

Gestures of Resistance

October 5 - November 25, 2023

1a Tenter Ground, London, E1 7NH

LINSEED and A.I., in collaboration, are delighted to present the group exhibition “*Gestures of Resistance*”, featuring six artists with Asian backgrounds: Weixin QUEK CHONG (b. 1988, Singapore), Min Jia (b. 2001, Ürümqi, China), Samak KOSEM (b. 1984, Thailand), Asami SHOJI (b. 1988, Japan), Rachel YOUN (b.1994, USA), ZHENG Zhilin (b. 1991, Guangdong, China). The exhibition takes place at A.I. (at 1a Tenter Ground, London, E1 7NH) from October 5 to November 25, 2023. Spanning paintings, videos, sculptures, and installations, the works on display give form to the perplexity experienced in different social and cultural contexts. Revealing traces of desire, affection, the tactile, and the intimate, *Gestures of Resistance* illuminates how the body confronts, disentangles, balances, and reshapes the relationships of different powers.

In Samak Kosem’s *Habibi*, an effeminate dancer flails his arms with the raucous music. As noted in Carl B. Holmberg’s study of popular culture, certain gestures refer to gender, which is probably most ostensive in transvestist dance. [1] In South Asia, there is the re-emergence of the tradition of “Bacha Bazi” or “the dancing boys” where boys are trained to perform as girls for male audiences. However, through a lens akin to live-streaming vision, Kosem’s video takes a soft landing on the beholder with a tinge of entertainment instead of outright misery. As the camera closes up to the protagonist’s body and face, their eyes and gestures get more intimate and erotic. The dance spins about queerness and longing, which, with Kosem’s frequent shot reverse shot fabricating a strained dialogue with the Muslim male audience, raises the question of the subject and object of desire against the backdrop of intersectionality.

Zheng Zhilin’s work also showcases her recent research on different dancing gestures on stage in an attempt to accentuate the theatricality and elasticity in her signature portrayal of robust and unwieldy torsos and limbs. The Jazz dancer in Zheng’s *Storyteller*, though depicted in an illustrative format, defies a typological reading. His deadpan face seems to be a misfit with his twisted body. Zheng’s sinuous delineation achieves a slow-motion effect, leaving the body stuck between the past and the present, in between the two dancing poses. Similarly, it is difficult to tell whether the convulsing sculptures by Rachel Youn are euphoric or startled. Youn’s work enlivens artificial plants through discarded massagers, bridging the functional and the decorative. Born to a Korean father as a pastor in America, Youn finds that the Koreans flock to the church less for religious purposes than to have company with fellow Koreans. For the artist, one thing in common with attending a church and a queer dancing party is the gesture of vulnerability that ignites the space, epitomized by the convulsions of these sculptural installations.

Resonating with Youn’s kinetic work, Min Jia and Asami Shoji’s paintings evoke a haptic experience through the body. The hand is a prominent feature looming on Asami’s murky canvas steeped in fits of gloom. In 23.8.30, the hands create a wonderfully soothing loop between figures in erratic contours. Instead of endowing physicality, the artist addresses the gentle feeling of touch through the dissolving flesh that often overflows the outlines—an effect achieved through a thick priming of white paint. Akin to an allusion to mythological anthropomorphism and bestiality in Asami’s paintings, the character in Min Jia’s *Into the Ocean’s Arms* is having intercourse with a ghost-like figure. Min Jia has been enamored with Chinese folklore depicting insatiable bodies that transform into different shapes. The hands in Min Jia’s work seem more provocative with, for example in *Wind Catcher*, the fingers pinching the fabric or catcher over the protagonist. With a piece of gauze overlaid on the painting, the hands become a self-reflexive writing of the relationship between the painting and the viewer. Echoing the veiling, the sheer film in Weixin Quek Chong’s work reexamines the tactile material nature. These artists no longer emphasize the presence through traumatic expression but to capture the delicate connections and instigate a dialogue.

