

Buzz~ Buzz~ Buzz~

July 27 - September 7, 2024

No.4, 165 Wuyuan Road, Shanghai

LINSEED is delighted to present the group exhibition "Buzz~ Buzz~ Buzz~", featuring the works of seven emerging artists: DING Zhi (b. 1992, China), FENG Shan (b. 1985, China), Nanami HORI (b. 1995, Japan), LIU Yimiao (b. 1993, China), Valentin RILLIET (b. 1996, Switzerland), Ernie WANG (b. 1993, Taiwan), and Miyeon YI (b. 1995, Korea). The exhibition runs from July 27, 2024, to September 7, 2024. Through the artists' multimedia works, the exhibition presents a resting place for their self-consciousness behind the humorous appearance of their works, leaving traces of their daily mumbles, moments of relaxation, and their emotional and intimate memories.

Elements of MAG (Manga, Anime, and Games) are visualized in Nanami Hori's works. She reconstructs, disguises, fantasizes, disassembles, and positions these anime materials into new works, playfully refusing to be confined to a single form. Her re-creation of homoerotic works is a way for the current generation to interact socially and make connections quickly, but it also hints at the instability and fragility of these relationships. Different characters and stories from popular culture are constantly entwined at the edge of disintegration, so the multiple relationships, structures, and emotions fictionalized in the images are elevated to become a response to and meditation on the current state of affairs and the inner state of people.

Ernie Wang's ceramic sculpture *Glory* is wrapped in colorful sugar-coated creatures, reconstructing a door to a utopian world. The door opens slightly, catapulting whimsy into a fairytale-like miniature space that may be filled with games, candy, and lurking danger. You may want to take a closer look and inhabit this miniature world and crawl; perhaps here, you can also forget yourself for a while and hide the long-buried desires and nature within us.

In Feng Shan's series of sculptures and installations, artifacts, plants, and animal patterns and motifs, which appear repeatedly in daily life but have been neglected, are summarized into simple shapes and polished by the artist using materials with a sense of contrast. The artist attempts to create some spatial and temporal connection with the location of the randomly scattered sculptures, *Peel*, on the ground in a materialistic way. She intentionally retains the natural qualities of the materials and contradicts the original properties of the fruit peels, causing the viewer to question the process of viewing, creating a dislocation of the visual senses, and making the familiar objects seem as if they are not there at all.

Miyeon Yi's works present a sense of theater. The characters are separated into different spaces or moments of the story, filling the emptiness of life with seemingly meaningless tasks. Often in a state of distraction, innocence, and melancholy, the characters in the paintings display an anxiety about the emptiness of life, an urge to fill the silence, and a push and pull and struggle to change the state in which they find themselves. The recurring animals are suspended outside the main behavior of the protagonist, appearing to have communicated with the protagonist, but at some point, they become emotions and pains that are difficult to bear and talk about.

Ding Zhi's works capture fragile moments filled with quiet and dark thoughts. The little boy in the picture, without any expression, disguises a transcendent posture, blending sadness and restraint into the dimness of the paint. An inexplicable sense of empathy and intimacy emerges from the endless blackness. The seemingly simple composition of her works seems to protect the subject of the painting, trying to tell a complex and ambiguous story about its deep and intimate relationships.

The interference of light, organisms, and natural elements plays a key role in Liu Yimiao's works. Nature is slightly distorted into uncanny forms in the artist's creations, revealing soft, sensitive, grotesque, and hard qualities. The artist uses thin, blended layers of pigment to render textures and brushstrokes like ink drawings, exploring the connection between organic life forms and human experience.

At first glance, Valentin Rilliet's work appears like nostalgic Chinese comic strips or still images from propaganda movies. Figures and spaces appear slightly disorganized, with hands, limb forms, and faces about to disappear into clouds of water and fire, marking his experience of fantasy and reality with an uncertainty that seems to be intentionally maintained. In the process of the artist's creation, these narratives are mixed in an anachronistic manner within the canvas, and the viewers process the perception of the information in a disjointed manner, gazing, gawking, fantasizing, converging, and dissociating as they watch, transcending and immersing themselves in the works.

