

Exotic Dreams and Poetic Misunderstandings Project

Publish plans: 2018- 2020 (Confirmed)

Exotic Dreams and Poetic Misunderstandings Project- The Silk Roads

(Vol.1) *Solo Exhibition*, Kunsthall Grenland, Porsgrunn, 5th April- 26th May 2019

(Vol.2) *PEV Group Show*, REV Project (Research Expedition Vessel), Norway, June 2020.

Exotic Dreams and Poetic Misunderstandings Project- Performance Dinner

(Vol.1), KODE.4, 14th May, Bergen.

(Vol.2), *Årsutstilling 2018*, 29th Sep – 28th Oct, Østfold Art Center, Fredrikstad.

(Vol.3), *Barents Spektakel Festival 2019*, 13th -17th Feb, Kirkenes.

Exotic Dreams and Poetic Misunderstandings

-The Silk Roads

Project by Lin Wang

Background:

It was on the Silk Roads that East and West first encountered each other through trade and conquest, leading to the spread of ideas, cultures and religions. From the rise and fall of empires to the spread of Buddhism and the advent of Christianity and Islam, right up to the great wars of the twentieth century, the silk roads as a link, shows —how the fate of the West and the East have always been inextricably linked to each other. In the late nineteenth century, this sprawling web of connections was given a name by an eminent German geologist that has stuck ever since: -the Silk Roads.

Those pathways serve as the world's central nervous system, connecting peoples and places together, but lying beneath the skin, invisible to the naked eye. Just as the anatomy explains how the body functions, understanding those connections allow us to understand how the world works. And yet, it has been forgotten by mainstream history.

Today the Silk Roads are rising again—unobserved and overlooked by many. The Chinese One Belt One Road initiative—is a region and series of connections re-emerging in front of our eyes. It's with curiosity that we follow China's rise as an economic, innovative and knowledge-producing new superpower. The influence of China on international conditions continues to increase in scale and complexity worldwide. That means, in order to participate in the future, we must learn to understand these connections, our past and how to contribute in this development, for better and for worse.

Project discretion

The project '*Exotic Dreams and Poetic Misunderstandings*' started in 2015 and since then, new concepts and artworks have been continuously developed and expanded through my exhibitions and social events.

This year I got invited to have a solo exhibition at Kunsthall Grenland in 2019, which also includes a residency and working/production period in Porsgrunn this fall of 2018, in collaboration with Porsgrunds Porselænsfabrik.

I'm developing a long-time project, which deals with 'The Silk Roads', and this exhibition will be the first part of that new body of works made in porcelain. I will produce part of my installation in Porsgrunn and part of it in Jingdezhen in China. Attached to this application you'll find sketches and material examples.

With my project I'm not interested in nostalgia for the past, but rather using the history of our past as a mirror in understanding our contemporary life better. Using porcelain as a means, I want to speak about the curiosity and imagination of "the other side of the world" as universal to human beings in ancient and modern times.

Maritime activities shaped the modern histories of the East and the West, the ocean was the first mediator that bridged cultures and connected people.

In my previous projects these themes recur, as well do the color blue, which is alluding to the ocean, and prevailing in both blue-china and sailors' tattoos. Imagery of the ocean embodies idealization of the unknown. People relate to the ocean in various ways. Europe encountered the Far East part of through the porcelain trade; however, elements of ideology and symbolism associated with the East were not easily accessible through the familiar cobalt blue pigments and hand-painted imagery.

I look forward to discovering new perspectives on related topics through the project, which goes beyond the horizons of my own cultural epistemology. As a Chinese artist living in Norway, I have personal experience of differences and similarities of cultures and how these can be bridged through an art practice. The project also aims to reach out to groups or segments in our society that are not necessarily familiar with visual arts.

Exotic Dreams and Poetic Misunderstandings

-Performance Dinner vol.2 and Vol.3

Project by Lin Wang

After the first *Performance Dinner vol.1* showed at *Tårnsalen, KODE.4, Bergen 14th May*. (See the attachment) This year I got invited to show the adapted versions *vol.2 and vol.3* at *Barents Spektakel Festival 2019, 13-17. February 2019*, in collaboration with *Pikene på Broen and Årsutstilling 2018, 29. Sep-28. Oct, Østfold Art Center, Fredrikstad*.

The *Performance Dinner* aims to create a platform for communication where new and old social issues can be brought up in a courteous yet effective manner. The project constitutes of porcelain artworks inspired by the Eurasian Maritime Silk Road, food and a thematic concert.

The guests come together for a friendly meal during which the dinner table becomes a platform for the exchange of thoughts. When the food is eaten, the symbolism and expressions of the artworks on the gigantic dinnerwares are discovered.

The project started in 2015 and since then, new concept and artworks have been continuously developed and expanded through performance dinners and exhibitions. The project aims to reach out to groups or segments in our society that are not necessarily familiar with visual arts. Throughout this project I also like to examine and experience the use of *Soft Power* in both a cultural and political exchange.

Blow is the curator's text:

The Barents Spektakel is Norway's most border-crossing festival.

The Conceptual framework for Barents Spektakel 2019 is to perform Kirkenes as the world's northernmost Chinatown. A speculation towards a possible future.

“At Barents Spektakel 2019, the interest is to look a little closer to our forward-looking neighbor in the east, through various explorations of local conditions. Kirkenes will serve as the world's northernmost Chinatown during the festival's 5 days, 13-17 February 2019. The intention is to create a platform to investigate, discuss, perform and experience a possible reality, a possible future, and a possible city.

The backdrop for the concept is multifaceted increase of Chinese investments in the city; the locals interest to collaborate with the Chinese and geo political power fight of the arctic and so forth. It is too with curiosity that one follow China's rise as the new superpower. An economic, innovative and knowledge-producing superpower. The influence of Chinese on the development of local and international conditions increases in scale and complexity worldwide. That means, in order to understand and participate in the future, we must understand and participate in China. For better and for worse.

The questions artists, local, organizations, educational institutions, companies, etc. are invited to reflect upon, and create different responses to (via artistic material and interventions as well as research, conversation, conference) include: The future as Chinatown, how might it be? Based on various "sites" in the Kirkenes and its surroundings, in light of global questions related to economic, material, environmental, architectural, social, cultural, historical, technological and political affairs, local, national and international, with particular focus on cooperation between Norway, Russia and China, help create the world's northernmost Chinatown.

In Kirkenes, the current collaborations with China are amongst other in relation to crypto currency, sustainable development, renewable energy, arctic agriculture, transport, tourism, trade, property development and other investments, future jobs, cultural exchanges and more. The city's geographical location connects various historical, cultural and political lines through the nearest neighbor Russia, to China. These historical ties, as well as the current condition serves as a basis and to investigate, explore, and speculate around Chinatown, as a possible reality, a possible future, as an artistic, social and political happening for local and visitors to the festival in 2019.

Kirkenes is a small town in Norway on the border to Russia. This town is too a geo- political hot spot linked to its geographical position and in terms of military, oil, gas, arctic basin, poles, Sami-

population, fishing, intelligence and so forth. Kirkenes likes to be different than Oslo, i.e it relates more to Murmansk (Russia) than the Norwegian capital. They think horizontal instead of linear. The horizontal lineage for the festival is Norway- Russia- China.”
