

**Reading Stones**November 7 - December 28, 2023  
No.4, 165 Wuyuan Road, Shanghai

LINSEED (Shanghai) and Ginny on Frederick (London) are delighted to collaborate and present the group exhibition "Reading Stones" at the gallery space of LINSEED in Shanghai from November 7 to December 28, 2023, featuring artists: Charlotte EDEY (b.1992, UK), David FLAUGHER (b.1986, USA), Justin FITZPATRICK (b.1985, Ireland), Paul LEVACK (b.1992, USA), Alexandra METCALF (b.1992, UK), Jack O'BRIEN (b.1993, UK), Cezary PONIATOWSKI (b.1987, Poland), Hamish PEARCH (b.1993, UK), Gal SCHINDLER (b.1993).

Considered to be the first instrument used to create an enhanced sensory experience; reading stones, also known as reading pebbles or reading rocks, refer to small polished stones or gems that were historically used as aids in reading or magnifying text. Originally created from ground beryl and rock, these stones were employed before the invention of magnifying or reading glasses, and placed directly on top of written texts to magnify the letters or images for clarity.

Assembling the multidisciplinary works by these nine artists, *Reading Stones* asks the viewer to perhaps become a reading stone of themselves. Expanding from the carpet structures of Cezary Poinatowski to the hallucinations of Alexandra Metcalf's drawings; in looking closer at each work within an expanded view of still life, or still lives, each artist starts to claim part of a wider history that too can be traced back to ancient times.

The Chinese Ch'an Buddhist master Qingyuan Weixin of the Song Dynasty famously stated: *"Before I had studied Ch'an for thirty years, I saw mountains as mountains, and rivers as rivers. When I arrived at a more intimate knowledge, I came to the point where I saw that mountains are not mountains, and rivers are not rivers. But now that I have got its very substance, I am at rest. For it's just that I see mountains once again as mountains, and rivers once again as rivers."* Asking for close examination — to believe what you see, believe not what you see, then believe what you see — has never been more crucial. Reading stones, as objects, offered a magnification (before invention) in parallel to the experience and journey Qingyuan Weixin describes of enlightenment.

As we attempt to look at still life beyond the direct influences of history, we are continuously repeating the same question asked of us by Qingyuan Weixin: *Is the mountain really there?* This question of perception, even if you don't need to use a reading stone, still stands. Expansion is needed. The works on view prompt us to reassess the familiar, unpack the inherent complexities in the ordinary and ultimately renegotiate our relationships with the objects, bodies and lives around us.

**About the Artist**

**Charlotte EDEY** was born Manchester in 1992. She studied at Chelsea College of Art and Design, and received The Drawing Year postgraduate diploma in at the Royal Drawing School in 2021. Her work is primarily concerned with contemporary issues of selfhood. Her imagined realms are peppered with symbolist motifs that explore the politics of embodiment, weaving cultural signifiers and personal mythologies in a process of world-building. The language of drawing is translated through her textile practice. Mark-making and gesture are explored through extensive hand-embroidery and beading on tapestry, forging direct relationships between line and thread. She employs found objects and artist frames as narrative devices to blur the boundary between the real and the represented, forming portals to bodily otherworlds that reflect on the interior.

Her recent solo exhibitions include: "The Inexpressible Is Contained", 2023, Sea View, Los Angeles; "framework", 2023, Ginny on Frederick, London; "Stillwater", 2022, Roberts Gallery, Glasgow; "Echolocation", 2019, Public Gallery, London, UK. Her selected group exhibitions include: "Reading Stones", 2023, LINSEED in collaboration with Ginny on Frederick, Shanghai; "Body Poetics", 2023, Giant Art Gallery, Bournemouth; "Eternal Reverie", 2023, 1969 Gallery, New York; "Bloomberg New Contemporaries", 2023, South London Gallery, London; "New Mythologies II", Huxley Parlour, London; "Body en Thrall", 2022, Rugby Art Museum, Rugby, UK; "Psychic Anemone", 2021, Cob Gallery, London; "Abracadabra", 2021, Ginny on Frederick at Alma Zevi, London; "From Cellar to Garret", 2021, South Parade, London; "Transatlantico", 2020, MANA Contemporary, Jersey City; "The Great Women Artists", 2019, Palazzo Monti, Italy.

**David FLAUGHER** was born in Detroit in 1986. He obtained his MFA from New York University in 2013 and currently lives and works in New York. His contemplative paintings, sculptures, and installations feature familiar holiday icons reimagined in somber states. At once celebratory and despondent, his works draw from a personal archive of growing up and working in Detroit. Flaughers's still-lives are rendered without any real-world sources. Conceptual works which reference the paintings of artists as varied as Hammershøi, Morandi, Cezanne and Courbet, they incorporate brushwork characteristic of Color Field painters such as Clifford Still and that of the Chan Buddhist Monk and Painter Muqi. Like historical vanitas paintings, their compositions are simultaneously static and transient.

