

THE
UNSEEN
ECHOES
IN
PARIS





Xiaoming AI
Bohao FENG
Vivian LEI
Ruitong LI
Xinyu LI
Qianwen XING
Jingchao YANG
Jiawen ZHU

THE UNSEEN

罅隙之光

18 Rue Chapon, 75003 Paris
24-29 April 2026

 MuchART
PROJECTS

 ZETO
ART

THE UNSEEN Echoes in Paris L'Invisible - Echos a Paris

Ce qui est invisible n'est pas inexistant.

In a Paris woven of light and shadow, people are accustomed to gazing at grand landmarks and bustling facades, yet they often forget the truths that dwell within the crevices between the "visible" and the "invisible."

This exhibition is a profound experiment in "perception." We focus on the faint vibrations muffled beneath the city's clamor, the whispers dissipating around alley corners, the invisible scars left by history, and the souls who stand amidst the crowd yet are quietly "auto-filtered" by the social gaze. Some stories have never been written; some emotions remain unnamed. However, in these "absent presences," they do not vanish- they persist as echoes, resonating in silence through another form.

Ce qui est invisible n'est pas inexistant- What is unseen is not nonexistent.

When things are no longer presented in concrete, explicit forms, we are instead able to pierce through the surface.

Through memory, intuition, and physical sensation, we touch a deeper warmth and reach a more profound, hidden reality. We invite you to slow your pace: to listen to what has gone unheard, and to draw near to the undefined "unseen." Perhaps the truest pulse of Paris beats within those overlooked cracks.

Existence itself never needs to be seen to be proven.

Curator Yuran LIN (Yuki)

<https://muchart.org>

VENUE

18 Rue Chapon, 75003 Paris

Submission Email
project@muchart.org

Exhibition Date
24-29 Apr 2026



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

Xiaoming AI

Bohao FENG

Vivian LEI

Ruitong LI

Xinyu LI

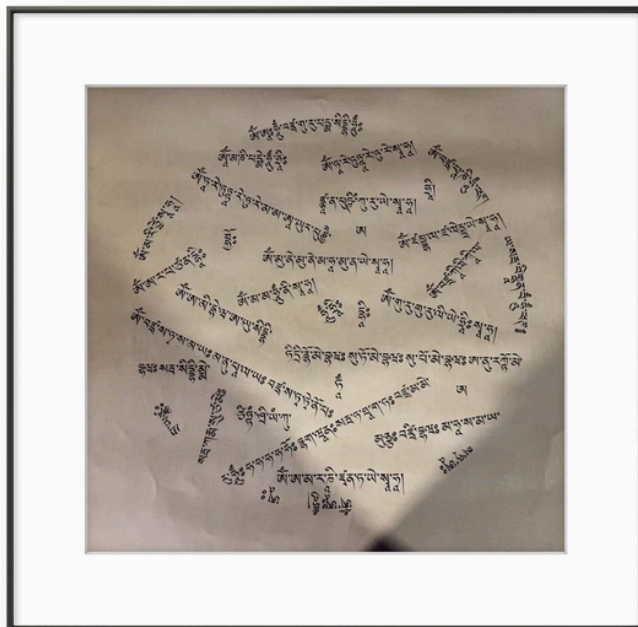
Qianwen XING

Jingchao YANG

Jiawen ZHU



Artworks



In the Turning
Xiaoming Ai
Ink on Thangka canvas
75 × 75cm (framed)
2025

* In the Turning *

The flowing circular trace embodies a model of time without beginning or end. Through perpetual rotation and overlapping, it dissolves the boundaries between centre and edge, as language evolves from a vessel of meaning into a field of energy in constant generation.

The continuous return and dissolution of form cause individual experience to fade within repetition.

Food delivery package waste pollution, driven by food and packaging waste from takeaway consumption, has intensified since the COVID-19 pandemic. As lockdowns accelerated mobile food ordering, the widespread use of takeaway services significantly increased environmental pollution and raised related health concerns. In particular, excessive packaging—characterised by multiple layers, unnecessary empty space, high material costs, and inappropriate material choices—has become a major contributor to this issue.



This project explores Food delivery packaging pollution through a multi-layered, data-driven approach. By analysing social, regional, and environmental data, it reveals the link between the rapid growth of takeaway consumption and escalating pollution. It also highlights a key paradox: while public awareness is generally high, the issue remains insufficiently addressed at both governmental and societal levels.



By shifting focus to everyday individual consumption, the project examines how waste is produced, perceived, and internalised, uncovering its impact on behaviour and material choices. Together, these perspectives form a critical narrative connecting systems, awareness, and lived experience within a consumption-driven society.



