



徐今今
JINJIN XU



JinJin Xu is a poet and artist based in Shanghai, Macau, and New York,

Her docu-poetic interrogations stutter through mis/remembrance and self/erasure, bearing a poetics of witness to buried soundscapes, censored memories, and the geopolitical hauntings within our most intimate relationships. JinJin is known for documenting testimonies through linguistic and poetic interventions, particularly through nüshu (women's script), a near-extinct language passed on by generations of women near her mother's hometown.

JinJin is the winner of the Poetry Society of America's George Bogin Memorial Award and her work has received honors from the Paris Review/92Y Discovery Prize, Southern Humanities Review, Tupelo Press, the Cecil Hemley Prize (Poetry Society of America), Best New Poets, Andrew W. Mellon Foundation, the Flaherty Seminars, Global Research Institute (Athens), Prague Indie Film Festival, Thomas J. Watson Foundation, and two Pushcart nominations.

Her installations, films, and performances have exhibited at the Cultural Arts Fund, Macau (2025); How Art Museum, Shanghai (2024); 14th Shanghai Biennial (2023); Sound Art Museum, Beijing (2023); Paris Design Week (2022); The Immigrant Artist Biennial, New York (2020); Harun Farocki Institute, Berlin (2018), and she has been invited to speak at literary festivals in Taipei, New York, Macau, Qinghai, Massachusetts, Edinburgh, and more. Her work has been featured in The New York Times, Robb Report, Harper's Bazaar Art, The Art Newspaper, and Art China.

JinJin received her BA from Amherst College and traveled for a year across nine countries as a Thomas J. Watson Fellow, recording docu-poems with women experiencing unusual forms of dislocation. She received her MFA in Poetry from NYU, where she was a Lillian Vernon fellow, and taught hybrid workshops through Tisch's Art of Future Imaginations Grant.

Her debut chapbook *There Is Still Singing in the Afterlife* was selected by Aria Aber for the inaugural Own Voices Chapbook Prize (Radix Media, 2020), and was named by the New York Times as a must-read when visiting Shanghai. Her second chapbook, *This Is My Testimony*, interrogates language, otherness, and belonging within academia (Black Warrior Review, 2022).

Named by Forbes China as 100 Most Influential Chinese in 2023, JinJin is currently the Moving Image Diversity Fellow at Bard College, New York.

SELECTED EXHIBITIONS

2025	“What Would You Say If You Could?”	BUTTER ROOM, Macau, China
2024	“Against This Earth, She Knocks”	HOW ART MUSEUM, Shanghai, China
	“Journey to the West”	MUSEUM OF MODERN ART, New York
2023	“You Still Have Something of the Ghost About You”	14th SHANGHAI BIENNIAL, Shanghai, China
	“Whale Song”	SHANGHAI SHIPYARD, T&Art Con, Shanghai, China
	“What Would You Hear If You Could?”	SYSTEM, Shanghai, China
2022	“Coeur Bleu”	PARIS DESIGN WEEK, Paris, France
	“Dear America”	SALT, New York University, New York, USA
2021	“What Would You Say If You Could?”	HOME LIFE, Ruihua Apartment, Shanghai, China
	“Why are Leaves Green?”	PRAGUE INTERNATIONAL FILM FESTIVAL, Czech Republic
	“Why are Leaves Green?”	SYNERGY FILM FESTIVAL, New York, USA
	“Why are Leaves Green?”	THE FIRST TIME FILMMAKERS FESTIVAL, New York, USA
	“Why are Leaves Green?”	“LIFT-OFF” GLOBAL FILM FESTIVAL, USA
	“洄” Re-memory	PAN SHANGHAI ARIST RESIDENCY, China
	“There Is Still Something of the Ghost about You”	WESTBUND MUSEUM, Shanghai, China
	“你没有如期归来”	FREQS TRI SPACE, Shanghai, China
	“叶子为什么是绿的”	POWERLONG MUSEUM, Shanghai, China
	“You Are Asked”	FREQS I, TRI SPACE, Shanghai, China
2020	“Why are Leaves Green?”	HERE, TOGETHER, IMMIGRANT ARTIST BIENNIAL, USA
	“Why are Leaves Green?”	HERE, TOGETHER BROOKLYN MUSEUM, USA
	“Why are Leaves Green?”	HERE, TOGETHER NEW YORK EFA Project Space, USA
	“Why are Leaves Green?”	“BOND” PERFORMANCE ART FESTIVAL, ONLINE
	“Beyond Garden”	LA DESIGN FESTIVAL, Los Angeles, USA
	“To A Resilient New York”	HIGHLINE NEW YORK, New York City, USA
2018	“What Would You Say”	POETRY & ACTIVISM, Six Space Gallery, Hanoi, Vietnam
2017	“Outside Women* Café”	HARUN FAROCKI INSTITUTE, Berlin, Germany

HONORS

2024	MFA Fellowship, Bard College
2023	100 Most Influential Chinese, Forbes China GOLD OTTOCAR, Autovision Awards, Munich
2022	PARIS REVIEW/92Y Discovery Prize, Semi-Finalist
2021	BEST OF THE NET NOMINATION, THE FLORIDA REVIEW BOAO INTERNATIONAL POETRY FESTIVAL, Emerging Poet Prize "To Red Dust (II)", Best New Poets Anthology BEST OF THE NET NOMINATION, The Florida Review PARIS REVIEW/92Y Discovery Prize, runner-up Best New Poets Nomination, Florida Review Official Selection, Lift-Off Global Network Official Selection, The First Time Filmmaker Showcase Official Selection, Prague International Indie Film Festival Official Selection, Synergy Film Festival
2020	Pushcart Nomination, Black Warrior Review Pushcart Nomination, Glass: A Journal of Poetry Finalist, The Cecil Hemley Memorial Prize, Poetry Society of America Winner, Own Voices Chapbook Prize, Radix Media Honorable Mention, Poetry in the Pandemic, Tupelo Press Honorable Mention, 2020 Auburn Witness Poetry Prize Winner, The George Bogin Memorial Prize, Poetry Society of America Art of Future Imaginations Grant, NYU Tisch Fellow, Center for Book Arts Fellow, Global Research Institute, Athens, Greece
2019	Fellow, NYU Screenwriting Production Lab Shortlist, Cosmonauts Avenue Nonfiction Prize
2018	Lillian Vernon Fellowship, NYU Poetry MFA Fellow, Thomas J. Watson Fellowship
2017	Curatorial Fellow, Flaherty Seminars Fiction short-list, Poetry short-list, Disquiet International Literary Prize
2016	Research Fellow, Andrew W. Mellon Foundation G. Armour Craig Award for Prose Composition, The Corbin Prize, Amherst College





HOW ART MUSEUM
Shanghai, 2024

What Would You Hear If You Could? #1

site-specific sound installation
mesh netting, directional speakers

What Would You Hear If You Could? #1

site-specific sound installation

mesh netting, directional speakers

For eight years, across numerous countries, in borderlands, refugee camps, homes of migrant workers, temporary bedrooms and shelters, Xu asked women in situations of dislocation, "What would you say if you could?"

Inside the trap of a “fly net” local to the artist’s hometown, Shanghai, the site-specific sound installation recreates the claustrophobia of women entrapped in situations outside of their control, unable to understand how they came to be here, and yet unable to escape. The installation reimagines a way for listeners to engage with foreign, unknown voices, and prompts listeners to open up their boundaries for empathetic and collective listening.

