

# Shuo Hao

“huile de vitre”



**Derouillon,**  
**Étienne Marcel**  
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## Shuo Hao

Born in 1992, China

She graduated from the Central Academy of Fine Arts in Beijing (2014) and she spent some time at the Sorbonne before integrating the illustration atelier from the Haute École des Arts du Rhin in Strasbourg, (graduated in 2020).

Shuo Hao's works present bodies in metamorphosis, human and non-human, caught in tumultuous relationships. Between Western and Eastern culture, she confronts the different meanings of symbols, linking in the same gesture Michelangelo's bas-reliefs and Asian objects carved in jade stone, Christian martyrs and figures from Greek mythology. The soft colors of the different mediums (vaporous pastels, oil on wood or canvas) deepen the contrast with the strangeness of the scenes representing animals entangled in each other, or the violence inflicted on the bodies of women coldly represented. Shuo Hao's painting is fully embodied and nourished by this double influence, taking a step aside from the traditional representations of myths in Western iconography.

Public collection: X Museum, Beijing (CN).

*I wield metaphors to reveal the truth. Infinite metaphors.  
There will always be one able to reach one's heart.  
A flash of light—not seen, but radiating from within.  
You know you are this light.*  
Shuo Hao, *huile de vitre* (2025)

Can glass become oil? Can flowers placed on a wounded body turn into blood? Can you wash away your burning secrets in the cool water of a pond? Play ping-pong with a mirror-paddle? Blow soap bubbles in the sun?

In Shuo Hao's work, painting and poetry intertwine. *Huile de vitre* (Glass Oil)—the title of both the exhibition and the accompanying collection of short stories—encapsulates this bond between image and language: at the threshold between the visible and the invisible, between word and silence—where intuition precedes meaning and where hope or miracle may emerge. From these imaginary or seemingly futile gestures, devoid of any apparent effectiveness, arise a quiet beauty and the possibility of inner repair.

The term comes from an ancient belief mentioned by French philosopher of science Gaston Bachelard in *The Psychoanalysis of Fire* (1938): glass was thought to contain fire, and *huile de vitre*—or vitriol—was believed to derive from it. Hao turns it into an alchemical metaphor: an imaginary transmutation, an unreal substance where fluid and solid, matter and spirit, intersect to bring forth what eludes the surface.

Born in China and based in France for several years, Shuo Hao marks with this exhibition a transition toward a cross-disciplinary approach: paintings, texts, furniture, and found objects form a coherent whole—an attentive space where materials, gestures, and words enter into dialogue.

**Conceived as a rite, the exhibition draws inspiration from the *Yi Jing* (Book of Changes), a foundational Taoist text that envisions the world as in perpetual transformation. Each work corresponds to one of the eight trigrams of the *Yi Jing* (a symbol composed of three lines—solid for Yang, broken for Yin), linked to a cosmic force, a season, a cardinal point.** The space, designed by Hao as an energetic map, becomes the medium for signs in motion, a shifting balance between opposites—Yin and Yang, full and empty, elements, directions, cycles. The gaze moves freely through it, recomposing narratives from clues scattered within a reimagined domestic universe.

Hao's imagination is hybrid and embodied. She combines her dreams, grief, and visions with Greek and Christian mythological figures: Persephone abducted, Saint Agatha martyred, Actaeon transformed into a stag, Leda raped by Zeus turned into a swan, Aphrodite and Adonis, Icarus, Cerberus, and the Sphinx. All point to moments of upheaval—those instants of rupture when metamorphosis, sacrifice, or downfall erupt. Here, fire is latent. It burns in the tension between apparition and erasure. The works become zones of passage—between human and animal, between worlds, between pain and transfiguration.

The narrative, like the image, is never linear. Motifs dissolve and redistribute themselves throughout the works. What matters is the symbolic charge—the potential for transformation contained in every detail. Each piece opens a breach, becoming a threshold where the gaze wanders and regenerates, in a ritual without beginning or end. The viewer moves among objects that have become doorways to the invisible or the inner self.

