



INSTALLATION · LAND ART

Ephemerat

YEAR

2021 – the Day I Die

MEDIUM

LED · Arduino · Light

Version I High School

2021 · BUILDING SCALE · LED · TORCH RELAY



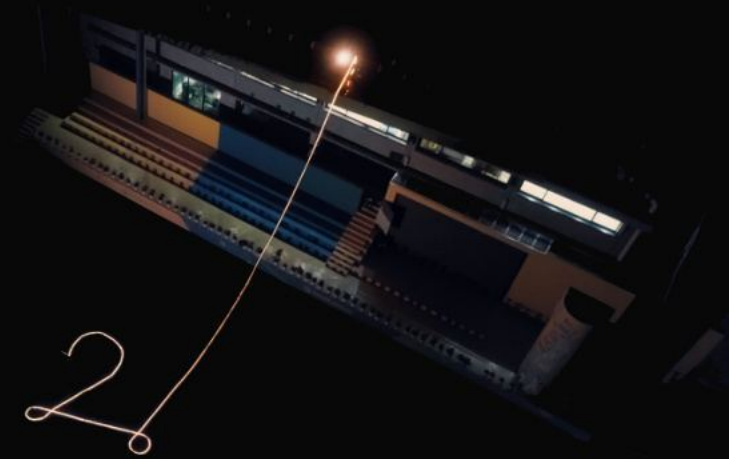
© Olympics

The moment I was forced to compromise was actually when the work found its true meaning. Materials are never only mine to decide. Space isn't either.

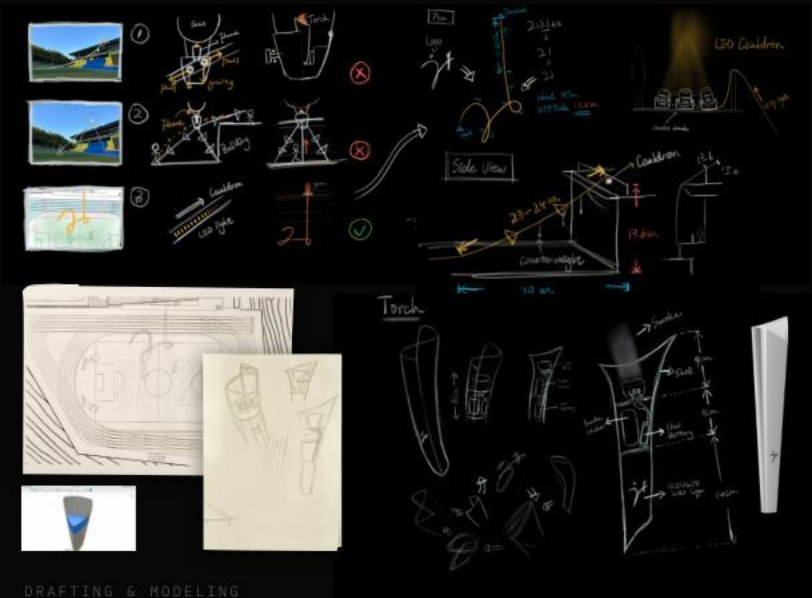
The first version originated in the summer of 2021. I wanted to use real flames. Inspired by the Olympic opening ceremony, where people from different nations gathered under one fire. That romance of breaking racial, cultural, political barriers captivated me. Took the advantage of the opening ceremony of the school sport festival. I initialized this project.

I tried melting paraffin wax on cotton rope, soaking rope in alcohol. But when I brought fire to the school administration, I received an absolute rejection. Eventually, I had to replace by LED lights and smoke. I worked with my team until midnight 4am, re-soldering, re-binding, re-testing.

