"_____"

I saw it.

It was a black behemoth, and it sat quietly aside; the sky behind was shone into a distant indigo. There was no sound, no faces. All I felt was its existence which was so close to the skin and gut, without breathing. I was drifting in a boat, and the roar of the motor buzzed in my head. What is the meaning of it? I can't see through. The boat was heading forward, but I was madly pulled down by this whirlpool; eventually, I lost control and jumped into the water and became a part of it. (Short writing by me 2019)

For my works, I would like to seek and examine the tensions that exist within notions such as the physical and the metaphysical, the visible and the invisible, individual and social, history and future, life and death, speeding and frozen, frivolity and heaviness, humor and irony. I seek to produce a dialogue with the audience that generates ambiguity and offers a dystopian alternative to our current reality. By rearranging and combining figures, objects, and landscapes from memory as well as photographs, I aim to create an uncanny dimension in which strange things can happen. Additionally, I use gestures and altered materials in order to exacerbate the atmosphere of unrest. I work across different mediums, including painting, sound, video, jewelry, and drawing, all depending on the ideas that I have.

For my practice, I started by using the notion of the "mountain" as a metaphor, which derived from my experience of traveling in Guizhou, a southwest province in China. My personal definition of *it* originates from my perception of the sublime. The actual mountain in the distance at dusk aroused a tremendous feeling of awe, mystery and desperation, but these emotions did not make any sense and their origins remained unknown. Therefore, a relationship is established between me and the impalpable through myself staring into the dark, absorbing shape of the mountain, making the panorama a playground for the 'idealized possibilities". This is also how I perceive my relation to the moment that has already passed and the position I put myself in the current. The mountain which signals the past, the "historical self", along with the mountain which embodies signs for the forthcoming future is seen in the distance through the eyes of an individual at this moment. At some point, they collapse into each other, into one location, into one painting. The tension between the observer and the observed will only exist through the viewer's inner experience, which makes the viewer an accountable witness of the very moment. The boat continues to move, but nevertheless will never get close to the behemoth. Hence the painting becomes the "creation", the physical realization that redefines the meaning of a "mountain".

For my projects, they may or may not contain the literal representation of a mountain. In painting, I work with abstract images with a subdued palette, shapes that do not define themselves clearly. In videos I intend to speak about the "absence" of places, migrant workers who are invisible in our daily lives, as well as haunting memories of the past.

The importance is to further enrich the concept, to contemplate the past as well as projecting one's thoughts into the unknown. In reference to the notion of *Social Plastik* proposed by Joseph Beuys, it is undeniable that the age has placed its stamp on artists. Through my personal as well as indirect experience with the social conflicts, witnessing the misfortunes brought by a greater force (capitalism for instance) which overpowers the powerless, I believe the place where art takes place should no longer be limited to white cubes. Art's interactions with people in real daily life will generate new dialogues that spark discussions in the public sphere, and I would like my future works to be the trigger of those conversations. In this way, the metaphorical is not just a habitat for the sublime to take place but becomes a space for rebellion and struggle, through which the new relationship propels the change of an old structure, perspective, and even ideology.