

SHA-VANA

Closures and New Beginnings

2022

Duo Show by Lili LEE & Yi-Shuan LEE

09

02

FRI.

10

29

SAT.

展覽介紹

《SHA-VANA: Closures and New Beginnings》，一場極富深度卻不失趣味的雙人展，揭開了韓國藝術家Lili LEE和加拿大籍華裔藝術家李奕誼的核心價值與創作心路歷程，並以兩人個別的獨特創作風格，引領出後疫情時代，除了療癒身心外，反思與提升才是修行的初衷。

Lili LEE以韓國傳統宗教——薩滿(Shaman)為中心，透過分解、內化甚至轉譯各種薩滿元素為特殊視覺符號，構築內在的心靈世界，其最終作品如同護身符般，能夠保護與治癒人的心靈；李奕誼的作品含有大量的成癮、慾望議題，以觀察社會現象為根基，將之與成長經歷相互比對，創造一個詭譎的超現實世界，反映其背景及內涵，期望透過創作來引導與警示觀者，啟發自我修行(Bhavana)。

「SHA-VANA」為一組字，將代表兩位藝術家的創作核心——Lili LEE的薩滿(Shaman)之寓有「智者」、「深入探索」含意的字首「Sha-」，與李奕誼的修行(Bhavana)之寓有「貪欲」、「吹或煽起」含意的字根「-vana」結合，成為一新的單字，意即「審視內心慾望，反思自身」，與兩位藝術家的核心價值不謀而合。而「SHA-VANA」本身如人名，任何一位觀看他們作品的人，就成為SHA-VANA。「Closures and New Beginnings」則表達了兩人創作此次展覽作品時的心境與處境，為一暫停且開啟新思考及旅程、既停步卻又迎向嶄新的狀態；而之於本次展出的作品，則蘊含唯有接受突如其來的中斷並藉機來反省與重整，才能為人生帶來新氣象的哲理。

兩位藝術家因成長背景而以東方視角創建一個全新的世界觀，並將藝術的本質放大。Lili LEE在韓紙上層染細膩的手法，傳達了濃厚的東方繪畫技巧；而李奕誼則使用單一色調，透過壓克力顏料來營造似水墨的皴擦筆法，融入版畫質感。兩人皆將情緒聚焦在視覺表現形式，而非單純表面的情境營造，為東西方創造了一個平衡且純粹的對話場域，藉由看似對立的切入點，匯聚出相同的核心價值。

展覽亦藉由最後展區的隱密對話，讓看似對立的兩件作品《A Thread of Hope》及《Shape of Wish》面對面凝視，並與其他作品一同營造詼諧幽默又神秘的氛圍，帶領觀者進入深層而有趣的內在修行。正如展題副標「Closures and New Beginnings」所帶出的意義，邀請觀者一同向內觀照，成為SHA-VANA。

INTRODUCTION

“SHA-VANA: Closures and New Beginnings”, a duo show that embodies depth as well as humor, introducing the core values and the mental processes of creation of Korean artist Lili LEE and Taiwanese-Canadian artist Yi-Shuan LEE. Their two unique creative styles are not only healing for the mind and body but also put emphasis on the core intention of self-introspection and improvement during post-pandemic times.

Lili LEE’s work focuses on “Shaman”, a traditional Korean religion. She dissects, internalizes, or translates various Shaman elements into unique visual symbols that constructs a spiritual world, with her work’s talismanic properties protecting and healing minds. Yi-Shuan LEE uses social phenomena as a basis for his practice, discussing the issues of addiction and desire while making comparison to the experience of his own upbringing to build an eerie, surreal world that reflects his background and character. The artist hopes to lead and warn his audience with his creations, inspiring self-cultivation, or “Bhavana”.

“SHA-VANA” is a combination of words, representing the creative values of the two artists — the prefix “Sha-” in Lili LEE’s “Shaman” has the meaning of “the wise” and “in-depth exploration”, while the root “-vana” of Yi-Shuan LEE’s “Bhavana” represents the idea of “greed” and “incite”. The two words come together to create new vocabulary that signifies the “in-depth introspection of one’s desire and oneself”, according perfectly with the core values of both artists. “SHA-VANA” is like a name: those who view the works become SHA-VANA. On the other hand, “Closures and Beginnings” express the mindset and circumstances of the two while creating for this exhibition, a state of pausing and standing down while beginning new thought processes and journeys. The philosophies behind the works of this exhibition speak of their acceptance of a sudden halt in prior plans, taking the opportunity to introspect and reorganize to bring new possibilities in life.

The artists base the worldview of their works on their eastern background and perspective, enlarging the essence of art. Lili LEE’s exquisite method of dyeing the Korean rice papers (Hanji) demonstrate the eastern technique of painting; Yi-Shuan LEE uses monotonous and acrylic techniques similar to those of ink brush strokes to integrate with the texture of printmaking. Instead of simply constructing a superficial scene, they both combine the emotions of each piece with its method of visual presentation, creating a balanced and pure area for discussion, where their seemingly-contrasting ideas converge into one single value.

Two works that seem to be in opposition, “A Thread of Hope” and “Shape of Wish”, face each other in an obscured discussion at the very last exhibition area. Along with other exhibited works, they create a humorous and mysterious atmosphere, leading the viewers into a deep and amusing spiritual practice. As the subtitle of the exhibition “Closures and New Beginnings” suggests, viewers are invited to introspect and become SHA-VANA.

