

GLITCHES, TIME, CHINESENESS,
DIASPORA, GHOSTS, AND STORYTELLING

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A FEW THOUGHTS ON LAP-SEE LAM'S WORK

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1.

The ostensibly fluid application of digital technologies in Lap-See Lam's practice bears a deeper subtext of technology's betrayal, its essence of glitchiness. Purposefully incorporating the aesthetics and politics of glitches in her work, Lam appropriates the nature of a machinic failure, and an anxiety triggered by malfunction to complicate the notion of error and mistake. In her work, a glitch metamorphoses from corrupted 3D scan data and digitally distorted representation, to ghosts and phantoms, mistranslated culture, fabricated origins, and a multiplicity of diasporic experiences.

A second-generation immigrant and a born digital native, Lam's diasporic identity is both material and immaterial. The daughter of a family of Chinese restaurant owners in Stockholm—a trajectory not dissimilar to many Asian immigrants—Lam juggles between her Swedishness and Cantonese-ness; she is simultaneously both and neither. Growing up in the digital age, Lam also belongs to a generation in close contact with computers, the internet, and video game consoles, who are able to fluently interchange between real life and the virtual worlds, occupying many beings, many times, many places, and many spaces all at once.

These overlapping diasporic experiences have propelled Lam to embark on an artistic journey threading her biographical history into many different characters and forms of storytelling. In 2014, Lam's parents sold their restaurant,

a family business that Lam's grandmother and her brother opened in Stockholm's Södermalm district at the end of the 1970s. This event triggered Lam's aspiration to document the restaurant, a physical space which defines her upbringing and decades of the family's legacy. Lam encountered the 3D scanning technology at the architectural department of her school, the Royal Institute of Art, where she was pursuing an MFA degree. Fueled by a poignant feeling of unresolved separation and a nostalgic desire to grasp onto something that was slipping away, Lam believed that the technology was ideally suited to carrying out her vision—a documentation process that would be very precise and exact, perfectly preserving the memory of the place. By the time Lam was ready to start the process, however, the new owner would no longer let her scan the restaurant. So, she decided to scan other, similar spaces in Stockholm, such as New Peking City on Nybrogatan, a week before it closed, followed by Mandarin City on Sveavägen, Ming Palace on Mariatorget, Ming Garden on Götgatan, etc. She named the project *Scanning Chinese Restaurants*.

Far from what Lam had originally envisioned, the images captured by the then immature 3D scanning technology were unable to perform the "magic" of exactitude. A lot of information went missing during the scanning process. Rather than being hyper-realistic renderings that match reality, the resulting images were glitched, with solid objects hollowing,



Jade (map), 2017, resin, neon, 44 × 105 × 17 cm
Installation view at Mossutställningar

interior structures shattering into irregular pieces floating midair, surface colors peeling off, blending and blurring into their surroundings. Reminiscent of torn or lagged frames in computer games caused by slow networks or processors, the restaurants had become ruin-like, wrecked, and deserted architectural remains that survive catastrophes or simply the long passing of time. But instead of proclaiming them erroneous and dead, Lam found that the glitches had in fact transformed these Chinese restaurants into a spectral existence, a kind of survivance. As described by Derrida, “survivance is a sense of survival that is neither life nor death pure and simple, a sense that is not thinkable on the basis of the opposition between life and death.”¹ It is the imperfect, ambiguous, latent, obscured, ghost-like images that animate these Chinese restaurants, rescuing them from becoming the perfect picture imprinted on a tombstone. Glitches interlace life and death into a fabric of becoming. They are the archives of a future yet to arrive. Besides the limited capacity of the 3D scanning technology, the glitchy scanning was compounded by iterative loss of information and distortions during post-production as files were converted. Lam has described the process as “generation loss.”² Here, “generation loss” becomes both literal in computational technology and metaphorical in cultural imaginations, as the lived experience of being an immigrant and the memory associated with Chinese restaurants have inevitably destabilized and mutated across generations. With this, glitch becomes a catalyst, opening up artistic possibilities for Lam to explore her multifaced identities. Though, initially not created with the intention to become artworks, the digital error-as-serendipity has ultimately propelled Lam’s artistic curiosity to allow the scanned images to serve as not only the source material for her long-term, anchoring and iterative work *Mother’s Tongue*, but also for other works such as *Oriental Travesty* (2016), *Beyond Between* (2019), and *Phantom Banquet* (2019–21).

2.

