

MING TURNER

National Cheng Kung University

Transforming human and beast: Hybridization and diasporic identities in Daniel Lee's art

ABSTRACT

China-born and Taiwan-educated artist Daniel Lee has been based in New York since the early 1990s. He became internationally well known for his 1993 series Manimals, which comprised hybridized forms of humans and the signs of the twelve animals in the Chinese Zodiac. Through utilizing technology and computer programs, Lee creates powerful images and videos with a strong reference to his cultural heritage and the symbols of modern life. Manimals resembles different personalities through hybridized images of people and animals, and this kind of artistic technique demonstrates the artist's sense of nostalgia towards his homeland and the roots of his culture. The concept of hybridity has been widely argued by Homi Bhabha, and it can be visualized in the transformation of conflicting, yet powerful, images by Lee. In 2004, Lee created the series Harvest, through which he personified different farm animals as musicians, dancers and performers who seemed to be having a party. Lee manifests his diasporic identities and cultural heritage in his art, but it is only in recent years that he has gradually begun to dilute the references to oriental aesthetics in his work. With a theoretical consideration of hybridity and diasporic studies, this article explores the different themes throughout his career as an artist and also examines selected series of his works.

KEYWORDS

hybridity
diasporic identity
nostalgia
cultural heritage
contemporary art
Chinese zodiac

中國出生、台灣成長的藝術家－李小鏡，自從1990年代起工作於紐約，藉著結合人與中國十二生肖動物圖像之〈十二生肖〉一系列作品，李小鏡開啟他在國際藝壇之知名度。透過科技與電腦程式，他創作了一系列極具視覺力道之圖像與錄像作品，這些皆與他東方之文化傳承與在西方生活之影響有關。〈十二生肖〉呈現混雜人與動物之圖像，以傳達人之不同性情與氣質，而這種藝術手法，呈現藝術家本身對於他自己文化根源之一種懷舊感。“混雜”的概念已常被霍米．巴巴廣泛論述著，它可以由李小鏡強而有力之作品中顯現。如2004年李小鏡創作〈成果〉系列作品，以農場動物之圖像作為作品之主角且人格化，呈現仿若在舉行舞會之音樂家、舞者與表演者。李小鏡結合他旅居西方之生命經驗，於作品中結合他東方文化之因子。本篇論文藉由介紹李小鏡之藝術生平與系列作品，以探討文化混雜之概念與游離學研究。

The concept of hybridity has been widely argued in Homi Bhabha's *The Location of Culture* (1994), and in recent years it has also been examined by many other scholars in the field of cultural studies. In the area of contemporary visual art, many artists, curators and art critics have also adapted the term for their own projects. China-born and Taiwan-educated artist Daniel Lee has been based in New York since the early 1990s. He became internationally well known for his 1993 series *Manimals*, which comprised hybridized forms of humans and the signs of the twelve animals in the Chinese Zodiac. Through utilizing technology and computer programs, Lee creates powerful images and videos with a strong reference to his cultural heritage and the symbols of



Figure 1: Daniel Lee, *Manimals*, digital image, 1993.

modern life. By examining Lee's work, this paper interrogates the concept of hybridity in the spheres of culture and contemporary art practice.

Professor Nikos Papastergiadis asserted that '[h]ybridity has been a much abused term. It has been both trapped in the stigmatic associations of biological essentialism and elevated to promote a form of cultural nomadology' (Papastergiadis 2005: 39). However, hybridity was originally used as a biological term, which includes two biological applications. The first category is a cross between populations or cultivars of a single species, and the second category is the offspring of two different species, or of two different genera. Roger Clarke has provided a very clear explanation on these two biological applications of the term hybridity. He states that:

[i]n many cases, the first category is indistinguishable from natural processes. Many of the applications of the notion of 'race within species' have pejorative overtones, such as 'crossbreeds,' 'half-breeds,' 'mongrel' (particularly in relation to dogs), and 'mulatto' (for negroid with white/Caucasoid crosses, derived, misleadingly, from the Spanish for mule) (2005: 30).

