

THE
APPEARANCE:
ART OF THE
ASIAN DIASPORA
IN LATIN AMERICA
& THE CARIBBEAN

AMERICAS
SOCIETY

EXHIBITIONS

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FOREWORD

Americas Society is pleased to present *The Appearance: Art of the Asian Diaspora in Latin America & the Caribbean*. Showcasing artworks by thirty artists from fifteen countries, this is the first exhibition in New York City to center the artistic production of the Asian diaspora in Latin America and the Caribbean from the 1940s to the present. Following Americas Society's mission to increase public awareness and appreciation of the diverse cultural heritage of the Americas, this exhibition sheds light on the often overlooked artistic production of Asian diasporic subjects, while offering a fundamental art historical contribution to the region.

I am grateful to Aimé Iglesias Lukin, Director and Chief Curator of Visual Arts, for her leadership and for planning exciting programming for the Art at Americas Society program. Thanks to the cocurators of the exhibition, Tie Jojima,

former Associate Curator and Manager of Exhibitions at Americas Society, and Yudi Rafael, independent curator. Thank you also to the Art at Americas Society team members, Carla Lucini and Sarah Lopez, who worked together on the presentation of this exhibition; to Karen Marta for her editorial support of Americas Society's publications; to Todd Bradway for his project management; and to Garrick Gott for designing this series.

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SUSAN SEGAL
PRESIDENT AND CEO, AS/COA

EXPANDING THE HEMISPHERE

Aimé Iglesias Lukin

In the last few years, Americas Society has presented a series of exhibitions that explore themes through a specific lens in order to think about the Americas from a hemispheric point of view. In late 2021 and early 2022, we featured *This Must Be the Place: Latin American Artists in New York, 1965–1975*, a two-part group exhibition exploring the work of migrants from all along the Americas who created and exhibited in a pivotal period in the life of New York City. The exhibition brought together a generation that actively participated in experimental artistic movements while pushing forward their own visual languages and ideas, with works exploring topics of migration, identity, politics, exile, and nostalgia. More than anything, the exhibition asserted the key role of diasporic communities in enriching culture, demonstrating how migrant artists contributed to turning New York City into the international art hub it is today. In the fall of 2023, *El Dorado: Myths of Gold*, another two-part exhibition, presented an encyclopedic group of artworks from pre-Hispanic to contemporary

eras. These works engaged with the extractivist ethos that has formed around the legend of El Dorado and the search for gold and other commodities, an attitude that still affects much of the cultural identity of the Americas.

The Appearance: Art of the Asian Diaspora in Latin America & the Caribbean, curated by Tie Jojima and Yudi Rafael, is surprisingly one of the first exhibitions to explore the creative impulse of Asian diasporas from diverse cities and regions in the region. The exhibition, which focuses on contemporary artworks but also includes some key modern artists, continues and expands these explorations about the richness of hemisphere at Americas Society by once again emphasizing the key role of diasporas. It highlights the continued presence, contributions, and legacy of Asian artists in cities as different as Lima and São Paulo and from countries as distant from each other as Jamaica, Venezuela, and Mexico. The importance of this exhibition lies precisely in its role in filling a crucial gap in the recognition of Asian diasporic artists.

Conceived as a first presentation that is not hoping to establish a canon but to open a series of questions, explorations, and future exhibitions and publications, the exhibition, *The Appearance*, reveals and brings to view a whole new set of artists and dialogues within the diverse landscape of the continent.

**THE APPEARANCE:
ART OF THE ASIAN DIASPORA
IN LATIN AMERICA
& THE CARIBBEAN**

Tie Jojima and Yudi Rafael

A 1975 print by Lydia Okumura presents a grid composed of a sequence of nine images in which a set of lines gradually appear to form the shape of a cube within an implied three-dimensional space on the surface of the paper (p. 75). Titled *The Appearance*, this print is representative of how the artist conceives of her site-specific works. She installs threads and metal pieces on the floor and paints monochromatic surfaces on gallery walls, creating both imperceptible and visible geometric shapes that alter the viewer's experience of space.

“Appearance” in Okumura’s work might imply the process of emerging into space while also remaining almost invisible. This paradox of engaging in the act of appearing while remaining invisible is at the heart of the exhibition *The Appearance: Art of the Asian Diaspora in Latin America and the Caribbean*. From ways of becoming visible—including different types of apparitions—to the idea of impression and physical semblance, artists in this exhibition grapple with the complexities of negotiating

(in)visibility, (il)legibility, and (im)materiality in societies that have largely excluded people of Asian descent from their cultural debates, often casting them as outsiders.

This exhibition—an appearance in and of itself—mobilizes “appearance” as an open-ended framework whose elusiveness is symptomatic of the conditions of Asian diasporic experiences and whose potential meanings and symbolisms are in constant negotiation and transformation. Presented at the first institution in New York (and one of the earliest in the US) to focus on the arts of the Americas, this exhibition is Americas Society’s inaugural show dedicated to art in the Asian diaspora, shedding light on often-overlooked experiences and artistic trajectories across Latin America and the Caribbean.¹

The absence of such shows is symptomatic of how the fields of Latin American and Caribbean art history have relegated Asian diasporic perspectives to their margins. Nevertheless, we must acknowledge the important efforts and contributions that have shaped the Asian

diasporic narrative through exhibitions and artistic monographs. This project, therefore, builds on the diligent scholarship on the Asian diasporas developed in Latin America and the US, as well as on the history of exhibitions highlighting the work of Asian diasporic artists in the region.²

Our exhibition reorients this historiography by proposing a framework that moves beyond acknowledging isolated contributions to the canon. It addresses the complex ways in which artists navigate, respond to, and counter racialized modes of visibility and their environments, as well as how they negotiate and thematize the processes of becoming visible. It embraces, moreover, the political and intellectual uses of the concept of diaspora, emphasizing how diaspora creates embodied experiences that are central to subject formation—while also underscoring the political implication of positioning oneself as a diasporic subject in order to address historical silences.³ In addition, the show’s scope seeks to contribute to a reflection

on the relationship between artistic production and the histories of racialization that intersect and diverge across Latin America and the Caribbean, opening space for a dialogue that transgresses national borders.

As we consider the meanings and connotations of appearance in the context of Asian diasporic experiences, the concepts of visibility and legibility—as well as their counterparts invisibility and illegibility—become central to the project. In the Americas, people of Asian descent are often seen through the lens of stereotypes rooted in orientalist constructions and national abjection, and have long grappled with issues associated with representation.⁴ The term “appearance,” therefore, acknowledges those struggles as constitutive of the experiences of Asian diasporic subjects.⁵ It relates to forms of apparition and ghostly figures, which hold particular significance in Eastern spiritual practices that recognize various forms of beings, including ancestral figures. It also acknowledges disappearance—of individuals

and histories—in its complex relationships to strategic survival, racist policies, and forms of visibility that see Asian subjects as perpetual foreigners to national communities in the region.