(see “voice map” for more details)



HOW ART MUSEUM
Shanghai, 2024

What Would You Hear If You Could? #1

site-specific sound installation
mesh netting, directional speakers



1-Paty
原籍：刚果
录制地点：女性工作坊，南非开普敦
录制日期：2018/7/6
Paty
Country of origin: Congo
Voice recorded in: Women' s workshop in Cape Town, South Africa
Date of Recording: 2018/7/6

2-Selvi
原籍：土耳其
录制地点：Galatasaray 高中旁茶摊，土耳其
录制日期：2017/11/11
SELVI GÜLMEZ
Country of origin: Turkey
Voice recorded in: a tea stall near Galatasaray High School, Turkey
Date of Recording: 2017/11/11

3-Bahar
原籍：阿富汗
录制地点：难民学校，印度尼西亚雅加达
录制日期：2018/5/18
Bahar
Country of origin: Afghanistan
Voice recorded in: Refugee School in Jakarta, Indonesia
Date of Recording: 2018/5/18

4-何艳新
村落房屋，湖南江永
录制日期：2023/12/10
He Yanxin
Voice recorded in: Ancestral home in village, Jiangyong, Hunan
Date of Recording: 2022/12/10

5-Malakeh
原籍：叙利亚
录制地点：难民庇护所楼梯，德国柏林
录制日期：2017/10/24
Malakeh
Country of origin: Syria
Voice recorded in: the Stairwell of Sharehaus Refugio, Berlin, Germany
Date of Recording: 2017/10/24

6-Kalsoon
原籍：巴基斯坦
录制地点：临时居所，印度尼西亚雅加达
录制日期：2018/5/24
KALSOOM
Country of origin: Pakistan
Voice recorded in: Temporary living space in Bogor, Jakarta, Indonesia
Date of Recording: 2018/5/24

7-Rabia
原籍：土耳其
录制地点：临时房屋，南非开普敦
录制日期：2018/7/16
Rabia
Country of origin: Turkey
Voice recorded in: Temporary house in Cape Town, South Africa
Date of Recording: 2018/7/16

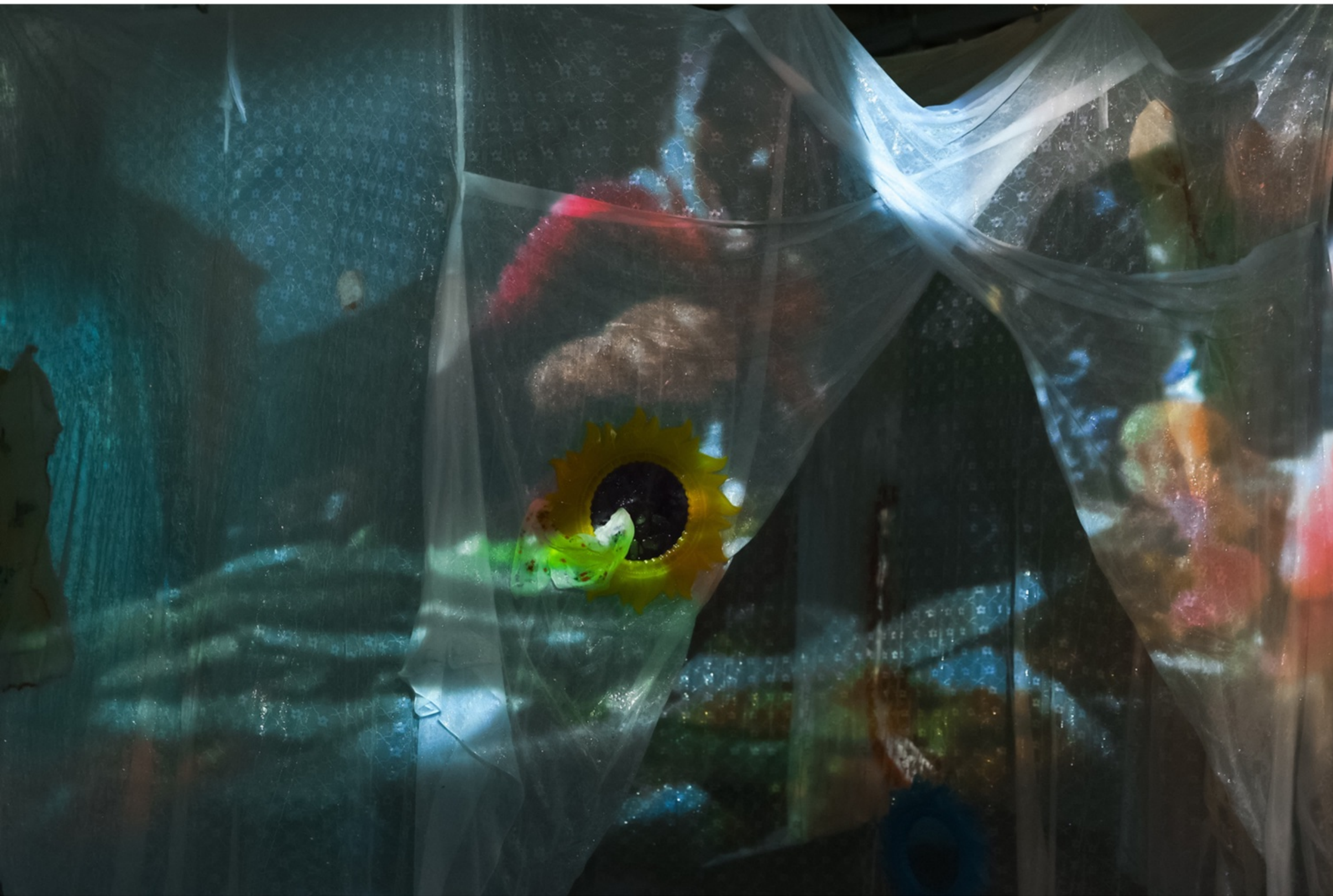




HOW ART MUSEUM
Shanghai, 2024

As If We Are In Between Sleeping and Waking

site-specific video installation projection,
resin, mirrors, fabric (collected locally)



“As If We Are In Between Sleeping and Waking”

site-specific video installation

Projection, resin, fabric (collected locally), mirrors

In 2018, the artist lived with a community of dislocated women in Bogor, an outskirt of Jakarta, Indonesia during the hot months of Ramadan. Xu witnessed the women sleeping all day to escape their realities, because wakefulness was often more horrifying than their dreams. The fabrics collected from homes of dislocated women around the world are frozen in time, suspended in states of intimacy, loss, temporality, exile, listlessness—living in between uncertainty and fear, the women collectively chose to escape into liminal states of sleep.

Yet, no matter the women’s situation, the walls of their temporary bedrooms are always decorated with care—the site-specific video installation attempts to “re-remember” intimate fragments and memories filmed inside their bedrooms, inviting the viewer to “listen” through care, intimacy, and touch.



HOW ART MUSEUM, SHANGHAI, 2024



HOW ART MUSEUM, SHANGHAI, 2024



HOW ART MUSEUM, SHANGHAI, 2024

“As If We Are In Between Sleeping and Waking”

OPEN CALL for
women* collective gatherings in the exhibition space

In 2018, the artist lived with a community of dislocated women in Bogor, an outskirt of Jakarta, Indonesia during the months of Ramadan. Xu witnessed the women sleeping all day to escape their realities, because wakefulness was often more horrifying than their dreams.

Here, at the HOW museum, this site-specific installation attempts to create a space of tenderness for holding, where women can find refuge and shelter to dream safely, to collectively be together.

