

我们短暂的永恒。我们的爱。平凡的战场

2025,

尺寸可变，

洗碗机架、金属、苹果、厨房毛巾、鱼油、虎尾兰、龙血树、橡胶、PLA、玻璃、兔毛、浴巾、蒸脸毛巾、屏幕、刀、叉、勺、打蛋器、磁铁、电缆、塑料、陶瓷、木头、织物、音响、电子钟、洗碗液、水、人体。

<https://vimeo.com/1129063194>

Our Ephemeral Eternity. Our Love. Our Ordinary Battlefield

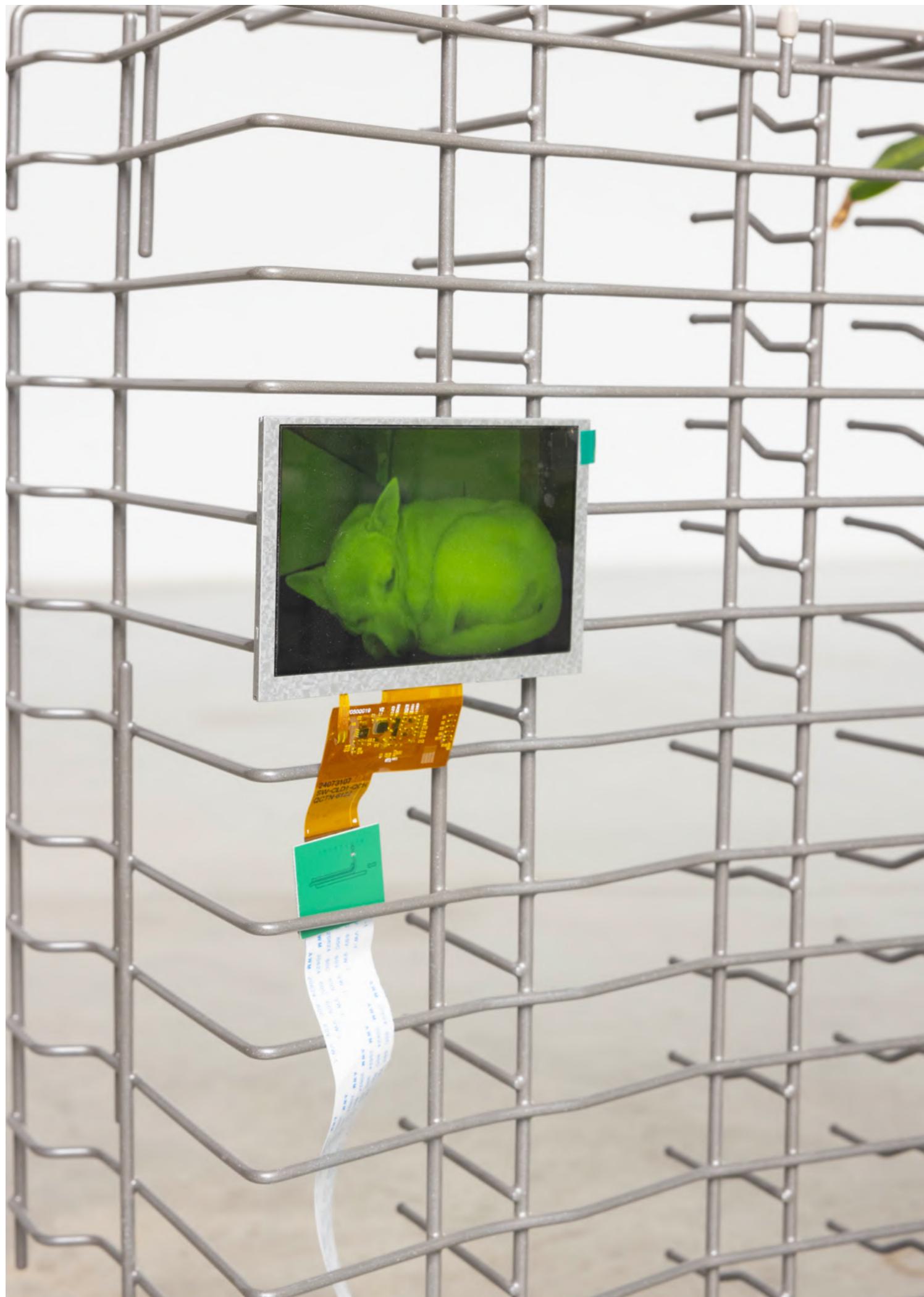
2025,

Variable,

Dish rack, metal, apple, kitchen towel, fish oil, snake plant, dragon tree, rubber, PLA, glass, rabbit hair, bath towel, facial steaming towel, screen, knife, fork, spoon, eggbeater, magnet, cable, plastic, ceramic, wood, fabric, speaker, digital clock, dish soap, water, human body.

<https://vimeo.com/1129063194>





我们短暂的永恒。我们的爱。平凡的战场，2025



Our Ephemeral Eternity. Our Love. Our Ordinary Battlefield, 2025



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Our Ephemeral Eternity. Our Love. Our Ordinary Battlefield, 2025



透明陷阱

2025,

18 x 32 x 17 cm,

玻璃、蝴蝶标本、屏幕、印刷电路板、橡胶

Transparent Trap

2025,

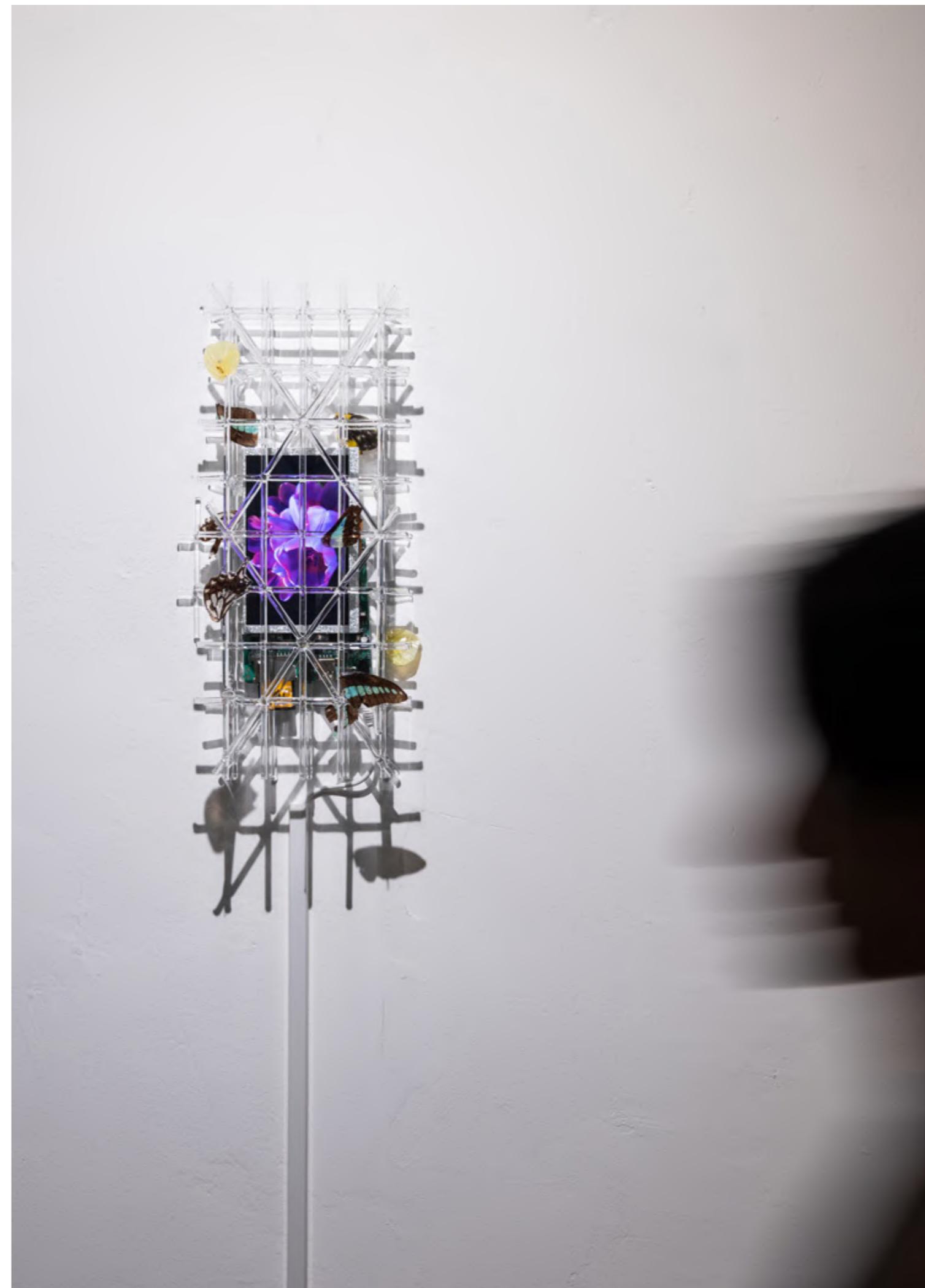
58.5 x 58.5 x 85 cm,

Glass, butterfly specimen, screen, printed circuit board, rubber





自画像：甲虫，2020，行为表演



Self-Portrait: Beetle, 2020, Documentation of Live Performance

标本收藏

2025,

75 x 50 x 60 cm,

玻璃、多国纸币（含瑞士高宝 KBA 公司 001 测试券、斯里兰卡 20 卢比、圣多美 10 多布拉、百慕大 2 元、港币 50 元、墨西哥比索 50 元）、金属、LED、陶瓷、铜线、橡胶

Specimen Collection

2025,

75 x 50 x 60 cm,

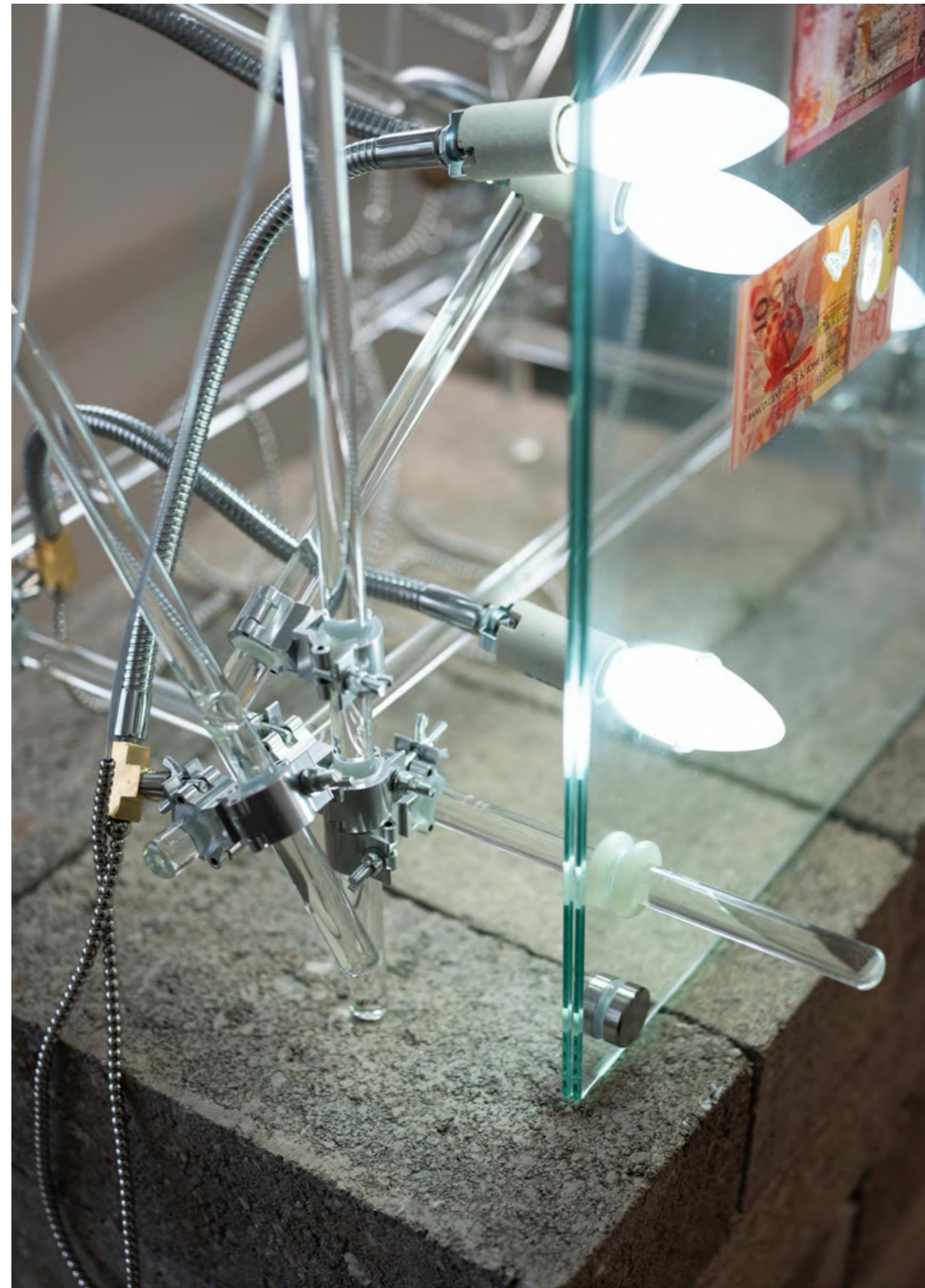
Glass, banknotes (including KBA test note by Koenig & Bauer, Sri Lankan 20 Rupees, São Tomé 10 Dobras, Bermudian 2 Dollars, Hong Kong 50 Dollars, Mexican 50 Pesos), metal, LED, ceramic, copper wire, rubber



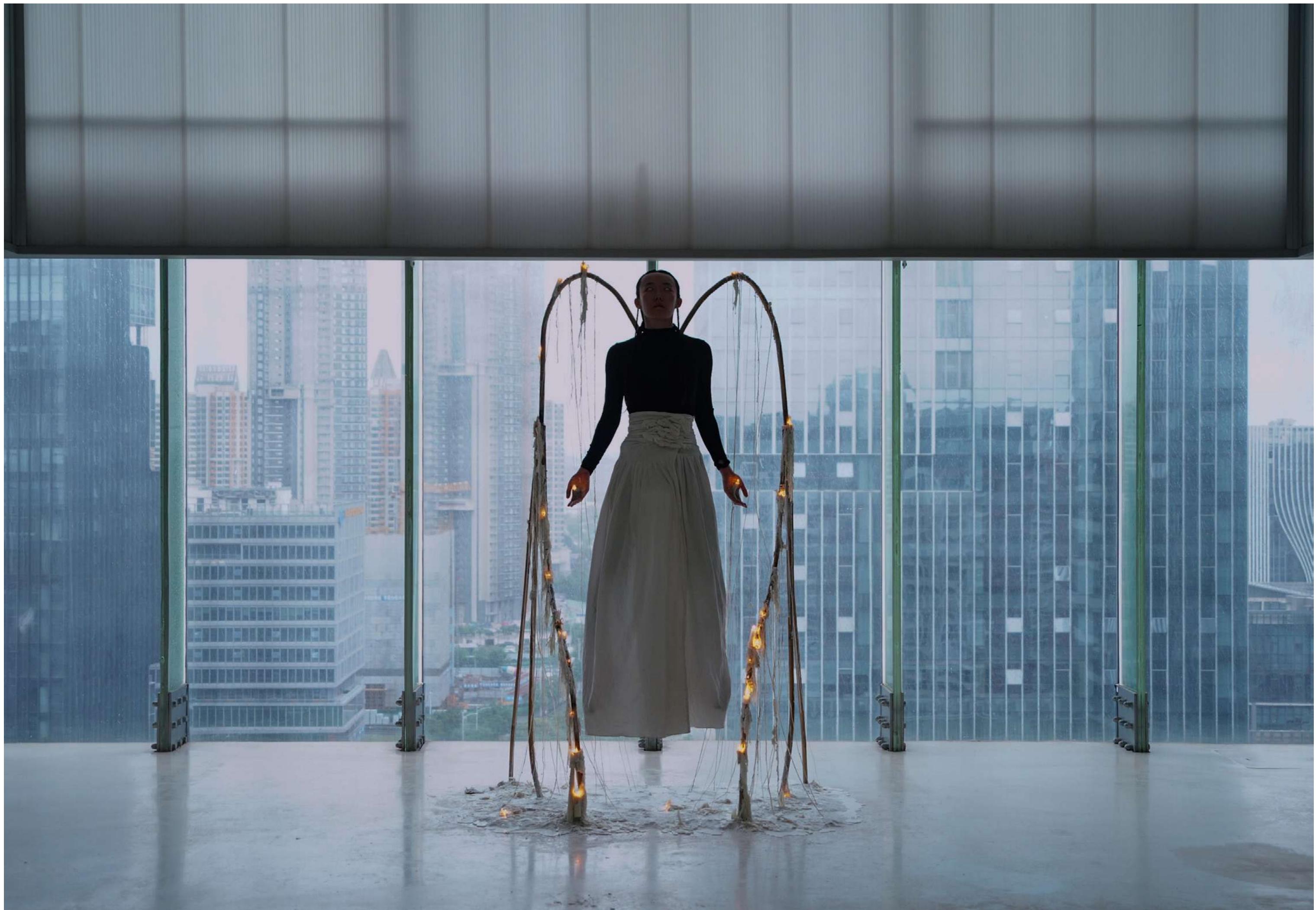




标本收藏, 2025



Specimen Collection, 2025



伊卡洛斯的翅膀, 2024, 铁、蜡、油漆、尼龙绳、棉线、身体

Wings of Icarus, 2024, Iron, Wax, Paint, Nylon Rope, Cotton Thread, Human Body

伊卡洛斯的翅膀

2024

铁、蜡、油漆、尼龙绳、棉、身体

<https://vimeo.com/1027749396>

钢铁骨架的翅膀支撑着我的身体悬浮在空中，白色蜡烛燃烧，蜡油缓缓流淌，顺着我的手掌和翅膀滴落。佩戴白色的隐形眼镜让我只能看到一片空白，除了眼前闪烁的火焰光亮，火焰在我的视野中化作跳动的红色三角形。

在高楼大厦林立的都市背景下，我重演了伊卡洛斯的神话：为了逃离迷宫，伊卡洛斯背上了用蜡和羽毛制作的翅膀。然而，在飞行的途中，他因靠近太阳而导致翅膀融化，最终从天空坠落。通过“扮演”伊卡洛斯，我试图从被社会化定义的人类身份中暂时逃离，停在一个空白的瞬间之中。

Wings of Icarus

2024

Iron, Wax, Paint, Nylon Rope, Cotton Thread, Human Body

<https://vimeo.com/1027749396>

Steel-framed wings supported my body as I hovered in midair. White candles burned, and melted wax slowly flowed, dripping along my palms and from the wings. Wearing white opaque contact lenses reduced my vision to a field of blankness—except for the flickering glow of the flames before me. In my sight, the fire transformed into pulsating red triangles.