This approach echoes *pyroscapulomancy*, an ancient divinatory technique in which cracks caused by fire on bones or turtle shells were read as signs. The sinologist Léon Vandermeersch points out that Chinese writing was born not to transcribe speech, but to draw divination. Similarly, in Shuo Hao's work, the object—painted or recomposed—becomes a living trace, a vessel for intuition. Here, fire is metaphorical yet active: it alters, reveals, and inscribes signs in the material, awaiting decipherment.

Her works combine painting with found objects—antique furniture, items gleaned from flea markets. Some date back to the 18th century, others are worthless. She cuts them apart, flips them over, diverts them from their function: a table becomes a pedestal, a drawer becomes an ear. The assemblage becomes an attempt at repair—not to restore, but to bring forth. Her aesthetics of reuse play with memory and transformation. Totems, folding screens, and altars carry as much of the past as they do of the future. She calls herself a shaman, an interpreter. She observes and recomposes, listens and invents fictions in old notebooks. *Huile de vitre* (in Mandarin and English) brings together fifty short texts related to the works—not as a catalog or counterpoint, but as a source, a parallel layer to the exhibition.

Her painting unfolds in sudden appearances. She summons dense forms, legendary creatures, symbolic animals: vases, hourglasses, candles, pomegranates, sphinxes, ouroboros snakes. Bodies are fragmented, objects inhabited by a muted force. The colors are lunar: milky whites, silvery grays, deep blues, extinguished reds. Orifices, hollows, interstices—shells, ears, half-open flowers—punctuate the works like so many passageways to the invisible. Her technique at times recalls the ornamental lines of a 19th-century trumeau or cameo, or the surrealist painting of a René Magritte or a Leonor Fini.

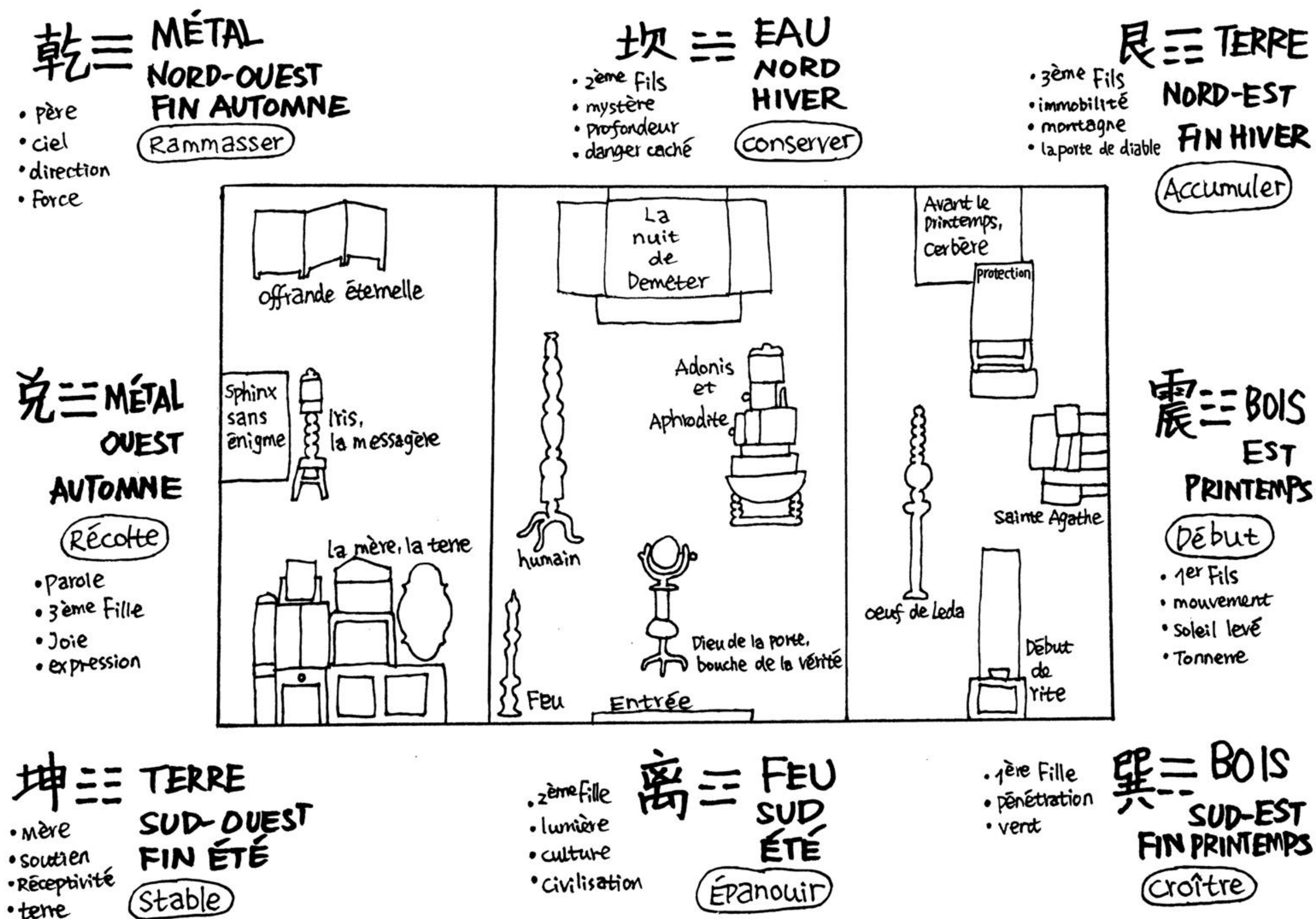
Hao does not seek to explain. She shapes a symbolic place of care, a chapel without dogma where dislocated forms regain an active power. Matter is probed as in a silent psychoanalysis.

