

ECHOES
IN
TRANSI
TION



ECHOES IN TRANSITION

Organiser

MuchART Projects

Executive curator

Yuran Lin

Visual design

Anning Song

Opening ceremony

Wednesday, 12 November, 6:00 – 8:00 PM

Exhibition date

12 November - 16 November 2025

Venue

M P Birla Millenium Gallery
4A Castletown Rd, London W14 9HE

Theme



Echoes in Transition (London)

Echoes in Transition examines the relationship between memory and change. “Echo” suggests resonance between past and present, while “Transition” points to movement and transformation. In a world shaped by global exchange and shifting identities, we hear the fading tone of tradition alongside the rhythm of contemporary life.

Across different works, the exhibition reveals moments where the personal meets the collective, and where memory interacts with reality. Art becomes not only a record of what once was, but an active force that reshapes what comes next.

Visitors are invited to experience both the echoes of the past and the transitions of the present, and to consider how we respond to an ever-changing world.

Organiser
MuchART Projects

Executive curator
Yuran Lin

Visual design
Anning Song

Opening ceremony
Wednesday, 12 November, 6:00 – 8:00 PM

Exhibition date
12 November - 16 November 2025

Venue
M P Birla Millenium Gallery
4A Castletown Rd, London W14 9HE

<https://muchart.org>



In the contemporary art world, some curators are skilled at creating "topics," while others create resonance. Yuki Lam belongs to the latter.

Her curatorial practice is gentle and meticulous, yet deeply penetrating—focusing on identity, memory, and migration, and using exhibitions as a way to explore how individuals find their place in a world in constant motion.

"Her exhibitions are like echoes of identity."

Yuran Lin (Yuki Lam Yuk Yin) is a UK-based curator, artist, educator, and designer whose practice bridges art, design, and cultural research. Her work focuses on self-identity, memory, and cross-cultural integration, often exploring how personal narratives intersect with collective history.

Curator Yuran LIN Yuki

She is currently pursuing a Professional Doctorate in Art & Design at the University of Wales Trinity Saint David, where her research adopts a practice-based, auto-ethnographic approach to examine the self-identity and cultural integration of the Cantonese community in the UK.

Yuki holds an MA in Curating and Collections from the University of the Arts London (Chelsea CollegArts)

www.yukimaybe.com

Formerly an Assistant Curator at the Guangdong Museum of Art, Yuki has contributed to major international platforms including the Guangzhou Triennial and GZCAF. She currently shares her expertise as a lecturer in Visual Communication Design at UWTSO and GAFA.

Her recent curatorial portfolio spans London, Los Angeles, and Guangzhou, featuring exhibitions such as Curate My Life, Partly Cloudy, and TWHA WHIF. Her practice is defined by a blend of rigorous academic research and evocative visual storytelling, fostering cross-cultural dialogues that bridge the poetic with the analytical.

Driven by the belief that art is a transformative space, Yuki's work explores the delicate tension between the personal and the collective, the static and the transient. To her, curation is not merely about representation, but about creating environments where identity and emotion are continuously reshaped.

