



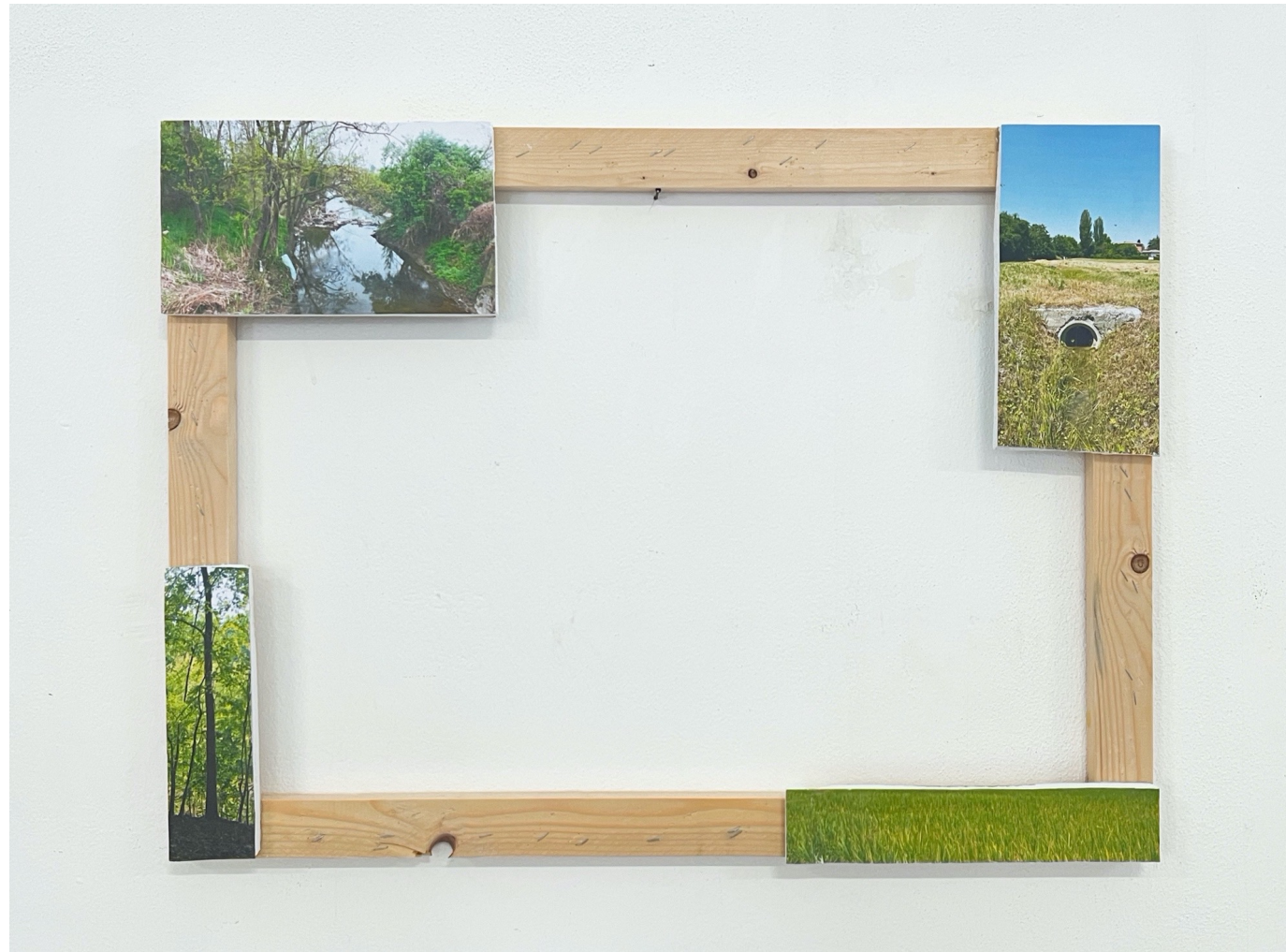
Wangchen, 2022, tecnica mista su cartongesso, cm 30x 26



Xiangtan/Golferenzo, 2022, Tecnica mista su cartongesso, cm 30x 26



Golferenzo, 2022, tecnica mista su cartongesso, cm 28x 22



Senza titolo, 2022, stampa digitale su cartongesso e telaio, cm 80x60



Dislocated familiarity, 2022, installazione site-specific per il progetto Food Wave





My Grandpa and cousin William (Reggio Emilia)
2022
Olio su cartongesso
Cm 31x41



Narcissus (San Zenone)
2022
Olio su cartongesso
Cm 31x 38.5

“It’s nearly impossible to decide what an original ecosystem looks like, culture seems to present a similar dynamic. trying to find some primordially authentic culture can be like peeling an onion” - Kwame Appiah

My life from an early age was very related to the food, but above all the cuisine of Hunan "Xiang Cai" (湘菜). My father was a chef, his second restaurant was called Shuai Shuai restaurant (using my nickname). In 1998 He moved to Germany, working in a Chinese restaurant, from there He started to combine the "Xiang Cai" cuisine with the Western cuisine. We are a nomadic family, in 1998 my parents moved to Germany to find a better life, in 2002 they moved to Reggio Emilia, and I joined them in 2004.

Chinese cuisine is based on “Sapore”(Italian term): the flavor of spices and vegetables, each Chinese dish is made up of at least 3 traditional spices. one of the problems with overseas Chinese restaurants is that they often don't have enough spices and vegetables to make an authentic dish. For this, my father during his free time goes to grow Chinese vegetables in the outskirts of his city. To refind the original “sapore”. While the seeds He brings from homeland are connected to various specific nations, when implanted in Europe they begin their process of transformation and hybridization, just like the immigrants themselves. Despite the fact that there seems to be an apparent longing for some type of original culture, the resulting practices deny any such originality. Even if the desire of the farmers to grow plants that remind them of their origins comes in part from nostalgia of an idealized home, in reality they create something new every time.