Every week, the artist and co-readers initiate an open call for all those who identify as women* to come together in an act of collective poetry— all are invited to read aloud from the poetry and testimonies of forty-six women* collected in the archives of the exhibit, weaving together a collective poetic soundscape on-site, where we can dream with care together.





HOW ART MUSEUM
Shanghai, 2024

Outside Women* Cafe (II)

Double-channel video, double-channel sound,
color, 14:22

Outside Women* Café (II)

Double-channel video, double-channel sound, color, 14:22

The camera and the artist are outside of the “Women* Cafe,” a temporary safe space for refugee and migrant women. They look out onto the open expanse of Tempelhof, a former Nazi airport turned beloved public park, home to Germany's largest refugee camp. The camera and artist do not understand German, French, Farsi, or Arabic. The boundaries of the café are clear to those outside looking in, while those inside remain hidden. The camera and the artist are intruders, and learn about the legal borders that keep those inside the women* café, outside of the legal system.

Who has the responsibility to see, and who has the privilege of seeing? The film interrogates the responsibility and power of the camera, and its role in endangering and protecting its subjects. On the dual-screens, voice, text, translation, and image are in constant dislocation, blurring the dichotomies between seeing and seen, here and non-place, locality and displacement, voice and the unspoken—the film attempts to undermine any claim to fixed identity, historical truth, privacy and intimacy, and questions documentary as a medium, action, and impulse for witnessing. Shot over eight years across four continents, the film is a poetic montage of visual, sound, and textures made of unspoken memories and untranslatable exchanges.







HOW ART MUSEUM
Shanghai, 2024

Against This Earth, We Knock

Installation
Old pots (collected in JiangYong), coal ashes
(collected in JiangYong), resin, mechanical
installation

What Would You Hear If You Could?

#8: Against This Earth, We Knock

Installation

Old pots (collected in JiangYong), coal ashes (collected in JiangYong), resin, mechanical installation

Grandma He, the only living heir of Nüshu (women's script), recalled her grandma saying, "Nüshu are stars weeping in the night sky." Without access to formal schooling, nüshu is a secret language of confession and communication between women, often written with branches and ashes, destroyed before discovery by men. Nüshu is thus a text of which its survival hinges upon its destruction.

In this installation, the voices collected from women in various states of dislocation around the world creates a collective soundscape. Each chain of "text" is the secret of one woman, listened to and sculpted in collaboration with Grandma He and Hu Xin, the youngest ambassador of the text. The pots and ashes in the installation are collected from Jiang Yong, the village of origin for the script. "Against this earth, we knock" is a quote from Xu's poetry—while knocking is inherently an act of worship, it is also a way of expressing the unspeakable through our bodies. Here, against this earth, the women collectively knock.

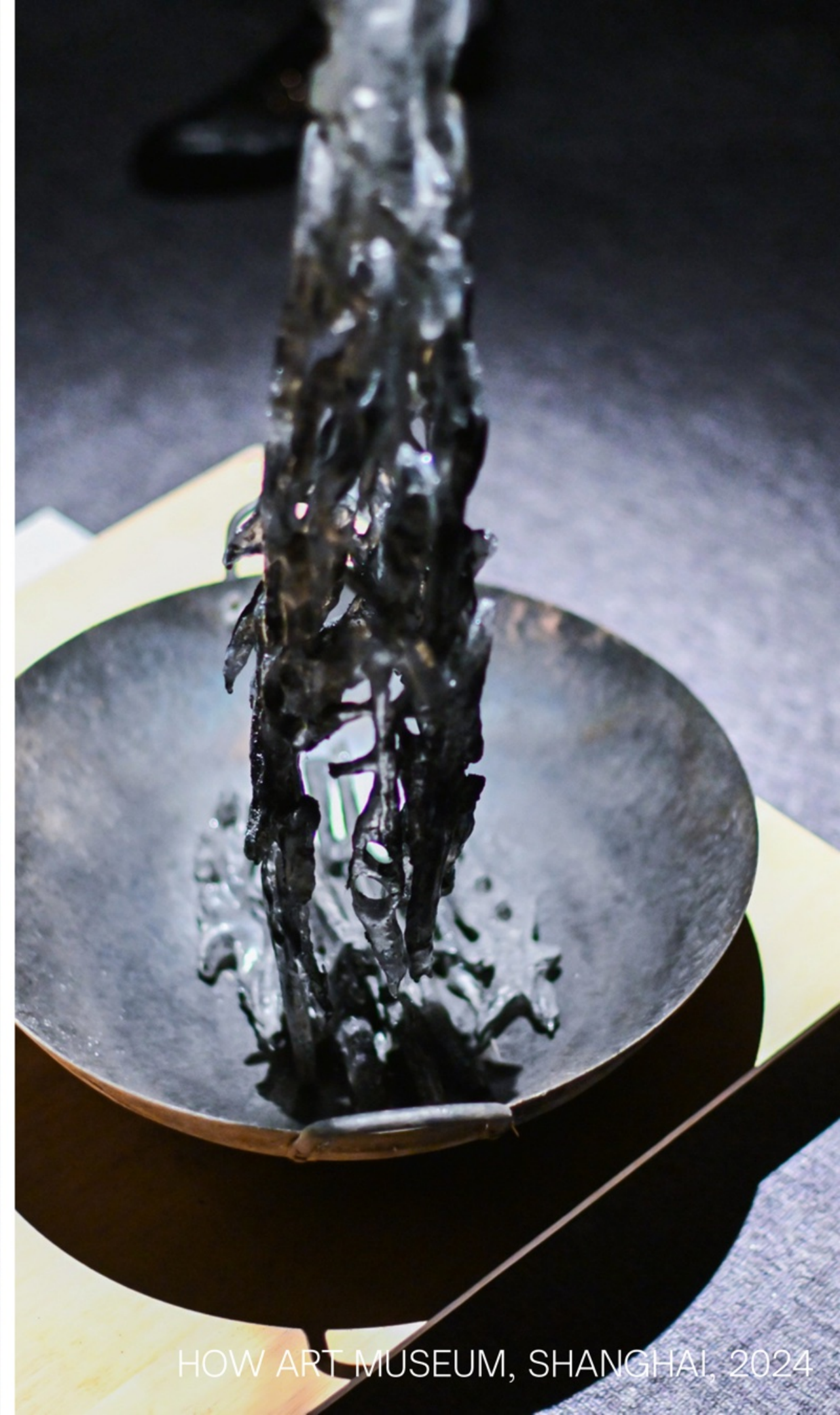
(listen to the attached sound recording for a collective poem)