Clarke further gives examples of the second category, which include the 'loganberry (raspberry×blackberry), the London Plane (Oriental Plane×American Sycamore), the mule (male donkey x female horse) and the liger and tygon (lion x tiger, and tiger x lion)' (2005: 30). Hybridity has also been generalized to refer to a mixture of heterogeneous cultures, especially by the experiences of diasporic and indigenous artists. Consequently, hybridity is strongly associated with the ideas of identity, belonging and in-betweenness.

In describing hybridity, David Goldberg asserts that '[h]ybridity itself is taken as conceptually catching the in-between, as the product if not the very expression of mixture, of the antipure, of Becoming in the face of Being's stasis' (2004: 72). Hybridity moves between different cultural boundaries, and it ultimately intends to establish a sense of belonging and settlement. Hybridity is a contemporary global cultural phenomenon that has been used as a theme through which curators look to critique current cosmopolitan culture. The directors of *Ars Electronica 2005* in Austria, Gerfried Stocker and Christine Schöpf, selected the theme hybridity as their essential curatorial consideration for the exhibition, which was entitled 'Hybrid: Living in Paradox' (2005). In the exhibition catalogue, Stocker and Schöpf asserted that 'identity is the signature of our age, emblematic of the casualness with which we have established ourselves in real, physical habitats as well as in digital, virtual domains, of the way that dealing with and reconfiguring cultural differences' (2005: 10). Indeed, our world today is facing layers of multiple realities, all of which keep shifting between different cultural, social, political and economic boundaries.

Hybridity (together with in-betweenness and ambivalence) was initially proposed by Homi Bhabha and the term has been regularly used to describe cultures that have been influenced by previous and current colonial powers. The term hybridity is used by Bhabha to describe an ambivalent presence between the authentic and the authoritative, and by other scholars to indicate the elaborate and, to some extent, contradictory cultural realities. It can also be used to contextualize the transformation of these conflicting images created by Lee. Lee's *Origin* (1999–2003) was selected as the logo image for *Ars Electronica 2005*, and is a series of manipulated



Figure 2: Daniel Lee, *Self Portraits*, digital image, 1997.

photographic images and animation, presenting his imagining of human evolution, ranging from the form of a Coelacanth, to a reptile, to a monkey and then to a human. The fascinating and evocative images of *Origin* manifested Lee's perception that humans and animals share similar biological origins, and thus he has created a series of bizarre yet intriguing images of half-humans and half-animals. Lee has indicated that his motivation for creating *Origin* came from the upcoming millennium, which suggested to him the grand beginning of everything (2005: 27). Lee further stated, 'I supposed that all mammals, reptiles and even fishes were all related to us originally' (2005: 27). This artistic concept followed the motivation for his other work, *Self Portraits*, created in 1997.

Before creating *Origin*, Lee produced the series of images *Self Portraits*, which were published in the *New York Times* on 28 September 1997 (Lee 2013a). To introduce this piece, he noted that '[b]ecause technology changes the way we live and the way we create, it also changes the way we look. My image, therefore, is an evolutionary self-portrait – a look at the distant past and into the far-off future' (Lee 2013a). *Self Portraits* consists of four black and white images, which depict the process of Lee's manipulated photographs changing from a monkey to a human, and finally to an unrecognizable



Figure 3: Daniel Lee, *Origin*, animation, 1999–2003.

man who is a hybrid of Lee himself and someone from science fiction. He has further asserted that:

My eyes shrink as electricity eradicates the need to see in the dark.
My brain and forehead enlarge as information expands my mind.
And my features blend as communication brings cultures closer and
closer together – Asia, Caucasians and so on. Only the ears remain the
same size, because we'll never stop needing to listen.

