

For immediate release

Adam Linn

Curtain Call

19 June - 16 July, 2022

Opening Reception: 18 June 2022, 5 - 8 pm



Mesmerizer, 2022, coloured pencil, crayon and pastel on paper, 61 by 45 cm. Courtesy of the artist and JPS Gallery.

JPS Gallery is pleased to announce *Curtain Call*, a solo exhibition by Adam Linn, on view at the gallery's location in Tokyo. This exhibition marks the artist's international debut and first solo show with JPS, showcasing a series of works that exemplify themes of seduction and adaptability through the lens of anthropomorphism.

For his first show with the gallery Linn constructed a theatrical affair letting us observe and participate in the suspense and eagerness of each scene. His anthropomorphic character(s), ambiguously being one or many in the family, are presented in campy exaggerated settings, suspiciously gazing through the curtain as if looking through a peephole, a dust ruffle or their hiding place. Ready to pounce at any second, these characters portray theatricality in vivid hues. With seemingly classic methods of coloured pencil, pastel and crayon on paper and panels, Linn builds narratives that destroy (yet create) pretensions, and aim to expose artificiality through beautifully compact stories that tighten our (and his) alertness and focus.

A traditional “curtain call” in theatre productions occurs at the end of a performance when performers return to the stage to be recognised by the audience for their performance. Often met with sustained applause, the performers hold their stance whilst being confronted by a sea of bodies they cannot fully discern. This phrase encapsulates Linn’s exhibition as the “performers” are the characters of this anthropomorphised world who are fully aware of their position. The figures in many of these works acknowledge or “perform” for the viewer while deceiving perceptions and truths simultaneously. The presented series demonstrates objects mimicking other materials while non-human beings display all too familiar sensibilities, operating somewhere between drawing and painting, commanding a presence uniquely their own.

The presented works highlight distinctive features of Linn’s punk pussycat persona, providing the audience insight into the character’s traits and mannerisms. Additionally, the pussycat is depicted in various scenes related to theatre productions, allowing the audience to create unique narratives surrounding this mysterious character. It serves as an avatar for Linn’s childhood self, depicting moments of hiding from the viewer in a playful manner. The pussycat acknowledges the viewer’s gaze in a flirtatious way, ushering in closer inspection while presenting a suspiciously coy grin. Other works include curtains impersonating doors and windows, a Swiss Army Knife disguised as a hand, all of them deceiving truth and reality by inserting elements of the imagined or uncanny into recognisable forms.

About Adam Linn

Adam Linn’s drawings depict flamboyant contortions of an anthropomorphic world that probes how seductions can operate in the grotesque and how this relationship mirrors queer self-discovery and intimacy. His magenta hued skin pussycat character, often donning a suspicious grin, challenges the dichotomies between the real and imagined, feminine and masculine, as well as hidden and exposed.

The character was created to operate as an avatar for the artist but also as a general placeholder for the protagonist of this narrative. The feline’s exaggerated poses and coquettish demeanour mimic characteristics of the tokenised gay man. The idea of the “pussy” or “sissy” as a weak-bodied, effeminate and unserious person was always discouraged in his upbringing. The distinctly nuanced experiences of the figure are represented through a range of body contortions, game-like scenarios, dress-up play and melodramatic vignettes. By employing this negatively construed stereotype as a focal point in his work, he seeks to exaggerate the generalisation as opposed to understating it. The seemingly sinister figure also represents the artist’s reflection of the deviant underbelly of the internet and niche communities underrepresented by the mainstream media. The drawings are composed of layers upon layers of rendering and shading of coloured pencils, creating these glorified cartoon images. Every vein, fibre and crease are drawn with great attention with jewel-tone pencils, creating an interesting juxtaposition with the realism technique and artificial colour palette, bringing illusory with great verisimilitude.

About JPS Gallery

Established in Hong Kong (2014) and in Tokyo (2018), JPS Gallery is an independent contemporary art gallery presenting works of emerging and established artists from around the world.

The gallery was founded with a passionate spirit that dedicates to the new digital age and the exploration of fine art and pop culture. We aim to create an innovative environment for a new generation of artists and collectors, fostering a creative space for all. We focus on fun and playful works of the era that span across different medium and disciplines, showcasing a discerning selection of works that embody the aesthetics of today.

We are committed to supporting the culture and art scene both in Hong Kong and Japan, creating a vibrant local art community. The gallery regularly presents works of emerging artists in our gallery spaces in Hong Kong and Tokyo as well as international art fairs, giving them a platform to gain global exposure and supporting young artists to launch their careers. JPS has also been an active contributor to society and the local art scene by sponsoring various charity events and auctions.

Location

1/F, Tobu 2nd Building, 6-27-4, Jingumae, Shibuya-ku, Tokyo 150-0001, Japan

Media Enquiry

For media enquires and press preview, please contact

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