

***Fetch the Moon from the Seabed* (海底撈月)**

Fetch the Moon from the Seabed (海底撈月), a long-form poem, investigates yearning and migration through language and translation. Taking the form of a Chinese language-learning workbook, the poem reveals the emotional and physical exertion that speaking a second language and cultural assimilation requires.

Fetch the Moon from the Seabed (海底撈月) explores the metaphoric depths of the color blue—the color of distance and of desire. From the hazy blue of retreating horizons to the illusory, deep blue of the ocean, the color is emblematic of the permanently ungraspable. The pages flow from deep blue to near-white, or inversely, depending on reading direction. The poem's structure invites different reading approaches—left to right (Western) and right to left (traditional Chinese). The characters *to wish* (想) and *return* (回) mean *wish to return* when read from left to right, but when read in reverse (回想), it means *recollection*. Different meanings and interpretations gradually unfold through this directional composition. By framing the poem as worksheets, the project studies the relationships between language, home, and displacement. It asks: What does it mean to lose a language in order to gain a language? Why do we yearn for a place we rationally know is not the same as in our memory or imagination?

Each of the installation's 30 pages are printed on mulberry paper at 21x30 inches—roughly half the size of my body. The generous scale of the installation demands the effort of translation to be felt through the act of slowly traversing across the space. As Cathy Park Hong writes in *Minor Feelings: An Asian American Reckoning*, “If you want to truly understand someone's accented English, you have to slow down and listen with your body.”