

In his practice, Adam Shiu-Yang Shaw explores the relationship between place and psyche, imagining how built environments shape behavior, perception, and memory. His work frequently addresses notions of locality, layering subjective observation with appropriated fragments of historical narrative. In attempting to catalogue the present, Shaw highlights moments of transformation, replication, and obsolescence within human-altered landscapes. Working across images, objects, and constructed environments, he distorts architectural timelines and scales to produce collage-like interpretations of urban centers and their resource-supplying peripheries.

Adam Shiu-Yang Shaw (b. 1987, Edmonton) lives and works in Berlin. He received his MFA from the Royal Institute of Art in Stockholm (2016) and his BFA from Emily Carr University of Art + Design (2013). He also attended the Berlin Program for Artists (2021). Selected solo exhibitions include: *Loose Leaves, Towards*, Toronto (2023); *The Artist's Eye series*, The Douglas Hyde Gallery of Contemporary Art, Dublin (2023); *Neither Parts, nor Spares*, BPA// Raum, Berlin (2022); *What Time Has Left*, Wschód, Warsaw (2021); *Can there be Forgiveness?*, Ashley, Berlin (2018); and *F-150*, Polansky Gallery, Prague (2018). Selected group exhibitions include: *Obsession II*, Wschód, Warsaw (2023); *Set Phosphores*, Studio for Artistic Research, Düsseldorf (2022); *BPA// Exhibition*, KW Institute for Contemporary Art, Berlin (2021); *Condo*, Union Pacific, London (2020); *But Doctor, I am Pagliacci*, The Loon, Toronto (2019); *At the End of the Game You Will Be Forgotten*, Alyssa Davis Gallery, New York (2018), among others.

Adam Shiu-Yang Shaw  
*Instrument Cluster*

July 12 - September 6, 2025  
Wschód Warsaw

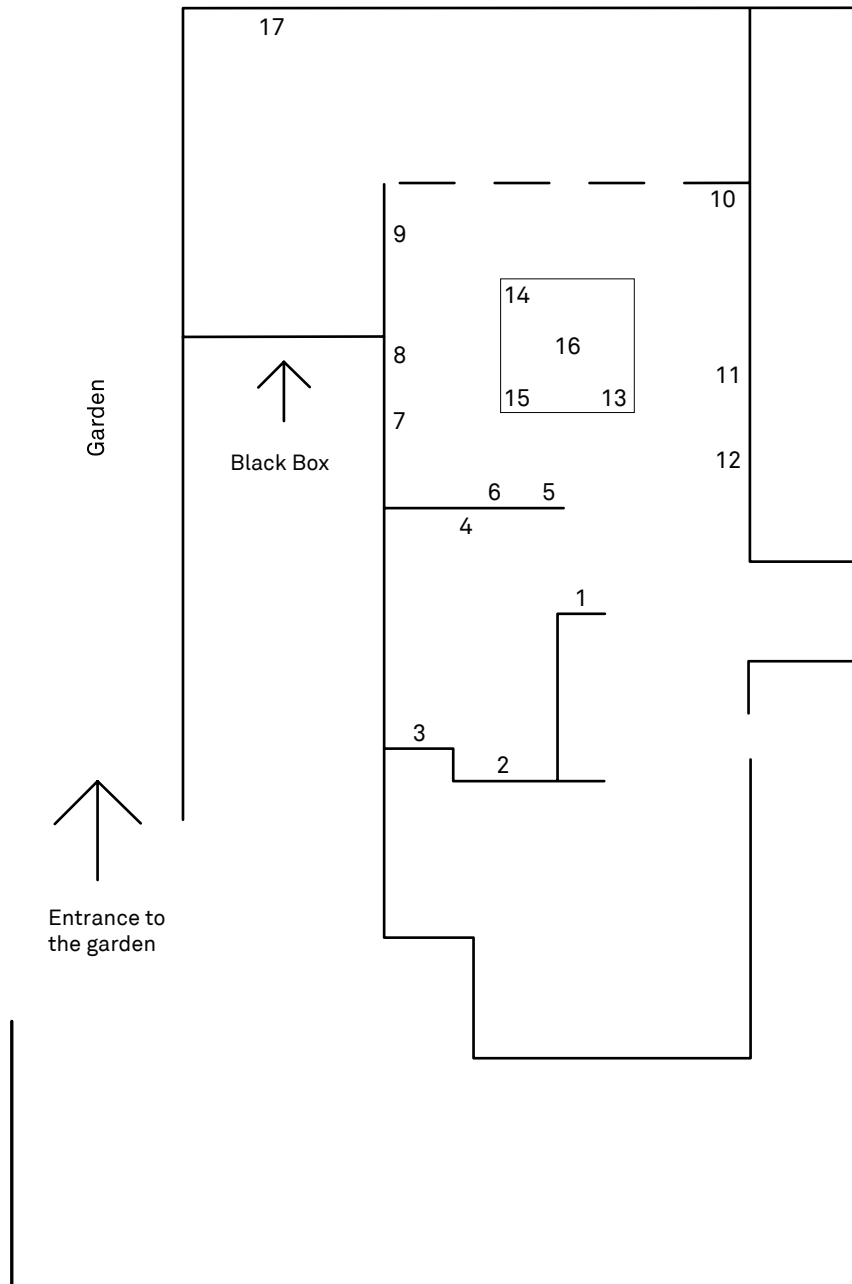
*Instrument Cluster* delves into the enveloped relationship between environmental networks, industrial infrastructure, and machinic perception. Through the exhibition's title, Adam Shiu-Yang Shaw introduces the vehicle's dashboard – its driver-facing control panel – as an allegorical interface for Earth's ecological warnings. By invoking this metaphor, the exhibition invites viewers to consider our role not merely as passengers but as operators within extractive systems – systems we monitor, navigate, and are ultimately responsible for steering.

