

Swallow Mountain, Drain Sea

May 4 - June 17, 2023

No. 4 - 165 Wuyuan Rd. Shanghai

LINSEED is pleased to present the group show “Swallow Mountain, Drain Sea” from May 4 to June 17, 2023, shedding light on the recent works of seven emerging artists with Asian backgrounds: CHEN Jinbin, CHENG Tingting, Kara CHIN, Damien H. DING, Lyn LIU, Daniel UM, XIA Shafei. Despite their distinctive approaches, these artists explore the ways in which perceptual and visceral experiences can be shared or even inhabited through art-making. As George Lakoff and Mark Johnson, both prominent linguists and philosophers, have argued in their book *Metaphors We Live By*, our language and ways of thinking are not essentially representational. Instead, the mind is very well rooted in our sense of space and physical substance. The two scholars propose the idea of ‘CONTAINER’ to underline the embodied mind. Evoking the gamut of sense of space, from cramped to cavernous, the paintings, videos, and installations in the exhibition bring to the fore the embodiment in visual forms. As religious, dystopian, fantastical, and liminal space unfolds throughout the show, the artworks in turn act as containers of idiosyncratic experiences, tellingly making embodied metaphors of the space we live in.

Together with the steam from kettles resembling incense smoke and the clanks between tablewares simulating sacred sounds, the dazzling red both on-site and of the glazed ceramics in Kara CHIN's (b. 1994, Singapore) *Awakening Ceremony* summons a ritual space surround by ‘faux-tech-religious artifacts.’ An array of rotating robotic arms is wielding the commercial products the artist saw on eBay— an analogy of our daily routine that is systematically subdivided and cultishly institutionalized in midst of rampant technological advancement. On the one hand, the tantalizing assembly line composes a humorous and rhythmic critique of our unconditional devotion to the curated daily rituals. On the other hand, the assertive presence of memento mori, the skull engulfed by artificial intelligence's carnivalesque trajectories, raises again the art-historical question about our subjectivity against the backdrop of the ascending transhumanism.

While quiescence permeates Lyn LIU's (b. 1993, China) oeuvre, her dystopian space often embroils the viewer into a whirling abyss — a sense of disorientating lost in the anonymous, enervated, and nihilist characters despite the unfiltered, legible, and realistic brushwork. Gripping with the epoch of atomic individuals, Liu's tableau incorporates rückenfigur, doppelgänger, and repetitions to accentuate the alienated characters amidst the yet anonymous surroundings. Fallout seems to constitute Liu's dark palette as the desolated scenes radiate a post-nuclear war aura. Meanwhile, the abstract place haunts the viewer with its generality and, at the meantime, defamiliarization of an alley, a square, or a boulevard. Likewise, in CHENG Tingting's (b. 1993, China) apocalyptic and post-apocalyptic video, puppetry amplifies the mechanisms of personhood as well as the oppressive definitions of social beings. For Cheng, the sculptural puppet in *Covert Operation* conveys the undercurrent of ‘intimate witchcraft of communication.’ For long has it been swamped by the anthropocentric regime of domination and control. With traditional Chinese decision-making techniques in *The Book of Changes* utilized by Cheng in the video montage, space unfolds following a nomadic wanderer instead of a central narrative. The apocalyptic space epitomizes the failure of traditional historiography. Mirroring our retrospect of history through archeological approaches, the subverted role of the artifacts lamenting the catatonic soldier showcases the artist's constant contemplation on the contextuality of symbol, material, and space.

Departing from *Wishful Prayer* where the protagonist dwells at the intersection of reality, stage, and dream, Daniel UM's (b. 2001, South Korea) oil paintings compose a half delightful, half somber serenade where his impressions and imaginations coalesce. In Um's fantastical space, the color of the figures and their surroundings merges into each other and plays a harmonious symphony. Yet even in his lighthearted scenes in this series, protagonists in amusement are encircled, demarcating a space that hinders the viewer's intrusion. Terra firma is distorted, leaving no place for a firm landing in the artist's dreamscape. Culminating at the exfoliating effect of repetitive dabs, the instability and ephemerality in Um's canvas situate the viewer in uncertainty as his fantastical space is always on the threshold of withering. In the same vein, XIA Shafei's (b. 1989, China) fantasia derives from her fascination with the creative experience in private rooms where she could visualize an alternative universe. In the imaginary world, all shapes can be converted into repetitive and decorative patterns; anthropomorphism prevails as the uncanny kinship between animals and human beings haunts Xia: ‘We are tigers to get to know, misunderstood pigs, turtles that crawl around.’ Contrary to her refined delineation and mellow tonality, Xia's characters are often depicted in licentious manners and risqué antics. Pairing of the matron and swine in bed, the panthers having coitus on the sofa, and the tiger



reading bedtime stories, all of them transform the domestic furniture into a theatrical stage. Incorporating her childish play in the erotica, the artist explores a feminine vernacular that humorously ridicules the bleak reality of dull life.