Lili LEE

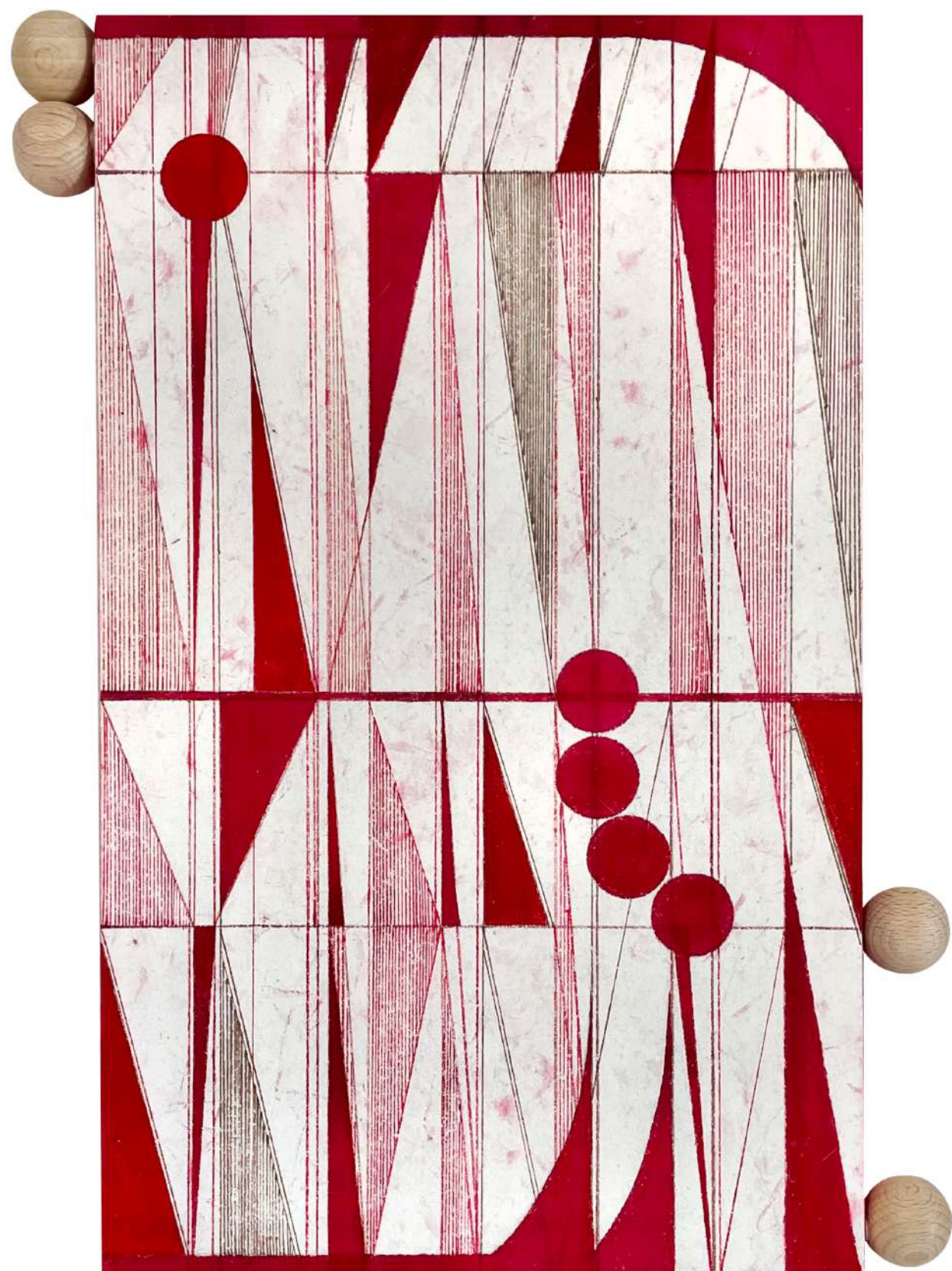


Lili LEE, 1993年生於韓國大邱，2019年畢業於檀國大學東亞藝術學系，其作品曾於韓國、法國以及多倫多展出，現居於南韓。

創作以平面繪畫為主，因喜愛建築，在表現手法及視覺風格上，都能看見包浩斯(Bauhaus)的影子，且鍾情於東方繪畫，對於觀察顏料在宣紙上的效果與陰影所造成的結果感到驚喜。藝術家在繪畫的過程中冥想，療癒自我的同時，也能幫助喚醒內在意識並產生創造力。近期受韓國傳統宗教——薩滿(Shaman)影響，以宗教護身符籙上的特殊視覺符號，來構築內在的心靈世界，並將之與東方繪畫連結，融入薩滿執行儀式所用之工具上的裝飾工藝，重新解構後形成獨特的精神語彙。藝術家以東方視角創建一個全新的世界觀，並將藝術的本質放大，強調其作品如同護身符般，能夠保護與治癒人的心靈，而藝術家正等同於薩滿，能夠成為人們與世界溝通的橋樑，啟發自我審視的心靈治療師。

Lili LEE was born in Daegu, Korea in 1993. She received her BFA in East Asian Art at Dankook University in 2019, and has since exhibited in Korea, France, and Toronto. She currently resides in South Korea.

LEE's works mainly focus on graphic arts. Due to her love of architecture, the presence of the Bauhaus can be seen in her techniques and visual style. She has a love for Eastern painting, and takes delight in observing the shadows and effects that paints create on rice paper. The artist sees her practice as a form of meditation and self-healing, awakening the inner consciousness and bringing creativity. Recently, she has been inspired by "Shaman", a traditional Korean religion. She uses the unique symbols seen on the religious talisman to construct a spiritual world and connect with Eastern art, incorporating the decorative craftwork on Shaman ritual tools to reconstruct an exceptional spiritual vocabulary. LEE creates a brand-new world view with the Eastern perspective, enlarging the essence of art and emphasizing on her work's talismanic properties with its ability to protect and heal minds. The artist herself takes on the role of a Shaman, a mind healer connecting humans with the world around them and inspiring self-introspection.



MINDS RINGING 2

2022 | 26.5 x 34.7 cm

礦粉顏料、木球於韓紙

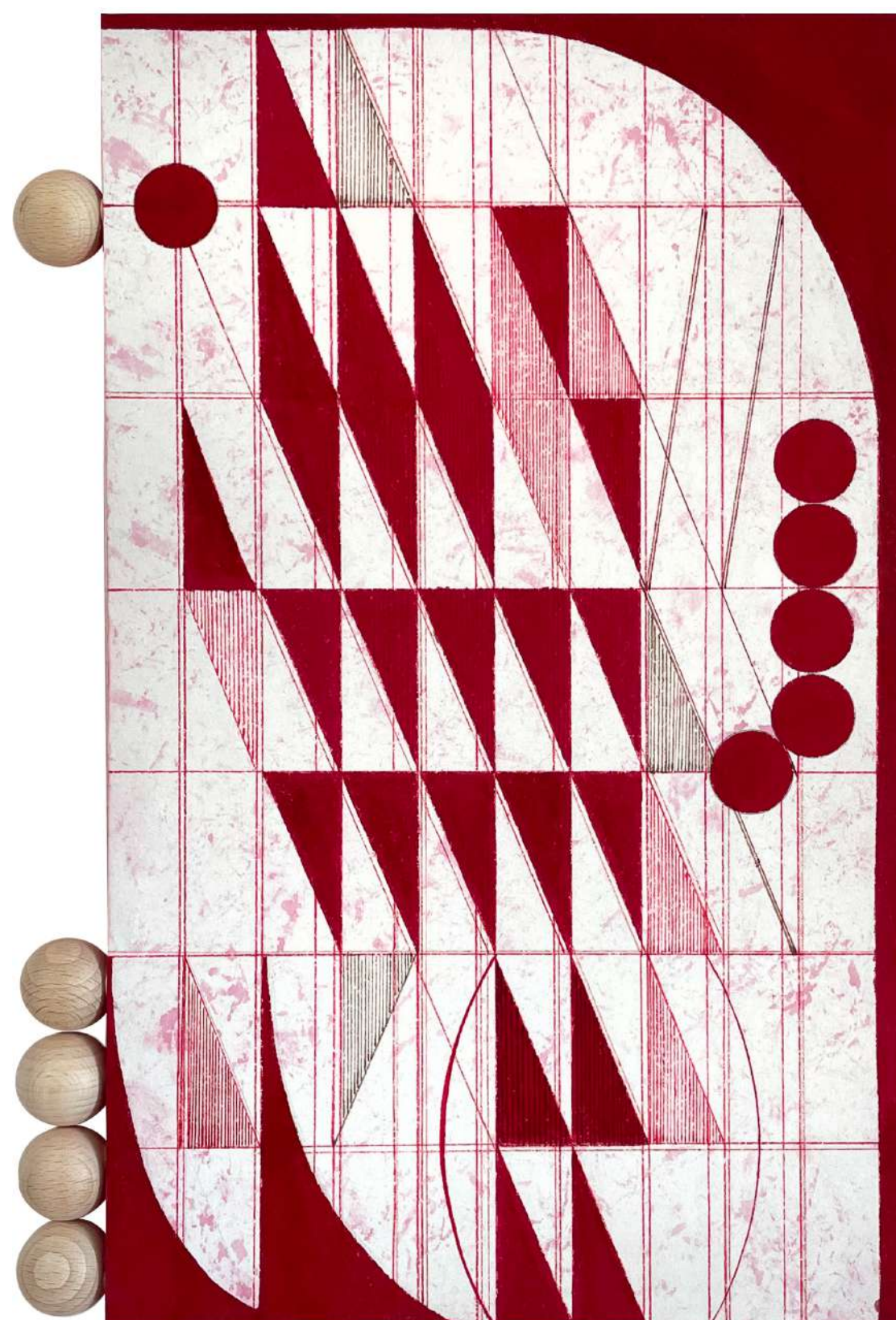
Powder Paint and Wooden Ball on Paper (Hanji)

MINDS RINGING 3

2022 | 24 x 34.7 cm

礦粉顏料、木球於韓紙

Powder Paint and Wooden Ball on Paper (Hanji)