About the Artist

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DING Zhi was born in 1992 in Jiujiang, China. She received her BS in Mathematics and Statistics from the University of Pittsburgh in 2017, her Post-Baccalaureate in Painting and Drawing from the School of the Art Institute of Chicago in 2021, and her MFA in Painting and Drawing from the School of the Art Institute of Chicago in 2023. Ding's work, characterized by its fuzzy texture and muted palette, encapsulates moments of vulnerability, melancholy, and nostalgia, paralleling a cherished photograph or memento that may carry one's intimate memories. Juxtaposed with motifs such as drapery, water, and boats, the unidentified figure in her paintings is often veiled and disguised into an aloof manner, and their absent facial features establish a distance from the viewer. By highlighting this sense of distancing and protection through simple yet enigmatic compositions, Ding attempts to convey the complex emotions of attachment or detachment towards intimacy and deeper connections.

Her recent solo exhibition: "Short Stories", 2023, Arsenal Contemporary, New York. Her recent group exhibitions include: "Night Stroll", 2024, Dans les yeux d'Elsa and Mathilde le coz, Paris; "A Room with A View", 2023, Vardan Gallery, Los Angeles; "New American Paintings 2023 Review", 2023, Steven Zevitas Gallery, Boston; "A Happy Beginning", 2023, LATITUDE Gallery, New York; "Genesis: A New Generation of Chinese Artists", 2023, Chambers Fine Art, New York; "Wild is the Wind", 2023, Hew Hood Gallery, London; "Let's Play a Love Game", 2023, RUSCHMAN, Chicago.

FENG Shan was born in 1985 in Shijiazhuang, China. She received her bachelor's degree in Sculpture from the Tianjin Academy of Fine Arts in 2012 and her master's degree in Sculpture from the Central Academy of Fine Arts in 2016. She currently lives and works in Beijing. Feng's practice keenly captures changes in her surroundings, extracting both formal and narrative clues. Often set in the framework of fictional stories, her works conceal the complexity of human emotions and desires, as well as the dual conflict between the inner and outer worlds, through the arrangement of materials and space. With her interest in figurative objects and traditional craftsmanship, Feng incorporates everyday objects such as household decorations and uniquely shaped plants into her work.



Through imitation and transformation of shapes and materials, she preserves ambiguous shadows and contours, which express the evolutionary process of her intricate configurations.

Her recent solo exhibition includes: "Shell in the Ghost", 2024, Okra Homa Projects, Beijing. Her recent group exhibitions include: "Buzz~ Buzz~ Buzz~", 2024, LINSEED, Shanghai; "All Tomorrow's Parties", 2024, Wind H Art Center, Beijing; "Elegy: Five Desire Mechanisms of Nostalgia", 2019, A+ Contemporary, Shanghai.

Nanami HORI was born in Japan in 1995. She obtained her BFA at Musashino Art University Department of Oil Painting in 2017, currently lives and works in Tokyo. Hori's creations are influenced by Japanese subculture, manga and anime in the homoerotic culture, in which styles, characters or themes once again become elements for the artist to imitate, modify and expand. Its highly localized visual expression has become a link for people to communicate with each other nowadays, and this unique homoerotic culture is shared, exchanged, and created by both the viewer and the artist, containing the penetration of their own interconnected imaginations and emotions.

Her selected solo exhibitions include: "Left Skin", 2023, Neuer Essener Kunstverein, Essen; " スチ、スチ、スチーム、血迷い ", 2022, XYZ collective, Tokyo; "Which rice bowl?", 2021, Bel ami, Los Angeles; "Mother's flesh ran away", 2019, XYZ collective, Tokyo. Her selected group exhibitions include: "Buzz~Buzz~Buzz~", 2024, LINSEED, Shanghai; "Hunger", 2024, Weiss Falk, Basel; "Warm Invitations", 2024, Gattopardo, Los Angeles; "COOL INVITATIONS 9", 2022, XYZ collective, Tokyo; "La réforme de Pooky", 2022, Fri Art Kunsthalle Fribourg, Fribourg; "Natsuyasumi: In the Beginning Was Love", 2021, Nonaka-Hill, Los Angeles; "Tokyo Detroit Berlin", 2020, TOKAS Hongo, Tokyo; "Tokimeki Memorial", 2019, LA MAISON DE RENDEZ-VOUS, Brussels.

