

EXHIBITION CATALOGUE
ESSAY

float ing

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Floating

How do we introduce ourselves? It is one of the most common questions that come up for us in social communication. Living in New York, a global metropolis, we may hear diverse answers to it, but no matter how beautiful or unique the self-introduction is, in my experience it usually starts with three basic elements: name, place of birth, and the place one is based. None of that self-introduction is chance. I believe that we mention places because they contain information to explore.

The word *floating* is synonymous with *unreliable, changeable, and unstable*. It is used in some of East Asian cultures to describe people who leave their hometown to go elsewhere and live in an unstable and uncertain state, like floating on water. The fundamental characteristic of the modern floater is uncertainty. Everything is flexible, changeable, and transient. *Floating* has become a keyword of our time, along with words such as *transparency, migration, instability, rootlessness*, and others pointing to a lack of a sense of psychological

belonging and similar physical and mental states.

The exhibition *Floating* takes the works of Asian-diaspora artists and related practices to explore the phenomenon of mutual shaping between people and their environment. Scholars have done a lot of research and analysis on the historical Asian diaspora.¹ Given the acceleration of life brought about by modernization and the information age, however, today's diaspora groups face entirely different contexts.

Asia and America are the two ends of the exhibition's geography. By "geography" I don't mean a spatial concept, with a specific scale measured mathematically, but a place carrying human emotions, memories, genes, and other dimensions of cognition. I refer to the field of cultural geography, which involves studies of people's perceptions, attitudes, and values in specific environments and explores the emotional ties between people and places. The geographer Tuan Yi-fu introduced phenomenology

1. Publications taking a historical approach to the Asian diaspora include Sunil S. Amrith, *Migration and Diaspora in Modern Asia* (Cambridge and New York : Cambridge University Press, 2011), *Chinese Southern Diaspora Studies = Nan Fang Hua Yi Yan Jiu Za Zhi* (Canberra: Centre for the Study of the Chinese Southern Diaspora, 2007), Scott Cameron Levi, *The Indian Diaspora in Central Asia and Its Trade, 1550–1900* (Leiden: Brill, 2002), and others.

2. Topophilia is the emotional bond between people and place. The concept was first proposed by the French philosopher Gaston Bachelard, in *La Poétique de l'espace* (Paris: Presses universitaires de France, 1957). Tuan developed the term systematically in his book *Topophilia: A Study of Environmental Perception, Attitudes, and Values* (New York: Columbia University Press, 1990).

and existentialism into humanistic geography, and he established a systematic study, topophilia, of the interaction between people and their environment². With the advent of the information age, the rapid development of means of transportation, and the changing structures of global relationships, migration and long stays abroad have become easier, more convenient, and cheaper, as has international tourism. The planet is no longer full of unknown places; the landscapes and cultural features of countries around the world are abstracted into pictures and texts and spread on the Internet at almost no cost. The relationship between human beings and the environment has changed. With accompanying changes in production modes and socioeconomic structures, more and more people are leaving their place of origin and going floating. This altered environment makes life unstable and unsure.

The alienation brought about by separation and instability often makes floating feel like a negative thing. On the other hand, because humans

are sensitive to place, their thinking and creativity, particularly if they are artists, may be stimulated by changes of environment and the condition of diaspora. Examined through the lens of topophilia, the artworks in this exhibition show floating as an unstable state that plays an essential role in social development. Constructing a multidimensional narrative, the exhibition responds to individuality as it faces changes in place and space, as well as to the emotional demands of the floating state.

The exhibition divides the experience of floating into the sections Diaspora, Nomadism, Nostos, and Cosmopolitanism, four clues to a floating atlas. Yet no work can be classified simply into any one of the four parts; visitors can map its locations and crossovers from the figure below:

Diaspora — a geographical migration from a place of origin to places elsewhere — is the precondition of the exhibition. All of the works here are based on a framework of diaspora. Compared with the word *emigration*, which has more political and spatial meanings, *diaspora* emphasizes conditions of spirit, cognition, and emotion. The word acts as the carrier for the floating state described in the exhibition, and for the exhibition’s narrative scope.

In addition to the forced migration caused by wars, epidemics, climate change, and so on, individuals in today’s world of global mobility are subject to new patterns of geographical flow and face unprecedented freedom and choice. Although they are usually ignored in discussions of migration, the number of long-term visitors to other countries is large — international students, for example, a typical type of these sojourners. Asia has the largest number of international students in the United States. The exhibition’s Nomadism and Nostos sections extend from sojourning and migration. The constant endings and beginnings

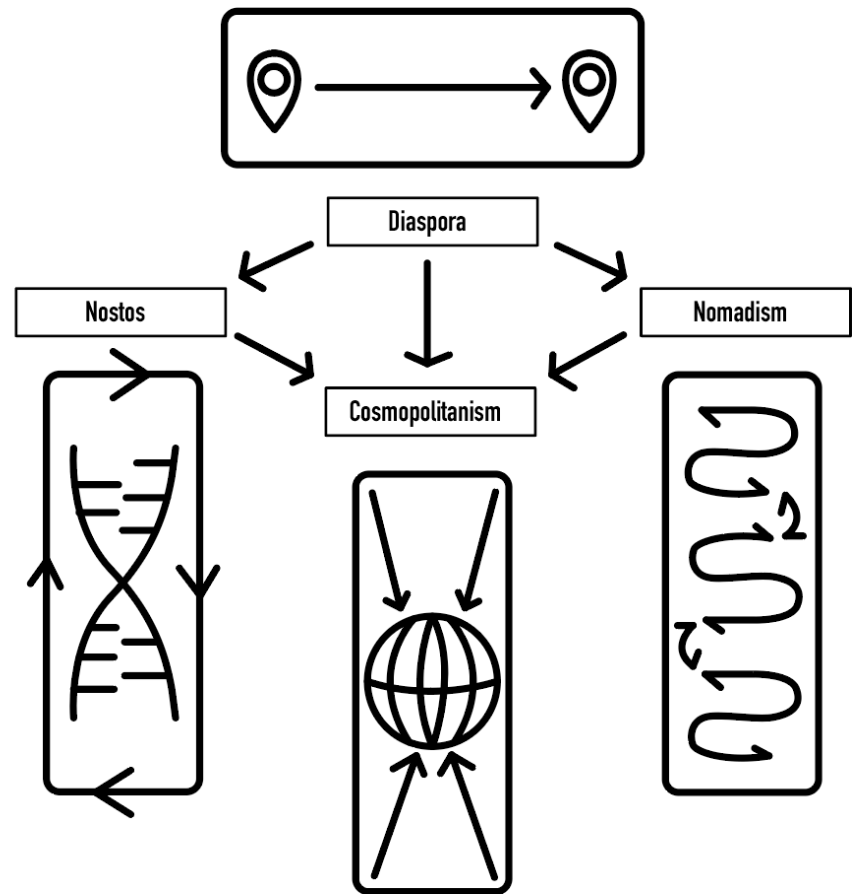


Figure: Floating Atlas

entailed in these life experiences make for fragmented life courses and emotional states, a condition addressed in the Nomadism section. The Nostos section meanwhile addresses the confused self-awareness that results when people who have lived in other places for a long time return home.

Finally, the Cosmopolitanism section of the exhibition talks about vision — about how these changes in cultural geography make Asia and the rest of the world see each other. But cosmopolitanism is also a public ideal, existing outside the containers of nation and state.

Diaspora / 离散

*Maybe you'll like it here
if you live here for a long
time*

3. Flat design is a simple UI design language, which is widely used in user interface. In the field of design, it is believed that only a fully concise interface can adapt to the future terminal fragmentation and interface fragmentation. This kind of simple graphics appearing in the virtual interface has influenced the human perception of the physical world by relying on intelligent electronic devices.