Against the backdrop of a dense urban skyline, I reenacted the myth of Icarus. In order to escape the labyrinth, Icarus strapped wings made of wax and feathers to his back. Yet during flight, his wings melted as he flew too close to the sun, and he ultimately fell from the sky. By “performing” Icarus, I attempt to momentarily escape a socially defined human identity, suspending myself within a blank, indeterminate instant.



伊卡洛斯的翅膀, 2024, 铁、蜡、油漆、尼龙绳、棉线、身体

Wings of Icarus, 2024, Iron, Wax, Paint, Nylon Rope, Cotton Thread, Human Body



伊卡洛斯的翅膀, 2024, 铁、蜡、油漆、尼龙绳、棉线、身体

Wings of Icarus, 2024, Iron, Wax, Paint, Nylon Rope, Cotton Thread, Human Body



伊卡洛斯的翅膀, 2024, 铁、蜡、油漆、尼龙绳、棉线、身体



Wings of Icarus, 2024, Iron, Wax, Paint, Nylon Rope, Cotton Thread, Human Body

从一个蝴蝶的梦里醒来

2025,

51.4 x 51.4 x 162.5 cm,

木材、不锈钢、蝴蝶标本、树脂、烟蒂、LED、50 港币纸钞、50 墨西哥比索纸钞、

屏幕

Waking from a Butterfly's Dream

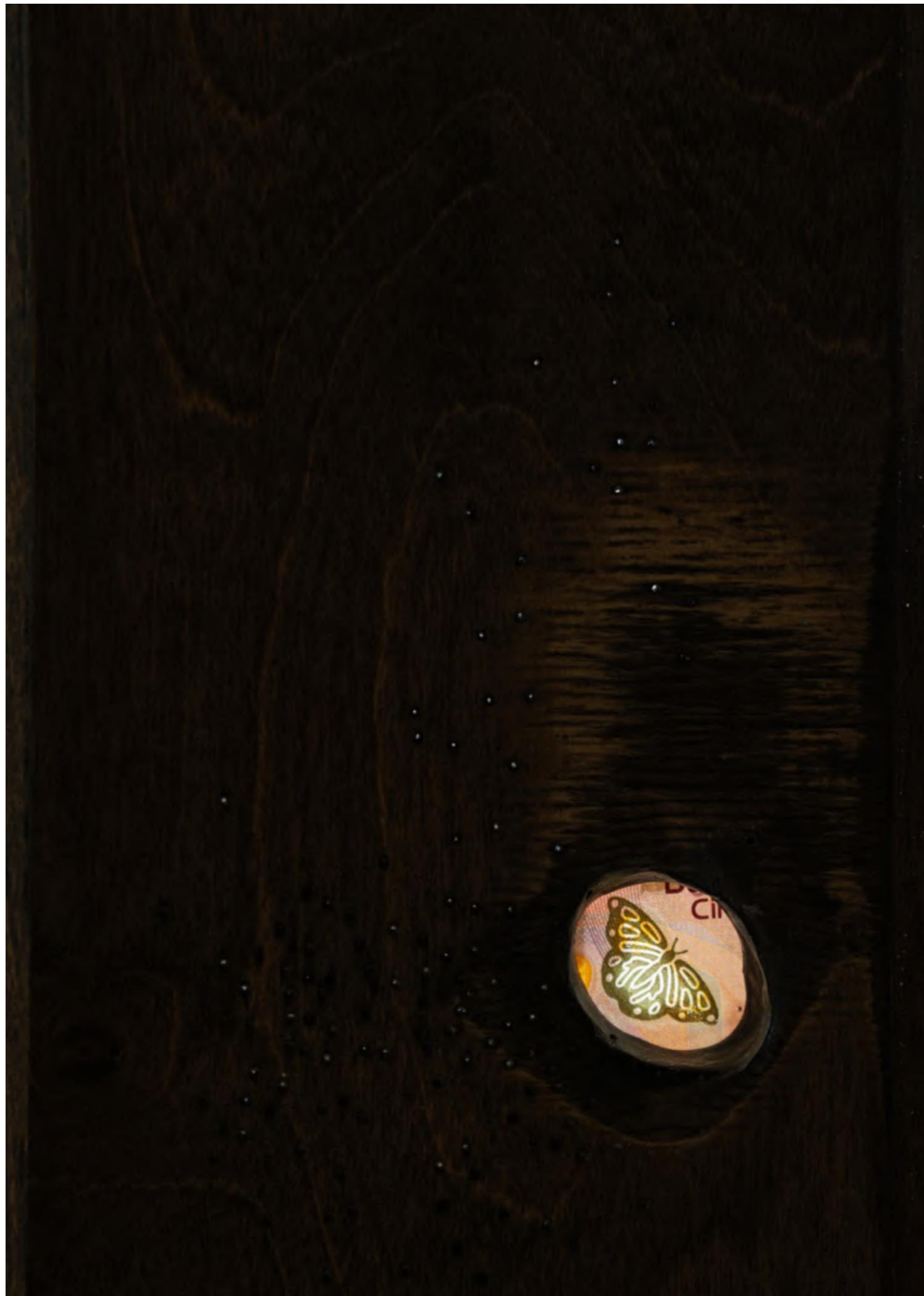
2025,

51.4 x 51.4 x 162.5 cm,

Wood, stainless steel, butterfly specimens, resin, cigarette butt, LED, Hong Kong Dollar

50 banknote, Mexican Peso 50 banknote, screen

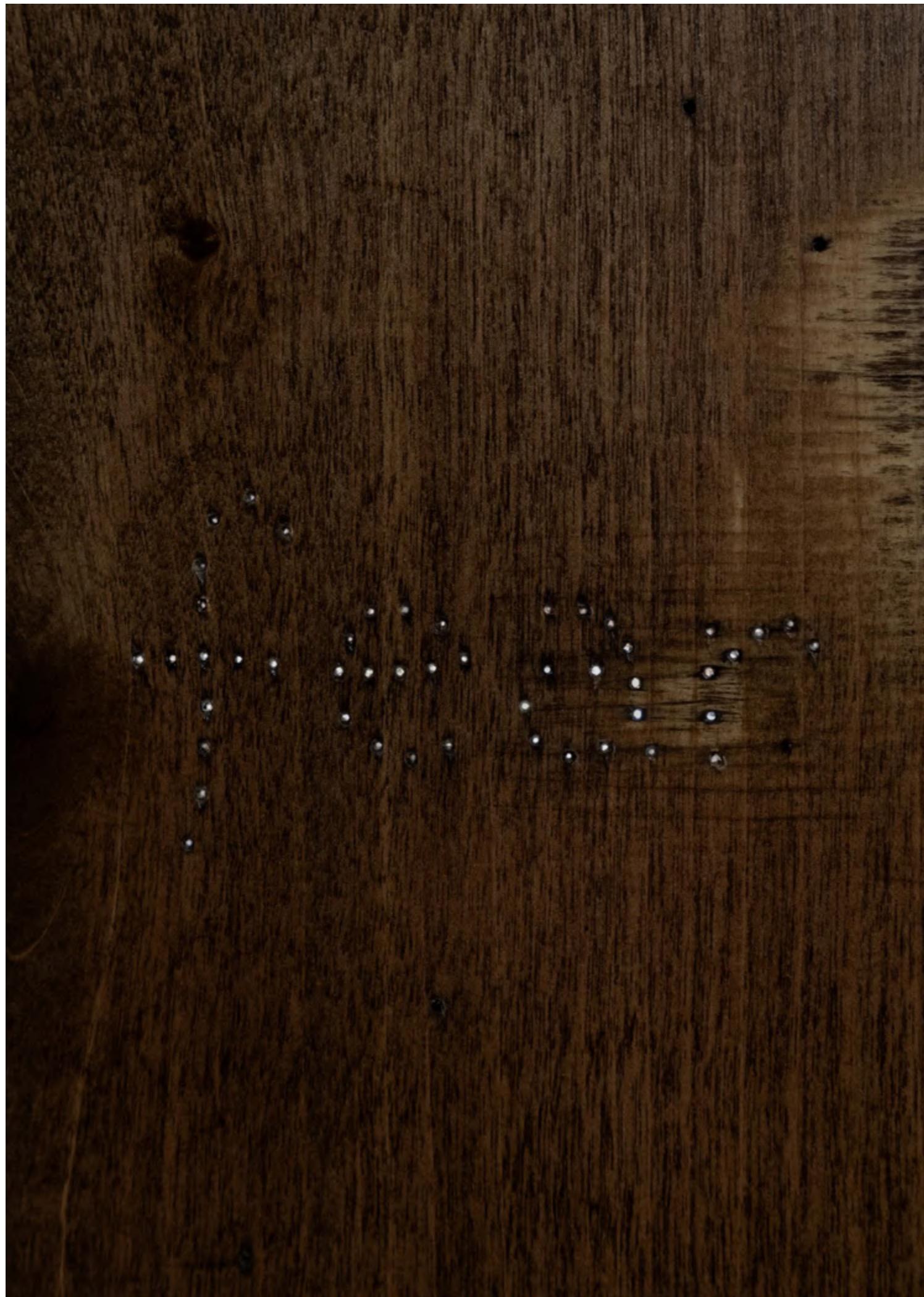




从一个蝴蝶的梦里醒来, 2025



Waking from a Butterfly's Dream, 2025



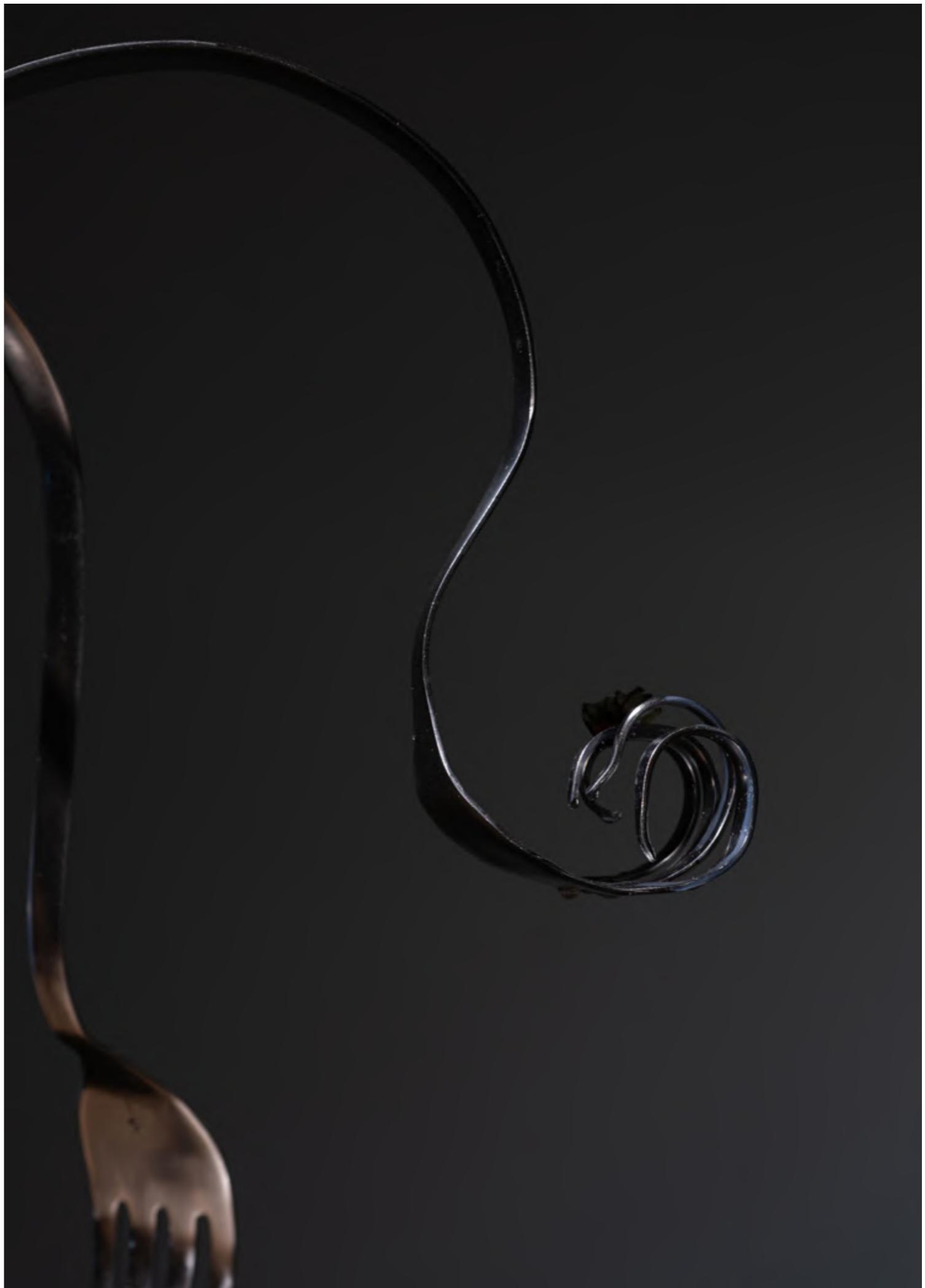
从一个蝴蝶的梦里醒来, 2025



Waking from a Butterfly's Dream, 2025



从一个蝴蝶的梦里醒来, 2025



Waking from a Butterfly's Dream, 2025

中场休息 (装置)

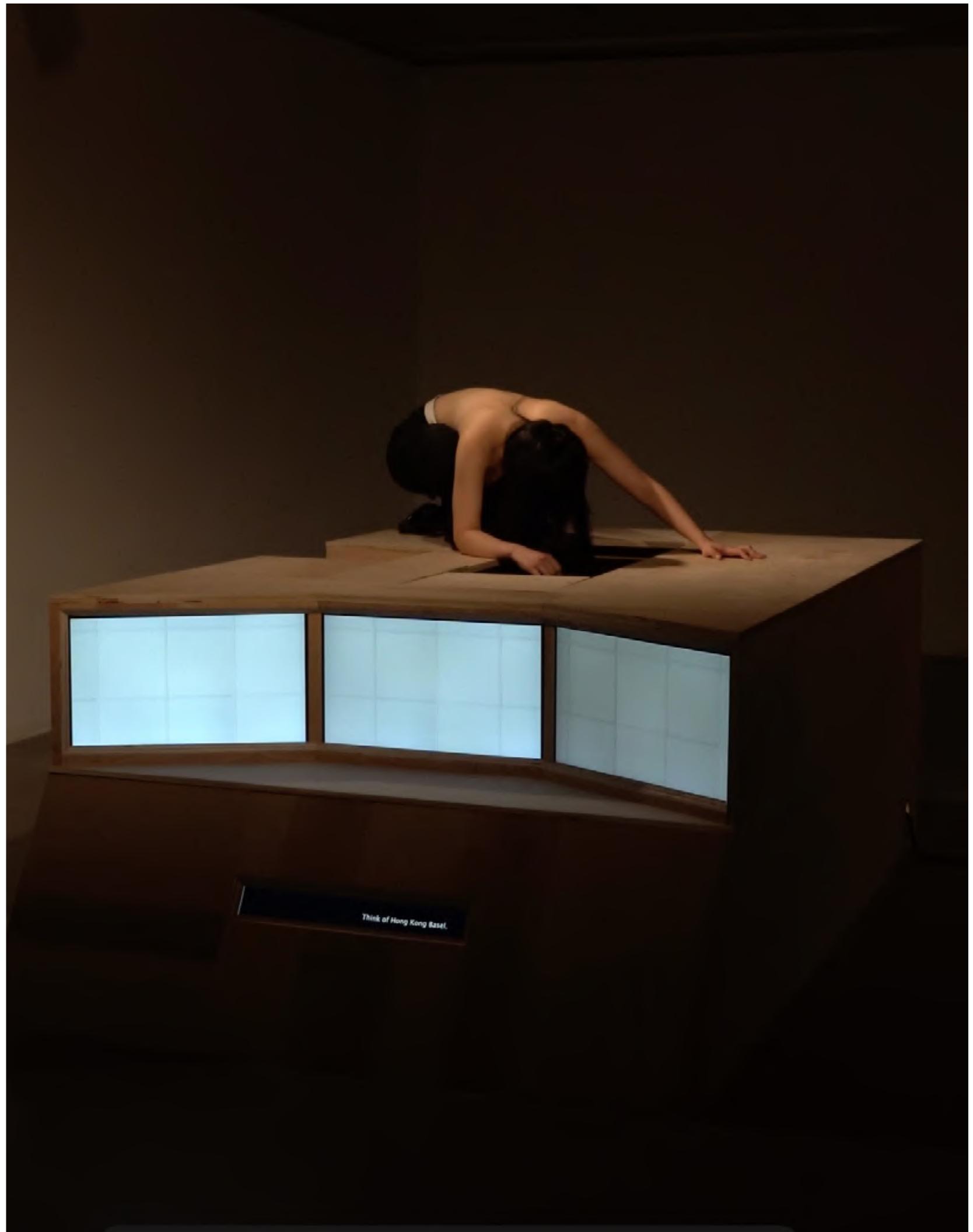
2025,
88 x 244 x 160 cm,
木材、屏幕、三通道影像、跑步机、LED、人

