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artist statement

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Chaoyi Stormy Wu

Written Statement

October 26, 2016

My works show my point of view. The drive to create my art is my deep love of life, so I care about people; I care about how they live, how they treat each other and how they treat the society what build by us. If any thing about others doesn't matter with me, how can I exist within the society? If I exist, the thinking expressed by my work is the evidence that I exist. My work is inspired by the things that happened in society. Usually these involve different culture.

For me, society is constituted by the relationships between and among people. These relationships affect society in different ways, even between strangers. My piece *Face Cube* is a six-sided cube. Each side has nine portraits. The idea is that the face is a mirror. It reflects personality or soul, or what we call the self. As a language, faces tell the story to each person that you have met everyday. Emotion and character all influence each person by his or her face. These faces in the cube deliver different emotions when light changes back to front, just like society's impact on people, and a person's impact on society. Communication between people is the basic way we cognize and understand one another. My goal is to increase understanding between different groups of people. This piece shows faces in a very objective way. The faces in my piece are my honesty face

to the world and my piece is not necessary face to very specific class of people. When I talking about people, I mean the whole society. I can't represent all class of people by my piece. There is not class of people when I paint faces in the flat sides of cube, the "classes" are all created by people. Everyone is equal in my face cube.

I want to make art that connects to ordinary people. This will allow more individuals to find their own reflections in art. I believe art cannot exist without people and people play the main role in art. I use common objects in my work. The material that I most frequently use in my work is clear plastic. I use it in unexpected ways, plastic sheets transmit my point very clearly. I also like the feeling of purity, just like the relationship between people and the world should be very clear and without any influence by subjective desire. On the side, I would like to use white color and common objects in my work. I would like to keep my piece simple, but not flat. The reason why I want my pieces kept simple, without color or unusual materials, is I want my work to not only produce visual enjoyment, but also to generate spiritual enjoyment. In my opinion, art should be something from daily life but above our common understanding of life. It reflects social classes and various cultures, but it also invites deeper thinking.

My installation *White things* also insists on its connection to ordinary people. It reveals my point of view about the relationship between people and common

things. It is about social cognition. In it, people recognize things in various ways. I removed all information from the labels of common products. This allows us to re-recognize things by our original senses, because viewers are not guided by the information on the products. Like babies, we might know everything by touch and taste. I used motion sensor lights. The light turns on while people walk into the gallery. Shadows of people become part of this installation. The shadow of this installation looks like a city. People will have different views when they trigger different lights. The things we use in daily life should be re-recognized by us. The same is true of the city we are living in, the people we are meet, and the environment. My installation creates different visual and physical experiences to understand these relationships differently.

Lighting is important to my work. The eye sees things differently because of light. I believe light is the most important element. Light can give viewers a primordial feeling. It is essential. First of all, I use motion sensor lights in my work. Then allow viewers to get involved with my work in a physical way. And my work responds to them in a visual way. Secondly, I like to use projectors, because the light from them has more “information”, whether the image is clear or blurred. Both are important.

This process suggests I am using lights to tell stories. It is important that my work connects with the entire environment. Art is not art until people start to talk

and think about it. Until then, a work is just a thing in the gallery or museum or studio. Art cannot be self-contained. Thought is required. I involve viewers in my work. For example, my installation *E.P.* is made with plastic sheets and fishing line. The projections on the plastic sheets depict crowds. Viewers can walk among the sheets of plastic. When they do that, they become a part of my piece. A contrast between real people and the virtual crowd arises. This triggers thinking about how to face unfamiliar people and cultures. It also relates to my other works. Globalization allows people to get close. This invites us to think about how we re-cognize the world. Interaction is important in my installation because it makes more people involved my work. This is the most direct way to make art become the bridge to connect audiences and my ideals.

My piece for the second year show is a follow-up to *White things*. I edit a video to fit into *White things* and projection on *White things*. The video come with two parts, one is the origin image, which come with products from factory, another part is “ wrong” images fit into the shape of products. This piece is still about social cognition, but it comes with new experience of common objects. “Wrong” images give us a chance to think about these products in another way, which you cannot tell it is wrong or right. Usually we already have a memory of things. When I change the image of products, people’s understanding of the thing might change. For me, the identity of products never change, so I believe that we should

re-recognize things by our original senses. The appearance is never true or false. It relates both to common objects of consumerism, and the truth of how we recognize and understand different cultures and people.

I am interested in all kinds of relationships among people, specifically in different cultures and countries. I want my art to emphasize something I think is important or something we ignore. This extends beyond the gallery to the larger environment of nature. A piece I made, has four sides of clear plastic on the top as screens and four projectors inside. One video depicts a sunset; another one shows an explosion. These two videos project blur red images on the wall with similar colors orange and red. The idea of this piece gives the experience that you can see the color made by nature and the color made humans. It relates to many social issues, like violence, terrorism, and even air pollution. This piece contributes to the thinking about how color affects to people and arouses questions about social issues.

I want my artworks to have more interactivity with people and affection people. At least, I hope my work can give people a chance to understand art, the world, and themselves more fully.

Appendix:



Face cube



White things



E.P.



Cuboid



Projection on white things