

Junya Li

live and work in Paris



Bio

Junya Li is a Paris-based artist whose practice spans photography, performance, sound, and site-specific interventions. He takes culture, customs, rules, and institutions as both medium and material, weaving alternative narratives. Within this framework, artistic production and social relations become entwined.

In *Someone changed my mind*, he relinquishes the realization of a work through an email, placing non-production and secrecy at the core; in *Sun letter*, a neon “letter of the sun” circulates through global logistics, changing in volume and form with each shipment and tracing connections and ruptures in circulation. His works unfold within an entanglement with others and with systems, where gestures of relinquishment, displacement, and waiting emerge.

Li graduated from ENSA Dijon (DNSEP) and the Academy of Fine Arts in Prague. His earlier experience in the advertising industry sharpened his sensitivity to mechanisms of production, dissemination and consumption. He has been artist-in-residence at Cité Internationale des Arts in Paris, Malus Rivus in Modane, and :DDD Kunst House in Yerevan. Recent solo exhibitions include *Far away enough to be in touch* (2025) and *Left hander in the right place* (2025).



Statement

My work focuses on how narratives are manufactured in reality and how they influence perception, behaviour, and emotion. My approach to narrative is action-based: whether prompted by an email, a gust of wind or a spell of waiting—and I reassemble these found materials so that, through their entanglement with others, institutions and context, their internal logics surface.

My aim is not to create new objects, but to reframe how things happen. I incorporate relinquishment, displacement or waiting into established or latent roles, timings and tiers of disclosure, weaving alternative narrative paths that redirect social relations.

I always carry a compact camera with me, that's why text and photography often provide the spine. Protocols, instructions, timestamps and procedural records—and even acts of collecting—serve as triggers, with gradual disclosure steering when an event progresses or changes. I also make site-specific interventions—using contextual ties as material and shifting or juxtaposing everyday protocols and courtesies to surface a latent script.

Uncertainty is deliberate: works are triggered by thresholds or natural / institutional events, and completion and non-completion coexist as ideas being carried and relations become visible.





I always change my mind

2023

Photo fine art print

30x45cm

From blew out from characters' mouth in traditional paintings, to coming out of head in modern animations and commercials, could have been a natural medium leading to language and thought. In today's artifact, cloud also seems to be a more tangible material since it relates to human activity, like carbon footprint.

During my residency at Malus Rivas, I sat on the mountain for long time, waiting for three clouds to illustrate my thought of an ephemeral moment.



view of *Far away enough to be in touch*, :DDD Kunst House, Yerevan, 2025

Translation

2025

site specific intervention
speakers, sound recorder

A sound recorder, aiming at the hidden gas water heater of the space, is connected to two speakers symmetrically installed in front of two radiators. When the heater ignites the flame to warm the space, we can hear its sound—a signal that makes us aware of temperature changes, in spite of our individual subjective perceptions of space temperature.





view of *Far away enough to be in touch*, :DDD Kunst House, Yerevan, 2025

Follow the wind

2024- (on-going project)

diapositive projection

24 x 36 mm

I take a lot of time to stay with the wind—following its movement, catching that fleeting moment when it hides the flags entirely behind the flagpoles.



View from *Far away enough to be in touch*, :DDD Kunst House, Yerevan, 2025

Someone changed my mind

2025

email

laser print

21 x 29,7cm

One of the emails I sent to curator when we prepared for the show *Far away enough to be in touch*. I dreamed of someone who was making a piece of the very same idea we recently discussed about. That might be a sign. And because of that, I asked curator to wait for it to happen with me instead of making the piece myself, and to keep that idea as a secret.



:DDD Kunst House <dddkunsthouse@gmail.com>

Someone changed my mind

1 message

Junya Li <lijunya7@gmail.com>

23 January 2025 at 17:22

To: ":DDD Kunst House" <dddkunsthouse@gmail.com>

Hi Teresa,
I hope you're doing well.

