

Paris Internationale 2026 | 展位 B3.06

碎遇而安

2026 年 10 月 19 日 - 10 月 24 日

187-189 Quai de Valmy

LINSEED 欣然宣布参加第十二届Paris Internationale，于展位B3.06带来群展“碎遇而安”，呈现刘苏（Antone LIU, b. 1999, 辽宁）、安吉维尔·帕迪利亚（Angyvir PADILLA, b.1987, 加拉加斯）、香农·德莱尼·瑞安（Shannon Delaney RYAN, b.1995, 费城）三位艺术家的最新绘画、装置和雕塑作品。记忆的碎片飘散在生活中的各处，既有形又无形，虽然留下了痕迹，却又无从找寻。纵使尽力拼凑、缝补，散落的回忆再也无法聚合成事物的原状。在现实和虚构的交汇处，三位艺术家用跨越文化的视角，提示着完整和局部的落差，并从片段中各自诠释着完整的含义。

在最新的绢本装置中，刘苏以更为复杂的结构，探索秘密的边界。他将柔韧的绢打湿、塑形、晾干，再以一针一线，将散落的结构缝合起来。那些错综复杂的拼接形态，似乎暗示着花瓶的碎裂和重组，而那些对于未必能够复原的关系的隐喻也从中显现：碎片重新聚拢，却不再是原来的模样；秘密深深潜藏，只是在最接近破碎的时刻才显露出自己的轮廓。刘苏亦常常以双关的方式将意义展开，在轻盈的面料上，他借用十字绣的针法，手绘出老虎机中奖时的图案——三个相同的符号并置，像某种意外降临的惊喜；而三个原点本身又构成了一串省略号，惊喜与沉默，像是涌到嘴边的话语又被咽下，那些无从言说的秘密也随之落空。

香农·德莱尼·瑞安常常让画面以寻常的物件为中心，任由想象、现实、记忆与梦境将其层层包裹。对她而言，绘画与雕塑是一个有机的整体，不可分割。她用陶土捏制出小屋、蜡烛、面具、小马、钥匙等不同形态，它们的表面保留着凹凸的指印，而暖灰色的肌理则温和地折射着光影。接着，塑像每一处细微的反射，又被瑞安以画笔捕捉，最终形成如炼金术图谱般神秘的气质。瑞安曾经在剧院工作，因此在她的绘画里，这些寻常物件成为“戏剧”的主角。在画面中，它们的轮廓泛起微光，显得神圣、宁静而不可言说。瑞安以有限的物件搭建出一个自成一体的世界，让那些看似静止的形象，暗暗牵引着记忆与想象的流动。

安吉维尔·帕迪利亚的创作与她在委内瑞拉的家庭记忆紧密相连。祖母位于埃尔蒂格雷（El Tigre）的老宅，在帕迪利亚的综合媒介创作下成为了回忆的化身：植物碎散在百叶窗缝隙，房子空荡的角落唤起温暖的旧时光；庭院内的粉红风铃木温柔而高大，它的一束细小的枝桠和祖母常穿的高跟鞋，被帕迪利亚铸造成透明的玻璃，定格了淡淡的思念。在《那些看似无关紧要，却始终存在的东西》中，帕迪利亚将梦境化作有形：淡蓝色的细沙铺洒于地面，而来自照片中儿时的玩具化作半透明的复制品，它们被沙子轻轻托起，像梦的结晶般轻轻飘浮，使人在怅然之中又感到一丝温暖。

“碎遇而安”试图从一个跨越文化的语境出发，重新审视碎片如何在失序与重组之间获得新的形态。这些创作并不以复原一个完整的过去为终点。相反，片段在新的关系中彼此相依，不必完整，亦能安然存在。

关于艺术家

刘苏

1999年生于中国辽宁，2021年毕业于北京服装学院服装设计专业，现于法兰克福造型艺术学院（Hochschule für Bildende Künste—Städelschule）威廉·德·罗伊（Willem De Rooij）工作室深造，目前生活工作于法兰克福。刘苏的艺术实践根植于跨文化叙事与设计制造史的对话，通过研究与创作揭示世界观感知的不稳定性与范式迁徙。他擅于在动态演进的路径中捕捉微妙关联，以举重若轻的幽默感，在似是而非之间营造虚实交织的体验场域。刘苏以精密的工艺将寻常物件转化为手工锻造的表演性界面，探索不可见性与日常性的相遇时刻——当认知的裂隙被伪饰的完美表面撬动，既定感知范式便面临温柔的爆破。