Mother’s Tongue centers “generation loss” as a kind of imagination. Made in collaboration with filmmaker Wingyee Wu, the work was originally designed as a mobile phone application. The app guides and encourages the viewers to physically visit three restaurant locations: Peach Tongue, Miss China, and Cyborg World, one of which no longer exists at the address indicated. Stitching together the 3D scanned images into a narrative form, *Mother’s Tongue* blurs the line between real sites and fictional ones, overlapping them into a fantastical realm. The story is meta-narrated by an unidentifiable AI voice—a ghost, a spirit, or a digitally immortalized life—who claims to have been around for over three centuries, and three interconnected, first-person narrations, speaking from the years 1978, 2018, and 2058, from the perspectives of a daughter and a mother, an owner and a new owner, and a grandmother and a grandchild. Intimate personal dialogues are punctured by feelings of displacement, cultural clashes, conflicted beliefs and values, against the backdrop of the far-reaching transformations of technology and global landscape. It is unclear if the AI voice is speaking from the future or the past, and the identity of the three narrators is also vague—are they immigrants of different generations, or is it one person growing into her adulthood and old age. Suspending linear and continuous concepts of time, *Mother’s Tongue* proposes a different orientation to time, while treating Chinese restaurants as an archeological site both physically and symbolically. It is in this process that what Greek archeologist Yannis Hamilakis calls “assemblage thinking” becomes possible. Hamilakis explains that assemblage thinking “involves by implication the commingling and the contingent co-presence of diverse temporal moments; this is a multiplicity of times, of various pasts and various presents, but also a multiplicity of temporal modalities.”³ In *Mother’s Tongue*, the past and the future are both cultural and conceptual constructions contaminated by the present, and they are continually being rewritten,

Mother’s Tongue, with Wingyee Wu, 2018, mobile device application commissioned and produced by Mossutställningar



Mother’s Tongue, with Wingyee Wu, 2018, HD video, stereo sound, 17:42 min
Installation view at Moderna Museet Malmö

reassembled, and reassessed. Lam and Wu refuse a universal understanding of progressive time, one that is fundamental in the formation of European epistemology.

As it is geared for a homogenous future unified by efficiency and productivity, modern technology has further synchronized a linear and progressive mode of understanding and experiencing time, ultimately based on an artificial and abstract temporality. In this hegemonic system, different understandings of time and multiple temporal modalities converge into a single metric. But in *Mother's Tongue*, this inherent logic and character of technological acceleration is hijacked and interrupted by its very own making: damaged, scanned images. Technology has broken its own promise and revealed its real condition of fractured and contradicted temporalities: it seems that the harder we peddle forward, the more we find ourselves ensnared in unfinished business. Old crises resurface, debts to history return, the phantoms of the repressed and disappeared haunt. The past bleeds into the future, and the future finds its tail in the past. Precisely because of this tension, Lam is able to explore a different historical sensibility in her artistic practice to excavate Chinese restaurants as an archeological site. This "art as anachronism" has the potential to liberate the subject—a projected Chineseness, and whatever it entails—from a double confinement: a historical confinement of colonialism and a current and future-orienting confinement of the technological time.

3.

In Western imaginations, the idea of Chineseness (and its many variations as an identity, a territory, an aesthetic tradition, a history), is a cultural and conceptual construction, often flattened, mystified, and distorted. In his provocative book *The Politics of Imagining Asia*, cultural critic and historian Wang Hui states that "the idea of Asia is not Asian but, rather, European."⁴ The emergence of the concept of Asia essentially is "a particular step in Europe's universal progress"