The photographs represent rural landscapes and places where the artist lived. In a photograph, the father collects Chinese celery (Shui Qing Cai) in a suburban canal of Reggio Emilia. This vegetable is typically used in southern Chinese recipes and is a rather resistant plant present in large quantities in wetlands, growing spontaneously in shallow waters or on rivers. In another photograph taken in the summer of 2022, it can be seen how the growth of celery has drastically reduced due to drought and human intervention, with consequent biological, culinary and cultural changes.



Eredità/Predizione, 2022, installazione site-specific, Sala delle Pietre, Todì



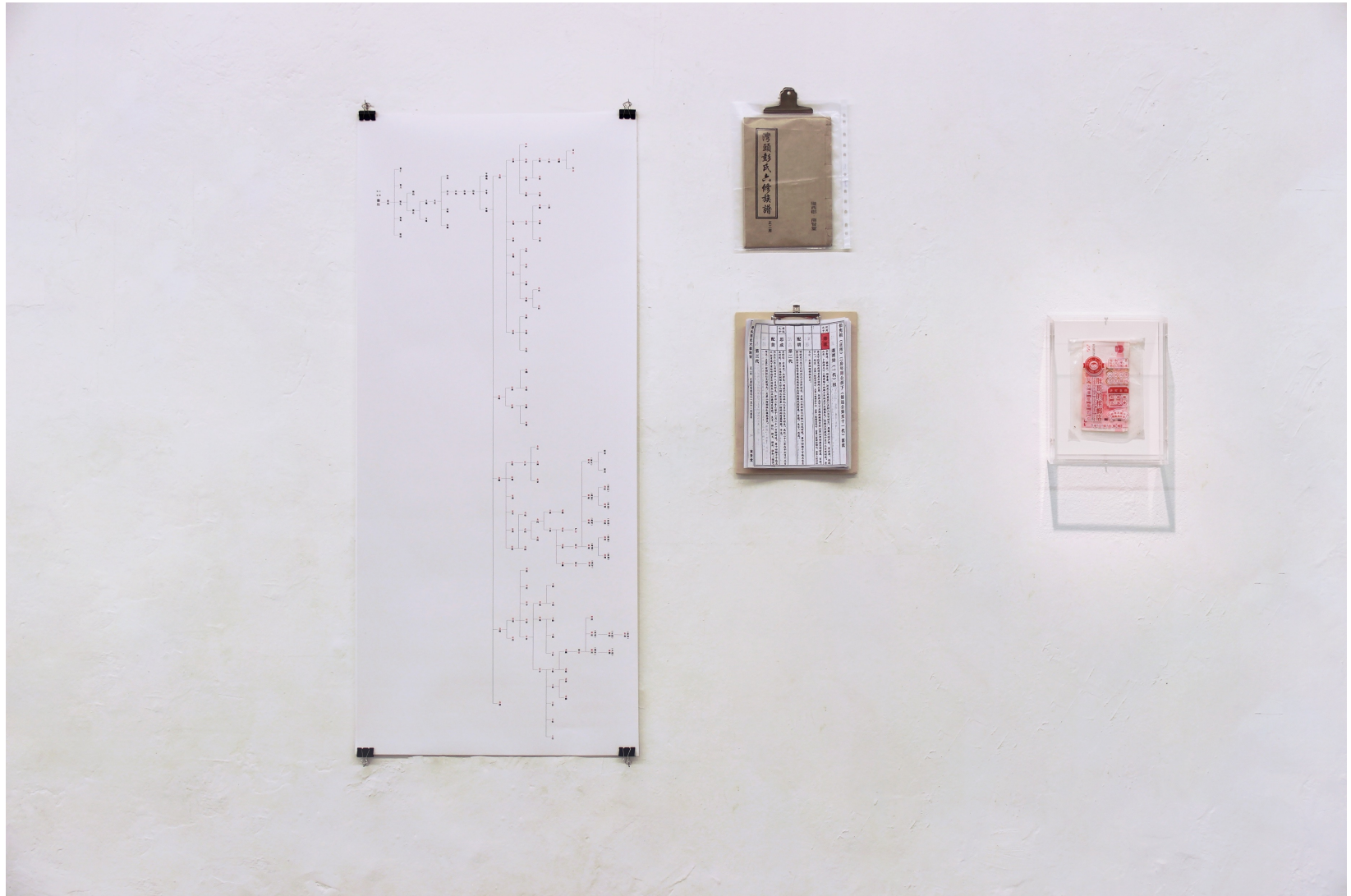
“思祖惟文太，宗兴伍百年，念征有杰士，迷信继商贤。”