其近期个展包括：“哎呦，哎呦”，2026，巴塞尔艺术展香港展会，LINSEED，香港；“四眼井”，2025，啥空间，杭州；“Antone Liu in Temple”，2024，Temple，奥芬巴赫；“Skin, Participatory Art, Intimacy Series”，2021，昆山杜克大学人文研究中心，苏州。其近期群展包括：“轻拿轻放”，2026，LINSEED，上海；巴塞尔社交俱乐部，2026，LINSEED，巴塞尔；“城中有座山”，2025，杭州博物馆，杭州；“四位艺术家步入一间酒吧”，2025，Constellations，华沙；“夜巡”，2025，LINSEED，上海；“Quivering Bloom”，2025，Stichting Perdu，阿姆斯特丹；Open Studio，2024，HIAP Gallery Augusta，赫尔辛基；“Playing in the Dark: Side B”，2024，Uncharted Collective，釜山双年展，釜山；“Hairpin Beneath”，2024，TROPEZ，柏林；“The Sound of Defiance”，2024，Paludo S. Antonio Bridge Rio Dei Giadini，威尼斯；“cā biān”，2024，Hafenplatz 1-3，奥芬巴赫；“Rundgang Städelsschule”，2024，法兰克福。2026年他获得2027届ars viva奖的候选提名。

香农·德莱尼·瑞恩 (Shannon Delaney RYAN)

1995年出生于美国费城，2018年于费城艺术大学 (University of the Arts) 获插画艺术学士学位。现生活并工作于费城。瑞恩是一位以混合媒介进行创作的绘画艺术家，通过版画、绘画及雕塑等多种媒介与技法，在作品中留下手工痕迹，营造出富有生活气息的色彩与肌理。为了深入探索作品的物质性，她常以自己制作的陶土雕塑为创作参照，有时将雕塑拍摄并转印至作品表面，使其与其他媒介产生如炼金术般的融合。瑞恩的创作受到魔幻现实主义、象征主义及古代器物的启发，通过戏剧性的方式重构记忆与梦境，探索那些由人们亲手制作或代代传承的物件，如何在其创造者与拥有者离世之后，依然持续影响现实。

艺术家近期个展包括：“Incarnations”，2026，82 Parris，波特兰；“Unusual Victories”，2026，Fairmount House，费城；“Removing the Groundpiece”，2023，Fairmount House，费城。其主要群展包括：Paris Internationale, 2026, with LINSEED, 巴黎；“On Cloth”，2025，Mineral Osaka，大阪；“Swamp: At Home in Muck and Mire”，2023，The Store，费城；“All Together Now”，2022，Icebox Project Space，费城；“Lifting off into the Sun”，2021，Satellite Art Club，纽约；“High Spirits 2”，2020，Fairmount House，费城；“High Spirits”，2020，Fairmount House，费城；“Millennium Oblivion”，2018，University of the Arts，费城。

安吉维尔·帕迪利亚 (Angyvir PADILLA)

1987年出生于委内瑞拉加拉加斯。2009年于加拉加斯PROdiseño设计学院获视觉传达硕士学位，2012年于布鲁塞尔皇家美术学院 (ARBA) 获公共空间艺术学士学位，2015年于布鲁塞尔拉坎布尔国立视觉艺术学院 (ENSAV La Cambre) 获雕塑硕士学位，2018年于布鲁塞尔LUCA艺术学院获纯艺术硕士学位。现生活和作品于布鲁塞尔。帕迪利亚的艺术实践邀请观众重新审视我们所栖居的空间。通过探索记忆如何在身体中得以承载与体现，在内在性与超越性之间的往复过程中，过往的痕迹不断渗入延续至今的当下。她所营造的环境改变了我们感知现实的方式，当观众的在场参与其中并形成对话时，由此感受到的他者性也揭示了其创作的核心。

其近期个展包括：“Una mirada que lo abarca todo”，2025，Fred&Ferry Gallery，安特卫普；“Casas Muertas”，2024，驻留项目成果展，M Leuven Museum，鲁汶；“Whispering Floors, Trembling Breaths”，2024，Kunstverein Friedrichshafen，腓特烈港；“Virgy’s Boutique”，2023，JAP vitrine，布鲁塞尔；“La ola que vino de lejos”，2022，Frac Grand-Large，敦刻尔克；“From there”，2022，to here and elsewhere，Krasj festival，尼诺弗。其主要群展包括：Paris Internationale, 2026, LINSEED, 巴黎；“The Wall of She”，2026，Gallery Sofie Van de Velde，安特卫普；“Embracing Grounds”，2026，Insitu Gallery，巴黎；“Aussi loin qu’ici”，2025，比利时犹太博物馆及 Art et Marges Museum，布鲁塞尔；“¿Habitar el cuerpo?”，2025，Sorondo Projects，巴塞罗那；“Ties That Bind”，2024，萨格勒布当代艺术博物馆，萨格勒布；“All our yesterday’s”，2023，与Lili Dujourie及Sophie Nys共同参展，IKOB museum；“Urban Odysseys”，2023，Fiminco Foundation，巴黎；“Coming people 2020”，2021，Friends of S.M.A.K prize，根特市立当代艺术博物馆 (S.M.A.K.)，根特。

