About the cover art  In A Hard White Body / un corps blanc exquis (2017–18), Candice Lin weaves together far-flung material histories with the stories of American writer James Baldwin (1924–87) and French botanist Jeanne Baret (1740–1807), converging in a bedroom made of unfired porcelain and a mist of distilled piss, Seine water, and medicinal plants. By allowing the wet porcelain to deform and rupture, Lin refutes the European descriptions of porcelain that valued it for its purity, whiteness, cleanliness, and impregnability, discourse that often took on a racialized and exoticizing hue. Lin’s installation, “an unstable sculptural ecosystem” (press.uchicago.edu/ucp/books/book/distributed/C/bo40060385.html) is a search for unspoken intimacies across taxonomic divides, exploring the symbiotic relations of materials and queer desires among the ruins of global capitalism and its imperial foundations.

Candice Lin is an interdisciplinary artist who works in Altadena, California, and teaches at the University of California, Los Angeles. Her recent solo exhibitions include the exhibition cycle A Hard White Body at Bétonsalon, Paris; Portikus, Frankfurt; and the Logan Center for the Arts, University of Chicago; as well as solo exhibitions at Govett-Brewster Art Gallery, New Plymouth, New Zealand; François Ghebaly, Los Angeles; Ludlow 38, New York; and Gasworks, London. Her work was recently in the 2018 Taipei Biennale, the 2018 Athens Biennale, Made in L.A. 2018, and Sharjah Biennial 2017. She has upcoming solo exhibitions at the Walker Art Center, Minneapolis (2021), Times Museum, Guangzhou (2021), Spike Island, Bristol (2021), and Harvard Carpenter Center for the Visual Arts, Cambridge (2021).


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Cover

Candice Lin

*A Hard White Body / un corps blanc exquis*

2017–18

Installation view (detail)

Bétonsalon, Paris

Photograph by Aurélien Mole

Courtesy of the artist and François Ghebaly, Los Angeles