



ZIAN

Neo-Decorationism

October 10 - December 13, 2025

201, Block 3, Phrase 1, Shoukai Fuli No.10 International, Beijing

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Tim Crowley
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Aestheticism sought to break away from rigid historical styles and artistic hierarchies. Traditionally, painting and sculpture were elevated as the “highest” forms of art, while design and decorative arts were relegated to “lower” status. The movement challenged this stratification and questioned the boundaries between so-called fine art and decorative art, confronting elitist distinctions that had long governed aesthetic value.

This tension also intersects with institutional frameworks of artistic legitimacy. Arthur Danto introduced the term “artworld” to describe the theoretical and cultural context that defines what is recognised as art. These definitions have historically been constructed around the Western canon and shaped by economic, social, and institutional forces that excluded marginalised voices. As a result, many forms of artistic production, especially those aligned with craft, ornament, or domestic aesthetics, have long been overlooked or dismissed.

While the value of a masterwork is often grounded in its historical, social, academic, and artistic significance, it is not uncommon for such works to be acquired by high-net-worth collectors primarily for decorative purposes. This paradox underscores the ambiguity of value construction in the art world - where cultural weight and aesthetic prestige may be reduced to matters of interior design. In such contexts, the deeper meanings embedded in the work risk being subordinated to market trends and spatial aesthetics, raising critical questions about how, why, and for whom value is assigned. Whereas this doubleness lies at the heart of much artworks - the tension between surface and substance, between what is seen and what is

signified. Many works - especially those celebrated for their formal beauty - carry within them layered narratives of violence, erasure, longing, or resistance. What appears harmonious or ornamental on the surface may conceal stories of colonial conquest, gendered labor, or diasporic dislocation.

Neo-Decorationism is an exhibition about new aesthetic languages could present itself as a weaving of contemporary threads into a new fabric. The material texture of art — surface, layering, and form demonstrates the underlying structure of reality, which is the fabric of being, perception, or experience. Drawing irony from the legacy of *l’art pour l’art* and the Aesthetic Movement’s defiance of utilitarian value, this exhibition challenges long-standing hierarchies that have historically marginalised certain visual forms, especially those aligned with femininity, domesticity, or craft. In confronting the art world’s persistent distinction between “high” art and “mere” decoration, *Neo-Decorationism* turns the tables: what was once dismissed as superficial becomes a site of critical inquiry. Beneath the harmonious surfaces lie tensions between beauty and violence, between ornament and meaning, between commodity and cultural code.

Giorgia Garzilli

b.1992, Naples, Italy

Lives and works in Naples and Milan, Italy

Giorgia Garzilli's practice spans a wide range of formats, from miniature works to large-scale canvases. Her paintings often juxtapose fragments of the human body (lips, hands, feet) with surreal imagery, constructing narrative realms with a distinctly cinematic atmosphere. Although painting dominates her daily practice, Garzilli acknowledges "the ghost of cinema," which manifests especially through her sense of composition: the edges of the canvas function like the frame of a camera, hinting at the extension of reality beyond the image. Cinema and writing together nourish her creative system, in which disparate elements are freely assembled according to unexpected associations, without ever seeking to crystallize into a complete structure of meaning. Her recent series *Il Gioco del Coltello* incorporates aesthetics from horror cinema, using irony to examine the binary relationship between violence and play.

Giorgia Garzilli studied documentary photography at the Università Suor Orsola Benincasa, continued her education at HEAD – Haute école d'art et de design in Geneva, and further trained at the Mountain School of Arts in Los Angeles. In 2019, during a two-person exhibition with Effe Minelli at Spazio Tarsia, she presented a series of portraits focusing on lips, revealing the intersection of everyday gestures and hidden dark undertones. Her 2023 solo exhibition at Vin Vin Gallery in Vienna (Naples space) showcased a more complex visual narration, exploring the limits of linguistic systems through recurring bodily symbols and abrupt juxtapositions.

乔治亚·加齐利 (Giorgia Garzilli) 的创作涵盖从袖珍尺幅到巨幅画布的多元实践，作品常通过身体局部与超现实意象的并置，构建充满电影质感的叙事场域。尽管绘画在日常实践中占据主导，加齐利承认“电影幽灵的存在”，尤其体现在构图意识上：画布边界犹如摄影机取景框，暗示着现实在画面之外的延展。电影与写作共同滋养着她的创作体系，其中的各种元素得以自由组合，遵循着不期而至的关联性，却从不企图凝结成完整的意义篇章。最新创作的《刀锋游戏》(Il Gioco del Coltello) 系列更融入恐怖电影美学，以戏谑姿态探讨暴力与游戏的二元关系。

乔治亚·加齐利先后于苏奥拉·奥尔索拉·贝宁卡萨大学 (Università Suor Orsola Benincasa) 攻读纪录片摄影，在日内瓦高等艺术与设计学院 (HEAD – Haute école d'art et de design di Ginevra) 深造，并赴洛杉矶山区艺术学院 (Mountain School of Arts) 研习。2019年，与埃菲·米内利 (Effe Minelli) 在塔西亚空间 (Spazio Tarsia) 举办的双个展中，她以聚焦唇部的肖像系列展现日常姿态与隐秘暗黑气质的交织；2023年维也纳Vin Vin画廊（那不勒斯空间）个展则呈现了更复杂的视觉叙事，在循环出现的身体符号与突兀并置中探索语言体系的边界。



Giorgia Garzilli
There's nothing on the set that really grabs attention
2025
Oil on canvas
Left: 55 x 100 cm; 21 2/3 x 39 1/3 in.
Right: 55 x 100 cm; 21 2/3 x 39 1/3 in.