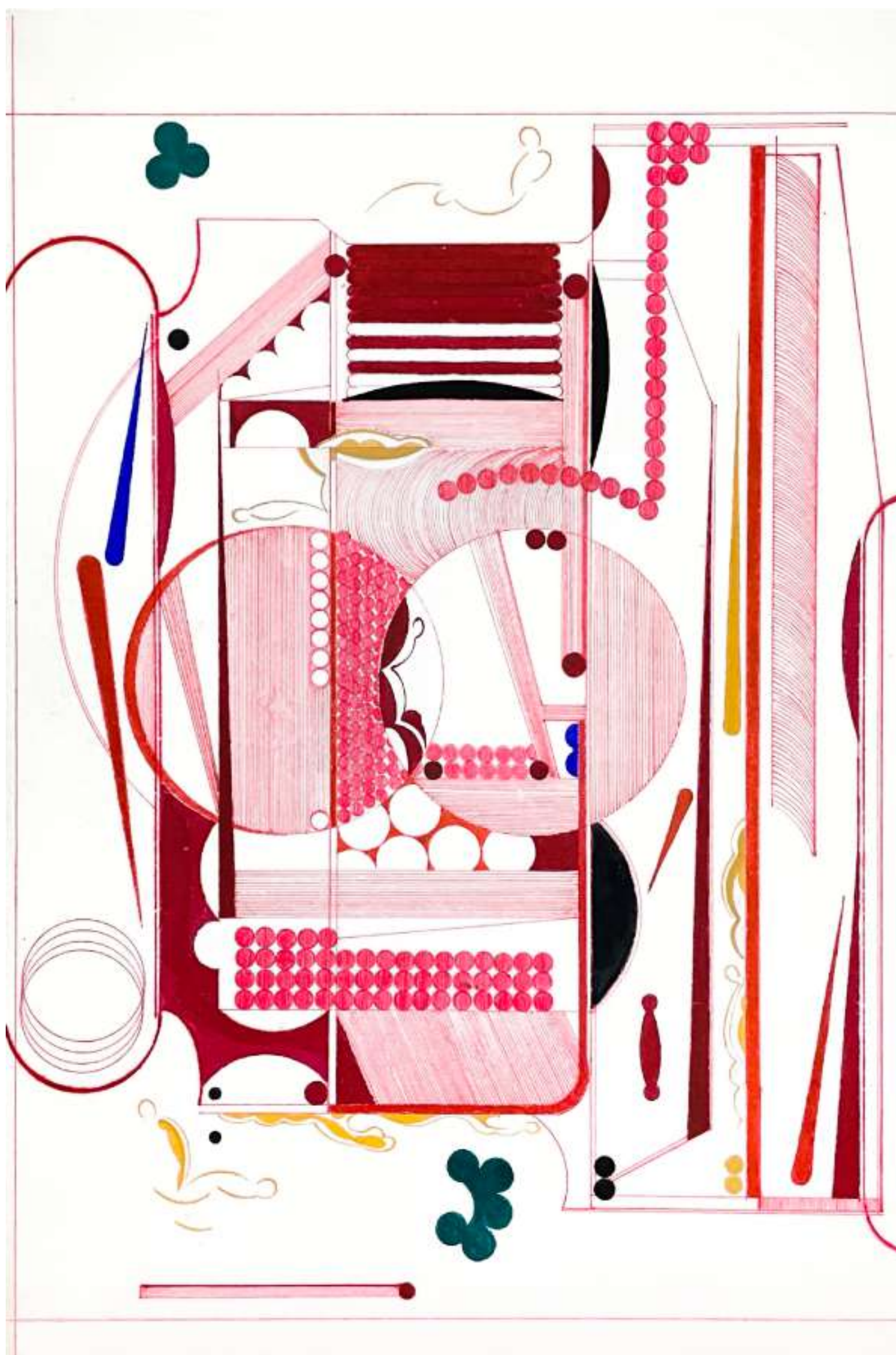




Grab a Wish

2022 | 礦粉顏料於韓紙 Powder Paint on Rice Paper (Hanji)

26.5 x 17 cm (Image) / 37.5 x 29 cm (Framed)



Red Consciousness

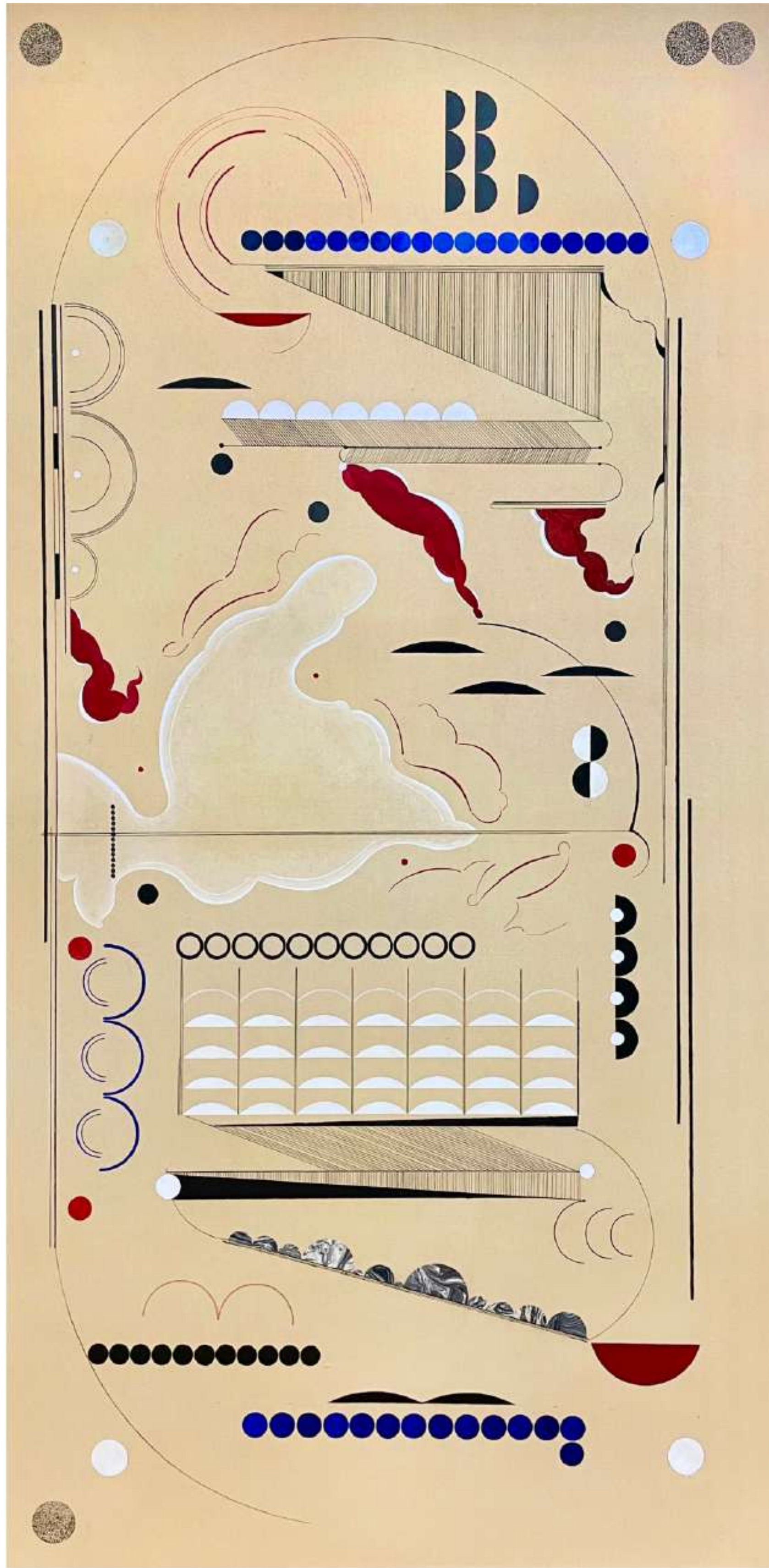
2022 | 複合媒材於韓紙 Mixed Media on Rice Paper (Hanji)

31.5 x 21 cm (Image) / 40 x 29.5 cm (Framed)