His recent selected solo exhibitions include: "David Flaughers", 2024, AND NOW, Dallas (upcoming); "Yard with Lunatics", 2022, LOMEX, New York; Conventional Images, 2022, AND NOW, Dallas; "David Flaughers", 2021, Eli and Edythe Broad Art Museum, Lansing; "David Flaughers", 2020, AND NOW, Dallas; "Weekends & Holidays", 2020, LOMEX, New York; "David Flaughers", 2018, AND NOW, Dallas. His recent selected group exhibitions include: "Condo UK via LOMEX", 2024, Ginny on Fredrick, London, UK (upcoming); "Reading Stones", 2023, LINSEED in collaboration with Ginny on Frederick, Shanghai; "Gauzy", 2023, In Lieu Gallery, Los Angeles; "And Now at Night", 2022, Night Gallery, Los Angeles; "Under the Volcano II", 2022, LOMEX, New York; "Christmas in July", 2021, East Hampton Tow & Shed, East Hampton; "Gallery Show", 2021, AND NOW, Dallas; "Good Moves", 2019, The Power Station, Dallas; "Round About", 2019, Goethe Institute, Minneapolis; "Erlanger, Flaughers, Legate", 2019, AND NOW, Dallas; "Foundation for Contemporary Art", 2018, Gladstone Gallery, New York; "#1 Soul is a four-letter word", 2018, Museum Gallery, Brooklyn; "The Hard Facts on Tragedy in April", 2018, LOMEX, New York.

**Justin FITZPATRICK** was born in Dubin in 1985. He received his MA in Painting from the Royal College of Art in London in 2015. He currently lives and works in Montargis, France. He is interested in the act of painting as a way to explore the idea of conceptual metaphors that structure our world view and perspective. For him, painting, in an improvisational mode, can turn the process of metaphor into a visual performance, a constant sliding across the surface of a subject, enacting the semantic jumps the mind makes when likening one thing to another and leaving an evidence as the result. His work often features text or text-like forms with objects to create a narrative, unfolding the mechanics and syntax of the invested meanings and its formation. In this sense, painting becomes a machine that allows metonymic growth, a kind of world building.

His recent solo exhibitions include: "Ballotta", 2023, Seventeen, London (upcoming); "Mitochondrial Abba", 2023, Margot Samel, New York; "Angiosperm Telephone", 2022, Galerie Sultana, Paris; "Alpha Salad", 2022, The Tetley, Leeds; "Omega Salad", 2020, Seventeen, London; "URIZEN", 2019, Galerie Sultana, Paris; "A Pulsation of the Artery", 2019, Foxy Production, New York; "Underworld", 2018, Kunstverein Kevin Space, Vienna; "F-R-O-N-T-I-S-P-I-E-C-E", 2017, Seventeen, London; "Uranus", 2017, Galerie Sultana, Paris; "Animal Mundi", 2016, Barbican Arts Trust, London. His selected group exhibitions include: "Reading Stones", 2023, LINSEED in collaboration with Ginny on Frederick, Shanghai; "To be a giant and keep quiet about it", 2022, Margot Samel, New York; "Works on Paper on Fridges", 2022, Harkawik, New York; "Motor Ideal", 2021, Maison Populaire, Paris; "Fly, Robin, Fly", 2021, Mecenes du Sud, Montpellier; "Our Vampires", 2021, Sperling, Munich; "La Clinique du Queer", 2020, La Maison Populaire, Montreuil; "Mascaras (Masks)", 2020, Galeria Municipal do Porto, Porto; "When the Sick Rule the World", 2020, \*ALTEFABRIK, Rapperswil; "Le Combat de Carnaval et Carême", 2020, Rodolphe Janssen Brussels, Brussels; "(Un) Real Life", 2020, Galeria Nueva, Madrid; "Salon de Peinture", 2019, Museum van Hedendaagse Kunst Antwerpen, Antwerp; "Whisky et Tabou", 2017, Musée Estrine, Saint-Rémy-de-Provence; "Amazing girls / It's complicated", 2017, Kunstverein Kevin Space, Vienna; "Streams of Warm Impermanence", 2016, David Roberts Art Foundation, London; "Bloomberg New Contemporaries", 2015, ICA, London.



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**Paul LEVACK** was born in Akron, USA in 1992. He studied at School of the Art institute of Chicago and at the Städelschule under Peter Fischli, and currently lives and works in Mannheim, Germany. Enacting the values and approaches of the late nineteenth-century Pictorialists, Paul Levack's camera crystallizes routine perspectives into objects worthy of formal portraiture while at the same time investing literal memory files with history and meaning. Levack's lens is set on details so personal and particular. Groceries and nooks at home, other artworks: all are given an especially technical treatment that compels a closer, longer look, and a conceptual and aesthetic scrutiny of subject matter.

His recent solo exhibitions include: "Paul Levack", 2023, Gaylord Apartments, Los Angeles; "Paul Levack", 2022, Neue Alte Brücke, Frankfurt; "Paul Levack", 2022, Guzzler, Rosanna, Melbourne; "William Daniels, Paul Levack", 2020, GB Agency, Paris; "I Suicided", 2019, Haus der Kunst, Oslo; "Paul Levack", 2019, zaza, Naples. His recent group exhibitions include: "Reading Stones", 2023, LINSEED in collaboration with Ginny on Frederick, Shanghai; "andrew christopher green, timothy kelly, paul levack", 2023, zaza, Milan; "Company (BASf)", Red Tracey, Copenhagen; "Oliver Coran, Paul Levack", 2020, Kammer-Rieck, Berlin.