Uber is undoubtedly the most convenient means of transportation for the passengers who land on a red-eye flight at JFK airport late at night and want to go somewhere in the city. When my Uber driver and I confirmed my destination of Journal Square in Jersey City, this young driver, who came from India, said that he had heard about this place because it houses a famous Indian immigrant community. We went on to talk about unimportant topics. He had only been living in New York for a short time and was not yet familiar with the city, but he could easily find his way thanks to Google maps and navigation technology. The Internet makes the world flat³, and even people unfamiliar with urban roads can easily find their destinations. I asked the driver if he liked the city, but he didn't answer the question directly: New York is a generous and inclusive place, he said, but he constantly feels anxious here. He was afraid to be part of the city.

Airplanes, subways, cars, and mechanized vehicles generally have never been used on such a large scale as they are today. People using

these means of transportation will see their location and the scenery outside continually changing. But once outside these relative coordinates, what people see and experience is heavy traffic, similar but not precisely the same streets and buildings, and various weird smells, marijuana, for instance. But with displacement and the loss of memories, one's distant hometown and childhood also become abstract things. After living in New York for nearly two years, I began to know how to answer questions such as "How are you." I began to get used to the endless traffic and accompanying noise of the city, the rats passing by occasionally in the street or subway at night, and the restaurants that always have a long line. Although I really don't want to admit it, I may see this place as my home one day.

The word "diaspora" traces its historical meaning to the Jews who were expelled from Jerusalem in 538 B.C. Forced to leave their homeland, they lost their cultural foundation and fell into a state of wandering. "Diaspora" has come to

stand universally for this emotional experience and state of rootless migration. The precondition for the entire exhibition, it is directly addressed in this opening chapter, which explores the connection between humans and the environment under the condition of diaspora first.

Our understanding of ourselves and our environment is primarily based on our experience, which conditions how we recognize and understand our surroundings. For many outsiders, New York is a flat landscape shaped by countless films, photographs, and images attractive to tourists. The city is abstracted into images: the skyline floating above the sea, the Statue of Liberty green with oxidation, the billboards and digital signage of Times Square. Photos of the city are a commonplace on the Internet, these images and maps are just two-dimensional expansions of the imagination of the screen.

Tao Wei is an artist with an architectural background, and his work maintains an architect's sensitivity to space and three-dimensional composition. His *Balloon in the City* (2019) explores urban space through multiple photographs of balloons floating in the streets of Manhattan. These balloons become a metaphor for Wei himself as a floater, a new arrival in New York, and for the relationship between the body and the city. A circular geometry, but an unusual one in that it floats in the atmosphere, a balloon will move with any slight air current in the environment. The balloons in Wei's photographs, though, maintain their geometric arrangements undisturbed. By means of photography, urban space



Image: *Balloon in the city*, 2019

seems to dislocate and change around them. Modern times have seen a continuous expansion of the city, whose size has grown far beyond the scope of individual perception. Here, urban space is seen as a geometry that can be measured by a specific capacity, the size of a balloon. In this process of exploration, space is no longer an objective physical concept

4. Ecbatana, Iran, is a typical example. The city is built on a hill and consists of seven concentric ring walls. Kings and nobles live in the innermost ring; the farther out the layer, the more residents it has, and the lower social class. Other examples include Persepolis, Medinat-as-Salam, Ctesiphon, and so on. See Tuan, *Topophilia*.

that does not respond to people's feelings. The body metaphorically becomes a scale of measurement, and space gradually evolves into a place.

If we look back at Jerusalem and other early cities, what we often see is not or not only a market or military fortress but a ritual center — a manifestation of the supernatural, a place for human worship of the order of the universe. The city then was an idealist mode of human creation. In the ancient civilizations of Mesopotamia, India, and China, human beings fought against the chaos of nature by building geometric settlements that reflected the order of heaven and projected it on the earth.⁴ As cities modernized, they lost this ancient idea of themselves as intellectual and religious centers, replacing it with the idea of the regional center — trade center, transportation center, etc. The design of the city changed from focusing on its overall spatial structure to a layout

spread piecemeal over the landscape. The reliance on personal perception weakened; in this era of big data, we are less interested in subjective responses than in seemingly objective figures — a city's employment rate, the volume of its transportation hub, its GDP, the throughput of its port, all better showing its scale and level of development. The modern city is like a kind of collective subconscious, competing with other cities to become the center of the world in a certain way, and using vector data to broadcast its bright prospects to its residents.

In recent years, the ancient Chinese city of Chongqing — the first port city in western China to open to international trade, in March 1890 — has undergone great changes in its degree of industrialization and the size of its population. Countless new buildings have been built and the city has grown enormously. Chongqing environments nowadays leave people with no foundation for their memories. Established social forms — structures that preserve social norms and environments, influencing individual choices and behavior patterns — can no longer serve as frames of reference for long-term, stable life strategies, because they have changed much faster than the people who have shaped them.



Screenshots: *Chongqing Drift*, 2018

Chongqing Work Institution (CWI), a group of artists and curators founded in 2018, has grown out of this context. Through multiple types of practice, CWI has presented astonishing interweavings and contradictions between individuals and the city. Their video project *Chongqing Drift* (2018) explores the mutual shaping of human beings and the environment:

eight artists from different backgrounds and generations have composed a complex sense of the city of Chongqing through personal narratives and dialogues. Topics include the city's soccer rivalry with Sichuan, its inland and coastal areas, its gangsters, piers, and ferry, its geographical space and identity, its role as place and space, and the online, virtual manifestation of the city. "We are all strangers without a hometown": this sentence in the video applies not only to those who leave home but to people who stay where they are.

Large-scale immigration from China to the United States began in the mid-nineteenth century, when Chinese people arrived in the country through "labor export" practices to seek gold in the 1850s, to build the Pacific Railway in the 1860s, and to farm in rural California in the 1870s.⁵ These three waves of immigration brought hundreds and thousands of Chinese workers to the United States. Andong Zheng's photography focuses on the traces of these early Chinese laborers, who played an essential role in the initial construction of the country but could not integrate into American society and ideology because of their alien languages and habits. At the same time, they mostly could not return to their homeland for various practical reasons, so they rebuilt their "hometowns" on the other side of the ocean.

In 1882, in response to the extent and social impact of Chinese immigration, the United States passed the Chinese Exclusion Act. For proponents of the act, Chinese people had so many vices and prejudices that they could not be assimilated into the country or accept its ethical and legal standards. One of



Image: *Self-Portrait (A Chinese Cowboy)*, 2018, From the series *A Chinese Question*

the legacies of the act in the United States is the concept of the alien. We cannot deny the existence of Chinese American immigrants who embrace Western civilization; the issue here is not whether Chinese people can be or will be Americanized, but the general ideology underlying this issue. Zheng's works question the rationality of the claim that Chinese people are alien in the United States. He sees from the perspective of an outsider. The Chinese laborers of the 1800s cannot be photographed now, of course, but the objective traces of their work — mines, railways, restaurants, researched from

5. Generally speaking, "labor export" refers to a social and economic activity in which a population with a specific capacity or specialty provides some utility to a foreign country or economic organization and obtains corresponding remuneration.



Image: A J-1 Visa Summer Work Program Attendee, Nevada, 2019, From the series *A Chinese Question*



Image: A Goldmine at the South American Canyon, Nevada, 2019, From the series *A Chinese Question*



Image: A gift from Joe, South American Canyon, Nevada, 2019, From the series *A Chinese Question*



Image: Reno, Nevada, 2019
From the series *A Chinese Question*

historical data — remain, a series of landscapes and shreds of evidence connected by visual clues. These landscapes and traces are closely related to the construction of Chinese identity in the United States.

Human living environments always bear a relation to some idea of an ideal environment, but no ideal environment has ever existed in the innumerable contradictions of actual societies from ancient times to the present. The best is no more than a failed utopia, and failed utopias have been built and destroyed many times.

