

A Trace Without A Tail

February 8 - March 12, 2025

No.4, 165 Wuyuan Road, Shanghai

LINSEED is delighted to present the group show "A Trace Without A Tail" from February 8 to March 12, 2025, featuring the latest works by a group of artists: Amy Hui LI (b.1997, Guangzhou, China), Travis MACDONALD (b.1990, New Zealand), Prae PUPITYASTAPORN (b.1981, Thailand), Shumu (b.1994, South Korea), Jesse ZUO (b.2000, Beijing, China), and ZHANG Jiechen (b.1991, Changchun, China).

As we gaze upon nature and attune ourselves to the sensations of the body, we are inevitably drawn to question both the phenomena before us and their origins. The notion of "existence" becomes multifaceted, and objects that leave traces also harbour the potential to disappear without a trace. This exhibition brings together the distinct observations and creative expressions of the artists, each offering a unique exploration of these profound inquiries. The works on view delve into the interplay between personal reflections and the memories embedded in the environment, offering a profound insight into the artists' intimate encounters with nature, land, living beings, and the human condition. The boundary between the abstract and the real becomes delicately blurred, yet the tangible remains distinct amidst the ethereal. The tranquil light that permeates the works incubates subtle dynamics, inviting the viewer into a garden of thought yet to be discovered.

Shumu's works etch countless marks into ink-covered wooden panels, embodying the physicality of "traces." Animals emerge with vitality, embodying the essence of life while appearing alert to unknown forces beyond the frame. For the artist, the distinctions between humans and animals lie primarily in language and appearance, yet they both experience pain and share emotions in profound ways.

The undulating forms that meander between living beings and the inanimate are captured in ZHANG Jiechen's sculptures. Air blown into glass shapes the formless into form, crafting substance from absence with an effortless grace. The crystal-clear surfaces ripple and expand, as if holding whispers that perpetually struggle within trapped air bubbles.

Jesse ZUO's works focus on the intimate moments between the human body and external forces. Skin absorbs the presence of the outside world, yielding to light and shadow that cascade over it. Geometric impressions, left by unseen pressures, mark the body's surface, reflecting the interaction between invisible forces and the physical form, presenting a fundamental way of perceiving existence.

The deeper connection between body and emotion finds its resonance in Amy Hui LI's creations. Fiber and oil paint pulse within a shrouded red landscape, compressing immense energy of destruction and release between threads and particles. The soft textiles do not suppress the raging storm; instead, they connect with intricate bodily functions, evoking the sense of a resolute emotion.

Similarly, a personal sense of perception is conveyed in Travis MACDONALD's works, set against the sprawling wilderness of his homeland. His pieces are veiled in misty tones, cloaking their narratives in an ethereal haze. Figures act within scenes suspended between the mundane and the absurd, blurring the boundaries between reality and memory, presence and absence, as if suspended in a dreamlike vacuum.

Prae PUPITYASTAPORN's works also encapsulate her unique perception of the external world. Plants, water, and stones serve as both a framework for intricate details and a dynamic, continuous flow. In their dreamlike hues, these elements shift and dissolve, evoking a sense of void and transformation. Through minimalist structures, her works forge connections that are both distant and deeply resonant, dissolving boundaries with an understated elegance.

About the Artist

Amy Hui LI was born in 1997 in Guangzhou, China. She obtained her BA in Fine Art from Goldsmiths, University of London in 2020, and her MA in Painting from the Royal College of Art in 2023. She currently lives and works in London. LI explores the body through her abstract visual language and the reflective self. Varying in their opacity and texture, her paintings speak of honesty, the exposed self and the brave act of being willing to be vulnerable. Her works seek to spark resonance and challenge the audience to self-reflect and face their inner self. By titling her work only in lowercase, she also expresses a sense of humility.

Her selected solo exhibitions include: "paradise lost", 2024, Unit, London. Her selected group exhibitions include: "A Trace Without A Tail", 2025, LINSEED, Shanghai; "Expanding the Boundaries of Photography", 2024, Hot Sheet, London; "Airy Disk", 2024, River Art Gallery, Taichung; "Theater of Energies", 2024, Arsenal Contemporary, New York; "Can You Afford to 'Pay' Attention?", 2024, Heart Lab, London; "Worlds Beyond", 2024, Unit, London; "Ten", 2023, Unit, London; "Summer Graduate Show", 2023, Anise Gallery, London; "London Calling", 2023, Unit, London; "Works on Paper", 2023, Thames-Side Studios, London; "Third Floor Exhibition", 2022, RCA Photography Studio, London; "Cast a Shadow", 2022, The Safehouse, London.

