

李昶 x 姚念宇

Lisa Chang Lee x Leslie Yao

结束与开始x噪音计划

The End and the Beginning

x Noise Project

23March-21April2019

Private View: 23 March 2019. 18.00-21.00

Performance: 23March 2019 19.00

*3 pet goldfish will be in the show as our special guests. Regarding animal welfare they will be in the gallery only for 7days (22nd-29th March) and may rest during public holidays.

In-Definite Scenario (IDs) is very pleased to present our first project exhibition- ***The End and the Beginning x Noise Project***. The two works presented in our **1.5x** project space are specially drafted by the two artists-Lisa Chang Lee and Leslie Yao, for the inauguration of IDs. The exhibition is also an experimental attempt of overlaying artist performance, moving image and site-specific installation.

The End and the Beginning is a discussion about value. It started from the observation to the relativity of new and old. What Lisa presents us is a theatre of reality in our gallery space. The architectural rubbles in the scene were collected by the artist in the northeast of the capital in the past one to two years, at the site of demolition. As Lisa Lee said, "These broken walls with tiles, torn posters and doodles of probably some then residing kids are, in my eyes, exiled pieces of history and past; and these demolished organic forms are themselves with such power, standing in front of these monuments, you can almost hear the sound of the wheels of the huge, unstoppable giant state machine. The past is being razed to the ground more and more rapidly as well as been healed and forgotten. Through this old and new transposition, the artist expresses a positive vision for the future, and also pays homage to those who have fallen apart and nowhere to be placed.

798 art district, where IDs is based, like most art districts in the world, was paved by a decline in its initial industrial function. And hence the divestiture of value has become the first opportunity for artists to enter and made the place where art is formed. Temporary constructions and rapid dismantling, rounds of exhibitions, the art district itself has become a dramatic and concentrated embodiment of the current Chinese society and somehow a reflective picture of the nation's economics. The "sexy" meanwhile inanimate medium of cement material seems to spur some warmth that is wrapped in time at the moment of disintegration. It collapsed in the dusty smoke that is as heavy as a faith, as thick as flesh. The artist relocated the remains in the original space and the building materials after the mass demolition (or also called Beijing Cut-Off) of artist studios in Beijing in recent years to the new gallery space, and then carefully reconstructed them as if manufacturing a new set-up, making it a landscape sculpture of history and time.

Noise Project is an ongoing sound and live performance by Leslie Yao from 2018. The collective memory of childhood in Dazhongli in Shikumen, Shanghai, allowed the author to avoid most of the noisiness in the urbanisation process of Shanghai in the late 1990s. The importance of the fried omelet, the croquet and the child king in the alley is far greater than the skyscrapers that emerge from the yellow sheets on the second floor of the aunt. After the author returned to the town and his mother's life, when he grew up and met Shanghai, it was another modern sky. The visual extinction has become inevitable, but the medium of audio, like poetry, creates the Aura that is indelible. The sound of the car in the memory, the alley is selling, lingering. Around the long-term use of the body as a medium to create a time theme, Yao will use the sound medium as the main body in this performance, and the body will be attached to the action. The audience, who is sitting or squatting or meditating, is the direct feedback of the Burnout Society as described by Professor Han Bingzhe (de). So far, the activity centred on the theme of "Space and Collective Memory, Collapse and Fear of the Old World", with "urban noise genus" and visual output as the main creative medium to explore and reflect on the position of the younger generation in the process of urbanisation. The noise properties of different locations and environments are presented in the form of a musical journey designed to provide busy urban life with time and space for self-examination, to create sound and people, people and people in a "meditation" common journey. Resonance in between.

About the artists

Lisa Chang Lee is an artist and independent artist-curator.. Born and raised in Beijing, she obtained her bachelor degree in fine art from Central Academy of Fine Art, Beijing(2006-10) majoring printmaking and a master degree from the School of Art and Humanity at the Royal College of Art, London (2012-14), where she expand her practice into multi-dimensions from traditional printmaking. She is now based in both London and Beijing.

Lee's practice spans extensively over multiple dimensions, focusing on the relationship between the field formed by information in the external world of tangible, intangible and our subjectivity, consciousness, and always doubts the existing cognition as a result. She would usually envision a non-existent viewer in the process of creation. Through the construction of scenes, moving images, devices and other durational media to simulate the formation of individual experiences, memories, thoughts and consciousness in time and space, so to propose her metaphors and enquiries of alternativeness. In her reattach she focuses on temporal and impermanent materials standing at the intersection of Eastern and Western philosophies. The immersion of the media blurs the boundary between the subject and the object, conveying more abstract and metaphorical things, such as waiting and anticipation, the extensibility and flexibility of time, the pursuit of the other shore, the eternal natural force, tranquility vs the emptiness of desire.

