

The Castle

September 13 - October 31, 2026
No. 4 - 165 Wuyuan Rd, Shanghai

LINSEED is pleased to present *The Castle*, a group exhibition featuring recent works by Maya HEWITT (b. 1981, London, UK), Von Hyin KOLK (b. 1997, New York, USA), and Tommy XIE (b. 1998, Guangdong, China). The exhibition takes its title from Franz Kafka's unfinished novel *The Castle*, in which the castle appears always within reach, yet remains impossible to truly enter. For the three artists, whose practices emerge from distinct experiences of migration, diaspora, and life across cultures, this sense of an elusive destination also speaks to questions of identity and belonging. Mother tongue, cultural memory, and one's understanding of the self are not fixed points of origin. Rather, they are continually approached and reconstructed through moments of displacement, misalignment, and renewed understanding. *The Castle* opens on September 13, 2026, and runs through October 31, 2026.

Tommy XIE's paintings explore how the self is continually perceived and reshaped through its encounters with the outside world. Growing up in Chaozhou, China, within the constraints of traditional family structures and conventional ideals of masculinity, Xie repeatedly sought to move beyond inherited expectations. After relocating to London, this impulse continued as a process of reorienting himself within a different social and cultural landscape. In *Faith Through the Scars*, a boy kneels on undulating grass, his body leaning slightly forward as a strand of beads lifts from his neck in the wind. Low clouds gather in the distance, while blades of grass bend in one direction. The wind itself remains unseen, becoming visible only through its effects on skin, ornament, and vegetation. It carries the sense that some change, not yet fully arrived, has already been registered by the body. In Xie's work, the body is closely tied to vulnerability, perception, and boundaries. Uncovered skin exposes a certain fragility; touch, temperature, pain, and pleasure are all registered at its surface. At the same time, the body marks the threshold where the self comes into contact with others and with the world around it. Figure, wind, grass, and clouds inhabit the same shifting field of sensation. The surrounding environment seems at once to respond to the body and to recalibrate it, gradually bringing otherwise unspoken feelings into view.

Maya HEWITT's British and Filipino family background, her upbringing in London, and a period of study in Japan have given her a layered visual and cultural vocabulary, one that finds particular expression in the landscapes of her paintings. The East Asian garden inhabited by darting koi in *Where the Water Holds Light*, the scene of a persimmon harvest drawn from a work by Kitagawa Utamaro in *A Room Half Remembered*, and the coastal view of Shizuoka in *Atami* all become vessels for lived experience and cultural memory. These landscapes carry Hewitt's personal relationship to place, transforming specific natural settings into spaces shaped by emotion and recollection. The recurring figure of a young girl is closely connected to Hewitt's experience of motherhood and caring for her two daughters. Her paintings often possess a dreamlike quality. Dolls, sleeping figures, old photographs, and keepsakes repeatedly surface within them as carriers of memory, giving the works a particular sense of time. They seem to belong neither fully to the present nor to the past, but to a moment in which the act of remembering the past is itself unfolding in the present.

Von Hyin KOLK's practice is rooted in the gaps between language, memory, and cultural understanding. Cantonese, Chinese idioms, childhood experiences, and everyday imagery are brought into shifting relationships of displacement and recombination. A second-generation Chinese American of Cantonese heritage, Kolk has an almost childlike grasp of Cantonese, yet a deep fascination with Chinese idioms and classical expressions. Literal interpretations, information lost in translation, and meanings that can never be fully reached together generate a particular tension. Rather than attempting to repair these fragmentary forms of understanding, she turns mistranslation and literal interpretation into ways of producing new narratives. This approach to language also informs the way Kolk constructs her paintings. Images are borrowed, interwoven, and collaged, as though words were being rearranged within a new context. At the same time, highly saturated yet slightly faded yellows and reds, together with the theatrical poses of her figures, evoke the visual language of 1960s American film posters. Disparate images are compressed into a single pictorial space, connected yet never fully explained. Through their overlaps and dislocations, they give rise to an open, nonlinear narrative.