Damien H. DING's (b. 1992, Singapore) tempera paintings in mahogany containers are inspired by the engagement with domestic altarpieces, reminiscent of the time when intimacy with artworks abounded. Delving into the intricacy between space and sight, Ding's panels are illuminated by mysterious beams of light to unveil the liminal presence of the otherwise utter confusion, chaos, and vainness of darkness. The synergy of the light across space and the object in itself is further demonstrated in the tensions between geometrical forms and their soft edges and between expanses of color and threadlike shades. With the light radiating behind the spider, cascading on the colossi, and looming ominously on the lake, Ding's paintings contained in boxes also intensify the ambivalence between desire—the desire to see—and fear. Similarly, CHEN Jinbin's (b. 1994, China) canvas unfolds an alternative encounter in a liminal space. For the artist, fortuitous dialogues of encounter speak a unique language of desire that is devoid of the sexually explicit. One's limbs sprawl; skin breathes as the porosity is omnipresent in Chen's diluted palette. In *Examination at Adonis's*, the flesh color that climbs up the plaster bust encapsulates this moment of desexualized encounter brimming with desire. Meanwhile, the inspection of a mythological icon and the incarnation of Adonis also reflect Chen's inquiry into reproductive power. As the incubator in *Incubation* shines with its darkness like a glitch on the display, the artist imagines a pregnant male-omega that ventures into an ambiguous zone between order and chaos. When the artists embrace us with the metaphorical space, the fictitious order between the representational and the embodied fades into darkness.

About the Artists

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CHEN Jinbin was born in Guangdong, China in 1994. He received his MFA from the Oslo National Academy of the Arts in 2021 and BFA from the Royal Academy of Art, The Hague in 2019. He currently lives and works in Oslo, Norway. Chen's diluted color palette creates an environment that accommodates his subjects in themes of vulnerability, honesty, and comfort. His delineation of figures embraces the freedom of becoming in the non-binary gender dispositions. Unfolding the liminal space of encounter, Chen's work explores a language of intimacy that excludes the sexually explicit, and rather, paints his own vernacular of desire that absorbs a viewer's gaze. Bridging the personal and impersonal, Chen's practice revolves around topics on gender temperament, sexuality, abjection, in-betweenness, identification, and differentiation.

His recent solo exhibitions include: TBA, 2023, Kunstnerforbundet, Oslo (upcoming); TBA, 2023, Unfair, Amsterdam (upcoming); "Returnees", 2022, Kohn Gallery, Los Angeles; "Omega and (Anti-)Decay Atlas", 2022, Northing Space, Bergen; "The Heimlichkeit of the Home", 2021, Fotogalleri Vasli Souza, Oslo. His selected group exhibitions include: "Swallow Mountain, Drain Sea", 2023, LINSEED, Shanghai; London Craft Week with PYTON Place, 2022, London; "Matrix of Gender", 2022, Bomuldsfabriken Kustnall, Arendal; "Utopia", 2022, Tegnerforbundet, Oslo; "Paper Planes", 2021, Standard, Oslo; "Statens Kunststilling 134", 2021, Høstutstillingen, Oslo.

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CHENG Tingting was born in Hubei, China in 1993. She obtained her BFA from Hubei Institute of Fine Arts in 2016 and is now pursuing her MFA at Carnegie Mellon University. She currently lives and works in Pittsburgh, USA. Cheng Tingting is a cross-media artist who works in film, painting, sculpture, sound, and performance. She activates cultural archives in different ways to form contemporary witchcraft connections with the audience and deploys them as a way of resisting the commodity form by creating a sense of ceremony. Her multidimensional works often mix natural, artificial, and folk materials, and explore consumer images as promotional tools and capitalist advertising strategies. By breaking the official narrative of commodity fetishism, she has mastered how to fictitiously create artifacts of civilization from the animism of all things in a contemporary archaeological way and explores their contemporary ideology and relational poetics.

Her recent group exhibitions include: "Swallow Mountain, Drain Sea", 2023, LINSEED, Shanghai; "NIGHT OF SCREENINGS AND READINGS", 2023, Carnegie Museum of Art, PGH; "Lunar", 2023, JADED, PGH; "THE NOTE OF FOOD", 2022, Qiong Jiu Tang, Caochangdi, Beijing; "Youth Painting", 2022, Shenzhen Box Art Space, Shenzhen; "K11 Emerging Artists", 2021, K11, Wuhan; "THE FLEETING UNION OF PORTALS –



Para-curatorial on the Move", 2020, Xiamen, Quanzhou, and Fuzhou, Fujian; "Daily Communication", 2019, Telescope Artist Lab, Beijing; "From the History of Exhibitions Towards a Future of the Exhibition-Making ", 2019, Times Museum, Guangzhou; "Visibility of Force", 2017, J Gallery, Shanghai; "You Won't Be Young Forever", 2016, 235 Guangfu Road, Shanghai. Her recent solo exhibitions and projects include: "DEEP DIVE", 2021, Ginkgo Space, Beijing; "FRANKINCENSE", 2020, Gene Space, Shanghai; "Warm Current ", 2019, 798 Pavilion, Beijing; "LOW FEVER", 2017, Yujia Mountain, North Road, Wuhan ; "GLOOM-ART021 Non-profit Unit", 2017, Surplus Space, Shanghai; "GLOOM", 2017, Ginkgo Space, Beijing.

