

Not Enough / Love Letter

A joint exhibition by Jason Chen and Thea Tang



Exhibition Overview

Not Enough / Love Letter brings together two photographic projects that examine how the body is shaped by being seen. Their shared palette, domestic settings and recurring motifs of reflection initially suggest a single author. Closer attention, however, reveals two distinct positions. Jason Chen's Not Enough considers masculinity as a socially rehearsed image, formed through advertising, peer judgement and the repeated demand to be stronger, taller, calmer or more mature. Thea Tang's Love Letter turns to intimacy, asking how affection and care can also become expectation, surveillance and self-discipline.

The installation preserves both this resemblance and this difference. Chen's six photographs are enclosed in black frames, which act as physical borders and echo systems of restraint and control. Tang's prints are fixed directly to the wall. Their unframed surfaces feel more exposed and immediate, resisting the visual closure imposed by the frame.

At the centre of the room, the exaggerated muscle suit used in Chen's photographs lies across a white plinth like a body on an operating table. Once separated from its wearer, this symbol of masculine strength becomes soft, empty and vulnerable. A phone placed at the part of the suit associated with male genitalia plays unedited footage and dialogue recorded during the making of both projects. It is the only audible sound in the exhibition, carrying moments of negotiation, discomfort and control into the gallery.

An iMac G3 presents a separate, silent edit that retains only moments of Chen's awkwardness and Tang's direction of him. The obsolete screen gives the footage the atmosphere of a blurred, selectively preserved memory. In contrast to the phone's raw sound, the computer shows how experience can be reshaped through editing and recollection. Together, the works locate power not only in public images of gender or in private romantic relationships, but in the movement between them. The exhibition asks how a body becomes both performer and evidence: trained by expectation, exposed through intimacy, and never fully owned by a single gaze.



One room, two voices

The two series share a visual language while maintaining different positions on gender, intimacy and control.

Two modes of display



Enclosed

Chen's black frames echo restraint and social containment.



Exposed

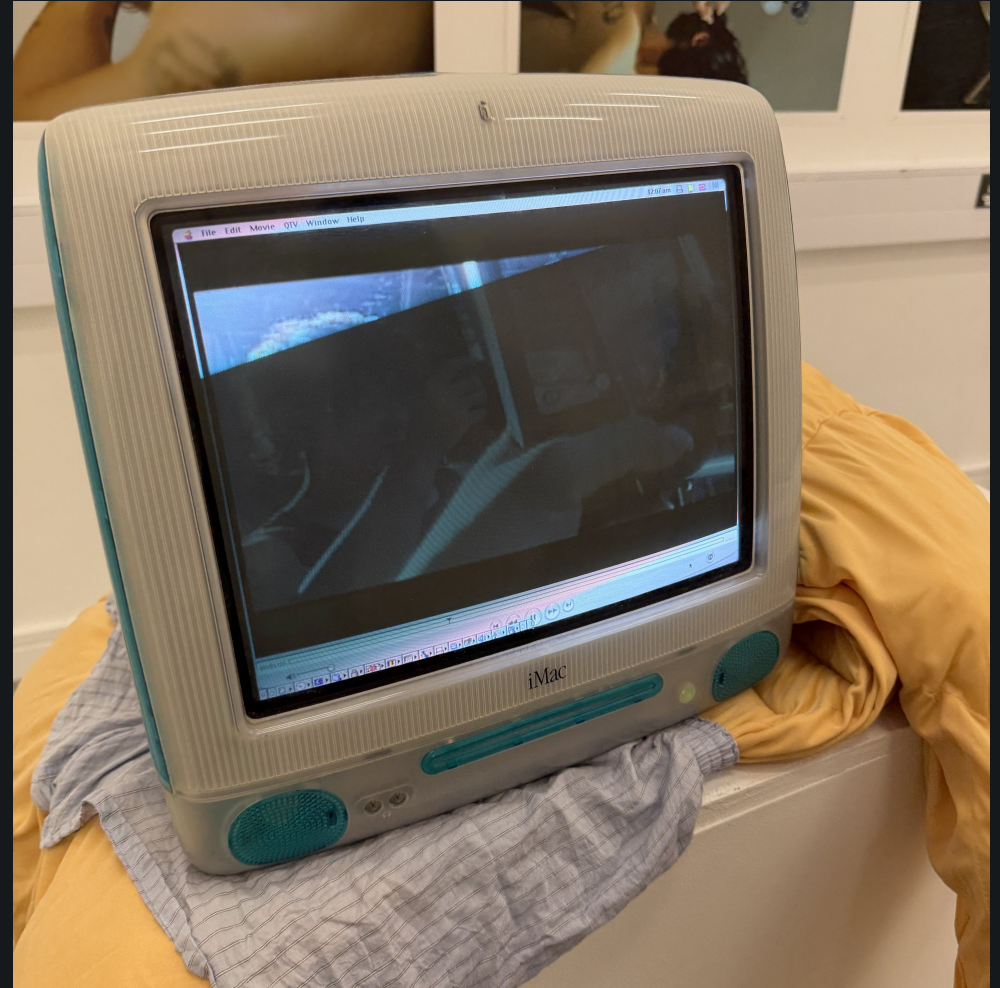
Tang's prints meet the wall directly, remaining open and immediate.



The body as prop

The empty muscle suit turns an image of strength into a vulnerable shell. A phone positioned on the garment plays raw footage and recorded dialogue from the making of both projects. Its voice is the only sound heard in the room.

Recorded and remembered



The iMac G3 shows a separate, silent edit of awkwardness and control. Its ageing screen makes the images feel like selectively preserved memories, set against the phone's unedited sound. Across the installation, public ideals of masculinity and private emotional power become inseparable ways of shaping the body.