

Exhibition Introduction |

The Offline Exercise: Hypotheses on “Return” begins from a condition of displacement, where subjectivity is increasingly mediated by algorithms, platforms, and systems of production. In this paradoxical state, presence is continually deferred, and the human becomes entangled within the structures it seeks to control.

The exhibition frames “return” as a process of disengagement and reorientation — a movement away from technological saturation toward renewed connections with materiality, temporality, and non-human systems. Through diverse artistic practices, it proposes a set of speculative approaches to reclaim perception, agency, and the possibility of reoccupying the self.

Curator | Bowen Wu

Curator Bio |

Bowen Wu is a curator and audiovisual artist based in Glasgow. His practice explores intersections between sound, perception, and technological systems, with a focus on post-digital conditions and ecological thinking. Engaging with questions of subjectivity and mediation, his work reflects on how contemporary life is shaped by algorithmic structures. Through The Offline Exercise: Hypotheses on “Return”, he frames the exhibition as a space to reconsider embodiment, agency, and the possibility of reoccupying the self.



Curator

Bowen Wu

Hypotheses

On

“return”

Artists

Sean Merrin
Rhobet Blackburn
Kama Jing
Luyi Wang
Asbeel
YiHe Wen
VincO.Zone
Jessica(SICA) Wu
Hellwoodwen
Jack Lander
Jiawen Zhang
Stevie Jones
Xinrou Wu
Jiaqing Chen
Arabella An

Opening

April 14th from 7-8 pm

Performance

ALL GHILLIED UP by Jack Lander

Exhibition Date

April 14 - 17

Location

2nd floor, 20 Scott St, Glasgow, G3 6RJ

Helen Jiayu Zhang



video installation



Artist Bio |

Helen Jiayu Zhang is an artist, designer, and performer based in New York, Eindhoven, Shanghai, and Beijing. Her practice crosses the boundaries between art and design, incorporating movement, text, space, and experience. Focusing on bodies in action, she approaches design as a process-based method and examines visual communication in relation to culture and society, engaging themes of the body, performance, and the relationship between work, space, and audience.

“The Metaphor of Sand: Walking, Watching, and Witnessing”

The work brings together bodily and sonic practices to create a shared, ephemeral space of movement and listening. Filmed across a beach, a construction site, and a stone bridge, it situates the body within shifting environments. Through breath, action, and improvisation, it explores perception, space, and presence.

Sean Merrin

“Bite the Bullet”

Mixed media bricolage (acrylic paint, PVA glue, chicken bones)



Artist Bio |

Sean Merrin is a Glasgow-based artist whose work focuses on contemporary art and its intersection with unconventional materials and experimental processes. Working in mixed media, assemblage, collage, and bricolage, his practice engages with materiality and challenges traditional artistic methods, inviting viewers to question assumptions about art and its role in society.

“Kaula Tantra” reflects the esoteric aspects of its process, featuring an icon of peace made from bones sitting in a murky dark plane.

Kama Jing



Acrylic on canvas

Artist Bio |

Kama Jing is an artist and designer who graduated from the Glasgow School of Art and is currently based in China. Her work focuses on communication and sociological issues related to youth culture and internet media, exploring a balance between easel painting and digital media through material choices.

“Pretty Little Rushmore”

Washington, Jefferson, Roosevelt, and Lincoln are presented as symbols of leadership and legacy. The work reimagines them with beauty and cuteness, suggesting a softer side to these figures.