Tim Crowley

b.1972, Yeovil, England

Lives and works in Beijing and Hangzhou, China

Tim Crowley's work is marked by his intensive and long involvement with all aspects of the global contemporary art industry. Practicing foremost as an artist, Crowley has also played many other roles throughout his long career, including curator, art space director, educator, art magazine editor, and documentary filmmaker. These roles have taken him to the far reaches of the earth and have seen him work with some of the best in the field. He has worked at White Columns gallery in New York and Tema Celeste magazine in Milan. He has been the International Director of KWM Artcenter in Beijing from 2016 to 2021, the curator of the Asia section of the Kino Der Kunst in Munich, and the International Consultant of BYARTMATTERS in Hangzhou since 2022.

In his latest series of paintings, he draws from his vast experience, as well as his satirical sensibilities, to create a tongue-in-cheek dissertation on the possible future of contemporary art exhibitions. Crowley's work has been showcased at the OCAT Shenzhen Biennial, Mercosul Biennale (Brazil), Perimeter Editions (Milan), and the Museum of the Central Academy of Fine Arts (Beijing). Crowley's work is in the collection of the De Ji Museum (Nanjing), BYARTMATTERS (Hangzhou), and other prestigious collections.

柯好理的创作印记源于其长期深入参与全球当代艺术产业的多元实践。身为艺术家的同时，他更在漫长职业生涯中扮演着策展人、艺术空间总监、教育家、艺术杂志编辑及纪录片制片人多重身份。这些身份带他足迹遍及世界角落，并与领域内顶尖从业者展开合作。他曾供职于纽约白柱画廊与米兰《Tema Celeste》杂志，2016至2021年间担任北京金之铸艺术中心国际总监，曾策划慕尼黑电影艺术展亚洲单元，并于2022年起任杭州天目里美术馆国际顾问。

在其最新系列绘画中，柯好理融合其广博阅历与反讽智慧，以戏谑笔触构建了一场关于当代艺术展览未来形态的思辨式论述。其作品曾参展深圳OCAT双年展、南方共同市场双年展（巴西）、Perimeter Editions（米兰）及中央美术学院美术馆（北京）。作品被德基美术馆（南京）、天目里美术馆（杭州）等重要机构收藏。



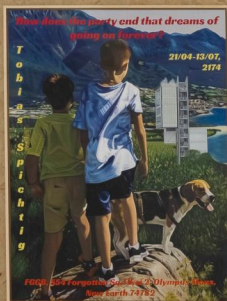
Tim Crowley
Untitled
 2025
 Oil on board
 120 x 160 cm; 47 1/4 x 63 in.

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Matt Hope

b.1976, London, UK
Lives and works in Guangzhou, China

Matt Hope was born 1976 in London and currently lives and works in Guangzhou. He studied at Chelsea School of Art, London from 1994 – 96 and received his BFA at the Winchester School of Art, Hampshire, UK, in 1999, earning his MFA at University of California, San Diego in 2004. He relocated to China in 2008, drawn by the global shift in economic activity, construction and industry. Hope's works reinterpret the language of past and present sculpture by bringing his attention to the subjects of human perception, energy and entropy. To produce each work, he often undertakes research in area's diverse as sonic, optics and mechanical engineering, knowledge of materials as well as the exertion of interaction. Environmental and social commentary is also present in projects such as the "Breathing Bike" and "People's power station", in order to let art engage the comprehensive public space. He moved to Guangzhou in 2020.

Hope's work had been exhibited at Shanghai Jing'an International Sculpture Project, Hongkun Museum of Fine Art, Beijing, Ace Gallery, Los Angeles, Power Station Art Museum in Shanghai, Marta Herford Museum, UCCA in Beijing, China National Museum, Beijing, University Art Gallery UCSD, also presented in UABB in Shenzhen, Beijing Media Art Biennale, Chengdu Biennale, Beijing Design Week and many other spaces.

马特·霍普于1994-1996年在伦敦切尔西艺术学院学习，1999年获英国汉普郡温彻斯特艺术学院纯艺术学士学位，2004年获加州大学圣地亚哥分校纯艺术硕士学位。受全球经济活动、建筑与工业格局变迁的吸引，他于2008年移居中国。霍普通过关注人类感知、能量与熵等主题，对过去与当下的雕塑语言进行重新诠释。在每件作品的创作过程中，他常涉足声学、光学、机械工程、材料认知及互动实践等多维研究。其《呼吸单车》《人民发电站》等项目更蕴含环境与社会批判，推动艺术介入综合公共空间。2020年，霍普移居广州。

其作品曾参展上海静安国际雕塑展、北京鸿坤艺术活动中心、洛杉矶Ace Gallery、上海当代艺术博物馆、德国马尔塔黑尔福德博物馆、北京尤伦斯当代艺术中心、中国国家博物馆、加州大学圣地亚哥分校美术馆等重要机构，亦曾亮相深港城市/建筑双城双年展、北京媒体艺术双年展、成都双年展、北京设计周等专业平台。



Matt Hope
To Resist
2021
Aluminum
10 x 8 x 9 cm; 4 x 3 x 3 1/2 in.



Matt Hope
To Purchase
2021
Aluminum
25 x 20 x 8 cm; 10 x 8 x 3 in.





Matt Hope
To Connect
2021
Aluminum
15 x 10 x 42 cm; 6 x 4 x 16 1/2 in.

