

# Container

## Exhibit Artists

Echo Xu

Yang Mai

Zhexing Huang

Yuanjie Chen

Qixin Chen

Ruihong Liu

Korissa Frooman

Ailyn Lee

YunHsiang Wang

Yuehan Ma

Andrius Alvarez-Backus

Di Cao

## Curators

Adela (Yuting) Sun

Hazel (Qixin) Chen

**October 12 - 25, 2024**

**13 Grattan St, #402, Brooklyn, NY 11206**



*"Touch Me in the Morning", Andrius Alvarez- Backus, Birdseed, latex, glitter,found suitcase, silk ribbon, acrylic, 50 in x 36 in x 17 in, 2023.*

# Open Reception on Saturday, October 12th, 6-8pm

A Space Gallery is pleased to present *Container*, an exhibition that explores the deep psychological need for categorization, organization, and order. The show examines how these impulses give rise to structural frameworks that can, in turn, confine both thought and behavior.

Through the deconstruction and reimagining of containers—whether physical, like boxes and jars, or abstract, such as social classifications, cultural norms, and psychological constructs—the exhibition seeks to reassess their function and meaning while challenging the limitations and possibilities they impose. It offers a transformative creative experience that transcends conventional boundaries, encouraging audiences to explore new perspectives and reconsider the potential of containers in unexpected ways.

Echo Xu's "Unbox" delves into the transient experience of a foreigner, navigating the endless cycle of packing and unpacking in pursuit of a stable home. This exploration juxtaposes impersonal floor plans with personal aspirations, highlighting the tension between containment and the longing for permanence in temporary spaces. Building on this theme of identity, Yang Mai's "UpRise2019-20 (20/1 Ed.)" and "UpRise2019-20 (20/1 Ed.)" examine the fragility of societal structures. By offering alternative symbolizations that underscore the paradox of conformity and individuality, Mai disrupts industrial functionality to articulate personal expression and celebrate the richness of diversity.

In a similar vein, Zhexing Huang's "Fall Free" reflects the philosophical struggles of a nihilistic and pessimistic younger generation. The blurred individuality in his pieces acts as a mirror to a larger collective identity, with the act of burning serving as a metaphor for navigating life—embodying both destruction and transformation. Yuanjie Chen's "Yearning Dawn" and "Sparkle" unfold like a continuous narrative, capturing the transition from external to internal lightness. They reflect an emotional journey within the container of love and support from his fiancée, with contrasting textures celebrating warmth and encapsulating the transformative path from darkness to light as they navigate life together.

Qixin Chen's *Phantasmal* explores the boundary between reality and illusion through dynamic color, form, and gestural brushstrokes, capturing the fleeting nature of emotions and light. Its fluid composition reflects the volatility of emotional states, inviting self-reflection on the interplay between the internal psyche and external reality.

Ruihong Liu's installation "The boudoir of recollection" further encapsulates themes of memory and intimacy, featuring a sculpted artist's book nestled in a scallop shell, surrounded by pink satin and long wigs. This combination symbolizes the delicate interplay of personal narratives within an intimate sanctuary.

Adding to the dialogue on containers, Korissa Frooman's "Leaking" repurposes vegan sausage casings, transforming them from simple vessels into the very objects they once held. This transformation underscores the futility of containers in contemporary life, as the objects break free from their confinement to hang freely in space. Ailyn Lee enriches this exploration by transforming found objects and stone clay into theatrical scenes that engage with the concept of containers in "Gambling Moon" and "Neither of Us Is Real". Inspired by her childhood in her grandmother's antique shop in Busan, South Korea, she reimagines the identities of collected items through disassembly and integration, crafting a narrative steeped in memory and imagination.

Yun Hsiang (Sandy) Wang complements these themes by presenting her "safe space" as a tender yet fragile object through a large, bean-shaped transparent balloon. Embraced in nature, this piece encapsulates her struggles with identity and self-representation in a homogenous society in her work "Find Me An Oasis". Yuehan Ma's book "Fire Hydrant" adds another layer by exploring 50 unique fire hydrants in Manhattan, adorned with stickers, spray paint, and traces of dog urine. These hydrants transform into public art pieces, symbolizing community interaction and the idea that art can emerge from everyday environments.

Andrius Alvarez-Backus's "Touch Me in the Morning" reflects the complexities of intimacy and self-presentation in a nomadic lifestyle, featuring links filled with glitter and birdseed, encased in latex and adorned with silk bows. This work intertwines themes of violence and absurdity with discomfort and devotion, inviting a deeper contemplation of the human experience. Di Cao's *Beyond the Pines* reinterprets bamboo, one of the Chinese Four Gentlemen, as a symbol of resilience, restraint, and humility. Through 3D digital animated illustration, Cao depicts a woman in Tang Dynasty Hanfu, using her reserved posture and surrounding space to evoke discipline, introspection, and inner strength. Bamboo becomes a spiritual container, translating traditional symbolism into a contemporary digital language.