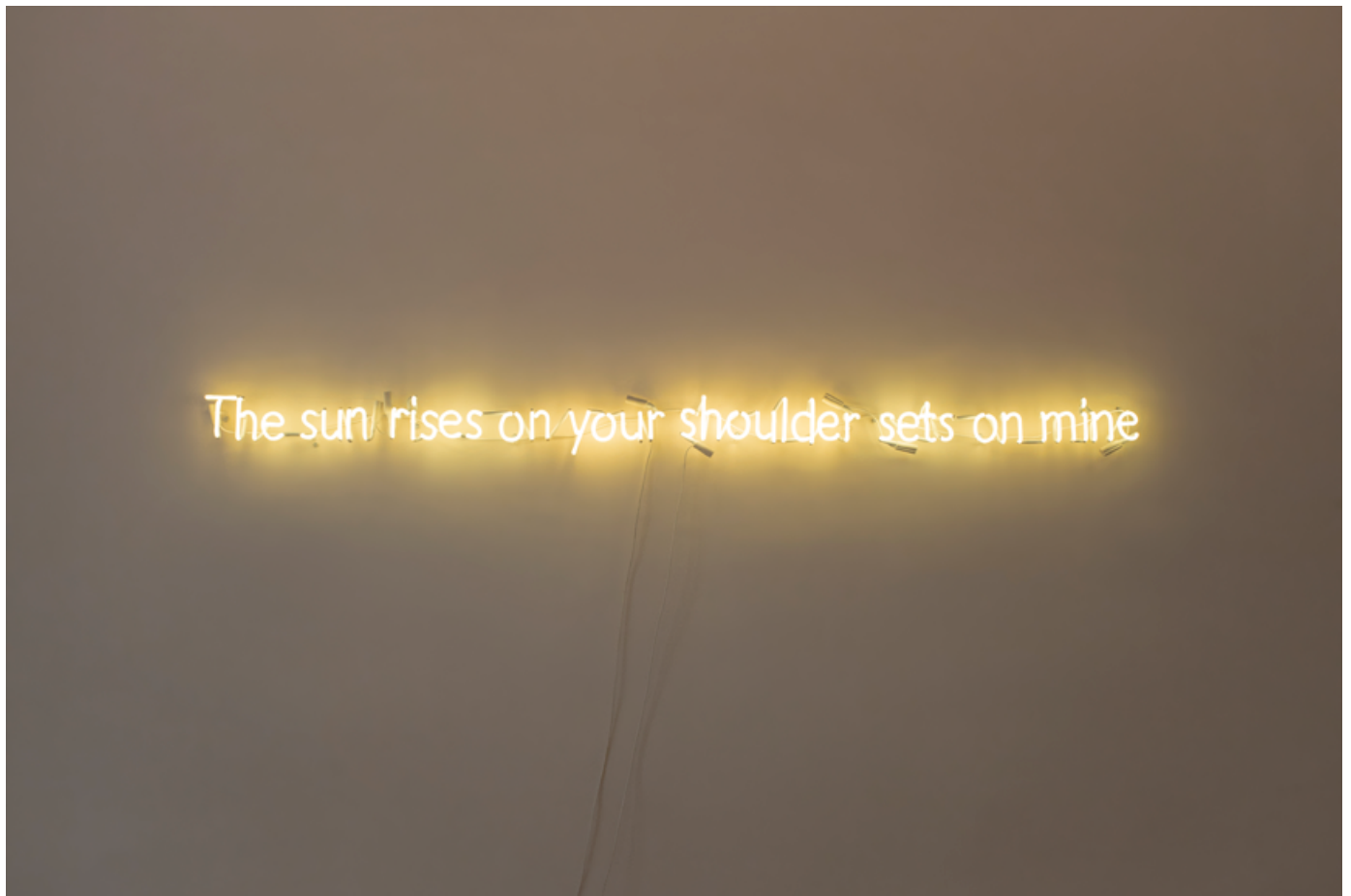
This morning, I woke up from a dream.
In the dream, someone was making the very same piece we discussed last week for the upcoming exhibition.