[1] “Gesture, Body Image, and the Fashion of Sex Toys” in *Sexuality and Popular Culture*, Carl B. Holmberg.



About the Artist

Min Jia was born in 2001 in Ürümqi, China. They studied their BFA in Interdisciplinary Sculpture at Maryland Institute College of Art in Baltimore, USA in 2021, and are pursuing their master's studies at Universität der Künste Berlin in Berlin. They currently live and work in Berlin and Toronto. Their work approaches narratives of adaptation through a queer, diasporic, and disabled lens. Visually borrowing from hentai, boys love/girls love manga, as well as Chinese folk arts and crafts, their paintings depict the necessity to fill and be filled—eating, dwelling, burying, touching—how our bodies transform into interchanging vessels that carry one another and the environment at large.

Their solo exhibition: "Everything, Everywhere", 2021, Student Space Gallery, MICA, Baltimore. Their recent group exhibitions include: "Gestures of Resistance", 2023, LINSEED in collaboration with A.I., London; "X Museum Triennial 2023: Home Is Where the Haunt Is", 2023, X Museum, Beijing; "Feedback Loop", 2023, MKG127, Toronto; "Tattarrattat", 2022, Hunt Gallery, Toronto; "Diapause", 2022, Beaver Hall Gallery, Toronto; "Art Toronto", 2021, The Plumb, Toronto; "Second Nature", 2021, Good Family Farms, Meaford; "Look Beyond", 2021, Daesan Gallery, Ewha Womans University, Seoul; "Diasporasian Futures II", 2020, Project 40 Collective, 187 Augusta; "Toronto Wormwood (duo exhibition with Tyler Brunner)", 2020, 1811 Eutaw Place, Baltimore.

Samak KOSEM was born in Bangkok in 1984 and raised in Rayong and Nonthaburi. He obtained his BS and MA in anthropology, and is pursuing his doctoral studies in Social Sciences at Chiang Mai University. He currently lives and works in Chiang Mai. Experimenting with the complexes of visual culture through the lens of ethnography by movie image, photography, objects, and texts, Kosem investigates transnational sexuality frameworks that circulate and connect to sexual discourse, practice, and subjectivities on individual migratory and religiosity. Refiguring the ideas of queer, posthuman, and trans-borders/bodies into the conventional narratives, Samak's work questions the mobile forms of sexual citation and assemblage as persuasion to undo stories and allow new meanings of sexuality.

His recent solo exhibitions include: "Sacrifice", 2019, VER Gallery Project Room, Bangkok; "Not Waving But Drowning", 2019, Gallery Seescape, Chiang Mai; "Otherwise Inside", 2018, WTF Gallery, Bangkok. His selected group exhibitions include: "Gestures of Resistance", 2023, LINSEED in collaboration with A.I., London; "My Pick", 2023, CADAN Yurakucho, Tokyo; "Storytellers -Through the lens of contemporaneity", 2022, nca | nichido contemporary art, Tokyo; "Emotional Asia", 2022, Fukuoka Asian Art Museum, Fukuoka; "Leave i_t_ and Break n_o_ Hearts", 2022, 100 Tonson Foundation, Bangkok; "Leave the past where it belongs", 2022, a.e.y. space, Songkhla; "Crossing The Line", 2022, SAC Gallery, Bangkok; "Errant Life, Promiscuous Form", 2021, Gravity Art Space, Manila; "Survival of the Exceptional", 2020, Tainan Art Museum, Tainan; "Displace, Embody", 2020, Vargas Museum, University of the Philippines, Quenzo City; Embracing Otherness, Exploring Muslims, Japan Foundation, Bangkok; "Phantoms and Aliens | The Invisible Other", 2020, Richard Koh Gallery, Singapore; "I Think The Old Days Are Really Gone", 2020, Thammasat Anthropology Museum, Bangkok; "Taipei Dangdai", 2020, Nichido Contemporary Art, Taipei; "Beyond Bliss", 2018, Bangkok Art Biennale, O.P. Place, Bangkok.

