



Jue Yang

artist-writer

[www.lemonyspace](http://www.lemonyspace.com)

Index of Selected Works

1 a lichen dreams (again) | 2017

6 Darkness, a sight | 2017

9 NEXUS | 2016

14 the.train | 2015

16 Artist Rooms | 2014

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's 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

Album scheduled for a group exhibition at Guest Projects in London. Summer, 2018. To preview the content:
www.lemonyspace/lichen

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) detail

a lichen dreams (again) detail



On a hike

Darkness, a Sight

2017

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

5

sight

to see

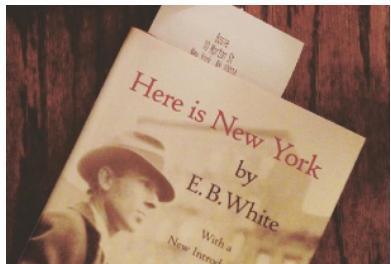
darkness

NEXUS

2016

Collaborative theater project.

My roles: writer, director, producer

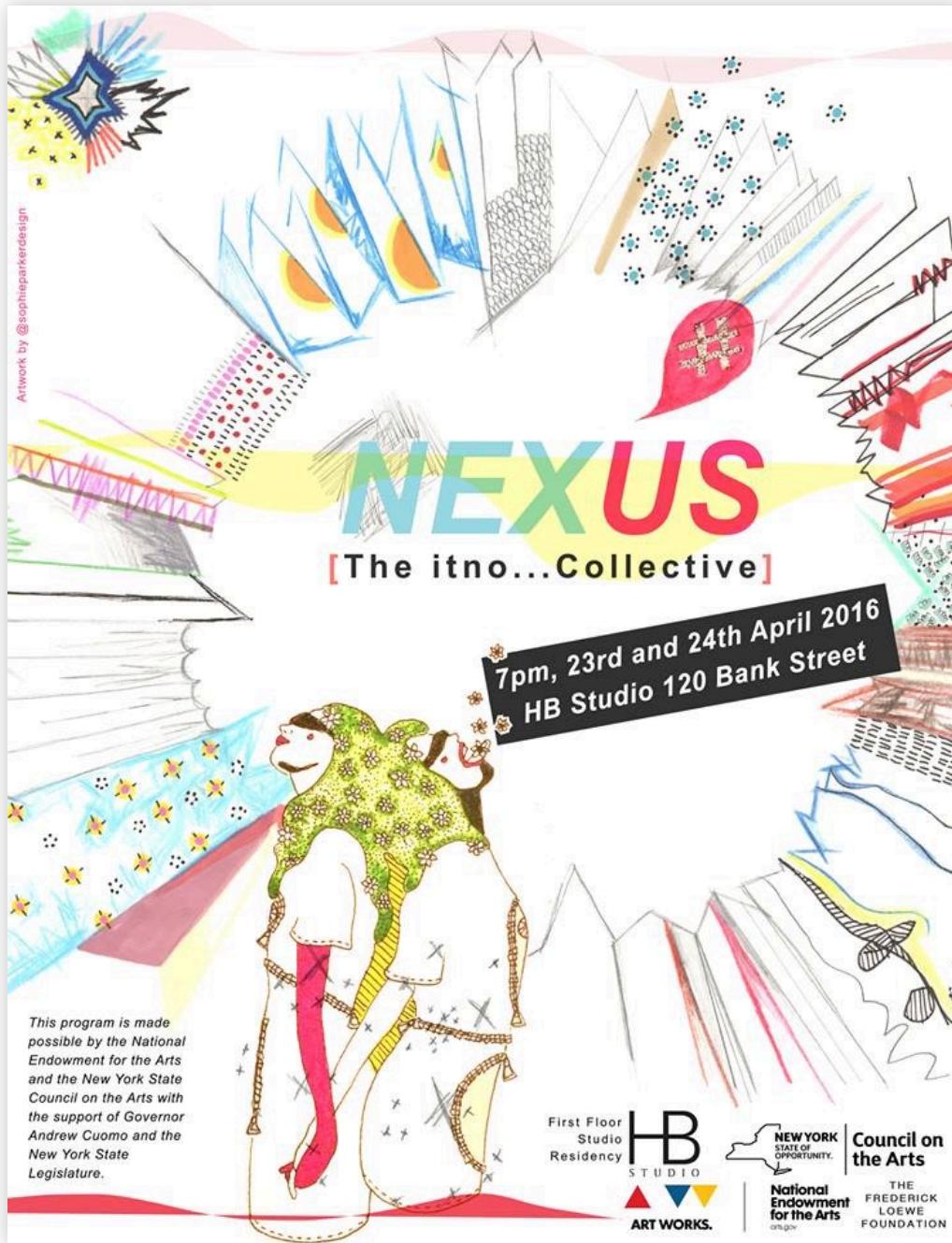


For our work during the HB Studio First Floor Residency in Manhattan's West Village, my collaborator and I developed a framework — *@itno.collective* — and devised text from Instagram for a stage play. The initial script was generated through four hashtags: *#solidarity*, *#solitude*, *#distortion* and *#shadow*. I completed the final the 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 by Sofie Parker. To read the final play script: bit.ly/nexus-script

s
h
a
d
o
w
s

#

itno.collective theme this week:
#shadows

Participate by posting an image with
#shadows #itnohtheplay
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. ...

