Family Tree

Yumeng Zhang

Follow this and additional works at: https://scholarship.claremont.edu/cgu_mfatheses

Part of the Art Practice Commons, Film and Media Studies Commons, and the Other Feminist, Gender, and Sexuality Studies Commons

Recommended Citation
Zhang, Yumeng, "Family Tree" (2021). CGU MFA Theses. 156.
https://scholarship.claremont.edu/cgu_mfatheses/156

This Thesis is brought to you for free and open access by the CGU Student Scholarship at Scholarship @ Claremont. It has been accepted for inclusion in CGU MFA Theses by an authorized administrator of Scholarship @ Claremont. For more information, please contact scholarship@claremont.edu.
Family Tree

Yumeng Zhang

Follow this and additional works at: https://scholarship.claremont.edu/cgu_mfatheses

Part of the Art Practice Commons, Film and Media Studies Commons, and the Other Feminist, Gender, and Sexuality Studies Commons

Recommended Citation
Zhang, Yumeng, "Family Tree" (2021). CGU MFA Theses. 156.
https://scholarship.claremont.edu/cgu_mfatheses/156

This Thesis is brought to you for free and open access by the CGU Student Scholarship at Scholarship @ Claremont. It has been accepted for inclusion in CGU MFA Theses by an authorized administrator of Scholarship @ Claremont. For more information, please contact scholarship@cuc.claremont.edu.
Art Statement
Yumeng Zhang

For the past two years I have been making works that attempt to describe the world from a subjective perspective as much as possible, striving to move beyond what I see around me to what I know. I create through my body, my memory and my subconscious, which is the truest expression of my inner self.

In the Exhale series, I am fascinated by the existence of cracks. I started to mark these unique traces with red paint in the place where I lived. In November 2019, at the Claremont school in the United States, I found that only the underground of the room had unique traces, densely like a net crawling all over the floor. I used red paint to mark all the spreading lines come out. When I did this series for the second time, I returned to China because of the epidemic, and I chose an alley leading to my home. People passing by would stop and ask me, "Are you building a road?" "What are you doing?" and have three boys passing me and said, "She is drawing a lifeline!"

I used an efficient and mechanical method to make more than 700 dumplings in seven days, and added red lipstick powder, which softened like a piece of pink skin after my hands. Dumplings are an indispensable food in traditional Chinese festivals, and it is a skill that Chinese housewives must know. Every time on festivals, the women and I will gather together to make dumplings. I made these dumplings and repeat the mechanical action, I insist on making them by hand. I want to make the works with my hands more warm.

I also brought this repetitive manual action into my painting. The idea goes back and forth between painting, installation, I used cosmetics as a material to mark these repetitive actions. Traces of movement can be clearly seen in the picture. I tried to draw the picture according to my inner guidance. The color of lipstick foundation
in the picture unconsciously reminds people of feminism. Through these subconscious markers, I want to have a dialogue with myself and the present era.

I use red to mark the appearance of the existence of this world, and the crack is a city, a building, or even a person’s existence proof and imprint, it seems to be irresistible to time, when marked on different objects. The atmosphere and aura created will be different. When marked in a public place, it is a dialogue between the individual and the field, system, and the public. The red marking adds a layer of mandatory meaning. Those bright red marks are as eye-catching as blood. Pay attention to it, stare at it, and watch it spread to a distance. I hope these things that are commonplace and not noticed can bring people new thinking.

In the present society, Cosmetics into trend today, The proliferation of live makeup and plastic surgery has become a trend. it’s forcing me to ask questions, what is real beauty? In the work "Trace", I used the make up remover as a diary to record every day, and put together a piece of my face. If makeup is an identification with one's identity, what is the identification with one's identity today? The experience in the United States has made me see and experience the culture, which has made my cognition of beauty become more diverse and deeper. Now I still collect the different people from all over the world used. In the process of collecting I start conversations with these people, I tried to connect the residual color to each person, they are both have unique marks which is individual to record and view of beauty.

My work is obviously autobiographical. I link my body to my work, but I have a kind of obsession and anxiety that forces me to keep repeating a movement in it to achieve inner peace. In the “oral personality” work,.The reason why I choose lipstick as the medium is because I have the habit of putting lipstick on my mouth. I put lipstick on my mouth and then kiss my hand. I repeat this action over and over until
my hand is full of fingerprints. This behavior in psychology is considered to be nervous insecure, due to not being at an early age from the mother warm caress. In the “Heavy cloud” inside my repeatedly for purple berry fruits, with the palm from the hands of a flash of black and red liquid splashing out, extrusion to finally leaving only red and black imprint of a beach, much like blood, I found that using hand movements reflect like face expression is more difficult, I repeatedly pressing for more than 20 times, finally I put the hand area of the video clip together, by the sound of the crushed burst metaphors in people heart depressed and broke out. In the work "The Sun Also Rises", I recorded the track following the plane from my own perspective and accompanied it with my own breathing sound. The plane slowly and calmly looked like a painting under the dazzling yellow sky. I created this work just after the outbreak of the epidemic. I want to express my emotions about the current situation with my intuitive feelings and perspective.

For me, it is more of a self-healing and self-repairing way, like an implementation of obsession. What gives these obsessions meaning is time. Time is a teacher, It allows me to see the hidden edge and the suffocation of being in the body. The long time travels through a series of my works, It is silent but endless.
Family Tree

Yumeng Zhang
Family Tree
Yumeng Zhang

Opening Reception and Artist Talk
November 30, 3:00pm-5:00pm

Dates
2021.11.29-12.03

Claremont Graduate University Art Department East Gallery
251 E 10th ST Claremont, CA 91711

https://scholarship.claremont.edu/cgu_mfatheses/156

© 2021 Yumeng Zhang
Family Tree

Yumeng Zhang