

山嵐
Remaining Island



李洋 Li Yang

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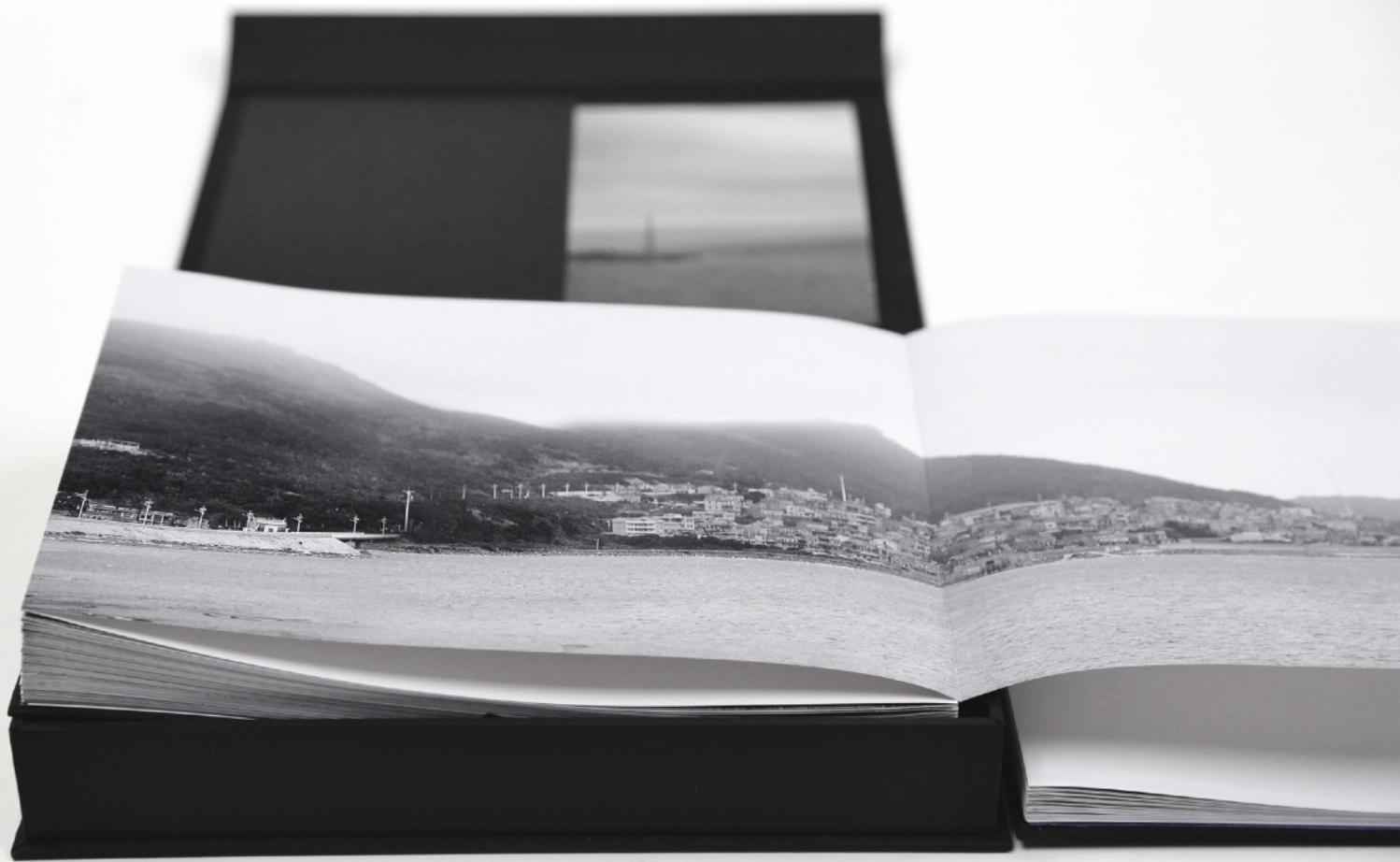
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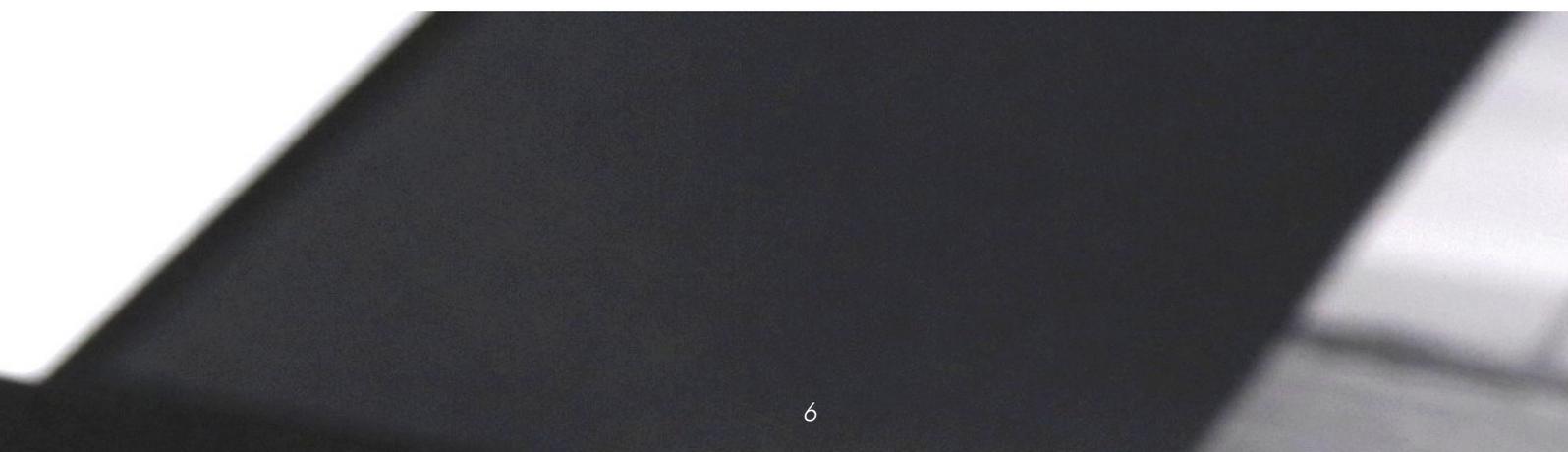
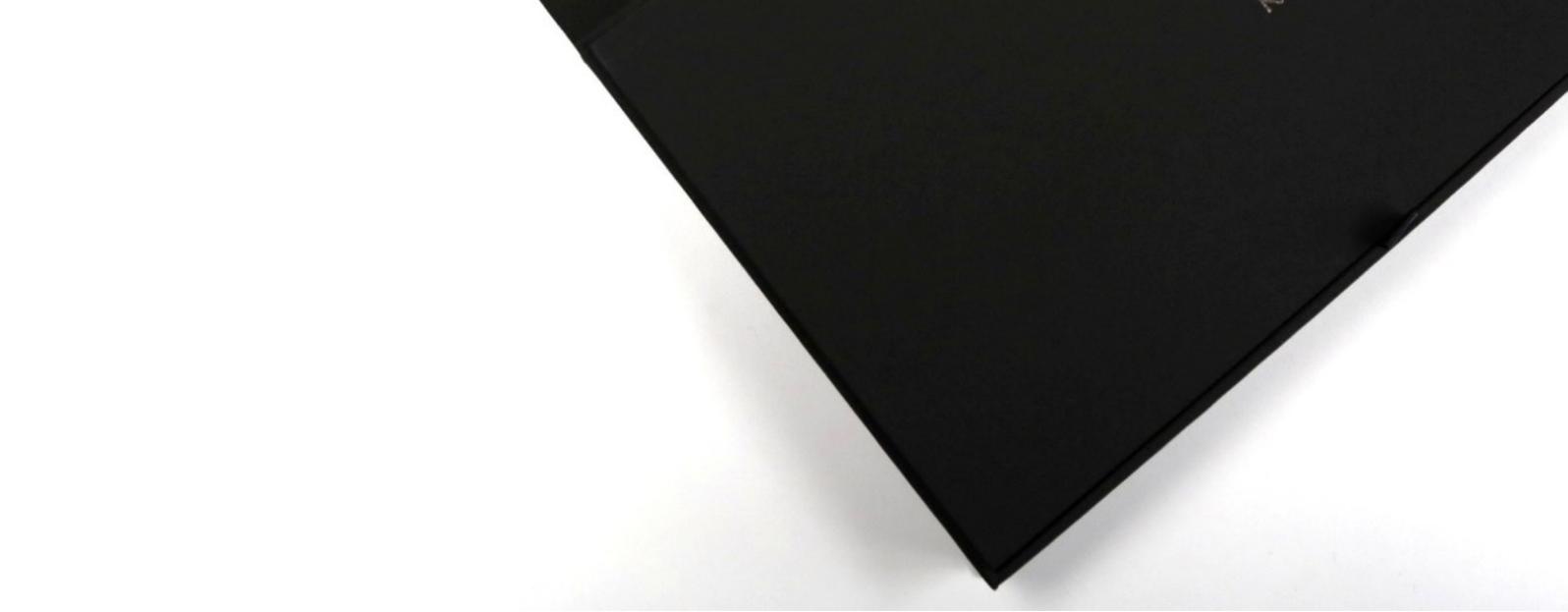
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Remaining Island

