刘虹
1988年凯普街项目

HUNG LIU
CAPP STREET PROJECT, 1988

Abacus, 1988
Oil on canvas, pile of abicuses
30 x 72 inches (painting)

Hung Liu | Capp Street Project, 1988

Rena Bransten Gallery

September 20 - November 18, 2023

Hung Liu | Capp Street Project, 1988

Introduction, by Dorothy Moss

In reviewing *Resident Alien*, Hung Liu's multilayered installation of paintings, mass-produced objects, and performance at the Capp Street Project in 1988, *Artforum* critic Bill Berkson pointed out its primary themes: "movement and difference."[1] The exhibition drew on Liu's status as an artist who came of age in China during the Cultural Revolution and as someone who had recently immigrated to the United States. Thirty-five years later, the Capp Street Project is foundational to understanding Liu's contribution to the history of art. Her ongoing practice of adapting to her new circumstances without abandoning her passion for the ancient traditions of China was embedded in her installation at the Monadnock Building in San Francisco. The empty office with concrete columns provided a kind of raw space for experimentation, one where she could employ various strategies, including performance art, to visualize the psychological experience of both difference and *displacement* through innovative forms.

The Capp Street Project, founded in 1983 by Ann Hatch, offered an artist residency for the creation and exhibition of conceptual art installations. Liu, who had recently earned her MFA, aspired to participate in the program during the summer or fall of 1988. In her application, she describes her underlying goal as "an extended research project in relation to San Francisco's Chinatown and, specifically, some of its Chinese families," and she expressed her kinship with the "countless Chinese who emigrated to the US." She explained, "San Francisco was –and still is—known as 'Jiu Jin Shan,' or *Old Gold Mountain*. It represented a kind of 'American Dream.' . . . Having recently come here myself, I am interested in the relation of this myth of a better life to its reality."[2] Here, Liu's early perception of herself as an artist who was positioned to explore visually the tension between the promise of San Francisco for Chinese immigrants and the stark reality of the lived experiences she witnessed is evident. Even in this early proposal, Liu reveals her activist nature through her intention to be a voice for the voiceless and invisible.

After being trained in Socialist Realism in Beijing, Liu left home in 1984 to study with Allan Kaprow and Moira Roth at the University of California, San Diego. As the first woman from China to study art at the graduate level in the United States, she was constantly reminded of her difference. Despite still having to grapple with the specificity of her own isolation, around the time of her Capp Street Project, she acknowledged that, "Everybody is some kind of alien."[3]

For one part of Liu's Capp Street Project, she videoed herself ritualistically tapping on a wooden Chinese instrument called a "fish" while solemnly uttering the first sixteen names from the "Book of Hundred Surnames" (*Bai Jia Xing*) to summon the ghosts of the many nameless who sailed from China to California. Liu painted the names directly onto the drywall columns, along with repeated images of miniature men doing tai chi movements on the walls throughout the space. She also incorporated mass-produced objects from Chinatown, such as fortune cookies, temple money, votive objects from Chinatown, and a pile of abaci, placing them in the gallery as offerings, what she called "shrine combination pieces."[4] Liu described the "ironies" that surface when ancient Chinese symbols are reprocessed in contemporary western culture.

Liu's signature repetition of words and images as a form of prayer, what she described as copying "as an act of homage, ancient myth, or the introduction of folk art and kitsch,"[5] was born at Capp Street, and this specific embrace of the past through a displaced present would become a searing theme throughout her career. As she wrote, "Perhaps now the displaced meanings of that practice reframed within this culture—are meaningful *because* they are displaced."[6]

The various paintings in the installation further amplified the notion of displacement by transforming the subjects who had been displaced into monumental figures. A prime example is her now iconic self-portrait *Resident Alien* (p18), for which she turned her green card into a billboard-like image that subverts the mug shot and inherent surveillance of government IDs, creating a wry commentary on resistance and self-determination. Liu employs her sharp humor to call out the demeaning language of stereotypes, like the use of the term "Fortune Cookie" as a slang word for a Chinese woman. Similarly, her series of heroic portraits of the prominent San Francisco Wong family (pp30-31) pay homage to one family's transition from late nineteenth-century China to 1970s San Francisco. Liu's massive triptych, as a translation from small studio photographs and snapshots, also comments on the powerful use of the camera to both document and liberate a family.

fig. 1

The camera as a tool for rendering "history as a verb," as Liu would often say, and her sourcing of archival photographs and other forms of mass culture to open historical narratives and critique the past, would guide her work throughout her career.

Following her breakthrough presentation of the Capp Street Project, Liu exhibited new work near Arlington, Texas, where she and her husband, the art critic Jeff Kelley, lived, followed by her first New York exhibition in 1989 at Nahan Contemporary. In her review of the show for *Village Voice,* Kim Levin called it, "the freshest, most intelligent show around. Combining Maoist poster painting with other Chinese imagery—calligraphic goddesses, acupuncture charts, anamorphic erotica, the painful reality of bare feet—and real objects (a broom, an empty bowl, a stack of temple money, her work fiercely dissects that grotesque and possessive politics of gender and sex."[7] (fig.1) Liu's vision and her groundbreaking approach to artmaking was catching the attention of critics on both coasts.