**Alexandra METCALF** was born in London in 1992. She obtained her bachelor's degree at the Rhode Island School of Design in 2015. Now she lives and works between Berlin and New York. Her hand-crafted works address the social and personal history of femininity in conjunction with themes of fantasy, identification, domesticity, anxiety and loss. Drawing on a personal archive of specific traditions of craft and ornamentation (Brit-Punk, The Arts and Crafts Movement, and Victorian England), Metcalf elaborately allegorizes and reimagines the mother-daughter dyad. The intense hallucination and coloring of her artworks are illustrations of domestic landscapes that are populated by hysteric women.

Her recent selected solo exhibitions include: TBD, 2024, Ginny on Frederick, London(upcoming); "Vol. 18.", 2023, 15 Orient, Brooklyn; "Crash", 2022, From the Desk of Lucy Bull, Los Angeles; Her recent selected group exhibitions include: "Abstracted Bodies", 2024, Captain Petzel, Berlin(upcoming); TBD, 2024, FRAC, Corsica (upcoming); "Gossip", 2023, Nir Altman, Munich(upcoming); "White Trash", 2023, Düsseldorf (upcoming); "Reading Stones", 2023, LINSEED in collaboration with Ginny on Frederick, Shanghai; Kunsthalle Zurich Biennial, 2023, Zurich; Galerie Champ Lacombe, 2023, Biarritz; "Unto Dust", 2023, Fitzpatrick Gallery, Paris; Felix Art Fair, 2023, Fitzpatrick Gallery, Los Angeles; "Under the Volcano II", 2023, LOMEX, New York; "P2P", 2022, Newton, New York; "Octopus", Ginny on Frederick, London.

**Jack O'BRIEN** was born in London in 1993. He obtained his BA in Fine Art from Kingston University, London in 2014 and currently lives and works in London. O'Brien's work explores the relationships between the built environment, material culture and marginalised aesthetics. His practice juxtaposes industrial and craft materials alongside found and personal objects including steel, wood, dried flowers, socks, printed paper, horse-hair braid, rubber, concrete and latex. As he manipulate them via a number of actions including twisting, stretching, folding, elongating, skewering, piping, pouring, he investigate and ultimately re-read how meaning is programmed, especially loaded and shed through gesture, motif, structural and material processes. In recent work, O'Brien have touched upon the taboo, fetish and the commodification of queer aesthetics drawing links between whiteness, masculinities, political and body fascism in gay culture with ornamentation and decoration.

His recent solo and duo exhibitions include: TBD, 2024, Camden Art Centre, London; "The Answer", 2023, Sans Titre, Paris; "To More Time", 2022, Lockup International, London; "The Influence of Emotions On Associated Reactions", with Henryk Morel (1937-68), 2022, Polamagneczne Gallery, Warsaw; "Waiting For The Sun To Kill Me", 2021, Ginny on Frederick, London. His recent group exhibitions include: "Support Structures", 2023, Gathering, London, UK; "Memory of Rib", 2022, N/A Gallery, Seoul; "Chômage Technique", 2022, Lovaas Projects, Munich; "Something is Burning", 2022, Kunsthalle Bratislava; "An Insular Rococo", 2022, Hollybush Gardens, London; "Strange Messengers", 2018, Peres Projects, Berlin. O'Brien received the Camden Art Centre Emerging Artist Prize at Frieze London, 2023.

**Cezary PONIATOWSKI** was born in Olsztyn, Poland in 1987. He received his MFA from the Academy of Fine Arts in Warsaw, and currently lives and works in Warsaw. He mainly works in the fields of installation, sculpture, and site-specific interventions. Poniatowski specializes in graphic techniques, painting, and installations. His graphic works and paintings complement each other and, combined, reflect the world as observed by the artist. Through his original ways of linking graphic and painted materials with the use of a limited range of colors, mostly shades of black, grey, and white, his work incorporates interior and exterior, functional and decorative, and organic and synthetic, attempting to seek the co-existence or the middle-ground between dualities.

His recent solo shows include: "ZIP", 2023, Wschód, Warsaw; "Sesame", 2023, Bazaar Scavenger, Athens; "Native Speakers", 2022, Skala, Poznań; "Sting", 2022, Clay, Warsaw; "Heavy Silence", 2021, Fonderia Battaglia, Milan; "Relief", 2021, Basilica di San Celso, Milan; "Vaults and Swellings", 2021, Contemporary Art Centre FUTURA, Prague; "Welcome to Itchy Truths", 2020, Gallery Stereo, Warsaw; "Hearth", 2020, Jan Kaps, Cologne; "Hereafter" (with Sami Schlichting), 2019, Mélange, Cologne; "Sick-box", 2018, Gallery Stereo, Warsaw; "Compost", 2017, Centre for Contemporary Art Ujazdowski Castle, Warsaw. His recent group shows include: "Reading Stones", 2023, LINSEED in collaboration with Ginny on Frederick, Shanghai; "A Scattering of Salts, Deree", 2023, The American College of Greece, Athens; "Inauguration", 2023, Lo Brutto Stahl, Paris; "Material Fatigue", 2022, Museum of Textiles, Łódź; "Man's Traces in Nature", 2022, Wschód, Warsaw; "Phantasmata", 2022, Public Gallery, London; "A Glimpse of the Setting Remains", 2022, Clima, Milan; "Metabolic Rift", 2021, Kraftwerk Berlin, Berlin; "All Worlds Are Flat", 2021, Blindside, Melbourne; "The Spirit of Nature and Other Fairy Tales. 20 years of The ING Polish Art Foundation", 2019, Silesian Museum, Katowice; "Nosztrómo", 2019, Ashes/Ashes, New York; "Waiting for Another Coming", 2018, Centre for Contemporary Art Ujazdowski Castle, Warsaw; "Doors of Paradise", 2018, Union Pacific, London; "Friend of a Friend in Berlin", 2018, ChertLudde, Berlin.

