

| HOMER SHEW | 邵若然 |

INTRODUCTION

Born in Chicago in 1990, Homer Shew graduated from the Bard College in 2012, and is presently based in New York City. Since 2015, he has been painting portraits of Asian Americans that are, in his father’s words, improper subjects for oil painting, exploring the social spheres of Asian Americans and how they publicly and privately navigate today’s cultural landscape. His work communicates an inextricable, contradictory link between the mainstream fantasies mapped onto Chinatowns and the perceived positionality of Asian Americans as the fastest-growing minority group in the US. Painting subjects across generations and geography, Shew’s portraits not only insert historical texture and nuance to a contemporary reckoning with the invisibility of Asians in mainstream American narratives, but also celebrate the individuals who mediate and interpret the seismic pressures that exist within Asian America.

Shew’s first exhibition in Hong Kong, *Backgrounds* in 2021, is exemplary of the artist’s painting practice. Intimate, meticulously textured and richly contextualised, the group of portraits depict Asian American faces and bodies that are charged with sincere and complex emotions, and are tangibly de-alienated. The paintings go beyond a time of intensified racial conflict, and pertain instead to contemporary human conditions in general, as Shew playfully declares that, for this series of portraits that is going to be a life-long endeavour, he would like to paint every Asian American he gets to encounter in America.

It is imperative for Shew that there is a personal, emotional or intellectual connection with his sitter. The painted faces, based on either sittings or photographs, belong to childhood friends, schoolmates, flatmates, colleagues, mentors, and newly met acquaintances. As a prolific reader, Shew also painted a number of literary figures including Hua Hsu, a tenured associate professor of English and director of American Studies at Vassar College, and staff writer at *The New Yorker*. Hsu has also won the Pulitzer Prize for his memoir *Stay True* in 2023. Before meeting Hsu in person, Shew was fascinated by his writing in *Grantland* that “mixed music and culture criticism with an amazing voice.” Shew has made a portrait also for Jia Tolentino, the author of *Trick Mirror* which interrogates the use of psychedelic drugs and growing up in Texas as a Filipino American. “Her prose is really energetic and confident.”

Fashion designer Brandon Blackwood is the “biggest celebrity” Shew has painted, who happens to be the artist’s neighbour from college. Herb Tam is the curator and director of exhibitions at the Museum of Chinese in America in New York City; Aily Nash is a curator and educator based in New York, a programmer at the New York Film Festival, also *The Brooklyn Rail*’s contributor. For Shew, a portrait is an occasion on which the artist gets to know about the individual, and raises the question: how is Asianness or Americanness defined. Acknowledging that the individuals are to an extent underrepresented, and are considered reducible to clichéd, indistinct Asian visages, Shew’s detailed and repeated depiction undoes prosopagnosia, encouraging close examinations, admiration and affection.

Contextualised in environments that are familiar and quotidian, the subjects in the paintings often appear slightly older than they are in life. Shew in this way playfully evokes the aesthetic tradition of rendering the subject wise, grand and majestic by giving it more time; in contrast to casting Asian faces and bodies into a future that is indefinite and ominous – as is the case in many science fictions, such as in *Blade Runner*, where Asian faces appear only as an exotic backdrop – Shew’s paintings anchor the subjects firmly to the moment in which discernible, graduated difference emerges from reality.

Homer Shew earned his B.A. in Visual Art from Bard College in 2012. He has exhibited paintings at the CP Project Space at SVA, New York (2019); The Hyde Park Art Center, Chicago (2015); The Silent Barn, Brooklyn (2016); and Bard College, Annandale-on-Hudson (2012). In 2021, He participated in the exhibition “Responses: Asian American Voices Resisting the Tide of Racism” at the Museum of Chinese in America, New York, in which a series of Shew’s large-scale commissioned paintings were on view. Shew has completed residencies in Chicago and Preston Ranch, WY, and was an artist-in-residence at The Millay Colony For the Arts, Austerlitz in 2021. His previous exhibitions with Kiang Malingue include solo exhibitions “Backgrounds” in 2021 and “Meanwhile” in 2023.

介紹

邵若然在1990年生於芝加哥，在2012年畢業於巴德学院，生活工作於紐約。邵若然在2015年開始創作一系列亞裔美國人的肖像作品，而他的其中一個創作動機便是其華裔父親對此種藝術創作的評價：亚裔美国人的形象不堪入画。邵若然在創作時探索亞裔美國人的社會性維度，以及這一族群在公共或私人層面探索文化地景的複雜個人經驗。他的繪畫作品強調了以下兩種集體意識之間難以解釋、矛盾的聯繫：主流社會意識對唐人街文化的幻想情結，以及亞裔美國人作為當今美國增長速度最快少數族群的社會位置認知。邵若然以來自不同代際及地區的多元人物為題創作肖像繪畫，他的作品不僅為主流美國敘事中缺失、隱形的亞裔族群添加了歷史維度及複雜性格，也關注了協調、解讀亞裔美國族群面臨的巨大壓力的獨特個體經驗。

邵若然於2021年在香港舉辦其首個亞洲個展「背景」，而這次展覽呈現了其肖像繪畫實踐的最主要特質。他在展覽中呈現的畫作既親密、細膩又帶有豐富的語境信息，描繪了多個真摯、內含複雜情感的面孔及身體，通過去一異化的方式將被排斥至背景中的人物拉回至焦點中來。這些創作於種族衝突日益惡化時期的作品並不僅考慮當下的社會危機，而是旨在探索更為廣闊的當代人類存在狀況問題。邵若然曾戲稱：為了這一長期創作系列，他想要為在美國遇到的每一位亞裔美國人繪製肖像。

對於邵若然來說，他必須要與畫作對象建立個人的、情感的或知性的聯繫。邵若然基於現場繪製過程或事先拍攝的照片描繪童年好友、校友、室友、同事、導師及新相識友人的一張張面孔。作為一名淵博的讀者，邵若然曾為許多作家繪製肖像：以邵若然多次合作的許華（音譯）為例，後者就是巴德学院文學教授，也是《纽约客》杂志的特约撰稿人。他也在2023年因其回憶錄著作贏得了當年的普利策獎。早在與許華相識前，邵若然便因他在《葛蘭特蘭德》上的寫作而著迷：「他以迷人的聲音融合了音樂和文化批評這兩個領域。」邵若然也為《哈哈鏡》的作者吉雅·托倫蒂諾繪製了肖像；後者作為一名在德克薩斯州成長的菲律賓裔美國人在書中質詢了使用精神藥物的意義，以及獨特的第三文化成長經歷。邵若然：「她的文字充滿能量，娓娓道來。」

時裝設計師布蘭登·布萊克伍德是邵若然目前為止繪製過的「最有明星特質」的人物，他們兩人在大學時期曾為舍友。另一位創作對象海布·譚（音譯）則是紐約市美國華裔美術館的策展人及展覽總監。艾莉·納什是紐約電影節的放映項目策展人，同時也是 The Brooklyn Rail 期刊的撰稿人。對於邵若然來說，繪製肖像的過程，就是去質詢亞洲性或美國性定義的過程。他意識到亞裔個體常被忽視、被扁平化處理為刻板印象，因此通過細密而反覆的筆觸解構亞裔「臉盲症」，強調深入檢視、尊重及愛慕的當代意義。

畫作中的人物往往以其生活環境為背景，散發舒適、放鬆的氣息，卻又往往看起來比其實際年齡要大。他不無戲謔意味地以此種處理方式參照傳統繪畫藝術將人物處理得更為智慧、偉大且華貴的老成繪畫方法。通過將亞裔人物的面孔及身體置於一個確切的、與年齡及時間性緊密相關的未來之中去，邵若然反思了諸如《銀翼殺手》之類的科幻文化產物對亞裔族群施加的陳腐時間維度：在諸多科幻電影及文學作品中，亞裔族群被視作是不確定且遙遠的未來的住民，但僅作為充滿異域風情的面目模糊群體出現於戲劇化敘事的背景之中。邵若然的繪畫實踐將亞裔美國人族群形象錨定於具體、確切的時刻中，檢視現實差異性在時間維度中展露的蛛絲馬跡。

邵若然在1990年生於芝加哥，在2021年畢業於巴德學院，現生活工作於紐約市。他從2015年開始創作亞裔美國人的肖像繪畫——在其華裔父親看來，亞裔美國人的形象是不堪入畫的。作為一名華裔美國人，邵若然創作的作品以獨特的族群內部視角探索重新審美化處理亞洲面孔的意義，以及去臉譜化繪畫藝術的當代意義。邵若然在2012年於巴德學院獲得視覺藝術學士學位。他曾參加以下機構舉辦的展覽：CP Project Space，視覺藝術學院，紐約（2019）；海德公園藝術中心，芝加哥（2015）；Silent Barn，布魯克林（2016），及巴德學院，哈得遜河畔安嫩代爾（2012）。在2021年，邵若然參加了紐約美國華人博物館舉辦的展覽「響應：美國亞裔抵抗種族歧視潮流的呼聲」，展出由該館委託創作的系列大型繪畫。邵若然曾在芝加哥及懷俄明州普雷斯頓牧場參加駐留項目，並於2021年參加紐約州奧斯特利茨The Millay Colony For the Arts 駐留項目。邵若然於2021年在馬凌畫廊舉辦名為「背景」的個展，並於2023年再次於馬凌畫廊舉辦個展「與此同時」。

Selected Exhibitions
精選展覽

Meanwhile
與此同時

Kiang Malingue, Hong Kong
馬凌畫廊，香港

28.10 - 02.12.2023

Kiang Malingue is pleased to present “Meanwhile”, an exhibition of Homer Shew’s recent portraits. This is the New York-based artist’s second exhibition in Hong Kong since *Backgrounds* in 2021, including a number of portraits based on the same sitter years after the first portraits were made, adding a poignant temporal dimension to the artworks. Focusing on depicting Asian Americans, Shew continues to explore the social fabric and contiguous elements of the community as individuals inside it continue to grow and change.

Shew made a portrait for Pulitzer Prize winner Hua Hsu in 2021, whom he admires as an exceptional Asian American writer. For the current exhibition, Shew created *Hua Hsu II* (2023), an organic development from the previous portrait. Hsu is seen once again donning a Hawaiian shirt — a fortuitous opportunity for Shew to fully express his liking for plants and leaves — in a relaxed, sitting pose, calmly looking away from the viewer as he is engaged in a friendly conversation. In a strange and playful way, the depiction moves away from a classic Asian American portrait that emphasises racial features to a portrayal that obfuscates the racial identity of the sitter: Hsu’s skin tone darkens under the sun and the awning shade while his hair attains a dramatic jaggedness that echoes the arboreal elements in the background, eyes lit and widened with sincerity and enthusiasm. No longer frozen in a staged pose, Hsu is here naturally integrated with his surrounding environment, at once metamorphosing into and out of the New York streetscape behind. *Hua Hsu II* shows that the writer has not changed but has for the artist become an endearing subject who goes beyond the necessity of racial descriptions.

Shew’s second portrait of Bogota-based artist Charlie Mai, among other two-timers including *Brandon Blackwood II* (2023), *Simon II* (2023) and *Chantal II* (2023), functions in the same way: Mai is, in this slightly smaller painting, wearing the same bandana and blue checkered shirt, and even the same necklaces. *Charlie Mai II* (2023) made two years after the first piece unapologetically revisits the sitter in the same look, intensifying the chiaroscuro and the expressive handling of the subject. The slender artist friend in *Charlie Mai II* directly approaches the viewer, producing under Shew’s unexpected brushwork a friendly expression that is as intent as it is languid. The inscription of “respect”, a fragment from the awning of a martial arts studio at the bottom left corner of the painting also conveys Shew’s feelings for the sitter.

Karen and Tenn Joe (2023) is the largest painting in the exhibition and a rare double portrait with two sitters. Capturing the affectionate, playful scene, Shew fully contextualises the couple by surrounding them with traffic, trees and the location of the lunch — 45th street, Queens, New York. The unmistakable focus on the faces testifies to the artist’s interest in exploring visages, and in discerning the inherently abstract and gestural within representation.

馬凌畫廊榮譽呈現「與此同時」，展出紐約藝術家邵若然新近創作的肖像作品。此次展覽描繪的部分人物也曾出現在2021年邵若然「背景」展覽作品之中。在第一幅肖像問世多年後重新為親近友人繪製肖像，邵若然的新作因而展示了一種獨特的時間維度。專注於再現亞裔美國人面貌的藝術家持續探索此特定族群的社會肌理和連結元素，觀察每個個體的成長與變化。

邵若然曾在2021年為普利策獎得主徐華繪製肖像；作為後者的忠實讀者，邵若然認為徐華是一位極為優異的亞裔美國作家。邵若然在此次「與此同時」展覽中呈現了第二幅以徐華為對象的肖像畫《徐華 II》，在前作基礎上催生有機的形象發展。徐華在新作中仍然身著夏威夷襯衫——這也讓邵若然得以肆意揮霍其繪製植物和枝葉的興趣——以放鬆且沈靜的坐姿參與一次友好的對話，注視坐在其對面的友人。這幅肖像不再忠實地反映模特的種族特徵，而是在很大程度上模糊了模特的身份：透過遮陽棚照射徐華的太陽讓他膚色黝黑；他戲劇性地蓬鬆的頭髮與背景中的植物型態相呼應；雙眼因誠摯和熱情而放大、有神——更為鬆弛自然的人物形象與紐約街景合而為一，又輕易地脫離了城市的喧囂。《徐華 II》並沒有過分強調這出色的作家在過去幾年中的外貌變化，而是展示了這一點：藝術家以愈發肆意的方式描繪其友人，而友人因此進一步脫離了種族身份敘事的制約。

邵若然為生活工作於波哥大的藝術家凱文同樣繪製了第二幅肖像——其他二次肖像還包括《布蘭頓·黑木 II》(2023)、《吳暉 II》(2023) 及《李恩福 II 》——《凱文 II 》也以同樣的方式探索重複面孔的意義：凱文在這幅新作品中戴著同一條頭巾，穿著藍色格子襯衫，甚至配戴了同樣的項鍊。邵若然在兩年後自如地回想面貌依舊的友人，強調了畫面中的光影對比關係和自由的筆觸。纖瘦的凱文在這幅畫中直接朝觀者走來，在邵若然的筆下顯得既熱情又慵懶。畫面左下方的「尊重」事實上是某武術工作室門臉的一部分，這同時也表達了邵若然對其友人的情感。

《許靜雯與林田祖》(2023) 是「與此同時」展覽中最大尺幅的繪畫作品，也是一幅罕見的雙人肖像畫作。邵若然捕捉了充滿愛意和玩樂意味的畫面，為襯托情侶形象完整地描繪了車輛、樹木等周遭環境，甚至還有午餐地點的標示——紐約皇后區45街。被著重處理的人物面孔體現了藝術家對精神面貌的關注，以及其對具象中的抽象形式的長期興趣。

Homer Shew
邵若然

Meanwhile
與此同時

28.10 - 02.12.2023









Chantal II
《李恩福 II》
2023

Oil on canvas
布面油畫
76.2 x 50.8 cm



Simon II
《吴晖 II》
2023

Oil on canvas
布面油畫
61x91.4 cm





Hua Hsu II
《徐華 II》
2023

Oil on canvas
布面油畫
91.4 x 61 cm





Karen and Tenn Joe
《許靜雯與林田祖》
2023

Oil on canvas
布面油畫
152.4 x 101.6 cm



Installation view
展覽現場



Installation view
展覽現場



Mark Yang

2021

Oil on canvas
布面油畫
38.1 x 27.9 cm



Jia Tolentino

2021

Oil on canvas
布面油畫
40.6 x 27.9 cm







Matt
《藤林》
2023

Oil on canvas
布面油畫
152.4 x 101.6 cm







Damien
《丁浩》
2022

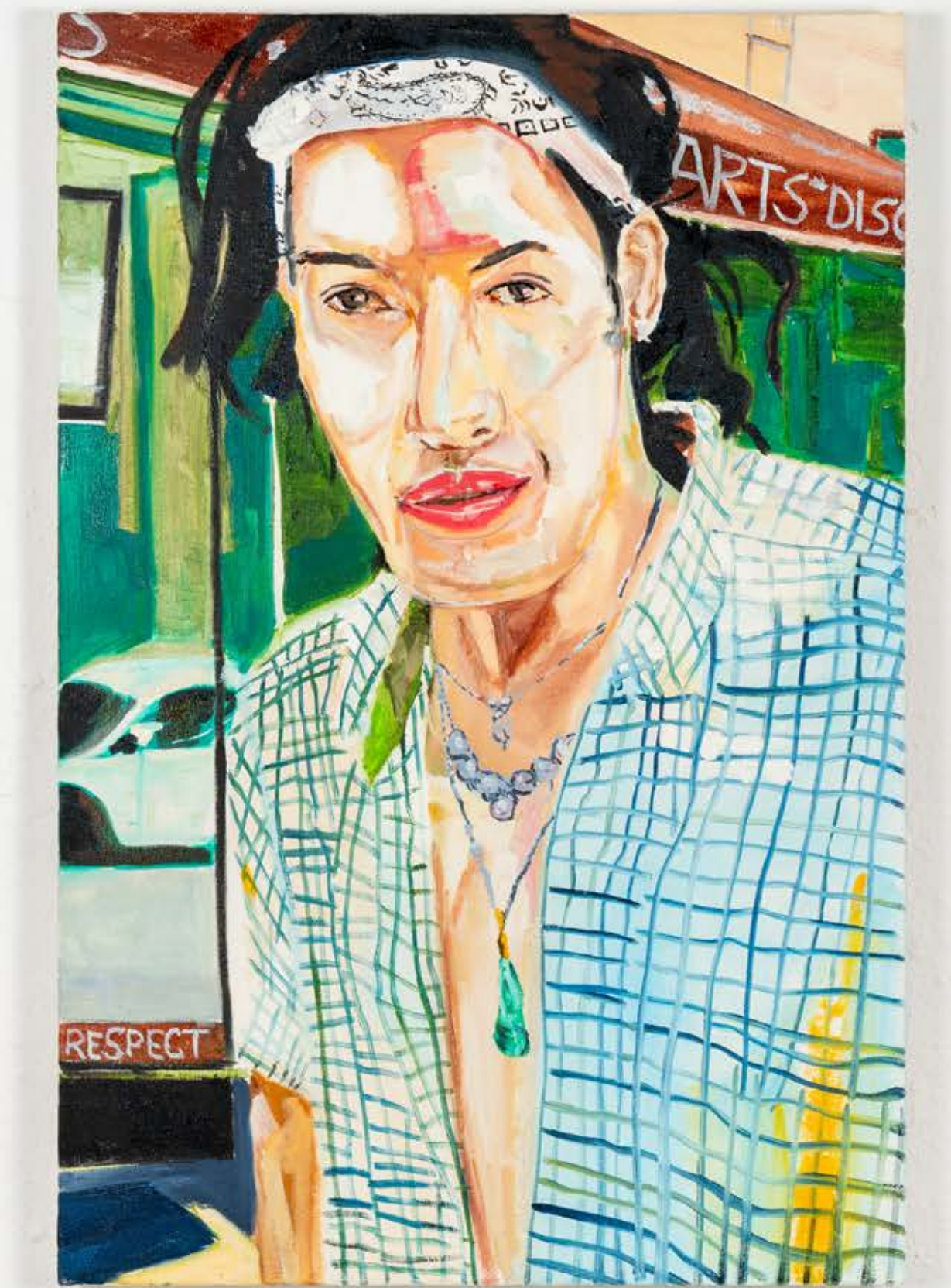
Oil on canvas
布面油畫
76.2x50.8cm



Yuri Yuan
《袁野》
2022

Oil on canvas
布面油画
76.2 x 50.8 cm





Charlie Mai II
《凱文 II》
2023

Oil on canvas
布面油畫
76.2 x 50.8 cm



Brandon Blackwood II
《布蘭頓·黑木 II》
2023

Oil on canvas
布面油畫
76.2x50.8cm

Yuan Fang, Yirui Jia, Liu Yin, Homer Shew
方媛，賈一瑞，劉茵，邵若然

Kiang Malingue, Hong Kong
馬凌畫廊，香港

12.07 - 25.08.2023

Concerned with how (Asian) Americanness is defined, Homer Shew's three recent portraits depict intimate moments in which his sitters offer sincerity, friendship and trust. Shew frequently paints his friends who are also artists, such as Yuri Yuan, and attempts to converse with their own artistic practices through portraiture. For example, Shew appreciates the obscuring quality of Yuri's art and is particularly interested in the latter's decision to turn many of her subjects away from the audience. In Shew's portrait, although Yuri directly returns the audience's gaze, she is shrouded by a veil of overexposed light that obscures rather than informs. *Damien* is a portrait of Damien H. Ding, whose art — a painting that folds into a box, for example — is described by Shew to have a certain magical realism. Just as in Yuri's portrait, Shew's treatment in *Damien* slightly warps the subject, highlighting the sitter's facial expression in a casual moment that is at once based in yet beyond reality. The largest of the three portraits, *Matt*, offers a clear testament to the artist's command of space. Deceptively simple, the concrete backdrop of the painting offers misleading perspective lines that flatten the image rather than deepen it. Combined with the uneasy scale of the figure itself, the backdrop points not only to the staged aspect of portraiture but also to the relationship between two-dimensional representations and three-dimensional realities. Ultimately, all of Shew's paintings are pictorial spaces in which the likeness of the sitters is constantly wrestling against the painting medium itself, producing, via this unending to-and-fro, a stark honesty that is both moving and undeniable.