Continually pushing her practice and her concept of artmaking, Liu and Kelley wrote together about her work. A statement that was initially as part of her Capp Street Residency application (p8), which she and Kelley continued to revise and expand upon, is printed in black typeface in English, with red Chinese characters hovering like ghosts over the English words in corresponding translation. The writing is more intimate than formal, with the tone of a journal entry: "As a classically trained Chinese artist, the shift to contemporary western art practice has been especially abrupt. In effect, that shift has become the subject of my work. In one sense, the shift is temporal, from the ancient to the new; in another, it is a question of artistic freedom and responsibility, each of which require new social and psychological approaches to art making. Working through these changes is a matter of adapting (rather than abandoning) one's past to one's new circumstances."[8]

The Rena Bransten Gallery's restaging of Hung Liu's breakthrough *Resident Alien* show coincides with the establishment of the Hung Liu Estate and the preparation

APPLICATION DEADLINE: FRIDAY, OCTOBER 9, 1987

CAPP STREET PROJECT

APPLICATION FOR 1988

Submit to: Capp Street Project
P.O. Box 40339, San Francisco, CA 94110 or
(65 Capp Street, San Francisco, CA 94103)

NAME: Hung Liu

HOME ADDRESS: 204 Varsity Cr
Arlington, Texas 76013

MAILING ADDRESS: same

TELEPHONE DAY: (817) 275-0162 EVENING: same

Which of the following period would you prefer (or be able) to be in residence at Capp Street Project? (Please indicate order of preference if there is one.)

Winter 1988 | Summer 1988 | Winter 1989

Spring 1988 | Fall 1988

Who else, if anyone, might accompany you during the residency?

References. (Please indicate names, addresses and telephone numbers.)

1. Allan Kaprow, Univ California, San Diego Visual Art Dept B-027 La Jolla, CA 92093
(619) 534-2860

2. Mary Miss, PO Box 304 Canal Street Station, New York, NY 10013
(212) 966-4287

3. Jim Pomeroy, Univ Texas at Arlington, PO 19089, Art Dept, Arlington, Texas 76019
(817) 237-2891

PO BOX 40339

Attachment A

Capp Street Project
Application, page 2

Hung Liu

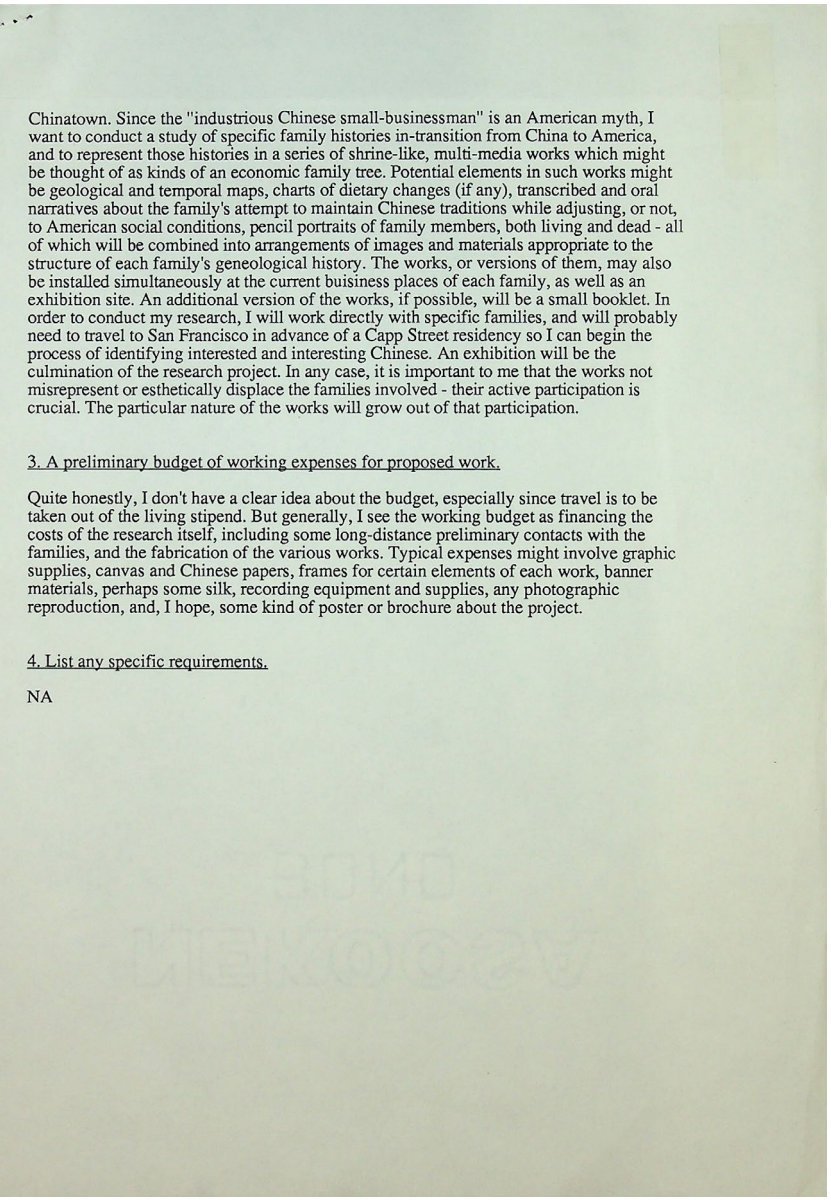
1. Description of your work and the direction you see it heading.

