Asian Improv aRts Midwest Presents: 思考回路 • SHIKOUKAIRO III: PATTERNS OF THOUGHT
April 16 - May 31, 2021
Zhou B Art Center
1029 W 35th Street, Chicago, IL | 2nd Floor

Asian Improv aRts Midwest (AIRMW) presents 思考回路 • Shikoukairo III: Patterns of Thought as a continuation of AIRMW’s efforts to reframe the conversation around Asian & Asian-American cultural diegesis in the arts. A third iteration of the 思考回路 • Shikoukairo exhibition, the show features artists who are intuitively influenced by their Asian diasporic background and experiences, yet whose practices diverge from didactic and diegetic inquiries of cultural identity. This year the project has expanded to feature an international roster of Chicago-connected artists, whose work emphasizes process and material-based methodologies and explorations. 思考回路 • Shikoukairo III considers notions of legibility and visibility through the photographic, cinematic, abstracted, textural, refracted, reflective, tactile and sonic image.

Featuring: Zhuoyun (Yun) Chen (Los Angeles), Hua Xi Zi (Shanghai), Jennifer Chen-su Huang (Chicago), Liwei Hu (Shanghai), Naoki Nakatani (Tokyo), Shinnosuke Miyake (Tokyo), Taro Takizawa (Syracuse), Rebecca Tsai (Taipei), Yao-Yi Wang (Taipei), Kiyomi Negi (Chicago), Kioto Aoki (Chicago)
思考回路・Shikoukairo III: Patterns of Thought EXHIBITION GUIDE
*Clockwise from left side when you first enter.

**KA:** Kioto Aoki  
*Slightly ZB,* 2021  
gelatin silver prints

**JH1:** Jennifer Chen-su Huang  
*in process (beet i)*, 2021  
beet-dyed cotton warp and cotton weft, woven on the indigenous Taiwanese backstrap loom

**JH2:** Jennifer Chen-su Huang  
*in process (beet ii)*, 2021  
beet-dyed cotton and ramie warp and cotton weft, woven on the indigenous Taiwanese backstrap loom

**SM1 + SM2:** Shinnosuke Miyake  
*untitled,* 2021  
blue and red permanent marker, nail polish remover

**YW:** Yao-Yi Wang  
*I ran out of American time 我沒有美國時間,* 2021  
single-channel installation, 17:42, loop

**JH3:** Jennifer Chen-su Huang  
*rinse,* 2021  
cyano-type of yarn and noodles on paper

**JH4:** Jennifer Chen-su Huang  
*water baby: a shared well for Allie, Shacoya, and our mothers,* 2021  
hand-dyed cotton and ramie warp and cotton weft, woven on the indigenous Taiwanese backstrap loom, hair from artist and her friends and their mothers, and wooden stretcher bars

Allie Novak, Shacoya Kidwell, and I met while volunteering at an international event in Pittsburgh last year, just prior to our lives becoming upended by the pandemic. On the last evening of the conference, we spent the night and early hours of the morning talking about water in the bar of a hotel lobby. Allie, a chemist who studies alternative and natural methods of water purification, Shacoya, a writer who researches the role of water and atmospheric conditions in literature across the African diaspora, and I, an artist and weaver employing indigenous Taiwanese techniques, are all interested in the shape-shifting and phenomenological qualities of water. We envisioned an opportunity to work across disciplines, to discuss the poetic properties of water and the repercussive influence of water in our day-to-day lives. We share Brazilian writer Clarice Lispector's vision for the power and potential of water — "My intent: to bring the future into the present. I move within my deepest instincts which carry themselves out blindly. I feel then that I'm close to fountains, lakes, and waterfalls, all of overflowing waters. And I'm free. [...] When I say 'overflowing water,' I'm talking about bodily strength within the waters of the world."

**JH5:** Jennifer Chen-su Huang  
*awash,* 2021  
cyano-type of thread on burlap

**JH6:** Jennifer Chen-su Huang  
*paper sketch (seaweed),* 2017  
handmade cotton and abaca paper with seaweed

**ZYC1:** Zhuoyun (Yun) Chen  
"You are no different from anyone else" Series  
#1 #3 #4 #5 #2 #6 (L to R), 2021  
title from Possession (1981) dir. Andrzej Zulawski  
ceramics

**LH:** Liwei Hu  
*Match,* 2021  
video, color, 15min

*continued to next page*
**JH11:** Jennifer Chen-su Huang
*Girls by the Shore*, 2021
postcard, paperclip, compostable packing peanuts, acrylic yarn, turmeric and onion-dyed cotton warp and hand-dyed mohair weft

**JH12:** Jennifer Chen-su Huang
*still life*, 2021
stoneware and dried flowers from 2016 and handmade cotton paper with moss from 2017

**RT:** Rebecca Tsai
*Equivalent Inequality*, 2019-(ongoing)
video installation / loop

**NN:** Naoki Nakatani
“Where does the pigeon wake in the night?”, 2021
video

**KN:** Kiyomi Negi
*Visitors*, 2021
ink on bristol board
Zhuoyun (Yun) Chen 陳卓韻 | Los Angeles

Zhuoyun (Yun) Chen is a multimedia artist and filmmaker. Her most recent work experiments with abstract shapes and artificial objects as means of exploration of the multiple aspects of sexuality, such as what constitutes androgyny. Yun received an M.F.A. in Film and Video from the California Institute of the Arts in 2017. She graduated with a B.F.A. from School of the Art Institute of Chicago in 2012. Her works have been screened in festivals, galleries, and cinemas in the US and internationally. She lives and works in Los Angeles.