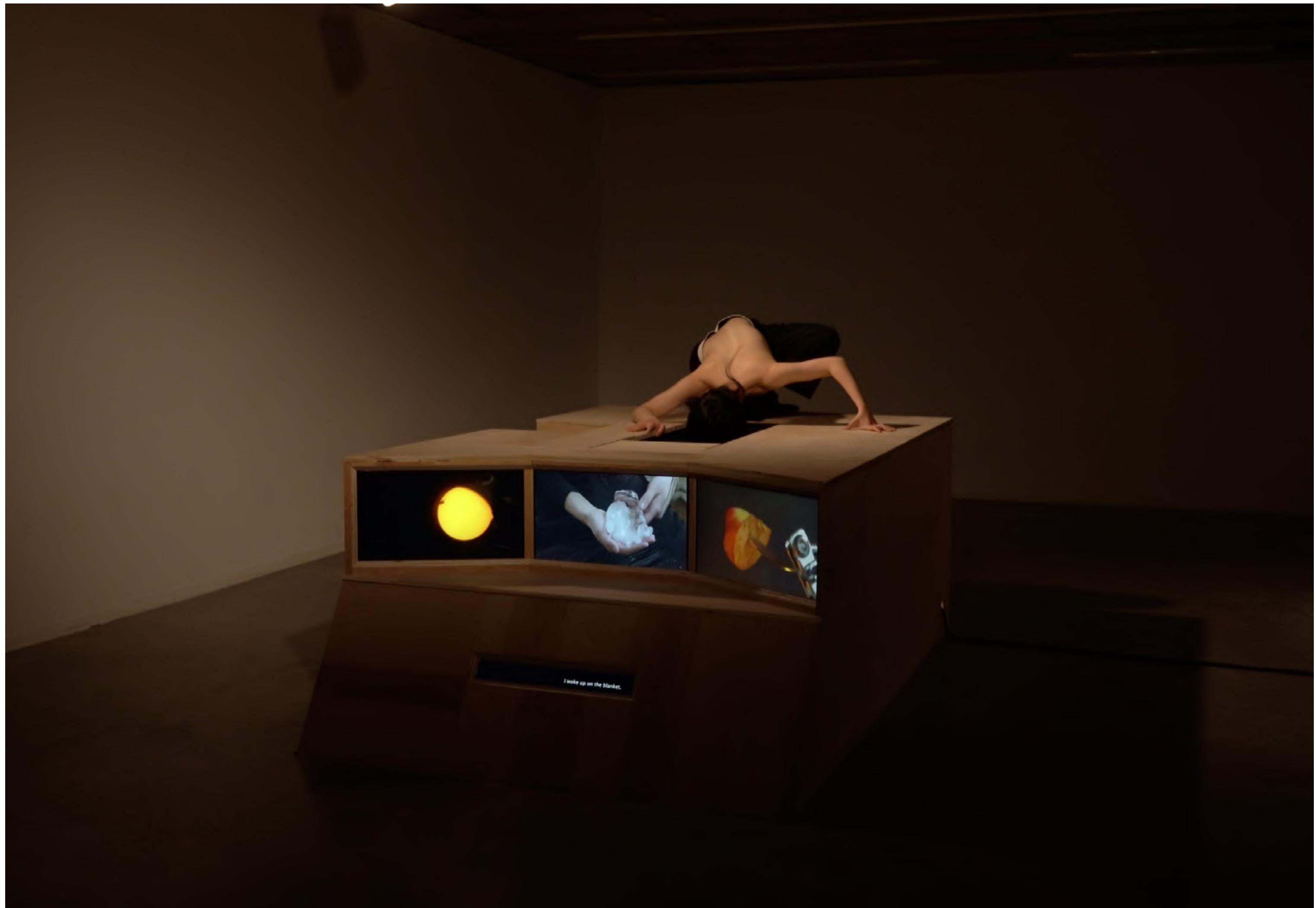
<https://vimeo.com/1109867950>

Intermission (installation)

2025,
88 x 244 x 160 cm,
Wood, screen, 3-channel video, treadmill, LED, human body

<https://vimeo.com/1109867950>





中场休息（装置），2025

Intermission (installation), 2025



if we can even call this music.

中场休息

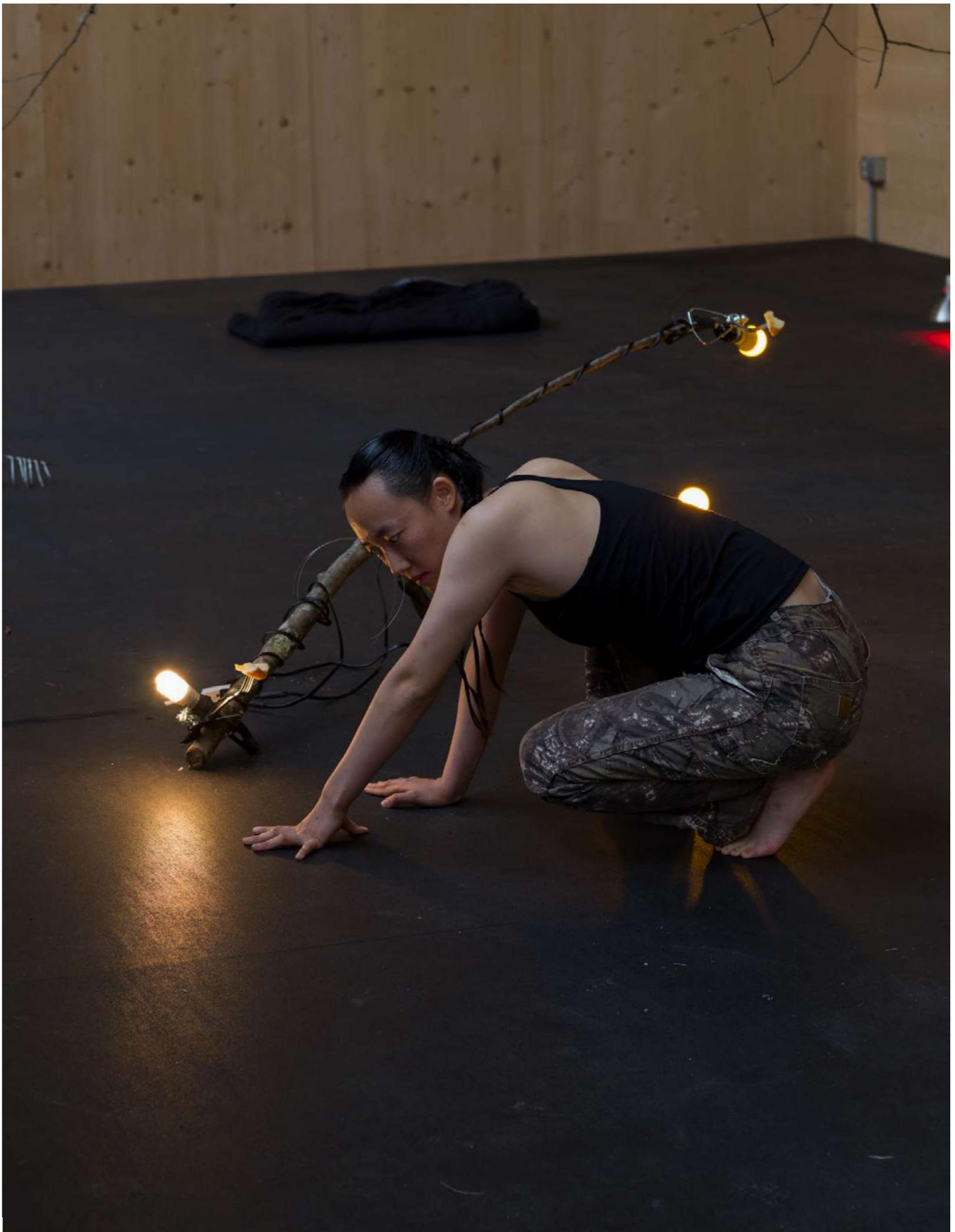
2024

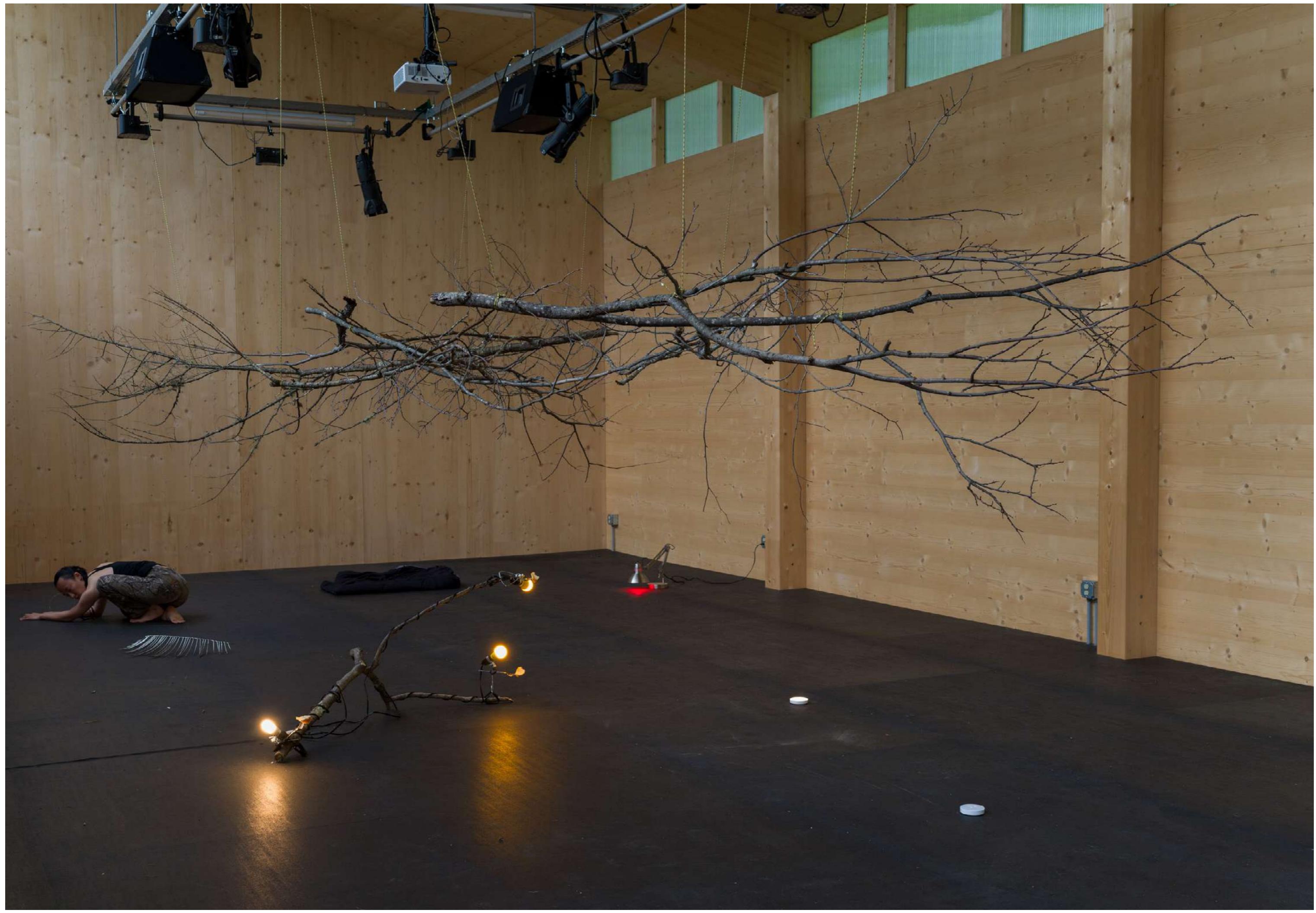
在这个行为作品中，我试图暂时脱离“人类”的身份，以一种全新的方式存在并与观众交流。我佩戴白色的隐形眼镜，它们使我的视觉变成一片白色，除了能看到发光物。我脸上装置的触角帮助我感知面前的物体，同时确保我的眼睛与环境中的物品保持安全距离。我用灯光标注出食物、水和毯子的位置。在长达 5 个小时的表演期间，我无法离开这个空间，不能使用人类语言，也不能直立行走。通过这些限制，我试图探索人类身份以外的存在状态。

Intermission

2024

This performance is an intermission I took from "being a human," where I attempt to temporarily detach myself from the identity of being human, existing in a completely new way and communicating with the audience. I wear white contact lenses that turn my vision into a blank whiteness, allowing me to see only glowing objects. The antennae attached to my face help me sense the objects in front of me while ensuring a safe distance between my eyes and the surrounding environment. I use light to mark the locations of food, water, and a blanket. During the five-hour performance, I cannot leave the space, use human language, or walk upright. Through these restrictions, I seek to explore a state of existence beyond human identity.