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Kara CHIN was born in Singapore in 1994. Chin obtained her BA in Fine Art from The Slade School of Fine Art in 2018, and currently lives and works in Newcastle, UK. Her practices, spanning animation, ceramics, sculpture, and installation, attempt to unravel our relationship with technology that has assimilated into every corner of the quotidian life. Working with different materials from the organic to the synthetic or even 'digital manifestations', Chin reexamines perception and deception in the increasingly virtualized world. By interweaving imagined future scenarios with primitive and esoteric events, her work reflects upon the psychology behind biohacking, wellness culture, and transhumanism. With injections of humor delivered through unconventional materials, chaotic compositions, and bizarre fabrications, Chin explores how the present is haunted by the future.

Her recent solo exhibitions and projects include: TBA, 2023, Goldsmiths CCA, London; "Showreel", 2022, Humber Street Gallery, Hull; "Fountain of Youth", 2021, Huxley-Parlour Gallery, London; "You Will Knead", 2021, VITRINE, London; "You Will Knead", 2021, VITRINE Digital; "Blue Screen of Death", 2020, Off-Site Project, digital; "Sentient Mecha Furniture", 2020, BALTIC39, Newcastle; "Subsequent Hotchpotch", 2020, DKUK, London. Her recent group exhibitions include: "Swallow Mountain, Drain Sea", 2023, LINSEED, Shanghai; "Splendor of the Sun", 2023, Galerie du Monde, Hong Kong; "FILM-Fabricated Realities", 2023, ART SG, LINSEED, Singapore; "Garage Band: Architects of the Future", 2022, HATCH, Paris; "Information Wants to Be Free?", 2022, ADM Gallery, Singapore; "Acting on Behalf of Thinking", 2021, PINK, Manchester; "The Sun and the Moon", 2021, VITRINE, Basel; "A Letter to the Future", 2021, EKO 8 International Triennial of Art and Environment, Maribor; "Springseason", 2020, Fieldworks Gallery, London; "This is a Not Me", 2020, IMT Gallery, digital; "Bloomberg New Contemporaries", 2019, South London Gallery, London; "The Woon Foundation Painting and Sculpture Prize", 2018, Gallery North, Newcastle; "Bloomberg New Contemporaries", 2018, Liverpool Biennial 2018, Liverpool.

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Damien H. DING was born in Fujian, China in 1992 and brought up in Singapore. He obtained his BA major in Art History with a minor in Asian Studies from Swarthmore College in 2018 and an MFA in Painting and Printmaking from the Virginia Commonwealth University School of the Arts in 2021. He now lives and works in New York. His work delves into the struggle of articulating emotions which is rooted in the gap between the ideal nature of language and the perceptual experiences. Often depicted in a cramped space and illuminated by a mysterious light, Ding's image endeavors to encapsulate feelings and provide a space where experience can be shared. Housing his expressions with furniture and cabinetry, the artist tries to entice an intimate engagement with the artworks. While lights and emotions ebb and flow, Ding's work reexamines the order between the ephemeral and the eternal, which, for the artist, can only be felt rather than apprehended.

His recent solo exhibitions include: "Private Paintings", 2023, Denny Gallery, New York; "Difficult Paintings", 2021, The Anderson Gallery, Richmond; "Selfish Paintings", 2021, Braverman Gallery, Tel Aviv; "Weird Paintings", 2018, List Gallery, Swarthmore. His selected group exhibitions include: "Swallow Mountain, Drain Sea", 2023, LINSEED, Shanghai; "Uprising", 2022, Kristin Hjellegjerde Gallery, Scholss Goerne; "The Hearing Trumpet Part II", 2022, Galerie Marguo, Paris; "You Had Me At Hello: New American Paintings 2022 Review", 2022, Steven Zevitas Gallery, Boston; "The Natural World Part II", 2022, Alexander Berggruen, New York; "Lunarian", 2022, Denny Gallery, Hong Kong; "Banquette", 2022, Afternoon Projects, Vancouver; "Write Your Own Script", 2021, Backyard Ghost Projects, Brooklyn; "The Loneliest Sport", 2021, Spazio Amanita, New York; "The Cardinal Club", 2021, The Anderson Gallery, Richmond; "More Pain", 2020, In association with Virginia Commonwealth University School of the Arts, Richmond; "Within Global Isolation: Asian Artists in America", 2020, Online Exhibition, USA; "Art For No Kid Hungry Benefit Exhibition", 2020, Z/H Projects, Brooklyn; "Daisy Chain, Fox Garden", 2019, Richmond; "Playground", 2019, Z/H Projects, Brooklyn.