Asami SHOJI was born in 1988 in Fukushima, Japan. She obtained her MFA in printmaking from Tama Art University in Tokyo in 2012. She currently lives and works in Tokyo. Shoji's work envisions lines, the contours of the creatures in her paintings, as a threshold that opens up dimensions characterized by their movements, rather than boundaries segregating the opposites. The spatial experiences conjured by her paintings transcend the static realm, giving birth to a dynamic tableau where sensory perceptions intermingle and flow unrestrictedly. Her work invites the viewer into intricate narratives and sensory explorations, painting not merely a visual image but also imprinting a visceral experience upon the consciousness, offering a multifaceted exploration of the intricacies of existence and perception.

Her selected solo exhibitions include: "From Tbilisi with Love", 2022-23, DECAMERON, Tokyo; "Tomorrow's Unseen Mythologies", 2021, gallery21yo-j, Tokyo; "Diagram of the Mud", 2018, Cale, Tokyo; "During a Night", 2017, Tokyo Wonder Site, Tokyo. Her selected group exhibitions include: "Mindscapes by Japanese Female Artists", Curated by Kim Sunhee and Tsubaki Reiko, 2023, Gana Art Center, Seoul (upcoming); "Gestures of Resistance", 2023, LINSEED in collaboration with A.I., London; "Yearning for Vision", 2023, Taro Okamoto Museum of Art (Kanagawa), Ashikaga Museum of Art (Tochigi), Kurume City Art Museum (Fukuoka); "50 seconds", 2023, soda, Yebisu International Festival For Art & Alternative Visions 2023, Tokyo Photographic Art Museum, Tokyo; "Eyes of the wind Vol.1", 2022, Obscura, Tbilisi; "The Way of Paintings", 2022, SOMPO Museum, Tokyo; "Tokyo Wonder Wall 2015", 2015, Tokyo Modern Art Museum, Tokyo; "The 18th Taro Okamoto Memorial Award for Contemporary Art", 2015, Taro Okamoto Museum of Art, Kanagawa.



Rachel YOUN was born in 1994 in Abington, PA, USA. They received their BFA from the Sam Fox School of Design & Visual Arts at Washington University in St. Louis, and is currently an MFA candidate at Yale School of Art. They currently live and work in New Haven. Working across sculpture and installation, Youn sources materials with a history of aspiration and failure through online secondhand shopping. Youn rescues electric massagers from suburban limbo, fastening artificial plants to the machines to create kinetic sculptures that are clumsy, erotic, and absurd. Haunted by their immigrant father's pursuit of the American Dream, their work identifies with the replica that earnestly desires to be real, and the failed object that simulates care and intimacy.

Their recent solo exhibitions include: "Well Adjusted", 2023, Night Gallery, Los Angeles; "No Pain No Gain", 2022, Sargent's Daughters, New York; "Revival", 2022, Soy Capitán, Berlin; "Gather", 2020, Great Rivers Biennial, Contemporary Art Museum, St. Louis. Their selected group exhibitions include: "Gestures of Resistance", 2023, LINSEED in collaboration with A.I., London; "Restraint", 2023, Sargent's Daughters, New York (forthcoming); "The Land of Exile", 2023, Aranya Art Center, Beidaihe (forthcoming); "Off-Worlds", 2023, YveYANG, New York (forthcoming); "Petromelancholia", 2023, BRUTUS, Rotterdam; "FINDERS KEEPERS", 2023, VSOP Projects, Greenport; "The Butterfly Effect", 2023, Fondazione Sandretto Re Rebaudengo, Turin, Italy; "You Were Bigger Than the Sky, You Were More Than Just A Short Time", 2023, Gallery Belenius, Stockholm; "Ecologies of Elsewhere", 2023, Contemporary Arts Center, Cincinnati; "Hotspot", 2022, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome; "NGXX", 2022 The Naughton Gallery at Queen's, Belfast; "K60", 2022, Wilhelm Hallen, Berlin, Germany; "Forest through the Trees", 2022, Laumeier Sculpture Park, St. Louis; "A Knife to Carve a Knife With", 2022, La Clinica, Oaxaca; "Stranger Things", 2022, here, Pittsburgh; "Retrograde", 2022, Galerie du Monde, Hong Kong; "Sweeping the Chimney from the Mantle of the Earth", 2022, Charlotte Street Foundation, Kansas City; "Shrubs", 2022, Night Gallery, Los Angeles.

