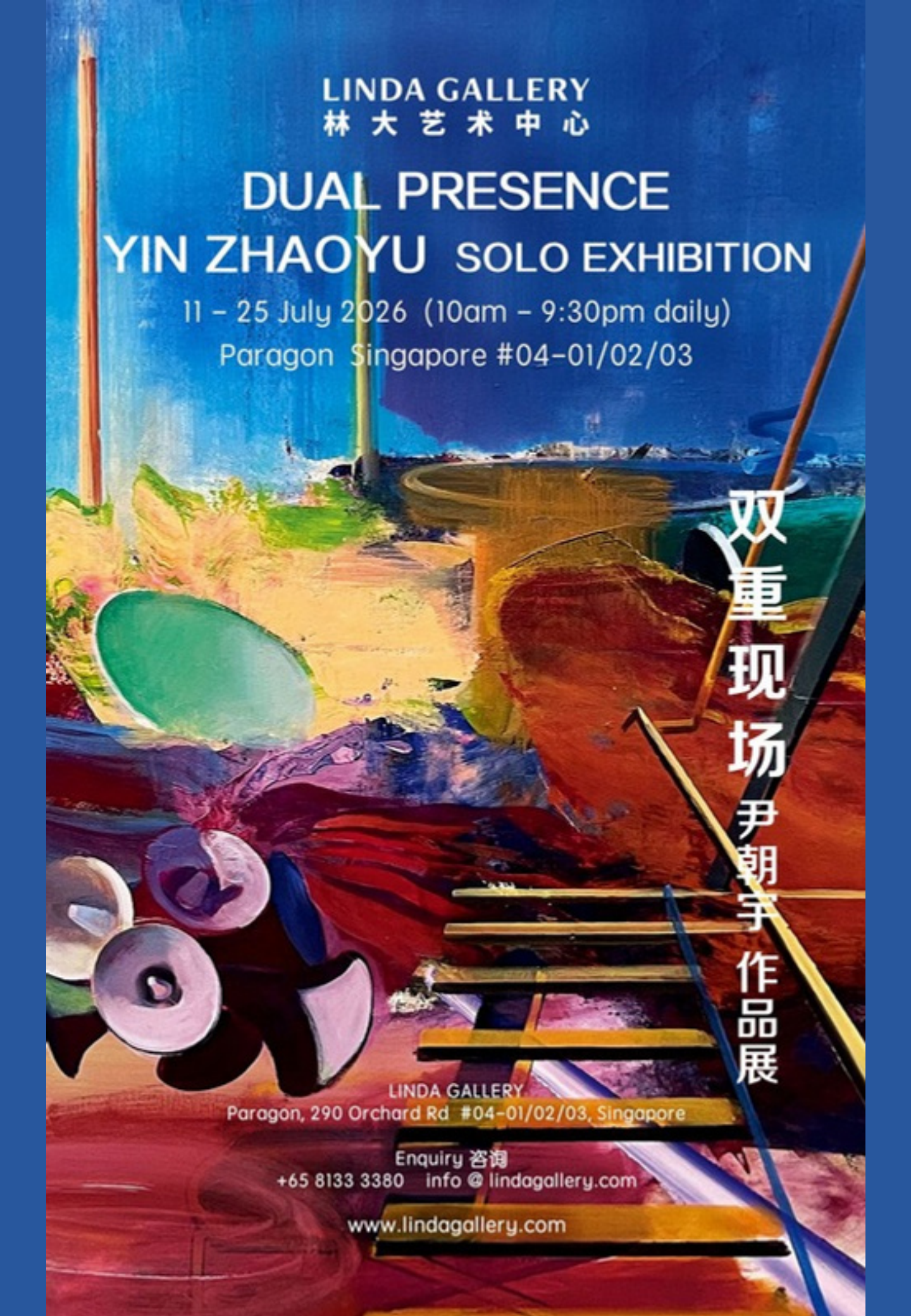




LINDA GALLERY  
林大艺术中心

# DUAL PRESENCE

## YIN ZHAOYU SOLO EXHIBITION

11 - 25 July 2026 (10am - 9:30pm daily)

Paragon Singapore #04-01/02/03

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LINDA GALLERY  
Paragon, 290 Orchard Rd #04-01/02/03, Singapore

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## 尹朝宇 Yin Zhaoyu

Yin Zhaoyu, Chinese contemporary artist born in 1977 into an artistic family in Anyang, Henan Province. He graduated from the Central Academy of Fine Arts in 2003. His works have been presented at major art events including the Shanghai Contemporary Art Fair and the Asia Art Gallery Fair, and have been featured in important solo and group exhibitions both in China and overseas. Landscape serves as the primary subject of Yin's painting. Drawing upon elements of the classical landscape traditions of Turner and Caspar David Friedrich, his work balances a sensitivity to light and colour with a sustained exploration of spiritual and emotional expression. Much of his artistic inquiry stems from an engagement with the camera as a way of seeing. Central to his practice is the structural significance of the horizon line, from which he further investigates compositional strategies such as magnified foregrounds and pictorial divisions created through devices like the "windowpane," expanding the possibilities of landscape representation.