4. The Long Scroll of Fuchun Mountain Residence

The Long Scroll of Fuchun Mountain Residence is 700 cm long. It was painted by Huang Gongwang, one of the masters of the Yuan Dynasty. The scroll depicts the mountains and rivers in long scroll echoes Huang's highs and lows in his own life. Huang was called a "madman" in the imperial examination. At the age of 46, he was imprisoned. Later, he joined the Quanzhen Sect to study art and he began to paint "The Long Scroll of Fuchun Mountain Residence". It seems historical time has given the long scroll a human-like life. It's not that I'm nostalgic, I simply like the state of the scroll. The scroll has gone through the addition of breaking up by fire, wars and other human factors. I can't help but think of the scroll as a living being.





岚
Remaining Island

RI-A 岚 Lan

R-A Handmade Long Scroll Album 长卷手工书

Digital Print Edition 精装限量印刷版

2021





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RI-A 岚 Lan

R-A Handmade Long Scroll Album 长卷手工书

Digital Print Edition 精装限量印刷版

2021



“

*The hazy feeling
caused by the
mist arouses all
my desires for
grey tones.*

”

Remaining Island

Written 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 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 harmonious combination of idealism and materialism. "Remaining Island" shows us a state where 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。

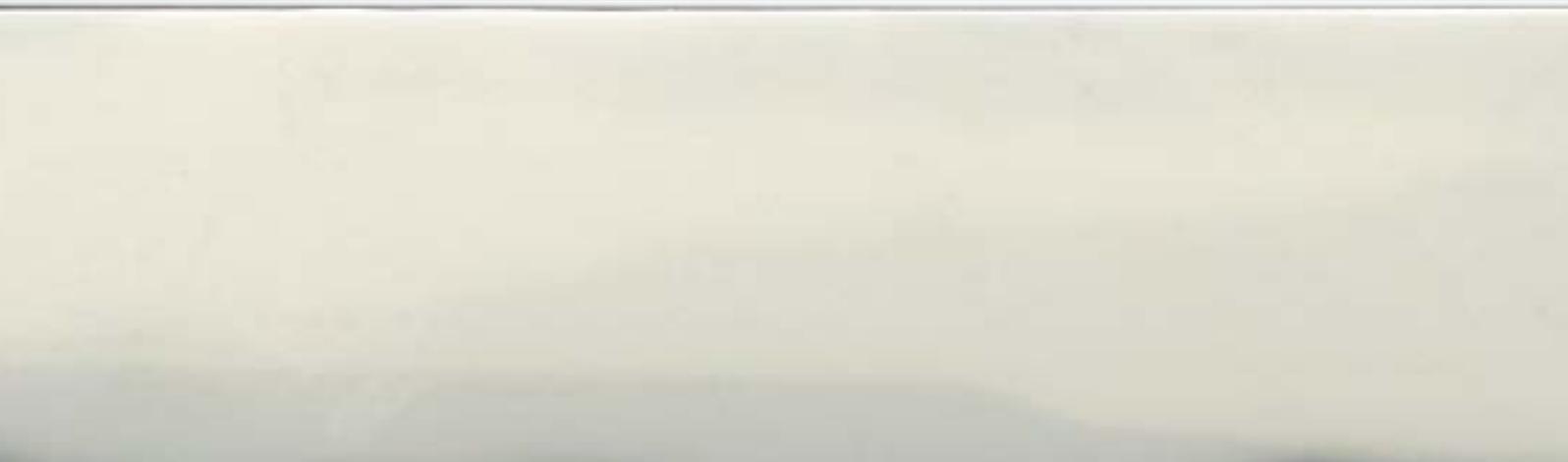
假如说自然物之美与人造物之美是一分为二的，那么李洋的创作重点则放在了场景的交融之上。可以洞见的是，她的创作原动力，基于“鲁滨逊”式的自我放逐；而她的审美情愫，则来自“随时置景，任其才思”的宋元理学。前者是追逐时间的流浪者，后者是记忆碎片的捕捉者。

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。

RI-D①-9 变-3 Changing 3
Printed on Hahnemuhle Photo Rag Ultra
Smooth fine art paper
哈内姆勒摄影纯棉超平滑美术纸
40 cm x 40 cm
ED: 5 + AP
2021





R-E桌系列② 岛Island

Archival Pigment Print+ Epoxy resin

收藏级艺术微喷+手工环氧树脂

150 cmX 35 cm X 80 cm

Unique piece

2021



R-E桌系列① 阴翳 Fade
Archival Pigment Print+ Epoxy resin
收藏级艺术微喷+手工环氧树脂
150 cmX 35 cm X 80 cm
Unique piece
2021





From April to July, the coastline of Pingtan Island appears to be emitting sparkling blue light during the night. This phenomenon of lighting is locally called the 'blue tears'.