(Lee 2013a)

Lee's *Self Portraits* touch on the concepts of post-humanism, which has been widely addressed since the 1980s. Although definitive meanings of post-humanism are complicated and problematic, they can describe the conflicting values and heterogeneous identities of people in today's technology-led society, especially in Taiwan. Because of Taiwan's layered colonial history since the seventeenth century, the essential nature of Taiwanese presence is hybridized, multi-layered and polysemous. Since technology has now greatly transformed Taiwanese people's lives, complex and inter-disciplinary identities are generated that constantly shift between the old and new, the authentic and the hybridized. Having lived longer in New York than in his birthplace, China, and where he spent his childhood, Taiwan, Lee is undoubtedly ideally placed to explore the intersectional issues of diasporic identities in the field of visual art. Post-humanism also has a strong connection with technology and the phenomenon of the cyborg, both of which can be seen in Lee's work. The fourth image of *Self Portraits* looks like a mutant, something that is often portrayed in science fiction, and what Lee describes as someone from 'the far-off future'.

Lee's *Manimals* is a visualization of the imaginary hybridity of humans and animals, and the concept of creating this piece is similar to that of *Hox Zodiac, Taipei*, created by Victoria Vesna and Siddharth Ramakrishnan in 2013.¹ According to the artists' statements, *Hox Zodiac, Taipei* is a project inspired by the homeobox genes, which are shared by humans and animals alike (Vesna and Ramakrishnan 2013: 13). Bio-scientists have proved that humans share genes with animals, and this echoes Lee's motivation for creating his work, despite the fact that he has never acknowledged the scientific discovery of this biological reality.

Daniel Lee has been based in New York since the early 1970s, and he became internationally recognized for his 1993 series *Manimals*, which presented hybridized forms of humans and the twelve animals featured in the Chinese Zodiac. Through utilizing technology and computer programs, Lee creates powerful images and videos with strong references to his cultural heritage and the symbols of modern life. *Manimals* represents different personalities through the manipulated images of people and animals, and this kind of artistic technique can be interpreted as a demonstration of the artist's sense of nostalgia for his homeland and the roots of his culture. During an interview with Krzysztof Pietrasik in 2002, Lee spoke of the background to the creation of *Manimals*, stating that:

I lived in New York during the 1980s which allowed me to see many exhibitions within the Soho area. At the time, I was a professional photographer and the exposure to the different fine art media stimulated my sense of creativity [...] In the early 1990s digital technology was just starting to take root. The first thing that came to my mind was the Chinese Zodiac – something relating to my culture. I thought that

1. *Hox Zodiac, Taipei* was created by Victoria Vesna and Siddharth Ramakrishnan specifically for the exhibition 'Post-humanist Desire', curated by Ming Turner and held at the Museum of Contemporary Art Taipei from 23 November 2013–12 January 2014.

it would be interesting if I could create a series of 12 portraits which represent the 12 different Zodiac signs from the Chinese calendar.
(Pietrasik 2002)

After gaining his B.A. in Fine Art in Taiwan, Lee was awarded a Master's degree in Audiovisual Art from Philadelphia College of Art in the United States. He began his career as an art director in New York, and later became a professional commercial photographer in the late 1970s (Andreini 2006: 5–10). In an interview with Nadia Andreini, Lee explained that he could only express his creations as a fine artist after he started to use a Quadra 950 with Photoshop in 1992 (Andreini 2006: 5–10). When viewing Lee's earlier works from the period 1986–1992, it is surprising to see that there is no clear connotation of Chineseness; rather, they seem to have a standard westernized art style. In his earlier works, he juxtaposed different images, either as photographs or via dye-transfer print, presenting surrealist settings and dreamy landscapes. The images that he used regularly included sunflowers, fish, rusty medals, beetles, empty glass bottles and young women's bodies. Despite the fact that his earlier works do not connect to Chinese cultural symbols, the style of collage does contribute to his later well-known artistic language, integrating different images and narratives.