-Generation Name of Peng family

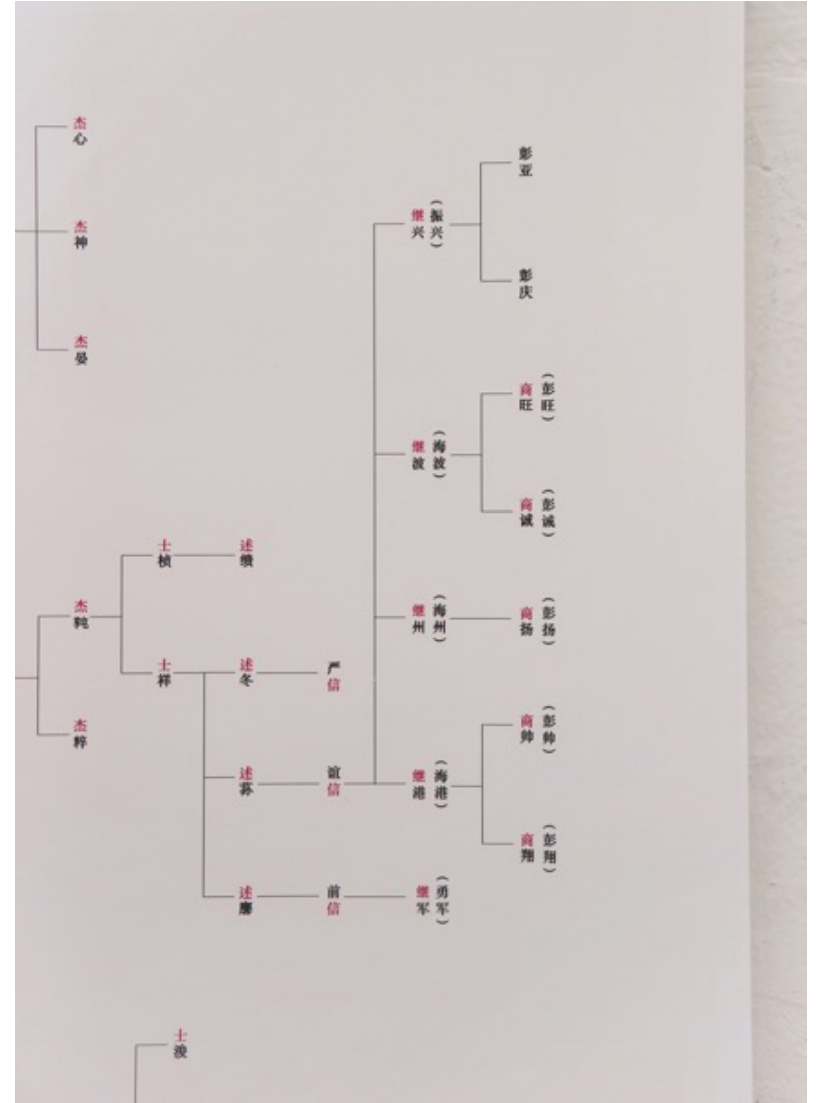
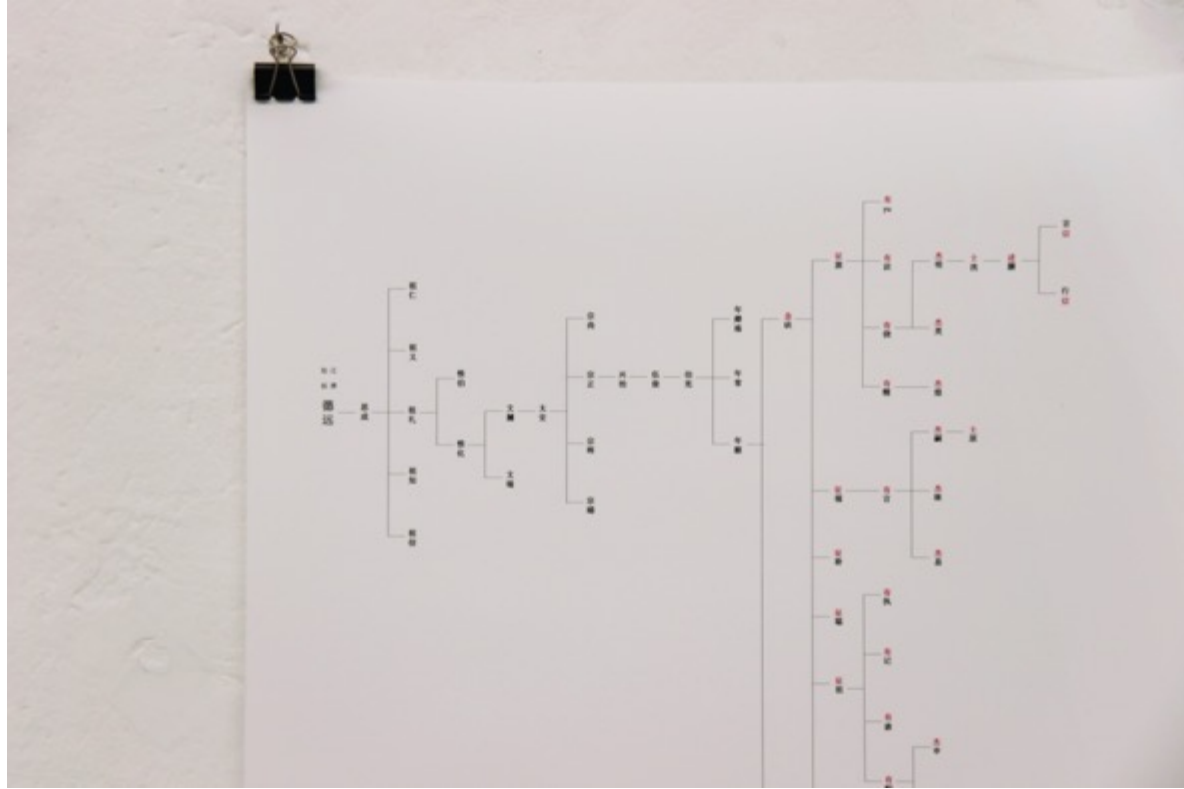
The sentence in Chinese is an excerpt from a poem by my first ancestor, Peng Deyuan (彭德远, 1375-1430 d.C). More specifically, Generation Name of Peng Family (彭氏家族字辈). It is an old Chinese tradition that serves to systematize the names of each generation, and make all their descendants as clear as possible. According to Chinese tradition, each family must use the name prefixed by the ancestor, that is, follow the order of the ideograms of the poem. Unfortunately, today this ancient tradition has been neglected after modernization.

This site-specific installation is part of a series of works to commemorate my grandfather, who passed away in March 2021 (not being able to go to his funeral because of the covid, I feel strongly guilty). A few years ago my grandfather passed down the Peng family book to mine father, and when my father returned to Italy he passed it to me. While researching my family's book I highlighted all the names of each generation, in the end I discovered this poem, it is a phrase that has a strong symbolic value for me. But not being an expert in ancient Chinese, so I have not yet been able to translate it correctly.

I've never had a way to cultivate from the land, my grandfather did it, my father too. I would not like to call this installation as a simple “installation”, but for me it is an Action, that of cultivating, which becomes a ritual, it is a ritual of the human instinct. It is a very simple and collective gesture. The result is not more important. What is important is the process and the effort while creating it and how it will end in an environment that does not belong to it.



