



ART+
SHANGHAI GALLERY

Exhibition Title: "Remaining Island" Li Yang's Solo Exhibition

Exhibition Duration: February 28th to April 8th 2021

Artist: Li Yang 李洋

Venue: Art+ Shanghai Gallery 191 South Suzhou Road

Huangpu District, Shanghai, China

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Tue-Sun, 10:30 am -6:30 pm (Monday Closed)

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Press Release

"Remaining Island"

by Li Boyan

Translation by Sima Yuan

Li Yang's first solo exhibition "Remaining Island" will be presented around the work with the same name. It comes from her long-term, ambitious art project "Remaining". In "Remaining Island", after shooting a series of natural scene at Pingtan Island in Fujian Province, the artist simulated the "long scroll" of natural landscapes in the sense of fantasy. Here, the artist has challenged the deep perception of "the coexistence of artificial and natural landscape", with the instinct of body consciousness — walking and watching at the same time.

If the beauty of natural objects and the beauty of artificial objects have been always seen in different perspectives, then the main focus of Li Yang's work is the "fusion" of these two elements. It can be recognized that her creative motivation is based on the "Robinsonian" self-exile and her aesthetic taste coming from the Neo-Confucianism of Song dynasty and Yuan dynasty, which advocated the idea of "depicting the landscape according to the natural season and allowing the free expression of thoughts". The former is like a wanderer chasing time and the latter is like a catcher of memory fragments.

It can be told by Li Yang's working methods that she has explored across geographical and cultural boundaries and wove them into the same time and space. Whether it is photography, image editing, or evolution of production technology... the outcome of the Industrial Revolution has been intensively used in her art practice. The evolution in technology is in line with Li Yang's understanding that environmental change is a cultural phenomenon. As Jeffrey Deitch and Dan Friedman wrote in *Artificial Nature*: "Post-modern artists are now dealing with 'the Post-Natural'". Therefore, it is difficult to classify "Remaining Island" as landscape photography.

"Remaining Island" is not a capture of "current situation" nor a documentary dedicated to personal empiricism, but a mixed landscape with common meanings.

She drew on the "long scroll" as the format to convey spiritual commonality rather than recognition of the location. This aesthetic intention is from something coming from the artist's mind and we can interpret it as a kind of "exploration" outside urban life. The principle of photography is capturing time while the essence of ancient oriental landscape painting is assembling fragments in a calm narrative flow. What they have in common is the process of discovering, capturing and connecting. In this project, Li Yang used the "horizontal perspective" to link images captured at different locations in order to achieve a certain visual continuity and agility. The mist faintly emerging in the black and white images give the feeling of temperature, humidity and smell. This is a poetic expression in traditional literature painting. Here, Pingtan Island no longer has the stereotype of "a sunny island". It becomes a piece of history condensed in time.

Part of Li Yang's documentary videos will also be shown in this exhibition in order to achieve the purpose of conveying and strengthening her concept from more perspective. This is the most harmony combination of idealism and materialism. "Remaining Island" shows us a state that has nothing is absolute anymore. Look at the passage of time, just like look at a coastline that is constantly changing.

嵐

作者：李泊岩

翻译：司马源

李洋的首次个人展览《嵐》，将围绕同名作品进行展示。《嵐》来自艺术家的长期的艺术项目“剩余”中的第二部分，这是一个具有野心的庞大项目。在《嵐》中，艺术家在框取若干来自福建省平潭岛的自然景观之后，又模拟出超越真实自然景观的“长卷”图像。在这里，艺术家挑战了人类对“人造景观和自然景观之共存”的深度知觉，同时还伴随着身体意识的本能——游走与观看。

假如说自然物之美与人造物之美是一分为二的，那么李洋的创作重点则放在了场景的交融之上。可以洞见的是，她的创作原动力，基于“鲁宾逊”式的自我放逐；而她的审美情愫，则来自“随时置景，任其才思”的宋元理学。前者是追逐时间的流浪者，后者是记忆碎片的捕捉者。

从李洋的创作方法中可以看出，她对地理边界和文化边界进行了双重探索，并将其编织在一个时空里。不论是摄影、图像编辑，甚或制作工艺的变革……这些工业革命之后的产物，都被集中运用在创作者漫长的创作时光中。技术手段的变化，贴合着她对于环境变化已经属于一种文化现象的策略性认知上。正如戴奇（Jeffrey Deitch）和弗里德曼（Dan Friedman）在《人工自然》中写道的：“后现代艺术家现在面对的是后自然时代（Post-Natural）下的自然。”因此，很难将《嵐》归为风景摄影这一艺术形式。

《嵐》并非是对此情此景的捕捉，也不是专属于个人经验主义的纪实。而是，具有共通意义的混合景观。她借用了“长卷”作为形式的载体，传达出精神上的共性，而不是地理坐标的辨识度。这种审美倾向，来自于创作者内心某种不变的东西，我们可以将其理解为都市生活之外的寻找。摄影的本质，带有与生俱来的捕捉时光的观念；而古代山水画的创作精髓，则是不疾不徐的碎片链接。它们的共同之处就在于发现、捕捉和链接的过程。在这一项目中，李洋运用“平远法”链接不同位置捕捉到的图像，以达到视觉畅游的连贯和灵动。在黑白的图像中，隐约浮现的薄雾，似乎释放出温度、湿度和气味犹存的感觉。这是文人画的诗意表达。在此，平潭岛没有了阳光灿烂的刻板印象，随之而来的是凝结在时光中的一段历史碎片。

在本次展览中，还将呈现部分纪录影像，以便达到从更多角度传达和加强艺术家观念的目的。她所反映的不单单是局限于五官的感受，而是更为理性的制作过程。这是一种即能达到唯心也能达到唯物的中庸观

点。李洋的《嵐》向我们展示了一种“没有非此即彼的绝对”的境界，显得十分平和，给原本对于地缘政治的假想与批判，提供了另一条思路：审视时间的流逝，就像审视一条不断变化的海岸线。

About the Artist

Li Yang is a Beijing-based artist born in Shandong province. In 2009, she started to pursue photography as the major media of her work. In 2017, she graduated from the Central Academy of Fine Arts in Beijing with a Master degree in Photography. Her works have been featured in group exhibitions, such as “At this Moment” in Beijing Yan Huang Art Museum (2015) and “Dream or Dream” in Today Art Museum in Beijing (2014)

李洋出生于山东。2009年，她开始选择摄影作为她创作的主要媒材。2017年，她毕业于中央美术学院摄影系，获得硕士学位。她的作品曾在炎黄美术馆（“此时此刻” 2015），今日美术馆（“梦或梦” 2014）展出。