

**ART SG 2024 | Booth: FR05**

January 18 - January 21, 2024  
Marina Bay Sands Expo and Convention Centre  
10 Bayfront Ave, Singapore

LINSEED is pleased to participate in ART SG 2024, presenting the group project of Kiki Xuebing WANG (b.1993, China), Daniel UM (b.2001, South Korea), and Rachel HOBKIRK (b.1995, UK) at booth FR05, from January 18 to January 21, 2024. Imagining their presence in the two-dimensional canvases, the three artists inquire into their existence through the common objects and sceneries that are often embedded with personal attachment and memories. While the invisible subjects of these paintings, the artists perhaps, are intimate and isolated, they are kept and wrapped with uncannily saturated colors and mesmerizing textures, where their minds overflow and disperse.

Gleaming through the undulating depths of colors on Kiki Xuebing Wang's canvases, ambiguous images of bodies unfold an intensity of personal experience and emotional feelings as they follow her constant revisitation of memories and ephemeral sparks of perception. The immediate recognition of representations in her paintings, such as flowers and shells, dissolves in the process of seeing, where time and order are lost in the disoriented or even competing compositions. In *Echo*, layers of shell-like forms resonate with a landscape of mountains and lakes, while the soft merging of brushstrokes pushes against the white linings. At some point, it is uncertain what is being detected by the eye at first, or if it has been presented to one's mind before such a detection.

In a similar sense, Daniel Um's dreamlike sceneries diffuse the recognized objects, evoking a private sanctuary for deviating fantasies. Having stayed in different countries, the artist uses painting to retell the narratives of continual adjustments to unfamiliar surroundings. For him, painting is a process of addition and subtraction at the same time, resulting in mystical images that leave traces of regret and realization. Covered by the brushstrokes is often an isolated protagonist, unidentifiable among the loosely depicted features. Each figure in his paintings often seems to be floating or drifting into an abyss of the unknown, where the boundaries between earth, water, and perhaps other living beings are blurred, as if the person barely sits in the environment. Driven by his personal experience, the narratives in Um's paintings collide with memories of familiar yet distant tales, calling up contemplation on one's reality of existence.

On the contrary with the ambiguity in Wang's and Um's works, Rachel Hobkirk's dolls in her paintings confront the viewer in an almost blatant manner. By depicting close-up portraits of plastic dolls in a hyper-realistic and hallucinating manner, the artist projects her subjectivity and personal feelings into her works, hinting at a retrospection to past experiences. At the same time, the grotesque expressions of the artificial replicas point to the fuzzy authenticity of memory. As a symbol of vitality and youth, the fine and glossy hair of the dolls accentuates the subtle gloominess and hollowness of their faces. Eyes out of focus, sometimes marked with a hint of teardrops, the baby-like dolls, which were originally made for emotional accompany and empathy, allude to the capricious and estranged relationships among real humans.

"Paintings. Or the collapse of time in images." Paul Auster wrote in *The Invention of Solitude*, suggesting the continuous formation of memories or even identity through creative languages. Dolls, shells, terrains, or ponds—featured in these presented works—alone in their stillness, each seems to echo a silent story, a narrative untold but deeply felt. Although a recognition can be shared, the processes of painting and seeing, to the artist and audience respectively, construct a solitary understanding of the visual. In this mist of the visualized processing of emotions and experiences, one is invited into a space charged by a time created by oneself, where solitude becomes both a companion and a guide through layers of memory.

**About the Artist**

Kiki Xuebing WANG was born in 1993, Zhengzhou, China. She obtained her BFA from University of California, Los Angeles, in 2016 and her MA degree from the Royal College of Art in 2020. She currently lives and works in London. Fascinated with common visual patterns, both commercial and natural ones, and



reflecting upon their role as cultural rhetorics, Wang's practice delves into our mysterious instincts that charge the visual with emotions. The clinging relationship between feelings and objects is further addressed in her prismatic and grainy color which captures the reflected light radiating and escaping from the surface. What she depicts is both a twilight zone between light and the intrinsic color of objects and a saturating presence of the simulacrum world. As the intensity of emotions and memories fluctuates, Wang's often labyrinthic canvas creates a multi-layered surface that not only probes her experiences but also disrupts the sense of distance between different boundaries, tellingly reexamining the two-dimensionality of paintings.

