

Liminality

Featuring Ferdinand Dölberg, Alexandra Errington, Joana Galego, Kay Gasei, Alice Macdonald, András Nagy-Sándor

15 June – 15 September 2024

Building 1, BAF Park, Chaoyang District, Beijing

EY Projects is pleased to present its inaugural exhibition "Liminality." For this occasion, the works of 6 emerging artists worldwide are gathered here to compose a liminal narrative and to construct a space of liminality.

Liminality is the term first coined by French folklorist van Gennep to denominate the second of three stages in what he advocated as "a rite of passage". This second stage - the liminal stage - entails a transition from one status to another, both on an individual level, from childhood to maturity, sickness to health, or on a sociocultural scale, like peace to war, scarcity to plenty, and so on.¹ Liminality is a quality of being in between two places or stages, on the verge of transitioning to something new. Anthropologically, liminality may be accompanied by a sense of disorientation and even frustration as the participants have abandoned their previous way of structuring their identity, time, or community but have not yet entered the new way. Nonetheless, it is during the liminal periods that the existing orders and hierarchies may be reversed or dissolved. Liminality hereby creates a malleable and fluid situation that welcomes the potential for the establishment of new institutions and customs.²

Both people and places are constantly in the stage of liminality. The process of individuation, for instance, can be seen as taking place in a liminal condition. As psychologist Carl Jung advocates, "individuation begins with a withdrawal from normal modes of socialisation, epitomised by the breakdown of the persona," - "a movement through liminal space and time, from disorientation to integration."³ Spatially, any architectural structure that locates between one destination and the next characterises liminality, hallways, airports, streets.

Through this exhibition, EY Projects brings together the notion of liminality on both the individual and the spatial realms, using contemporary art as a shared language to explore the impact of embracing the in-betweenness. On the level of the people, drawing from theoretical reflections or personal experience, each artist presents a narrative of his/her own regarding transformation and transition, making the otherwise intangible ideas tangible through an artistic expression. On the level of the space, the architecture transcends its original identity and transforms into an artistic destination and a container of lived ideas and stories.

¹ Victor Turner, "Frame, Flow and Reflection: Ritual and Drama as Public Liminality", *Japanese Journal of Religious Studies*, Vol. 6, No. 4 (Dec., 1979), p.466.

² Arpad Szokolczai, "Liminality and Experience: Structuring transitory situations and transformative events", *International Political Anthropology*. 2 (1), 2009: p. 141–172.

³ Peter Homans, *Jung in Context: Modernity and the Making of a Psychology* (Chicago: University of Chicago, 1979): p.208.



An exhibition of international emerging artists of such scale is unprecedented among the galleries in China. Via a project of considerable ambition, we hope that different thoughts, cultures, artistic practices are able to collide with each other in this occasion, breaking free from the existing orders and restraints, welcoming a brand-new way of interpreting and engaging with art. A liminal phase necessitates hybrid social and cultural narrative. In presenting our inaugural show which is a liminal process in itself, we aim to set the tone for the dynamic and open-ended trajectory of all future exhibitions and efforts of EY Projects, continuously defining and re-defining a “contemporaneity” of the 2020s and the many more decades ahead.

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About the Artists (alphabetical order according to surname)

Ferdinand Dölberg

Ferdinand Dölberg (b.1998) is a German artist based in Berlin. Dölberg is currently studying Fine Art at the Universität der Künste Berlin and has taken part in an abroad scheme at Central Saint Martins in London in 2022. His work discusses themes around conventionality, and systems of power. Figures and body parts, in earthy colours are drawn with chalk on Dölberg's predominant material base of blackboards, alluding to his criticism of systematic structures. His work has been influenced by the Dadaist movement of the early 20th century who were deeply concerned with modes of flux, absurdity, experimentation, and psychic freedom opposed to the conventionally ordered world. Dölberg uses symbolism to provoke thoughts of disruptiveness and provoke ideas of political and social change.