Travis MACDONALD was born in 1990 in Bunnythorpe, New Zealand. He obtained his BFA from Victorian College of the Arts in Melbourne in 2011. He currently lives and works in Berlin. MACDONALD'S works often feature a subdued palette and links the mundane with the absurd, crafting narratives that seem to float in an ethereal haze under minimalistic lighting. Subtle visual concepts allude to a larger, more profound context, while tender brushstrokes dissolve contrasts within the composition. The boundaries between figures and their surroundings grow fluid, creating a hazy, distorted, and melting sense of memory that resists rigid definition.



His selected solo exhibitions include: "I'll be back tomorrow", 2024, painters painting paintings, online; "fly by night", 2024, JVDW Gallery, Düsseldorf; "Rain sounds", 2024, Niagara Galleries, Melbourne. His selected group exhibitions include: "A Trace Without A Tail", 2025, LINSEED, Shanghai; "Geelong Contemporary Art Prize", 2024, Geelong Gallery, Geelong; "REALMS, a group show", 2023, JVDW Gallery, Düsseldorf; "Trance", 2023, Envy6011, Wellington; "Comfort the afflicted", 2022, Envy6011, Wellington; "Tingling honey bee", 2022, Branching Universe Gallery, Melbourne; "Postcards", 2021, Gallerie Magnus Karlsson, Stockholm; "Rain Sounds", 2020, Niagara Galleries, Melbourne; "Melbourne Comes to Sydney", 2019, Home@735, Sydney.

Prae PUPITYASTAPORN was born in 1981 in Bangkok, Thailand. She obtained her BA from King Mongkut's Institute of Technology Ladkrabang in Bangkok in 2004, and her MFA from Kunstakademie Düsseldorf in 2015. She currently lives and works in Bangkok. Drawing inspiration from the often-overlooked minutiae of everyday life, PUPITYASTAPORN constructs an illusory catalog of her material surroundings, creating a layered continuum of observation and memory. The contours of mountains, full moons, reefs, and fallen leaves possess a fluid, mercurial quality in her work, capturing shifts in emotion and environment. The artist intertwines streams of the subconscious, offering a dreamlike perspective that explores the fluidity and fragility of both personal and collective memory.

Her selected solo exhibitions include: "Art and Feast", 2023, Korea Furniture Museum, Seoul; "Imagine The Ocean", 2022, Nova Contemporary, Bangkok; "The Perfect Day for Fishing", 2019, Nova Contemporary, Bangkok. Her selected group exhibitions include: "A Trace Without A Tail", 2025, LINSEED, Shanghai; "Orbital", 2024, Nova Contemporary, Bangkok; "Welcome to the Road", 2024, John Hardy Seminyak, Bali; "How Far, How Close", 2023, Aranya Art Center, Qinhuangdao; "All is Prettier. Part II: Arrival", 2023, 100 Tonson Foundation, Bangkok; "The Blue Hour", 2023, Workplace, London; "Acquisitions | Office of Contemporary Art and Culture", 2022, National Art Gallery, Ministry of Culture, Bangkok; "HEXAGON", 2022, Nova Contemporary, Bangkok; "Last Words", 2021, ROH Projects, Jakarta; "Chronicle", 2019, Projektraum Bethanien, Berlin; "appearing unannounced", 2018, Painnale 2018, Chaing Mai; "Coincidence", 2016, Golestani Gallery, Düsseldorf.

Shumu was born in 1994 in Seoul, South Korea. She obtained her BFA in woodcut and copperplate print from the Central Academy of Fine Arts in Beijing in 2017. She currently lives and works in Seoul. Shumu focuses on animals endangered by human impact and liberates them in a tranquil virtual space through a surreal perspective. In the unconscious acts of board preparation, drying, and coloring, she delicately carves the texture of their fur—not to highlight the literal, but to evoke the profound, unspoken emotional states of these creatures. Through metaphors and dreamlike imagery, the artist creates a utopia where different species coexist in harmony, while simultaneously critiquing humanity's exploitation and discrimination of animals.

