

**ZIAN**

# Trey Abdella

b. 1994, Virginia, US

Lives and works in Brooklyn, US

Trey Abdella's work reckons with the horror and melancholy of the American dream. Blurring the lines between painting, sculpture, and assemblage, Abdella utilizes diverse techniques to create hyperrealist, mixed-media works from acrylic, resin, fiberglass, 3D hologram fans, and almost anything else he can find. He has incorporated wigs, fake flowers, toys and even Christmas decorations in his work.

Storytelling is at the heart of Abdella's artistic practice. In "Snow Day" one of the works exhibited here, Trey reminds viewers of the mixed emotions families feel when a school day is called off for bad weather - lots joy from children and perhaps some dread from unprepared parents. The artist always seems to keeps in mind a balance of narrative, including both the pleasant and painful facets of American suburban life in the stories he tells: "There is always trouble in happiness" Abdella says.

Trey Abdella was born in 1994 in Manassas, Virginia and currently lives and works in Brooklyn, New York. He earned his BFA from the School of Visual Arts in New York in 2016 and his MFA from the New York Academy of Art in 2019. The artist has been the subject of solo exhibitions at Vito Schnabel Gallery and David Lewis Gallery, both in New York (2023); the X Museum in Beijing, China (2022); T293 in Rome, Italy (2021; 2019); and KÖNIG GALERIE in Berlin, Germany and Seoul, South Korea (2020;2021). Abdella's works are included in public collections including The Albertina Museum, Vienna; Institute of Contemporary Art, Miami; Perez Museum, Miami; Pond Society, Shanghai; X Museum, Beijing; and Zabłudowicz Collection, London.



***Snow Day***

2023

Acrylic, plastic, armature wire, epoxy clay, resin, fake bird's nest, ventilation fans, and foam on wood

63 x 152 x 50 cm; 24 3/4 x 60 x 19 3/4 in.



***Doe Eyed***

2024

Acrylic, foam, epoxy clay, armature wire, fake plants, resin, hologram fan, led lights, alarm clock, and plastic on wood

178 x 112 x 41 cm; 70 x 40 x 16 1/4 in.



