

THE CUT

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Death, As Seen by 8 Female Artists

By Julia Gomez Kramer





nd of the line, 2019, Alabaster and hair. Photo credit: Jason Wyche. Courtesy of BRIC.

Ouyang’s work arises from a scientific approach and is excerpted from her Yale thesis show *fish mystery in the shift horizon*. It stems from the socio-ecological phenomenon “shifting-baseline syndrome,” wherein scientists gather qualitative data through word of mouth, literature, and art, rather than numerical data. Her research circled around ideas of extinction, environmental collapse, and inheritance — or generational transference — in a diasporic framework.

“I grew up without any relationship to religion or spiritual practice, so I think my [perspective] on death is still fairly pragmatic. You end. Then some people mourn, in whatever ways they have been socialized to mourn.”



ast imperfect (Lipotes vexillifer and Psephurus gladius), 2019, Hydrocal, gypsum, polystyrene, steel, burlap, dehydrated raw eggs, shellac, epoxy resin, color pigment,