

## Jet Too Holiday

Nov 23 - Dec 06, 2025

13 Grattan St, #402

Brooklyn, New York



*Immaterial Trace*, Yu Kyung Chung, 2025

### Exhibit Artists

Yu Kyung Chung

Ruby Driscoll

Xiao Ge

Xilichen Hua

Herok

Peter Leone

Miyuki Tsushima

Weiyuan Wang

### Curators

Keming Chang

Zhen Lin

New York, NY — A Space is pleased to present *Jet Too Holiday*, a group exhibition that examines what remains of visual language when image-making no longer serves any product. Built from the ruins of advertising, the show asks: When desire becomes endless, circulating without an object, what does an image become?

In an era of emotional capitalism, where feelings are packaged, delivered, and tracked, the image shifts from representing a thing to representing its own desirability. *Jet Too Holiday* engages this de-functionalized advertising language, reassembling its fluorescent colors, geometric motifs, and seductive surfaces into new, uncanny forms. Nothing here performs the role of a product, yet each work hums with the residue of marketing logic: the lure, the fiction, the promise of satisfaction that never fully arrives. The exhibition becomes a “holiday of desire,” a space to enter, wander, and reflect on the contradictions shaping our visual world.

In *Immaterial Trace*, Yu Kyung Chung examines the weightlessness and residue of images in the digital age. By layering printed fragments with gestural brushwork, she brings the tactile presence of the hand into contact with the screen’s immaterial space, revealing the perceptual residue that lingers after meaning dissolves. Ruby Driscoll’s *Pretty Pony (Finn)* confronts another kind of commodification: the brutal economics of racehorse breeding. Painted in tender remembrance, Finn, a horse killed once its value expired, becomes a portrait of life caught inside systems that equate worth with productivity.

Bodies, too, slip between vulnerability and transformation. In *Beneath Soft*, Xiao Ge explores the generative instability of flesh in motion, a body reorganizing itself through folds, pressure, and sensation. Softness becomes both a shield and a quiet assertion of strength. Xilichen Hua’s *Metallic Awakening* extends this inquiry into a virtual space, where the artist’s own digitally rendered body is disciplined, suspended, and surveilled. Through moving images and sound, Hua exposes the forces that shape femininity under the influence of technological and cultural power.



Other works in the exhibition warp perception and space through the use of tilt, texture, and rhythm. Herok's *Out of Field #2*, with its intentionally off-balance framing, captures the fragile equilibrium of light over the Lake Champlain Causeway. A shifting sky, sun, storm, and rainbow become a living tension where imperfection opens new ways of seeing. Peter Leone's *DeepLine*, a cast-metal relief, maps an abstract terrain of veins, rivers, and circuitry. Its polished lines thread movement through solid matter, revealing the flicker between the engineered and the organic.

Memory, imagination, and consumer myth intertwine in Miyuki Tsushima's *Wonder-Voyager*, a reflection on childhood longing shaped by an American advertisement. From the colorful dots of Wonder Bread to Voyager's passage into interstellar emptiness, Tsushima traces a lifelong pursuit of the unknown, a dream propelled by both fiction and cosmic discovery. Closing the exhibition, Weiyuan Wang's *TALENT INC. 144* editions satirizes the fantasy of purchasable creativity. Hand-silkscreened onto takeout boxes, the "product" becomes a meditation on printmaking, replication, and the inflation of uniqueness within artistic labor. In its humor lies a recognition of the desires, earnest, absurd, human, that drive creation.

Together, the works in *Jet Too Holiday* reconsider the mechanics of visual persuasion. Through exaggeration, displacement, and poetic reassembly, the artists reveal a world where desire circulates endlessly, unanchored from objects yet still shaping our experiences. In this suspended space, bright, disorienting, and strangely familiar, the exhibition invites viewers to question what we consume, what we chase, and what remains when the promise of satisfaction slips away.

**A Space**, founded in 2024, is a pioneering incubator dedicated to discovering and supporting emerging artists in the contemporary art world. As a forward-thinking platform, we provide young talents with the space and opportunities to experiment, grow, and connect with a wider audience. Through collaborations with visionary artists and brands, we curate cutting-edge exhibitions, immersive art events, and dynamic cultural experiences that push the boundaries of artistic expression. More than just a gallery, A Space Gallery is a hub for creativity, dialogue, and innovation, shaping the future of contemporary art.



Weiyuan Wang  
*TALENT INC. 144 editions*  
2024  
Silkscreen printing,  
144 takeout boxes  
44 x 44 x 28 in  
  
\$5000



Herok  
*Out of Field #2*  
2025  
Oil, spray paint, plaster,  
hanji paper on linen  
canvas  
18 x 24 in  
  
\$3800



Yu Kyung Chung  
*Immaterial Trace*  
2025  
Mixed Media  
40 x 20 in  
  
NFS



Ruby Driscoll  
*Pretty Pony (Finn)*  
2024  
Mixed media (Oil, acrylic,  
alcohol marker, colored  
pencil, chalk and oil  
pastel)  
7 x 4 ft



Xilichen Hua  
*Metallic Awakening*  
2025  
Digital  
2 mins 50s



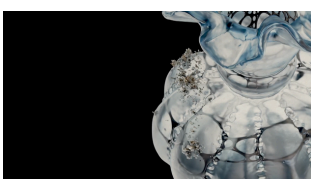
Peter Leone  
*DeepLine*  
2025  
Mirror polished cast- iron  
12 in D  
  
\$3600



Miyuki Tsushima  
*Wonder-Voyager*  
2025  
Oil on Linen  
26 x 36 in  
  
\$4500



Peter Leone  
*DeepLine (Large)*  
2025  
Mirror polished cast- iron  
11 x 28 in  
  
\$12000



Xiao Ge  
*Beneath Soft*  
2025  
Digital  
2 mins 36s