

Ten Concrete Moments

April 11 - May 30, 2026

No. 4 - 165 Wuyuan Rd, Shanghai

LINSEED is pleased to present *Ten Concrete Moments*, the third solo exhibition by ZHENG Zhilin (b.1991, Guangdong, China) with the gallery. The exhibition brings together a new group of paintings on canvas and paper that explore the quiet tension of time suspended between stillness and movement. It opens on April 11, 2026 and runs through May 30.

Where the undulating rhythms, theatrical lighting and lissome, billowing bodies of Zheng's earlier paintings may evoke spotlit scenes on stage, the works in *Ten Concrete Moments* unfold like extended long takes from a film lingering on the subtleties of embodied experiences. At the centre of the exhibition is the nearly two-metre *Petrichor*, in which the silhouettes of the variously poised figures recall the shape of Henri Matisse's figural papercuts. Echoing the olfactory cue experience by its title, the figures, thought quiet and nearly motionless, seem nevertheless alert to their corporeal senses: every inch of their skin and muscle appears attuned to the fleeting sensations from the surroundings, as if relishing the elusive world enveloping them.

In his 1967 book *What Is Cinema?*, film theorist André Bazin reflects on the relationship between characters and their cinematic surroundings – how camera language and mis-en-scene are often employed to mirror a character's inner life. Bazin believes that the long take, in particular, carries a kind of ethical significance: instead of steering the viewer's attention through cuts and montages, long takes leave meaning to unfold in time, over uninterrupted acts of seeing. In this sense, Zheng's paintings produce a comparable effect. Through her careful orchestration of light and space, her figures often become inseparable from the space they inhabit. In *Make a Mind Before the Tolling of a Bell*, the figure's face remains impenetrable as the arrangements around her suggest the shape of a thought forming – her skirt, skin and folds of bedsheet dissolve into one another, all becoming a mass of fluorescent green that harbours a quietly gathering drama. Yet the titular bell signals the passage of time – perhaps even pressing in. Together these cues gesture towards the prolonged oscillations that may or may not lead to a resolution.

Often appearing still and agitated at once, the delicate tensions in Zheng's paintings resemble the temporality of a film still – each composition appears to preserve a snippet from a reality that bubbles with a still fermenting momentum. In *Meditations on a Bonfire*, a figure watches a lit candle. Time seems to pause, yet his thoughts appear to drift and spread. *When the Story Lingers* captures a moment poised between reading and its completion: the shape of the reader riffs off of that of his cat, while the title points out the brevity of such a visual balance. *A Midnight Carrying by Films* adds a more pronounced sense of ambiguity. An earthworm wriggles across a creased sheet of paper, while the figure holding it looks rather indifferent, her expression hovering somewhere between absorption and a distracted daydream.

Zheng's treatment of time and space may ultimately point toward a question of presence. The artist often speaks about capturing a feeling of "being alive", and of her primary influences she has cited Mexican muralist Diego Rivera and Thomas Hart Benton, painter of the American Midwest – both were known for their depictions of ordinary lives, their epic group scenes vivid, concrete and filled with a vital corporeal agency. In Zheng's work, this attention to agency feels equally present, though more reserved in tone. *Beneath Her Gaze* pictures a girl lying on a red rooftop, facing away from another figure barely visible on the opposite side and looking off beyond the edge of the painting. Could her glance suggest aversion, boredom, or simply at ease in the moment? The painting offers no clear answer. What it does convey instead is a strong sense of "being there". In each of these scenes of brief pauses, Zheng's paintings seem to provide an affirmation of existence itself – an articulation of our tott immersion in the present.

Text by Yuwen Jiang

About the Artist:

ZHENG Zhilin was born in 1991 in Guangdong, China, and currently lives and works in Guangzhou. She graduated from the Guangzhou Academy of Fine Arts, where she received her BFA in 2014 and MFA in Painting in 2017. Fascinated with distorted and deviated perspectives, Zheng's work enthralls the viewer with a vivid tableau unfolded by the strong tension between the imaginative space and eccentric body. While preoccupied with an alternative expression, oscillating between solidity and fluidity, of the power in the self-sustained body, her painting presents an intricate interplay between the eyes and the object. Through her subtle rendering of light and the omnipresent wandering eyes, Zheng's work traverses between the eternal and the ephemeral, exploring the individual's relationship with its surroundings.

Her recent solo exhibitions: "Ten Concrete Moments", 2026, LINSEED, Shanghai; "Moving", 2024, LINSEED, Shanghai; "illuminated standstill", ZONAMACO, 2023, LINSEED, Mexico City; "Pedesis", 2022, LINSEED, Shanghai. Her recent group exhibitions include: "Back to Basics", 2025, LINSEED, Shanghai; "Hang Over Shanghai 2025", 2025, with LINSEED, Shanghai; "Vitalisms", 2025, The Institute of Contemporary Arts at NYU Shanghai, Shanghai; Basel Social Club, 2025, Basel; "I See My Body In Your Eyes", 2025, Frieze LA with LINSEED, Los Angeles; "Deli Dali", 2024, Galerie Marguo, Paris; "Gestures of Resistance", 2023, LINSEED in collaboration with A.I., London; "X Museum Triennial 2023: Home Is Where the Haunt Is", 2023, X Museum, Beijing; "NEW/NOW", 2023, ART SG with LINSEED, Singapore; "Watch the Fire from the Shore", 2021, LINSEED, Shanghai.