As a classically-trained Chinese artist, the shift to contemporary western art practice has been especially abrupt. In effect, that shift has become the subject of my work. In one sense, the shift is temporal, from the ancient to the new. In another, it is a question of artistic freedom and responsibility, each of which require new social and psychological approaches to art making. Working through these changes is a matter of adapting (rather than abandoning) one's past to one's new circumstances. Consequently, I have tried to focus upon my interests in ancient Chinese iconography - especially that associated with caves and funerary architecture - and then extend its vocabulary into contemporary western galleries and public sites as installations. My training as a muralist has helped, as well as the fact that much ancient imagery is site-related. Since 1985, I have completed six mural-installation projects, one of which (at the University of California, San Diego) is permanent. In so doing, I have opened-up my work to a range of materials, processes, and audiences not perviously available to me. My sense of my art has expanded. More recently, I have become interested in certain modes of Chinese public address, such as costumes, masks, slogans, and banners, which are parts of my past - especially during the Cultural Revolution, when the streets were full of official public "speech" - and which are also popularly understood. This tension between a pervasive Orwellian message and its trivialization as a kind of kitch or folk art, as well as between traditional modes of Chinese spectacle and their appropriation as propoganda by the government, is very interesting, and it represents something of my experience as an artist in China. Ironically, I could never address these issues in China; in fact, to do so would not have occurred to me. They have only become issues in my work since coming to the US, where a certain social and/or political resonance is expected of a Chinese artist. Consequently, my recent works have been combinations of various eastern and western elements of public and folk display, so that, say, a painting of a Tang Dynasty tomb mural of warriors on horses with red flags will be painted in a quasi-Impressionist (i.e., the wrong) style, and will be framed - in plastic boxes - with Chinese gold/silver leaf "temple money" upon which cut-outs of red felt "flags" are placed in contrast to ink illustrations of various popular novels from periods subsequent to the Tang, the whole of which is framed by hanging red ployester banners. The works are somewhere between paintings, costumes, shrines, and wall posters. I see my work heading more specifically in this direction.

2. A preliminary concept for projected work created during residency.

Given the current direction of my work, I am interested in a Capp Street residency as a base from which to do an extended research project in relation to San Francisco's Chinatown, and specifically some of its Chinese families. To the countless Chinese who emmigrated to the US, San Francisco was - and still is - known as "Jiu Jin Shan," or *Old Gold Mountain.* It represented a kind of "American Dream" in terms of economic improvement for the emmigrants. Having recently come here myself, I am interested in the relation of this myth of a better life to its reality, and I would like to propose an exhibition/installation of "shrine combination" pieces which are generated specifically from on-site research into the social transitional histories of perhaps five Chinese families who own and run businesses in

Hung Liu's application for the
Capp Street Project Residency, 1987



Chinatown. Since the "industrious Chinese small-businessman" is an American myth, I want to conduct a study of specific family histories in-transition from China to America, and to represent those histories in a series of shrine-like, multi-media works which might be thought of as kinds of an economic family tree. Potential elements in such works might be geological and temporal maps, charts of dietary changes (if any), transcribed and oral narratives about the family's attempt to maintain Chinese traditions while adjusting, or not, to American social conditions, pencil portraits of family members, both living and dead - all of which will be combined into arrangements of images and materials appropriate to the structure of each family's geneological history. The works, or versions of them, may also be installed simultaneously at the current buisiness places of each family, as well as an exhibition site. An additional version of the works, if possible, will be a small booklet. In order to conduct my research, I will work directly with specific families, and will probably need to travel to San Francisco in advance of a Capp Street residency so I can begin the process of identifying interested and interesting Chinese. An exhibition will be the culmination of the research project. In any case, it is important to me that the works not misrepresent or esthetically displace the families involved - their active participation is crucial. The particular nature of the works will grow out of that participation.

3. A preliminary budget of working expenses for proposed work.

Quite honestly, I don't have a clear idea about the budget, especially since travel is to be taken out of the living stipend. But generally, I see the working budget as financing the costs of the research itself, including some long-distance preliminary contacts with the families, and the fabrication of the various works. Typical expenses might involve graphic supplies, canvas and Chinese papers, frames for certain elements of each work, banner materials, perhaps some silk, recording equipment and supplies, any photographic reproduction, and, I hope, some kind of poster or brochure about the project.

