

Joy Li: *Green Water*

August 18 - September 19, 2023

No. 4 - 165 Wuyuan Rd. Shanghai

LINSEED is pleased to present Joy Li's (b.1999, China) solo project "Green Water" from August 18 to September 19, 2023, showcasing a series of recent mixed-media works by the artist, as well as a performance on the opening day. Focusing on the artist's continuing exploration of publicity and privacy, through a variety of both industrial and organic materials, the exhibition inquires into the relationships and boundaries between the individual's physical senses and their surrounding physical space.

In this exhibition, the intimate moments of Li's daily perception leave traces in the public yet once domestic space, marking the flashbacks of certain trivial moments in life: hair stuck to the tiles in the shower, while droplets, in their most lively forms, are intertwined with butterfly-shaped strands; the body-like deformed skeleton hangs in the space, implying that this is not a living organism, but the hatching embryos on the skeleton allude to the imminent arrival of new life. Li re-examines the shifting verges of intimacy through these physical arrangements of transient daily moments, drenching the viewer into an unobstructed view of desires and sensual sensations.

On the opening day of the exhibition, Li will present a performance that emphasizes the interaction of the behavioral process with the space and the audience, surrounded by the installations retaining the results of the artistic act. Crawling, stumbling, jumping, or rejoicing, conversing with the audience through the unconscious touches, the artist, as the carrier, embodies the capricious and constantly evolving positioning of the individual in relation to the collective, and the body in relation to the space. As the gaze begins to dissolve, the audience is removed from the status of spectator and becomes a participant and co-creator of the performance.

"All the works in this exhibition were made in the summer of Shenzhen, where sweat, humidity in the air, and the invasive snails implicitly guided the creation of these works, mixing all kinds of memory fragments and my understanding of materials into creative intuition. Through this series of works, I revisited my observation and concept-driven abstraction, returning to the most basic elements of sculpture, shape, size, texture, color, and physics. I select and combine different materials: stainless steel, resin, ceramics, cement, wood, light, etc. —just like mixing flavors, to build sculptures with a sense of drawing. The texture of different materials enriches points, lines, and surfaces with different flavors. The handwriting-like lines are created by hair strands. I gently flick the hair strands with my fingers to shape them, creating a delicate and soft feeling. When created by stainless steel rods, it requires heavy machinery and great power to fight against the hardness of stainless steel, evoking a sense of hardness and cleanliness. Making art with Intuitive is another kind of precision without relying on the language of words.



The various elements in the works are extracted and purified from daily life. I like to observe how the various materials are used in daily life, and they are stored in my memory-like raw materials, to be retrieved at the right time. I want to bring the audience an uncanny feeling by re-processing these familiar elements. Moments are stretched out indefinitely; time and space are rearranged. Clean but a bit disturbing, with brutality mixed in the moisture, that's what I wanted to build with this exhibition. It's not a literal narrative but an atmosphere that wells up like a scent but we all feel it. You already know it before I explain it to you in words." (Joy Li, August 2023)

This exhibition and the opening performance are sponsored by Cliff Banquet, the project-based artist collective producing interdisciplinary performances biannually founded in Baltimore in 2020 by Joy Li and curator Joyce Liang.

About the Artist

Joy Li was born in 1999 in Gansu, China. She obtained her BFA degree in Interdisciplinary Sculpture with a Theater minor at Maryland Institute College of Art in 2021. She currently lives and works in Shenzhen, China and Baltimore, USA. Her works include sculpture, performance art, theater, video, and music, exploring the tension of interactions between objects, emotions, and relationships. In her works, she reshapes the body and space to open up a new possibility for existing materials and environments, allowing participants to re-experience, interact and see in an unfamiliar way.