Hua Xi Zi 滑惜子 | Shanghai

Hua Xi Zi works and thinks about light and the experience of seeing – in exploring the flowing life and one’s relation with outside systems. From celluloid film, analogue video signal to digital video processing, screen-based and optical projections, installed and performed, Xi Zi questions the existing methods of shadow-image production by experimenting alternative ways to “un-expose.” Her practice and research turned into the materiality while asking questions about spectatorship and participation – seeking for the tenderness that withholds freedom and forgiveness.

Her recent performance live-streamed at Experimental Sound Studio in Chicago, installations exhibited at Shikoukairo II by Asian Improv aRts Midwest, 2019 Setouchi Triennale in Japan, 2019 New Blood Performance Festival in Chicago, and films were screened at SF Cinematheque CROSSROADS 2020 Film Festival, 2018 Slamdance Film Festival among others.

Jennifer Chen-su Huang 黃謙恕 | Chicago

Jennifer Chen-su Huang is an artist and writer whose process-driven works interweave elements of craft tradition, language, history, and memoir. She is a 2021 Luminarts Fellow and a current artist-in-residence at Chicago Artists Coalition’s HATCH program. In 2017-2018, she completed a Fulbright Fellowship in Taiwan, where she was a Research Fellow with the Ethnology Department at National Chengchi University, as well as a Visiting Artist at Tainan National University of the Arts. She graduated with her MFA in Fiber and Material Studies from the School of the Art Institute of Chicago and received her BA from the University of California, Berkeley. In 2018, she presented her research at the Textile Society of America’s biennial symposium and was selected for the New Professional Award. Huang has exhibited internationally at Haiton Art Center in Taipei and across the United States at Untitled Prints and Editions in Los Angeles, Kearny St. Workshop in San Francisco, and Gallery 400 in Chicago, among others.

Liwei Hu 胡力 | Shanghai

Hu Liwei works with moving image. She holds a MFA in FVNMA from the School of the Art Institute of Chicago. Her stage name is Young Coconut, but she is not a rapper. As a practicing “coconut” from Chongqing, China, Liwei does not eat chili pepper.
Naoki Nakatani 中谷尚生 | Tokyo

Naoki Nakatani is a performance artist from Japan, whose work emphasizes the system of coexistence, both in social and micro scale. Each fragment of the world compromises and contradicts with one another. They make such shifts (performance) to stay together. Interpreting performance as a force, he facilitates systematic events that draw attention to our never ending participation in the world.

Shinnosuke Miyake 三宅晋之輔 | Tokyo

Shinnosuke Miyake is a Japanese artist from Tokyo. He received his BFA from School of Visual Arts in Painting, and received his MFA in Sculpture at School of the Art Institute of Chicago. He does not confine himself to a single way to express, but uses a variety of techniques and materials to create painting and sculpture works which is focused on the interest of himself between an invisible feeling and an object. Miyake’s work has been shown in New York, Chicago and Tokyo.

Taro Takizawa 瀧澤太郎 | Syracuse, New York

Taro Takizawa is an artist who focuses on printmaking, wall vinyl installations, drawings and 2D designs. Born in Japan, he has been making images connecting what he has experienced in Japan where he grew up and, in the U.S. since he moved here in 2002 and currently resides. His works contain both western and eastern aesthetics with appreciation of traditional printmaking processes and mark making. He is fascinated with blending the boundaries of contemporary studio practice and traditional processes, printmaking and installations, influenced by traditional Japanese patterns from textile designs, architecture and crafts.

He received his BFA with a printmaking emphasis from Central Michigan University in 2011, and MFA in printmaking from Syracuse University College of Visual and Performing Arts in 2017. While working on his master’s degree, Takizawa has exhibited nationally and internationally such as Chautauqua Institution School of Art, its student exhibition at Fowler-Kellogg Art Center, PARADOX European Fine Art Forum and its exhibition at CK Zamek in Poznan, Poland; and ArtPrize 10 at Grand Rapids Public Museum, LUX Center for the Arts, Ty Pawb in Wales and China Printmaking Museum. And recently went to artist residencies at Saltonstall Foundation for the Arts in Ithaca, NY, and Morgan Conservatory in Cleveland, OH.

Rebecca Tsai 蔡佩珊 | Taipei

Rebecca Tsai is a Taiwanese artist based in Chicago and Taipei.