The exhibition is marked by mourning: the recent death of her closest friend. A final work is dedicated to him—a three-panel folding screen, a number symbolic in Taoism, signifying infinity and the shared date of their birthdays. This gesture completes the ritual: *huile de vitre* becomes a place of remembrance, a threshold where the dead accompany the living.

More than just a title, *huile de vitre* becomes a matrix-image, poetic matter. The exhibition does not construct a closed world. It lets fractures show through. It progresses through shifts, exploring what remains in objects, what circulates in silence. Shuo Hao composes a space where loss becomes presence, where the gesture composes a form of self-healing, and where, within the glass, a glimmer persists.



# Exhibition plan









*Dieu de la porte, bouche de la vérité, 2025*

**Huile sur bois**

Oil on wood

**147 x 32 x 32 cm**

57 7/8 x 12 5/8 x 12 5/8 inches













***La nuit de Déméter, 2025***  
**Huile sur bois et toile**  
Oil on wood and canvas  
**188 x 224 cm**  
74 x 88 1/4 inches









*Humain, 2025*  
**Huile sur bois**  
Oil on wood  
**180 x 55 x 65 cm**  
70 7/8 x 21 5/8 x 25 5/8 inches













***Offrande éternelle*, 2025**  
**Huile sur bois**  
Oil on wood  
**113,5 x 207 x 2,5 cm (paravent ouvert)**  
44 3/4 x 81 1/2 x 1 inches (opened screen)













***La terre, la mère, 2025***  
**Huile sur bois**  
Oil on wood  
**210 x 205 x 45 cm**  
82 5/8 x 80 3/4 x 17 3/4 inches

