ZHENG Zhilin was born in Guangdong in 1991, and currently lives and works in Guangzhou. She graduated from the Guangzhou Academy of Fine Arts, where she received her BFA in 2014 and MFA in Painting in 2017. Zheng's practice revolves around an exploration of imaginative spaces and the abstraction of body language. By juxtaposing contorted and dislocated features, she fabricates verisimilar and illusionary landscapes, which trigger a sense of ambivalence and uncanniness. She distorts physical perspectives to reveal grotesque movements in the flowing kaleidoscopic scenes, often with subjects of rounded and sturdy human figures, or quotidian articles that are both dynamic and static. Laying coatings of marks on paper, her work adapts a meticulous process using coloured pencil to showcase the loose and fluid exchange of pictorial elements within the detailed drawings.

Her recent solo exhibitions: "illuminated standstill", ZONAMACO, 2023, LINSEED, Mexico City; "Pedesis", 2022, LINSEED, Shanghai. Her recent group exhibitions include: "Gestures of Resistance", 2023, LINSEED in collaboration with A.I., London; "X Museum Triennial 2023: Home Is Where the Haunt Is", 2023, X Museum, Beijing; "NEW/NOW", 2023, ART SG, LINSEED, Singapore; "Watch the Fire from the Shore", 2021, LINSEED, Shanghai.

Weixin QUEK CHONG was born in Singapore in 1988, and currently lives and works in Madrid, London, and Singapore. She graduated from the Royal College of Art, where she received her MA in 2014. Weixin's works are inspired by hybridity, metamorphosis and sensorialities. Her recent projects are inspired by processes of transformation and adaptation in the biodiverse world and human society - incorporating sensorial-based explorations that frequently involve tactility, sound, and immersive environments.

Her selected solo exhibitions include: "deepdreams_sublimed", 2021, A.I. Gallery, London; "sft, crsh, ctrl", 2018, Singapore Art Museum, Singapore. Her recent selected group exhibitions include: "Gestures of Resistance", 2023, LINSEED in collaboration with A.I., London; "If Forests Talk 2", curated by Kent Chan, 2022, Singapore Art Week 2022, Singapore; "Esplanade Performing Arts Residency", 2022, choreographer Astrid T. Sweeney, Singapore; "Object of Desire", 2021, Gerðarsafn Museum, Reykjavik; "n", 2021, Museo Siglo XXI Zapadores, Madrid; "Fantasia/ Ficción", 2021, Dufort Gallery, Madrid; "Nammu: Aguas Primordiales", 2021, Universidad Nebrija with Aural Galería, Madrid; "Circuitos de Artes Plásticas", 2020, Sala de Arte Joven de la Comunidad de Madrid, Madrid; "Object of Desire", 2019, Institute of Contemporary Arts, Singapore; "President's Young Talents 2018", 2018, Singapore Art Museum, Singapore; "Soft/Wall/Studs in Cemeti Art Institute", 2018, Cemeti Art Institute, Yogyakarta.



推手

2023年10月5日至11月25日

1a Tenter Ground, London, E1 7NH

LINSEED即将在伦敦与A.I.共同呈现群展“推手” (Gestures of Resistance)，展出六位亚洲背景的年轻艺术家的作品。艺术家包括：皿家 Min Jia (b. 2001, 乌鲁木齐, 中国)、萨玛·科赛 Samak KOSEM (b. 1984, 泰国)、庄司朝美 Asami SHOJI (b. 1988, 日本)、瑞秋·尹 Rachel YOUN (b.1994, 美国)、郑芝琳 ZHENG Zhilin (b. 1991, 中国广东)、郭张玮欣 WeiXin QUEK CHONG (b. 1988, 新加坡)。展览将于 2023 年 10 月 5 日至 11 月 25 日在A.I. (1a Tenter Ground, London, E1 7NH) 展出。此次展览多元媒介的作品，各自呈现了在参与不同社会与文化环境的过程中所经历的不同形式的困囿。通过对欲望、情感、触觉与亲密留下的蛛丝马迹的捕捉，“推手”试图探索身体是如何遭遇、解开、平衡和重新缠绕不同权力的关系。