Even so, the significance of the city, beyond its practical uses for living, lies in the spiritual sustenance that people invest in it and gain from it. When people migrate, they transfer this spiritual sustenance to other places. Today there are three large Chinese communities in New York, on Eighth Avenue in Brooklyn, in Chinatown in lower Manhattan, and in the Flushing area of Queens. Members of the new Chinese diaspora often describe these three places as time capsules, perfectly representing their hometowns as they remember them.



Image: *The Summit Tunnel at the Donner Pass, California, 2019*, From the series *A Chinese Question*

Nomadism / 游牧

Where the Brook Brings Me

Most of my childhood friends and I have lost touch. Frequent family moves and transfers led me into many changes in geographical location and interpersonal relationships in my childhood and teens. Between primary school and university, I lived in eleven different communities, which, when I joined them, seemed mostly to be already “full.” I seemed to lack the ability to blend in. And I don't miss much about the people I knew there in the past. For me, social relationships have always seemed to be in a state of change; and as I grew up, the unit of that change transferred from family to individual. Tongling, Wuhu, Beijing, Shanghai, New York—these are the cities I have lived in for a long time, and I may go to more places in the future. I am like a leaf floating in the stream, and wherever I am is where the stream has brought me. Imagine time as a long axis. My time was cut into dozens of pieces in different places, and the experiences and memories of each fragment are disconnected. The places left behind, my memory of them and of the things I couldn't take with me, and of the people who stayed there—all these things will be

temporarily frozen in my mind when I go to a new place. But in that new place, new memories, experiences, and relationships will gradually unfold.

People today are like nomads scattered on the plain. Pursuing relatively short-term satisfactions and ways of living in the present, they become as habituated to migration as the nomadic peoples of the past. It becomes increasingly ordinary to move to the places where they expect to get a better life. Combining transliteration and free translation, “New Yorker” is translated into Chinese as Niu Yue Ke, which can be also understood as “guests in New York.” I think the translation is apt: in New York, the people who live here every day are just the city's guests. The fact that people are constantly moving around the world limits their long-term ownership of materials and things. Contemporary technology and the products it generates for the market also make the relationship between people and things fragile: very little is indispensable or irreplaceable. Frequent migration makes things float. In 1973, the

6. See James Hennessey and Victor Papanek, *Nomadic Furniture: D-I-Y Projects That Are Lightweight and Light on the Environment* (Atglen, PA: Schiffer, 2008).

American designer and design theorist Victor Papanek (1927–1998) described a type of light furniture that could be built by the consumer and used repeatedly; he called it nomadic furniture.⁶ Something similar is true of the popular and fast-selling furniture supplied by IKEA, whose low-tech, portable, and self-assembled furniture meets the needs of modern nomads. Nomadic life involves the rejection of so much material. All but really necessary

and personally important items are faced with the possibility of being discarded or exchanged. Clothing is the closest thing to our body. Unlike furniture and architecture, its existence is relatively impermanent—within any individual’s lifetime, many items of clothing will sooner or later be abandoned. Nevertheless, clothing can well reflect human characteristics. *Where we came from?* (2020), another work by Wei, is an installation of nearly 100 items of clothing that he found abandoned. He has modified and cut the clothes so that they have lost their functionality, and any information about the original owner that might otherwise have been left on them is erased. The cut clothes retain only basic outlines, becoming a kind of symbol of a someone ssssvanished. In the drift of modern society, people’s identity becomes blurry and broken; to discuss a specific identity in a single context is too simple. The abstraction of context that we see in Wei’s practice may illustrate a prevailing state.

The artist Yam Chew Oh has moved across the world fifteen times. Much of his work reflects the places he



Image: *Where we came from?*, 2020, Used clothes, flexible size

has been, physically and mentally, combining his years of experience in learning and living around the world. In his hometown of Singapore, his late father was a karung guni man, the Singapore equivalent of the British rag-and-bone men who scavenge and resell unwanted rags, metal, and other waste from the towns and cities where they live. In America they are called “junk men” and in many developing countries “waste pickers.”⁷ Growing up helping in his father’s business had a deep influence on Oh, instilling in him a love for working with found and recyclable materials that may be humble but that he sees as embodying the potential for regeneration. *Floating on Detritus: a Karung Guni Story* (2018-19) is a series of installations telling Oh’s and his family’s story, and talking about the lessons he learned from his father. “We are surrounded by the detritus of life; it’s hard not to be overwhelmed. I happen to love that detritus,” he says.⁸

A few years ago, when Sicheng Wang left his hometown of Wuhan to attend the Maryland Institute College of Art (MICA) in Baltimore, he received many warnings from relatives and friends that Baltimore is famous for being a dangerous city. So he arrived there prejudiced against the town, and at the same time missing his hometown of Wuhan. On certain evenings, though, he felt a resemblance between the sky outside his Baltimore window and the skies of his hometown. Two times and space



Image: *Floating on detritus*, 2018, Used plastic bag and found metal hardware, Approx. 21 5/8 x 7 x 6 1/2 inches

mixed, making him feel a sense of alienation from real life. *Take the skies to travel* (2019) is a multifrequency video work by Wang and Zening Fan. The blue-sky cloth in the center of the video symbolizes a utopian vision, and the artist's yearning for his hometown — no matter where he is, there will always be similar clouds in the sky.

7. *Karung guni* is the Malay phrase for “burlap sack,” an item used in the past by Singapore *karung guni* men to hold the used materials they collected for resale.

8. Yam Chew Oh, *Floating on Detritus: A Karung Guni Story* (New York: Blerb, 2019), 52.



Screenshots: *Take the skies to travel*, 2019

Nostos / 返乡

A cumulonimbus over the Pacific to where you are

Until recently, I just felt like maybe I'm homesick. The word "homesick" always makes me think of a disease like a cold, which can be cured by deep sleep or a glass of hot wine. One rainy autumn day, though, a passerby's perfume awakened my memory of the scent of osmanthus blossom. My hometown is in the south of China, which has a typical subtropical monsoon climate. Affected by the warm and humid airflow from the Pacific Ocean, the weather is rainy for nearly half the year. On an autumn afternoon over ten years ago, when I was just a middle-school student, after several cloudy days it began to rain. There were a few sweet osmanthus trees outside the classroom, the small golden flowers were in full bloom, and some blossom was knocked down by the rain. The scent of the flowers drew my attention from the class. It's been too long for me to remember what class it was, what was written on the blackboard, whether mathematical formulas or geographical charts—I don't remember that, those memories are blurred. But the same weather and highly recognizable fragrance made the long afternoon in a small

city to the south of the Yangtze River overlap with that in the streets of New York in the United States. Rain falls from clouds, and then evaporates from the soil into water vapor, forming new clouds. It's a permanent cycle, a conservation of mass. Does any of the water dropping from this cumulonimbus have the fragrance of flowers? Is homesickness a disease? Or is it just a romantic entanglement between me and my distant hometown, based on my own memory and imagination?

“Nostos” is a term used in classical Greek to refer to the hero's return home from the sea. Homer's *Odyssey* is a typical Nostos story. The return home from the sea for me recalls the salmon run, a periodic round-trip behavior: in order to spawn, adult salmon migrate from the ocean up the river where they were born. In addition to genetic and physiological requirements, environmental factors also influence salmon in this run. Similar phenomena occur in human beings: hometown and birthplace seem to be attractive to us in some way.