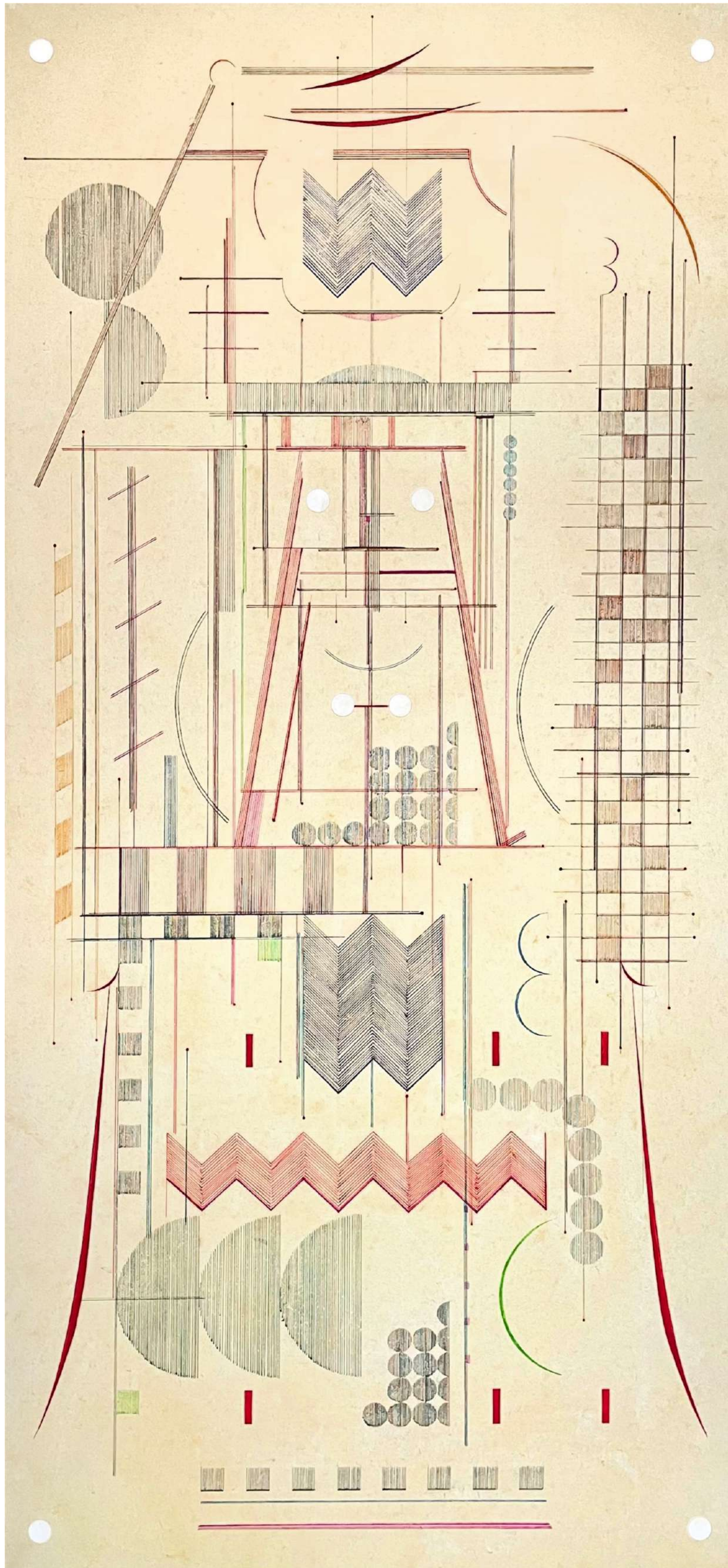
My Red Lucky Talisman

2021 | 礦粉顏料於韓紙 Powder Paint on Rice Paper (Hanji) | 140 x 65 cm



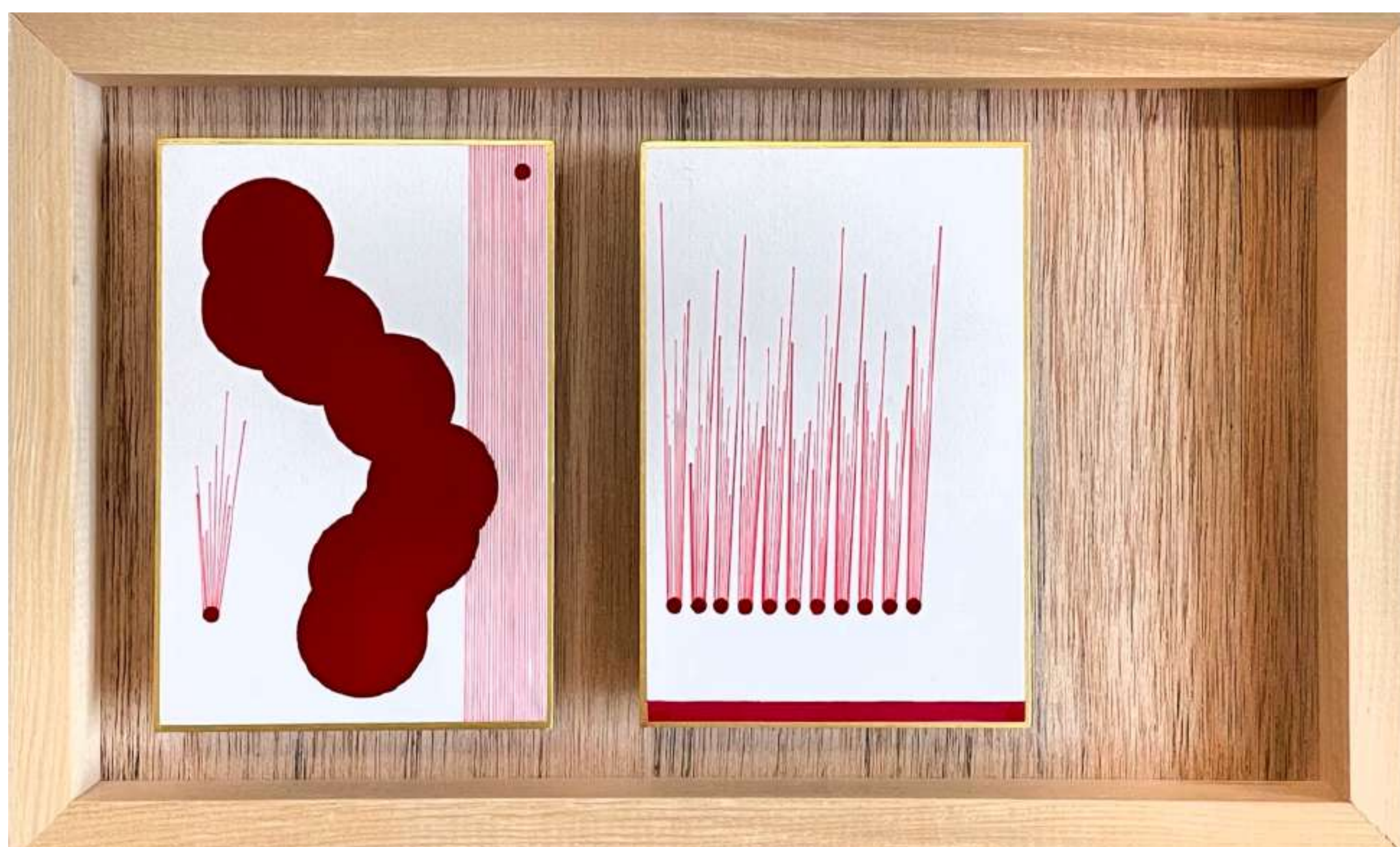
Retuning to Desire

2020 | 礦粉顏料於韓紙 Powder Paint on Rice Paper (Hanji) | 140 x 70 cm



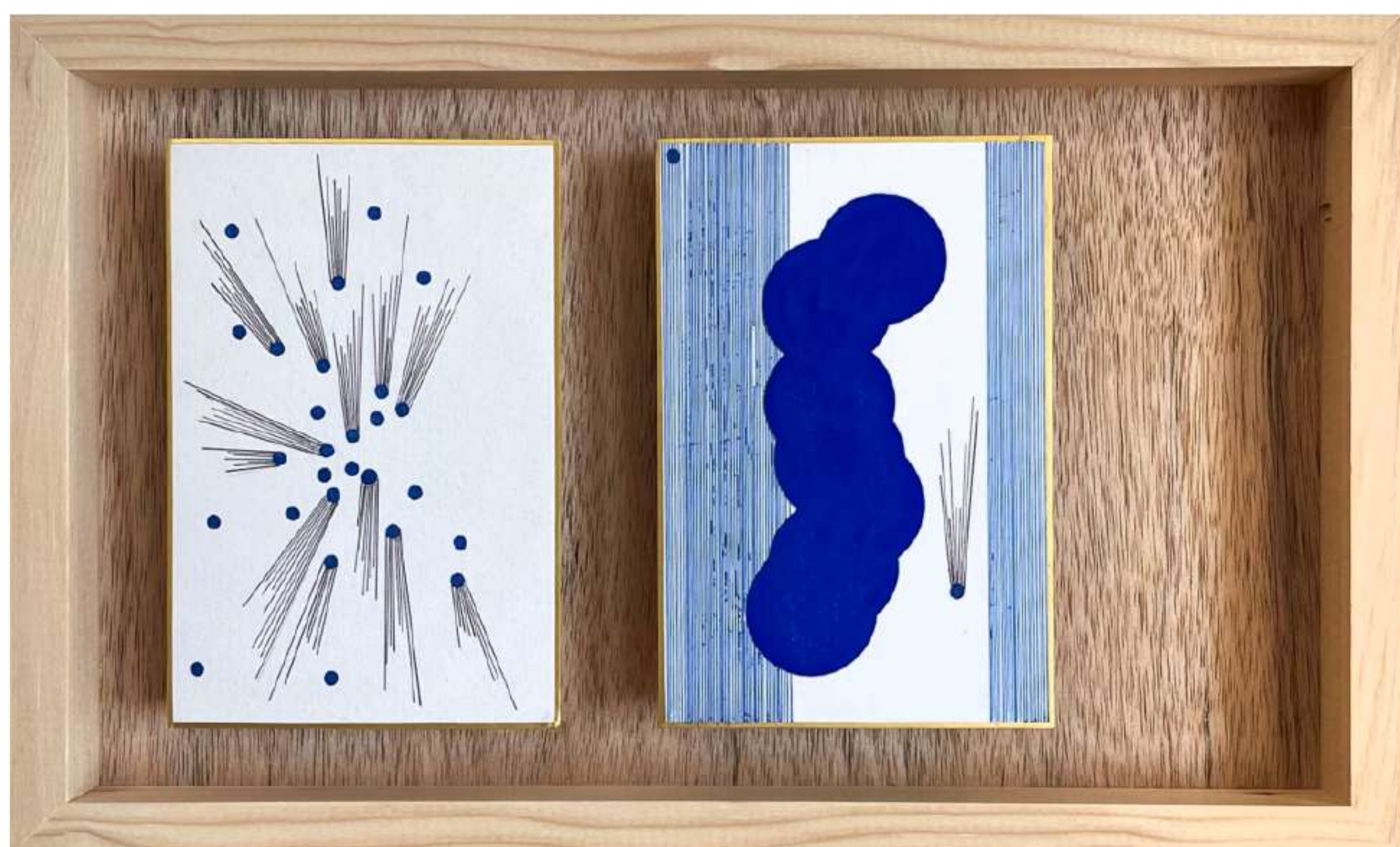
For Our Consciousness

2021 | 礦粉顏料於韓紙 Powder Paint on Rice Paper (Hanji) | 140 x 65 cm



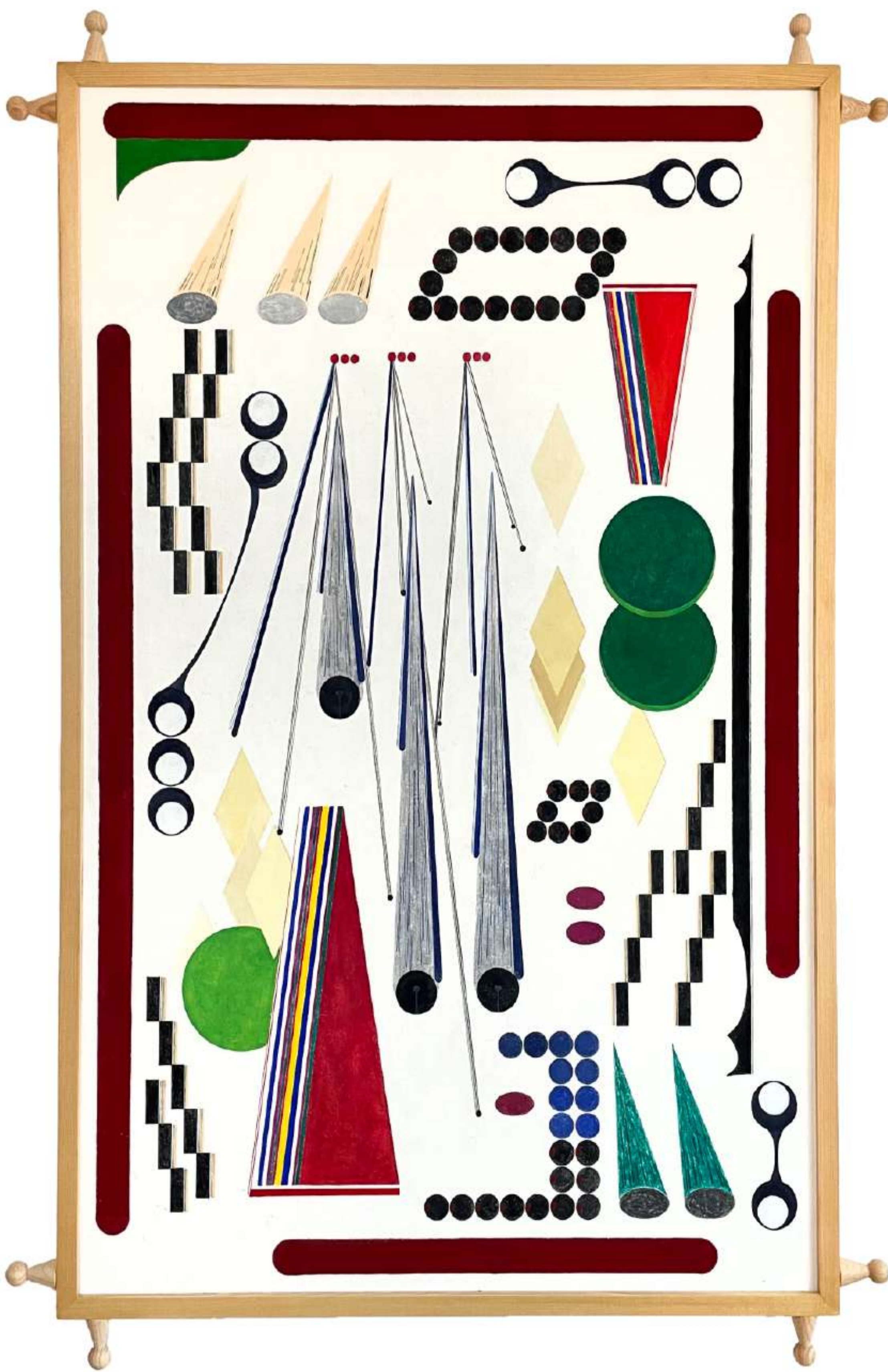
移動 Move

2022 | 複合媒材於韓紙、木板 Mixed Media on Rice Paper Board