***Feu, 2025***  
**Huile sur bois**  
Oil on wood  
**162 x 22 x 22 cm**  
63 3/4 x 8 5/8 x 8 5/8 inches













## Installation

### *Iris, la messagère, 2025*

**Huile sur bois**

Oil on wood

**153 x 25 x 25 cm**

60 1/4 x 9 7/8 x 9 7/8 inches

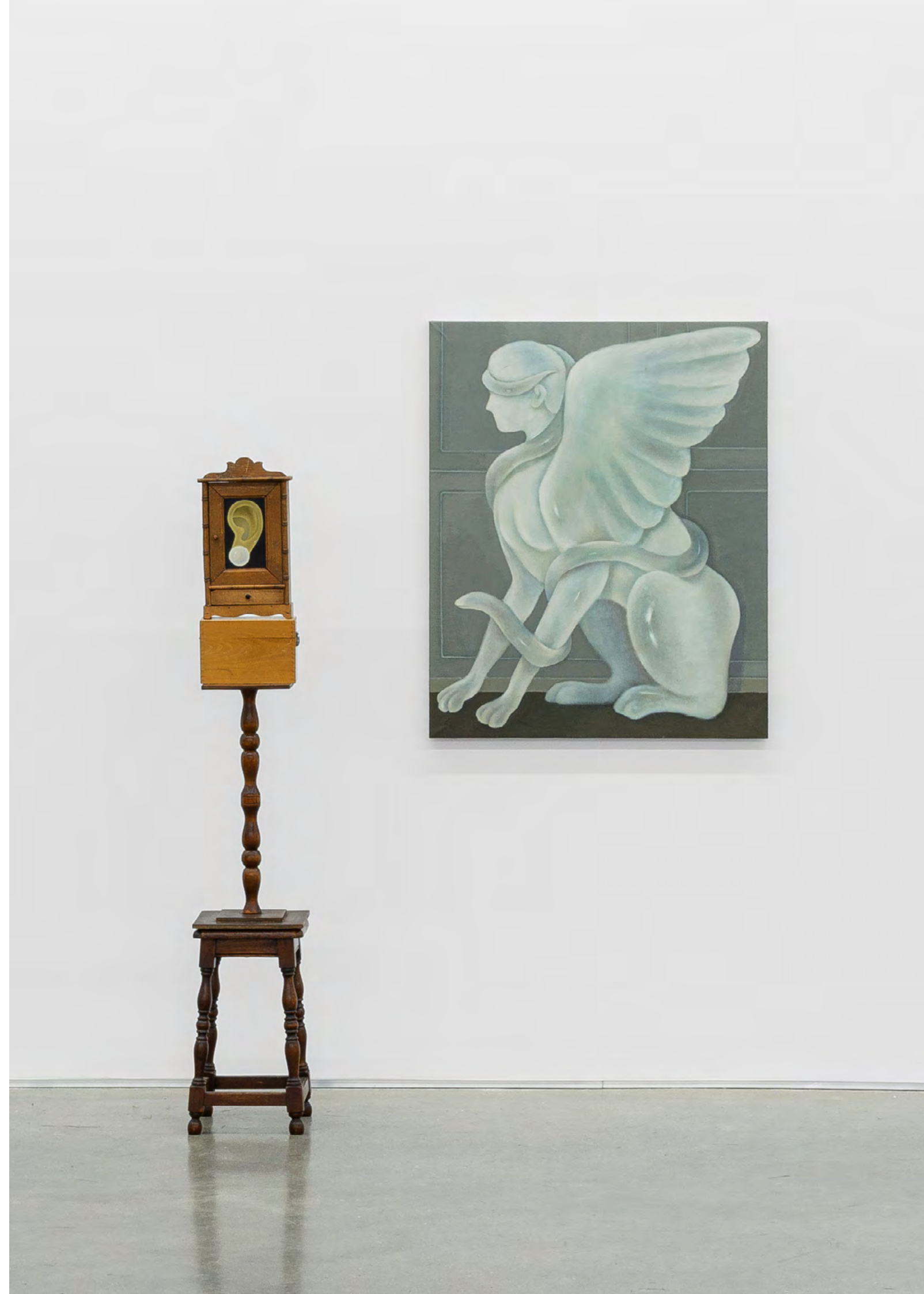