Shahryar Nashat

b.1975, Geneva, Switzerland
Lives and works in Paris, France

Shahryar Nashat makes sculptures, videos, and other works in which the human body and its representations play a central role. However, this is not merely a matter of visual analysis. Rather, Nashat gets at the very experience of what it means to be a body at a moment when the technologies that filter experience encourage fragmentation and distance. Desire, mortality, fragility, and resilience are among the thematic concerns his work addresses. Nashat pays special attention to framing and pedestals, treating them as integral parts of his work. He also often alters a gallery's architecture and lighting, allowing his exhibitions to function as fully embodied meditations on art's ability to reflect the current state of human life. Their prescience and mystery also make them function as windows into an uncertain future.

Shahryar Nashat has been the subject of solo presentations at institutions including Istituto Svizzero, Rome (2024–2025); MASI Lugano, Switzerland (2024); Art Institute of Chicago (2023); Renaissance Society, Chicago (2023); Museum of Modern Art, New York (2020); SMK—Statens Museum for Kunst, Copenhagen, Denmark (2019); Swiss Institute, New York (2019); Kunsthalle Basel, Switzerland (2017); Portikus, Frankfurt, Germany (2016); Schinkel Pavillon, Berlin (2016); Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts (2015); Palais de Tokyo, Paris (2014); Kunstverein Nürnberg, Germany (2010); and Kunst Halle Sankt Gallen, Switzerland (2009).

Recent group exhibitions include *Ecstatic: Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles (2023); *Swiss Sculpture Since 1945*, Aargauer Kunsthhaus, Aarau, Switzerland (2021); *Honestly Speaking: The Word, the Body and the Internet*, Auckland Art Gallery, New Zealand (2020); *Made in L.A. 2016: a, the, though, only*, Hammer Museum, Los Angeles (2016); 20th Biennale of Sydney (2016); *Le Grand Balcon*, La Biennale de Montréal, Canada (2016); 8th Berlin Biennale (2014); and *ILLUMInations*, 54th Venice Biennale, Italy (2011). His work is in the permanent collections of institutions including the Centre Pompidou, Paris; Hammer Museum, Los Angeles; Kunsthhaus Zürich, Switzerland; Art Institute of Chicago; and Walker Art Center, Minneapolis.

沙赫里亚尔·纳沙特的实践跨越雕塑、视频和多媒材料，人体及其表现形式的题材始终占据其创作的核心地位。然而纳沙特对于人体的关注并非单纯停留在视觉层面。他意识到高度的科技化使人体的肉身、感官和情绪完全碎片化，从而对于“作为身体的意义为何”的本质问题提出叩问。欲望、死亡、脆弱与韧性构成了其作品的核心命题。纳沙特尤为注重作品框架与底座的设计，将其视为作品不可分割的组成部分。他常改造展厅的建筑结构与灯光系统，使展览本身成为对艺术映射当下人类生存状态的沉浸式冥想。这些作品兼具前瞻性与神秘特质，使他们成为窥见不确定未来的窗口。

纳沙特曾举办个展的重要机构包括：罗马瑞士研究所 (Istituto Svizzero, 2024–2025)、卢加诺MASI美术馆 (MASI Lugano, 2024)、芝加哥艺术学院 (Art Institute of Chicago, 2023)、芝加哥文艺复兴协会 (Renaissance Society, 2023)、纽约现代艺术博物馆 (MoMA, 2020)、哥本哈根国立美术馆 (SMK, 2019)、纽约瑞士研究所 (Swiss Institute, 2019)、巴塞尔美术馆 (Kunsthalle Basel, 2017)、法兰克福波特库斯美术馆 (Portikus, 2016)、柏林申克尔展亭 (Schinkel Pavillon, 2016)、哈佛大学卡彭特视觉艺术中心 (Carpenter Center for the Visual Arts, 2015)、巴黎东京宫 (Palais de Tokyo, 2014)、纽伦堡艺术协会 (Kunstverein Nürnberg, 2010) 及圣加仑艺术馆 (Kunst Halle Sankt Galle, 2009)。

近期群展包括：“狂喜：哈默美术馆藏精选”，哈默美术馆（美国，2023）；“1945年以来的瑞士雕塑”，阿尔高美术馆（瑞士，2021）；“坦诚相见：话语、身体与互联网”，奥克兰美术馆（新西兰，2020）；“2016洛杉矶制造：a, the, though, only”，哈默美术馆（美国，2016）；第二十届悉尼双年展（澳大利亚，2016）；“Le Grand Balcon”，蒙特利尔双年展（加拿大，2016）；第八届柏林双年展（德国，2014）；第五十四届威尼斯双年展“ILLUMInations”（意大利，2011）。他的作品被收藏于巴黎蓬皮杜艺术中心、洛杉矶哈默美术馆、苏黎世美术馆、芝加哥艺术学院、明尼阿波利斯沃克艺术中心（Walker Art Center）等机构。



Shahryar Nashat
Brother_04
 2023
 Acrylic gel, ink on paper, plywood
 35.6 x 30.5 cm; 14 x 12 in.



Shahryar Nashat

Brother_14

2023

Polycarbonate, urethane, acrylic

22.5 x 53 x 32.5 cm; 8 7/8 x 20 7/8 x 12 3/4 in.



Shahryar Nashat

Brother_09

2023

Polycarbonate, urethane, acrylic

22.5 x 53 x 32.5 cm; 8 7/8 x 20 7/8 x 12 3/4 in.



Kyungmi Shin

b.1963, Busan, South Korea
Lives and works in Los Angeles, US

Kyungmi Shin is a visual artist working with painting, sculpture, and photography. Her artistic focus ranges from the nature of visual perception all the way to depictions of personal identity while exploring frequently ignored global economic and cultural forces. Using family photo archives (including her own), along with historical and cultural narratives as source material, Shin will often move the lived experiences of marginalised subjects to the centre of her work. This can result in a shift of the viewer's perspective from dominant narratives to an awareness of the experiences of others, and perhaps even onto reflections of how ignored global economic and cultural forces have shaped our world.

