

Amphibian has been transformed from the artist, Nung-Hsin Hu's, ongoing performance *SUSHI* (see *SUSHI* description below), which expresses her personal search for identity as a female immigrant artist in a foreign society. To extend the idea of identity confusion into her current circumstances and to reveal the invisible creative contribution in an admin role, Nung-Hsin performed *SUSHI* in my working environment, the Queens Museum, wearing her regular working clothes while the space was closed to the public. Nung-Hsin juxtaposed two performance documentations shot at the Queens Museum (2017) and Union Square (2012), and incorporated the stereopsis technique to develop *Amphibian*, a photographic and video installation.

Amphibian includes an antique stereoscope with the *SUSHI* performance stereograph serving as a central concept piece. An enlarged version of the stereograph provides a life-size experience for the viewers. Stereoscopy allows the viewer's brain to fuse the two images and accept them as one, and this blurry, merged image articulates Hu's struggle to combine both roles as an individual. The *Amphibian* video is shown as the security monitor display with four split screens that also includes some performance footage documented by the museum surveillance camera to reveal the invisible contribution as the supporting admin role.

The *Amphibian* exhibition in Resobox includes three new site specific and interactive fake food installations which are based on three dishes from Resobox: *Salmon Roll*, *Unagi-don*, and *Tonkotsu Ramen*. The plexiglass-made rectangle and tube shape sculptures show printed clear vinyl images of each dish's ingredients, and incorporate images of artist's body parts, including, skin, hair and tongue. Those fake food installations contain both desirable and undesirable ingredients which respond to the contradictory condition of the artist's dual identity.

The edible wagashi (Japanese dessert) were created taking inspiration from the three fake food installations and were served at the opening date on August 12.

More about *SUSHI* performance:

This ongoing project represents Nung-Hsin's cultural confusion and her difficulty in establishing an identity as an Asian female immigrant artist. Food is an important expression of the culture so she chose sushi, an Asian food, as her subject. This installation mimics the fake food models that are used in restaurants to attract potential customers and to arouse imagination and illusions about the real food. The artist transformed human bodies into objects resembling fake plastic food. The viewers' confusion between reality and illusion resembles the way she is perceived by others in this foreign society.

Nunghsinhu.com

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