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Lyn LIU was born in Beijing, China in 1993. She received her MFA from School of the Arts, Columbia University in 2022, and her BFA from the School of Visual Arts, New York, in 2016. She currently lives and works in New York, USA. The often concealed identities of Liu's figures solicit a voyeurist instinct acting both as a visual strategy and a window into the artist's personal experience of a perpetual outsider. The theatrical approach of lighting, staging, and costume highlights the sense of absurdity amidst the modern spectacle — an epoch of observing and being observed. Her dark palette works collaboratively with the abstraction of surroundings to haunt the viewer with uncanny feelings in the estranged environment. Through a sequence of carefully balanced tableaux, the artist addresses the undercurrent of psychological intensities among the reticent individuals to speak to the oppressive side of modernity.

Her recent solo exhibitions include: "Dogville", 2022, Kasmin Gallery, New York. Her selected group exhibitions include: "Swallow Mountain, Drain Sea", 2023, LINSEED, Shanghai; "YOU HAD ME AT HELLO: New American Paintings 2022 Review", 2022, Steven Zevitas Gallery, Boston; "Dire Son Nom", 2019, Atelier Guillaume Paris, Beaux-Art de Paris, Paris; "The Imaginations of A Museum", 2018, J:Gallery & Museum of Science Fetish, Shanghai; "Wahrnehmungen/Perception", 2017, Takt, Berlin.

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Daniel UM was born in Seoul, South Korea in 2001. He currently lives and works in New York, and is pursuing his BFA in illustration at Parsons School of Design. Primarily working with oil paints, Um interweaves his experience with imagination in his dreamy canvas, blurring the boundary between the public and the private. Despite the vivid colors and fantastical compositions, the artist focuses on fragments of his life that reside in themes of desolation and states of refuge. Um tells the story through his streams of consciousness, letting the intensity and rhythm of his emotions dictate the pace of the painting. For the artist, it is both an additive and reductive process resulting in multiple layers of history leaving traces of regret and realization. The synthesis of chance and intention in Um's paintings thus creates ample room for the viewer to fill in the gaps of meaning.

His recent solo exhibitions include: "Ponderers", 2023, Painters Painting Paintings, Online. His selected group exhibitions include: "Swallow Mountain, Drain Sea", 2023, LINSEED, Shanghai; "Sun to Moon", 2023, Turn Gallery, New York; "The Power to Dream", 2022, Galerie Hussenot, Paris; "Life in Color", 2022, The Room London, London; "Group Show", 2021, Loft 121, New York.

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XIA Shafei was born in Shaoxing, China in 1989. She obtained her bachelor's degree in scenography from Chongqing University in 2012 and her master's degree in Visual Arts Accademia di Belle Arti di Bologna (the Fine Arts Academy of Bologna) in 2020. She currently lives and works in Bologna, Italy. Her paintings explore the euphoric desire and boundless solitude, capturing the zeitgeist through a unique approach with traditional ink on paper. Employing repetitively in her oeuvre, Xia's signature characters and patterns recall the genre of floating world images in East Asian culture. While the animals are designated with distinctive dispositions in Chinese tradition, Xia's anthropomorphism also signifies the oppressed primitive impulses in a playful and satirical manner. With the delicate treatment of paper and brushstroke, the artist lightheartedly depicts themes of intimacy, vulgarity, savagery, and violence, which confronts the viewers with ease yet radically ridicules the bleak reality of life in a feminine language.

Her recent solo exhibitions include: "Passando davanti alla mia finestra", 2022, P420, Bologna; "Fiaba d'autunno", 2021, Museo Carlo Zauli, Faenza; "Shafei Xia - Assolo #1", 2021, Francesca Antonini arte contemporanea, Roma; "Principessa Shafei", 2021, Palazzo Borromeo, Milano; "Welcome to my show", 2020, P420- Project Room, Bologna. Her selected group exhibitions include: "Swallow Mountain, Drain Sea", 2023, LINSEED, Shanghai; "Mutaforma. Mutazioni ceramiche del codice CZ", 2022, Alchemilla, Bologna; "Per una nuova scultura, Sperimentazioni e traiettorie lungo la via Emilia", 2022, Festa de l'Unità provinciale di Modena, Ponte Alto, Modena; "It is Better to be Cats than be Loved", 2022, Tabula Rasa Gallery, London; "quel jour sommes-nous?", 2022, Tokonoma, Kassel; "Il giardino dell'arte. Opere, collezioni", 2022, Centro Pecci per l'Arte Contemporanea, Prato; "DANAE REVISITED", 2021, Fondazione Francesco Fabbri, Pieve di Soligo (TV); "Abitiamo il mondo", 2020, Lunetta11, Mombarcaro; "Decadent Gaming", 2020, LINSEED, Shanghai.