**Hamish PEARCH** was born in 1993, London, UK. Pearch earned his BFA from Camberwell College of Arts, London in 2015 and received a Postgraduate Diploma from the Royal Academy Schools, London in 2019. He currently lives and works in London. Pearch reflects on the complex structures humanity occupies, exploring the materials, objects and spaces that make up our worlds. Through sculpture, installation, drawing and sound, his practice gives form to human experiences and systems that are mundane and magical in equal measure. Pearch's sculptures mix, merge and remake forms to create objects of instability. Found objects, natural forms and commonplace materials are used alongside cast and modeled sculptures made from Jesmonite and resin. In other cases, objects seem frozen on the brink of metamorphosis. These volatile objects present material and metaphorical meeting points, where everyday objects slip between states of reality and the unconscious.

His recent selected solo exhibitions include: "If things were different", 2022, Galeria Mascota, Mexico City; "Happy Birthday, Dear Speed", 2022, Quench, Margate; "Amygdala lost and found", 2021, Sans titre, Paris; "Thames Mud", 2021, Front, Brussels; "Head Above Water", 2020, Belsunce Projects/Manifesta 13, Marseille; "Nights", 2019, Soft Opening, London; "On a day like this", 2018, Sans titre, Paris. His recent selected group exhibitions include: "Reading Stones", 2023, LINSEED in collaboration with Ginny on Frederick, Shanghai; "Day by Day, Good Day", 2023, Union Pacific, London; "Cheirokmeta (Things Made by Hand)", 2023, Sperling, Munich; "Je suis la chaise", 2022, Galerie Chantal Crousel, Paris; "The Art of Mushroom", 2022, Park Serralves Foundation, Porto; "Civil Twilight", 2022, Ginny on Frederick, London; "All season sanctuary", 2022, Mendes Wood DM, Retranchement, Netherland; "Glitch: The City as Palimpsest", 2022, Cooke Latham, London; "La Psychologie des Serrures", 2021, CAN - Centre d'Art de Neuchâtel, Switzerland.

**Gal SCHINDLER** was born in 1993. She graduated from the Slade School of Fine Art in 2019 before receiving an MA in painting from the Royal College of Art in 2021. She currently lives and works in London. Gal Schindler's paintings offer a unique perspective on the human body and its interplay with movement, color, and shape. Her figures, which seem to dance in oceans of color, are both alluring and unsettling, evoking a sense of mystery and intrigue. Schindler's unconventional brushstrokes challenge traditional male gazes on the body, resulting in figures that are both monstrous and gentle. Through her art, Schindler invites us to explore the deep spaces within ourselves and our relationship to the world around us, offering a unique perspective on the mysteries of the human experience.

Her selected solo exhibitions include: "Dust Proof", 2023, Galerie Sultana, Paris; "Living Mirrors", 2022, James Fuentes, New York; "Razor Wave", 2022, Ginny on Frederick, London; "Mud Garden", 2022, Painters Painting Paintings, London. Her selected group exhibitions include: "Reading Stones", 2023, LINSEED in collaboration with Ginny on Frederick, Shanghai; "Soft Touch", 2023, Galerie Sultana, Arles; "Civil Twilight", 2022, Ginny on Frederick, London; "New Romantics", 2022, Phillips in collaboration with The Artist Room, Seoul; "Power Center", 2022, DauLang Gallery, Seoul; "What Now?", 2022, PM/AM, London; "My Reflection of You", 2022, The Perimeter, London; "Limb-Loosener", 2021, Daisy's Room, London; "After Image", 2020, MAMOTH, London; "Onlooking", 2020, Kupfer, London.



## 见山还是山

2023年11月7日至12月28日

上海市五原路165弄4号

LINSEED (上海) 即将与Ginny on Frederick (伦敦) 共同呈现群展“见山还是山”(Reading Stones), 展览将于2023年11月7日在LINSEED画廊空间开幕, 并将持续至2023年12月28日。参展艺术家包括: 夏洛特·艾迪 Charlotte EDEY (b.1992, 英国)、大卫·弗劳尔 David FLAUGHER (b.1986, 美国)、贾斯汀·菲兹帕奇科 Justin FITZPATRICK (b.1985, 爱尔兰)、保罗·莱瓦克 Paul LEVACK (b.1992, 美国)、亚历山德拉·梅特卡夫 Alexandra METCALF (b.1992, 英国)、杰克·奥布莱恩 Jack O'BRIEN (b.1993, 英国)、塞扎里·波尼亚托夫斯基 Cezary PONIATOWSKI (b.1987, 波兰)、哈密什·皮尔奇 Hamish PEARCH (b.1993, 英国)、盖尔·辛德勒 Gal SCHINDLER (b.1993)。

