

Paris Internationale 2025 | Booth 0.5**October 21-26, 2025****Rond-point des Champs-Élysées, Paris 8**

LINSEED is pleased to present *At the Corner*, a group exhibition at Booth 0.5 for the 11th edition of Paris Internationale. Featuring recent works by Shumu (b.1994, Seoul), Søren Arildsen (b.1996, Denmark) and Lu Junyi (b.1996, China), the show will be on view from October 21 to 26. River confluences, architectural nooks, and compressed interiors populate the exhibition, situating the viewers in an ambiguous space where reality warps and perspective subtly shifts. As if peering around that very corner, the exhibition sheds light on the vague and tense junction where memory, lived experience, and imagination converge and go beyond. The works form a muddled, loosely connected puzzle, the very nexus points of which encode and reveal a plenitude of inner entanglement. Through a diverse practice encompassing painting, installation, and woodcut prints, the artists delve into the uncertainty at those psychological fragments and peripheries, compelling a reexamination of the fragile constructs of self and the fluid nature of reality.

In Søren Arildsen's paintings, a wall or a hedge is less a boundary between the external and internal than an inquiry into that sense of belonging. A soft hue perches at the window, not to define a room, but to integrate with the atmosphere, dissolving the hard lines of reality. The light in Arildsen's pastel palette, even when depicting plein air with the warmth of sunlight, is rarely physical. Instead, it illuminates a subtle distance caught in the fleeting moment between realization and annihilation. This tension is provokingly underlined by the symbolic objects—the poised bow and the stringless instruments, framing a narrative suspended in a moment of unplayed music or quiet reverie. Arildsen's work captures the weight of the moment, loaded with undefined distances between the subject and object, between past, present, and future, poised in a profound state of belonging.

In contrast to the bright, pastel veil of Arildsen, Shumu works within a lexicon of dark, liquid transparency, carving her visions into the wood's grain. With their sleek, unmarred pelts meticulously incised, animals in her paintings appear palpably present. The tangible details endow Shumu's animal archetypes with a visceral, almost primal reality. Yet, for all their corporeal immediacy, the relationship between the subjects and their space remains elusive, suspended between a physical habitat and an idealized, symbolic backdrop. At once a landscape drawing upon balanced asymmetry of traditional ink paintings and a surreal dreamscape grounded by the phantom of objects, her world is one of the shadows of nature and poetry, where time, reimagined in mid-motion, pools into a timeless expanse. Shumu's practice delves into the imperceptible gap between what is there and what is missing, exploring the quiet echo of the forgotten and the existence.

Diluted color seeps into Lu Junyi's canvas like memory, built up through patient layers. It becomes a sensitive and fragile epidermis, resembling skin or worn fabric that seems to hold a history of touch. Dwelling in a vaguely intimate realm, her composition feels like fragments of architectural spaces while simultaneously suggesting parts of a body. A swath of cloth pierces through the picture plane in one piece, almost as if erupting from a navel. Transforming the canvas into a corporeal being, Lu contemplates the physical boundaries with orifices as sites of both protection and vulnerability. A low hum of anxiety towards the external world permeates the work, a subtle disruption that, for Lu, complicates and charges the most mundane words and everyday experiences. A startlingly literal voice appears, operating not merely as a linguistic device but as what is truly alive within a dialogue: the immense, intimate, and often disquieting weight of connections.

About the artists

Shumu was born in 1994 in Seoul, South Korea. She obtained her BFA in woodcut and copperplate print from the Central Academy of Fine Arts in Beijing in 2017. She currently lives and works in Seoul. Shumu's work contemplates the profound stillness that dwells on the boundary between the real and the unreal, a quietude where presence lingers without explanation and forms reveal themselves in moments of suspension. She engages with woodcut as a daily ritual, exploring the material nature of the wood rather than its function as a printing plate. Drawing from the innate flow of woodgrain and the physical traces of her brush on wooden panels, her realistic renderings of animals emerge like wandering spirits. These creatures, both corporeal and spectral, inhabit quiet yet slightly uncanny spaces. As extensions of her own inner world, the figures are presences that are felt deeply yet remain elusive, occupying the threshold between body and soul, the delicate gap between the self and the surroundings, the presence and the absence.