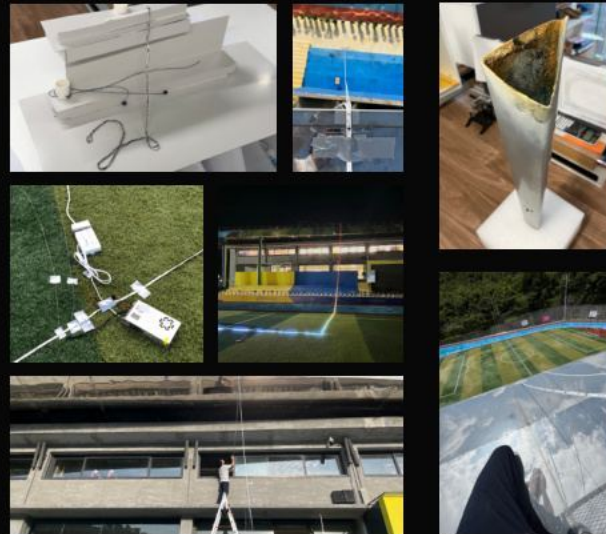
Besides the LED strip light transmission plan, I also considered other options, such as balloon ignition. I opened my AP physics book and calculated the buoyancy of a helium balloon. I found that I needed a 1.2-meter balloon, which cost 3,000 RMB, far exceeding my budget.



Documentation <https://vimeo.com/918239796>



DRAFTING & MODELING



BUILDING PROCESS



A DOCUMENTATION VIDEO · TORCH RELAY



EXHIBITED IN NYU SHANGHAI, VERSION II, DEC 2024

Version II NYU Shanghai

2024 · BUILDING SCALE · LED · MIDNIGHT ROOFTOP

Documentation https://drive.google.com/file/d/1Yk4vXTPg117pHYO5f-hbndc7Fz2iH3PZ/view?usp=drive_link

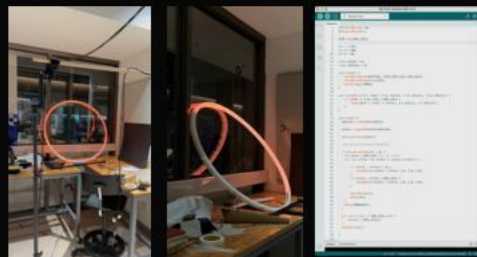
At NYU Shanghai, the second *Ephemeral* exhibition, the obstacles were more concrete.

The university doesn't allow hanging items from heights. Hanging a lighting object meant dealing with security, property management, regulations, liability, and the casual question from passersby: "What are you hanging here?" "Just a light, a ring. I don't understand what you're doing."

Moreover, I ran into a technical constraint. The ring was driven through a signal line stretched over more than ten meters, and the longer cable length caused voltage drop and signal degradation, a slight bump the colors could break into noisy patterns. I probed voltage along different points of the line with a multimeter. I worked closely with the lab assistant and rewired the setup. I split the LED strip into two segments in parallel and used thicker copper wire to minimize signal loss by Arduino.

'But for that work of art to be established, you had to be penetrated by their flashlights.'

This ring, for me, is more than just a visual form. To me, every failure is part of the artwork. Every face that says 'This isn't art' is part of the artwork.



TECHNICAL PROBLEM

The ring was driven through a signal line over ten meters long, causing voltage drop and signal degradation that made the colors become noisy. I measured the voltage along the line and, with the lab assistant, rewired the setup by splitting the LED strip into two parallel segments and using thicker copper wire to reduce Arduino signal loss.



TEST FOR INTERACTION LAB FINAL SHOW, DEC 24

I built an immersive interactive space with dry ice, ambience lights, sound in the classroom. Created a spatial interactive experience that the entire space was swallowed up by light and mist. Audiences were allowed to sit on beanbag sofas. A Hall effect sensor allowed them to simulate the Olympic torch lighting using a 3D-printed torch.



SECURITY & FLASHLIGHT

The security guards were removing my work.

Creative Motivation

FEAR · AI & ART · PROCESS AS ART

At midnight, the wind slammed the rooftop iron gate shut with each thud. I adjusted my work — the second version of Ephemeral, a ring of LED lights. My hands were numb from the Shanghai winter.