”





RI-D②-4 《》

Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

150 cm X 20 cm

ED: 3 + AP

2021



“

*It seems
historical time
has given the
long scroll a
human-like life.*

”

RI-D②-3 《》

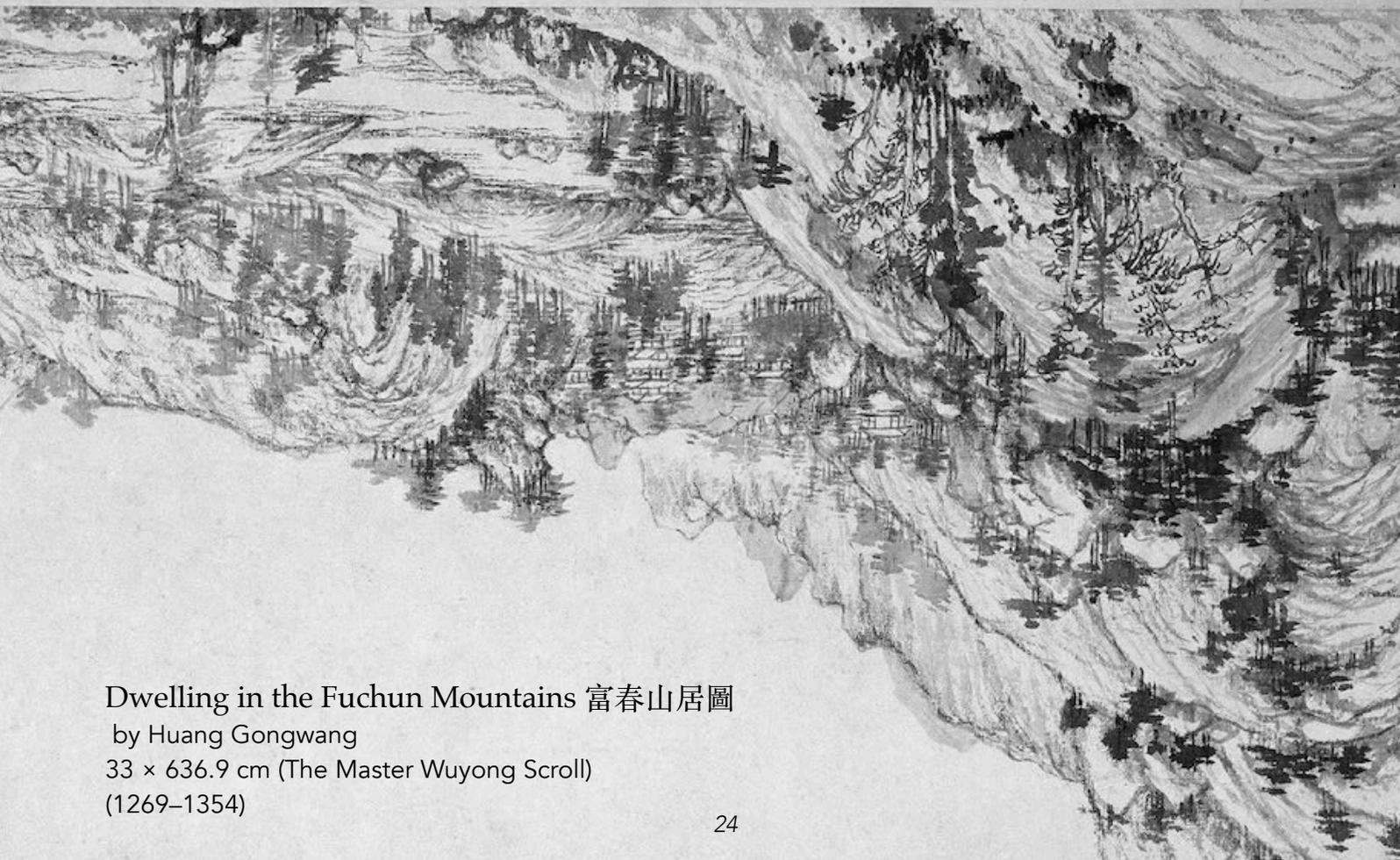
Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

150 cm X 20 cm

ED: 3 + AP

2021

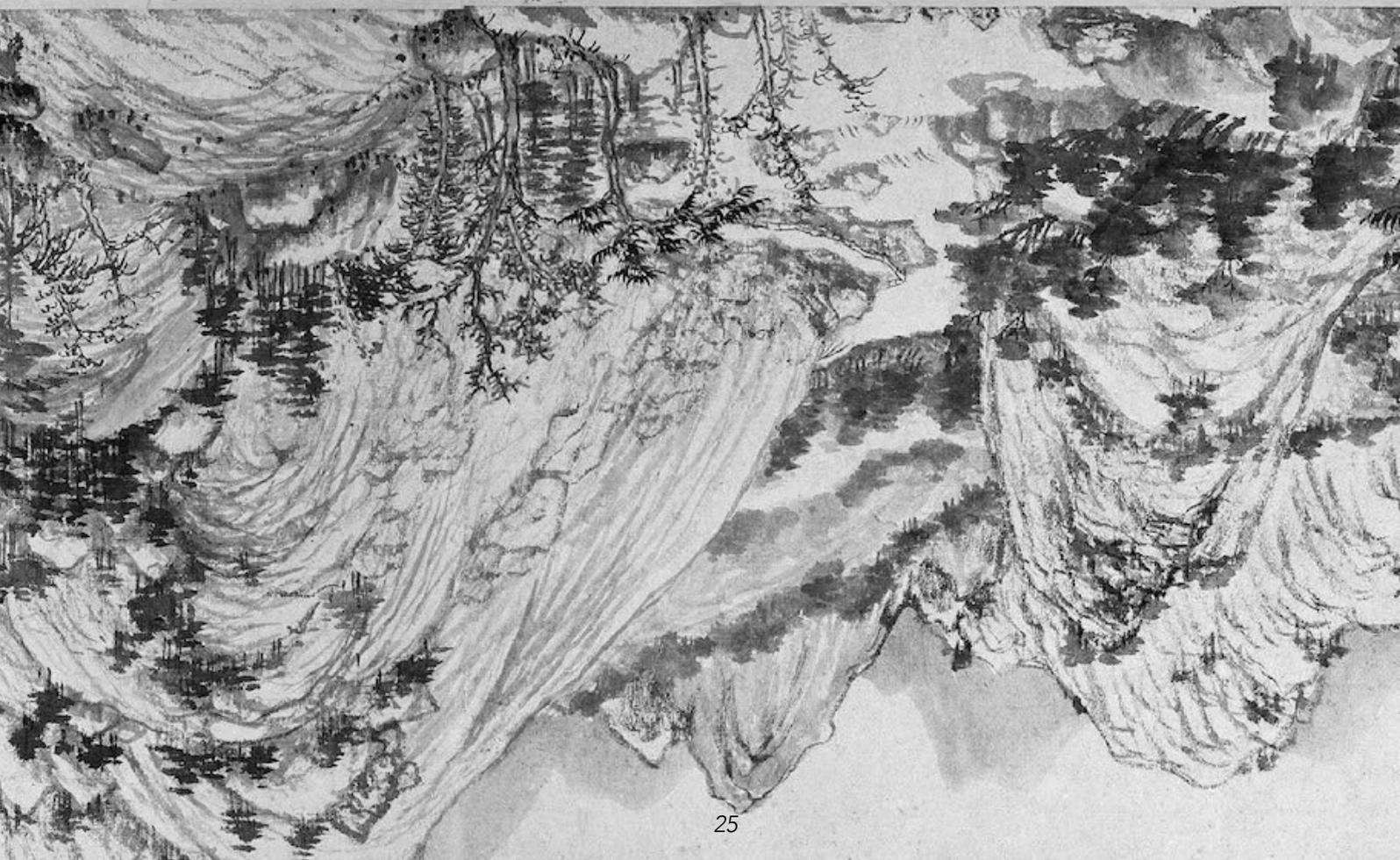


Dwelling in the Fuchun Mountains 富春山居圖

by Huang Gongwang

33 × 636.9 cm (The Master Wuyong Scroll)

(1269–1354)





“

The mist faintly emerging in the black and white images seems to release the feeling of temperature, humidity and smell. This is a poetic expression like traditional literati painting.