中场休息, 2024

Intermission, 2024



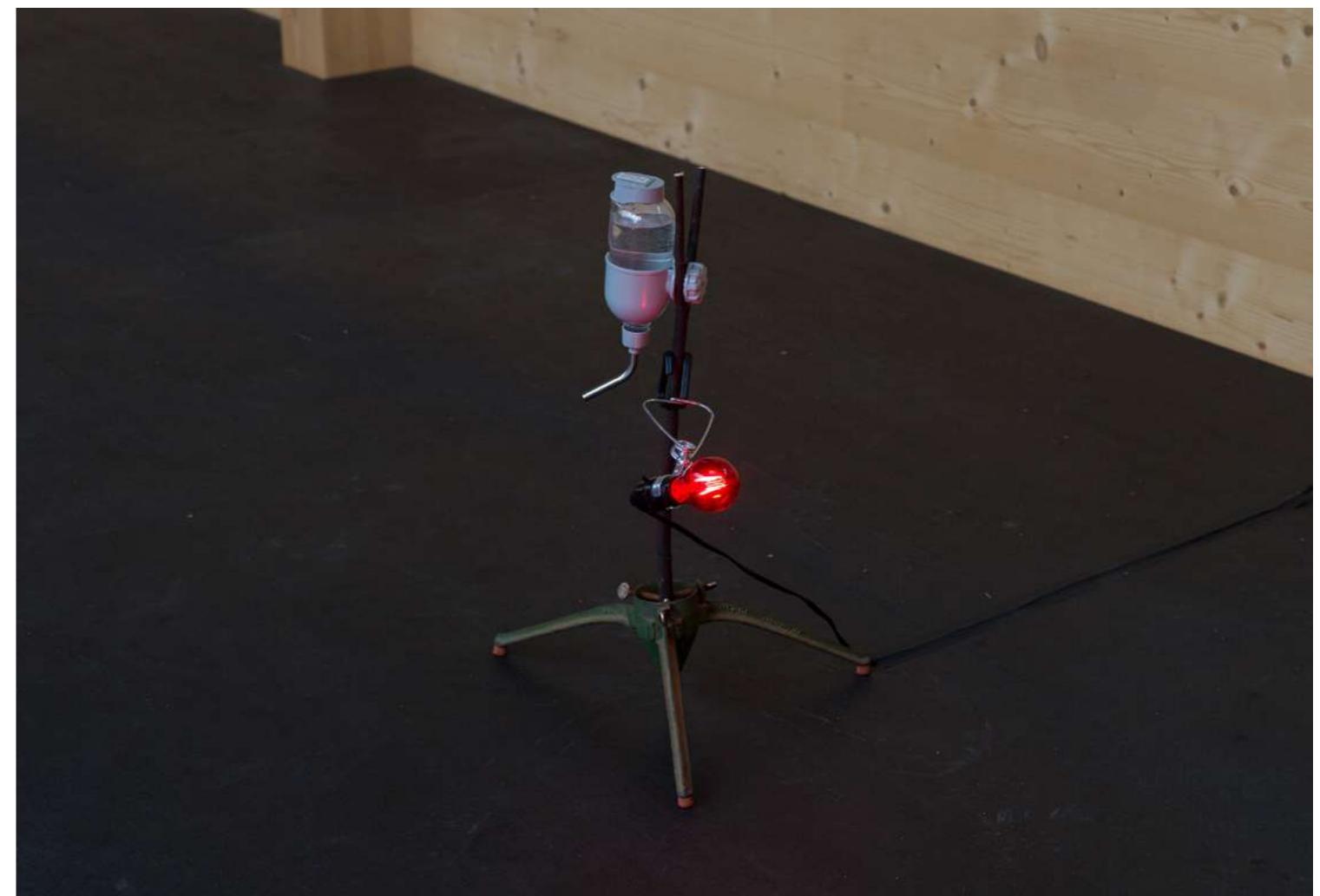
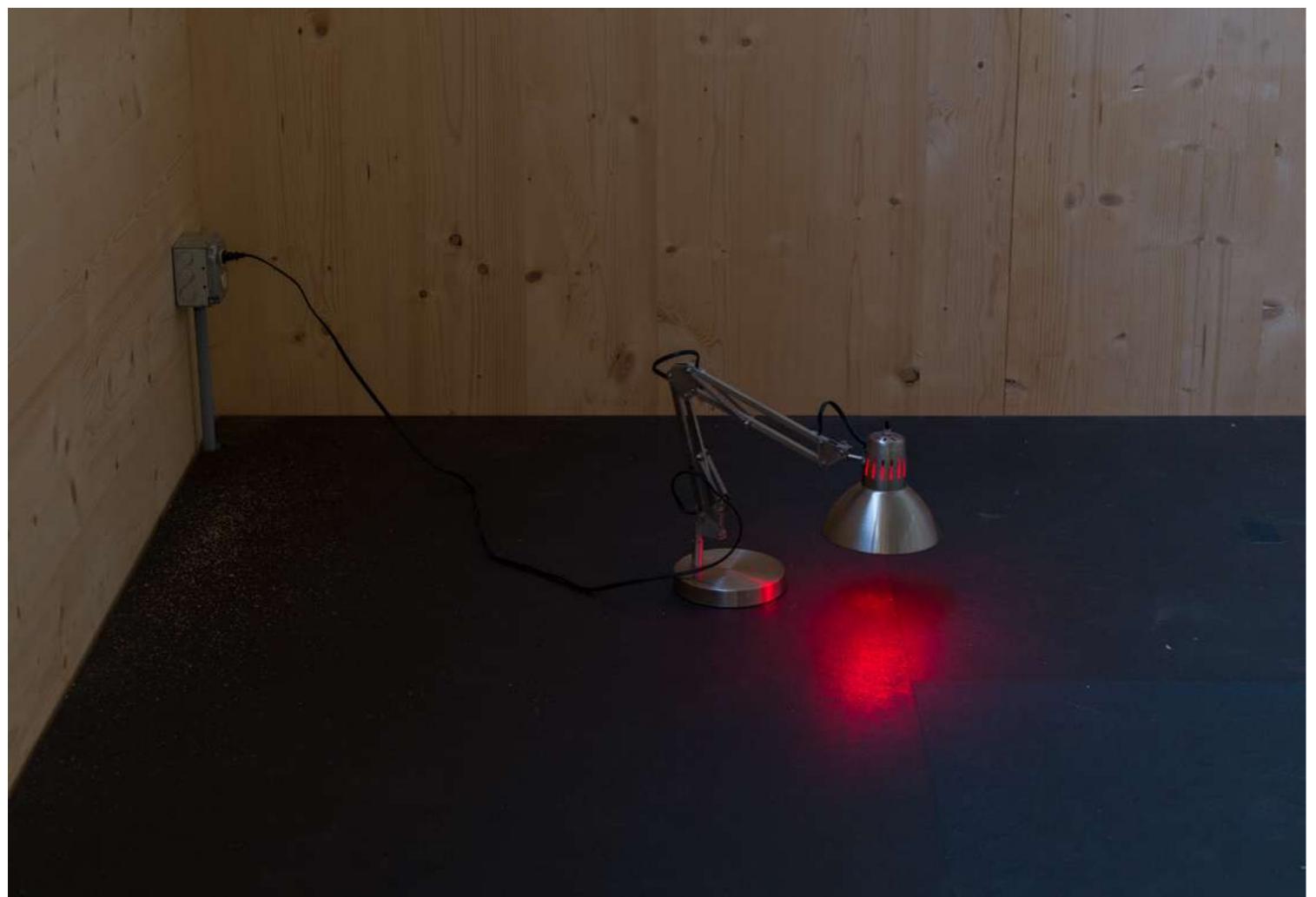
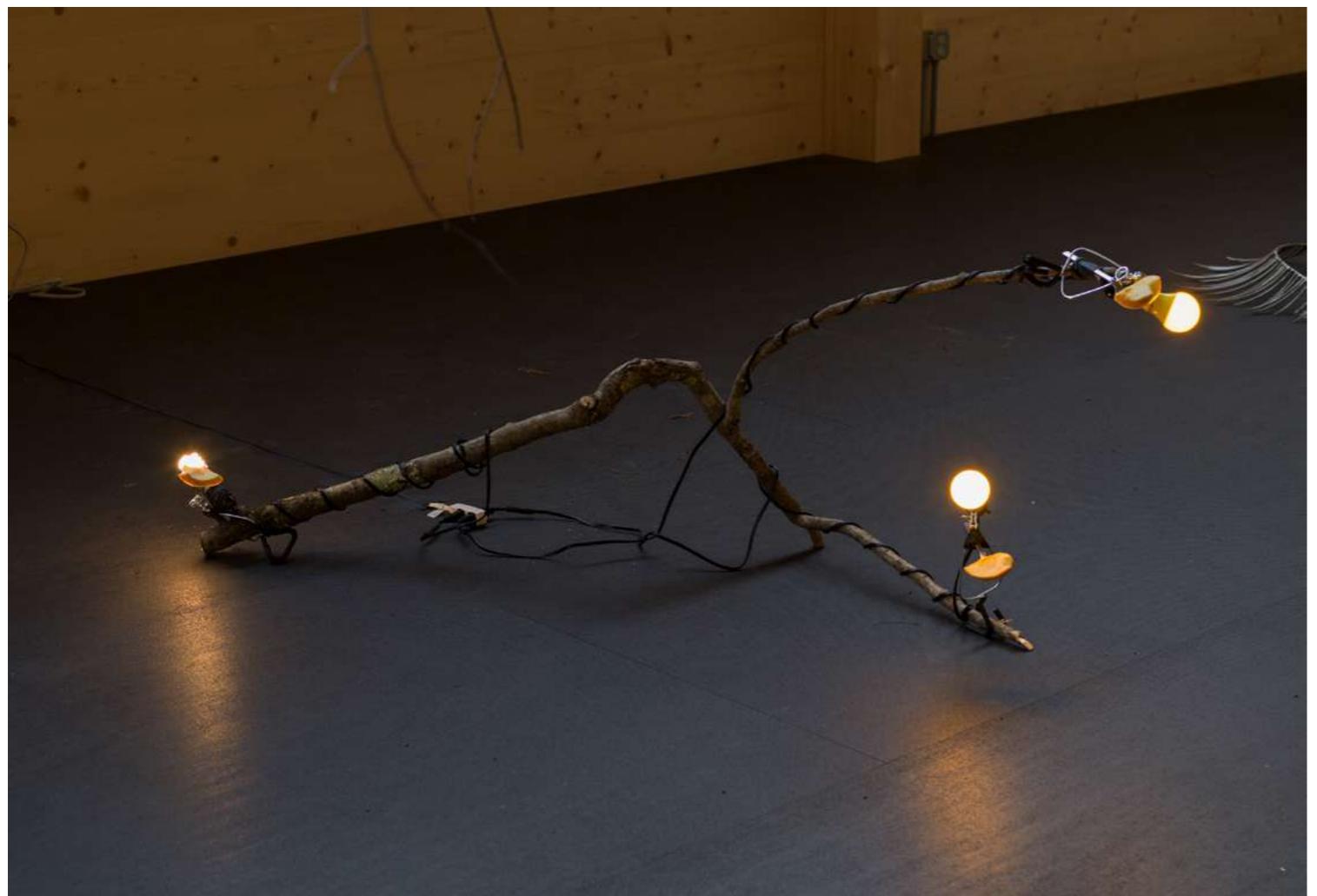
中场休息, 2024

Intermission, 2024



中场休息, 2024

Intermission, 2024



中场休息, 2024

Intermission, 2024

幻觉

2024,

42 x 40 x 135 cm (NO.1)

51 x 51 x 112 cm (NO.2)

102 x 47 x 81 cm (NO.3),

铁丝、树脂、沙子、蛋壳、LED、钛钢

Illusion

2024,

42 x 40 x 135 cm (NO.1)

51 x 51 x 112 cm (NO.2)

102 x 47 x 81 cm (NO.3),

Wire, resin, sand, eggshell, LED, titanium steel





幻觉 NO.1, 2024, 铁丝、树脂、沙子、蛋壳、LED、钛钢



Illusion NO.1, 2024, Wire, resin, sand, eggshell, LED, titanium steel



幻觉 NO.2, 2024, 铁丝、树脂、沙子、蛋壳、LED、钛钢



Illusion NO.2, 2024, Wire, resin, sand, eggshell, LED, titanium steel



幻觉 NO.3, 2024, 铁丝、树脂、沙子、蛋壳、LED、钛钢



Illusion NO.3, 2024, Wire, resin, sand, eggshell, LED, titanium steel



响尾蛇

2024,

135 x 43 x 49 cm

不锈钢、绳子、鱼钩、震动马达、钢针、纱网、钛钢珠

Rattlesnake

2024,

135 x 43 x 49 cm

Stainless steel, rope, hook, vibration motor, steel needle, screen, titanium steel ball



响尾蛇, 2024, 不锈钢、绳子、鱼钩、震动马达、钢针、纱网、钛钢珠



Rattlesnake, 2024, Stainless steel, rope, hook, vibration motor, steel needle, screen, titanium steel ball

好多幻觉

2023,

29.5 × 29.5 × 2.5 cm,

水泥、手工瓷砖、环氧彩砂、铁丝网、树脂、发丝



Too Many Illusions

2023,

29.5 × 29.5 × 2.5 cm,

Cement, handmade tiles, chicken wire, epoxy colored sand, resin, hair

水滴蝴蝶

2023,

29.5 × 29.5 × 2.5 cm,

水泥、手工瓷砖、环氧彩砂、铁丝网、树脂、发丝

Butterfly

2023,

29.5 × 29.5 × 2.5 cm,

Cement, handmade tiles, chicken wire, epoxy colored sand, resin, hair



你早就知道

2023,
29.5 × 29.5 × 2.5 cm,
水泥、手工瓷砖、环氧彩砂、铁丝网、树脂、发丝

You Already Know

2023,
29.5 × 29.5 × 2.5 cm,
Cement, handmade tiles, chicken wire, epoxy colored
sand, resin, hair





门会为你开的，可这扇门会通向哪里呢？

2024,

尺寸可变

瓷砖、树脂、发丝

The Door Will Open for You but Where Does This Door Lead To?

2024,

Dimensions variable

Tile, resin, hair



瓷砖上的文字：

欢迎来到我的房间

•

欢迎来到我的梦

•

权力的梦

•

梦的力量

•

拿起这杯酒

•

门会为你打开

•

但

•

这扇门会通向哪里呢？

•

放松

•

不会痛的

•

没有你感到如此孤独

有你感到如此孤独

没有你感到如此孤独

有你感到如此孤独

没有你感到如此孤独

有你感到如此孤独

没有你感到如此孤独

有你感到如此孤独

没有你感到如此孤独

有你感到如此孤独

没有你感到如此孤独

有你感到如此孤独

•

如果这就是我们拥有的一切

•

放松

•

不会痛的

Text on tiles:

welcome to my room

•

welcome to my dream

•

the dream of power

•

the power of dreams

•

pick up this cup of liquor

•

the door will open for you

•

But

•

where does this door lead to

•

Relax

•

It is not gonna hurt

•

feel so alone without you

feel so alone with you

feel so alone without you

feel so alone with you

feel so alone without you

feel so alone with you

feel so alone without you

feel so alone with you

feel so alone without you

feel so alone with you

feel so alone without you

feel so alone with you

•

if this is all we have

•

Relax

•

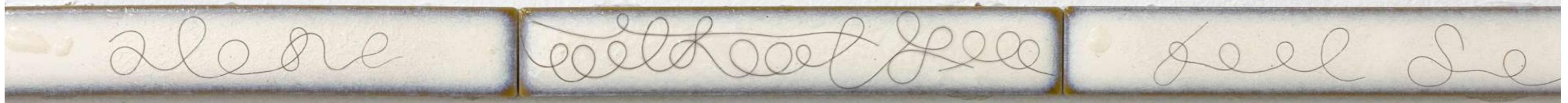
It is not gonna hurt



门会为你开的，可这扇门会通向哪里呢？, 2024



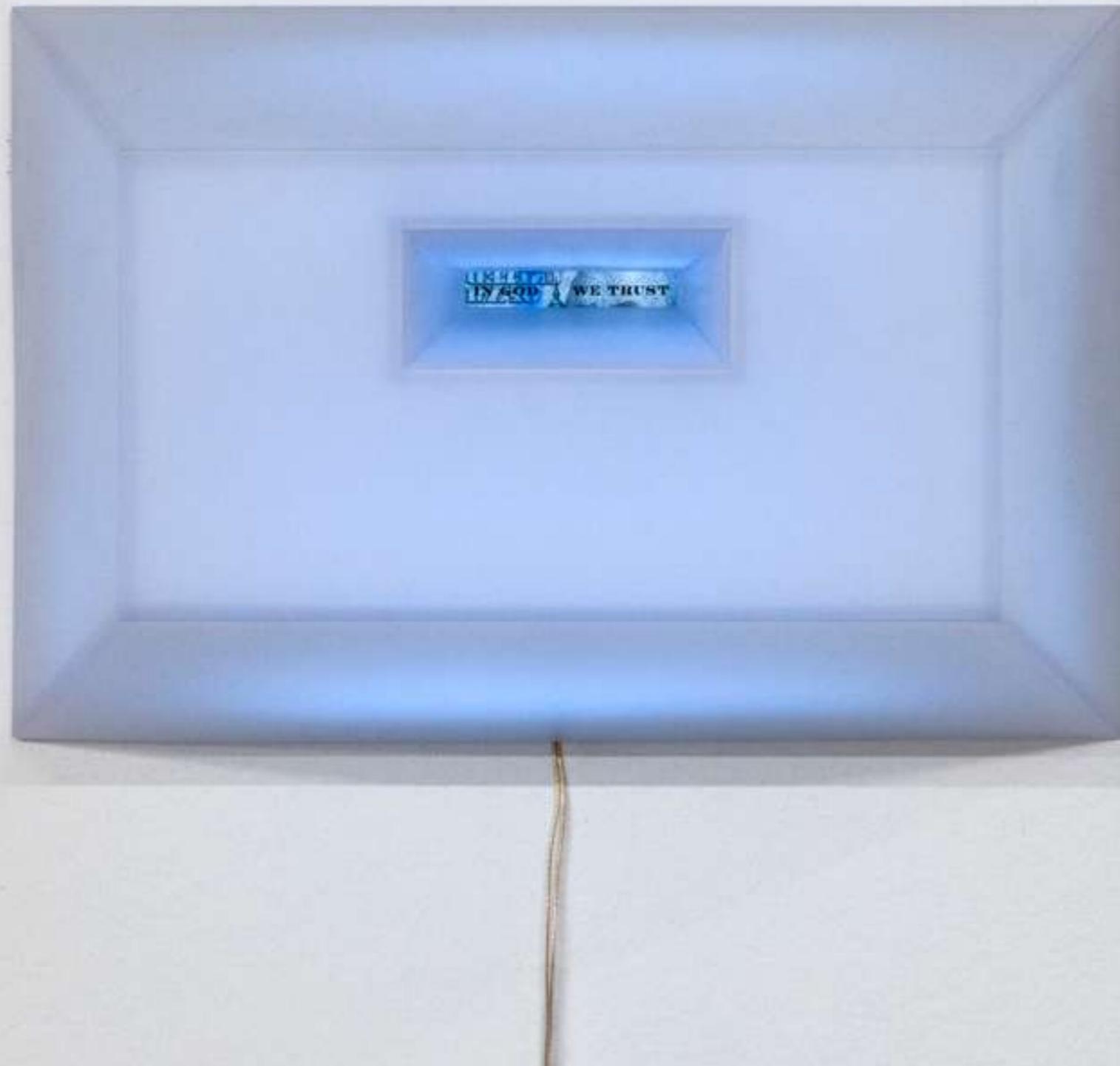
The Door Will Open for You but Where Does This Door Lead To?, 2024



alone

will open

the door



风景

2024,

26 x 17 x 12 cm

树脂、LED、100 美元纸币

View

2024,

26 x 17 x 12 cm

Resin, LED, \$100 note



响尾蛇

2024

3D 打印树脂、木头、海绵、弹簧、铃铛、金属、布料、水晶吊灯灯坠、头发、精油、鱼线、人的身体

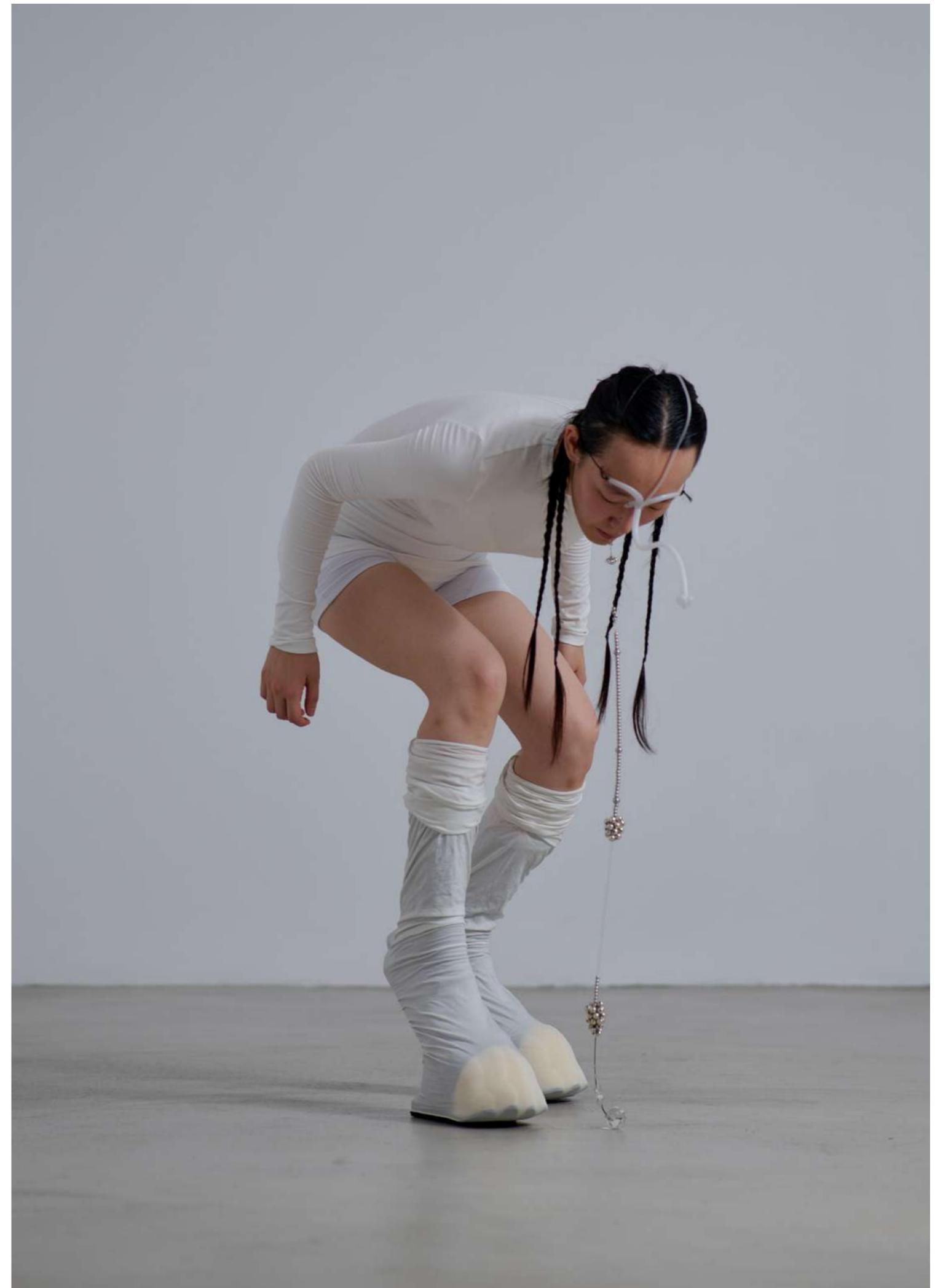
我穿着特制的腿部装置在空间中行走，嘴里衔着一串由弹簧、铃铛、钢珠和水晶吊灯灯坠组成的“尾巴”。“尾巴”末端用弹簧连接的水晶吊坠随着我的移动不断的弹跳、摇晃、击打地面。同时我佩戴着一副百合花的柱头形状的面具，将它作为我脸部的延伸，有一根细细的水管穿过柱头，连接到我藏在衣服布料下的玻璃滴管上。在表演的时，我通过挤压滴管，在每个观众身上滴下带有香气的水珠。

