

# SPURS GALLERY

## **Ye Linghan: Alone or Together**

**May 24–July 6, 2025**

**Gallery II & III | SPURS Gallery, D-06, 2 Jiuxianqiao RD.N, Chaoyang, Beijing**

On the occasion of its 20th anniversary, SPURS Gallery is pleased to inaugurate its newly renovated space with Ye Linghan's solo exhibition *Yi, Alone or Together*. This marks the artist's third solo exhibition at the gallery and follows his 2024 solo show *Yi · Alice* at the Hyogo Prefectural Museum of Art in Japan. Opening on May 24, 2025, in Gallery II & III, the exhibition will feature more than ten new paintings, including the monumental 10-meter-long work *Yi, Phantom, the Nine* (2024–2025).

Ye Linghan began developing the *Yi* series following a formative visit to Dunhuang in 2023. In the dim light of the caves, the densely adorned domes evoked for him the fleeting faces encountered in everyday life. This experience prompted the artist to begin collecting screenshots from friends—captured images from social media, short videos, e-commerce, and news platforms. These digital fragments became the raw material for a new series of “data portraits,” capturing not only individuals but also the traces of their interactions within the digital sphere. In this way, Ye offers an extended reflection on presence and relationality in the age of post-internet image circulation.

The exhibition remains on view through July 6, 2025.

### **About the artist**

Born in 1985 in Zhejiang, China, Ye Linghan graduated from the China Academy of Art in 2009, and currently lives and works in Shanghai.

In 2016, inspired by the documentary “Homo Sapiens,” Ye set the most famous early human ancestor, “Lucy,” as the implicit protagonist of his series, expressing his discussions of technology, futuristic aesthetics, and the history of art through a variety of mediums. His works exhibit distinctly the aesthetics of the post-Internet age. Ye extensively collects materials on the web through screenshots—conceiving the concept of “working from screen” —and uses digital manipulation to create works with these images. “LUCY” thus adapted a kaleidoscopic presentation: the fragmented, warping, and dazzling visuals respond to the society of spectacle in the digital age. Seven years later, in “Yi · Alice,” Ye turns his source of information and images to the phones of those around him. Engaging with a yin-yang cosmic philosophy and distinctive Oriental elements, Ye transforms these materials into an exploration of post-Internet societal living and relationships.

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Ye Linghan's recent solo exhibitions include "Yi, Alone or Together," SPURS Gallery, Beijing (2025); "Yi · Alice," Hyogo Prefectural Museum of Art, Kobe (2024); "From Disappearance to Disappearance," HdM Gallery, Paris (2022); "Lucy Finale: Cyber Sketching, Recommended for You, Maximalism," SPURS Gallery, Beijing (2021); "Lucy Episode 3: Replication," HdM Gallery, London (2018); "Lucy Episode 2: Dance, Tattoo, Data Carnival," Boers-Li Gallery, Beijing (2018); "Lucy Episode 1: Lucy Lucy," Vanguard Gallery, Shanghai (2018). His works have been included in major group exhibitions, including "Life After Life," HOW Art Museum, Shanghai (2024); "Bordercrossing: Possibilities and Interactions," Yuz Museum, Shanghai (2023); First Beijing Biennial, Beijing (2022); 2017 Shenzhen & Hong Kong Bi-city Biennale of Urbanism\Architecture, Shenzhen (2017); "Degeneration," OCT Contemporary Art Terminal, Shanghai (2014).