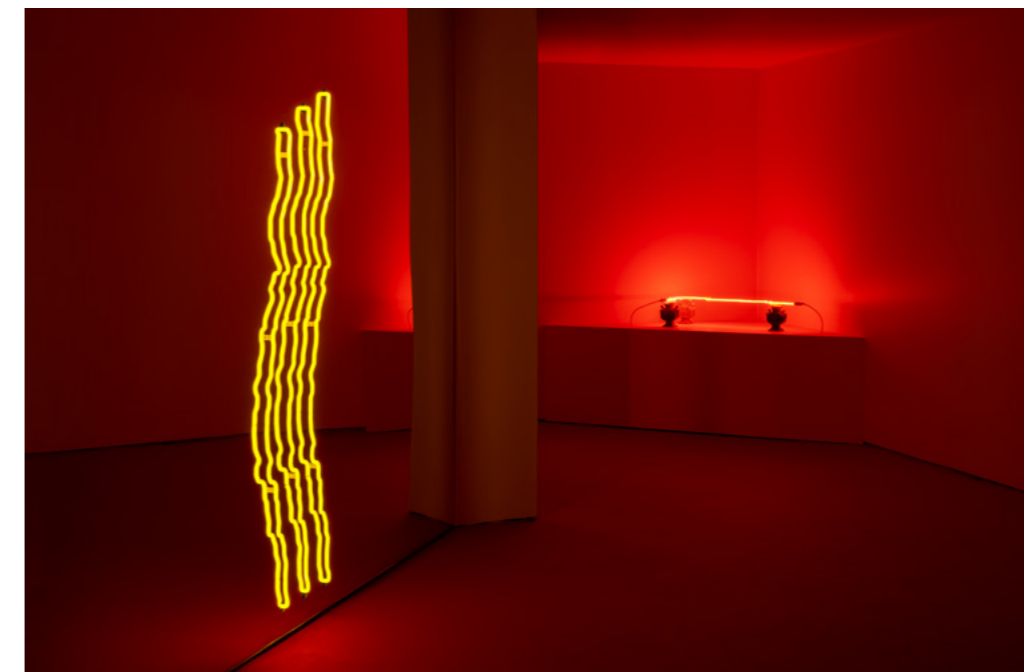
that coincided with the Enlightenment and colonial expansion and created a new system of knowledge (the rise of modern disciplines such as linguistics, race theory, geography, political economy, and natural sciences) and a new world-view in the eighteenth and nineteenth centuries.⁵ Wang elaborates this argument with the "*Datsu-A Ron*" or "shedding Asia," a conceptual tool incorporated by the Meiji Japanese reformists to break "away from China-centered imperial relations" in order to become "a European-style nation-state oriented toward 'freedom.'" In other words, "Asia" as mostly defined by a conservative and backwards Chinese governing model at the time should be abandoned. Asia or China in this sense has become a negative image of Europe, and an invention to advance the European agenda and ideologies.

Consider chinoiserie, a style of decorative arts, garden design, architecture, and theater developed in Europe. First appearing in the seventeenth century, this trend was popularized in the eighteenth century following the rise in trade with China and the rest of East Asia. Chinoiserie is characterized by exuberant embellishment, asymmetry, a focus on imported materials (lacquer, silk, porcelain), and often features scenes of leisure and pleasure. Imitating Chinese and other East Asian artistic motifs and decorative traditions, chinoiserie focuses on subjects that were mistakenly believed by colonial-era Europeans to be true representations of Chinese people and culture; yet in reality, chinoiserie is a representation of the European construct of Chineseness. This mirage of representations is explored in Lam's new project *Dreamers' Quay, Dreamers' Key* at Bonniers Konsthall in Stockholm in the form of an immersive theatrical shadow play.

The circulation of chinoiserie was exclusive, but popular among the royal and wealthy. Being able to afford a chinoiserie-styled product was a sign of privilege: it was a lifestyle, a luxury, and a form of entertainment. In the park of Drottningholm Palace in Sweden there is a Chinese Pavilion commissioned by King Adolf



Mother's Tongue, with Wingyee Wu, 2018, HD video, stereo sound, 17:42 min
Installation view at Bonniers Konsthall



Mother of Lightning, 2018, acrylic mirror, neon, various dimensions
Jade (map), 2017, resin, neon, 44 x 105 x 17 cm
Installation view at Trondheim kunstmuseum

Frederick as a surprise birthday present to Queen Lovisa Ulrika in 1753. At the presentation, it is said that the Queen received the gold key from the young Crown Prince Gustav (late King Gustav III), seven years old, dressed as a Chinese mandarin.⁶ In Lam's shadow play, the lavish, flamboyant architectural structure, decoration, and interior of the pavilion are turned into black silhouettes, intermingling with other fragments of symbolic cultural depictions, that fleet through the space devoid of permanence.

When reflecting on image spam, a form of digital waste generated in the internet age, Hito Steyerl writes:

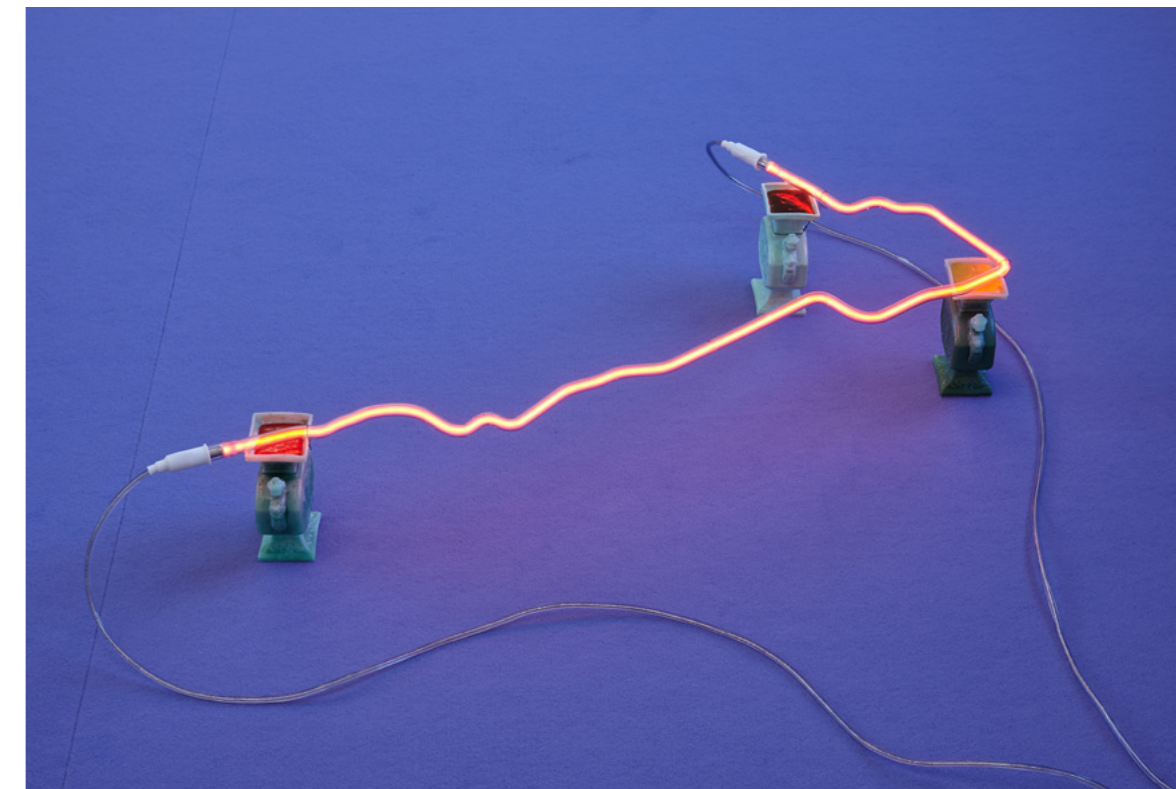
Any people can only be represented visually in negative form. [...] The image of the people as a nation, or culture, is precisely that: a compressed stereotype of ideological gain. Image spam is the true avatar of the people. A negative image with absolutely no pretense to originality? An image of what the people are not as their only possible representation?⁷

If we think along with Steyerl's critical evaluation of the negative form and trace back the lineage of the representation of the people, it is perhaps fitting to speculate chinoiserie from this angle: a kind of image spam of the eighteenth century! It is a negative image of the Chinese people. By abstracting and reducing this negative representation into black silhouettes and shadow play, Lam is able to achieve a double negative of the representation, not to arrive at a positive image of a true representation, but a productive withdrawal to refuse being disenfranchised and made invisible.

4.

The construction of Chineseness becomes more complicated for the diaspora. For Lam, her perceived Chineseness is projected by the European construct of China—a desire to other; but her inherited Chineseness is a family ancestry shaped by vernacular knowledge, ritual, language, food, and flavors carried over by her grandparents—a longing to memorize. This lineage itself is hardly empirical for Lam; it has a timestamp of an era before she was born and is from a place which her grandma calls the homeland yet is no longer physically accessible. Perhaps it is interesting to visualize this experience of alienation through the diaspora in the shape of a revolving double helix. The external and internal inter-inform and intertwine with one another but both are inherently imbedded in the identity of this perpetuating otherness.

The ubiquitous presence of Chinese restaurants overseas has long been the default and emblematic symbol of Chinese diasporic life, where this existential dilemma finds its representation. Chinese restaurants are the archetype of a constructed Chineseness meeting the nostalgic ideal of an ancestral homeland. In their many yet all so stereotypical incarnations, Chinese restaurants have acquired names that riff off a few words to embody an oriental experience: Lucky Garden, Mandarin City, Bamboo Palace, New Peking City, Crane Garden, Lotus, Ming Garden. They share bootlegged and kitsch interior designs and decorations, often a literal translation of their name, clients welcomed by the pair of Chinese guardian lions at the door, escorted through garden-themed décor, such as the Ming dynasty-style scholar's rock and artificial bamboo, seated next to mock windows and under faux beams with carved woodwork of cranes and lotuses and the occasional lantern. The circular tabletop is furnished with a Lazy Susan, and at the far corner, next to the cash counter, an electric Feng Shui fountain is plugged in, usually alongside fortune gods and various deities, or a kumquat tree dotted with fake copper coins, gold, and silver ingots,