邵若然長期以來在繪畫實踐中關注美國亞裔群體的身份意識，他在此次展覽中呈現的三幅新近肖像畫中描繪了友人展露真摯情感、友誼及信任的可貴瞬間。邵若然常為藝術家好友們繪製肖像——《袁野》描繪的就是一位藝術家好友的神態——他通過繪製肖像的過程與藝術家們進行創作方面的交流。邵若然欣賞袁野作品中的隱匿傾向，並被後者將畫作中人物背向觀者的處理方式所打動。在邵若然創作的肖像中，袁野仿佛罩上了一層無形的面紗：過分曝光的效果與其說是展露了主體的狀態，不如說是隱匿了人物的表情。《達米安》的畫中人物是另一位藝術家丁浩，他的作品——諸如可折疊變化為匣子的繪畫作品——在邵若然看來帶有一種魔幻現實主義特質。邵若然在為袁野和丁浩繪製肖像時均稍稍扭曲了人物比例，強調了在輕鬆時刻不經意展露的面部表情，既基於現實又超越現實。三幅肖像畫中最大的一幅是《馬特》，清楚地展示了藝術家對繪畫空間的掌控能力。這幅作品的背景看似簡單，但其中帶有誤導性的透視線使圖像變得更加平面而非強調景深。人物在畫面中的比例並不尋常，而背景不僅突出了肖像的擺拍屬性，也隱約指向二維表現與三維現實之間的關係。總的來說，邵若然的藝術實踐不僅關注人物的外在形象，更創造出一種繪畫空間，其中人物的擬真感不斷地與繪畫這一媒介本身對抗，使畫作流露出不容忽視的誠摯感情。







Matt
《馬特》
2023

Oil on canvas
布面油畫
152.4 x 101.6 cm



Yuri Yuan
《袁野》
2022

Oil on canvas
布面油画
76.2x50.8 cm







Damien
《達米安》
2022

Oil on canvas
布面油畫
76.2 x 50.8 cm

Backgrounds
背景

Edouard Malingue Gallery, 12/F, Blue Box Factory Building, 25 Hing Wo Street, Aberdeen, Hong Kong
馬凌畫廊，香港香港仔興和街25號大生工業大廈12樓

17.07 - 28.08.2021

Edouard Malingue Gallery presented an exhibition of Homer Shew's recent paintings. The artist's first exhibition with the gallery and in the region, *Backgrounds* showcases a series of paintings that the artist started in 2015, of Asian Americans living in the US. Intimate, meticulously textured and richly contextualised, the group of portraits depicts faces and bodies that are charged with sincere and complex emotions, and are substantially de-alienated. The paintings go beyond a time of intensified racial conflict, and pertain instead to contemporary human conditions in general, as Shew playfully declares that, for this series of portraits that is going to be a life-long endeavour, he would like to paint every Asian American he gets to encounter in America.

Born in Chicago in 1990, Homer Shew graduated from the Bard College in 2012, and is presently based in New York City. Since 2015, he has been painting portraits of Asian Americans that are, in his father's words, improper subjects for oil painting. As a Chinese American, Shew has since been making paintings that deal with the re-aestheticisation and de-caricaturisation of Asian faces, from a perspective that is singularly immanent.

In the *Backgrounds* exhibition, the depicted subjects are close friends, colleagues and respected figures mostly from the art and cultural scenes: Hua Hsu, for example, is tenured associate professor of English and director of American Studies at Bard College, and staff writer at The New Yorker; Herb Tam is the curator and director of exhibitions at the Museum of Chinese in America in New York City; Aily Nash is a curator and educator based in New York, a programmer at the New York Film Festival, also The Brooklyn Rail's contributor. Active and structural in a network that is dependent upon their creative, cultural, social and political practises, they are however to a large extent underrepresented, and are considered reducible to clichéd, indistinct Asian visages. Intimate in scale and in style, Shew's detailed and repeated depiction of the idiosyncratic faces undoes the common prosopagnosia, and encourages close examinations, admiration and affection.

Contextualised in environments that are familiar and quotidian, the subjects in the paintings often appear slightly older than they are in life. Shew in this way playfully evokes the aesthetic tradition of rendering the subject wise, grand and majestic by giving it more time; in contrast to casting Asian faces and bodies into a future that is indefinite and ominous - as is the case in many science fiction works, such as the *Blade Runner*, in which the Asian faces appear only as an exotic backdrop - Shew's paintings anchor the subjects firmly to the moment in which discernible, graduated difference emerges from reality.

馬凌畫廊榮譽呈獻邵若然在畫廊及亞洲地區的首個展覽「背景」，展出藝術家新近創作的肖像繪畫作品。自2015年起，藝術家以亞裔美國人為題創作肖像繪畫作品，以親密、肌理豐富、語境飽滿的方式描繪帶有真摯且複雜情感的面孔及身體，嘗試以肖像繪畫藝術傳統思考龐大亞裔美國人社群的當代異化狀況。邵若然探索種族及文化身份的繪畫實踐並不囿於近年日趨緊張的種族衝突社會現實，而是與當代世界的普遍生存狀況息息相關。藝術家指出，此肖像繪畫系列將是長達一生的長期作品系列，他寄希望於在未來為其結識的每一位亞裔美國人繪制肖像。

邵若然在1990年生於芝加哥，在2021年畢業於巴德學院，現生活工作於紐約市。他從2015年開始創作亞裔美國人的肖像繪畫——在其華裔父親看來，亞裔美國人的形象是不堪入畫的。作為一名華裔美國人，邵若然創作的作品以獨特的族群內部視角探索了重新審美化處理亞洲面孔的藝術實踐，或去臉譜化藝術實踐的當代意義。

在「背景」展覽中出現的人物形象或是邵若然的多年親密好友，或是藝術及文化界的同僚及受敬仰的前輩：舉例來說，徐華 (Hua Hsu) 是巴德學院終身英語語言副教授及美國研究總監，也是《紐約客》雜誌的特約撰稿人；譚海俊 (Herb Tam) 在紐約市美國華人博物館擔任策展人及展覽總監一職；愛理 (Aily Nash) 是一名生活工作於紐約的策展人及教育家，於紐約電影節擔任放映項目策展人一職，同時也是 The Brooklyn Rail 期刊的撰稿人。「背景」中的諸多人物在多個藝術、文化、社會及政治網絡內積極地做出核心貢獻，卻往往被有意無意地忽視，僅作為面孔模糊的「亞洲人」出現於文化景觀的背景之中。邵若然為他們繪制的肖像在尺幅及風格層面均體現出親近、細膩的特質；通過為神態各異的人們多次繪制精細的肖像繪畫，邵若然旨在打消文化層面的「亞洲臉盲症」，並鼓勵觀者仔細檢視這些面孔及其代表的生命。

邵若然往往以日常現實語境為背景襯托畫中人物，也常些微老化人物形象。他不無戲謔意味地以此種處理方式參照傳統繪畫藝術將人物處理得更為智慧、偉大且華貴的老成繪畫方法。通過將亞裔人物的面孔及身體置於一個確切的、與年齡及時間性緊密相關的未來之中去，邵若然反思了諸如《銀翼殺手》之類的科幻文化產物對亞裔族群施加的陳腐時間維度：在諸多科幻電影及文學作品中，亞裔族群被視作是不確定且遙遠的未來的住民，但僅作為充滿異域風情的面目模糊群體出現於戲劇化敘事的背景之中。邵若然的繪畫實踐將亞裔美國人族群形象錨定於具體、確切的時刻中，檢視現實差異性在時間維度中展露的蛛絲馬跡。



Installation View
展覽現場



Herb Tam

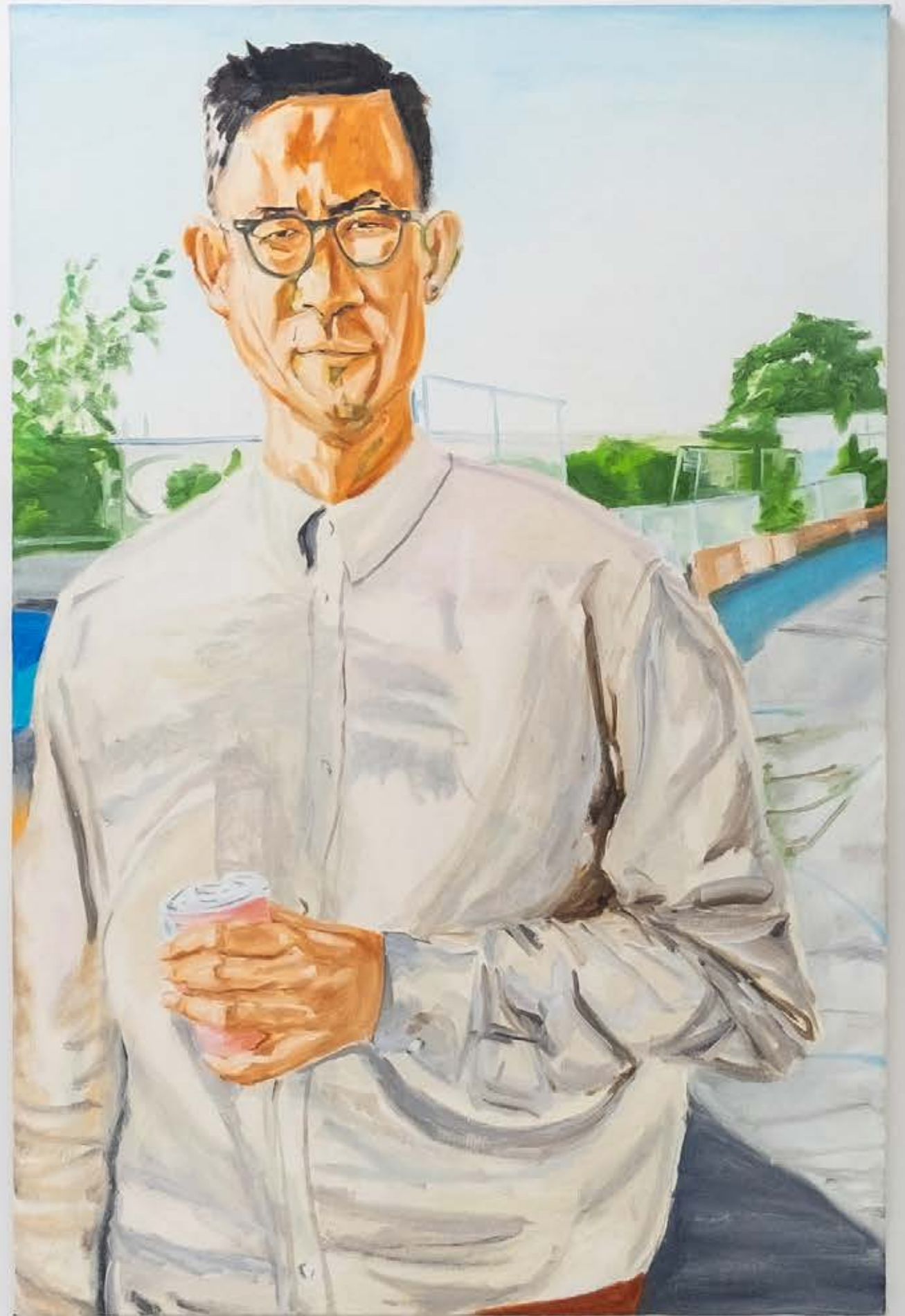
Herb is Chinese and is the chief curator at the Museum of American Chinese in New York and is also Hua Hsu's friend. Herb describes himself as a failed painter, whose wife is a practising artist. Homer admits that Herb is definitely one of the hippest guys that he knows. He is also very approachable and kind.

譚海俊

譚海俊是一名華裔，在紐約的美國華人博物館擔任主策展人一職，也是徐華的好友。譚海俊自我介紹為「失敗的畫家」，而他的夫人是一名藝術家。邵若然認為，譚海俊不僅親切、慷慨，也是他見過的最時髦的男士之一。

Herb Tam
2018

Oil on canvas
121.9 x 81.3 cm







Aily Nash

Aily is Japanese American. Homer met Aily through jury duty, both forced by the government of the city of New York to judge on court. They were there for five days and got to know each other through the process. Apparently the two went to the same college, but Aily graduated earlier. Sharing the boring experience of jury duty, Aily introduced herself as a curator of film at the New York Film Festival.

It seems to Homer that Aily's is an unusual career: for anybody, curating films is unique a practise. Also, the experience of meeting somebody interesting through the intolerably boring jury duty is, in the artist's own words, life enriching.

愛理

愛理 (Aily Nash) 是一名日裔美國人。邵若然在一次陪審團義務工作時認識了愛理——他們兩人都在紐約市政府的要求下被迫以陪審團成員身份參加了一次庭審。在長達五天的審判期間，他們得以瞭解彼此的生活背景：兩人曾於同一所學校就讀，而愛理要先於邵若然畢業；愛理也是紐約電影節的放映項目策展人。

在邵若然看來，愛理的職業是頗為獨特的：比起一般的策展工作來說，放映項目策展實踐是更為特殊的。此外，邵若然認為，能夠通過無聊的陪審團義務工作認識有趣的人，是一件非常難能可貴的事。

Aily Nash
2019

Oil on canvas
81.3 x 61 cm





Daz Park (pronouns: they/them)

Daz Park is an anarchist-socialist-activist Homer Shew met in New York, who works for the Voluntown Peace Trust, Connecticut - a group of pacifists who want to build a peaceful society through modelling it in their institution. The Trust developed a property where they teach about conflict resolution and social justice.

Daz Park is very interesting, partly because they probably are the Asian American Homer Shew met that has most vocal opinions about politics. They know where they stand immediately. The artist finds it surprising and fascinating, because many Asian Americans refuse to engage with politics (especially in America). The building behind Daz Park in the portrait was an old, abandoned warehouse along the water in New York. The painting is based mostly upon photographs taken by the artist, supplemented by a number of drawings the artist previously did with Daz Park in the studio.

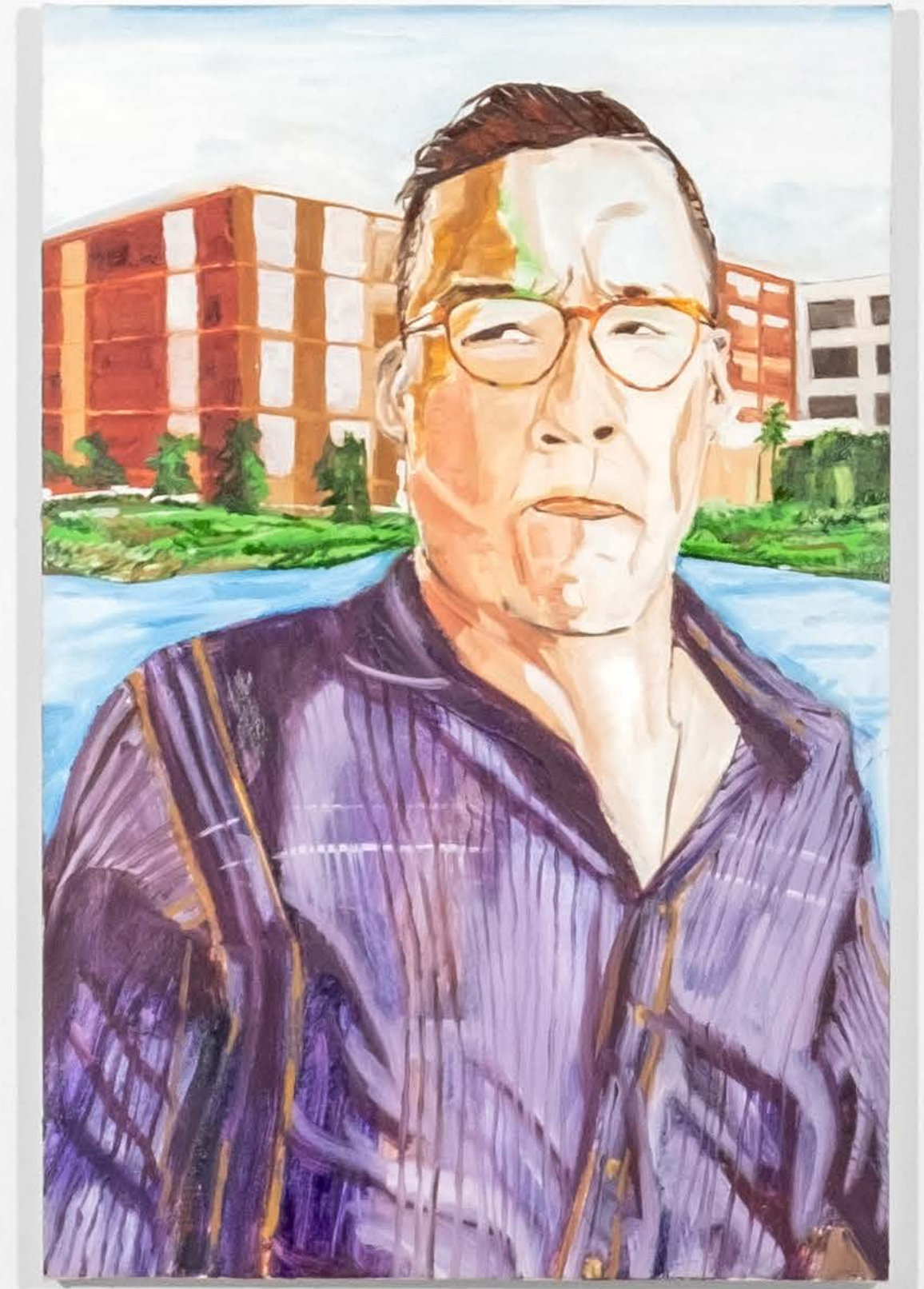
朴噉植 (傾向於使用非二元性別代詞they/them)

朴噉植與邵若然在紐約相識，是一名無政府主義者—社會主義者—社會活動家，目前於康乃狄格州 Voluntown Peace Trust和平基金會工作。基金會內的和平主義者群體希望以機構自身為載體推動變革，創造更和平的社會。基金會佔有一片土地，在當地教導衝突處理及社會爭議等議題。

朴噉植很特別，是邵若然結識的亞裔美國人中最為直接表達強烈政治意見的人。朴噉植很清楚自己的政治立場，而在邵若然看來，這是比較罕見的，因為大多數亞裔美國人拒絕參與政治（尤其是在美國）。在畫作中，朴噉植背後的建築是紐約沿岸的一處老舊廢棄倉庫。這幅肖像作品主要是基於藝術家在倉庫前為朴噉植拍攝的照片完成的——另外，作品的部分細節是基於藝術家此前於工作室中為朴噉植繪制的素描發展而來的。

Daz Park
2022

Oil on canvas
91.4 x 60.9 cm





Hua Hsu

Hua is tenured associate professor of English and director of American Studies at Bard College, and staff writer at The New Yorker. Hua is the 2023 Pulitzer Prize winning author of *Stay True*. A prolific writer, he is also a DJ of classic Hip-hop music.

