

# 李双忆：锈羽

蜂巢·生成第五十七回  
Hive Becoming LVII

艺术家：李双忆

策展人：蔺圣冰

展览执行：郑欣茹

展览时间：2025.6.13-2025.7.29

地点：蜂巢·生成 | 上海空间

地址：上海市黄浦区北京东路211号

蜂巢当代艺术中心荣幸地宣布，将于2025年6月13日在蜂巢·生成 | 上海空间推出艺术家李双忆的首次个展：“锈羽 (Weathered Feather)”，集中呈现艺术家新近艺术实践中的十余件绘画作品。本次展览由策展人蔺圣冰策划，将持续至7月29日。

锈，并非片刻的创痛，而是经时的侵蚀与覆盖，恰似代际间无声传递的阵痛。那些压抑的情绪、难言的愁苦与未竟的依恋，宛若锈迹悄然攀附于羽毛般轻柔、紧密的生活琐细，一如茱莉亚·克里斯蒂娃 (Julia Kristeva) 笔下被主体所排斥、驱逐，却又因其根植性而无法彻底割舍的贱斥之物，挑拨着亲密关系的平静表面，既是蛰伏于亲缘纽带内部的异质因子，又是构成个体身份难以割舍的基底，缓慢勾勒着主体的边界及其在关系中的存在方式。

李双忆的创作持续围绕家庭代际关系、情感依恋模式，及其背后所展露的微型权力剧场展开。情感的钝化、表达的阻滞与自我认知的模糊等，潜藏于亲密关系内部的权利结构，通过日复一日的规训，内化成为个体生命的锈蚀过程。艺术家刻意回避线性叙事的窠臼，转而采用近似电影镜头语言中抽帧的手法，以较为单一的色彩描绘那些甩脱了时空标签与性别指向的物象，试图以此将缱绻不清的情感基质与固有的图像叙事相剥离，进而在对家庭权利结构的剖析中，完成对主体性的深度探寻。李双忆所敏锐捕捉的，是由亲情竭力维持的平静表象，亦是血缘纽带所强化的认同感与个体挣脱既有家庭权力结构愿景间的激烈拉扯。她以刻意为之的生涩笔触营造出某种游离于既有叙事框架的复古质感，使作品始终弥漫着某种被压抑的情感震荡，一种现代主体面对亲密秩序时的无奈、焦灼与欲言又止。

与此同时，对不加调和的黑色颜料的反复使用构成了艺术家表达体系的另一线索。在李双忆眼中，黑色并非沉郁的终点，也非否定性的象征，而是一种通往生命深层结构的路径。尼采曾言：“其实人跟树是一样的，越是向往高处的阳光，它的根就越要伸向黑暗的地底”。这黑色生命力所指向的，正是个体在经历创伤、压抑甚至是崩塌之后，所重新焕发的、深沉而隐秘的生存意志，艺术家将黑色作为视觉意志的体现，其不仅象征着破除已有结构与秩序的勇气，更成为她对抗视觉正典的核心语素。

权力由关注生成，主体亦在观看中被建构。在李双忆的图像空间中，窥探与凝视交织、角力，构成一双相互纠缠的视线。而当窥探者自身也卷入被观看与被定义的涡旋中时，那种由观看引导的权力关系便会被打断与重组。艺术家正是凭借这一机制，动摇了家庭秩序与权利建构间的共谋结构。在这里，旧有秩序的瓦解，并非通过暴力性的对抗，而是在权力的错置中悄然完成。李双忆并未提供一种完满的替代结构，相反，她主动保留了图像中的断裂与未完成性，并在那些尚未命名的空白处，留下了主体流动与重新定位的可能。

此般结构的重建也并非传统意义上的秩序恢复，而更像是一种持续的介入与撤退、依恋与逃避、对抗与共生的循环。由此，艺术家为主体性的生长保留了一处开放的、处于持续生成状态的活动空间，使其不再局限于一种流动的存在方式，而浮现成为一条更为宽广的情感感知力的实践路径。在锈与羽之间，李双忆建构起一套敏感而不失坚韧的视觉秩序，其不追求愈合的幻象，而在锈迹斑斑的的裂隙中寻找属于现代主体的情感真实与生存深度。



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# Li Shuangyi: Weathered Feather

**Artist:** Li Shuangyi

**Curator:** Lin Shengbing

**Coordinator:** Zheng Xinru

**Exhibition Dates:** 2025.6.13-2025.7.29

**Venue:** Hive Becoming | Shanghai

**Address:** 211 East Beijing Road, Huangpu District, Shanghai, China

Hive Center for Contemporary Art is pleased to present artist Li Shuangyi's first solo exhibition 'Weathered Feather', opening on June 23, 2025, at Shanghai's Hive | Becoming space. This exhibition focuses on a series of paintings from the artist's recent practice. The exhibition is curated by Lin Shengbing, and will be on view until July 29, 2025.