Lee believes that people's personalities and physical characteristics can be linked to the animals of the Chinese Zodiac, including the rat, ox, tiger, rabbit, dragon, snake, horse, sheep, monkey, cock, dog and boar. Chinese proverbs describe people who are immoral or who have bad personalities as beasts, and this kind of linguistic use of Chinese culture became Lee's motivation for creating *Manimals* (Lee 2013b). In order to produce *Manimals* and his subsequent series of stunning images, he purchased his first computer, a Macintosh Quadra 950, in 1992, and he adopted the computer program Adobe Photoshop to create his art (Pietrasik 2002). The utilization of Photoshop and other digital technology has enabled Lee to present the hybridized and transformed faces of modern people. After having created *Manimals*, Lee further



Figure 4: Daniel Lee, *Judgment*, digital image, 1994.



Figure 5: Daniel Lee, *108 Windows*, Whitstable Biennale, UK, 2004.

employed the ancient legends of the Chinese Zodiac in his next projects, *Judgment* (1994) and *108 Windows* (1996), both of which were created with strong references to the Chinese mythological philosophy of life and death.

The artistic concept of manipulating and transforming humans and animals has been utilized by many other artists, a good example of which is Patricia Piccinini, whose well-known mutants resemble both humans and beasts. The fact that Lee employs Chinese cultural heritage has enriched the properties of his work, and makes it distinctive. Piccinini's work fundamentally explores those bizarre and fantasized features that are related to mythology and genetic science, rather than using the perspective of cultural heritage. Nevertheless, both Lee's and Piccinini's works are similarly powerful and provocative, although Lee's cultural input in his images seems to provide a sense of exoticism for a western audience, and this could be what 'sells' his work to a western market. It is evident that despite the strange and unusual elements of Lee's images, the utilization of Chinese cultural references has helped to make his name known across the international art market. Undoubtedly, the interest in the Sinophone since the 1980s in the West has contributed to this higher profile.

A well-known expert in the field of Sinophone scholarship, Shu-Mei Shih, states that:

What it engenders and validates, ultimately, is the heteroglossia of what I call the Sinophone: a network of places of cultural production outside China and on the margins of China and Chineseness, where a historical process of heterogenizing and localizing of continental Chinese culture has been taking place for several centuries.

(2007: 4)

Although it is evident that utilizing one's cultural heritage in art has been widely seen in work created by diasporic artists, this article does not aim to

2. In an interview with Daniel Lee in June 2013, he noted that after the death of his wife in 2012, he began to move some of his equipment from his studio in New York to Taipei.
3. Artist's talk by Daniel Lee at Eslite Bookstore in Tainan on 11 January 2014.
4. More information about *108 Windows* can be found on Daniel Lee's website: www.daniellee.com/108w.htm, accessed 15 March 2013.
5. www.daniellee.com/108w.htm, accessed 15 March 2013.
6. www.daniellee.com/108w.htm, accessed 15 March 2013.
7. Lee's statement on *Nightlife* can be seen at www.daniellee.com/RecentWk.htm, accessed 15 March 2013.

offer explicit meanings of what constitutes diasporic Chineseness, since it is a heterogeneous set of ideas that are impossible to define. Although the concept of the Sinophone begins with the category of speaking Chinese, it has been widely used in the disciplines of comparative literature and visual culture. The embodiment of Chinese cultural symbols in Lee's work indicates his nostalgic desire for his motherland, to which he is now gradually relocating.² During a talk by Lee in Taiwan in January 2014, he explained the reasons why he used strong and symbolic cultural references in his earlier works.³ He indicated that in being one of the first artists to utilize computer techniques to manipulate images, he needed to produce 'serious' images in order to be perceived as professional. Vibrant and connotative images contribute to a sense of the cultural renaissance of China in Lee's work.