Her recent solo exhibitions include: "Ripples", 2023, LINSEED, Shanghai; "Marble Dessert", 2023, Sadie Coles x Ginny on Fredrick, London; "Lapwings", 2022, Half Gallery, New York; "Blue Hour", 2022, CLC Gallery Venture, Beijing; "A Robin Red Breast In a Cage, Puts All Heaven In a Rage", 2021, PM/AM Gallery, London; "The Green Ray and The Scorpions", 2020, LINSEED, Shanghai. Her selected group exhibitions include: ART SG, 2024, LINSEED, Singapore; "Friends in the Arts", 2023, TANK Shanghai, Shanghai; "Tie Up", 2023, Mugyewon, LINSEED, Seoul; "The Connection", 2022, Billytown, The Hague; "A Place of One's Own", 2022, Andrea Festa Fine Art, Rome; "Harmonious Arrangement", 2022, Half Gallery, Los Angeles; "SALON", 2022, The Sunday Painter x Guts Gallery, London; "A Couple of: The Dual-mechanism of the New Generation of Asian Artists", 2021, Hive Art Center, Beijing; "Watch the Fire from the Shore", LINSEED, 2021, Shanghai; "Reality Check, Guts Gallery", 2021, London; "John Moores Painting Prize", National Museum Liverpool, Walker Art Gallery, 2021, Liverpool; "Still @Live", MAPA Gallery, 2021, London; "Barbican Arts Group Trust Open", 2019, London; "Sympathetic Magic", Zona Mista, 2019, London.

**Daniel UM** was born in Seoul, South Korea in 2001. He currently lives and works in New York, and is pursuing his BFA 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: ART SG, 2024, LINSEED, Singapore; "Inaugural Exhibition", 2023, Armature Projects at Fort Street Studio, New York; "Focal Point", 2023, Long Story Short NYC, New York; "Wild Is The Wind", 2023, Hew Hood Gallery, London; "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.

**Rachel HOBKIRK** was born in Scotland in 1995. She graduated from the Glasgow School of Art in 2017 and is currently studying at the Royal Academy Schools, living and working in London. Hobkirk's interest in studying replica objects questions the artifice of painting. Originally riffed off of internet meme culture, her Doll series satiate a personal need for the artist to reminisce about adolescence, encapsulating memories of past decadence, exploring how memories and nostalgia can be relived through the shared image. The mass-produced plastic dolls, often in various states of disarray, are staged and photographed in the studio, functioning as stand-ins for Hobkirk. Through painting, the artist attempts to give agency back to these discarded objects as a way to navigate her own subjectivity and sense of autonomy. This series explores the psychological features of replica objects and how, by their design, the paradoxical nature of the uncanny emerges, as the viewers become simultaneously attracted to and repulsed by these familiar yet strange objects. Through the reimagining of the hollow, plastic nothingness of the dolls, the artifice of painting is revealed.

Recent solo exhibition: "Baby Talk", 2023, L.U.P.O. - Lorenzelli Projects, Milan. Selected group exhibitions include: ART SG, 2024, LINSEED, Singapore; "The Unlimited Dream Company II", 2023, Hannah Barry Gallery, London; "GLOSS", 2023, TICK TACK, Antwerp; "There Goes the Neighbourhood", 2023, Castor Gallery, London; "Summer Fling", 2022, L.U.P.O. - Lorenzelli Projects, Milan; "Moonstruck Noon", 2022, LINSEED, Shanghai; "Brick Games", 2022, L21 Gallery, Palma; "Colour, Culture, Feelings", 2022, Ojiri Gallery, London; "Premiums Interim 1", 2022, Royal Academy of Arts, London; "Interim Show", 2021, Royal Academy of the Arts, London; "Eating Sugar? No Papa!", 2021, L21 Gallery, Palma; arcoMADRID with L21 Gallery, 2021, Madrid; "Disco", 2021, Fitzrovia Chapel, London.