Components for a genealogy of Peng family, 2021, installazione, Viagarini

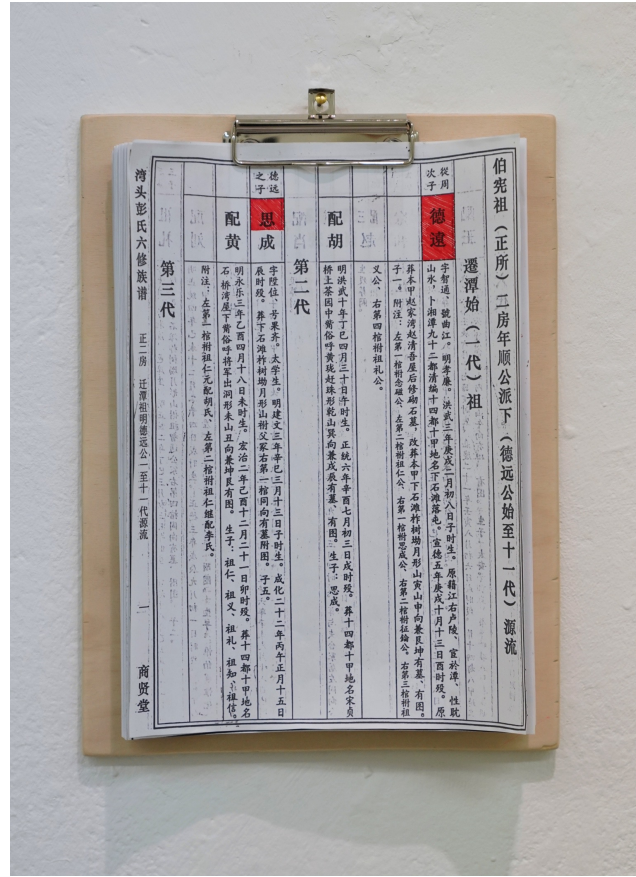


It is a series of new works created to commemorate my grandfather who recently passed away. The old man once passed the genealogy to my father, and now my father passed it to me when he returned to Italy.

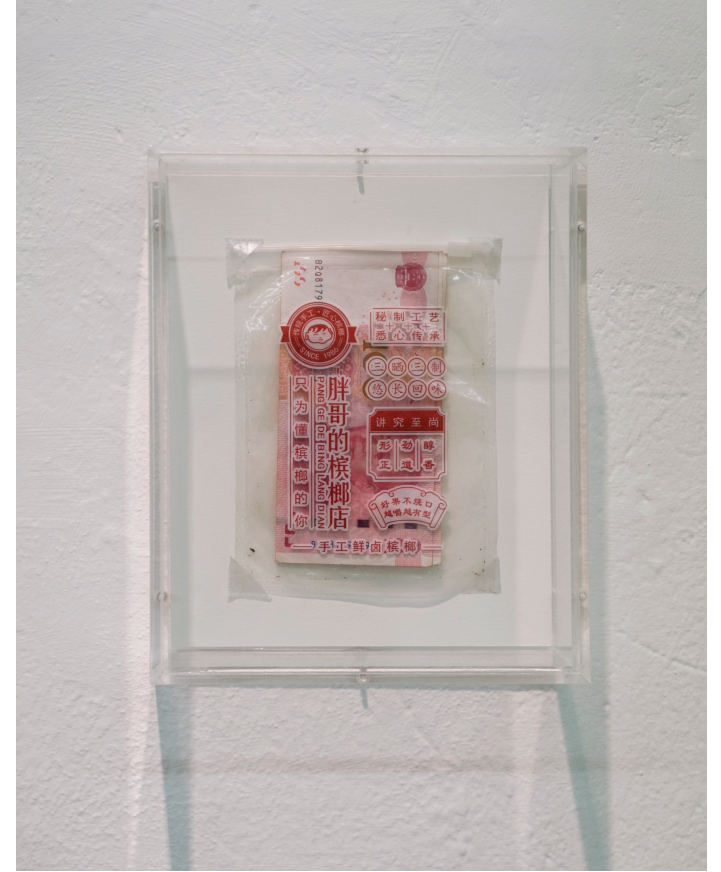
By combing the history of the family, I learned about the ins and outs of the family members and the glorious history and wisdom of my ancestors, and also let me know who I am and where I come from. The four hundred Yuan was a gift from my grandfather before his death. We call it *Zi Sun Qian* (Moneys for Descendants). For the convenience of storage and carrying, my father wrapped it in a Xiangtan Pang Ge betel nuts bag. Pang Ge Bing Lang is a famous and local Xiangtanese food. When my father handed it over to me, I immediately smelled the strange smell of money mixed with betel nuts, which evoked my childhood memories.