### *Sphinx sans énigme, 2025*

**Huile sur toile**

Oil on canvas

**100 x 81 cm**

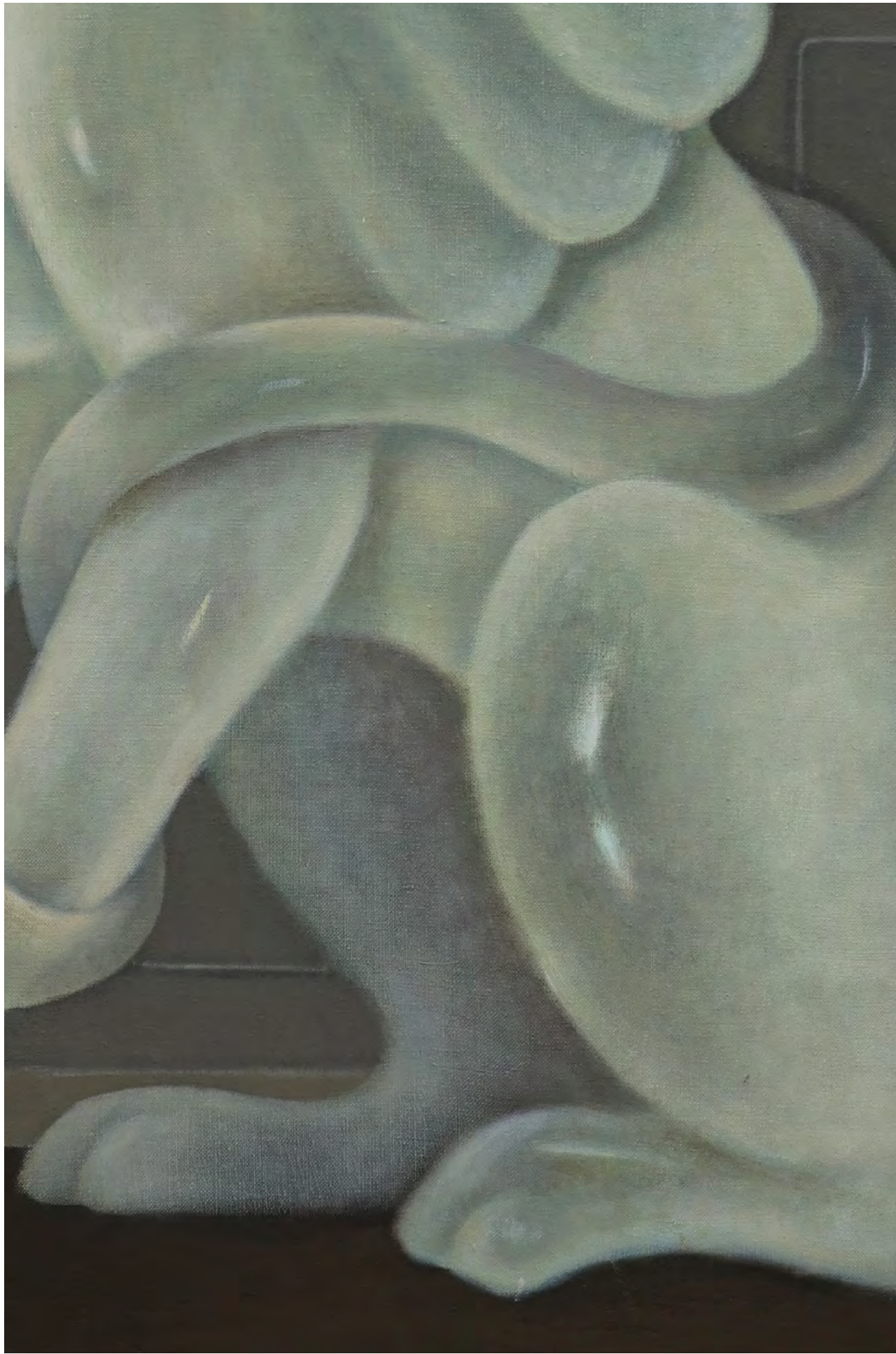
39 3/8 x 31 7/8 inches

















***Adonis et Aphrodite, 2025***  
**Huile sur bois**  
Oil on wood  
**169 x 46 x 16 cm**  
66 1/2 x 18 1/8 x 6 1/4 inches

















