

LINSEED Projects is pleased to present *Watch the Fire from the Shore*, a group project divided into two chapters simultaneously taking place during the busy art fair season of Shanghai in November, in collaboration with Oniment, an event space located in the bustling living scene of downtown Shanghai, as well as Design Republic, a historical exhibition space renovated by Neri&Hu Design and Research Office. An exploration of space, presented through two different forms that are exhibition and salon, and presenting fifteen young artists from here or abroad, all of which emerging on an international scale: Nell Brookfield, Sophie Vallance Cantor, Cheng Chi Tien Lin, Tom Howse, Poppy Jones, Li Hei Di, Lukas Leichtle, Ellie Pratt, Pu Yingwei, Shi Jiayun, Mary Stephenson, Kiki Xuebing Wang, Eva Zhang Yi, Zheng Zhilin, Zhi Wei. The exhibition chapter will be held at Oniment, on view from November 12th to December 4th, 2021; while the salon chapter opens on the second floor of Design Republic Design Commune, from November 10th, 2021, to January 9th, 2022.

Our ordinary senses of living have been diverging and broken in the era of post-globalization driven by the pandemic, yet in such struggle and reconstruction, new trains of thoughts are in their constant attempts to be formed. Compelled in geographical isolation and apart from each other, we yearn for a sociocultural life more than ever. Our methods and demands for communication have become more intimate and various. Our mind states and social behaviours have been rapidly changing along with the world: questions of personal or cultural identity, reflections upon consumerism, rational recording and sensitive catharsis. The symbolized abstract metaphor of Pu Yingwei spans the narration of grand topics such as race, nationality, language, and colonization, presenting in multiple dimensions his composited discussion of social politics, history, and identity; progressing to the minute and mundane, the superimposition and combination of living scenes and the nature, in the hands of Tom Howse, presents his interpretation and fantasies about human and all species. In the reconstruction of ordinary things, Mary Stevenson humorously reveals the tension and contradiction of life. Shi Jiayun, however, tends to capture and translate images unconsciously, and to condense light, colours and lines into the canvas through her practice without anticipation. Based on photographic perspectives and techniques, Poppy Jones ponders over the concept of time by distorting, duplicating and mixing the images she captured of the surrounding world. In contrast, Zhi Wei cuts, disassembles and segments old handmade books, then restructures the images in the timeline of past and present, a practice through which the artist explores the subtle relationship between the potential objecthood of images and the existing objecthood of paintings.

The observation and amplification of details are also reflected in Kiki Xuebing Wang's approach to luxury goods: in the intense colours, hazed light and imbalanced proportions, the glittering commercial image along with its assigned value disintegrates in her hands. Meanwhile, in the transient images captured by Ellie Pratt, the female figure poses in a style of fashion magazines posture, and the pictorials seem to be in an undefined space and time, walking on the indistinct boundaries of unconsciousness and reality.

On the other hand, observations and reflections on the individual are inevitably mentioned many a time: masculine bodies under the medical gaze, in the lucid portrayal by Lukas Leichtle, somehow reveal their sensitive and vulnerable side. Appearance anxiety, created by public standards, is projected in the witty and vivid shapes and colours of Sophie Vallance Cantor, as a defence against the gaze from society. Eva Zhang Yi challenges the concept of “Nü Gong” (women’s work), a term from East Asian culture that constantly binds femininity to needlework. Through reshaping and subverting the regulations implied by the sewing machine, Zhang seeks the rebellious potential of woman figures. We continue to witness the exploration of the inner self in the painting practice of Li Hei Di, which lies at the intersection of popular film culture, gender performativity, and sensory perception, with its fuzzy colours and bodily outlines taking on a moist texture. Nell Brookfield’s visual language swings between imagination and memory, drags the distance among humans from emotions to reality, and enables the coexistence of conflicts as well as gentle touches. The imaginary space and characters in the works of Zheng Zhilin create an exaggerated but flowing narrative nonetheless; while in a similar mechanism, Cheng Chi Tien Lin constructs allegorical narratives of memory, dream, culture and collective consciousness in the images between abstract and figurative.

Eliminating the differences in regional and cultural background, these artists share a detached yet rigorous vision, which reflects from near or far this miscellaneous world we are in, like a playful response, also a deep and resounding echo. In a distance of time and space, we look at each other, cold and distant, yet thick as thieves.

#### **About the exhibition space - Oniment**

Oniment is located in a century-old house at South Maoming Road in Shanghai. It was the former residence of Cao Sugong, a famous ink maker in the Qing Dynasty in ancient China. By maximizing the preservation of the antique style — the original murals, ceilings, and floors, the space creates a shared place infused with new aesthetic vitality in the lively urban centre.

#### **About the exhibition space - Design Republic**

Design Republic founded by Lyndon Neri and Rossana Hu, situated within the historic relic of the Police Headquarters built by the British in 1909, the project takes a surgical approach to renovation by Neri&Hu Design and Research Office. After its careful restoration and reconstruction, with the attachment of a brand new appendage which, like a prosthetic, enables the existing building to perform new functions, the nearly abandoned building begins its life again. The clear intentionality behind the detailing of connections between the old and the new creates a visually and spatially tectonic balance in relation to the building as a whole.