包山包海

Swallow Mountain, Drain Sea

2023年5月4日 – 6月17日

上海市五原路165弄4号

LINSEED欣然呈现群展“包山包海” (Swallow Mountain, Drain Sea)，展出七位生活工作于世界各地的亚洲年轻艺术家的最新作品。艺术家包括：陈锦彬、程婷婷、丁浩 (Damien H. DING)、刘佳林、夏莎菲、严义竣 (Daniel UM)、庄萃玮 (Kara CHIN)。展览将于2023年5月4日开幕，并持续至6月17日。纵使表现方式截然不同，此次的作品通过对感受独特的赋形，共同探索切身的感性经验可以被分享甚至体悟的可能。正如语言学家与哲学家乔治·莱考夫 (George Lakoff) 和马克·约翰逊 (Mark Johnson) 在《我们赖以生存的隐喻》 (Metaphors We Live By) 中所说，即使在语言和思维的再现形式中，思考与交流并非纯粹抽象。恰恰相反，这些再现中充斥着对空间与实体的感知，两位学者由此提出“容器” (CONTAINER) 的概念来强调此具身性。展览中的绘画，影像与装置唤起了一系列从狭窄到无垠的具身体验。同时，这些作品也像是容器承载了非一般性的宗教空间、异托邦空间、梦境空间和阈限空间，各自书写着对我们身处空间的隐喻。

庄萃玮 (b. 1994, 新加坡) 的影像《觉醒仪式》 (Awakening Ceremony) 中，水壶上冒出的蒸汽像是祭典的香烟氤氲，餐具之间的敲击发出像是宗教秘典中的声音，还有眩目迷眼的红色瓷砖与现场的红色灯光，仿佛召唤了一个被半科学半宗教制品 (faux-tech-religious artifacts) 所包围的仪式空间。一纵不停旋转着的机械臂正挥舞着艺术家在eBay上看到的商品，隐喻着在科技飞速的迭代下已被系统化细分、被邪典化规范了的日常生活。影像中挑衅似的流水线踩着独特的韵律，诙谐地批判如今对高度编排过的日常仪式无条件的崇拜。与此同时，被这些人工智能狂欢轨迹所包围的骷髅，作为艺术史中挥之不去的死亡标记 (memento mori) 再一次扣问，当面对无法回头的信息科技革命，人类究竟是一种什么样的存在。

静默的氛围始终贯穿刘佳林 (b. 1993, 中国) 的作品，然而即使艺术家的笔端通常是不遮掩的、直白的、写实的，画面中的异托邦空间却将观者卷入涡旋的深渊，迷失于这些匿名的、无神的、虚无的角色之中。刘佳林通过运用背身 (rückenfigur)、分身 (doppelgänger)、重复堆叠等不同人物构图来强调一种原子化个人的异化状态，并与人物周围匿名的环境相呼应。艺术家幽暗的调色盘仿佛像参杂了放射性尘埃，才使画面营造出了后核战争一般的肃穆场景。与此同时，这些常规地点，一条小巷、一个广场、一条林荫大道，因其抽象的表现变得熟悉又陌生，幽灵般缠绕上每个人。与之相似的，在程婷婷 (b. 1993, 中国) 末日影像中，拟人玩偶放大了人格 (personhood) 的行为机制，同时也反映出人之社会性的压抑规定。对于艺术家来说，影像作品《秘密行动》中的木偶雕塑蕴含着一种原始的“沟通的亲密巫术”，而这一暗流早已被人类中心主义下的主宰与控制这个范式所淹没。艺术家将中国古代哲学比如《易经》中的论理融入影像蒙太奇，空间由一段去中心化的游牧旅程铺展开。末日的空间仿佛昭示传统人类中心编年史的失利。映照考古追溯人类历史的方法，影片的角色倒置：以漫游的木偶为第一视角漫谈“神经”的人类士兵，展现了艺术家对于意象、物质和空间的情境性的不断思考。

从《痴心信徒》 (Wishful Prayer) 中居于现实、舞台与梦境三者交汇处的角色出发，严义竣 (b. 2001, 韩国) 的绘画作品通过重叠感觉与想象，编织了一首一半欢愉一半忧郁的小夜曲。在艺术家的幻想空间中，人物与环境的颜色难分彼此、糅合共振。然而即使在较轻快的作品中，主角都被圆形环绕，划出一个阻止观者入侵的空间。梦中的地面也是扭曲的，观者没有办法在艺术家的梦境中降落。这样的不稳定与短暂性，在他用重复的点触所营造出的片状剥落般的画面中达到极致。当梦境的空间处于凋萎的阈值，观者也随之被置于不确定性中。而夏莎菲 (b. 1989, 中国) 的创作同样来源于艺术家对于在私密的房间中创造出另一宇宙这一感受的痴迷。在这个宇宙中，不论什么图像都可以转化为装饰性的纹案；动物的拟人化也因艺术家常被一种人与动物间神秘的相似性吸引：“我们是被了解的老虎，被误解的猪，爬来爬去的乌龟。”然而，与其细腻的线条、温润的色彩反衬，夏莎菲画中的角色常常展现出欢逸享乐、“有伤风