Shaw's project centers on the Athabasca Oil Sands, located in the remote northern hinterlands of Alberta, Canada. His focus narrows to Mildred Lake, an open-pit oil sands mine and bitumen upgrading site overseen by Syncrude, one of the region's major crude oil producers. Due to restricted ground-level access, mining and processing activities are primarily observable through satellite and aerial imaging. From these elevated vantage points, mining facilities appear as dense constellations of machinery – a territorial instrument cluster in its own right.

The exhibition responds to this sense of visual and procedural entanglement through a series of fragmentary maquettes. Employing a combinatorial approach to model-making, these works integrate elements of industrial architecture, vehicles, and the auxiliary frameworks around bitumen mining, into patchwork assemblages. Constructed from repurposed detritus – newsprint, lumber, insulation foam – alongside ubiquitous building materials, Shaw's works merge handcrafted and machine-driven techniques. This hybrid method mirrors the layered materiality of mining operations, offering a speculative lens through which to imagine how dominant modes of energy harvesting might be perceived from a distant future.

Expanding upon Shaw's earlier investigations of refineries, shipping canals, and mill sites, *Instrument Cluster* reflects on extractive infrastructure as both a cultural emblem and a future ruin. The project explores the entwinement of regional identity, economic dependency, and shifting societal aspirations as they relate to energy production. Which of these elements will persist, and how they will be remembered – or misremembered – remains an open question. In framing this ambiguity, Shaw's work calls attention not only to material legacies, but to the stories we construct around them.

## Garden



### 1. *Cluster*, 2025

MDF, wood glue, acrylic varnish  
21.5 x 36.5 x 1.5 cm

### 2. *Surge I*, 2025

MDF, wood, polyurethane enamel, primer, acrylic lacquer spray paint, wood glue, epoxy adhesive, hardware  
35 x 33.3 x 21 cm

### 3. *X-T4 / GR1s 35 - hybrid*, 2025

MDF, joint compound, wood glue, beeswax  
18.5 x 7.5 x 4.5 cm

### 4. *int. Gauge*, 2025

MDF, wood, polyurethane enamel, acrylic lacquer spray paint, filler, wood glue, epoxy adhesive  
29 x 62.5 x 7.5 cm

### 5. *TZ71EG-K stereo - distorted*, 2025

MDF, joint compound, wood glue, beeswax  
6.5 x 20.5 x 4 cm

### 6. *Cans (open-top)*, 2025

Wood, MDF, newsprint, tissue paper, cardboard, XPS foam, acrylic medium, aqueous pigments, wood glue, joint compound, wood filler  
63.5 x 14.5 x 24.5 cm

### 7. *GXR stereo - distorted*, 2025

MDF, joint compound, wood glue, beeswax  
22 x 7 x 3.5 cm

### 8. *S10 / AF-1 stereo - hybrid*, 2025

MDF, joint compound, wood glue, beeswax  
17.5 x 7 x 4 cm

### 9. *Surge II*, 2025

MDF, wood, polyurethane enamel, acrylic lacquer spray paint, wood glue, epoxy adhesive, hardware  
35 x 33 x 21 cm

### 10. *Outfall*, 2025

Wood, MDF, cardboard, XPS foam, newsprint, tissue paper, acrylic medium, primer, aqueous pigments, joint compound, wood filler, wood glue, epoxy adhesive, hardware  
18.5 x 66.5 x 19.5

### 11. *Mineral wagon*, 2025

Wood, MDF, cardboard, XPS foam, newsprint, tissue paper, polyurethane enamel, primer, acrylic lacquer spray paint, acrylic medium, aqueous pigments, joint compound, wood filler, wood glue, epoxy adhesive, hardware  
47 x 31 x 20.5 cm

### 12. *Final drive*, 2025

MDF wood, acrylic lacquer spray paint, primer, wood glue, epoxy adhesive  
18.5 x 18.5 x 4 cm

### 13. *Stacks*, 2025

Wood, MDF, XPS Foam, plastic, cardboard, newsprint, tissue paper, acrylic medium, primer, polyurethane enamel, aqueous pigments  
50 x 50.5 x 37.5 cm

### 14. *Giants*, 2025

Wood, MDF, XPS Foam, cardboard, newsprint, tissue paper, wood filler, joint compound, wood glue, primer, aqueous pigments, acrylic varnish  
31 x 34 x 91 cm

### 15. *Towers*, 2025

Wood, MDF, XPS Foam, plastic, cardboard, newsprint, tissue paper, wood filler, joint compound, wood glue, primer, polyurethane enamel, aqueous pigments, acrylic varnish  
30 x 39 x 84 cm

### 16. *Currency*, 2025

MDF  
dimensions vary

### 17. *Simon Shim-Sutcliffe*

*Zone*, 2024

video, colour, sound (34 min)