Her selected solo exhibitions include: "Tomorrow That Will Not Come", 2024, Gallery Luan & Co., Seoul; "We Are Not Different", 2022, SA Gallery, Seoul; "Nap", 2019, Gallery2U, Seoul. Her selected group exhibitions include: "A Trace Without A Tail", 2025, LINSEED, Shanghai; "Fading White", 2025, gallery hue, Seoul; "흐, 검정, BLACK", 2024, Tsutayabooks Ginzasix, Tokyo; "ME BEFORE YOU", 2023, Gallery Daisy, Jeju Island; "Be my Santa Claus", 2022, Gallery Luan&Co., Seoul; "THAT'S WHAT YOU THINK", 2022, Gallery Luan&Co., Seoul; "Laid Back Time", 2021, Gallery 2U, Seoul; "Under 200", 2020, Gallery Artsohyang, Busan; "I'll be your comfort", 2020, Gallery 2U, Seoul; "10 – 100 Happy Painting", 2020, Gallery Mac, Busan; "Under 200", 2019, Gallery Artsohyang, Busan.

Jesse ZUO was born in 2000 in Beijing, China. She obtained her MFA from the School of Visual Arts in New York in 2024. She currently lives and works in New York. ZUO's works delve into feminine essence through a monochromatic, intimate atmosphere, offering visual diaries that trace the fluid dynamics of sensation and emotion. Ordinary moments are rendered monumental, crystallized into immersive stills that hold the fleeting yet profound. Her seemingly personal depictions of distant experiences evoke a quiet tension between physicality, strength, and liberation, unfolding like whispered self-reflections in the stillness of time.

Her selected solo exhibitions include: "My Safe Place: Warmth of the Light and Shadow", 2024, LATITUDE Gallery, New York. Her selected group exhibitions include: "A Trace Without A Tail", 2025, LINSEED, Shanghai; "Here's Looking at You", 2025, Plato Gallery, New York; "Lagacy", 2024, PLATO Gallery, New York; " 'Upstairs' " Group Show, 2024, Moosey, Norwich; "Chapter II", 2024, sobering, Paris; "NIGHT SWIMMING: New American Paintings 2024 Summer Review", 2024, Steven Zevitas Gallery, Boston; "Fresh Faces 2024", 2024, Abigail Ogilvy Gallery, Los Angeles; "Best of Soft Times", 2024, Soft Times Gallery, San Francisco; "Bodywork", 2024, La Luz de Jesus, Los Angeles; "Best of 2023", 2024, Soft Times Gallery, San Francisco; "Crimson Tide", 2024, Soft Times Gallery, San Francisco.

ZHANG Jiechen was born in 1991 in Changchun, China. She obtained her BA from the LuXun Academy of Fine Arts in 2014, and her MA in Contemporary Art Practice from the Royal College of Art in 2018. She currently lives and works in Shanghai. ZHANG's practice revolves around the interplay amidst environment, human and language, where exploratory narratives are employed to express permeation between relationships. Her work simulates a perpetual state of swaying by creating particular repetitive moments and takes circulation as the essence of things. These in-pair works are in a state of perpetual similarity, waiting for correspondences triggered by the viewer's sight.

Her selected solo exhibitions include: "If you're happy and you know it, stomp your feet", 2025, CUSP., Hangzhou; "Uninterrupted Conversations", 2023, Organnhaus, Chongqing. Her selected group exhibitions include: "A Trace Without A Tail", 2025, LINSEED, Shanghai; "Mundane Weavers", 2024, LABELHOOD HOUSE, Shanghai; "Open M", 2023, MEWS, Chengdu; "Amorphous", 2023, Moqi Glass lab, Chengdu; "Care Manifesto", 2023, CUSP., Hangzhou; "Map of Dusk", 2023, LITCHI, Shanghai; "The Oncoming secret home", 2021, Modern Art Museum, Shanghai; "Things with an edge", 2020, The Shouter, Shanghai; "Blind Vacancy", 2019, Yard Gallery, Shanghai; "The Lucian Freud Cave Rescue", 2018, The Flying Dutchman, London; "Whipped up", 2018, Kunstraum Gallery, London.