化”的古怪姿态。在床上的少女和猪、在沙发里交缠的猎豹更将生活家具转化成了一种舞台设计。将看似童真的意趣与浪荡的春色紧密缝合，夏莎菲的作品常常以一种女性的诙谐幽默讥讽并试探着平淡的现实。

丁浩 (b. 1992, 新加坡) 将蛋彩画收入于桃花心木盒中，这一模仿家用祭坛画的结构试图追索曾几一时观众与宗教图像之间的亲密关联。通过用神秘的光源，点亮本是混沌一片虚空一片的黑暗来展现阈限的存在，艺术家的画面试图探索空间与视线之间错综复杂的关系。几何的形状与它柔软的边界；大面积的色块与丝状的色彩明暗，这些张力都更加体现了光线与物体之间的协同作用。蜘蛛背后射出的光、巨人身上洒下的光、湖面诡异闪烁的光，丁浩木盒中的绘画更加剧了欲望（观看的欲望）和恐惧之间的矛盾关系。相似的，陈锦彬 (b. 1994, 中国) 的作品如同阈限空间中的非传统相遇 (encounter)。对于艺术家来说，这种相遇中的偶发对话使用了一种特殊的“无性的性感”语言。四肢伸展、肌肤呼吸，这种互渗性充斥着陈锦彬半透明的调色盘。在《阿多尼斯的检查》中，肉体的颜色从半身像下端向上蔓延，定格了充满欲望的“无性”相遇这一瞬间。同时，对一个神话人物的检查和阿多尼斯的肉身化，也反映了陈锦彬对于孕育能力/生产性的拷问。正如《抱蛋》中的孵化器闪着黑光，像是显示器中的故障，艺术家幻想出一种怀孕的欧米伽男性 (male-omega) 冒险于秩序与混乱之间的模糊地带。当被这些艺术家的空间隐喻环抱时，我们得以质询再现大于具身这一秩序关系是否真实。

关于艺术家

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陈锦彬1994年出生于中国广东，2019年获得海牙皇家美术学院艺术学士学位，2021年获得奥斯陆国家美术学院艺术硕士学位，现工作生活于挪威奥斯陆。陈锦彬的绘画通过稀释的色彩营造了一种可以容纳人物的脆弱，真诚和安逸的环境。他对于人物的勾勒突破二元限制，使其在模糊的性别气质中自由地拥抱生成性。随着偶然相遇中的阈限空间逐渐展开，艺术家试图探索一种“无性的”亲密性语言，而欲望只在观者的凝视中显现。将个人的与普遍的连接，陈锦彬的创作往往关乎性别气质、欲望、“贱斥” (abjection)、中间性、区别与差异。

其近期个展和项目包括：TBA，2023，Kunstnerforbundet，奥斯陆；TBA，2023，Unfair，阿姆斯特丹；“Returnees”，2022，Kohn Gallery，洛杉矶；“Omega and (Anti-)Decay Atlas”，2022，Northing Space，卑尔根；“The Heimlichkeit of the Home”，2021，Fotogalleri Vasli Souza，奥斯陆。其近期群展包括：“包山包海”，2023，LINSEED，上海；“Matrix of Gender”，2022，Bomuldsfabriken Kustnall，阿伦达尔；“Utopia”，2022，Tegnerforbundet，奥斯陆；“Paper Planes”，2021，Standard，奥斯陆；“Statens Kunstudstilling 134”，2021，Høstutstillingen，奥斯陆。

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程婷婷1993年出生于中国湖北，2016年获得湖北美术学院艺术学士学位，目前于卡耐基梅隆大学攻读艺术硕士学位，现工作生活于美国匹兹堡。程婷婷是一位跨媒介的艺术家，涉及电影、绘画、雕塑、声音和表演等。她以不同的方式将文化档案激活，形成当代巫术来与观众建立联系，并通过营造仪式感，将其部署为一种对商品形式的抵抗方式。她的多维作品常常将自然、人工、民间等材料混合在一起，并探索消费图像作为宣传工具和资本主义广告的策略。通过打破商品拜物教的官方叙事，她尝试以当代考古学的方式从万物有灵中虚构文明遗迹，并探索其在当代的意识形态和关系诗学。

其近期群展包括：“包山包海”，2023，LINSEED，上海；“放映和阅读之夜”，2023，卡内基艺术博物馆，匹兹堡；“农历”，2023，JADEED，匹兹堡；“记食”，2022，穷究堂，草场地，北京；“青年绘画”，2021，深圳盒子艺术空间，深圳；“K11新晋艺术家”，2021，K11，武汉；“口岸联盟——运动中的泛策展”，2020，厦门，泉州和福州，福建；“日常沟通”，2019，望远镜艺术家实验室，北京；“从展览的历史到展览的未来”，2019，时代美术馆，广州；“力的能见度”，2017，J Gallery，上海；“好景不长在”，2016，光复路235号，上海。其近期个展和项目包括：“深潜”，2021，今格空间，北京；“乳香”，2020，弥金空间，上海；“暖流”，2019，798 儿童馆，北京；“LOW FEVER”，2017，武汉北路瑜家山，武汉；“GLOOM- ART021 非盈利单元”，2017，剩余空间，上海；“GLOOM”，2017，今格空间，北京。