15 x 10 cm *2 (Image) / 21.5 x 35 cm (Framed)



移動 Move

2022 | 複合媒材於韓紙、木板 Mixed Media on Rice Paper Board
15 x 10 cm *2 (Image) / 21.5 x 35 cm (Framed)



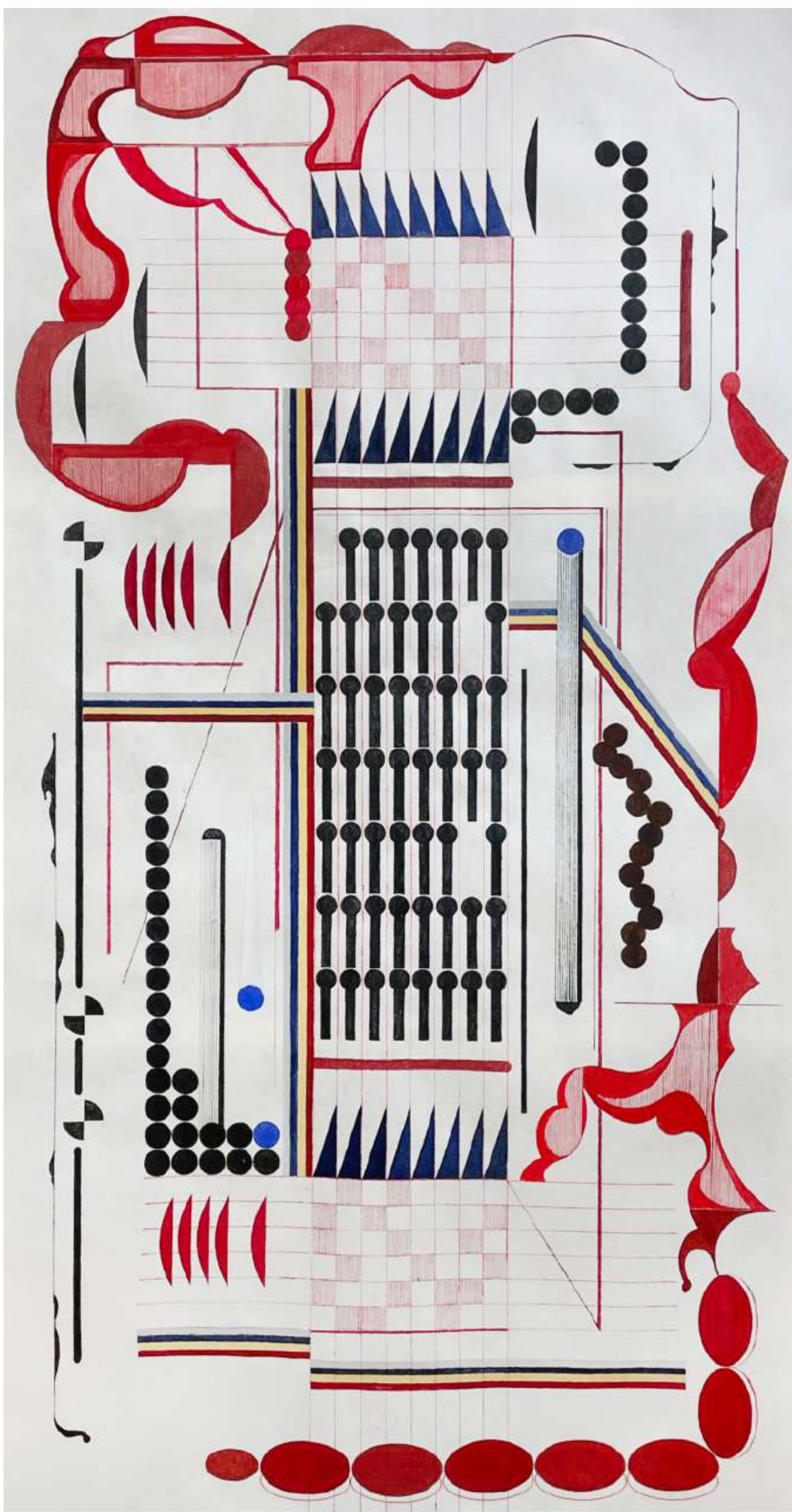
The Procession 1

2022 | 礦粉顏料於韓紙、木頭 Powder Paint on Rice Paper (Hanji), Wood
100 x 65 cm (Image) / 112 x 77 cm (Framed)



The Procession 2

2022 | 礦粉顏料於韓紙 Powder Paint on Rice Paper (Hanji) | 90 x 50 cm



Shape of Wish

2022 | 礦粉顏料於韓紙 Powder Paint on Rice Paper (Hanji)

