



Tactile Choreographies

Guo Tiantian
Robert Sandler

March 1, 2025 - April 1, 2025

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Abstraction, in its essence, gestures toward a form of equality - where pure form is liberated from conceptual, narrative, and hierarchical constraints. It dissolves fixed contexts, transforming into an ephemeral yet persistent moment in time. Pauline Oliveros describes "deep listening" as a physical practice that fosters heightened awareness and perceptual attunement. This resonance transcends mere auditory experience, engaging all the senses in an intricate, tacit multidimensional interplay - vivid yet elusive, fluid yet deeply grounded. John Cage redefined silence in his work *4'33"* as a space for listening rather than an absence of sound. Its presence shifts the act of listening from passive reception to an active encounter with the surrounding environment. Within this framework, a synthetic tapestry emerges - one that navigates the thresholds between sensation and cognition, representation and transcendence. Through rhythmic cadences and material interplay, abstraction acquires a haptic and sonic dimension. Robert Sandler's ostrich feathers destabilize such boundaries, animating and re-animating themselves and the cadaver of painting onto which they are grafted. Meanwhile, Guo Tiantian reconstructs historical temporality through lacquer, a medium that itself embodies time's viscosity and stratification. In both bodies of work, feathers, wire, linen, motorised motion, and lacquer converge, dissecting space in undulating rhythms, transforming the pictorial surface into a site of kinetic instability - a painting that does not merely exist but continuously unfolds.

Sandler's ostrich feathers destabilise such boundaries, animating and re-animating themselves and the cadaver of painting onto which they are grafted. In this exhibition, Robert Sandler's mechanical plumages perform an inexhaustible routine, which might also be called an ordeal. They bend to the whims of their digital code, flapping and fluttering, quivering and

wavering. Sudden bursts echo the pounding of a heartbeat, or mirror the dilation of blood vessels and the opening of pores. Rhythmic agitations run into erratic sweeps, as if these objects are caught in an involuntary spasm of nervous tension. Pageantry and flamboyance aplenty, they shift robotically between a catalogue of moods and motions and poses. In this unpredictable choreography, the domain of the viewer is compromised, the air unsettled, and the architecture tenderised. Alone, they strike a quiet, percussive march; together, they form an unruly concerto, each vying for the solo.

Guo Tiantian constructs an immersive scenario where lacquer, leather, and metal converge through the interplay of abstract painting and experimental sound. Made from the sap that exudes from a wounded tree, the glossy and resilient liquid of lacquer flows like a lifeblood, embodying a temporal process of coagulation and resilience. Its organic memory standing in contrast to the unyielding rigidity of metal, which asserts its presence through structure and weight. Across this material interplay, colours sweep and stagger through space, forming a silent choreography in which substance and sensation dissolve into one another, evoking a phenomenological inquiry into touch, memory, and material metamorphosis. In *Crevice of Time*, leather extends beyond its tactile presence, fostering a sense of intimacy, while raw lacquer embodies an organic vitality. Mineral pigments, mottled and variegated, bear the imperfections of the handmade, evoking a scene where dappled shadows cast through the fissures of fallen leaves - where time lingers in fleeting glimmers.

As viewers navigate their own paths through these works, their gaze retraces an emotional landscape, ultimately returning to a silent musicality - culminating in a meditation on emptiness.

Guo Tiantian

b.1988, Yiyang, China
Lives and works in Wuhan, China

Guo Tiantian's practice explores the transformative nature of lacquer, delving into its materiality, temporality, and sensory potential. Her work investigates the intersection of abstraction and intuitive experience, incorporating chromatic resonance, auditory textures, and layered historical consciousness. Through experimental processes, she reinterprets materiality and affect, expanding the boundaries of abstract painting and sculptural exploration. By integrating lacquer, leather, and metal, Guo creates immersive works that bridge the visual, tactile, and auditory, engaging in a dynamic dialogue with time, memory, and material metamorphosis.