I just couldn't remember who it was, but the sense of it stayed with me, quietly, but firmly.

So rather than make the piece myself, I'd like to invite you to wait for it to happen with me.
To see who that person might be.

Looking forward to staying in touch and continuing our conversation about the exhibition.

Warmly,
Junya



view of *Far away enough to be in touch*, :DDD Kunst House, Yerevan, 2025

Sun letter

2025

neon, shipping box

200 x 15 x 5 cm, 80 x 20 x 35 cm

Taking the form of a letter, this work attempts to stretch the span of a single day — imagining the physical body as the horizon under the metaphor of globalised cooperation, delivering connections between distant places and disparate people under the same sun.

Through its journey, the shipping box actualises the letter's connotation — from the person who made the neon in Shenzhen in China, to those who, and places that, once shared a connection with it. It not only tells the biography of the work, but also becomes the material: when there is a new sending, a new box is made. And the height of the shining letter will be the height of those stacked boxes.

well known, half known, not known



Left-handers in right place, Deuil-la-Barre, 2025

Trois façons de me connaître (Three ways to know me)

2024

Photo inkjet print, magnet

21 x 29,7 cm

Robert Filliou's principle of equivalence considers the well-done, the badly-done and the not-done to be equal. And the triadic structure of the photo reappears in my principle of knowing me, which considers as equal the well known, the half known and the not known. Each one corresponds to a different angle of my face.



Left-handers in right place, Deuil-la-Barre, 2025

Find a way to spend the day

2021, 2025

video

duration: 00:03:35

<https://vimeo.com/1067539109>

The world is full of images, more or less interesting; I wonder what do they mean to our daily life, are they producing or reducing something? Carrying this question, I have composed a fictional documentation of a day by chronologically browsing—from waking up to sleeping— images suggested by the Google search engine algorithm.



Window shopping

2023

inkjet print, photo, text, anti-reflect frame

20x 30cm

Instead of buying, I stage possession by interacting with the items in the window through my mirroring body. The way I adjust my position to match the item overlaps with daily consumption scene. When it comes to the matching moment, fiction seems to weigh as much as actual possession.





Avez-vous l'autre partie de la lune?
Si oui, envoyez la photo à:
waiting.for.the.full.moon@gmail.com



PERDUE LE



Chatte noire et bla
Pari

Frimousse n'a pas
et elle est craint
poils courts, ne p

Si vous la croise
alerter au 0

Waiting for the full moon

2023

participative event

posters

30x40cm

I find a different way to wait for the full moon.
I took a picture of the moon, and put some
posters of it in the street to ask people if they
have another part of the moon, and send it to
me if so.



full moon <waiting.for.the.full.moon@gmail.com>

image-24-09-23-08-42.heic

1 message

senjonamo@gmail.com <senjonamo@gmail.com>

24 September 2023 at 20:43

To: waiting.for.the.full.moon@gmail.com

Bonne nuit 🌙



image-24-09-23-08-42.heic
2585K



full moon <waiting.for.the.full.moon@gmail.com>

台北的月亮

1 message

Li-chin Li <shenggirtw@gmail.com>
To: waiting.for.the.full.moon@gmail.com

25 September 2023 at 19:29





Perfect !