The history of abstraction in Latin America is crucial for our understanding of how some of these artists negotiate (il)legibility and challenge meaning formation within their diasporic experiences. Narratives of abstract art are often centered on avant-garde geometric trends, such as Concrete Art, usually connected to nationalist ideas of development and progress. Artists of Asian descent or those who migrated to Latin American countries, however, created abstract paintings, which were referred to as gestural, calligraphic, lyrical, or informal. They were inspired, too, by Eastern calligraphy and Zen, practices brought to Latin America by and alongside Asian migrants.⁶

If calligraphic abstraction connected Japanese Brazilian makers with their own biographies, it also established transnational interchange between artists working in similar

ways. The abstract work of Brazilian artists like Manabu Mabe, Flavio Shiró, Tomie Ohtake, and Tikashi Fukushima, in that sense, found resonance in the postwar paintings of Kazuya Sakai in Argentina, Francisco Hung in Venezuela, and Carlos Nakatani in Peru.⁷ This was perhaps the first generation of Asian diasporic artists in Latin America whose aesthetic projects cut through the lines of exclusion in the region's art circuits, bringing East Asian cultural references to mainstream institutions in their own unique ways.⁸

These abstract works also point to Eastern calligraphy as a writing form and to its specific relationship to embodiment, due to the kind of bodily gestures required by its practice. Such artistic practices resonate with the political and cultural contexts of the Second World War and its aftermath. During the war, hemispheric anti-Japanese campaigns limited the freedom of Japanese migrants and their descendants, enforced deportations from various Latin American countries—including to US

concentration camps—and imposed restrictions on traveling, speaking, and learning Japanese, and possessing publications written in that language. With the end of the war, however, abstract diasporic artists carved space in new institutional settings aligned with the US political and cultural hegemony in the West, in which abstraction played an important role as a tool for Cold War politics.

In Tomie Ohtake's 1961 untitled work, part of a series known as *Pinturas Cegas* (Blind paintings), the artist painted while blindfolded, limiting her senses to create an image of gestures that register the passing of time (p. 73).⁹ The verticality of Tikashi Fukushima's abstract paintings, reminiscent of landscapes, references the orientation of Japanese scrolls, while also echoing the verticality of the human body standing in front of it (p. 49). The monochromatic palette and gestural quality of Kazuya Sakai's 1959 painting *Obra n. 1* (Artwork no. 1), on the other hand, references more directly Eastern calligraphy and ink painting. While the artist

disrupts any potential meaning derived from language signs, he emphasizes embodied gestures through abstraction (p. 81).

This postwar abstract work, which reconfigured calligraphy and Eastern spiritual practices, resonates in the earlier work of Wifredo Lam, particularly in his interest in spirituality and forms of expression rooted in the unconscious. A Cuban artist of Afro-Chinese descent, Lam created works reflecting his own cross-cultural and multiracial background, drawing from various traditions, including alchemy, the *I Ching*, and Afro-Cuban Santeria, in addition to European artistic movements, such as Surrealism, to develop his pictorial and sculptural work.¹⁰ Lam's *Ici sur la terre* (Here on earth) from 1955 presents two figures associated with Christian and Afro-Cuban Santeria traditions, as well as with his own personal experiences and Cuban colonial history. The bird toward the top of the canvas, for example, may symbolize a being who inhabits both the spiritual and earthly worlds, and the woody parallel lines resemble

sugar cane (p. 59). From Santeria-inspired Surrealism to Zen-informed abstraction, the modern works of these diasporic artists were shaped by non-Western spiritual practices and reflected their diasporic experiences.

Often associated with the spiritual, immateriality is central to the practices of artists who grappled with material transformations. Brazilian Mario N. Ishikawa's *Smoke* drawings, for example, initiated during the 1980s, address his childhood memories of his life in Japanese-populated rural São Paulo, where he observed cloud formations and witnessed portions of surrounding forests being consumed by fire (pp. 54–55). Created using artisanal oil lamps produced by the artist, these drawings capture the immateriality of smoke and evoke the symbolism of transformation, reflected in religious rituals, such as the burning of incense.

Cuban-born artist Ching Ho Cheng, who considered painting a spiritual practice, created his 1987 untitled work through experiments with alchemical changes brought about by the

oxidation of iron and gesso on paper (p. 39). While both Ishikawa and Cheng saw these kinds of material transformations as evocative of nature and the cycle of life itself, Dan Lie's 2015 *Memory Stick ou Pau de Memória*, on the other hand, addresses the material, embodied component of memory through a collection of objects gathered during their early life, displayed in transparent plastic wraps attached to a wooden stick. Its title suggests analogies that traverse the immaterial and the material, the digital and the analogic, the synthetic and the organic (p. 65).

In order to engage different forms of disappearance and historical omissions, artists in the show revisit public and private family archives to challenge national ideologies, such as *mestizaje* (racial mixing), which excluded Asian people from official histories. Even though the Asian presence in the Americas dates back to the sixteenth century, mass migration of laborers from South and East Asia began only in the nineteenth century, spurred by national

independence movements and the abolition of enslaved labor.¹¹ During this period, Latin American elites began crafting ideas of national identity based on varied forms of mestizo nationalisms. While these narratives served to account for and assimilate the majority of their nonwhite populations—mostly Indigenous and Black—they often coexisted with anti-Asian discourses and practices that were accompanied by Asian-exclusion laws. These laws were designed to protect the ideals of a modern, cohesive nation from what were perceived as disruptive presences of undesirable elements. In that sense, as scholar Kathleen Lopez argues, the idea of integrating “Asians as potential citizens disrupt[ed] mestizo discourses of racial inclusion,” and was met with resistance.¹²

Between the late nineteenth and the first half of the twentieth century, racist rhetoric, restrictions, and exclusion of Asian immigration connected the Americas from North to South.¹³ During this period, before the spread of anti-Japanese state practices, anti-Chinese

laws emerged in different countries, limiting Chinese immigration and spurring numerous episodes of anti-Asian violence—often echoing the violent rhetoric and anti-Asian immigration laws perpetuated in the US.¹⁴

Costa Rican artist Mimian Hsu investigates an episode of this history through an affective lens in her 2007 work *No. 1674, Sección Administrativa, Version 1 & 2* (p. 51). The piece features an embroidered reproduction of a 1907 request made to the Costa Rican government by Jacobo and Nicolas Sanchez, two Chinese men living in the country, asking for their wives and children to be granted entrance and join them in their new homes. Their petition to the Ministry of the Interior of Costa Rica was made during a period of restrictions to Chinese immigration and sought to appeal for a reasonable exception. The artist embroidered the text of this official request in yellow thread onto an ornate red silk cloth, traditionally used in Chinese wedding gowns, highlighting their plea for being together with their loved ones.

If Mimian Hsu's work draws from public archives to reassess histories of dehumanizing treatment and political subjugation, Mexican artist Chantal Peñalosa Fong's 2023 video, *Fong*, mixes personal and public history to interrogate her own family stories (p. 77). In the video, Peñalosa Fong reflects on the trajectories of relatives who disappeared as a result of anti-Chinese campaigns in Mexico during the early twentieth century, which forced several men from her family to migrate to San Francisco, where they ultimately went missing. The video, a love letter to those they lost track of, acknowledges their histories and presents their existences as ghostly figures who inhabit not only her mind but also larger national narratives.