”

RI-D②-3 《》

Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

150 cm X 20 cm

ED: 3 + AP

2021



RI-D②-6 《》

Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

150 cm X 20 cm

ED: 3 + AP

2021



“

In the theme “Lan” (in Chinese, Lan’s pronunciation sounds like “blue”), the blue tone matches my subjective impression.

”



RI-D①-3 此刻海面 3 Over the sea 3

Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

40 cm x 40 cm

ED: 5 + AP

2021



RI-D①-1 此刻海面 1 Over the sea 1

Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

40 cm x 40 cm

ED: 5 + AP

2021



RI-D①-5 此刻海面 5 Over the sea 5

Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

40 cm x 40 cm

ED: 5 + AP

2021

RI-D①-6 此刻海面 6

与%D32-09 的背影

Over the sea 6 (with the figure in %D32-09)

Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

40 cm x 40 cm

ED: 5 + AP

2021



“

All the details exposed are worth our acute eyes to examine, such as an older woman in a tourists group throwing her scarf into the wind, or the slogans painted on walls surrounding a construction site starkly contrasting with the graveyard signs.

”

心之档案

Travel Journal

11 NOV 2018

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RI ISLAND

Travel Journal

心之档案

By Li Yang

李洋

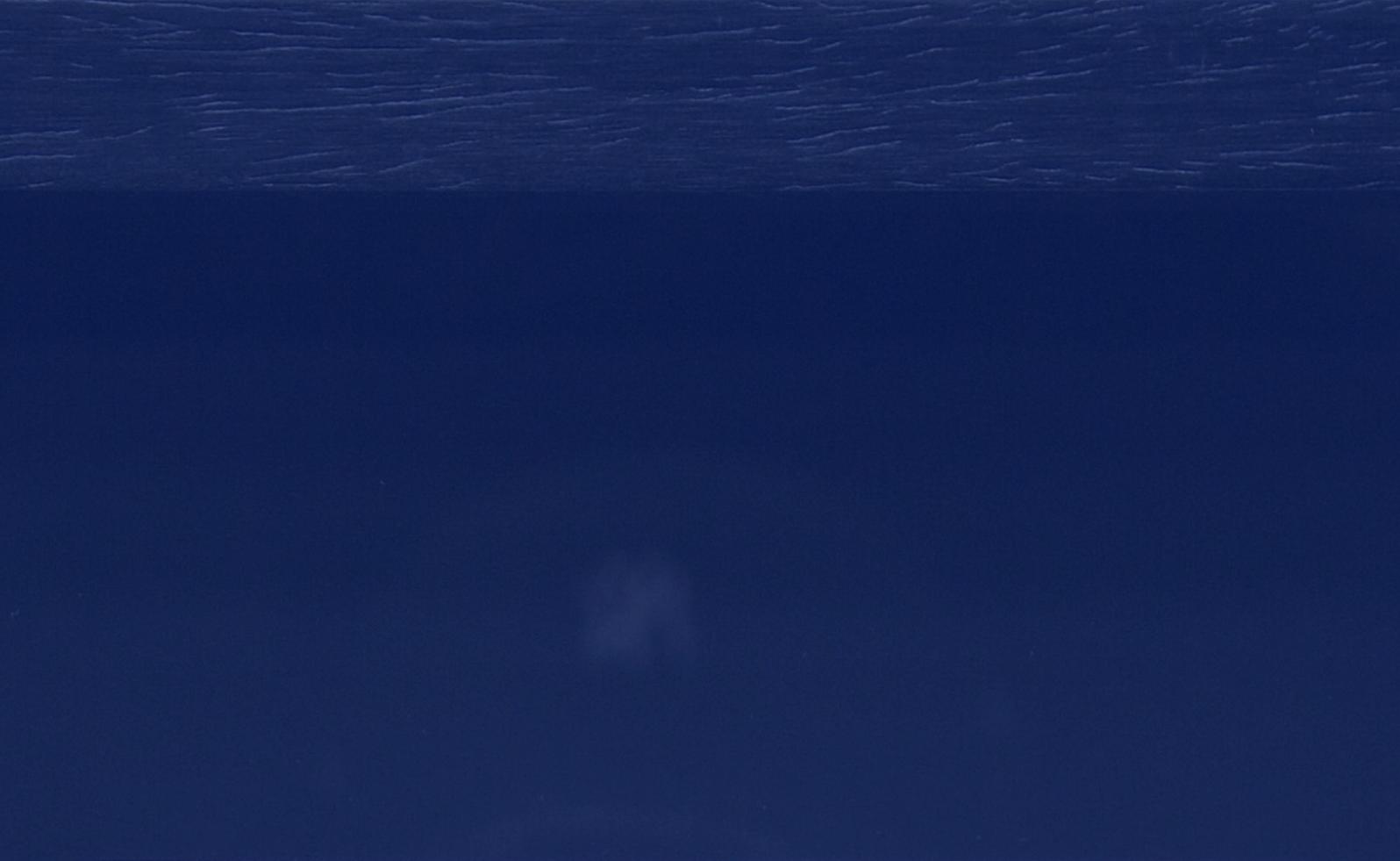
I. Words of the gut

Before going to Pingtan Island in November 2018, I struggled with sleep for more than half a year. My nights were basically controlled by fluoxetine, ibuprofen, and sertraline for more than two hundred days. Since I couldn't rest well during the night, I couldn't be myself during the day. I was on a quest to search for answers endlessly, but I couldn't figure out anything at all. Chaotically, I was falling into a vicious cycle day after day. It is probably because I wasn't exposed to any landscape scenery for a long time. I took the pictures from a perspective in parallel. I walked inch by inch, passing by the blue shades of the sky, and by the green shades of the vegetation, and then reached the end of the mountain, where a bunch of stone buildings for local residencies, in which they hold the unique warmth of life of the islanders. All of a sudden, my sleep improved when I started to take pictures on Pingtan Island. One afternoon, after all the initial shots, I was basking in the warm sun. I started in a daze, taking a closer look at the reasons why my conditions improved. Even those that we call 'fake antique' buildings-- I wouldn't have normally paid attention to. Since I needed to take a note on every single step I took, those buildings were examined carefully as well. After the editing work, I began to review the project. I found that the visual language of the scroll represents an epitome of this era. All the details exposed are worth our acute eyes to examine, such as an older woman in a tourists group throwing her scarf into the wind, or the slogans painted on walls surrounding a construction site starkly contrasting with the graveyard signs. If it were not for the sake of the long scroll, I wouldn't have casually taken pictures of such a scenery. The objective reality became concrete and meaningful in this form. Did I record the time, or did time settle one-sidedly? It brought me a lot of questions to think over later. I began to reflect on whether my ways of observation were too fragmented. Was what I thought really what I thought? Previously, my creative ideas generally derived from a certain theme, then a series of new technique was enabled, and I started to consider traditional painting, sculpturing or photography techniques. This kind of guidelines and steps became habitual over time. After mastering a certain form, skillfully using it and being comforted by viewers, I started to become confident that such methods were valid choices.