His **solo exhibitions** include “Am Ende die Leerstelle”, 2023, Galerie Anton Janizewski, Berlin; “Bitte widersetzen!”, 2022, Galerie Anton Janizewski. His **selected group exhibitions** include “Liminality”, 2024, EY Projects, Beijing; “Where the Wild Roses Grow”, 2023, Kristin Hjellegjerde Gallery, Berlin; “Inferno of the Same”, 2023, The Artist Room, London; “Tomorrow is Tomorrow is Tomorrow”, 2023, Kristin Hjellegjerde Gallery, London; “Telbat, Orbit”, 2023, Hamburg. Berlin; “Wohnungsauflösung”, 2022, Zuostand, Berlin; “Quarantäne am Rammelsberg”, 2022, Kunstsalon Haacke, Goslar; “Phase 1”, 2022, Zuostand, Berlin; “Schaububinnen”, 2019, c1 gallery, Berlin. Ferdinand Dölberg was



awarded with the Ulrich and Burga Knipsel foundation painting award in 2021 and 2019.

Alexandra Errington

Alexandra Errington (b. 1997) is a French/British Visual Artist based in London. After receiving her BA in Fine Art at the Institut Supérieur des Arts de Toulouse, she obtained her MA in Fine Art at the Chelsea College of Art in London. At the heart of her practice is a desire to animate our manufactured environment and explore the disregarded potential of domestic items. Through a practice of sculpture, she alters the order of synthetic materials and industrial waste, transforming them into enigmatic, organic compositions. Her operations are fuelled by a fascination for evolutionary biology, microbiology, and the organisation of living forms. She is developing a speculative process of dissecting, bending and fusing matter, that hopes to mimic natural processes and bring intangible notions of growth and symbiosis to a more familiar scale.

Her **solo exhibition** includes “Rebond”, 2022, Le Confort des Etranges, Toulouse. Her **selected group exhibitions** include: “Liminality”, 2024, EY Projects, Beijing; “A Conversation with Water”, 2024, Hypha Studios, London; “Marsupium”, 2023, ASC Gallery, London; “Altered Planes”, 2023, Metre Squared Studios, London; “I celebrate myself part III”, 2022, Lambeth County Court, London; “Afin que la Peinture nous regarde”, 2022, Usine Utopik, Basse Normandie; “Cruautés Exquises”, 2022, Chapelle des Cordeliers, Toulouse.

Joana Galego

Joana Galego (b.1994) is a Portuguese artist based in London, UK. She graduated from the University of Lisbon in 2016 and subsequently attended the Royal Drawing School between 2016 and 2017. Galego explores the emotional vicissitudes or relationships, focusing particularly on power, vulnerability, miscommunication, loneliness, guilt, and the desire for connection and intimacy. Galego's work ranges from small, intimate portraits to a world beyond the canvases in large scale, immersive tableaux depicting figures resting, playing, embracing or hiding. Regardless of the dimensions, her refined strokes and the carefully-planned compositions enable her work to possess a strong psychological potential and a sense of ephemerality – a parallel space-time that is distant from reality.

Her **solo exhibitions** include: “jardins”, 2024, Galeria Belard, Lisboa; “mole, lunar, sinal”, 2023, Soho Revue, London; “Spring and All”, 2019, The Sir Denis Mahon Award Show at the Royal Drawing School, London and “o lugar indeciso”, 2016, Museu das Artes de Sintra, Sintra (Portugal). Her **selected group exhibitions** include “Whose Muse?”, 2024, Palo Gallery, New York; “Cultural Synthesis” at Bienalle Jatim X, 2023, East Java (Indonesia); “O limite do meio”, 2023, Galeria Municipal do Montijo, Lisbon; “There's a Real World Outside”, 2022, AHWNN Gallery, Ostende (Belgium) and “Preludio”, 2022, Galeria Belard, Lisbon.

Kay Gasei

Kay Gasei (b.1991) is a British Zambian artist based in London. He received his BA in Illustration from the Oxford Brookes University. His work explores narratives and myths. His dynamic works combine the mythological with the historical, resulting in rich, ambitious yet ambiguous compositions. Gasei uses his imagination to draw on personal memories of the



past, mixing these with historical research to create confident, complex works that collapse time and space. Gasei's eclectic style blends abstracted, expressive mark making with figuration to play with the notion of narrative, creating fractured tales that maintain an air of obscurity despite feeling somewhat familiar. A cache of recurring characters and motifs inhabit a range of landscapes - both used to explore colour and texture, tapping into the language of painting itself as well as Gasei's own subconscious.