LIU Yimiao was born in 1993 in Hunan, China, she received her BA from Chongqing University of Posts and Telecommunications in 2015 and her MFA from California State University, Long Beach in 2018. She currently lives and works in New York. Liu blends real-life feelings, movie narratives, and classical literature into her works. She uses light and layered pigments to convey the texture and brushwork of ink painting, portraying delicate and specific emotions. Through figural contours and anthropomorphic animals and plants as the primary subjects of her works, she explores the form and consciousness of organic life beyond itself, guided by light and natural elements. The artist combines familiar and elusive imagery, creating works that, when viewed from a distance, evoke ambiguous, contradictory and oscillating emotions that float between the inner and outer worlds.

Her selected solo and duo exhibitions include: "TBD", 2024, COMA, Sydney (upcoming); "Attunement", 2024, Giovanni's Room, Los Angeles. Her recent group exhibitions include: "Buzz~ Buzz~ Buzz~", 2024, LINSEED, Shanghai; "Blue Is The Only Color My Heart Can See", 2023, Giovanni's Room, Los Angeles; "The Moth and The Thunderclap", 2023, Modern Art, London; "Works on Paper on Fridges", 2022, Harkawik, New York; "Mid Trip", 2022, Winston's, Los Angeles; "Charta", 2022, Fortnight Institute, New York; "Harmonious Arrangement", 2022, Half Gallery, Los Angeles; "Urban Whispers", 2021, Woaw Gallery, Hong Kong; "Re:orient", 2020, AucArt, London.

Valentin RILLIET was born in 1996 in Geneva, Switzerland. He received his BFA from the Slade School of Fine Art in 2020, and his MFA from Zürcher Hochschule der Künste (Zurich University of the Arts) in 2023. He currently lives and works in Geneva and Zurich. Rilliet's practice manifests visible blends of mythologies, popular tales, symbolism and historical events. Through the exploration of his heritage, he marks his images with ambiguous stories, interwoven with ghostly figures and motifs to specific languages between Western and Eastern art history. The compilation of personal archives against the process of painting collides those narratives into magical realism, ultimately raising the question of authenticity in his cultural references. By combining the fictional and documentary, his work becomes evocations of events, possessing an imprint of the past yet blurring any clear indications of their own origin. A dialogue is articulated on the canvas, as a method to deconstruct, collect and contemplate the multiplicity of interpretations over a seemingly historical—or archival—reproduction.

His recent solo exhibitions include: TBD, 2024, Galerie Peter Kilchmann, Zurich (upcoming); "A Fear of Mist", 2023, Modern Animals Gallery, Zurich. His recent group exhibitions include: "Buzz~ Buzz~ Buzz~", 2024, LINSEED, Shanghai; "NewKammer: A Showcase of New Talent", 2024, Atelier Righini-Fries, Zurich; Artgenève Fair with Galerie Peter Kilchmann, 2024, Geneva; "Above All Love", 2024, Espace TOPIC, Geneva; "Grosse Regionale 23", 2023, ALTEFABRIK, Rapperswil; "Alina Kopytsia, Sarah Margnetti, Valentin Rilliet (three new positions)", 2023, Galerie Peter Kilchmann, Zurich; "Breathing Spaces", 2023, Bahay Contemporary, Geneva; "Kunst im Nomad", 2023, Nomad Hotel, Basel; "In the other Room", 2022, Sonnenstube Offspace, Lugano; "Austellung Josef Lada", 2021, CzechIN, Zurich.

Ernie WANG was born in Kaohsiung, Taiwan in 1993. Wang obtained his BA from The Slade School of Fine Art in 2017, and currently lives and works in Berlin, Germany. Wang's work involves ceramics, sculpture and cross-media installations, combining elements of fiction, video games, daily objects, landscapes, and spatial interiors to intricately display the complexity of the experiences people go through in reality. The constant simulation of life scenarios is gradually engulfed by symbolic surreality, suggesting the artist's attempt to construct a utopian escapist imaginary world out of the fragments of experience. The way of Wang's works are arranged in a microcosm of all the motifs contained within, the resulting spatial experience transcends the static realm of the two-dimensional and transforms them into mysterious organic combinations, which captures the subtle connection between several seemingly opposing concepts such as virtuality and reality, artificiality and organicism, control and desire.

