

ART SG 2023 (Booth FR06)***Sebastian Burger, Tom Howse, Li Hei Di***

January 11 - 15, 2023

Marina Bay Sands Expo and Convention Centre

10 Bayfront Ave, Singapore 018956

LINSEED is delighted to participate in ART SG 2023 from January 11 to January 15, 2023, at booth FR06, presenting three artists from Asia and beyond: Sebastian Burger (b.1980, Germany), Tom Howse (b.1988, UK), and Li Hei Di (b.1997, China). Through the artists' experimentation and rediscoveries of modern and classical iconographies, contemporary cultures, primitive emotions, and instinctive desires, this presentation confronts the previously constructed views with delicate and illusionistic imaginations.

Burger's series of red paintings on aluminium, a new visual presentation and counterpart of his previously blue and cool-toned paintings, stems from his longstanding fascination towards red, the passionate, sublime, yet earthly hue that is often challenging to control. The works invite the viewer to map the symbols through an intuitive reading, referencing elements of European modern masterpieces. Titled after George Grosz's 1918 painting, *Gefährliche Straße, 1918 (GG)* (Dangerous Street, 1918 (GG)) borrows the composition of Grosz's work, depicting a contemporary street scene echoing the politically dangerous moment in 1918, right before the end of WWI. Compared to the defenseless man with his eye closed, the woman remains vigilant with a direct glare. The unconventional cropping of the eye augments the unreliability of the image, as the distant interaction among the figures run parallel to the subtly bending priests performing liturgical rituals. This type of seemingly illogical integration of different references, sometimes emphasized by the rectangles that abruptly cover the dominating pictures in Burger's works, questions the logical orders and mannerisms of the perceived subjects depicted.

Apart from Burger's sublime and uncanny subversion of modern iconographies, Howse's works take form in folklore and myths, delineating nature and daily life from a surrealist point of view, which visualizes the absurdity of stories without losing innocence. Joining together, plants, animals, and humans in his paintings may appear amiable at first sight, yet the fictional characters and combination of prehistoric or allegorical forms portray them as aliens. Threaded with surreal landscapes as well as interior sceneries in their two-dimensionality, the paintings offer a scope to observe the candid engagements among the characters that the viewer may find connected to, as they counter the realistic representations of subjects in history and picturesque paintings. In *The Big Get Together (Dog Is So Excited)*, the baby surrounded by people and animals resembles the imagery of the Nativity of Jesus. Unlike the traditional emphasis on the chiaroscuro, or intense contrast between light and dark, Howse's work underlines the intimacy and direct connections through the figures' genuine embrace and exchange of eyes not only focusing on the baby. As a continuation of attention to demotic interactions over divinity and sublimity in Howse's practice, this series of works



weaves the mundane narratives into the otherworldly natural fields in addition to his framing of such depictions in everyday sceneries and inhabited landscapes.

On the other hand, Li Hei Di has developed a semiotic system intertwined with her gender and body experience, and abstraction derived from literature and cinema. Blending romantic narratives and poetry with underlying eroticism, her paintings capture the spontaneous sensations infused with compassion, fear, and melancholy. Influenced by contemporary Chinese novelist Wang Xiaobo's eponymous novel, *I Celebrated Dawn on a Deserted Island* transforms the protagonist's vision of sea sprays, the break of dawn, the golden lights and trumpets, and the penetrating sword depicted in the novel into meshes of ambiguous images resembling petals, stems, or feathers, and dripping or squeezed forms that lead into several heated thresholds of the restless nights and the emergence of hope after the great despair. As the pointed tip of the ghostly sword slashing across the picture shatters the red field in front, at the same time it lights up a sparkle that floats and evaporates into golden foam.

By juxtaposing the artists' distinct perceptions and unique expressions, the presentation attempts to disrupt and alter the rational and orderly system of representations through the exchange of motifs, tales, and sentiments fantasized by the artists, in quest of the miscellaneous clues of narratives and sensations lurking under the apparent pictures, which cut into a deeper perception and conversation on both humanistic cultures and individual experiences.

Meanwhile, LINSEED will participate in two other specially curated sectors at ART SG 2023, presenting Chinese artist Zheng Zhilin's newly created painting *Shape of Freeness* in NEW/NOW, and British-Singaporean artist Kara Chin's short film *Awakening Ceremony* in FILM (at ArtScience Museum).