His **selected solo exhibitions** include: "Black Box Series", 2023, GoWithYamo, London; "Aporia", 2023, Chilli Art Projects, London; "EPOCHÉ", 2022, Reem Gallery, London; "BAM (Break Art Mix)" Artist in Resident, 2022, Paris; "Soho House Inaugural Artist in Residence", 2021, Soho Home Kings Road, London. His **selected group exhibitions** include: "Liminality", 2024, EY Projects, Beijing; "London Art Fair", 2023, Columbia Road Gallery, London; "Sur(face)", Chilli Art Projects, Cheshire; "Mythical Landscapes", 2023, Rele Gallery, Los Angeles; "Papier", 2023, Delphian Gallery, Ligne (France).

Alice Macdonald

Alice Macdonald (b.1992) is a British artist living in London. She studied in the Royal Drawing school from 2016-17 and then received her MA in Fine Art from the City and Guilds Art School in London. Attempting to capture a person, or a moment, Macdonald is interested in the boundaries between fact, fiction, the problem of memory and its unreliability and subjectivity. She often starts with diaristic drawings made from observation and memory. She repeats an image in different scales and media. Each iteration is a variation of the original drawing, created through instinctive improvisation. She allows herself to alter any aspect of the image and plays freely with materials and sets up the studio to encourage and facilitate unexpected changes. These alterations are informed by the history of painting, in particular by the logic of medieval painting and tapestry.

Her **solo (two-person) exhibitions** include: "Looking Glass" (two-person show), 2024, Weald Contemporary, Arundel; "Fruit, Birds, Flowers, Trees", 2023, LKIF Gallery, Seoul; "The Gentle Vibration Of Things", 2022, V.O curations, London; "Silent Disco" (two-person show), 2020, Wells Projects, London. Her **selected group exhibitions** include: "Moodlight at The Platform", 2024, VCRB Gallery, Antwerp; "Behold Your Heart", 2024, Rebecca Hossack Gallery, London; "Moments of Glad Grace", 2024, The Violet Hour, London; "Summer Exhibition", 2023, the Royal Academy, London.. She was awarded the ACS Studio Prize in 2023, and the Elizabeth Greenshields Grant in 2022.

András Nagy-Sándor

András Nagy-Sándor (b.1993) is a Hungarian artist based in London, UK. In 2022, he graduated with an MFA in Painting from the Slade School of Fine Art following his BA in Fine Art from Newcastle University in 2018. Departing from the motif of armour, Nagy-Sándor's practice is predominantly an attempt to unpick the ambivalences within the relationship between technology (the mechanical) and the body (the organic). By examining vulnerability inherent to this parallel, through juxtapositions of the rigid and the fluid, Nagy-Sándor expands on the potential ways in which beings and things connect to and sense each other in their



environment. The resulting works stem from an emotional, intuitive worldbuilding exercise and self-exploration, bringing together early influences from Hungarian folklore and elements of sci-fi.

His **solo exhibitions** include: “Hold”, 2023, Hew Hood Gallery, London; “Tease”, 2022, Hew Hood Gallery, London; “Bizz bennem/Trust me”, 2022, Fest; Tisztit Gallery, Budapest. His **selected group exhibitions** include: “Liminality”, 2024, EY Projects, Beijing; “Somewhere in Between”, Hew Hood Gallery; “Who holds the sword?”, 2023, Hypha Studios, London; “London Art Fair”, 2023, Artistellar Gallery, London; “Extension”, 2022, VO Curations Angel, London; “Slade Graduate Degree Show”, 2022, Slade School of Art, London; “Dream Baby Dream”, 2022, The Fitzrovia Gallery, London. Nagy-Sándor was the runner-up of “STUDIO WEST NOW Introducing 2022” and the recipient of Mary Rishgitz Award granted by the Slade School of Fine Art in 2022.