4. List any specific requirements.

NA

of Liu's significant archive for donation to the Smithsonian's Archives of American Art. *Hung Liu: The Capp Street Project, 1988* is an archival revival, offering us a portal to Hung's afterlife. The artist's visionary approach to displacement, her challenge to subvert her "alien" status in the United States, and the liberation of her Chinese self as an American artist signaled her arrival at a life of creative freedom and personal responsibility. Her embrace of this new artistic identity in 1988, only four years after her departure from China, can now be seen as a defining moment in the field of American art history. No other artist from China of her generation achieved this breakout. Through her visionary and daring reconciliation of the past and the present, she opened doors for immigrant artists of present and future generations.

The Hung Liu Estate thanks the Rena Bransten Gallery for recognizing Hung Liu's talent in 1991 and for steadfastly supporting her pathbreaking approach to artmaking ever since. We look to Hung Liu's legacy with great anticipation. Through her examination of and rewriting of history, she continues to challenge us to see in new ways while creating community and connection. She reminds us that we are "alien."

Dorothy Moss
Director, Hung Liu Estate

[1] Bill Berkson, "Hung Liu: Capp Street Project," Artforum 27, no. 4 (December 1988), 129.
[2] Hung Liu, "Capp Street Project, Application for 1988," October 9, 1987. Capp Street Project Archive, California College of Arts, Simpson Library, San Francisco, California.
[3] Ibid.
[4] Ibid.
[5] Hung Liu, edited by Jeff Kelley, "Artist Statement," 1988, Arlington, Texas.
[6] Hung Liu, "Capp Street Project, Application for 1988," October 9, 1987. Capp Street Project Archive, California College of Arts, Simpson Library, San Francisco, California.
[7] Kim Levin, "Hung Liu," Village Voice, December 19, 1989.
[8] Hung Liu, archive, "Artist Statement," 1989, Oakland, California.

Artist's Statement

As a classically-trained Chinese artist, the shift to contemporary western art practice has been especially abrupt. In effect, that shift has become the subject of my work. In one sense, the shift is temporal, from the ancient to the new. In another, it is a question of artistic freedom and responsibility, each of which require new social and psychological approaches to art making. Working through these changes is a matter of adapting (rather than abandoning) one's

作為一個受古典學院派陶冶的中國藝術家，置身於西方現代藝術實踐中，這一轉折可謂猛烈

逾越這一條到轉變實際上不是摒棄（莫如說是

藝術家自白

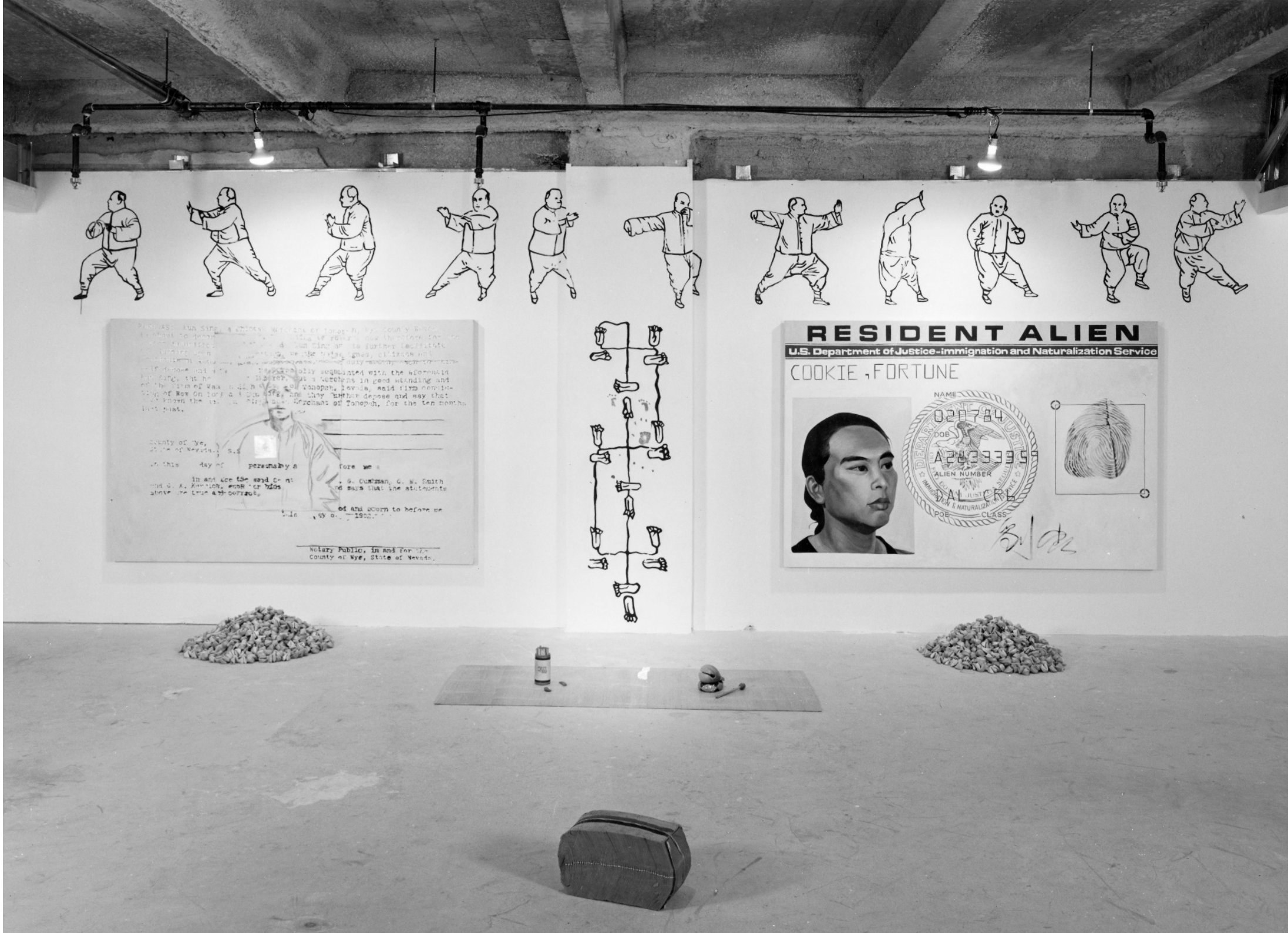
Opposite: Hung Liu at Capp Street Project, San Francisco, 1988
Photo by Ben Blackwell