Food Delivery Trash pollution Data visualization
Marcus Feng
Book
18 × 25 cm
2024

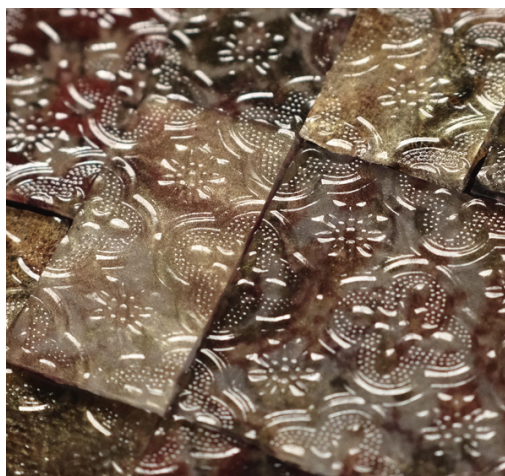
* Food Delivery Trash pollution Data visualization *

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 x 49 x 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.

My work explores the presence of invisible boundaries that operate within both natural and constructed environments. These boundaries are not always physically apparent, yet they continuously regulate how space is navigated, perceived, and experienced.

Drawing from the contrast between organic terrains—such as the flowing grooves of rice fields—and rigid urban systems like traffic signs and road barriers, I developed a series of linear patterns that embody the tension between natural formation and human intervention.



* Fluid Boundaries *

These shapes function not only as visual elements, but as traces of control, memory, and spatial division. Even when they fade into the background or become imperceptible, their influence persists—guiding bodies, structuring movement, and shaping behavior in subtle yet powerful ways.

In this sense, the work reflects on boundaries that are not always seen, but deeply felt. They exist in the gaps between visibility and invisibility, as echoes rather than objects—reminding us that absence does not equate to non-existence.



Fluid Boundaries
Ruitong Li
Photography
29.7 × 42 cm
2024-2025

Jinshi (进士) was an honorary degree in the imperial examinations of ancient China. Within Hakka clan culture, a Jinshi title was often preserved in the ancestral hall as a symbol of family honour, its name meaning "one moves forward." For Hakka communities today, that promise feels distant, shaped instead by retreat and decline.

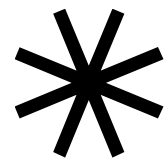
A dust-veiled Jinshi plaque still hangs in the clan hall, keeping vigil over empty homes. In its stillness, it perseveres as people drift away, leaving the village behind, scattering in search of a different way forward.



Jinshi is an experimental video work. It draws on personal visits to ruins and experiences of funerals to explore the features of Hakka architecture. The work begins with the last time I accompanied my grandfather back to the remote village for a funeral, and ends with the most recent return for his funeral. Through this journey, the sense of unity within a clan slowly falls apart from the inside.



Jinshi



Jinshi
Xinyu Li

Video, Book, Illustrations (Mixed media)

Video: 1440 x 1080p, Book: 21 x 29.7 cm; Illustrations: 10.5 x 14.8 cm
2026

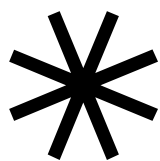
This project examines the social relationships and questions of identity embedded within dinner party culture. By introducing an animal system into human eating behaviour, the work satirises and reflects on how, within contemporary dinner party culture, people have gradually lost their most instinctive response to food.

The work is presented as an “animal theatre,” in which the food, textiles, and setting are all handmade and constructed.

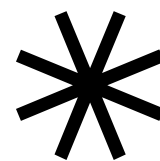


Combining a direct sense of reality with the contingency of a live event, the theatre unfolds over three hours and reconstructs the full process of a dinner gathering. Within this environment, the animals' unpredictable behaviour continuously intervenes in the formation of the materials and the site, ultimately shaping the entire space. The material changes within the work are likewise determined by the animals' uncertain actions, producing a secondary creation of the space.

By placing a visible scene alongside uncontrollable behaviour, the work responds to the social structures, identities, and power relations concealed beneath the surface of dinner party culture. What is unseen does not mean it does not exist.



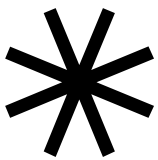
The Initial Dinner



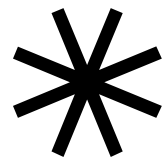
The Initial Dinner
Qianwen Xing (Mimi)
Video
6'40"
2024



Vanishing Rivers
Jingchao Yang
Video
5'00"
2026



Vanishing Rivers



Vanishing Rivers employs real-time rendering and multi-channel imagery to depict the dynamic process of rivers transitioning from abundant flow to complete desiccation. The work shifts between macro river landscapes and micro aquatic ecosystems, capturing subtle shifts in receding water levels, exposed riverbeds, and constrained biological activity. Industrial relics intertwine with desolate terrain, symbolising humanity's persistent disruption of the water cycle.