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庄萃玮 (Kara CHIN) 1994年出生于新加坡，2018年获得伦敦斯莱德美术学院艺术学士学位，现工作于英国纽斯卡尔。她的创作涉及动画、陶艺、雕塑和跨媒体装置。当科技无死角地渗透进日常生活点滴时，艺术家试图解开人与科技之间的关系之谜。庄萃玮运用不同的材质，包括有机的、合成的、甚至是“电子生成(digital manifestations)”的，重新审视当世界日渐虚拟化时感知的欺骗性。庄萃玮的作品编织她想象中的未来场景与原始或神秘的人类活动，反思生物黑科技、健康文化和超人类主义背后的心理机制。通过混沌无序的构图、怪诞诙谐的编排、超出常规的材料，艺术家试图探索今天的人类生活愈发被未来所劫持的状态。

其近期个展和项目包括：TBA，2023，Goldsmiths CCA，伦敦；“Showreel”，2022，Humber Street Gallery，赫尔；“Fountain of Youth”，2021，Huxley-Parlour Gallery，伦敦；“You Will Knead”，2021，VITRINE，伦敦；“You Will Knead”，2021，VITRINE Digital；“Blue Screen of Death”，2020，Off-Site Project，线上；“Sentient Mecha Furniture”，2020，BALTIC39，纽卡斯尔；“Subsequent Hotchpotch”，2020，DKUK，伦敦。其近期群展包括：“包山包海”，2023，LINSEED，上海；“Splendor of the Sun”，2023，Galerie du Monde，香港；“FILM-Fabricated Realities”，2023，ART SG新加坡艺博会，LINSEED，新加坡；“Garage Band: Architects of the Future”，2022，HATCH，巴黎；“Information Wants to Be Free?”，2022，ADM Gallery，新加坡；“Acting on Behalf of Thinking”，2021，PINK，曼彻斯特；“The Sun and the Moon”，2021，VITRINE，巴塞爾；“A Letter to the Future”，2021，EKO 8 International Triennial of Art and Environment，马里博尔；“Springseason”，2020，Fieldworks Gallery，伦敦；“This is a Not Me”，2020，IMT Gallery，线上；“Bloomberg New Contemporaries”，2019，South London Gallery，伦敦；“The Woon Foundation Painting and Sculpture Prize”，2018，Gallery North，纽卡斯尔；“Bloomberg New Contemporaries”，2018，2018利物浦双年展，利物浦。

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丁浩 (Damien H. DING) 1992年出生于中国福建，成长于新加坡，2018年毕业于斯沃斯莫尔学院艺术史专业，2021年毕业于弗吉尼亚联邦大学美术学院绘画与版画专业，现工作与生活于美国纽约。他的创作试图探索因为语言指涉性与经验知觉性之间的不可调和而造成的情感表达困境。通过描绘狭窄的空间或是看似诡异的光线，他的绘画试图去囊括这样的情感同时提供经验得以被分享的空间。艺术家使用家具或容器来收容绘画，从而达到作品与观众之间的亲密性，以此消解毫无保留的感情吐露所产生的畏缩。丁浩的作品透过感觉而非理解，来重新审视像情绪与光线这样的短暂存在与所谓永恒之间的假定秩序。

其近期个展和项目包括：“Private Paintings”，2023，Denny Gallery，纽约；“Difficult Paintings”，2021，The Anderson Gallery，里士满；“Selfish Paintings”，2021，Braverman Gallery，特拉维夫；“Weird Paintings”，2018，List Gallery，斯沃斯莫尔。其近期群展包括：“包山包海”，2023，LINSEED，上海；“Uprising”，2022，Kristin Hjellegjerde Gallery，Scholss Goerne；“The Hearing Trumpet Part II”，2022，Galerie Marguo，巴黎；“You Had Me At Hello: New American Paintings 2022 Review”，2022，Steven Zevitas Gallery，波士顿；“The Natural World Part II”，2022，Alexander Berggruen，纽约；“Lunarian”，2022，Denny Gallery，香港；“Banquette”，2022，Afternoon Projects，温哥华；“Write Your Own Script”，2021，Backyard Ghost Projects，布鲁克林；“The Loneliest Sport”，2021，Spazio Amanita，纽约；“The Cardinal Club”，2021，The Anderson Gallery，里士满；“More Pain”，2020，In association with Virginia Commonwealth University School of the Arts，里士满；“Within Global Isolation: Asian Artists in America”，2020，线上展览，美国；“Art For No Kid Hungry Benefit Exhibition”，2020，Z/H Projects，布鲁克林；“Daisy Chain, Fox Garden”，2019，里士满；“Playground”，2019，Z/H Projects，布鲁克林。

