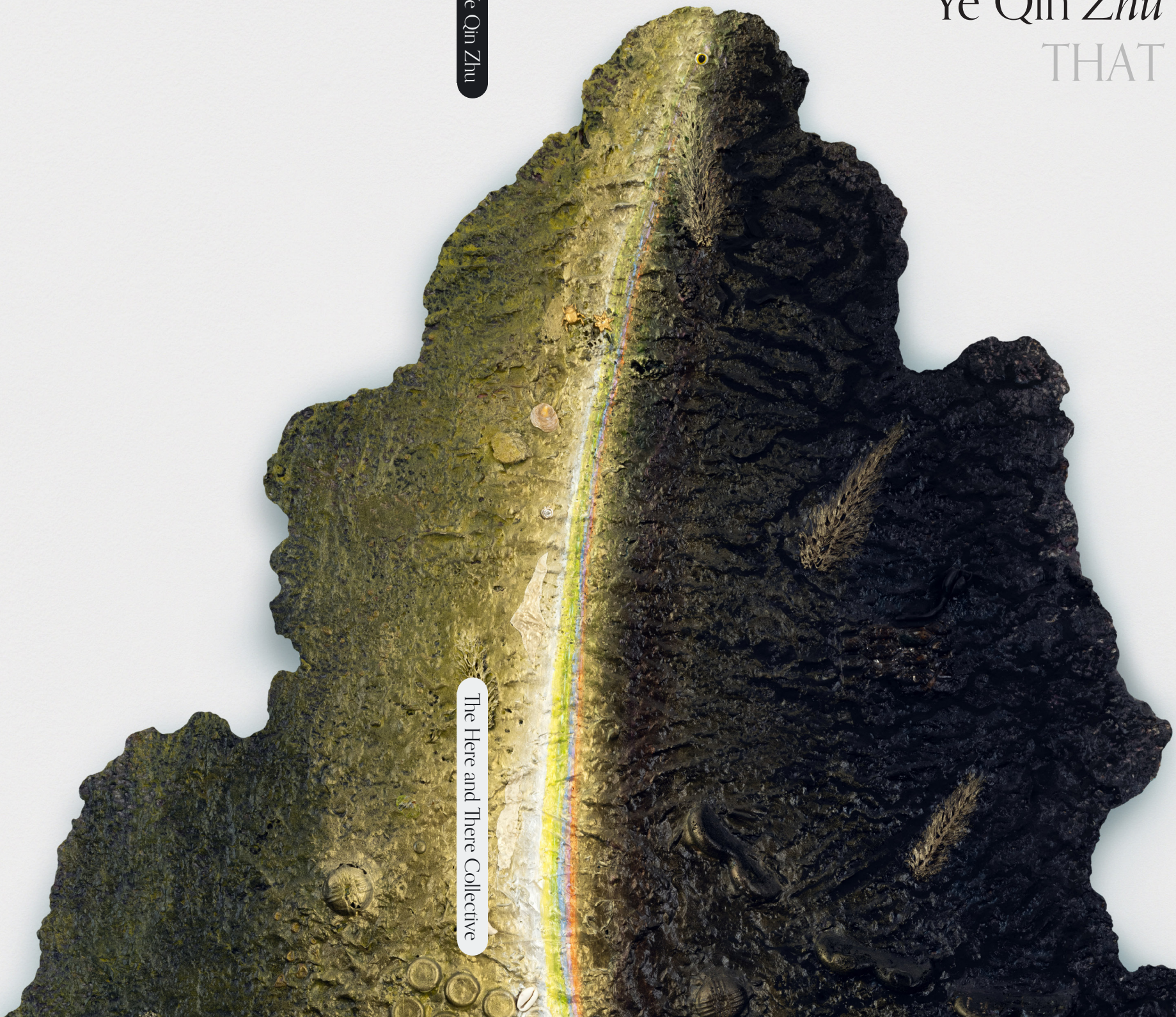


Ye Qin Zhu  
THAT

Ye Qin Zhu



The Here and There Collective





Cover: *Ye Qin Zhu*, Detail from *Transitory Light*, 2022. Mixed media on panel. 48 x 64 inches. Photo: Harkawik Gallery.

Pg. 2-3, photo by *Max Popov*. Pg. 6, 8, 13, 14, 15, 16, 20, 21, 22-23, 25, 26, 27, 28, 29, 30, 33, 34-35, 36, 37, 39, 40, 41, 42, 43, 44, 45, 46-47, 48, 49, 50, 51, 52, 53, 55, 58, 59, 60-61, 62, 63, 64-65, 66, 67, 68, 69, 70, 71, 72, 75, 76, 77, 84-85, 86, 87, 94-95, 96, 97, 98, 99, 100, 104-105, 106, 107, 108-109; photos by *Ye Qin Zhu*. Pg. 24, 38, 54; photos by *Harkawik Gallery*. Pg. 78, 81, 82, 83; photos by *On Memory*. Pg. 88, 92, 93; photos by *Timothy Lee Photography* from *Sugar Hill's Children Museum*.

Foreword by  
*Claire Kim*

Designer  
*Steven Abraham*

Writers  
*Ye Qin Zhu*  
*Steven Abraham*

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*Jonathan M. Clark*  
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Printer  
*Blurb*

# Ye Qin *in conversation with* *Steven Abraham* Zhu



|     |  |
|-----|--|
| 09  | Foreword                                   |
| 17  | Artist Profile                             |
| 31  | On Painting                                |
| 55  | On Materiality                             |
| 73  | On Public Art                              |
| 79  | On Social Practice                         |
| 89  | On Healing                                 |
| 101 | On Evolving                                |
| 110 | <b>WORKS INFORMATION</b>                   |
| 114 | <b>ARTIST CV</b>                           |
| 118 | <b>ABOUT THE HERE AND THERE COLLECTIVE</b> |
| 119 | <b>CONTRIBUTORS &amp; ACKNOWLEDGEMENTS</b> |



# Foreword

*by Claire Kim*

Ye and I first met in New Haven, CT in Fall 2020. He had recently finished his MFA and I was about halfway through a fellowship based in the same city. As with many things that happened during the first year of the pandemic, I don't remember all the details of our initial interaction and first studio visit (which, of course, was held over a video call). So, when I met Ye again a few years later to congratulate him as the inaugural artist resident for The Here and There Collective's studio grant program, I felt like I was revisiting a submerged memory. I recalled only my largest takeaways from our meeting: his dedication to social practice, his large scale public installations with an affinity towards world-building, and his genuine interest in understanding

and learning with his community members and neighbors. Having understood his practice via this particular lens, you can imagine my surprise when seeing that his studio practice for this residency would be almost solely dedicated to painting. And yet, it only took a few minutes into viewing the works during his first open studio to understand the truly interconnected nature of his overall practice—one that I understand as an unapologetic and steadfast commitment to the many and multi-faceted ideas of togetherness.