But this tended to produce a closed loop of 'logical thinking', in another word, a sort of inertia. For a period of time, this kind of beliefs strictly controlled my ideas. But in fact, I also realize that my true understanding of art boils down to 'borderless' these days. Any form could be replaced, but time will never be. Time seems to propel me forward. At the end of 2018, the photographs were connected through post-production in terms of visual consistency. After completing the first round of creation, some thoughts and changes happened in my mind and I started to make refinements again from 2019 to 2021. This process took more than two years. So finally breaking habits and fighting inertia started everything.

一 来自腹肌的话

2018年11月去平潭岛之前，我跟睡眠较劲了有半年多，两百多天的黑夜基本被氟西汀布洛芬舍曲林控制着，夜晚过不好，白天也不能够好了，无尽的找答案也根本想不通，混混沌沌的，陷入了一天算一天恶循环。直到平潭岛的拍摄，我的睡眠质量突然变好了。等素材全部拍摄结束，在一个下午，有暖暖的阳光晒着，我开始发呆，细细品了一下自己状态变好的原因。大概是因为很久没这么仔细看过任何风景了吧，画面只取视觉平行线的这部分，就这么一寸一寸的走着拍，路过大片天空的蓝色，接着不同种类植被的绿色，山的尽头又是一片当地的石头建筑，里面承载着这个岛上的人的生活独有的温度。还有那些我们习惯叫做假古董的建筑，这些是我原本没在意过的部分，但就是因为需要一寸寸记录下来，才使得我看得过分仔细了。接完片子翻看回放的时候，才发现长卷包含的语言简直是属于这个时代的客观缩影，一些细节就是这么完整地暴露在眼前，比如画面里有旅游团的阿姨抛起一片丝巾随风飘，建设标语和墓地标牌产生了色彩冲突。如果不是要去完成长卷，这些也不可能引起我随手拍景色的欲望，一切的客观真实在这一条长卷里变得具体而有意味。到底是我记录了时间，还是时间沉淀了片面？让我之后的状态多了很多疑问，我开始反思自己平时的观察习惯是不是过的太过碎片化，我以为的就是我以为的我以为？在此之前的创作思路一般先选某一主题，然后依靠某项新的技术，或者是传统的绘画、雕塑或者摄影术，这种程序化思维和步骤久而久之形成了习惯。可能掌握了某种形式把它用好，也确实会得到了一些肯定，我也觉得这种方式即合理。惯性的产生逻辑思维的闭环，有一段时间这种思维严严实实地压制着想法，但事实上，我也才认识到，无疆界才是我对艺术的理解吧。任何形式可被替代，但时间不会，时间好像推着我走的感觉。在2018年底，通过后制作在形式上的把片子接起来。完成了本作品的第一轮创作后，带着些自己的思考和改变，从2019年到2021年开始了再调整，这个调整的过程有两年多——来吧！先打破习惯和惯性，一切从这个思路开始。

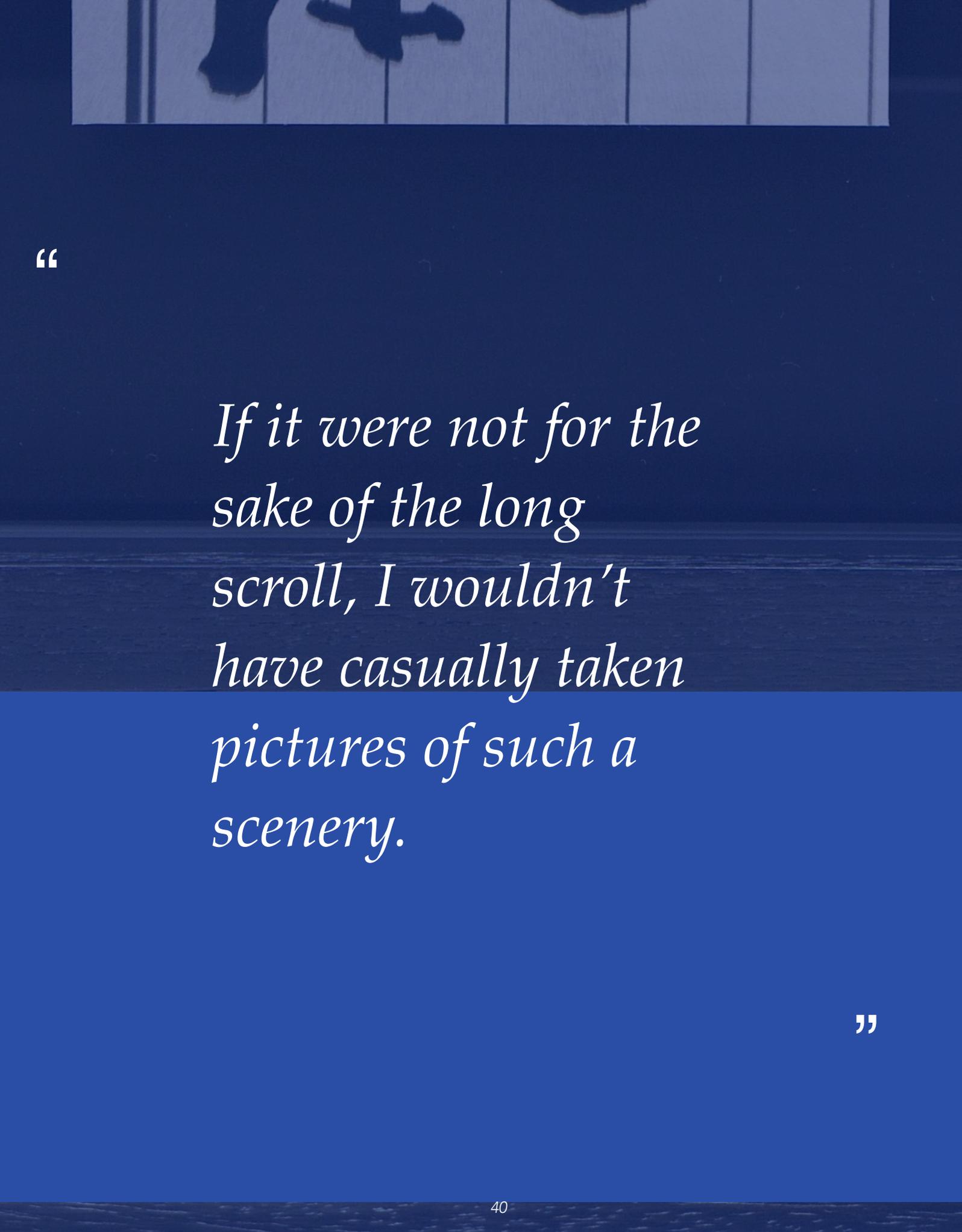


藥

人

山

風



“

If it were not for the sake of the long scroll, I wouldn't have casually taken pictures of such a scenery.