尹朝宇，中国当代艺术家，1977年出生于河南安阳艺术世家，2003年毕业于中央美术学院。其作品先后登上“上海当代”国际博览会、亚洲专业画廊博览会等，在国内外举办重要个展与联展。尹朝宇的绘画以风景为主，融合透纳与弗里德里希的古典风景画元素，作品同时关注光色表现与精神性表达。其创作灵感源自对相机的探索。尹朝宇的作品强调“地平线”的结构性意义，并在此基础上探索近景放大、“玻璃窗”等画面分割方法。

## SOLO EXHIBITIONS (SELECTED)

- 2026 Dual Presence: Yin Zhaoyu Solo Exhibition, Linda Gallery, Singapore & Jakarta
- 2025 Together in Nowhere Land, Huimei Art Museum, Zhengzhou
- 2020 The Whispers of Mundane World, Art-L Gallery, Shanghai
- 2018 The Distant Landscape, Asia Art Center, Beijing
- 2014 Mysterious Connection, Eastation Gallery, Hong Kong
- 2010 Airport, Tang Contemporary Art, Bangkok
- 2008 Yin Zhaohui & Yin Zhaoyu Oil Painting Exhibition, Can Art Center, Beijing
- 2006 Departure, Aura Gallery, Shanghai

## GROUP EXHIBITIONS (SELECTED)

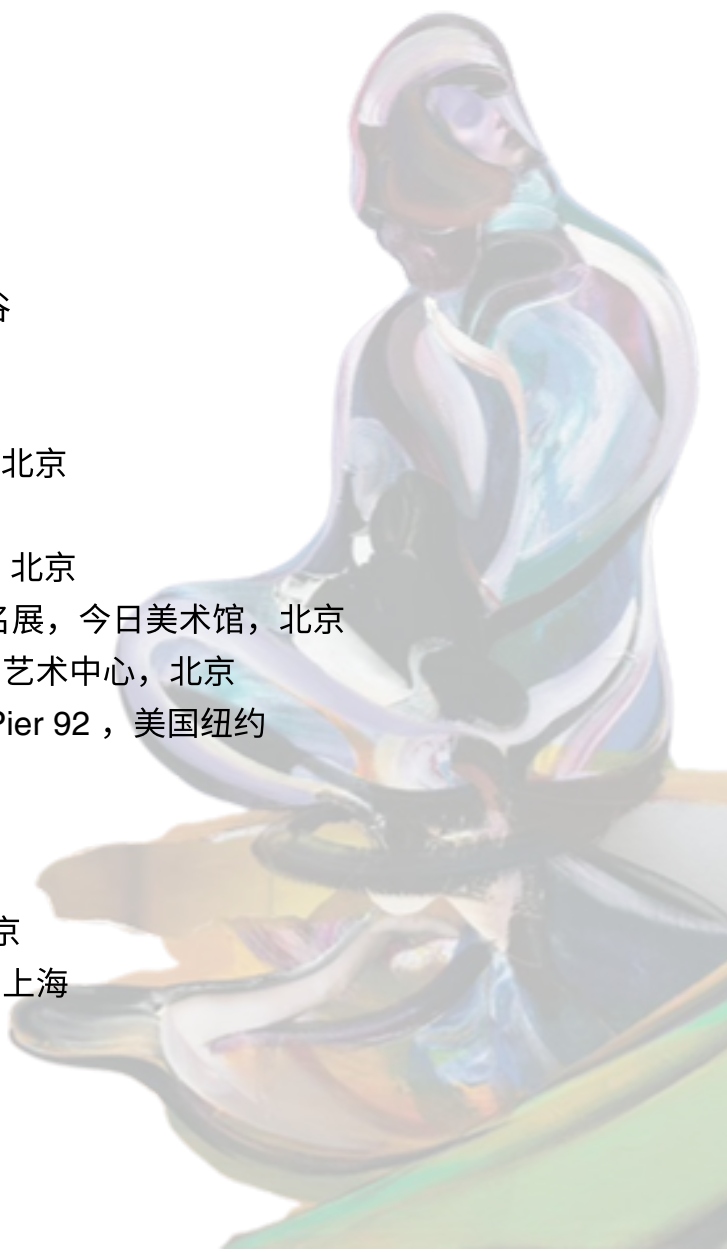
- 2025 Born in Nanyang, Nanyang City Museum, Nanyang  
Noon Dreams, Author Gallery, Beijing
- 2021 I See, Huimei Art Gallery, Zhengzhou
- 2018 Brushwork and True Feeling, Tang Contemporary Art, Bangkok
- 2017 Post-Plainness, Pu Art, Beijing
- 2010 Invisible Wings, Times Art Museum, Beijing  
CIGE 2010, China World Trade Center, Beijing  
East Street New Art Exhibition, East Street Gallery, Beijing
- 2009 CIGE 2009, China World Trade Center, Beijing
- 2008 Future Sky: Chinese Contemporary Young Artists Nomination Exhibition, Today Art Museum, Beijing  
Night Walk: Group Exhibition of Contemporary New Artists, Asia Art Center, Beijing
- 2007 ACAF New York 2007, NY City's Pier 92, New York, US  
Art Singapore 2007, Singapore  
Mental, Aura Gallery, Shanghai  
Group Exhibition, Aura Gallery, Hong Kong Art Beijing, National Agricultural Exhibition Center, Beijing  
ShContemporary, Shanghai  
CIGE, China World Trade Center, Beijing
- 2004 Colorful World, Beijing, Shanghai, Guangzhou  
Strength of Personality, Guangzhou