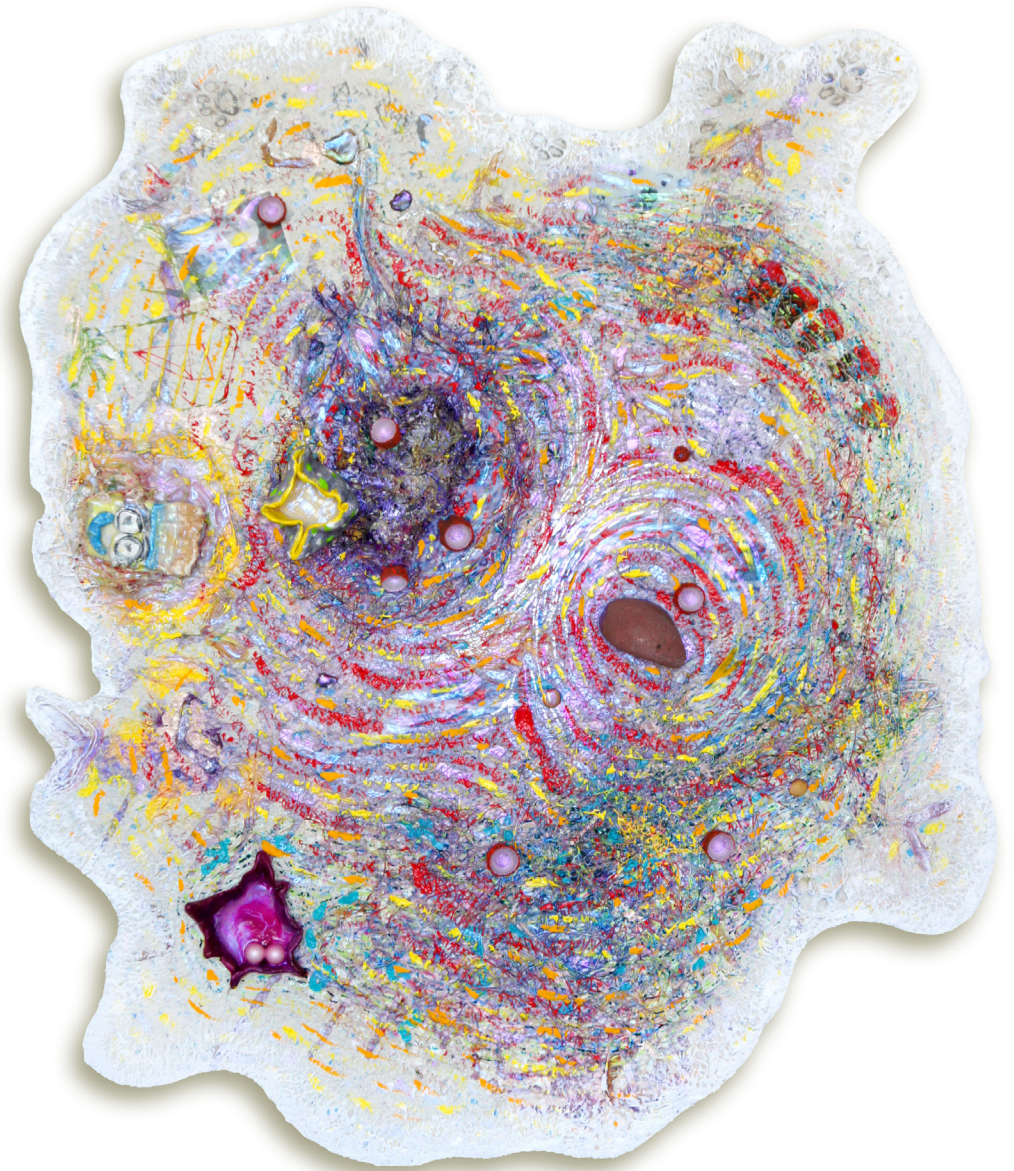
When asked about his relationship to painting, Ye will undoubtedly refer to a particular work of his titled *The Alchemy of Mood and Matter*. The work is on an unusually shaped panel, the edges undulating in a much more organic fashion than a rectangular frame. The work stands at 30 by 36 inches in size and is heavily textured, the base of the painting having been made with layers upon layers of handmade paper. The paper itself contains a connection to the artist, amassed from the shredded remnants of recycled checkbooks, letters, personal notes, even summons tickets. Atop this bed of information is years of personal mementos, keepsakes, and other objects that have lived with the artist for one reason or another. The multi-colored swirls of red, yellow, teal, and orange paint orbit around larger items and imprints: painted acorn hats, a rock, ceramic bowls, stickers, paw prints, a toy belonging to his young cousin and more. While one may assume that the

many types of materials could confuse a viewer, my immediate reaction was the opposite. Perhaps it is the combination of rounded corners and tiny details that pulls audience members to come close and, from there, to create and recount personal links and stories.

This work, which began in 2017, would become a major turning point to Ye, one that would allow him to return to a medium that he hadn't engaged with in some time. The painting began as a playful collaboration with his young cousin—whose toys ended up on the surface and now lives under the layered webs of multicolored paint. The artist reflects on the freedom that this work has allowed him, a permission to veer away from his heavily theoretical background to engage with a more embodied conversation with his work. While it is comparatively quite small in relation to his more recent paintings they each carry a delicate and unassuming means of communicating an unabashed freedom through materiality and daring gestures. I can't help but think that there is something quite optimistic in the artists' dedication to bringing disparate materials together through painting, creating scenes that push against the boundaries of what we deem belong together.

After more than four years, *The Alchemy of Mood and Matter* was completed during Ye's time at the studio grant program. With the end of his work on this piece comes an exciting new chapter in his

practice as well—one that encompasses paintings, installations, and more. In describing his works, Ye shared, “We let things come in and they change us.” This is not only evident in the blending of the interior and exterior worlds in his works, but also in the ways that he has allowed his practice to shift, grow, and continue through his time in the studio. I have felt incredibly privileged to encounter and learn about Ye’s practice through the studio grant program and feel grateful to have been changed because of it.







# Artist Profile

I was born in Taishan, China (1986), to farmers who met in the factories of Shenzhen city. My family and I immigrated to NYC in 1990. I grew up in a house with a village-style vegetable garden in the cosmopolitan neighborhood of Sunset Park, Brooklyn. These histories propel me. Their currents—manufacture and gardening, belonging and displacement, anarchy and citizenry, spirit and material—are split modes that fold over, burrowing and resurfacing. Through art-making, I am in conversation with their movements.

I am an interdisciplinary artist working in painting, public arts, and social practice. With these forms, I explore the transmission of belief systems, finding

inspiration in the architecture of temples and churches. Whole worlds, cosmologies, legacies, and cultures are formed in the floor plans of these buildings.

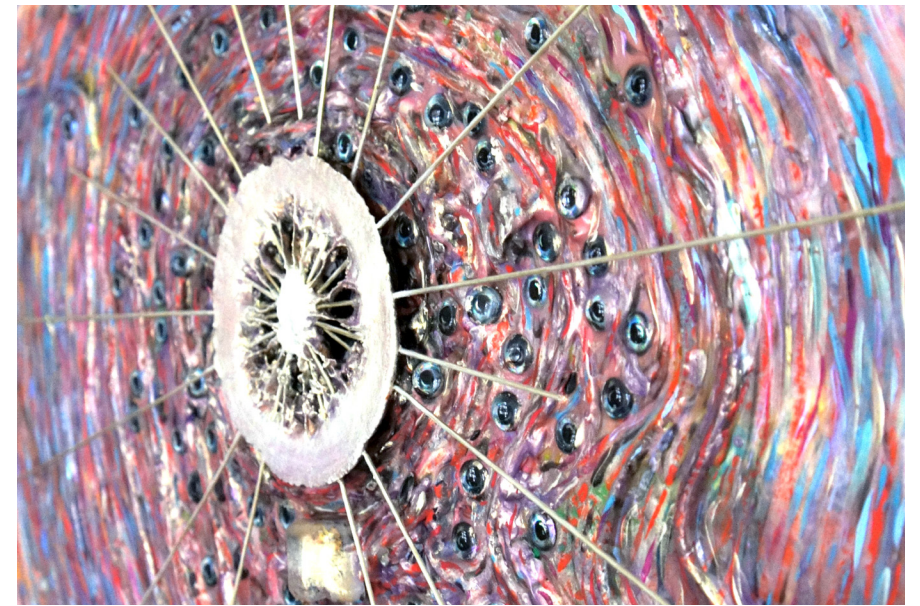
I look to spaces of worship to learn how knowledge and worldviews can be transmitted through visual experiences, physical objects, and spaces.

A clear example of this can be seen in Buddhist and Hindu temples. The historic use of wall reliefs to bring together the sacred and quotidian with storytelling and architecture played a vital role in the spread and institutionalization of South and East Asian religions and governance. I am part of this legacy and the art I make reflects this.

Another example came to me earlier this year when I visited the Sainte-Chapelle Church in Paris, France. I remember vividly looking up at the towering Gothic vaulted ceilings, mesmerizing stained-glass windows, dramatic wall reliefs, and the primary-colored religious paintings speckled with gold. It all came together to impress on my mind and body the story of Christ. I was presented with the living, breathing presence of divinity and damnation, and the possibility of transcendence.

I integrate these lessons to share ideas on the porous nature of mind, matter, body, and spirit. In this way, my art examines how beliefs can travel and

materialize between objects and people. The beliefs I embody shapes the art I make. In turn, my works can project ideas from their physical body into the body of someone witnessing it. Wounds and remedies travel these same routes. Through this understanding of how works of art can operate, I seek pathways toward personal, ancestral, and social healing.













## On Painting

*What is your approach to painting?*



It always centers on experimentation in my studio, with a focus on my core values of authenticity and healing. From there I bridge the discipline of painting to all the other forms that interest me.

I make relief paintings because reliefs not only create a picture plane, they influence the architecture they're in. And because they are dimensional, they probe the notion of felt knowledge, beginning with how the physical world comes through the senses of touch and sight.