In *Still Life with Tiger*, a tiger stands between a Flemish still-life composition and a blooming peony—dignified yet witty in its presence. Korea is often referred to as the “land of tigers,” its mountainous landscape an ideal habitat for these majestic creatures. The tiger holds a significant place in Korean culture, appearing in the myth of *Dangun* and symbolising the ancient “Kingdom of Kings.” Since antiquity, tigers have frequently appeared in Korean art, often depicted as guardian spirits, mountain gods, noble figures, and protectors warding off evil.

Kyungmi Shin's works have been exhibited at Berkeley Art Museum, Sonje Art Centre, Seoul, Korea; Japanese American National Art Museum; Los Angeles, US; Torrance Art Museum, Torrance, US. Shin received the 2025 Guggenheim Fellow in April 2025. And she also has received numerous grants including California Community Foundation Grant, Durfee Grant, Pasadena City Individual Artist Fellowship and LA Cultural Affairs Artist in Residence Grants. She has completed over 20 public artworks, and a recent public video sculpture was installed at the Netflix headquarters in Hollywood, US in 2018. Her most recent public work is a new site specific work at the new Clipper's Stadium in Los Angeles.

申京美 (Kyungmi Shin) 是一位专注于绘画、雕塑和摄影创作的视觉艺术家。她的创作从研究视觉感知的本质延伸到对于个人身份的描绘，同时深入探索经常被忽视的全球经济和文化力量。她使用包括自己在内的家庭照片档案、历史和文化叙事作为素材，将边缘化主体的生活经历置于作品的核心。申京美通过创作，将观众的视角从主流叙事转向对他人经历的深入理解，解析被忽视的全球经济联系带来的影响。

在《静物与老虎(*Stil Life with Tiger*)》中，一只老虎站立在一幅荷兰静物书之上，前面是一盆牡丹，威严而不失诙谐。韩国素有“虎国”之称，因其山地地形适宜老虎栖息。虎在韩国文化中占据重要地位，既是檀君神话中的象征，也是古代“君子国”的代表。从古至今，虎在韩国艺术中频繁出现，化身为守护神、山神、君子形象及辟邪符号。

申京美的作品曾在伯克利艺术博物馆，伯克利（美国）；Sonje艺术博物馆，首尔（韩国）、日裔美国人国家艺术博物馆，洛杉矶（美国）和托伦斯艺术博物馆，托伦斯（美国）展出。申京美于2025年4月获得古根海姆奖，并获得多项资助，包括加利福尼亚社区基金会资助、Durfee资助、帕萨迪纳市个人艺术家奖学金以及洛杉矶文化事务驻场艺术家资助。她已完成二十多件公共艺术作品，最近的一件公共视频雕塑作品于2018年安装在加利福尼亚州好莱坞的Netflix总部。



Kyungmi Shin
Still Life with Tiger
 2025
 Photo transfer and acrylic on wood panel
 95 × 126 x 5 cm; 37 1/2 x 49 1/2 x 2 in.



Zhi Wei

b.1997, Beijing, China
Lives and works between Shanghai and Paris

Zhi Wei's multidisciplinary practice encompasses textile, painting, sculpture, and installation. Drawing from their family's fabric business, Zhi Wei integrates familiar plaid patterns into their work, creating layered compositions that explore themes of childhood, identity, and transformation. By combining painting and textiles, they challenge traditional distinctions between abstraction and figuration, as well as two- and three-dimensionality. Their labor-intensive, handcrafted pieces evoke a sense of nostalgia and vulnerability, inviting viewers to reflect on the fluidity of personal and cultural narratives.

A 2019 graduate of the Ruskin School of Art, University of Oxford, Zhi Wei's work has been showcased in various solo and group exhibitions internationally. Their first solo exhibition at Galerie Balice Hertling took place in Paris in 2023. Recent group exhibitions include Longlati Foundation (Shanghai, 2024); TANK Q, TANK Shanghai (Shanghai, 2024); Homestead, George Town (Penang, 2024); Palazzo Tamborino Cezzi (Lecce, 2023); Galerie Balice Hertling (Paris, 2022); G Museum (Nanjing, 2022); TAG Art Museum (Qingdao, 2022); Magician Space (Beijing, 2022); and Hive Center for Contemporary Art (Beijing, 2021).

志韦的跨学科创作涵盖纺织品、绘画、雕塑与装置。受家族纺织企业背景启发，艺术家将熟悉的格纹图案融入作品，通过层次丰富的构图探讨童年、身份认同和蜕变等主题。通过绘画与纺织技艺的结合，其作品挑战了抽象与具象、二维与三维之间的传统界限。这些需要投入大量手工劳动的创作，既唤起怀旧与脆弱的情绪，也引导观者反思个人与文化叙事的流动性。