城堡

2026年9月13日 – 10月31日

上海市五原路165弄4号

LINSEED欣然呈现群展“城堡” (The Castle)，展出艺术家玛雅·休伊特 (Maya HEWITT, b. 1981, 英国伦敦)、允·李·科尔克 (Von Hyin Kolk, b. 1997, 美国纽约) 和谢鑫 (Tommy XIE, b. 1998, 中国广东) 的最新创作。展览标题以法兰兹·卡夫卡未完成的长篇小说《城堡》为隐喻：一个看似不断靠近却始终无法真正抵达的所在。对于三位身处不同跨文化与离散经验中的艺术家而言，这种无法抵达亦指向身份与归属本身，母语、文化记忆与自我认知并非稳定不变的原点，而是在错位与重新理解中不断被接近和重构。展览将于2026年9月13日开幕，并持续至10月31日。

谢鑫的绘画持续探索自我如何在与外部世界的接触中持续被感知与再塑。成长于深受传统家庭结构与传统男性气质规范的中国潮州，谢不断试图挣脱旧有约束框架；移居伦敦后，这一挣脱又延续为在西方社会与文化语境中对自身位置的重新辨认。在《穿过伤痕的信仰》中，男孩跪坐于起伏的草地，身体微微前倾，颈间的珠串被风扬起。远处云层低垂，草叶伏向一侧，风本身不可见，却通过皮肤、饰物与植物显现出来，仿佛某种尚未发生的变化，已先一步被身体捕捉。身体在谢的创作中关乎脆弱、感知与边界：失去遮蔽的皮肤显露出脆弱性；触碰、温度、疼痛与愉悦都在身体表面被感知；与此同时，它也是自我与他者接触的边界所在。人物与风、草叶、云层共同处于一个持续流动的感知场域之中，外部环境像是一种回应，也像一种校准，使身体内部尚未被言明的感觉逐渐显形。

英国与菲律宾的混合家庭背景，成长于伦敦，以及曾在日本交换学习的经历，为玛雅·休伊特带来了多重的视觉文化经验，并集中体现在她创作的风景 (landscape) 中。《水光相应》锦鲤跃动的东亚园林景观、《半屋记忆》中截取自喜多川歌麿作品的柿子丰收图景、《热海》里的日本静冈县海景，都成为具体生活与文化记忆的载体。这些风景承载着艺术家对地点的私人经验，使具体的自然景观转化为被情绪和回忆塑造的空间。作品中反复出现的小女孩形象，则与艺术家成为母亲、照顾两个女儿的经验紧密相关。玛雅·休伊特的作品常给人带来一种“梦境感”。玩偶娃娃、睡眠中的人、旧照片与纪念品在画面中频繁浮现，作为记忆的载体，使作品呈现出一种特别的时间状态：既不是现在也不是过去，而是对过去的回想正在现在发生。

允·李·科尔克的绘画根植于语言、记忆与文化理解中的裂隙，将粤语、中文典故、童年经验与日常图像置于不断错位和重组的关系之中。作为粤裔美国移民家庭的第二代，科尔克对粤语的理解近乎孩童程度，却对中文典故有着浓厚兴趣。字面式的理解，转译过程中不断流失的信息，以及那些始终无法完整抵达的意涵，共同生成着一种张力。她并不试图修复这些片段式的理解，而是将误译与字面化理解转化为新的叙事生产机制。艺术家也将这种对语言的处理思路运用进组织画面的方式：不同的图像彼此挪用、穿插和拼贴，仿佛词语在新的语境中被重新排列。同时，高饱和却略显陈旧的黄色与红色，配合戏剧化的人物姿态，使作品呈现出1960年代美式电影海报的视觉质感。彼此异质的图像由此被压缩进同一画面，既相互连接又无法被完整解释，在错位与重叠中形成开放的非线性叙事。