Image: *Doubts II*, 2019, Oil on Canvas, 24 x 30 inches

9. See Edward W., Said, *Culture and Imperialism*, 1993 (paperback ed. New York: Vintage Books, 1994).

When Ji Min Hwang went back to visit her relatives in South Korea, in early 2019, she felt the impact of her hometown culture. During her five years as an international student in the United States, she had seen herself as Korean and had maintained Korean habits of eating and indeed of life; in fact, when she returned to South Korea, she found that her compatriots there generally regarded her as one of their own. She herself realized, though, that in many of her views and behaviors she had become very American. It is a typical feeling among Asians who have lived in the United States for a long time, and of second- and third-generation Asian

immigrants. In Edward W. Said's view, the heart of a person divorced from his or her original life, but also unable to integrate with the new environment, is unable to place itself and exists in a state in-between.⁹ Back home, Hwang experienced a geographical sense of reunion, which, though, did not bring her a sense of psychological belonging, only making her more confused. A sober and serious person, she cannot settle. She is an observer of her cultures and observers are always outsiders, facing loneliness and unable to achieve a resolved state. Hwang's paintings depict her family members many years ago, when she was still living in Korea. Stylistically these works recall the snapshot photography of the twentieth century; they seem temporally fixed in the past, as if recorded in an old photograph.

Addressing the relationship between humans and the environment, Zhang Hanwen's video *The First Line of China* (2019) is a kind of retrospective look at his birthplace. Zhang's family moved out of the town in northeastern China where he was born when he was very young. Twenty years later,



it said, "The First Line of China,"



So he asked another girl who worked in the lab to introduce me to your dad.



Screenshots: *The First Line of China*, 2019

he examined traces of his birthplace for nostalgic purposes. The word “nostalgia” combines the Greek word *nostos* (*nóstos*, “returning home”) and *algia* (*álgos*, “pain”). It is a yearning for a place that inevitably no longer exists, or never existed, exactly as it is remembered. The object of nostalgia exists in a specific time and space to which we cannot return. It involves a kind of interlace between personal memory, public memory, and physical existence. In this context, nostalgia does not just point to the past. Terms that appear often in the video, such as “the first line of China” and “Socialist Workers,” are the products of a specific historical period that no longer exists. Through old family photos, shared memories, and interviews with others, Zhang has pieced together an image of a hometown that has faded from his mind.

Sicheng Wang’s *Memory Device* (2019–20), made in collaboration with Shuting Jiang, Simi Gu, and Lane Shi Otayonii, is a lyrical experimental video that also incorporates poetry, music, performance, and other art forms. Three-dimensional modeling and VR technology create a virtual digital space in which a persona wanders and talks on the topic of the hometown. Real and virtual space have an inverted relationship here: the hometown is separated from the person, becoming an idea that exists only in the narration. At the same time, it leads to a paradox about diaspora: when a geographical position changes, what is the variable, the people or the landscape?



Screenshots: *Memory Device*, 2020

Cosmopolitanism / 世界主义¹⁰

A Pale Blue Dot

On February 14, 1990, Voyager 1, then more than 4 billion miles from Earth, looked back at its home planet and took a picture. Earth in this picture is just a 0.12-pixel light-blue dot. Our planet is a lonely little spot in the vast universe. On this little globe—less than a pixel in that picture—land and sea are divided into invisible containers by invisible lines, and we who live here never stop misunderstanding and killing each other. Yet this little spot is the only home humanity can stand on until it finds a place to migrate to. In 1994, scientist Carl Sagan wrote,

Look again at that dot. That's here. That's home. That's us. On it everyone you love, everyone you know, everyone you ever heard of, every human being who ever was, lived out their lives. The aggregate of our joy and suffering, thousands of confident religions, ideologies, and economic doctrines, every hunter and forager, every hero and coward, every creator and destroyer of civilization, every king and peasant, every young couple in love, every mother and father, hopeful child, inventor and explorer, every teacher of morals,

every corrupt politician, every "superstar," every "supreme leader," every saint and sinner in the history of our species lived there—on a mote of dust suspended in a sunbeam.¹¹

Before the Lunar New Year in 2020, an epidemic that first broke out in Wuhan, China—COVID-19—severely affected our lives. To prevent the spread of the epidemic, wide areas have declared stay-in-place or shelter-in-place conditions and millions of people are having to work from home. Many businesses and institutions have closed their doors and travel has become difficult to impossible. Information on the virus dominates the news. In this disaster, people who have thought of themselves as free and unfettered have found out that they are not. Do we still focus too much on the differences and contradictions among people from different geographical regions? Are we as different as we thought? After all, we all live on Earth. And Earth is just a tiny planet floating in a corner of the universe.

10. Marie Ostby, "Cosmopolitanism," *New Literary History* 49, no. 2 (March 22, 2018): 261–66.

11. Carl Sagan, *Pale Blue Dot: A Vision of the Human Future in Space* (New York: Random House, 1994).

When the ancient Greek philosopher Diogenes was asked where he came from, he replied, "I am a citizen of the world" (*kosmopolitês*). He refused to be defined by birthplace and social attributes. Early on, "cosmopolitan" described people who have two city-state identities at the same time: the

local community they were born in and the human community, full of controversy and ideals. Furen Dai has investigated fifty immigrant families who have lived in Boston for a long time. She asked them five questions that are often asked when people apply for a US visa, then wrote their



Image: *Lantern Story*, 2017-20



Image: *Mexico-Adriana*, From the series *World She in NYC*, 2018

12. May Mengi, in conversation with the author, March 2020.

answers on Chinese lanterns. (It is a Chinese tradition to write riddles and wishes on lanterns.) The use of Chinese icons and customs to discuss the problems of American immigrants implies the immigrants' dual identity, and also the artist's.

In the past two years, the Chinese American photographer May Meng has photographed women from nearly

fifty countries, including Spain, Germany, Israel, the Netherlands, Dominica, Ghana, and South Africa. These women include musicians, professors, architects, dancers, and businesspeople; few of them are citizens of the United States. Behind each photograph is a personal story, which the women share in their mother language and in English, in accompanying texts. Each woman has had a reason to leave her country and come to New York. "We hope to show their lives and inner world, as well as the cultural background of their growth, by taking pictures," Meng says.¹²

Many people come to New York to pursue their dreams, but even in this seemingly tolerant place, foreign workers are often subject to injustice. For reasons to do with language, identity, prejudice, and other issues, Gyu Ho Park's work experience in New York has not been pleasant. The experience reminded him of the foreign workers he used to see in his father's factory in South Korea when he was young, and he realized that he hadn't really understood their struggles until he himself faced similar ones. His response was *New York Life Guide* (2019–20), in which he photographed workers at a slaughterhouse in Queens. Most were illegal immigrants who couldn't speak English; Park communicated and got familiar with them through Google translation software.

Marjorie Cabrera
Venezuela

"No hay mayor placer en la vida que aquello tan simple ignorado por nuestros ojos."

Mi nombre es Marjorie Cabrera y vengo de un país situado sobre el mar Caribe. Me enfoco en traducir a imágenes los pequeños detalles de la vida, y de materializar emociones que cuestionan nuestra existencia humana. Soy fotógrafa y actriz venezolana. Vine a Nueva York con la convicción de hacer lo que tanto me apasiona y de crear vínculos honestos a través del arte. Amo compartir experiencias y estar rodeada de distintas culturas. Cada perspectiva del mundo me enriquece como mujer y me motiva a seguir luchando por mis principios. Estar lejos de mis seres queridos es sin duda alguna el mayor reto que he afrontado como emigrante, sin embargo, creo que para ganar hay que arriesgar, decidí entonces venir aquí y arriesgar.

Marjorie Cabrera
Venezuela

"There is no greater pleasure in life than that so simple ignored by our eyes"

My name is Marjorie Cabrera and I come from a country located on the Caribbean Sea. I focus on translating the small details of life into images, and materializing emotions that question our human existence. I am a Venezuelan photographer and actress. I came to New York with the conviction to do what I love and to create honest relationships through art. I love sharing experiences and being surrounded by different cultures. I am enriched by different worldviews, and, as a woman, they encourage me to continue to fight for my principles. Being away from my loved ones is without a doubt the greatest challenge I have faced as an immigrant. However, I believe that in order to win we have to take risks, so I have decided to come here and to risk.