Lee's *108 Windows* (1996) was exhibited at the 'Venice Biennale 2003' to represent contemporary art from Taiwan, and at the 'Whitstable Biennale 2004' in Kent in the United Kingdom. *108 Windows* was first installed with 108 digital prints at Lee's agent's gallery, OK Harris Gallery in New York, in 1997. It was later shown as a video installation, comprising a fifteen-minute video projection on a 2.2-metre diameter screen. Fourteen of 58-centimetre diameter mats were placed on the floor.⁴ According to Lee's statement, *108 Windows* was inspired by the Han-Sun Temple in Eastern China, which was renowned for the far-reaching sound of its ancient bells.⁵ The bells were traditionally rung 108 times on special occasions, and the sound of the bells was associated with the 108 entities in the circle of reincarnation in Chinese Buddhism. According to Chinese Buddhism there are six levels of entities in reincarnation, including Fairies, Humans, Guardians, Demons, the Damned and Animals. Through reincarnation, humans acquire certain attributes from their non-human counterparts, which are moulded into their nature.⁶ Once again, Lee utilizes ideas from Chinese legends in his work, revealing a strong sense of tranquillity and solemnity.

Unlike his earlier work, which had been influenced by Chinese culture and biological science, Lee's project *Nightlife* (2001) is an impressive mural-sized piece, inspired by modern urban life in New York. When describing *Nightlife*, Lee explained that '[t]he setting sun often awakens a new landscape of wild life activity, one that is carefully watched by the eyes of predator, scavenger and prey. My [late] work *Nightlife* is a contemporary portrayal of the intrinsic animal interactions between people in today's urban environment'.⁷ Shown as a large digital print (152 centimetres in height and 549 centimetres wide), *Nightlife* depicts thirteen men and women sitting or standing in a pub at night-time. The women in *Nightlife* are young and dressed in sexy clothes,



Figure 6: Daniel Lee, *Nightlife*, digital image, 2001.

as if they are searching for a target (i.e. men) for a one-night romance. Their faces appear to have the traits of certain animals, including cats and foxes, which have associations with the stereotypical symbols of the night and sex culture in the media (e.g. in American films and soap operas). Additionally, the tattoos displayed on the women's bodies signify sexuality and dark femininity. Among the women there sit five men, cuddling, touching and gazing at either the women or the audience (i.e. the viewers). In an interview with Krzysztof Pietrasik, Lee made a connection between *Nightlife* and de Vinci's *The Last Supper*, saying that:

[...] de Vinci's 'Last Supper' popped in my mind at the same time. I didn't want to create a controversial subject matter, but liked the layout of de Vinci's 'Last Supper' and the large group dining scene. So I made my version of it, which has no religious implications.

(Pietrasik 2002)

The setting in *Nightlife* looks like a theatre stage, where the people appear to be performing a play, perhaps one relating to contemporary sex life in the western urban environment.

In *Nightlife*, there is a man who looks like an outsider sitting in the middle of the group. In fact, surrounded by twelve other people, the man looks like Lee himself and he seems to be lost in this urban, sexual nightlife fantasy. Despite the setting of *Nightlife* resembling that of *The Last Supper*, there are no connotative references to the Bible. Lee was invited to participate in the 'Shanghai Biennale 2006' and created the second piece for *Nightlife* especially for the show, and this work is entitled *Xintiandi*, the Pinyin form of the English words 'The New World', in Chinese. In order to respond to the venue, Lee specifically photographed people from Shanghai, collected furniture and utilized a background setting (a street café) also from Shanghai. Lee's *Nightlife* (created in both 2001 and 2006) demonstrates how he has gradually transformed his artistic style, from predominantly hybridizing Chinese cultural heritage and the Darwinian theory of evolution, to drawing on sources from his everyday life and the urban environment.

Clearly, Lee's work visualizes the complex cultural hybridity of Chinese culture and western aesthetics, which is different from the traditional aesthetics of Chinese art. It is evident that Lee's images do not completely follow traditional Chinese aesthetics, nor do they relate to Literati (*renwen*) style, mostly created by scholars. Inspired by Chinese cultural references, Lee began to show his talent on the international art scene in the *Origin* series, but he has gradually removed the influences of Chinese cultural symbols from his work. Nevertheless, to some degree, his work still has connections with China in terms of its cultural and political references.