Left: page excerpted from Hung Liu's Artist Statement,
Capp Street Project Residency application, 1987

Installation View
Hung Liu: Resident Alien
Monadnock Building, San Francisco, 1988
Photo by Ben Blackwell


618–906
SACRAMENTO

Installation View
Hung Liu: Resident Alien
Monadnock Building, San Francisco, 1988
Photo by Ben Blackwell


RESIDENT ALIEN
U.S. Department of Justice-immigration and Naturalization Service
COOKIE, FORTUNE
NAME
021784
DOB
ALIEN NUMBER
DAL CRL
POE
CLASS
Notary Public, in and for the
County of Nye, State of Nevada.

Installation View
Hung Liu: Resident Alien
Monadnock Building, San Francisco, 1988
Photo by Ben Blackwell


幸運餅

Above and opposite:
Hung Liu, *Reading Room*, (details) 1988 (renovated 2017)
A permanent off-site mural installation of the Capp Street Project
Installed in the Chinese for Affirmative Action Community Room, Kuo Building, Chinatown, San Francisco, CA. Photos by John Janca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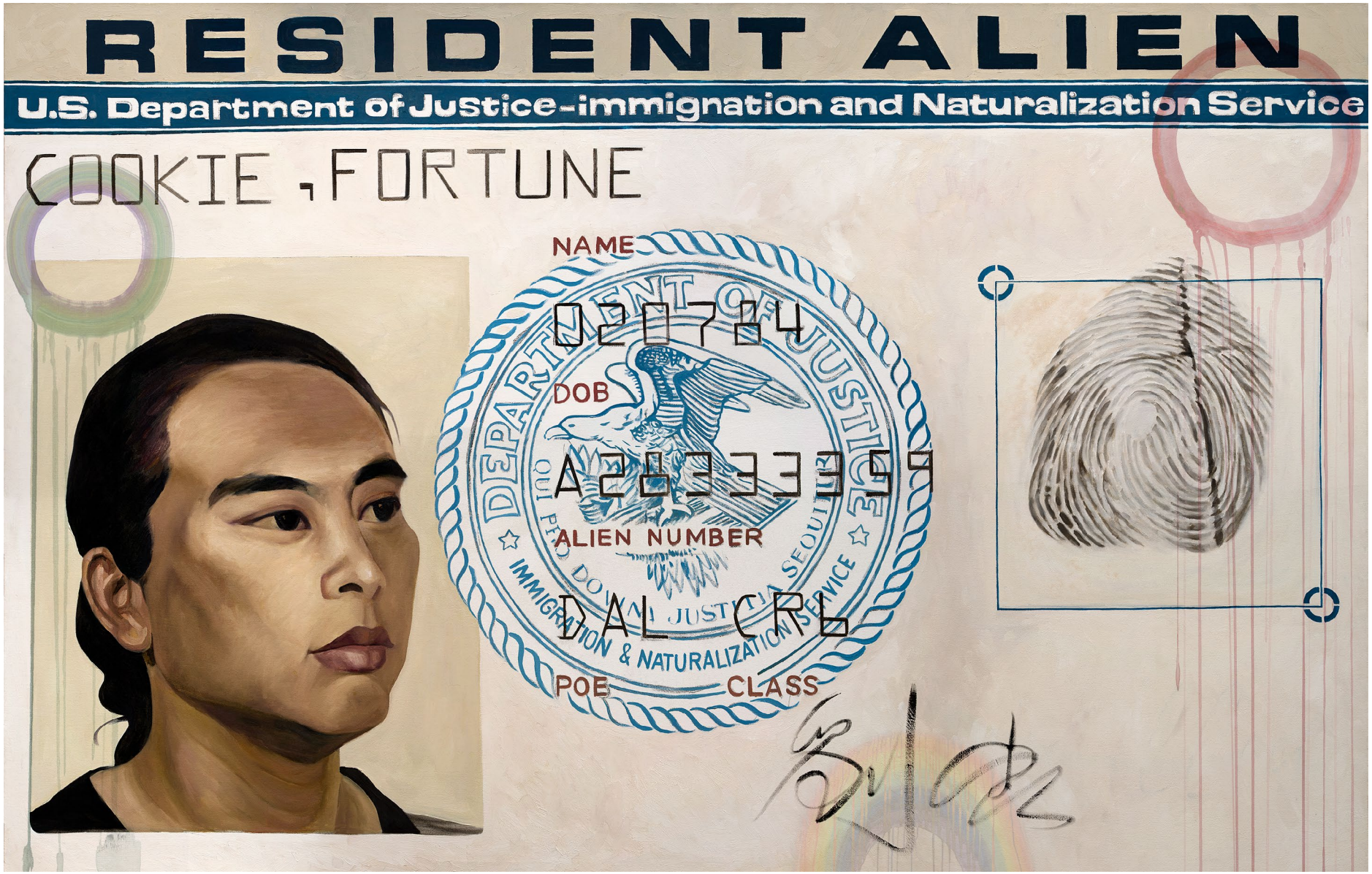