Story by Majorie-Venesuela, From the series *World She in NYC*, 2018



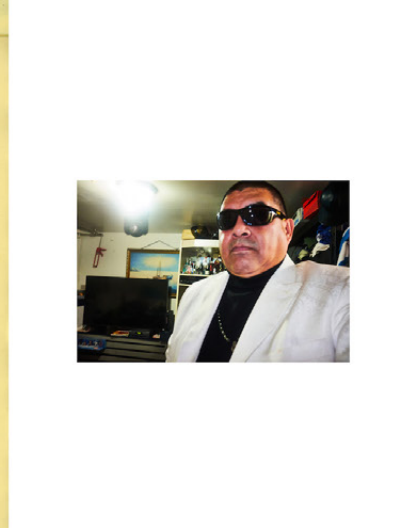
Martin and Park

1. ¿Por qué me dejas tomar una foto?
Por que tú me lo pediste
y ayúdame para tu Escuela
x Porque eres buen Amigo
2. ¿Hay algo que quieras de mí?
Si - Que siempre seamos buenos
amigos y nos veamos siempre
3. ¿Qué pienso de mí?
Que eres buen Amigo y buen
Estudiante xte gusta combin
contada-la gente
4. ¿Por qué nuestra relación es importante para mí?
Por que me caes bien ami
y amis amigos que te conocen



Martin and Park

5. ¿Te gusta como eres?
Porque me gusta tener recuerdos
de todas las cosas importantes de
mi vida
6. ¿Cuál es la pregunta que más
tienes buenas imágenes de cosas
y gente de nuestros alrededores
7. En el futuro, muchas personas van a
ver nuestra relación.
¿Cómo quieres que lo vean?
Felices y admirados por las
fotos
8. ¿Qué quieres recibir en nuestro programa de exequencia?
Un buen album y bonitos recuerdos
que tuvimos con nuestros amigos
9. ¿Cuál es el significado de las fotos que tomamos?
Que sean satisfactorias para
tú y todos los que la vean





MY NAME IS ASIF
I am AMERICAN
I am a MUSLIM
I HAVE BEEN IN THIS COUNTRY FOR NINE YEARS
MY FAMILY WE ARE ALL AMERICAN



Images: from the series New York Guide, 2019-20

Park uses photography to record all aspects of the community's work and life. During the project, one of his subjects suffered an accidental death, making the artist rethink his intentions. He was involved in many aspects of the workers' lives, establishing an emotional connection with them similar to friendship. But as a privileged photographer, he can enter the slaughterhouse anytime. When he went to see them, he did it for his original documentary purpose, not as a friend. Park began to doubt

whether he could understand the lives of his subjects by recording their images. For a recent work, he handed his camera to a subject. Park's practice also involves another concern of the exhibition: the power relationship brought about by geography.

Pu Yingwei's *Roman Nomade with Unknown Trip*—a brief history of colonists (2017-ongoing) involves grand public themes such as country, religion, race, and history, but its texts and narrative structure are



Image: *Floating* online show, Left: *The Journey to the West*, Middle: *Cadeau Tropical*, Right: *Great Dragon Stamp*



Image: Great Dragon Stamp, From the series Roman Nomade with Unknown Trip—a brief history of colonists, Paper envelope, 25x10cm, 2020 (from China to the US)

based on his own autobiography. The postcards used in his work come from African countries of the colonial period. In one of Pu's previous exhibitions, a curator questioned him about his role as a Chinese person who told not his own story but stories of other races. When Chinese artists are forced to use identifiably Chinese elements to talk about China, the result is often a kind of identity-politics violence: your identity is nailed to the framework of national politics. In fact, this seemingly logical idea has limited people's thinking on the political narration of identity. Asian contemporary art has addressed Asia itself for a long time, but the discourse of Asian art in the Western world is minimal. Some Asian biennales, such as the Busan and

Shanghai biennales, have highlighted Asian art, but these exhibitions are not considered representative at this point; it is the European biennales that are recognized as internationally authoritative.

Today's globalism, and the changes in our sense of and treatment of geography, have brought today's Asian artists in contact with the world and have led them into reflections on national identity. At the same time, like cosmopolitanism generally, these changes offer a jumping-off point from the national-identity narrative. This exhibition proposes place as a critical category to be considered along with race, colonialism, gender, and class.

Shift between Exposures

In the context of global migration, disorders begin to arise in people's sense of themselves — tensions between ego and id, hometown and elsewhere, rebellion and reconciliation, space and body. The theory of embodied cognition holds that body, thought, and environment shape each other and form an evolving dynamic system.¹³ The stimulation of an unstable life and a changing environment is an important source of artists' creation. Understanding artists as they transition through various places, becoming the kind of workers who have come to be called the “precariat,” is crucial for understanding their art practices.¹⁴ Through the multiple perspectives of painting, installation, and video, this exhibition explores the conditions of floating brought about by geographical migration and its effects on psychological activities.



13. Shannon Spaulding, “Introduction to Debates on Embodied Social Cognition,” *Phenomenology and the Cognitive Sciences* 11, no. 4 (December 2012). Available online at <https://link.springer.com/article/10.1007/s11097-012-9275-x> (accessed March 25, 2020).

14. The word “precariat,” a combination of “precarious” and “proletariat,” refers to workers who are unstable, unorganized, and distributed in different industries. See Guy Standing. *The Precariat : The New Dangerous Class* (London: Bloomsbury, 2011).



Image: Google Map, the outside view of *Floating* online show, Brooklyn Bridge Park

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EXHIBITIO
SAY

Exhibition Checklist



Bao Dachen, Li Linyu, Liu Haonan, Shan Zixi, Wu Jianping, Yan Ran, Yu Guo, Yang Guangying

Chongqing Drift, 2018
Single-channel color video with sound, 34'36"



Ji Min Hwang

You have no clue, 2019
Oil on Canvas

38.25 x 38.25 inches



Furen Dai

Lantern Story, 2017-20
Installation, mixed media



May Meng

World She in NYC - Portrait Series, 2018 - Ongoing
Photography, Single-channel color video with sound 1'48"



Ji Min Hwang

Alright, 2019
Oil on Canvas

30 x 24 inches



Yam Chew Oh

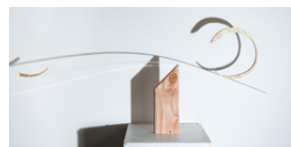
Floating on Detritus, 2018
Used plastic bag and found metal hardware
Approx. 21 5/8 x 7 x 6 1/2 inches



Ji Min Hwang

Doubts II, 2019
Oil on Canvas

24 x 30 inches



Yam Chew Oh

A possible way forward, 2018
Found wood, plastic and pedestal, and glue
Approx. 35 2/8 x 1 1/2 x 16 inches



Yam Chew Oh

You've also been naughty lately!, 2018

Found wooden block and sculpture, LED light strip, used air bubble bag and plastic bag, and screw
Left: Approx. 38 x 12 6/8 x 15 7/8 inches
Right: Approx. 12 x 12 x 1 6/8 inches



Gyu Ho Park

Martin 2



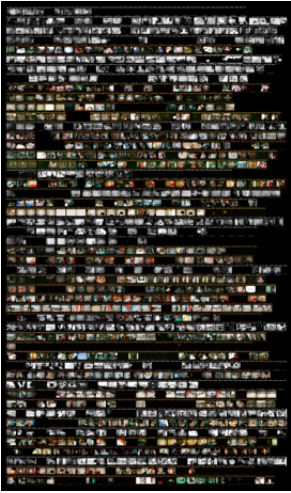
Gyu Ho Park

Martin 3



Gyu Ho Park

Martin 4



Gyu Ho Park

New York Guide, 2020
Series, Photography
installation, flexible size



Pu Yingwei

Great Dragon Stamp, 2020
Paper envelope, (from China to the US)
10 x 15 cm



Gyu Ho Park

Alfredo 1



Gyu Ho Park

Alfredo 2



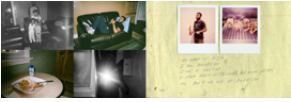
Gyu Ho Park

Armando 1



Pu Yingwei

The Journey to the West,
2020
Paper postcard, (from China to the US)
10 x 15 cm



Gyu Ho Park

Asif 1



Pu Yingwei

Cadeau Tropical, 2019
Single-channel color video with sound, French and Chinese original subtitles in English and Chinese, 2'28 "



