

JUPITER



Yirui Jia

Buzzing Blender

June 4 - July 9, 2022

Opening Reception:

June 4, 2022 | 6 - 8 pm

1228 Normandy Drive, Miami Beach

JUPITER is pleased to present *Yirui Jia: Buzzing Blender*, the artist's first solo exhibition in Miami and JUPITER's third exhibition to date. On view from June 4 to July 9, 2022, Yirui's twelve new paintings bring together not only a cacophony of

vibrant imagery and stories, but, as suggested by the exhibition's title, an unrivaled comedic wit and fiercely energized expressionism.

The fantastical world of Yirui's creation, which draws upon and re-contextualizes the hallmarks of urban life—clubbing, jazz, shopping, bike riding, picnics—to present a blended whirl of fragmentary narratives, features recurring characters that find themselves in all manner of environments, both realistic and otherworldly. The protagonist in Yirui's rather cinematic universe, a Quentin Tarantino-inspired bride with an eye patch and flaming orange hair, represents a wildly misbehaved version of a classic female stereotype. She dances on a keyboard in *Omega* (2022), is engulfed in a swarm of bees in *Flight of the Bumble-Bee* (2022), and gets her mugshot taken while shoe shopping in *Which Size?* (2022).

Though extra-ordinary, none of these scenarios are quite as surreal as *My Dr. Octopus* (2022), *Hemorrhoids Planet* (2022), or *A Girl Cut In Five* (2022). While these works picture, in many ways, what their titles suggest, the casual abjectness of *Hemorrhoids Planet* may briefly confound straightforward interpretations—surely the artist isn't being literal! But she is, in fact, hoping to transform a painful, unsayable, and perhaps even shameful condition into something both honest and humorous by depicting a spider-like bride pushing a planet comprised of all manner of life's problems. Yirui may make viewers briefly uncomfortable, but through her rather playful engagement with sci-fi motifs, she also succeeds in normalizing something that's so often taboo.

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A Girl Cut in Five, inspired by Claude Chabrol's 2007 comedic thriller *A Girl Cut in Two*, similarly verges on the abject as it pictures five manifestations of Yirui's iconic bride, here donned in a nurse's cap and multiple eye patches. The confluence of these two signifiers, one representative of quintessential goodness and the other of mischievousness, generates an ambiguity as to the bride's true nature: what are her motives in this topsy-turvy world of split personalities and fractured spaces? In such a space, Yirui's use of repetition does not only enhance the surreality of her compositions, but—as exemplified in *A Girl Cut in Five* by the numerous eye patches plastered across the faces of the five brides and hanging suspended in the amorphous pink background—begin to register less as discernible objects and more so as a painterly mark-making technique. A similar effect recurs in *Which Size?* wherein a wall of shoes on shelves also registers as notes on a musical score, or merely spontaneous dabs of paint on a canvas.

This transformation of everyday objects into aesthetic motifs and uncanny configurations is a defining trait of Yirui's practice and one that contributes to her compositions a sense of whimsy and play. Banal objects, most often fire extinguishers, billiard balls, toilets, balloon animals (or some might see them as Jeff Koons' inflatable dogs), and electric plugs also pervade Yirui's imagined world and occasionally take on, quite literally, a life of their own; some of the dancing figures in *Omega* and the scooter riders in *Kick Scooter Rider* (2022) appear to be anthropomorphized extension cords with flailing limbs and a notable sense of style. Though Yirui subverts and reimagines them, such objects are appealing to the artist because of their universality—the ability for anyone, from anywhere, to recognize a visual language rooted in the everyday.

About the Artist

Yirui Jia (b. 1997) moved to the United States from China in 2015, where she subsequently received her BFA from Gettysburg College, Pennsylvania and her MFA from the School of Visual Arts in New York. Her work has been featured in previous solo and group exhibitions at LKIF Gallery, Seoul; IRL Gallery, New York; Bill Brady Gallery, Los Angeles; Latitude Gallery, New York; We Space, Shanghai; WerkStadt, Berlin; and Hive Art Center, Beijing. Yirui currently lives and works in New York.