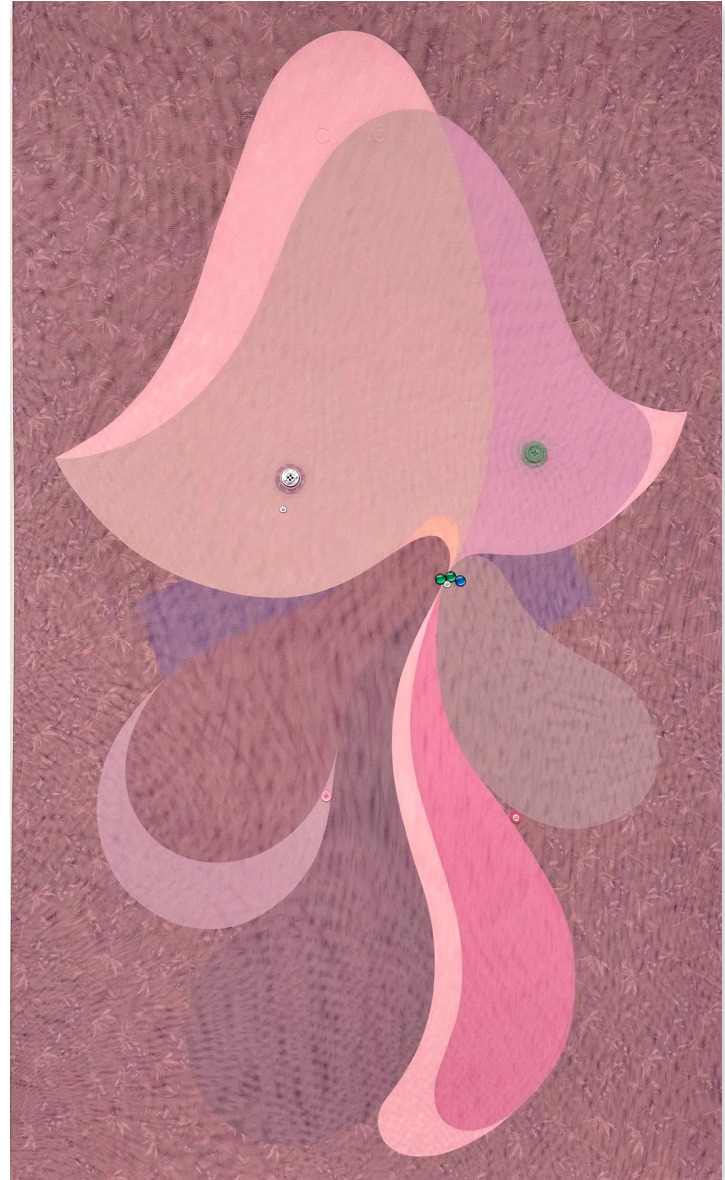
志韦2019年毕业于牛津大学拉斯金艺术学院（Ruskin School of Art, University of Oxford），作品已在全球多个重要机构展出。其首场巴黎个展于2023在巴利斯赫特林画廊（Galerie Balice Hertling）举办。近年群展包括：Longlati基金会，上海（2024）；TANK Shanghai油罐艺术中心-Q馆，上海（2024）；“Homestead”，乔治市，槟城（2024）；坦博里诺切齐宫，莱切（2023）；巴利斯赫特林画廊，巴黎（2022）；金鹰G Museum，南京（2022）；TAG·西海美术馆，青岛（2022）；魔金石空间，北京（2022）；蜂巢当代艺术中心，北京（2021）等。

