

LINSEED is pleased to participate in Frieze London for the first time, presenting a solo project, *Asami Shoji: Familiar Strangers* (見慣れた他人), in the Focus section of Frieze London 2026, featuring recent paintings and a spatial installation by Asami Shoji (b. 1988, Fukushima). Faces emerge, figures dissolve, and scenes that draw into one another slowly unfold across the canvas, like a shifting landscape of consciousness. Shoji brings images, bodies, and memories into space, forming a realm of perception. Here, anonymous faces suddenly become familiar; through prolonged gazing, fragments of oneself begin to surface.

Bodies in Shoji's work are often intertwined and permeable. These translucent, spirit-like bodies and solid skeletons seem perpetually suspended between existence and disappearance, yet strangely convey an inexhaustible vitality. In scenes that are never fully articulated, figures seem to become part of mountains and trees, on the verge of dispersing yet still held together. What lies within their extended gestures—is it pain, or ecstasy? We cannot know. As the gaze wanders, a sense of intimacy gradually gathers, while a distance remains: as though one were at once within the scene and quietly observing it from the outside. Faces, meanwhile, serve as an entry point into Shoji's recent paintings, with each feature—the eyes, ears, mouth, and nose—concentrating a fuller range of emotion. These faces do not point to any particular individual, but instead resemble fragments of memory rising from the depths of intuition. Crossing boundaries of gender, age, and even species, they act like vessels for layered feelings.

Shoji's gestures are guided by traces and her own intuition: on smooth grounds, she allows thin layers of paint to flow across the canvas, building up four or five layers until the features finally emerge, just as faces appear in the mind. Her treatment of the face does not follow the modeled light and shadow of realism. Instead, the overall flatness recalls a mask, with certain details being carefully rendered: wide-open red pupils, defined white eyelashes, and grey-blue corners of the mouth curving down. Many of these faces meet the viewer with a slight downward gaze, evoking the *nōmen* (能面), the masks used in traditional Japanese theatre. Associated with an expression of emotional neutrality, *nōmen* appear at once impassive and enigmatic, inviting projection and reverie.

Faces, bodies, bones, landscapes..... Shoji's endlessly interweaving visual memories and surging sensations give rise to a series of dreamlike parallel worlds—water lilies float across a dim water surface, carrying the stillness of night while reflecting the frantic cries of the day. A pale face with half-closed eyes seems to cradle its own head with both hands, while delicate faces grow between its sparse fingers; from above, another hand reaches down, as if to soothe, touch, or perhaps offer salvation. A white bird in flight plunges decisively into the shadowed mountains in numerous gaze; while the afterglow of sunset spreads across the landscape, setting a barren wilderness ablaze. As crimson curtain slowly parts, figures emerge beneath the drapery, recalling the sisters in *Gabrielle d'Estrées* and *One of Her Sisters*; beneath them, a young girl appears, light and ethereal..... Different figures seep into and absorb one another, growing from within each other until they form a whole whose boundaries are impossible to discern.

An installation at the centre of the booth is a work Shoji created on site. As she has often done while traveling: Shoji draws spontaneously on windows and other transparent surfaces. Here, she extends this way of working into the installation, layering works on paper in her everyday practice with transparent surfaces. Images flow through the gaps, while drips of oil paint gather into unpredictable traces, as though fragments of a narrative have been rearranged into something more elusive and resonant. Opening horizontally across the space, the installation divides the booth into two corresponding sets of spaces, inside and outside, above and below. At the centre, an opening is left exposed, seeming to lead into another time and space. The images that continuously extend around it are momentarily severed here, creating a pause—a blank space within the flow.

Here, Shoji's mirage slowly drifts into view—at times distinct, at times diffuse—until self and landscape become one, impossible to separate. It is as if one were falling asleep within a dream, consciousness drifting slowly between wakefulness and reverie, depth and surface. *Familiar Strangers* passes through a fleeting forest of faces; figures that are constantly dissolving nevertheless become suspended in a lasting sense of eternity.

About the artist

Asami SHOJI was born in 1988 in Fukushima, Japan. She obtained her MFA in printmaking from Tama Art University in Tokyo in 2012. She currently lives and works in Tokyo. Shoji's work envisions lines, the contours of the creatures in her paintings, as a threshold that opens up dimensions characterized by their movements, rather than boundaries segregating the opposites. Instead of the border of the subject, bodies in Shoji's work mark the flow of affections where Shoji opens up the place for permeability and connectedness to others and expands the sense of the body and the inside and outside. Painting not merely a visual image, Shoji expresses spontaneous and multilayered feelings in different surroundings against the backdrop of unprecedented mobility. The spatial experiences conjured by her paintings transcend the static realm, giving birth to a dynamic tableau where sensory perceptions intermingle and flow unrestrictedly and inviting the viewer into intricate narratives and perceptual explorations.