## 个展（选录）

- 2026 双重现场—尹朝宇个人作品展，林大艺术中心，新加坡 & 雅加达  
2025 共在吾何乡，汇美艺术馆，郑州  
2020 物的絮语，Art-L，上海  
2018 疏离之境，亚洲艺术心，北京  
2014 谜缘，东站画廊，香港  
2010 空港，当代唐人中心，曼谷  
2008 尹朝辉尹朝宇油画作品双个展，北京灿艺术中心，北京  
2006 出发，亦安画廊，上海

## 联展（选录）

- 2025 生于南阳，南阳博物馆，南阳  
昼梦集，作者画廊，北京  
2021 所见，汇美艺术馆，郑州  
2018 笔法与心迹，当代唐人中心，曼谷  
2017 后素，浦艺术，北京  
2010 隐形的翅膀，时代美术馆，北京  
CIGE 2010，北京国际贸易中心，北京  
东街新艺术展，北京，东街画廊  
2009 CIGE 2009，北京国际贸易中心，北京  
2008 未来天空 中国当代青年艺术家提名展，今日美术馆，北京  
夜行—当代新锐艺术家联展，亚洲艺术中心，北京  
2007 ACAF New York 2007 NY City's Pier 92，美国纽约  
Art Singapore 2007，新加坡  
疯狂，亦安画廊，上海  
艺术家群展，亦安画廊，香港  
Art Beijing，北京农业展览馆，北京  
上海艺术博览会国际当代艺术展，上海  
CIGE，北京国际贸易中心，北京  
2004 花花世界，北京 上海 广州  
个性力量，广州



## LINDA GALLERY

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The complexity of contemporary art often arises from the continual interaction between different systems. Within such a dynamic context, painting can no longer be understood as a mode of expression that develops along a single, fixed trajectory. Changes in environment, space, technique, modes of viewing, and points of comparison all generate new possibilities for visual experiences once taken for granted. The Yin brothers—Yin Zhaohui and Yin Zhaoyu—both begin from lived, figurative experience, yet their practices diverge along distinct paths. The former gradually translates elusive inner sensations into spiritual terrains composed of mountains, water, trees, and veils; the latter dismantles the everyday interior, transforming it into an intimate theatre constructed from objects, layers of colour, brushwork, and traces of time. Beyond the narrative of comparison often imposed on their identity as twins, their artistic journeys more meaningfully reveal the dynamic forces at work in contemporary painting today.

In his earlier works, Yin Zhaohui employed enlarged or distorted fragments of the body, fingers, and close-up perspectives to convey the taut, sensitive, and restrained emotions associated with youth. His recent shift in practice does not abandon the body as a central subject; rather, it allows the body to assume new forms within the landscape. The contours of mountains echo the curves once used to depict the human figure, trees continue his observations of living structures, while waterfalls and ponds transform emotion into movement, impact, and stillness. Rather than returning to conventional literati landscape formulas, Yin constructs a contemporary pictorial language imbued with a subtle classical sensibility without resorting to imitation. Within this framework, he situates the spiritual turbulence of modern life within a broader continuum of time and space.

Meanwhile, Yin Zhaoyu has gradually turned away from the detached gaze that once surveyed the world from a distance and redirected his attention inward. Room has become the primary site of his artistic inquiry, yet his interiors are anything but stable. They resemble spaces continually dismantled, reconstructed, and rewritten. Human figures recede, narrative dissolves, and objects such as flowerpots, tablecloths, mirrors, curtains, mannequins, and plants take center stage. These elements do not tell stories in a conventional sense; instead, they exert influence upon one another, generating a quiet dialogue that transforms the canvas into a space where reason and emotion are constantly negotiated. In recent years, his compositions have become increasingly flattened. Layers of colour appear weathered by time, while brushwork seeks new rhythms between geometric order and the sensibility of collage.

