Images on the HOOK

Xiang Zhou
Hayley Kim
Eimar Bello
Annie Stone
Zhenye Feng

Anisa Vida Lopez
Zhongxuan Niu
Shangchen Ju
Yuchen Xu
Rob Croll

at HOOK Space

410 S Michigan Avene, Suite 632E
Fine Arts Building, Chicago



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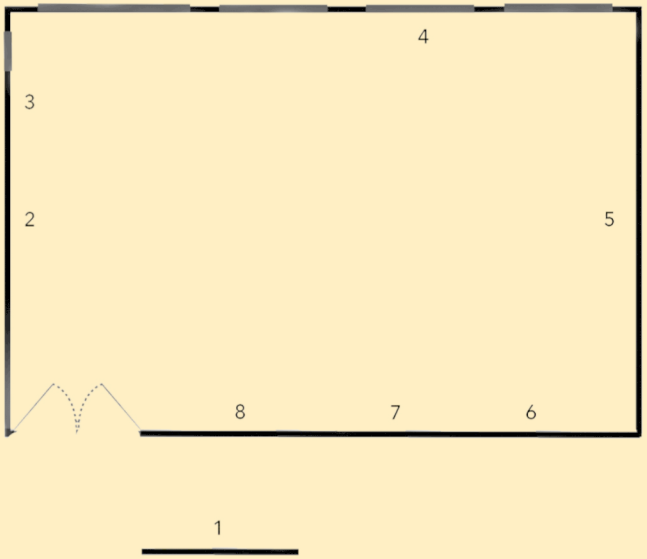
Curator Linsi Yang

Photography so often feels surface-level and weightless—ink on thin photographic paper, pixels casually shifting across a phone screen. The image hides its own dense materiality and presents itself to us with almost no effort. Images on the Hook tries to find a subtle balance between lightness and heaviness in how images appear. These works hang from the ceiling, are stacked onto cardboard, let light seep through thin silk, or wait inside zines to be picked up and flipped through. Each piece reaches beyond photographic materials to connect with some part of the real, material world—hardware, architectural space, bodies, memories, and larger social systems.

Images on the Hook suggests at least two things. Literally, some works are hooked to the ceiling, others hover just slightly away from the wall, so that light passes through or around these materials and casts shadows into the room. Some wrap images around a lamp; others stack and splice images into small installations. Whether it is the work's own materials—acrylic, mat board, silk—or its supporting parts—hooks, fishing line, magnet pins—they all become part of the way the image exists. Here, viewers are not simply "seeing an image," but "encountering" it. Materiality quietly arranges how we occupy space and trace our paths through it.

Because of this, the works in the exhibition, at the level of both image and matter, hook directly into the real world we live in: a warm lamp, fragments of travel, people we know, a "handbook" of capitalism, an overlaid city. To experiment with the material structures of images is also to explore the surrounding world—to offer small acts of resistance and reply. In the slight misalignments of layered prints, in the slivers where light slips through material, new ways of looking at the world begin to appear, and our ways of living with the world quietly start to shift.

If omnipresent images are panes of transparent glass, and solid matter is a closed wall, then Images on the Hook is the gauze formed where the two meet—it drifts back and forth between the visible and the invisible, softening the boundary between everyday life and social systems. In that in-between, we ask: as long as we still depend on the structures that hold us up, how can we avoid being completely swallowed by them?



1. Xiang Zhou, Yuchen Xu, Anisa Vida Lopez, Zhenye (Steven) Feng, Hayley Kim, Shangchen Ju, Zhongxuan Niu, & Rob Croll
Janus Variations, 2025
Inkjet print

This collaborative work experiments with double self-portraiture. Split and overlapping faces suggest identity as something performed and multiple, rather than a single fixed self.

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2. Anisa Vida Lopez
Lacking Uninterruptions, 2025
Photographs on matboard, 3 panels

Lopez uses self-portraiture to speak about disrupted sleep. The series gives form to the simple wish for uninterrupted rest, tracing how insomnia marks both the body and the rhythm of daily life.

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3. Annie Stone
Operate With Fear, 2025
Photographs on silk with LED light

Stone reflects on the lingering aftermath of sexual assault. Images wrapped around a glowing core evoke a memory that never fully fades, turning a familiar lamp into a fragile monument to fear and endurance.

4. Zhenye (Steven) Feng
Title TBD, 2025
Laser-engraved acrylic

This work considers how institutions turn lives into data. Human traces are flattened into abstract marks, then reawakened by light on the etched surface, hovering between record and disappearance, memory and loss.

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5. Shangchen Ju
Layers of Memory, 2025
Screenprint

Travel images are layered into a single print, letting places and moments bleed into one another. Memory appears not as a clear story, but as overlapping impressions that shift over time.

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6. Yuchen Xu
Being, 2025; *Fragment No. 2*, 2025; *About last night*, 2025
Oil / acrylic and inkjet transfer on panel and canvas

These three small works explore memory as fragment rather than full story. Combining painting with inkjet transfers, they layer images that slip in and out of focus, like scenes half-remembered from a dream—brief impressions hovering at the edge of recall.

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7. Eimar Bello
A Shrunken City, 2025
Inkjet print on cardboard with thread

A miniature city built from photographic fragments is quietly overtaken by insects. By placing "pests" at the center, the work questions who is allowed to inhabit urban space and who is treated as unwanted.

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8. Xiang Zhou
HandBook, 2025
Zines

A handbook becomes a way to think about the individual in an industrialized, commodified world. As viewers read, they slip between obedient reader and critical observer, noticing how rules and diagrams quietly shape everyday life.