ART SG 新加坡艺博会 | 展位 FR06

Mary Stephenson: *Soft Serve*

2023年1月11日 - 1月15日

滨海湾金沙会展中心, 新加坡

10 Bayfront Ave, Singapore 018956

LINSEED 将于2023年1月11日至15日参展首届 ART SG 新加坡艺博会 (展位: FR06), 呈现三位艺术家赛巴斯汀·伯格 (Sebastian Burger), 汤姆·豪斯 (Tom Howse) 和李黑地 (Li Hei Di) 的作品。艺术家在对于现代及古典的图像、当代文化、原始情感和本能欲望的实验与再挖掘之中, 构建出精妙迷幻的想象。

对比伯格之前冷色调的画面, 本次将呈现其一系列红色铝板油画新作, 新的视觉尝试源自于他长期对于红色的痴迷——热烈、崇高而又世俗, 因而难以掌控的色调。作品邀请观者通过直觉式的阅读搜寻图中那些指涉欧洲现代主义经典作品中的符号。与乔治·格罗茨 (George Grosz) 1918年名作《危险道路》 (Gefährliche Straße) 同名的作品《危险道路, 1918 (GG)》 (Gefährliche Straße, 1918 (GG)) 借鉴了格罗茨的构图形式来描绘一个当代街景, 与一战落幕前夕政治动荡的危机时刻遥相呼应。相较于闭上双眼的男人毫无防备的姿态, 图中女人睁大眼睛保持着警觉。画面构图中眼部异于寻常的剪裁、不同人物之间远距离的互动、正在行礼而微微弓腰的牧师, 更加深了这幅画的不安之感。这种将不同引用看似非理性地组合, 甚至时而被艺术家以长方几何形状突兀遮盖的画面的视觉重心, 实则是他对于画中主题对象的理性秩序和矫饰风格的质询。

相较伯格对于现代图像中崇高且怪怖的颠覆, 豪斯的作品从超现实的角度刻画自然与日常生活, 呈现出民俗故事与神话的荒谬, 同时却不失童真。植物、动物和人在他的图像中看似没有入侵性, 但是虚构的人物、源自远古或寓言的图像形式却平添了异类之感。与叙事性或装饰性绘画中的写实主义相反, 通过与超现实和平面化的外景或内景相结合, 豪斯的作品所提供的视角让观众观察并共情图中角色与背景环境的直接参与和互动。在作品《大团圆 (小狗好兴奋啊)》 (The Big Get Together (Dog Is So Excited)) 中, 人与动物包围着婴孩的构图令观者似乎能联想到耶稣诞生场景的图像。然而不像传统绘画那样注重明暗法或者强调明暗间的张力, 豪斯的作品通过刻画人物的拥抱与眼神交换强调直接与亲密的联结。作为豪斯实践中对于与神圣性和崇高性的通俗化创作的关注与互动, 该系列作品在表现豪斯对于日常景观的独特建构和描绘之外, 也展示了一种对于超验世界的世俗表达。



透过身体的感官体验与文学影视中抽离出来的意象相互交织，李黑地创作则发展出了一套暧昧而独特的绘画符号语言。不论是彷徨、还是忧郁的情绪，繁多复杂的共情与层次在她的绘画中同时迸发，浪漫叙事和诗歌与隐匿的情欲在其中相融合。由中国当代小说家王小波的同名作品引申而来，《我在荒岛上迎接黎明》（I Celebrated Dawn on a Deserted Island）将文本主人公视角中的海浪、破晓、金光和号角，以及锐利的刀剑幻化成为形似花瓣、花茎、羽毛等朦胧意象，或以滴落、或以挤压的形态，仿佛能引人联想到那些躁动不安的夜晚和劫后重生的希望。当幽灵般的剑尖划过画面击碎眼前的猩红色域，释放喷溅出的火花蒸发成了金色的泡沫。

本次呈现中艺术家们独特的洞察与表达，探索在理性有序的传统描绘方式之外，潜藏在图像表面下的叙事与情愫的丰富线索，切入对人文和个人经验更深的感知与对话。

与此同时，LINSEED也将参与 ART SG 2023 的两个特别策划展区：在“NEW/NOW”呈现中国艺术家郑芝琳（Zheng Zhilin）的绘画新作《自在》（Shape of Freeness），在“FILM”带来英国与新加坡双文化背景的艺术Kara Chin的影像作品《觉醒仪式》（Awakening Ceremony），展映位于新加坡艺术科学博物馆（ArtScience Museum）。