Coming from Changhua, Taiwan, Tsai has been working in the film industry for a decade since she graduated from college. She is an experienced filmmaker as well as a video artist. Her works mainly deal with the identity of immigrants, migrants, or people who are inhabited in- between two spaces. She is interested in exploring the contradictions that happen on individuals because of the complicated ideology toward their identity that is caused by global migration, and transferring those realistic conflicts into cinema elements in her works.

Tsai is interested in utilizing different imagery textures to imply certain moments or memories and mostly integrates the media of both digital and 16mm celluloid in her film works. In her non-fiction film works, she records the banality of immigrants and captures their paradoxical emotion of nostalgia and resistance to their birth place while residing at new places. Through exploring those cracks that caused by the shifting time and space on immigrants, she furthermore discusses the influence of capitalism and post colonialism that are led by great nations on individuals. Tsai also presents the issue of racial barrier and social class differences in her video installation works. Through the relationship of viewers, projection, and objects, Tsai
tends to create spaces that seem to be symmetric while with nuance and invite the viewers to experience the sensational transition when wandering in her works. The visual, hearing and physical senses are often designed to affect viewers’ mentality, because she believes that the body is the most intuitive way to trigger viewers’ empathy and lead the people who stand on the opposite side to start a rational conversation.

She received her MFA from the School of the Art Institute of Chicago in 2018.

**Yao-Yi Wang 王耀億 | Taipei**

Yao Yi Wang graduated from the Department of Communication of National Chung Cheng University and received his MFA degree in 2019 from the School of the Art Institute of Chicago, USA. He has continued to participate in the film industry since 2010 and has been involved in the film production of more than hundreds of films, including feature-length films, short films, music videos, and advertisements.

Working with experimental modes in film and cinematic installation, Wang’s personal practice articulates the impact of several global historical moments during the Cold War as well as the repetitive cycles of history. He particularly focuses on the diaspora after 1949. By illustrating how human beings survived in the ideological state apparatus, namely the “homogenous and empty time” after the perish of the large structure, he explores how the current Taiwanese ideology be shaped by the historical trauma that has been transferred to the present time.

Wang experiments being the combination of creator and subject in his film projects. By employing cases from field research and himself as the carrier to fabricate both the fictional and non-fictional elements, Wang presents multiple interpretations of the same historic moment from distinctively individual memories in order to explore the possibility of untold truths. He believes that the experimental film should be in a nomadic state. By combining digital shooting, 16mm film, and archive footages, he explores the way to liberate the film from the single mode of narrative, documentary, and experiment, and utilizes it as a way for viewers to experience complex content.

**Kiyomi Negi 根宜清美 | Chicago**

Kiyomi Negi is a second generation Japanese and Chinese American illustrator and multidisciplinary designer born and raised in Chicago. She has over 11 years of experience working as a creative consultant for a wide range of industries for local and international clients, specializing in design, visual storytelling, branding, and illustration. In her personal work, her style draws heavy inspiration from her heritage. Her pop, comical drawings reminiscent of mangas and animation she grew up consuming and her graphic experiments driven by the latest Japanese and American design trends. As a bilingual and tri-cultural Windy City native, Kiyomi finds joy in blending (Mid)Western aesthetics with Eastern sensibility to explore a distinct visual language unique to her lived experience.

Kiyomi is also an established Japanese drummer at Tsukasa Taiko, the largest taiko ensemble in the Midwest. She currently leads the active National Gintenkai Project professional performance unit, completing an average of 70 shows a year including an annual concert at the Museum of Contemporary Art. Kiyomi also serves as the resident creative director at AIRMW, often producing the brand for the organization’s multiple arts initiatives including 思考回路・ Shikoukairo: Patterns of Thought.
Kioto Aoki 青木希音 | Chicago

Kioto Aoki is an artist and educator using the material specificity of the analogue image and image-making process to explore modes of perception as a politics of vision. Her photographic work oscillates between the still and the moving image, attentive to the apparatus of the human eye and the camera; while installation and artist book works engage mechanisms of structural tangibility and site-specificity. Forming a rhetoric of nuanced quietude, her practice considers the intimacies of vision through the experience of sight from inception through presentation.

As a musician, Kioto descends from the Toyoakimoto performing arts family in Tokyo with roots dating back to the Edo period. Studying under her Tokyo-born father, Kioto is carrying on the artistic family lineage in Chicago as sole professional taiko artist in the city. She has been performing on stage since the age of 7 and also plays shamisen and tsuzumi. Kioto plays in both traditional and contemporary musical contexts and is active within the experimental and creative music communities in Chicago and the Bay Area. She leads the National Gintenkai Project & Tsukasa Taiko, the Japanese drumming program at Asian Improv aRts Midwest and is Curatorial Manager for AIRMW’s Arts Initiatives Program.

Shikoukairo III: Patterns of Thought is co-presented by Asian Improv aRts Midwest and the Zhou B Art Center. Co-curated by Kioto Aoki & Kiyomi Negi, the exhibition is part of the Asian Improv aRts Midwest Arts Initiatives Program.

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