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刘佳林1993年出生于中国北京，2016年获得纽约视觉艺术学院学士学位，2022年获得哥伦比亚大学艺术学院硕士学位，目前工作与生活在美国纽约。刘佳林画中角色的身份往往被掩盖，而因此引起的一种窥欲不仅是艺术家使用的视觉技巧，同时也是她传递个人生活经验中常常作为局外人的视角。画面中的服装、灯光、舞台设计增加了画面的舞台效果，从而表现在这个充满观看与被观看的时代，个体在社会景观中的荒诞感受。昏暗的颜色与抽象的环境所产生的陌生感觉，让观众被幽灵般的诡异情绪占据。透过一系列谨慎保持平衡的画面，刘佳林试图呈现缄默的个体间心理活动的暗流，以表达现代性中的另一面。



其近期个展和项目包括：“Dogville”，2022，Kasmin Gallery，纽约。其近期群展包括：“包山包海”，2023，LINSEED，上海；“YOU HAD ME AT HELLO: New American Paintings 2022 Review”，2022，Steven Zevitas Gallery，波士顿；“Dire Son Nom”，2019，Atelier Guillaume Paris, Beaux-Art de Paris，巴黎；“The Imaginations of A Museum”，2018，J:Gallery & Museum of Science Fetish，上海；“Wahrnehmungen/Perception”，2017，Takt，柏林。

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严义竣 (Daniel UM) 2001年出生于韩国首尔，目前就读于纽约帕森斯艺术学院，现工作与生活在美国纽约。他的创作主要以油画为主，通过交织对世界的经验与想象，艺术家梦境般的画面模糊了私人空间与公共空间的界限。尽管图像的色彩富有生机、构图充满幻想，他的主题仍透露着他孤独与封闭的个人经验中的生活切片。严义竣让情绪的强度和韵律主导画面的节奏，以意识之流讲述故事。对他来说绘画是一个同时做加法和减法的过程，最终呈现出留有遗憾与感悟痕迹的多层次画面。偶然与意向的综合使得艺术家的绘画创造出丰富的空间任观众填补意义的空白。

其近期个展和项目包括：“Ponderers”，2023，Painters Painting Paintings。其近期群展包括：“包山包海”，2023，LINSEED，上海；“Sun to Moon”，2023，Turn Gallery，纽约；“The Power to Dream”，2022，Galerie Hussenot，巴黎；“Life in Color”，2022，The Room London，伦敦；“Group Show”，2021，Loft 121，纽约。

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夏莎菲1989年出生于中国绍兴，2012年获得重庆大学艺术学院学士学位，2020年获得博洛尼亚美术学院艺术硕士学位，现工作于意大利博洛尼亚。她的创作以独特的水墨画方式，探索了亢奋的欲望与无尽的孤独这一时代特质。夏莎菲的作品中重复使用其标志性的人物与纹样，令人联想起东亚文化中的浮世绘。在这一文化传统中，不同的动物常常被指派了不同的性格特质，而艺术家玩味讽刺的动物拟人化也指涉了人被压抑的原始冲动。夏莎菲细腻的线条与笔触看似漫不经心的描绘亲近、粗鄙、野蛮与暴力的主题，使得观众在轻松的靠近这些敏感议题的同时，用一种彻底的女性语言嘲讽苍白的现实生活。

其近期个展和项目包括：“Passando davanti alla mia finestra”，2022，P420，博洛尼亚；“Fiaba d'autunno”，2021，Museo Carlo Zauli，法恩扎；“Shafei Xia – Assolo #1”，2021，Francesca Antonini arte contemporanea，罗马；“Principessa Shafei”，2021，Palazzo Borromeo，米兰；“Welcome to my show”，2020，P4202- Project Room，博洛尼亚。其近期群展包括：“包山包海”，2023，LINSEED，上海；“Mutaforma. Mutazioni ceramiche del codice CZ”，2022，Alchemilla，博洛尼亚；“Per una nuova scultura, Sperimentazioni e traiettorie lungo la via Emilia”，2022，Festa de l'Unità provinciale di Modena, Ponte Alto，摩德纳；“It is Better to be Cats than be Loved”，2022，Tabula Rasa Gallery，伦敦；“quel jour sommes-nous?”，2022，Tokonoma，卡塞尔；“Il giardino dell'arte. Opere, collezioni”，2022，Centro Pecci per l'Arte Contemporanea，普拉托；“DANAE REVISITED”，2021，Fondazione Francesco Fabbrì，皮耶韦-迪索利戈；“Abitiamo il mondo”，2020，Lunetta11，蒙巴尔卡罗；“Decadent Gaming”，2020，LINSEED，上海。