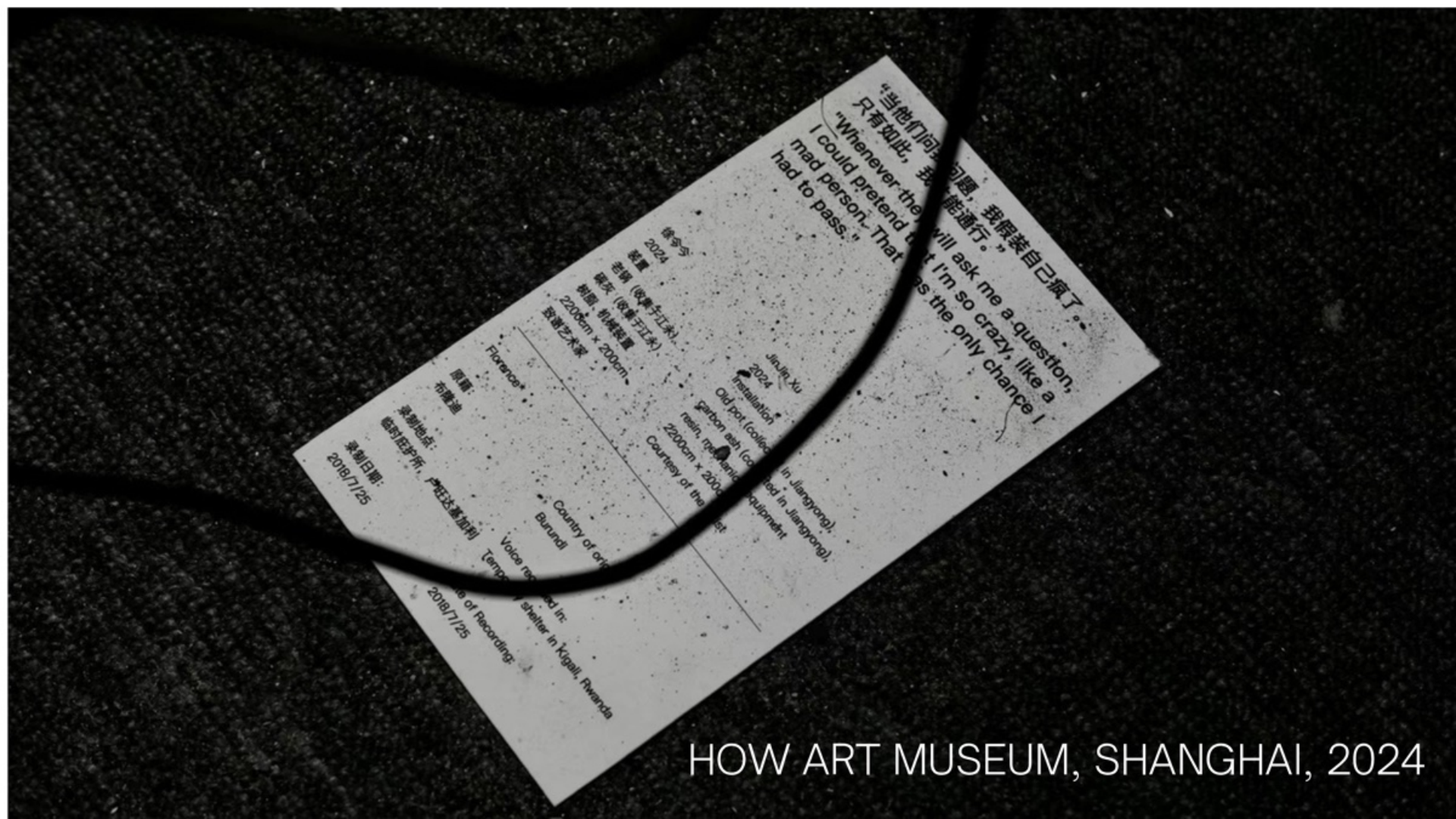


HOW ART MUSEUM, SHANGHAI, 2024



HOW ART MUSEUM, SHANGHAI, 2024



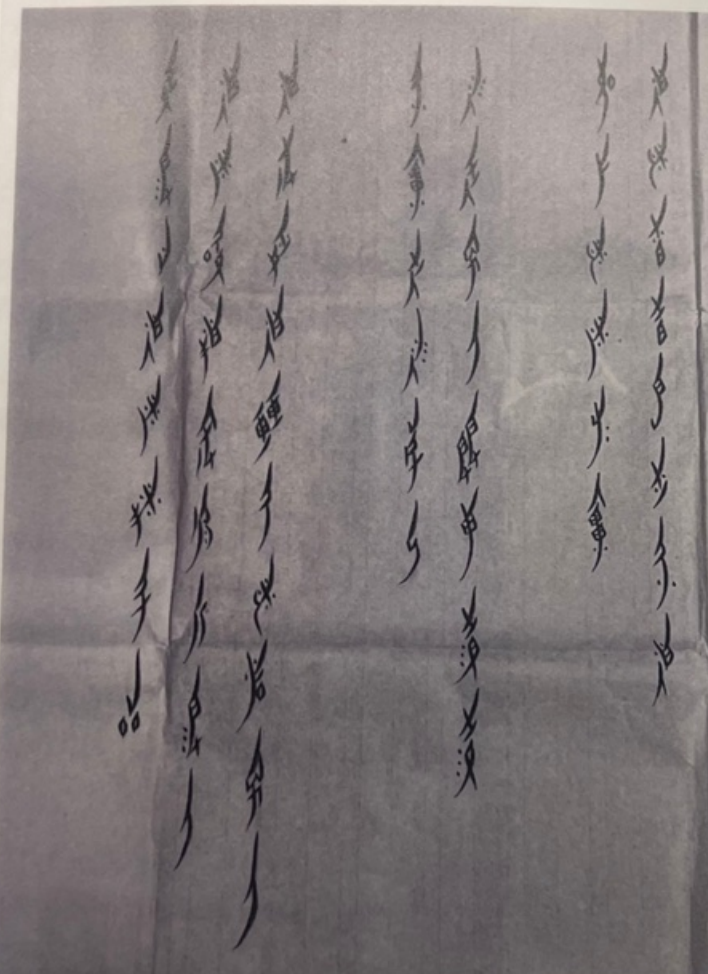


HOW ART MUSEUM, SHANGHAI, 2024

Fatima*
Maria*
Malakeh*
Robin*
Molly*
Rohail* & Ayesha*
Najiba*
Robina*
Jaleh*
Yagenda* & Maria*
Seraya*
Renesula*
Selvi*
Aylin*
Bahar*
Kalsoom*
Rabia*
Anna*
Joy*
Sunduz*
Paty*
Jenny*
Xiaolin*
Florence*
Fortune*
Zarish*
Barwako*
Farah*
Aswera*
Sangay*
Mai*
Nlxhawm*
Shrvthi*
赛措李毛
胡欣
何奶奶*
丁丁*
王艺桦

Pakistani / Bangkok
Syrian / Berlin
Syrian / Berlin
Syrian / Berlin
Ugandan / Berlin
Pakistani / Bangkok
Afghan / Berlin
Libyan / Berlin
Kurdish / Berlin
Iranian / Berlin
Pakistani / Berlin
Syrian / Berlin
Turkish / Istanbul
Turkish / Istanbul
Afghan / Jakarta
Pakistani / Jakarta
Turkish / Cape Town
Pakistani / Cape Town
Rwandese / Rwanda
Turkish / Cape Town
Congolese / Cape Town
Congolese / Cape Town
Chinese / Kolkata
Burundian / Rwanda
Cameroonian / Berlin
Pakistani / Bangkok
Somali / Bangkok
Somali / Bangkok
Sudanese / Bangkok
Bhutanese / Bangalore
Vietnamese / Bangkok
Vietnamese / Bangkok
Tamil / Sri Lanka
Chinese / Qinghai
Chinese / Jiangyong
Chinese / Jiangyong
Chinese / Guangzhou
Chinese / Kunming

集体诗歌



I try to feel this is home¹
(我试着感觉这里是家)
I don't think I am a foreigner²
(我不认为自己是异乡人)
I live the life that I was not supposed to be living³
(我过着一种本不该如此的生活)
I try⁴
(我尽力了)

没有归属感，没有奔头⁵
last year I lost my mom, I hope she's still alive⁶
(去年我失去了妈妈，我希望她还活着)