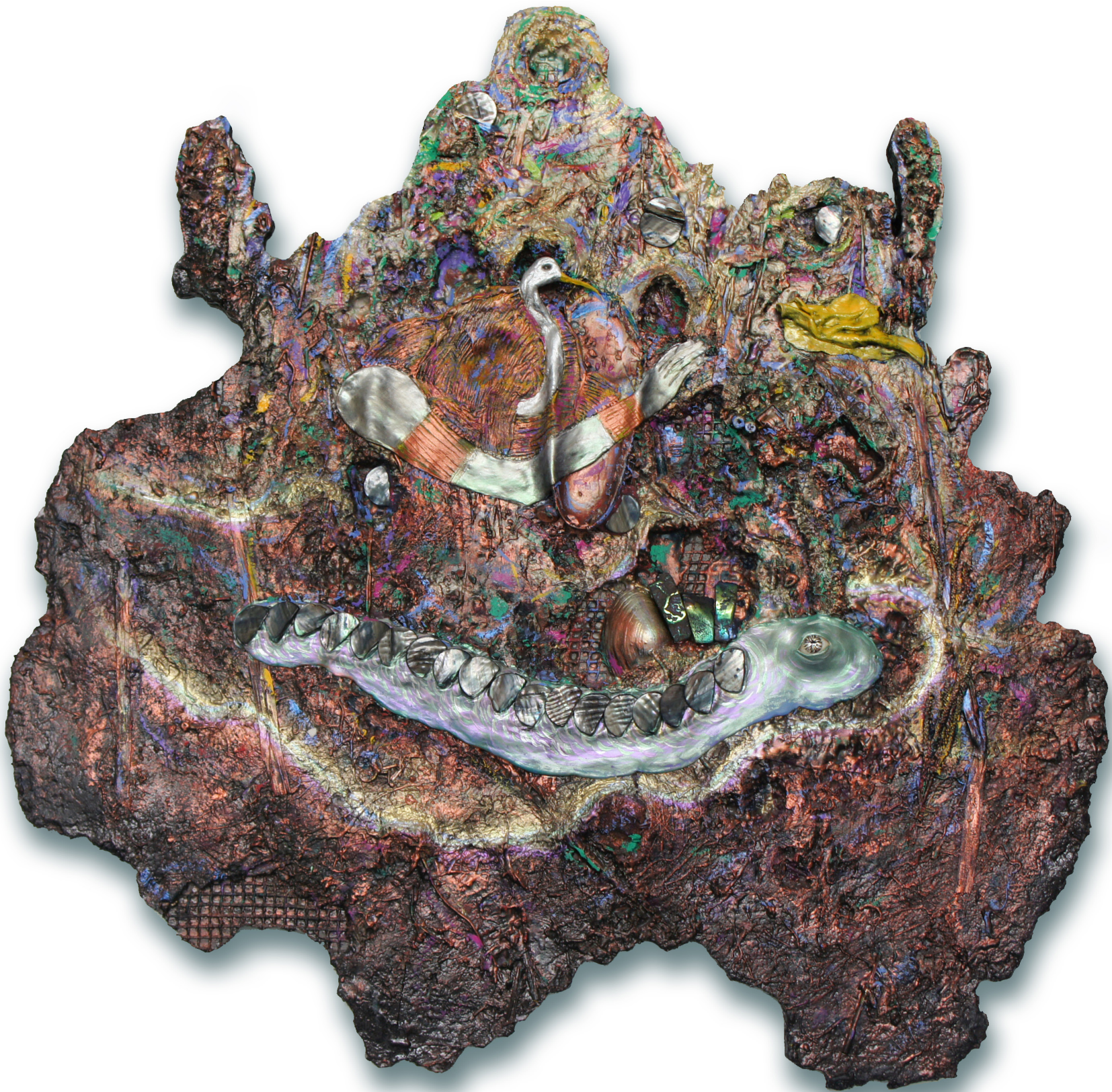
I take everyday found objects—detritus, craft supplies, keepsakes, mementos, et cetera—and transform them by painting over their shapes,

destroying and reconstituting their parts. Sometimes, these materials retain their original forms, but they are juxtaposed with elements in a painting that change their purpose. The act of transformation allows me to shift how the objects are perceived, as well as their context and meaning.

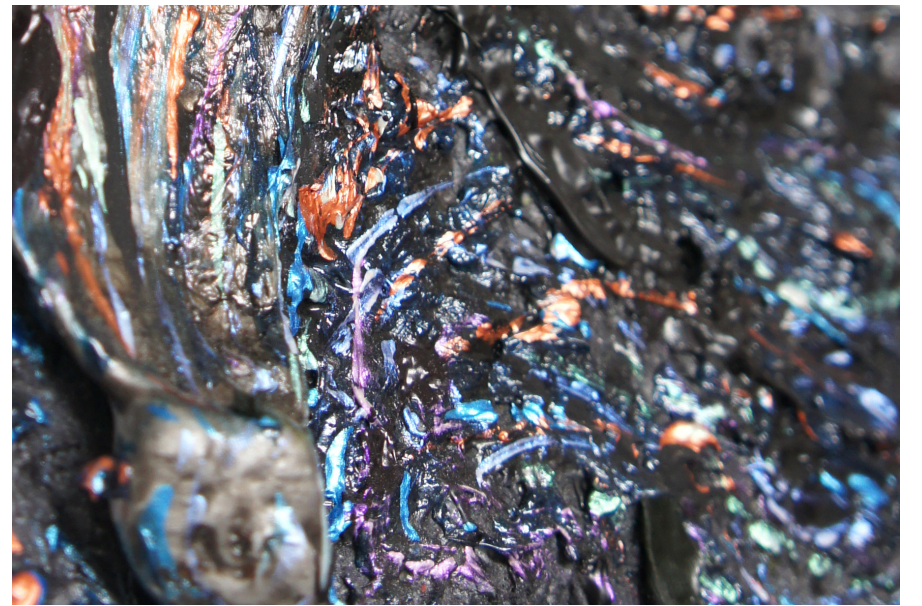
The found objects are blending with paintings to achieve something almost archeological—as if the pieces are from chunks of Assyrian hieroglyphs or fragments of Angkor Wat. Their stories are told through the use of material, texture, color, and composition, but they're hard to decipher beyond the paintings' shapes. I want the viewer to look into my work as if it were from a foreign culture lost in an unknown time. There are hints that these fragments came from complete worlds with their own languages and technologies, but the fine details are only intuited. Their worlds can no longer be lived in, they can only be observed through these little windows.

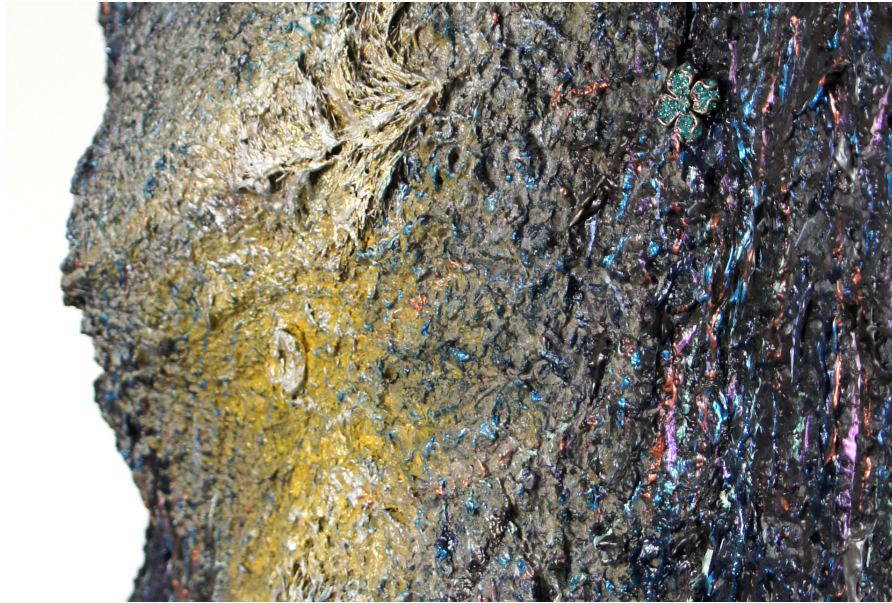
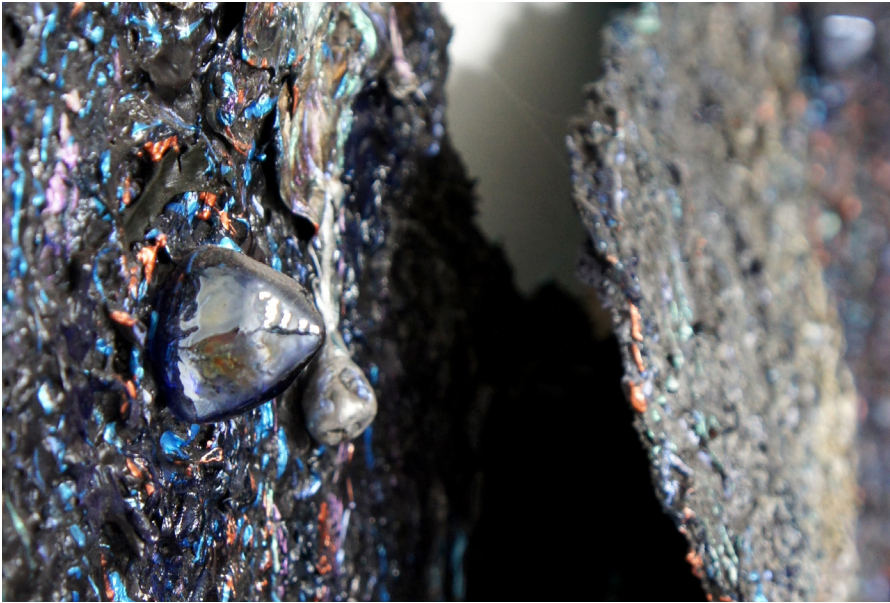
My works can be read in this way, as if each piece is a glimpse of a cosmology at work. And within these worlds, there are contemporary materials and images that fall into it, grounding the viewer with familiarity in an otherwise strange human landscape where the past, present, and future is jumbled.