Guo's work has been exhibited in prestigious museums and institutions, including Tianmuli Museum, Hangzhou, China (2024); the Hong Kong Convention and Exhibition Centre, Hong Kong (2024); Guardian Art Center, Beijing, China (2023); Hubei Museum of Art, Wuhan, China (2023); East Lake Cedar Art Museum, Wuhan, China (2019); Art Museum of Nanjing University of the Arts, Nanjing, China (2019); Tsinghua University Art Museum, Beijing, China (2017); the National Art Museum of China, Beijing, China (2014); and the China Academy of Art Museum, Hangzhou, China (2013).



Guo Tiantian

b. 1988, Yiyang, China.
Lives and works in Wuhan, China.

Education

2013 Master of Fine Arts (MFA), China Academy of Art (CAA)
2010 Bachelor of Fine Arts (BFA), China Academy of Art (CAA)

Solo Exhibition

2021 *Fugue and Nickname*, Yan Gallery, Taizhou, China

Group Exhibitions

2024 *Prosodic Grains*, BY ART MATTERS, Hangzhou, China
2024 *FINE ART ASIA*, Hong Kong Convention and Exhibition Centre (HKCEC), Hong Kong, China
2024 *My Way*, Guardian Art Center, Beijing, China
2023 *International Lacquer Art Triennial*, Hubei Museum of Art (HMOA), Wuhan, China
2020 *See: Future Carnival*, Meixihu Academy, Changsha, China
2019 *Multiplicity and Ontology*, Nanjing Art Museum, China

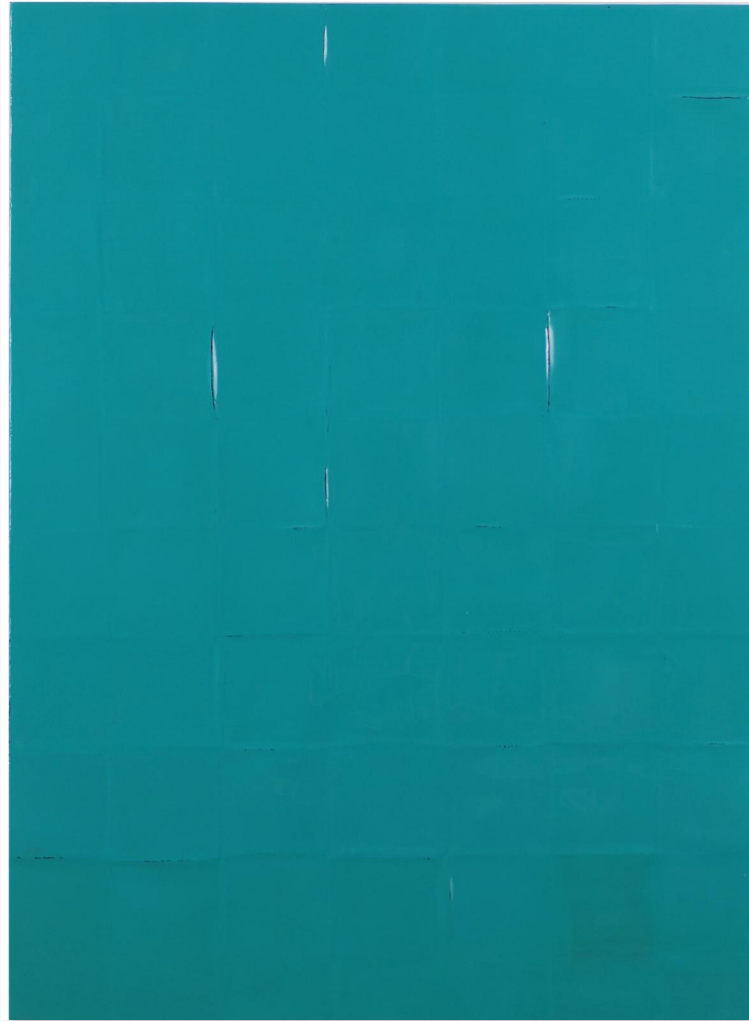
International Residencies & Academic Contributions

2018 Open Workshops Program, The Prince's Foundation of Traditional Arts school, London, UK
2015 Asia Artists Residency, GIFA (Galleria d'Italia), Milano, Italy
2011 Visiting Scholar, Stuttgart State Academy of Fine Arts, Stuttgart, Germany

Collecting Blue

2018

Lacquer, ramie weaving on wooden panels, and tile gray
48 x 35 cm; 19 x 13 3/4 in.