Her recent solo exhibitions include: "Familiar Strangers", 2026, Frieze London, with LINSEED, London; "Fukushima Art Annual 2026: World ⇄ Me — Asami Shoji / Yuki Takagi", 2026, Fukushima Prefectural Museum of Art, Fukushima; "Azamino Contemporary vol16 Shoji Asami: From Tbilisi with Love", 2025, Yokohama Civic Art Gallery Azamino, Yokohama; "Nutrition for Ghosts", 2025, LC Queisser, Tbilisi; "Moment of Flowers", 2025, LINSEED, Shanghai; "Silent Witness", 2025, Manshuin, Kyoto; "October, Much Ado About Nothing", 2024, Semiose, Paris; "A Stranger's Tales", 2024, Independent Art Fair with LINSEED, New York; "a Gait Without Foot", 2023, gallery21yo-j, Tokyo. Her selected group exhibitions include: Basel Social Club, with LINSEED, 2026, Basel; "What Passes Is Time We are Eternal.", 2025, Mori Art Museum, Tokyo; "Elizabeth Glaessner, Asami Shoji, Oda Iselin Sonderland", 2025, François Ghebaly, New York; "I See My Body In Your Eyes", 2025, Frieze LA with LINSEED, Los Angeles; "MOT ANNUAL 2024: on the imagined terrain", 2024, Museum of Contemporary Art Tokyo, Tokyo; "Hyakunengo Art Festival", 2024, Hyakunengo Art Festival, Chiba Prefecture; "Onsen Confidential", 2024, LINSEED, Tokyo; "Body, Love, Gender", Gana Art Center, Seoul; "Gestures of Resistance", 2023, LINSEED in collaboration with Ai., London; "The Way of Paintings", 2022, SOMPO Museum of Art, Tokyo; "Tokyo Wonder Wall 2015", 2015, Museum of Contemporary Art, Tokyo; "The 18th Taro Okamoto Memorial Award for Contemporary Art", 2015, Taro Okamoto Museum of Art, Kanagawa.

LINSEED 很高兴首次参加弗里兹伦敦艺术博览会，于焦点（Focus）单元呈现艺术家庄司朝美（b. 1988, 福岛）的个人项目“好像见过的那个人”（見慣れた他人），呈现艺术家近期创作的绘画与空间装置。面孔浮现，形象消解，彼此牵引、嵌套的场景在画面中缓缓展开，仿佛一片不断游移的意识风景。庄司朝美将图像、身体与记忆交叠于空间之中，形成一个感知之境。在这里，无名的面孔忽而变得熟悉，不断的凝望中，折射出属于自身的某些碎片。

身体在庄司朝美的作品中时常交缠互渗，那些魂魄般半透明的肉身和坚实的骨架似乎永远处于存在和消亡的边缘，却奇异地传递出生生不息的能量。在从不言明的场景中，人物似乎已化为了山峦和树木的一部分，将散未散。延伸的姿态中饱含的是痛或狂喜？我们不得而知。随着目光游移，亲密的感受缠绕心头，却又始终保持距离，仿佛既身处其中，又在一旁静静地注视。而面孔，作为庄司朝美近期绘画的入口，从眼、耳、口、鼻的每一处都浓缩了更饱满的情绪。这些面容并不指向某一个具体的人，而更像是直觉深处浮出表面的记忆碎片——它们跨越了性别、年龄，甚至物种的界限，如同容器般承载着复合的感情。

庄司朝美跟随着痕迹和直觉的指引：在平滑的底色之上，她让稀薄的颜料在画布上流动，四五层颜料层层析出，五官开始浮现，正如在脑海中出现的人脸一般。庄司朝美对于“脸”的把控没有遵照现实主义的立体光影，而整体的扁平如面具一般，又在细节之处加以刻画：圆睁的红色瞳孔，根根分明的白色睫毛，下撇的灰青嘴角。这些面孔大多以微微俯视的姿态面对观众，令人联想起日本传统戏剧中所用的“能面”（のうめん），它们象征着不喜不悲的“中间表情”，面无表情又幽玄神秘，唤起遐想。