Fong's video fills the exhibition space with the sound of ocean waves, blending with the images and sounds of water present in the works of Esvin Alarcón Lam, Lina Kim, and Sandra Nakamura. In Alarcón Lam's 2017 video *Apparition (Dragon Piece)*, the artist performs as a Chinese dragon, swimming in a volcano lake

in Guatemala, where his great-grandfather first settled after leaving Guangzhou (p. 37). The artist appears and disappears from the scene, merging with water, to reflect the dragon's power of fusing with natural elements. In Lina Kim's 2024 *I See the Sea*, on the other hand, the artist plays with the visual and the haptic by painting over a textured photograph depicting sea waves (p. 57). Kim paints oval-shaped forms that evoke stereotypical "almond eyes," bringing attention to the surface of the image and to physical appearance itself. Sandra Nakamura's nearly transparent, reflective wall-text piece, *Wherever the Ocean Waves Touch*, which is a line taken from a Chinese poem about migration and mobility, also interweaves the themes of the sea and migration (p. 70).

In Nakamura's installation of *Agotar el ámbito de lo visible* (Exhausting the scope of the visible), the artist intervenes in the gallery space with a structure that shifts its architecture by changing the angle and position of a wall (p. 71). By folding the walls of a presumably neutral gallery, the

artist challenges the limits of vision in spaces dedicated to showcasing artworks within institutional frameworks. Such interrogation echoes in Gala Porras-Kim's 2021 work *Leaving the institution through cremation is easier than as a result of a deaccession policy*, in which the artist requests the liberation of the remains of "Luzia," a human fossil from the National Museum in Brazil, after the 2018 fire that burned 80 percent of her body (p. 79). Porras-Kim questions the power of Western museums to transform the meanings and status of their collected objects and the context formed around them, as they classify and accession different kinds of worldly matter.

Visibility acquires particular meaning in the context of portraiture. While artists Chen Kong Fang, Suchitra Mattai, and Kelly Sinnapah Mary paint or embroider their portrayed subjects with blurred and camouflaged faces or with their backs to the viewer, the photographer and performance artist Alice Yura stages her own appearance for the camera (p. 45, 67, 87, and 93). In the 2022 photograph *Foto Yura I*, the

artist positions herself within a triangulation of photographs and gazes: as she poses for her father, who is seen taking her portrait, her grandfather is depicted in a photograph hanging on the wall behind her, with his gaze turned toward the camera—that is, toward the viewer. Dressed in a long, sumptuous red dress, the artist takes control of the terms of her own visibility, claiming an artistic lineage that connects her practice to the vernacular photography of commercial studios and family rituals. Queering her family’s photographic genealogy previously led by male figures, she presents herself as a trans-woman artist, pushing tradition into the future, transformed.

The Appearance emulates acts of agency akin to those performed by Alice Yura, and employs the lens of diaspora to consider the emergence of new subjectivities in the context of trans-oceanic histories of migration, displacement, and resettlement. While addressing the fiction inherent in gathering artists from a broad range of contexts and distinct origins under the same

conceptual umbrella—a gesture which may parallel the diasporic imagination of a homeland—the exhibition focuses on a constitutive aspect of diaspora: the strategies to negotiate space in hegemonic centers. In the process, this exhibition and its artworks may reshape the conditions of their visibility, forge different narratives and possibilities of belonging, and foster new modes of appearing.

- 1 In 1995, Americas Society organized the solo exhibition *Tomie Ohtake: Recent Paintings, 1989–1994*, showcasing the then recent work of the Japanese Brazilian artist.
- 2 Recent examples include *O curso do sol* (The sun’s path; 日の道や), organized by Gomide&Co, Yudi Rafael, and Roberto Okinaka in São Paulo, Brazil, in 2023; *Cultural Encounters: Art of Asian Diasporas in Latin Americas & the Caribbean, 1945–Present*, organized by International Arts and Artists in 2021; *The Sun Teaches Us That History Is Not Everything*, organized by Osage Art Foundation in Hong Kong in 2018; *Circles and Circuits: Chinese Caribbean Art*, organized by the Chinese American Museum, Los Angeles, in 2017–18; and *Transpacific Borderlands: The Art of Japanese Diaspora in Lima, Los Angeles, Mexico City, and São Paulo*, organized by the Japanese American National Museum, Los Angeles, in 2017–18.
- 3 Rhacel Salazar Parreñas and Lok C. D. Siu, “Introduction: Asian Diasporas—New Conceptions, New Frameworks,” in *Asian Diasporas: New Formations, New Conceptions*, ed. Rhacel Salazar Parreñas and Lok C. D. Siu (Stanford: Stanford University Press, 2007), 1–29.
- 4 For instance, Asian women are frequently depicted as objects of sexual fetish, and the concept of “yellow peril” still persists. Anne Anlin Cheng, “Ornamentalism: A Feminist Theory for the Yellow Woman,” *Critical Inquiry* 44, no. 3 (Spring 2018): 415–46; Karen Shimakawa, *National Abjection: The Asian American Body on Stage* (Durham: Duke University Press, 2003).
- 5 Grace Yasumura, and Z. Serena Qiu, “Introduction to an Interval: Potential Asian and Diasporic American Art History(ies),” *Asian Diasporic Visual Cultures and the Americas* 8 (2022): 1–13.

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- 6 For more on these practices, see Mariola V. Alvarez, “Calligraphic Abstraction and Postwar Brazilian Informalist Painting,” in *New Geographies of Abstract Art in Postwar Latin America*, ed. Mariola V. Alvarez and Ana M. Franco (London: Routledge, 2019), 25–40.
- 7 These resonances were thematized in *O curso do sol* (The sun’s path). For a succinct history of art in the context of Latin America’s Japanese diaspora, see Yudi Rafael, “The Sun’s Path: Japanese Diasporic Transits in Latin America,” in *O curso do sol* (The sun’s path; 日の道や), ed. Gomide&Co and Yudi Rafael (São Paulo: Gomide&Co, 2023), 11–29.
- 8 Manabu Mabe, furthermore, received international acclaim as he won not only the National Prize at the 1959 São Paulo Biennial, but also the Braun Award for best oil painter at the Paris Youth Biennale the same year and the Fiat Award for his participation in Brazilian representation at the 1960 Venice Biennale.
- 9 As Alvarez describes, the limitation the artist imposed on her body countered the “rhetoric of liberation” usually ascribed to US Abstract Expressionist artists, as well as the predominance of vision in modern art. Alvarez, “Calligraphic Abstraction,” 30.
- 10 Though most of the scholarship on Lam focuses on the influence of the Afro-Cuban religion Santería and European Surrealism on his practice, Mey-Yen Moriuchi’s analysis of Lam addresses the influence of his Chinese heritage on his practice and demonstrates how his work is informed by anti-Chinese discrimination and oppression in Cuba. Mey-Yen Moriuchi, “Locating Chinese Culture and Aesthetics in the Art of Wifredo Lam,” *Afro-Asian Connections in Latin America and the Caribbean*, ed. Debra Lee-DiStefano and Luisa Ossa (Lanham, MD: Lexington Books, 2018), 27–60.
- 11 Landowners seeking workers after abolition imported Asian laborers—mostly from India, China, Japan, and Korea—as indentured workers.
- 12 In Mexico, for example, intellectuals like José Vasconcelos developed the concept of *mestizaje*, which idealized a Mexican race that included the vast Indigenous and mixed population of the country while excluding Black and Asian populations. In Peru and Ecuador, the idea of *indigenismo* promoted state-sponsored representations of “pure” Indigenous peoples, while excluding mestizos and other races. In Cuba and Brazil, although Black people were included in national ideals of the *mestizo*, Asian people were not accounted for or were regarded as undesirable or unassimilable. Kathleen Lopez, “The Asian Presence in Mestizo Nations: A Response,” in *Critical Terms in Caribbean and Latin American Thought*, ed. Yolanda Martinez-San Miguel, Ben Sifuentes-Jáuregui, and Marisa Belausteguigoitia (New York: Palgrave Macmillan, 2016), 128.
- 13 This is what Erika Lee refers to as a history of “hemispheric orientalism.” See Erika Lee, “Orientalisms in the Americas: A Hemispheric Approach to Asian American History,” *Journal of Asian American Studies* 8, no. 3 (October 2005): 235–56.
- 14 These episodes included the destruction of the Chinese quarters in Lima, Peru, in 1909; the slaughter of three hundred Chinese people in Torreón, Mexico, by revolutionary troops in 1911; and boycotts and anti-Chinese legislation that expelled Chinese populations from Sonora in 1931, among others. Lopez, “Asian Presence in Mestizo Nations,” 127.

