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Fang Li

My works present the inherent nature of space and light. A chemical process is approached in a way, which has similarly quality to a natural process. I'm interested in how the material can change itself and how I can manipulate that change. Transparency, reflection, pattern, harmony, and movement are engaged.

I use a wide range of materials as much as to match my ideas and the form. Most are familiar, often overlooked because of their ubiquity. They are presented in simple, unified or repeating forms. There is a physical, innermost satisfaction in the activity of working with simple materials. I materialize them and allow them to be both real and imaginative: visually compelling, intellectually intriguing and emotionally resonant. By manipulating and experimenting with materials, I watch for the moment that the material responds to actions and initiates new actions. This records both the physical and psychological moment, evoking time, memory, space and place.

By mixing various mediums, a chemically react with each other creates unusual patterns and textures. The relationship between each layer suggests a different view of my surroundings, both external and internal. Something unimaginable always occurs. I want my works to counteract rigidity and to invite viewers to experience contemplative inconsistencies. The repetitive action is the nature of it. Infinity and emptiness may only be felt when viewers connect their experiences with my work. I do the same thing when viewing my works. It is the unified of diversity. It is indivisible continuity. It is all. One by one, each of my gestures is part of a whole. Far from being separate, the space and light form an indivisible whole that allows viewers to engage it in the present, unencumbered by expectations or goals. My works become less about objectively documenting the form and more about opening up possibilities

for unanticipated experiences. Viewing a work in its entirety calls attention to small differences that distinguish individual parts. This leads them to the evocation of psychological intention rather than merely biological meaning.

Both my installations and paintings involve manual labor, which is often associated with time. I prefer to replace the idea of labor with the idea of understanding. Thus, time in here is not to present the future or the past. It presents a continuity. It is presented in a weightless form. That shows my intension to formalize physical actions and aim toward self-awareness. My works invite a perceptual shift between self-recognition and personal limitations. This process is completely voluntary, in a spiritual way.