His recent solo exhibitions includes: "Little Market of Wet Dreams", 2024, Efremidis Gallery, Seoul; "Play Area", 2023, Efremidis Gallery, Berlin. His recent group exhibitions includes: "Buzz~Buzz~Buzz~", 2024, LINSEED, Shanghai; "Zeitgenössische Keramik // Contemporary Ceramics", 2024, Museum für Angewandte Kunst Gera, Gera (upcoming) ; "Garden Problems" 2023, Aplus Gallery, Berlin; "Educational Web", 2023, Kunstvere in Hamburg, Hamburg; "No Remedies for Memory", 2023, Efremidis Gallery, Seoul; "Primary Container", 2022, Floating Gallery, Berlin; "Until you reveal, we continue the game.", 2022, Thorn Apple Project Chapter II, Billard Cafe, Berlin; "Start To Finish", 2022, Tor Art Space, Frankfurt Am Main; "Where Dreams Come True (...)", 2022, Kunstverein Hannover, Hannover; "BPA Exhibition", 2022, KW Institute of Contemporary Art, Berlin; "Charlottenburg", 2021, Bar Am, Berlin.

Miyeon YI was born in Seoul, South Korea in 1995. She received her BFA from the School of the Art Institute of Chicago in 2017 and her MA from the Royal College of Art in 2023. She currently lives and works in London. Drawing on personal experience and the deconstruction and practice of daily observation, Yi presents a multi-dimensional narrative that shifts time and space between insiders and outsiders within a seemingly lived-in space. The subjects of her paintings are often squeezed into combinations or isolations, suggesting anxieties about freedom, life, and emptiness, as well as the tension and struggles of expecting to change the surroundings in which one is situated. The sharp hues and flexible spatial perspectives in the paintings present a place of self-consciousness that is submerged in a humorous tableau, inviting the viewer to enter into a multi-layered sensation of intricacy between complex inner emotions and environments.

Her recent solo exhibitions includes: "Her Home Is In A Tea Ceremony Box", 2022, Ojiri Gallery, London; "Sunday that only had an Afternoon", 2022, ERA Gallery, Milan. Her selected group exhibitions include: "Buzz~ Buzz~ Buzz~", 2024, LINSEED, Shanghai(upcoming); "Imagined States: Chapter 2 'Intrinsicity'", 2023, Woaw, Hong Kong; "The Hoarders", 2023, The Shophouse, Hong Kong; "Friends and Family: Part Two", 2023, Pi Artworks, London; "Angel with Dirty Faces", 2022, Ojiri Gallery, London; "Fragments", 2022, Omer Tiroche Gallery, London; "No Place Like Home", 2022, Fitzrovia Gallery, London.



Buzz~ Buzz~ Buzz~

2024年7月27日至9月7日

上海市五原路165弄4号

LINSEED即将呈现群展Buzz Buzz Buzz，展出七位年轻艺术家的作品。艺术家包括：丁至 DING Zhi (b.1992, 中国江西)、冯山 FENG Shan (b. 1985, 中国河北)、堀奈奈美 Nanami HORI (b.1995, 日本)、刘一妙 LIU Yimiao (b.1993, 中国湖南)、栾天明 Valentin RILLIET (b. 1996, 瑞士)、王韵尧 Ernie WANG (b.1993, 中国台湾)、李美娟 Miyeon YI (b.1995, 韩国)。展览将于2024年7月27日持续至9月7日。此次展览将展出艺术家多元媒介的作品，将他们平日呢喃低语、放空的时刻和情感与亲密的记忆留痕，呈现作品幽默表象背后自我意识的休憩场所。

二次元的图像元素直观地显现于堀奈奈美的作品中。这些动漫的素材被她重新建构、伪装、幻想、拆解、定位转变为新的作品，玩味地拒绝被喂成单一的事物。其再次创作同人作品 (homoerotic culture) 的行为是现在这一代人社交互动、快速建立联系的方式，但也暗示着其关系的不稳定和脆弱性。流行文化中的不同人物和故事在崩解的边缘不断缠绕，使画面中再次虚构的多元关系、结构以及情感递升为人们对于现状及内心状态的回应与沉思。

王韵尧的陶瓷雕塑《闪光》，被五颜六色的糖衣伪装起来的生物包裹着，重构出一扇乌托邦世界的门。门微微敞开，将奇思弹射进童话般的迷你空间，其中可能充满着游戏、糖果和潜伏的危险。你或许想近距离看一看，栖身于这个微型世界里爬行；或许在这里你也可以暂时忘记自己，隐藏我们内心埋藏已久的欲望和本性。