无踪之迹

2025年2月8日至3月12日
上海市五原路165弄4号

LINSEED很高兴呈现群展“无踪之迹” (A Trace Without A Tail)，展出艺术家李慧 (b.1997, 中国广州)、特拉维斯·麦克唐纳 (b.1990, 新西兰)、普拉·皮亚斯塔普恩 (b.1981, 泰国)、Shumu (b.1994, 韩国)、左晨霄 (b.2000, 中国北京)、张洁晨 (b.1991, 中国长春) 的作品。展览将于2025年2月8日开幕，并持续至3月12日。

远眺自然、感受身体的过程中，人们不禁对现象与起源发问。“存在”的形式不再单一，留下痕迹的物体，也有销声匿迹的潜力。本次展览呈现来自不同角度的观察与创作，聚焦个人思绪与环境记忆的交融，同时寄托着艺术家对自然、土地、生物、身体以及生活的私密感知。虚与实的边界近似模糊，飘渺之间的具象依然明了，作品中的静谧光线孵化着未知的动态，邀请观者进入无踪的园林，探寻隐秘的痕迹。

Shumu的作品在被墨迹覆盖的木板上刻画难以计数的条痕，呈现出物理意义上的“迹”。动物们以鲜活的姿态诉说“生”的力量，又仿佛警惕着画面外的未知因素。在艺术家的认知中，所有动物与人类的差异大抵存在于语言和外表，同时，它们和人类一样感受痛苦、分享情感。

在生命体与非生物间蜿蜒游走的形态，被凝固在张洁晨的雕塑之中。吹出空气支撑玻璃的造型，以“无”“塑”“有”，自然而自在。晶莹的表面四处延展起伏，注入其中的密语呼之欲出，却又永久挣扎在气泡之间。

捕捉身体与外物间的亲密时刻，左晨霄画面中的肌肤接受外物的吸入和光影的垂落，来自不同方向的作用力在身体上留下几何形状的印迹。源于别处的无形力量与人体发生反应，呈现一种觉察存在的基本方式。

对于身体和情感更为内在的牵连，在李慧的作品中萦绕交织。纤维与油彩在红色的朦胧中起伏，丝缕颗粒之间浓缩着破坏与释放的巨大能量。柔软的织物并未抑制汹涌的风暴，而又勾连起慎密的独特身体机能，饱含决绝的气息。

同样表达着个人化的感知，特拉维斯·麦克唐纳以其故土的自然辽阔为背景。他的作品常常充盈着漫布雾气的色调，仿佛为叙事蒙上一层薄纱。人物在不同场景中的行为往往处于日常与荒诞的真空中，真实的界限与记忆若隐若现。

普拉·皮亚斯塔普恩的画面中也传承载着她对外部世界的独特认知。草木水石既是容纳细节的构架，又是活跃的连接体，在梦境般的色彩间置换虚无。她的画作在极简的结构中，建立了带有距离感，却又打破界限的联结。

关于艺术家

李慧 (Amy Hui Li) 1997年出生于中国广州，于2020年获得伦敦大学金史密斯学院 (Goldsmiths, University of London) 纯艺术学士学位，并于2023年获得英国皇家艺术学院 (Royal College of Art) 绘画艺术硕士学位，目前生活工作于伦敦。李慧通过抽象的视觉语言与自我反思，深入探索身体的奥秘。她的作品在不透明度与质感上变化多端，诉说着诚实、暴露的自我，以及勇敢面对脆弱的力量。李的创作旨在引发共鸣，激励观众进行深刻的自我反思，直面内心的真实自我。她以全小写字母命名作品，也表达了对谦逊的独特理解。

其近期个展包括：“paradise lost”，2024，Unit，伦敦。其近期群展包括：“无踪之迹”，2025，LINSEED，上海；“Expanding the Boundaries of Photography”，2024，Hot Sheet，伦敦；“Airy Disk”，2024，大河美术，台中；“Theater of Energies”，2024，Arsenal Contemporary，纽约；“Can You Afford to 'Pay' Attention?”，2024，Heart Lab，伦敦；“Worlds Beyond”，2023，Unit，伦敦；“Ten”，2023，Unit，伦敦；“Summer Graduate Show”，2023，Anise Gallery，伦敦；“London Calling”，2023，Unit，伦敦；“Works on Paper”，2023，Thames-Side Studios，伦敦；“Third Floor Exhibition”，2022，RCA Photography Studio，伦敦；“Cast a Shadow”，2022，The Safehouse，伦敦。