And then actually sometimes you feel you don't have
any power actually⁷

(有时候你感到自己没有任何力量)
I live the life that I was not supposed to be living, bad
one, sad one⁸
(我过着一种本不该如此的生活，糟糕而悲伤的生活)

Tôi khỏi suy sụp và đau đớn cho dù bao nhiêu năm
đau nhưng mà tôi đã từng suy sụp và tôi đã từng

当时我很想家，很想家，真想家²⁸

离开的时候其实就是想去外面世界看一看²⁹

I try to feel this is home³⁰

(我试着感觉这里是家)

把我们的心系在一起³¹

we come together as one³²

(我们团结在一起)

我觉得这个地方挺好的³³

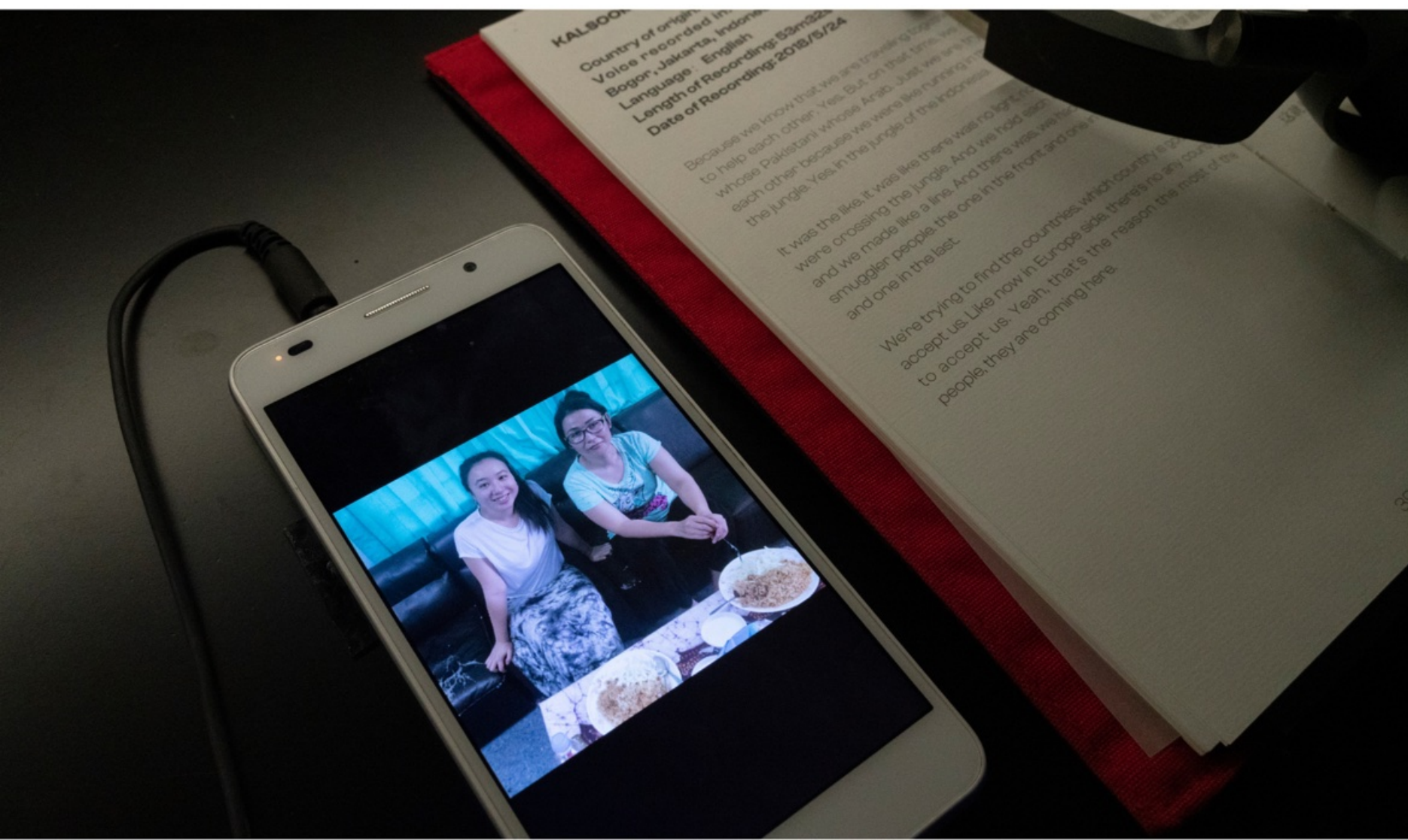
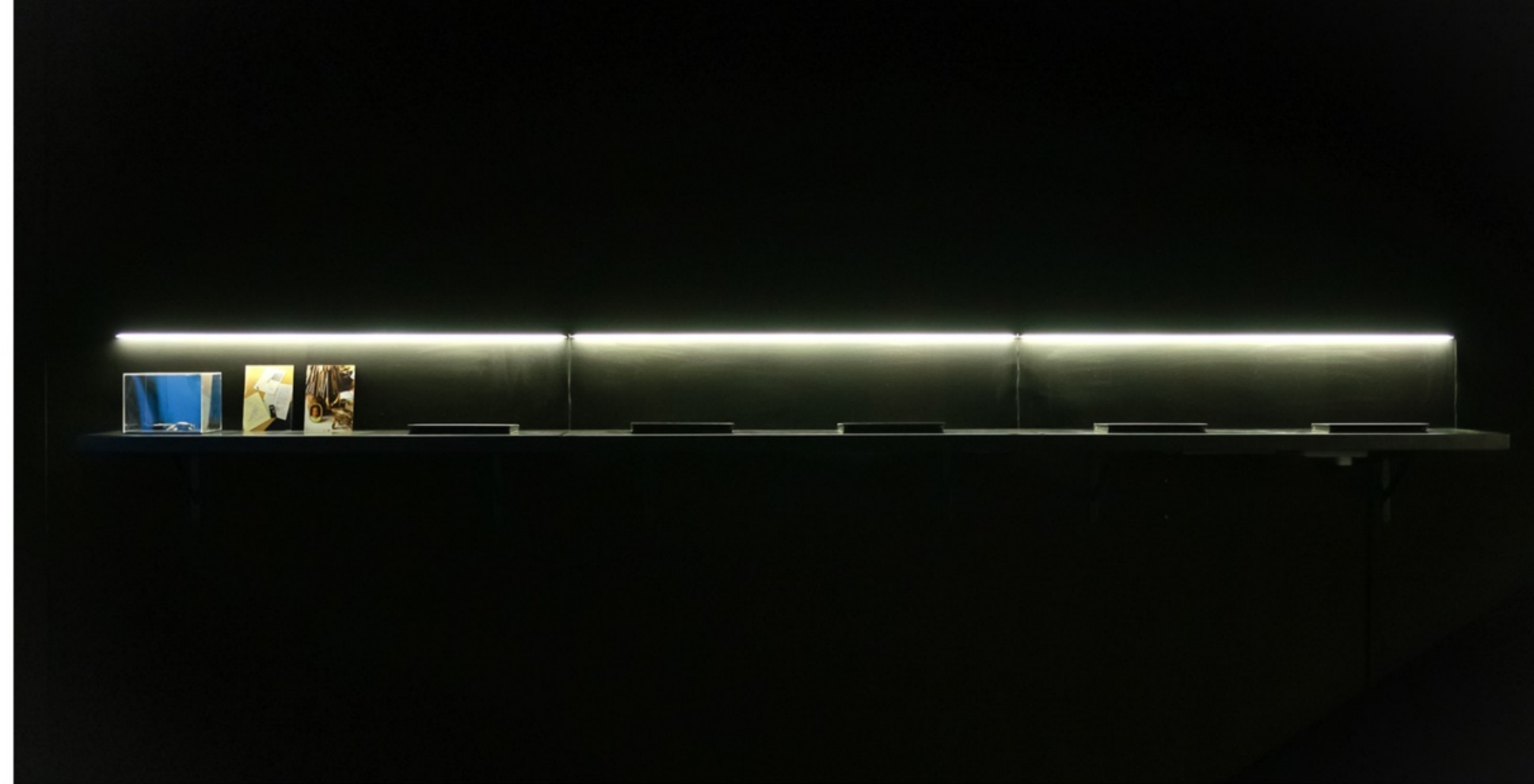
I try to feel this is home,

but this is not your home³⁴

(我试着感到这里是家，但这不是我的家)