Her selected solo exhibitions include: "Twilight Forest", 2025, gallery hue, Seoul; "Tomorrow That Will Not Come", 2024, Gallery Luan & Co., Seoul; "We Are Not Different", 2022, SA Gallery, Seoul; "Nap", 2019, Gallery2U, Seoul. Her selected group exhibitions include: "A Trace Without A Tail", 2025, LINSEED, Shanghai; "Fading White", 2025, gallery hue, Seoul; "玄, 검정, BLACK", 2024, Tsutayabooks Ginzasix, Tokyo; "ME BEFORE YOU", 2023, Gallery Daisy, Jeju Island; "Be my Santa Claus", 2022, Gallery Luan&Co., Seoul; "THAT'S WHAT YOU THINK", 2022, Gallery Luan&Co., Seoul; "Laid Back Time", 2021, Gallery 2U, Seoul; "Under 200", 2020, Gallery Artsohyang, Busan; "I'll be your comfort", 2020, Gallery 2U, Seoul; "10 – 100 Happy Painting", 2020, Gallery Mac, Busan; "Under 200", 2019, Gallery Artsohyang, Busan.

Søren Arildsen was born in Denmark in 1996. He graduated with BFA from The Royal Danish Academy of Fine Arts in 2022. He currently lives and works in Copenhagen. Arildsen's practice is rooted in painting and printmaking, extending to handmade porcelain frames, stucco on canvas, and textiles. His practice blends personal memories with fictional characters, the works evoke a dreamlike atmosphere that reflects on intimacy and human connection, capturing moments of stillness, warmth, and introspection. Engaging with the legacies of art history, he draws on both classical motifs and post-impressionist techniques to expand the possibilities of contemporary painting. His practice stands as both a tribute to memory and everyday life, and a reflection on the shifting meanings of visual experience.

His recent solo exhibition include: "In the Seams", 2025, The Artist Room, London; "Stay Still", 2024, Bricks Gallery, Copenhagen; "Reminiscent City", 2023, Bricks Gallery, Copenhagen; "The Night Swarms in Silk", 2021, Bricks Gallery, Copenhagen. His selected group exhibitions include: MFA Exhibition, 2025, Kunsthall Charlottenborg, Copenhagen; "Pottery 101", 2025, V1 Gallery, Copenhagen; "Heirloom", 2023, CABIN, Berlin; "Egg-cited", THE BFA SHOW, 2022, Royal Danish Academy of Fine Arts, Copenhagen; "Tellus", 2022, Roskilde Kunstforening, Roskilde.

LU Junyi was born in Guangzhou, China, in 1996. She received her BFA from the Maryland Institute College of Art in 2018 and her MFA from the Slade School of Fine Art in 2023. She currently lives and works in London. Lu's work is a psychological play staged through a meticulous balance of colour, material, and representation. Influenced by psychoanalysis, her otherworldly imagery reveals unconscious desires and antagonisms, connecting her personal experience as a migrant to the global sociopolitical landscape. She continues to explore themes of self-identity and longing, embodied through everyday symbols and imaginary figures. Her work focuses on the form and tactility of familiar objects, such as an empty flower pot and fallen apples, to elicit emotional engagement. Set within elusive colour fields, her work combines the mundane and the fantastical, to speak to the visceral dimensions of life.

Her selected solo exhibitions include: "(cosset)", 2025, The Sunday Painter, London; "Watch Out, Kiddo", LINSEED, Shanghai. Her selected group exhibitions include: "Lattice structure of space-time", Indigo + Madder, London; "Onsen Confidential", LINSEED & XYZ Collectives, Tokyo; "The Nostalgic Collection", Beijing Tree Art Museum, Beijing; "Volatile Futures", 2023, Unit 1 Gallery, London; "Slade MA/MFA/PhD Degree Show", 2023, Slade School of Fine Art, London; "Slide a Glance", 2023, ASC Gallery, London; "SPIIIINELESS", 2022, UCL Art Museum, London; "Era 2022", 2022, Crypt Gallery, London; "In Our Image, After Our Likeness", 2021, Gajah Gallery, Yogyakarta. Lu was a recipient of the Elizabeth Greenshields Foundation Grant award in 2022.

