜活案例与方法论。

交织的线条，共同指向一种国际人文艺术合作的未来形态：以具体、多元的无障碍需求为真实起点，以文化及个体差异为共创源泉，以建立长期、平等的共生关系、残健共融生态为最终目标。它要求所有参与者成为彼此的“协作者”——真正看见彼此，信任、尊重每一个参与者的主体性与身体智慧。

At this point, the multiple “lines” grown from the “2x2” project have become clear. The tangible line is the prototype of the work “A Common Thread,” which awaits further refinement in the future. The intangible lines are even more profound: a gradually forming disabled-led model for international exchange; a continuously extending network of creators and supporters spanning China and the UK; and a series of vivid case studies and methodologies concerning inclusive arts creation and accessibility support.

These interweaving lines collectively point toward a future form of international cultural and artistic cooperation: taking specific and diverse accessibility needs as the true starting point, using cultural and individual differences as the source of co-creation, and aiming for the ultimate goal of establishing long-term, equal symbiotic relationships and an ecosystem of disability inclusion. It requires all participants to become each other’s “collaborators”, to truly see one another and to trust and respect the subjectivity and physical intelligence of every participant.



| 联合发起

Developed BY



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The British Council is the UK's international culture and education organisation. We support peace and prosperity by building connections, understanding and trust between people in the UK and countries worldwide. We do this through our work in arts and culture, education and the English language. We work with people in over 200 countries and territories. In 2024 – 25 we reached 600 million people.

[www.britishcouncil.org](http://www.britishcouncil.org)



“无限艺术”（Unlimited）是一个艺术创作委托机构，旨在为残障艺术家的新作品提供支持、资助及推广，主要面向英国及国际观众。机构的使命是委托残障艺术家创作挑战传统、改变世界的非凡作品。自2013年以来，在英格兰艺术委员会、威尔士艺术委员会、英国文化教育协会、苏格兰创意协会和保罗-哈姆林基金会的资助下，“无限艺术”已为521余位艺术家提供了超过650万英镑的支持，惠及超过550万观众，成为全球最大的残障艺术家支持机构。

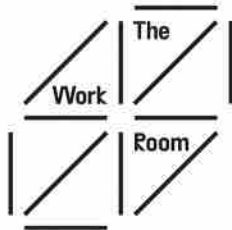
Unlimited is an arts commissioning body that supports, funds and promotes new work by disabled artists for UK and international audiences. Our mission is to commission extraordinary work from disabled artists that will change and challenge the world. Unlimited is funded by Arts Council England, Arts Council of Wales, British Council, Creative Scotland and Paul Hamlyn Foundation. Since 2013, Unlimited has supported over 521 artists with over £ 6.5 million, reaching audiences of over 5.5 million, making it the largest supporter of disabled artists worldwide.

[weareunlimited.org.uk](http://weareunlimited.org.uk)



| 合作机构

In Collaboration With



The Work Room 是一家由艺术家主导的机构，致力于为苏格兰的独立舞蹈艺术家打造一个可持续发展的创作环境。机构以推动舞蹈在苏格兰文化版图中占据鲜明一席为愿景，致力于支持艺术家在多元语境中创作出高品质、富有思辨性和先锋性的舞蹈作品。机构鼓励艺术家在其创作实践中发挥引领作用，通过培育一个紧密联结的艺术家社群，搭建起融合人脉、经验与技能的支持网络，助力艺术家在本地乃至国际舞台上持续成长与交流。

The Work Room is an artist-led organisation committed to supporting a sustainable environment for independent dance artists in Scotland. Our vision is for dance as a bold part of Scotland's cultural landscape. Our mission is to empower artists to lead in their practice, enabling them to make high quality, thoughtful and pioneering dance for diverse contexts at home and internationally. We aim to cultivate a community of artists, forming a powerful network of connections, experience and skills.