”

II. Careless adoration: Why I care about the blue color tone?

About the exhibition title “Lan”, there are some words to say. I looked it up on the Internet before going to Pingtan Island. It is the largest island in Fujian Province on the southeast coast and it is the closest place from Mainland to Taiwan. There are some historical sites such as Monument Reef “Shipaiyangjiao” and the Fairy Well Seascape “Xianrenjing”. The most impressive thing is that the island’s nickname is ‘Donglan’, which means ‘Island of the east’. This name sounds pretty attractive, isn't it? The English translation ‘island’ is not able to bring out the subtle meanings implied in Chinese.

Blue tears, this phenomenon could be traced to its source: *Vargula hilgendorffii* -- a type of mayfly that lives in the bay of Pingtan, who can secrete mucus with luciferin. From April to July, the coastline of Pingtan Island appears to be emitting sparkling blue light during the night. This phenomenon of lighting is locally called the ‘blue tears’. This kind of beautiful vision, which comes from ocean pollution, is also commonly seen on beaches of Taiwan and Australia.

Actually, my shooting was in November 2018. Since the island is located in the subtropical maritime monsoon zone, temperature was between 15 to 25 degrees Celsius. It rained a lot on the island. When it stopped raining, the island was often shrouded in mist. The hazy feeling caused by the mist aroused all my desires for grey tones. The continuous rain also contributed to the similar look of photos taken across multiple days. The photos all look like they were all taken on the same day. Sadly, I didn’t see the pure blue sky I was hoping for.

But I am convinced that the preconceiving color tone cannot be forgotten. In the theme “Lan”(in Chinese, Lan’s pronunciation sounds like “blue”), the blue tone matches my subjective impression.

姓 名
NAME

航班号
FLIGHT

日期
DATE

到达站
DEST

登机时间
BOD.TIME

登机口
GATE

座位号
SEAT

7696

OV

3C

7696

HU 7696

14NOV

BEIJING

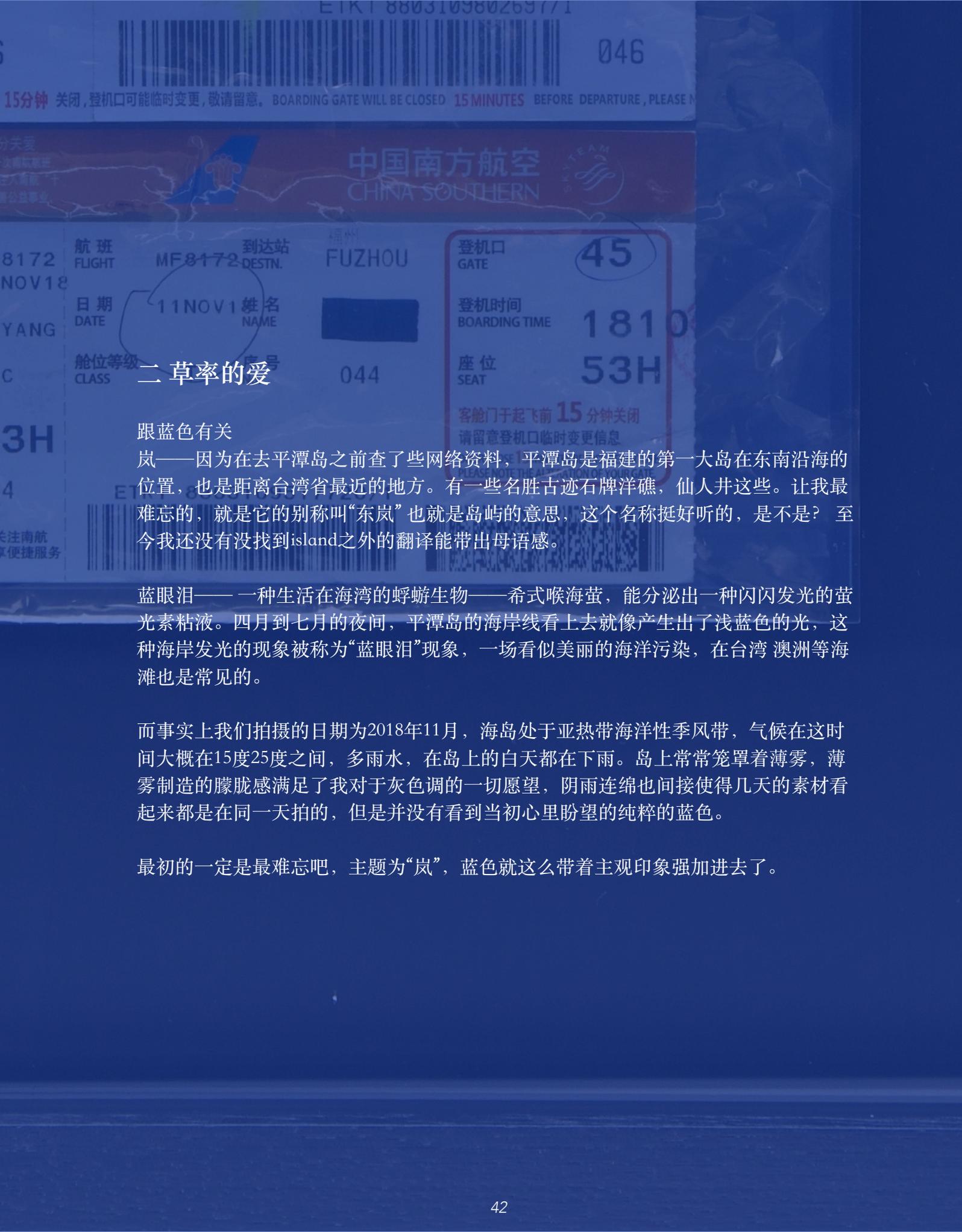
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北京国际航空
05
国内安检下
CLASS



15分钟 关闭,登机口可能临时变更,敬请留意。 BOARDING GATE WILL BE CLOSED 15 MINUTES BEFORE DEPARTURE, PLEASE N

中国南方航空
CHINA SOUTHERN

航班 FLIGHT	到达站 DESTIN.	福州 FUZHOU	登机口 GATE	45
日期 DATE	姓名 NAME	[REDACTED]	登机时间 BOARDING TIME	1810
舱位等级 CLASS	座号	044	座位 SEAT	53H

二 草率的爱

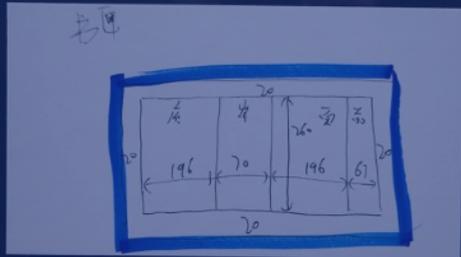
跟蓝色有关

岚——因为在去平潭岛之前查了些网络资料，平潭岛是福建的第一大岛在东南沿海的位置，也是距离台湾省最近的地方。有一些名胜古迹石牌洋礁，仙人井这些。让我最难忘的，就是它的别称叫“东岚”也就是岛屿的意思，这个名称挺好听的，是不是？至今我还没有找到island之外的翻译能带出母语感。