Artist

Yizhi CHEN

Mengxi FU

Jie FU

Vivian LEI

Shaoxu LI

Zhihao LIN

Zhixin MAI

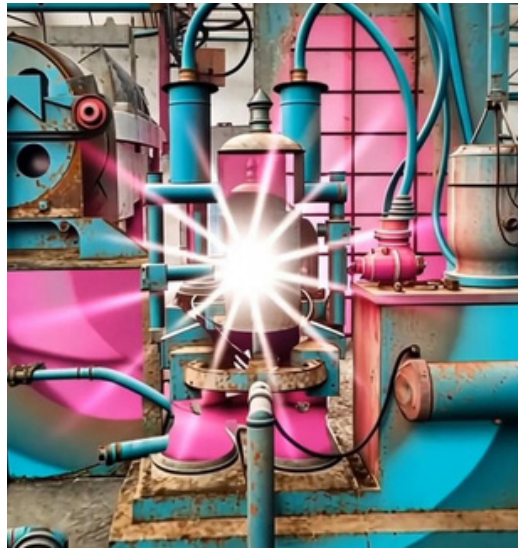
Haiqi YANG

Kirk ZHANG



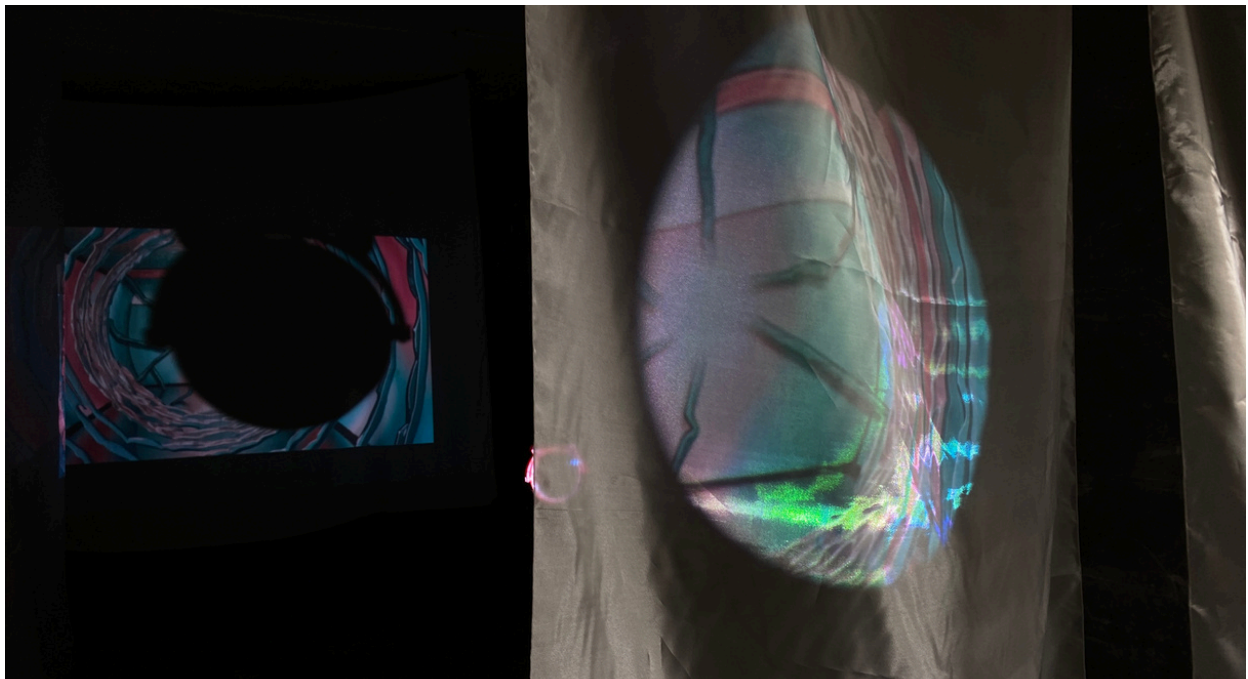
Artworks

This video work is inspired by the artist's sense of dislocation and alienation while wandering around the site of an abandoned factory. All visual elements are drawn directly from the actual scene. The narrative begins when the protagonist discovers a glossy pink mirror in factory. From that moment, she embarks on a drifting journey through fragmented time and space. Her consciousness weaves together the past and present of the site.



Through a combination of live-action footage and AI-generated technology, the artist projects an inner emotional landscape onto the physical space, constructing an alternate dimension that invites viewers to step inside. The accompanying installation creates positive and negative spaces, which present a spatial dialogue between the mirror's interior and exterior. As the mirror swings, different scenes from the alternate space emerge. Suspended like a pendulum, the mirror becomes a silent reminder of the wormholes that link time and space.

* Wander In Wonderland *



Wander In Wonderland
Yizhi Chen
AI Generate Video AI
12'00"
2025

Cyberthanatology: Death or Rebirth?
This research reinterprets Thomas Laqueur's triadic model of death—natural death, social death, and incomplete death—within digital and virtual environments. It investigates how digital memorial practices reshape human experiences of death, mourning, and the afterlife in the age of virtualization.
As part of this study, the work juxtaposes three of the artist's video pieces – Peeling Fruits to the Digital Afterlife, Digital Human: I'm Fine, and Events at Sherry's Funeral House.



Through a fusion of poetry, monologue, and virtual- avatar funerals, these works together unveil a crisis of digital existentialism and offer a glimpse into the emerging discipline of cyberthanatology. The 4-minute- and-4-second film incorporates the Chinese pronunciation of "death" (死 亡) and the numeric symbol "404"—a code for data loss in cyberspace—suggesting the duality between disappearance and digital continuity.

Cyberthanatology: Death or Rebirth?