Paris Internationale 2026 | Booth B3.06***The Order of Fragments***

October 19-24, 2026

187–189 Quai de Valmy

LINSEED is pleased to participate in the 12th edition of Paris Internationale, presenting the group exhibition, *The Order of Fragments*, at Booth B3.06, featuring recent paintings, installations, and sculptures by Antone LIU (b. 1999, Liaoning), Angyvir PADILLA (b. 1987, Caracas), and Shannon Delaney RYAN (b. 1995, Philadelphia). Fragments of memory scatter throughout everyday life, tangible and intangible. They leave traces, yet remain elusive. No matter how hard we try to piece them together or mend what has been broken, scattered memories can never fully return to their original form. At the intersection of reality and fiction, the three artists approach fragmentation from cross-cultural perspectives, revealing the gap between the whole and its parts, while each offers their own interpretation of wholeness.

In his latest silk installations, Antone LIU explores the boundaries of secrecy through increasingly complex structures. LIU dampens the silk, shapes it, and lets it dry, then stitches the scattered parts together, one stitch at a time. These intricate configurations evoke a broken vase being carefully pieced back together, while also alluding to relationships that may never be fully restored: fragments come together again, yet no longer retain their original form; secrets remain deeply concealed, revealing their contours only at the moment they come closest to breaking apart. LIU often unfolds meaning through double entendres. Through ink painting on silk, LIU recreates the appearance of cross-stitch embroidery, rendering the winning combination of a slot machine: three identical symbols aligned side by side, like an unexpected stroke of luck. Yet the three circles also form an ellipsis, evoking a moment suspended between surprise and uncertainty, between what is spoken and what remains in silence. It is as though words rising to the lips are swallowed back, leaving unspoken secrets to dissolve into nothing.

Shannon Delaney Ryan often places ordinary objects at the center of her compositions, allowing imagination, reality, memory, and dreams to envelop them in layers. For Ryan, painting and sculpture form an organic whole, inseparable from one another. She hand-shapes clay into small houses, candles, masks, ponies, keys, and other forms. Their surfaces retain the indentations of fingerprints, while their warm grey textures gently reflect light and shadow. Ryan then captures the subtle reflections on each sculpture with her brush, lending the resulting paintings a mysterious quality reminiscent of alchemical diagrams. Having previously worked in theatre, Ryan casts these ordinary objects as the protagonists of a “drama” in her paintings. Their contours seem to glow faintly on the canvas, appearing sacred, serene, and ineffable. With a limited repertoire of objects, Ryan constructs a self-contained world, allowing these seemingly still forms to quietly set memory and imagination in motion.

Angyvir PADILLA's practice is deeply intertwined with memories of her family in Venezuela. Her grandmother's old house in El Tigre becomes a vessel of memory through PADILLA's mixed-media practice: plants scatter through the shutters, while the empty corners of the house evoke the warmth of days gone by; the Apamate tree in the courtyard stands tall and gentle, while a small branch from the tree and a pair of high heels often worn by her grandmother are cast in transparent glass, preserving a quiet sense of longing. In *LO QUE NO PARECE IMPORTANTE PERO QUE SIEMPRE ESTA AHI*, PADILLA gives tangible form to dreams—pale blue sand spreads across the floor, while translucent replicas of childhood toys drawn from photographs are gently cradled by the sand, floating like crystallized fragments of dreams. A sense of wistfulness lingers, softened by a trace of warmth.

The Order of Fragments takes a cross-cultural perspective to reconsider how fragments assume new forms between disorder and reassembly. These works do not seek to restore a complete past. Instead, scattered pieces find new ways of existing alongside one another through newly formed relationships, discovering a sense of ease in their incompleteness.

About Artists

Antone LIU was born in 1999 in Liaoning, China. He obtained his BA in Fashion Design from the Beijing Institute of Fashion Technology in 2021, and is currently pursuing his Meisterschüler in the

class of Willem De Rooij at Städelschule in Frankfurt am Main. He currently lives and works in Frankfurt am Main. Deeply invested in transcultural narratives and the history of design and manufacturing, his research and works tickle the precariousness and shifts in the perceptions of worldviews. Liu repeatedly deliberates and finds unexpected intersections among these evolving paths. His works capture liminal intersections within evolving trajectories, constructing specious experiential fields where humor becomes a Trojan horse for cognitive intervention. LIU creates performative surfaces with handcrafted practice, and gentle detonations of perceptual norms occur when cracks in reality's cosmetic surface are pried open by the crowbar of precision craftsmanship.

