



## Selected Works

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## Fold

2018

*Book object with photos printed  
on vellum and placed in paper  
modules. 9 x 9 x 4.5cm*

In this book object, I invite the viewers to empathize with the moments of loss, grief and catharsis. The book consists of twelve collapsable paper modules in white, black, silver and earth — a palette associated with mourning rituals in certain cultures. In each module rests a photo chosen with respect from the online photography platform *Flickr* (all licenses of the photos permit modification.) When opened in its entirety, the out-facing side of the twelve modules complete an image of a sedimentary fold. When closed, the book folds into a cuboid and is kept in a matte black origami box.

Documentation of the object is a collaboration between me (set design) and Andreas Drosdz (lighting, photography).







FACEBOOK STATUS UPDATES  
IN NON-CHRONOLOGICAL ORDER

JAN 2013 — OCT 2018

It's really late and it's like I can pretend that social media is still the bbs forum from the notties. I know I will wake up seeing all this and feeling a delayed hay fever, but in this moment and perhaps other intermittent moments there is still a sense of fleeting freedom. This obsession of being immediately acknowledged and even understood should really be foreign. Consider:

the vastness of our existence, the things that we do not know and perhaps do not wish to know, the peace that comes with the present, the lack of curiosity. I have forgotten what it is like to be content with what I know. Maybe this is an epitaph. Maybe this is just rambling. Why be measured and delivered as if

brokenness, trash, found furniture, found words, objects, wonders. Wall murals, music scores, sore throats. The sound repeats itself, cuts itself open. Platfrom is a ridiculous metaphor for this space. Elaborate schemes have been made; photos are stolen and unashamed to construct meanings; assumption has betrayed the logic. Ethics are modified. Consider a mortar pool, chair within the order, growing like burns. It's centre, thoughts flow. And queries for the effect of cocaine. Click the button so that nothing will count yet everything seems real. A rather permanent document.

## **Selected Statuses**

### **2018**

Zine. 14 x 10cm

I prepared this zine for the 2018 Yami Ichi Internet Market, an event where everything sold and exchanged stemmed from the internet. *Selected Statuses* encompasses six years of my voices through Facebook status updates, ranging from inner thoughts to eavesdropped conversations in coffee shops to descriptions of dire reality. The texts harbor sincere moments alongside fragments of cynicism induced by the use of social media.

The market took place on Nov 4th, 2018 in Utrecht, the Netherlands. At the stand I also provided *5-minute Facebook Status Consultation* as a service/performance.

Hi facebook, memories are boring. Please look  
at all my data, predict my future, and make a  
gif about it. Thx.

SELECTED STATUSES

JUE YANG

Am I alone.

Am I not. First the hooveprints, then a  
sandy shadow, a thick breath.

Teeth. A sultry darkness surrounds me.

I am breaking.

## a lichen dreams (again)

2017

*Photo album with text and images printed on glossy photo paper. 13.5 x 18.5cm*



Written during my residency on an arctic island, this is a story about the ecology of death told from a lichen's perspective. The content originated from hikes and readings on local flora and fauna. I chose the form of a photo album to evoke a reading experience akin to witnessing an event. As Susan Sontag once observed, "the picture may distort; but there is always a presumption that something exists, or did exist." This is especially interesting when such picture is a piece of fiction.

Sørøya, Norway  
70°50'24.2" N, 23°24'07.2" E

The text and images of this album was part of a group exhibition at Guest Projects in London in Summer 2018.

View at: [www.lemony.space/lichen](http://www.lemony.space/lichen)





5

sight

to see

darkness

## **Darkness, a Sight**

**2017**

[vimeo.com/244724075](https://vimeo.com/244724075)