Cyberthanatology: Death or Rebirth?
Mengxi Fu
Video
1'18"
2025

Transparent Heart

In this surreal digital work, pink jellyfish drift dreamlike across a soft horizon. Their translucent bodies shimmer with gentle light, and their silk-like tendrils trail quietly through the air. At the centre of the scene, a solitary figure sits upon a vast jellyfish, gazing towards a warm, distant moon.

"A heart made of water-transparency is a form of beauty, and beauty is the courage to be seen as we truly are. Clear water lets clarity flow into the heart, becoming an ocean without colour.

The jellyfish, boneless and heartless, has floated through the deep sea for millions of years. Its transparency is not fragility, but a way of being - neither resisting nor pretending, simply allowing all things to pass through.

Transparent Heart contemplates what it means to face oneself with honesty. To shed layers of defence and design, letting the heart flow like water - unforced, unguarded, and alive. It is not about pursuit, but about allowing things to unfold naturally.



Transparent Heart

Jie Fu

Printed on canvas

84 × 59cm

2023



Days and Moons

Jie Fu

Printed on canvas

84 × 59cm

2023

Days and Moons

"From one day to another. From one self to another."

This work captures the instant when night meets day. On the left, a white-antlered goddess stands in deep blue darkness; on the right, a black silhouette bathes in golden light. Between them lies a still pool where orbs drift like celestial bodies - some radiant as suns, some dark as black holes, some mottled like the earth.

The space becomes a stage for time itself - symmetrical yet never the same. Light and dark, coming and going, coexist in quiet balance. A row of cypress trees marks time like a silent witness to this eternal encounter.

* Transparent Heart & Days and Moons *

Inspired by a poem about life's inevitable meetings: as we travel, we meet wind, rain, stars; as we pause, we meet arrivals, departures, joy - and you. This "you" may be another person, or another self. The two guardians are both separate souls and mirrored states of one being.

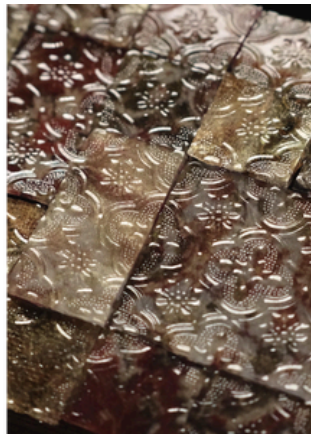
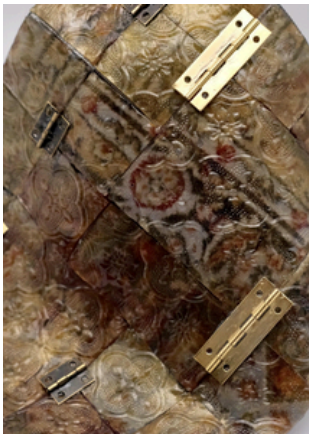
Days and Moons reflects not only the cycle of day and night, but the philosophy of encounter. We are always crossing thresholds - meeting others, landscapes, and versions of ourselves. Black and white are not opposites, but necessary states: without the depth of night, day cannot shine; without "you", the self is incomplete. The drifting spheres embody these moments - some bright as first meetings, some dim as farewells. They touch and part like planets, leaving ripples of gravity - traces of becoming, dissolving, and meeting again.

As tunnel boring machines carve through Zhongshan's old streets, the wooden beams of the arcades snap amid dust and mist. I watch as the city's skin is peeled away layer by layer: brick patterns, floral window grilles, and the hum of street life—once dismissed as “backward”—are being smothered under smooth asphalt and glass curtain walls. This bench is a body I have woven for the city's forgotten corners.

Its skeleton is hewn from dismantled old wood, cloaked in a texture fused from discarded carpet and gel wax.



I have pressed Guangdong's three-dimensional floral window tracery into its surface, letting faded patterns breathe within the translucent wax, like city fingerprints sealed in time. The bench legs are crystalline tangles of sharp metal spikes and wax thread—industrial rigidity softens gradually in the weave, finally bleeding into fluffy wool: an incursion of industrialization into the countryside, and a gentle wrapping of memory around trauma. The wool grows from the thorns of metal, like a hand reaching out from the ruins to clutch a fading warmth.