Whether viewed through their visual effect or deeper psychological dimensions, Yin Zhaohui's sharp precision and Yin Zhaoyu's imaginative lyricism stand both in contrast and in parallel. One looks outward, drawing from the landscape; the other turns inward, gathering meaning from the objects that surround him. Despite their divergent paths, both regard painting as a gradual accumulation of perception, memory, and lived spiritual experience. When their works are placed within the same space, the fluidity of painterly language naturally unsettles established modes of viewing, allowing the act of looking itself to enter a new dimension.

"A Passage Through Mountain Void: Yin Zhaohui Solo Exhibition" and "Dual Presence: Yin Zhaoyu Solo Exhibition" function as two independent yet profoundly interconnected realms. Together, they present more than sixty recent works by the artists, including oil on canvas, acrylic on canvas, ink on silk, and collages. Moving between colour and composition, the exhibitions begin with a dynamic visual experience and invite viewers to consider the resilience with which the artists continue to pursue their personal visions amid the flourishing and increasingly diverse landscape of contemporary Chinese art.

当代艺术的复杂性往往来源于各种系统之间持续发生的互动。在这种动态背景下，绘画很难再被理解为一种沿着某固定脉络发展的表达方式。环境、空间、技法、观看方式以及对照关系的变化都会使曾被视为理所当然的视觉经验产生新的可能性。尹氏兄弟二人——尹朝辉、尹朝宇——都从具象经验出发，却分别走向两条不同的道路：前者把身体里难以言明的感受，慢慢转译为山、水、树与帘幕构成的精神场域；后者则把日常室内拆解成一个由物、色层、笔触和时间痕迹组成的内在剧场。比起兄弟对照的叙事路径，他们的创作经验更多的是共同展现了当代绘画中动态的因素构成。

尹朝辉早期曾以放大或扭曲的身体局部、手指与近距离视角，呈现青春期般紧绷、敏感而克制的生命感受。近年的创作转向并非脱离身体这一母题，而是让身体在风景中改头换面。山势对应曾经刻画躯体的弧线，树木延续生命结构的观察，瀑布与水团则把情绪化为流动、冲击与停驻。他并没有简单回到传统山水的图式，而是在一种略带古意、又并不仿古的当代文人画语境里，把当代人的精神震荡安放进更深远的时空之中。

尹朝宇逐渐抛开了习惯远眺世界的冷静，转而向“内部”发展。房间成为了他艺术表达最主要的场域，但他的房间并不意味着安稳，反而像一处不断推倒、重建、再被改写的现场。人物被削弱，叙事被抽离，花盆、桌布、镜子、帘幕、模型人与植物接过了主角位置。它们并不讲故事，却彼此牵制、彼此发声，使画面成为理性与情感反复协商的地方。近年来，画面更趋平面，色层像被时间氧化，笔触则在几何秩序与拼贴感之间寻找新的呼吸。

不论是从直观的视觉效果还是更深的精神维度来看，尹朝辉的清冷锐利和尹朝宇的灵性幻想既互为对照，又独立存在，二人一个向外借景，一个向内取物，在差异化的路径之外把绘画视为感知、记忆与精神经验的慢性沉积。将他们的作品置于同一空间中，绘画性的语言流动自然而然地推动了固有秩序的打破，使“被观看”这件事本身进入新的维度。“空山行：尹朝辉个人作品展”、“双重现场：尹朝宇个人作品展”作为两个单独但内里又有无限关联的场域，分别呈现两位艺术家近年来的布面油画、布面丙烯、绢本设色、拼贴等六十余件作品，在色彩和结构之间穿梭，从动态的视觉经验出发，理解艺术家在中国当代艺术遍地开花的背景下仍坚持自我的韧性。

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## About Linda Gallery



Linda Gallery was established in 1990 in Jakarta, Indonesia and later expanded spaces in Singapore and Beijing. For over 30 years Linda Gallery has been promoting Chinese and Southeast Asian art and providing an international platform of exchange for artists, curators, collectors, and art institutions. The gallery persistently cooperates with influential and potential artists, standing with exhibitions in high qualities as well as participating in well-known art fairs, thus drawing Chinese and Southeast Asian artists ever closer to international dialogue.

林大艺术中心于1990年初创于印尼雅加达，随后在新加坡、北京增设空间，致力于推广中国和东南亚当代艺术，并在艺术家、策展人、藏家和艺术机构之间建立具有国际视野的交流对话平台。作为有影响力的当代艺术机构之一，林大艺术中心持续不懈地发掘最具前瞻性及潜力的艺术家，进行展览推广并参加全球重要博览会，以促进中国及东南亚艺术家与世界艺术舞台之间更为紧密、深广的交流。

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