在萨玛·科赛的影像《亲爱的》中，一位阴柔的舞者正随着沙哑的音乐挥舞着手臂。正如卡尔·B.荷姆伯格 (Carl B. Holmberg) 在她的大众文化的研究所称，一些姿势具有性别化的指向。[1] 而这一点或许在易装舞蹈中最为显著。在南亚，就有一种“跳舞男孩 (Bacha Bazi)”传统正在复兴：一些男孩在年幼时被训练如何像个女孩一样跳舞，并扮演女孩进行表演，以此取悦一些男性观众。然而科赛的影像并没有直接呈现这样的不幸，而是通过运用像是直播画面的镜头，使这部影片仍保留演出的娱乐性。不仅如此，随着镜头逐渐推向主角的身体，ta的眼神愈发迷离，肢体愈发挑衅。而科赛通过不断剪辑台上与台下正反打镜头，捏造出与台下穆斯林观众无声的紧张关系，重申宗教与性别双重背景下的欲望主体与客体之间的关系。

郑芝琳的作品同样呈现了她近期通过对于舞蹈中人体的研究，这种学习无疑增加了画面的戏剧性效果，也为她一直以来热衷的笨重却流动的肢体增加了一重身体的动态与弹性。在《讲故事的人》中运用了一种讲解插图式的构图，去除了背景甚者色彩，好像呈现了她对舞蹈动作技巧的类型研究结果。然而面无表情舞者却与高难度的姿势似乎格格不入，扭曲的身体呈现出像是慢镜头播放的效果，身体就这样卡在了前一刻与下一刻之间，无视对这一姿势的切片解读。同样让人捉摸不定的是瑞秋·尹不停颤动的装置，观众无法推断这究竟是受惊的反应，还是一种内心雀跃的外显。尹的作品通过连接被废弃的按摩器，赋予人造植物以生命力，模糊了物的所谓功能性与装饰性。艺术家生长于一个在美韩国家庭，父亲是一个牧师。尹发现这个教堂的韩国人仍然坚持参与礼拜活动并非出于信仰而是为了与同乡人作伴，而这一动作对艺术家而言与参加酷儿派对的动作有一共同点：二者都是一个坦诚脆弱的姿势。正因如此，这样两个空间激发出了一种活力，正如被这些跳动雕塑装置所搅动的展览空间。

与瑞秋·尹的动态 (kinetic) 作品相似地，庄司朝美和皿家画面通过对身体的描绘诱发了一种触感的体验。手的形态在庄司朝美的画布上时常隐现，在《23.8.30》中，手在这些形状古怪的人物和动物之间形成了一个令人抚慰的循环。艺术家并未企图赋予手的物理性，反而是先用厚厚的白色肌理来制造溢出轮廓的，似乎正在溶化肉身的效果，以此涉渡一种温柔的触感。与庄司作品暗含的神话中唯美的人兽恋以及动物指代的人性特征相似，在皿家的《陷入潮水的怀抱》中，主角与类似鬼魂的身躯交缠。皿家着迷于中国民间传说中因欲望而不断膨胀、遁形于人鬼兽之间的身体；而皿家作品中的手也似乎更具刺激性，在《捕风者》中，手指正挑衅地捏拿着覆在主角身上的网状织物。艺术家也在油画表面覆盖上了一层薄纱，使得这双轻佻的手成为了绘画与观看者之间关系的自我反射。与半透明感相呼应的，则是郭张玮欣作品中的透明织物试图唤起对不同材料—水、布料、金属、塑料植物—的细腻感知。这些艺术家似乎不再强调创伤性的在场，而意图巡捕与之一幕相隔的在场者之间气若游丝的联系。