阈限性

艺术家：费迪南德·德尔伯格、亚历山德拉·埃林顿、乔安娜·加莱戈、凯·加塞、爱丽丝·麦克唐纳和安德拉斯·纳吉·桑多

2024年6月15日—9月15日

北京市朝阳区北京国际艺术金融创新园1号楼

艺外很荣幸地推出首次展览——《阈限性》。在这次展览中，我们集结了来自全球的6位新锐艺术家的作品，共同构建了一个充满阈限叙事的空间。

阈限性，是由法国民俗学家范·热内普 (Arnold van Gennep) 首次提出的概念，用以描述他所提及的“过渡仪式”(Rites of Passage) 中的第二个阶段，即阈限阶段，涉及从一个状态向另一个状态的过渡，无论是在个人层面上，从幼童到成年，从疾病到健康，还是在社会文化层面上，比如从和平到战争，从匮乏到丰富等等。阈限性昭示着两个领域或阶段之间的特质，处于即将转变为新事物的边缘。从人类学角度，这一过程可能伴随着一种失落感，甚至是挫折感，因为参与者已经放弃了过去构建身份、时间或社区的方式，而尚未进入新的状态。然而，正是在阈限时期，现有的秩序和等级可以被颠倒或解体。因此，阈限性创造了一种可塑性和流动性的情境，为建立新的制度和习俗提供了可能。

无论是个体或是空间，都不断经历着阈限阶段。例如，个体化的过程可以被视为在阈限条件下进行。正如心理学家卡尔·荣格 (Carl Gustav Jung) 所主张的，“个体化始于正常社会化模式的消弭，其象征是人格的崩溃。”“是一种穿越阈限空间和时间的运动，从迷失感到一体化。”在空间意义上，任何位于一个目的地和下一个目的地之间的建筑结构，如走廊、机场、街道等，都具有阈限的特征。

通过这次展览，艺外将阈限的概念引入到对于个体和空间的探索，将当代艺术作为一种共同语言，探索了接纳中间状态之后的影响。在个体层面上，艺术家从理论反思或个人经验中汲取，呈现了关于转变和过渡的独特叙事，通过艺术表达使本来无形的想法变得具体化。在空间层面上，建筑超越了其原初特性，转变成为一个艺术目的地与一个承载鲜活思想和故事的容器。

这样规模的国际新兴艺术家展览在中国的画廊中是前所未有的。通过这个雄心勃勃的项目，我们希望在这个场合，不同的思想、文化和艺术实践能够相互碰撞，摆脱现有的秩序和束缚，迎接一种全新的艺术解读和参与方式。阈限阶段需要社会和文化交叉叙事，我们的首次展览本身就是一个阈限过程。对于EY未来所有展览与成果，我们旨在为其设定富有动态和开放性的轨迹，不断定义和重新定义我们所正经历的二十年代及未来数十年的“当代性”。

参考文献

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关于艺术家 (按姓氏字母顺序排列)

费迪南德·德尔伯格

费迪南德·德尔伯格 (Ferdinand Dölberg, 1998—) 是一位居住在柏林的德国艺术家。目前，德尔伯



格正在柏林艺术大学攻读美术专业，并于2022年在伦敦中央圣马丁艺术学院参加了海外交流计划。他的作品探讨了传统观念和权力制度等主题。人物和身体部位用粉笔涂以朴实的颜色，在以黑板为主要材料的基础上，暗示了他对系统结构的批评。德尔伯格的作品受到了20世纪初达达主义运动的影响，该运动深刻关注流动性、荒谬性、实验性和精神自由，而非桎梏于传统有序的世界。德尔伯格使用象征主义来引发对颠覆性的思考，并激发有关政治和社会变革的想法。

他的个人展览包括：“Am Ende die Leerstelle”，2023, Galerie Anton Janizewski, 柏林；“Bitte widersetzen!”，2022, Galerie Anton Janizewski, 柏林；他的部分群展包括：“Where the Wild Roses Grow”，2023, Kristin Hjellegjerde Gallery, 柏林；“Inferno of the Same”，2023, The Artist Room, 伦敦；“Tomorrow is Tomorrow is Tomorrow”，2023, Kristin Hjellegjerde Gallery, 伦敦；“Telbat, Orbit”，2023, 汉堡；“Wohnungsauflösung”，2022, Zuostand, 柏林；“Quarantäne am Rammelsberg”，2022, Kunstsalon Haacke, 戈斯拉尔；“Phase 1”，2022, Zuostand, 柏林；“Schaububinnen”，2019, c1 gallery, 柏林。费迪南德·德尔伯格分别于2021年和2019年获得了Ulrich和Burga Knipsel基金会绘画奖。