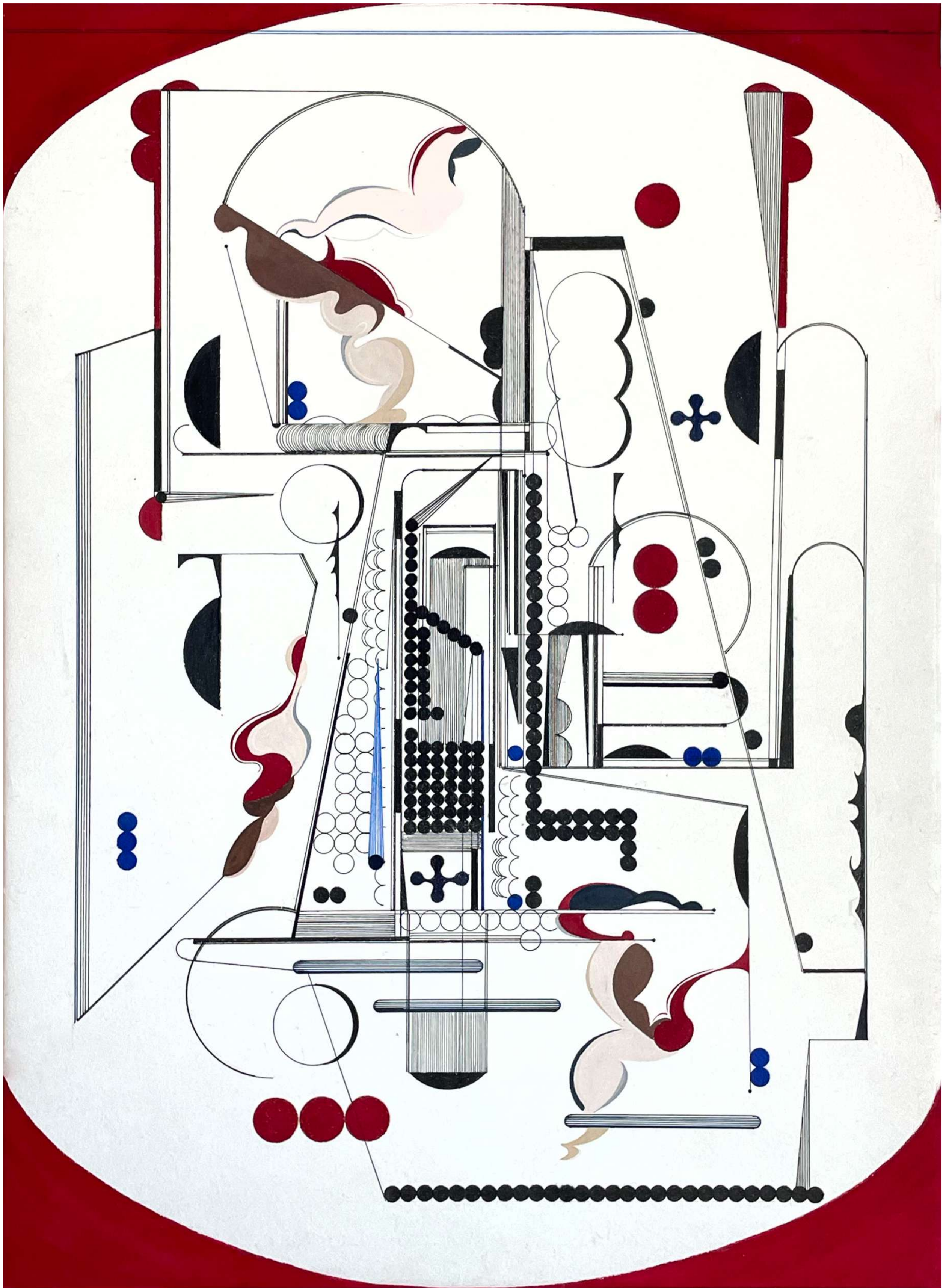
121 x 63 cm (Image) / 122.5 x 64.5 cm (Framed)



Shape of Wish 2

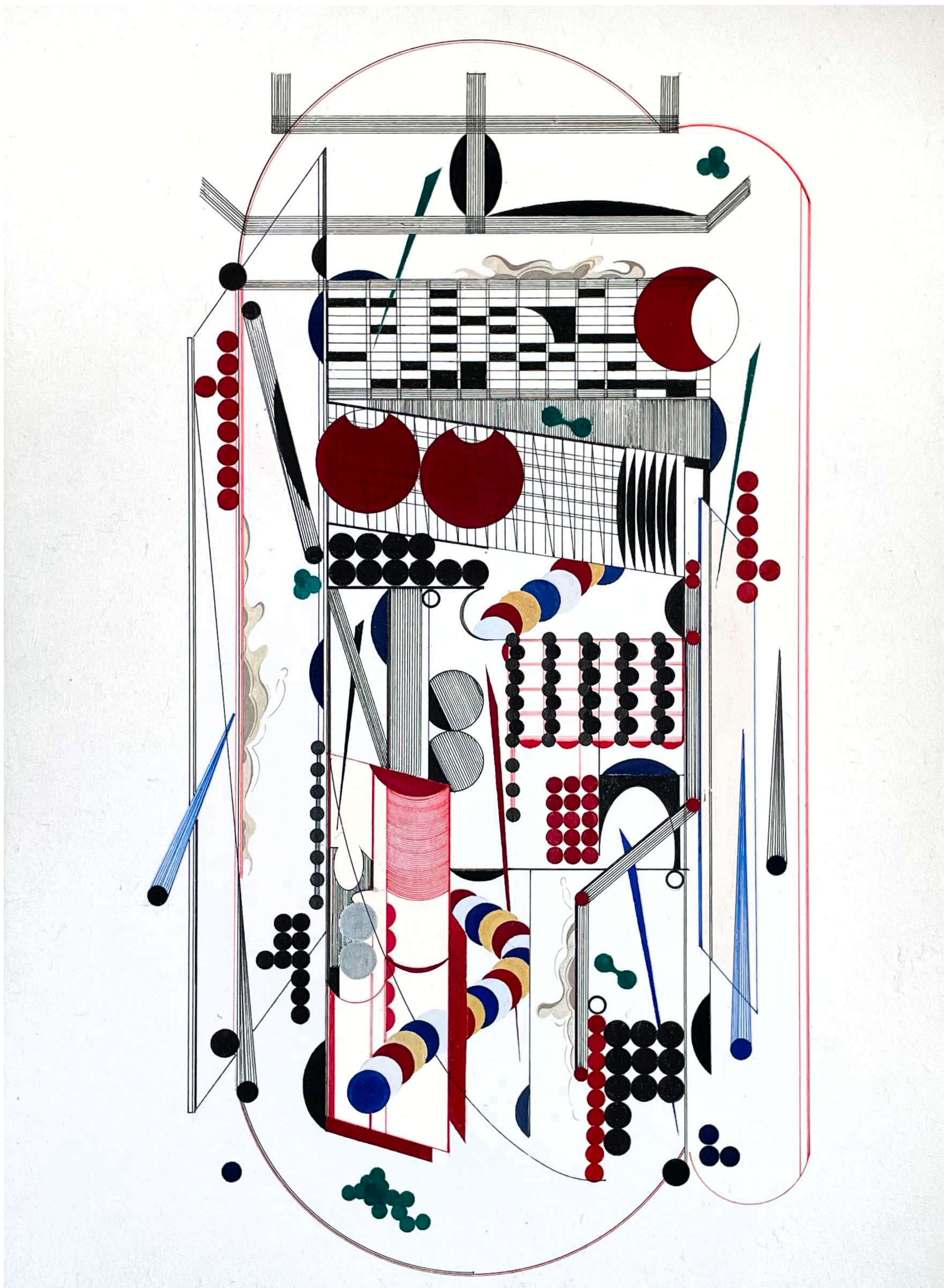
2022 | 複合媒材於韓紙 Mixed Media on Rice Paper (Hanji)

16.5 x 11 cm (Image) / 22.5 x 17.5 cm (Framed)



