LINSEED

No. 4 - 165 Wuyuan Rd.
Shanghai 200031

Gently Bruised, Softly Burned

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

LINSEED is delighted to present *Gently Bruised, Softly Burned*, a group exhibition featuring recent works by Antone LIU (b. 1999, Liaoning, China), Augustine PAREDES (b. 1994, Cagayan de Oro, Philippines), and Adam Shiu-Yang SHAW (b. 1987, Edmonton, Canada). The exhibition also includes two collaborative works by Liu and Paredes. Throughout the exhibition, materials act as surfaces that absorb, register, and preserve different forces. Histories of violence and beauty are layered through fabric and image; Tensions between domestication, ritual, and the unknown take shape in sculpture; Urban systems and industrial landscapes are translated into visible, material forms. Working from distinct diasporic experiences and cultural backgrounds, the three artists approach history and environment at different scales, using a wide range of materials to carry these inquiries forward. Through processes of breaking, stitching, burning, and reassembly, these histories and environments are brought back into view. The exhibition opens on September 13, 2026, and runs through October 31, 2026.

Born in the Philippines, Augustine PAREDES spent many years living in Dubai before relocating to Germany. His practice brings together and reconfigures materials charged with postcolonial histories. These materials often appear as symbols of beauty while also carrying traces of violence. *Go Gentle Good Night* is made on a found window, extending Paredes's long-standing engagement with domestic space and his exploration of home and belonging. Here, the window becomes an in-between space, suspended between interior and exterior. Delicately painted images of flowers and birds on the glass are drawn from currency issued during the Pacific War under the occupation. Layers of piña and fragments of pearl placed across the surface likewise carry references to the colonial history of the Philippines. In *To Rose a Funeral*, outlines of roses are burned directly into fabric with incense. As the floral forms break apart and fade across the surface, beauty takes on a darker, more unsettling charge.

In *The Mouth Is the House on Fire*, this layering of history, material, and image becomes more complex. Built around one of Paredes's photographs, the work extends his ongoing reflections on power and violence. Within the image, an ikebana arrangement, a wig suggesting a human head, and a red cross resembling a target mark are brought into a tense visual relationship. Layers of lace and silk from Vietnam and piña from the Philippines are then added across the work, turning the photograph itself into a surface for material collage. An ikebana arrangement, a wig standing in for a human head, and a red cross that recalls a target mark form a charged visual constellation. Over this image, Paredes layers lace and silk from Vietnam with piña from the Philippines, turning the photograph into a surface where different materials, geographies, and histories meet.

Layering likewise serves as a working method in *Despair Is Desire Overburdened*. Paredes uses waxed thread to stitch together materials charged with regional colonial histories, following a method drawn from surgical suturing, as if suturing a wound in the hope that it might heal. Beneath overlapping layers of piña, silk, and lace sits a peeled Instax photograph, through which the shadow of a tree in bloom remains faintly visible. Layering runs throughout Paredes's practice. It takes place not only between materials, but also across personal experience and regional history. For the artist, history is a mixture of different presences, and layering becomes a way for them to coexist.

Liu's evolving practice consolidates fashion, sculpture, and painting, drawing upon Gongbi painting, Western framing, and cross-stitching. The hollow silk sculpture *Cast* takes the form of a tortoise shell, a long-standing object associated with divination in Chinese tradition. Across its surface, Liu paints a feather duster, bringing the acts of divination and cleaning into proximity. Before modern ideas of science and hygiene took hold, acts of cleaning could carry sacred or spiritual meanings in both Eastern and Western contexts. This connection also speaks to Liu's recent interest in secrets. Divination emerges from the desire to grasp what remains unknown, to anticipate the future, or to glimpse what others might be thinking, yet neither can ever be fully foreseen or controlled. The work remains suspended between knowing and not knowing, prediction and loss of control.

Bee's Knees shifts Liu's interest in latent states and the unknown toward a more bodily form. In a spring garden, bamboo shoots quietly break through the soil as bamboo bees circle and settle nearby. When stitching the silk sculpture, Liu retains the side seams associated with garment construction. The fabric draws inward along these lines, holding the form in a state of continuous tension, as if an unseen force were temporarily contained within, waiting to emerge.