The work creates a tense, immersive atmosphere through the sound of water, wind, and cracking sounds, making people aware of the imbalance in the environment and thinking about the connection between the water crisis and our future lives.



Track Me Here
Jiawen Zhu
Wood board

33 x 15 x 15 cm (*3)/ Variable Size
2025

* Track Me Here *

Track Me Here is an experimental art piece that connects familiar routines with unfamiliar mode of exploration. It documents patterns shaped by space, time, and movement through *dérive*-style walking in the city, presented in individual box sets. Beginning from a personal disconnection with traditional maps, the work investigates how walking influences our perception of space.

Through a series of 1000m walks from familiar locations, starting from the South, East, North, and West, it reveals how time measures our psychological connection to place more than physical distance. Through this process, the artwork creatively remaps everyday routines and re-connects with the city through movement, memory and material form.

Artist Bio

Xiaoming Ai Marcus Feng



Xiaoming Ai

Xiaoming Ai skilled in Thangka art, she also has extensive experience and capability in programming. Her current artistic practice mainly focuses on interactive Thangka art, and reinterpreting and re-creating the visual and symbolic language of Thangka within a contemporary art context.

Marcus Feng

iMarcus Feng (Bohao Feng) is a London-based visual and data visualisation designer working across graphic design, data visualisation, and publication. His practice focuses on building research-led visual systems to engage with social issues. His work explores themes of health, consumption, and collective experience through data-driven narratives. Recent projects investigate takeaway packaging pollution, connecting systemic growth with individual behaviour to reveal the hidden impacts of everyday consumption. Bridging Eastern and Western perspectives, his practice combines data analysis with visual storytelling to reflect on the cultural and emotional dimensions of contemporary society.

Instagram: @marcus_dddd
Personal website: <https://marcusfung.com/>



Vivian Lei Ruitong Li



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

Ruitong Li

Born in 2002 and currently based in London, Ruitong Li is a Chinese emerging artist specializing in mixed media and textile creation. She holds a BA in Fashion Design from the University of Southampton and is currently pursuing her MA in Textiles at the Royal College of Art.



Instagram: @lrrrrruii

Xinyu Li

Qianwen Xing



Xinyu Li

Xinyu Li explores the unseen dissolution of clan unity and cultural heritage in her experimental video and mixed-media work, *Jinshi* (2026). Drawing from autoethnographic research and personal experiences of Hakka funeral rituals, the University of the Arts London (UAL) PhD candidate and RISD alumna investigates the decaying architecture of her ancestral village. The work centers on a dust-veiled "Jinshi" plaque—an ancient honorary title meaning "one moves forward"—which now keeps vigil over empty homes. Through this poignant spatial journey, Li visualizes how collective memory and familial bonds silently fall apart from the inside as communities scatter, offering a profound reflection on the unseen forces of modernization.

Instagram: @naonaonaooqii

Qianwen Xing (Mimi)

Qianwen Xing (Mimi) is an artist with a background in textiles and is currently studying at the Royal College of Art. Her practice spans installation and wearable art. She specialises in mixed-media practice. Driven by storytelling, her work explores structure, material, and colour. She is interested in how different materials can evoke particular feelings and meanings, as well as the cultural associations and emotional resonances they carry. Through material-led experimentation, she uses these qualities to express ideas around intimacy and power, translating personal experiences into work.

Instagram: mimi_xinggg



Jingchao Yang

Carmen Zhu



Jingchao Yang

Jingchao Yang is an artist utilising moving images, digital media and spatialised sound as his primary creative languages. His practice explores the evolving relationship between technology, industrial landscapes and ecological environments. Through the interweaving of image capture, digital reconstruction and environmental soundscapes, Yang constructs a visual context that bridges the real and the simulated. Within his works, rivers, geological formations, industrial installations, and altered natural environments frequently emerge as pivotal threads. These elements are both tangible manifestations of the physical world and symbols of the ongoing interaction between human civilisation and the Earth's ecosystems.

Instagram: @stevenyang_jc

Jiawen Zhu (Carmen)

is a London-based designer with a multi-disciplinary practice combining interaction design, storytelling and socially engaged art. With a background in Interaction Design Arts, she creates participatory experiences that foster emotional connection and public engagement. She is particularly interested in explore how people navigate, interpret, and connect within their everyday environments. Blending creative design, co-creation and sensory experience, her work highlights everyday relationships while addressing broader themes of care, connection, belonging and the role of design in daily life.

Instagram: @chukamana



Organizer:
MuchART Project

Venue:
ZETO ART

Curator:
Yuran LIN

Exhibition Coordinator:
Kirk ZHANG

Media Relations:
Vincent HUANG