Peng's family book, 2021



Archives of the ancestors, 2021



Zi Sun Qian (Money for descendants), 2021



Study of a missing piece n.1, 2021, specchio, cm 100x100



Study of a missing piece n.2, 2021, Specchio, cm 110x40



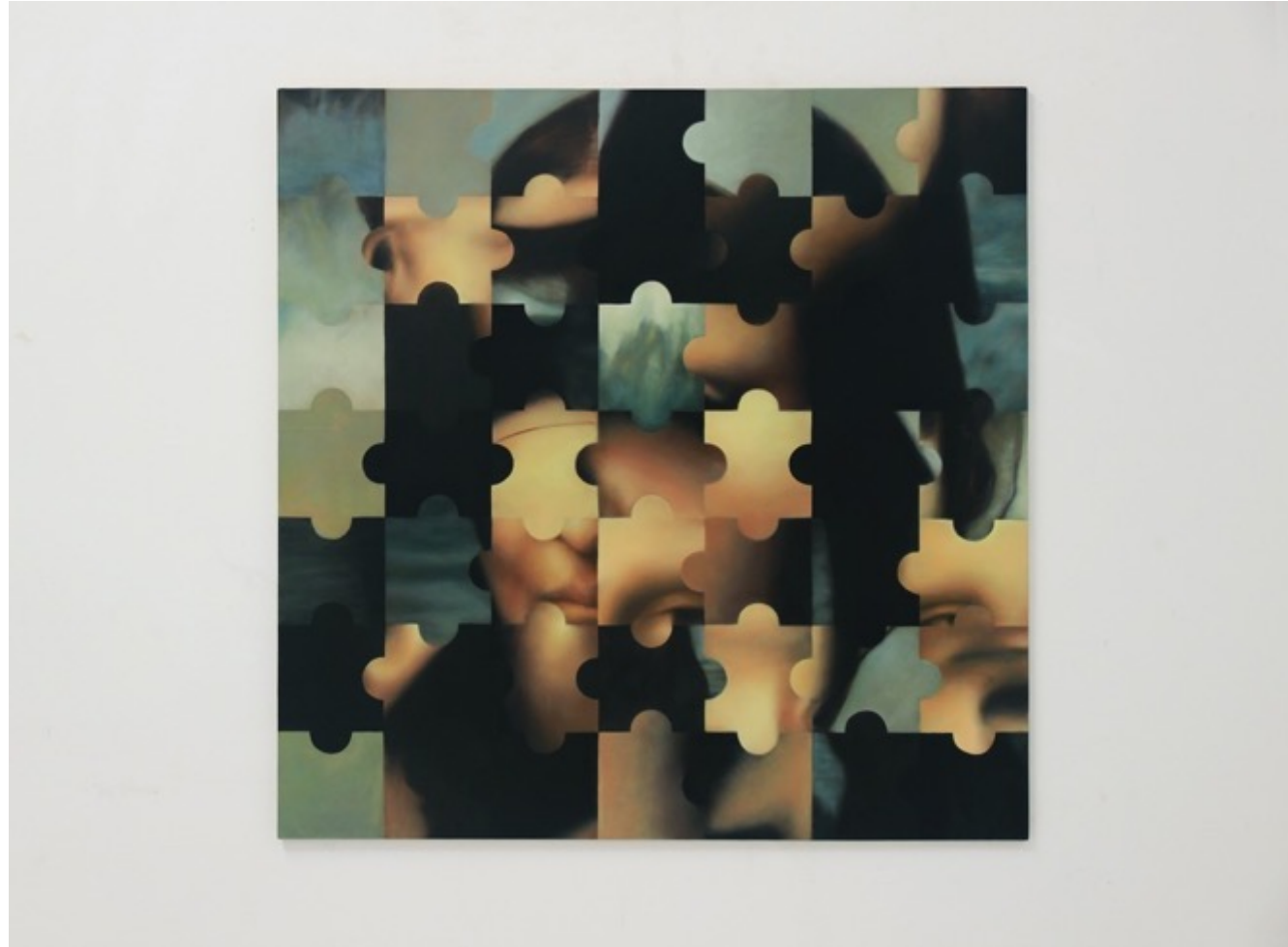
Study of a missing piece is my reinterpretation and construction of the words "我" (me) and "家" (home) as individuals in this era. That starting from the shape of the corresponding Chinese ideograms, “我”and “家”, presents the two graphic signs deprived of some of their parts. the works are placed one in front of the other as if they were mirrored. These two works reflect my identity status, an identity destined to be uncertain and incomplete.



Instinctive reaction (Tript), 2020, Performance, Single channel video (color, sound), 9'

Link video : <https://www.youtube.com/watch?v=Ef7s9A8O2IU>

I bought fifteen bananas and brought them to my studio. I tried to challenge my limit to eat them all, but when I ate the seventh one, I vomited and only banana peels were left in the ground.



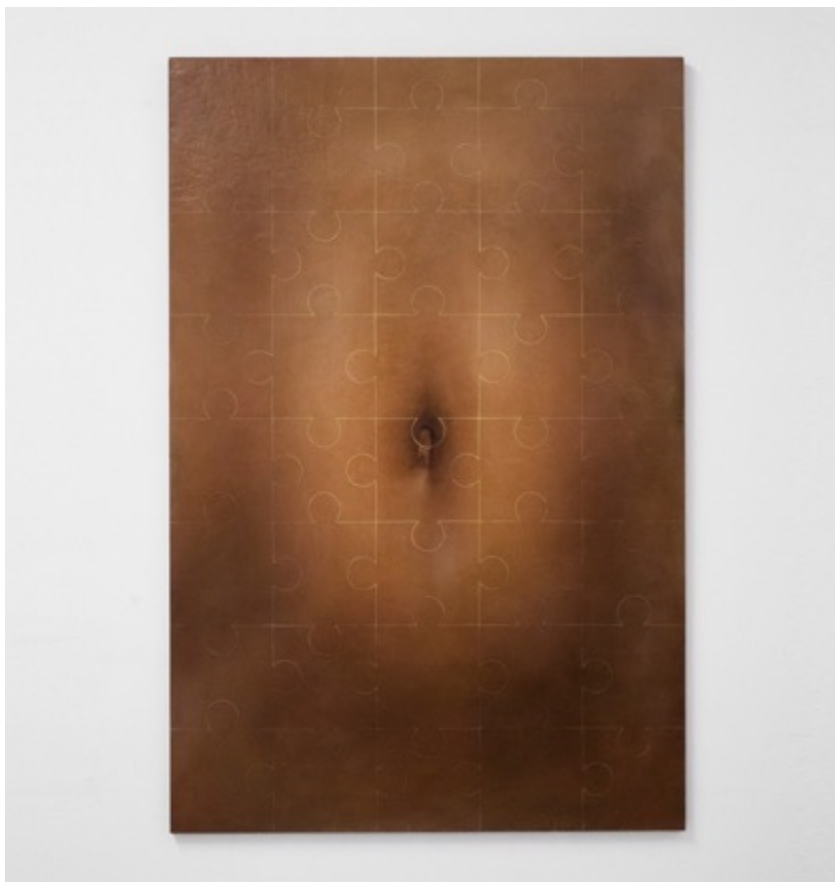
Portrait Series n.1, 2020, olio su tela, cm 100x100



Portrait Series n.2, 2020, olio su tela, cm 100x100

In the series of "Portraits" I reappropriated iconic portraits of art history such as "Innocent X" painted by Tiziano or the "Lady with an Ermine" by Leonardo Da Vinci, to then decompose the figures and randomly assemble them in puzzles of images where the identity of the faces is completely distorted and their reason for existing is also lost.