特拉维斯·麦克唐纳 (Travis MACDONALD) 1990年出生于新西兰班尼索普，于2011年获得墨尔本维多利亚艺术学院 (Victorian College of the Arts) 绘画艺术学士学位，目前生活工作于柏林。麦克唐纳的作品通常采用柔和的色调将日常与荒诞相联，简约光线下的叙事似乎悬浮于朦胧之中，却又通过视觉概念暗示着更宏大的背景。轻柔的笔触稀释了画面中不同元素的对立，人物与场景的边界不再坚硬，呈现出一种模糊、扭曲并且消融的记忆。

其近期个展包括：“I'll be back tomorrow”，2024，painters painting paintings，线上；“fly by night”，2024，JVDW Gallery，杜塞尔多夫；“Rain sounds”，2024，Niagara Galleries，墨尔本。其近期群展包括：“无踪之迹”，2025，LINSEED，上海；“Geelong Contemporary Art Prize”，2024，Geelong Gallery，吉朗；“REALMS, a group show”，2023，JVDW Gallery，杜塞尔多夫；“Trance”，2023，Envy6011，惠灵顿；“Comfort the afflicted”，Envy6011，惠灵顿；“Tingling honey bee”，2022，Branching Universe Gallery，墨尔本；“Postcards”，2021，Gallerie Magnus Karlsson，斯德哥尔摩；



“Rain Sounds”, 2020, Niagara Galleries, 墨尔本; “Melbourne Comes to Sydney”, 2019, Home@735, 悉尼。

普拉·皮亚斯塔普恩 (Prae PUPITYASTAPORN) 1981年出生于泰国曼谷, 2004年毕业于泰国先皇理工大学 (King Mongkut's Institute of Technology Ladkrabang) 获学士学位, 并于2015年于杜塞尔多夫艺术学院 (Kunstakademie Düsseldorf) 获硕士学位, 目前生活工作于曼谷。皮亚斯塔普恩从日常被忽视的细枝末节中汲取灵感, 为她周围的物质环境建立了一个虚幻的目录, 创造出层层叠叠的观察和记忆的连续体。山峦、满月、礁石和落叶的轮廓在她的作品中具有水银泻地般的能力, 储存着情感和环境的變化。艺术家将潜意识的溪流交织在一起, 以梦幻般的视角洞察个人和共享记忆的流动性和脆弱性。

其近期个展包括: “Art and Feast”, 2023, 韩国家具博物馆, 首尔; “Imagine The Ocean”, 2022, Nova Contemporary, 曼谷; “The Perfect Day for Fishing”, 2019, Nova Contemporary, 曼谷。其近期群展包括: “无踪之迹”, 2025, LINSEED, 上海; “Orbital”, 2024, Nova Contemporary, 曼谷; “Welcome to the Road”, 2024, John Hardy Seminyak, 巴厘岛; “相去几何”, 2023, 阿那亚艺术中心, 秦皇岛; “All is Prettier. Part II: Arrival”, 2023, 100 Tonson Foundation, 曼谷; “The Blue Hour”, 2023, Workplace, 伦敦; “Acquisitions | Office of Contemporary Art and Culture”, 2022, 泰国国家美术馆、泰国文化部, 曼谷; “HEXAGON”, 2022, Nova Contemporary, 曼谷; “Last Words”, 2021, ROH Projects, 雅加达; “Chronicle”, 2019, Projektraum Bethanien, 柏林; “appearing unannounced”, 2018, Painnale 2018, 清迈; “Coincidence”, 2016, Golestani Gallery, 杜塞尔多夫。

Shumu 1994年出生于韩国首尔, 于2017年获得中央美术学院木刻与铜板艺术学士学位, 目前生活工作于首尔。Shumu关注受人类影响而濒临消亡的动物, 并通过超现实的视角让它们在一个宁谧的虚拟空间得以解放。在制版、晾干、着色的无意识过程中, 她精心雕琢动物的毛发, 但并非凸显具象, 而是尝试刻画动物们难以言说的心境。艺术家借用隐喻和梦境般的场景, 创造一处不同物种和谐相生的乌托邦, 同时批判人类对动物的剥削与歧视。

