

# marguo

Press Release

## The Hearing Trumpet, Part II

7 May - 18 June 2022

Galerie Marguo, 4 rue des Minimes 75003 Paris



Galerie Marguo is pleased to present *The Hearing Trumpet, Part II*, the second installment of a group exhibition gathering artists of Asian descent from North America and Europe. The title of the exhibition is adopted from the late Leonora Carrington's fantastical novel *The Hearing Trumpet* (1974). The novel begins with its protagonist, the ninety-two-year-old Marian Weatherby who is nearly deaf, being forced into a retirement home, and ends in an ecstatic post-apocalyptic utopia populated with all sorts of creatures and fantastical beings. In between, the reader is brought on an adventure that crisscrosses centuries and dimensions; encountering everything from a scheming New Age cult, a failed assassination attempt, a hunger strike, bee glade rituals, a witch's sabbath, an angelic birth, and a quest for the Holy Grail.

An accomplished surrealist artist, Carrington was nevertheless dismissed in her time as a muse for male “geniuses.” Despite its emphasis on imagination and liberation of the mind, Surrealism was a movement that reinforced patriarchal social structures and objectified women. In the novel, Carrington tells the story of women ostracized from society for their old age and disabilities, who band together against all odds to celebrate their subversive power, nurture their souls, and find promises of joy.

In light of Carrington’s radical spirit – that expands not only our expectations of time and space, but also the boundaries of the human mind – the group exhibition brings together artists and cultural workers of Asian descent working in the West, who seek camaraderie, self-empowerment and visibility, and offers a space for healing, solidarity and celebration in a precarious time.

The participating artists include Carl Cheng, Odonchimeg Davaadorj, Damien H. Ding, Heidi Lau, LIU Xin, Amanda Ross-Ho, Runo B, Catalina Ouyang, Dianna Settles, Kyungmi Shin, Astria Suparak, Ziping Wang, Miranda Fengyuan Zhang, and Stella Zhong. Their works span all disciplines and articulate negotiations of multiple and sometimes clashing histories and identities, the processing of trauma and new awareness, and different notions of temporalities and spatialities that are informed by personal memories, collective experiences, and conceived in different social and cultural contexts.

**Amanda Ross-Ho**’s text-based textile work is derived from the detritus of everyday life, arranged and rearranged into combinations that imply visual poetry and unsolvable puzzles, creating a space of public address, declaration, and resistance. Meanwhile, **Catalina Ouyang**’s menacing chairs address how a subject orients in physical and sociopolitical space: what histories and discourses are inscribed on the body, how the body exists contingent on architectural and bureaucratic structures.

**Astria Suparak**’s short, looping video collages thirty-years worth of footage from futuristic sci-fi movies and television shows in which tropical lands are presented as escapist fantasies and prizes for white Americans and Europeans, while dehumanizing Pacific Islander, Asian, Caribbean, and Indigenous peoples. **Kyungmi Shin** dives deep into both personal and collective fragmented memories, investigating global connections by looking at her father’s life to explore cultural hybridity and monsterization represented in European Chinoiserie objects, as well as the complex narratives of displacement, shifting identity, colonization, and the global economy.

**Carl Cheng**’s *Alternative Television* features highly detailed interiors illuminated by LED lights. In lieu of a screen, their dioramas combine natural elements and small sculptures made from found materials to produce a syntax of corporate language, addressing the power of image and media in relation to both technology and nature. Albeit from 50 years apart, **Ziping Wang**’s physical descriptor of work also addresses mass media. Her colorful, pixelated, graphic paintings or drawings are informed by the overload of visual information that characterizes the attention economy in the digital sphere, as well as the artist’s enduring interest in the gulfs and slippages between representation and meaning.

**Liu Xin**'s films explore personal, social and technological spaces in a post-metaphysical world. Her recent research centers around the verticality of space, extraterrestrial investigations and cosmic metabolisms, examining the relationships between gravity and homeland, humanity and technology, and between past, present and future. Systems of knowledge and hypotheses for the future is also a central concern in the work of **Stella Zhong**. Her architectural sculpture can be viewed as a proposition of technology's possibilities, which has the potential to shape future structures and environments beyond our imagination.

