

Artist Catalogue

Yujing Wang
WNGYUJ001

Artist Statement

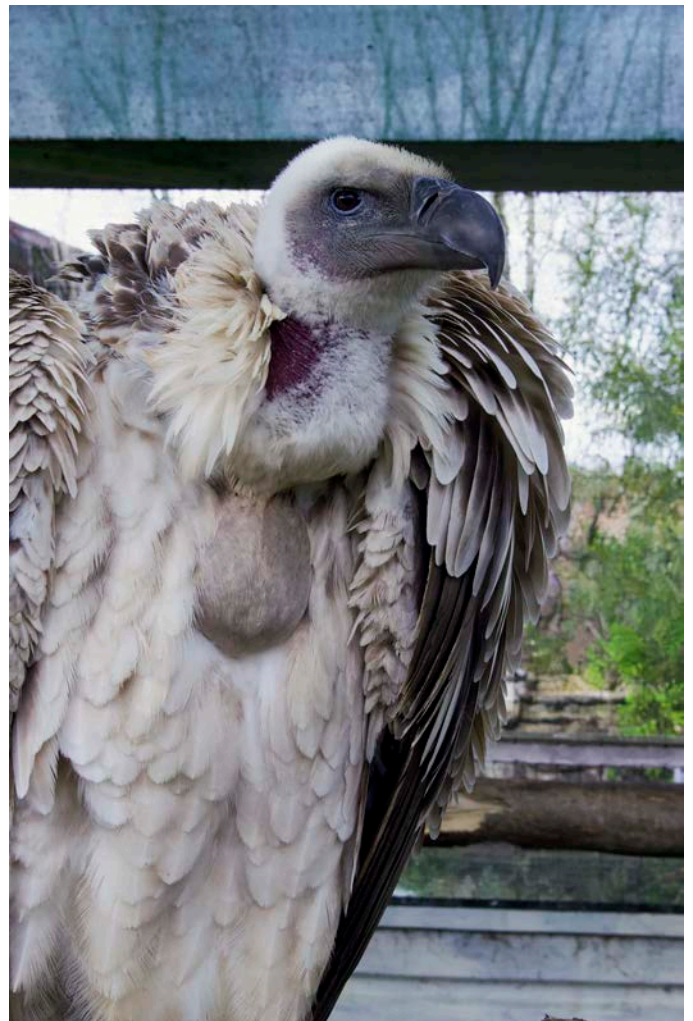
The female body's relationship with the nature is far more connected than we realize. Female bodies are portals that can hold both life and death, whether it is the menstrual cycle or the abortion process. I've been considering the role of the bleeding body, what it represents, and how we are taught to interpret it. Periods have long been regarded as stigmatic, as abject. From a young age, I was taught to be ashamed whenever menstrual blood leaked through my pants. Everything connected to the bleeding body must be hidden, stored, and sanitised. Our bodies are more than just matter and bone; they are story keepers and storytellers. The blood we bleed as women contains more than just tissue and cells, it also contains rigidly crafted narratives. The female body, like nature, is constantly renewing and healing itself. My final-year body of work addresses how closely the female body is monitored and controlled by governing bodies and cultural values. Through my work, I hope to create a safe space for women to discuss our reproductive rights and female bodily experiences, which are often silenced due to social stigma. Finally, look into alternative ways of being, mourning, and healing.

Where it started...

The vultures in the exhibition space discuss sky burial, which is practiced by Tibetans and involves offering the deceased body to scavenging vultures. It was shocking to be confronted with the pure impermanence of life in such a raw and rough manner as a spectator of the ritual at first. I began to see something deeply spiritual in this practice after leaving Larung Gar. Perhaps a romantic notion, and although unsettling to witness, of unconditional return and surrender to nature. It made me reconsider death as an unavoidable and necessary portal to the unknown. As a transformational catalyst, death has the potential to create celebratory and contemplative spaces.