Reconstructing my hometown's memories

Vivian Lei

Sculpture

135 × 49 × 25 cm

2024

* Reconstructing my hometown's memories *

In the video, my mother's knitting needles move through light and shadow, and a skein of gray-black yarn falls from her fingertips, an umbilical cord linking past and present. I sit beside her, taking up the yarn—from clumsy knots to fluid stitches, our movements hold two generations' obsession with “the old”: she weaves the warmth of home, I weave the traces of the city. When I finally take her place, the rhythm of the needles counterpoints the roar of urban construction.

It turns out that the sturdiest resistance to forgetting is never clinging to ruins, but letting memory flow between intergenerational fingertips, and letting old textures continue to grow within new weaves.

In these three paintings, I have selected fundamental elements—plants and animals, humans, and abstract nature—to explore the relationship between humanity and an alienated natural world. The flora and fauna depicted, whose proportions markedly exceed those of humans, are defined as symbolic entities embodying an intertwined sense of the unknown and menace. Thus, I embed these symbolic forms within a chaotic backdrop of nature surrounding the human figure.



Ci
Shaoxu Li
Oil on canvas
150 x 120 cm
2025

The seemingly disordered colours are traces left by applying paint with a palette knife, intended to subjectively express the sense of self-loss and fluid anxiety within human consciousness. Through formal experimentation, I discovered that interweaving unrelated colours with a palette knife without blending them seems to metaphorically convey a state of perpetual flux and uncertainty. These distinctive traces may represent a distinct visual language achievable only through the interaction of pigment and canvas.



Ci & Hu



Hu
Shaoxu Li
Oil on canvas
150 x 120 cm
2025

Throughout the long history of humankind, a vast number of images of the human self have been left behind—paintings, sculptures, architectures, and more. Within ancient caves, one can already discern the earliest expressions of human faith and desire: the image of the body as a manifestation of nature itself. By enlarging or reducing forms, by adding or subtracting elements, humans created visual and textual relationships that referenced the real; reproduction and hunting were the primary purposes of the body.



In ancient Greek art, beauty was the pursuit of “nature” as divine order. Everything was believed to be bestowed by the gods, and the artist’s task was to preserve the purity of the body from corruption. Through strict physical training, the body became the expression of ideal beauty. The male body, in particular, had to be muscular for combat, while the genitals were depicted as small so as not to provoke desire—an ideal perfectly embodied in statues such as Poseidon (or Zeus).



You're my only destination
Zhihao Lin
Inkjet
21 × 29.7cm
2023

* You're my only destination *

The depiction of clothing was always subordinate to the body—or rather, to the eternal essence it represented—never concealing its beauty. During this period, the relation between sign and referent was understood as eternal; as with their longing for bodily perfection, external change did not affect the solidity of the inner essence.

During the Renaissance, mathematics entered the realm of art, and the body came to be organized according to scientific principles, as seen in Leonardo da Vinci's Vitruvian Man (c. 1485, Gallerie dell'Accademia, Venice). The Renaissance body no longer retained its eternal referent: through the development of anatomy, muscles, blood, and nerves beneath the skin were exposed. God no longer resided within the body, but was scattered in fragments across multiple bodies—a divine dispersion reflected in the countless representations of Venus.

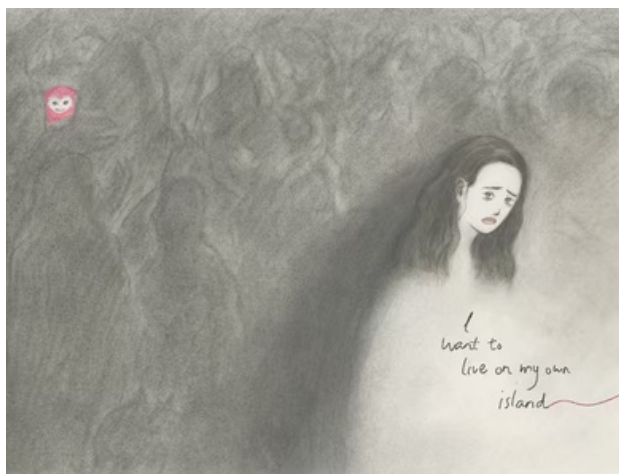
This series of three illustrations—Escaping the Crowd, An Outsider, and Waves of Anxiety—comes from the picture book *The Solitary Island of the Red Monkey* (2023). Each piece uses the recurring motifs of the “island” and the “red monkey” to visualise the emotional landscape of isolation, anxiety, and the quiet struggle for inner balance.

Escaping the Crowd depicts a figure withdrawing from overwhelming surroundings, symbolising the need for space, recovery, and self-protection in overstimulating environments.