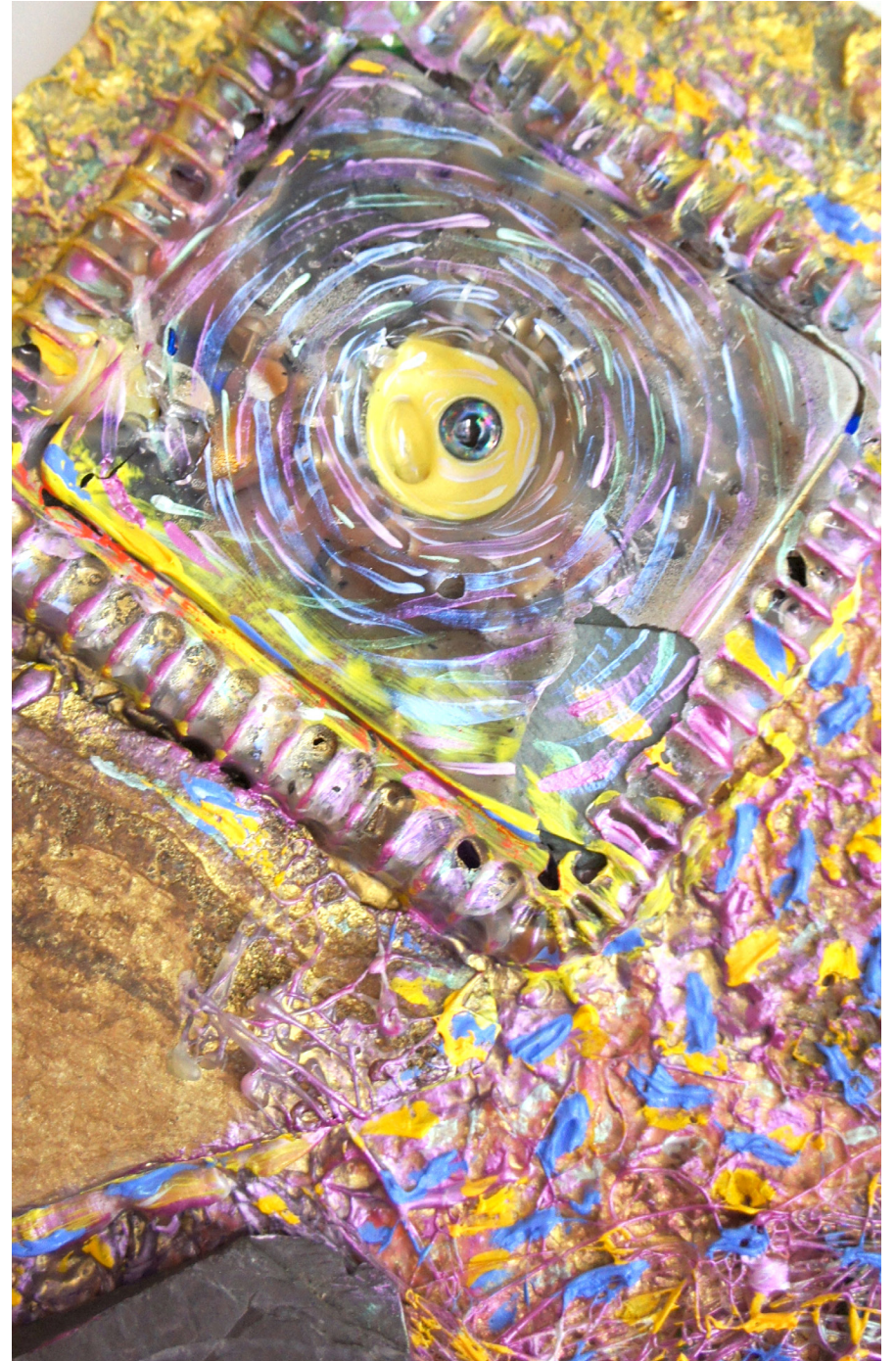
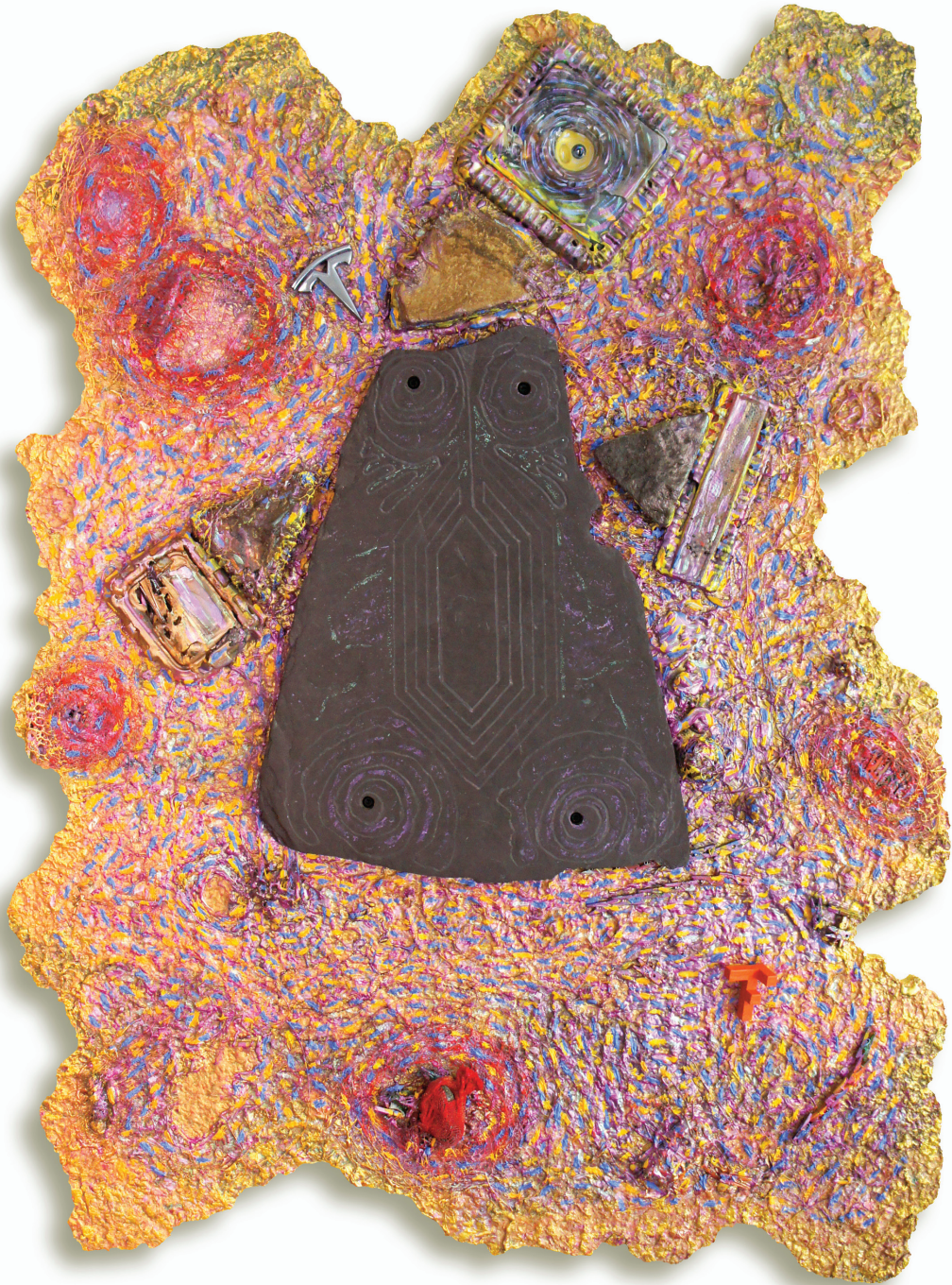