ESVIN ALARCÓN LAM

Esvin Alarcón Lam (b. 1988, Guatemala) is an artist of Chinese ancestry based in Guatemala, who works with various media, including video, performance, and interventions in the public sphere. His practice addresses the theme of migration, often challenging ideas of national identity and belonging, while also exploring his Queer identity within the context of Guatemala, a country that still discriminates against LGBTQ+ individuals. In *Apparition (Dragon Piece)*, the artist revisits the village where his great-grandfather settled after migrating from Guangzhou, China. This video performance, set in the volcanic Lake Ipala in Chiquimula, Guatemala, features the artist dressed as a *long* (a Chinese dragon), an iconic and mysterious mythological creature. Alarcón Lam swims in the lake, merging with the water, and appearing and disappearing from the scene. This gesture metaphorically represents the dragon's magical powers of movement, adaptation, and transformation. By bridging myths and landscapes, Alarcón Lam addresses questions of solitude and belonging, drawing on his family's memories of displacement and settlement as they rebuilt their lives in a new territory.



Apparition (Dragon Piece), 2017. Video, 2:22 min. Courtesy of the artist and Henrique Faria, New York

CHING HO CHENG

Ching Ho Cheng (b. 1946, Cuba; d. 1989, New York) was a Chinese American artist who came of age in the arts scene of downtown New York in the 1970s. Born in Cuba and raised in Queens, New York, Cheng worked primarily on paper and created distinct bodies of work that featured principles and symbols from Taoism, Tibetan art, and other Eastern religions. To Cheng, painting was part of his spiritual practice. In the early 1980s, amid the AIDS epidemic that claimed the lives of many of his friends—and eventually his own in 1989—Cheng traveled to Turkey, where he visited caves renowned for their healing properties. This experience inspired his Alchemical series. In these works, Cheng used a combination of iron and gesso on paper, which he then soaked in water. This process generated alchemical changes in the work through oxidation, reflecting his interest in themes of nature's cyclical patterns, transformation, and renewal.



Untitled, 1987. Iron oxide on rag paper, 51½ × 39¼ inches (130.8 × 99.7 cm). Courtesy of the Cheng-Wilson Family and Bank Gallery

ALBERT CHONG



Albert Chong (b. 1958, Jamaica) is an Afro-Chinese Jamaican artist whose work spans photography, installation, video, and sculpture. In 1977, at the age of nineteen, Chong migrated to Brooklyn, New York, where he continued his photographic practice and studies and where he embraced Rastafarianism and other African religious cosmologies in his life and artistic practice. The work *Natural Mystic* is part of a larger series of self-portraits the artist created between 1977 and 1985 that reflected his experiences of reconnecting with his Afro-Asian ancestry. In this photograph, Chong posed in front of a background made from burlap sacks, once used to transport sugar, as a reference to the history of sugar plantations in Jamaica. Through long-exposure photography, Chong created an eerie, elusive figure that evokes immateriality and spirituality, reinventing his mystical traditions.

Natural Mystic, 1982. Photograph, 39¾ × 39¾ inches (98.4 × 98.4 cm). Courtesy of the artist

CECILE CHONG

Cecile Chong (b. 1964, Ecuador) is a multimedia artist currently living and working in New York. Born in Ecuador to Chinese parents, Chong was raised in Quito and in Macao, China. She migrated to New York in 1983 to study art at Queens College, CUNY. Chong's practice is deeply rooted in her Chinese Ecuadorian ancestry and her experiences of cultural exchanges between these diverse regions. In her work, Chong often explores the meanings associated with different materials, examining their significance within broad cultural contexts. For example, she uses rice paper, Chinese children's books, and volcanic ash from places in Ecuador in some of her artworks. In the sculptures *Blooming Guaguas*, made with wax, the artist creates figures reminiscent of both swaddled babies and flowers. The instability and organic aspect of the figures reflect the artist's interest in exploring the fragility and ephemeral nature of life.



Blooming Guaguas, 2017. Encaustic, clay, plastic, dry flora, tree bark, 13 × 6 × 6 inches (33 × 15.2 × 15.2 cm) [left]; 18 × 9 × 9 inches (45.7 × 22.8 × 22.8 cm) [center]; 12 × 5 × 5 inches (30.4 × 12.7 × 12.7 cm) [right]. Courtesy of the artist

CHEN KONG FANG



Chen Kong Fang (b. 1931, China; d. 2012, Brazil) was a Chinese Brazilian painter. After establishing himself in São Paulo during the early 1950s, Fang studied oil painting with Japanese Brazilian artist Yoshiya Takaoka between 1954 and 1956. He began exhibiting his works later in that decade and continued to paint until his passing in 2012. Interested in traditional genres like still life, landscape, and portraiture, his paintings combined an expressive use of color with oscillating lines in often unstable compositions. In his untitled painting, he portrays a woman looking in a mirror in an uncanny, intimate scene as the wind blows the window curtains beside her. The woman's face, however, is blurred, conveying a sense of disidentification and estrangement, which resonated with his own feelings of uneasiness as he navigated the local cultural environment.

Untitled, 1993. Oil on canvas, 24 $\frac{3}{8}$ × 34 $\frac{1}{4}$ inches (62 × 87 cm).
Fang Family Collection

LAURA FONG PROSPER



Laura Fong Prosper (b. 1978, Panama) is a Chinese Panamanian video artist currently living in Berlin. In her practice, Fong Prosper investigates her family history of migration, ancestral narratives, collective memory, and ecology. In the video *Where He Was Born*, the artist documents her 2012 journey to Zhongshan, China, in search of estranged relatives and the house where her grandfather was born and lived until he moved to Panama at the age of twelve. Armed with only an old address and a photograph of her grandfather, she arrives at the address, introduces herself to a person in a corner shop, and is taken to a room where she sees photographs of her great-grandparents atop a Buddhist altar. The video incorporates the family photographs that were crucial for her in creating memories and maintaining an imagined connection to her ancestral family in China.