“Reading Stones”意为阅读石, 被认为是第一种用于增强感官体验的器物, 也被称为阅读卵石或阅读宝石。在历史上, 早在放大镜或老花镜发明之前, 这些小而抛光的, 由绿柱石或岩石制成的阅读石通常被放置在文本之上来辅助阅读或者放大文字与图像。

“见山还是山”将9位艺术家的多元媒介作品聚集在此次展览中, 试图希望观众或许可以成为他们自己的阅读石。从塞扎里·波尼亚托夫斯基 (Cezary PONIATOWSKI) 的地毯结构装置到亚历山德拉·梅特卡夫 (Alexandra METCALF) 绘画所呈现的视觉幻象, 当观者在这些静物所共同呈现的扩展视野中, 以一个更近距离的视角观察每件作品, 每位艺术家都好像在声称自己是更广阔历史的一部分, 其渊源甚至可以被追溯到古代。

宋代禅师青原惟信曾说过一句名言: “老僧三十年前未参禅时, 见山是山, 见水是水。及至后来, 亲见知识, 有个入处, 见山不是山, 见水不是水。而今得个休歇处, 依前见山只是山, 见水只是水。”细致入微的观察过程—相信你看到的, 不相信你所看到的, 然后相信你看到的一从来没有像现在这样至关重要。阅读石, 作为一种观察工具及对象本身, 在科学发明之前为人类提供了放大阅读的能力, 与青原惟信所描述的悟道经历和旅程并行不悖。

当我们试图越过历史来观察静物时, 我们不断重复着青原惟信向我们提出的同一个问题: 山真的在吗? 这个关于感知的问题, 即使不透过阅读石去观看事物, 也依然存在。此次展出的作品促使观者重新审视熟悉的事物, 解读平凡事物中固有的复杂性, 并最终重新协调其与周遭事物、身体和生命之间的关系。

## 关于艺术家

**夏洛特·艾迪 (Charlotte EDEY)** 1992年出生于英国曼彻斯特, 曾就读于切尔西艺术与设计学院 (Chelsea College of Art and Design), 并于2021年获得皇家绘画学院 (Royal Drawing School) 硕士学位。其作品主要关注当代的自我身份问题。艺术家将文化符号和个人神话编入其充满象征图景的异想世界, 并试图在构建的过程中探索概念具身化的政治性。她将绘画语言转译至纤维艺术创作, 以挂毯上精密的手工刺绣和串珠实验如笔触般的创作手法, 在线条和丝线之间建立直接关系。她运用现成物品和画框作为叙事手段, 模糊了真实与表象之间的界限, 打开反映内心的异界窗口。

艺术家近期个展包括: “The Inexpressible Is Contained”, 2023, Sea View, 洛杉矶; “framework”, 2023, Ginny on Frederick, 伦敦; “Stillwater”, 2022, Roberts Gallery, 格拉斯哥; “Echolocation”, 2019, Public Gallery, 伦敦。其近期主要群展包括: “见山还是山”, 2023, LINSEED in collaboration with Ginny on Frederick, 上海; “Body Poetics”, 2023, Giant Art Gallery, 伯恩茅斯; “Eternal Reverie”, 2023, 1969 Gallery, 纽约; “Bloomberg New Contemporaries”, 2023, South London Gallery, 伦敦; “New Mythologies II”, 2022, Huxley Parlour, 伦敦; “Body en Thrall”, 2022, 拉格比美术馆, 拉格比; “Psychic Anemone”, 2021, Cob Gallery, 伦敦; “Abracadabra”, 2021, Ginny on Frederick at Alma Zevi, 伦敦; “From Cellar to Garret”, 2021, South Parade, 伦敦; “Transatlantico”, 2020, MANA Contemporary, 泽西城; “The Great Women Artists”, 2019, Palazzo Monti, 布雷西亚。

**大卫·弗劳尔 (David FLAUGHER)** 1986年出生于美国底特律, 2013年毕业于纽约大学 (New York University) 获艺术硕士学位, 目前生活工作于纽约。他引人深思的绘画、雕塑和装置作品常以忧郁的状态将人们熟悉的节日标志重新演绎。他的作品既快乐又忧郁, 来源于他过去在底特律成长和工作的经历。弗劳尔的静物作品没有任何现实世界的来源。这些概念性作品参考了哈默修伊、莫兰迪、塞尚和库尔贝等不同艺术家的画作, 融入了克利福德·斯蒂尔等色域画家以及禅宗僧侣兼画家牧谿的笔触。与历史上的虚空派静物画一样, 它们的构图既静态又瞬息万变。

艺术家近期个展包括: “David Flaughner”, 2024, AND NOW, 达拉斯 (即将展出); “Yard with Lunatics”, 2022, LOMEX, 纽约; “Conventional Images”, 2022, AND NOW, 达拉斯; “David Flaughner”, 2021, Eli and Edythe Broad Art Museum, 芝加哥; “David Flaughner”, 2020, AND NOW, 达拉斯; “Weekends & Holidays”, 2020, LOMEX, 纽约; “David Flaughner”, 2018, AND NOW, 达拉斯。其近期主要群展包括: “Condo UK via LOMEX”, 2024, Ginny on Frederick, 伦敦 (即将展出); “见山还是山”, 2023, LINSEED in collaboration with Ginny on Frederick, 上海; “Gauzy”, 2023, In Lieu Gallery, 洛杉矶; “And Now at Night”, 2022, Night Gallery, 洛杉矶; “Under the Volcano II”, 2022, LOMEX, 纽约; “Christmas in July”, 2021, East Hampton Tow & Shed, 东汉普顿; “Gallery Show”, 2021, AND NOW, 达拉斯; “Good Moves”, 2019, The Power Station, 达拉斯; “Round About”, 2019, Goethe Institute, 明尼阿波利斯; “Erlanger, Flaughner, Legate”, 2019, AND NOW, 达拉斯; “Foundation for Contemporary Art”, 2018, 格莱斯顿画廊, 纽约; “#1 Soul is a four-letter word”, 2018, Museum Gallery, 布鲁克林; “The Hard Facts on Tragedy in April”, 2018, LOMEX, 纽约。