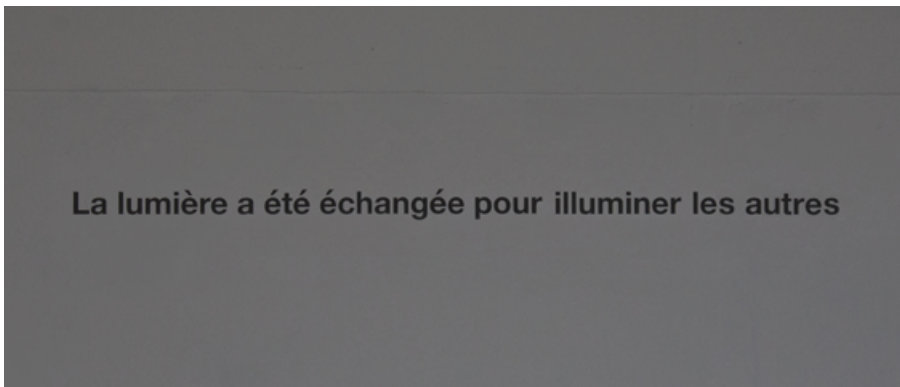
2019

A4 paper, single side laser print, crumpled paper

Variable dimensions



View from DNSEP (MFA) diploma show, ENSA Dijon, 2020



La lumière a été échangée pour illuminer les autres
(The lights have been swapped to illuminate others)

2020

site specific intervention

neon, text in vinyl

For my master diploma show, I noticed that the lighting in the exhibition spaces was not in good condition.

I secretly swapped all the neon lights that were still working in my space (a space that no one but me had chosen) for those that were dead in the spaces of the others.

This empty room as a trace of this discreet gesture of support, is thus filled by its interconnection with the others.

Some others' exhibiton spaces:



Gallery, 1st floor, diploma of Heajae Jung, ©courtesy of ENSAD Dijon



Atelier Option Art, 2nd floor, diploma of Yaqun Han, ©courtesy of ENSAD Dijon



Grand hall, ground floor, diploma of Naeun Oh, ©courtesy of ENSAD Dijon



View of L'ami indirect, Cité Internationale des Arts Paris, 2021

Memorial square

2021

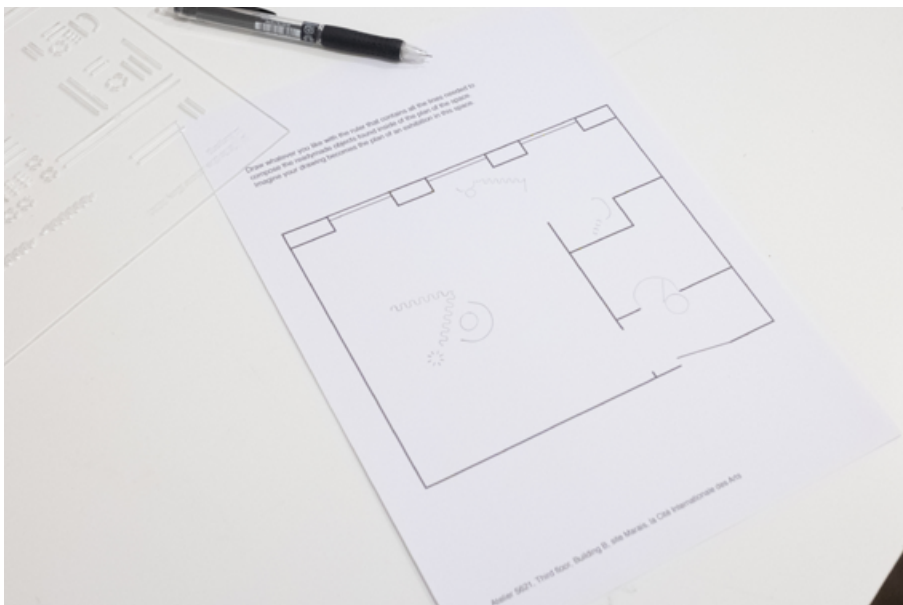
transparent tape, dust, hairs, residues

25x25cm

When I arrived at Cité Internationale des Art, I cleaned my studio with broom. When I saw the dust, the hair, I thought about the residents who were here before me. Then I followed the tile's form, made a square with the found materials, and keep it on the floor with tape.



My atelier from outside, Cité Internationale des Arts, Paris, 2021



Showroom, Cité Internationale des Arts, Paris, 2021

Showroom

2021

Participative event, archive

24x 30cm, PMMA, print on A4 sheets, brochure holder

Here is a reverse process to reimagine. Starting from a plan of the space with all the furnitures in it, I made a ruler that contains all the lines needed to compose them.

Visitors are invited to draw whatever they want with the ruler on a copy of the empty plan.