An Outsider captures the feeling of being surrounded yet unable to belong, emphasising experiences of detachment and the search for connection.

Waves of Anxiety portrays tension through surging waves, giving form to the cycles of pressure and emotional turbulence that repeatedly wash over the individual.



The Solitary Island of the Red Monkey
LUOBAI
Book
38 × 24 cm
2023



The Solitary Island of the Red Monkey



Created with mixed drawing materials (38 × 24 cm, 2023), including watercolour, colour pencil, charcoal and monoprint, the series reveals the vulnerable states of people with social anxiety that often remain hidden beneath everyday life, offering a quiet reflection on contemporary emotional experience.

This contemporary jewellery collection "Fluid Selves|Basic Roots" is made by combining wood and silver, using the metaphor of the tree to express how gender fluidity can transcend societal constraints and create new possibilities for identity. Wood represents people restricted by traditional gender norms, and the shapes of silver conveys gender fluidity. Through their combination, the works explore new intersections between material, identity, and transformation.



Emergent Self illustrates the breakthrough growth of the concept of gender fluidity, Infinite Fluidity expresses the diversity revealed through gender fluidity, and Return To The Self embodies a homecoming to essence, inviting exploration of diverse identities in freedom and openness. These works aim to invite viewers to see their own identities reflected in the shifting dialogue between wood and silver.



Emergent Self
Zhixin Mai
Silver, natural wood
30 × 11 × 6cm
2025

* Emergent Self *

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam pulvinar accumsan ante, quis interdum purus interdum vel. Donec rhoncus mauris in enim euismod posuere. Aenean sit amet magna nec nisl viverra lobortis sed id risus. Curabitur posuere accumsan ex id lacinia. Aliquam imperdiet orci arcu, in facilisis lectus accumsan vel. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Integer sit amet nisi in magna tristique gravida. Nunc at ipsum elit. Quisque ipsum mauris, rhoncus non viverra eget, cursus in ex.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam pulvinar accumsan ante, quis interdum purus interdum vel. Donec rhoncus mauris in enim euismod posuere. Aenean sit amet magna nec nisl viverra lobortis sed id risus. Curabitur posuere accumsan ex id lacinia. Aliquam imperdiet orci arcu, in facilisis lectus accumsan vel. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Integer sit amet nisi in magna tristique gravida. Nunc at ipsum elit. Quisque ipsum mauris, rhoncus non viverra eget, cursus in ex.

When we abandon the idea of a "subject," what remains in the image?

The photographer withdraws meaning from recognizable forms and turns attention toward the surface: the edge of a leaf, the skin-like texture of a crack, the temperature of light as it moves through the air.

At the threshold of time, material, and disappearance, photography no longer captures a moment – it allows the moment to continue existing.



In this series, the lens is directed at things that are slowly disappearing – a leaf, a human body, the fracture of a wall.

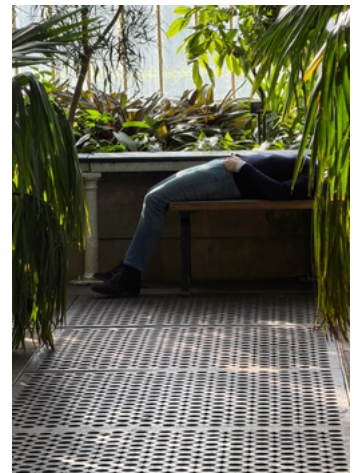
They are illuminated by light, yet gently eroded by time.

The work does not emphasize the end point of death, but lingers in the process of decay and fading.

In that interval, decomposition reveals an unexpected elegance: the burnt edge of a leaf resembles silk, a cracked wall recalls the texture of skin.

Everything is still breathing – only more slowly.

* Slow Temper *



Kirk ZHANG
Slow Temper
Photograph
30 × 40cm
2025

Artist Bio

Yizhi Chen Mengxi Fu



Yizhi Chen

CHEN Yizhi, born in 1993, is a contemporary artist currently living and working in China and the UK. As an active young artist in the field of contemporary art, Chen's work spans painting, video, installation, and performance art. She holds a Bachelor's degree (2016) and a Master's degree (2019) in Oil Painting from the Guangzhou Academy of Fine Arts. Chen is currently a Doctoral Candidate in Art and Design at the University of Wales Trinity Saint David (UWTSD), UK. Throughout her career, Chen has been recognised with several prestigious awards, including the Inter-youth International Youth Painting Exhibition Creation Award (2018), the Luo Zhongli Scholarship (2019), and the New Star Art Award Excellence Nomination (2020).