## Installation

***Avant le printemps, cerbère, 2025***

**Huile sur toile**

Oil on canvas

**162 x 130 cm**

63 3/4 x 51 1/8 inches

***Protection, 2025***

**Huile sur bois**

Oil on wood

**128 x 58 x 30 cm**

50 3/8 x 22 7/8 x 11 3/4 inches

















***Sainte Agathe*, 2025**  
**Huile sur bois**  
Oil on wood  
**75 x 63 cm**  
29 1/2 x 24 3/4 inches













***Œuf de Leda, 2025***  
**Huile sur bois**  
Oil on wood  
**177 x 16 x 16 cm**  
69 3/4 x 6 1/4 x 6 1/4 inches













***Début de rite (Offrande de Sainte Agathe), 2025***

**Huile sur bois et toile, cire et faïence**

Oil on wood and canvas, wax and earthenware

**220 x 46 x 40 cm**

86 5/8 x 18 1/8 x 15 3/4 inches













***L'ami d'Aphrodite, 2024***  
**Huile sur bois**  
Oil on wood  
**55 x 32 cm**  
21 5/8 x 12 5/8 inches









***Horloge, 2025***  
**Huile sur bois**  
Oil on wood  
**77 x 20 cm**  
30 1/4 x 7 7/8 inches





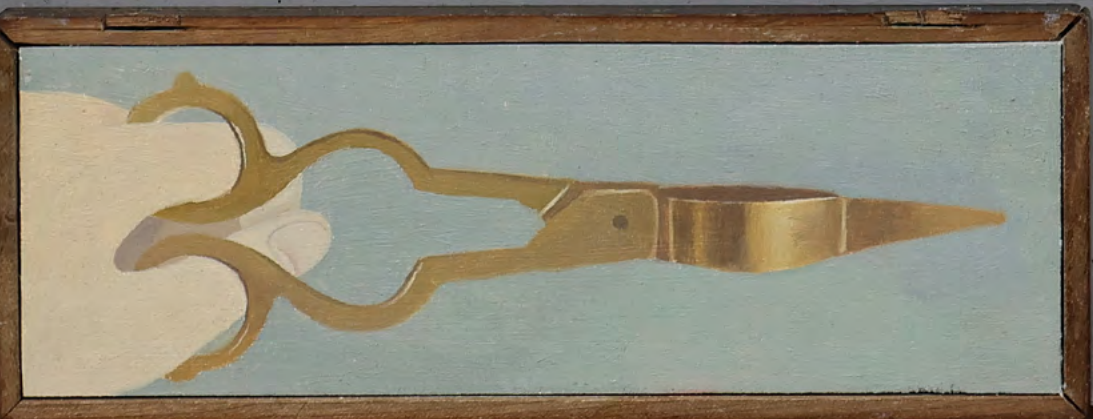
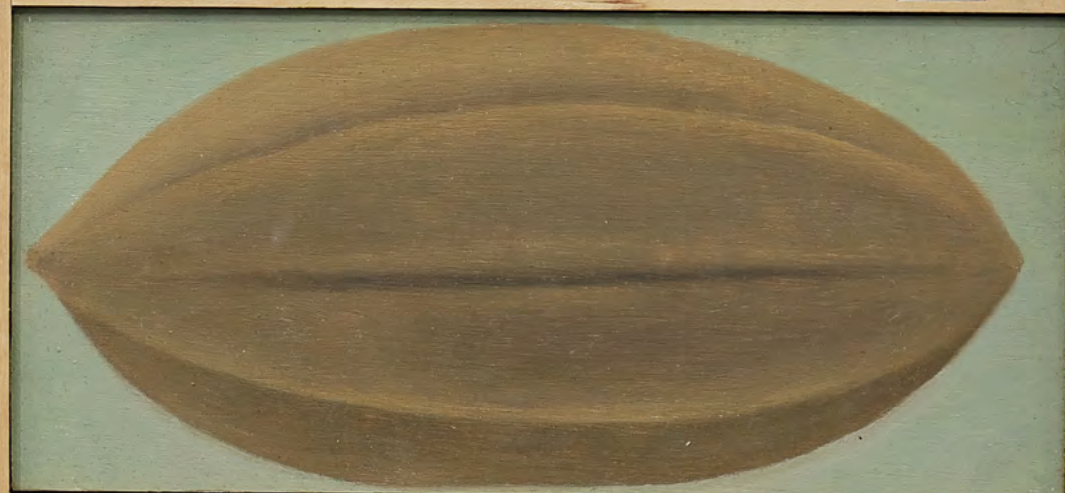




***Sacrifice d'animal blanc*, 2024**  
**Huile sur bois**  
Oil on wood  
**48 x 58 cm**  
18 7/8 x 22 7/8 inches













***Avant la séparation, 2025***

**Huile sur toile**

Oil on canvas

**162 x 130 cm**

63 3/4 x 51 1/8 inches









***Six racines, un arbre, 2025***  
**Huile sur bois**  
Oil on wood  
**176 x 37 x 37 cm**  
69 1/4 x 14 5/8 x 14 5/8 inches









# Derouillon,

## Shuo Hao

Born in China in 1992

Lives and works in Paris

### Biography

Shuo Hao (Born in 1992, China) lives and works in Paris. She graduated from the Central Academy of Fine Arts in Beijing (2014) and she spent some time at the Sorbonne before integrating the illustration atelier from the Haute École des Arts du Rhin in Strasbourg, (graduated in 2020).

