

Moment of Flowers

May 17 - July 5, 2025

No.4, 165 Wuyuan Road, Shanghai

LINSEED is thrilled to present "Moment of Flowers", a solo exhibition by Asami SHOJI (b. 1988, Japan), opening on 17 May 2025. The exhibition features the artist's latest works, spanning painting, sculpture, and video, including her pieces recently shown at the Museum of Contemporary Art Tokyo.

Protruding interspersedly from cracks of the wooden floor or from the seamless white wall, faux flowers, mid-bloom, hand-painted by the artist strewn around the gallery space. The feeling of warmth capturing the vivid "moment of flowers" in vibrant hues is soon undermined with a sense of futility under their acrylic texture: the more vitally we grasp at life, the more acutely we feel its falsity in the absence of decay. In Shoji's seemingly childish tropes, love does not culminate in resolution but is entangled in a poignantly enduring duel with transience.

The ghostly bodies on the brink of dissolution waltz with skeletal memento mori, while their loose, unembellished contours rupturing the flow of color are drawn quickly and bluntly as if Shoji were trying to catch the nightmarish flashes of a dream. Recurring motifs like medusa, plush bears, soaring birds, ... drift in her date-named fragmented vignettes yet not as fixed allegories in a linear story but as fleeting echoes captured in the material play between the smooth and the viscous: fluid on glass, diluted pigments over dense underlayers.

Shoji's surfaces bear the tactile history of their making. Thin washes of color dissolve into the ground, leaving behind faint stains like afterimages; dense impasto ridges fracture under scrutiny, revealing earlier strokes buried beneath. The effect is one of pentimento, a kind of archaeology of gesture, where each layer whispers of decisions made and then obscured, existing as something perpetually receding. Paralleling with the slippage in the material's own resistances, the repetitions of motifs hover between intention and accident: Are these shapes the artist's conscious refrain, or traces of an unconscious pattern?

One provoking visual refrain in her latest paintings is the prone figure, lying leftward, in the foreground propped against distant mountain ranges. Taking on new resonance following Shoji's year in Georgia in 2022, the vastness of the Caucasus Mountains, as well as the mountainous views from her hometown, seeps into her work's spatial and perspectival composition. The uncanny depth lends the image a sense of duality: is this body resting in a landscape, or is the landscape itself the contents of its dreaming mind? The closed or averted eyes compound this duality, transforming the prone figure into a cipher: both conscious subject and unconscious author of its own representation.

Oscillating between presence and dissolution, conscious and unconscious, Shoji's work embodies the eternal displacement where the part (a gesture, a color, a shape, a flower) comes to substitute for an ever-receding whole. "To paint is to give form to what cannot be seen, to imagine sounds that cannot be heard, and to appeal to the cutaneous senses regardless of not being able to touch them," Shoji iterates. "Moment of Flowers" does not lament transiency so much as dwell intimately within it, finding strange resonance in futility's quiet embrace.

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 selected solo exhibitions include: "Moment of Flowers", 2025, LINSEED, Shanghai (upcoming); "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; "From Tbilisi with Love", 2022-23, DECAMERON, Tokyo; "Tomorrow's Unseen Mythologies", 2021, gallery21yo-j, Tokyo; "Diagram of the Mud", 2018, Cale, Tokyo; "During a Night", 2017, Tokyo Wonder Site, Tokyo. Her selected group exhibitions include: 2025, Mori Art Museum, Tokyo (upcoming); "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; "PLURAL BODY/IES", 2025, Tokyo Arts and Space, Tokyo; "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", Curated by Kim Sunhee and Tsubaki Reiko, Gana Art Center, Seoul; "Gestures of Resistance", 2023, LINSEED in collaboration with A.I., London; "50 seconds", 2023, soda, Yebisu International Festival For Art & Alternative Visions 2023, Tokyo Photographic Art Museum, Tokyo; "Eyes of the wind Vol.1", 2022, Obscura, Tbilisi; "The Way of Paintings", 2022, SOMPO Museum of Art, Tokyo; "Tokyo Wonder Wall 2015", 2015, Museum of Contemporary Art (MOT), Tokyo; "The 18th Taro Okamoto Memorial Award for Contemporary Art", 2015, Taro Okamoto Museum of Art, Kanagawa.