Where He Was Born, 2020. Video, 25:41 min. Courtesy of the artist

TIKASHI FUKUSHIMA



Tikashi Fukushima (b. 1920, Japan; d. 2001, Brazil) was a Japanese Brazilian painter. He began painting in 1940s Rio de Janeiro under the tutelage of Tadashi Kaminagai. After returning to São Paulo later in that decade, he joined the Seibi-Kai, an artists' group that brought together Japanese Brazilian artists around arts education, dialogue, and exchange. He also founded the Guanabara group and participated in many editions of the São Paulo Biennial from its inauguration in 1951. An exponent of the informal trends in Brazilian abstraction—alongside artists like Manabu Mabe, Flavio Shiró, and Tomie Ohtake—his untitled pieces are part of his colorful, gestural works that evoke landscape scenes and often represent a particular season of the year.

Untitled, n.d. Oil on canvas, $39\frac{3}{8} \times 15\frac{3}{4}$ inches (100 × 40 cm) [left];
Untitled, n.d. Oil on canvas, $40 \times 20\frac{1}{4}$ inches (101.5 × 51.5 cm) [right]. Courtesy of Almeida & Dale Galeria de Arte

MIMIAN HSU

Mimian Hsu (b. 1970, Costa Rica) is a Taiwanese Costa Rican artist based in San José. Her work uses photography, documents, typography, and objects to explore subjects like migration, political violence, multicultural experiences, and family stories. *No. 1647, Sección Administrativa, Version 1 & 2* consists of a red silk cloth, traditionally used in Chinese wedding gowns, onto which the artist has embroidered the text found in a 1907 letter directed to the Ministry of the Interior of Costa Rica. Evidence of the impact of anti-Asian laws in the everyday and affective lives of Chinese migrants, the document petitioned for the reunion of distant families, who were separated by migration laws that excluded Chinese people from entering the Central American country.



No. 1674, Sección Administrativa, Version 1 & 2 (No. 1674, Administrative section, version 1 & 2), 2007–24. Embroidered silk bed sheet, photocopies, 72 × 49¼ inches (183 × 125 cm). Courtesy of the artist

SOEKI IRODIKROMO



Soeki Irodikromo (b. 1945, Suriname) is an artist born to Javanese parents in Suriname, a former Dutch colony in northern South America. In his practice, Irodikromo embraces elements of Indigenous cultures in Suriname, traditional Javanese mythology, and European art. In the 1960s, Irodikromo moved to the Netherlands to pursue formal arts training, where he studied the midcentury European avant-garde movement known as CoBrA. In the late 1970s, he traveled to Indonesia, where he learned batik, a traditional fabric-dyeing technique, which he later reintroduced to Suriname. The untitled painting is inspired by the figure of the Ravana, the multiheaded king of demons in Hindu culture. In Javanese tradition, Ravana is depicted as a dragon's head with a lion's mane, often crafted in carved wood. This mixing of cultural motifs exemplifies Irodikromo's artistic vision, which incorporates elements of different cultures and artistic influences.

Untitled, 1986. Oil on canvas, 35 $\frac{3}{8}$ × 53 $\frac{3}{8}$ inches (90.4 × 136.2 cm).
OAS AMA | Art Museum of the Americas. Gift of the artist

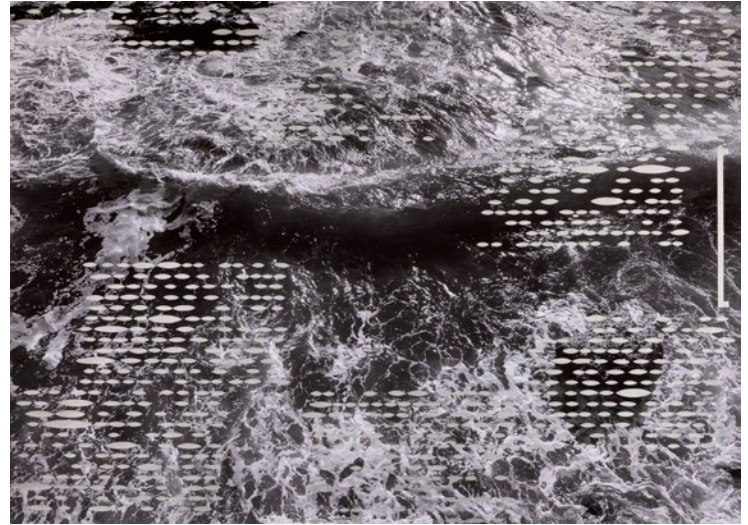
MARIO N. ISHIKAWA



Mario N. Ishikawa (b. 1944, Brazil) is a Brazilian artist of Japanese descent interested in communication and social, political, and environmental subjects. He began his career as a painter and graphic designer in the mid-1960s and turned to conceptual practices in the 1970s, when he got involved with Xerox art and Mail art. In the 1980s, Ishikawa began embracing organic matter and experimented with the use of smoke as a medium for drawing, later initiating a large series of wooden sculptures using materials related to his gardening activities at home. For his Smoke drawings, Ishikawa uses different artisanal oil lamps to create graphic representations inspired by cloud formations and smoke signs. He seeks to establish an alternative form of the traditional ink painting sumi-e, substituting air for water as the conduit for the charcoal.

Untitled, from the Smoke series, 1987. Soot on paper, 37 $\frac{3}{4}$ × 23 $\frac{5}{8}$ inches (96 × 60 cm) [left]; Untitled, from the Smoke series, 2000. Soot on paper, 37 $\frac{3}{4}$ × 26 inches (96 × 66 cm) [middle]; Untitled, from the Smoke series, 1984. Soot on paper, 37 $\frac{3}{4}$ × 26 inches (96 × 66 cm) [right]. Courtesy of Almeida & Dale Galeria de Arte

LINA KIM

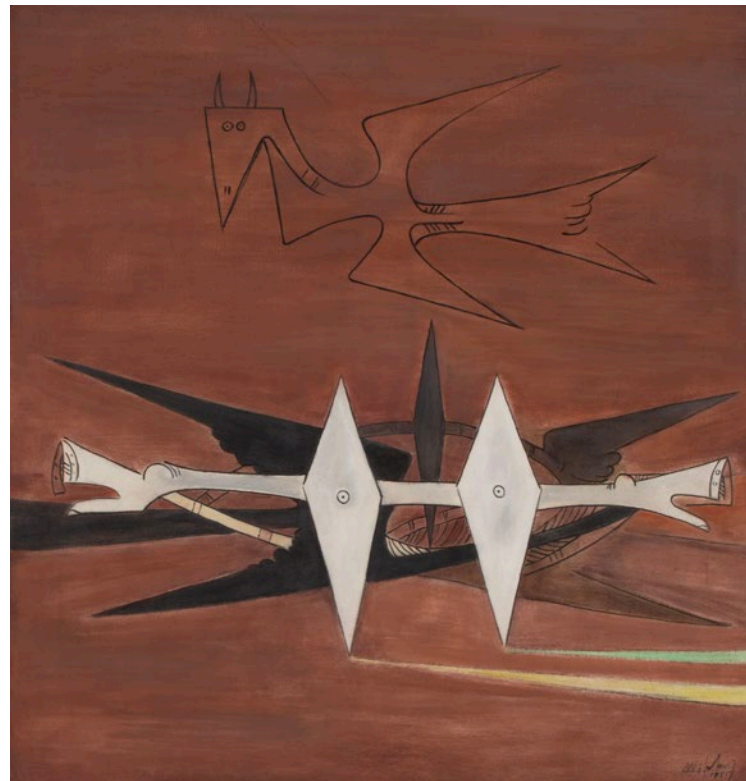


Lina Kim (b. 1970, Brazil) is an artist based in Berlin whose practice encompasses site-specific installations, photography, drawing, and video. In her practice Kim has explored architecture and nature, occasionally evoking synesthetic responses to images. Recently, the artist began investigating her family's experience of migration from South Korea to Brazil, underscoring her cross-cultural upbringing and experience. In the photograph *I See the Sea*, Kim plays with the visual and the haptic while referencing Asian diasporic experiences of transoceanic migration. The artist juxtaposes a photograph of the sea with oval-shaped forms painted over it, which are reminiscent of stereotypical "almond-shaped eyes," highlighting physical appearance as a marker of difference in the diasporic experience.