Collecting Universe

2019

Lacquer, 24k gold leaf, ramie weaving on
wooden panels, and tile gray

48 x 35 cm; 19 x 13 x 4/3 in





Crevice of Time
2023 - 2024
Linen weaving, raw lacquer, porcelain powder, and tile gray
90 x 60 x 5.5 cm; 35 1/2 x 23 1/2 x 2 in





In Mutual Anticipation

2023 - 2024

Lacquer, metal powder, ramie weaving on wooden panels, and tile gray

70 x 110 cm; 27 1/2 x 43 1/4 in

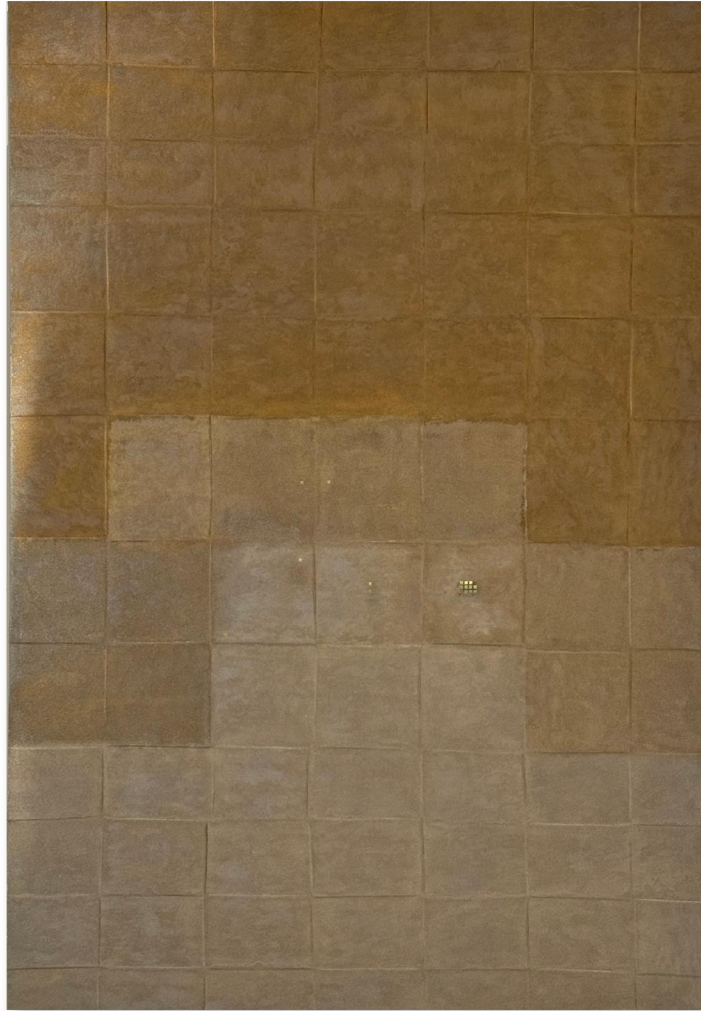


Three Occasions

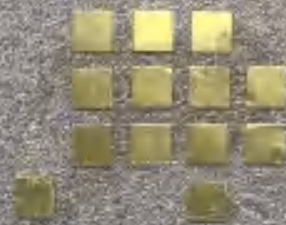
2023 - 2024

Lacquer, metal powder, ramie weaving on wooden panels, and tile gray

70 x 110 cm; 27 1/2 x 43 1/4 in







Weightless Stardust, Shrouded in Dust
2024
Lacquer, mother-of-pearl inlay, pumice powder, and
wooden panels
70 x 50 x 5 cm; 27 1/2 x 19 3/4 x 2 in