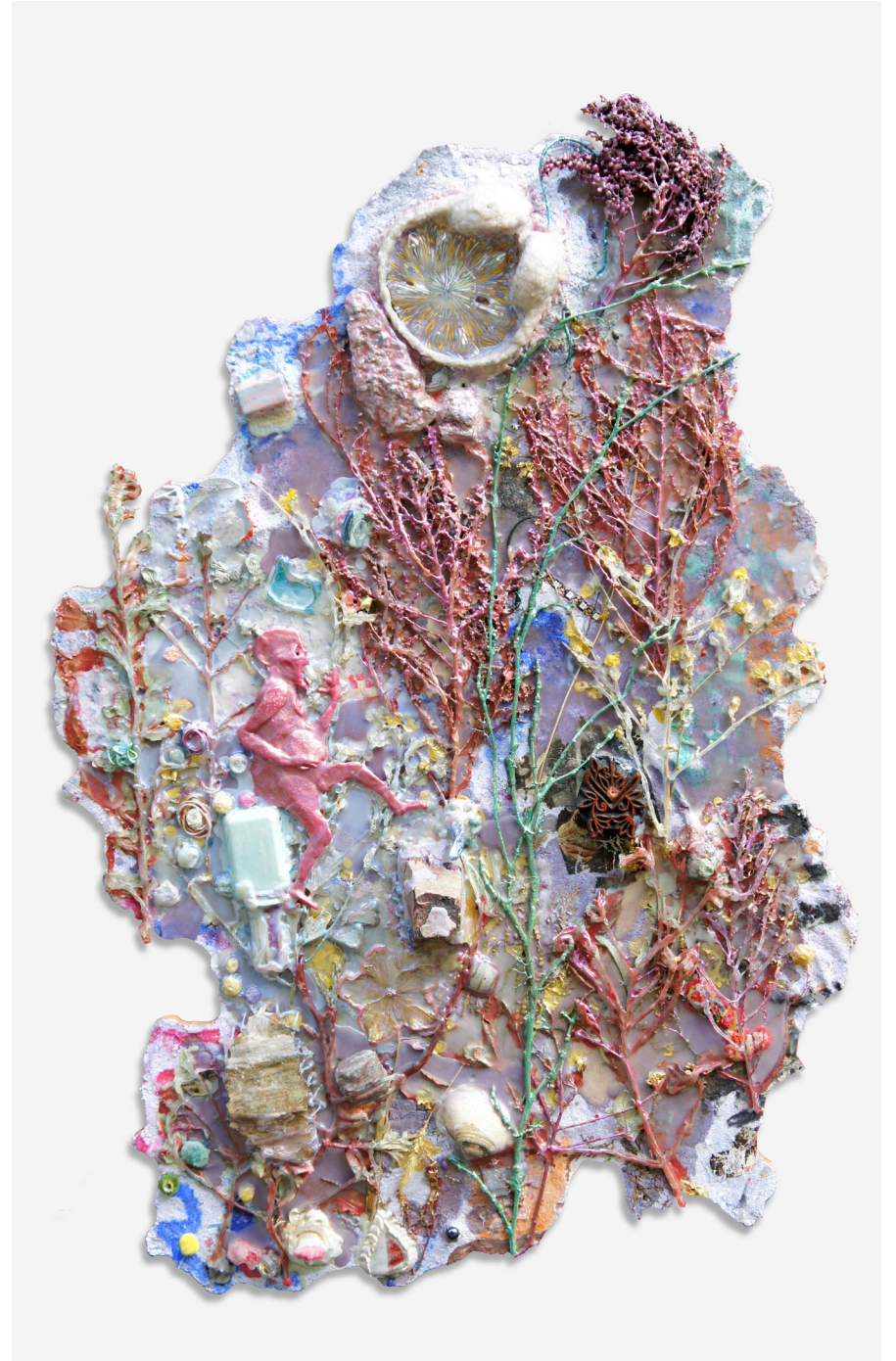


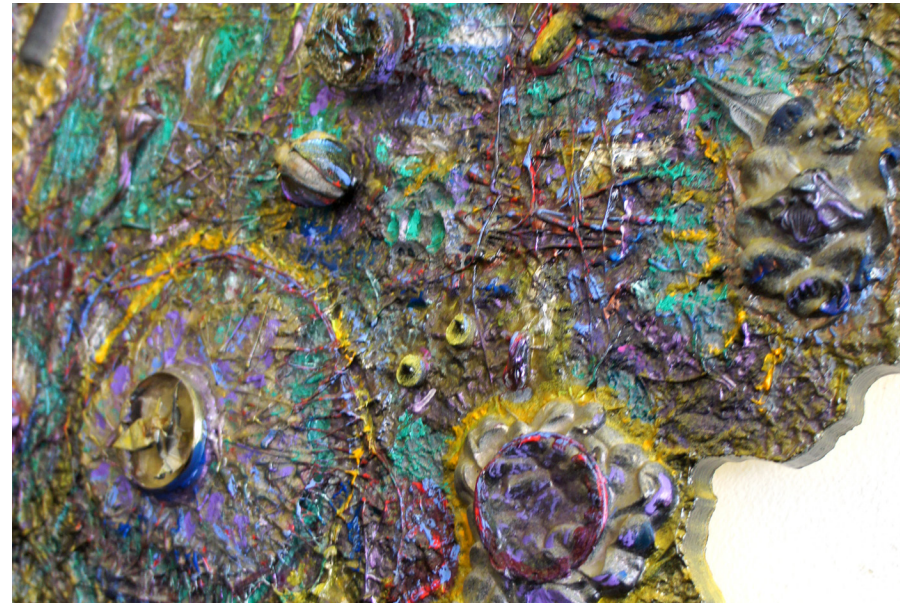
















## On Materiality

*With materiality so central to your practice, what is your selection process like?*

I am always looking for found objects as a way to continue my relationship to my work beyond the studio. Although I don't usually have a preconceived notion of what's going to go into a painting, I often have a general idea of what I am looking for in the materials. It could be a certain feature—maybe I want something shiny. It could be I'm looking for something of a specific shape and texture. It is sometimes more complex like I might be searching for an object that symbolizes and represents a theme that I'm working through.

Whatever I'm on the hunt for, recontextualizing these found objects brings joy into the creative process, and it helps fully define the art.

## *How does this materiality change your artwork?*

Materiality works in multiple ways. I often use it to reflect the view that nothing, not even meaning, is fixed. Recontextualizing recognizable items to radically shift their apparent meaning is one way to show this. But for another example, I tend to paint a lot of tiny iridescent and interference color brushstrokes over my textured surfaces. This makes the paintings appear as if they're swarming with shimmering marks and refracting light as the viewer walks around them. I always believe that this promotes a healing energy, a reminder that everything is vibrating and in motion. It helps to think that even when we come across obstacles far larger than ourselves, they can be changed or reframed in both large and small ways.

My materials also frequently reflect my heritage as a gardener as much as my vocation as an artist. I grew up spending a lot of time in a vegetable garden in the cosmopolitan neighborhood of Sunset Park, Brooklyn. My parents were farmers born in Taishan, China. They grew up in villages not too far from Guangzhou when the industry was taking root there over four decades ago. I learned from my mother how to plant, cultivate, and harvest crops in our backyard.

Now, I tend to my art like a garden. Paintings and projects are started just as seeds are planted. Some lay dormant, some take root, while others take years to mature. Some never make it, but they can still become nutrients for other works.

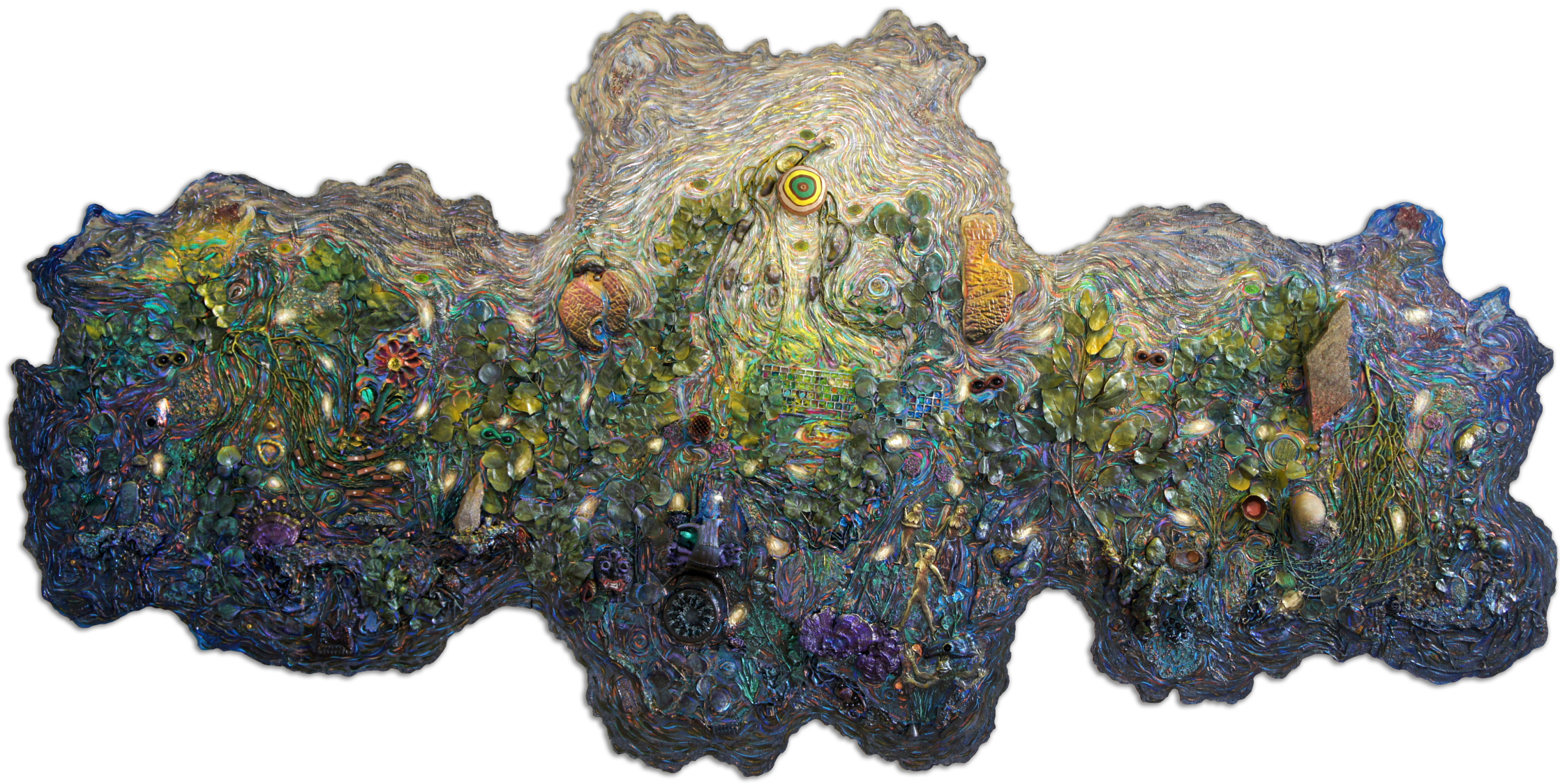
This art-as-gardening shows up aesthetically as accumulation—the works take on a life of their own, sprouting images, objects, and stories that become the fruits of the pieces. Everything takes the time and nutrients they need until they overflow.



