Her recent exhibitions include: “huile de vitre” (solo), Galerie Derouillon, Paris (2025); “Arcanes, rituels et chimères”, Frac Corsica, Corte (2024); “Voyager I”, Hive Center for Contemporary Art, Shanghai (2023); “Mes mensonges sont aussi les vôtres, Volet 1”, Fondation FIMINCO, Romainville (2023); “Mes mensonges sont aussi les vôtres, Volet 2”, Réserves du Frac Île de France, Romainville (2023); “L’Amour, La Mer, Les Femmes”, Design Parade 2023, Ancien Evêché, Toulon (2023); “Love me Tender” (solo), Galerie Derouillon, Paris (2023); “The Rings of Saturn“, Galerie Derouillon, Paris (2023); “L’Huile sur le Feu“, Le Consulat Voltaire, Paris (2022); “72e Festival Jeune Création”, Fondation Fiminco, Romainville; “Hot Blood, Cold Blood” (solo), Galerie Derouillon, Paris (2022); “Ce vice impuni, la lecture”, La chaufferie, Strasbourg (2018); “China Meets Norway in a Bookshelf”, Beijing (2017).

**Public Collection:** X Museum (CN)

### Education

- 2020 DNSEP (National Superior Diploma of Plastic Expression) at La Haute Ecole des Arts du Rhin (HEAR) with honors of the jury, Strasbourg (FR)
- 2018 DNAP (National Diploma of Fine Arts) at La Haute Ecole des Arts du Rhin (HEAR) with honors of the jury, Strasbourg (FR)
- 2014 Graduated of the Central Academy of Fine Arts of China, Beijing (CN)

## CV

### Solo Exhibitions

- 2025 “huile de vitre”, Galerie Derouillon, Paris (FR)
- 2023 “Love Me Tender”, Galerie Derouillon, Paris (FR)
- 2022 “Sang chaud, Sang froid”, Galerie Derouillon, Paris (FR)  
“L’Arche de Noé”, Le Consulat Voltaire, Paris (FR)
- 2012 “Le goût du thé”, Fine Arts Center 798 UCCA, Beijing (CN)

### Group Exhibitions

- 2025 “Base Materialism”, Albion Jeune, London (EN)
- 2024 “Arcanes, rituels et chimères”, Frac Corsica, Corte (FR)  
“Voyager I”, Hive Center for Contemporary Art, Shanghai (CN)
- 2023 “Mes mensonges sont aussi les vôtres, Volet 1”, Fondation FIMINCO, Romainville (FR)  
“Mes mensonges sont aussi les vôtres, Volet 2”, Réserves du Frac Île de France, Romainville (FR)  
“L’Amour, La Mer, Les Femmes”, Design Parade 2023, Ancien Evêché, Toulon (FR)  
“The Rings of Saturn”, Galerie Derouillon, Paris (FR)
- 2022 “L’Huile sur le Feu”, Le Consulat Voltaire, Paris (FR)  
“Edition 72th Jeune Création”, Fondation Fiminco, Paris (FR)
- 2021 “FLAT”, Biarritz (FR)  
“A ciel ouvert”, Strasbourg (FR)
- 2019 “Jamais je ne dormirai”, Galerie AMCM, Paris (FR)
- 2018 “Jardin chinois”, Galerie FORDE, Geneva (CH)  
“Ce vice impuni, la lecture”, La chaufferie, Strasbourg (FR)
- 2014 “Domino de smog, To the Lighthouse”, Exhibition Center of Dansheng, Dalian (CN)  
“Souci, un millier de miles”, Central Academy of Fine Arts of Beijing (CN)
- 2013 “Petit déjeuner, processus individuel”, International Art Center BTTI, Tianjin (CN)





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founder Benjamin Derouillon

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