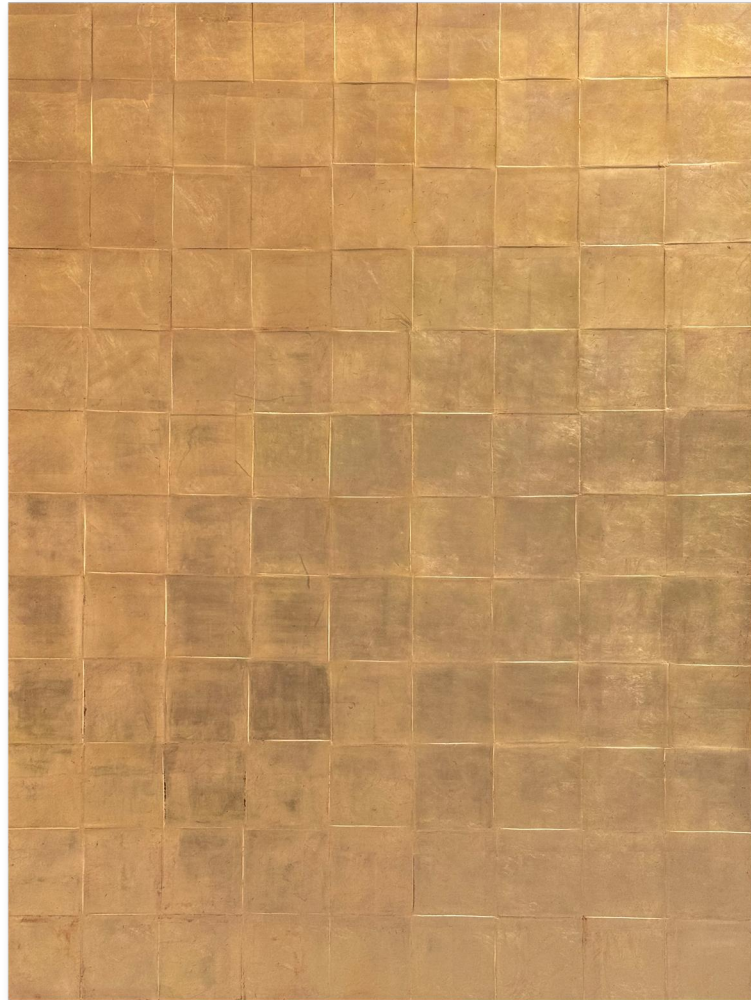




The Sublime

2023 - 2024

Raw lacquer, cinnabar lacquer, 24k gold leaf,
ramie weaving on wooden panels, and tile gray
120 x 90 cm; 47 1/4 x 35 1/2 in







A Land of Splendour

2023 - 2024

Linen weaving, raw lacquer, porcelain powder,
and tile gray

45 x 45 x 5 cm; 17 3/4 x 17 x 3/4 x 2 in



Fabric Fiber

2025

Leather, colored varnish, wood, steel wire

56 x 42.5 cm; 22 x 16.73 in.



Interdependent Bonds
2025
Leather, lacquer, steel wire
113 x 96 cm; 44 x 37 in.



ROBERT SANDLER

b.1991, Baltimore, US
Lives and works in New York, US

Robert Sandler holds an MFA in painting from the Milton Avery Graduate School of the Arts at Bard College, Annandale-on-Hudson, New York. Recent solo exhibitions include *Novelty Automation*, a. SQUIRE, London (2023); and *Symphony for a Good Boy and Ha! Ah!* at Kai Matsumiya, New York (2023 and 2021 respectively). He has participated in two-person and group exhibitions at 15 Orient, New York; Blum & Poe, Los Angeles; Kai Matsumiya, New York; Hesse Flatow, New York; and Institute for New Connotative Action, Seattle. With Pujan Karambeigi, he is the publisher of *Downtown Critic*.