His selected solo exhibitions include: "Well, well", 2026, Art Basel Hong Kong with LINSEED, Hong Kong; "Four Apertures", 2025, Schein Space, Hangzhou; "Antone Liu in Temple", 2024, Temple, Offenbach; "Skin, Participatory Art, Intimacy Series", 2021, Duke Kunshan University Humanities Research Center, Suzhou. His selected group exhibitions include: "Gently Bruised, Softly Burned", 2026, LINSEED, Shanghai; Basel Social Club, 2026, with LINSEED, Basel; A Mountain Within the City", Hangzhou Museum, Hangzhou; "Four Artists Walk Into A Bar", 2025, Contellations, Warsaw; "Nocturnal Animals", 2025, LINSEED, Shanghai; "Quivering Bloom", 2025, Stichting Perdu, Amsterdam; Open Studio, 2024, HIAP Gallery Augusta, Helsinki; "Playing in the Dark: Side B", 2024, Uncharted Collective, Busan Biennale, Busan; "Hairpin Beneath", 2024, TROPEZ, Berlin; "The Sound of Defiance", 2024, Paludo S. Antonio Bridge Rio Dei Giadini, Venice; "cā biān", 2024, Hafenplatz 1-3, Offenbach; "Rundgang Städelschule", 2024, Frankfurt am Main. He was included in the shortlist of ars viva Prize 2027.

Shannon Delaney RYAN was born in 1995 in Philadelphia, USA. She received a Bachelor of Arts in illustration from the University of the Arts in Philadelphia in 2018. She lives and works in Philadelphia. Ryan is a mixed media painter whose hand impressions, and lived-in palettes and textures are created through various methods of printmaking, painting, and sculpture. For a deeper material understanding of the work, she references clay sculptures she builds which are sometimes photographed and transferred onto a surface where it alchemically merges with other mediums. Taking influence from magical realism, symbolism and ancient artifacts, her work functions as a theatrical reconstruction of memories and dreams and objects made and inherited which hold power over reality when we are no longer here.

Her selected solo exhibitions include: "Incarnations", 2026, 82 Parris, Portland; "Unusual Victories", 2026, Fairmount House, Philadelphia; "Removing the Groundpiece", 2023, Fairmount House, Philadelphia. Her selected group exhibitions include: Paris Internationale, 2026, with LINSEED, Paris; "On Cloth", 2025, Mineral Osaka, Osaka; "Swamp: At Home in Muck and Mire", 2023, The Store, Philadelphia; "All Together Now", 2022, Icebox Project Space, Philadelphia; "Lifting off into the Sun", 2021, Satellite Art Club, Brooklyn, NY; "High Spirits 2", 2020, Fairmount House, Philadelphia; "High Spirits", 2020, Fairmount House, Philadelphia; "Millennium Oblivion", 2018, University of the Arts, Philadelphia.

Angyvir PADILLA was born in 1987 in Caracas, Venezuela. She received a Master's degree in Visual Communication from PROdiseño Graphic Design School in Caracas in 2009, a Bachelor's degree in Art in Public Space from ARBA in Brussels in 2012, a Master's degree in Sculpture from ENSAV La Cambre in 2015, and a Master's degree in Fine Arts from LUCA School of Arts in Brussels in 2018. Padilla currently lives and works in Brussels. In her practice, she invites us to take a closer look at the places we inhabit. By examining how we embody memory, she proposes that, in the journey between immanence and transcendence, the traces of our past seep into a persistent present. The environments Padilla creates alter our perception of reality. As our presence enters into the dialogue, the sense of otherness we encounter reveals the essence of her work.

Her recent solo exhibitions included: "Una mirada que lo abarca todo", 2025, Fred&Ferry Gallery, Antwerpen; "Casas Muertas", 2024, end of residency presentation, M Leuven Museum, Leuven; "Whispering Floors, Trembling Breaths", 2024, Kunstverein Friedrichshafen, Friedrichshafen; "Virgy's Boutique", 2023, JAP vitrine, Brussels; "La ola que vino de lejos", 2022, Frac Grand-Large, Dunkerque; "From there", 2022, to here and elsewhere, Krasj festival, Ninove. Her selected group exhibition include: Paris Internationale, 2026, with LINSEED, Paris; "he Wall of She", 2026, Gallery Sofie Van de Velde, Antwerp; "Embracing Grounds", 2026, Insitu Gallery, Paris; "Aussi loin qu'ici", 2025, The Jewish Museum of Belgium and Art et Marges Museum, Brussels; "¿Habitar el cuerpo?", 2025, Sorondo Projects, Barcelona; "Ties That Bind", 2024, Museum of Contemporary Art, Zagreb; "All our yesterday's", 2023, with Lili Dujourie & Sophie Nys, IKOB museum; "Urban Odysseys", 2023, Fimincio Foundation, Paris; "Coming people 2020", 2021, Friends of S.M.A.K prize, S.M.A.K museum, Ghent.