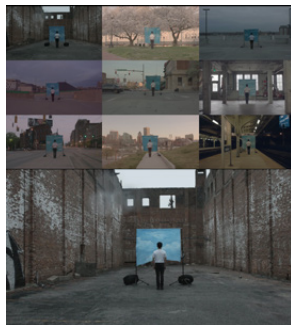
Gyu Ho Park

Daul 1



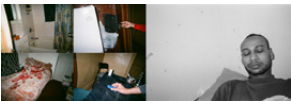
Gyu Ho Park

Ivan 1



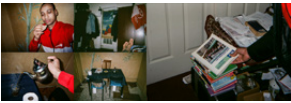
Sicheng Wang, Zening Fan

Take the Skies to Travel,
2019
Multi-channel color video with sound 5'59 "



Gyu Ho Park

Jamal 2



Gyu Ho Park

Jamal



Gyu Ho Park

Martin 1



Sicheng Wang, Shuting Jiang, Simi Gu, Lane Shi Otayonii

Memory Device, 2020 - ongoing
3D modeling animation, VR interactive, modern poetry, experimental world music, and dance performances



Andong Zheng
At Chin's Cafe, Nevada, 2018



Wei Tao
Balloon in the city, 2019
Installation with environment, flexible size



Andong Zheng
The Chinatown Motel, Nevada, 2018



Wei Tao
Where we came from?, 2020
Used clothes, flexible size



Andong Zheng
Self-Portrait (A Chinese Cowboy), 2018



Hanwen Zhang
The First Line of China, 2019
Single-channel color video with sound, Chinese original with English subtitle, 45'50"



Andong Zheng
The Summit Tunnel at the Donner Pass, California, 2019



Andong Zheng
A Goldmine at the South American Canyon, Nevada, 2019



Andong Zheng
A Trestle Bridge East of Matlin, Utah, 2018



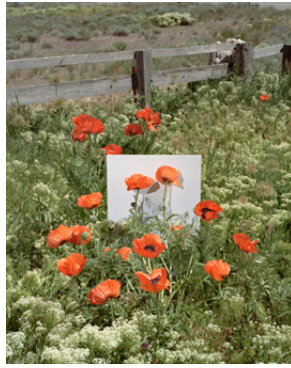
Unknown photographer
A Gift from Joe, South American Canyon, Nevada 2019



Andong Zheng
Promontory, Utah, 2019



Andong Zheng
***A J-1 Visa Summer
Work Program Attendee,
Nevada, 2019*** d d d d d d d d



Andong Zheng
***The Oriental Poppies in
Tuscarora, Nevada, 2019***



Andong Zheng
***By the Shores of Touton
Lake, Nevada, 2019***



Andong Zheng
***Virginia and Truckee
Railroad Tunnel No.3,
Nevada, 2018***



Andong Zheng
Reno, Nevada, 2019



Unknown photographer
A Chinese Grave,
date unknown, from the
Sweetwater County Museum
Archive



Andong Zheng
Terrace, Utah, 2018

EXHIBITION
SAY

All the images courtesy by artists.

Artists Biography

Artists List: BAO Dachen, Furen DAI, Zening FAN, Simi GU, Ji Min HWANG, Shuting JIANG, LI Linyu, LIU Haonan, May MENG, Yam Chew OH, Gyu Ho PARK, PU Yingwei, SHAN Zixi, Lane SHI Otay:onii, WEI Tao, Sicheng WANG, WU Jianping, Ran YAN, YANG Guangying, YU Guo, Hanwen ZHANG, Andong ZHENG

BAO Dachen

Bao Dachen (b. 1993, Wuhu, China) now lives and works in Chongqing. He has an MA in printing (2018) from Sichuan Fine Art Institute, China.

Bao's practice employs various mediums and a process that combined video, installation, and painting to construct a space of reality. His creation mainly focuses on the actual experiences of individuals and others under daily contexts such as their place. His recent practice is usually based on the researches of literature and archives, integrated video and writing, trying to explore the situation of local reality under a series of possible violent mechanisms such as capital, technology, political power, time, history geography, etc., and expand the description of pluralistic reality through the overlapping narrative way that combines the documentary and fictional imagination.

Furen DAI

Furen Dai is an artist based in New York and Boston. She received her BA in Russian language and literature from Beijing Foreign Studies University, and her MFA from the school of the Museum of Fine Arts at Tufts University. Her practice has focused largely on the economy of culture industry, and how languages lose function, usage, and history. Dai's hybrid art practice utilizes video, painting, installation and collaboration. Her years as a professional translator and interest in linguistic studies have guided her artistic practice since 2015. She has exhibited work at the National Art Center, Tokyo; Athens Digital Arts Festival, Greece; International Video Art Festival Now&After, Moscow, Russia; and Edinburgh Artists' Moving Image Festival, Scotland, amongst others. She has participated in residencies including International Studio and Curatorial Programs (ISCP), Art OMI, NARS Foundation, ELSEWHERE. She is the recipient of The Milton and Sally Avery Arts Foundation Fellowship (2017).

<https://www.furendai.com/>

Zening FAN

Fan was born in Beijing and graduated from the communication university of

China and the Maryland institute collage of art. Fan created photographs to be about love and loss. Fan reflections on his meaning of photography — he says he found himself in the dilemma of many photographers: For those objects that affect him, rescue or record? shooting is no longer the goal. Photographs gradually become a means of healing for Fan. He refers to photography as an exit that allows the artist to escape from nothingness.

Simi GU

Simi Gu is a New York based creative technologist specializing in Virtual Reality, Motion Capture, Game Design and VFX. She holds a Master of Science degree from NYU in Integrated Digital Media and a Bachelor of Arts degree from Soochow University in Advertising. Simi has done internships for several award-winning companies and is currently working as a software developer for a VR company who's building a multi-user platform.

Simi is always exploring using frontier technologies in her digital works because she is fascinated with how the intersection of art and technology can elevate storytelling. She believes new formats of art have to be invented to share our thoughts and emotions with larger communities in the contemporary context.

<https://www.gushimin.com/>

Ji Min HWANG

Ji Min Hwang is an artist based in Brooklyn, NY. She was born in 1995, Seoul, South Korea. Her works was selected into a number of exhibitions in

America and South Korea. Capturing the moments when her life views and personal experiences click together is what Ji Min Hwang wants. She believes everyone has gone through specific moments at some point. Hwang hopes people will associate their own memories when looking at her paintings as they appreciate things around them and look for silver linings.

<https://www.jimin-hwang.com/>

Shuting JIANG

Shuting Jiang is a multimedia designer who is passionate about transforming imaginary visions into real life. She holds an MA in Integrated Digital Media from NYU with a focus on Virtual Reality and User Experience.

The VR project *Drugmatic* of her team was selected as one of the best VR finalists in the 2019 Reality Virtually Hackathon hosted by MIT Media Lab. In 2018, Shuting showcased *The Tension of Self* - an interactive dance live performance utilizing motion capture, project mapping, and 3D modeling. The Narrative VR animation *Mirror* from 2017 was another highlight of her works. As a professional UX Designer with 3 years of full-time experience, she has participated in multiple projects such as NYU Design Guide and NYU AR Map for the IT department at NYU. Currently, she is working in the AdTech industry. Her primary focus is to integrate UX design into her VR projects in order to optimize user gameplay.

