

# **Adopting a New Conceptual Rerouting Language for My Work**

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This project required a recalibration of the language through which I describe my practice. As the work unfolded within living systems, shaped by maintenance cycles, seasonal rhythms, and unpredictability, familiar terms such as “nature,” “ecology,” and “collaboration” became inadequate. They assume stable categories and human-centered authorship, while the site revealed a distributed field of action.

In Chinese cosmology, particularly within Daoist thought and strands of folk belief, the world is understood as animated and responsive. Mountains, waters, and plants participate in a shared field of becoming rather than existing as inert matter. This orientation has long informed my work implicitly; this project required it to be articulated more precisely.

Seeking language that could bridge this cosmology with contemporary discourse, I found resonance in *Field Guide to the Patchy Anthropocene* and related conversations in new materialism and posthumanism, which foreground assemblage, material agency, and more-than-human participation. These frameworks allow the work to be read not as representation but as an emergent system.

The shifts that follow were clarified through fieldwork and sustained attention to site conditions. Together they form a working lexicon for understanding the project as an evolving assemblage shaped by animation, entanglement, care, and time.

## **1. From “Nature” to “More-than-Human Worlds”**

Humans + plants/animals/fungi/infrastructure as co-authors.

## **2. From “Ecology” to “Assemblage / Entanglement”**

Temporary mix of agents that make a world.

## **3. From “Collaboration” to “Co-becoming / Cohabitation”**

Mutual change over time.

## **4. From “Growth and Decay” to “Emergent Systems”**

Form arises from interactions, not a fixed plan.

## **5. From “Living Material” to “Material Agency”**

Matter acts, not just signifies.

## **6. From “Environmental Art” to “Feral Aesthetics”**

Beauty that comes from uncontrollable life.

**7. From “Art Installation” to “Feral Infrastructure”**

Human setup now running on nonhuman terms.

**8. From “Observation/adjustment” to “Attunement”**

Responsive care instead of control.

**9. From “Balance” to “Patchiness and Friction”**

The uneven, local nature of coexistence.

**10. From “Audience ” to “Co-witnesses / Co-participants”**

Viewers don’t just look; their presence, movement, and care help shape the work’s life.

**11. From “Artist to “Host/Choreographer / Steward”**

Authorship becomes hosting conditions, setting a score, and caring for a long duration.

**12. From “Medium” to “Conditions / Regimes”**

The true ‘materials’ are humidity, light, moving windows, soil, policy—systems that govern behavior.

**13. From “Failure” to “Signals / Feedback”**

Losses or surprises are data that guide the next adjustment, not mistakes.

**14. From “Cultural hybridity” to “diasporic botany”**

Migrant plants as biography.

**15. From “Process documentation” to “Documentation as evidence”**

Protocol + deviation notes show where the ecosystem rewrote our plan.

**16. From “Final product” to “afterlife/residue”**

A timeline of ongoing actions and their traces.