I See the Sea I, 2024. Acrylic on photographic print on canvas, 39 $\frac{3}{8}$ × 55 $\frac{1}{8}$ inches (100 × 140 cm). Courtesy of the artist

WIFREDO LAM

Wifredo Lam (b. 1902, Cuba; d. 1982, France) is a major figure in the history of modern Latin American art. Born and raised in Cuba, Lam had a diverse heritage, which included African, Spanish, and Chinese roots. He received his art education in Havana and traveled to Europe in the 1920s, where he became involved with the European avant-garde, particularly the Surrealist movement in Paris. In 1940, with the onset of the Second World War, Lam returned to Cuba. Inspired by Aimé Césaire's Negritude movement, he began to create works that denounced the harsh realities faced by Cubans and the country's legacy of colonization, enslavement, and plantation economy. Lam's paintings draw from various spiritual, mystical, and aesthetic traditions, including the *I Ching* and Afro-Cuban Santería. Lam's *Ici sur la terre* (Here on Earth) presents two hybrid figures who have associations with Christian and Afro-Cuban Santería traditions, as well as with his own personal experiences and Cuban colonial history, reflecting his cross-cultural and multiracial background.



Ici sur la terre (Here on Earth), 1955. Oil on canvas, 41 $\frac{3}{4}$ × 39 $\frac{7}{8}$ inches (106.1 × 101.5 cm). Gary Nader Collection

CAROLINE RICCA LEE



Caroline Ricca Lee (b. 1990, Brazil) is a Sino-Japanese Brazilian artist based in São Paulo. They work with performance, objects, and sculpture to reflect upon subjects like materiality, gender, memory, and ancestry as themes related to their own biography. In *Verter (Pour)*, Lee created three small human figures made of clay sandwiched with fabric from clothes worn by their deceased Chinese grandmother, bridging the distance that separated the artist from their Chinese family.

Verter (Pour), 2022. Ceramic and textiles, $7\frac{7}{8} \times 4\frac{3}{4} \times 3\frac{1}{8}$ inches (20 × 12 × 8 cm) each. Courtesy of the artist



Suwon Lee (b. 1977, Venezuela) is a Korean Venezuelan artist who has been living in Madrid since 2016. Lee works with various mediums, though primarily photography, to create works that explore the formal aspects of light, space, and time, as well as larger themes related to belonging and family archives. In the work from the series *Family Atlas*, Lee documents her family history by compiling over three hundred photographs from her grandparents' photo album to create a family timeline. In the photograph *Time to Be Invisible* from the series *How to Measure Time*, the artist captures a clock, which symbolizes the perception of time based on her own experience. The work tackles the complexities of negotiating her multicultural experience in Latin America and its relationship to different forms of visibility and invisibility.

Time to Be Invisible from the series *How to Measure Time*, 2021. Pigmented ink-jet print, 19¾ × 28¾ inches (50 × 72 cm) [left]; *Family Atlas*, 2023. Pigmented ink-jet print, 41¾ × 44¼ inches (105 × 112.5 cm) [right]. Courtesy of the artist

DAN LIE



Dan Lie (b. 1988, Brazil) is an artist based in Berlin. Their sculptures, installations, and performances use living matter, which transforms with time, taking the form of elaborate rituals infused by elements of different cultural and spiritual practices. In *Memory Stick ou Pau de Memória*, one of the artist's earliest works, Lie gathers objects from their personal collection to convey the material, embodied component of memory, situating these sets of objects within their own biography and trajectory. The title suggests analogies that traverse the immaterial and the material, the digital and the analogic, the synthetic and the organic.

Memory Stick ou Pau de Memória, 2015. Wooden stick, rope, plastic canvas, eyelets, reflective tape, photography, watercolors, Bolivian snake statue, Japanese rubber, Thai Buddha figure, photograph, Egyptian key chain, wood and rivet train rail from the Bolivian salt desert, Greek coins, Indonesian cigarette box, and rock quartz with tourmaline, 52 × 68¾ inches (132 × 175 cm). Courtesy Casa Triângulo, São Paulo

SUCHITRA MATTAI

Suchitra Mattai (b. 1973, Guyana) is an Indo-Caribbean multidisciplinary artist born in Guyana and currently based in Los Angeles. Her work examines memory and myth to reimagine historical narratives. By focusing on oral histories and family archives—including her own family history of migration from India to the Caribbean—the artist creates works that propose a rewriting of colonial histories. In her piece *Bloom*, the artist incorporates vintage saris and feathers, weaving them together to create an abstracted setting for two female figures with their backs turned to the viewer. The use of saris allows Mattai to connect with women from the South Asian diaspora, transforming their worn garments into artworks that tell new histories of the diasporic experience.



Bloom, 2022. Vintage saris, fabric, feather boas, trim, and peacock feather, 80 × 80 inches (203.2 × 203.2 cm). Courtesy of the artist and Roberts Projects, Los Angeles, California

CISCO MEREL

Cisco Merel (b. 1981, Panama) is an Afro-Chinese artist based in Panama City, whose artworks often reflect on the interconnections between architecture and sociopolitical issues. In the sculpture *Puerta del sol*, the artist combines contemporary construction techniques and materials such as PVC with artisanal practices and organic matter. Drawing from his family history and childhood experiences in the countryside, where his grandmother's house was built with stone, earth, and *quincha* (a mix of different organic materials used for construction), Merel explores multiple significations of earth as it relates to history and tradition.

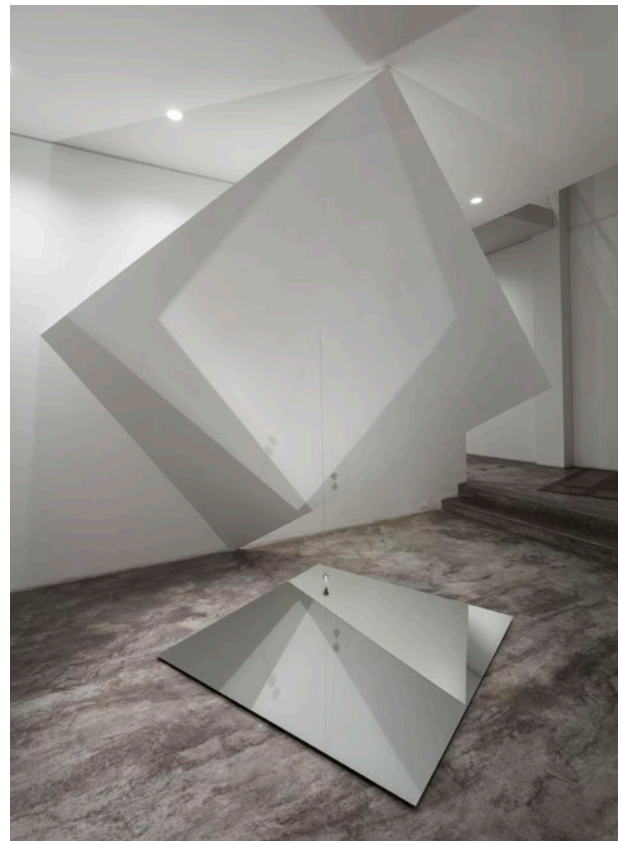


Puerta del sol (Sun's gate), 2023. Mud and PVC, 24 × 19¾ × 5⅞ inches (61 × 50 × 15 cm). Courtesy of the artist and Efraín López