我现在很自由³⁵

HOW ART MUSEUM, SHANGHAI, 2024





BUTTER ROOM
MACAU, 2025

What Would You Say If You Could #10

Ice, chain, metal pan, mirror, ocean water (locally-sourced), tap water (locally-sourced), contact mics, speakers, voice recordings



BUTTER ROOM
MACAU, 2025

A thousand kinds of presence—this is a "poetics" that exists only to vanish, a "testimony" woven from absence and representation.

JinJin Xu, as an interdisciplinary, project-based artist and poet, who has long lived and worked between Macau, Shanghai, and New York, she draws upon her sharp insight and sensitivity cultivated from moving across cities and borders. Through poetry, installations, experimental films, and performances, she witnesses the secret dialects, stutters, and whispers of displaced women across the margins of nine countries on five continents. Xu's artistic practice constantly moves along the liminality between "existence" and "disappearance." She deliberately juxtaposes the materiality of diverse mediums (such as charcoal and ice), with the near-extinct language of Nüshu, the women's script of China.

This solo exhibition "What Would You Say If You Could?", as Xu's first in Macau, expands her poetic (poesis) practices into dissolving the "invisible" personal narratives into a flowing collective subconscious. It is yet another archaeological journey through the cultural code of Nüshu—through poetry of her, script of her, history of her—subtly and delicately transforming the lived experiences of women into installations: printing memory through rubbing, liberating narrative through melting sculpture, and weaving a tapestry of contemporary collective soundscape. At its core, the exhibition creates a participatory paradox centred on listening: only through continuous representation can absence itself be perceived. The collective sound field that lingers in the exhibition space may be interrupted, overlapped, or displaced at any moment—forcing the viewer to actively reconstruct meaning within the "void."

Xu's poetic language hides within a surreal reverberation, interwoven with documentary sounds, constructing a shared, multifaceted intersecting point of empathetic listening. When Paul Klee said "Art is what makes the invisible visible", Xu goes further to the sensible (le sensible) through the unique soundscape. We then become witnesses to stories that were meant to be forgotten. Perhaps, the real "presence" may only emerge after the spectators have left—in those lingering echoes, in the unspoken stories that still resonate in the air.

Curators: Kathine Cheong, Tam Chi Chun





BUTTER ROOM
MACAU, 2025



BUTTER ROOM
MACAU, 2025



BUTTER ROOM
MACAU, 2025



MUSEUM OF MODERN ART
New York City, 2024

JOURNEY TO THE WEST

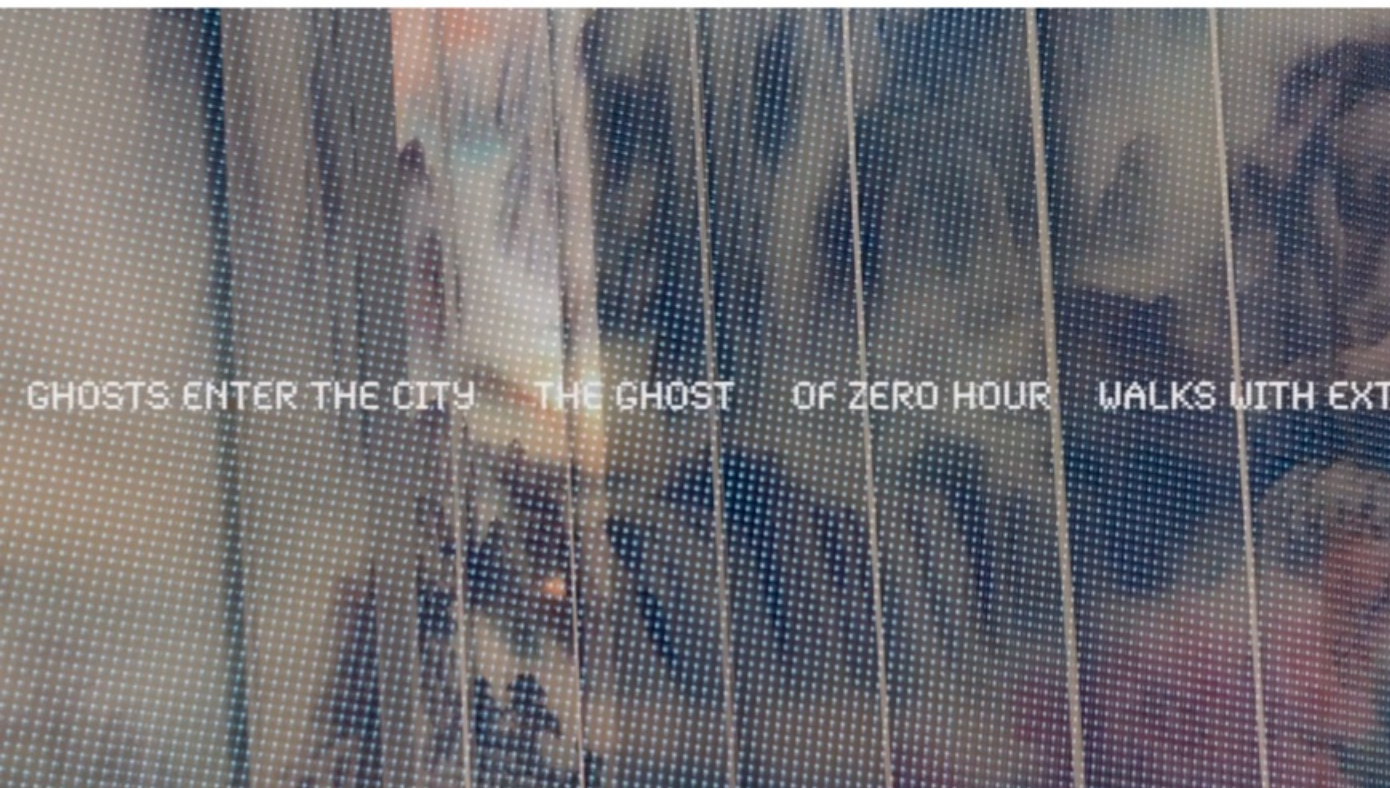
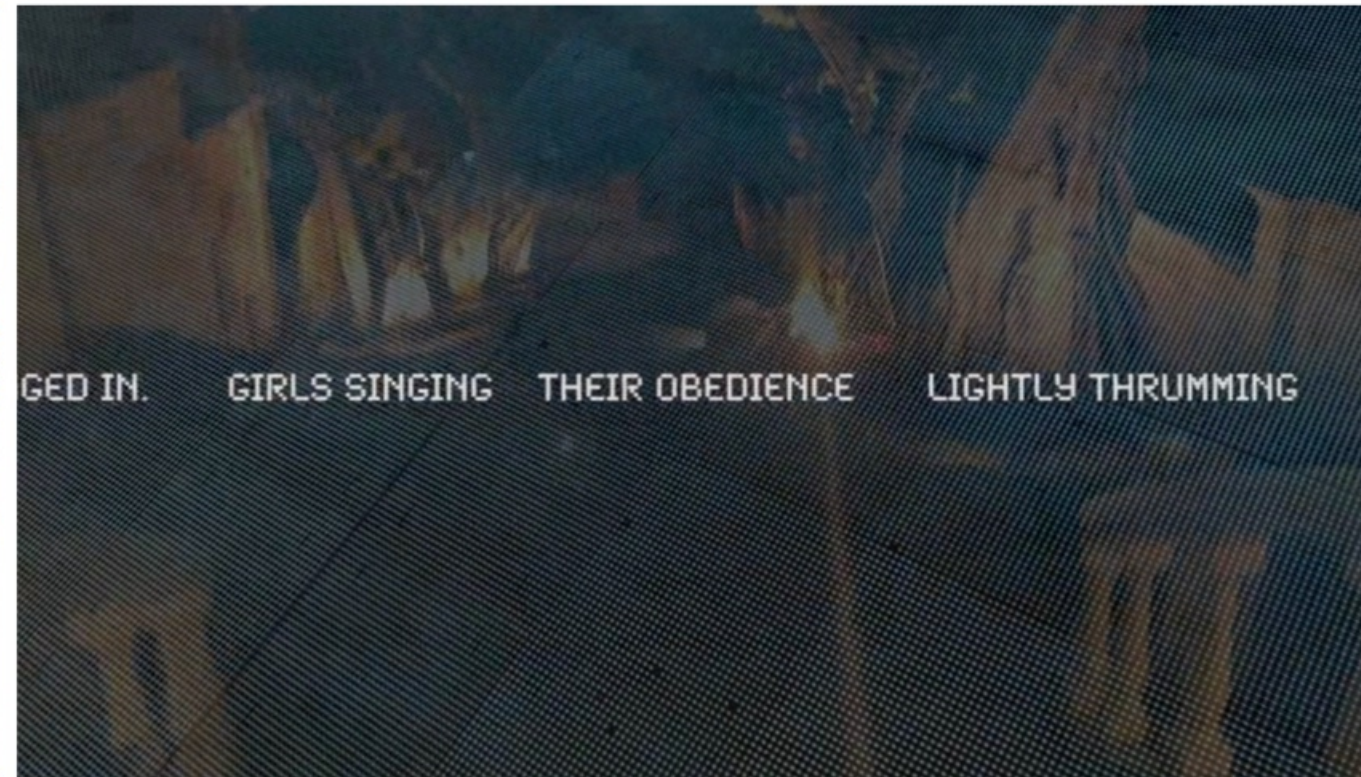
2:01, 16-mm film