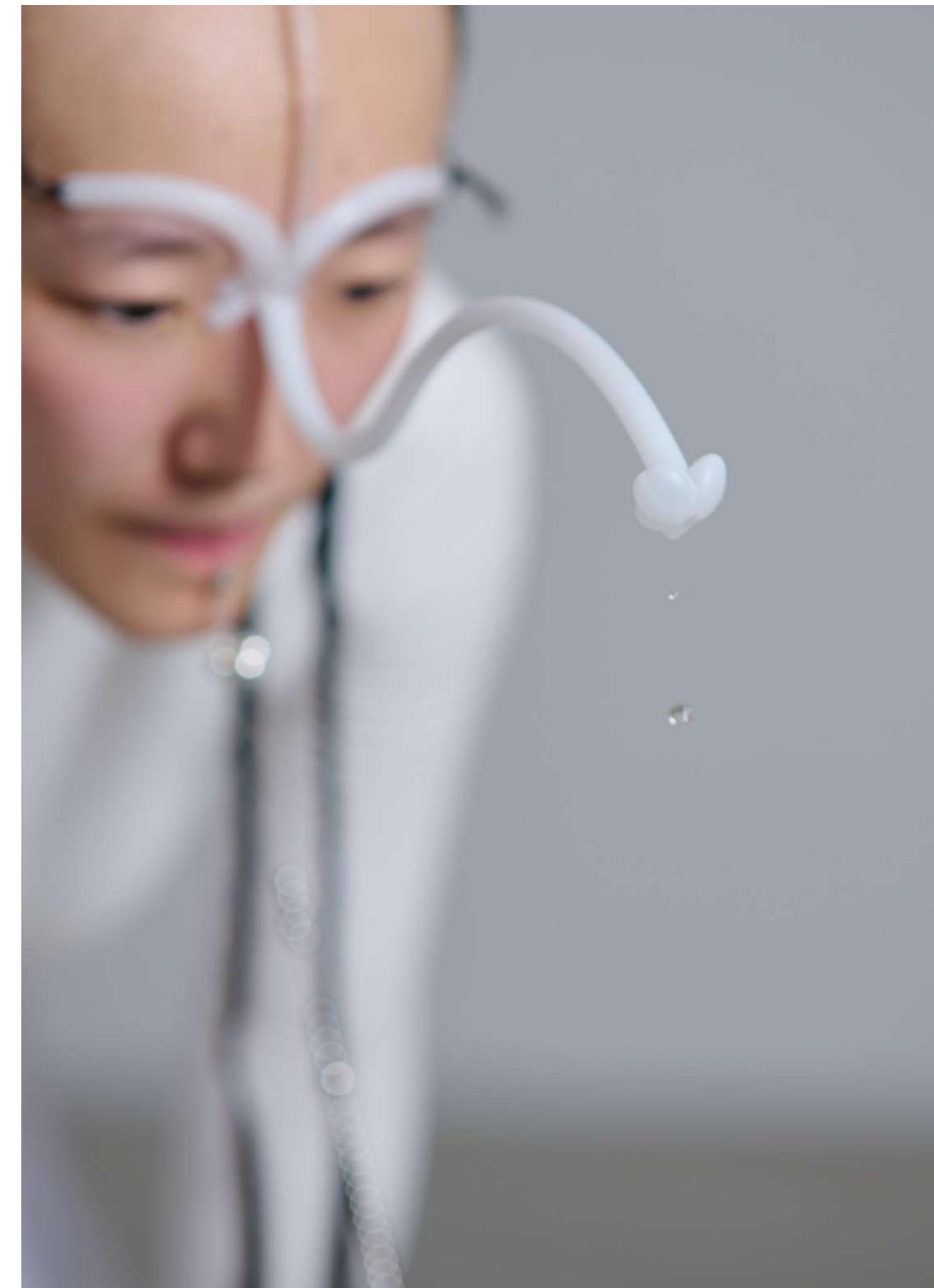
Rattlesnake

2024

3D printed resin, wood, sponge, springs, bells, metal, fabric, crystal chandelier pendants, hair, essential oils, fishing line, human body

I walk through the space wearing a pair of leg extensions, with a string of springs, bells, steel balls, and crystal chandelier pendants clamped in my mouth, forming a "tail." "At the end of the" tail, "a crystal pendant connected by a spring bounces, sways, and strikes the ground with my movements. A mask shaped like the a lily stigma and style, serving as an extension of my face, has a thin tube passing through the top, connected to a concealed dropper hidden beneath my clothing. During the performance, I squeeze the dropper, releasing scented water droplets onto each audience member. As the performance concludes, the scent lingers in the gallery and on the audience.





响尾蛇 *Rattlesnake*, 2024

蝴蝶杀手 No.01

2024

100 × 100 × 110 cm

不锈钢、蝴蝶标本、树脂、瓷砖、环氧彩砂、亚克力

Butterfly Killer No.01

2024

100 × 100 × 110 cm

Stainless steel, butterfly specimens, resin, ceramic tiles, epoxy, acrylic





蝴蝶杀手 No.01 *Butterfly Killer No.01*, 2024, 100 × 100 × 110 cm, 不锈钢、蝴蝶标本、树脂、瓷砖、环氧彩砂、亚克力 Stainless steel, butterfly specimens, resin, ceramic tiles, epoxy, acrylic

蝴蝶杀手 No.02

2024

100 × 100 × 150 cm

不锈钢、蝴蝶标本、树脂、瓷砖、环氧彩砂、亚克力、水泥

Butterfly Killer No.02

2024

100 × 100 × 150 cm

Stainless steel, butterfly specimens, resin, ceramic tiles, epoxy, acrylic





蝴蝶杀手 No.02 *Butterfly Killer No.02*, 2024, 100 × 100 × 150 cm, 不锈钢、蝴蝶标本、树脂、瓷砖、环氧彩砂、亚克力 Stainless steel, butterfly specimens, resin, ceramic tiles, epoxy, acrylic

蝴蝶杀手 No.3

2024

100 × 100 × 110 cm

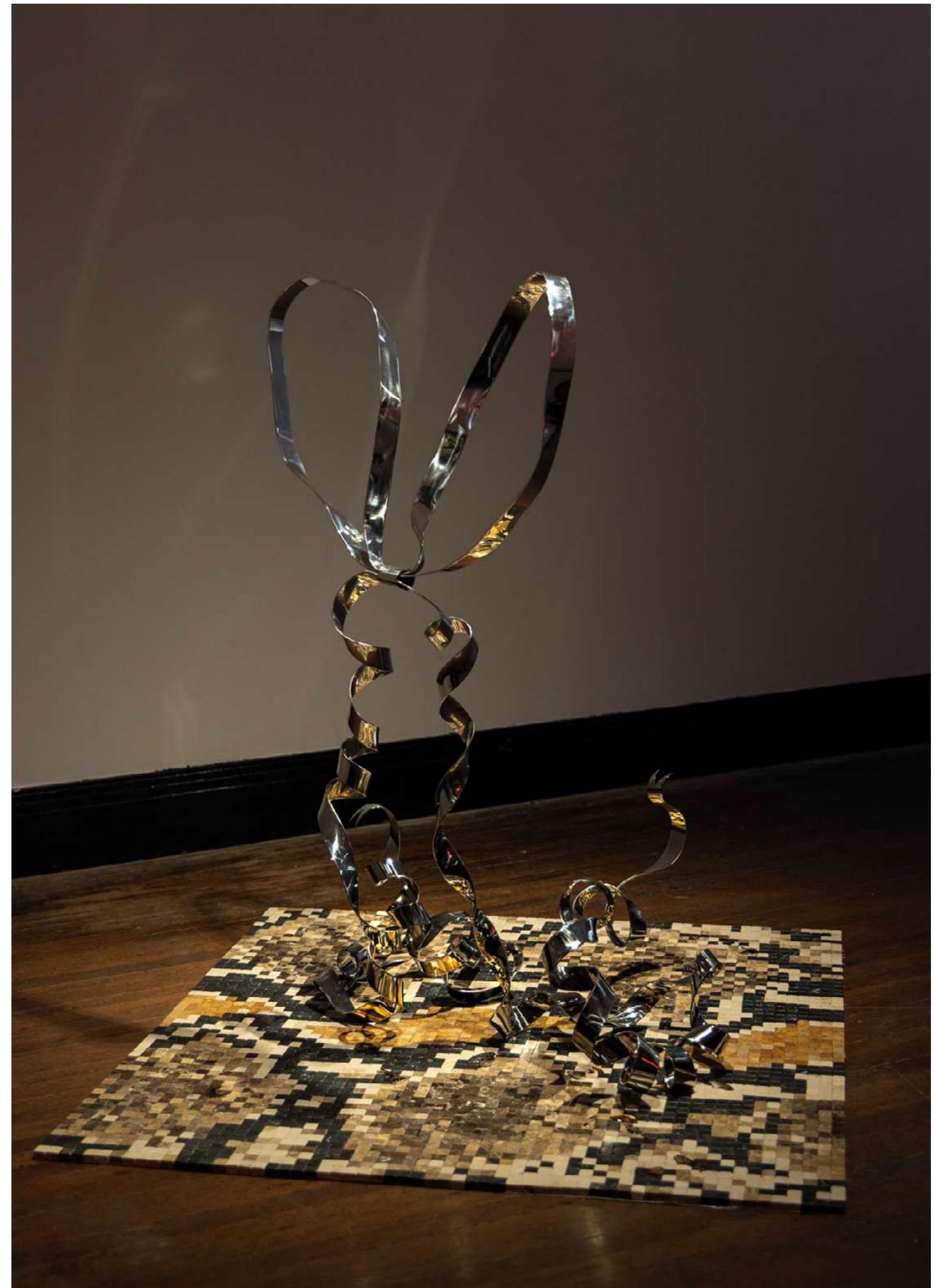
不锈钢、蝴蝶标本、树脂、大理石、环氧彩砂、亚克力

Butterfly Killer No.03

2024

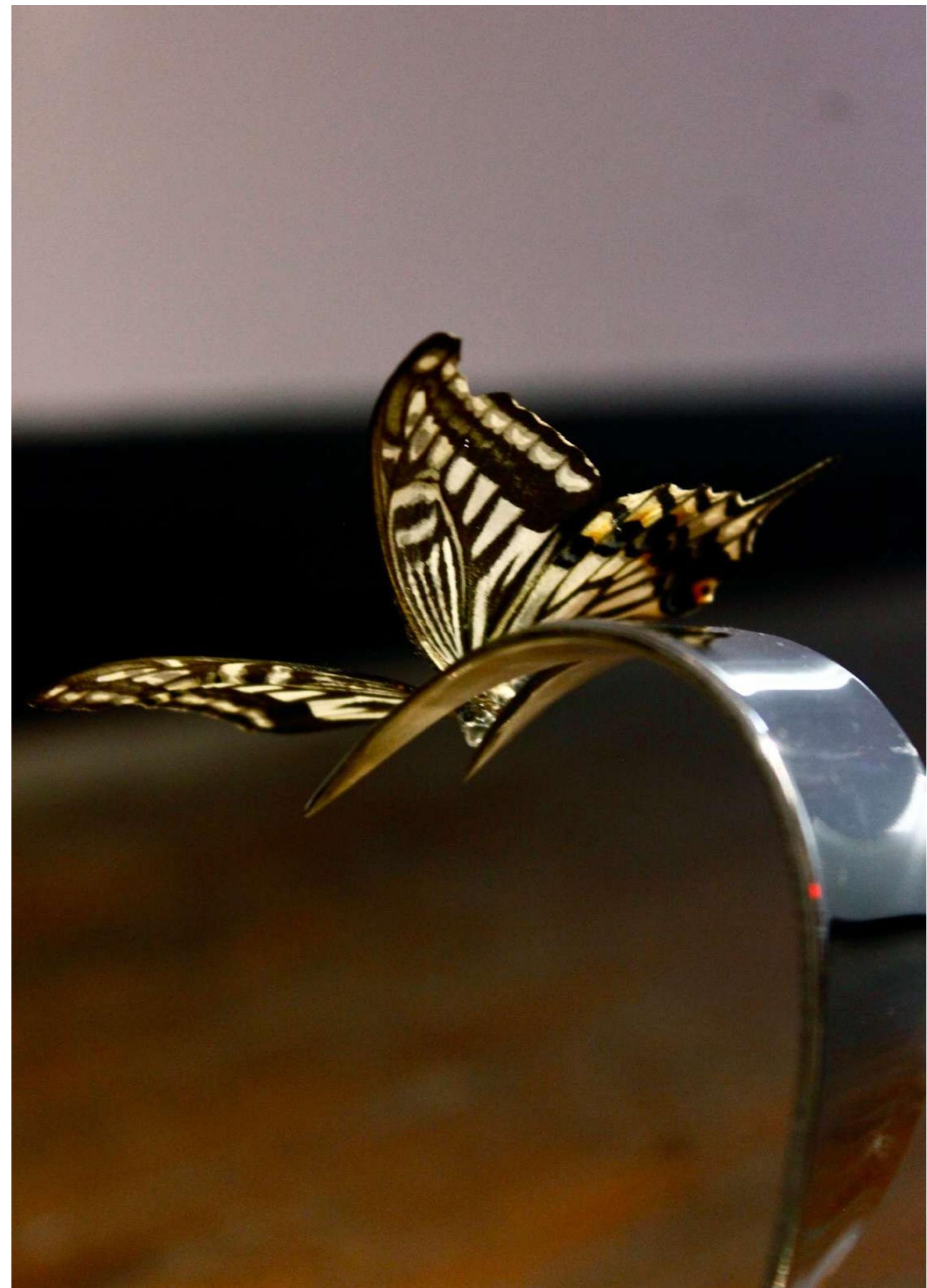
100 × 100 × 110 cm

Stainless steel, butterfly specimens, resin, mable, epoxy, acrylic





蝴蝶杀手 No.03 *Butterfly Killer No.3*, 2024, 100 × 100 × 110 cm, 不锈钢、蝴蝶标本、树脂、大理石、环氧彩砂、亚克力 Stainless steel, butterfly specimens, resin, mable, epoxy, acrylic



蝴蝶杀手 No.03 *Butterfly Killer No.03*, 2024, 100 × 100 × 110 cm, 不锈钢、蝴蝶标本、树脂、大理石、环氧彩砂、亚克力 Stainless steel, butterfly specimens, resin, mable, epoxy, acrylic

最好中的最好

2024

35 × 35 × 50 cm

树脂、蚂蚁标本、LED

The Best of the Best

2024

35 × 35 × 50 cm

Resin, ant specimen, LED





最好中的最好 *The Best of the Best*, 2024, 35 × 35 × 50 cm, 树脂、蚂蚁标本、LED Resin, ant specimen, LED

我既有钱又有名。我可以为一切付款。

2024

55 × 55 × 75 cm

树脂、蚂蚁标本、LED

枝形吊灯 (chandelier) 最早开始于中世纪的贵族，在 19 世纪变得更加繁复，在宫殿、贵族、僧侣和商人阶层使用，后又在某一刻进入中国，并被广泛使用成为一种代表奢华的装饰。

在这一系列的雕塑中，我描摹了各种欧洲古董枝形吊灯的侧视图，然后在建模软件中将侧面图围绕中轴旋转 360 度，形成了雕塑主体的形状，它看起来像一个蛋糕。

当灯亮起那一刻，飞蛾和小虫会被吸引而来，欲望被点亮了，你开始在这个念头里轮回。

I'm Rich and Famous. I Can Pay For Everything.

2024

55 × 55 × 75 cm

Resin, ant specimen, LED

The chandelier originated with medieval nobility and became more elaborate in the 19th century, used in palaces by nobility, clergy, and merchants. At some point, it was introduced to China and became widely used as a symbol of luxury.

In this series of sculptures, I drew profiles of various European antique chandeliers from the Metropolitan Museum's collection. Then, using Rhino, I rotated these profiles 360 degrees around a central axis, forming the shape of the sculptures, which resemble cakes.

When the light is turned on, moths and bugs are drawn to it. Desire is illuminated, and you find yourself caught in an endless cycle of thought.