Mother's Tongue, with Wingyee Wu, 2018, HD video, stereo sound, 17:42 min
Jade (map), 2017, resin, neon, 44 x 105 x 17 cm
 Installation view at Gerðarsafn – Kópavogur Art Museum, Kópavogur

wishing for lucrative business and good luck. The same can be said about the food. Restaurants mostly serve similar dishes, a blend of cuisines and flavors originally quite distinctive of their geographic locations and traditions, such as Canton, Szechuan, and Shanghai styles. In the case of the United States, where Chinese restaurants and food were first introduced in California in the mid-nineteenth century, many invented dishes followed, such as fortune cookies, orange chicken, a knockoff of General Tso's chicken, and egg rolls, an alternative to spring rolls. The Lazy Susan, and the "classic" Chinese take-out containers were also invented in America.

Room with a View (2015) comprises a series of thirty-two photo collages which Lam now considers an early study for *Mother's Tongue*. Lam visited many Chinese restaurants in Stockholm and took photo documentation of them. Indicated by the title, such as *Lucky Garden with a view of Mandarin City*, each photo collage features one restaurant's window or doors from an interior perspective through which the view of another restaurant is visible as if they are located adjacent or across the street from each

other. However, the flip side of each photograph reveals the secret; these views were meticulously joined together from cutouts from different photos, interiors and exteriors so characteristic and predictable, they can be merged seamlessly. The combination of the thirty-two titles of each collage also plays with an ouroboric pun: the view of the last place (*Lucky Garden with a View of Mandarin City*) is now back to the first one (*Ho's with a View of Lucky Garden*). Splicing in a splash of humor, Lam shows the absurdity and cyclical nature of representation. A Chinese restaurant is very much a place as it has been "defined as relational, historical, and concerned with identity."⁸ Yet, Chinese restaurants here become a non-place. Through documenting, cutting, and reframing, Lam foregrounds their condition as something that has been "assigned to a circumscribed and specific position."⁹ In *Room with a View*, Lam exposes that the representations and Western gaze have made Chinese restaurants one of those totalized "anthropological places," where singular particularities could be characterized, and each Chinese restaurant could be "an exact replica of (its) neighbors"¹⁰ and therefore interchangeable.

Mother's Tongue, with Wingyee Wu, 2018, 17:42 min. Installation view at Moderna Museet Stockholm



Room with a View (Lucky Garden with a view of Mandarin City), 2015, collage
Room with a View (Mandarin City with a view of Hong Kong), 2015, collage
Room with a View (Hong Kong with a view of Wang), 2015, collage

In other works, Lam continues to appropriate and manipulate the architectural details, furniture, and dining room settings of Chinese restaurants. In *Horizontal Landscape, Vertical Ghost (Floor)* (2019), linoleum tiles collected from the restaurant Bamboo Garden are inserted into linoleum flooring at the exhibition space. For *Beyond Between* (2018), green color glazed ceramic roof tiles collected from the soon by-gone restaurant Ming Garden are accentuated in an otherwise crude and detail-less reconstruction of a roof fragment made of 3D-milled polystyrene. Installed slightly tilted in a room painted all in blue, the display decontextualizes the architectural element from its original site to create the illusion that the roof fragment is suspended in a virtual space. At the same time, reminiscent of a half-finished computer architectural rendering, the roof fragment is also suspended in time, in perpetual limbo waiting for the rest of the details to come to life. Both the linoleum floor tiles and the ceramic roof tiles are cheap replicas of an idealized yet untraceable origin. By piecing them together to restore the forms, Lam seems to resurrect these imitations of the origin. But by employing even cheaper materials and mass production techniques for this restoration, Lam deliberately deflects and disables (makes insufficient) her attempt. In doing so, Lam intends to emphasize the architectural elements' derivative and generative nature in order to comment on history's continuous fabrication of culture, identity, and sense of belonging.