SOUND ART MUSEUM
Beijing, 2023

You Still Have Something of the Ghost About You

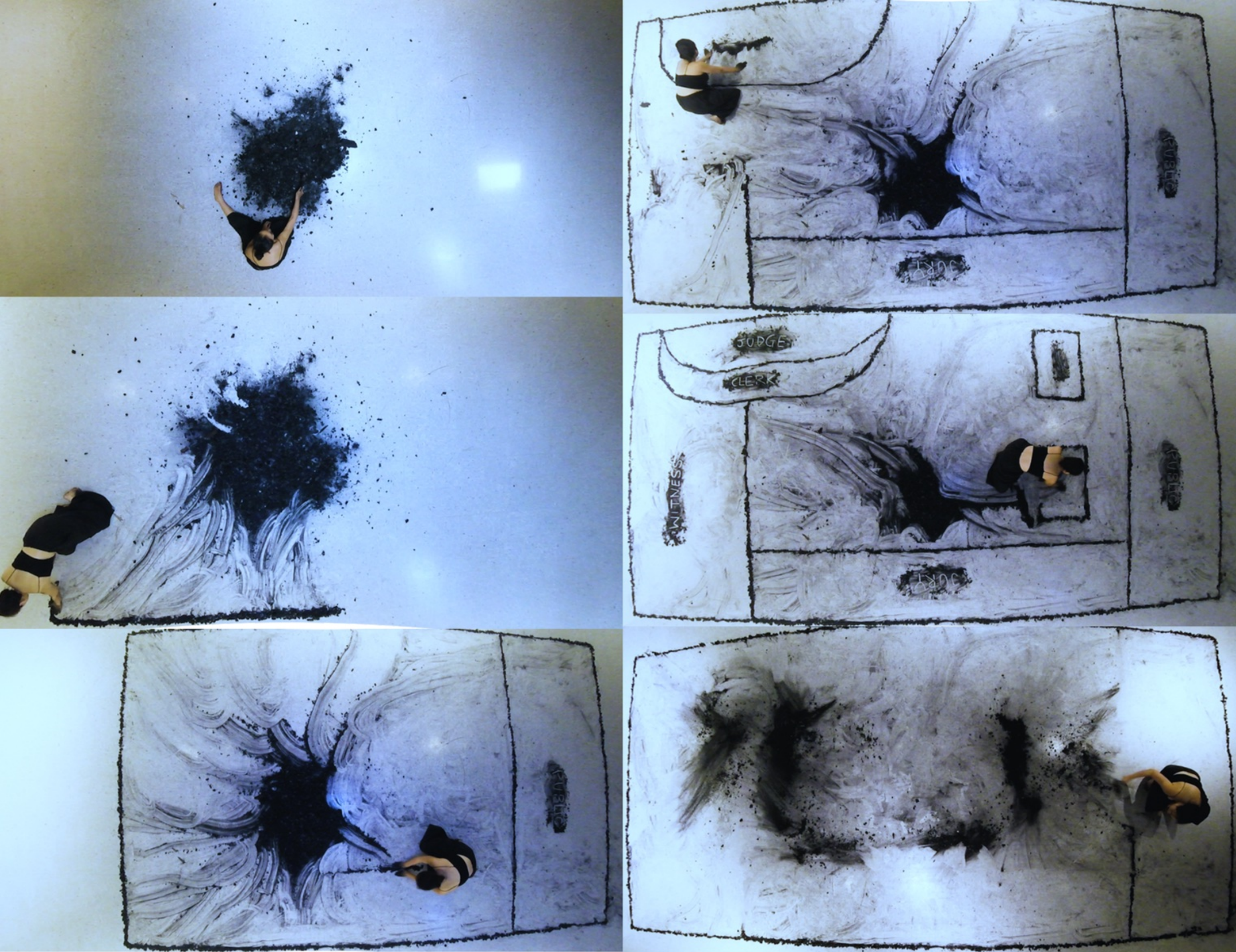
5:07, fog installation



14th SHANGHAI BIENNALE-
YOUTH CURATOR PROJECT
Shanghai, 2023

You Still Have Something of the Ghost About You

5:07, video



Bard College