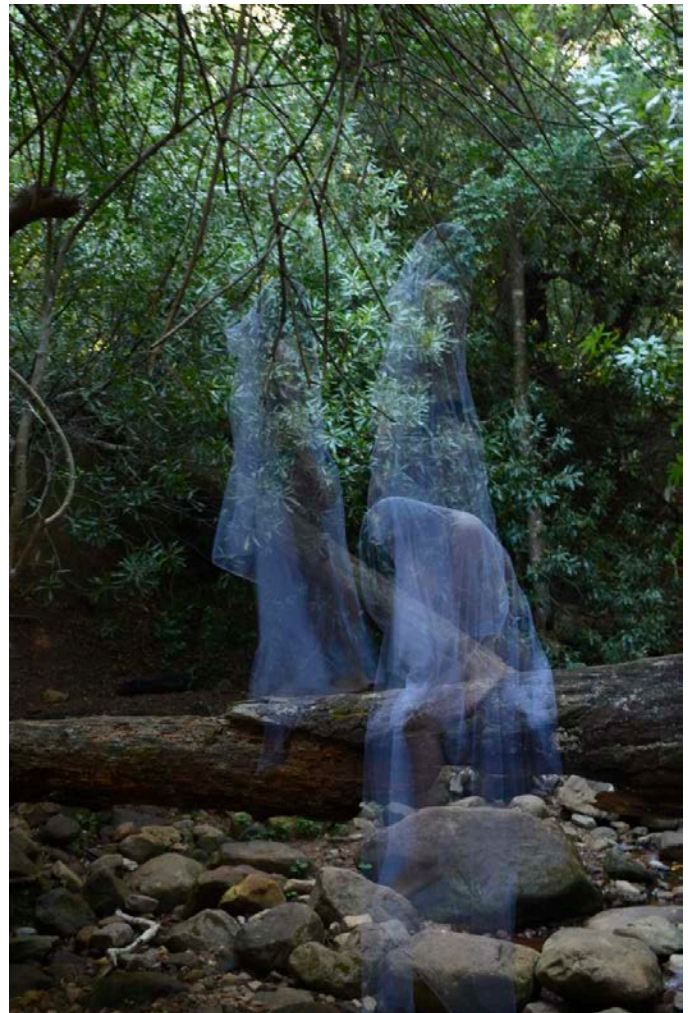
Yujing Wang, Untitled, 2022,
Hahnemühle Photo Rag Baryta paper, 59,4 x 84,1 cm



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Hahnemühle Photo Rag Baryta paper, 59,4 x 84,1 cm

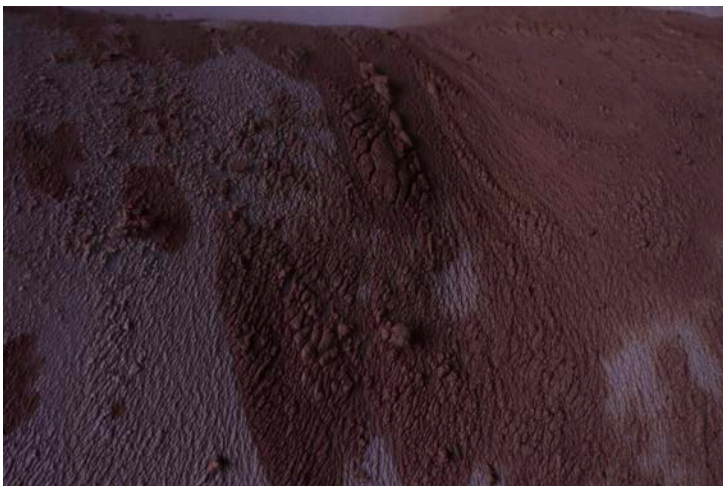
Experiments

I began the project by playing around with multiple exposures on the camera, to create visuals of what is known as the “spirit photographs”. Spirit photography developed within the context of spiritualism a 19th-century religious movement. Spiritualists believed in the soul’s persistence after death and of the potential for continued bonds and communication between the dead and the living.



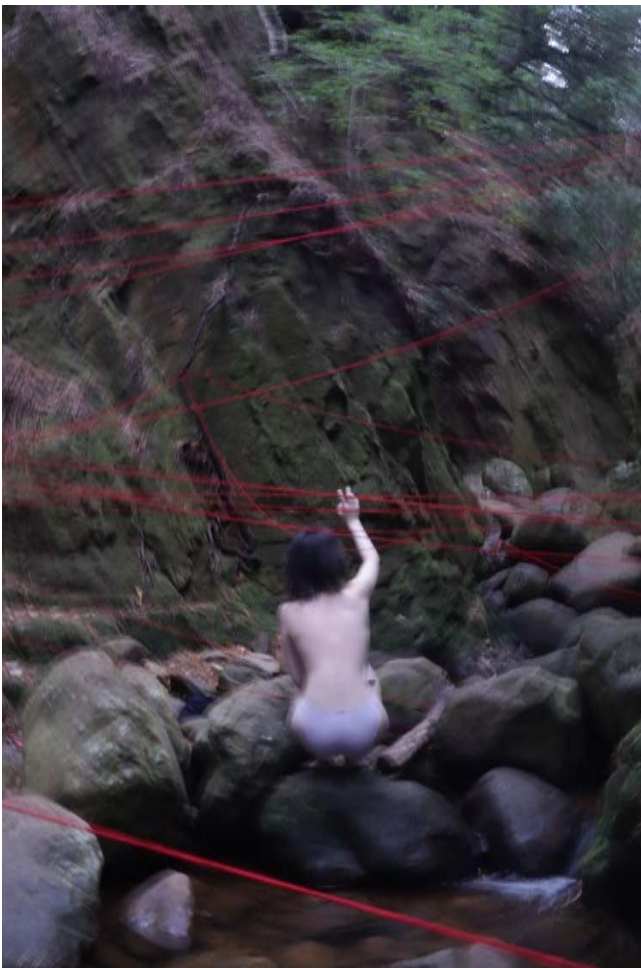


Interested in Ana Mendieta's approach to her Silueta series, I performed outdoors and used natural materials I could find in that space such as stones, mud and leaves. I conducted experiments using my body as the main subject, whether it is making my body into a landscape, camouflaging in the space, or trying to leave traces behind.