**ART SG 2024 | 展位: FR05**

2024年1月19日 – 1月21日

滨海湾金沙会展中心, 新加坡

LINSEED将于2024年1月18日至1月21日参展2024年ART SG新加坡艺术博览会 (展位: FR05), 呈现王雪冰 (b.1993, 中国)、严义竣 Daniel UM (b.2001, 韩国) 和瑞秋·霍布柯克 Rachel HOBKIRK (b.1995, 英国) 的群体项目。在最新创作里, 他们把依恋情感与私密记忆附着于熟悉的风景和日常物品, 想象各自在图像中的独立存在。作为画作中不可见的、暧昧却又孤独的主体, 艺术家被包裹于浪漫的饱和涂抹之中, 而由此生发的回溯和沉思不断弥散。

透过王雪冰画布上起伏的色彩深度, 事物风景的缥缈形体逐步舒展明朗, 追寻其不时回顾的记忆片段和瞬间感知, 映射个人经历和情愫的强烈体验。作品里即可辨别的图像, 如花朵和贝壳等常见物品, 在观看过程中渐渐消散, 时间和秩序在随机甚至相互角逐的构图组合中迷失。如《回响》(Echo)中, 贝壳般的形状层叠出连绵的山湖景观, 融合的笔触被白色细线切割。也许, 你无法确定眼睛首先察觉到的是什么, 又或者这些事物是否已在被察觉之前浮现于脑海之中。

同样地, 稀松平常之物在严义竣笔下的异想风景中徘徊。这些似是而非的场景犹如私隐情绪的庇护所, 供偏离漫游的幻想栖息。受年少时期辗转居住于不同国家的经历影响, 艺术家试图用绘画重新叙述其不断适应陌生环境的故事。对他而言, 绘画是一种既叠加又删减的过程, 最终形成流露着遗憾和领悟的神秘画面。其笔触常常掩盖着一个孤立的主角, 在朦胧的景象中难以识别。这些人物似乎都正漂流进入一个未知的深渊——在此, 土地、湖泊或其他生物之间的界限变得不可捉摸, 而人物几乎飘浮于环境之中。严义竣作品所展现的绘画叙事仿佛回应着那些熟悉而遥远的故事, 虚构的情境引发对于存在现实的深思。

与王雪冰和严义竣的作品中暗藏的图像不同, 瑞秋·霍布柯克绘画中的玩偶毫不掩饰地直面观者。通过超写实的手法描绘塑料玩偶的近身肖像, 艺术家将个人情感与体验投射于作品之中, 寄物唤起对于过往经历的怀旧情结。同时, 人工复制品般的怪怖神色指向记忆中模糊的真实性。作为活力和青春的象征, 玩偶富有光泽的发丝反衬出它们表情中的忧郁与空洞, 原用于情感陪伴和开发共情的婴儿玩偶带着看似失焦的黯淡眼神, 泪光时隐时现, 暗示了真实人类之间时常疏离的关系。

“绘画; 或是时间在图像中的坍塌。”保罗·奥斯特 (Paul Auster) 在《孤独及其所创造的》(The Invention of Solitude) 中写道, 试图描述创造性语言对于记忆乃至身份的重构。玩偶、贝壳、山峦或池塘——这些作品中的角色——它们静静地独自存在, 每一物体似乎都尘封着一段未讲述但深深被感受到的叙事。对图像的认识虽可相通, 但绘画和观看的过程, 对艺术家和观众而言, 分别构建了一种独立的视觉理解。在这将情感经历视觉化的体验过程的迷雾中, 孤独成为了一种陪伴, 邀请观众进入一个由自我意识形成并不断迭代的记忆时空。

**关于艺术家**

王雪冰1993年生于中国郑州, 2016年获得加州大学洛杉矶分校 (University of California, Los Angeles) 艺术学士学位, 2020年毕业于英国皇家艺术学院 (Royal College of Art) 获艺术硕士学位, 目前生活与工作与伦敦。因对日常平凡的, 或商业、或自然的视觉纹样, 及其对应的文化语言修辞深深着迷, 王雪冰的创作试图探索一种神秘的直觉, 它使视觉拥有了情感。这种感受与客观之间的粘连, 也呈现在她光影婆娑与颗粒沙哑的色彩之中, 这一效果好似捕捉刚刚逃离物体表面散漫的反射光。艺术家描绘的不仅是光线与物体内在颜色之间的模糊地