Rust is not a momentary trauma, but a time-consuming erosion and covering, similar to the silent transmission of pain between generations. Those repressed emotions, unspeakable sorrows and unfinished attachments, like rust quietly clinging to the soft and close details of life as a feather; like Julia Kristeva's cheap and repugnant things that are rejected and expelled by the subject but cannot be completely cut off due to their rootedness, provoke the calm surface of intimate relationships. It's not only a heterogeneous factor dormant inside the kinship bond, but also an inseparable factor that constitutes the identity of an individual. It is a heterogeneous factor that lies dormant within the bonds of kinship, and is also an indissoluble substrate of individual identity, slowly outlining the boundaries of the subject and its mode of existence in the relationship.

Li Shuangyi's creations continue to revolve around intergenerational family relationships, emotional attachment patterns, and the miniature theater of power that unfolds behind them. The blunting of emotions, the blockage of expression, and the blurring of self-knowledge, the power structure hidden within intimate relationships, are internalized in the rusting process of life through day-to-day discipline. The artist deliberately avoids the linear narrative and adopts the technique of extracting frames similar to that of a film camera, depicting objects that are free of time, space, and gender references in a relatively single color in an attempt to strip the emotional substrate of the unsettled feelings from the inherent graphic narrative, completing the in-depth search for subjectivity in the dissection of the family's power structure. What Li Shuangyi keenly captures is the appearance of calmness maintained by affection, but also the intense tension between the sense of identity strengthened by blood ties and the individual's vision of breaking free from the established family power structure. She creates a kind of vintage texture that is free from the existing narrative framework with her intentionally raw brushwork, so that the work is always filled with a kind of repressed emotional vibration, a kind of helplessness, anxiety, and reluctance to speak when the modern subject is confronted with the intimate order.

At the same time, the repeated use of unmixed black color pigment, constitutes another clue in the artist's expression system. In Li Shuangyi's eyes, black is not the end of melancholy, nor a symbol of negativity, but a path to the deep structure of life. Nietzsche once said: "In fact, human beings are the same as trees, the more they yearn for the sunlight on high, the more their roots reach into the darkness of the earth". This black vitality points to the deep and secret will



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to live that individuals renew after experiencing trauma, repression, or collapse. The artist takes black as the embodiment of visual will, which not only symbolizes the courage to break the existing structure and order, but also becomes the core element of her confrontation with the visual canon.

Power is generated by attention, and the subject is constructed through viewing. In Li Shuangyi's image space, prying and gazing are intertwined and tussled, forming a pair of entangled sights. When the peepers themselves are involved in the vortex of being viewed and defined, the power relationship guided by viewing will be interrupted and reorganized. It is through this mechanism that the artist shakes up the complicity between the family order and the construction of power. Here, the disintegration of the old order is not accomplished through violent confrontation, but quietly in the misplacement of power. Li Shuangyi does not provide a complete alternative structure. On the contrary, she takes the initiative to preserve the rupture and unfinished-ness of the images, and leaves the possibility of subject mobility and repositioning in those unnamed blank spaces.

The reconstruction of such a structure is not a restoration of order in the traditional sense, but more of a continuous cycle of intervention and retreat, attachment and escape, confrontation and symbiosis. As a result, the artist retains an open and continuously generating space for the growth of subjectivity, which is no longer limited to a fluid mode of existence, but emerges as a broader practical path of emotional perception. Between the rust and the feather, Li Shuangyi has constructed a set of sensitive yet tough visual orders, which does not pursue the illusion of healing, but rather searches for the emotional reality and depth of existence of modern subjects in the rusty fissures.

## About Artist

Li Shuangyi (b. 2000, lives and works in London, UK) graduated from the Slade School of Fine Art in 2024. Li Shuangyi focuses on intergenerational family relationships and the micro power structures they involve, and through the deconstruction of emotional attachment patterns, she reveals how they subconsciously shape her subject's psychological expectations and identity mechanisms. The dulling of emotion, the blocking of expression, and the blurring of self-knowledge, the power structures lying dormant within these intimate relationships, is internalized into the rusting process of an individual's life through day-to-day discipline. What Li Shuangyi keenly captures is the intense tension between the sense of identity reinforced by kinship ties and the vision of breaking free from the established family power structure. Her deliberately raw brushstrokes and restrained colors create a retro texture that is free from the established narrative framework, making the work permeated with a certain repressed emotional shock, a kind of helplessness, anxiety, and desire to speak in the face of the intimate order of the modern subject.



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