The Red Thread

The red yarn depicted in many photographs refers to a Chinese mythology in which people are linked and fated to meet through an invisible red thread; thus, the red threads represent my connection with other beings and the natural world. Regarding the colour of the thread, I wanted the red to read as blood and pain. My conflicted state of mind, unpleasant bodily experiences, and the quest to understand what it means to be a woman gave my works form and shape. In *Placelessness of Echoes*, the photograph speaks about memories and migration. Expressing the desire to grasp one's purpose in life but yet feeling lost and out of place.



Yujing Wang, *Placelessness of Echoes*, 2022,
Hahnemühle Photo Rag Baryta paper, 59,4 x 84,1 cm



Yujing Wang, *Untitled*, 2022,
Hahnemühle Photo Rag Baryta paper, 29,7 x 42 cm





Yujing Wang, Untitled, 2022,
Hahnemühle Photo Rag Baryta paper, 59,4 x 84,1 cm



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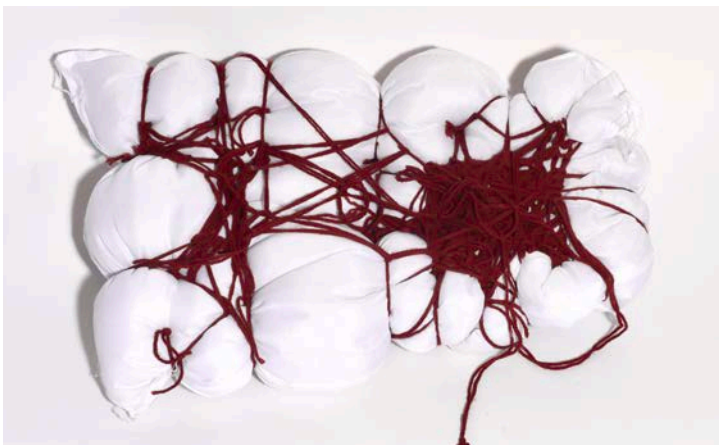
Yujing Wang, Untitled, 2022,
Hahnemühle Photo Rag Baryta paper, 59,4 x 84,1 cm

The Pillow Installations

The pillow installation weaves a complex web from waking life and fading memories. Our unconscious mind has the capacity to reactivate old memories during sleep and forge new connections between old memories, leading to new insight experiences. The dream world offers a place to grieve over the past, heal, and conceive of new possibilities.



Yujing Wang, Pillow I, 2022, memory foam pillow and red yarn, 50.8 x 66 cm



Yujing Wang, Pillow II, 2022, memory foam pillow and red yarn, 50.8 x 66 cm



Yujing Wang, Pillow III, 2022, memory foam pillow and red yarn, 50.8 x 66 cm

Ana Mendieta's practice is significant in influencing my body of work, the ephemerality of her silhouette in Siluetas Series speaks about her displacement as an exile and the cycle of birth, growth, death and decay. In addition, touching on concepts such as abjection, rooted in her book, *Power of Horror*, feminist psychoanalyst Julia Kristeva (1982) names menstrual blood as abject, as that which is "ejected beyond the scope of the possible, the tolerable, the thinkable." I approach art-making using my personal experience of being a female, Chinese-South African to show a glimpse of invisible experiences by invisible communities.



Yujing Wang, 2022, Untitled, Felix Schoeller True Fibre Matt, 42 x 59.4 cm



Yujing Wang, Untitled, 2022,
pads and red yarn, 29,7 x 42 cm

Reference

Cabañas, Kaira M. "Ana Mendieta: 'Pain of Cuba, Body I Am.'" *Woman's Art Journal*, vol.20, no. 1, 1999, pp. 12–17. JSTOR, <https://doi.org/10.2307/1358840>. Accessed 2 Sep. 2022.

Kristeva, J. (1982). *Power of horror*. New York, NY: Columbia University Press.
Ward, V. 2021.

Tracing the Body in Ana Mendieta's Silueta Series. Available:[https:// www.academia.edu/45142383/Tracing_the_Body_in_Ana_Mendietas_Silueta_Series](https://www.academia.edu/45142383/Tracing_the_Body_in_Ana_Mendietas_Silueta_Series).