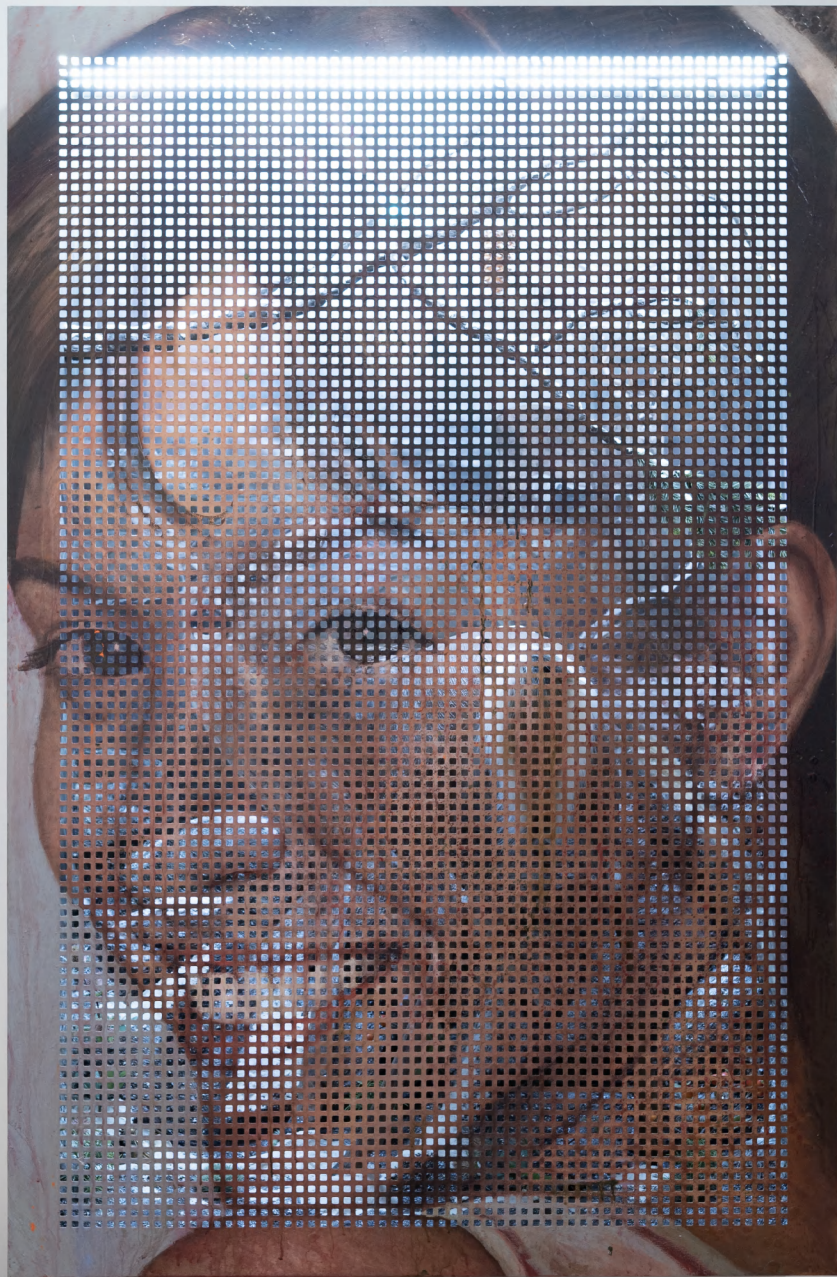


***Doe Eyed***

2024

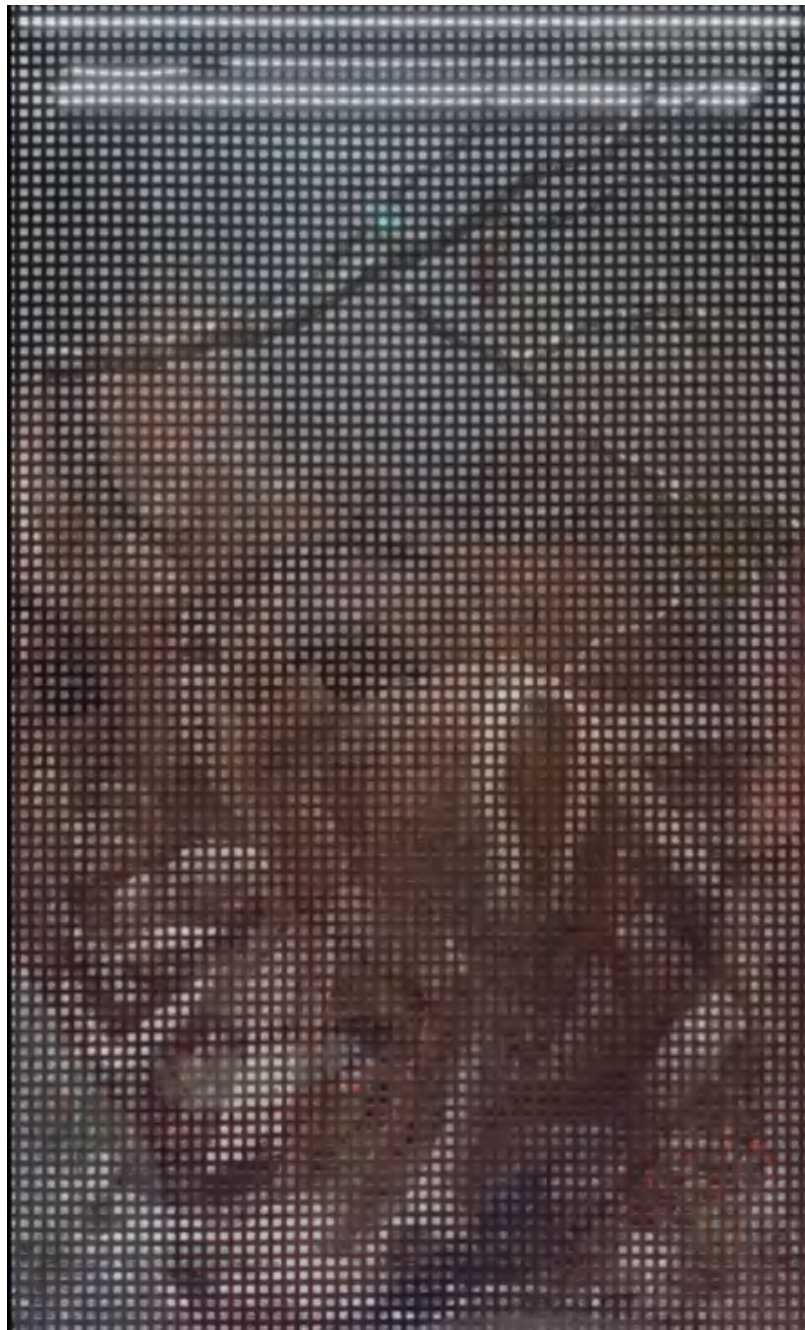
Acrylic, foam, epoxy clay, armature wire,  
fake plants, resin, hologram fan, led lights,  
alarm clock, and plastic on wood

178 x 112 x 41 cm; 70 x 40 x 16 1/4 in.