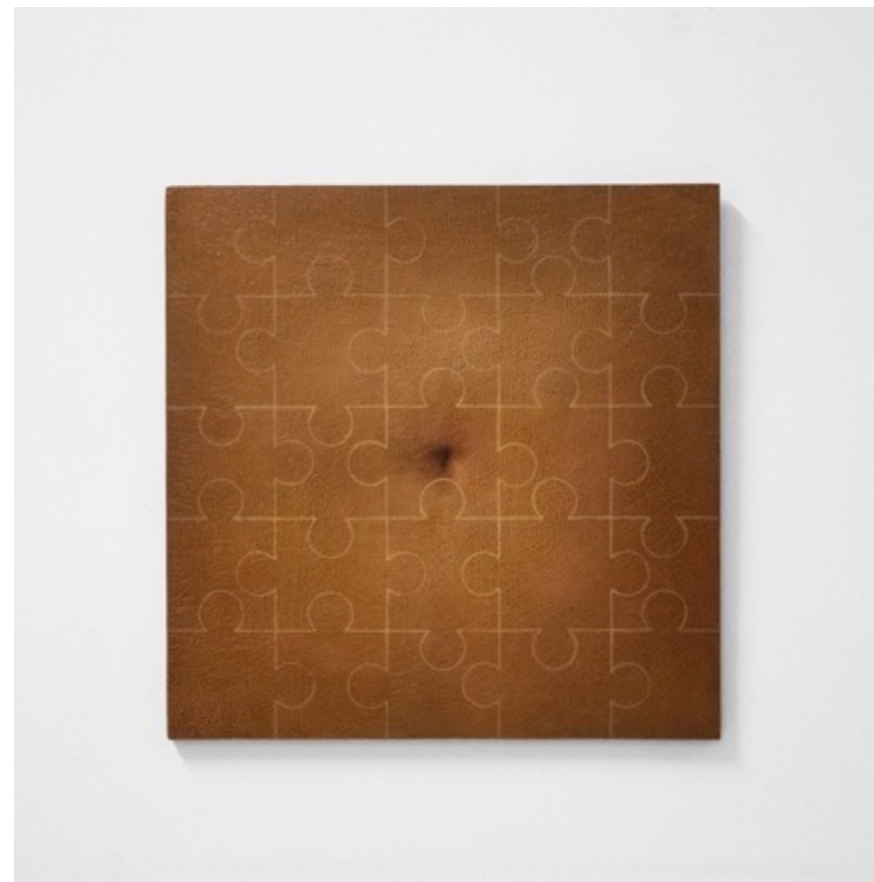
This painting series is still work in progress.



System n. 1, 2020, olio su tavola di legno, cm 120x80



System n. 2, 2020, olio su tela, cm 50x40



System n. 3, 2020, olio su tavola di legno, cm 50x50

This work involves two independent elements: the part and the whole, that is, the part is essential for the unity of the whole. In nature, a small plant can be divided into various particles. The value of each individual part creates the value of complete nature. The whole will be complete and significant if the individual parts can be separated independently. Within these paintings there is a complex linear structure which implies an invisible system that influences and decentralizes the life of human beings.



The game n.1, 2019, Specchio e bambù, cm 44x45,5x23,7



The game n.2, 2019, Specchio e bambù, cm 44x45,5x23,7



The game n.3, 2019, specchio, bambù e alluminio, cm 44x44x48



Column, 2019, installazione site-specific presso Sala delle colonne, Villa Burba, Rho



Jak mecz uderzon
zaciemnionym pokoju
Dwie białe dziewczyny w
flanelowych koszulach
nocnych i czerwone winylowe
rolki z białymi
sznurowadłami ...

Fel gêm yn taro mewn
nigheanau gwyn a
ferch dywyll:
sglefnio rholer gwlanog a
gyda ffatrï gwyn ...

Sida cayaartu ay ku dhufatay
qol qarsoodi ah:
Laba gabdhood oo cadaan ah
oo ku jira hargabka habeenkii
ah iyo kabaha casilaada ee
casriga ah ee leh nadiif cad ...

Kot ujemana
Dve beli dekletnih spalnih
flanelskih spalnih
in rdeci rolerji z belimi
čipkami...

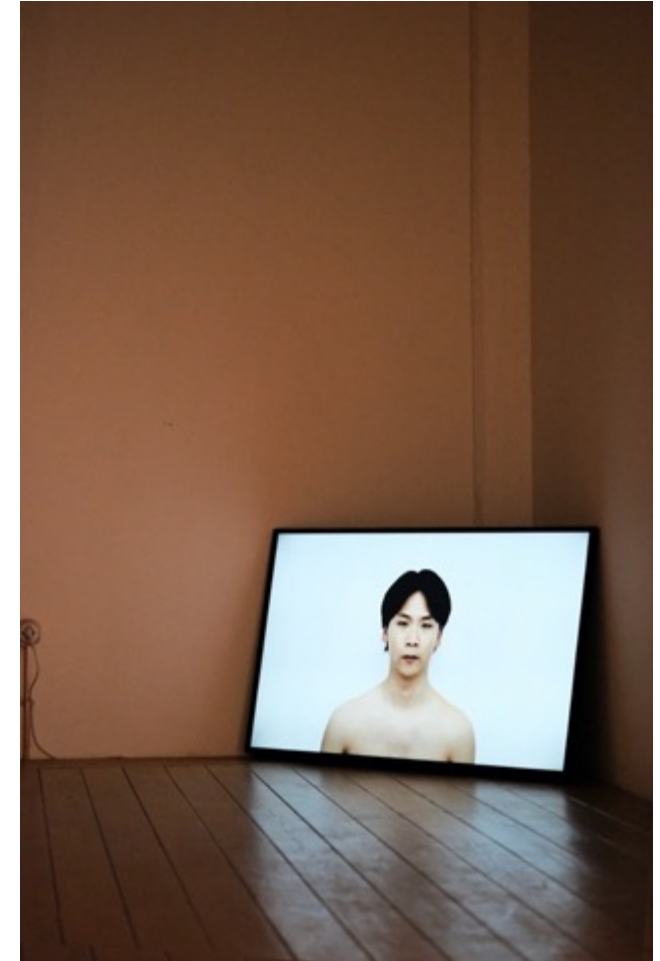
Karanlık bir odaya çarpan
bir maç gibi:
Flanel geceliklerde iki
beyaz kız ve beyaz dantelli
kızlarımızın kızı...
paten...