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花的瞬间

2025年5月17日至7月5日

上海市五原路165弄4号

LINSEED很高兴地呈现庄司朝美 (Asami SHOJI, b.1988, 日本) 在中国的首次个展“花的瞬间”，展览将于2025年5月17日开幕，持续至7月5日。此次展览将带来艺术家包含绘画、雕塑与影像在内的一系列最新创作，同时，画廊二楼空间也将开放阅览部分庄司近期于东京都现代美术馆所展出的作品。

从地板的缝隙里或是无暇的白墙上伸出，艺术家新近创作的玫瑰雕塑散落在展览空间内。然而在明丽的色调中所捕捉的花的生命瞬间好像很快就被雕塑本身材料带来的徒劳感所削弱：有些东西越是生动倒越是让人感到不会衰败的不朽假象。在庄司的作品中，爱似乎并非童话般的归宿，而是纠缠在与消逝的持久对决中：即将烟灭的幽灵般的躯体与似乎正在消逝的骷髅缠绵绵。

这些人物不加过度的轮廓线条就像是庄司要抓住梦中一闪而过的预兆般地快速勾勒而出。在她以日期命名，像梦境碎片般展开的作品中，反复出现的图案：美杜莎、毛绒熊、飞鸟……相比起作为线性的叙事中留下的故事韵脚，它们也更像是庄司在光滑与黏腻的质感之间想要抓住的瞬间：她的创作始于如玻璃等平滑的表面，发展至布面作品，她先涂刷厚厚的基底再从上层稀释的颜料中捕捉浮现的形状。

庄司作品中创作的痕迹如同激起触觉般清晰：稀薄的颜料晕染于画面留下如渍迹般的残影；厚重的颜料凝结出的脊线轻轻断裂露出过去的痕迹。充满修改、覆盖的画面 (pentimento) 像是一种手势的考古学，每一层都在低声诉说着那些似乎已经脱口而出，而又极力掩盖的——越是感觉到接近却越是无法抵达。从介质的流溢与阻力中浮现出的重复图案，既像是不可或缺又像是某种补丁，让人怀疑这究竟有多少是她有意的偏爱又有多少是无意的痕迹。

在她的新作品中，时常出现一个在画面前景中倚躺的人物，背对着远处的山脉。艺术家2022年在格鲁吉亚生活了一年，连绵不绝的高加索山脉和层叠起伏的东瀛景色似乎在她画面里的空间中发出回响。这些作品中引入的透视深度赋予了画面一种双重性：景致究竟是画中人物所置身的处境，还是躺倚着的主角脑海里的景象。ta们眼神闪避或是干脆闭上了眼睛，不邀请也不拒绝，这些躺倚着的人物像是庄司绘画的密钥：既是被有意描绘的对象，又是所描绘对象的无意作者。

摇摆在出现与消解、有意识与无意识之间，庄司的作品驻扎在了越想抵达就越是无法触及的不安之上：一个痕迹、一个颜色、一个图案或一朵花提醒着却又和解着那些永远“看不见的东西，听不见的声音，无法触摸的皮肤知觉”。“花的瞬间”并不是关于无法逃离的消逝的挽歌，在对消逝的挣扎中找到了某种亲密的关系，在对徒劳的拥抱中找到了某种奇特的联结。

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：“Moment of Flowers”，2025，LINSEED，上海 (upcoming)；“October, Much Ado About Nothing”，2024，Semiose，巴黎；“稀人说”，2024，Independent Art Fair with LINSEED，纽约；“a Gait Without Foot”，2023，gallery21yo-j，东京；“From Tbilisi with Love”，2022-23，DECAMERON，东京；“Tomorrow's Unseen Mythologies”，2021，gallery21yo-j，东京；“Diagram of the Mud”，2018，Cale，东京；“During a Night”，2017，Tokyo Wonder Site，东京。其近期群展包括：2025，Mori Art Museum，东京 (upcoming)；“Elizabeth Glaessner, Asami Shoji, Oda Iselin Sonderland”，2025，François Ghebaly，纽约；“I See My Body In Your Eyes”，2025，Frieze LA with LINSEED，洛杉矶；“PLURAL BODY/IES”，2025，Tokyo Arts and Space，东京；“MOT ANNUAL 2024: on the imagined terrain”，2024，东京都现代美术馆，东京；“100年后艺术节”，2024，100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；“Yearning for Vision”，2023，冈本太郎美术馆 (神奈川)，足利市立美术馆 (栃木)，久留米市美术馆 (福岡)；“50秒”，2023，soda，惠比寿国际影像艺术祭2023，东京都写真美术馆，东京；“Eyes of the wind Vol.1”，2022，Obscura，第比利斯；“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。

