



## Y i f a n   H e   a r t i s t   s t a t e m e n t

My practice comprises coding, object-making, editing, and performing. I produce mixed-media installations that hack the common way individuals perform through everyday objects and activities. The works disrupt the normalised syntax for global citizens' lives, which, in consumeristically saturated designs and technologies, are often read as being purposeful, progressive, meaningful, and entertaining. Instead, my works recognise the uncertainty and multiplicity of realities unfurled in various ideological fantasies. Informed by my cross-cultural experiences, I explore the arbitrariness of the way we address and define lived experiences, of which the political is always inextricably mingled with the personal.

There are disquieting aesthetics inherent in my works, fuelled by the gestural displacements of mundane objects and poeticised actualisations of everyday rituals. I recast, rearrange, and reconfigure materials such as electrical appliances, discarded pieces of furniture, and family event recordings, into clusters of cause and effect circuits. Spectators may find electric cords dangling, video projections overlapping, computer-programmed models flowing chaotically on the screen, dodging the cursor, performance scripts laying on a dinner table, and poems self-generating and overlapping into an unreadable blur. Through such a multidisciplinary approach, the works address audiences as users, who dwell nostalgically in the cross space between the physical and the virtual. The materials, unsettled in site-specific physical narratives, manifest a sense of prolonged anxiety and ennui in their constructive messiness.

Inheriting the core tenets from the Fluxus and Conceptual Art practices, the methodology of my work is linguistic. In addressing, at the same time, the Fluxus' instructive use of language and Conceptualists' semiotic interplays of ideas, my practice is situated between the participatory arrangements and the gestural interventions. The installations, at their grandest, are forced material poetry of which the meaning can never bypass the formality.