Following his unique style of manipulating people and animals, Lee created the series *Harvest* (2004), through which he personified different farm animals as musicians, dancers and performers who seemed to be having a party on a farm. *Harvest* was created based on Lee's photographs of several farm animals, which he then merged with the forms of humans to present the distinctive characteristics of different people. Consequently, *Harvest* portrays a dancing pig, a fox playing the violin, a deep-thinking goat and a dog walking on two legs, all of which are presented in a surreal and intangible setting. Nevertheless, Lee's *Harvest* was created not simply to present a series of personalized animals but to criticize the development of biotechnology and bio-medical science, and



Figure 7: Daniel Lee, *Harvest – Dancers*, digital image, 2004.

how they affect people and their lives. Evidently, Lee's *Harvest* can be seen as a substantial change in the style of his work. The sense of weight and cultural significance in his earlier work has been diluted by some lively and light-hearted images of farm animals. Furthermore, the colour tones of his previous work tend to be grey and sombre but these have now been replaced by bright colours and entertaining physical gestures in his images.

In 2013, Lee held a solo show at Inart Gallery in Tainan in Taiwan, where he exhibited the *Circus* series (2010–2012), which is a 210×600 centimetre mural, depicting several performers on a stage. At this show, he also displayed ten individual portraits of each of the performers from *Circus*. In the middle of *Circus* sits a Chinese baby girl named Fu Kid, whose face is covered with clown-like make-up. Furthermore, Fu Kid has a long ponytail, similar to the style worn by Chinese men in the Qing Dynasty (1644–1912) in China. In the artist's talk at Inart Gallery, Lee described Fu Kid as the People's Republic of China, which, in his view, has the characteristics of an immature child, restricted by traditions.⁸ Although Lee did not directly employ Chinese cultural elements in *Circus*, the work still touched on the issue of China, but with a critical view of its political and economic development in global capitalism.

In *Circus*, the stage and the baby girl are monochrome, whilst all of the performers are in colour. The setting is surreal, expressing a kind of bizarre sense of joy and festivity. On the right of the stage, three young women wearing sexy short dresses are dancing and on each of their hands stands a human-faced green parrot. A clown is dancing on a sheep, which has a human's face and is looking seriously at the viewers. Another clown is actually a monkey with a man's face, riding a circus bicycle in the background, and he looks cheerfully at the viewers. On the left side of the stage, a young woman wearing a long, elegant, sparkling dress is blowing a pink flower ball to Fu Kid, while another woman wearing a bee dress is swinging at the top of the stage. Lee describes *Circus* as follows:

Humans have shared the earth with other animals since the dawn of our existence. Over time we have become inter-dependent with many of our fellow creatures sharing our lives, our labours, our play and our travels. The wonderful strangeness of the Circus reveals this symbiotic relationship at its most extreme, where animals perform like people; people perform like animals and audiences retreat into children.⁹

9. Introductory text of Daniel Lee's solo show at Inart Gallery in Tainan in Taiwan from 12 December 2013–25 January 2014.

The style of Lee's *Circus* is similar to his 2004 *Harvest* series, but *Circus* hybridizes people with animals, whereas *Harvest* does the opposite. According to Ien Ang, 'Hybridity – simply defined, the production of things composed of elements of different or incongruous kind – instigates the emergence of new, combinatory identities, not the mere assertion of old, given identities, as would seem to be the case in ultimately essentialist formulations of identity politics' (2001: 194). Here, I would argue that the use of hybridized figures in Lee's work demonstrates his own combinatory identities, which are composed of different cultural influences in his life. Ultimately, with the greater frequency of travel across political and geographical borders, people are embracing more diverse and mixed identities – identities from the Orient, the Occident and beyond.

CONCLUSION

No one today is purely *one* thing. [...] Imperialism consolidated the mixture of cultures and identities on a global scale. But its worst and most paradoxical gift was to allow people to believe that they were only, mainly, exclusively, white, or black, or Western, or Oriental. Yet just as human beings make their own history, they also make their cultures and ethnic identities. [...] Survival in fact is about the connections between things.