<https://shuting-j.com>

Linyu LI

Linyu(Jo) Li, born in 2000, based in Chongqing and Shenzhen.

She got into the experimental art in Sichuan Fine Arts Institute, her works mainly focus on the relationship between technology and human beings, myth, etc.

- solo show at New York Arts Center Gallery, *Moments of Color* - group show at Athena Blank Gallery, and *The Answer conceptual* - photo essay in the TNC Gallery New York.

<https://www.mayartfoundation.com/>

Haonan LIU

Haonan Liu (b.1997 Chongqing, China). He is an Experimental Art major student at Sichuan Fine Arts Institute.

Yam Chew OH

Yam Chew Oh is a multidisciplinary artist, educator, and writer working in Baltimore and New York. His practice includes drawing, painting, sculpture, assemblage, and photography. His works and writings have been exhibited and published in the United States and Asia, and featured in *Commotion*, *Lumina Journal*, *Studio Visit*, and *Velocity*.

Yam Chew has moved across the world 15 times — his works often reflect the places he has been, both physically and mentally. They contain personal stories and significant moments in time, drawn from his formative years in long-gone rural Singapore, familial history and relationships, an international education, and a multilingual/cultural background. A lover of the written word, Yam Chew teaches freshman writing and literature at the School of Visual Arts in New York, where he earned his MFA. He is also Strategic Development & Interim Development Director at international curatorial-educational platform, *Asia Contemporary Art Wee*.

<https://www.yamchewoh.com/>

Mingmei (May) MENG

Mingmei (May) Meng has lived a diverse and interesting life, including a stint as a performer in a Traveling Motorcycle Circus starting when she was six. She began her school later than other kids in China, she tried to imagine her normal childhood, so she has kept a pure curiosity soul and live in the imagination... She is an artist, art educator, photographer, filmmaker and curator. She does most creative and conceptual photography and mixed with inspirations from insider of hearts and outsider of the world. She creates many art films and music stories to express her imaginations and philosophy. She has exhibited her project *World She in NYC* on Times Square Nasdaq and Reuters Billboards, *Here I AM* -Women Portrait Series Solo show at NYPL Morningside Heights Branch, *Childhood on the Street* - solo exhibition at NYPL Harry Belafonte 115th Street Library Branch, *OVER* conceptual photography at St.Agnes, *Relativity: Forward* At Grand Central NYPL, *Relativity: Backward* at Hudson Park Library Gallery. Also, *Stranger* - Solo exhibition at HI NYC Hostel, *PIECES*

Gyu Ho PARK

GyuHo Park is a Korean photographer, based in New York City. When he was in high school, he dreamed to be a photographer after he saw Robert Capa's

photographs. He has photographed social issues and portraits on the street for about 10 years. He is currently attending Parsons School of Design in New York City.

PU Yingwei

About Figure 1 / 4

Can you imagine a new identity like this will arrive: one will not be defined by any existing forms, nor will it become a toast proposed for any power, lurking in the complexity of reality it's ready to stir at right time; it can be reproduced anytime, anywhere, as a context in which all problems can be discussed.

——*The Memo of New*

Action Ethic

About Figure 2 / 4

Pu Yingwei conveyed me to write down these words: He said in his current twenty years of life, he never saw himself clearly, and never remembered himself. The way he talks always like a daydreaming, often forget what have been talked about, but expresses true feelings. Then through the mouths of those who talked to him, I vaguely aware that he is an erratic person. Some people once said that he was a Black, a White, or an Asian; some people have seen him in a city square, a country's trails, or a tropical rainforest, no one can reemerged his appearance in mind. While just as his few trusted partners, for each of his important discourse I know a thing or two. I gradually weave a portrait through these fragmentary conversations; the result is surprising and gratifying: it is the most common portrait that I have seen; one can catch a shadow of any person and any event in his face. As referring to the following insights, he repeatedly insisted that these words were as true as Philippe Sollers' book, *A True*

Novel - Memoirs, and he also mentioned Timothy Garton Ash's *File: Personal History* in quite a number of occasions. Out of curiosity, I found the two books to read; I began to understand a cunning Pu Yingwei, but also began to sympathize with him. When I wrote these words, he told me that he treated the whisper words as an absolute sense of theory that he is committed to his study, or a symbol of everything.

About Figure 3 / 4

Pu Yingwei, used name Pu Yingtong, is the only child in an ordinary family. His mother is a doctor at a municipal hospital, she likes watching TV dramas; the fastest place his mother has been to is Hainan. Pu Yingwei's father is a civil servant at a health supervision Institute, and he likes writing calligraphy and collecting antique, the fastest place his father has been to in Shanghai. During Pu Yingwei's childhood, his family lived in a fifty-square-meters two-bedroom apartment, He walked to primary school from home everyday. In 2000, his family moved to an eighty-square-meter apartment with three bedrooms, this place is distributed by his father's employer, since then, Pu Yingwei started to go to school by bicycles. Because Pu Yingwei's school record was barely scraped through, his father thought the reason is that Pu Yingwei's original name "Putong" has the similar pronunciation with the word "common". So before he got in middle school in 2002, he decided to use the new name, Pu Yingwei.

In 2002, he entered the municipal secondary school, partner of his primary school. The school was distant from his home, therefore his father borrowed the minivan allocated to his company to drive him to and pick him up from school. Meanwhile, his family bought the first time a computer, which allowed Pu Yingwei to learn to use the internet

and play games. The most intensive period was in early 2013 when the SARS outbreak caused the closure of schools, Pu Yingwei's mother was also sent to take care of the patients in the quarantine. He played on the computer during the day and shut it down before his father came back from work. Several months later, his mother came back from the quarantine, the SARS was over, and life carried on as usual. In 2005, Pu Yingwei received an offer from a high school in the city because of his ability on fine art, he entered into a "common" class to continue his education. Because that his study was still pretty average, and that his parents learned that specialty on fine art can get him into a relevant better university, they therefore, decided his very first life plan: the Artist — Pu Yingwei.

In 2009, with the dream of becoming an artist, he began to study oil painting in an academy of fine arts, where he received training of skills from classicism to surrealism. Back then, the idea of Pu Yingwei and his family was that he could become a college teacher, so that he could continue his pursuit in art while having a stable job. During his college years, he met his girlfriend and they fell in love. One day during the summer holidays, Pu Yingwei came across a friend that he hadn't seen in years, and learned that he was studying in a free public university in France. After a brief conversation, Pu Yingwei and his girlfriend decided to go together to France for further study. Two years later, Pu Yingwei got the visa to France, while his girlfriend didn't, so he went alone, and he and his family began to live apart. In the first year in France, he was studying French in Le Mans, a small city close to Paris. He used to see exhibitions in Paris, visit Louvre, buy vintage clothes in Marais, or idle about in the book market by the Seine. He then moved to Lyon, which was the first time he lived in a large French city

with outskirts. His flat was between the Chinese district and the Muslim district, next to the Golden dragon Supermarket and a kebab restaurant. He began to have some French friends and made some progress in French. They would often have conversations together, about culture, about politics, or about love. Pu Yingwei was gradually able to express his thoughts, yet he found that they were no longer the same as before. At the same time, he kept the habit of going regularly to Paris. But now, it would usually be Noisy le Grand, D'ivry, Saint Denis or other suburban areas of Paris. He went back home later and later, and began to feel that he's becoming more and more similar to those around him. Finally, in the second year in France, Pu Yingwei adapted to the name he was more often called by in a year: Yingwei Pu.