SANDRA NAKAMURA



Sandra Nakamura (b. 1981, Peru) is a Peruvian artist of Japanese and Chinese descent with a background in architecture. Nakamura's multimedia practice often investigates space—both institutional and urban—as a repository of memory and experiences and as a site for social and political confrontation. The work *Agotar el ámbito de lo visible* is a site-specific installation originally presented in 2013 at the Wu Galería in Lima. In this piece, Nakamura transformed the gallery walls, akin to the folding of a piece of paper, creating a shift in the viewer's perception of space. The site-specific work *Wherever the Ocean Waves Touch* is titled after an ancient Chinese poem that reflects on the territorial expansion of the Chinese diaspora. Installed in almost imperceptible vinyl on the gallery walls, the work is the artist's reflection on the ocean as a space for belonging rather than territorial division, which highlights the fluidity of cultural experiences.



Wherever the Ocean Waves Touch, 2024. Site-specific installation, dimension variable [left]; *Agotar el ámbito de lo visible* (Exhausting the scope of the visible), 2013. Site-specific installation, dimension variable [right]. Courtesy of the artist. The exhibition of Sandra Nakamura's artworks in the exhibition was done with the support of the Ministry of Culture in Peru.

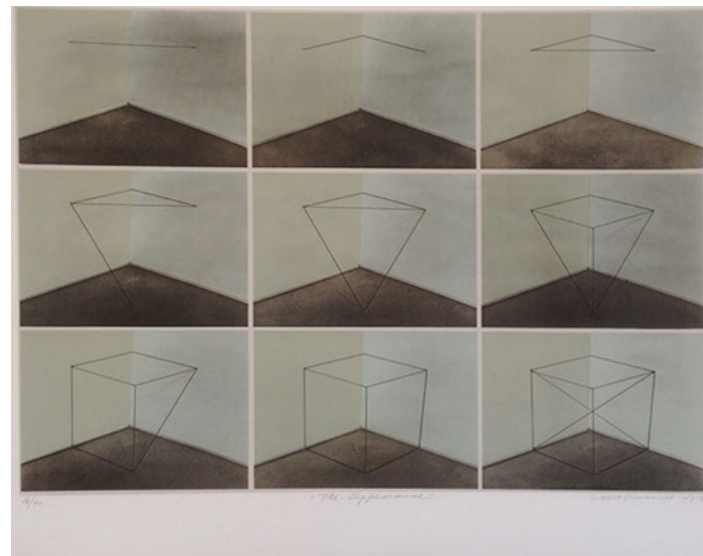
TOMIE OHTAKE



Tomie Ohtake (b. 1913, Japan; d. 2015, Brazil) moved to São Paulo in 1936. She started painting in 1952, at age thirty-nine, and quickly emerged as a major exponent of postwar abstraction in Brazil. Her untitled painting presented in this show is part of the *Pinturas Cegas* (Blind paintings) series, for which she blindfolded herself to paint, relying on senses other than vision—like intuition and muscle memory—to guide her compositions. Her untitled sculpture, also part of a larger series, is made of a white-painted steel tube hanging from the ceiling, evoking line and bodily gesture.

Untitled, 2009. Tubular carbon steel painted with automotive paint, 46½ × 67¾ × 43¼ inches (118 × 172 × 110 cm). Courtesy of the artist's estate and Nara Roesler [left]; **Untitled, 1961.** Oil on canvas, 39¼ × 43¼ inches (99.7 × 110 cm). Colección Patricia Phelps de Cisneros [right]

LYDIA OKUMURA



Lydia Okumura (b. 1948, Brazil) is a multimedia artist whose exploration of space, both two-dimensional and three-dimensional, has been the cornerstone of her practice for over fifty years. In her installations, Okumura employs simple materials like string, wire, and graphite to create site-specific works that seamlessly integrate with the surrounding architecture and that transform viewers' perceptions of space. The print *The Appearance*—which lends its title to this exhibition—presents a sequence of images in which lines gradually form the shape of a cube within an implied three-dimensional space. In this work, the word “appearance” implies the process of emerging into space while remaining almost invisible.

The Appearance, 1975. Silkscreen on paper, 22 $\frac{7}{8}$ × 28 $\frac{1}{2}$ inches (57.5 × 72.5 cm). Courtesy of the artist's estate and Nara Roesler

CHANTAL PEÑALOSA FONG



Chantal Peñalosa Fong (b. 1987, Mexico) is an artist of Chinese descent from Tecate, Mexico, interested in investigating history and memory, often reconfiguring visual and textual information from public and personal archives into fictional narratives. In the video *Fong*, Peñalosa Fong retells the migration history of her family members from China to Mexico in the early twentieth century, and their subsequent move to San Francisco, where they eventually disappeared. The work reflects on the impact of anti-Chinese exclusionary policies in both Mexico and the US, shedding light on the absence of these stories in broader national narratives.

Fong, 2023. Video, 11:49 min. © Chantal Peñalosa Fong, 2023. Courtesy of the artist and Proyectos Monclova, Mexico City

GALA PORRAS-KIM



Gala Porras-Kim (b. 1984, Colombia) is an artist based in Los Angeles whose work questions institutional practices and the creation of cultural narratives. She often challenges Western museums' classification systems as they incorporate objects and artworks into their collections and explores how meaning and knowledge are produced around them. In *Leaving the institution through cremation is easier than as a result of a deaccession policy*, the artist advocates for the liberation of the remains of "Luzia," a human fossil from the National Museum of Brazil, after the 2018 fire that burned 80 percent of her body and destroyed the museum.

Leaving the institution through cremation is easier than as a result of a deaccession policy, 2021. Ashes, tissue, frame, document, 13 × 13 × 3¼ inches (33 × 33 × 8 cm). Courtesy of the artist and Commonwealth and Council, Los Angeles, Mexico City

KAZUYA SAKAI

Kazuya Sakai (b. 1927, Argentina; d. 2001, United States) was an artist, university professor, and translator. He was part of the Informalist painting movement in postwar Argentina and the editor and art director for *Plural* magazine, founded in Mexico in 1971 by Octavio Paz. As a scholar and translator, he worked for universities in different countries, curated exhibitions of Japanese prints, and translated Japanese literature into Spanish, bridging Latin American and East Asian cultural studies. *Obra n. 1* (1959) exemplifies the way the artist employed calligraphic, gestural strokes to create his abstract painting during the 1950s.



