At first glance, the artist Yun-Fei Ji's works seem familiar. With their black ink lines and faded watercolor on Xuan paper, they look like classical Chinese paintings. But examine them more closely, and out of the trees and shrubs step an eerie cast of characters. Mistaking Each Other for Ghosts, 2007 for example, contains a wolf licking a human face, a bird-headed creature with a human body, a woman with a withered countenance. This painting appears in a show of the same name Ji's second solo outing at James Cohan through March 27. All the works displayed refer to the 17th-century author Pu Songling's ghost stories, with their invocation of classical Chinese painting to critique China's social disparities and government corruption.

Carnelia Garcia spoke with Ji who recently moved to Brooklyn-about ghosts, satire, and working with the famous Rongbaozhai print studio.

Your grandmother told you about clothes bags getting up, which was good, mother.

She told of the idea where children went, but got stuck. Their spirits have to find substitutes to get out of the talk, so be sure to pass by this idea when you have a child and was terribly frightened of it. One time have a hint flooding in it, and it started to slowly move. Nonetheless, it was easy because it really thought I was a ghost. But, of course it was still the whole thing. How did you start using ghost names of yourself?

These ghosts are metaphors because it's an easy way to describe human problems and issues. One story that I drew from was about this student who went lacking to meet the emperor to become an official but because he was ugly, he was rejected. And because of that he killed himself. I went to the underworld and was told that he seemed to be a capable candidate to be an official so he returned to the living world to spread the story among the ghosts who live among humans. This kind of story, made me think about real issues.