Resident Alien, 1988
Oil on canvas
60 x 90 inches
Collection of the San Jose Museum of Art

Resident Alien's Orbit: Asian American Art Historical Orientations in the Work of Hung Liu

By Kimberly Yu

My first encounter with the work of Hung Liu was on occasion of her last exhibition before her passing, *Hung Liu: Golden Gate* (金門), at the de Young Museum in San Francisco. In the wide expanse of the atrium, paintings of laboring women and children, animals, and a ship floated far above the tops of visitors' heads. The space softly hummed, enlivened by the movement and effervescence of dripping paint, loose brushwork, and inspired use of color. All that energy pulled towards one work in particular, *Resident Alien 2021*, cohering in the face of a young woman, the face of the artist. Absolutely epic in scale, this was a monumental reworking of Liu's 1988 *Resident Alien* (p18) for which the artist is perhaps best known.

Resident Alien is a not so faithful rendition of the artist's green card. No longer official state documentation, the green card becomes the site for a series of unexpected encounters. While it retains all the iconography of typical immigration identification, replete with the Department of Justice seal, the painterly quality of Liu's hand evidently permeates throughout in the unevenness of the text, imprecise linework, and swaths of texture. With its unadorned representational style, Liu's portrait also reveals her training in the language of Socialist Realism. However, here the figure's facial expression is ambivalent and difficult to read unlike the enthusiastic smiles of idealized proletariat workers. The modeling of the figure's face lends dimensionality to the otherwise flat and bare composition. Text declares the figure Fortune Cookie (a Japanese American invention associated with Chinese restaurants in America) and lists the year of birth not as the artist's in 1948, but as 1984, the year of her arrival to the United States. Utilizing the language of her new country and its government as well as that of propaganda from her country of origin, Liu subverts cultural and state-sanctioned scripts placed onto her body, ones that would quickly liken her to ethnically coded food or label her "alien." The presence of the artist's hand within these vernaculars alerts to the artifice of it all.

The original *Resident Alien* was first exhibited in an exhibition of the same name in 1988 with Capp Street Project as a culmination of the artist's residency there (pp10-15). Alongside a pile of golden fortune cookies and hand-painted tai chi diagrams, *Resident Alien* stupefied the average visitor who might not have entirely known what to make of Liu's politically charged painting. Liu was working at a time when investigations of Asian identity in America were not a part of mainstream cultural discourses. Reviews of Liu's early work were unable to lend it the intensive consideration it deserved, content to accept the artist's biography as adequate interpretation of the work itself. Failing to sufficiently apprehend the socio-historical weight and cultural criticism packed into the exhibition, one critic reductively claimed, "'Chineseness,' in one form or another, but especially in its migrant forms, is the basic theme . . ." This essay hopes to better situate the stakes of Liu's work and legacy, recognizing her as a crucially important pioneer in Asian American art history.

Even as a recent immigrant, Liu reflected on issues facing Asians in the United States in her early art practice that had rarely been attended to by visual artists before her. Her Capp Street Project exhibition is abundant with evidence of this. On the pillars in the exhibition space, Liu addressed racially prejudiced immigration policies with recreations of poems that had been written on the walls of Angel Island by Chinese detainees who had fallen victim to the Chinese Exclusion Act. Liu also showed careful attention to the intersections of gender and race with a painting that juxtaposed a rendition of a photograph of a child sex worker in San Francisco's Chinatown with that of a lavishly adorned figure from a Tang scroll. Liu was unafraid to tackle racist Yellow Peril tropes in one canvas that lifts from an 1882 anti-Chinese illustration of a menacing, buck-toothed, and multi-armed coolie, who is at once hammering, sawing, painting, sewing, and more. This imagery attests to the kind of fear mongering which contributed to violence against Chinese Americans at the turn of the nineteenth century and continues to influence contemporary perceptions of Asian Americans. However, Liu was also careful not to resign her inquiries into Asian identity in the United States exclusively to despair. Included in her exhibition were black and white family portraits tenderly painted from photographs resplendent with small gestures of affection and joyously laughing figures.