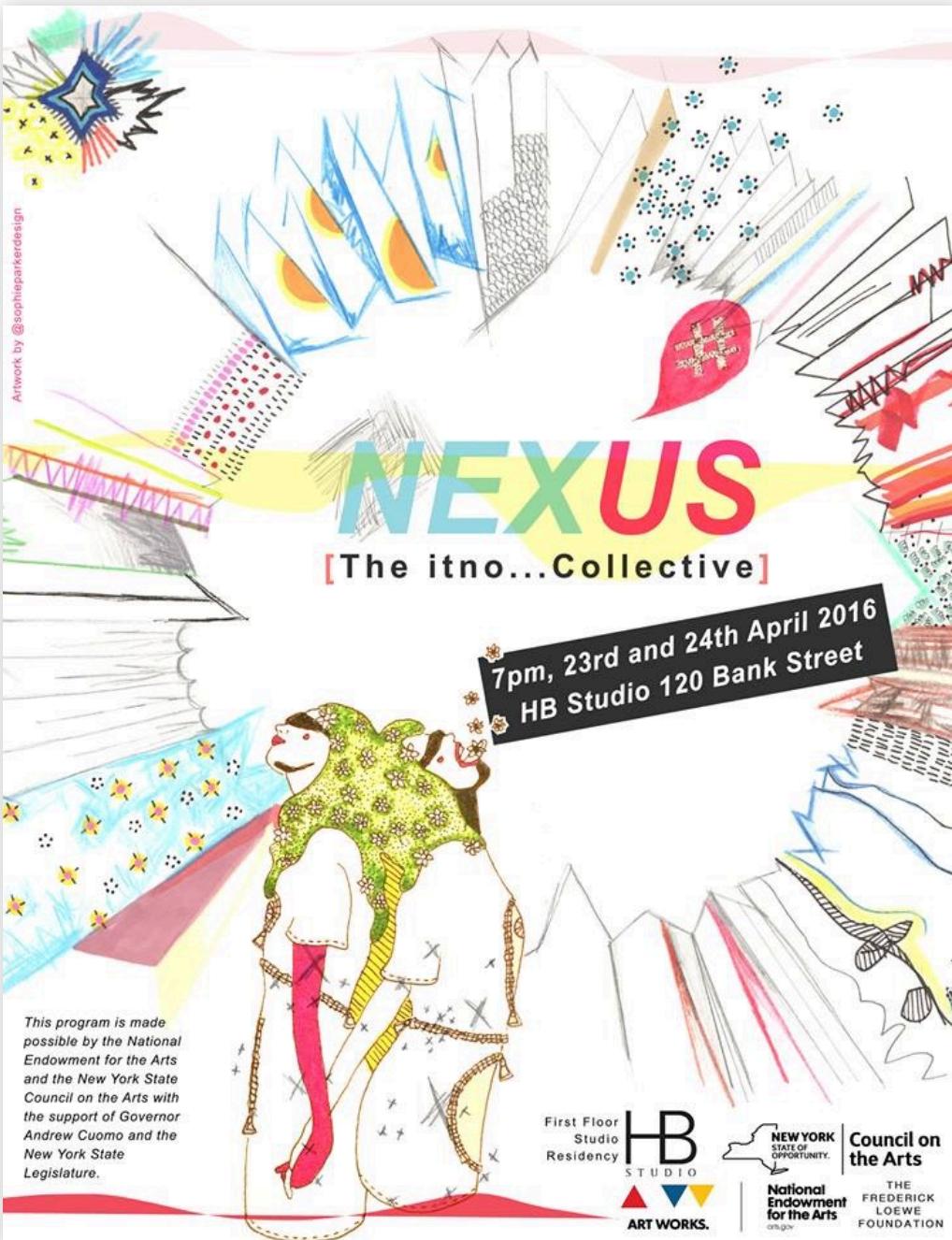
*Video poem. 5'11"*



Inspired by the Finnish November — with its short daytime, foggy mist and snowless soil — the poem considers suppositions of sight and darkness. As meanings unfold in front of the audience in a series of moving text, concepts expand and challenge each other. In this time-based poem, I invite contemplations on preconceptions of knowledge and permanence.

*Hämeenkyrö, Finland*

*61°33'58.1" N, 23°05'32.1" E*

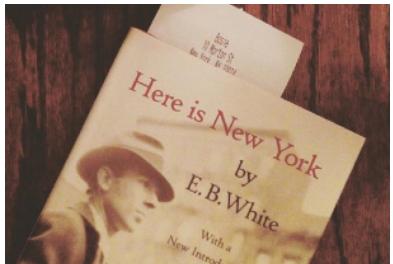


## NEXUS

### 2016

*Collaborative theater project.*

*My roles: writer, director, producer*



For our work during the HB Studio First Floor Residency in Manhattan's West Village, my collaborator and I developed a framework — *@itno.collective* — and devised a stage play based on images from Instagram. We created the initial script based on four hashtags: *#solidarity*, *#solitude*, *#distortion* and *#shadow*. I completed the final script, co-directed and co-produced the play.

New York City, US

40°44'11.0" N, 74°00'26.4" W

Premiered at HB Studio First Floor Theater, April 23/24, 2016. Read at Hearts on the Wall by Dark Matter Productions, August 17, 2016. Poster designed by Sofie Parker.

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 itno.collective [Follow](#)

itno.collective theme this week:  
#shadows

Participate by posting an image with  
#shadows #itnothetheplay  
We've started our set design. Casting  
calls will be announced next week. Stay  
tuned.

revanche\_du\_poussin, \_random\_youth,  
frequentrumors, confinedcorners and  
finally.i.became.a.cookie like this

MARCH 5, 2016

[Log in](#) to like or comment.