Paris Internationale 2025 | 展位 0.5**2025年10月21至26日****Rond-point des Champs-Élysées, Paris 8**

LINSEED 欣然宣布参加第十一届Paris Internationale，于展位0.5呈现群展“拐角”，带来Shumu (b.1994, 韩国)、索伦·阿里德森 (Søren Arildsen, b.1996, 丹麦) 与卢君意 (b.1996, 中国) 三位艺术家的最新创作。展期将从10月21日持续至26日。河道蜿蜒、建筑转角、空间一隅，展览中是视角捉摸不定、真实显得扭曲的模糊地带。在拐角处，某种平铺直叙发生畸变，记忆、经验与想象搅缠溢出，眩晕致人慌张。像是拼图的角角落落，而展览中的作品并不通往某种完善，而指向每块碎片、每个角落、每处拐角自身的纠缠。通过绘画、装置与木版画等不同实践，艺术家们在深入拐角与边沿的创作中，重新审视脆弱的结构与流变的真实。

在索伦·阿里德森作品中，墙垣或树篱相比起指示空间上的内与外，它更是在追问着心理上的“我是否属于这里”。朦胧的色彩扶在窗棂，天光不为闯入房间，而是与室内恰好分享同一片温和的空气。内与外、这里与那里，情节转折般的空间棱角只道是日常的相遇。在阿里德森粉质色调的画面里，温度正好的光线（即使是在户外的景致中）却不似阳光，这些颜色像是某种与当下的一切亲密无间而又什么都没有的难以名状的心理距离。乐手们沉静在一场没有声音的演奏，无弦的乐器发不出音律；爱人们玩耍着一局通向湮灭的游戏，蓄势待发的弓弦已经瞄错了的位置。在我与ta，过去、现在与未来都不能确认之间距离的地方，阿里德森的作品中展开的是瞬间而深邃的“我属于这里”的时空。

与阿里德森明亮浓重的粉幕截然不同是Shumu晦暗却稀薄地透出木板纹理的画面。在她的作品中，动物顺滑整洁的毛皮被一丝丝的雕刻至触手可及的现实。这种对可触细节痴迷让这些动物形象像是百科样本般逼真，然而主角们所栖身的自然空间却并不单单在陈述其赖以生存的物理场所，又像是为了强化角色性格的象征布景。当传统水墨画构图中不对称的微妙平衡正在为现实赋诗，这些只在诡秘的梦中发生的相遇又提醒着它们只是幽灵般的躯壳。画面中的是与自然一同远离了的诗性所留下的阴影——不能赎回的并非真正消失了。在充盈的现有和遗忘的失去之间难以察觉的缝隙里，Shumu的创作在线性流逝的定格中不断探索存在过的与存在本身安静悠长的回响。

稀薄的颜料一点点地渗入卢君意的画布，渐渐透叠成一幅像是肌肤或织物那样的皮囊，敏感脆弱而又承载着触觉历史的记忆。画面中的既像是建筑空间的碎片，又如同身体的局部——粉色布料从画面中穿出，而那个位置好像恰恰是脐窝，最亲密暧昧的地方。卢君意的创作将画布视作一副躯体，思索着充满空洞的物理边界，这个连接内与外的地方即庇护着安全又威胁着危险。对外部世界的低沉焦虑常常暗含在她肌肤般温柔的作品中，而对艺术家而言，这种对失序的微妙情感让最平凡的词汇与日常的经验变得意味深长。它从来不是直白的符号游戏，那些拐弯抹角的而真正言说的是亲密包裹着的又令人不安的联结。

关于艺术家

Shumu1994年出生于韩国首尔，于2017年获得北京中央美术学院木刻与铜板艺术学士学位，目前生活工作于首尔。Shumu的作品停驻于一种自然的现实与内心的真实/不真实之间的静止时刻，这种静止以其深沉的寂静代替了对存在与形式纷争式的溯源。她将木刻视为日常仪式，专注于探索木材的物质感受而非其作为印版的功能。她以顺应木料天然纹理与画笔在木板上的物理痕迹的独特创作方式，使其笔下近乎写实的动物形象矛盾般地如游魂那样浮现。这些既具实体又似灵体的生物，栖居于静谧却让人时常感到危机四伏的空间之中。艺术家将这些生灵视为其内心世界的延伸，仿佛矗立在面前那样近距离而笃定地存在，又恍若隔世般处在遥远而飘渺的时空中，Shumu的作品以此不断探索着身与心、个体与周遭、存在与消逝之间微妙的间隙。