Zoo li ib tug menyuam
maus hauv chav tsaus ntuaj:
Oo tug hluas nkauj hauv
flanel nightgowns thiab
flanel nightgowns yam kev
xim daj cov yas kheej
...
...
...
...
...

暗い部屋で試合が
あったように、ナイトガウ
ズを着た2人の白い女の子
を、白いひものある赤い
ロールローラーズが

en un partido de
dos chicas blancas en
camisones de flanela y
patines de vinilo rojo con
cordones blancos...

Njengomdl
ekamelwa
Amant
amb
ya



I am, 2019, Video Installazione, 3'57''

Link video: <https://www.youtube.com/watch?v=gN0GLmhCds0&t=3s>

In the video installation "I am", I conveyed different identities to the audience by imitating the different languages of the world (the fixed image of myself and the changing of the language).



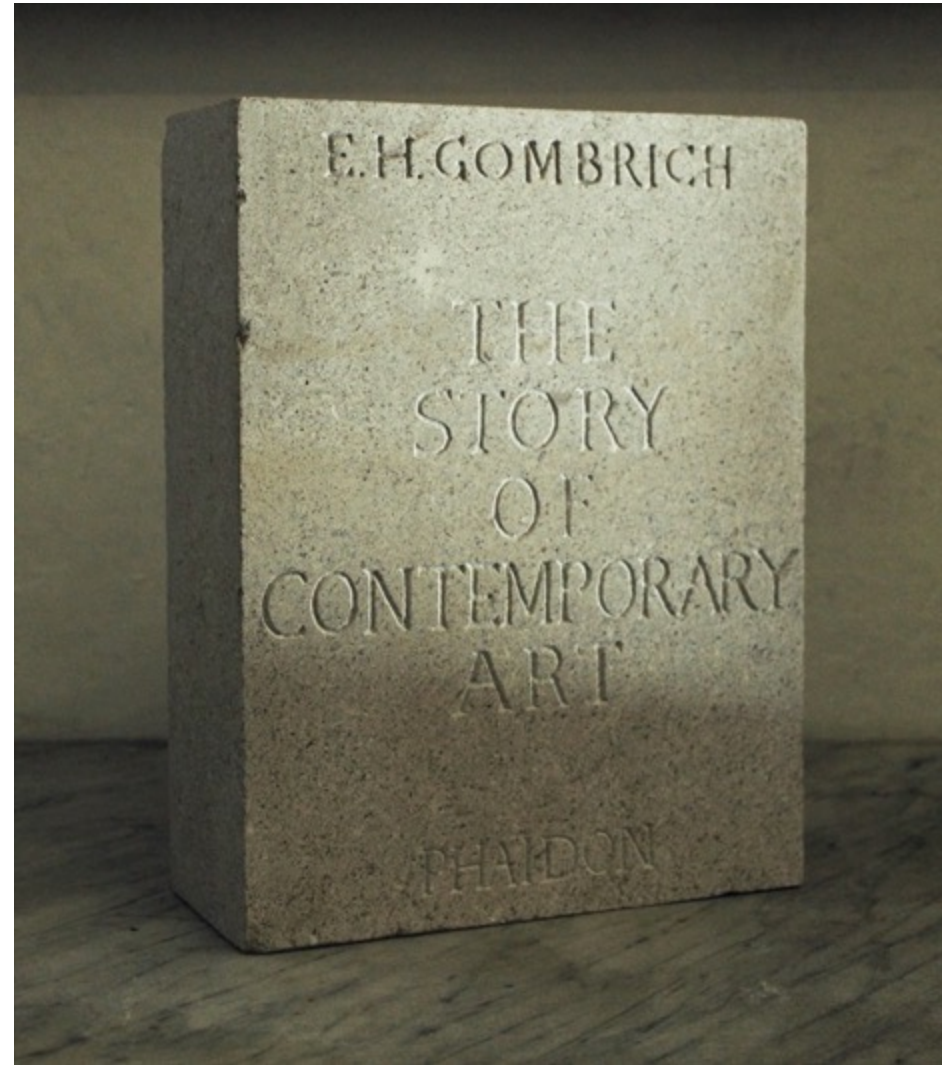
Senza titolo, 2018, stampa laser su plexiglass, 36x46