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LINSEED Projects荣幸呈现群展“隔岸观火”（Watch the Fire from the Shore），本次展览联合地处上海城市核心繁忙生活现场的事件空间Oh! 你们！（Oniment），与历史气息浓厚，由如恩设计研究室（Neri&Hu Design and Research Office）修缮改造的设计共和·设计公社（Design Republic Design Commune）空间，将在十一月上海繁忙的博览会艺术季期间分为两段篇章同时发生；在展览和沙龙的两种不同形式的空间探索中呈现活跃于全球范围的十五位海内外年轻艺术家的作品，艺术家包括：内尔·布鲁克菲尔德（Nell Brookfield）、苏菲·瓦兰斯·康托（Sophie Vallance Cantor）、程起天霖、汤姆·豪斯（Tom Howse）、波比·琼斯（Poppy Jones）、李黑地、卢卡斯·莱希特尔（Lukas Leichtle）、艾莉·普拉特（Ellie Pratt）、蒲英玮、石佳韵、玛丽·斯蒂芬森（Mary Stephenson）、王雪冰、张一、郑芝琳、志韦。展览将于2021年11月12日在Oniment空间开幕，展至12月4日；展览沙龙部分将于2021年11月10日在设计共和·设计公社二楼空间开幕，展至2022年1月9日。

当常规意识在后全球化疫情时代不断被分裂、打破，却又在抗争与重组中不断试图形成适应当下的新轨道。在被迫的地域隔离中，我们在相离的状态下对于社会文化生活的渴望似乎生发出比过往更加多元紧密的沟通方式与需求，个人心境或社交行动都和如今的世界一样发生着剧烈变动——身份认同、消费主义反思、文化归属、理性记录、感性宣泄。蒲英玮符号化的抽象隐喻跨越了种族、国家、语言、殖民等宏大命题的叙述，多维度的呈现了艺术家对于社会政治与身份历史的复合讨论；而渐进至细微循常，汤姆·豪斯对生活场景与自然环境的叠加、糅杂，呈现出对人类与物种的理解与幻想；亦或玛丽·斯蒂芬森重塑寻常事物形象，诙谐幽默地展现的生活张力与矛盾；石佳韵的创作则更趋向于无意识的图像捕捉与转译，在不预设结果的创作过程中，将光影、色彩、线条凝练至画面之上；类比基于摄影的视角及技术，波比·琼斯透过对周遭现实景物捕捉后的失真处理与复制混合而展开的对于时间概念的思考；在过往与当下的时间线上，志韦的作品在对老旧手工书的剪裁、拆解、切分、图像重组中，探讨了图像潜在的物体性和绘画的物体性之间的微妙关系。

对事物细节的体察并放大也体现在王雪冰对奢侈商品的切入，在浓烈的色彩、氤氲的光感与失衡的比例中，瓦解重置商业图像的珠光宝气与其被赋予的价值。而艾莉·普拉特的画作捕捉瞬态景象，时尚杂志和流行画报中的女性姿态似乎身处无法界定的时空，探索着潜意识和现实的模糊界限。

另一方面，对个体的观看与反思被难以逾越地反复提及：卢卡斯·莱希特尔笔下健硕的男性躯体在理性的凝视与刻画下，阳刚的肉身却流露出其脆弱敏感的一面。普罗标准营造的容貌焦虑投射在苏菲·瓦兰斯·康托诙谐活泼的造型色彩中，成为了抗衡社会凝视的防御与消解。与之对应，张一的作品挑战东方文化中“女红”指代“缝纫”与女性身体的亘古绑定，在缝纫中重塑颠覆纺织机器所隐含的规训与规则，尝试开辟女性形象的反叛潜能。对内在身份多样性的探索延续在李黑地的实践中，其绘画作品常常位于大众电影文化、性别诠释和感官知觉的

交界地带，暧昧的色彩与线条形体使画作展现出湿润的质感。内尔·布鲁克菲尔德的视觉语言游走在想象与记忆的间隙，人与人之间的距离在情感与现实间徘徊，温柔触感与冲突并存。而臆想的空间与人物在郑芝琳作品中营造出夸张却涌动流转的叙事，也在程起天霖抽象与具象之间的画面中构建出记忆、梦境、文化和集体意识塑造的寓言般的叙事。

抚平地域与文化背景的界限，艺术家们似抽离又缜密的视角似远又近地映照着我们包裹其中的纷繁世界，似轻松戏谑的呼应，又似深沉有力的回响，也存在于既疏离又亲密的时空的相隔相望。

## 关于展览空间

### Oh! 你们! (Oniment)

Oh! 你们! (Oniment) 坐落在上海茂名南路南昌路交界街区的一座百年洋房中，曾为中国清代制墨名家曹素功故居。延续修旧如旧的观点，空间的原始壁画，墙顶，地面等均被最大程度保留，在繁忙的城市核心构建注入新活力的美学创造分享空间。

### 设计共和 (Design Republic)

设计共和 (Design Republic) 由郭锡恩先生 (Lyndon Neri) 和胡如珊女士 (Rossana Hu) 所创建，前身是英国人建造的警察局，始建于1909年，如恩设计研究室 (Neri&Hu Design and Research Office) 对建筑进行了如同外科手术般详尽的修复与改造，赋予现有建筑新的功能，让几乎荒废的老建筑重新焕发光彩。具有强烈现代风格的白色空间与原有的未经处理的红砖墙并存并形成强烈视觉冲击。如恩设计研究室通过巧妙关联建筑细节体现新与旧的融合，让整栋建筑拥有和谐统一的视觉感和空间感。

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