在冯山的一系列雕塑和装置作品中，日常生活反复出现却又被忽视的工艺品、植物、动物的图案和纹样，被艺术家归纳出简洁的形状和用带有反差感的材料制作打磨出来。地上随意散落的《果皮》，艺术家则是尝试以物质性的方式与所处的地点产生些许时空上的连结，她有意保留材料天然的特质与果皮原本的属性抵牾，致使观者在观看的过程中质疑，形成视觉感官上的错位，让熟悉之物变得若即若离。

李美娟的作品呈现出一种剧场感。作品中的角色被分离到故事的不同空间或时刻，用看似无意义的任务填补生活的空虚。画作中的人物常常处于分心、无辜和忧郁的状态，表现出一种对生活空虚的焦虑，渴望填补寂静的冲动，以及期望改变所处状态的推拉与挣扎。画面反复出现的动物则是悬浮于画面主角的主要行为之外，看似曾与主角交流，但不知何时成了深藏于内心难以承受和诉说的情绪和痛苦。而丁至的作品捕捉了充满了安静而暗潮思绪的脆弱瞬间。画面中不带有任何表情的小男孩伪装出一种超然的姿态，将悲伤，克制的情绪融合在颜料的昏暗里，莫名的共鸣和亲近感从无尽的黑色中显现。丁至看似简单的构图里，似乎保护着画中的主体，试图诉说其对于深层次及亲密关系的一种复杂而暧昧的情感。

光线、有机体和自然元素的干扰在刘一妙的作品中起着关键作用。自然在艺术家的创作中被略微扭曲成不可思议的样子，透露着柔和、敏感、怪诞和坚硬的特质。艺术家使用薄而混合的多层颜料呈现出如水墨画的质感与笔触，探索有机生命形式与人类经验之间的联系。

栾天明的作品乍看如中国复古的连环画或宣传电影的静态影像。人物和空间稍显得有点杂乱无章，手、肢体的形态和面孔即将消失在水火交融的云层中，用好像有意保持的不确定性来标记他对幻想和现实的体验。在艺术家的创作的过程中，这些叙述以一种不合时宜的方式混合在画布之中，观者以非连贯性处理信息的感知，在观看的过程中注视、发呆、幻想、聚合又离散，超然于作品而沉浸于其中。

关于艺术家

丁至1992年出生于中国九江。她于2017年获得匹兹堡大学数学与统计学学士学位，于2021年获得芝加哥艺术学院绘画学硕士学位，并于2023年获得芝加哥艺术学院绘画硕士学位。丁至的创作通过迷离朦胧的质感，如同承载着私密经验和关系的珍贵照片或纪念物，捕捉脆弱、忧郁、怀旧的生活瞬间。画作中无法识别的人物常常被帷幔、水和船只等具有象征意义的事物掩饰，伪装出一种超然的姿态，而缺失的面部特征则与观者拉开距离。丁至看似简单却又神秘的构图，似乎保护着画中的主体，试图诉说其对于深层次及亲密关系的一种复杂而暧昧的情感，或依恋或疏离。

其近期个展：“Short Stories”，2023, Arsenal Contemporary, 纽约。其近期群展包括：““Night Stroll”，2024, Dans les yeux d'Elsa and Mathilde le coz, 巴黎；“A Room with A View”，2023, Vardan Gallery, 洛杉矶；“New American Paintings 2023 Review”，2023, Steven Zevitas Gallery, 波士顿；“A Happy Beginning”，2023, LATITUDE Gallery, 纽约；“Genesis: A New Generation of Chinese Artists”，2023, 前波画廊, 纽约；“Wild is the Wind”，2023, Hew Hood Gallery, 伦敦；“Let's Play a Love Game”，2023, RUSCHMAN, 芝加哥。

冯山1985年出生于石家庄，2012年毕业于天津美术学院雕塑系，于2016年获中央美术学院雕塑系硕士学位，现工作生活于北京。冯山的创作以敏锐的直觉捕捉着周围环境的变化，从中提取形式与叙事线索。她的作品常常设置在虚构的故事的框架下，将人类复杂的情感、欲望，以及内在与外在的双重冲突性，隐藏在材料与空间的秩序中。有着学院科班训练背景的她并不掩饰自己对具象物以及传统工艺的喜爱，日常家庭中常见的装饰物、外观独特的植物，都可以成为她一件作品的起点，并在造型与材料语言层面的多次摹写和转换后，保留下模棱两可的影子和轮廓，成为她繁复构型工作在演变过程中的表达。