# Marie Angeletti

b. 1984, Marseille, France

Lives and works in New York, US

Marie Angeletti uses serendipity, and often creates artworks for specific situations. In her contribution to this show, she has taken gold metal sheeting, found in a basement in New York City, and produced a floor piece specifically assembled for ZIAN. The work is ever-changing, overflowing with reflected light that moves with the sun as it crosses the sky. Each viewer's experience of the work is their own since it is attached to the particular moment in time they see it. She pairs this work with a fixed instant of intense light reflection captured on the brass of a tuba in a photograph, when light becomes white.

Originally from Marseille, Marie lives and works in New York. In 2022, she received a scholarship from the French Institute of New York. Her work has been exhibited in institutions such as Musée d'Art Moderne in Paris, the Kunstverein in Cologne, the Kunsthalle in Vienna, and she will participate in the next Okayama Art Summit triennial, curated by Philippe Parreno, in September 2025. Her works are part public collections, including the Hammer Museum in Los Angeles, the Museum of Modern Art in Paris, the FRAC Nouvelle-Aquitaine MECA in Bordeaux, the FRAC Bourgogne in Dijon and the Center National des Arts Plastiques in Paris.



***Gold Floor***

2024

Aluminum sheets, rivets

349 x 391 cm; 137 x 154 in.





***Tuba***  
2024  
Silver gelatin print  
89 x 61 cm; 35 x 24 in.  
Edition 1/3 + 2AP



# Feng Chen

b. 1986, Wuhan, China

Lives and works in Hangzhou, China

In this exhibition Feng Chen presents a single large sculpture crafted from carbon fiber—a material that is as thin as hair yet as strong as steel. His three dimensional sculptures typically appear as two-dimensional lines in space that aim to give the illusion of defying gravity and perception. As viewers move around the large scale piece presented here, the changing angles and shadows of the viewer's position alter the form of the work, creating a multiplicity of visual experiences.

While Feng Chen calls this kind of work "carbon fiber drawing," his sculptural forms frequently evoke images of the more than five thousand forgotten Chinese pictograms. As software increasingly replaces the need to manually sketch these pictograms by hand, many are coming to realize that these characters are being erased from their memories. Feng's work serves as a reminder of this gradual slide into oblivion and cultural loss.

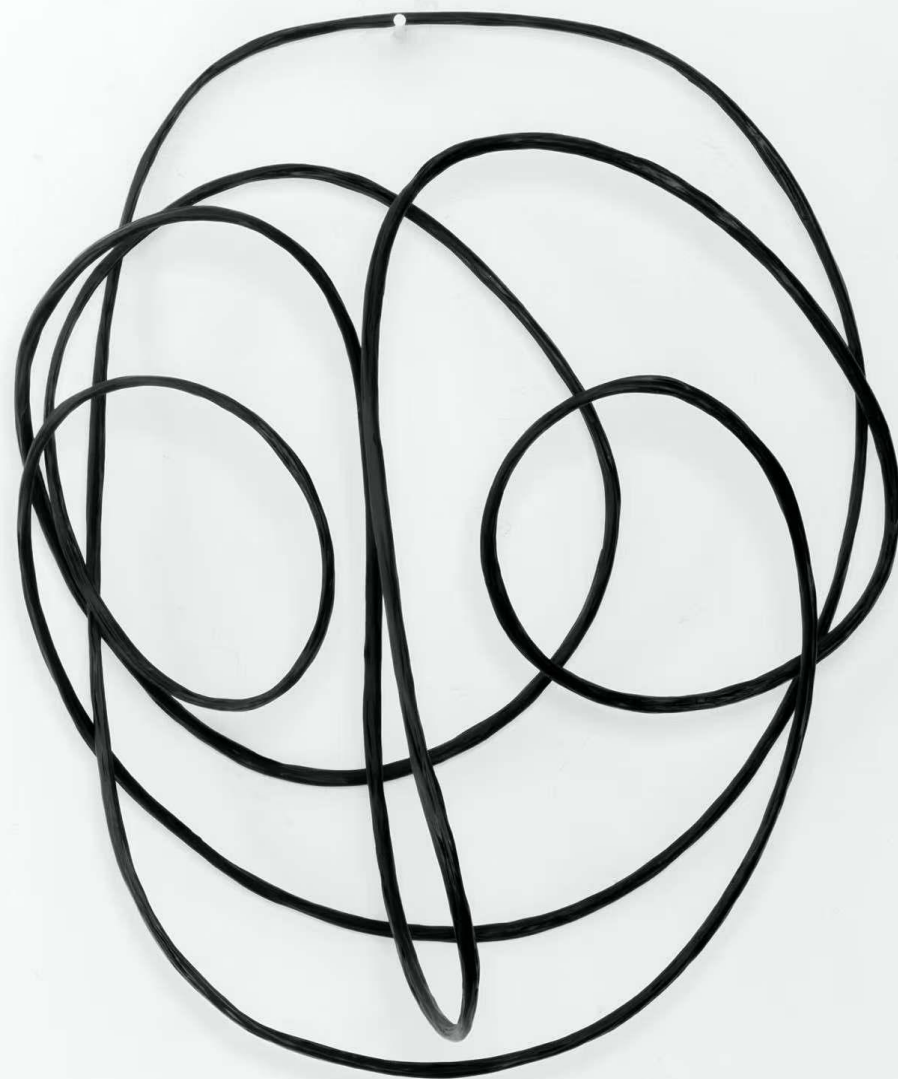
Feng Chen graduated from the Department of New Media Art at the China Academy of Art in 2009 and a two-year program at the Rijksakademie in Amsterdam in 2014