<https://theworkroom.org.uk/>



Magnetic North 创立于1999年，是一家屡获殊荣的戏剧团体，总部位于苏格兰爱丁堡。剧团在艺术总监尼古拉斯·伯恩 (Nicholas Bone) 与制作人安娜·霍德加特 (Anna Hodgart) 的带领下，始终致力于现场戏剧的创作制作，同时以跨艺术门类的创新模式培育艺术人才。剧团与剧作家、作曲家、编舞家、视觉艺术家、表演者等各类艺术工作者开展合作，创作类型涵盖话剧、音乐剧、装置艺术、线上活动及影视作品。Magnetic North设有全面的“艺术家与项目发展计划”，为各艺术领域资深从业者与新锐创作者提供带薪实践机会，既助力其精进专业技艺，又支持新作创意孵化。

Founded in 1999, Magnetic North is an award-winning theatre company based in Edinburgh, Scotland. Led by Artistic Director Nicholas Bone and Producer Anna Hodgart, we combine developing and producing live theatre with innovative multi-artform artist development. We collaborate with playwrights, composers, choreographers, visual artists, performers and other artists to create a wide range of work including plays, music-theatre, installations, online events and films. Magnetic North runs a comprehensive Artist and Project Development programme which provides paid opportunities for experienced and early-career artists from all disciplines both to develop their practice and to explore ideas for new work.

<https://www.magneticnorth.org.uk>



BY ART MATTERS 天目里美术馆是一所座落于天目里的当代美术馆，由伦佐·皮亚诺建筑工作室以世界美术馆标准打造。美术馆将不断地为艺术家们提供展览、交流、著作发布的平台，希望成为人们生活与劳作之外的第三场所，成为创造力的第一课堂。

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BY ART MATTERS is a contemporary art space located in the O ò Eli, designed to world-class museum standards by the Renzo Piano Building Workshop. It organises exhibitions, promotes publications, and creates opportunities for artists. BY ART MATTERS offers a third space for the public, separate from their everyday routines and working environments — a unique place for creativity.

BY ART MATTERS seeks to become one of Hangzhou's most important hubs of the international and domestic art scene and to deliver momentum and a catalyst for sensitivity, research, and artistic practice. It aspires to cultivate the public's independent aesthetics for contemporary art through diverse exhibitions, public education activities and to bring sensual, intellectual, spiritual inspiration.

<https://www.byartmatters.com>



| 图目

List of Illustration

- Fig 1. Drawing by Gene  
Photo by Dani
- Fig 2. Photo by Dani
- Fig 3. Photo by Hong
- Fig 4. Photo by Jianfen
- Fig 5. Screenshot from Gene’s Video
- Fig 6-11 Photos by Hong
- Fig 12. Photo by Dani
- Fig 13-14 Photos by Bonnie
- Fig 15. Photo by Dani

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"2x2 Residency|Gene (Zhai Jin): Firmly Believing in the Power of Co-creation" UK Now, Nov 16, 2025.

[2] “2x2 艺术驻留 | 黄特: 用有限的身体表达无限的可能” 艺述英国 . Nov 5, 2025.  
"2x2 Residency | Tete (Huang Te): Expressing Infinite Possibilities Through a Limited Body" UK Now, Nov 5, 2025.

[3] “2x2 艺术驻留 | 英国艺术家 Clare Adam 与 Lesley Howard 的杭州驻地回顾” 艺述英国 . Jan 19, 2026.  
"2x2 Residency | UK artists Clare Adam and Lesley Howard: Looking back on Hangzhou Residency" UK Now. Jan 19, 2026.

[4] “2x2 艺术驻留 | 项目回顾: 不言而喻的舞动” 艺述英国 . Feb 12, 2026  
"2x2 Residency | Beyond Words: Dancing with a Universal Language" UK Now. Feb 19, 2026.

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2025

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驻留艺术家：克莱尔·亚当，莱斯利·霍华德，黄特，翟进

摄影：吴丹，汤云艳，张可晴，健芬，罗虹雨，七月工作室  
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天目里美术馆。

2025

“2 x 2” Residency, Creative exchange for disabled artists  
between the UK and China.  
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