

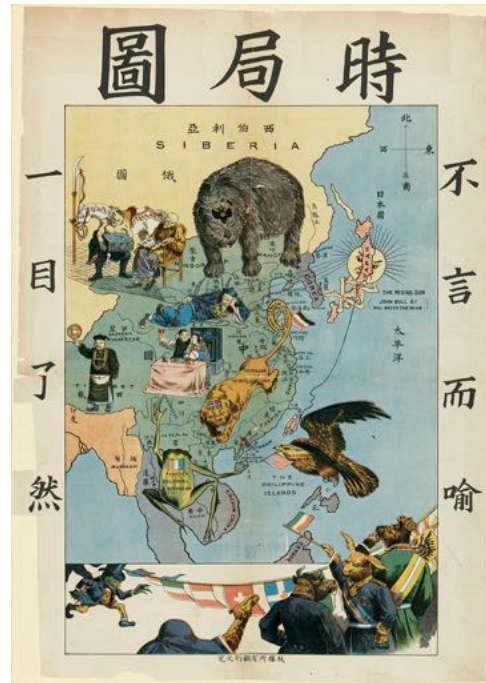
**Lin Aojie: Playing it Safe in 2023, Praying for Wealth in 2024**

Opening Reception : 7 Sep 2024, 4pm  
Duration : 7 Sep – 10 Nov 2024

Singapore, August 2024 – ShanghART Singapore is delighted to present Lin Aojie's solo exhibition "Playing it Safe in 2023, Praying for Wealth in 2024", opening 7 September 2024 at 4pm. The exhibition brings together recent works by the artist, showcasing witty insights gathered from his observations of the art industry, the society, and the world at large.



*My Global South, 2024*, iPad painting, unique, archival inkjet print mounted on aluminium, 100 x 70cm



*The Situation in the Far East, 1898*

Marking his debut exhibition in Southeast Asia, the self-proclaimed Southeast Asian artist (Lin is based in Guangzhou) was inspired to adapt the iconic political cartoon "The Situation in the Far East" (时局图) with a contemporary twist to create his new iPad painting "Southeast Asia Art Scene". His distinctive style is perfectly demonstrated through the cartoon-like aesthetics, historical references, layered symbolisms, as well as reflections and observations of the art world and its relations to the wider society. These elements continue to manifest themselves across the other works in the exhibition in various forms.

As the exhibition title suggests, the works presented reflect the human condition as perceived by the artist, most notably through the pair of video works created in last and this year. A series of conversations across the two videos reveal the inner desires and the fundamentals of human nature, with "Ultimate Super Dodgy Talk" (2024) hidden within the gallery and only accessible to the ones who are brave enough to take the extra step.



*I am the Last One*, 2024, mouse painting on computer, unique, archival inkjet print mounted on aluminium, 60 x 80cm

The Chinese title “人间” roughly translates to ‘the world of mortals’, highlighting the observations of the human society from a broader perspective. However instead of positioning himself as a superior viewpoint, Lin humorously inserts himself across his works. These paintings reference various settings such as the life of an artist and the art gallery system, to the geopolitical situation, as well as the unspoken rules and power dynamics in a society.



Blessing Set, Longevity Set, Fortune Set, 2023-24,  
Mouse painting on computer, Unique, Archival inkjet print, 180 x 150cm

Conspicuously, the only works that he is absent from are the triptych depicting the Three Deities. The figures are instead surrounded by a diverse variety of motifs ranging from traditional beliefs to urban myths, forming a comprehensive image of humanity’s biggest wants through the ages. Once again showcasing Lin’s signature style, the works blend traditional references with a contemporary approach by presenting these mouse paintings akin to how traditional Chinese posters are stuck onto the walls of their homes for blessing and protection, except that they are in a commercial gallery space this time.

Threading both personal narratives and universal motifs, Lin ingeniously creates seemingly simple yet extremely layered paintings that present a multitude of ways of reading. His approach of discussing serious topics in a light-hearted manner positions himself as a unique voice in this increasingly complex and fragmented world.

### About the Artist

**Lin Aojie** was born in Guangzhou in 1986, and graduated from Guangzhou Academy of Fine Arts, Oil Painting Department in 2010. He lives in Guangzhou, currently working in Beijing and Shanghai.



Presented through video, photography, painting, text, etc., Lin Aojie's artistic practice departs from his personal experiences. The artist has a keen and delicate record of the trivial details of daily life or deliberately planned events with strongly improvisatory and humorous images, while a seemingly dispassionate tone threads the whole narrative structure. By beating around the bush he tries to question, ridicule and criticize the capitalist mode of production, artist's survival predicament and the relationship between artists and other art professionals.

Recent exhibitions include: Lin Aojie: From an Art Student to an Artist, TC101 SPACE, The Chinese University of Hong Kong, Shenzhen (2023); Tea Chat, Art Museum of Guangzhou Academy of Fine Arts, Guangzhou (2023); Semi Art Community Project: Boogie Woogie Museum, Ulsan Art Museum, Korea (2023); Lin Aojie: Ponzi Scheme, ShanghART, Beijing (2023); TAG · New Contemporary Art Exhibition - Sailing, TAG Art Museum, Qingdao (2022); Mirage or Reality, CHI K11 Art Museum, Shanghai (2021); Lin Aojie: How Do Artists Make a Living, ShanghART, Beijing (2021); Shifting Times, Moving Images IV: Lin Aojie, ShanghART, Singapore (2021); Very Natural Actions, Tai Kwun Contemporary, Hong Kong (2019); Night Tour of the Pearl River, Guangdong Museum of Art, Guangzhou (2019); The 11th Shanghai Biennale, Power Station of Art, Shanghai (2016); Hinterland Project, Times Museum, Guangzhou (2015) etc.

### About ShanghART

ShanghART Gallery was established in Shanghai in 1996. It has since grown to become one of China's most influential art institutions and a vital player in the development of contemporary art in China, working with over 60 pioneering and emerging artists, including DING Yi, LI Shan, LIN Aojie, Arin RUNGJANG, SUN Xun, Melati SURYODARMO, TANG Da Wu, Apichatpong WEERASETHAKUL, XU ZHEN®, YANG Fudong, ZENG Fanzhi, and ZHAO Renhui Robert.

ShanghART Singapore was established in 2012 as the gallery's Southeast Asia wing, located in the contemporary art cluster Gillman Barracks. The gallery's first overseas space serves as a platform to introduce Chinese contemporary art to the region while developing collaborations with Southeast Asian artists, facilitating cross-cultural dialogues and enriching artistic exchanges within the global art community.

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### ShanghART Singapore

Wednesday to Sunday, 12pm – 6pm,  
other hours by appointment only  
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GILLMAN BARRACKS