## On Public Art

*What is the relationship between your painting and your works of public art?*

I consider my painting practice to be collaborative with my environment. I am always taking things from my surroundings and putting them into my relief paintings. But that collaboration is essentially interior.

My public art practice has been the perfect vehicle to translate the ideas I've cultivated within the studio walls—and even the art world in general—into a more accessible realm. I'm always excited to see kids or people who aren't steeped in the art world interact with my work.

The collaboration involved in creating a public art piece is deeply engaging for me. For the creation

of *CONSTELLATION*, I worked with Beam Camp City and their youth fellows and apprentices, as well as the NYC Parks Department. Starting from my original project proposal, we worked together to emphasize the elements that would be fun for the entire team to make and enticing for visitors to see and hear.

*CONSTELLATION* is a suite of six interactive sound sculptures placed at scenic locations throughout Governors Island in New York City. The entire piece is made up of six STARS. Each of these has a base (which takes the shape of a giant human sense organ), a stem (that is as tall as a small tree), and a web (made of lines that bloom from each stem). Suspended on the webs are painted, slip-casted bells that the wind, and visitors, ring! The ceramic bells were designed and made by almost a thousand young people from all five boroughs of NYC.

For *CONSTELLATION* or any of my public artworks, I use heavy-handed metaphors and symbols to impress onto the viewer an experience told through easily readable visual language. Constellations, for example, are cosmic metaphors for relationships and interconnectedness—a constellation is made up of stars in relation to every other star—and we are each a constellation of experiences and relationships.

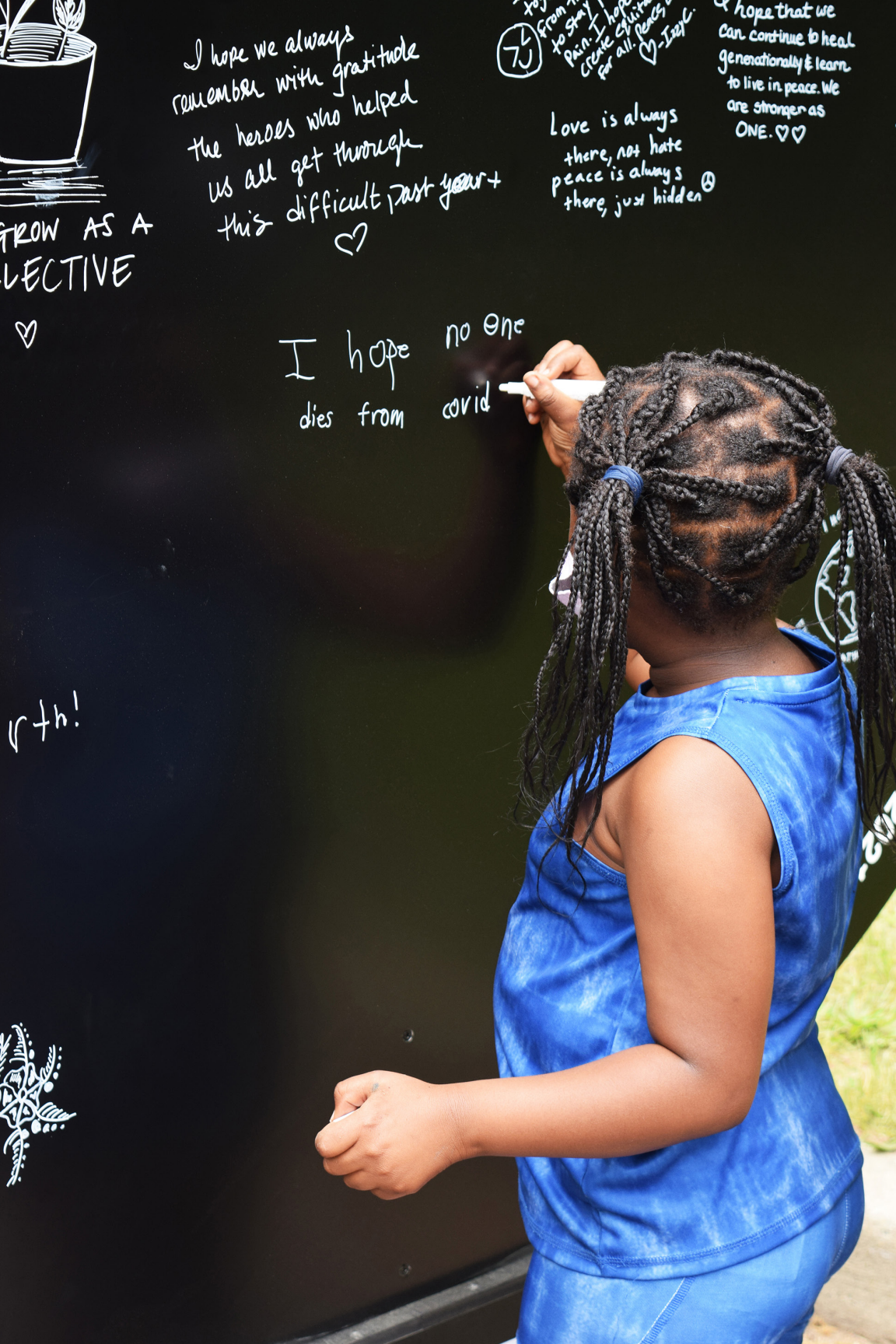
The way we relate to stories and metaphors changes over time, and I hope that this layering of symbols facilitates that. For me, a work of art stays alive when

it changes and grows with us. And with public art, more people can be involved in that change and growth over time, which opens up more possibilities along the way.









## On Social Practice

*How does having a social practice inform the rest of your work?*

Cultivating a social practice asks me to create in a different mindset. I think art can do many things, but the context is often limited to the gallery and exhibition setting. For me, social practice is a way to expand my work in the studio into a wider public realm. It provides a bridge from my artwork to tangible action and direct impact, all with higher stakes and more stakeholders.

One of the long-term projects I've spearheaded alongside an evolving team is *On Memory* in New Haven, Connecticut. *On Memory* works in partnership with the Department of Cultural Affairs to bring together local artists, architects, and designers. Alongside New Haven residents, we ask the question:

How do we create a healing space for those affected by COVID-19 through the lens of social justice?

This question first arose from residents who demanded city officials make space for healing. Specifically, they wanted a space to deal with the pain and loss experienced during the pandemic, while at the same time they wanted to amplify calls for equity. The disproportionate health outcomes faced by Black and Brown communities needed to be addressed.

Through a three-phase approach, *On Memory* aims to transform a community-selected brownfield—an unused, contaminated piece of land—into a permanent collectively-imagined park, centered around community healing and arts programming. I drove *On Memory's Phase I: Diary Disks* (2021) and co-managed the implementation of *Phase II: Memorial Mapping* (2021-ongoing). We partnered with thirteen organizations throughout the city to help host these art installations and events. These interventions addressed the ongoing pandemic and the lack of public, physical spaces to reflect and grieve. We reached over a thousand residents and recorded their wishes for what the memorial art-park should offer. *On Memory* has recently been awarded an Andrew Mellon Foundation Humanities in Place grant to solidify its structure and move the project forward.

This project has challenged me to think in a

different way, and to engage people by asking how my art can be of service. What can I do to bring positive value to our communities? On top of that, a social practice needs to address and solve real-world problems such as inequity. It needs to do that while building strong organizations and communities, generating a sustainable solution, obtaining adequate funding, and assessing impact. These practical matters go far beyond the scope of a single work of art. And dealing with these issues helps me imagine greater possibilities for everything I do.