While Liu's conceptual investments from over three decades ago may strongly resonate with what has by now been established as foundational themes in Asian American cultural studies, Liu began her career as an artist in the States without the sup-

port of a robust apparatus of Asian American arts institutions and organizations. In fact, the 1980s and 1990s saw polarizing debates around identity politics. Those wanting to resist essentialist notions of Asian identities and experiences in America questioned attempts to cohere around a pan-Asian American identity. In visual art spheres, the development of "Asian American" as an organizing category was tempered by concerns over the weight and validity of grouping artists and individuals under such an umbrella term. This did not stop Liu from pursuing her critical interests. Without the security of an extensively established Asian American arts community or market, Liu worked in earnest, interrogating salient under-examined issues of race, gender, and identity. Her efforts did not go unnoticed. Liu's work was included in the groundbreaking exhibition *Asia/America: Identities in Contemporary Asian American Art* that was providentially realized at the Asia Society in New York in 1994. As renewed efforts to garner more attention and resources for Asian American art and art history are made in the present, Liu's early work and artistic contributions may hopefully find new audiences and deeper engagement as is so wonderfully occurring here in this exhibition at Rena Bransten Gallery.

Liu was a trailblazer and the path she lit was both expansive and generous. She sought out others whose work touched on experiences of Asians in America, following the careers of artists such as Roger Shimomura and Tseng Kwong Chi. She was also an immensely important figure in the Bay Area art scene. In addition to her long career at Mills College, she fostered relationships with younger local artists like Stephanie Syjuco and Lava Thomas. She had extensive roots ranging from her days as an MFA student alongside Lorna Simpson and Carrie Mae Weems at the University of California, San Diego, where she studied with Allan Kaprow and Moira Roth; to her friends in the contemporary Chinese art scene such as Liu Xiaodong, Yu Hong, and Ai Weiwei. As much as Liu's own lived experience guided her work, she was always informed by more and her commitments were multiply inflected as evidenced by her later series of paintings inspired by Dorothea Lange's photographs. In understanding Liu's art and her contributions to Asian American art history, we begin to understand that nothing is ever resolutely discreet. There is no "Asian" or "Chinese" separate from "American," or "East" that is so irreconcilably different from "West." The magic of Liu's art is in the way her works are anchored in the artist's self but endlessly encompass so much more. Liu generated a magnetism unsusceptible to borders or labels, pulling everything into her orbit and leaving us with no choice but to let go.

Chinese Trade Monopoly, 1988
Installation view at Rena Bransten Gallery, 2023
Oil on canvas
90 x 120 inches


CHINESE
TRADE
MONOPOLY

Installation View
Hung Liu: Capp Street Project, 1988
Rena Bransten Gallery, 2023


618–906
SACRAMENTO

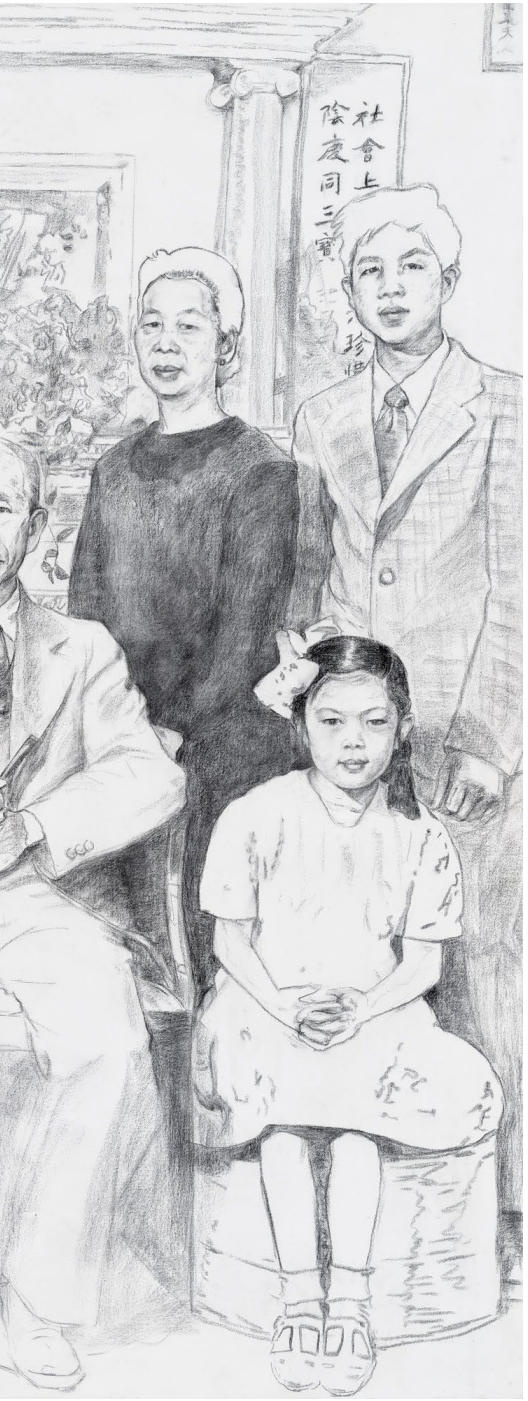
Installation View
Hung Liu: Capp Street Project, 1988
Rena Bransten Gallery, 2023