Hua Hsu is Herb's friend. Homer started reading Hua's writing when he wrote for a cult-classic sports and entertainment magazine - Grantland. Hua's writing on Hip-hop and basketball was what led Homer to be an avid reader. It was incredible to read about those topics from the perspective that felt close to his. In addition to those more pop-cultural topics, Hua is definitely one of the most insightful cultural critics especially on the topic of Asian American identity. See: <https://www.newyorker.com/culture/cultural-comment/the-muddled-history-of-anti-asian-violence>

Homer: "Hua is someone that I just wanted to hear from about the world and that is why I invited him to my first show in New York."

徐華

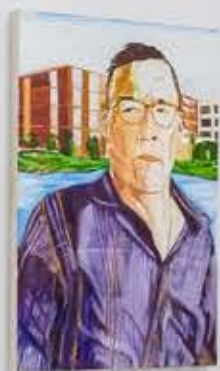
徐華是巴德學院終身英語語言副教授及美國研究總監，以及《紐約客》雜誌的特約撰稿人。他因作品《Stay True》獲2023年普立茲獎。在大量進行寫作之外，他也是一名經典嘻哈音樂的DJ。

徐華是譚海俊的好友。徐華曾為美國重要的刊物《Grantland》撰稿，邵若然在那時便大量閱讀徐華的文章。徐華關於嘻哈及籃球文化的文章深深影響了邵若然：徐華以亞裔美國人視角討論了這些文化現象，而在邵若然看來，這是非常罕見的，也讓他倍感親近。除了與大眾文化相關的寫作工作外，徐華也是最具洞察力的亞裔美國人身份問題文化評論家之一。其犀利觀點可見於《紐約客》文章：<https://www.newyorker.com/culture/cultural-comment/the-muddled-history-of-anti-asian-violence>

邵若然：「徐華是我為數不多想聽他談論這個世界的人。這也是為什麼我邀請他前來看我在紐約的第一次個展。」

Hua Hsu
2019

Oil on canvas
81.3 x 61 cm



Goro Iyeki Ikeda

Goro is a musician and music historian; Homer and Goro went to college together. When they saw each other at parties in the small rural college far from the city, the two locked eyes, identifying each other as the only ones that looked alike, as Asians. They would occasionally talk to each other about the feeling of being out of place. Painting Goro twice means for Homer going through the diasporic feeling and reconsidering the notion of self-presentation.

Goro appears to be a carefree person: with long, flowing hair, he does not think it is necessary to look approachable or professional, and is very hermetic, not being concerned with how the society thinks of him.

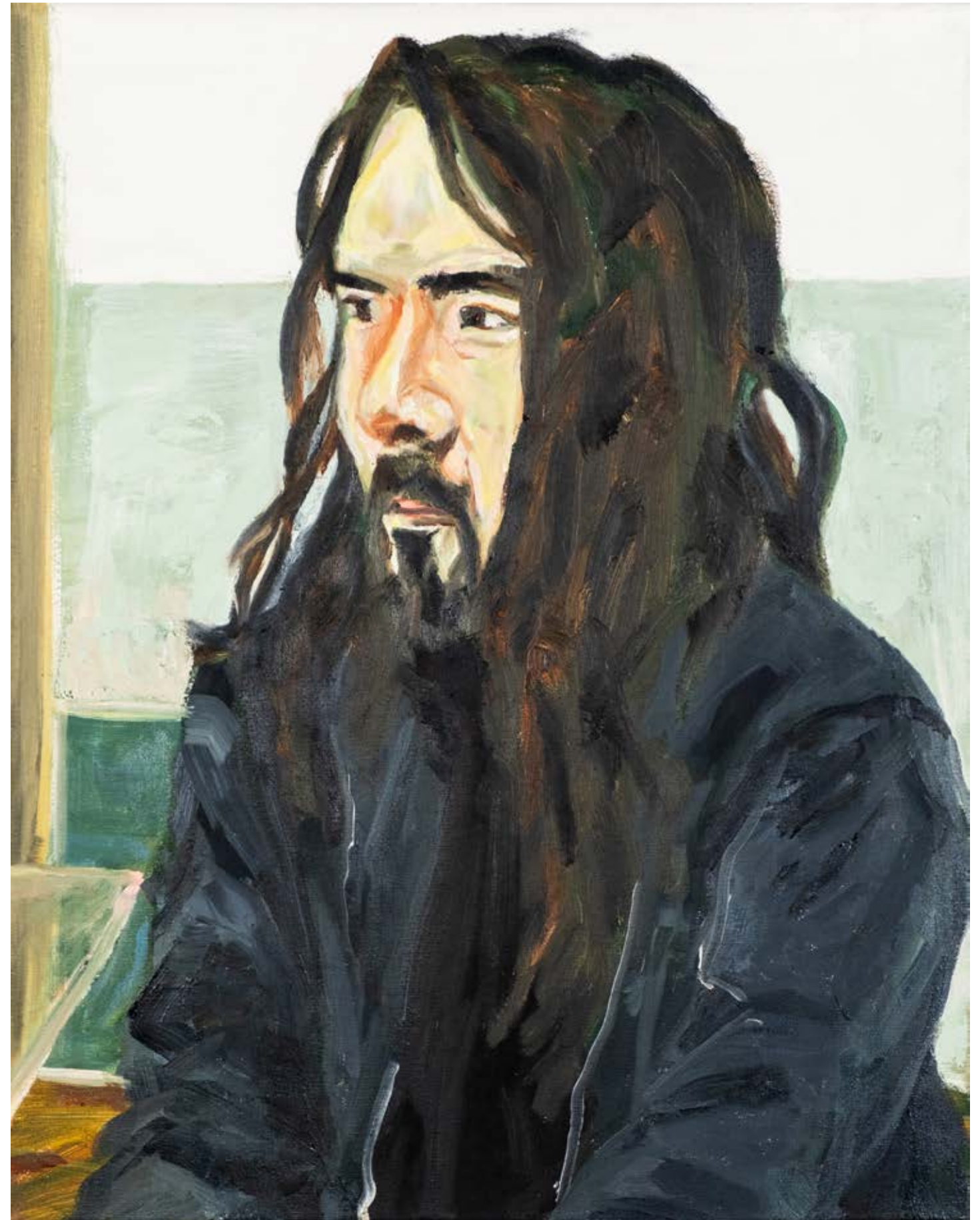
池田吾朗

池田吾朗是一名音樂家及音樂史學者，與邵若然為大學校友。他們兩人在遠離城市的大學校區的派對上初次見面時便被彼此所吸引：他們是派對上僅有的亞洲面孔。在迅速成為好友後，他們也常談論脫離種族族群環境的問題。邵若然為池田繪制了兩幅肖像；邵若然通過這兩幅作品反思自身的離散狀況，以及自我呈現的問題。

池田看起來是一個非常放鬆、散漫的人：披著一頭飄逸的長髮，他完全不在乎自己看起來是否是可親近的，是否有職業面貌的。他如隱士一般低調生活，無顧社會對他的看法。

Goro Iyeki-Ikeda II
2021

Oil on canvas
50.8 x 40.6 cm





(Detail 作品細節)



Ten Izu (pronouns: they/them)

Ten Izu is an artist, whose father is Japanese, mother is Chinese. Ten's studio was three studios down from Homer's, and often they share many resources and tools. Homer thinks Ten is very friendly, lovely and sweet, although their artistic practise is very different from his. They are interested in the identity of Asian American as well, but the expression is very different. They are working along with Tin Nguyen, Daniel Chew and Kirsten Kilponen on the project of CFGNY begun in 2016 - an ongoing dialogue on the intersection of fashion, race, identity and sexuality. "CFGNY does not wish to represent what it means to be 'Asian' in the singular; instead, it encourages the visualization of the countless ways one is able to be in the plural." Homer thinks the territory they are exploring is not far from his. Ten previously shared their studio with Luke, who appears in Homer's another series "Luke Six Ways".

伊豆小青 (傾向於使用非二元性別代詞they/them)

伊豆小青是一名藝術家，父親為日裔，母親為華裔。伊豆小青曾是邵若然的工作室鄰居（兩人之間相隔三個工作室），並常與彼此分享顏料、工具等。在邵若然看來，伊豆小青非常友好、可愛，儘管兩人的創作方向大相逕庭。伊豆小青同樣感興趣於探索亞裔美國人身份問題，但表現形式大不相同。伊豆小青與Tin Nguyen、Daniel Chew及Kirsten Kilponen共同進行CFGNY項目：此項目始於2016年，旨在於時尚、種族、身份及性別議題的交匯處展開對話。「CFGNY不想要代表單數形式的『亞裔』，而是想要鼓勵多種視覺化複數身份的嘗試。」在邵若然看來，兩人的創作之間有極高的親進度。伊豆小青也曾與出現在邵若然「Luke Six Ways」系列作品中的Luke共用同一個工作室。

Ten Izu
2020

Oil on canvas
38.1 x 30.5 cm



Kais Shawaf

Kais’ family is from Saudi Arabia and Syria, and is generally considered Asian in America - this shows the nearly meaningless broadness of the category. Homer has known Kais for a very long time, since when he was 10. He is a teacher in both America and Lebanon. Kais is a very close friend; he and Homer used to be in a band together.

For Homer, this painting is created for very different reasons. Like many old friends, contact with Kais has been very intermittent. Homer: “I wanted to paint him, so that I know I have been thinking about him. This is a story I learned of a classical Chinese poem [To My Retired Friend Wei (贈衛八處士)]: two friends meet up for drinking after a long time apart, but they only have one night to drink. They talk about their kids, wives, and just feel this deep sadness when the other leaves. That is the spirit of this painting.”

Kais Shawaf

Kais Shawaf的家庭來自沙特阿拉伯和敘利亞，因此，在美國，他和家人便常被視作是亞裔——這也展現了「亞裔」種族族群分類飄渺、無意義的邊際。Kais在美國及黎巴嫩兩地教學。邵若然在10歲時便與Kais相識，兩人一直保持著摯友關係，也曾是同一支樂隊的成員。

對於邵若然來說，這幅肖像作品是出於非常特殊的原因創作的。在過去的一段時間以來，邵若然一直難以與Kais取得聯繫。邵若然：「我想要為他繪制肖像，來告訴我自己，我非常想念他。我也常想起杜甫《贈衛八處士》中的故事——兩位知己好友在多年不見後終於再次相聚共飲，但僅有一晚的時間可促膝長談。他們談論了彼此的家庭及孩子，在分別時感到無盡的憂傷。對我來說，這幅畫描繪的就是這種情緒。」

Kais Shawaf
2020

Oil on canvas
35.6 x 30.5 cm

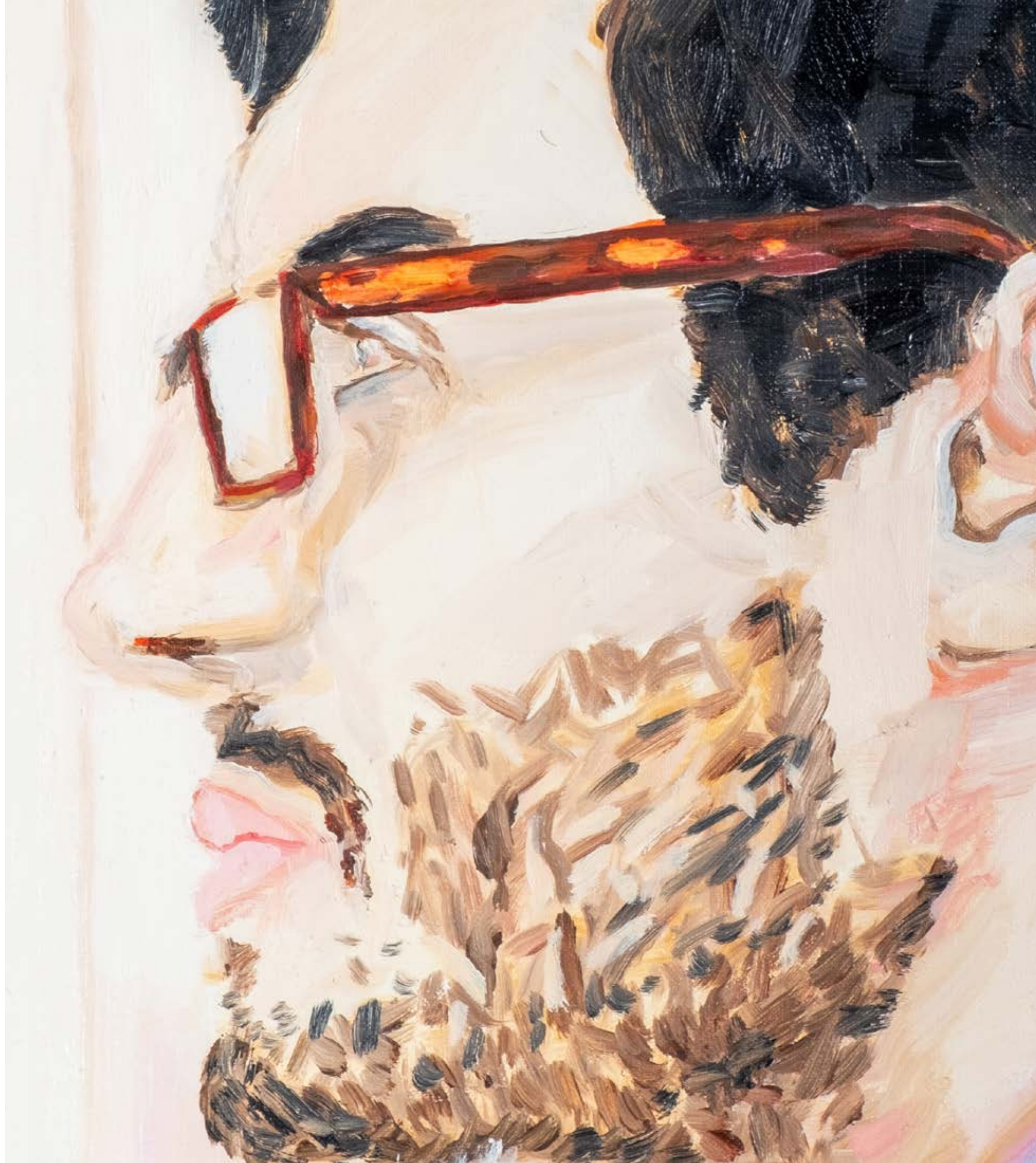


To My Retired Friend Wei
Du Fu

*It is almost as hard for friends to meet
As for the Orion and Scorpius.
Tonight then is a rare event,
Joining, in the candlelight,
Two men who were young not long ago
But now are turning grey at the temples.
To find that half our friends are dead
Shocks us, burns our hearts with grief.
We little guessed it would be twenty years
Before I could visit you again.
When I went away, you were still unmarried;
But now these boys and girls in a row
Are very kind to their father's old friend.
They ask me where I have been on my journey;
And then, when we have talked awhile,
They bring and show me wines and dishes,
Spring chives cut in the night-rain
And brown rice cooked freshly a special way.
My host proclaims it a festival,
He urges me to drink ten cups—
But what ten cups could make me as drunk
As I always am with your love in my heart?
Tomorrow the mountains will separate us;
After tomorrow—who can say?*

《贈衛八處士》
杜甫

人生不相見
動如參與商
今夕復何夕
共此燈燭光
少壯能幾時
鬢發各已蒼
訪舊半為鬼
驚呼熱中腸
焉知二十載
重上君子堂
昔別君未婚
兒女忽成行
怡然敬父執
問我來何方
問答乃未已
驅兒羅酒漿
夜雨剪春韭
新炊間黃粱
主稱會面難
一舉累十觴
十觴亦不醉
感子故意長
明日隔山嶽
世事兩茫茫





Samson Young

The first conversation between Homer and Samson was technical, about how to execute the artworks that the latter needed - the laser-focused state of the artist friend is evident in the red pupils. Then the two talked extensively about what they liked about New York, and about the differences between living in New York and Hong Kong. It seems to Homer that Samson is very knowledgeable about living in New York and the different neighbourhoods, and that makes him a subject that is appropriate in the series.

One detail impresses Homer: Samson likes sushi, but preferably the American style sushi - with spicy mayo and tuna, etc. Homer deems it an adorable sign of how comfortable Samson is in America.

楊嘉輝

楊嘉輝與邵若然的首次對話幾乎完全是圍繞展覽技術問題進行的；當時，楊嘉輝正在考慮一次紐約展覽的布展問題。在肖像中，楊嘉輝高度集中的工作精神狀態在其鮮紅的瞳仁中可見一斑。兩人隨後長時間談論了在紐約的生活狀態（楊嘉輝曾長期在紐約生活），以及紐約與香港兩地生活狀況的異同。在邵若然看來，楊嘉輝非常熟悉紐約的生活，談起不同街區的差異就如同反掌觀紋一般。這讓楊嘉輝成為了此系列肖像作品的合適人選。

其中一個細節給邵若然留下了深刻的印象：楊嘉輝很喜歡壽司，但是最為喜歡大量使用辣味蛋黃醬等調味方法的美式壽司。在邵若然看來，這個有趣的細節展露了楊嘉輝與美國生活的親近程度。

Samson Young
2017

Oil on canvas
50.8 x 40.6 cm



Alice Kiwako Ashiwa

Alice is a friend of Homer's, she used to share an apartment with the artist and curate exhibitions at the micro gallery within the apartment. She worked at a gallery in New York, but her interest was mainly scholarship. She's a PhD candidate at the UCLA; her research is on galleries and art institutions in Tokyo in the 1960s. Homer always admires Alice's interest in contemporary Japanese art.

The background in the painting is the backyard of her boyfriend's home in Bushwick, New York. Almost everyone is painted somewhere in Brooklyn, because that's where Homer would find them.

貴和子

貴和子是邵若然的好友，兩人曾同租一所公寓，貴和子也曾在公寓內策劃微型展覽。她曾於紐約一家畫廊工作，但更傾心於學術研究，目前正在加利福尼亞大學洛杉磯分校 (UCLA) 攻讀博士學位，主要研究1960年代東京的藝術畫廊及美術館機構環境。邵若然一直很尊重貴和子對當代日本藝術的深入研究工作。

此作品的背景為貴和子男友在布魯克林布什威克區公寓的後院。邵若然此系列作品的絕大多數人物形象都是以布魯克林街區為背景的——這就是邵若然與他們相識、交流的主要區域。

Alice Kiwako Ashiwa
2018

Oil on canvas
134.6 x 76.2 cm





(Detail 作品細節)



Goro Iyeki Ikeda

Goro is a musician and music historian; Homer and Goro went to college together. When they saw each other at parties in the small rural college far from the city, the two locked eyes, identifying each other as the only ones that looked alike, as Asians. They would occasionally talk to each other about the feeling of being out of place. Painting Goro twice means for Homer going through the diasporic feeling and reconsidering the notion of self-presentation.

Goro appears to be a carefree person: with long, flowing hair, he does not think it is necessary to look approachable or professional, and is very hermetic, not being concerned with how the society thinks of him.