[1] "Gesture, Body Image, and the Fashion of Sex Toys" in *Sexuality and Popular Culture*, Carl B. Holmberg



关于艺术家

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皿家 (Min Jia) 2001年出生于中国乌鲁木齐，曾于马里兰艺术学院跨学科雕塑系 (Maryland Institute College of Art) 学习，现就读于德国柏林艺术大学，目前生活工作于柏林和多伦多。皿家的作品通过同性恋、散居者等被边缘化的视角来探讨叙事的改写。从视觉上，皿家的作品借鉴了成人漫画 (hentai)、同性恋漫画，结合中国民间手工艺，描绘填满和被填满的必要性 -- 吃饭、居住、埋葬、爱抚 -- 我们的身体如何转变为相互交换的容器，承载着彼此和整个环境。

其近期个展和项目包括：“Everything, Everywhere”，2021, Student Space Gallery, 巴尔的摩。其近期群展包括：“推手”，2023, LINSEED in collaboration with A.I., 伦敦; “X美术馆三年展2023: 萦绕之所”，2023, X美术馆, 北京; “Feedback Loop”，2023, MKG127, 多伦多; “Tattaratat”，2022, Hunt Gallery, 多伦多; “Diapause”，2022, Beaver Hall Gallery, 多伦多; “Art Toronto”，2021, The Plumb, 多伦多; “Second Nature”，2021, Good Family Farms, 米福德; “Look Beyond”，2021, Daesan Gallery, Ewha Womans University, 首尔; “Diasporasian Futures II”，2020, Project 40 Collective, 187 奥古斯塔; “Toronto Wormwood (duo exhibition with Tyler Brunner)”，2020, 1811 Eutaw Place, 巴尔的摩。

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萨玛·科赛 (Samak KOSEM) 1984年出生于泰国曼谷，成长于罗勇府和暖武里府，分别于2009年和2013年获得清迈大学人类学学士和硕士学位，现于清迈大学攻读社会科学博士学位，目前生活工作于清迈。科赛通过电影影像、摄影、物品和文本，从民族志的角度对视觉文化的复杂性进行实验，研究性别议题在跨国语境下的框架，这些框架与个人移民和宗教信仰中的性别话语、实践和主体性相关联。萨玛·科赛的作品将同性恋、后人类和跨边界/跨身体的观念重新编入熟知的叙事，质疑性别引用和性别分类的流动形式，让性别有新的含义。

其近期个展包括：“Sacrifice”，2019, VER Gallery Project Room, 曼谷; “Not Waving But Drowning”，2019, Gallery Seescape, 清迈; “Otherwise Inside”，2018, WTF Gallery, 曼谷。其近期群展包括：“推手”，2023, LINSEED in collaboration with A.I., 伦敦; “My Pick”，2023, CADAN Yurakucho, 东京; “Storytellers - Through the lens of contemporaneity”，2022, nca | nichido contemporary art, 东京; “Emotional Asia”，2022, Fukuoka Asian Art Museum, 福岡; “Leave i_t_ and Break n_o_ Hearts”，2022, 100 Tanson Foundation, 曼谷; “Leave the past where it belongs”，2022, a.e.y. space, 宋卡; “Crossing The Line”，2022, SAC Gallery, 曼谷; “Errant Life, Promiscuous Form”，2021, Gravity Art Space, 马尼拉; “Survival of the Exceptional”，2020, Tainan Art Museum, 台南; “Displace, Embody”，2020, Vargas Museum, University of the Philippines, 奎松市; Embracing Otherness, Exploring Muslims, Japan Foundation, 曼谷; “Phantoms and Aliens | The Invisible Other”，2020, Richard Koh Gallery, 新加坡; “I Think The Old Days Are Really Gone”，2020, Thammasat Anthropology Museum, 曼谷; “Taipei Dangdai”，2020, Nichido Contemporary Art, 台北; “Beyond Bliss”，2018, Bangkok Art Biennale, O.P. Place, 曼谷。