She is also the co-founder of Cliff Banquet, a project-based artist collective producing interdisciplinary performances biannually. Combining the structure of traditional theater with the essence of performance art, CF explores the relationships and boundaries between different individuals, as well as the relationship between individuals and collectives in society. Their successful productions, *Collective Dreaming* and *Burning Stone*, have been exhibited internationally, including shows at BBOX, Baltimore, The Parlor, Baltimore, Tree Art Museum, Beijing, and Guardian Art Center, Beijing

Her recent solo exhibitions include: "Green Water", 2023, LINSEED, Shanghai; "Golden Lines and White Lightings", 2023, Aranya, Chengde; "Salomé", 2022, 33ml OFFSPACE, Shanghai; "Collective Dreaming", 2020, BBOX, Baltimore; "26th Benefit Fashion Show: Catalyst", 2019, Falvey Hall, Baltimore; "The Skin of a Human Being", 2019, Gateway Gallery 1, Baltimore; "You'll Never Meet Mac DeMarco", 2018, BBOX, Baltimore. Her selected group exhibitions include: "LAB 2: Co-Working Space", 2022, LIU HAI SU Art Museum, Shanghai; "Art Nova 100", 2021, Guardian Art Center, Beijing; "A Hunger Artist", 2021, Élysée, Shanghai; "Rabbit Hole", 2021, Arkila Art Center, Shanghai; "The Crowd", 2021, Jin Chen Yi Fei Ming Art Gallery, Shanghai; "Absence/Attendance", 2021, Himalayas Museum, Shanghai; "Communication Strategies: From Checkers to complex systems", 2021, Time Art Museum, Chengdu; "Redirecting", 2021, Tree Art Museum, Beijing; "Identity:Smashing Labels", 2019, Main 0 Gallery, Baltimore; "Humanscape", 2019, Fox Building, Baltimore; "Coordinates", 2019, Piano Gallery, Baltimore.



黎佳仪：绿水

Joy Li: Green Water

2023年8月18日 – 9月19日
上海市五原路165弄4号

LINSEED即将展出黎佳仪 (b.1999, 中国) 个人项目“绿水” (Green Water), 呈现艺术家近期一系列复合媒介的创作, 以及开幕当天的行为艺术表演。展览将于2023年8月18日开幕, 并将持续至2023年9月19日。公共性和私密性是艺术家一直以来探索的主题, 艺术家通过多种媒介的形式来探索个人身体感官与物理空间关系与界限的交融。

在此次展览中, 艺术家日常感知的私密瞬间在公共空间中留下记号, 标示着生活中某些特定时刻的闪回: 瓷砖上粘连着淋浴时掉落的头发, 水珠还未完全干透, 和蝴蝶状的发丝相互纠缠着; 躯体似的畸形骨骼悬挂半空, 暗示着鲜活有机体的不复存在, 但骨骼上正在孵化的胚胎又指向新生命的即将来临。黎佳仪通过几种不同媒介的作品重新探索私密性的界限, 以淋湿的形态将观者浸润于一览无余的欲望和感官感受之中。

开幕当日的行为艺术表演相较于空间内所展陈的绘画、装置等注重艺术行为的结果留存而言, 此次行为艺术表演更强调艺术家与空间场域及观众发生行为过程的意义。此次行为艺术表演更强调艺术家与空间场域及观众发生行为过程的意义。在这场行为表演中, 艺术家将穿梭于二层空间内, 将身体的感受与变化贯穿于其间, 不断的演绎着肢体的各种形态, 爬行、蹒跚、跳跃、或欢腾, 借由表演与周围观众以及空间产生互动, 探寻个人与集体、人与空间不断变化的模糊界限。当凝视关系开始消解, 观众从旁观者的身份脱离, 成为表演的参与者和共创者。

“这次展览的所有作品都是在深圳的夏天完成的, 汗水、空气中的湿度、物种入侵的大蜗牛潜移默化地指引了这一次创作, 将各类记忆碎片和我长期与材料相处之中产生的了解, 混合成一种创作的直觉。而我也从观念驱动式的创作回到观察和抽象, 回到那些雕塑最基本的元素, 形状、尺寸、质感、颜色还有力, 将不同的材料: 不锈钢、树脂、陶瓷、水泥、木头、光源等像调配味道一样进行挑选和组合, 去构建一些带着绘画感的雕塑。不同材料的质感赋予点、线、面的不同的气息, 比如这次的作品中很多书写一样的线条: 当它们是由发丝造型时, 我只需要用手指轻轻拨动发丝来塑形, 而线条也有一种纤细柔软的温度; 当由不锈钢圆条造型时, 则需要上重型机器和极大的人力才能对抗不锈钢的硬度, 出来的线条自带一种硬挺和干净。直觉的创作是在不依靠文字语言的情况下的另一种精确, 我尝试以此达到对材料更精微的把握。