其近期个展包括：“Twilight Forest”，2025, gallery hue, 首尔；“Tomorrow That Will Not Come”，2024, Gallery Luan & Co., 首尔；“We Are Not Different”，2022, SA Gallery, 首尔；“Nap”，2019, Gallery2U, 首尔。其近期群展包括：“无踪之迹”，2025, LINSEED, 上海；“Fading White”，2025, gallery hue, 首尔；“玄, 검정, BLACK”，2024, Tsutayabooks Ginzasix, 东京；“ME BEFORE YOU”，2023, Gallery Daisy, 济州岛；“Be my Santa Claus”，2022, Gallery Luan&Co., 首尔；“THAT’S WHAT YOU THINK”，2022, Gallery Luan&Co., 首尔；“Laid Back Time”，2021, Gallery 2U, Seoul；“Under 200”，2020, Gallery Artsohyang, 釜山；“I’ll be your comfort”，2020, Gallery 2U, 首尔；“10 – 100 Happy Painting”，2020, Gallery Mac, 釜山；“Under 200”，2019, Gallery Artsohyang, 釜山。

索伦·阿里德森（Søren Arildsen）1996年出生于丹麦。2022年于丹麦皇家美术学院获学士学位，2025年获硕士学位。现生活和作品于哥本哈根。阿里德森的创作媒介主要围绕绘画与版画，同时也包括手工瓷器画框、布上灰泥和织物等。他的实践往往融合了个人记忆与虚构角色，在梦境般的氛围中折射出对人与人之间亲密关系的探寻，捕捉静谧、温暖与内省的瞬间。索伦的创作兼具了艺术史中的经典构图与传统题材，也从后印象派中汲取灵感。既是对记忆与日常的致敬，也是对视觉体验中象征意义的敏锐追问。

艺术家近期个展包括：“In the Seams”，2025, The Artist Room, 伦敦；“Stay Still”，2024, Bricks Gallery, 哥本哈根；“Reminiscent City”，2023, Bricks Gallery, 哥本哈根；“The Night Swarms in Silk”，2021, Bricks Gallery, 哥本哈根。其主要群展包括：MFA Exhibition, 2025, 夏洛特堡宫, 哥本哈根；“Pottery 101”，2025, V1 Gallery, 哥本哈根；“Heirloom”，2023, CABIN, 柏林；“Egg-cited”，2022, 丹麦皇家美术学院, 哥本哈根；“Tellus”，2022, Roskilde Kunstforening, 罗斯基勒。

卢君意1996年出生于中国广州，2018年于马里兰艺术学院（Maryland Institute College of Art）获艺术学士学位，并于2023年在斯莱德美术学院（Slade School of Fine Art）获硕士学位，目前生活工作于伦敦。卢君意的作品像是一出心理剧，由色彩、材质和表徵之间微妙的平衡组合而成。她的创作受到精神分析理论的启发，超现实的图像揭示了潜意识中的欲望与冲突，将迁徙的个人经历与社会政治语境相串联。通过日常符号与幻想人物的表达，她在画面中持续探索身份认同和归属感等主题。她关注熟悉景象的形体和触感——例如空花盆和坠落的苹果——以此唤起一种超脱物象之外的情感共鸣。在朦胧的色域之中，她的作品将平凡与奇幻并置，指向生命中那种本能而深切的感知维度。

其近期个展包括：“(cosset)”，2025, The Sunday Painter, 伦敦；“小心有刺”，2024, LINSEED, 上海。群展项目包括：“Lattice structure of space-time”，2024, Indigo + Madder, 伦敦；“温泉大作战”，2024, LINSEED & XYZ Collectives, 东京；“Volatile Futures”，2023, Unit 1 Gallery, 伦敦；“Slide a Glance”，2023, ASC Gallery, 伦敦；“SPIIIINELESS”，2022, UCL Art Museum, 伦敦；“Era 2022”，2022, Crypt Gallery, 伦敦；“In Our Image, After Our Likeness”，2021, Gajah Gallery, 日惹。她于2022年获伊丽莎白·格林希尔茨基金会奖。