The drawings are served as a presentation docu of my atelier 5621 from outside.

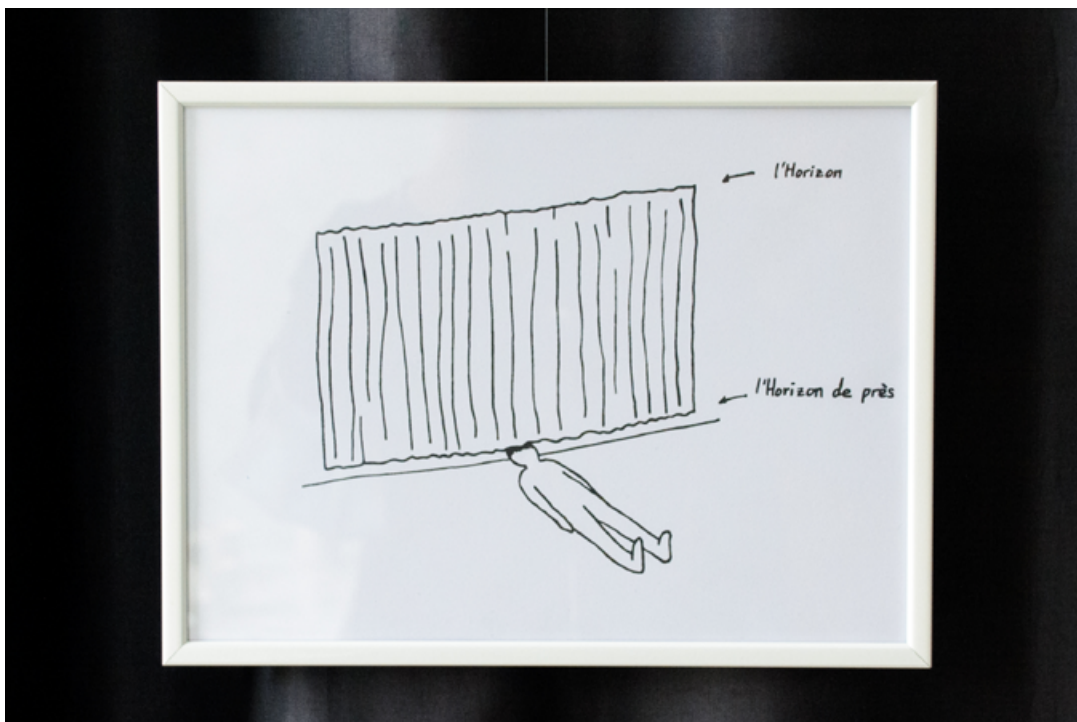
User Guide

2019

Digital drawing

A digital drawing that is a facsimile of the finger move on iphone screen.