池田吾朗

池田吾朗是一名音樂家及音樂史學者，與邵若然為大學校友。他們兩人在遠離城市的大學校區的派對上初次見面時便被彼此所吸引：他們是派對上僅有的亞洲面孔。在迅速成為好友後，他們也常談論脫離種族族群環境的問題。邵若然為池田繪制了兩幅肖像；邵若然通過這兩幅作品反思自身的離散狀況，以及自我呈現的問題。

池田看起來是一個非常放鬆、散漫的人：披著一頭飄逸的長髮，他完全不在乎自己看起來是否是可親近的，是否有職業面貌的。他如隱士一般低調生活，無顧社會對他的看法。

Goro Iyeki-Ikeda
2018

Oil on canvas
116.8 x 81.3 cm





Shinno Seto

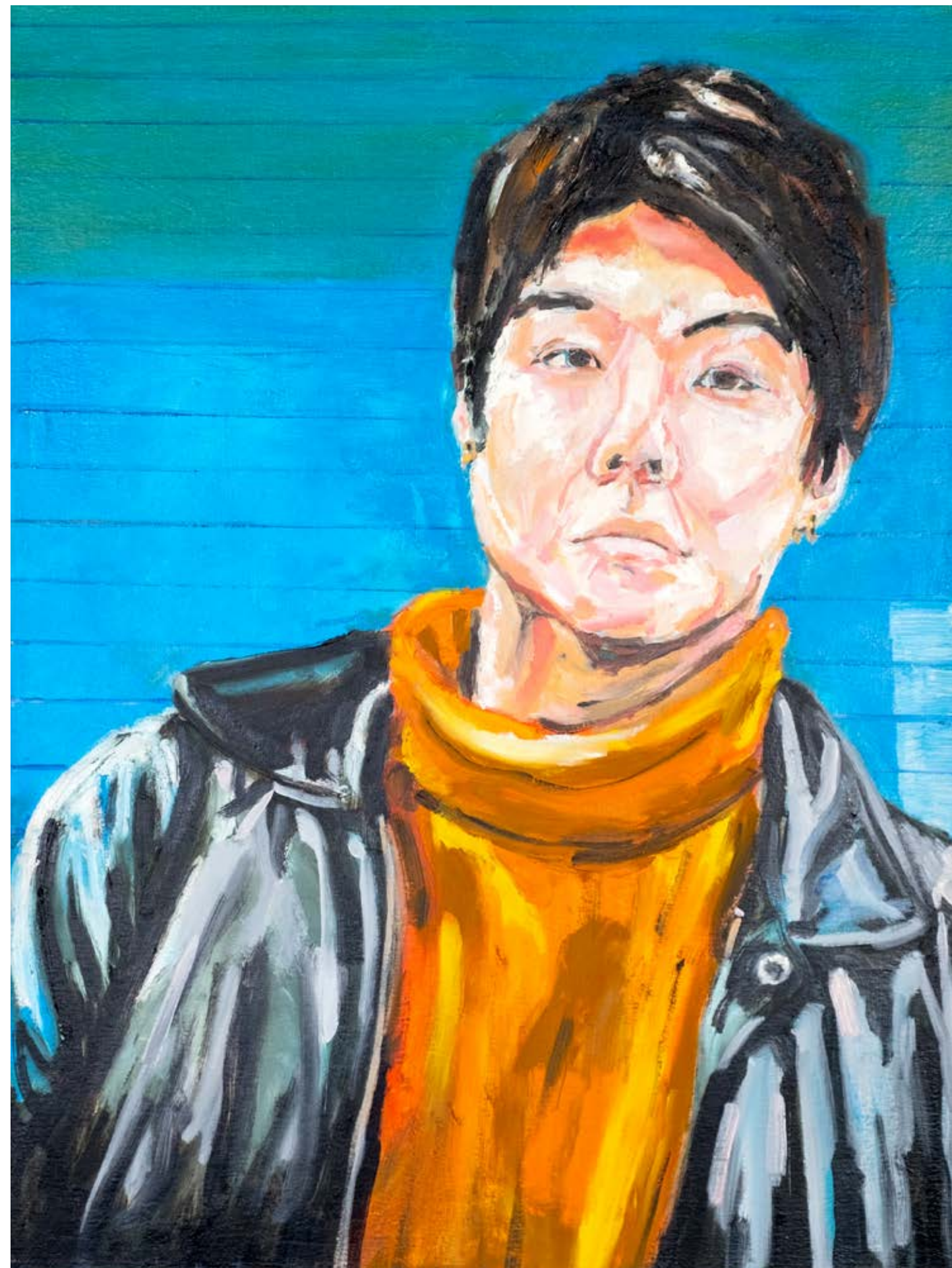
A friend of Homer's, Shinno did his MFA at the Pratt, and is a practising artist as well. He had been working for a long time for Takashi Murakami. Shino is now a gallery manager at Seizan Gallery in Manhattan. Shinno is the opposite of Goro the hermit: always trying to run around, to do more work, to be in front of more people. Homer is fascinated by the lifestyle Shinno leads.

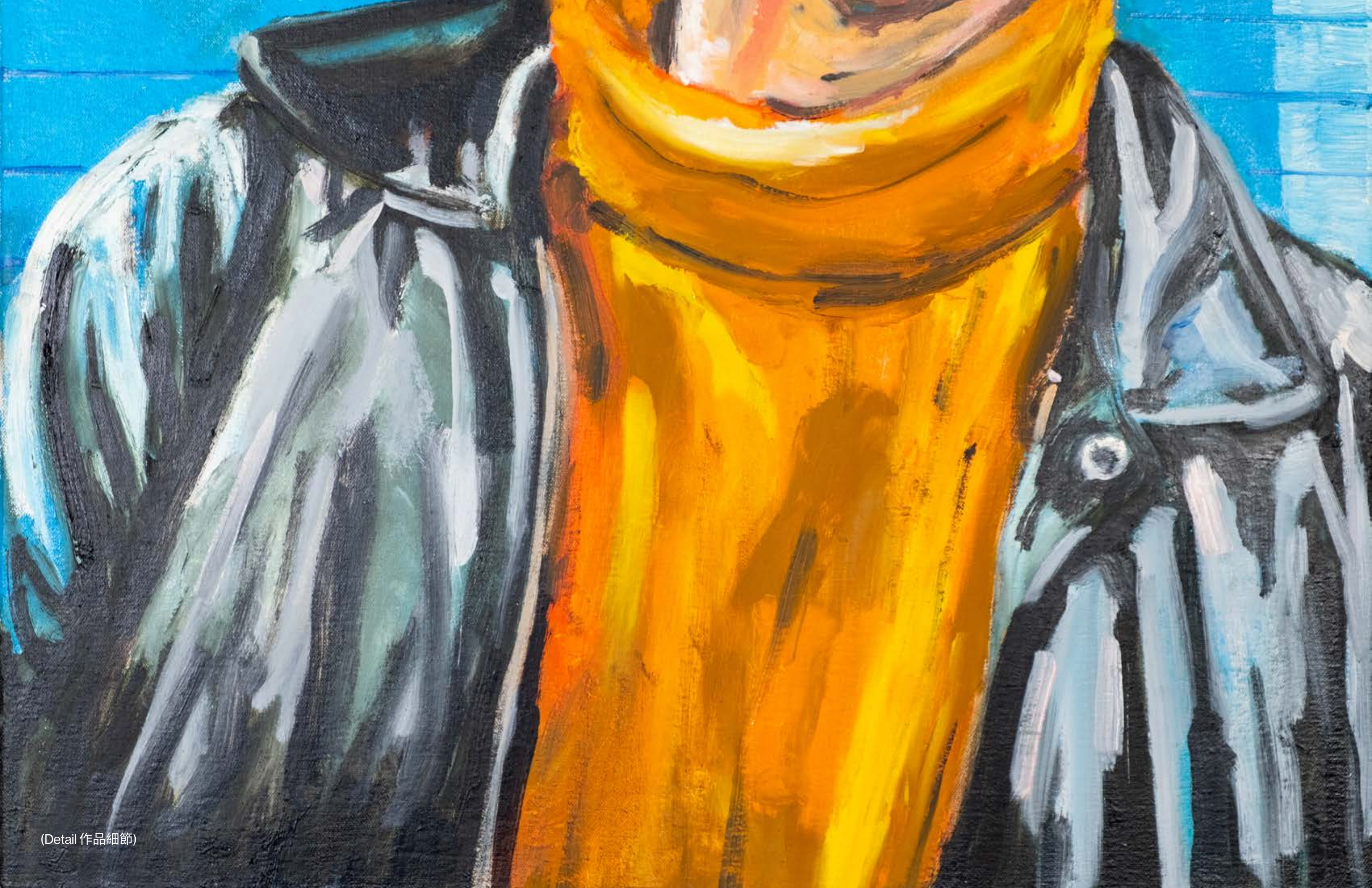
瀨戶真之介

瀨戶真之介是邵若然的好友。他在普拉特藝術學院（Pratt Institute）獲得藝術碩士學位，也是一名藝術家。他在過去的很長一段時間內與村上隆一同工作，現在是曼哈頓Seizan畫廊的畫廊經理。瀨戶幾乎是池田的反面：他四處奔波，出現在各個場合，結交甚廣。邵若然因瀨戶的忙碌生活方式而驚嘆。

Shinno Seto
2020

Oil on canvas
81.3 x 61 cm





(Detail 作品細節)



Junho Lee

Junho is Korean, and is in fact Homer's landlord, who owns the NARS Foundation in which Homer has his studio. Homer paints him out of fascination for how Junho gets to be who he is, into the web of administrating art, when he is not your typical New York art foundation director: older, wealthy white women. Junho is in this sense an unusual face and manages to keep everything held together.

李準浩

李準浩是一名韓國裔美國人，是邵若然工作室的房東，擁有並管理著NARS Foundation藝術基金會。邵若然為李準浩在紐約藝術圈的地位而感嘆：他在藝術管理領域的人際網絡中游刃有餘，也不是那種典型的藝術基金會總監——年長且富有的白人女性。在這個意義上，李準浩是非常罕見的。他同時也有條不紊地監督著基金會的運作。

Junho Lee
2018

Oil on canvas
45.7 x 30.5 cm

Charlie Mai

A Chinese American artist currently based in Bogotá, Columbia, Charlie Mai primarily works in sculpture, performance and theater, drawing heavily upon traditional Chinese motifs across all three media. That the two artists have become close personal friends is no surprise given their shared investigation into the lineage of immigration. With his most recent series for example, Mai threads together the personal and the collective, the assimilative and the resistive via a highly playful set of ceramic sculptures that both mimic and translate traditional Chinese figurines into contemporary Asian America culture. Certainly, these aspects of Mai’s own focus are reflected in this intimate portrayal—his contorted hands are stiff with tension, almost becoming one of his own sculptural creations, yet his eyes betray a hint of the devious playfulness. Against the swath of rich purple in the backdrop, Mai is on the verge of speech, always half a second away from a penetrative joke.

Charlie Mai

Charlie Mai是一位現今居住在哥倫比亞波哥大的美籍華人藝術家。他主要從事雕塑、表演和戲劇方面的創作，並在此些媒介中大量地借鑑並探究著中國傳統文化以及其對當代美國亞裔社會的影響。他的作品往往能夠將表面上對峙的情結集合於一體，以探詢更深奧且複雜的社會現象。視他最新的作品為例，Charlie Mai通過一組陶瓷雕塑將移民所帶來的文化同化與反抗聯繫在一起：雕塑的材質、造型和歷史都追憶著已逝去的唐三彩，它們的衣著卻來自於美籍華裔的嘻哈文化，幽默地化解了現代與古代、東方與西方之間的歧異。也正是因為這幽默卻真誠的態度，Mai成為了邵若然的知己之一：此幅肖像中他手臂上的肌肉猶如陶瓷一樣僵硬，曲線分明，暗示著他內心的堅定與真誠；同時，他的眼角卻也流露出些許親切的笑意。在一片無盡的深紫幃幕前，他時刻在犀利與幽默的語句之間徘徊。