我既有钱又有名。我可以为一切付款。I'm Rich and Famous. I Can Pay For Everything., 2024, 55 × 55 × 75 cm, 树脂、蚂蚁标本、LED Resin, ant specimen, LED



我既有钱又有名。我可以为一切付款。I'm Rich and Famous. I Can Pay For Everything., 2024, 55 × 55 × 75 cm, 树脂、蚂蚁标本、LED Resin, ant specimen, LED



猎手

2023,

水、精油、亚克力、LED、橡胶、水管、铃铛、布料、身体

双臂的手肘处延伸出触须般的透明长条，长条的末端是夜钓时所用的小灯和报警铃铛，我以此将身体的动态延长放大，用延伸物的颤动和声音，可视化身体的行动引发的波动。与此同时，有带有香气的水流从我的右手手腕处涌出，顺着指尖滴落下来，而水的来源对观众来说是完全神秘的。我在空间中徘徊并与观众互动，我将水珠滴在他们的身上、与他们握手、或划过他们的掌心，直到空气中都充满香气。

最初的灵感是想要模仿新葡京赌场酒店大堂里的水晶吊灯，很强大又很脆弱，又带着一种华丽的引诱。

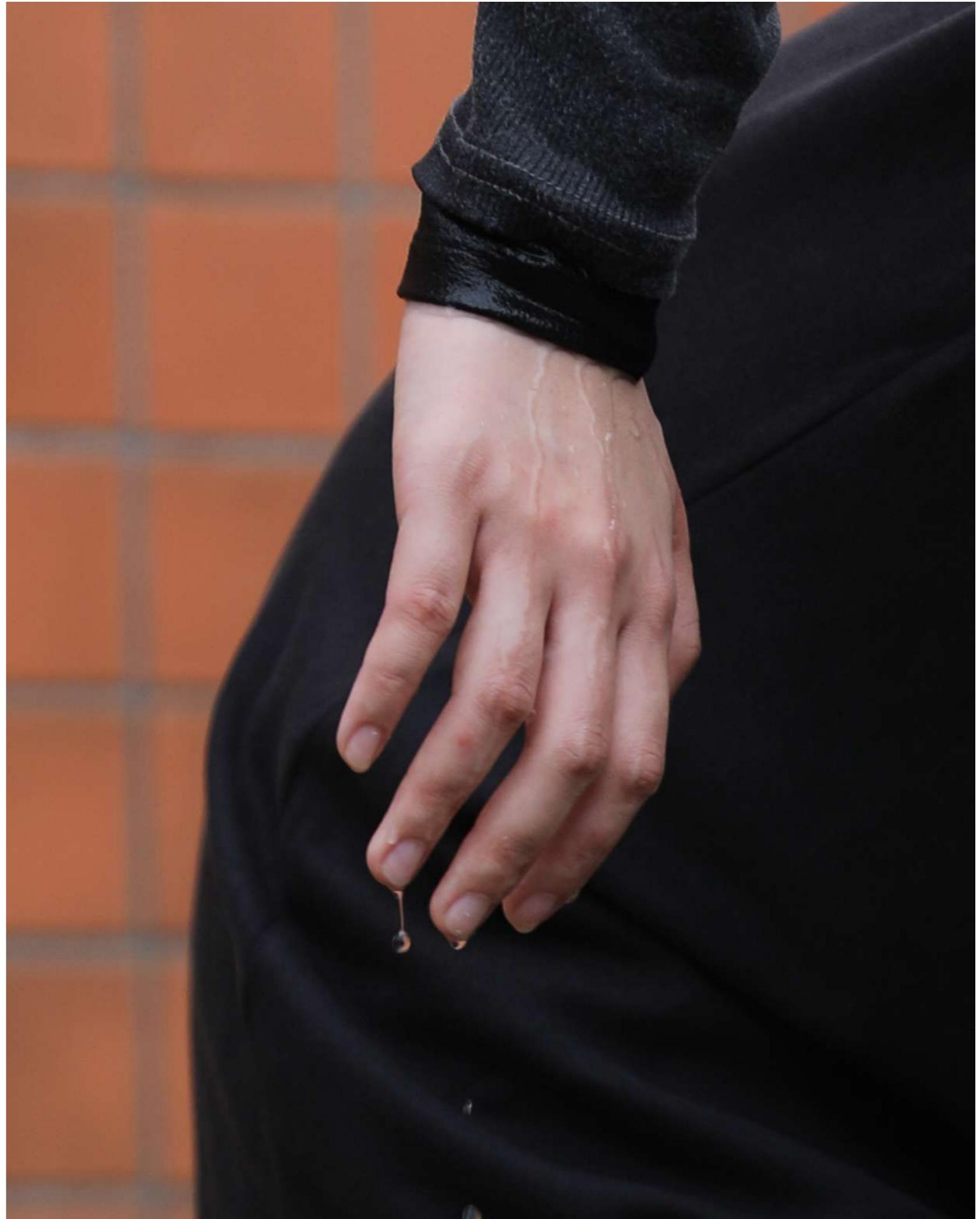
Hunter

2023,

Water, essential oil, acrylic, LED, rubber, water pipe, bell, fabric, human body

From each limb extends tentacle-like transparent strips, with the tips of these strips featuring small lights and alarm bells used in night fishing. I use them to magnify the dynamics of the body, visualizing the fluctuations caused by the movement of the body through the trembling and sound of the extensions. Meanwhile, fragrant water flows from my right wrist, dripping down along the fingertips, and the source of the water remains completely mysterious to the audience. I wander in space and interact with the audience, dripping water droplets on them, shaking hands, or sliding over their palms until the air is filled with fragrance.

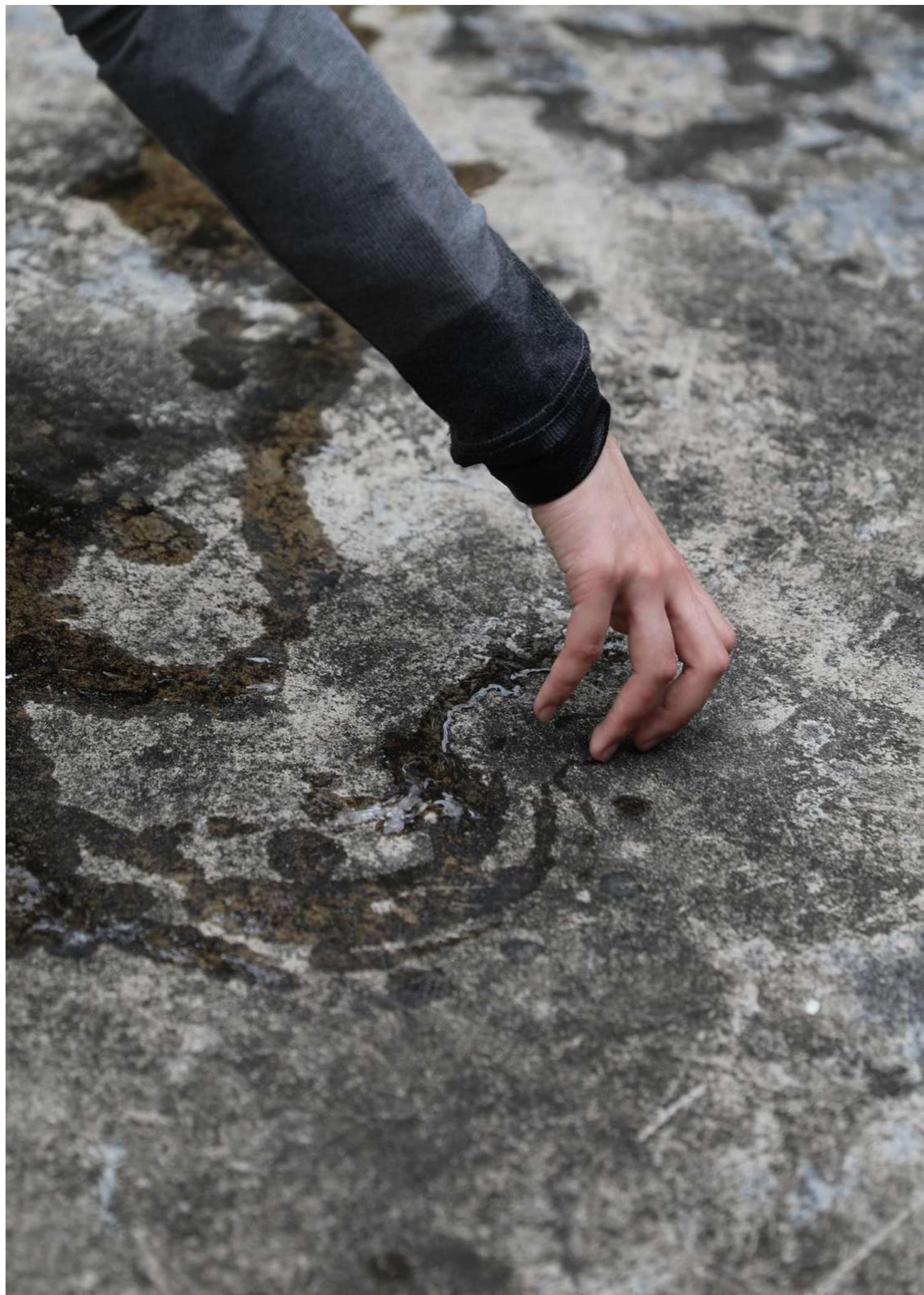
This performance was inspired by the crystal chandeliers in the lobby of the Casino Lisboa—powerful yet fragile, with a dangerous allure.



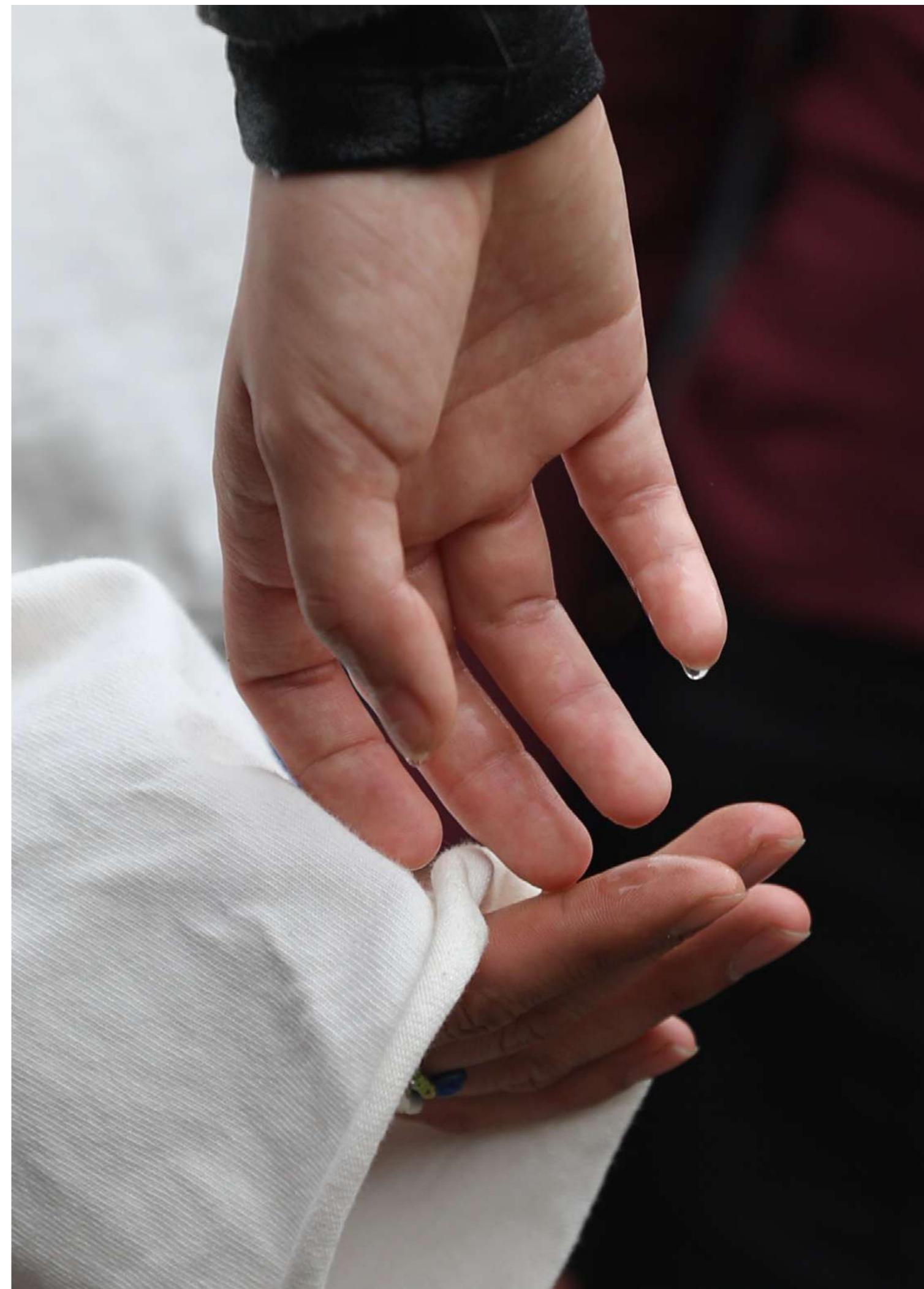


猎手, 2023, 水、精油、丙烯颜料、LED、橡胶、水管、铃铛、布料、人体

Hunter, 2023, Water, essential oil, acrylic, LED, rubber, water pipe, bell, fabric, human body



猎手, 2023, 水、精油、丙烯颜料、LED、橡胶、水管、铃铛、布料、人体



Hunter, 2023, Water, essential oil, acrylic, LED, rubber, water pipe, bell, fabric, human body

绿水

2023,

140 × 29 × 50 cm,

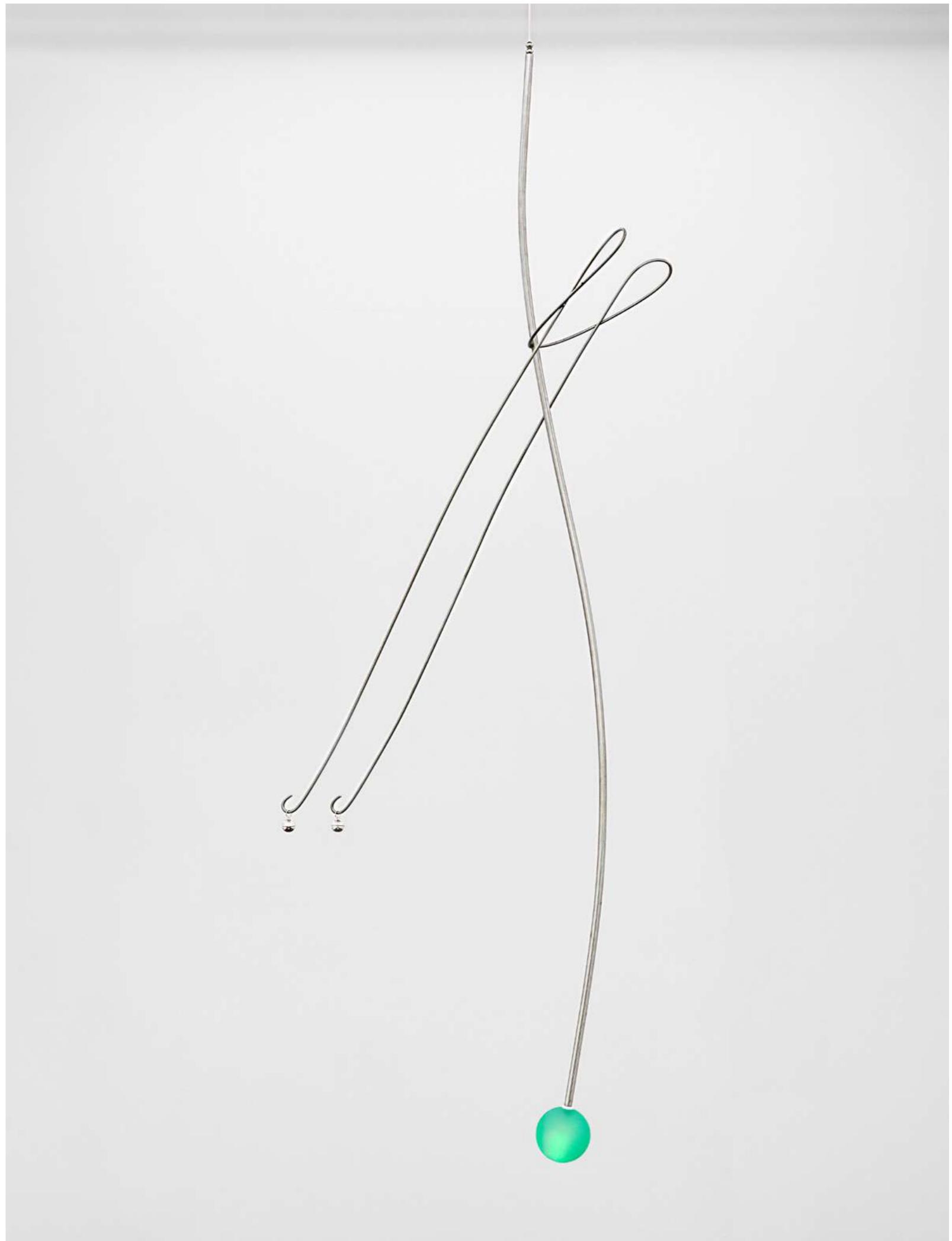
不锈钢、LED、银、铜线、3D 打印透明树脂、橡胶

Green Water

2023,

140 × 29 × 50 cm,

Stainless steel, LED, silver, copper wire, 3D-printed resin, rubber



再一次
2023,
60 × 52 × 15 cm,
木头、清漆、LED、纸



Again
2023,
60 × 52 × 15 cm,
Wood, wood varnish, LED, paper



再一次, 2023, 60 × 52 × 15 cm, 木头、清漆、LED、纸



Again, 2023, Wood, wood varnish, LED, paper

开幕花篮

2023,
30 × 110 × 110 cm,
不锈钢、LED、铜线、3D 打印透明树脂、橡胶



Opening Flower

2023,
30 × 110 × 110 cm,
Stainless steel, LED, copper wire, 3D-printed resin, rubber

蛋

2023,

190 × 105 × 30 cm,

铁丝、树脂、油漆、沙子、LED、鸡蛋、铜线、不锈钢

Egg

2023,

190 × 105 × 30 cm,

Steel wire, resin, paint, sand, LED, egg, copper wire, stainless steel





蛋，2023，铁丝、树脂、油漆、沙子、LED、鸡蛋、铜线、不锈钢



Egg, 2023, Steel wire, resin, paint, sand, LED, egg, copper wire, stainless steel

失手

2023,

26 × 20 × 125 cm,

不锈钢、LED、陶瓷、铜线、塑料、树脂、蝴蝶标本



Accident

2023,

26 × 20 × 125 cm,

Stainless steel, LED, ceramic, copper wire, plastic, resin, butterfly specimen



失手, 2023, 不锈钢、LED、陶瓷、铜线、塑料、树脂、蝴蝶标本



Accident, 2023, Stainless steel, LED, ceramic, copper wire, plastic, resin, butterfly specimen

贪吃自己蛇
2023,
5.5 x 5.5cm,
饼干

我希望观众能把我的雕塑吃掉、消化、吸收，然后雕塑就消失了。

Ouroboros
2023,
5.5 x 5.5cm,
Cookie

I want the audience to eat, digest, and absorb my sculptures, and then the sculptures disappear.