面孔、身体、骨骼、风景……艺术家无尽交叠的视觉记忆和喷涌而出的感知情绪构成一幕幕幻梦般的平行世界。影影绰绰的睡莲漂浮在幽暗的水面上，属于夜的宁静却又倒映着日间一侧迷乱的喊叫。双目低垂的苍白面孔似乎正用双手托住头颅，稀疏的十指间又生长出纤柔的脸；一侧从上方伸出的手，好似正要安抚，触碰，或是救赎。高飞的白鸟在幽幽的注视中决绝地坠入山林；夕阳的余晖笼罩，点燃一片灼热的荒野。当猩红色的帘幕缓缓揭开，人物在帷幔下显现，使人想起《加布丽埃勒·德斯特雷与她的一位妹妹》中的姊妹；一张鲜嫩的少女面孔似乎陷于幕帘之下……不同的形象彼此渗透、吸收，从中生长，最终形成一个难以辨认边界的整体。

横跨于空间中一道绘画装置是庄司朝美在空间现场创作的作品，一如往常：旅途中，她随手于窗面绘下即兴的痕迹。这次，她将这种创作方式进一步延伸至装置之中，而艺术家此次更将日常创作的纸上作品与透明的表面彼此交叠，图像从间隙中流动，滑落的油彩凝结成难以预判的痕迹，叙事的拼图也似乎被重组而更显意味深长。横向打开的装置将展位分隔为内外、上下两组彼此对应的空间。中央，入口敞开，似乎通往另一重时空，四周不断绵延的图像在这里被短暂切开，形成一个停顿的空格。

在此，庄司朝美创造的海市蜃楼缓缓展开——它时而清晰，时而弥散，直至自我和风景相互交融，难以分割。仿佛枕眠于梦境，意识在清醒与恍惚、深处与表层之间缓缓游移。“好像见过的那个人”穿越了一闪而过的面容丛林，那些持续消解的身姿，却定格了长久的永恒。

关于艺术家

庄司朝美 (Asami SHOJI) 1988年出生于日本福岛，于2012年获得东京多摩美术大学 (Tama Art University) 版画艺术硕士学位，目前生活工作于东京。庄司朝美的作品将轮廓线条视为阈限空间，而非隔离对立面的界限，打开了以其运动为特征的维度。不同生命体因而也不再标志着边界的划定，而是互相感受的可能，庄司以此探索身体之间的互渗与连结，来重新思考身体及其内与外的意义。在她的创作中，绘画不仅仅是视觉图像，而承载了文化交融叙事下，临场的、与环境之间的、直觉式的多层次感受。她的画作所带来的空间体验超越了静态领域，产生了一种动态的画面，感官知觉相互交织、不受限制地流动，邀请观者进入错综复杂的叙事和感官探索。

其近期个展包括：“好像见过的那个人”，2026，弗里兹伦敦艺术博览会，LINSEED，伦敦；“Fukushima Art Annual 2026: World ↔ Me — Asami Shoji / Yuki Takagi”，2026，福岛县立美术馆，福岛；“Azamino Contemporary vol16 Shoji Asami: From Tbilisi with Love”，2025，横滨市民画廊蓟野，横滨；“Nutrition for Ghosts”，2025，LC Queisser，第比利斯；“花的瞬间”，2025，LINSEED，上海；“Silent Witness”，2025，曼殊院，京都；“October, Much Ado About Nothing”，2024，Semiose，巴黎；“稀人说”，2024，Independent Art Fair，LINSEED，纽约；“a Gait Without Foot”，2023，gallery21yo-j，东京。其主要群展包括：巴塞尔社交俱乐部，LINSEED，2026，巴塞尔；“What Passes Is Time. We are Eternal.”，2025，森美术馆，东京；“Elizabeth Glaessner, Asami Shoji, Oda Iselin Sonderland”，2025，François Ghebaly，纽约；“我在你眼里看到了我自己”，2025，弗里兹洛杉矶艺术博览会，LINSEED，洛杉矶；“MOT ANNUAL 2024: on the imagined terrain”，2024，东京都现代美术馆，东京；“百年后艺术节”，2024，百年后艺术节，千叶县；“温泉大作战”，2024，LINSEED，东京；“Body, Love, Gender”，Gana Art Center，首尔；“推手”，2023，LINSEED in collaboration with A.I.，伦敦；“The Way of Paintings”，2022，SOMPO美术馆，东京；“Tokyo Wonder Wall 2015”，2015，东京都现代美术馆，东京；“The 18th Taro Okamoto Memorial Award for Contemporary Art”，2015，冈本太郎美术馆，神奈川。