Solo exhibitions include Feng Chen Solo Show, Moment by Moment and Pretend It's a Game have been presented in 2017 and in 2019 and in 2023 at Capsule Shanghai (Shanghai, China). In 2018 he participated at Art Basel Hong Kong Discoveries with the solo project The Darker Side of Light - Color (Hong Kong, China). A new iteration of this work, titled The Darker Side of Light - Shadow, was exhibited in 2018 at the Annex Project Space of the Fosun Art Foundation (Shanghai, China). Recent group shows include White Holes, 798 CUBE (Beijing, China), A Call to Attention, UCCA Dune (Aranya, Beidaihe, China), The 6th Guangzhou Triennial - As We May Think: Feedforward (Guangzhou, China), City Unbounded - Shanghai Jing'an International Sculpture Project (Shanghai, China), and 8102 - On Reality at the OCAT Shanghai (Shanghai, China) in 2018. His work was presented in 2015 at the Rijksakademie van beeldende kunsten OPEN 2015, (Amsterdam, Netherlands), and Video Art | June Edition, at the Dr. Bhau Daji Lad Museum (Mumbai, India).

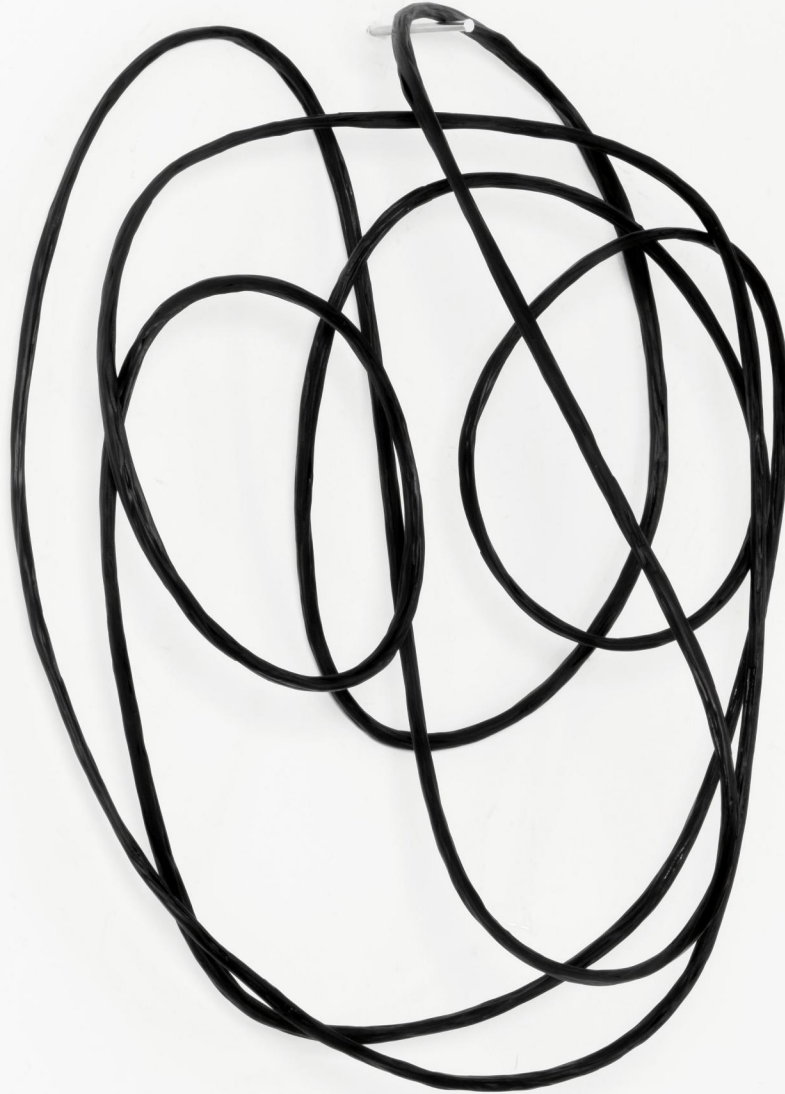
Feng's institutional collections include the White Rabbit Contemporary Art Collection in Australia, the China Art Museum and the Rijksakademie van beeldende kunsten. His work has been written about on Artforum, Randian, Art China, Flash Art among others.