贪吃自己蛇，2023, 5.5 x 5.5cm, 饼干

Ouroboros, 2023, 5.5 x 5.5cm, Cookie

从长江中心而来 01

2023,

石头、绳子、布料、草帽、人的身体

视频链接: <https://vimeo.com/839799748?share=copy>

在重庆菜园坝，我一路走到长江中心因为退潮而裸露的河床，河床上是各种各样的鹅卵石，于是我决定用绳子打结将鹅卵石串联起来，做成一条尾巴。为了完成尾巴的制作，我连着三天每天横跨长江，走到江心的河床上挑选石头，并根据石头的形状打结绳子。反复的步行让我熟悉一路上的地貌，我甚至能记得一些石头的位置。

最后，我将尾巴的一端固定在我尾骨的位置上，匍匐在礁石上爬行。尾巴的存在和重量迫使我不断调整爬行的姿势，有时它也会卡在礁石之间，在爬行中石头相互撞击发出声音。过程中我没有和观众进行任何互动，因为完全顾不上了，我努力用一种新的身体感官去体会和理解这个环境。



From the Center of the Yangtze River 01

2023,

Rock, Rope, Fabric, Straw Hat, Human Body

Video Link: <https://vimeo.com/839799748?share=copy>

In Chongqing, I walked all the way to the exposed riverbed low tide in the center of the Yangtze River. On the riverbed were all kinds of rocks, so I decided to make a tail by stringing the rocks together with a rope. To complete the tail, I walked across the Yangtze River for three days in a row, picking rocks from the riverbed in the center of the river and knotting the rope according to the shape of the rocks. The repeated walks made me familiar with the terrain along the way, and I could even remember the location of some of the rocks.

Finally, I fixed the end of my tail in the position of my tailbone and crawled prostrate on the reef. The presence and weight of the tail forced me to constantly adjust my crawling position, and sometimes it would get stuck between the rocks, making sounds as the rocks hit each other during the crawl. I did not interact with the audience in any way during the process, as it was completely out of my mind and I was immersed in experiencing and understanding the environment with a new physical sense.



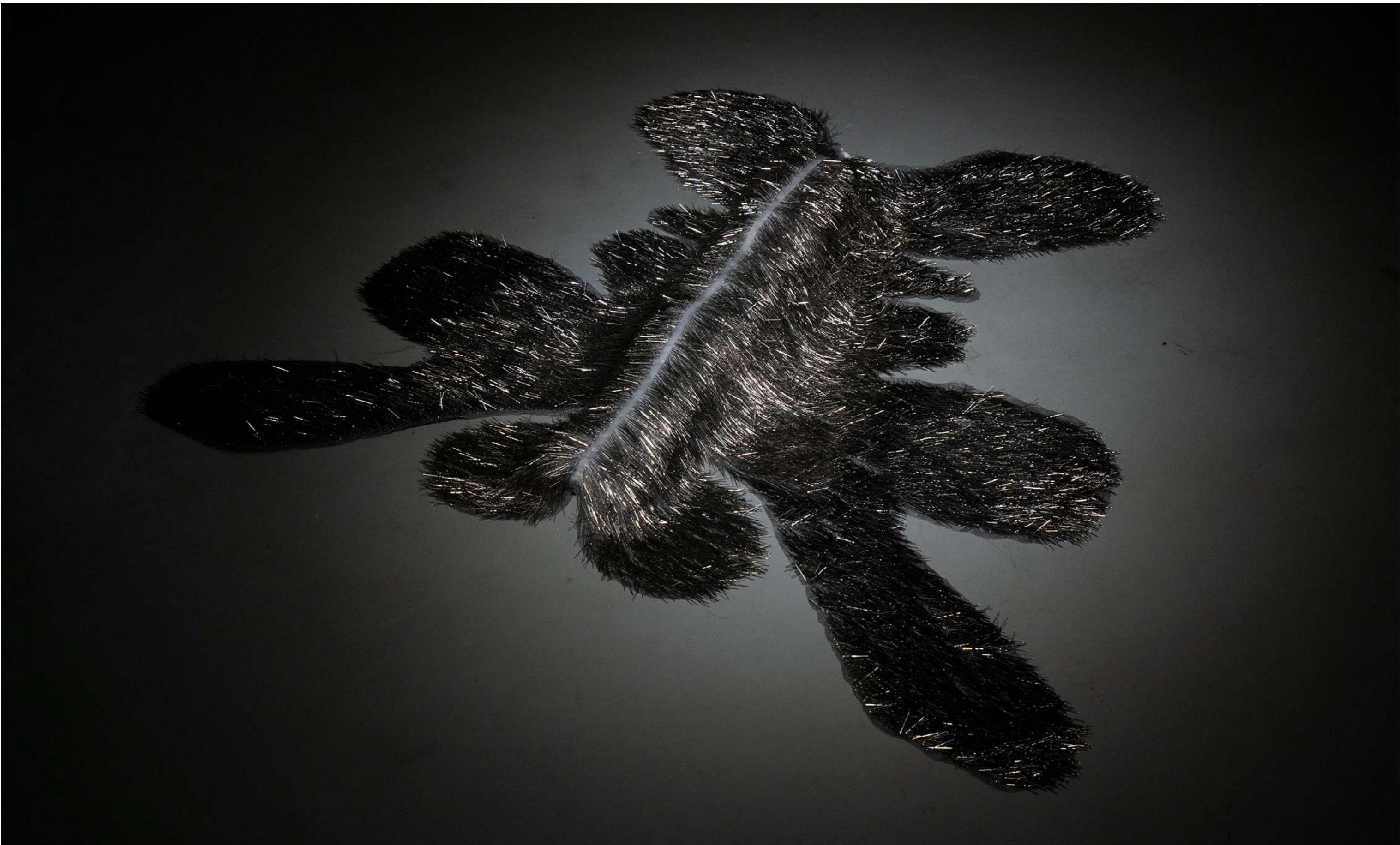
从长江中心而来 01, 2023, 石头、绳子、布料、草帽、人的身体

From the Center of the Yangtze River 01, 2023, Pebble, Rope, Fabric, Straw Hat, Human Body



从长江中心而来 01, 2023, 石头、绳子、布料、草帽、人的身体

From the Center of the Yangtze River 01, 2023, Pebble, Rope, Fabric, Straw Hat, Human Body



银针怪兽

2022, 143 × 115 × 20 cm, 银针、窗纱网布

我将数万根针编织成一张兽皮，如果你顺着针的走势抚摸怪兽的皮毛，会感觉到一种柔软；但如果你逆着毛摸，就会有被刺痛的危险。

Silver Monster

2021, 143 × 115 × 20 cm, Pin, Insect Screen

I sew a fur with numerous silver pins and lay it on my body to transform into a monster with this silver pinned fur. If you stroke me following the direction of the pin tips, you will feel softness; yet if you do it with an opposite direction, you bear the danger of being stung.



银针怪兽, 2022, 银针、窗纱网布、身体

Silver Monster, 2022, Pin, Insect Screen, Human Body



银针怪兽, 2022, 银针、窗纱网布、身体

Silver Monster, 2022, Pin, Insect Screen, Human Body

一种拒绝

2021

金属、织物、人造毛皮、头发、扎带、羽毛、身体

我想：如果做一个人需要那样的复杂和虚伪的话，我宁愿做别的东西。于是我做了这个表演，我脱下人社会性的皮囊，进入一个新的身体与身份，与观众无声地互动和交流，体验一种新的亲密。

当时我正在一个公司打工，但是对于工作场所的官僚主义和虚伪感到深深厌倦，于是有了做这个作品的想法。然而在艺术空间的表演完成后，我在离职的前一天凌晨，溜进了办公室大楼，再次表演了这个作品。没有一个观众，但这是我为我自己而做的小小抗议。

This Performance Is a Form of Refusal

2021、 Metal, Fabric, Faux Fur, Hair, Cable Tie, Feather, Human Body

I was working for a company, but I grew exhausted from the bureaucracy and hypocrisy in the workplace, which inspired me to create this performance. If being human requires that kind of sophistication and pretense, I'd rather become something else. So, I took off the "social human skin" and entered into a new body and identity, silently interacting with the audience to create a unique kind of intimacy in the exhibition space.

After performing in the exhibition space, the night before I quit, I slipped into the office building and performed the piece again. This time, there was no audience—it was my small act of protest, just for myself.





一种拒绝 , 2021, 行为表演

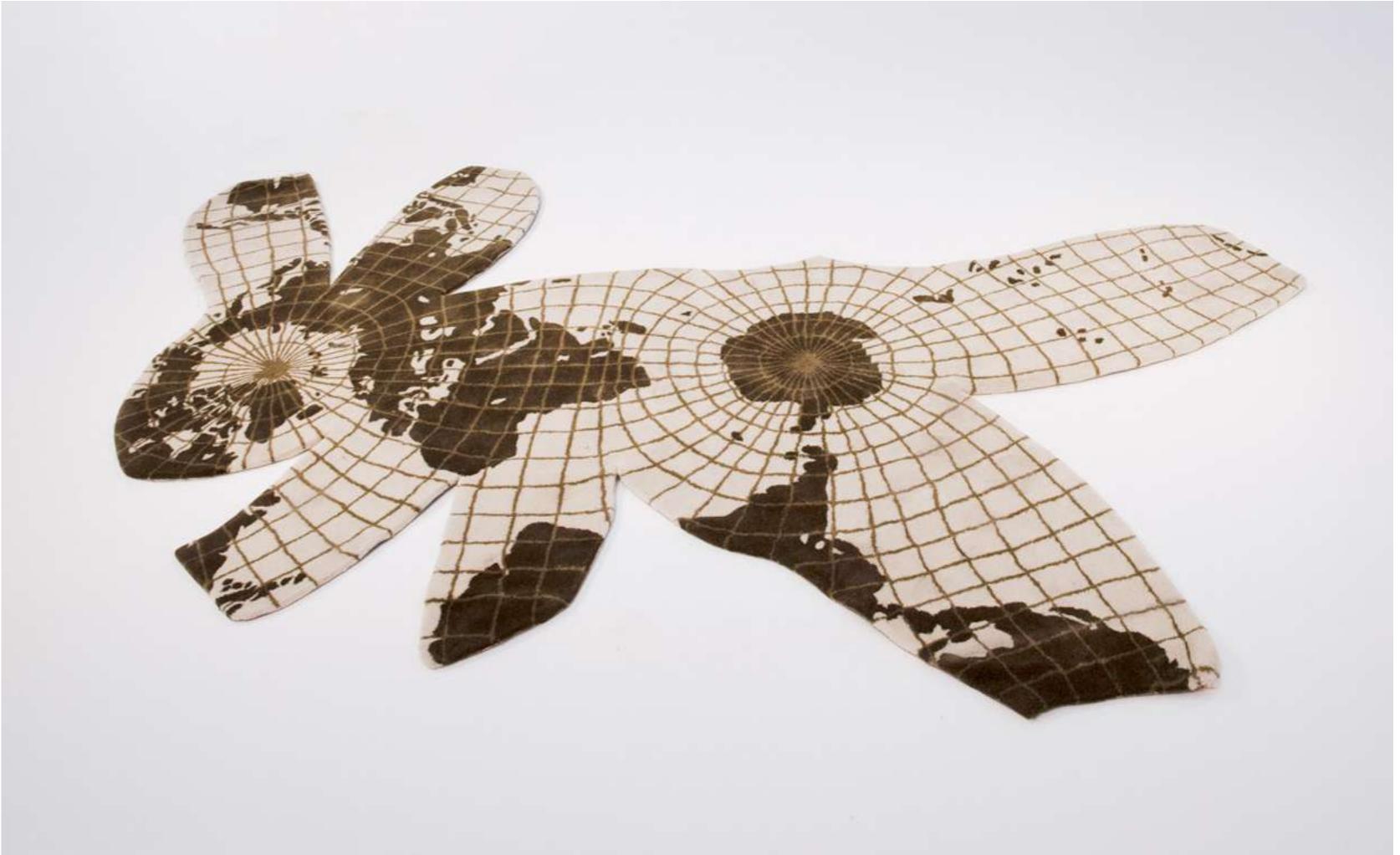
This Performance Is a Form of Refusal, 2021, Metal, Fabric, Faux Fur, Hair, Cable Tie, Feather, Human Body

斑点小兔、橘子皮、或是世界地图

2021, 2.5 x 1.75m, 地毯

游戏是建造一个平行于真实世界的微缩世界，而世界地图则是像剥橘子一样，用经纬线分割，再将三维空间展开摊平成二维平面，建立一个微缩的地球。将地球表面展开投影的方式，决定了我们所看到的大洲与海洋的形状，把地球转换成平面地图必然会发生变形，许多种投影方式被设计出来，尽可能地展现世界的面貌与联系。