带，也是愈发饱和的拟像世界之现实。随着情绪与记忆昼伏夜出，王雪冰迷宫似的画面呈现的多层次平面试图探寻个人经验的强度，而不同边界所营造的迷离的远近关系更是重审着二维画面的可能性。

其近期个展和项目包括：“情意连连”，2023，LINSEED，上海；“Marble Dessert”，2023，Sadie Coles x Ginny on Fredrick，伦敦；“Lapwings”，2022，Half Gallery，纽约；“Blue Hour”，2022，CLC画廊，北京；“A Robin Red Breast In a Cage, Puts All Heaven In a Rage”，2021，PM/AM Gallery，伦敦；“绿光与蝮”，2020，LINSEED，上海。其近期群展包括：ART SG, 2024, LINSEED, 新加坡；“艺术的朋友”，2023，油罐艺术中心，上海；“绑定”，2023，武溪园，LINSEED，首尔；“The Connection”，2022，Billytown，海牙；“A Place of One's Own”，2022，Andrea Festa Fine Art，罗马；“Harmonious Arrangement”，2022，Half Gallery，洛杉矶；“SALON”，2022，The Sunday Painter x Guts Gallery，伦敦；“一双：新亚裔艺术家的双重系统”，2021，蜂巢当代艺术中心，北京；“隔岸观火”，LINSEED，2021，上海；“Reality Check”，Guts Gallery，2021，伦敦；“约翰·莫尔绘画奖”，利物浦博物馆，沃克美术馆，2021，利物浦；“Still @Live”，MAPA Gallery，2021，伦敦；“Barbican Arts Group Trust Open”，2019，伦敦；“Sympathetic Magic”，Zona Mista，2019，伦敦。

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：ART SG, 2024, LINSEED, 新加坡；“Inaugural Exhibition”，2023，Armature Projects at Fort Street Studio，纽约；“Focal Point”，2023，Long Story Short NYC，纽约；“Wild Is The Wind”，2023，Hew Hood Gallery，伦敦；“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。

瑞秋·霍布柯克(Rachel HOBKIRK) 1995年出生于苏格兰。她于2017年毕业于格拉斯哥艺术学院 (Glasgow School of Art)，目前于皇家艺术研究院 (Royal Academy Schools) 深造，现生活工作于伦敦。霍布柯克通过对量产物品的兴趣和研究，审视绘画技巧的伪装性与诱导性。其玩偶绘画脱胎于网络迷因文化 (meme culture)，作为艺术家对青春期颓靡记忆的回溯与封装，也探讨了如何通过共享图像来重温记忆和怀旧情愫。这些批量生产的塑料娃娃被视作霍布柯克自我的替身，以或凌乱或怪异的姿态被摆布在镜头前，再呈现于画布。她采用绘画媒介来引导其自己的主观性和个人感受，试图将表达的主动权交还给被描绘的所弃之物本身。艺术家的玩偶绘画探讨了面对复制品的心理特征——由它们的设计，使观众在被这些熟悉又陌生的对象所吸引的同时产生排斥情绪，怪怖之物自相矛盾的本质也由此显现；而对空心的塑料玩偶虚无本质的重新想象也呼应着绘画这一媒介本身犹如一叶障目的戏法。

艺术家近期个展：“Baby Talk”，2023，L.U.P.O. - Lorenzelli Projects，米兰。其近期群展包括：ART SG, 2024, LINSEED, 新加坡；“The Unlimited Dream Company II”，2023，Hannah Barry Gallery，伦敦；“GLOSS”，2023，TICK TACK，安特卫普；“There Goes the Neighbourhood”，2023，Castor Gallery，伦敦；“Summer Fling”，2022，L.U.P.O. - Lorenzelli Projects，米兰；“月光乍泄”，2022，LINSEED，上海；“Brick Games”，2022，L21 Gallery，帕尔马；“Colour, Culture, Feelings”，2022，Ojiri Gallery，伦敦；“Premiums Interim 1”，2022，皇家艺术研究院，伦敦；“Interim Show”，2021，皇家艺术研究院，伦敦；“Eating Sugar? No Papa!”，2021，L21 Gallery，帕尔马；arcoMADRID with L21 Gallery，2021，马德里；“Disco”，2021，Fitzrovia Chapel，伦敦。