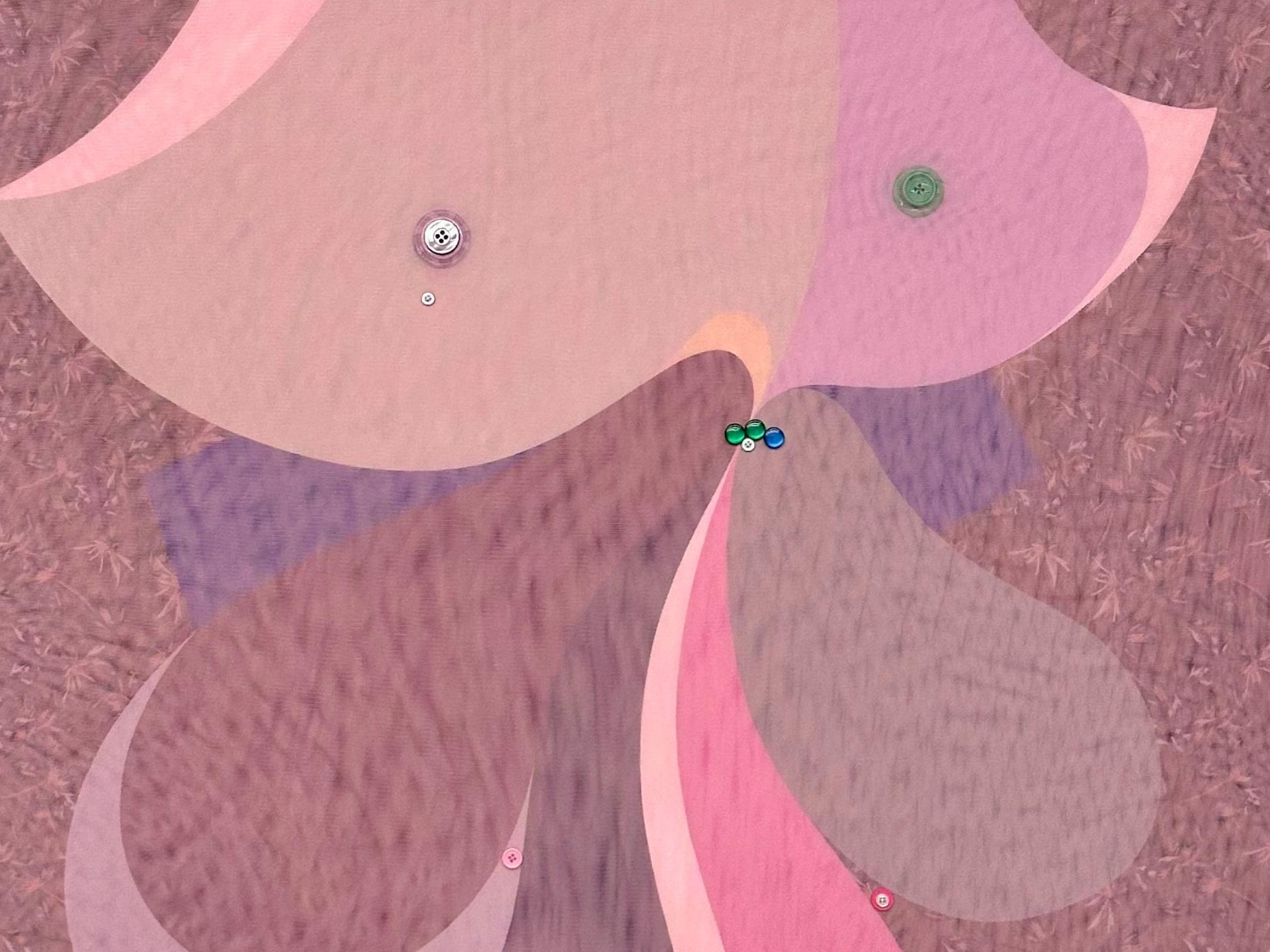
Zhi Wei

Nate

2023

Acrylic on Jacquard; mesh, buttons and thread
200 x 120 cm; 15 x 17 7/8 in.







Hiroshi Sugito

b.1970, Aichi prefecture, Japan
Lives and works in Tokyo, Japan

Hiroshi Sugito is painter of silence. With his canvases, he creates sparse decors conducive to chimeras and fantasies. Despite certain discernable motifs, an atmosphere of mystery pervades his paintings, offering up complex enigmas to be untangled by the spectator. To achieve this hazy transparency, Sugito alternates layers of acrylic and dry pigments, using a palette of delicate tones. He composes his painting using geometric forms as structuring elements, the principles of symmetry and skewed perspectives that further stylize his subjects, imbuing them with a particular theatricality.

Hiroshi Sugito was born in Nagoya in 1970 but lived in New York from the age of 3 to 14. He was taught by Yoshitomo Nara and is currently himself an associate professor in the fine arts department of Tokyo University. Associated with the Tokyo-Pop movement (alongside Murakami amongst others), he has since the 1990s enjoyed many exhibitions both in Japan and abroad. His major solo exhibitions include *FOCUS* (Modern Art Museum of Fort Worth, Texas, 2006), *Prime and Foundation* (Miyagi Museum of Modern Art, Miyagi, 2015) and *Module or Lacuna* (Tokyo Metropolitan Art Museum, 2017).

杉户洋是一位描绘“沉默”的画家。他在画布上构建稀疏的舞台布景，孕育出奇想与幻梦。尽管存在可辨识的图案，神秘氛围始终弥漫于画面，为观者留下待解的视觉谜题。为达成这种朦胧的透明感，艺术家交替运用丙烯与干性颜料层，配以精微妙雅的色调。几何形态成为其画面的结构要素，对称法则与错位透视进一步强化物象的风格化，赋予作品独特的戏剧张力。

杉户洋1992年毕业于爱知县立艺术大学美术学部日本画专业，现任东京艺术大学美术学部绘画科教授。他的重要个展包括：“FOCUS”，沃斯堡现代艺术博物馆，德克萨斯（美国，2006）；“基石与根基”，宫城县美术馆，宫城（日本，2015）；“框架与克制”，贝尔纳·比费博物馆，静冈（日本，2015）；“粒子与释放”，丰田市美术馆，爱知（日本，2016）；“杉户洋模块或缺口”，东京都美术馆（日本，2017）。

他的主要机构群展包括：“冬季花园：日本当代艺术中的微波普想象”，原美术馆，东京（日本，2009），并于同年巡展至德国科隆日本文化会馆；多伦多日本国际交流基金会（加拿大，2010）；墨西哥城萧伯博物馆阿诺德·贝尔金画廊（墨西哥，2011）；“绘画之园：2000年代的日本艺术”，国立国际美术馆，大阪（日本，2010）；“逻辑情感：日本当代艺术”，构成主义之家博物馆，苏黎世（瑞士，2014），并于次年巡展至克拉科夫当代艺术博物馆（波兰，2015）；哈勒莫里茨堡艺术博物馆（德国，2015）等。



Hiroshi Sugito
Untitled
 2022
 Oil on canvas
 38 x 45.5 cm; 15 x 17 7/8 in.
 Framed: 51.5 x 59 x 7 cm; 20 1/4 x 23 1/4 x 2 3/4 in.



Li Peng

b.1977, Nanchang, China
Lives and works in Wuhan, China

Li Peng is an artist dedicated to the exploration of abstract visual language. His practice constructs a sense of visual order through distinctive brushwork and fields of color. By repeatedly covering, layering, and colliding pigment, he pushes rational chromatic research toward the extremes of emotional expression, creating paintings that are at once boldly gestural and subtly stratified. Stripping away figurative narrative, his work allows color itself to become a conduit of space and emotion, generating multidimensional rhythms through visual intensity.