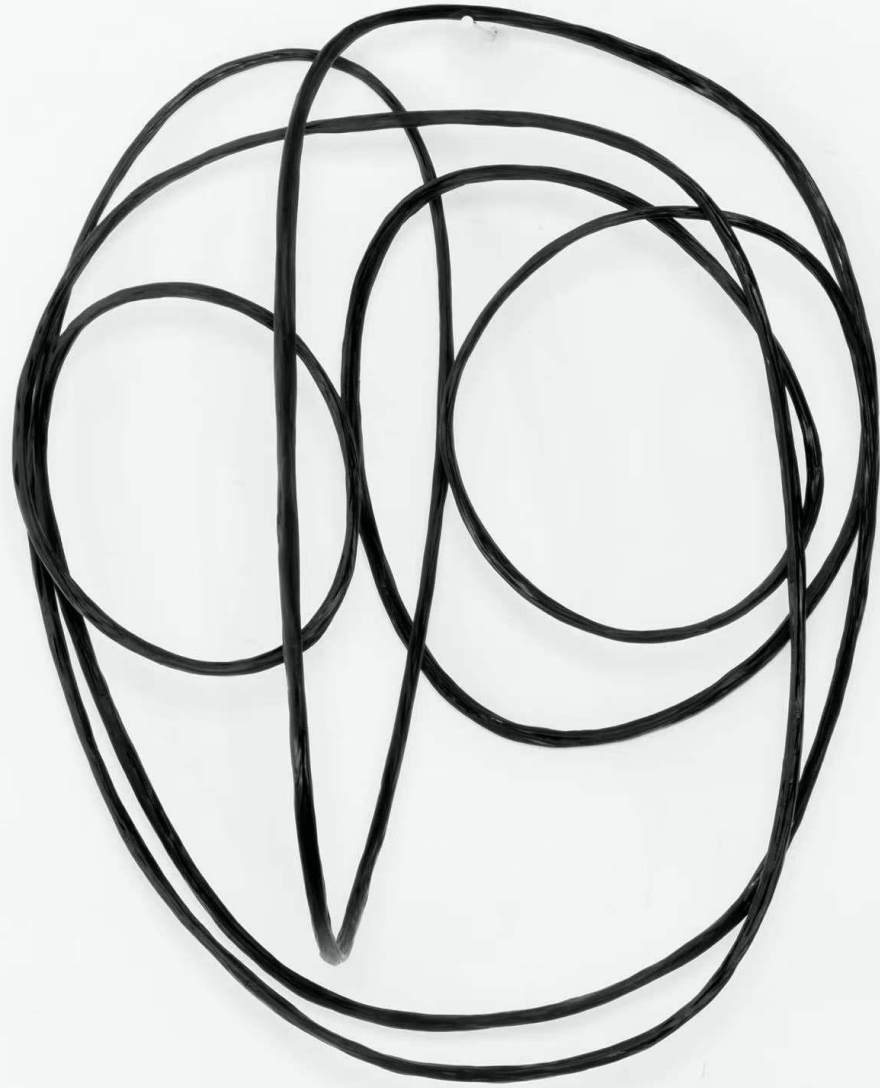
**Dev**  
2024  
Carbon fiber drawing  
110 x 90 x 60 cm; 43 1/2 x 35 1/2 x 23 in.