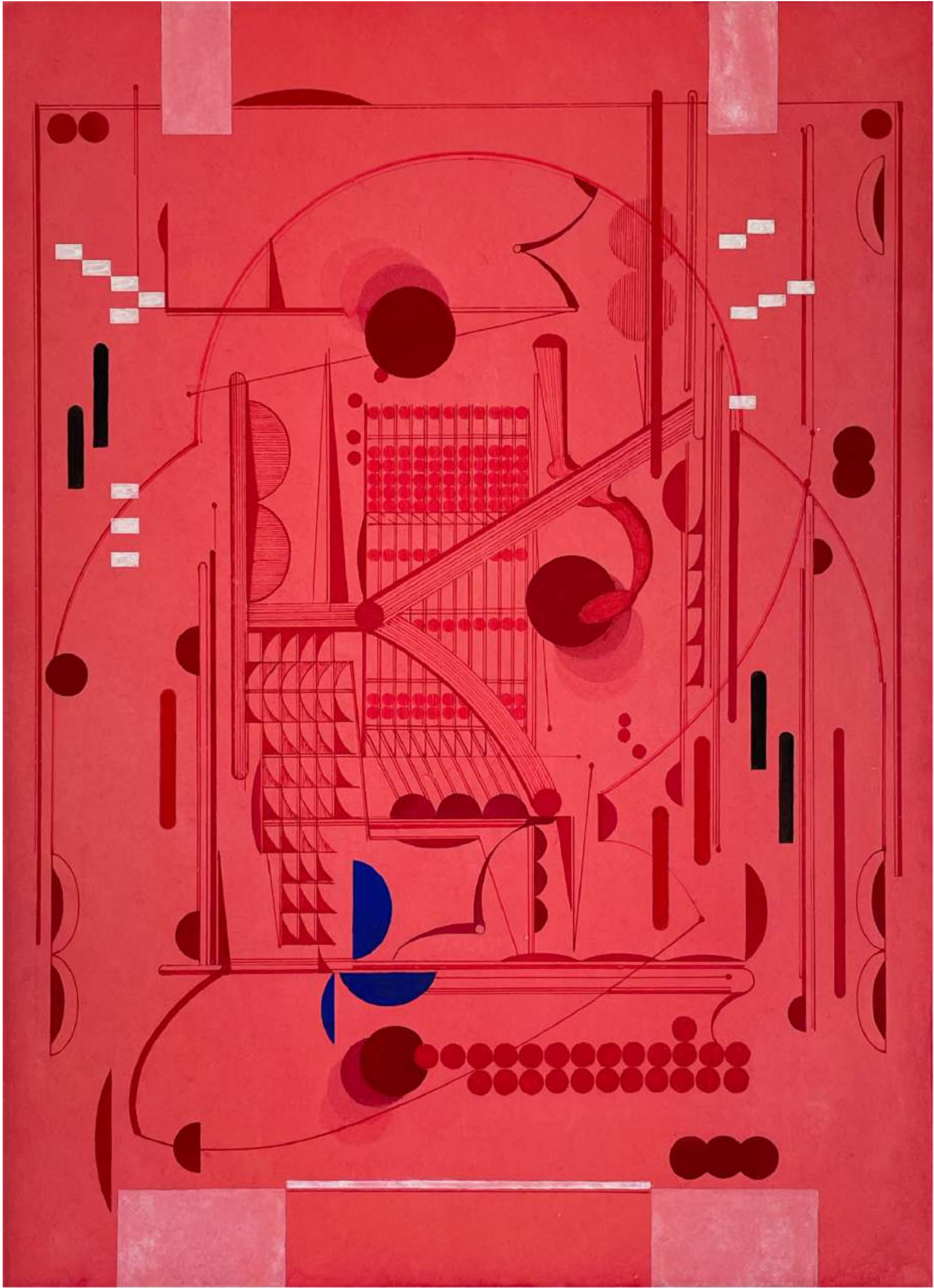
Components for Transition 1

2022 | 礦粉顏料於韓紙 Powder Paint on Rice Paper (Hanji) | 45.5 x 33 cm



Components for Transition 2

2022 | 礦粉顏料於韓紙 Powder Paint on Rice Paper (Hanji) | 45.5 x 33 cm



Components for Transition 3

2022 | 礦粉顏料於韓紙 Powder Paint on Rice Paper (Hanji) | 45.5 x 33 cm

李奕誼 Yi-Shuan LEE

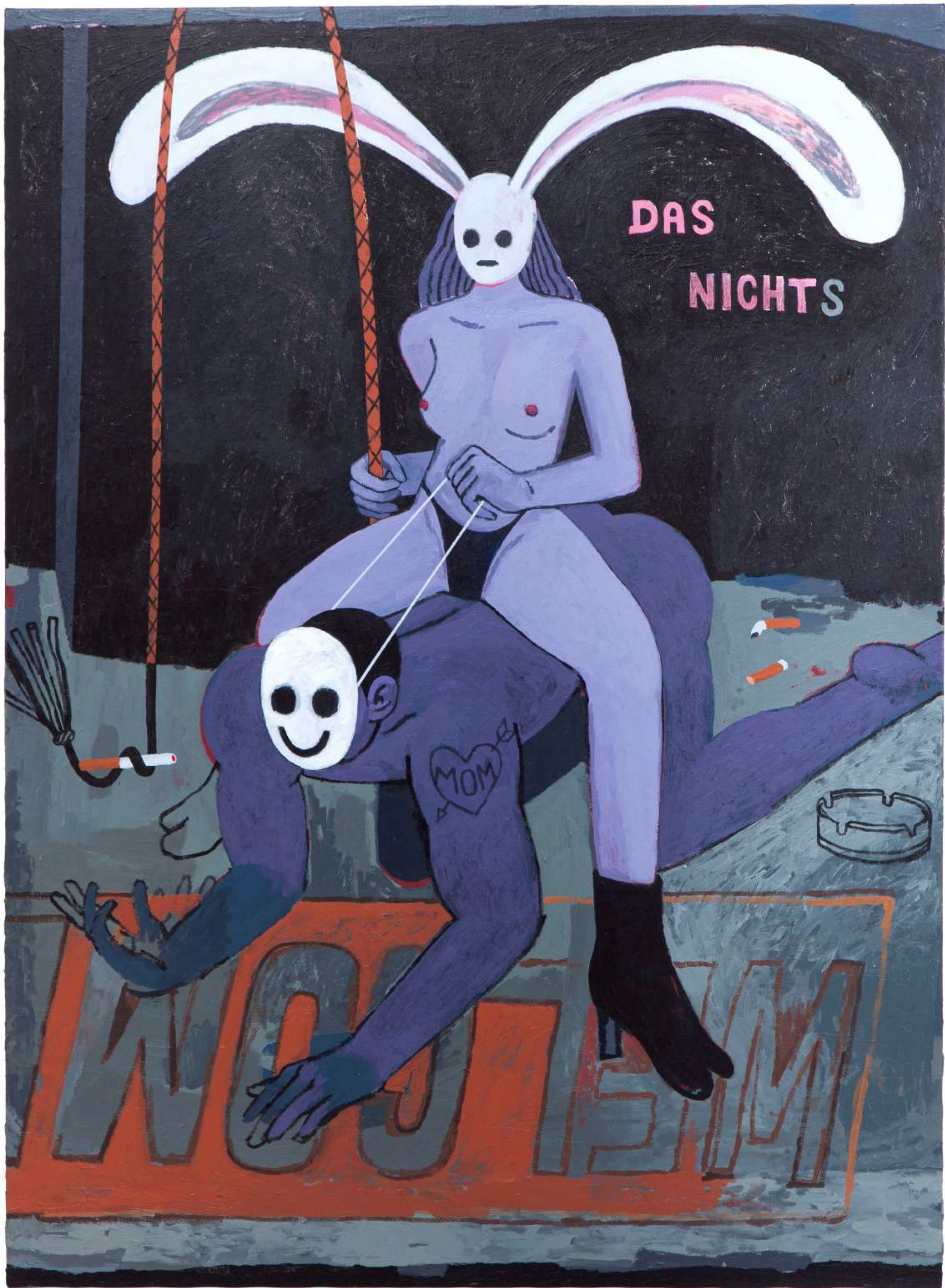


李奕誼，加拿大籍華裔，1995年生於臺灣臺中，2017年畢業於安大略藝術設計大學藝術創作學系。自此，其作品曾頻繁展出於加拿大、台灣、中國、法國、義大利及美國，現工作及生活於多倫多。

李奕誼作品的主要媒介涵蓋繪畫及雕塑，善於取材於個人經歷，並在畫布上構築一個夢幻、詭譎的超現實世界。以德國兒童玩具品牌 Playmobil 做為畫中主要形象，反諷故事中角色對於生活的無感與無知，並藉由香菸樹來影射當代社會裡的各種成癮議題。藝術家將東方視覺語言所形成的世界觀，融入西方特徵，兩者的衝突與結合，反映了自身背景以及內涵。此外，其作品亦充斥著深沉的人文關懷，將目光投射於當代年輕人的生活形態，不斷嘗試突破傳統所附加的價值觀下遇到的各種阻礙，傾情於審視東西方文化中還未曾被講述的隱密議題，將思考與批判的東方視角浸潤在其作品之中。

Yi-Shuan LEE is a Taiwanese Canadian artist born in Taichung, Taiwan in 1995. LEE received his BFA from OCAD University in 2017 and has since exhibited frequently across Canada, China, France, Italy, Taiwan, and the United States. He currently resides and works in Toronto.

LEE's art practice mainly includes painting and sculpture, drawing on his personal experiences to construct a dreamlike, eccentric hyperreality. He uses the German children's toy brand, Playmobil, as the main image in his work, a satire on the disinterest and ignorance towards life his characters possess, while featuring cigarette trees as a metaphor for the issues of addiction in contemporary society. The artist infuses Western influences with the world perspective of the Eastern visual language, the collision and integration of the two cultures reflective of his own background and ideologies. In addition, his works are full of deep humanitarian compassion, shedding light on the lifestyles of the youth in this current era. Examining obscured stories that are yet to be told, he repeatedly attempts to surpass obstacles laid by traditional moral values by integrating the Eastern perspective of thought and critique in the works.