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庄司朝美 (Asami SHOJI) 1988年出生于日本福岛，于2012年获得东京多摩美术大学(Tama Art University)版画艺术硕士学位，目前生活工作于东京。庄司朝美的作品将轮廓线条视为阈限空间，而非隔离对立面的界限，打开了以其运动为特征的维度。她的画作所带来的空间体验超越了静态领域，产生了一种动态的画面，感官知觉相互交织、不受限制地流动，邀请观者进入错综复杂的叙事和感官探索。在她的创作中，绘画不仅仅是视觉图像，还是意识中烙下了内在体验的印记，为存在和感知的复杂性提供了多方面的探索。

其近期个展包括：“From Tbilisi with Love”，2022-23, DECAMERON, 东京; “Tomorrow’s Unseen Mythologies”，2021, gallery21yo-j, 东京; “Diagram of the Mud”，2018, Cale, 东京; “During a Night”，2017, Tokyo Wonder Site, 东京。其近期群展包括：“Mindscapes by Japanese Female Artists”，Curated by Kim Sunhee and Tsubaki Reiko, 2023, Gana Art Center, 首尔(即将展出); “推手”，2023, LINSEED in collaboration with A.I., 伦敦; “Yearning for Vision”，2023, Taro Okamoto Museum of Art (Kanagawa), Ashikaga Museum of Art (Tochigi), Kurume City Art Museum, 福岡; “50 seconds”，2023, soda, Yebisu International Festival For Art & Alternative Visions 2023, Tokyo Photographic Art Museum, 东京; “Eyes of the wind Vol.1”，2022, Obscura, 第比利斯; “The Way of Paintings”，2022, SOMPO Museum, 东京; “Tokyo Wonder Wall 2015”，2015, Tokyo Modern Art Museum, 东京; “The 18th Taro Okamoto Memorial Award for Contemporary Art”，2015, Taro Okamoto Museum of Art, 神奈川。

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瑞秋·尹 (Rachel YOUN) 1994 年出生于美国宾夕法尼亚州阿宾顿。瑞秋·尹在圣路易斯华盛顿大学山姆福克斯设计与视觉艺术学院 (Sam Fox School of Design & Visual Arts at Washington University) 获得艺术学士学位，现为耶鲁大学艺术学院 (Yale School of Art) 的艺术硕士候选人，目前生活工作于纽黑文。瑞秋·尹的作品涉及雕塑和装置艺术，艺术家的作品素材源于充斥着购物欲望却失败的线上二手购物经历。瑞秋·尹将电动按摩器从郊区的废墟中解救出来，将人造植物固定在机器上，创造出笨拙、色情和荒诞的动感雕塑。正如艺术家父辈移民的美国梦故事，这些曾被丢弃的功能性产品——热切渴望变为真实原作的仿制品，或是模拟关怀和亲密关系的失败品——在摇摆震颤中尝试摆脱失败的经历并寻找新的归宿。