亚历山德拉·埃林顿

亚历山德拉·埃林顿 (Alexandra Errington, 1997—) 是一位居住在伦敦的法国/英国视觉艺术家。在获得图卢兹艺术高等学院的美术学士学位后，她在伦敦切尔西艺术学院获得了美术硕士学位。其艺术实践的核心是希望使我们的人造环境充满活力，并探索被忽视的日常物品的潜力。通过雕塑实践，她改变合成材料和工业废料的秩序，将它们转化为神秘而有机的构图。她的创造受到进化生物学、微生物学和生物组织的组织形态的影响。她正在开发一种假设性的过程，剖析、弯曲和融合物质，希望通过模拟自然过程，将生长和共生的无形概念融入更贴近日常生活的尺度。

她的个人展览包括：“Rebond”，2022, Le Confort des Etranges, 图卢兹。她的部分群展包括：“Liminality”，2024, EY Projects, 北京；“A Conversation with Water”，2024, Hypha Studios, 伦敦；“Marsupium”，2023, ASC Gallery, 伦敦；“Altered Planes”，2023, Metre Squared Studios, 伦敦；“I celebrate myself part III”，2022, Lambeth County Court, 伦敦；“Afin que la Peinture nous regarde”，2022, Usine Utopik, 下诺曼底；“Cruautés Exquises”，2022, Chapelle des Cordeliers, 图卢兹。

乔安娜·加莱戈

乔安娜·加莱戈 (Joana Galego, 1994—) 是一位居住在英国伦敦的葡萄牙艺术家。2016年，艺术家于里斯本大学毕业，2016年至2017年，她进入皇家绘画学校学习。她的作品探索情感的变迁或人际关系，特别关注权力、脆弱、误解、孤独、内疚以及对连接和亲密的渴望。加莱戈的作品从小型、描述亲密关系的肖像延伸到大型、沉浸式的画面表现，描绘出休息、玩耍、拥抱或隐藏的人物。无论尺寸大小，她精心构思的笔触和谨慎安排的构图使她的作品体现出强大的心理潜力和一种短暂感，即一种远离现实的平行时空。

她的个人展览包括：“jardins”，2024, Galeria Belard, 里斯本；“mole, lunar, sinal”，2023, Soho Revue, 伦敦；“Spring and All”，2019, The Sir Denis Mahon Award Show at the Royal Drawing School, 伦敦 and “o lugar indeciso”，2016, Museu das Artes de Sintra, 辛特拉 (葡萄牙)。她的部分群展包括：“Whose Muse?”，2024, Palo Gallery, 伦敦；“Cultural Synthesis” at Bienalle Jatim X, 2023, 东爪哇 (印度尼西亚)；“O limite do meio”，2023, Galeria Municipal do Montijo, 里斯本；“There’s a Real World Outside”，2022, AHWNN Gallery, 奥斯坦德 (比利时) and “Preludio”，2022, Galeria Belard, 里斯本。

凯·加塞

凯·加塞 (Kay Gasei, 1991—) 是一位居住在伦敦的英国赞比亚艺术家。他在牛津布鲁克斯大学获得插图学士学位。他的作品探索叙事和神话。他的动态作品将神话与历史结合在一起，产生了丰富、雄心勃勃且具有开放性的创作。加塞利用想象力利用了个人记忆，将其与历史研究相结合，创作出自信而复杂的作品，将时间和空间融为一体。加塞的折衷风格融合了抽象的、富有表现力的



标记与虚构的叙事概念，创作出一系列保持神秘感但又令人熟悉的故事。一系列反复出现的角色和主题出现在各种风景中——既用于探索色彩和质感，又利用绘画本身的语言以及艺术家的潜意识。