Charlie Mai
2021

Oil on canvas
96.5 x 68.6 cm



Other Works
其他作品

Subject Matter Expert
2021-2022

Karen & Tenn-Joe
2023

Oil on canvas
152.4 x 101.6 cm





Simon II
2023

Oil on canvas
61x91.4 cm



Chantal II
2023

Oil on canvas
50.8 x 76.2 cm



Andrew Rebatta
2021

Oil on canvas
38 x 28 cm



Brandon Blackwood
2022

Oil on canvas
91.4 x 60.9 cm



Chantal Song Lee
2021

Oil on canvas
76.2 x 60.9 cm



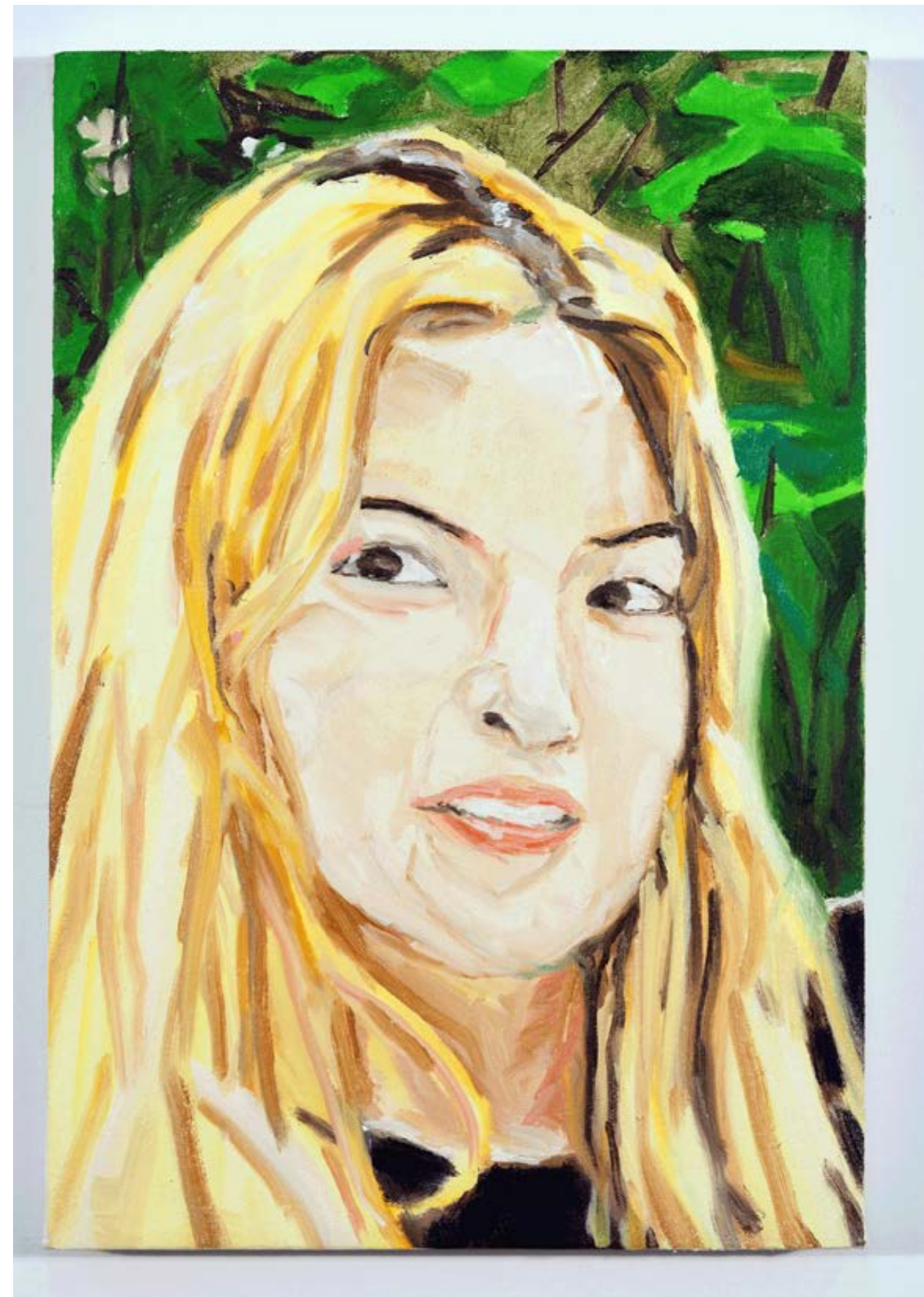
Chris Yuda Lin
2022

Oil on canvas
45.7 x 60.9 cm



Jeffrey Morabito
2022

Oil on canvas
61 x 45.7 cm



Jia Tolentino
2021

Oil on canvas
40.6 x 27.9 cm



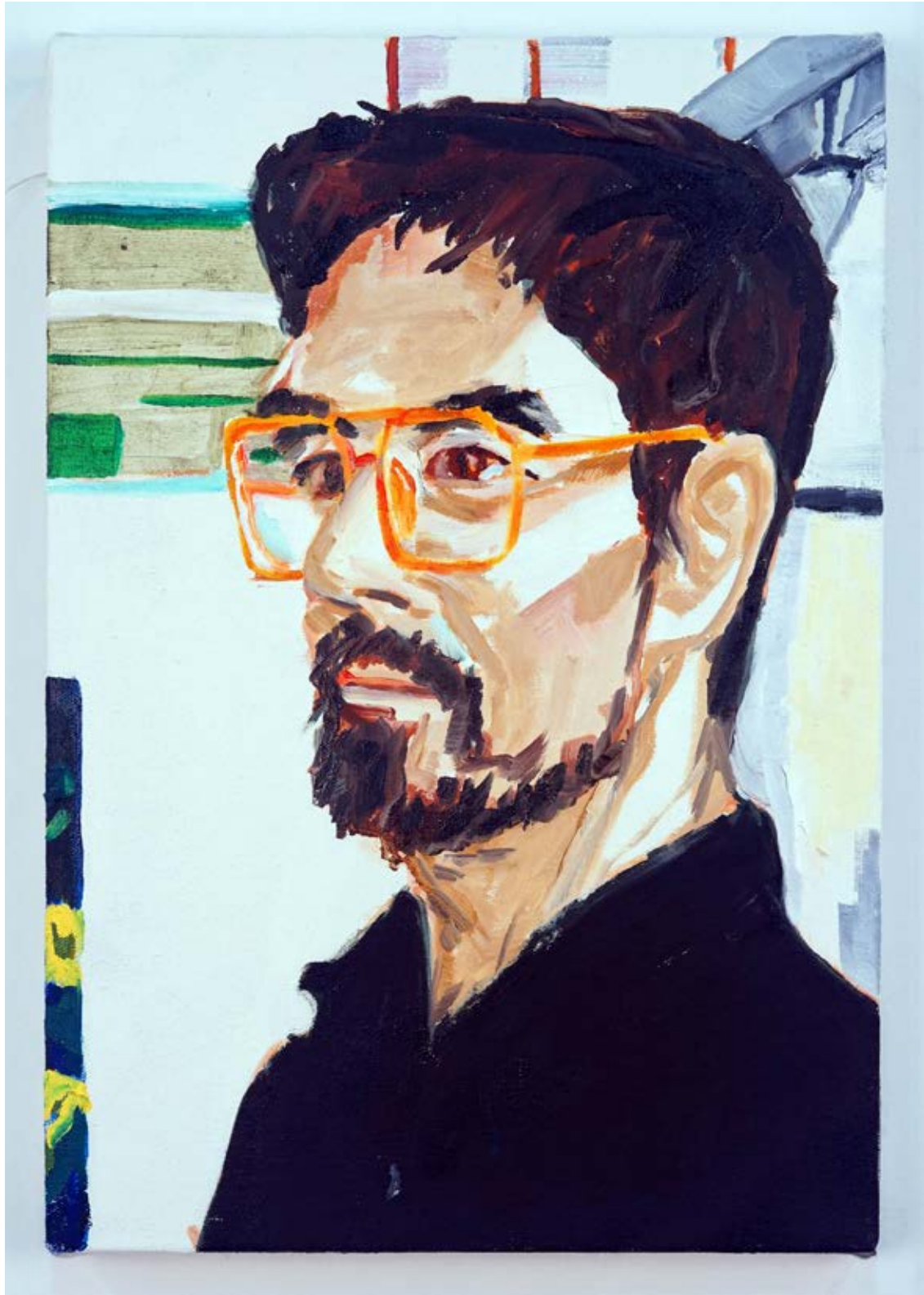
Jia Tolentino II
2022

Oil on canvas
91x61cm



Jiayang Fan
2021

Oil on canvas
40.6 x 35.6 cm



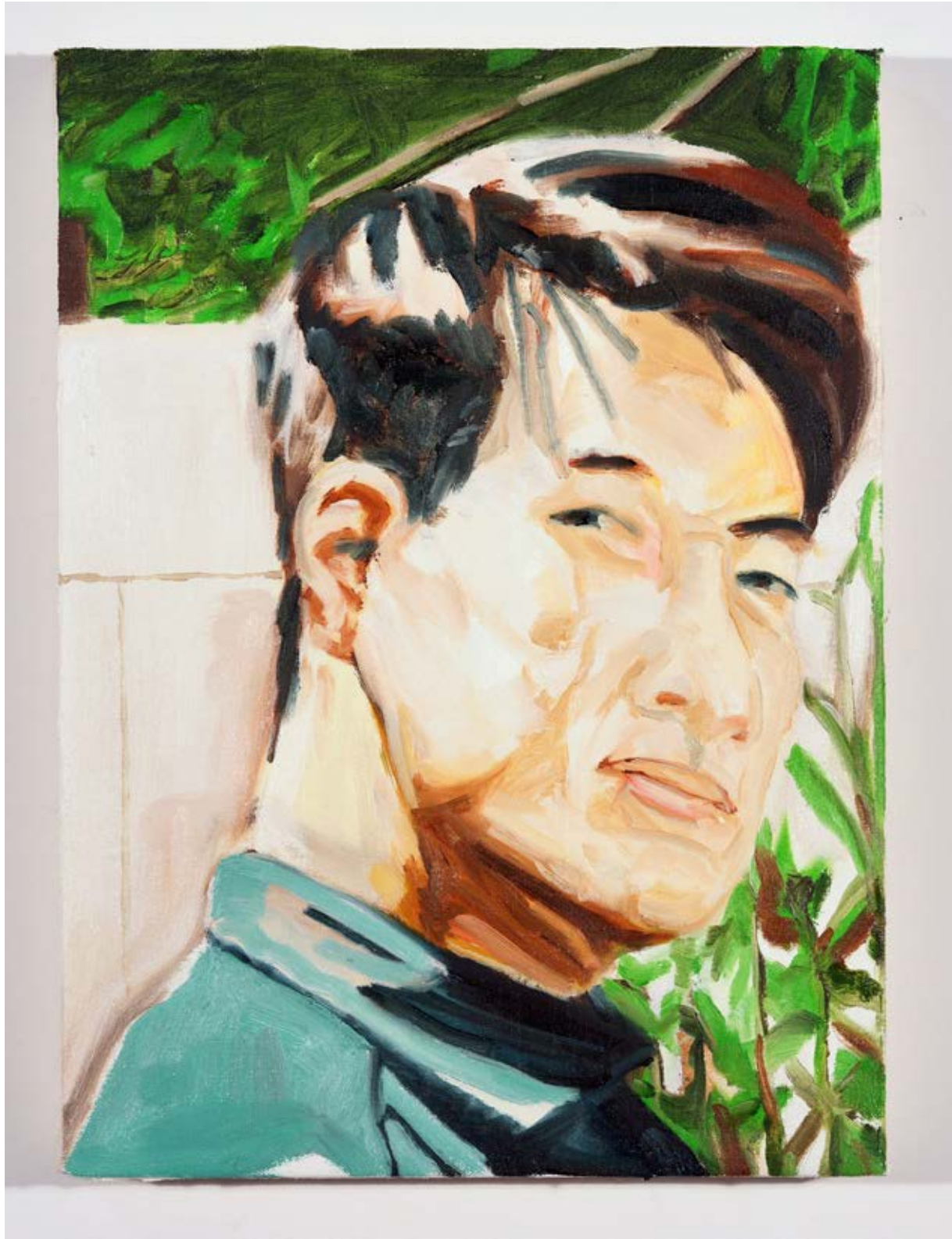
Kimo Nelson
2022

Oil on canvas
38.1 x 27.9 cm



Layla Wolfgang
2021

Oil on canvas
45.7 x 61 cm



Mark Yang
2021

Oil on canvas
38.1 x 27.9 cm



Simon Wu
2021

Oil on canvas
40.6 x 30.5 cm



Vincent Chong
2022

Oil on canvas
38.1 x 27.9 cm



Hua Hsu II
2022

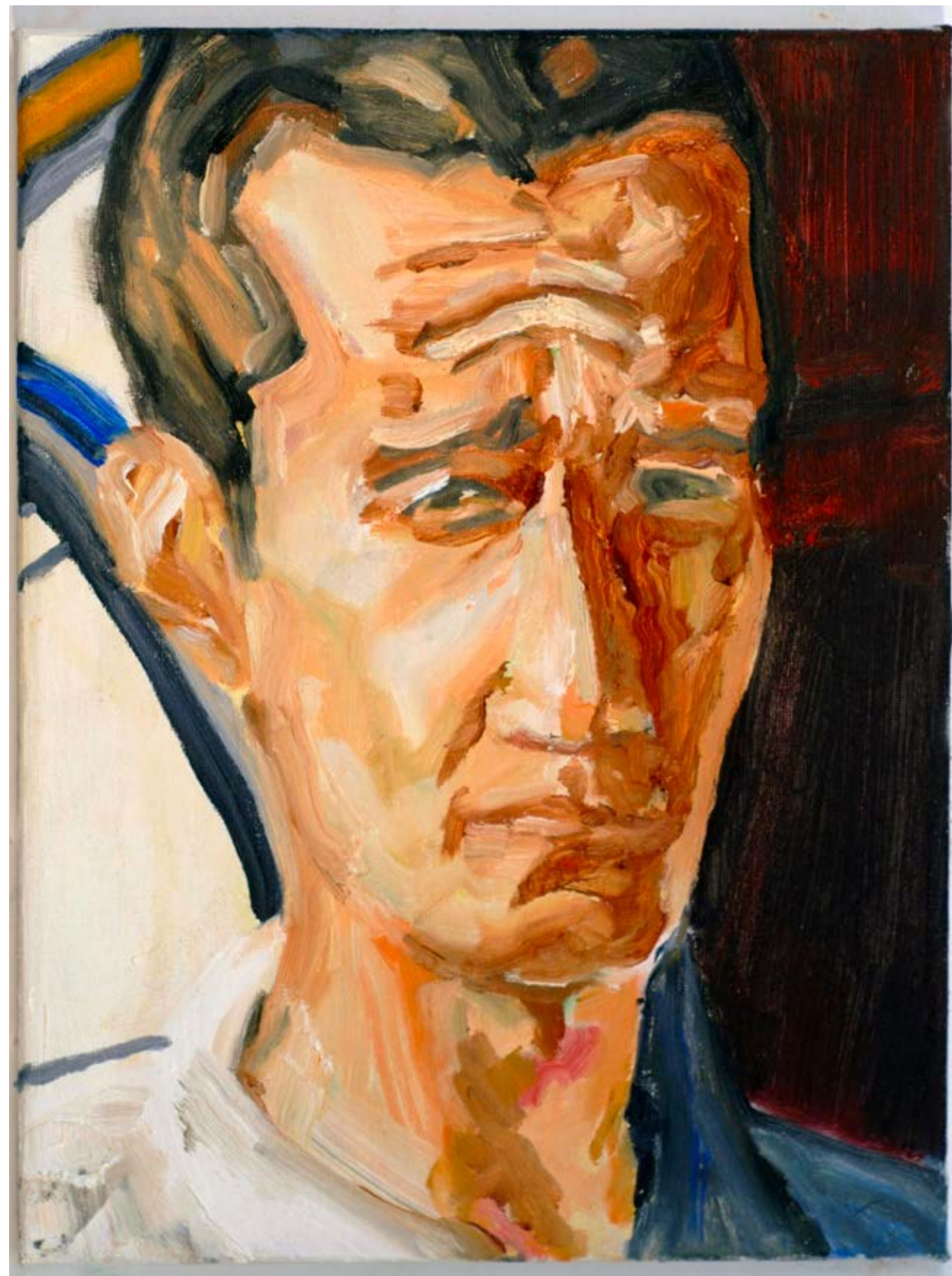
Oil on canvas
91.4 x 60.9 cm

Luke Six Ways
2017



Luke I
2017

Oil on canvas
30.5 x 22.9 cm



Luke II
2017

Oil on canvas
30.5 x 22.9 cm



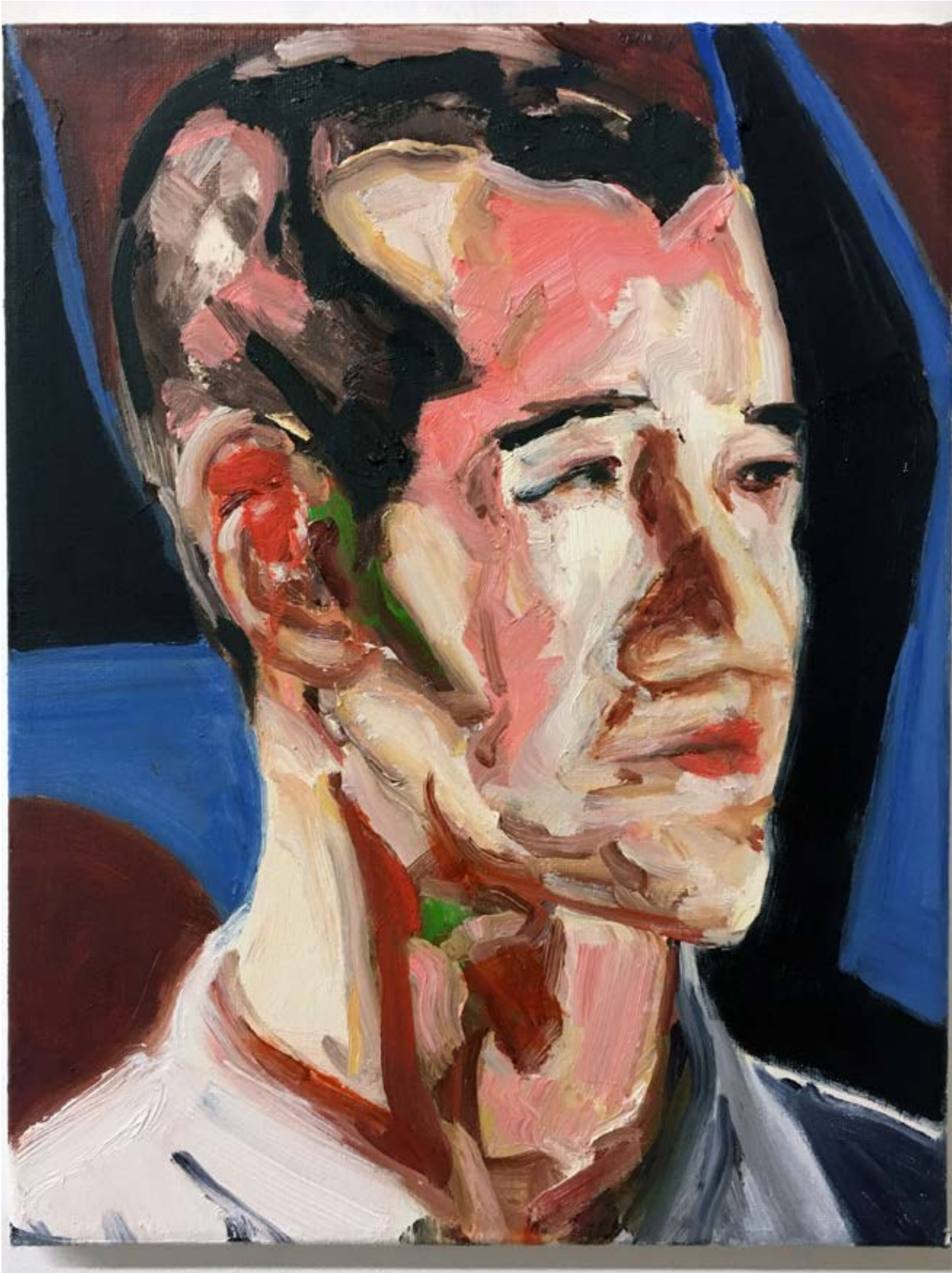
Luke III
2017

Oil on canvas
30.5 x 22.9 cm



Luke IV
2017

Oil on canvas
30.5 x 22.9 cm



Luke V
2017

Oil on canvas
30.5 x 22.9 cm



Luke VI
2017

Oil on canvas
30.5 x 22.9 cm

The Inscrutable Chinese explores the bodies and visage of the Chinese immigrant experience, distilling the intense wonder of seemingly quotidian life into lush, multi-dimensional portraits. These portraits are Homer Shew's artistic response to the cultural codes and social masks that the diaspora community utilizes to navigate the fractious landscape of American identity.

Shew paints from photographs that epitomize his foreign subjects' unique relationship to their American environment. This method of portraiture endows his paintings with feelings of displacement, estrangement, and impenetrability. Shew uses oil paints to inject drama, humanity, and even decadence into fleeting glimpses of these vibrant individuals, whom Western eyes habitually compound into a collective caricature of foreignness

邵若然在東岸的唐人埠花很長時間觀察當地華人的生活習慣。在這例作品中寫畫人試圖傳達一羣多元化及充滿生氣的衆生中某些個人特質、這些特質經常在局外人眼中是視而不見、不值一提。華亞裔移民那種盤根錯節、繁雜無章的體歷對大多數的美國人來說都住住令他們裹足不前、無法正視。至於華亞裔美國人的創作也同一樣地甚少直接正視亞洲或華亞裔同胞的胴體。通常西方藝術世界會對亞裔人仕創作的幾可體、設計體、或抽象的作品比較容易接受、但對於東方面孔出現於傳統西方肖像畫面上所做成的差距、要把這距離拉近則有一定的難度。

這一系列的作品是邵若然嘗試給這些人物肖像灌注了豐富的人性、一點戲劇性、甚至乎一種頹廢的意識、希望能使畫中人物脫離西方眼中慣性漫畫化的外來客之形像。邵若然繪畫這些人物徐了為加闊他自己的創作空間外更希望為一羣僑民提高個人自我價值感。