## On Healing

*Healing is central to much of your work. How do you think about this and engage with it in your art?*

Healing is always personal—there is no single way to heal. And what may be healing to one person may be wounding to another. But there are things that one can do to nurture the healing process, like holding space and listening compassionately. This gives people the freedom to be themselves and to uncover every facet of their pain in a safe space without judgment. It's the start of tending to a wound.

In some way, many of my works take on this spiritual journey and become the material record of my own healing processes. At the onset of the pandemic for example, when there was so much external turmoil going on, there was also internal turmoil stemming from my own family emergencies. I was searching for



stability and couldn't find it. One way I dealt with this was by starting a new body of work to contain and transform this anxious and nearly debilitating energy into something hopeful.

This resulted in a series of paintings called *Fragments*—shown at Moskowitz Bayse Gallery in LA in 2021. It was a body of 11 pieces, all occupying amorphous shapes that fit together because they were cut from a single sheet. On each painting were pools of materials and thousands of minuscule brushstrokes. I spent countless hours meditating on the anxious and painful energy that had swelled up inside me. Through the process of making, I transformed some of that into shimmering colored tidepools of brushstrokes.

For my installation *A Universe*, I attempted to create a blueprint for a healing process. This is not unlike the “Lotus Sutra” in Mahayana Buddhism or the healing gospels in Christianity. Those texts and songs offer spiritual paths to salvation. Or consider Frantz Fanon's *The Wretched of the Earth* or Fariha Róisín's *How to Cure a Ghost*. These books are blueprints for liberation, among other things, which is an important kind of healing.

It took me a long time to learn how to hold still and appreciate what's going on inside me while facing the strains and wounds in life, and honestly, I'm still learning this. So I decided to create a blueprint for myself and others, a guide that could perhaps serve

people through their own difficult times. But because it was an installation piece, this could be directly experienced.

Embedded in the structure of *A Universe* is a method for centering oneself. *A Universe* is a giant bottle gourd made of cob and kaolin clay over a steel frame. You can enter at either of the two ends. Inside, there are large feet, hands, and head lining the walls, resembling a body turned outside in. So when you step into the gourd-body, you are reminded to step into yourself. When it rains, water streams into channels carved on the exterior walls and down to the sixteen windows (eight on each side), where there are cups that fill up, tip, spill, hit notes, and make music.

The gourd shape of *A Universe* is a metaphor for the body/vessel/instrument, and the rain that activates the instruments may symbolize the chaos in our everyday lives that agitates our inner states. So when it storms, the sounds from the windows grow louder and more cacophonous. But rather than becoming flustered, the gourd-body is asking us to listen and hear the beauty of its inner sounds and thoughts. It's a space one can retreat to and tune into oneself. A space for centering and perhaps healing.













## On Evolving

*Seeing your work over the course of the last year, where do you think it is headed in the future?*

While at the The Here and There Collective studio during the spring and summer of 2022, I had the liberty to create on a larger scale within a sandbox environment. During that time, I experimented with simulated light effects on the textured surfaces of my relief paintings, making illusions. While honing in on this trompe-l'œil effect, I found it fitting to use this technique to highlight the Buddhist and Hindu theme of Maya, which can be translated from Sanskrit as “illusion” or “magic.”

The light that shines through in my relief paintings can be read as theater lights, party lights, strobe lights, divine lights, spotlights, and even UFO or alien lights peering in. Within the compositions, the

difference between actual light hitting the paintings and the illusionistic lights depicted in the work gets blurred. The viewer, then, has difficulty perceiving the difference between reality and illusion.

More broadly, I am connecting this to the theater of life, which is a recurring spiritual theme that spans many world religions and cultures. The idea asks us what animates the things we perceive. Is there a higher meaning beyond or behind the tragedy, elation, and drama we feel?

I am also exploring the use of relief paintings and illuminating sculptures at large scales. Their size gives them the power to influence the spaces they exhibit in. This allows them to unite the effects of architecture, storytelling, and iconography. Just as in temples and cathedrals, these large pieces have the potential to overwhelm the body and implicate the viewer within the work and the worldview it projects.

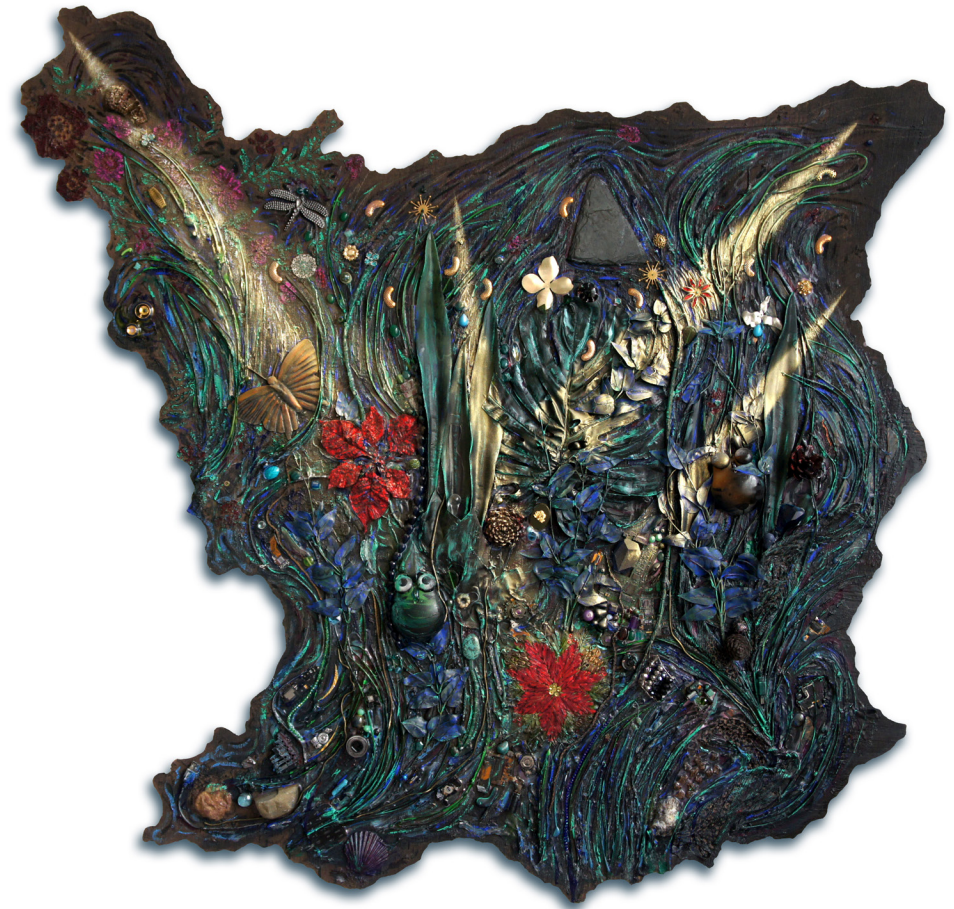
I remember feeling art on this bodily and psychic level when I visited the Grand Hall in the Lingyin Temple in Hangzhou, Zhejiang Province, China, over a decade ago. The monastery was founded in 328 AD. Since then the retreat has spawned dormitories, pagodas, and Buddhist grottoes. Today, there are still monks and residents using the temples for their original purpose. The large mountainside reliefs throughout the site were awe-inspiring. Inside the Grand Hall, the walls were overflowing with hyper-

detailed reliefs depicting Buddhas, Bodhisattvas, Arhats, and cosmologies of the Buddhist tradition.

The culture I am from is quite removed from this monastic life, which made me wonder what it would be like to inhabit this space and live with the reliefs and iconographies, constantly taking them in as part of my environment. No matter how much I tried to envision this, I still felt like a stranger, a tourist.

In my new work, I am going back to this feeling of estrangement. I am interested in creating dissonance with what we feel is normal and natural in our culture by making it appear more distant. I want us to feel as if we're re-entering our lives from an alien perspective. In doing so, I hope to shed light on the stories that have constructed our societies and environments so far, and what new stories might be possible.