RPG, Cité internationale des arts Paris, 2021

Two layers of one thing

2021

site specific intervention

printed drawing, inversed curtain,

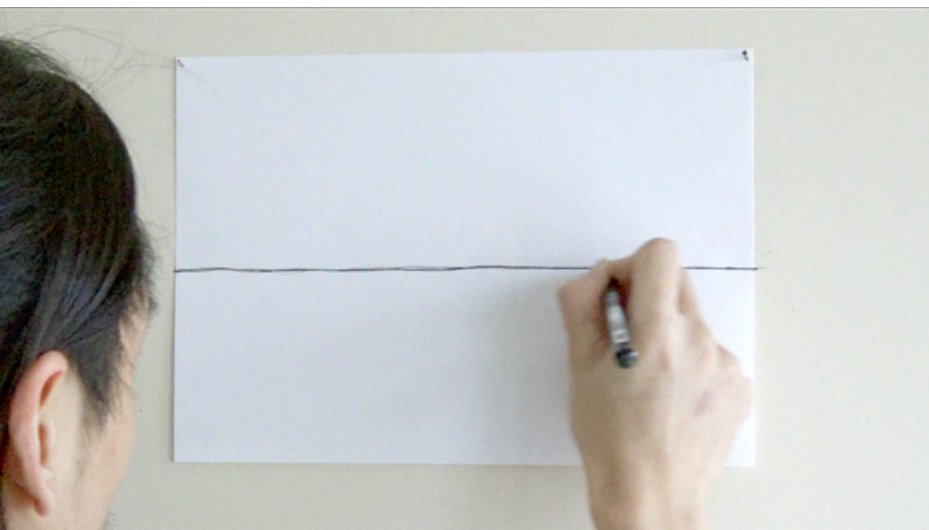
18 x 24 cm, variables dimensions

Lying down is considered as a gesture of leisure, rest, even laziness.

I've created a scene specifically for lying down on the floor: lying down under the curtain, imagine two horizons from the sea, one closes to where you are, the other a bit far away.



view of *RPG*, Cité internationale des arts Paris, 2021



video extract

Drawing to know when to finish

2017

Video loop

Duration: 03:00

<https://vimeo.com/683269581>



Working relationship

2021

broom, dust

Variable dimensions

I cleaned the exhibition space, and left the broom and the dust on place.

view of Ne télétravaille jamais, Cité internationale des arts Paris, 2021

First snowfall

2019

photo, text

vinyle print, 140x100cm, jet-ink print on A4

On December 14, I collected frost from my neighbors' fridges and set up a snow scene in the neighborhood.





Exhibitions

Solo

- 2025 Absent Gallery, Canton, China (up coming)
- 2025 *Far away enough to be in touch*, :DDD Kunst House, Yerevan
- 2025 *Left-handers in right place*, Deuil-la-Barre
- 2021 *RPG*, Cité Internationale des Arts, Paris

Group

- 2025 *ESC 2035*, 0-1 Gallery, The Hague (up coming)
- 2025 *Nashville*, Deuil-la-Barre, France
- 2023 *Where Is your Safe Space?*, :DDD Kunsthouse, Erevan
- 2023 *Bisous des montagnes*, Malus Rivus, France
- 2023 *Dear*, Confort Mental, Paris
- 2023 *A Haunted House*, Deuil-la-Barre
- 2023 *La Réciproque*, Cité Internationale des Arts, Paris
- 2021 *Ne télétravailler jamais*, Cité Internationale des Arts, Paris
- 2021 *L'ami indirect*, Cité Internationale des Arts, Paris
- 2021 *Biennale Jeune Création Mulhouse 021*, Mulhouse
- 2020 *Cache-misère*, L'École media art du Grand Chalon, Chalon-sur-Saône
- 2019 *The last 30 years of emancipation*, Academey of Fine Art Prague, Prague
- 2019 *Informa*, Academey of Fine Art Prague, Prague
- 2019 *Encounter*, Academey of Fine Art Prague, Prague

Curatorial

- 2023 *A Haunted House*, conceived after a burglary at exhibition house, Deuil-la-Barre, France

Residencies

- 2024 :DDD Kunst House, Yerevan, Armenia
- 2023 *Malus Rivus*, Modane, France
- 2023 *La Générale laboratoire artistique politique et social*, Paris, France
- 2021 *Cité Internationale des Arts*, Paris, France

Publications/Catalog

- 2024 *The collection for poor collectors*, on invitation by Thomas Geiger
- 2024 *Correspondances*, Henri Guette, Cnap x Cité internationale des Arts
- 2023 Junya Li, *Take A Walk*, edition, published by Mark Pezinger, Austria
- 2021 Junya Li, Catalog of *Biennale Jeune Création Mulhouse 021*

Event

- 2022 Contribution pour *I want to be a millionaire*, sur invitation de Thomas Geiger
- 2021 Junya Li, *Showroom*, intervention in studio, Cité Internationale des Arts, Paris,
- 2021 Junya Li, *Way of seeing*, conceived under the lockdown, Paris

Educations

- 2020 DNSEP, ENSA Dijon, France
- 2019 Academy of Fine Art in Prague, Republique Czech

**For further work info,
please contact:**
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