The Inscrutable Chinese
無法揣摩的中華人
2016



Funeral Home
2016

Oil on canvas
61x91.4 cm

Untitled
2016

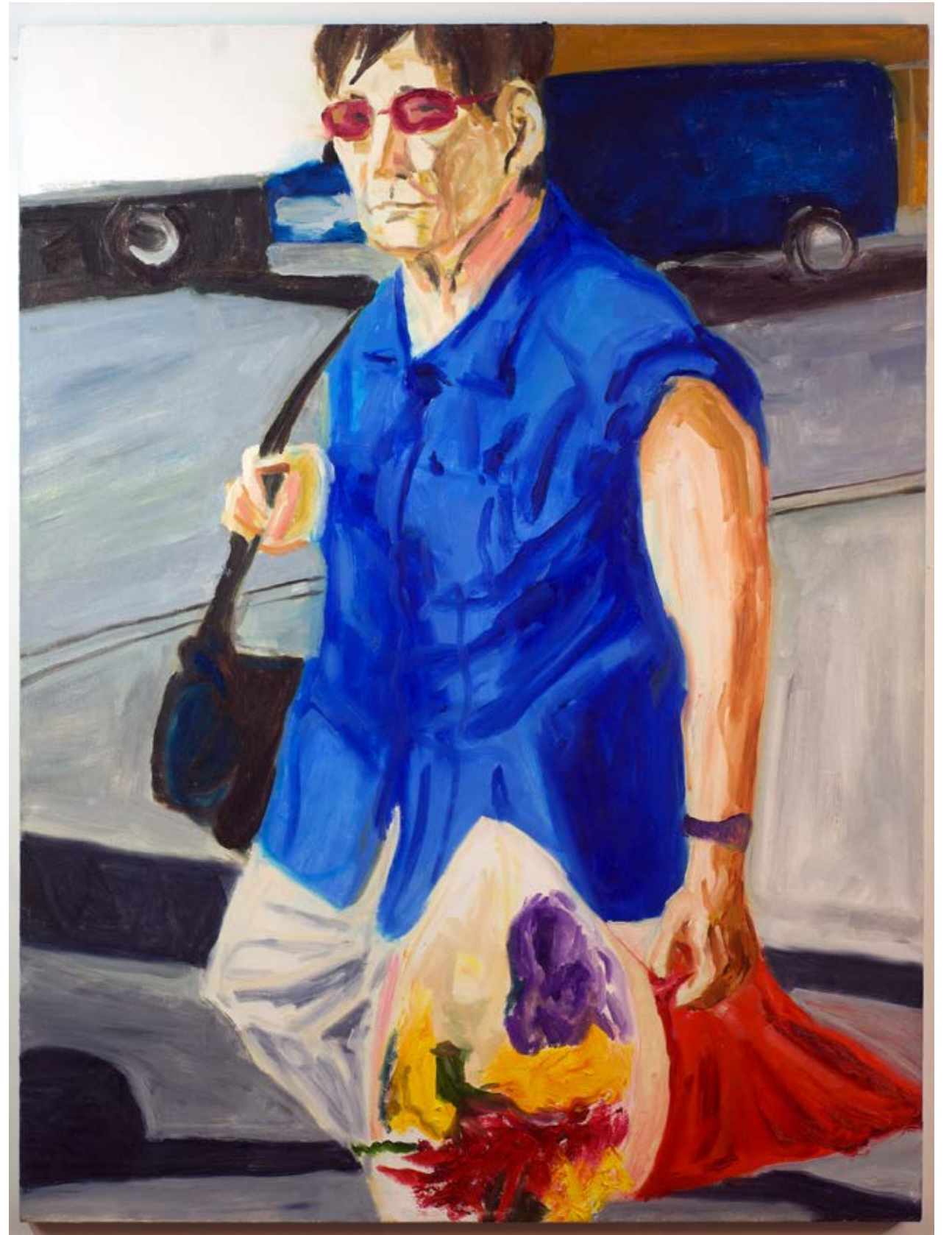
Oil on canvas
121.9 x 91.4 cm





Untitled
2016

Oil on canvas
61 x 45.7 cm



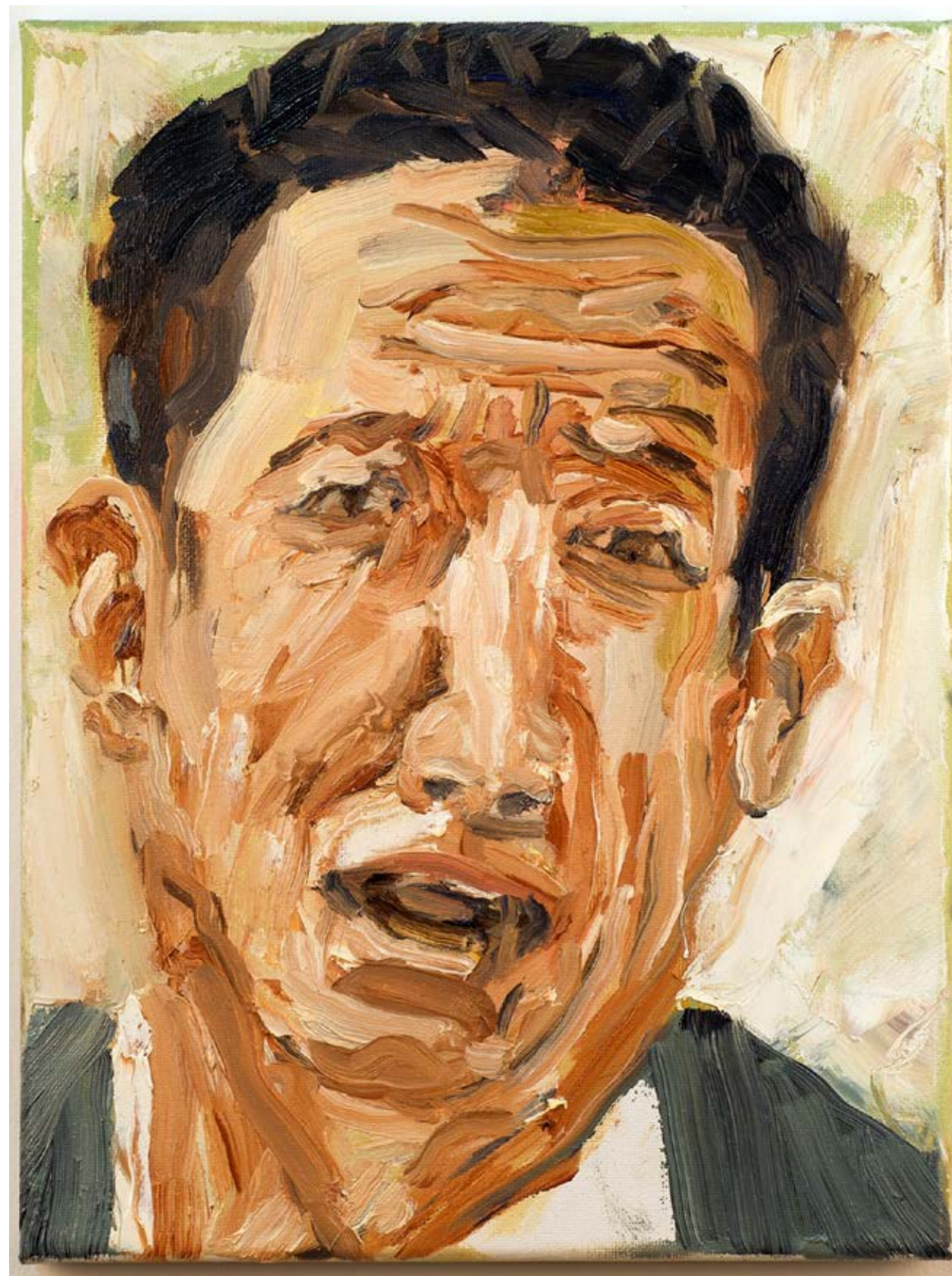
Sleeveless
2016

Oil on canvas
121.9 x 91.4 cm



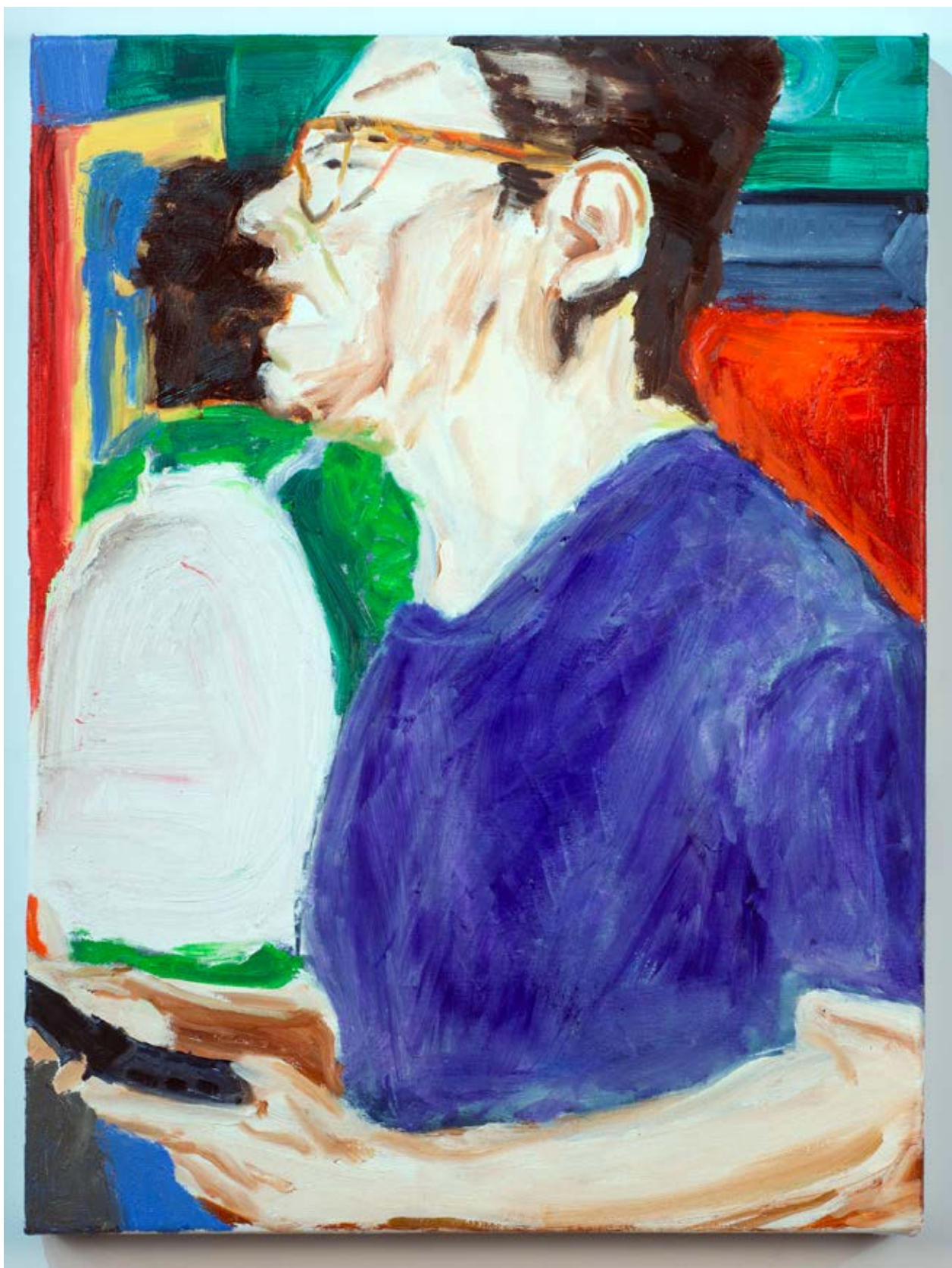
Untitled
2016

Oil on canvas
30.5 x 22.9 cm



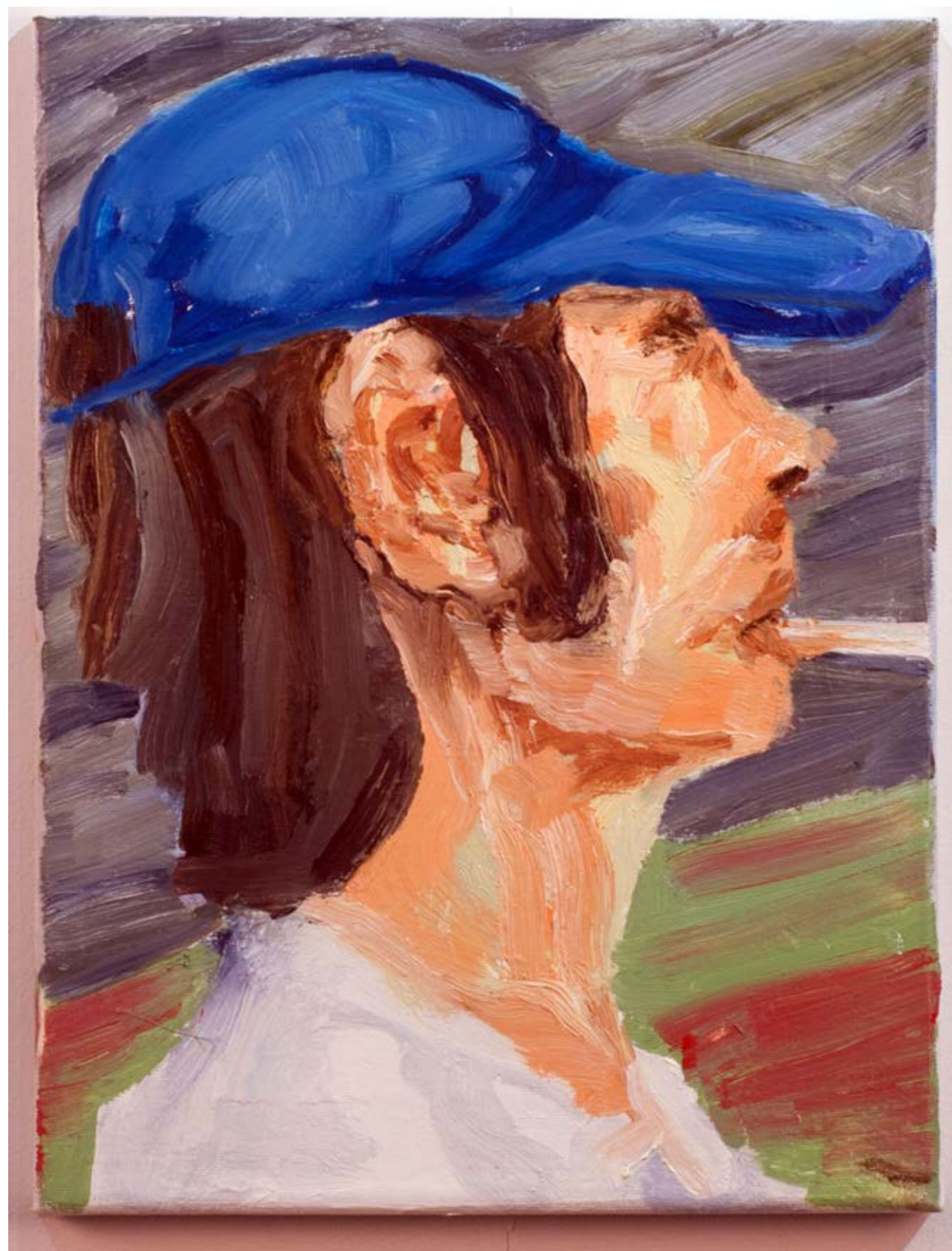
Attorney
2016

Oil on canvas
30.5 x 22.9 cm



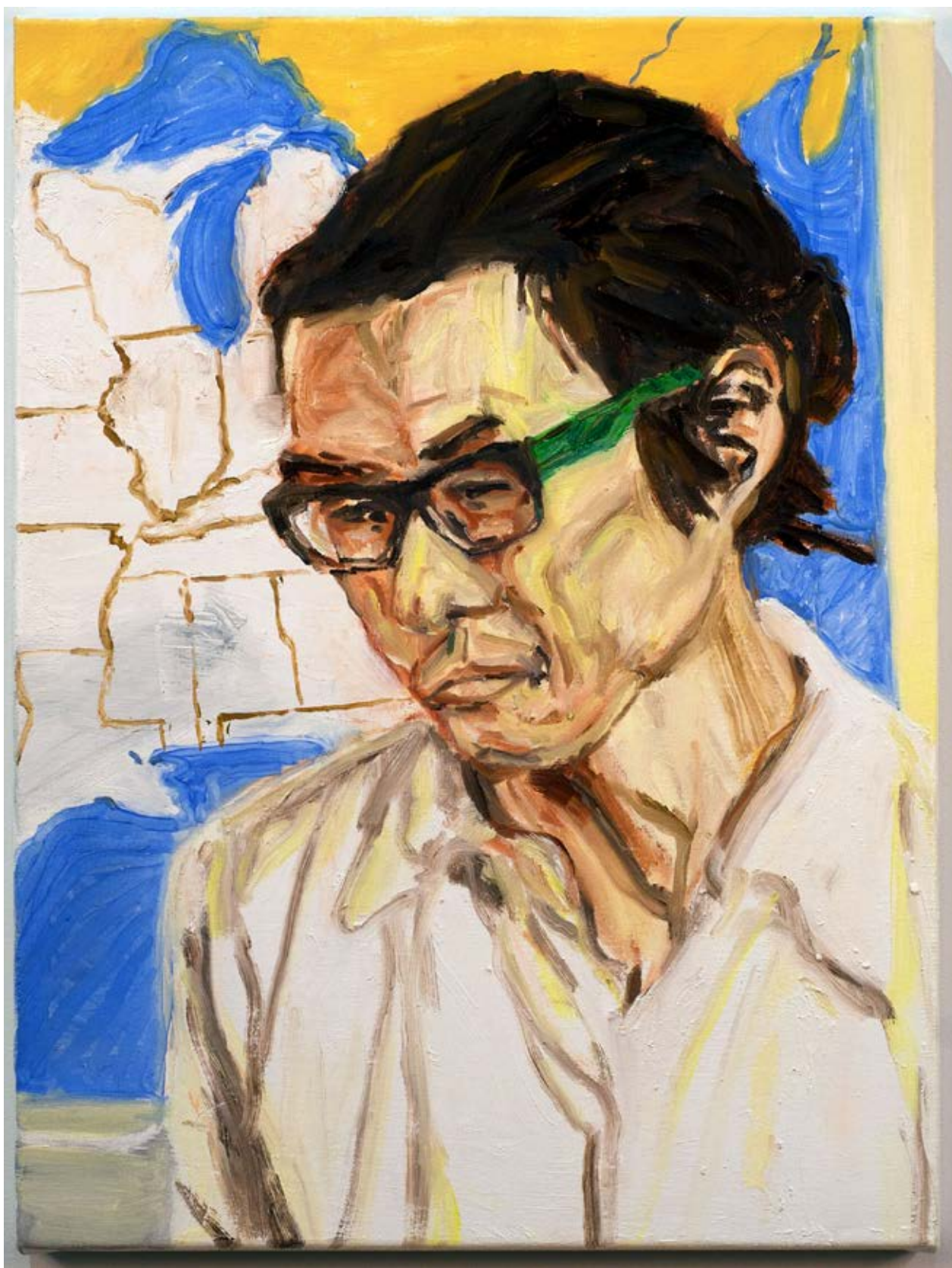
Untitled
2016

Oil on canvas
61 x 45.7 cm



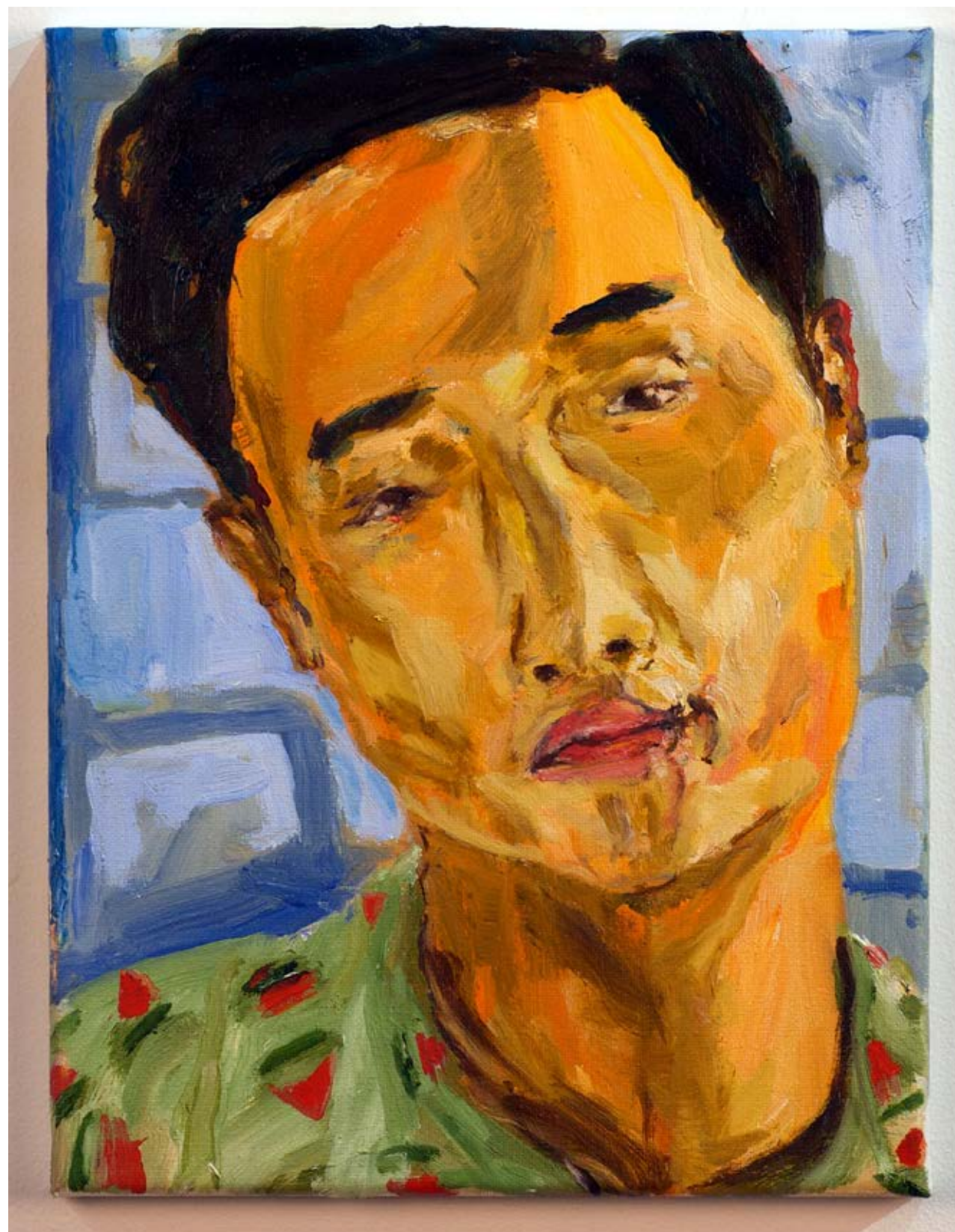
Untitled
2016

Oil on canvas
30.5 x 22.9 cm



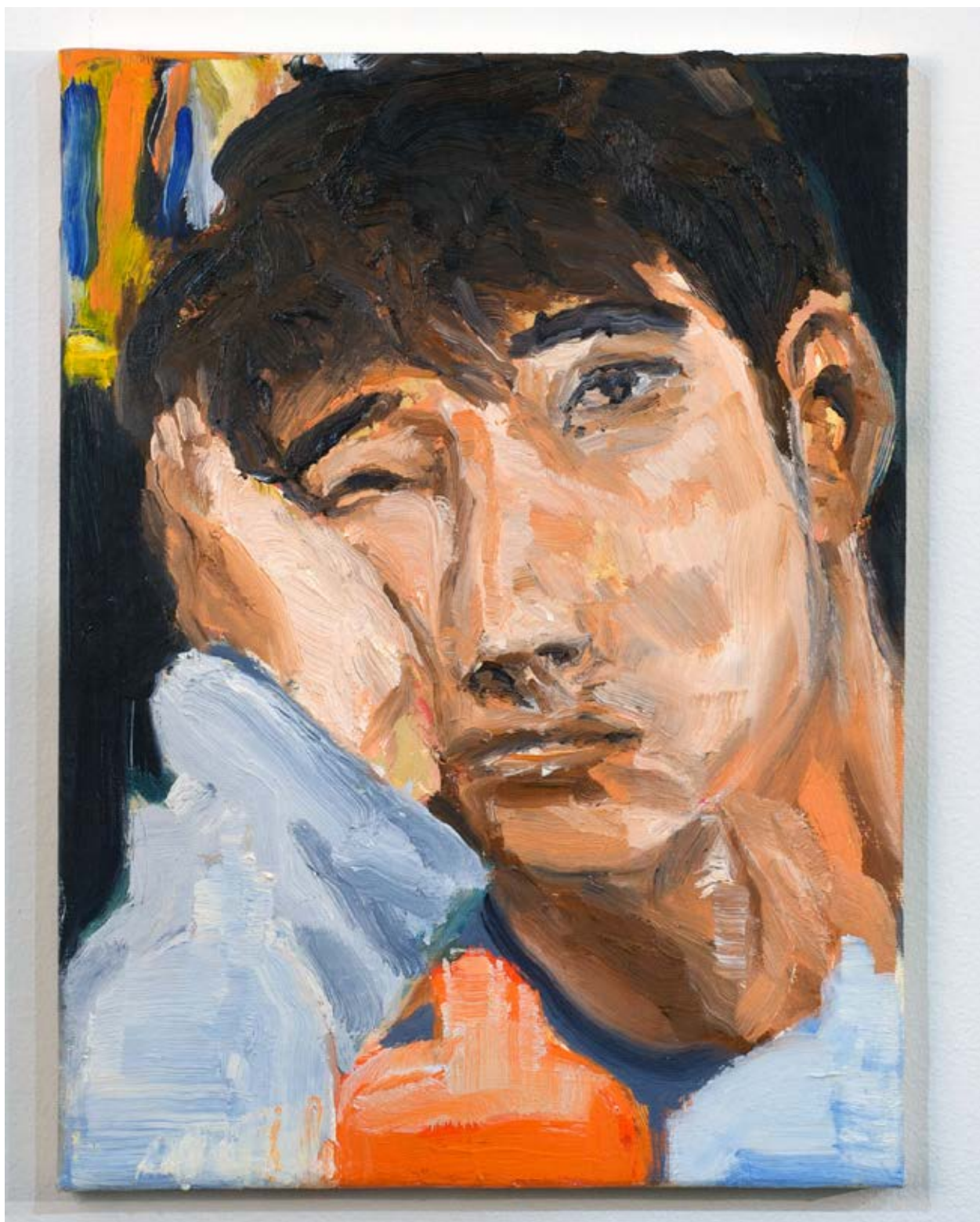
Jesse
2016

Oil on canvas
61 x 45.7 cm



Watermelon Shirt
2016

Oil on canvas
30.5 x 22.9 cm



Untitled
2016

Oil on canvas
30.5 x 22.9 cm



Li Wei
2016

Oil on canvas
30.5 x 22.9 cm



Chef
2016

Oil on canvas
30.5 x 22.9 cm



In Columbus Park
2016

Oil on canvas
61 x 45.7 cm



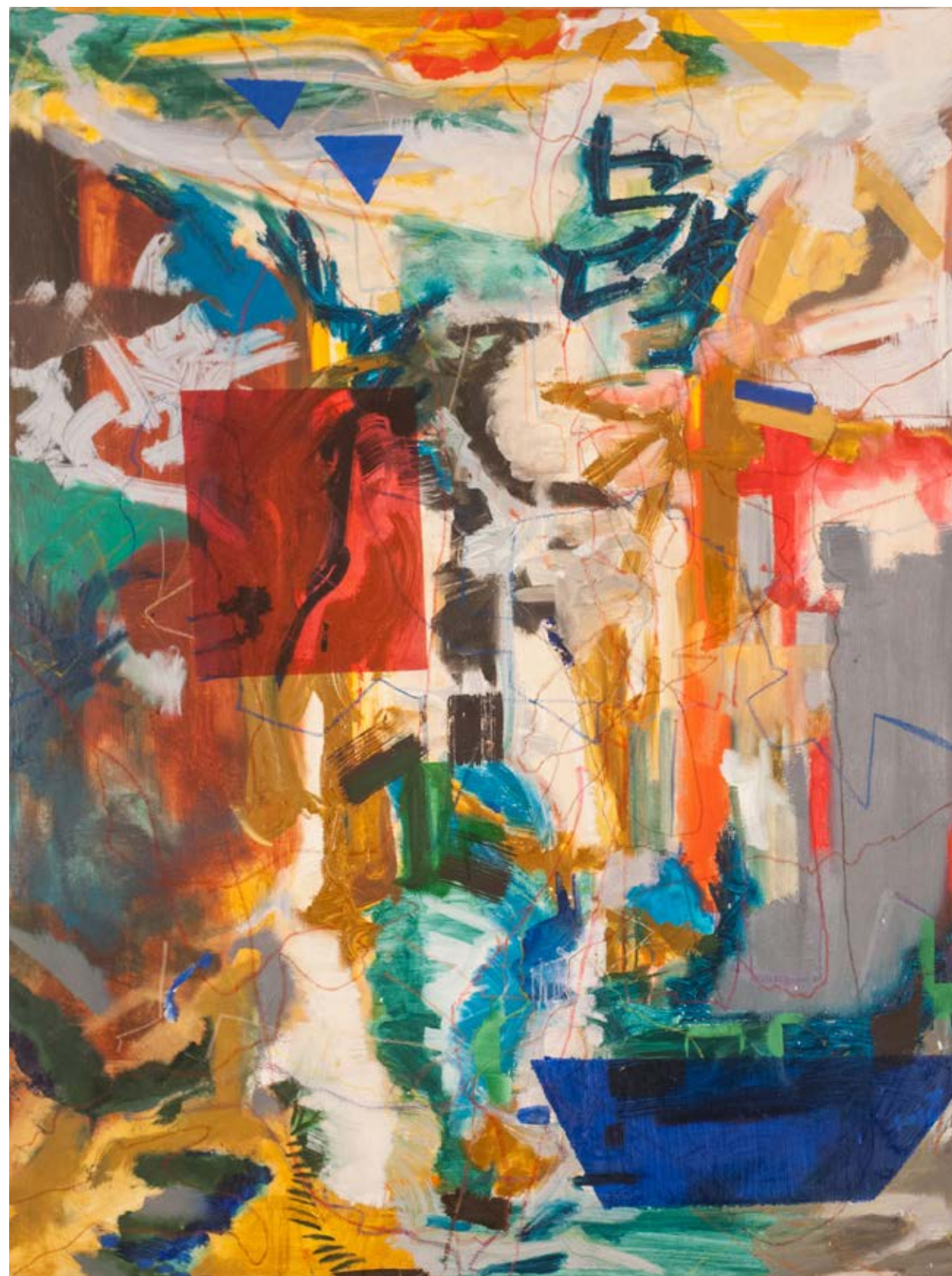
The Watch
2016

Oil on canvas
45.7 x 61 cm



Shrompers
2014

Oil on canvas
91.4 x 61 cm



Untitled
2013

Oil on canvas
91.4 x 61 cm



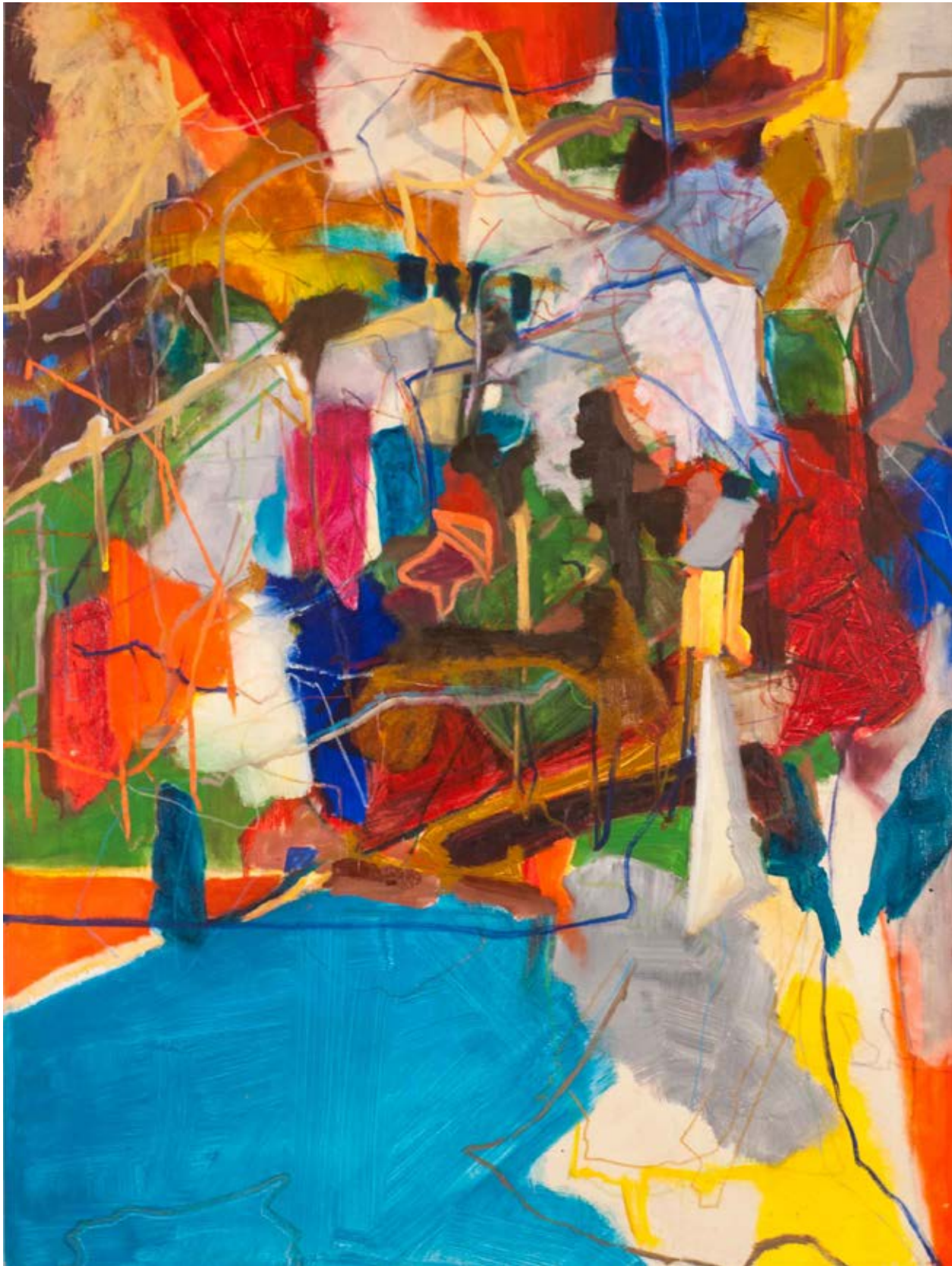
Williamstown, MA
2014

Oil on canvas
61 x 91.4 cm



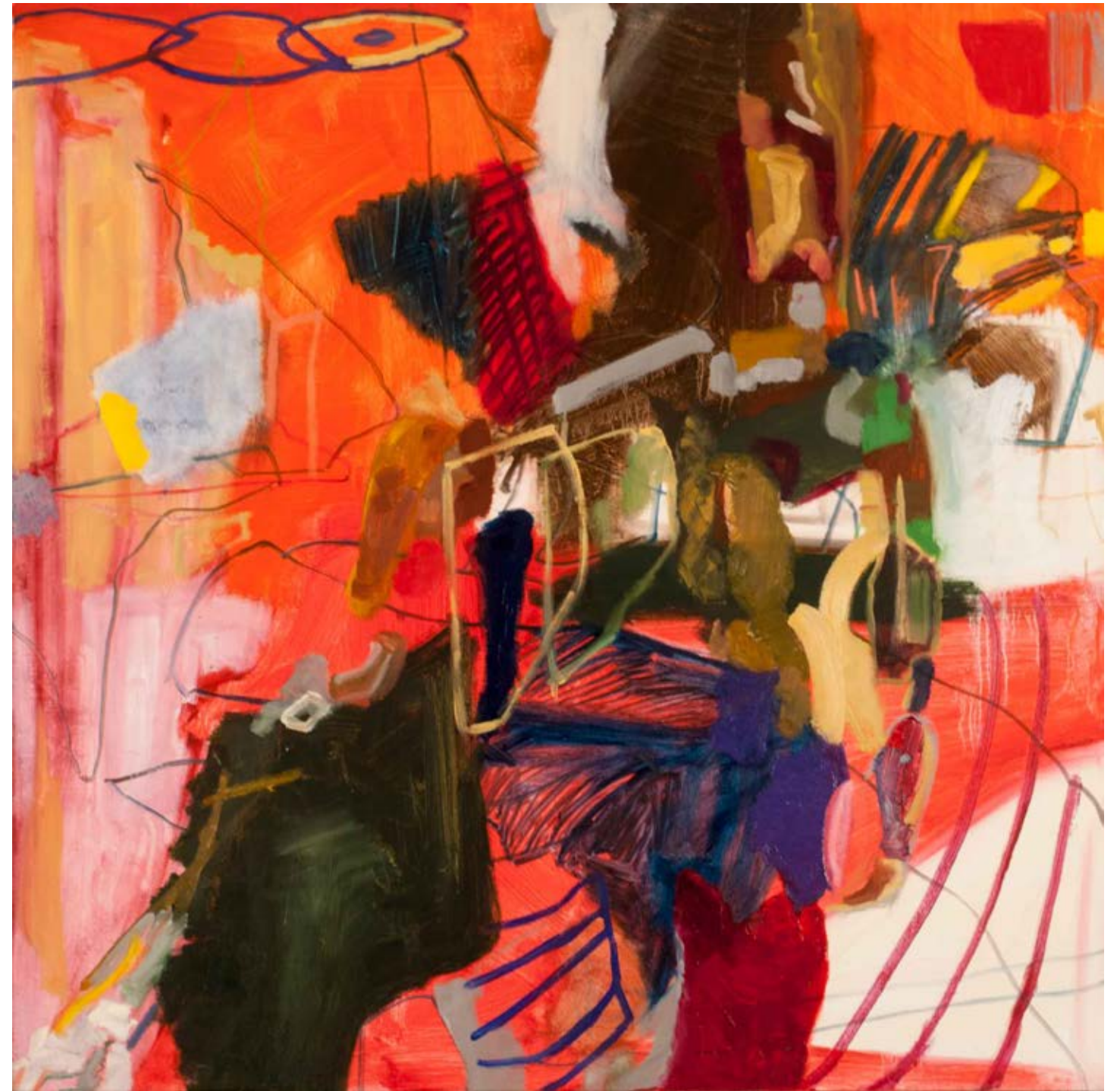
Martha & Jay
2014

Oil on canvas
61x91.4 cm



Untitled
2013

Oil on canvas
91.4 x 61 cm



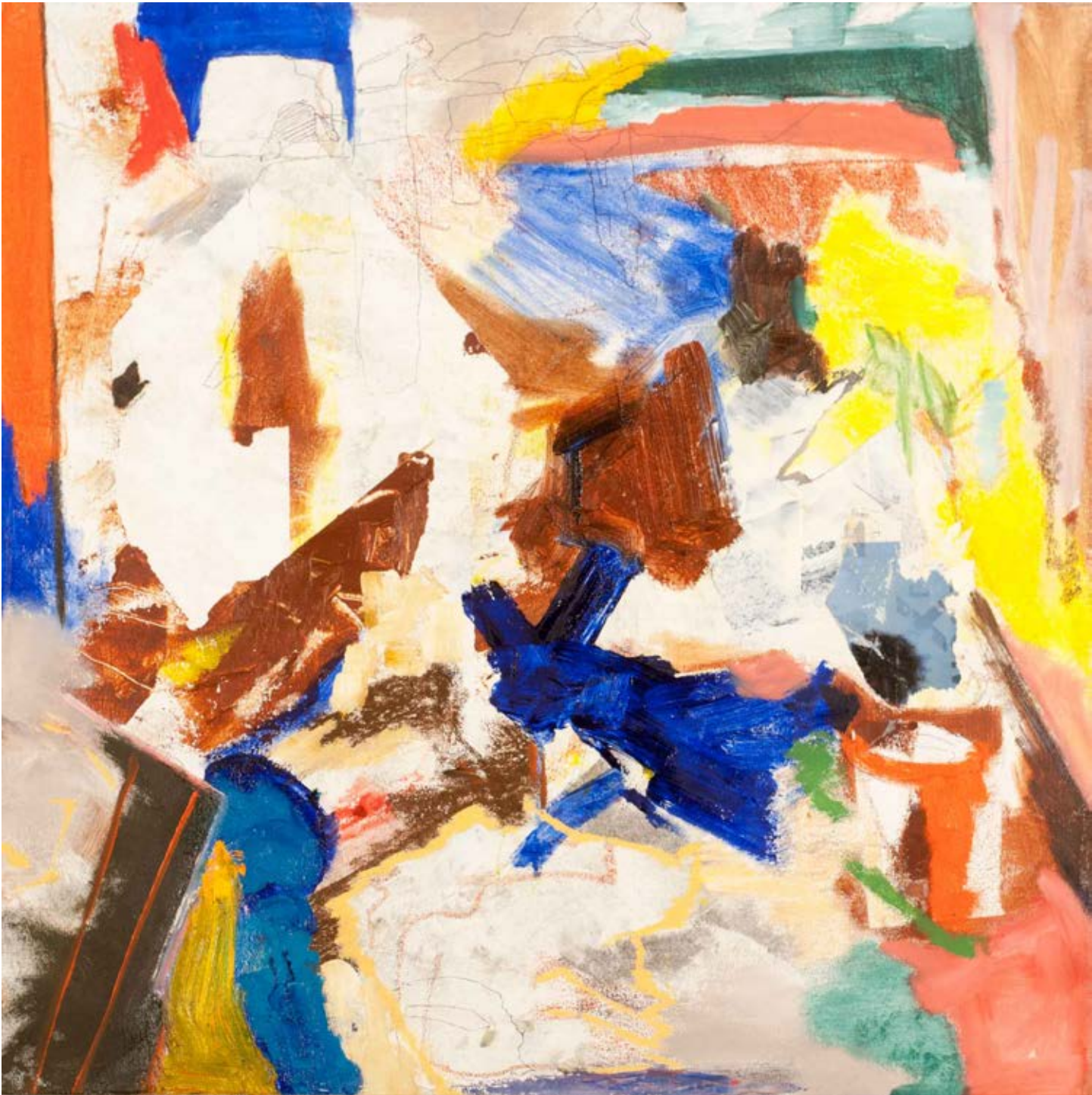
Untitled
2013

Oil on canvas
76.2 x 76.2 cm



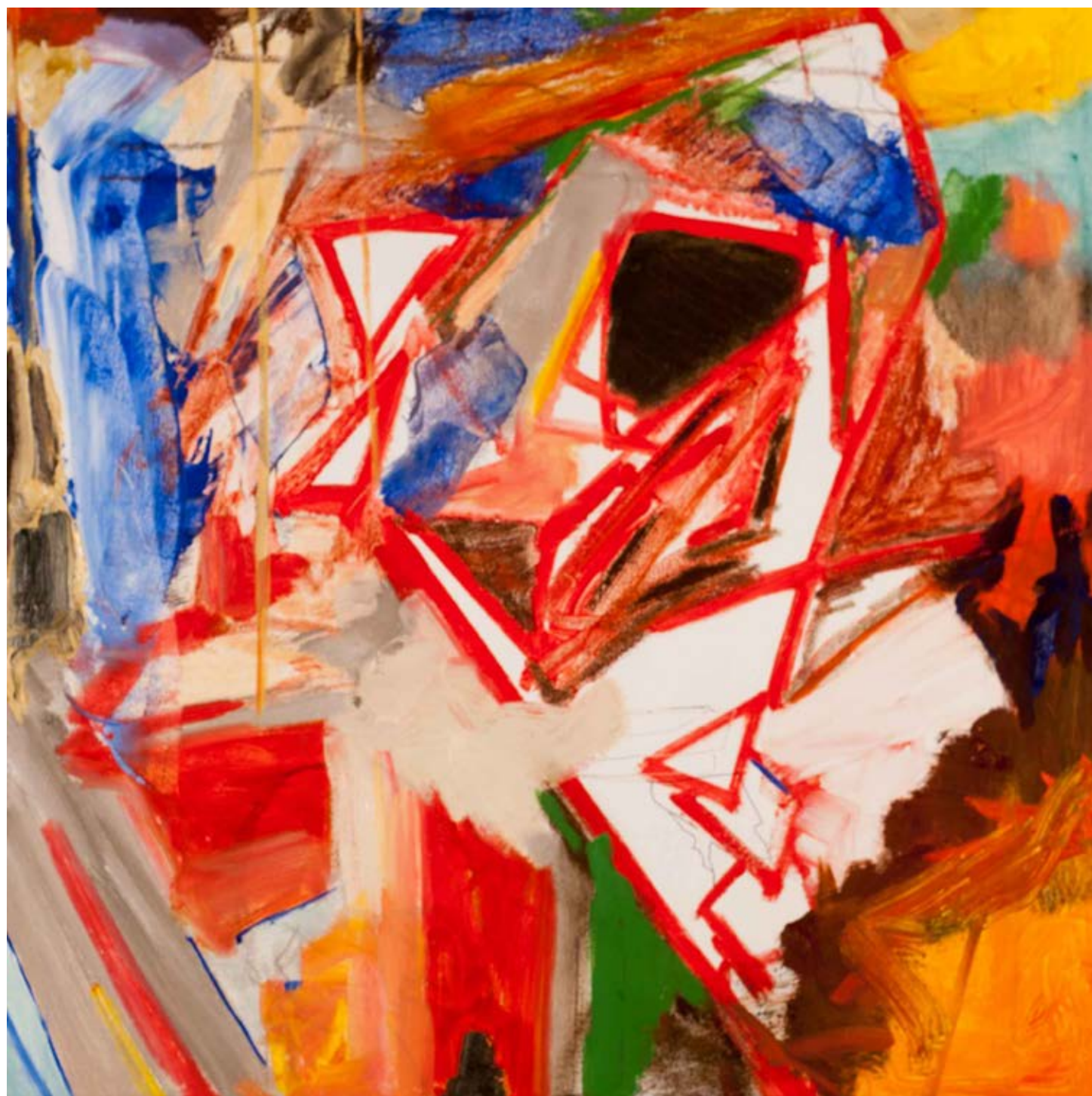
Untitled
2013

Oil on canvas
61 x 91.4 cm



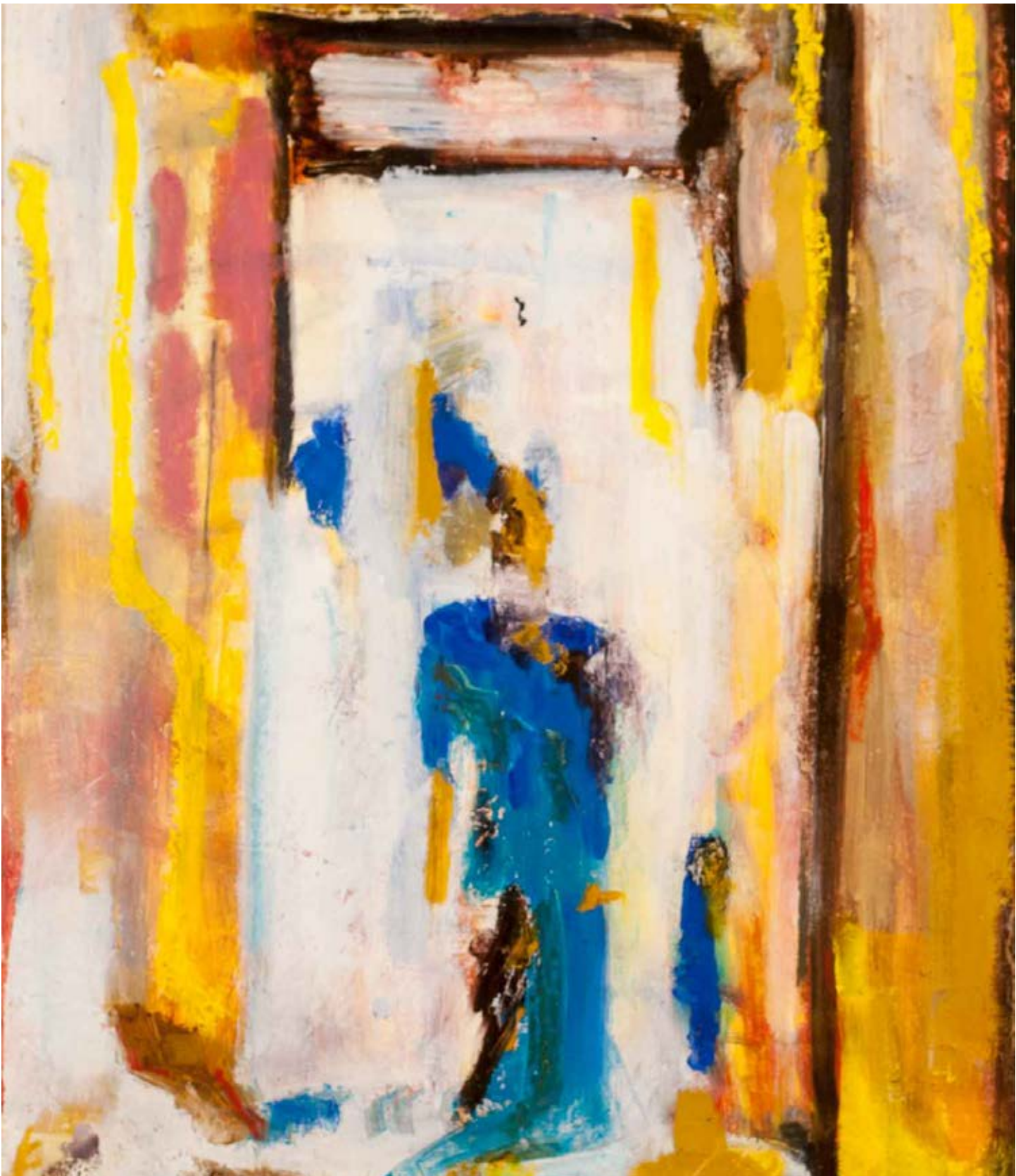
Untitled
2013

Oil on canvas
40.6 x 40.6 cm



Untitled
2013

Oil on canvas
40.6 x 40.6 cm



Untitled
2013

Oil on canvas
30.5 x 20.3 cm

Crags of My Father

2011



Harbour
2011

Oil on canvas
45.7 x 61 cm



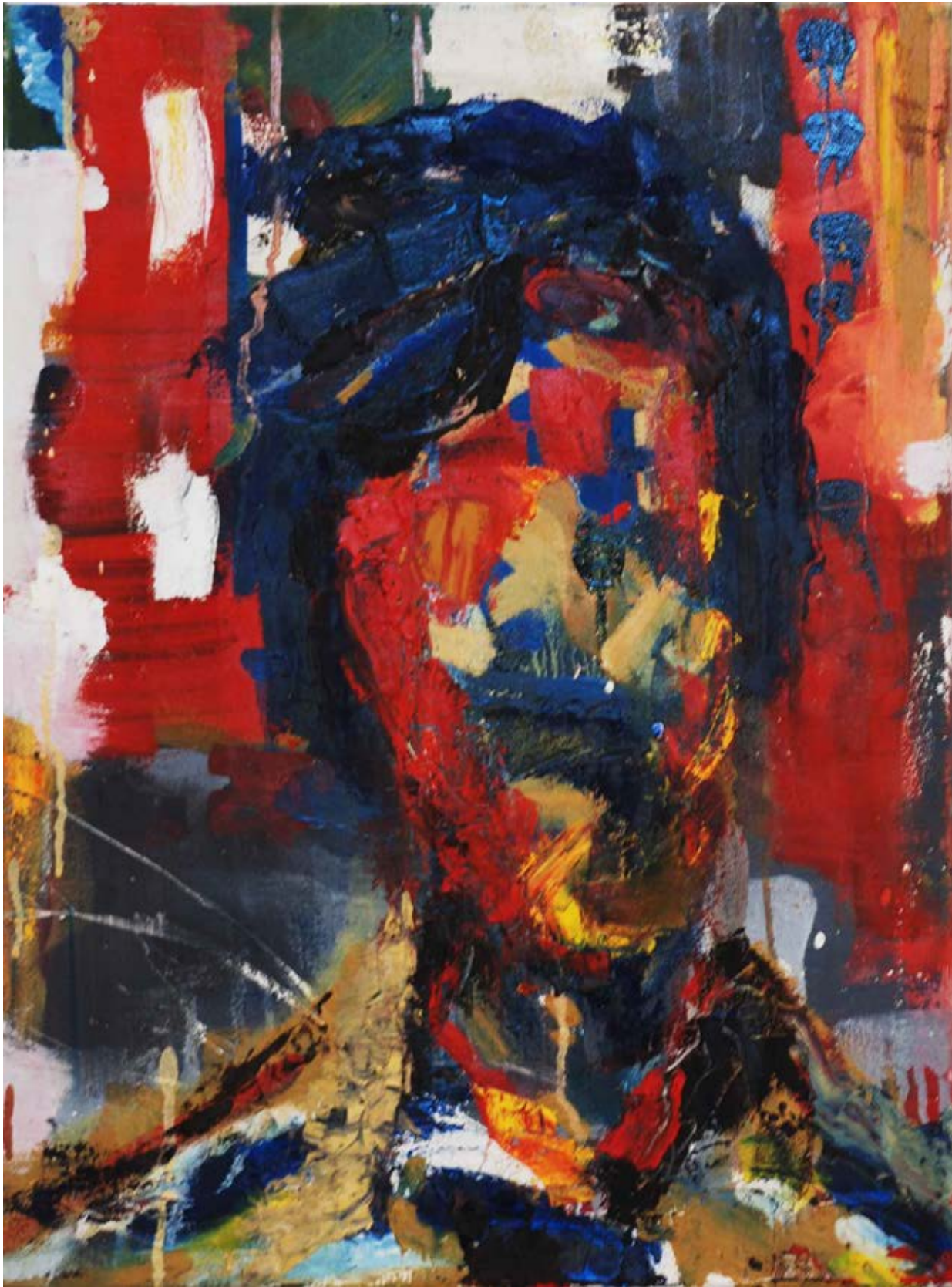
Office
2011

Oil on canvas
40.6 x 40.6 cm



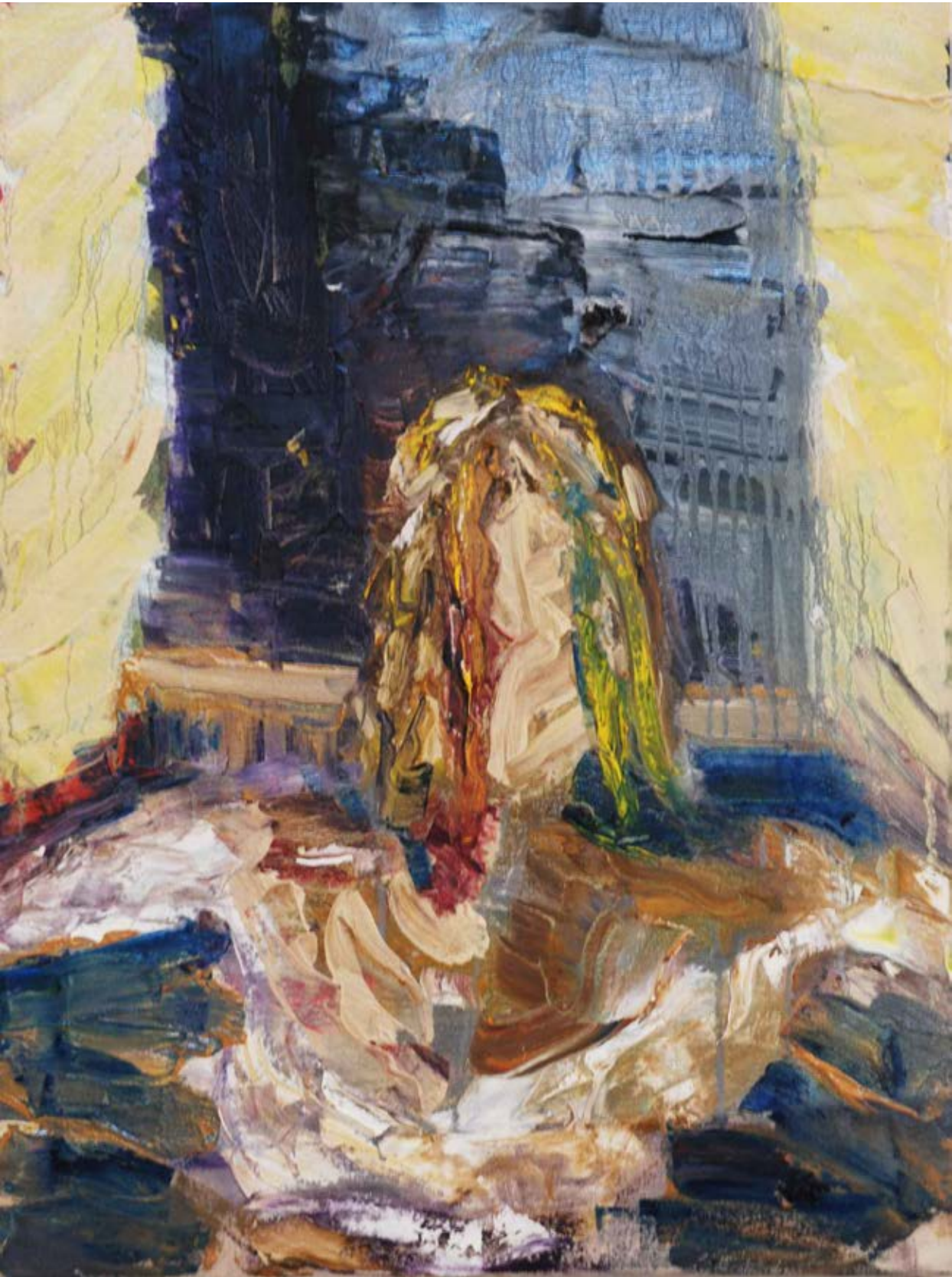
Untitled
2013

Oil on canvas
30.5 x 20.3 cm



Adult
2011

Oil on canvas
45.7 x 20.3 cm



Woman
2011

Oil on canvas
45.7 x 20.3 cm



Table
2011

Oil on canvas
66 x 61 cm

