

Patty Chang (b. 1972, San Leandro, CA) is a performance and video artist known for probing taboos, stereotypes, and cultural myths. In her earlier works, Chang’s humorous and sometimes unsettling work mocked exoticized and diminutive depictions of Asian women in Western popular culture. Chang frequently appears in her own work, investigating complex aspects of Asian identity by impersonating contortionists and legendary street fighter Bruce Lee, while other earlier notorious performances tested the boundaries of social acceptability. She marked a shift in her practice with *Shangri-La* (2005) by moving behind the camera to direct a video work which she later exhibited in a sculptural installation. A chronicle of a real journey to an imaginary place, *Shangri-La* examines the mythic utopia in the collective imagination in her pilgrimage to the rural Chinese village of Zhongdian, one of several places that claimed to be the “real” magical city from James Hilton’s 1933 novel *Lost Horizon*, and the subsequent film by Frank Capra.

Chang received a BA from the University of California, San Diego in 1994. Her work has been exhibited nationwide and internationally at such institutions as The Museum of Modern Art, New York; Guggenheim Museum, New York; New Museum, New York; BAK- basis voor actuele kunst, Utrecht, the Netherlands; the Hammer Museum, Los Angeles; Fri-Art Centre d’Art Contemporain Kunsthalle, Fribourg, Switzerland; Chinese Arts Centre, Manchester, England; the Museum of Contemporary Art, Chicago; M+ Museum, Hong Kong; the San Francisco Museum of Modern Art, San Francisco; and the Moderna Museet in Stockholm, Sweden. Chang has received grants from Creative Capital, the New York Foundation for the Arts, Louis Comfort Tiffany Foundation, Rockefeller Foundation, Tides Foundation, and Guggenheim Foundation. Most recently, Chang participated in the 2016 Shanghai Biennale. She lives and works in Los Angeles, CA.



Above: Patty Chang, (detail) Glass urinary devices, 2017. Installation of 32 hand-blown borosilicate glass, plastic, tape, and cardboard sculptures with brass mounts on custom foam, plywood, and metal table. Courtesy the artist and BANK/MABSOCIETY

Below: Patty Chang, *Configurations (Aqueduct)*, 2017. Vinyl print, 108in x 168in. Courtesy the artist and BANK/MABSOCIETY

Queens Museum
New York City Building
Flushing Meadows Corona Park
Queens, NY 11368

T 718 592 9700
F 718 592 5778
E info@queensmuseum.org

queensmuseum.org
@QueensMuseum #PattyChang

The presentation of the exhibition and publication *Patty Chang: The Wandering Lake 2009–2017* is made possible by The Shelley & Donald Rubin Foundation, the Elizabeth Firestone Graham Foundation, and Artensee (Shanghai) Cultural Development Co., Ltd. Special thanks to our collaborators at BANK/MABSOCIETY. *The Wandering Lake* project was realized with grants to the artist from Creative Capital, Guggenheim Foundation, Headlands Center for the Arts, Massachusetts Cultural Council, and New York Foundation for the Arts.

Exhibitions at the Queens Museum receive significant support from Ford Foundation and the Charina Endowment Fund. Major funding for the Queens Museum is generously provided by the New York City Department of Cultural Affairs, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, Lambent Foundation, Booth Ferris Foundation, the Lily Auchincloss Foundation, Inc., and the Laurie M. Tisch Illumination Fund.



Patty Chang

The Wandering Lake

2009–2017

Sep 17
2017
Feb 18
2018



Sep 17
2017
Feb 18
2018

Patty Chang, *Configurations (Bread)*, 2017.
Inkjet print, 28in x 40in. Courtesy the artist
and BANK/MABSOCIETY

Chang's project continued on Fogo Island off the coast of Newfoundland, Canada, the longtime home to a major fishing fleet where there is now a moratorium on cod fishing. There, upon encountering a beached whale corpse, Chang, prompted by her overwhelming sense of mortality, performed a ritual washing of the dead animal's body. The resulting work, *Invocation for a Wandering Lake, Part I* (2015), captures the artist performing a reparative cleansing of human harm. Found in many religions,



In the final phase, Chang followed the South-to-North Water Diversion Project, the longest aqueduct in the world, which brings water from southern to northern China including the capital, Beijing. Along the way, she collected her urine in plastic bottles to draw parallels between

Patty Chang, Still from *Minor*, 2010.
Single-channel video, 24:09 minutes,
sound. Courtesy the artist and BANK/
MABSOCIETY

[illegible]

Patty Chang, Image from the series
Letdown (Milk), 2017. Inkjet print on
custom plywood panels, 4½in x 6¼in.
Courtesy the artist and BANK/
MABSOCIETY



Above: Fontana di Sant'Andrea, Amalfi, Italy, inkjet print, 4 1/2in x 3 1/2in. photo: Austin Keys, Wikimedia Commons

Left: Patty Chang, *A List of Invocations*, 2017. Letterpress, 16 ½in x 11in. Printed by 10 Grand Press. Published by the artist and 10 Grand Press. Courtesy the artist and BANK/MABSOCIETY. Photo by Hai Zhang