**贾斯汀·菲兹帕奇科 (Justin FITZPATRICK)** 1985年出生于都柏林, 于2015年获得伦敦皇家艺术学院 (Royal College of Art) 绘画硕士学位, 目前生活工作于法国蒙塔吉斯。绘画行为, 作为探索并构筑人类世界观和视角的概念隐喻的一种方式, 对他而言, 以一种即兴的方式, 可以将暗喻形成的过程转化为一场视觉表演, 在主题表面不断滑动; 在将一种事物比作另一种事物时, 进行思维上的语义跳跃, 并在结果中留下证据。其作品通常以文字或类文字的形态与物体进行叙事, 试图再现并展开其发生过程与意义的机制和语法。以此, 绘画成为了一部制造转喻的机器, 一种世界的构建。

艺术家近期个展包括: “Ballotta”, 2023, Seventeen, 伦敦 (即将展出); “Mitochondrial Abba”, 2023, Margot Samel, 纽约; “Angiosperm Telephone”, 2022, Galerie Sultana, 巴黎; “Alpha Salad”, 2022, The Tetley, 利兹; “Omega Salad”, 2020, Seventeen, 伦敦; “URIZEN”, 2019, Galerie Sultana, 巴黎; “A Pulsation of the Artery”, 2019, Foxy Production, 纽约; “Underworld”, 2018, Kunstverein Kevin Space, 维也纳; “F-R-O-N-T-I-S-P-I-E-C-E”, 2017, Seventeen, 伦敦; “Uranus”, 2017, Galerie Sultana, 巴黎; “Animal Mundi”, 2016, Barbican Arts Trust, 伦敦。其近期主要群展包括: “见山还是山”, 2023, LINSEED in collaboration with Ginny on Frederick, 上海; “To be a giant and keep quiet about it”, 2022, Margot Samel, 纽约; “Works on Paper on Fridges”, 2022, Harkawik, 纽约; “Motor Ideal”, 2021, Maison Populaire, 巴黎; “Fly, Robin, Fly”, 2021, Mecenes du Sud, 蒙彼利埃; “Our Vampires”, 2021, Sperling, 慕尼黑; “La Clinique du Queer”, 2020, La Maison Populaire, 蒙特勒伊; “Mascaras (Masks)”, 2020, Galeria Municipal do Porto, 波尔图; “When the Sick Rule the World”, 2020, \*ALTEFABRIK, 拉珀斯维尔; “Le Combat de Carnaval et Carême”, 2020, Rodolphe Janssen Brussels, 布鲁塞尔; “(Un) Real Life”, 2020, Galería Nueva, 马德里; “Salon de Peinture”, 2019, 安特卫普当代艺术博物馆, 安特卫普; “Whisky et Tabou”, 2017, Musée Estrine, 圣雷米; “Amazing girls / It's complicated”, 2017, Kunstverein Kevin Space, 维也纳; “Streams of Warm Impermanence”, 2016, 大卫·罗伯茨艺术基金会, 伦敦; “Bloomberg New Contemporaries”, 2015, 伦敦当代艺术中心, 伦敦。



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**保罗·莱瓦克 (Paul LEVACK)** 1992 年生于美国俄亥俄州阿克伦。他曾在芝加哥艺术学院 (School of the Art Institute Chicago) 和法兰克福史泰德艺术学院 (Städelschule) 学习, 师从彼得·菲施利 (Peter Fischli), 现生活和作品于德国曼海姆。莱瓦克的创作秉承了十九世纪后印象派的价值观和创作方法, 将日常视角具体化为值得正式肖像画的对象, 同时注入真实的记忆以历史和意义。莱瓦克的镜头对准的是个人化和特别的细节, 家中的杂物和犄角旮旯及其他艺术品都被赋予了特别的技术处理, 也使观者更仔细、更长时间地观察, 并对主题进行概念和美学的审视。

其近期个展包括: "Paul Levack", 2023, Gaylord Apartments, 洛杉矶; "Paul Levack", 2022, Neue Alte Brücke, 法兰克福; "Paul Levack", 2022, Guzzler, Rosanna, 墨尔本; "William Daniels, Paul Levack", 2020, GB Agency, 巴黎; "I Suicided", 2019, Haus der Kunst, 奥斯陆; "Paul Levack", 2019, zaza', 那不勒斯。其近期群展包括: "见山还是山", 2023, LINSEED in collaboration with Ginny on Frederick, 上海; "andrew christopher green, timothy kelly, paul levack", 2023, zaza', 米兰; "Company (BASf)", Red Tracey, 哥本哈根; "Oliver Coran, Paul Levack", 2020, Kammer-Rieck, 柏林。