Li Peng graduated from the Oil Painting Department of the Hubei Institute of Fine Arts in 2000 and received his master's degree from the Akademie der Bildenden Künste München in 2006. Centered on the fugue-like relationship between color and space, his work manifests a musical quality of vision through rhythmic variations of horizontal and vertical structures. Recent solo exhibitions include *Fugue of Horizontals and Verticals*, Hubei Museum of Art (2025); *The Fugue of Color*, Jiangxi Art Museum (2023); and *Form Is Emptiness*, Ningbo Museum of Art (2022), which collectively demonstrate his sustained inquiry into the essence of painting. His work has been featured in major exhibitions and art fairs including Frieze Seoul; Almine Rech Gallery (2023); *Images in Flux – International Painting Biennale*, Art Museum of Hubei Institute of Fine Arts (2023); and *A Century of Aesthetic Education*, National Art Museum of China (2020). His works are included in the collections of the Städtische Galerie im Lenbachhaus (Germany), Guangdong Museum of Art, and Hubei Museum of Art, among others.

李鹏是一位专注于抽象语言探索的艺术家，其创作以独特的笔触和色块构筑视觉秩序。他通过反复覆盖、叠加与冲撞，将理性的色彩研究推向感性的表达极致，使画面既淋漓泼洒又层叠细腻。他的作品剥离具象叙事，让色彩本身成为空间与情感的导体，在视觉锐度中形成多维的韵律。

李鹏2000年毕业于湖北美术学院油画系，2006年获德国慕尼黑造型艺术学院（Akademie der Bildenden Künste München）硕士学位。其创作以色彩与空间的赋格关系为核心，通过横竖结构的节奏变奏展现视觉音乐性。近年个展“横与竖的赋格”，湖北美术馆（2025）；“色彩的赋格学”，江西省美术馆，（2023）；“色即是空”，宁波美术馆（2022），其个展系统呈现了其绘画本质的持续探索。作品曾参展首尔弗里兹艺术博览会；阿尔敏·莱希画廊（2023）；“流变的图像”国际绘画双年展，湖北美院美术馆（2023）；“世纪美育”，中国美术馆（2020）等重要展览，并被德国米尔斯堡市立美术馆、广东美术馆、湖北美术馆等机构收藏。



Li Peng
No-2024-05-28-2
2024
Oil on linen
150 x 160 cm; 59 x 63 in.





Qin Guanwei

b.1982, Dezhou, China
Lives and works in Beijing, China

Qin Guanwei graduated from the Printmaking Department of the Central Academy of Fine Arts in 2006 and currently lives and works in Beijing. Employing a non-productive mode of creation, he treats everyday objects, landscapes, and social systems as ready-mades. Through minimal intervention and subtle transformation, he probes the unstable links within the construction of aesthetic standards, social norms, and belief systems, while restoring the inherent complexity of social reality through his artistic practice.

Selected Solo Exhibitions include: "Do You Want to Go from South to North, or from White to Black", LAL LAL Ranch, Australia (2019); "Caution: Wet Floor", Deshan Art Space (2017); "After", Star Gallery (2014); "Landscape of Desire", Today Art Museum (2008). Selected Group Exhibitions: "The Ideal World", BRC Space (2021); "On Paper 3: Artists' Book Fair", Lonely Library (2021); "New Gold Mountain", Star Gallery (2020); "The 1st Huajiadi Biennale", Huajiadi Apartment 9-5-602 (2016); "The 3rd CAFAM Biennale", CAFA Art Museum (2016); "Gravitational Waves", Today Art Museum (2016); "Probably Wrong but Whatever", UCCA Center for Contemporary Art (2015); "The Power of the Public", Minsheng Art Museum, Beijing (2015); "Flaw: Picture Handicraft - 6th Exhibition", PIFO New Art Space (2015); "The 2nd CAFAM Future Exhibition", CAFA Art Museum (2015); "Angle: The So Group - 2nd Exhibition", Mintai Space (2014); "Play + Meaning: Picture Handicraft - 5th Exhibition", PIFO New Art Space (2013); "Consultation: The SO Group - 1st Exhibition", CAFA Art Museum Teaching Gallery (2012); "The 1st Chinese Young Printmakers Invitational Exhibition", Today Art Museum (2011); "Extending the Boundaries: Three Persons Exhibition", C5 Art Center (2009).

秦观伟2006年毕业于中央美术学院版画系，现工作生活于北京。他通过一种非生产性的创作方式，将日常物、风景以及社会系统视为现成品，通过最小程度的干预和对现成品的转化，探寻美学标准、社会规则和信仰体系建立过程中松动的环节，并通过其创作实践还原社会现场的复杂性。

主要个展：“你是要从南走到北，还是要从白走到黑”，澳大利亚LALLAL牧场（2019）；“小心地滑”，德山艺术空间（2017）；“之后”，星空间（2014）；“欲望风景”，今日美术馆（2008）。部分群展：理想国，BRC space（2021）；On paper 3 艺术家书展，孤独图书馆（2021）；“新金山”，星空间（2020）；第一届花家地双年展，花家地小区 9-5-602（2016）；第三届CAFAM双年展，中央美术学院美术馆（2016）；“引力波”，今日美术馆（2016）；“肯定不对但就这样吧”，尤伦斯当代艺术中心（2015）；“民间的力量”，北京民生现代美术馆（2015）；“破绽——图画手工第六回展”，偏锋新艺术空间（2015）；第二届CAFAM未来展，中央美术学院美术馆（2015）；“角度——So 小组第二回展”，名泰空间（2014）；“玩+意——图画手工第五回展”，偏锋新艺术空间（2013）；“问诊——THE SO 小组第一回展”，中央美术学院美术馆教学馆（2012）；首届中国青年版画家邀请展，今日美术馆（2011）；“伸触界——三人作品展”，C5艺术中心（2009）。