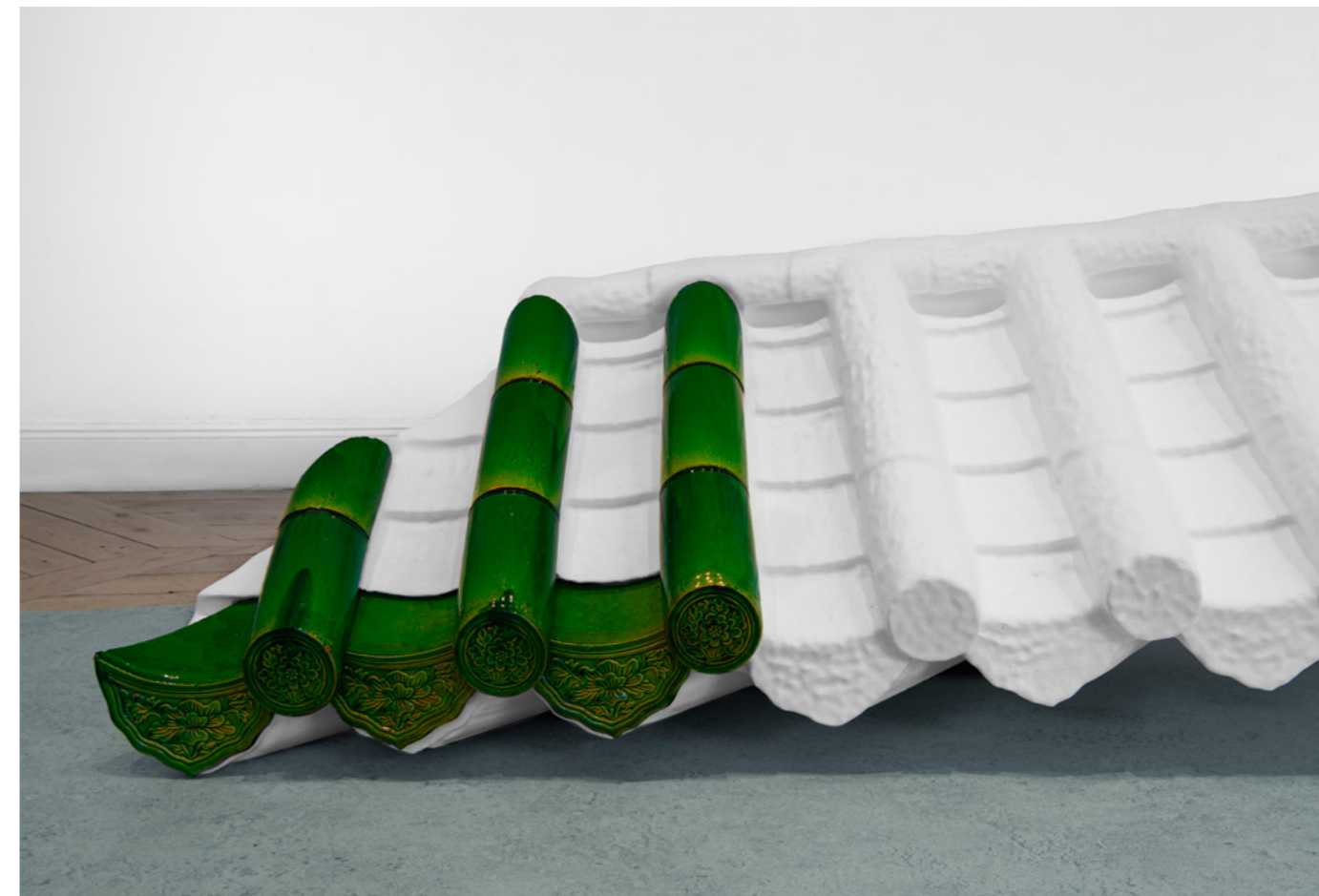
5.

The linoleum tile from Bamboo Garden in *Horizontal Landscape, Vertical Ghost (Floor)* is one of the many shapeshifting forms that the phantom in Lam's work takes. Another recurring figure is a neon ghost, often seen sitting on a banquet chair like in *Phantom Banquet Ghost* (2019). The neon sculpture is based on the glitched human figures accidentally captured in the real-world restaurants during the 3D scanning process. Due to the technology's inability

to capture motion, the human body deforms; it is devoid of flesh and turned in a volume-less flat carcass. This figure—in its digital being—also haunts us in the VR component of Lam's immersive installation and performance work *Phantom Banquet* (2019–21). Divided into several chapters, the work tells the story of a young waitress who disappears through a mirror and into another dimension in Stockholm. Facilitated by VR technology and guided by the neon ghost across different dimensions, the journey transports the viewer from a physical space that reminds one of a dining room into a virtual space of once-existing restaurants. In the video, the skeleton awkwardly runs through the ruin-like Chinese restaurant in a digitally induced delirium.