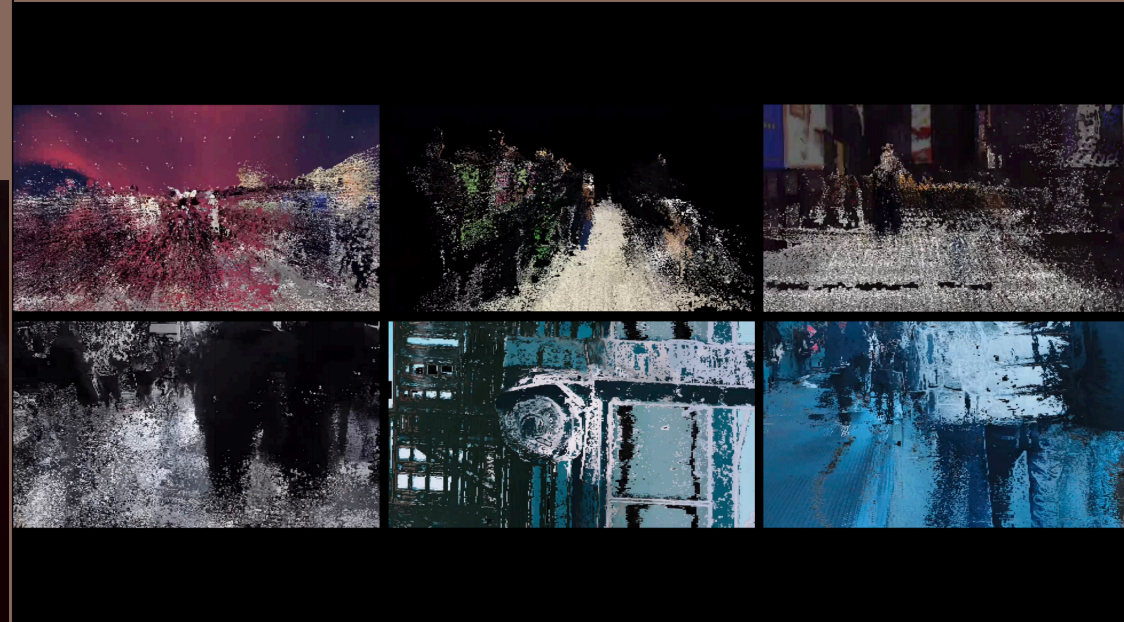
“Carino Padrino”

The work reinterprets the iconic image of the Godfather, challenging its association with hyper-masculinity.

Luyi Wang

video installation

“Panopticon”



Artist Bio |

Luyi Wang is an artist working across video, installation, and interactive media. His practice examines how digital technologies shape attention, behavior, and everyday experience, focusing on surveillance, control, and the boundary between public and private life.

The work begins with a phone requesting access to permissions, considering how being watched becomes internalized. Using 3D-scanned environments and visual effects made in TouchDesigner, it employs repetition, mirroring, and data-like overlays to reflect the logic of surveillance.

Yihe Wen



Xinrou Wu

“Simulation 1”



Mixed media

Artist Bio |
Wen Wen (b. 1991, Chengdu) is an interdisciplinary artist working across sculpture, installation, and oil painting. Their practice merges language, architecture, and materiality to examine the emotional and political dimensions of urban life. Using cement as both medium and metaphor, they investigate how modernization shapes lived experience, with a focus on feminism and environmental sustainability.

“Time Corridor Quadriptych”

These four pieces stem from a view at the end of a corridor during time in jail. Over nearly four months, the scene was observed at different times of day. The repeated forms of air conditioners and yard buildings create a monotonous composition, constructing a sense of unreachable eternity that is both calm and daunting.



Installation (bronze, wood, metal)

Artist Bio |
Xinrou Wu’s practice investigates the invisible boundaries of power and how they inscribe themselves onto the body, memory, and urban structures. Drawing on Georges Bataille’s thinking on intimacy and limit-experience, the work explores lost memories and recurring psychic states through painting and sculpture. Across different materials, organic and industrial elements are juxtaposed to construct sites where memory, desire, and power collide.

The work uses metaphor to articulate the moment when individual will is penetrated by power. A fish-shaped bronze coin, historically used as a royal burial object in ancient China, evokes death while signifying violence and authority. A threshold within the structure blurs the boundary between the wooden body as subject and the arrow as object.

Arabella An



Photography



Artist Bio |

Arabella An is an artist from Shanghai, China. Her practice spans bio-design, material experimentation, and wearable installations. Centered on mycelium as a core medium, her work explores relationships between future ecologies, materials, and the human condition, constructing a vision of symbiosis and a decentralized, more-than-human landscape.

“MycoWear”

The work brings together bodily and sensory practices, unfolding movement, experience, and perception into a shared, ephemeral space. Through cycles of action and response, it creates a relational field between bodies and collectives, where boundaries between composition and improvisation, artwork and audience begin to dissolve.

Jessica (SICA) Wu

“Bon Appétit”

Video installation



Artist Bio |

Jessica (SICA) Wu is a Taiwanese visual artist based in London, currently studying MA Photography at the Royal College of Art. With a background in theatre, she approaches photography as a staged space, focusing on gestures, tension, and emotional distance. Her work explores relationships between people, bodies, environments, and objects, while engaging with materiality and the limits of control through physical interaction with the image surface.