The initial text was sourced from themed hashtags on Instagram: bit.ly/2DIHBRk





Jue (2nd left), collaborator Elizabeth (3rd left) and cast

the.train

2015-16

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 in the New York City subway, 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, 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



Artist Rooms

2014

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

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

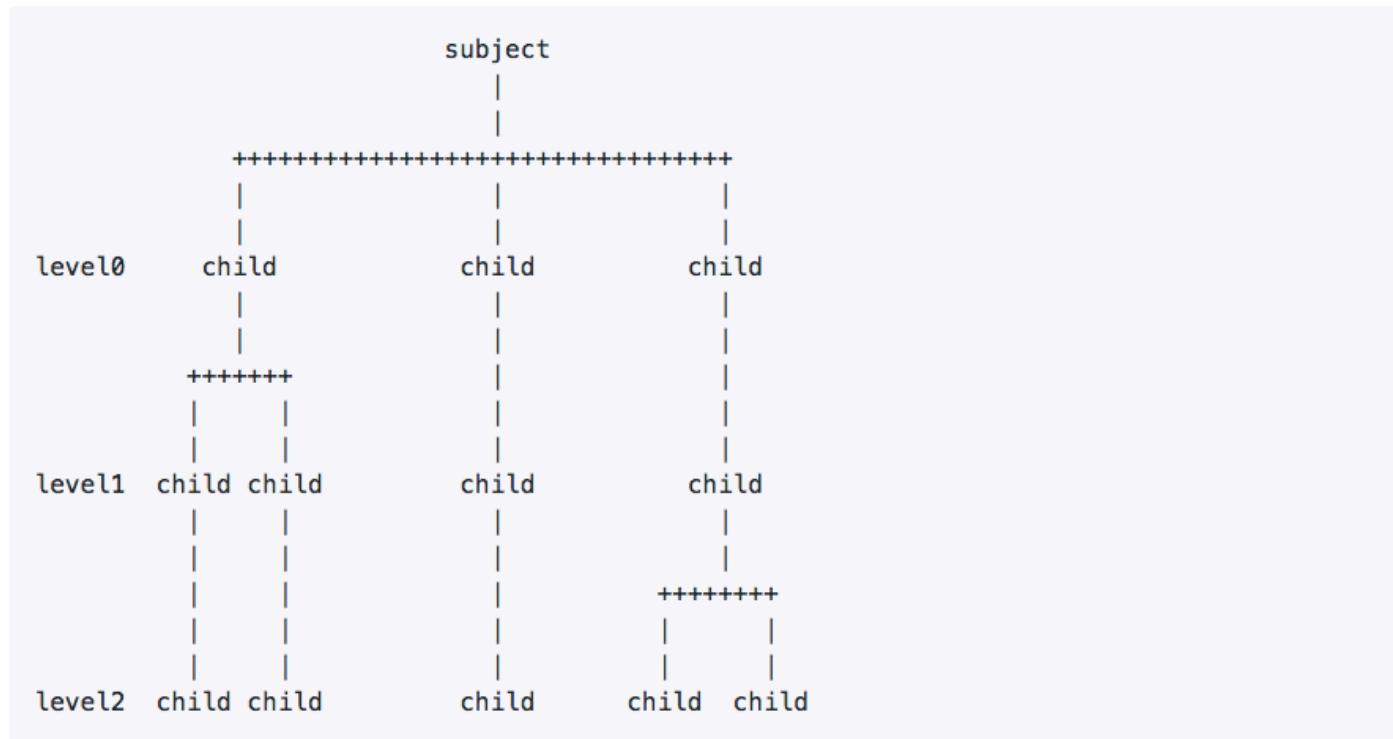


Joseph Beuys

Table with
Accumulator

Thoughts on subject data structure

The `subjects` field of the artwork jsons reveal the archival approach of the Tate Gallery.



If a level 2 child is present, the child's parent and grandparent will come with it. Sample content of the levels:

```
level 0 - people
level 1 - actions: postures and motions
level 2 - sitting
```

Fin