The phantom is a constant player in many of Lam's works: it is the voice of the male narrator in the VR video; the female AI voice in *Mother's Tongue*, the mirror in the work *Horizontal Landscape, Vertical Ghost (Mirror)* (2019), and the banquet chair in *Gwái* (2018). Importantly, what Lam is interested in is not merely the visual representation of a phantom, but the pursuit of an aesthetics of a phantom. Such an aesthetics seeks to open the gates, to break through borders, to free one from identarian constrains. The aesthetics of phantoms as liminal border-figures creates a mirror space, a space of inversion and transgressions, guiding us through to the other side, from present to past, from here to there, from reality to fantasy. The ghost is a powerful force, but not in an abnormal and superstitious sense that threatens rationality. Instead, its liberating force lies precisely in that it questions the truthfulness of reality and interrupts the everyday normalization. The aesthetics of the phantom is an artistic device of fiction-making and storytelling, which pierces into the core of the great myth of history.

In Lam's new project at Bonniers Konsthall, old phantoms return, and new specters appear. The neon ghost still quietly sits on the banquet chair in the passageway; the singing chef (another recurring character), a shadowy figure,



Beyond Between, 2018, glazed ceramic roof tiles from Ming Garden, 3D-milled polystyrene, 85 x 450 x 55 cm
Horizontal Landscape, Vertical Ghost (Floor), 2019, linoleum tiles from Bamboo Garden inserted in linoleum, dimensions variable
 Installation view at Erik Nordenhake, Stockholm

is observing from inside of the shadow play. And a spirit of the so-called Dragon Boat, or the Floating Restaurant Sea Palace morphs into a Calder-like hanging kinetic sculpture. Transported from Shanghai to Sweden in 1991, the Dragon Boat was renovated as a restaurant. The boat was abandoned in the city of Gothenburg after a number of fruitless business attempts around a few port cities in Europe. In desolation, the boat quickly decayed, and was looted and occupied by the homeless and drifters and evolved into a subject of speculation, folklore, and rumors. The boat now sits at a shipyard outside of Stockholm and has been repurposed into a “haunted house” by the amusement park Gröna Lund. In the park’s advertisement for a Halloween promotion, it states: “A ship from the Orient has on a dark and stormy night slipped into Saltsjön and fastened its rusty chains along the quayside of Gröna Lund. The ship’s crew cannot be found anywhere, but the various rooms in the Dragon Boat’s worn interior testify to dark events. Inside the ship lies an evil presence from a thousand-year-old curse.”¹¹

In its old glory days, before becoming the haunted house’s terrifying scenography, the Dragon Boat was covered in gleaming brass scales, reflecting the gentle ripples of the waves in the water. In her installation, Lam imagines the boat and abstracts its brass scales into a hanging sculpture composed of circular panels suspended along three curved structures. A mystical and monstrous creature, a dragon is itself a phantom-like being. However, it has been tasked to “authentically” represent a culture, a process that further mystifies an already fabricated fable. By abstracting its fictitious representation into minimalist sculptures, Lam is able to appropriate the logic of fictionalization. In this process, abstraction becomes an active way of fiction-making in order to shine light on other kinds of truths.

6.

This process of abstraction, however, is not simply to make something unrecognizable. Instead, Lam intends to defamiliarize, an approach that corresponds with what Walter Benjamin describes as “dialectical images.” In his essay “History as Sorcery,” anthropologist Michael Taussig interprets Benjamin’s interest in “dialectical images” as being “because of the way such images defamiliarized the familiar and shook the sense of reality in the given order of things, redeeming the past in the present in a medley of deconstructive anarchical ploys [...] the intent here was to facilitate the construction of new forms of social life from the glimpses provided of alternative futures when otherwise concealed or forgotten connections with the past were revealed by the juxtaposition of images, as in the technique of montage.”¹² Benjamin was thinking about the Surrealists, but Lam—perhaps less of a confrontational anarchist—is more poetic, inward-directing, and allusive. The juxtapositions of images she is able to create do not lie in the sudden interruptions or shocking effects but are in the subtle tensions and quivers cast in a grey and transitional zone: animated glitches, metamorphosing phantoms, teleportation of contexts.

We can also find correlations between this ambiguity and the subtle tensions and quivers with the idea of “opacity” and “trembling thinking” critically poeticized by writer, poet, philosopher, and critic Édouard Glissant. A productive means to related untranslatability of culture and experiences, Glissant considers the space of opacity a space of potential, spirituality, and transformation. For “trembling thinking,” Glissant invokes jazz music. Jazz “manifests itself in the balance between improvisation and the reiteration of traditional elements conveyed via the ‘trace’¹³ of past cultural identities: “The trace [...] is that by which, on which, in which trembling moves forward.” And this “trace” is itself also “trembling.”¹⁴ The “traces” in Lam’s work are everything inherited and collected from and by interaction with the Chinese restaurants and her family legacy.