**Lan**  
2024  
Carbon fiber drawing  
110 x 90 x 60 cm; 43 1/2 x 35 1/2 x 23 1/2 in.



**Coding**  
2023  
Carbon fiber drawing  
400 x 400 x 350 cm; 157 1/2 x 157 1/2 x 138 in.







# Piero Golia

b. 1974, Naples, Italy

Lives and works in Los Angeles, US

Piero Golia's work is renowned for its unpredictability—his artworks and actions, though seemingly spontaneous, emerge from a meticulous process of trial and error. Known for his ability to surprise and captivate, Golia presents the unimaginable through works that range in scale from monumental architectural forms to nearly invisible, intangible ones. He often builds upon the remnants of previous projects or life-events, creating a continuous chain of interconnected experiences.

Storytelling is fundamental to his work. As audiences follow along, the embedded narratives invite them to "suspend their disbelief." When they accept the impossible, the result can ignite chain reactions that have the power to shift perceptions.

Golia represented Italy in the 2013 Venice Biennial and was a finalist at Premio Italia at Museo MaXXI in Rome in 2010. He won a Graham Foundation Award in 2024, a California Arts Council Grant in 2021 and in 2021 was a finalist for a Joan Mitchell Grant.

His work has been exhibited at major international museums, including the Los Angeles County Museum of Art, Los Angeles, US; Stedelijk Museum, Amsterdam, Netherlands; MoMA-PS1, New York, US; Kunsthau, Baselland, Switzerland; The Nasher Sculpture Center, Dallas, US; Yuz Museum, Shanghai, China; Moderna Museet, Stockholm, Sweden; and the Museum of Contemporary Art, Los Angeles, US. His work is represented in renown public collections, including the Hammer Museum and the Los Angeles County Museum of Art in Los Angeles, the Stedelijk Museum in Amsterdam, the Nasher Sculpture Center in Dallas, Museo Jumex in Mexico, among others. He is currently working on a 3 year project at Villa Borghese in Rome, which opened in early October.



*In for A Penny, In for A Pound*  
2024  
Rock tumbler, wire, plinth, hammer, penny  
Dimensions variable











# Wang Xingyun

b. 1997, Beijing, China

Lives and works in New York, US

Wang Xingyun approaches paper, as others might use paint or pastel, not merely as a surface but as an active material to be reprocessed, recycled, and transformed. Using pigment, glue, sanders, and various tools, she manipulates multiple layers of paper, fusing, breaking, and reshaping them into textured forms. These layers, once complete, become new surfaces for further exploration, revealing intricate flows and tensions—liquefied, hardened, twisted, and intertwined. Wang Xingyun likes to push her works until they can go no further.

In "Shake Rattle Roll Shine," the artist recycles what she calls "failed" paintings, working them further and transforming them into delicate paper houses suspended on elastic thread. Trembling with motion, these paper homes vibrate in response to the presence of viewers entering the exhibition space. Xingyun Wang's recent exhibitions include solo show "Glitch" at BROWNIE Project gallery, Shanghai, China (2024); "The 4th Xinjiang International Arts Biennale" at Xinjiang Museum, Xinjiang, China (2024); "Propagation: Suspended Roots" at Studio 9D, Chelsea, New York (2024); "Home is You, Right Now" at Ruby/Dakota Gallery, New York, New York (2024); "A Journey From the Center of the Earth" at Shanghai Bund Art Center, Shanghai, China(2024); "Jianghu: The Discrete Center" at ZIAN Gallery, Hangzhou, China (2024); "Surfacing" at 54 Stone St, New York NY (2023); "Thank God Every Day That the Whole House Did Not Burn Down" at Hunter College, NY, NY (2023); "A Peek Behind the Curtain" at Bob's Gallery, Brooklyn, NY (2023); "Terrible Terrible" at 205 Hudson Gallery, NY, NY (2023); "Pulp" at Pierogi Gallery, Brooklyn, NY (2022); and "Forbidden Fruit" at Piano Craft Gallery, Boston, MA (2021). Wang studied at Bard College and received her BFA at SUNY Purchase (2021). She is in her final year of the MFA program at Hunter College in New York City.



**Retrofit Plan**  
2024

Ink, watercolor, acrylic, color pencil, graphite,  
Hair, paper on paper, cotton thread, stables  
Dimensions variable

Available individually





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