***Obra n. 1* (Work no. 1), 1959. Oil on canvas, 35½ × 51⅞ inches (90.2 × 129.9 cm). Institute for Studies on Latin American Art (ISLAA), New York**

KIM YUN SHIN



Kim Yun Shin (b. 1935, North Korea) is an artist based in Buenos Aires and South Korea who works primarily in painting and sculpture. Throughout her life, she has lived in various countries, including France, Mexico, and Brazil, before settling in Argentina, where she founded the Museo Kim Yun Shin in Buenos Aires in 2008. Shin's practice explores the intersection of nature, time, and history. Her sculptural works, predominantly crafted from wood, are reminiscent of traditional Korean *hanok* architecture, in which different wooden components are joined together without nails. In her paintings, Shin applies sculptural concepts by creating fragmented compositions and textured surfaces. The painting *Song of My Soul* is part of a larger series in which the artist invents new organic forms reminiscent of plants and seeds, further showcasing her fascination with natural elements and life.

Song of My Soul, 2016. Oil and acrylic on canvas, 39 $\frac{3}{8}$ × 47 $\frac{1}{4}$ inches (100 × 120 cm). Courtesy of the artist; Lehmann Maupin, New York, Seoul, and London; and Kukje Gallery, Seoul and Busan

KELLY SINNAPAH MARY

Kelly Sinnapah Mary (b. 1981, Guadeloupe) is an artist of African and Asian descent interested in exploring the history and traditions of her ancestors who were brought to the Caribbean as enslaved workers and indentured laborers. Sinnapah Mary interweaves family history and memories with myriad Caribbean cultural references, including children's stories, motifs from Hindu and Christian cultures, and racist scientific theories that classified people in different races. The painting *Notebook of No Return, Violette*, is part of a larger series that borrows its title from Aimé Césaire's epic poem *Notebook of a Return to the Native Land*. In this work, she portrays one of her grandmothers as a child with long braids, whose skin is camouflaged with plants, which are believed to have spiritual powers.



Notebook of No Return, Violette, 2017. Acrylic painting on paper, 16½ × 12¼ inches (41 × 31 cm). Private collection

CARLOS RUNCIE TANAKA



Carlos Runcie Tanaka (b. 1958, Peru) is an artist with a background in philosophy who primarily works in sculpture and installation. His art draws inspiration from biology, archaeology, and geology. While he predominantly works with ceramics, Tanaka also incorporates materials such as paper and glass, embracing their culturally specific meanings, like the relationship between paper, origami, and Japanese culture. Tanaka studied the history and customs of sixteenth- and seventeenth-century Japanese pottery makers, who would discard broken ceramics into rivers after the firing process. These historically rich fragments have become a source of inspiration for Tanaka, who creates new forms by assembling smaller ceramic fragments.

Masa/Tierra (Mass/earth), 2007. Ceramic, 5 $\frac{7}{8}$ (15 cm) diameter each. Courtesy of Henrique Faria, New York

YULI YAMAGATA

Yuli Yamagata (b. 1989, Brazil) is a Japanese Brazilian painter, sculptor, and textile artist. Through her practice, Yamagata emphasizes materiality and articulates cultural references such as manga, *shibori*, and tie-dyeing techniques to create colorful, textural images and sculptural works that convey a wide range of narratives and emotions. In *Leftover Ikebana*, the artist recycles discarded material fragments and objects from her studio to make a floral composition out of pieces of other works.



Leftover Ikebana, 2023. Cardboard boxes, plaster, wood, bamboo, recycled food container, dried flowers, fabric glazed terra-cotta, aqua resin, polyester resin, fiberglass, and acrylic, 72 × 24³/₄ × 26⁷/₈ inches (183 × 63 × 67 cm). Anton Kern Gallery, New York

DAVID ZINK YI

David Zink Yi (b. 1973, Peru) is a multidisciplinary artist of Chinese descent, born in Lima and currently based in Berlin. His work explores the construction of identity through the performance of everyday actions and experiences such as cooking, speaking, dancing, and writing. At seventeen, he relocated from Peru to Germany, an experience that has significantly impacted his perspective as a diasporic artist navigating diverse cultural landscapes. In his sculptural practice, particularly in ceramics, Zink Yi often creates organic forms that resemble sea creatures and human figures. His sculpture *Untitled (Wanderer)*, of an undefined humanoid figure, exemplifies his interest in expressing his experiences through the body. This piece also reflects Zink Yi's personal experiences of displacement and adaptation, or as the artist has described it in an interview with the curators, "the intensity of being lost."



Untitled (Wanderer), 2019. Glazed stoneware, 21 $\frac{3}{8}$ × 14 $\frac{1}{8}$ × 11 inches (55 × 36 × 28 cm). © David Zink Yi. Courtesy of the artist and Hauser & Wirth

ALICE YURA



Alice Yura (b. 1990, Brazil) is a trans woman Brazilian artist of Japanese descent, who works with photography and performance to address themes such as affect, gender, race, and memory through an autobiographical lens. In *Foto Yura I* (2022), the artist appropriates the name of her family's first photography studio to present herself in a triangulation of gazes that includes her relatives, the viewer, and herself. In this self-portrait, Yura connects her practice to a genealogy of vernacular photography from commercial studios, while negotiating her own visibility by presenting herself as a woman artist who both carries and transforms a family tradition.

Foto Yura I, 2022. Photographic print, 52 $\frac{3}{8}$ × 78 $\frac{3}{4}$ inches (133 × 200 cm). Courtesy of the artist

AUTHOR BIOGRAPHIES

Tie Jojima is Curator of Global Contemporary Art at the Phillips Collection and former Associate Curator and Manager of Exhibitions at Americas Society. Jojima is completing her doctoral dissertation at the Graduate Center, CUNY, where she has focused her research largely on postwar Latin American art. At Americas Society she has cocurated the exhibitions *El Dorado: Myths of Gold* (2023–2024), *Deep Marajó* (2023), and *Geles Cabrera: Museo Escultórico* (2022) and worked as associate curator for *Bispo do Rosario: All Existing Materials on Earth* (2023). Jojima has worked on the organization of several publications, exhibitions, and public events, including *Tropical Is Political: Caribbean Art under the Visitor Economy Regime* and *This Must Be the Place: Latin American Artists in New York, 1965–75*. She has published academic and curatorial texts in *Vistas: Critical Approaches to Latin American Art* (ISLAA) and *Arte & Ensaios*, as well as for the Museu de Arte de São Paulo (MASP), El Museo del Barrio, and other institutions.

Yudi Rafael is an independent curator and researcher based in São Paulo, Brazil. His recent curatorial projects include *Chen Kong Fang—O refúgio*, cocurated with Paulo Miyada at Instituto Tomie Ohtake (2024), *The Sun's Path* at Gomide&Co (2023), and *Parable of Progress*, cocurated with Lisette Lagnado and André Pitol at SESC Pompéia (2022). He is the curator of *Transoceanic Perspectives*—a long-term research and exhibition program dedicated to the arts of the Asian diasporas in the Americas—at Almeida & Dale, where he curated the solo shows *Candice Lin: Hospitality for Ghosts* (2023), and *Mario N. Ishikawa: Archaeological Site* (2023). He holds an MA and MPhil in Latin American and Iberian cultures from Columbia University and is the cotranslator to Portuguese, with Jorgge Menna Barreto, of Anna Tsing's *The Mushroom at the End of the World* (O cogumelo no fim do mundo, n-1 edições, 2022).

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The Appearance: Art of the Asian Diaspora in Latin America & the Caribbean

This exhibition was curated by Tie Jojima and Yudi Rafael.

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