The collaborative works *We Don't Talk About It Anymore I* and *II* grow out of Paredes and Liu's research into wartime sexual violence and the bodies subjected to it. Holding together life and decay, control and its loss, the works also emerge from the artists' close observation of each other's practices. Liu tends toward precision and a high degree of control over material and structure, while Paredes is drawn to the contingencies produced through processes such as burning. Their contrasting approaches gradually opened onto a shared desire to work together. Across a pair of symmetrically shaped silk sculptures, images by the two artists overlap and meet, occupying opposite ends of each form in different tonal densities. Paredes photographed lilies at various stages between bloom and decay, then laser-printed the images onto silk for Liu to paint over. The lily carries associations of purity and beauty, while in different cultural contexts flowers have also been used to refer to women subjected to violence. Liu's sword-bearing angel hovers between the sacred and the threatening, allowing beauty and cruelty to coexist. The silkworm moth, shaped by centuries of domestication and with its life cycle fully embedded within human systems of production, points to another form of violence. Together, they hold beauty and violence in continual tension. A sword-bearing angel hovers between the sacred and the threatening, while the silkworm moth evokes a species so deeply shaped by centuries of domestication that its biological life has become inseparable from human systems of production. Across these images, beauty and violence remain in constant tension.

Adam Shiu-Yang Shaw grew up in a culturally diverse family shaped by Chinese, British and Canadian backgrounds. This exhibition marks the first presentation of his work in China. The works on view stem from his long-standing attention to an oil sands region in Alberta, Canada, where he grew up. Observing industrial infrastructure and landscapes of resource extraction, Shaw breaks down and reassembles gauges, mechanical components, and architectural forms into fragmentary sculptures. *int. Gauge* borrows the visual language of instruments and measuring devices, compressing complex systems into signals that can be read and interpreted. The viewer is no longer positioned simply as an observer, but as an operator required to monitor, assess, and respond. *Surge II* takes on a more fluid and pressurised structure, suggesting a system in the process of accumulating force and remaining in motion. Stripped of their original functions, these forms appear at once as fragments of industrial infrastructure and as relics from a future whose uses can no longer be identified.

Cans (open-top) takes its form from open-top industrial waste containers. Using found objects, discarded materials, and common building materials, Shaw reconstructs a structure originally designed to collect, transport, and process waste. Once displaced from the street or industrial site and brought into the exhibition space, the familiar container no longer functions simply as a receptacle. It also makes visible the systems through which cities continually organise, move, and process the material they produce.

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2026年9月13日 – 10月31日
上海市五原路165弄4号

LINSEED很高兴地呈现三位艺术家的展览“轻拿轻放”（Gently Bruised, Softly Burned），展出刘苏（Antone LIU，b. 1999，中国辽宁）、奥古斯丁·帕雷德斯（Augustine PAREDS，b. 1994，菲律宾卡加延德奥罗）和肖晓阳（Adam Shiu-Yang SHAW，b. 1987，加拿大埃德蒙顿）的近期创作，并特别展出两件刘苏与奥古斯丁·帕雷德斯共同创作的作品。材料在展览中充当着承受与保存不同力量作用的表面：地区历史中的暴力与美在织物与图像中彼此缠绕，驯化、仪式与未知之间的张力进入雕塑，城市运转系统与工业景观被转化为可见形态。三位艺术家在离散（diasporic）的个人经历和文化背景中，从不同尺度出发，以多元材料承载对历史与环境的探索，并在不断地击碎、缝合、灼烧与重组中使之重新显现。展览于2026年9月13日开幕，并持续至10月31日。

奥古斯丁·帕雷德斯出生于菲律宾，后移居于迪拜，现生活和工作在德国。他不断收集重组承载后殖民历史意义的媒材，它们既是美的象征，也是暴力的印记。《温和地走进那个良夜》创作于一扇拾得的旧窗上。“家庭空间”是帕雷德斯创作实践中持续关注的主题，他不断尝试扩展“家”与“归属”的概念。在这里，窗户代表着一种介于内外之间的空间或状态。艺术家以柔和笔触描摹的花鸟图像，来自太平洋战争时期侵略者发行的货币；覆于玻璃之上的菠萝纤维（Piña）与珍珠碎块，同样关联着菲律宾的殖民历史。《玫瑰落葬》中的玫瑰轮廓则由香在织物上灼烧而出，其破碎与衰败显示出一种近乎残酷的诗意。