Just as I fastened the anchor points, a flashlight beam shone at me.

'What are you hanging here? This nothing. What the hell this is?'

After I explained Dadaism and Land Art, he added: *'I don't understand what you're doing. This isn't art at all.'*

Those few seconds on the rooftop were the core of Ephemeral —
A process of pushing the impossible to the possible.

Fear has always been the fundamental driving force. This work was created when I was at my deepest fear. When my pursuit of perfection caused severe anxiety, I suspended my fear in mid-air. This was a visualisation of my inner world, and I finally saw myself.

I asked, why would a red bean want to challenge the entire universe? I was afraid of nothingness, afraid of not seeing meaning. If the universe doesn't give meaning, then I create a marker. The Light is the marker.

I fear nothingness, which is why I draw lines in space. I want to fill nothingness with light, to illuminate that void, and temporarily fill it. But when the light goes out, the world is left with only darkness.

Is that light a life form like every person, every planet, the universe? Are we all trying to fill nothingness, then ephemerally disappear, leaving only void? That's why I repeatedly fight for permission. It just to keep this light alive in the universe for a few more seconds.

INFLUENCE

Their work is a long struggle against the system, society, and the existing order; a war to turn the impossible into the possible. They face government approvals, public scrutiny, media attacks, and financial pressure. They must constantly persuade those who don't understand, and even those who were originally opposed.



OLAFUR ELIASSON



CHRISTO AND JEANNE-CLAUDE

City as Canvas & Co-Worker

Ephemeral, in future, exists at the intersection of art and urban reality. The work will depend on the permission of property rights, regulations, public safety protocols, waterway authorities, and public sentiment.

This dependency is the work's central proposition. The city's bureaucratic and ecological systems are as much a part of the artwork as the light itself. And the permit process will become part of the narrative of art.



AI PROSPECTION RENDER

Legal Compliance First

All spatial occupation, traffic or waterway adjustments, equipment installation, and crowd organisation are predicated on formal approval. The permitting process itself is folded into the work's narrative arc.

Minimum Disturbance Principle

Adhering to the principle of 'avoidance-reduction-offset,' this work strives to prevent pollution and damage. For unavoidable impacts, compensation is provided. A part of the budget is donated to environmental protection projects to achieve carbon offsetting.

Reversible & Restorable

Every installation element uses demountable, recoverable, reversible engineering. Site restoration are integral.

San Francisco

GOLDEN GATE

The bridge functions simultaneously as traffic artery and iconic viewpoint.

A large influx of people could disrupt the operation of the Golden Gate Bridge. Road closures may be necessary. The needs of commuters during the sunset peak period need to be considered.

NEGOTIATIONS

- Golden Gate Bridge District special event permit
- Caltrans occupancy / lane closure approval
- Golden Gate National Recreation Area permit
- Mobility Mitigation Fund for public transit augmentation

Sydney

SYDNEY HARBOUR

Dense residential shoreline, mixed vessel traffic, and ecological sensitivity to light and noise define the Sydney context. Wind dispersion modelling and real-time environmental monitoring are built into the operational plan from the outset.

NEGOTIATIONS

- NSW EPA noise, light & air quality compliance
- Marina permits for water-adjacent or vessel activity
- Wildlife-sensitive lighting protocols (migratory bird windows)
- Community environmental fund as budget line item

Hong Kong

VICTORIA HARBOUR

The harbour has high vessel density and established marine event protocols. Establishing closed and restricted zones, granting permitted exceptions for scheduled ferry services, and coordinating with the Government.

NEGOTIATIONS

- Marine Department closed / restricted zone designation
- Ferry operator timing coordination & exceptions
- Shoreline crowd dispersal & single-point congregation prevention
- Short-window, high-certainty scheduling to minimise shipping disruption

Version III & IV Urban Scale Proposals

2026 - FUTURE - TISCH IMA + REAL WORLD



PROSPECTION RENDER



AI PROSPECTION RENDER



AI PROSPECTION RENDER