(Said 1993: 407–08, emphasis added)

Said states it clearly and convincingly: Today, no one is purely one thing, nor are we exclusively white, black or oriental. Global displacement and travel across geographical borders contribute to diasporic experiences, and Lee's work visualizes this kind of complex hybridity in visual culture. Cultural hybridity in visual art can be widely seen in works created by diasporic artists. Diasporic artists such as Daniel Lee often explore their state of being away from home, and as a consequence of their transnational experiences, the ideas of their shifting identities have always been complex. According to Bill Ashcroft, Gareth Griffiths and Helen Tiffin, 'diaspora' refers to 'the voluntary or forcible movement of peoples from their homelands into new regions' (Ashcroft et al. 1998: 68). Lee's voluntary movement from his homelands (Taiwan and China) has enabled him to create work connected to both his Chinese cultural heritage (i.e. symbols of Chineseness) and western aesthetics, through which he has created a body of powerful work and has become one of the prominent Chinese diasporic artists living in the West.

Through utilizing a hybridized cultural identity in his work, Lee presents his ideas of home and belonging although he relocated to the United States. The term hybridity plays a key role in diaspora studies, revealing the sense of in-betweenness among different races (non-white and white) and cultures (e.g. Confucianism and Christianity). Indeed, the hybridized features

found in Lee's work can actually be seen in real life. In 1996, the creation of the cloned sheep, Dolly, signalled that human beings could become the subject of propagation via biotechnology. Through digital technology, rather than bioscience, Lee hybridizes different animals and humans, through which hybrid beings are created. These transformed bodies ably represent what I refer to as the post-human in the earlier part of this article.

Lee manifests his diasporic identity and cultural heritage in his art, but it is only in recent years that he has gradually reduced the references to oriental aesthetics in his work. The change of his style perhaps suggests that for diasporic artists, when they have become more settled in their host countries, their imagined utopian worlds have fewer connections with their homelands. Nevertheless, the images of hybridized and transformed beings in Lee's work are good examples for visualizing global displacement and diasporic reality.

REFERENCES

- Andreini, Nidia (2006), 'Daniel Lee, Oltre l'immagine'/'My Media' (cover story), *My Media*, August, pp. 5–10, www.daniellee.com/MyMedia.htm. Accessed 13 March 2013.
- Ang, Ien (2001), *On Not Speaking Chinese: Living Between Asia and the West*, London and New York: Routledge.
- Ars Electronica 2005 (2005), 'Ars Electronica Archive Festival Documentation & Catalog Archive', http://90.146.8.18/en/archives/festival_archive/festival_overview.asp?iPresentationYearFrom=2005. Accessed 10 January 2014.
- Ashcroft, Bill, Griffiths, Gareth and Tiffin, Helen (1998), *Key Concepts in Post-colonial Studies*, London and New York: Routledge.
- Brooker, Peter (1999), *A Concise Glossary of Cultural Theory*, New York: Oxford University Press.
- Clarke, Roger (2005), 'Hybridity – elements of a theory', in Christine Schöpf and Gerfried Stocker (eds), *Catalog Ars Electronica 2005, Hybrid – Living in Paradox*, Deutschland: Hatje Cantz Verlag, pp. 30–36.
- Cotter, James (2002), 'The evolution of Daniel Lee', *Photo Insider*, April, pp. 36–43, www.daniellee.com/Photo_In.htm. Accessed 13 March 2013.
- Ferry, Helen (2005), 'Daniel Lee', in Christine Schöpf and Gerfried Stocker (eds), *Catalog Ars Electronica 2005, Hybrid – Living in Paradox*, Deutschland: Hatje Cantz Verlag, pp. 22–24.
- Goldberg, David Theo (2004), 'Heterogeneity and hybridity: Colonial legacy, postcolonial heresy', in Henry Schwarz and Sangeeta Ray (eds), *A Companion to Postcolonial Studies*, Oxford: Blackwell, pp. 72–86.
- Lee, Daniel (2005), 'Origin', in Christine Schöpf and Gerfried Stocker (eds), *Catalog Ars Electronica 2005, Hybrid – Living in Paradox*, Deutschland: Hatje Cantz Verlag, pp. 27–29.
- (2013a), 'Manimals', *Post-humanist Desire International Symposium*, 23–24 November, Museum of Contemporary Art Taipei, Taipei Taiwan.
- (2013b), *Conversations*, Taipei, 25 June.
- Papastergiadis, Nikos (2005), 'Hybridity and ambivalence: Places and flows in contemporary art and culture', *Theory Culture Society*, 22:39, pp. 39–64.
- (2012), *Cosmopolitanism and Culture*, Cambridge: Polity Press.
- Pietrasik, Krzysztof (2002), 'Ecce Homo/portfolio', *DIGIT*, February, pp. 52–61, www.daniellee.com/DIGIT.htm. Accessed 13 March 2013.
- Said, Edward W (1993), *Culture and Imperialism*, London: Chatto & Windus.