**Damien H. Ding**'s psychologically charged painting navigates between emotions and half-remembered experiences to create a paradoxical moment of simultaneous devotion and alienation, which interact to give way to an alternative path towards the sublime. In comparison, **Dianna Settles**' painting gets even more personal, attempting to arrest and transform fleeting moments of joy, isolation, power, and friendship to materialize ephemeral experiences.

**Heidi Lau**'s ceramics reimagine symbolic artifacts and zoomorphic ruins as materializations of the archaic and the invisible. In the process, she reenacts the non-linearity and materiality of the past, molding a tactile connection to the disappearing and impossible identity of home. Home is also on **Runo B**'s mind. During the pandemic, he explores the clash and fusion of different cultures, customs and political realities in his paintings of daily objects and stereotypes, which are accentuated with dark humor.

**Miranda Fengyuan Zhang**'s hand woven paintings explore the idea of abstract landscapes in relation to memories. The blurry contours and the subtle palette evoke the artist's sensibility towards the state of transience. Likewise, **Odonchimeg Davaadorj**'s mythical and poetic drawings are derived from her shamanic belief in the relationships between human and nature, between communities, and between the past and the future. The body—especially the female body—nature, nomadism and the collective in her work present us a sensitive, dreamlike universe of spirituality.

The fourteen artists' eloquent articulations—expressed through material, object, mark-making and formal language— result from their critical quest into the past and imaginative investment in the present. Collectively, *The Hearing Trumpet* presents a site of fecund artistic and curatorial experimentation in the search for knowledge and memory. It is also a space for us to make our own claims within the global narratives of contemporary art, highlighting both hybridity and contradiction, in a hope to encourage future projects that challenge the stereotypes about artists of Asian descent and enable a critical dialogue with the East and the West. This exhibition celebrates the creative agency that pushes limits to re-imagine possibilities for representation, visibility and inclusivity. At the heart of *The Hearing Trumpet* is the collaborative spirit of community organization that has armed us to survive colonialism, racism, inequality, atrocities and natural disasters. In times of great uncertainty, we hope our presentation will radiate optimism and uplift us all.

**About the Exhibition Organizer**

*The Hearing Trumpet* is a collaborative effort facilitated by Danielle Shang, a Los Angeles based art historian and exhibition organizer. Her research focuses on the impact of globalization, urban renewal, social change, and class restructuring on art-making and the narrative of art history.

She has organized exhibitions by artists such as Amalia Pica, Katie Ryan, Simphiwe Ndzube, LIU Wa, CHEN Zhou, ZHOU Yilun, among many others. She was also responsible for organizing campaigns and large group exhibitions of *Porsche Young Chinese Artists of the Year* and *Net-A-Porter Incredible Female Artist Award*. Shang was a guest lecturer/speaker at USC, UCLA and Sotheby's Institute of Art, Los Angeles, and has contributed texts to exhibition catalogs for artists, such as Huma Bhabha, Zhou Yilun and QIU Xiaofei, etc. She is a contributing writer for many publications, including Art Asia Pacific, LEAP, ArtForum, Mousse...

#### Press Inquiries

Junyi Ma  
junyi@marguo.com  
+33 7 66 86 90 72

#TheHearingTrumpet  
@galeriemarguo  
Marguo.com

#### Copyright and Courtesy Credits:

All images:  
© Artist  
Courtesy of the Artist and Galerie Marguo

Kyungmi Shin  
*Pompidour Fantasy, 2022*  
Acrylic on archival pigment print, UV laminate  
152.1 x 114.3 cm

Amanda Ross-Ho  
*LESS IS NOT MORE, 2013-2022*  
Cotton jersey and rib, thread, acrylic paint  
190.5 x 129.5 cm