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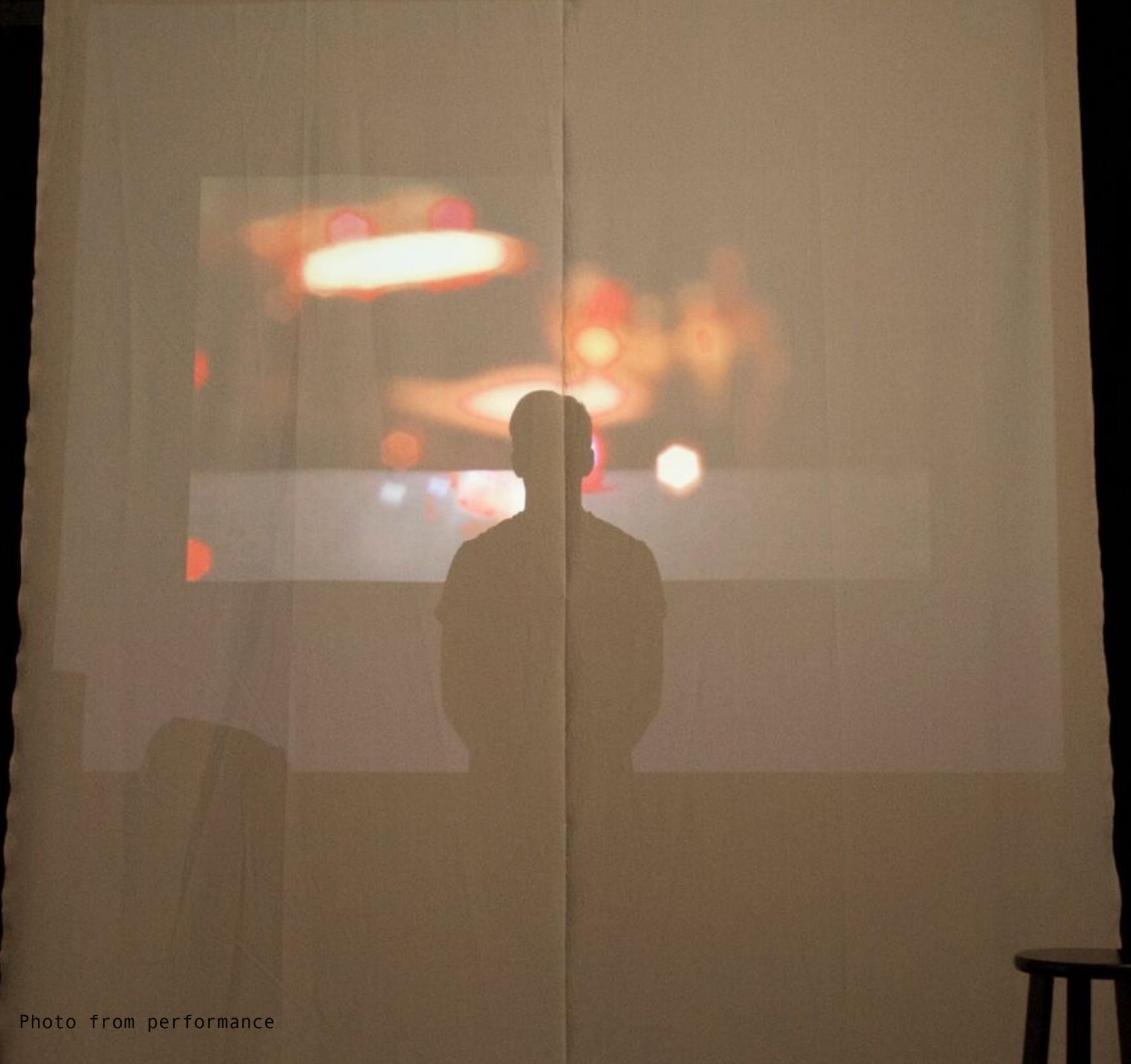


Photo from performance



Selected photos from the project

# the.train

2015-16

[www.instagram.com/the.train/](http://www.instagram.com/the.train/)

Photo series.



New York City, US

40°44'11.0" N, 74°00'26.4" W

This series started with a curiosity towards people on the New York City subways, the epitome of plurality and transience. For over a year, I was drawn to capture intimacy, connection and lonesomeness among such urban existence. All photos were shot and edited with the phone — an unobtrusive device among the fast and busy— and archived on Instagram — a space where identities, like the train itself, proliferate and pass.

*“I love the beginning of imaginations, which the train provides endlessly. The average MTA ridership on a weekday is 5,650,610 as of 2015. So. Five point six million imaginations per day, if you feel like it.*

from accompanying essay: [www.lemonyspace/the-train-explains](http://www.lemonyspace/the-train-explains)

## *Universal concepts* ×

Transformation



Joseph Beuys

Table with  
Accumulator

Contrast



Joseph Beuys

Granite in Arid  
Chalk

Humour



Robert Therrien

No Title (Beard  
Cart)

Energy



Joseph Beuys

Table with  
Accumulator

Environment / nature



Joseph Beuys

Table with  
Accumulator

Regeneration



Joseph Beuys

Table with  
Accumulator

## Artist Rooms

2014

[www.lemony.space/artist-rooms/](http://www.lemony.space/artist-rooms/)

*Experimental interface for browsing artwork archives based on the Tate Gallery's collection metadata.*



Washington DC, US

38°54'55.0" N, 77°01'55.4" W

After investigating the Tate Gallery's metadata of its collections, I was intrigued by the curatorial categorization of the art works. I posed questions about the data and iterated the answers as I visualized my findings as an interface.

Featured on Tate Gallery's Github repository where the original data is hosted.

**“** What is a Universal Concept to an archivist? How could it surprise me (or bore me, I can't be sure)? What artworks belong to that concept in the eyes of a curator?

from accompanying document: [bit.ly/2EQqZeG](https://bit.ly/2EQqZeG)

*Fin*