其近期个展包括: “Tomorrow That Will Not Come”, 2024, Gallery Luan & Co., 首尔; “We Are Not Different”, 2022, SA Gallery, 首尔; “Nap”, 2019, Gallery2U, 首尔。其近期群展包括: “无踪之迹”, 2025, LINSEED, 上海; “Fading White”, 2025, gallery hue, 首尔; “玄, 감정, BLACK”, 2024, Tsutayabooks Ginzasix, 东京; “ME BEFORE YOU”, 2023, Gallery Daisy, 济州岛; “Be my Santa Claus”, 2022, Gallery Luan&Co., 首尔; “THAT'S WHAT YOU THINK”, 2022, Gallery Luan&Co., 首尔; “Laid Back Time”, 2021, Gallery 2U, Seoul; “Under 200”, 2020, Gallery Artsohyang, 釜山; “I'll be your comfort”, 2020, Gallery 2U, 首尔; “10 - 100 Happy Painting”, 2020, Gallery Mac, 釜山; “Under 200”, 2019, Gallery Artsohyang, 釜山。

左晨霄 (Jesse ZUO) 2000年出生于中国北京, 于2024年获得纽约视觉艺术学院 (School of Visual Arts) 硕士学位, 目前生活工作于纽约。左晨霄的作品在单色调的隐秘氛围之中探索女性特质, 犹如日记的视觉表达记录着感官与情感的动态, 将细腻的日常事件化为纪念碑式的定格, 捕捉着沉浸式的瞬间。艺术家看似个人化的异国经历描绘, 在静谧间激发身体、力量与自由的张力, 又仿佛沉浸时刻的自我低语。

其近期个展包括: “我的自在所栖: 光与影的温度”, 2024, LATITUDE Gallery, 纽约。其近期群展包括: “无踪之迹”, 2025, LINSEED, 上海; “Here's Looking at You”, 2025, Plato Gallery, 纽约; “Legacy”, 2024, PLATO Gallery, 纽约; “'Upstairs' Group Show”, 2024, Moosey, 诺维奇; “Chapter II”, 2024, sobering, 巴黎; “NIGHT SWIMMING: New American Paintings 2024 Summer Review”, 2024, Steven Zevitas Gallery, 波士顿; “Fresh Faces 2024”, 2024, Abigail Ogilvy Gallery, 洛杉矶; “Best of Soft Times”, 2024, Soft Times Gallery, 旧金山; “Bodywork”, 2024, La Luz de Jesus, 洛杉矶; “Best of 2023”, 2023, Soft Times Gallery, 旧金山; “Crimson Tide”, 2023, 2023, Soft Times Gallery, 旧金山。

张洁晨 (ZHANG Jiechen) 1991年出生于中国长春, 于2014年获得鲁迅美术学院学士学位, 并于2018年获得英国皇家艺术学院 (Royal College of Art) 当代艺术实践专业硕士学位, 目前生活工作于上海。张洁晨的创作关注环境、人、语言的相互作用, 用探索性叙事来表达不同关系中的彼此渗透。她的作品经常通过创造一个特殊的重复时刻来模拟永动的摇摆状态, 并视这种状态为事物被真正描述的样貌。这些成对出现的作品处于一种永恒的相似性中, 等待观众的视线来触发彼此之间的对应往返。

其近期个展包括: “如果感到快乐你就跺跺脚”, 2025, 卡斯普多特, 杭州; “不被打断的对话”, 2023, 器空间, 重庆。其近期群展包括: “无踪之迹”, 2025, LINSEED, 上海; “缕织由微处”, 蕾虎之家, 上海; “Open M”, 2023, MEWS马厩, 成都; “无定形Amorphous”, 2023, 没器玻璃实验室, 成都; “关怀宣言”, 2023, 卡斯普多特, 杭州; “暮色的地图”, 2023, LITCHI, 上海; “正在到来的秘密家庭”, 2021, 艺仓美术馆, 上海; “有边的物件”, 2020, 修道院公寓, 上海; “空盲”, 2019, 雅巢画廊, 上海; “The Lucian Freud Cave Rescue”, 2018, The Flying Dutchman, 伦敦; “Whipped up”, 2018, Kunstraum Gallery, 伦敦。