Robert Sandler

b. 1991, Baltimore.
Lives and works in New York.

Education

2019 Master of Fine Arts, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY, USA
2014 Bachelor of Arts, Brown University, Providence, RI, USA

Solo Exhibitions

2023 *Novelty Automation*, a. SQUIRE, London, United Kingdom
Symphony for a Good Boy, Kai Matsumiya, New York, NY, USA
2021 *Ha! Ah!*, Kai Matsumiya, New York, NY, USA

Selected Group Exhibitions

2023 *Weathering*, Kai Matsumiya, New York, NY, USA
2021 *Missing Target*, Kai Matsumiya, New York, NY, USA
2019 *Show Me the Signs*, Blum & Poe, Los Angeles, CA, USA
But nobody showed up, Kai Matsumiya, New York, NY, USA
Proposition (with Jessica Wilson), Hesse Flatow, New York, NY, USA
Say Ever Moves, Bard College Exhibition Center/UBS Gallery, Red Hook, NY, USA
2017 *Hypomnemata*, Institute for New Connotative Action, Seattle, WA, USA
2015 *Lumination*, Patricia Low Contemporary, Gstaad, Switzerland

Selected Press

2023 'Robert Sandler, "Symphony for a Good Boy" at Kai Matsumiya, New York', Mousse Magazine, 24 July. Sandler, R. 'Tom Burr revisits, reflects, and thinks anew.', Art21, July.
2022 Small, R. S. 'Astroturf and Nostalgia Are on Display at the 20th Edition of NADA Miami', Cultured, 1 December.
2021 'Spotlight: Robert Sandler', Platform, September.
Melendez, F. 'Is this The End? Notes from Art Basel Miami Beach 2021', Flash Art, 6 December.

Untitled

2023

Ostrich feather, aluminium shaft coupler,
stepper motor, bracket, wire, docking connector,
Arduino Nano, PCB board, rocker switch, 12V
adapter, enamel on linen

60.96 x 40.64 cm; 26 x 16 in

RS-A

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Untitled

2023

Ostrich feather, aluminium shaft coupler,
stepper motor, bracket, wire, docking connector,
Arduino Nano, PCB board, rocker switch, 12V
adapter, enamel on linen

210.82 x 69.21 cm; 83 x 27 1/4 in

RS-B

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Untitled

2023

Ostrich feather, aluminium shaft coupler,
stepper motor, bracket, wire, docking connector,
Arduino Nano, PCB board, rocker switch, 12V
adapter, enamel on linen

66.04 x 40.64 cm; 26 x 16 in

RS-C

[https://www.contemporaryartlibrary.org/project/
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29276#videos](https://www.contemporaryartlibrary.org/project/robert-sandler-at-kai-matsumiya-new-york-29276#videos)



Untitled

2023

Ostrich feather, aluminium shaft coupler,
stepper motor, bracket, wire, docking connector,
Arduino Nano, PCB board, rocker switch, 12V
adapter, enamel on linen

189.23 x 69.85 cm; 74 1/2 x 27 1/2 in

RS-D

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29276#videos](https://www.contemporaryartlibrary.org/project/robert-sandler-at-kai-matsumiya-new-york-29276#videos)



Untitled

2023

Ostrich feather, aluminium shaft coupler,
stepper motor, bracket, wire, docking connector,
Arduino Nano, PCB board, rocker switch, 12V
adapter, enamel on linen

157.48 x 71.12 cm; 62 x 28 in

RS-E

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29276#videos](https://www.contemporaryartlibrary.org/project/robert-sandler-at-kai-matsumiya-new-york-29276#videos)





Untitled

2023

Ostrich feather, aluminium shaft coupler,
stepper motor, bracket, wire, docking connector,
Arduino Nano, PCB board, rocker switch, 12V
adapter, enamel on linen

139.70 x 69.85 cm; 55 x 27 1/2 in

RS-F

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29276#videos](https://www.contemporaryartlibrary.org/project/robert-sandler-at-kai-matsumiya-new-york-29276#videos)