其近期个展包括：“Well Adjusted”，2023, Night Gallery, 洛杉矶；“No Pain No Gain”，2022, Sargent’s Daughters, 纽约；“Revival”，2022, Soy Capitán, Berlin；“Gather”，2020, Great Rivers Biennial, Contemporary Art Museum, 圣路易斯。其近期群展包括：“推手”，2023, LINSEED in collaboration with A.I., 伦敦；“Restraint”，2023, Sargent’s Daughters, 纽约 (即将展出)；“The Land of Exile”，2023, Aranya Art Center, 阿那亚 (即将展出)；“Off-Worlds”，2023, YveYANG, 纽约 (即将展出)；“Petromelancholia”，2023, BRUTUS, 鹿特丹；“FINDERS KEEPERS”，2023, VSOP Projects, 格林港；“The Butterfly Effect”，2023, Fondazione Sandretto Re Rebaudengo, 都灵；“You Were Bigger Than the Sky, You Were More Than Just A Short Time”，2023, Gallery Belenius, 斯德哥尔摩；“Ecologies of Elsewhere”，2023, Contemporary Arts Center, 辛辛那提；“Hotspot”，2022, Galleria Nazionale d’Arte Moderna e Contemporanea, 罗马；“NGXX”，2022 The Naughton Gallery at Queen’s, 贝尔法斯特；“K60”，2022, Wilhelm Hallen, 柏林；“Forest through the Trees”，2022, Laumeier Sculpture Park, 圣路易斯；“A Knife to Carve a Knife With”，2022, La Clinica, 瓦哈卡；“Stranger Things”，2022, here, 匹兹堡；“Retrograde, 2022, Galerie du Monde”，香港；“Sweeping the Chimney from the Mantle of the Earth”，2022, Charlotte Street Foundation, 堪萨斯城；“Shrubs”，2022, Night Gallery, 洛杉矶。

郑芝琳 1991年出生于广东，现工作生活于广州，分别于2014年和2017年获得广州美术学院的油画学士学位和硕士学位。郑芝琳的绘画实践围绕臆想的错置空间以及抽象的身体语言展开，她尝试并置变形、错位的多种元素去描述看似现实的幻象图景，从而制造矛盾和诡谲。在她构建的流动图像中，主体通常是粗壮浑圆的人物形体或亦动亦静的寻常器物，而它们的物理透视则摇摆于错乱的立体感和平面性之间，显现出怪异的动感。艺术家对于彩铅这一材料的运用引人注目，她的纸本作品中不乏彩色铅笔层叠多次后的精微色层，她也试图用这种极其缓慢的绘画方式于细微处来描绘图景中互文的凝滞感与流动性。

其近期个展包括：“闪烁的悬停”，ZONAMACO 当代艺术博览会，2023, LINSEED, 墨西哥城；“浮游，流转，弥散”，2022, LINSEED, 上海。其近期群展包括：“推手”，2023, LINSEED in collaboration with A.I., 伦敦；“X美术馆三年展2023: 萦绕之所”，2023, X美术馆, 北京；“NEW/NOW”，2023, ART SG 新加坡艺博会, LINSEED, 新加坡；“隔岸观火”，2021, LINSEED, 上海。

郭张玮欣 (Weixin QUEK CHONG) 1988 年出生于新加坡，于 2014 年在皇家艺术学院 (Royal College of Art) 获得硕士学位，目前生活工作于马德里、伦敦和新加坡。玮欣的作品源于混杂性、变形和感官性。她近期创作的灵感来自于生物多样性世界和人类社会的转变和适应过程，融入了以感官为基础的探索，经常涉及触觉、声音和沉浸式环境。

其近期个展包括：“deepdreams_sublimed”，2021, A.I. Gallery, 伦敦；“sft, crsh, ctrl”，2018, Singapore Art Museum, Singapore。其近期群展包括：“推手”，2023, LINSEED in collaboration with A.I., 伦敦；“If Forests Talk 2”，curated by Kent Chan, 2022, Singapore Art Week 2022, 新加坡；“Esplanade Performing Arts Residency”，2022, choreographer Astrid T. Sweeney, 新加坡；“Object of Desire”，2021, Gerðarsafn Museum, 雷克雅未克；“n”，2021, Museo Siglo XXI Zapadores, 马德里；“Fantasia/ Ficción”，2021, Dufort Gallery, 马德里；“Nammu: Aguas Primordiales”，2021, Universidad Nebrija with Aural Galería, 马德里；“Circuitos de Artes Plásticas”，2020, Sala de Arte Joven de la Comunidad de Madrid, 马德里；“Object of Desire”，2019, Institute of Contemporary Arts, 新加坡；“President’s Young Talents 2018”，2018, Singapore Art Museum, 新加坡；“Soft/Wall/Studs in Cemeti Art Institute”，2018, Cemeti Art Institute, 日惹。

