

Paris Internationale 2026**Don Gallery | Booth B1.08****Floating Beings**

Don Gallery is pleased to announce its fourth participation in Paris Internationale, taking place from October 19–24, 2026, where it will present a duo project, Floating Beings - by artists **LIN Shan** and **Luc Ming YAN** at Booth B1.08.

Departing from a clearly defined narrative, the project takes shape as a perceptual structure that gradually unfolds. Living beings, plants, and drifting fields of color draw close, intersect, linger, and continually shift across the pictorial space. The works of LIN Shan and Luc Ming YAN share a certain lightness and instability. The “beings” that inhabit their paintings are not representations of the visible world, but presences that seem to emerge somewhere between nature, allegory, and psychological experience. Soft and elusive, they occasionally reveal moments of humor and intimacy, while remaining accompanied by an unease that resists articulation.

LIN Shan's paintings possess an almost humid softness. Flowers, foliage, and natural landscapes draw close, intertwine, and grow into one another, forming complex and subtle relationships between intimacy and restraint. Nature is never merely a backdrop; it gradually becomes an extension of the body and of emotion. Rather than depicting desire directly, LIN allows the “characters” within her paintings to inhabit particular bodily gestures. Through leaning, stretching, lingering, and withdrawing, they reveal the vulnerability, solitude, and sense of displacement that accompany the individual's encounter with reality. Expansive horizons and illusionistic spaces reminiscent of Surrealism further widen the distance between reality and perception, allowing a subtle yet persistent sense of disequilibrium to linger beneath the paintings' soft surfaces.

Luc Ming YAN, meanwhile, has long moved along the threshold between abstraction and figuration, constructing visual worlds that remain unfinished and continually in the process of becoming. Cats, mythological figures, and mutated creatures drift through fields of color, contours, and rapid brushstrokes, as though they have only just taken shape and are already on the verge of dissolving. Images no longer assume fixed identities, but resemble temporary constellations of life: migrating, escaping, and mutating, they retain their uncertainty through an ongoing process of emergence and dispersal.

The beings that drift across their paintings move restlessly between reality and imagination, body and nature, formation and dissolution. They resist being fully named, nor do they need to be anchored to any fixed meaning. Perhaps it is precisely within this state of incompleteness and instability that the image moves beyond the mere representation of reality, allowing a certain spirit to emerge from life in its continual becoming and flux.

巴黎国际艺博会 2026

东画廊 | 展位 B1.08

有生则灵

东画廊欣然宣布将于 2026 年 10 月 19 日- 24 日第四次参展巴黎国际艺博会，并于 B1.08 展位呈现艺术家**林山**与**吕克明·严**的双人项目《有生则灵》。

此次项目并不试图建立一条明确的叙事线索，而更接近一种缓慢展开的感知结构。生灵、植物与漂浮的色块在画面中彼此靠近、交错、停留，又不断游移；林山与吕克明·严的作品共享着某种轻盈而不稳定的气息。那些被描绘的“生灵”并非现实世界的再现，而更像是从自然、寓言与心理经验之间生长出来的存在。它们柔软、游离，偶尔显露出幽默与亲昵，却又始终伴随着一种难以被言明的不安。

林山的绘画具有一种近乎潮湿的柔软感。花朵、枝叶与自然景观彼此靠近、缠绕、生长，在亲密与含蓄之间形成复杂而微妙的关系。自然并非单纯的背景，而逐渐成为身体与情绪的延伸。她鲜少描绘欲望本身，而是让画面中的“角色”以某种身体姿态存在，在依偎、伸展、停驻与回避之间，显露出个体面对现实时的脆弱、孤独与无所安放。近似超现实主义的空旷地平线与错觉空间，则进一步拉开现实与感知之间的距离，使柔软的表象之下始终潜伏着轻微而持续的失衡。

吕克明·严则长期游走于抽象与具象的边界，在绘画中构建一种尚未完成、仍在不断生成的视觉图景。猫、神话角色与变异的生物穿行于色块、轮廓与快速笔触之间，仿佛刚刚形成，又即将消散。形象因此不再具有固定的身份，而更接近某种暂时聚合的生命：它们迁徙、逃逸、变异，在不断生成与消散的过程中保持着自身的不确定性。

《有生则灵》中那些漂浮于画面中的生灵，在现实与想象、身体与自然、成形与消散之间不断游移。它们无法被彻底命名，也不必被安放于某种确定的意义之中。或许正是在这种未完成与不稳定之中，图像由此不再止于对现实的指涉，于不断生成与流变的生命形态之间，自有灵性生发。