Das Nichts

2021 | 壓克力於畫布 Acrylic on Canvas | 150 x 110 cm



Powered By An Unstoppable Force

2021 | 壓克力於畫布 Acrylic on Canvas | 145 x 180 cm



四肢八體注意使用 1/4

Submission 1/4

2021 | 40 x 50 cm

壓克力於畫布 Acrylic on Canvas



四肢八體注意使用 2/4

Submission 2/4

2021 | 40 x 50 cm

壓克力於畫布 Acrylic on Canvas



四肢八體注意使用 3/4

Submission 3/4

2021 | 40 x 50 cm

壓克力於畫布 Acrylic on Canvas



四肢八體注意使用 4/4

Submission 4/4

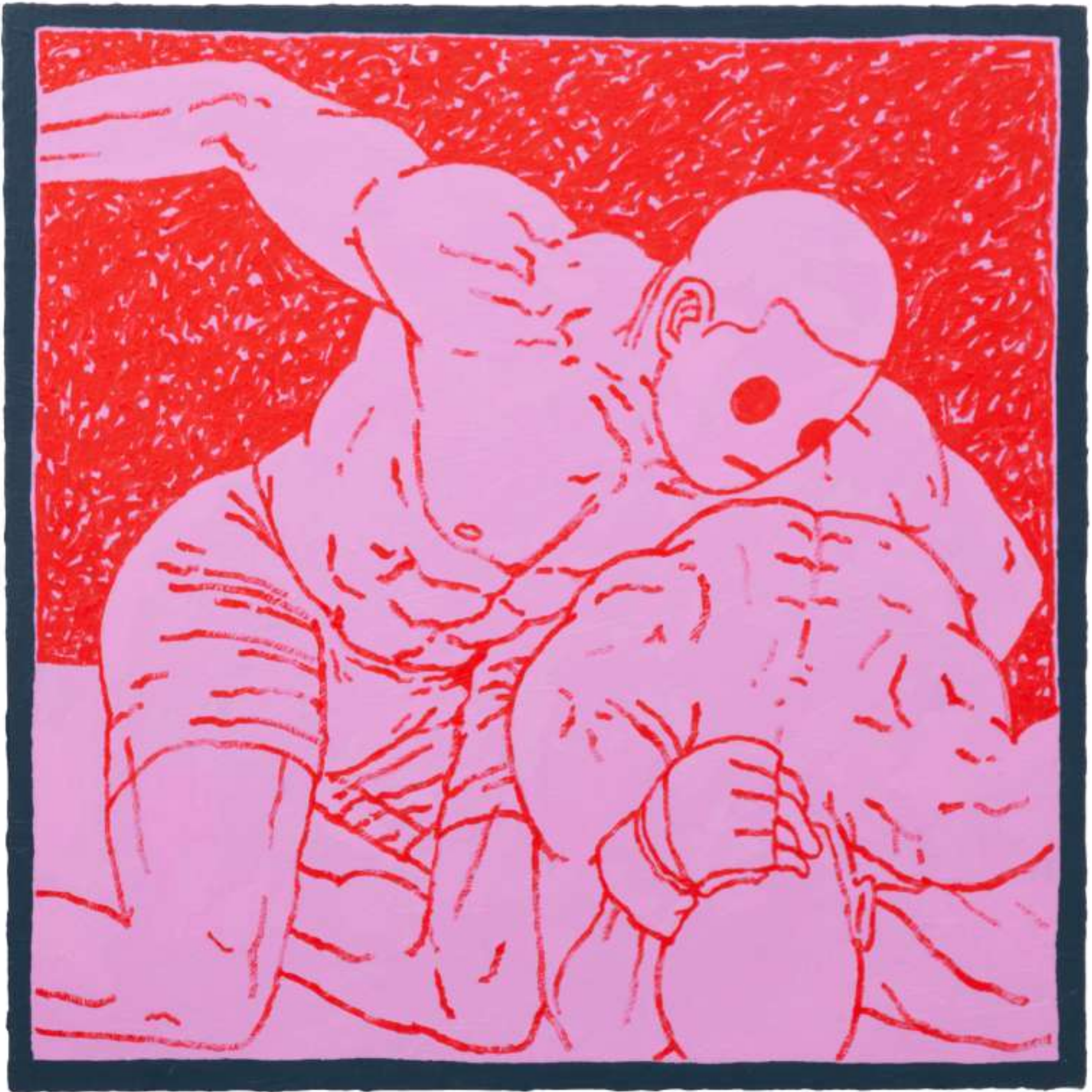
2021 | 40 x 50 cm

壓克力於畫布 Acrylic on Canvas



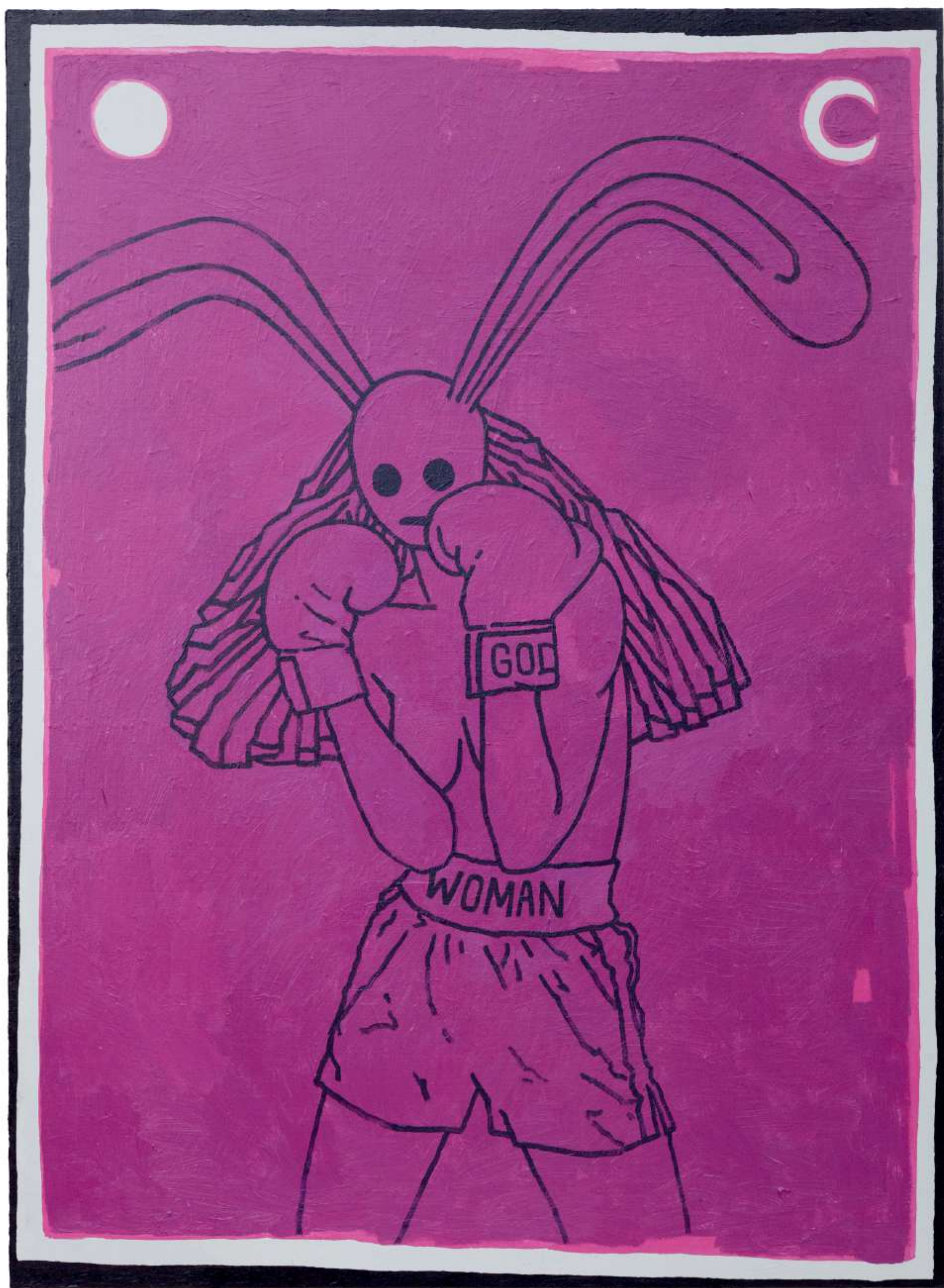
Win by Submission

2021 | 壓克力於畫布 Acrylic on Canvas | 145 x 180 cm



GSP Incoming Punishments

2021 | 壓克力於畫布 Acrylic on Canvas | 80 x 80 cm



God Is a Woman

2021 | 壓克力於畫布 Acrylic on Canvas | 150 x 110 cm



Cigarette Tree

2021 | 25 x 20 cm

壓克力於畫布 Acrylic on Canvas



Cigarette Tree

2021 | 25 x 20 cm

壓克力於畫布 Acrylic on Canvas



Cigarette Tree

2021 | 25 x 20 cm

壓克力於畫布 Acrylic on Canvas



Cigarette Tree

2021 | 25 x 20 cm

壓克力於畫布 Acrylic on Canvas



Cigarette Tree

2021 | 25 x 20 cm

壓克力於畫布 Acrylic on Canvas



A Thread of Hope

2021 | 壓克力於畫布 Acrylic on Canvas | 150 x 120 cm