郑芝琳：十个凝结片段

2026年4月11日 – 5月30日

上海市五原路165弄4号

LINSEED欣然呈现郑芝琳 (b.1991, 中国广东) 在画廊的第三次个展“十个凝结片段”。此展览围绕时间与动态张力的探索，将集中呈现她2026年最新创作的一系列丙烯和颜彩绘画。展览将于2026年4月11日开幕，并持续至5月30日。

如果说郑芝琳以往作品中翻涌流动的韵律、戏剧性的光线和流动而轻盈的身体像一幕舞台剧，此次展出的新作，则更像一段缓缓延展的长镜头，捕捉着微妙细腻的具身经验。在展览中心的大画幅的作品《雨后尘土的气息》的人物肢体舒展，剪影有如马蒂斯剪纸人物。像标题中提到的嗅觉线索一样，这些趋于静止的人物仿佛充满了敏锐的感受力：每一寸皮肤、每一块肌肉都好像在接收、体察那些稍纵即逝的知觉。

电影理论家安德烈·巴赞在《电影是什么》(1967) 中多次提到镜头语言、场景调度对人物内心世界的映射。巴赞认为电影中的长镜头具有一种伦理意义，它们避免通过剪辑强行引导观众，而是让人物的心理状态得以在空间关系中显影，将意义的生成交还给观看本身。在这一意义上，郑芝琳的绘画也呈现出类似的结构——她借由光线与画面的组织，使人物的沉默与所处的空间彼此映照。《大钟响起，在做决定之前》中，主人公面容难以捉摸，环绕她的环境却好像暗示着一种思维的形状。在画面中，她的裙摆、皮肤与床单在氤氲的绿光中融化成黏稠的一团。我们看到一种徐徐展开的戏剧性，标题的钟声却提示着我们时间的存在，甚至紧迫。这些安静的线索共同暗示着思维与决策间的漫长的摇摆。

如此亦动亦静的朦胧张力给郑芝琳的画面赋予了电影静帧般的时间性——它们仿佛各自存取了时间中的一个切片，而围绕这些“凝结的片段”的是仍在持续发酵的世界。《对篝火的迷思》中，画中人物凝视着一支燃烧的蜡烛：时间停留在这刻，他的思绪却好像在光线昏暗的空间内持续地蔓延。《看完最后一页》则描绘了一个悬置在阅读与结束之间的画面：猫咪和阅读者的动作形成了某种视觉的互文；而标题则指出了这种平衡的短暂。《电影支撑起午夜的睡眠》则多了一种模棱两可的中间状态：一只蚯蚓爬过一张折叠的纸片，画中人物则好像不以为然，其难以揣摩的神情徘徊在沉浸与出神之间。

这种对时间与空间的处理，最终指向的或许是一种主体性。艺术家常常提到她的画尝试捕捉一种“活人感”，并尤其欣赏20世纪初墨西哥的壁画家迭戈·里维拉和美国西部画家托马斯·哈特·本顿 (Thomas Hart Benton) ——二者都擅长描绘普通人，他们笔下史诗般的群像生动具体、充满身体的力量感。这种对“活人”状态的关注，在郑芝琳的作品中以更内敛的方式体现。《当俯瞰时》描绘了红色的屋顶上一位看向画外的少女，趴在对侧依稀可见的另一位人物身边。她撇开的眼神是不屑、无聊，还是单纯地沉浸在当下？我们不得而知。唯一让人确信的是清晰的“在场”。在这些片刻的停顿中，郑芝琳的画面好像一种对存在的确认，是对当下经验的精准捕捉。

文/姜郁雯

关于艺术家

郑芝琳1991年出生于中国广东，分别于2014年和2017年获得广州美术学院的油画学士学位和硕士学位，目前生活工作于广州。充满着变形、偏移与错位，郑芝琳的画面上演着这些极端的空间与身体之间的角力。她的作品在表达一种摇摆于凝滞感与流动性之间的身体力量的同时，也玩味地呈现出观看与对象之间错综复杂的相互作用。在细腻的光线变化处理与无所不在的移动视角之间，郑芝琳的画面似乎来回穿梭于永恒与短暂的两极，也在这过程中不断探索着个体与更大语境之间的矛盾与和解。

其近期个展包括：“十个凝结片段”，2026，LINSEED，上海；“感动”，2024，LINSEED，上海；“闪烁的悬停”，ZONAMACO 当代艺术博览会，2023，LINSEED，墨西哥城；“浮游，流转，弥散”，2022，LINSEED，上海。其近期群展包括：“如常”，2025，LINSEED，上海；Hang Over Shanghai，2025，上海；“生力”，2025，上海纽约大学当代艺术中心，上海；巴塞尔社交俱乐部，2025，巴塞尔；“我在你眼里看到了我自己”，2025，Frieze LA弗里兹洛杉矶艺术博览会，LINSEED，洛杉矶；“Deli Dali”，2024，Galerie Marguo，巴黎；“推手”，2023，LINSEED in collaboration with A.I.，伦敦；“X美术馆三年展2023：萦绕之所”，2023，X美术馆，北京；“NEW/NOW”，2023，ART SG 新加坡艺博会，LINSEED，新加坡；“隔岸观火”，2021，LINSEED，上海。