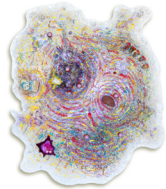








# Works Information



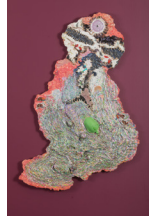
The Alchemy of Mood and Matter,  
2017-2022  
Mixed media on panel  
36.5 x 30 in



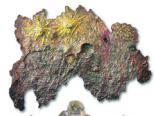
All Seeing All Feeling All Being All  
Changing, 2022  
Mixed media on panel  
144 x 72 in



Ash and Flame Nebula, 2022  
Mixed media on panel  
23.75 x 47.5 in



coats of faith hopes of grace, 2020  
Mixed media on panel  
26.75 x 44 in



Concrete Cloud, 2022  
Mixed media on panel  
29 x 22.5 in



CONSTELLATION, 2021  
Steel, ceramic, fiberglass, rocks  
8 x 12 ft (x6)



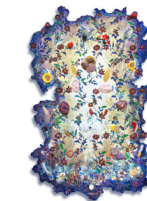
Diary Disks, 2021  
Aluminum, plywood, steel  
6 x 9 x 19 ft (x11)



Eyes of the Wanderer Nerve, 2022  
Mixed media on panel  
38 x 48 in



merciful river body, 2021  
Mixed media on panel  
50.5 x 25 in



Labyrinth of Leaves and Berries, 2022  
Mixed media on panel  
48 x 72 in



Each Ourselves Beyond, 2022  
Mixed media on panel  
32 x 44 in



a myth made for you, 2021  
Mixed media on panel  
46 x 21.5 in



In the Bowels of the Bardo, 2018-2021  
Mixed media on panel  
86 x 74 in



A Maze  
Mixed Media on burlap and ash wood  
6 x 12 x 12 ft



Polaris, 2022  
Mixed media on panel  
32 x 23 inch



The Pyramid's Neck, 2021  
Mixed media on panel  
30 x 40 inch



A Universe, 2021  
Cob and kaolin clay over a steel frame  
16 x 30 x 11 ft.



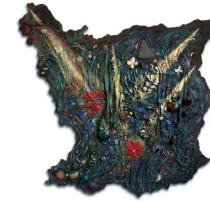
Underbelly Bloom, 2021  
Mixed media on panel  
144 x 95 in



Score of Changing Scales, 2022  
Mixed media on panel  
29 x 28.5 in



The Sermon, 2022  
Mixed media on panel  
48 x 72 in



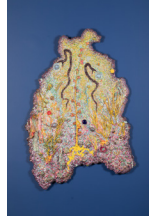
(Work in Progress)  
Mixed media on panel  
48 x 50 in



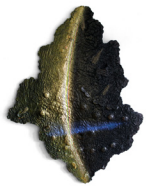
(Work in Progress)  
Mixed media on panel  
48 x 52 in



Spiral Amulet, 2022  
Mixed media on panel  
24 x 28 in



sword and shield divide, 2020  
Mixed media on panel  
29.75 x 39.5 in



Transitory Light, 2022  
Mixed media on panel  
48 x 64 in



The Traveling Thoughts of An Organism, 2022  
Mixed media on panel  
48 x 72 in

# Artist CV

1986 Born in Taishan, China  
Lives and works in Brooklyn, NY

## *Education*

2010 B.F.A., Cooper Union, New York, NY  
2020 M.F.A., Yale University, New Haven, CT

## *Solo Exhibitions*

2022 Alchemy of Mood and Matter, Harkawik Gallery, New York, NY  
2021 Fragments, Moskowitz Bayse, Los Angeles, CA  
2018 Maya and the Mycelial Network, The Range, Saguache, CO  
2017 The Cosmos of Seeds, The Hand, Brooklyn, NY  
2016 Ye Mandala, Future Development Space, Brooklyn, NY

## *Two Persons Exhibitions*

2018 Accumulations, Postmasters Gallery, New York, NY  
Chimeras, Central Park Gallery, Los Angeles, CA

## *Select Group Exhibitions*

2022 Combinations, Sugar Hill Children's Museum, New York, NY  
Mediated Meditation, Harkawik Gallery, NADA New York, NY  
The Hearing Trumpet, Galerie Marguo, Paris, France  
Arts in Embassy, The Hague, Netherlands

2021 Roots Taking Root, James Fuentes, New York, NY  
36 Painters, Harper's Gallery, East Hampton, NY  
Redirecting, Tree Art Museum, Beijing, China  
Reinvention, Untitled Art Fair, Miami Beach, FL  
2020 ELMNOP, Spring/Break Art Show, New York, NY  
2017 Death by Audio Arcade, Cloud City, Brooklyn, NY  
2016 Office Space, LMCC Residency Space, New York, NY  
2015 Cosmicomics, frosch&portman, New York, NY  
2010 Sculpture Storage, La Mama Gallery, New York, NY  
BRUCCENIAL, New York, NY  
Red Barn, Ox-Bow Gallery, Grand Rapids, MI  
2009 Contempt, Houghton Gallery, Cooper Union, New York, NY  
My Way, Performa '09 Hub, New York, NY

## *Public Arts*

2022 Remaking the Stars: CONSTELLATION Lights, curated by Alaina Simone, Andrew Freedman Home + Beam Center, Bronx, NY  
2021 CONSTELLATION, Governors Island, New York, NY  
A Universe, Beam Camp, Strafford, NH  
Mediated Meditation, Kings Gate Project Space, London, UK

## *Projects*

2022 Through Breath and Embrace, Yale School of Medicine, New Haven, CT  
2020 - Haven Arts Park, Memorial Mapping, Diary Disks (Awarded Present Andrew Mellon Foundation Humanities in Place Grant), New Haven, CT  
2019 I=N=T=E=R=F=A=C=E, Yale Cabaret, New Haven, CT  
2017 Over the Rainbow, Babycastles Gallery, New York, NY  
2012 Live/Work Die Hard, Gowanus, Brooklyn NY

## Residencies and Awards

- 2022 The Here and There Collective Studio Grant in Brooklyn, NY  
Andrew Mellon Foundation Humanities in Place Grant  
Andrew Freedman Home studio residency, Bronx, NY  
Tsai CITY (Center for Innovative Thinking at Yale) Innovation Fellow (2020-2022)
- 2020 Critical Practice Research Grant  
Yale Center for Collaborative Arts and Media Studio Fellow (2019-2020), New Haven, CT
- 2019 Blended Reality Researcher (2018-2019)
- 2018 The Range Summer resident and exhibiting artist, Saguache, CO
- 2010 Ox-Bow School of Arts Summer Fellowship, Saugatuck, MI

## Press Highlights

- 2022 Schwendener, Martha. "At NADA, a Glorious Collision of Paintings and Ceramics." *The New York Times*. May 5, 2022.
- 2021 Graeber, Laurel. "A Quirky Design Fair Finds a New Home: Governors Island." *The New York Times*. August 19, 2021.  
"Governors Island Welcomes Beam Camp City." *Governors Island Blog*. August 4, 2021.  
Lee, Ricky. "Interview with Ye Qin Zhu." *curator.guide*. 2021.  
Gellman, Lucy. "Diary Disks moving to City Hall." *Arts Council of Greater New Haven*. July 8, 2021.  
Perkins, Nick. "'Diary Disk' Lands In Library To Preserve Communal Memories Of Rough Year-Plus." *New Haven Independent*. June 3, 2021.  
Slattery, Brian. "Diary Disks Collect The City's Memories." *New Haven Independent*. May 25, 2021.  
Preston Zappas, Lindsay. "Drawings that chart out the levels of deaf rage." *KCRW: Arts & Culture Stories*. January 19, 2021.

- 2020 Gonzalez, Susan. "Inaugural Innovation Fellow will help link the arts and entrepreneurship." *Yale News*. November 24, 2020.
- 2019 Brown, Donald. "The Art of Interfacing." *New Haven Review*. December 7, 2019.
- 2018 Cascone, Sarah. "Editors' Picks: 17 Things Not to Miss in New York's Art World This Week." *Artnet News*. June 18, 2018.
- 2015 D'Agostino, Paul. "Space & Specters: From Calvino to Tarantino." *Brooklyn Magazine*. August 12, 2015.  
Micchelli, Thomas. "Alien Forms: 'Cosmicomics' at Frosch&Portmann." *Hyperallergic*. July 25, 2015.

## Educator

- 2021 Visiting artist and artist talk presentation at Gotham Film and Media Institute, New York, NY  
Visiting artist and artist talk presentation at Yale Center for British Art, New Haven, CT
- 2020 Visiting artist and artist talk presentation at College of Creative Studies, Detroit, MI  
Teaching Assistant to Troy Michie's Basic Drawing class at Yale School of Art. New Haven, CT
- 2018 Instructor at Beam Center (2017 - 2018). Brooklyn, NY
- 2016 Lead instructor at Redwood Art Studio (2014 -2016). Sunset Park, Brooklyn
- 2015 Guest Educator at Russel Wright Design Center for Summer Nature & Design Camp. Manitoga, NY

# About The Here and There Collective

The Here and There Collective (THAT Co.) is a registered 501(c)(3) non-profit organization committed to uplifting and connecting art practitioners from the Asian diaspora.

Founded in January 2021, THAT Co. was born out of a series of studio visits that took place over the pandemic. Confined to our homes, but readily available to connect, we were able to get to know Asian-diasporic artists in and out of NYC and the US. A common refrain kept appearing in those conversations, where artists struggled to find contemporary references that looked like them or peers to connect with. Thus began our journey to chronicle as many Asian-diasporic artists as possible—all on an online platform that is readily accessible for anyone to learn from, converse with, and find support from.

Since then, we have stayed committed to uplifting and connecting our community through weekly artist features, artist direct support through THAT Co. Studio Grant program, and many community-building events throughout the year.

Learn more about us on [www.thehereandthere.co](http://www.thehereandthere.co)

# Contributors & Acknowledgements

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