Senza titolo, 2018, stampa laser su plexiglass, 36x46



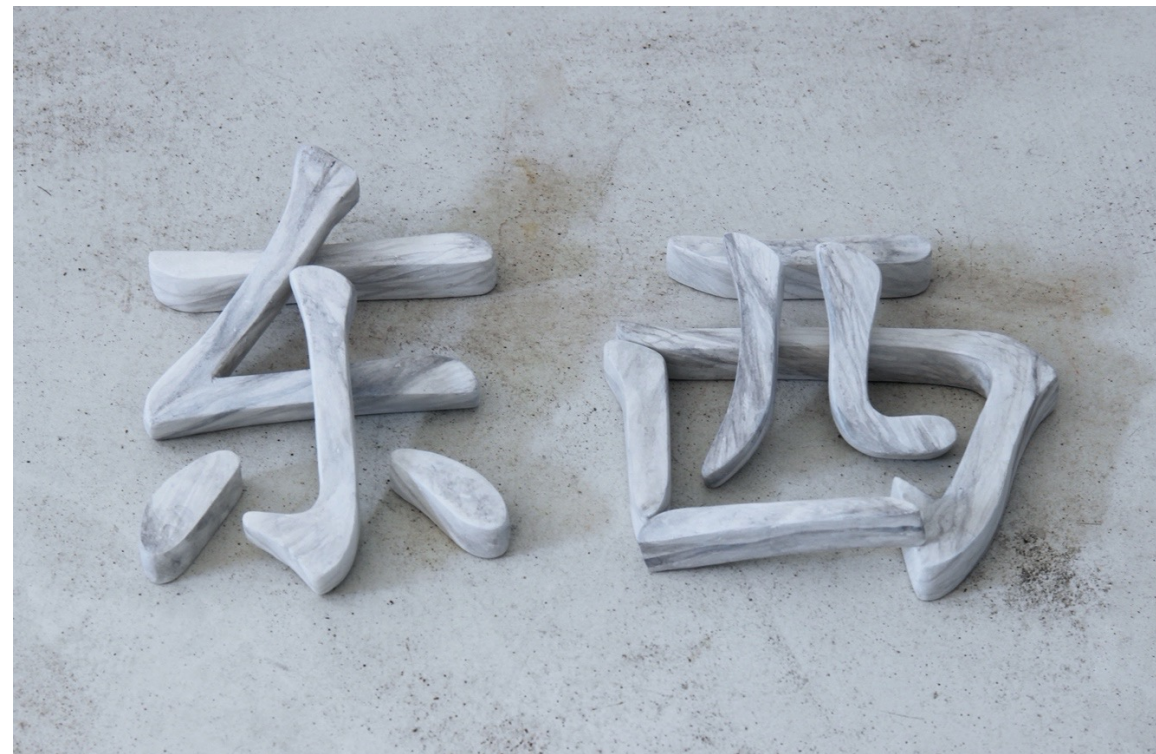
Senza titolo, 2018, stampa laser su plexiglass, 36x46



The Story of Contemporary Art, 2018, perlato di Sicilia, cm 32,5x25x10

未实施的项目

Unrealized projects



Object en écart (Oggetti in scarto), 2022, Modellino in polistirolo, gesso e colore acrilico, cm 19x9x16

Credo che una discussione sull' «identità» culturale sia viziata all'origine (...) suggerisco di affrontare la diversità delle culture in termini di scarto; invece dell'identità, in termini di risorsa o di fecondità (...) la differenza e lo scarto entrambi Segnano una separazione, ma la differenza opera nell'ambito della distinzione, mentre lo scarto in quello della distanza (...) lo scarto si rivela come una figura di esplorazione, che fa emergere un Altro possibile, non produce un ordine ma un disordine (...) Nello scarto I due termini restano separate l'uno di fronte all'altro, la distanza che appare tra I due termini mantiene in tensione ciò che è separato. Restano aperti all'altro, e continuano ad arricchirsi in tale confronto.

Francois Jullien, l'identità culturale non esiste

In cinese non si dice l'essere (to be or not to be), dunque non si preoccupa di cogliere l'essere inerente alle cose. L'installazione è composta dal termine cinese “cosa”, il cosa (oggetto) in cinese si dice Est-Ovest, 东西 Dong Xi, che non è un'espressione di un'essenza, ma di un rapporto.



Enclosures, 2021, Installazione site-specific, misure variabili

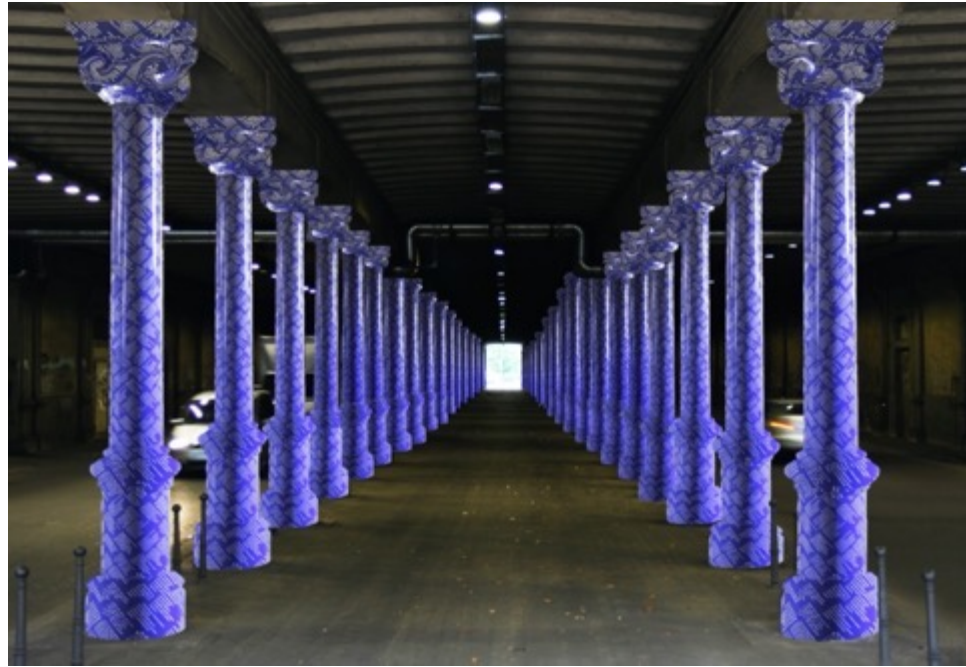


The inspiration for this installation comes from the urine of dogs —the "enclosures" , kind of instinctively dictates. This territory marking behavior is the instinct of animals, just like people defending the national territory from infringement.



Shan Tou , 2020, Installazione, specchio, stampa 3D, acrilic color, misura variabile

All'interno dell'installazione sono presenti otto cime differenti, queste sono disposte parallelamente l'una all'altra alla distanza di due metri ciascuna. Nel loro insieme possono comunicare armonia, ma sono sostanzialmente separate nel loro soliloquio.



Column (progettazione virtuale), 2019, installazione site-specific, stampa UV su adesivo PVC, sotto passaggio della Via Lunigiana, Milano



The Fortress elsewhere (modellino), 2018, installazione, stampa digitale su cartone, misura variabile