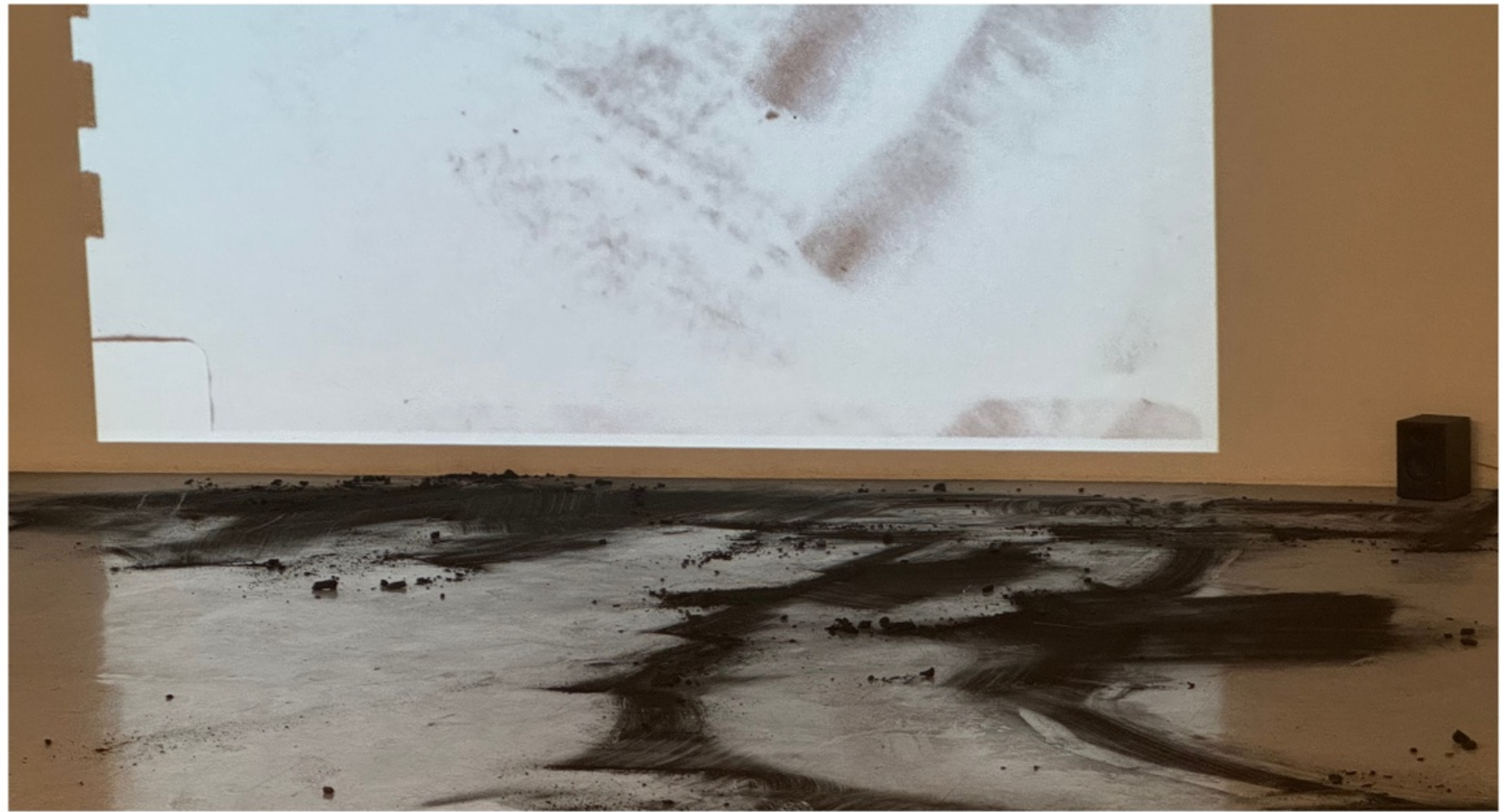
Annandale-on-Hudson, 2024

Why Can't You Just Let It Go?

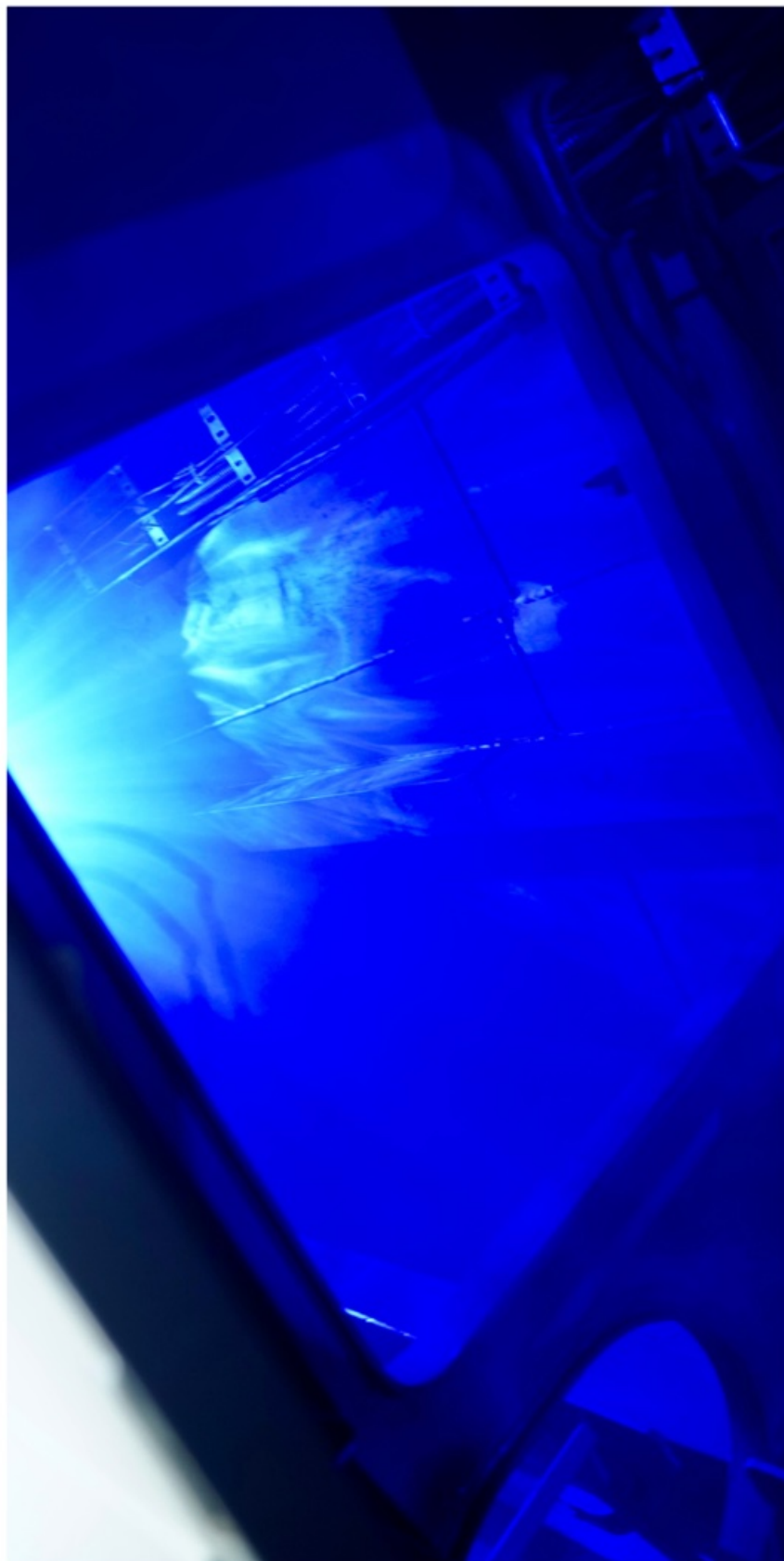
gopro, ashes, coal



Bard College
Annandale-on-Hudson, 2024



Bard College
Annandale-on-Hudson, 2024



SHANGHAI SHIPYARDS
Shanghai, 2023

Whale Song

sound installation