其近期个展包括：“影子的壳”，2024, Okra Homa Projects, 北京。其近期群展包括：“Buzz~ Buzz~ Buzz~”，2024, LINSEED, 上海；“明日派对”，2024, 山中天艺术中心, 北京；“挽歌-关于怀旧的五种欲望”，2019, A+上海当代艺术空间, 上海。

堀奈奈美 (Nanami Hori) 1995年出生于日本，于2017年获得武藏野美术大学油画系学士学位，目前工作生活于东京。堀的创作受到日本亚文化、漫画和动漫在同人文化的影响，其中的风格、人物或主题再次成为艺术家模仿、修改及扩展的元素。



其极具在地视觉化的表达成为当下人们相互交流的纽带，这种独特的同人文化被观者和艺术家共同分享、交换，创作，包含了各自互联的想象和情绪的渗透。

其近期个展包括：“Left Skin”，2023, Neuer Essener Kunstverein, 埃森；“スチ、スチ、スチーム、血迷い”，2022, XYZ collective, 东京；“Which rice bowl?”, 2021, Bel ami, 洛杉矶；“Mother's flesh ran away”, 2019, XYZ collective, 东京。其近期群展包括：“Buzz~Buzz~Buzz~”，2024, LINSEED, 上海；“Hunger”，2024, Weiss Falk, 巴塞尔；“Warm Invitations”，2024, Gattopardo, 洛杉矶；“COOL INVITATIONS 9”，2022, XYZ collective, 东京；“La réforme de Pooky”，2022, Fri Art Kunsthalle Fribourg, 弗里堡；“Natsuyasumi: In the Beginning Was Love”，2021, Nonaka-Hill, 洛杉矶；“Tokyo Detroit Berlin”，2020, TOKAS Hongo, 东京；“Tokimeki Memorial”，2019, LA MAISON DE RENDEZ-VOUS, 布鲁塞尔。

刘一妙1993年出生于中国湖南，2015年毕业于重庆邮电大学获学士学位，并于2018年于加州州立大学长滩分校获硕士学位，现工作生活于纽约。刘一妙将现实生活的感受、电影叙事及中国古诗词的意境糅合于作品中，以轻薄、多层叠加的颜料传达中国传统绘画的质感与笔触，刻画更细腻和具体的情感。其作品以人的形态和拟人化的动植物为画面的主体，在光线和自然元素的引导下，探索有机生命超越自身的形式与意识。艺术家将熟悉的和难以捉摸的意象混合在一起，作品中暗含的感受远观近查地描述这些模棱两可、矛盾摇摆的内心情感，漂浮于内在和外在世界之间。

其近期个展和双人展包括：“TBD”，2024, COMA, 悉尼（即将展出）；“Attunement”，2024, Giovanni's Room, 洛杉矶；其近期群展包括：“Buzz~ Buzz~ Buzz~”，2024, LINSEED, 上海；“Blue Is The Only Color My Heart Can See”，2023, Giovanni's Room, 洛杉矶；“The Moth and The Thunderclap”，2023, Modern Art, 伦敦；“Works on Paper on Fridges”，2022, Harkawik, 纽约；“Mid Trip”，2022, Winston's, 洛杉矶；“Charta”，2022, Fortnight Institute, 纽约；“Harmonious Arrangement”，2022, Half Gallery, 洛杉矶；“Urban Whispers”，2021, Woaw Gallery, 香港；“Re:orient”，2020, AucArt, 伦敦。

栾天明 (Valentin RILLIET) 1996年出生于瑞士日内瓦。他于2020年获得斯莱德美术学院艺术学士学位，2023年获得苏黎世艺术大学艺术硕士学位。他目前生活工作于日内瓦和苏黎世。栾天明的创作围绕神话、民间故事、象征主义和历史事件展开。通过探索其来自不同文化的身份背景，他将东西方艺术史之间的特定语言重新融合编排，错时的叙事与幽灵般的人物和景象交织。以绘画过程作为个人档案和历史叙事的再次建立，艺术家将虚构与纪实相结合，试图在其所描绘的魔幻现实事件中探讨不同文化参照者的真实性。既带有过去的印记，又无法辨别它们的自身起源，其作品成为看似史实或档案的再现，解构、收集、反思对于历史和个人经验错综复杂的阐释。