Lee's work have been widely exhibited nationally and internationally. Her recent exhibitions include "The Goat's Song" Da You x Qimu Space, Beijing, 2019, "Visions" Moving Image Biennale, Nunnery Gallery, London (2018), "Unstable Landscape" M100 Chilean Center for Contemporary Art, Chile (2018)), Aesthetica Art Prize, York Art Museum, UK (2018), "Borderless" Budapest Cultural Center, Hungary (2018), Royal Society of Painter-Printmakers 200th Anniversary Touring Exhibitions(2018-19) "Stages Club" Hongkun Art Museum, China (2017), "Indeterminate Loop - Solo Exhibition of Lisa Chang Lee" Ginkgo Space (2017). Recent curatorial projects include "Five Trillion Times", Art Museum of China Academy of Art (2018), "Far and Few Between" No Format Gallery, London (2016), "Repeat and Spirals", Reke Gallery, Hangzhou, China (2015)

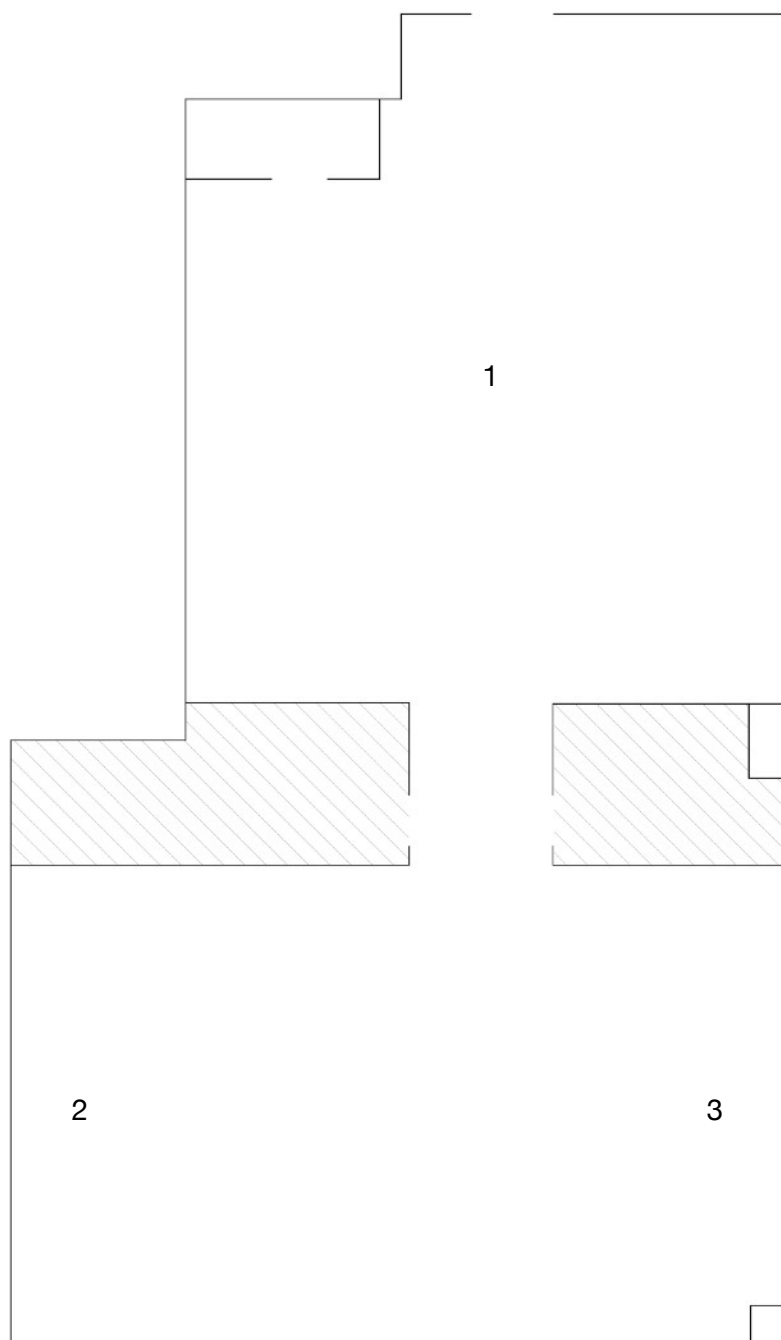
Her works have won a number of international art awards and have been collected by many cultural institutions, which include China Art Award 2018 nominated artist; Violin Leigh Art Prize at the Ashmolean Museum, 2018; Aesthetica Art Prize finalist, 2018; Dentons Art Prize Finalist, 2017; Royal Society of Painter-Printmakers Outstanding Artist Award, 2016; Royal Academy of Fine Arts Painting Awards, 2013. Collections include The Royal Collection, British Museum, Oxford Ashmolean Museum, Shanghai Xuhui Art Museum, Library of Metropolitan Museum of Art(US), the Joan Flasch Collection in Chicago, the Royal College of Arts and the Central Academy of Fine Arts.

Leslie Yao was born and raised in south China and is currently based in London and Shanghai. Yao grew up in 'Da Zhongli', a Shikumen villa in the centre of Shanghai, once the biggest and well-preserved traditional living community. The childhood memory of home being demolished for urbanisation process had a huge impact on him. He developed himself a strong interest in time, Zen philosophy and counter-urbanisation during his MA at Central Saint Martins College of Art, in London and continued ever since.

In his work, Yao revolves his investigation around notions of temporality. Time is often the starting point of his explorations. He focuses on developing the tension between the ephemeral and eternal through bodily movements and engaging with multi-medium practice such as moving images, sound and objects. With the set and lighting design background, and a particular likeness towards the natural landscape, site-specificity is central to his practice. He works with micro-macro terrains as well as the physics of natural materials, including water and sand, to permeate poetry and Zen into his installation, videos and performances.

His works are instinctive at times, and display a continuous test of bodily limits to respond 'achievement society', of how relentless self-exploitation and overheated desire for achievement could lead to "the soul (becoming) burnt-out". He had invited and worked with other performers in his work, rejecting choreography and asking them to react to fragments of their own memories and bodies.

About In-Definite Scenario



1 李昶
结束与开始 #1
钢筋，玻璃和金鱼
2019

3 姚念宇
噪音计划，投影，声音装置和行为表演
2018-

2. 李昶
结束与开始 #2
霓虹灯，水泥，砖块及混合材料
2019