**亚历山德拉·梅特卡夫 (Alexandra METCALF)** 1992 年出生于英国伦敦。她于 2015 年毕业于罗德岛设计学院 (Rhode Island School of Design), 目前生活工作于柏林和纽约。她的手工作品以幻想、认同、家庭、焦虑和失落为主题, 探讨了女性的社会和个人历史。梅特卡夫从个人档案中汲取了特定的工艺和装饰传统 (英国朋克、工艺美术运动和维多利亚时代的英国), 精心寓意并重新想象了不同女性角色之间的二人世界。她的作品中强烈的幻想和色彩是女性经历的压抑家庭景观的另一种阐释。

艺术家近期个展包括: TBD, 2024, Ginny on Frederick, 伦敦 (即将展出); "Vol. 18.", 2023, 15 Orient, 布鲁克林; "Crash", 2022, From the Desk of Lucy Bull, 洛杉矶; 其近期主要群展包括: "Abstracted Bodies", 2024, Captain Petzel, 柏林 (即将展出); TBD, 2024, FRAC, 科西嘉 (即将展出); "Gossip", 2023, Nir Altman, 慕尼黑 (即将展出); "White Trash", 2023, 杜塞尔多夫 (即将展出); "见山还是山", 2023, LINSEED in collaboration with Ginny on Frederick, 上海; Kunsthalle Zurich Biennial, 2023, 苏黎世; Galerie Champ Lacombe, 2023, 比亚茨; "Unto Dust", 2023, Fitzpatrick Gallery, 巴黎; Felix Art Fair, 2023, Fitzpatrick Gallery, 洛杉矶; "Under the Volcano II", 2023, LOMEX, 纽约; "P2P", 2022, Newton, 纽约; "Octopus", 2020, Ginny on Frederick, 伦敦。

**杰克·奥布莱恩 (Jack O'BRIEN)** 1993 年生于英国伦敦。他于 2014 年在伦敦金斯顿大学 (Kingston University) 获得艺术学士学位, 目前生活工作于伦敦。奥布莱恩于 2023 年伦敦弗里兹艺术博览会获得卡姆登艺术中心 (Camden Arts Centre) 新锐艺术家奖。奥布莱恩的作品探索建筑环境、物质文化和边缘美学之间的关系。他的作品将工业和工艺材料与现成品和个人物品进行并置, 其中包括钢材、木材、干花、袜子、印花纸、马鬃辫、橡胶、混凝土和乳胶等。他通过扭转、拉伸、折叠、拉长、串联、镶嵌、浇注等一系列行为对这些材料进行处理, 研究并最终重新解读意义是如何通过手势、图案、结构和材料工艺进行编程、特别是加载和舍弃的。在近期的创作中, 奥布莱恩触及了同性恋美学中的禁忌、恋物癖和商品化问题, 并将同性恋文化中的白人、男性、政治和身材歧视与装饰和装修联系起来。

艺术家近期个展项目包括: TBD, 2024, 卡姆登艺术中心, 伦敦; "The Answer", 2023, Sans Titre, 巴黎; "To More Time", 2022, Lockup International, 伦敦; "The Influence of Emotions On Associated Reactions", with Henryk Morel (1937-68), 2022, Polamagnetyczne Gallery, 华沙; "Waiting For The Sun To Kill Me", 2021, Ginny on Frederick, 伦敦。其近期主要群展包括: "Support Structures", 2023, Gathering, 伦敦; "Memory of Rib", 2022, N/A Gallery, 首尔; "Chômage Technique", 2022, Lovaas Projects, 慕尼黑; "Something is Burning", 2022, Kunsthalle Bratislava, 布拉提斯拉瓦, 斯洛伐克; "An Insular Rococo", 2022, Hollybush Gardens, 伦敦; "Strange Messengers", 2018, Peres Projects, 柏林。

**塞扎里·波尼亚托夫斯基 (Cezary PONIATOWSKI)** 1987 出生于波兰奥尔什丁, 2012 年获得华沙美术学院 (Academy of Fine Arts in Warsaw) 获得艺术硕士学位, 现生活工作于波兰华沙。他的创作主要以装置、雕塑和在地创作为主。波尼亚托夫斯基擅长平面设计、绘画及装置艺术。艺术家的平面作品和绘画作品相辅相成, 共同反映了他所观察到的世界。通过使用有限的色域, 或是黑、白、灰将图形与材料结合, 其作品探索内在与外在, 功能与装饰, 有机与人工体之间的关系, 试图寻找对立性之间的互通共存。