其近期个展包括：TBD, 2024, Galerie Peter Kilchmann, 苏黎世（即将展出）；“A Fear of Mist”, 2023, Modern Animals Gallery, 苏黎世。其近期群展包括：“Buzz~ Buzz~ Buzz~”，2024, LINSEED, 上海；“NewKammer: A Showcase of New Talent”，2024, Atelier Righini-Fries, 苏黎世；Artgenève日内瓦艺术博览会, 2024, Galerie Peter Kilchmann, 日内瓦；“Above All Love”, 2024, Espace TOPIC, 日内瓦；“Grosse Regionale 23”, 2023, ALTEFABRIK, 拉珀斯维尔；“Alina Kopytsia, Sarah Margnetti, Valentin Rilliet (three new positions)”, 2023, Galerie Peter Kilchmann, 苏黎世；“Breathing Spaces”, 2023, Bahay Contemporary, 日内瓦；“Kunst im Nomad”, 2023, Nomad Hotel, 巴塞尔；“In the other Room”, 2022, Sonnenstube Offspace, 卢加诺；“Austellung Josef Lada”, 2021, CzechIN, 苏黎世。

王韵尧 (Ernie WANG) 1993年出生于台湾高雄，于2017年获得斯莱德美术学院学士学位，目前生活工作于德国柏林。王的作品涉及陶艺、雕塑和跨媒体装置，结合小说、电子游戏、日常用品、风景及空间形态等元素，错综交织地展示了人们在现实中所经历的复杂体验。作品中不断模拟的生活场景逐渐被超现实所吞噬，艺术家试图从经验的碎片中构建一个乌托邦式避世的想象世界。作品中呈现的元素不规则的排列组合在微缩的世界中，由此产生的空间体验超越了二维的静态领域，转化为神秘的组合，捕捉了虚拟与现实、人工与有机、控制与欲望等看似对立概念之间的微妙联系。

其近期个展包括：“Little Market of Wet Dreams”，2024, Efremidis Gallery, 首尔；“Play Area”，2023, Efremidis Gallery, 柏林。其近期群展包括：“Buzz~Buzz~Buzz~”，2024, LINSEED, 上海；“Zeitgenössische Keramik // Contemporary Ceramics”，2024, 格拉应用艺术博物馆, 格拉（即将展出）；“Garden Problems”，2023, Åplus Gallery, 柏林；“Educational Web”，2023, 汉堡艺术协会, 汉堡；“No Remedies for Memory”，2023, Efremidis Gallery, 首尔；“Primary Container”，2022, Floating Gallery, 柏林；“Until you reveal, we continue the game.”，2022, Thorn Apple Project Chapter II, Billard Cafe, 柏林；“Start To Finish”，2022, Tor Art Space, 法兰克福；“Where Dreams Come True (...)”，2022, 汉诺威艺术中心, 汉诺威；“BPA Exhibition”，2022, KW 当代艺术中心, 柏林；“Charlottenburg”，2021, Bar Am, 柏林。

李美娟 (Miyeon YI) 1995年生于韩国首尔，2017年于芝加哥艺术学院获学士学位，并于2023年在皇家艺术学院 (Royal College of Art) 获硕士学位，现工作生活于英国伦敦。艺术家以个人经历和对日常观察的解构和实践，多维度呈现了在看似生活化的空间内部中，局内人和局外人互相切换时空的叙事。在李的作品中，画面的主体往往以组合或孤立的形式挤压在其中，暗示了对于自由、生命和空虚的焦虑，以及期望改变所处世界的推拉与挣扎。画作中鲜明的色调和灵活的空间透视角度，呈现了置身于一个潜藏于幽默表象的自我意识的场所，邀请观者进入错综复杂的内心感受与环境之间的多层次体验。

其近期个展和项目包括：“Her Home Is In A Tea Ceremony Box”，2022, Ojiri Gallery, 伦敦；“Sunday that only had an Afternoon”，2022, ERA Gallery, 米兰。其近期群展包括：“Buzz~ Buzz~ Buzz~”，2024, LINSEED, 上海；“Imagined States: Chapter 2 'Intrinsicity'”，2023, Woaw, 香港；“The Hoarders”，2023, The Shophouse, 香港；“Friends and Family: Part Two”，2023, Pi Artworks, 伦敦；“Angel with Dirty Faces”，2022, Ojiri Gallery, 伦敦；“Fragments”，2022, Omer Tiroche Gallery, 伦敦；“No Place Like Home”，2022, Fitzrovia Gallery, London。