About Figure 4 / 4

Pu Yingwei, 1989 Born in Taiyuan, China. Lives and works in Lyon and Beijing, received his BFA from Sichuan Fine art Institute, DNSEP (MFA with Félicitation du jury) from École nationale supérieure des beaux-arts de Lyon. Pu Yingwei bases his work upon his personal investigation of realities, as he believes that the experience and memory of individuals are the cordial justification of the world's existence. The artist is revisiting and parodying political and historical text in a personal way through his practice of various forms, including exhibition, writing, publishing and lecturing, and working in his writing of a nonfictional autobiography the narratives that involve such broad topics as race, country, language and colonization. Recent solo exhibitions/projects: *Double Empire*, Nouvel Institut Franco-Chinois, Lyon (2018); *If only it were true*, Galerie Sator, Paris (2018); *Pu Yingwei and Jim Thompson Architects*, J: GALLERY, Shanghai (2017); *Roman Nomade*, Hive Center for Contemporary Art, Beijing

(2017); Recent group exhibitions: *Dance With It*, Taikang Space, Beijing (2018); *The Comfort Zone At A Distance*, Taikang Space-Light Pavilion, Beijing (2018); *Frontier: Re-assessment of Post-Globalisational Politics*, OCAT Shanghai/OCAT Institute, Shanghai/Beijing (2017-2018); *Fiction Art*, OCAT Shenzhen, Shenzhen (2018); *I Do (not) Want To Be Part Of Your Celebration*, Qiao Space & TANK Shanghai Project Space, Shanghai (2017); *Reciprocal Enlightenment*, CAFA, Beijing (2017). He won the John Moores Painting Prize (2012). HuaYu Youth Award (2018). His film "Interview" has been shortlisted for Caen Si Cinéma Festival (2018). Also, Pu Yingwei views the nomadic life he's lived in China and the West and the tide of globalization as a type of contemporary exile, and tries to describe in his works the intertextuality and mutual clarification between China's domestic situations and other cultural contexts. In 2016, after "post-truth" became the word of the year, Pu Yingwei began his fictional writing, His article *Empire's Legacy On "Pacing: A Journey of 70 years"* and its silences won the second prize of for the IAAC (International Awards for Art Criticism) in the belief that first-language writing and translating are the identity construction and contextual production as one among the "others". And such production is ushering in a new possible identity that is rid of any established ideologies.

<https://www.puyingwei.com/>

SHAN Zixi

Shan Zixi (b. 1997 Guilin, China). She used to live in Guilin, Hangzhou. She became a student at the Sichuan Fine Arts Institute since 2016. She started to have interests in the presentation and influence of the core

of people thinking at the age of 13. Her works have been exhibited in the Xinghui Contemporary Art Museum, Sichuan Academy of fine arts, and other places.

Lane SHI Otay:onii

Lane Shi Otay:onii is a Chinese born interactive multi-media performer and sound artist based in Brooklyn, New York. After graduated Berklee College of Music in 2016 and received *Laurie Anderson Women in Technology Award*, she was immediately honored for Best Vocalist Bronze Prize from Global Music Award 2017, Best Sound from AMII Works 2018, and Best Independent Artist from American Track Awards 2017. After more than 8 U.S and international tours with Boston experimental bands Dent and Elizabeth Colour Wheel, she devoted herself to the practice of mountain chest singing, sound designing, performing, and multi-media interactive art. Her solo multi-media exhibition *Naked Winger* was presented at Stovefactory Gallery, Charleston, MA; sound works for *CrowdArt interactive exhibition* was presented for months at Beijing 798 Art Zone. In 2018 she started her solo project under the artist name Otay:onii, followed by full - length album *NAG*, single *7 Yearster*, and live studio album *Molelipop*. Her self-direct music video *Shaoxing Nomad* was featured in numerous film festivals include Rome Prisma Film Awards, Istanbul International Experimental Film Festivals, Independent Talent International Film Festivals and many more. It is her calling to solve a puzzle with another puzzle that can't be seem, be touched, but to feel.

<https://www.laneshiotayonii.com/>

WEI Tao

Wei Tao, born in 1991, China. Graduated from China Central Academy of Fine Arts (CAFA). He studying in School of Visual Arts (SVA) in New York right now. He have engaged in various exhibition such like *The 5th Art and Science International Exhibition and Symposium* at National Museum of China, Beijing, *LIGHT* at SVA Chelsea Gallery, and *Cross-cultural Practice: Recent Works by Chinese Artists in New York* at New York City College of Technology, etc.

<https://weitaocube.com>

Sicheng WANG

Sicheng Wang (Born Wuhan, 1992) is an artist living and working in New York and Wuhan, whose works range from painting, installation, performance to video and new media like 3D animation and VR interactive. In Wang's practice, he expresses his experience and understanding of the mysterious life flow through poetic expression of different media. Artist uses his works to explore the personal, cultural, and historical connections between his homeland and other places. Meanwhile, he also tries to show how the dynamically changing society in which he lives has shaped himself.

<https://www.wangsicheng.space/>

WU Jianping

Wu Jianping (Lanxi, China) is a Chongqing based artist. He worked in Singapore from 1999 to 2006, during which he began to pay attention to art under the influence of his friends. He

has a MFA of Oil Painting from Sichuan Fine Art Institute. Wu's works cover video, installation, painting, and other comprehensive media and presentation methods. His research focuses on folk myths, legends, and history, as well as how these narratives influence the present and the future. The intertwining, infiltration, and convolution of these narratives in time and space constitute a larger structure context. Under this system, China's long history of civilization has become a hidden line, and a reference for artists' creation and his personal life course and perceptual experience is the driving force to promote their creation. At present, he is working on the creation of *Waterway and Mountain City Defense System*. His creation involves Chongqing's geographical history. Wu's recent works are also collaboration research art projects with others.

Ran YAN

Ran Yan (b.1994 Leshan, China) is a Chongqing based artist. His recent work has focused on the relationship between human behavior and their space in a specific environment, as well as exploring the diversity of contact ways between people.

WeChat official account: tent car

YANG Guangying

Yang Guangying (Wenxiu, China) is a researcher interest on culture and art sociology. His research-oriented art practice focuses on the relationship between individuals and space production.

YU Guo

Yu Guo (b.1983 Tongjiang, China) is a Chongqing based artist. He graduated from Sichuan Fine Arts Institute in 2006. Yu usually uses the media such as video, painting in his creation. His video practices reflect a personal perspective to re-describe the environment, reality, and social discourse.

Yu Guo has exhibited work at cypress (Chengdu 2019), Centre Pompidou (Paris 2019), Taikang space (Beijing 2019), KADIST (San Francisco 2019), HYUNDAI MOTORSTUDIO (Beijing 2018), A+ Contemporary (Beijing 2018), and etc.

Hanwen ZHANG

Born in Changchun, China, Hanwen Zhang is an artist and filmmaker who currently lives in New York. He received a BS degree in Mathematics and Physics from Tsinghua University in 2016 and an MFA degree in Photo, Video and Related Media from the School of Visual Arts in 2019. His honor includes Thomas Reiss Memorial Award, SAH Award for Film and Video, Vermont Studio Center Artist-in-Residence, BRIC Media Arts Fellowship, etc.

Zhang's practice is based on still and moving images, supplemented by performance, digital technology, and writing. Derived from perception in his personal experience, his work examines the status of individual existence in contemporary society, as well as its relationship with space, image, memory, and ideology. His work has been exhibited or screened at Power Station of Art (Shanghai), SVA Theater (New York), Aotu Space (Beijing), CACHE Space (Beijing) and other places and his writing has been published on ArtCo China, BLINK, Conversazione, and other media outlets.

<https://hanwenzhang.com/>

Andong ZHENG

Andong Zheng was born in Hefei, China in 1992. He graduated from Tongji University with a Bachelor of Engineering in 2016 and received his MFA from Rhode Island School of Design in 2019. Working primarily with photography, Zheng's work focuses on a range of issues examining the rapid shift of the social landscape, self-identity, and cultural integration in the context of globalization. Zheng now lives and works in New York, United States.

<https://andongzheng.com>

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Floating

by Anqi (Angie) Nee

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