



Curatorial Statement by Wendy Chih-Tung Lin

She alone looks death in the face, but she alone also finds the strength either to stay the killer long enough to be rescued...or to kill him herself. (Clover, 1992, 35)

Like her, I have revisited a scene in the dream that I have dreamt repeatedly. In the scene, I was being chased after by a masculine figure, the background obscure and my sight fearful. Sometimes accompanied by a kin, other times alone, I have fled, swam, dashed, drowned, frozen, and stranded, wailing and trembling over terrible places. We are the final girls. Our tears among many bodies of water, as cultural theorist Astrida Neimanis puts, are in touch, leaking into and co-constituting one another. My drops of tears merged with hers as her cry submerged in mine.

Like you, we, the final girls, also dream. Even though it is only nightmares that we can dream of. We dream of breaking free from curses. We dream of shouting out loud. We dream of running as fast as we can.

Curses: Final Girls, the solo exhibition and film project by Hong Kong artist and filmmaker Yu Shuk Pui Bobby, explores fear across sites of lived experiences, resistance, and transformation. Navigating personal realities, we have grown to see ourselves, among many others, in the tears of the final girl thriving against a metaphysical slasher's chase. We started to question: How come we relate ourselves to these fleeting girls? How are we going to survive the horror sequel and break the cursed patterns? Would we end up demonstrating and inheriting the curse? Can we release ourselves from the predominant narratives? Shall we help each other? Shall we gather strengths among us and fight the fear of what haunts us?

Center to the exhibition is a multi-channel video work that explores fear not as a spectacle but as a deeply felt condition—one that binds us to others. Curses: Final Girls draws on media hauntology and feminist re-readings of horror archetypes, distinguishing itself by combining cinematic language with installation-based storytelling. Drawing inspiration from the mythic figures familiar to the artist's upbringing, she reimagines the five characters—Sadako Yamamura from Koji Suzuki's novel and eponymous film series Ring, the human-faced fish from the Taiwanese urban tale, the seductive forest creature Huldra found in Scandinavian folklore, White and Green Snake from the Chinese folktale Legend of the White Snake, and the controversial K-pop idols born under the infamously popular industry—each of these figures, either viewed as the “ungraspable Other whose abject body defies comprehension or identification” (Briefel, 2005, 24) or the body in sex and the body in threat (Clover, 1987, 189) that carries the weights of projection and gazes, has been shaped by regional anxieties or objectified as targets of desires, encoded through the mass media. This project reflects on the peculiar time we live where fear-driven media dominates global platforms, while narrative resistance still remains fragmented across cultures.



While the protagonists are rarely alone under the artist's interpretation, the video work depicts how they are accompanied by companions who endure and resist alongside them, embodying a feminist mode of solidarity and care. By queering the back stories of these figures, *Curses: Final Girls* reframes these "cursed" archetypes as agents of agency and resilience. The artist refrains from composing a final ending for the plot, keeping the story open-ended, posing questions rather than providing closure. By introducing a close-up inspection to the cursed, the artist attempts to reveal the silent presence of resilience and rebellion beneath the intrinsic layers of the dominating fear. The slow-panning shots amplify the whispers exchanged between the characters—the sibling-like pair.

The collaboration between us, the artist and the curator, unfolds through a shared cultural language and diasporic experience, forming a kinship that echoes throughout the exhibition as sisterly presence recurs as both a motif and creative presence in the work. The artist-curator connection has merged with the ones of the shapeshifting beings who camouflage, endure, and transform in order to survive, emulsifying fiction and reality. From mere projection to being skin-to-skin to these characters, the girls captured by the lens eventually lived through the others' experiences.

Our primary and acknowledged identification may be with the victim, the adumbration of our infantile fears and desires, our memory sense of ourselves as tiny and vulnerable in the face of the enormous Other; but the Other is also finally another part of ourself, the projection of our repressed infantile rage and desire (our blind drive to annihilate those toward whom we feel anger, to force satisfaction from those who stimulate us, to wrench food for ourselves if only by actually devouring those who feed us) that we have had in the name of civilization to repudiate. (Clover, 1987, 191)

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