Phantom Banquet, 2019, performance and installation
Performa 19 Biennial, Jeffrey Deitch Gallery, New York City

The recurring phantom and other characters in Lam's work, as well as the iterative condition of her practice also reminds me of what writer Saidiya Hartman calls "critical fabulation." According to Hartman, "fabula" signifies "the basic elements of story, the building blocks of the narrative [...] a series of logically and chronologically related events that are caused and experienced by actors." In her writing practice, "by playing with and rearranging the basic elements of the story, by re-presenting the sequence of events in divergent stories and from contested points of view," Hartman attempts to "illuminate the contested character of history, narrative, event, and fact, to topple the hierarchy of discourse, and to engulf authorized speech in the clash of voices. The outcome of this method is a 'recombinant narrative,' which 'loops the strands' of incommensurate accounts and which weaves present, past, and future."¹⁵ In Lam's artistic practice, every image, object, artefact, narrative, conversation, voice, and plot, is a "fabula" to create an alternative story, an alternative frame of the "traces." Her exhibitions are the result of a rearrangement of these elements—by re-assigning characters, recreating visual forms, and re-staging displays Lam is able to generate her own recombinant narrative. Not to be mistaken as individual artworks, each "artwork-as-fabula" is connected; and each exhibition is an event in transition from one state to another. In doing so, her artworks and exhibitions acquire a durational quality. Their cycles of disappearance and resurrection discredit the existence of the linear concept of time, and the authority of history.

Defamiliarization and iteration complicate Lam's aesthetics of storytelling. Each of her projects carries "traces" from the previous one or ones, reanimating the traces of a cultural identity and memories. The iterations un-map and demystify the familiar, while the defamiliarized finds a subterranean network that vibrates and communicates underneath the seemingly non-articulatable. Like an archeologist, she excavates the same materials over and over again.

Not knowing exactly what to search for or how the work will actualize, Lam allows for time and space to get lost in, in order to find out what's in between the layers and beyond what she was initially looking for. But she is always intuitively working against the grain, be it in the application of technology, the consciousness of story and reality, or the logic of materiality. With such sensibility, Lam turns documentation into fiction and back into documentary.

1. Jacques Derrida, *The Beast and the Sovereign, Volume II*, ed. Michel Lisse, Marie-Louise Mallet, and Ginette Michaud, trans. Geoffrey Bennington (Chicago: University of Chicago Press, 2011), 130.
2. Lam has described this process as the "result [...] of the technical malfunctions, and the generations lost in converting the material in these distortions," in her interview with Saskia Neuman. <https://www.scandinavianmind.com/feature/art-of-technology>
3. Yannis Hamilakis, "Sensorial Assemblages: Affect, Memory and Temporality in Assemblage Thinking," *Cambridge Archeological Journal* 27, no. 1 (February 2017): 173.
4. Wang Hui, *The Politics of Imagining Asia*, ed. Theodore Hutters (Cambridge, MA: Harvard University Press, 2011), 12.
5. *Ibid.*, 14–15.
6. "At China Palace, everything exotic was gathered." <https://www.svd.se/pa-kina-slott-samlades-allt-exotiskt>
7. Hito Steyerl, "The Spam of the Earth: Withdrawal from Representation," *The Wretched of the Screen* (Berlin: Sternberg Press, 2013), 172.
8. Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity*, trans. John Howe (New York: Verso, 1995), 78.
9. *Ibid.*
10. *Ibid.*, 50.
11. Communication between the author and the artist. Provided by the artist.
12. Michael Taussig, "History as Sorcery," *Representations*, no. 7 (Summer 1984): 87–109.
13. Sam Coombes, *Édouard Glissant: A Poetics of Resistance* (Bloomsbury Academic, 2018), 35–36.
14. Édouard Glissant, *Poetics of Relation*, trans. Betsy Wing (Ann Arbor, MI: University of Michigan Press, 1997), 84.
15. Saidiya Hartman, "Venus in Two Acts," *Small Axe* 12, no. 2 (June 2008): 1–14.

Phantom Banquet Ghost, 2019
lacquered 3D-milled polystyrene, neon, 138 x 53 x 98.5 cm
Installation view at Galerie Nordenhake Stockholm