Kiang

Malingue

Homer Shew

馬 凌 畫 廊

10 Sik On Street, Wanchai, Hong Kong
適安街 10 號 | 灣仔 香港
Tuesday-Saturday 12-6PM
by appointment

Office N° | 電話 +852 2810 0317

Born 1990 in Chicago, Illinois, USA
Currently works and lives in Brooklyn, New York, USA

Education

2012 BA Studio Arts, Bard College, Annandale-on-Hudson, NY, Leon Levy Scholar

Grants, Residencies and Awards

2021	Millay Colony for the Arts, Austerlitz, New York, USA
2016-2018	Silent Barn, Resident Member, New York, USA
2017	Camp Residency, Preston Ranch, Wyoming, USA
2015	Hyde Park Art Center, Chicago, Illinois, USA

Selected Exhibitions

2024
“See and Be Seen 2.0”, Praise Shadows Gallery, Brookline, Massachusetts, USA
“Responses: Asian American Voices Resisting the Tide of Racism”, Manchester Public Library, Vermont, USA

2023
“Meanwhile”, Kiang Malingue, Hong Kong
“Yuan Fang, Yirui Jia, Liu Yin, Homer Shew“, Kiang Malingue, Hong Kong

2021
“Backgrounds”, Edouard Malingue Gallery, Hong Kong (Solo)
“Responses: Asian American Voices Resisting the Tide of Racism”, Museum of Chinese in America, New York, USA

2019
“Dear America”, CP Project Space at SVA, New York, USA

2018
“Practice: in Progress”, NARS Foundation, Brooklyn, New York, USA
“5/11”, Amphora Gallery, Brooklyn, New York, USA

2017
“The Inscrutable Chinese”, 384 Broadway ChaShaMa, New York, New York, USA [Solo]

2016
“#OPENAGAIN”, The Silent Barn, Brooklyn, New York, USA

2015
“The Bridge Show”, Hyde Park Art Center, Chicago, Illinois, USA

2012
“Craggs of My Father”, Fisher Studio Arts, Annandale-on-Hudson, New York, USA [Solo]

Selected artist talks, panels, discussions, & presentations

2020
SFA Projects, Confronting Yesterday’s Traditions in Today’s Cultural Diaspora, Guest Artist Panelist, New York, USA

2018
Teach In & Asian Gala, Bard College, Visiting Artist Lecturer, Annandale-on-Hudson, New York, USA
384 Broadway, Directions for the Future of Chinatown, Visiting Artist Lecturer, New York, USA

2013
Dittmar Gallery, Northwestern University, Institute for Encyclopedic Amalgamation, Visiting Artist Lecturer, Evanston, Illinois, USA

Selected Press

2019