蓝眼泪——一种生活在海湾的蜉蝣生物——希式喉海萤，能分泌出一种闪闪发光的萤光素粘液。四月到七月的夜间，平潭岛的海岸线看上去就像产生出了浅蓝色的光，这种海岸发光的现象被称为“蓝眼泪”现象，一场看似美丽的海洋污染，在台湾 澳洲等海滩也是常见的。

而事实上我们拍摄的日期为2018年11月，海岛处于亚热带海洋性季风带，气候在这时间大概在15度25度之间，多雨水，在岛上的白天都在下雨。岛上常常笼罩着薄雾，薄雾制造的朦胧感满足了我对于灰色调的一切愿望，阴雨连绵也间接使得几天的素材看起来都是在同一天拍的，但是并没有看到当初心里盼望的纯粹的蓝色。

最初的一定是最难忘吧，主题为“岚”，蓝色就这么带着主观印象强加进去了。



III. Something to do with...

We see less and less form of long scrolls in fine art, because there are fewer ink painting artwork, or it could be a form which is considered too classical, too old school. Long scroll is a unique way of Chinese literati painting. As far as I know, paintings in the form of long scrolls are extremely rare outside of China. Chinese scholars took the form, speaking to the viewer as the scroll unfolds. The emotion of the viewers changed along with the density of the composition. The viewing of the scroll becomes a way of communication between the viewers, since they are not only to appreciate the artwork but also to look for answers.

Pingtian Island's special geographical location is close to Taiwan Island. Many artworks of ancient China are kept in Taiwan. Many of them are tethered to what we can see in the mainland. I was deeply impressed by the 2011 co-exhibition of "The Long Scroll of Fuchun Mountain Residence". The exhibition echoes the history of the long scroll being divided into two sections, and were kept separately by people across the strait. This exhibition symbolically rejoins history and culture. It's my favourite long-scroll painting.

三 有关系

长卷这种形式吧，能见到的越来越少了，可能画水墨画的少了，也可能这种形式在古代太过经典了。长卷是中国文人画独有的方式。据我所知，长卷在国外几乎没有，我们历代文人用这样一边打开一边交流的方式，观看者的情绪随着构图画面颜色的稀疏密集产生微妙的情绪变化，它更像是交流方式，在欣赏也是在找答案。

平潭岛特殊的地理位置即是跟台湾很近，台湾本土还是有很多共通性的保留，我印象很深的《富春山居图》2011年的合并展，而《富春山居长卷》的流传故事就是一段长卷被分割成两段，两段画面跨越海峡两岸的重新完整合并的一段历史。那就是我最喜欢的长卷《富春山居长卷》长700公分，元代四大家之一的画家黄公望所作富春山居长卷的波澜起伏神似黄公望本人的高峰低谷人生，黄公望在儿童时期被称为“神童”，

十二岁参加科举考试，到四十六岁时遭遇了牢狱之灾，后来入全真教跟赵孟頫学画，生命柳暗花明又一村，82岁开始画富春山居长卷。他一生都在用易经卜卦，懂得生命连绵不断的过程，兴之所至，不觉叠叠布置如许，六张纸接起来，700公分画了三四年，最后未得完备，无用师逼着黄公望1350年后面落款，庚寅年落款300年后，两张烧断的画，分成两段，几经辗转，一段在台北故宫，一段在浙江省博物馆，2010（庚寅年）年大家注意到这件名作缺憾，决定把这两段合在一起2011年展出。

《富春山居长卷》在明四家沈周那里也是有意思的。“或许黄公望在九泉之下 不愿意让我拥有这张画”1488年沈周开始 每隔一段时间在一位藏家手里，直到董其昌抵押给吴家，这幅画在吴家流传，吴问卿无子嗣，他非常珍惜这幅画，一辈子把富春山居图当儿子一样，1949年“国变时”，他命令侄子吴子文烧掉，这是一种“因爱而执着”的行为，使这件作品和自己的命运荣辱与共。《富春山居长卷》被火中救回 前一段51.4cm《剩山图》人间流转1956年 浙江博物馆，后面一段 乾隆收藏，后一段639.9cm 成为乾隆皇帝的收藏，台北故宫博物院。所以历史和时间给了一幅长卷仿佛人类的经历。倒不是跟历史有多关联，我单纯的喜欢这幅三百多年的富川山居图的状态，前期黄公望无为而作的创作，后期长卷经历调换，附加火烧分段，战乱等等人为因素。这太像一件艺术品的修炼故事了。



IV. The Long Scroll of Fuchun Mountain Residence

The Long Scroll of Fuchun Mountain Residence is 700 cm long. It was painted by Huang Gongwang, one of the four great literati masters of the Yuan Dynasty. The ups and downs of the mountains and rivers in long scroll echoes Huang's highs and lows in his own life. Huang was called a "child genius" when he was young. At the age of twelve, he excelled in the imperial examination. At the age of 46, he was imprisoned. Later, he joined the Quanzhen Sect to study art with Zhao Mengfu. Every cloud has a silver lining. At the age of 82, he began to paint "The Long Scroll of Fuchun Mountain Residence".

It seems historical time has given the long scroll a human-like life. It's not that I'm nostalgic, I simply like the state of this three-hundred-year-old painting, Huang's life story, and the misfortune his art went through. With the addition of breaking up by fire, wars and other human factors, I can't help imaging that how difficult a master-piece is cultivated.

长卷——流动——衍变

太多有意思的故事了，我脑中能叫的上名字的长卷搜了一些基本信息吧。

《千里江山图》北宋 [王希孟](#) 纵51.5cm；横1191.5cm 绢本 北京故宫博物院

《溪山行旅图》（纵向）北宋 [范宽](#) 纵206.3厘米，横103.3厘米 绢本 台北故宫博物院

《杏园雅集图》明代 [谢环](#) 纵37厘米，横401厘米 绢本 设色画 镇江博物馆

《清明上河图》北宋 [张择端](#) 宽24.8厘米，长528.7厘米 北京故宫博物院，杭州宋城电子版

V. The long scroll, the flow, the evolution

There are too many interesting stories. I found some information on Chinese painting in the form of long scrolls that I could think of: "A Thousand Miles of Rivers and Mountains", Northern Song Dynasty, Wang Ximeng, 51.5cm in width; 1191.5cm in length, on silk, Beijing Palace Museum. "Traveling in the Mountains and Streams" (Vertical), Northern Song Dynasty, Fan Kuan, 206.3 cm in length; 103.3 cm in width, on silk, National Palace Museum, Taipei.

"A Collection of Apricot Garden", Ming Dynasty, Xie Huan, 37 cm in width, 401 cm in length, on silk, ink and colour painting, Zhenjiang Museum. "Along the River During the Qingming Festival", Northern Song Dynasty Zhang Zeduan 24.8 cm wide, 528.7 cm long, Beijing Palace Museum, Hangzhou Songcheng electronic version.

VI. Conclusion: Humm

"Remaining" has nine series. This is the second series "Lan". Conveyed by every kind of form of expressions, I do not reject different techniques. In my opinion, all technologies, traditional or advanced, are visual languages and construction methods that assist me in creating my work. I am a really competent self-learner facing the technologies I discover. The main techniques used in this group of creations are the most common resources of this era, photographing, the computer software of Photoshop, the printing technique of Hahnemüller art micro-jet, the sculpture material of epoxy resin, etc. There is always a way, to not leave empty-handed.