Instagram: @chenyizhistudio

Mengxi Fu(Sherry)

Mengxi Fu(Sherry) holds a Master's degree from the Savannah College of Art in the USA, and is currently pursuing her doctoral degree in Art and Design at the University of Wales Trinity Saint David in UK. Her doctoral research focuses on digital death in virtual worlds, integrating theories of cultural studies, avatar identity, and digital existentialism. She proposes a typology of digital death to clarify the complexity of virtual loss, offering a conceptual framework to support creators and researchers working in related fields. Her academic works have been published in international peer-reviewed journals, and her creative and research works have received multiple international awards in the art and design field.

Instagram: @unrealmengxi



Jie Fu

Vivian Lie



Jie Fu

Jie Fu is an interdisciplinary artist, designer, and HCI researcher specializing in XR immersive experiences and AI-driven visual generation. Currently a PhD candidate at the Creative Computing Institute, University of the Arts London, her research focuses on data and AI-driven spatial authoring systems.

Her immersive platform Dream Space XR was a finalist for both the UKRI Innovate UK Immersive Tech Awards and the European XR Awards. Her AI-generated fashion film Fashioning the East received four MUSE Design Awards and entered the permanent collection of the China Art Museum.

Instagram: @Fujane

Lei Manwai (Vivian Lei)

Lei Manwai (Vivian Lei), A young artist from Macau, China (born in 2002) specializing in mixed media and textile creation. She graduated from Beijing Institute of Fashion Technology with a bachelor's degree and is currently pursuing further studies in textile design at the Royal College of Art in London



Instagram: @vvvvvvviviannnnnnnnn

Shaoxu Li Zihao Lin



Shaoxu Li

Li Shaoxu's painting centres on the psychological relationship between human and nature. The animals and plants in his work are enlarged to an unsettling scale, becoming symbols of disconnection from the world—both familiar and estranged. His compositions are built through repeated applications of colour with a palette knife; seemingly chaotic, yet charged with an intense sense of psychological flow. These works do not depict nature itself, but rather the destabilisation of consciousness.

Zihao Lin

Zihao Lin graduated in 2019 from the Art Education programme at the Guangzhou Academy of Fine Arts. In 2024, he enrolled in the Graduate School of Tokyo Polytechnic University, specialising in Photographic Media (Shashin Media Research). He previously worked in the Press Department and the Public Education Department of the Guangdong Museum of Art.

His practice primarily employs image-based media—photography and video—while seeking to engage with reality through site-specific research and creative work. His ongoing concerns focus on the relationships between individuals and environments, identity, and the dynamics between the individual and power.



Instagram: @lamchiho_shashin

Luobai Zixin Mai



Luobai

Luobai is an illustrator and researcher working across picturebooks, visual storytelling, and wellbeing. She is an Associate Lecturer at the University of the Arts London, and her work has been exhibited internationally, with shows in the UK, Europe, and Asia, including her 2025 solo exhibition, “Anxiety is a Red Monkey,” at the Doctoral School, University of the Arts London. As an invited artist speaker at Cartoon County, Brighton, she delivered a talk on visualising mental illness in comics. Her self-published picturebooks on anxiety disorders—*Befriending the Red Monkey* and *The Solitary Island with the Red Monkey*—were sold by GOSH! Comics and are acquired by both the UAL Library and the Wellcome Library.

Instagram: @LUOBAl

Zixin Mai

Zhixin Mai is a Contemporary jeweller and MA graduate from Birmingham City University. Her Practice explores the intersection of jewellery, material experimentation, and conceptual narratives, focusing on gender issue, nature, and identity. I combine traditional craft skills with cross-disciplinary methods to create contemporary wearable works.

Instagram: @zhx.in.jwl



Kirk Zhang



Kirk Zhang

Kirk Zhang Born in Beijing, China. Currently lives and works between London, Shanghai and Paris.

Kirk Zhang's practice centres on the subtle relationships between time, matter and existence. Through photography, he uncovers emotional and temporal layers embedded within everyday scenes. Using light, rhythm and precise composition, he creates quiet spaces in which viewers encounter reflection, distance and resonance.

Instagram: @ksfotoland

Organizer:
MuchART Project

Venue:
M P Birla Millennium Gallery

Curator:
Yuran LIN

Exhibition Coordinator:
Kirk ZHANG

Media Relations:
Vincent HUANG