The work explores contrasts between permanence and impermanence, and between consumption and endurance. Through visceral imagery, it juxtaposes the fragility of food with the durability of metal, questioning what is meant to be consumed and what is meant to endure. It reflects on the relationship between desire, material, and control.

Jiaqing Chen

Photography

“Dreams”

Experimental Animated Film
When The Moon Rises

An experimental moving-image work inspired by psychological projection theory, exploring memory and emotional projection in shaping subjective consciousness. Created through cameraless filmmaking and abstract photography, it centres on a fragmented conversation between two lovers that drifts in and out of audibility. The work avoids linear narrative, inviting viewers into a Rorschach-like encounter to project their own memories and emotions.

“When the Moon Rises”

Artist Bio |
Jiaqing Chen is a multidisciplinary artist working across animation, photography, and film. Her practice explores memory, perception, and the subconscious, seeking the poetics within everyday experience.



Jiawen Zhang

“Stay Gold I”

Photography



Artist Bio |
Jiawen Zhang is based in London and holds a master’s degree from the Royal College of Art and Hong Kong Baptist University. With a background in Chinese literature, sociology, and photography, her practice spans multiple disciplines. Focusing on female immigrants, she combines moving image, documentary, photography, and performance to weave fiction with lived experience, exploring individual oral histories and the conditions shaping contemporary life.

The work examines how images shape stereotypes of identity, particularly around masculinity and social roles. Focusing on the artist’s father, a retired policeman, it reflects on distance, perception, and changing perspectives. Through photography, the work observes the transformation of a familiar figure into a “lost character,” questioning how male identity is constructed and understood.

Stevie Jones



Video installation

Artist Bio |

Stevie Jones is a Glasgow-based musician, sound artist, and engineer. With a background in post-rock, DIY, avant-folk, and free-improvisation, he has collaborated across dance, theatre, and experimental film. He tours internationally with Arab Strap and co-directs Radiophrenia. His work has been presented at festivals including Counterflows and Sonica, and broadcast on platforms such as Wavefarm, Kunst Radio, WORM FM, and BBC Radio.

“Equalising Pulses”

An exploratory reimagining of a skate video produced in a repurposed warehouse in Port Dundas. The work examines parallels between skateboarding and audiovisual practice, focusing on gesture, space, and temporality. Using analysis and processing technologies, it shifts from representation toward a more ambiguous and poetic form. It explores skateboarding as a site-responsive, embodied practice, reconfiguring audiovisual structure to invite an active and subjective viewer response.

Asbeel



Video installation

Artist Bio |

Asbeel is a cross-media digital artist and experimental music producer based between London and Shenzhen. His practice focuses on AI art, creative coding, and electronic music composition, working across surreal 3D visuals, ambient music, and sound design to create immersive experiences.

“Dissolve”

“L'Invitation au Voyage”

“Flower of Evil”

Jack Lander



“All Ghillied Up”

Video installation

Artist Bio |

Jack Lander is an artist working across new media, with a practice grounded in synthetic image-making, sound, and game design. His research explores invisible military rehearsal spaces and representations of the Scottish landscape.

A performance/installation that uses additive and speculative processes to reinsert violence into landscapes with latent aggression. Custom-made synthesiser patches are generated live from publicly available LiDAR-scanned landscape heightmaps, transforming digital terrain data into base waveforms for sound production.

vinco.zone



“The Art of Hyperblasting: Portal Theory pt. 01 Work Description I”

Video installation

Artist Bio |

vinco.zone is a transdisciplinary artist working across graffiti, installation, sculpture, sound, moving image, radio, and performance. Based between Lisbon and Berlin, his practice operates at the intersection of technology, urban culture, and speculative fiction. Rooted in hip hop and hacker culture, he creates immersive environments through audiovisual experimentation, sonic research, and self-built tools, often engaging with obsolete technologies and abandoned infrastructures.

The work takes the form of video art disguised as influencer content, following masked figures moving through liminal and hypercapitalist urban spaces. Through the character of Tucky Parker, it explores abandoned architecture as sites for ritual, graffiti, and speculative technologies. Using collected debris and coded markings, the work constructs a language that blurs fiction and reality, positioning urban environments as portals and spaces of transformation.