作品中的各种元素则是从日常中提纯而来, 我很喜欢观察各种材料是怎么在日常生活中被使用的, 他们像原材料一样被储存在我的记忆中, 在合适的时候被调取。我期待通过重新处理这些熟悉的元素带给观众一种陌生感, 以新的角度去体会。瞬间被无限拉长, 时间和空间被重新排列, 又干净又有点狼狈, 带一点生猛的潮湿, 它不是一种文字性的叙事, 而是像气味一样涌动的氛围, 但我们都感觉到, 在用语言解释之前, 你早就知道。” (黎佳仪, 2023年8月)

感谢「悬崖宴会 Cliff Banquet」对这次展览和开幕行为表演的支持, 它是艺术家于2020年和策展人Joyce Liang在巴尔的摩成立的艺术团体, 本体以项目为单位, 每两年推出一行为表演项目, 从而尝试行为艺术与其他媒介结合的多种可能性。



关于艺术家

黎佳仪1999年出生于中国甘肃，2021年毕业于马里兰艺术学院跨学科雕塑系 (Maryland Institute College of Art)，辅修戏剧，目前生活工作于中国深圳和美国巴尔的摩。她的作品包括雕塑、行为、剧场、音乐与影像等多种媒介，以此探索事物、情绪、关系相遇时，张力拉扯与汇聚的部分。她通过作品重新塑造身体与空间，为现有的材料与环境开辟新的可能性，让参与者用一种陌生的方式去体验、交互与观看。

同时，她也是艺术家团体“悬崖宴会 Cliff Banquet”的联合创始人，该团体以项目为单位，每两年推出一次行为表演项目，尝试行为艺术与其他多种媒介如戏剧、电影、声音艺术、雕塑和服装等结合的多种可能性。结合传统剧场的结构与行为艺术的内核，探讨了不同个体之间的关系、界限，以及社会中的个体和集体之间的关系。其剧场作品《集体梦境》与音乐剧电影《燃烧的石头》在世界各地均有展出，其中包括巴尔的摩的 BBOX 剧场空间、巴尔的摩 The Parlor 空间、北京树美术馆、北京嘉德艺术中心。

其近期个展和项目包括：“绿水”，2023, LINSEED, 上海; “金色线条和白色光点”，2023, 阿那亚, 承德; “莎乐美”，2022, 33ml OFFSPACE, 上海; “Collective Dreaming”，2020, BBOX, 巴尔的摩; “26th Benefit Fashion Show: Catalyst”，2019, Falvey Hall, 巴尔的摩; “The Skin of a Human Being”，2019, Gateway Gallery 1, 巴尔的摩; “You’ll Never Meet Mac DeMarco”，2018, 巴尔的摩。其近期群展包括：“2号实验室:联合办公室”，2022, 刘海粟美术馆, 上海; “青年100”，2021, 嘉德艺术中心, 北京; “饥饿艺术家”，2021, 宴会 Élysée, 上海; “兔子洞”，2021, Arkila 艺术中心, 上海; “众”，2021, 金臣亦飞鸣美术馆, 上海; “出席/缺席”，2021, 上海喜马拉雅美术馆, 上海; “从跳棋到复杂系统”，2021, 成都时代美术馆, 成都; “正在重新规划路线”，2021, 北京树美术馆, 北京; “Identity:Smashing Labels”，2019, Main 0 Gallery, 巴尔的摩; “Humanscape”，2019, Fox Building, 巴尔的摩; “Coordinates”，2019, Piano Gallery, 巴尔的摩。