- Schöpf, Christine and Stocker, Gerfried (2005), 'HYBRID – Living in paradox', in Christine Schöpf and Gerfried Stocker (eds), *Catalog Ars Electronica 2005, Hybrid – living in paradox*, Deutschland: Hatje Cantz Verlag, pp. 10–11.
- Schwarz, Henry and Ray, Sangeeta (eds) (2000), *A Companion to Postcolonial Studies*, Oxford: Blackwell.
- Shih, Shu-Mei (2007), *Visuality and Identity: Sinophone Articulations across the Pacific*, Berkeley, Los Angeles and London: University of California Press.
- Vesna, Victoria and Ramakrishnan, Siddharth (2013), 'Artist's statements of *Hox Zodiac, Taipei*', in Turner, Ming (ed), *Exhibition guide of Post-Humanist Desire*, Taipei: Museum of Contemporary Art in Taipei, p. 13.
- Weekes, Sue (1995), 'Manimal farm', *Creative Technology*, March, pp. 10–14, <http://www.daniellee.com/Judgment1.htm>. Accessed 13 March 2013.

SUGGESTED CITATION

Turner, M. (2014), 'Transforming human and beast: Hybridization and diasporic identities in Daniel Lee's art', *Journal of Contemporary Chinese Art* 1: 2+3, pp. 201–213, doi: [10.1386/jcca.1.2-3.201_1](https://doi.org/10.1386/jcca.1.2-3.201_1)

CONTRIBUTOR DETAILS

Ming Turner received her Ph.D. in Art History and Theory from Loughborough University in the United Kingdom, and is an Assistant Professor at the Institute of Creative Industries Design at National Cheng Kung University in Taiwan. She lectured at De Montfort University in the United Kingdom in 2009–2012, and was a visiting faculty member at Transart Institute in New York in 2009–2011. Her curatorial projects include 'Post-humanist Desire' (2013–2014) held at MOCA Taipei; *Trans-ideology: Nostalgia* (2013), a film festival in Berlin; 'An Inconvenient Truth: New Environmental Art in Cijin' (2012–2013) in Taiwan; 'Beautiful Life: Memory and Nostalgia' (2011–2012), in the United Kingdom and Taiwan; '0&1: Cyberspace and the Myth of Gender' (2010), in Chongqing, China; and 'Simply Screen: Inbetweeners of Asia' (2009), in Berlin and London. She has published her research widely in both English and Chinese in international journals and academic publications.

Contact: Institute of Creative Industries Design, National Cheng Kung University, No. 1, University Road, Tainan 701, Taiwan.
E-mail: mingturner@mail.ncku.edu.tw

Ming Turner has asserted her right under the Copyright, Designs and Patents Act, 1988, to be identified as the author of this work in the format that was submitted to Intellect Ltd.