在《灼烧之口》中，这种历史、材料与图像的层叠（layering）进一步变得复杂。该作以艺术家的一件摄影作品为基础，延续其对权利与暴力的思考。画面中的花道（Ikebana）、象征人头部的假发与近似瞄准标记的红色十字，共同构成一种紧张的视觉关系。其上覆盖着来自越南的蕾丝与丝绸、来自菲律宾的菠萝纤维，照片成为承载拼贴材料的表面。

层叠同样构成《绝望是欲望的过载》的创作方法。帕雷德斯采用了一种外科缝合伤口的方式，用蜡线将多种承载地区殖民史的材料缝在一起，像是为了让伤口愈合一样，显示出修复的希望。菠萝纤维、丝绸与蕾丝层叠掩映之下，是一张经过剥离的拍立得相片，依稀可辨一株繁花绽放的树影。层叠贯穿着帕雷德斯的创作，不仅发生于材料之间，也存在于个体生命经验与地区历史之间；正如历史是一种混合物，他通过层叠使这些不同的存在得以共存。

刘苏的创作实践从工笔画、西方装裱和十字绣中汲取灵感，融合了时尚、雕塑和绘画。以绢构成的中空雕塑《卜卦》形似龟甲，而龟甲本身正是中国传统占卜中具有代表性的器物。刘在其表面画下鸡毛掸子，将占卜与清洁两种行为并置。现代科学与卫生观念建立之前，清洁在中西方都曾带有神圣或精神性的意味。这也呼应着刘近期创作中对“秘密”的关注：占卜源于人们试图理解未知、窥探他人或预知未来的愿望，而我们始终无法预见与控制。作品由此停留在知与未知、预测与失控之间。

《笋友》则将这种对于潜伏状态与未知的兴趣转向更具身体感的形式。春日园林中竹笋悄然破土，竹蜂在周围盘旋、停驻。刘苏在缝合雕塑所用的绢时保留了时装结构中的侧缝线，向内收拢的布料牵引出持续绷紧的张力，仿佛某种尚未显形的力量被暂时收束于内部，等待着发生。

帕雷德斯与刘苏的两件合作作品根植于艺术家们围绕战时性暴力与被支配的身体展开的研究，容纳着生命与衰败、控制与失控。两位艺术家在日常实践的互相观察与讨论中，萌发出共同创作的愿望——刘往往对材料和结构保持高度控制、帕雷德斯则着迷于灼烧等方式产生的偶然。形状对称的一对绢制雕塑之上，两位艺术家的图像层叠交汇，一深一浅地占据作品两端。帕雷德斯拍摄了百合从绽放到衰败的不同形态，并将照片激光打印于绢上，再由刘苏在其表面绘画。百合既象征纯洁与美，也在很多文化中被用来指代遭受暴力的女性；而刘所描绘的游移于神圣与威胁之间、使美丽与残酷共存的执剑天使，和经过千年驯化、其生命过程完全嵌入人类生产体系的蚕蛾，都暗含着美与暴力的角力。

肖晓阳在兼具华裔、英国与加拿大文化的多元家庭背景中长大，其作品在中国首次展出。本组作品源于他在加拿大艾伯塔省的成长经历中对当地一处油砂区的长期关注，他观察工业基础设施与资源开采景观，并将仪表、机械构件与建筑结构拆解、重组为片段式雕塑。《国际测量仪》借用仪表与测量装置的视觉语言，将复杂系统压缩为可被读取的信号，人也由观看者转变为需要持续监测和判断的操作者。《陡增 II》则呈现出更具流动感与压力感的结构，如同某种正在积聚、运转中的系统。脱离原有功能之后，这些形态既像工业设施的局部，也像来自未来、用途已经无法辨认的遗迹。

《敞口罐》则取自敞口式工业废料箱的形态。肖使用拾得物、废弃材料与常见建筑材料，将原本用于收纳、运输和处理废弃物的容器重新构成为雕塑。当这一熟悉的结构从街道与工业场地进入展览空间，它不再只是盛放废弃物的容器，也显露出城市如何持续组织、转移和处理自身产生的物质。