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# undercurrent

**Undercurrent**

70 John Street

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**LOY LUO /Homeless**

**12.04.20 - 01.02.21**

**Gallery hours: THUR /FRI /SAT /SUN, 1– 7 PM**

How long, and to what degree, must a being imprint itself upon the geometries of our lived architecture before imparting suggestions of a warm body? In the ten paintings that comprise *Homeless*, Loy Luo's solo exhibition with Undercurrent, the artist portrays a faded landscape that reveals an indeterminate existence within and between hegemonic structures. With an unquiet, almost compulsive painterly hand, Luo creates paintings whose medium seems to molder onto the panels, recording our complicity in the peripheralization of living beings. Disintegration comes to its visual crescendo where the delineation between body and locale seems to muddy and blur, having us witness the dissolution of human bodies. In pieces such as *Entanglement*, and *The Troubadour*, we see all supportive infrastructure fall away, leaving the figure in a constant flux of disintegration, the anonymity of the individual reflecting the formal breakdown of the environment. Stacked upon wooden blocks, Luo's paintings refute their status as mere aesthetic depiction of a scene, instead becoming intrinsically linked with the gallery's scaffolding and thus insisting upon our participation both within and around these stories of isolation. In these heavy cityscapes, Luo tenderly surfaces figures who have been overlooked and inserts them in corporeality we cannot help but face.

Many things can be said about the city of New York but the most applicable here would be an allegiance to the unceasing restructuring of its buildings and the lives within them: as De Certeau describes it, a constant verticality in which those deemed unfit are swiftly discarded. As the city performs relentless alterations, its inhabitants strain to survive inside fragile micro-diasporas. Those who inhabit the chasm between public and private space embody an indeterminacy that, at best, defies co-option and, at worst, is testament to political failure. Luo's metaphysical preoccupations with human existence and her quiet, agile handling of the medium elicit a needling dis-ease in her viewer. Faceless and solitary, the boundaries between person and infrastructure becomes indissoluble, causing the figure to recede into the grid of the city. We know these solitary figures from our daily movements around the city and recognize our disengagement from them.

As the artist centralizes faceless histories in her impersonal cityscapes; we grapple with a choice: do we intervene in the inevitable disintegration of these figures into their encroaching backgrounds or simply watch from afar? Luo's figures, often in stasis, stand outside of both the demands and rewards of conditioned human behavior, pushing us to question our accession to this system.

Adriana Furlong

## 《无家可归》新稿

Adriana Furlong

一个生命在我居住的建筑几何形上留下印，要多久，要到什么程度，才能留下温暖的躯体的印象？在暗流画廊的一个展《无家可归》的十幅作品中，画家描绘了一幅揭示等结构内部和之不确定存在的褪色的景。罗一用一种不安的、近乎强迫性的画手法所作的作品，其媒介似乎在画板上模成型，它着我生命化程中的共。在画作近乎崩解的高潮中，身体和所的世界模糊了我了人体的消解。在《》和《游吟人》些作品中，我看到所有的支撑性基施都消失了，只留下一个不断化并正消融的人影，而个体的匿名性也反映了境的正式崩。罗一的作品如同堆叠在僵硬的面上，因此然并非是景的美描，相反，它与美的脚手架有着内在系，从而力邀我参与到些孤立故事之中或周。在些沉甸甸的城市景中，罗一将被忽的人物形象浮现出来，并将其植入我不得不面的中。

关于座城市，可以有很多法，但最适用于此的是其建筑及其内部生活的不断重：正如德塞托所描述的，一种持的，被不合适的西迅速被抛弃的垂直性。随着座城市所行的无情的革，它的居民在脆弱的微散居住状中疲于生存。那些居住在公共空和私人空裂隙中的人，表出了一种不确定性，往好了，种不确定性是“共同”的挑，往坏了，是政治失的明。罗一人类存在的形而上学的关注，以及她媒介的安静而敏捷的理，她的众感到刺痛不安。人与基施之的界得不可分割，无面且孤独的身影退于城市网格中。我在城市的日常活中遭遇些孤独的身影，并到我与他脱离。当位家把无面者的史集中在没有人情味的城市景中，我不得不做出：我是要介入些人物不可避免的解体，他消解在自己的背景中，是只是旁？罗一笔下那些常常于停滞状的人物，站在有条件的人类行需求与之外，促使我疑自己个体体系的加入。

Respectfully yours,

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