There are nine series of 'Remaining'. The third series is about people. It started in 2016 and was not completed yet. The fourth series is about time. Due to the epidemic, I wasn't able to attend exhibitions overseas. About fifth to seventh series, it takes time to give them a broader and borderless form and meaning.

2021/1/19 in Beijing

总结——嗯

《剩余》共有九组
这是第二个主题《岚》

所有表达里，我不拒绝任何技术，在我看来一切或传统的、或先进的技术都是辅助我实现作品的视觉语言与构造方式，发现和用到什么技术，我都先自学或了解一遍，这组创作用到的主要的技术都是这个时代最直接的资源，Photoshop，哈内姆勒艺术微喷，摄影，环氧树脂等等
总有一种方式 手不空空有一物

剩余有九个主题

第三个系列有关于人的，从2016年开始做，始终没完成
第四个系列是因为2020疫情 没能完成国外的展，关于时间的记录
第五六七需要时间赋予更广更无边界的语言

2021/1/19 C9G于北京家中



RI-D①-9 变-3 Changing 3

Printed on Hahnemuhle Photo Rag Ultra

Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

40 cm x 40 cm

ED: 5 + AP

2021



RI-D①-10 变-4 Changing 4
Printed on Hahnemuhle Photo Rag Ultra
Smooth fine art paper
哈内姆勒摄影纯棉超平滑美术纸
40 cm x 40 cm
ED: 5 + AP
2021



RI-D①-8 变-2 Changing 2

Printed on Hahnemuhle Photo Rag Ultra

Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

40 cm x 40 cm

ED: 5 + AP

2021



艺术家简介

Artist profile



Li Yang

李洋

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。

部分作品

Selected Works



RI-A 嵐 Lan

R-A Handmade Long Scroll Album 长卷手工书

Digital Print Edition 精装限量印刷版

ED: 300+AP

2021

Archival Pigment Print Edition 收藏级艺术微喷版

ED: 50+AP



RI-B Video

4k 高清 | 可定制收藏姓名片尾 | 50 个 独版

ED:1+AP

4k HD 150 versions / 1 to 3 mins each | Customized

2021



R-C1 Photography Sketches R-C1小品

Archival Pigment Print 收藏级艺术微喷

40 x 40 cm

ED: Unique piece

2021



R-C2 Photography Sketches R-C2小品

Archival Pigment Print 收藏级艺术微喷

40 x 40 cm

ED: Unique piece

2021



R-C3 Photography Sketches R-C3小品

Archival Pigment Print 收藏级艺术微喷

40 x 40 cm

ED: Unique piece

2021



R-C4 Photography Sketches R-C4小品

Archival Pigment Print 收藏级艺术微喷

40 x 40 cm

ED: Unique piece

2021



R-C5 Photography Sketches R-C5小品

Archival Pigment Print 收藏级艺术微喷

40 x 40 cm

ED: Unique piece

2021



R-C6 Photography Sketches R-C6小品

Archival Pigment Print 收藏级艺术微喷

40 x 40 cm

ED: Unique piece

2021



R-C7 Photography Sketches R-C7小品

Archival Pigment Print 收藏级艺术微喷

40 x 40 cm

ED: Unique piece

2021



R-C8 Photography Sketches R-C8小品

Archival Pigment Print 收藏级艺术微喷

40 x 40 cm

ED: Unique piece

2021



R-C11 Photography Sketches R-C11小品

Archival Pigment Print 收藏级艺术微喷

40 x 40 cm

ED: Unique piece

2021



R-C12 Photography Sketches R-C12小品

Archival Pigment Print 收藏级艺术微喷

40 x 40 cm

ED: Unique piece

2021



R-E桌系列① 阴翳 Fade
Archival Pigment Print+ Epoxy resin
收藏级艺术微喷+手工环氧树脂
150 cmX 35 cm X 80 cm
Unique piece
2021



R-E桌系列② 岛Island
Archival Pigment Print+ Epoxy resin
收藏级艺术微喷+手工环氧树脂
150 cmX 35 cm X 80 cm
Unique piece
2021



RI-D①-1 此刻海面 1 Over the sea 1

Printed on Hahnemuhle Photo Rag Ultra
Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

40 cm x 40 cm

ED: 5 + AP

2021



RI-D①-2 此刻海面 2 Over the sea 2

Printed on Hahnemuhle Photo Rag Ultra
Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

40 cm x 40 cm

ED: 5 + AP

2021



RI-D①-3 此刻海面 3 Over the sea 3

Printed on Hahnemuhle Photo Rag Ultra
Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

40 cm x 40 cm

ED: 5 + AP

2021



RI-D①-4 此刻海面 4 Over the sea 4

Printed on Hahnemuhle Photo Rag Ultra
Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

40 cm x 40 cm

ED: 5 + AP

2021



RI-D①-5 此刻海面 5 Over the sea 5
Printed on Hahnemuhle Photo Rag Ultra
Smooth fine art paper
哈内姆勒摄影纯棉超平滑美术纸
40 cm x 40 cm
ED: 5 + AP
2021



RI-D①-6 此刻海面 6
与%D32-09 的背影
Over the sea 6
(with the figure in %D32-09)
Printed on Hahnemuhle Photo Rag Ultra
Smooth fine art paper
哈内姆勒摄影纯棉超平滑美术纸
40 cm x 40 cm
ED: 5 + AP
2021



RI-D①-7 变-1 Changing 1
Printed on Hahnemuhle Photo Rag Ultra
Smooth fine art paper
哈内姆勒摄影纯棉超平滑美术纸
40 cm x 40 cm
ED: 5 + AP
2021



RI-D①-8 变-2 Changing 2
Printed on Hahnemuhle Photo Rag Ultra
Smooth fine art paper
哈内姆勒摄影纯棉超平滑美术纸
40 cm x 40 cm
ED: 5 + AP
2021



RI-D①-9 变-3 Changing 3
Printed on Hahnemuhle Photo Rag Ultra
Smooth fine art paper
哈内姆勒摄影纯棉超平滑美术纸
40 cm x 40 cm
ED: 5 + AP
2021



RI-D①-10 变-4 Changing 4
Printed on Hahnemuhle Photo Rag Ultra
Smooth fine art paper
哈内姆勒摄影纯棉超平滑美术纸
40 cm x 40 cm
ED: 5 + AP
2021



RI-D②-1 《》

Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

150 cm X 20 cm

ED: 3 + AP

2021



RI-D②-2 《》

Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

150 cm X 20 cm

ED: 3 + AP

2021



RI-D②-3 《》

Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

150 cm X 20 cm

ED: 3 + AP

2021



RI-D②-4 《》

Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

150 cm X 20 cm

ED: 3 + AP

2021



RI-D②-5 《》

Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

150 cm X 20 cm

ED: 3 + AP

2021



RI-D②-6 《》

Printed on Hahnemuhle Photo Rag Ultra Smooth fine art paper

哈内姆勒摄影纯棉超平滑美术纸

150 cm X 20 cm

ED: 3 + AP

2021



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