你用不同的规则剥橘子，就得到不同的结果，没有人做错，因为也没有人完全做对过。

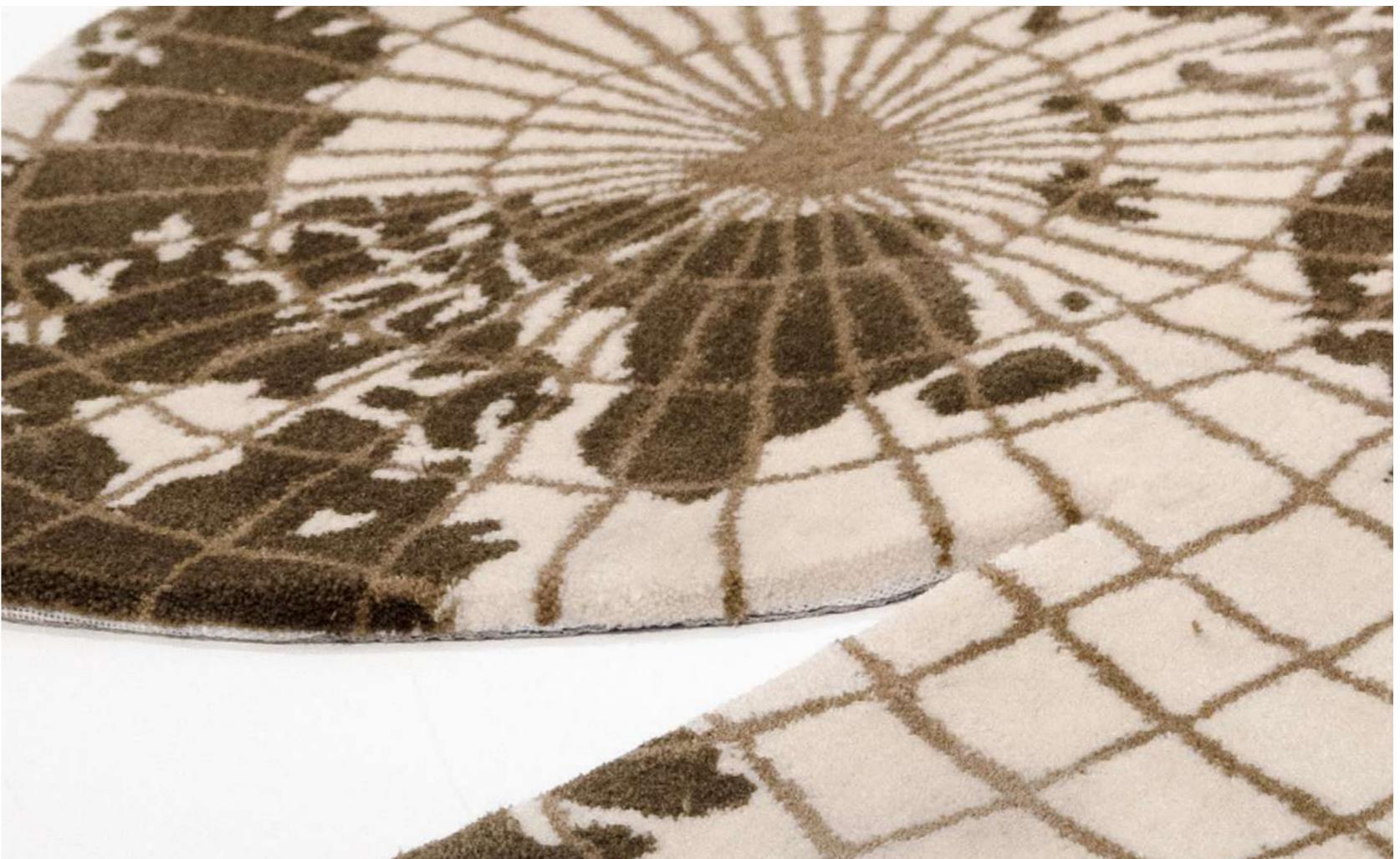


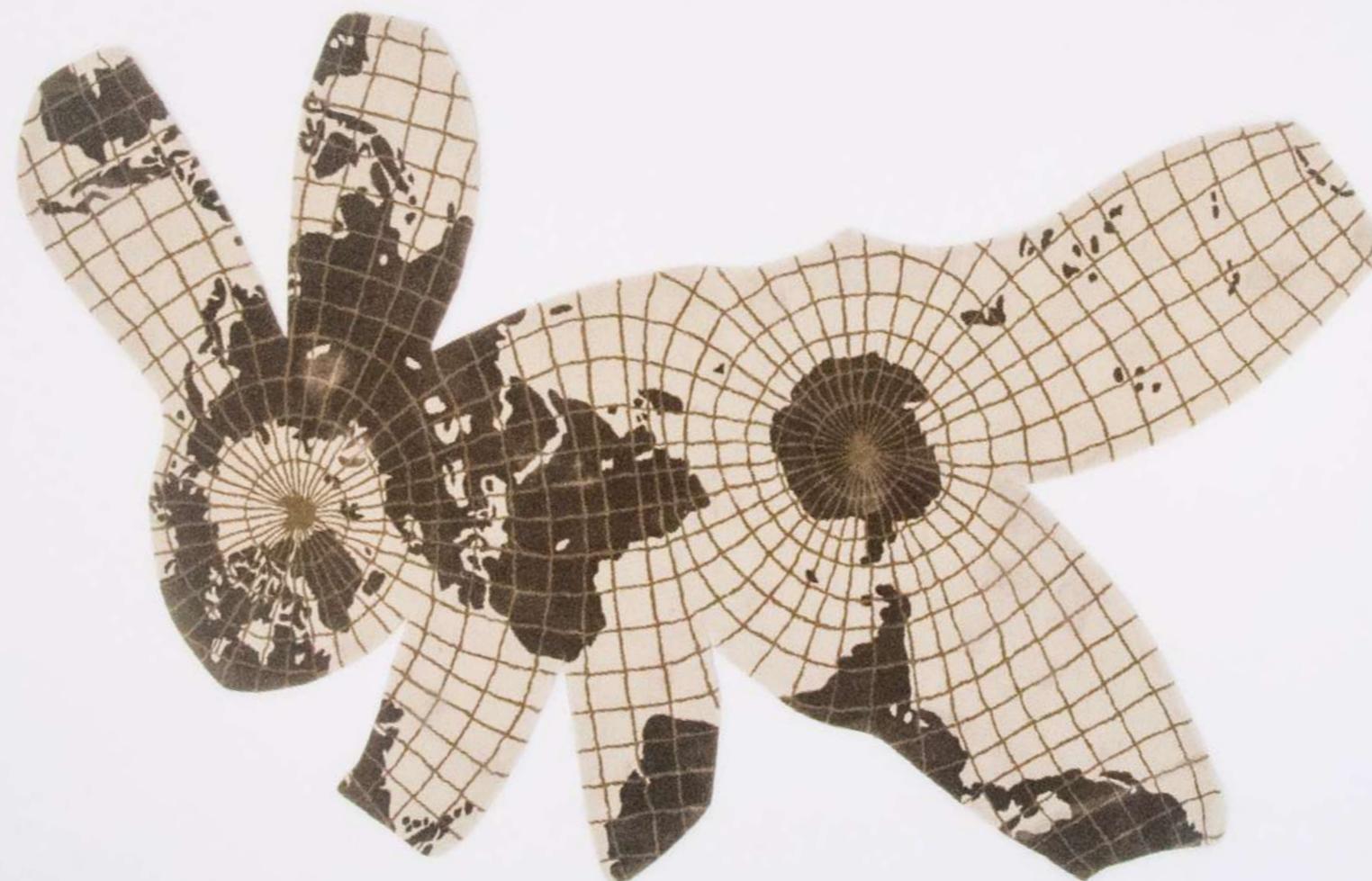
A Spotted Bunny, Tangerine Peel, or Map of the World

2021, 2.5 x 1.75m, Carpet

Games are miniature worlds built in parallel to the real world. Meanwhile, world maps are dissected by latitude and longitude lines, which flattened the three-dimensional space and formed a two-dimensional miniature earth. Turning the earth into a flattened map will necessarily involve some kind of distortion. How we project the surface of the earth determines the shape of the continents and oceans we see. There already exist many ways of projection, to demonstrate the appearance and connections of the world as accurately as possible.

If you use different ways to peel a tangerine, you will get different results. No one has done it wrong, because no one has done it right.





9

欲望的偏移：火

2021, 影像

一位居家防疫隔离中的年轻女子，为了抵抗虚拟网络交流带来的情感麻木，她在手心点燃了蜡烛。而在这次与火的亲密接触后，她认为自己爱上了火，并开始一系列使自己与火更亲近的行为。

然而，当她为了让火更长久地停留在手中而点燃手掌后，她因为无法战胜恐惧扑灭了火焰。因此，她发现她声称的对火的爱，是为开脱自身自私的借口，她的欲求早已偏离了火，她真正的目的是凭借火的强大脱离自己作为凡人的平庸。

视频链接：<https://vimeo.com/540782835>



The Deviation of Desire: Fire

2021, Video

A young woman quarantining at home lights a candle on her palm in order to fight against the numbness caused by virtual online interaction. After this intimate contact with flames, she thinks that she has fallen in love with fire. And then, she started a series of practices to get closer to fire.

However, when she burns her hand in order to keep the fire in her hand longer, she puts off the flame because she can not conquer her fear. Therefore, she finds out the love that she has claimed towards fire is a statement to shield and mitigate her desires and selfishness. Her desire object has already deviated from fire. Her real purpose is to use the beauty and power of fire to escape from her own mediocrity as a mortal. Then, after realizing this, she starts to reflect on herself and to make her confession.

Video Link: <https://vimeo.com/540782835>





欲望的偏移：火，2021，影像

The Deviation of Desire: Fire, 2021, Video



那么近那么远

2018, 尺寸可变, LED、感应器、帆布、木头、电线

空间中有一个粉红色的灯，玫瑰色光辉充满这个空间，入口非常狭窄，只能一人通过，但当你踏入入口的一刻，感应器被触发，灯就熄灭了；你退后，它又重新亮起来。你只能看着它，但不能体验它，不能走进粉色的光里。

So Close Yet So Far

2018, Variable, LED, Sensor, Canvas, Wood, Cable

When one thing is intangible, we easily romanticize it, but once we grasp it, the illusion we had before suddenly disappears. I want the viewers to experience disappointment in this interactive piece. I created a small space which is filled with rosy light coming from a circular light hang on the wall. There is a narrow entrance for viewers to see the light and enter into the space. Once the audience steps into the room, the the light will turn off immediately; when the audience steps out, the light will turn on again.

黎佳仪 Joy Li

Born in 1999 in Gansu, China. Lives and works in New Haven, CT.

joylistudio@gmail.com

joyli.art

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，辅修戏剧，现就读于耶鲁大学艺术学院雕塑系。她的作品包括雕塑、装置、行为、与影像等多种媒介，她通过作品重新诠释物品与身体，放大日常之物中的诱惑与危险性，让观众用一种陌生的方式去观看和体验他们熟悉的事物。

其近期个展和项目包括：“加油站（十）”，2024, Vanguard Gallery, 上海; “伊卡洛斯的翅膀”，2024, 广东时代美术馆, 广州; “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。其近期群展包括：“保时捷“中国青年艺术家双年评选”提名艺术家作品展”，上海展览中心, 上海; “东西南北风：另一种南方现场”，2024, 广东当代艺术中心, 广州; “把门打开”，2024, Gallery func, 上海; “一开始是无功而返的”，2024, Petitree, 深圳; “仪式躯体”，2024, 广东时代美术馆, 广州; “人类之后: 兽的印记”，2024, Tomorrow Maybe, 香港; “纪念品橱窗”，2024, 树美术馆, 北京; “家在成立之时”，2023, Third Street Gallery, 上海; “绑住”，2023, 武溪园, LINSEED, 首尔; “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, 树美术馆, 北京。

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 is currently studying in the MFA Sculpture program at Yale School of Art, expected to graduate in 2026. Her works include sculpture, installation, performance, and video, exploring the tension of interactions between objects, emotions, and relationships. In her works, she reinterprets objects and bodies to magnify the allure and danger inherent in everyday items, allowing the audience to re-experience and interact familiar things in unfamiliar ways.

Her recent solo exhibitions and projects include: “Gas Station X”, 2024, Vanguard Gallery, Shanghai; “Icarus’ Wings”, 2024, Guangdong Times Museum, Guangzhou; “Green Water”, 2023, LINSEED, Shanghai; “Golden Lines and White Lightings”, 2023, Aranya, Chengde; “Salomé”, 2022, 33ml OFFSPACE, Shanghai; “Collective Dreaming”,

2020, BBOX, Baltimore; “The Skin of a Human Being”, 2019, Gateway Gallery 1, Baltimore. Her selected group exhibitions include: “Ballet with the Devil”, PODIUM, Hong Kong; “Porsche ‘Young Chinese Artist of the Year’ Nominees’ Exhibition”, Shanghai Exhibition Center, Shanghai; “Four Winds: A Different Perspective on Southern Art”, 2024, Guangdong Contemporary Art Center, Guangzhou; “Open the Door”, 2024, Gallery func, Shanghai; “At the Beginning, You Find Nothing There”, 2024, Petitree, Shenzhen; “Embodied Rituals”, 2024, Guangdong Times Museum, Guangzhou; “After Human: Marks of the Beasts”, 2024, Tomorrow Maybe, Hong Kong; “The Nostalgic Collection”, 2024, Tree Art Museum, Beijing; “moments that home came into being”, 2023, Third Street Gallery, Shanghai; “Tie Up”, 2023, Mugyewon, LINSEED, Seoul; “LAB 2: Co-Working Space”, 2022, LIU HAISU 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.

教育背景

2026 艺术硕士, 雕塑
耶鲁大学艺术学院, 纽黑文, 美国

2021 艺术学士, 跨学科雕塑
马里兰艺术学院, 巴尔的摩, 美国

个人展览

2024 加油站（十）, Vanguard Gallery, 上海

2023 绿水, LINSEED, 上海

2022 莎乐美, 33ml OFFSPACE, 上海

2019 人类皮囊, Gateway Gallery 1, 巴尔的摩, 美国

演出 / 剧场

2024 伊卡洛斯的翅膀, 广东时代美术馆, 广州
银针怪兽, Tomorrow Maybe, 香港

2023 一种拒绝, UCCA GALA, 上海
猎手, 树美术馆, 北京
猎手, 第十一届UP-ON向上国际现场艺术节, 成都
金色线条和白色光点, 阿那亚, 承德

2020 集体梦境, BBOX剧场空间, 巴尔的摩, 美国

2019 人类皮囊, 26th Benefit Fashion Show, Falvey Hall, 巴尔的摩, 美国

2018 You'll Never Meet Mac DeMarco, BBOX剧场空间, 巴尔的摩, 美国

群展

2025 魔影共舞, PODIUM, 香港
诗歌的诞生, THE SHOPHOUSE, 香港

2024 保时捷“中国青年艺术家双年评选”提名艺术家作品展, 上海展览中心, 上海
Torsos in Rain: Post Hit-and-Run, New Uncanny Gallery, 纽约, 美国
东西南北风: 另一种南方现场, 广东当代艺术中心, 广州
谜语, 香格纳画廊 x 魔灯院, 佛山
把门打开, Gallery func, 上海
一开始是无功而返的, Petitree, 深圳
仪式躯体, 广东时代美术馆, 广州
人类之后: 兽的印记, Tomorrow Maybe, 香港
纪念品橱窗, 树美术馆, 北京

2023 家在成立之时, Third Street Gallery, 上海
绑住, 武溪园, LINSEED, 首尔

2022 2号实验室:联合办公室, 刘海粟美术馆, 上海

2021 青年100, 嘉德艺术中心, 北京
饥饿艺术家, 宴会 Élysée, 上海
兔子洞, Arkila 艺术中心, 上海
众, 金臣亦飞鸣美术馆, 上海
泄密的心, HEREON, 上海
出席 / 缺席, 上海喜马拉雅美术馆, 上海
未来没有我——第二届快闪双年展, 九美术馆, 北京
幕间复象DOUBLE INTERVAL, 占川书局, 黄山
Remedy 拾遗补阙, 1862时尚艺术中心, 上海
从跳棋到复杂系统, 成都时代美术馆, 成都
正在重新规划路线, 北京树美术馆, 北京

2020 POP-UP Reading Room, OWSpace, 杭州

2019 Identity:Smashing Labels, Main 0 Gallery, 巴尔的摩, 美国
Humanscape, Fox Building, 巴尔的摩, 美国
Coordinates, Piano Gallery, 巴尔的摩, 美国
Our Words Will Still Be Heard, MICA PLACE, 巴尔的摩, 美国

2018 Draw itOUT!, Meyerhoff Gallery, 巴尔的摩, 美国
Chinese Young Artists, Brown Center, 巴尔的摩, 美国

获奖 / 驻地

2025 Schickle-Collingwood Prize, 耶鲁大学
2024-2025 保时捷“中国青年艺术家双年评选”

2024 Skowhegan School of Painting & Sculpture, 缅因, 美国

2023 第十届薪火行为艺术节, 重庆 + 成都

2021 游击战第五期, 栏杆外, 上海

2019 Micro-Grant, 马里兰艺术学院, 巴尔的摩, 美国

杰出国际学生奖, 马里兰艺术学院, 巴尔的摩, 美国

2018 Foundation Departmental Recognition Award, 马里兰艺术学院, 巴尔的摩, 美国

2017 Internl Award of Excellence, 马里兰艺术学院, 巴尔的摩, 美国

Academic Honors Scholarship, 马里兰艺术学院, 巴尔的摩, 美国

C. V. Starr Scholarship, 马里兰艺术学院, 巴尔的摩, 美国

Thalheimer Scholarship, 马里兰艺术学院, 巴尔的摩, 美国

采访/艺术评论

《以妄为常》, Numéro China, 2024 秋季刊

《可穿戴雕塑: 人与艺术的结合》, 芭莎艺术杂志 总第23期

《“Collective Dreaming” in the Time of COVID-19》, BmoreArt : <https://bmoreart.com/2020/03/collective-dreaming-in-the-time-of-covid-19.html>

讲座

2022 昆山杜克大学, 昆山

Education

2026 Yale School of Art, New Haven, CT
Master of Fine Arts, Sculpture

2021 Maryland Institute College of Art, Baltimore, MD
Bachelor of Fine Arts, Interdisciplinary Sculpture

Solo Exhibition

2024 Gas Station X, Vanguard Gallery, Shanghai

2023 Green Water, LINSEED, Shanghai

2022 Salomé, 33ml OFFSPACE, Shanghai

2019 The Skin of a Human Being, Gateway Gallery 1, Baltimore, MD

Performance / Theater

2024 Wings of Icarus, Guangdong Times Museum, Guangzhou
Sliver Monster, Tomorrow Maybe, Hong Kong

2023 This Performance Is a Form of Refusal, UCCA GALA, Shanghai
Hunter, Tree Art Museum, Beijing
Hunter, The 11th UP-ON International Live Art Festival, Chengdu
Golden Lines and White Lightings, Aranya, Chengde

2020 Collective Dreaming, BBOX, Baltimore, MD
2019 26th Benefit Fashion Show: Catalyst, Falvey Hall, Baltimore, MD
2018 You'll Never Meet Mac DeMarco, BBOX, Baltimore, MD

Selected Group Exhibition

2025 Ballet with the Devil, PODIUM, Hong Kong
Birth of Poetry, THE SHOPHOUSE, Hong Kong

2024 Porsche “Young Chinese Artist of the Year” Nominees’ Exhibition, Shanghai Exhibition Center, Shanghai
Torsos in Rain: Post Hit-and-Run, New Uncanny Gallery, New York, NY
Riddle, ShanghART x MOORON ART, Foshan, China
Four Winds: a Different Perspective on Southern Art, Guangdong Contemporary Art Center, Guangzhou
Open the Door, Gallery func, Shanghai
At the beginning, you find nothing there, Petitree, Shenzhen
Embodies Rituals, Guangdong Times Museum, Guangzhou
After Human: Marks of the Beasts, Tomorrow Maybe, Hong Kong
The Nostalgic Collection, Tree Art Museum, Beijing

2023 moments that home came into establishment, Third Street Gallery, Shanghai
Tie Up, Mugyewon, LINSEED, Seoul

2022 LAB 2: Co-Working Space, LIU HAISU Art Museum, Shanghai

2021 Art Nova 100, Guardian Art Center, Beijing
A Hunger Artist, Élysée, Shanghai
Rabbit Hole, Arkila Art Center, Shanghai
The Crowd, Jin Chen Yi Fei Ming Art Gallery, Shanghai
The Tell-Tale Heart, HEREON, Shanghai
Absence/Attendance, Himalayas Museum, Shanghai
Without Moi in Future – The Second Flash Biennale Invitation Initiative, Nine Art Museum, Beijing
DOUBLE INTERVAL, Brook Books, Huangshan
Remedy, 1862 Art Center, Shanghai
Communication Strategies: From Checkers to complex systems, Time Art Museum, Chengdu
Redirecting, Tree Art Museum, Beijing

2020 POP-UP Reading Room, OWSPACE, Hangzhou

2019 Identity:Smashing Labels, Main 0 Gallery, Baltimore, MD
Humanscape, Fox Building, Baltimore, MD
Coordinates, Piano Gallery, Baltimore, MD
Our Words Will Still Be Heard, MICA PLACE, Baltimore, MD

2018 Draw itOUT!, Meyerhoff Gallery, Baltimore, MD
Chinese Young Artists, Brown Center, Baltimore, MD

Award / Fellowship / Residency

2025 Schickle-Collingwood Prize, Yale School of Art, CT
Porsche “Young Chinese Artist of the Year” Award

2024 Skowhegan School of Painting & Sculpture, Madison, ME

2023 10th XINHUO Performance Art Festival + Residency, Chongqing and Chengdu

2021 Guerrilla War NO.5, Pararailing, Shanghai

2019 Micro-Grant, Maryland Institute College of Art, Baltimore, MD
Distinguished International Student Award, Maryland Institute College of Art, Baltimore, MD

2018 Foundation Departmental Recognition Award, Maryland Institute College of Art, Baltimore, MD

2017 Internl Award of Excellence, Maryland Institute College of Art, Baltimore, MD
Academic Honors Scholarship, Maryland Institute College of Art, Baltimore, MD
C. V. Starr Scholarship, Maryland Institute College of Art, Baltimore, MD
Thalheimer Scholarship, Maryland Institute College of Art, Baltimore, MD

Selected Press

Interview, Numéro China, 2024 Fall Issue

Art Merged into Human Being by Wearable Sculpture, “LEADING EDGE”section, BBART, vol.23

‘Collective Dreaming’ in the Time of COVID-19, by Laurence Ross, BmoreArt: <https://bmoreart.com/2020/03/collective-dreaming-in-the-time-of-covid-19.html>

Visiting Artist

2022 Duke Kunshan University, Kunshan