Guzman, Alissa. “A Wide Spectrum of Ideas and Artist Studios in Brooklyn’s Sunset Park”, Hyperallergic, 21 October

2017
Laoshi, Stone. “The Inscrutable Chinese”, SInoVision, 22 November
Hickey, Christopher. “Homer Shew - The Inscrutable Chinese” (YouTube video), CUNY School of Journalism, 1 December
Pierone, Xana. “Silent Barn: Jordan Michael Iannucci”, Rare Candy, 10 May

K

M

邵若然

1990年出生於美國伊利諾州芝加哥。
現工作及生活於美國紐約州布魯克林。

教育

2012 美國紐約州哈得遜河畔安嫩代爾巴德學院視覺藝術學士學位，Leon Levy獎學金獲得者

駐留項目

2021	Millay Colony for the Arts, 奧斯特利茨, 紐約州, 美國
2016-2018	Silent Barn, 駐地成員, 紐約州, 美國
2017	露營駐留, 普雷斯頓牧場, 懷俄明州, 美國
2015	海德公園藝術中心, 芝加哥, 伊利諾州, 美國

精選展覽

2024
「見與被見2.0」, Praise Shadows畫廊, 布魯克萊恩, 馬薩諸塞, 美國
「回應: 亞裔美國人抵制種族主義浪潮的聲音」, 曼徹斯特公共圖書館, 佛蒙特州, 美國

2023
「與此同時」，馬凌畫廊，香港
「方媛，賈一瑞，劉茵，邵若然」，馬凌畫廊，香港

2021
「背景」，馬凌畫廊，香港（個展）
「響應：美國亞裔抵制種族主義浪潮的呼聲」，美國華人博物館，紐約，美國

2019
「Dear America」，CP項目空間，視覺藝術學院，紐約，美國

2018
「Practice: in Progress」, 紐約藝術駐地及工作室基金會, 布魯克林, 紐約州, 美國
「5/11」, Amphora畫廊, 布魯克林, 紐約州, 美國

2017
「無法揣摩的中華人」，百老匯384號ChaShaMa，紐約，紐約州，美國（個展）

2016
「#OPENAGAIN」，The Silent Barn，布魯克林，紐約州，美國

2015
「The Bridge Show」，海德公園藝術中心，芝加哥，伊利諾州，美國

2012
「Crags of My Father」，Fisher Studio Arts，哈得遜河畔安嫩代爾，紐約州，美國（個展）

精選藝術家講座、座談會、討論和演講

2020
SFA Projects, 「Confronting Yesterday's Traditions in Today's Cultural Diaspora」, 客座藝術家討論組成員, 紐約, 美國

2018
巴德學院Teach In & Asian Gala, 客座藝術家講師, 哈得遜河畔安嫩代爾, 紐約州, 美國
百老匯384號, 「Directions for the Future of Chinatown」, 客座藝術家講師, 紐約, 美國

2013
西北大學迪特馬爾畫廊，「Institute for Encyclopedic Amalgamation」，客座藝術家講師，埃文斯頓，伊利諾州，美國

精選報導

2019
Guzman, Alissa. 「A Wide Spectrum of Ideas and Artist Studios in Brooklyn's Sunset Park」, 《Hyperallergic》, 10月21日

2017
 Laoshi, Stone. 「The Inscrutable Chinese」, 《SinoVision》, 11月22日
 Hickey, Christopher. 「Homer Shew-The Inscrutable Chinese」(YouTube視頻), CUNY School of Journalism, 12月1日
 Pierone, Xana. 「Silent Barn: Jordan Michael Iannucci」, 《Rare Candy》, 5月10日

K

M

10 Sik On Street, Wanchai,
Hong Kong

50 Eldridge Street, New York,
NY 10002

Homer Shew | 邵若然

Published by Kiang Malingue, 2024

© Kiang Malingue
© Homer Shew

All images courtesy of Kiang Malingue and the
artist

|Kiang|Malingue|馬凌畫廊|