618-906
SACRAMENTO

Installation View
Hung Liu: Capp Street Project, 1988
Rena Bransten Gallery, 2023

Shi Ba Miao (Eighteen Strokes), 1988
Installation view, Rena Bransten Gallery, 2023
Ink on paper, oil on wood
80 x 80 inches (paper)
26 x 26 x 26 inches (cube)

Branches, 1988
Charcoal and oil on canvas
Left: 60 1/4 x 90 1/4 inches
Middle: 96 1/8 x 72 1/8 inches
Right: 60 1/4 x 90 1/4 inches



Tang Ren Jie, 1988
Oil on canvas with Chinese Temple money
90 x 120 inches


618–906
SACRAMENTO
唐人街


RESIDENT ALIEN
U.S. Department of Justice-immignation and Naturalization Service
COOKIE . FORTUNE
NAME
020784
DOB
A28333357
ALIEN NUMBER
DAL CR6
POE
CLASS

Identification cards, especially those issued by national governments, determine how one is recognized within a given society. Whether declaring one's citizenship, the right to travel, or one's ability to engage in an activity, such as driving, identification cards symbolize both freedom and limitations, depending on who is being granted what rights and privileges. Issued by the U.S. government, the permanent resident card, or "green card," as it became known due to its light-green color, held a particular contradiction in declaring the bearer as existing both inside *and* outside a system of belonging. Emblazoned with "Resident Alien" in bold letters across the top, it signaled that the cardholder was intrinsically foreign, and yet, *allowed* to be here. These two words conjure up both otherworldly alien invasion as well as domestic tranquility, creating a frictional, contradictory reality for those who are issued such cards.

I first saw Hung Liu's self-portrait *Resident Alien* (p18) as a young art student in the 1990s, and although it was via a grainy slide image in a darkened classroom, it still hit me like a ton of bricks. As an immigrant from the Philippines who also had in my wallet the card that labeled me as both "of and not of," I identified with the anxiety of this work and chafed at the systematic way in which a single card could function to make me feel strange, foreign, and exempt. When asked to show my card, I was always embarrassed, as if the provisional nature of my status might result in my ejection at any moment. I knew I was supposed to feel grateful for having it, for being allowed to be here. In particular, Asian immigrants—and by extension, Asian Americans—have always been seen as perpetual foreigners, no matter how long one's family may have resided in this country or how much one may have appeared to assimilate. Liu's painting was the first work I saw that explicitly mirrored my own situation, and its mere existence bolstered a sense of early confidence that I could make work that defies these conscriptions of meaning and forges an identity of resistance.

Resident Alien uses the language of the identification card to critique and defy governmental power structures. The satirical "Cookie, Fortune," an Asian woman who represents Liu, evokes the artist's status as a simplistic stereotype—one imposed upon American immigrants and "foreigners" across the spectrum. Liu's simple turn of enlarging this tiny object exposed the oversized influence of how this card functions to simultaneously grant access and alienate the person who must carry it.

Today, over three decades later, with the rising attacks on immigrants within the United States as well as the government's hostile efforts to restrict access further, the anxieties expressed in *Resident Alien* remain front and center. While contemporary "green cards" have retired the label "Resident Alien" (opting for the more humane moniker "Permanent Resident"), Liu's painting stands as both a literal translation of a historical "document" as well as a testament to the persistence of this nation's paradoxical past.

Stephanie Syjuco (American, b. 1974, Manila, Philippines; lives in San Francisco, California)

This text was originally published in Hung Liu: Portraits of Promised Lands, *ed. Dorothy Moss (Washington, DC: National Portrait Gallery, Smithsonian Institution; New Haven and London: Yale University Press, 2021), 177.* © *National Portrait Gallery,*

Opposite:
Hung Liu at Capp Street Project, San Francisco, 1988
Photo by Ben Blackwell

RENA BRANSTEN GALLERY
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415.982.3292

Published on occasion of the exhibition:

Hung Liu: Capp Street Project, 1988
Rena Bransten Gallery, San Francisco, CA
September 20 - November 18, 2023

All installation images from the Monadnock Building exhibition in 1988 by Ben Blackwell
Courtesy of California College of the Arts Libraries https://libraries.cca.edu

All images of Hung Liu at Capp Street Project, 1988 by Ben Blackwell
Courtesy of California College of the Arts Libraries https://libraries.cca.edu

Hung Liu's Capp Street Project application, courtesy of California College of the Arts Libraries https://libraries.cca.edu

All installation images from the Rena Bransten Gallery exhibition in 2023 by John Janca

Catalog design by China Langford

Cover image: Hung Liu, *Branches* (detail), 1988, charcoal and oil on canvas, 60 1/4 x 90 1/4 inches