他的个人展览包括：“Black Box Series”，2023, GoWithYamo, 伦敦；“Aporia”，2023, Chilli Art Projects, 伦敦；“EPOCHÉ”，2022, Reem Gallery, 伦敦；“BAM (Break Art Mix)” Artist in Resident, 2022, 巴黎；“Soho House Inaugural Artist in Residence”，2021, Soho Home Kings Road, 伦敦。他的部分群展包括：“Liminality”，2024, EY Projects, 北京；“London Art Fair”，2023, Columbia Road Gallery, 伦敦；“Sur(face)”，Chilli Art Projects, 柴郡；“Mythical Landscapes”，2023, Rele Gallery, 洛杉矶；“Papier”，2023, Delphian Gallery, 利涅（法国）。

爱丽丝·麦克唐纳

爱丽丝·麦克唐纳(Alice Macdonald, 1992—)是一位居住在伦敦的英国艺术家。2016年至2017年，她就读于皇家绘画学校，随后在伦敦城市与行业协会艺术学校获得了美术硕士学位。麦克唐纳试图捕捉一个人或一个时刻，她对事实、虚构、记忆及其不可靠性和主观性之间的界限很感兴趣。她经常从观察和记忆中制作日记式的素描。她会以不同的比例和媒介重复一个图像。每一次重复都是原始素描的变体，通过本能的即兴创作而产生。她允许自己改变图像的任何方面，自由地使用材料，并设置工作室以鼓励和促进意外的变化。这些改变受到绘画历史的启发，特别是中世纪绘画和挂毯的逻辑。

她的个人展览（以及双人展）包括：“Looking Glass” (two-person show), 2024, Weald Contemporary, 阿伦德尔；“Fruit, Birds, Flowers, Trees”，2023, LKIF Gallery, 首尔；“The Gentle Vibration Of Things”，2022, V.O curations, 伦敦；“Silent Disco” (two-person show), 2020, Wells Projects, 伦敦。她的部分群展包括：“Moodlight at The Platform”，2024, VCRB Gallery, 安特卫普；“Behold Your Heart”，2024, Rebecca Hossack Gallery, 伦敦；“Moments of Glad Grace”，2024, The Violet Hour, 伦敦；“Summer Exhibition”，2023, the Royal Academy, 伦敦。她在2023年获得了ACS工作室奖，并在2022年获得了Elizabeth Greenshields Grant奖。

安德拉斯·纳吉-桑多尔

安德拉斯·纳吉-桑多尔(András Nagy-Sándor, 1993—)是一位居住在英国伦敦的匈牙利艺术家。2022年，他从斯莱德美术学院获得艺术硕士学位，此前他于2018年从纽卡斯尔大学获得美术学士学位。脱离了装甲的主题，纳吉-桑多尔的实践主要是试图解开技术（机械体）与身体（有机体）之间关系的矛盾。艺术家针对平行事物所固有的脆弱性，通过对于刚性和流动的并列，纳吉·桑多尔扩展了生物和事物在环境中相互联系和感知的潜在方式。由此产生的作品源自情感与直觉性的世界构建和自我探索，受到了匈牙利民间传说的早期影响并汇集了科幻元素。

他的个人展览包括：“Hold”，2023, Hew Hood Gallery, 伦敦；“Tease”，2022, Hew Hood Gallery, 伦敦；“Bizz bennem/Trust me”，2022, Fest; Tisztit Gallery, 布达佩斯。他的部分群展包括：“Liminality”，2024, EY Projects, 北京；“Somewhere in Between”，Hew Hood Gallery；“Who holds the sword?”，2023, Hypha Studios, 伦敦；“London Art Fair”，2023, Artistellar Gallery, 伦敦；“Extension”，2022, VO Curations Angel, 伦敦；“Slade Graduate Degree Show”，2022, Slade School of Art, 伦敦；“Dream Baby Dream”，2022, The Fitzrovia Gallery, 伦敦。纳吉-桑多尔是2022年的“STUDIO WEST NOW Introducing”的亚军，并获得了2022年斯莱德美术学院颁发的Mary Rishgitz奖。