艺术家近期个展包括: "ZIP", 2023, Wschód, 华沙; "Sesame", 2023, Bazaar Scavenger, 雅典; "Native Speakers", 2022, Skala, 波兹南; "Sting", 2022, Clay, 华沙; "Heavy Silence", 2021, Fonderia Battaglia, 米兰; "Relief", 2021, Basilica di San Celso, 米兰; "Vaults and Swellings", 2021, Contemporary Art Centre FUTURA, 布拉格; "Welcome to Itchy Truths", 2020, Gallery Stereo, 华沙; "Hearth", 2020, Jan Kaps, 科隆; "Hereafter" (with Sami Schlichting), 2019, Mélange, 科隆; "Sick-box", 2018, Gallery Stereo, 华沙; "Compost", 2017, Centre for Contemporary Art Ujazdowski Castle, 华沙。其近期群展包括: "见山还是山", 2023, LINSEED in collaboration with Ginny on Frederick, 上海; "A Scattering of Salts, Deree", 2023, The American College of Greece, 雅典; "Inauguration", 2023, Lo Brutto Stahl, 巴黎; "Material Fatigue", 2022, Museum of Textiles, 罗兹; "Man's Traces in Nature", 2022, Wschód, 华沙; "Phantasmata", 2022, Public Gallery, 伦敦; "A Glimpse of the Setting Remains", 2022, Clima, 米兰; "Metabolic Rife", 2021, Kraftwerk Berlin, 柏林; "All Worlds Are Flat", 2021, Blindside, 墨尔本; "The Spirit of Nature and Other Fairy Tales. 20 years of The ING Polish Art Foundation", 2019, Silesian Museum, 卡托维兹; "Nosztrómo", 2019, Ashes/Ashes, 纽约; "Waiting for Another Coming", 2018, Centre for Contemporary Art Ujazdowski Castle, 华沙; "Doors of Paradise", 2018, Union Pacific, 伦敦; "Friend of a Friend in Berlin", 2018, ChertLüdde, 柏林。

**哈米什·皮尔奇 (Hamish PEARCH)** 1993 年出生于英国伦敦, 2015 年获得坎伯韦尔艺术学院 (Camberwell College of Arts, London) 艺术学士学位, 并于 2019 年获得皇家艺术学院 (Royal Academy Schools) 硕士学位, 现生活工作于英国伦敦。皮尔奇反思了人类所处的复杂结构, 探索构成我们世界的材料、物体和空间。他运用雕塑、装置、绘画和声音等创作实践, 为人类既平凡又迷人的经验法则和系统赋予了形式。皮尔奇的雕塑作品通过混合和重塑的方法, 创造出具有不稳定性物体。通过现成物、自然形态和日常材料与以其铸造或塑形的矿石树脂雕塑, 在他的作品中, 物体似乎凝固在蜕变的边缘。这些易变的物体呈现出物质和隐喻的交汇点, 日常物体在现实和无意识状态之间游走。

艺术家近期主要个展和项目包括: "If things were different", 2022, Galeria Mascota, 墨西哥城; "Happy Birthday, Dear Speed", 2022, Quench, 马尔盖特; "Amygdala lost and found", 2021, Sans titre, 巴黎; "Thames Mud", 2021, Front, 布鲁塞尔; "Head Above Water", 2020, Belsunce Projects/Manifesta 13, 马赛; "Nights", 2019, Soft Opening, 伦敦; "On a day like this", 2018, Sans titre, 巴黎。其近期主要群展包括: "见山还是山", 2023, LINSEED in collaboration with Ginny on Frederick, 上海; "Day by Day, Good Day", 2023, Union Pacific, 伦敦; "Cheirokmeta (Things Made by Hand)", 2023, Sperling, 慕尼黑; "Je suis la chaise", 2022, Galerie Chantal Crousel, 巴黎; "The Art of Mushrooms", 2022, Park Serralves Foundation, 波尔图; "Civil Twilight", 2022, Ginny on Frederick, 伦敦; "All season sanctuary", 2022, Mendes Wood DM at Retranchement, 荷兰; "Glitch: The City as Palimpsest", 2022, Cooke Latham, 伦敦; "La Psychologie des Serrures", 2021, CAN - Centre d'Art de Neuchâtel, 瑞士。

**盖尔·辛德勒 (Gal SCHINDLER)** 出生于 1993 年, 于 2019 年获得斯莱德美术学院 (Slade School of Fine Art) 学士学位, 并于 2021 年获得英国皇家艺术学院 (Royal College of Art) 绘画硕士学位, 目前生活工作于伦敦。辛德勒的作品以独特的视角展现了人体及其与运动、色彩和形状的相互作用。她笔下的人物仿佛在色彩的海洋中翩翩起舞, 既诱人又令人不安, 唤起人们的神秘感和好奇心。辛德勒以非传统的笔触挑战传统男性对身体的凝视, 塑造出的人物形象既畸形又温柔。通过她的艺术, 辛德勒邀请观众探索自己内心世界以及我们与周围世界的关系, 为人类经历的奥秘提供了一个独特的视角。

艺术家近期主要个展包括: "Dust Proof", 2023, Galerie Sultana, 巴黎; "Living Mirrors", 2022, James Fuentes, 纽约; "Razor Wave", 2022, Ginny on Frederick, 伦敦; "Mud Garden", 2022, Painters Painting Paintings, 伦敦。其近期主要群展包括: "见山还是山", 2023, LINSEED in collaboration with Ginny on Frederick, 上海; "Soft Touch", 2023, Galerie Sultana, 阿尔勒; "Civil Twilight", 2022, Ginny on Frederick, 伦敦; "New Romantics", 2022, 富士和 Artist Room 联合呈现, 首尔; "Power Center", 2022, DauLang Gallery, 首尔; "What Now?", 2022, "PM/AM", 伦敦; "My Reflection of You", 2022, The Perimeter, 伦敦; "Limb-Loosener", 2021, Daisy's Room, 伦敦; "After Image", 2020, MAMOTH, 伦敦; "Onlooking", 2020, Kupfer, 伦敦。