Qin Guanwei
Timeless
2025
Cast bronze
Height: 175cm



Zhao Gang

b.1961, Beijing, China

Lives and works in Beijing and New York

Zhao Gang delves into the fluidity of individual identities, the clash of cultures, and the intricate interplay of fragmented historical events. His works are deeply rooted in a rich and nuanced cultural heritage, drawing inspiration from both classical and contemporary, Western and Chinese influences. Within his work, patterns and concepts gracefully unfurl, expertly deconstructing visual narratives. At the age of 18, Zhao Gang became the youngest member to join the avant-garde artist group known as the 'Star Group', heralding the onset of the modern art movement in China. Driven by a pursuit of artistic freedom, they laid the foundational stones of contemporary Chinese art. Zhao Gang's artistic style is characterized by audacious and almost exaggerated narrative techniques and brushwork. These elements serve not only as a perpetual reaffirmation of his own existence but also as a defiant stance against the prevailing trend of artistic refinement. His works celebrate the unfettered freedom and authenticity inherent in painting. His experience of studying abroad and living overseas since 1983 has given his works a diverse style with distinctive international characteristics. Upon returning to Beijing in around 2006, Zhao Gang redirected his focus to the intricate interplay between his unique cross-cultural experiences and the annals of Chinese history. Born in this land, yet traversing the path of a new immigrant, he grapples with the sentiment of estrangement that threads through his art.

Born in Beijing in 1961, Zhao Gang currently works and lives in New York and Beijing. He attended the Maastricht Institute of Arts (formerly Stadsacademie voor Toegepaste Kunsten) in The Netherlands (1983), and Vassar College, New York (1984-1987). He obtained a Master of Arts degree from Bard College, New York in 1999. Zhao Gang has held solo exhibitions at various institutions, including the Long Museum (Chongqing Branch), Chongqing, China (2022); Long Museum (West Bund Branch), Shanghai, China (2021); Kuandu Museum of Fine Arts, Taipei (2020); Pérez Art Museum, Miami, FL, USA (2019); Museum of Contemporary Art, Santiago, Chile (2016); Ullens Center for Contemporary Art, Beijing, China (2015); Suzhou Museum, Suzhou, China (2015); Today Art Museum, Beijing, China (2011); Hong Kong Arts Centre, Hong Kong, China (2008); and He Xiangning Art Museum, Shenzhen, China (2006), among others. His works have also been featured in numerous group exhibitions, including the Solomon R. Guggenheim Museum, New York, NY, USA (2017); Beijing Minsheng Art Museum, Beijing, China (2015); OCAT Contemporary Art Terminal (Xi'an Branch), Xi'an, China (2014); Guangzhou Triennial, China (2008); Performa Biennial, New York, NY, USA (2007); and Yokohama Triennale, Japan (2005).

赵刚深入探究个体身份的流动性、文化的碰撞以及碎片化历史事件错综复杂的交织。他的作品深深植根于丰富而细腻的文化底蕴，汲取古典与当代、西方与中国艺术的灵感。在他的作品中，图案和概念优雅地展开，巧妙地解构了视觉叙事。18岁时，赵刚成为前卫艺术团体“星星画会”最年轻的成员，开启了中国现代艺术运动的序幕。在对艺术自由的追求下，他们奠定了中国当代艺术的基石。赵刚的艺术风格以大胆、近乎夸张的叙事技巧和笔触为特征。这些元素不仅是他自身存在的永恒肯定，也是对当下艺术精致化潮流的反抗。他的作品颂扬着绘画中与生俱来的自由与真实。自1983年以来，赵刚的海外留学和生活经历，赋予了他多元的创作风格和鲜明的国际化特征。2006年前后，赵刚回到北京，将创作的焦点转向自身独特的跨文化经历与中国历史的错综复杂交织。他出生在这片土地上，却以新移民的身份踏上征程，他始终在艺术中探索着一种疏离感。

赵刚1961年出生于北京，现工作生活于纽约和北京。他曾就读于荷兰马斯特里赫特艺术学院（原Stadsacademie voor Toegepaste Kunsten，1983年）和纽约瓦萨学院（1984-1987年），并于1999年获得纽约巴德学院文学硕士学位。赵刚曾在多个艺术机构举办个展，包括：龙美术馆（重庆馆），中国重庆（2022年）；龙美术馆（西岸馆），中国上海（2021年）；台北关渡美术馆（2020年）；美国佛罗里达州迈阿密佩雷斯美术馆（2019年）；智利圣地亚哥当代艺术博物馆（2016年）；北京尤伦斯当代艺术中心（2015年）；苏州博物馆（2015年）；北京今日美术馆（2011年）；他的作品曾参加多个联展，包括美国纽约古根海姆美术馆（2017年）、北京民生现代美术馆（2015年）、中国西安OCAT当代艺术中心（西安馆）（2014年）、中国广州三年展（2008年）、美国纽约Performa双年展（2007年）和日本横滨三年展（2005年）。



Zhao Gang
Untitled
2025
Oil on canvas
50 x 40 cm; 19 2/3 x 15 3/4 in.

Qin Qi

b.1975, Xian, China

Lives and works in Beijing and Shenyang, China

Qin Qi graduated from the Department of Oil Painting at the Lu Xun Academy in Shenyang in 1999. He received his Master Degree from Lu Xun Academy in 2002 and teaches at Lu Xun Academy since 2002. Now He works and lives in Shenyang.

His works are characterized by a surreal dimension, through which he strives to depict things taken from a familiar context and represented with a reconfiguration of their concepts. His compositions are characterized by still life, real landscapes, dream-like situations and sketches from nature, all different elements that he has rationally chosen to assemble together in order to prove the coexistence of many different worlds. Qin Qi is a visual thinker and his compositions, no matter often permeated by a sense of ambiguity; appear as subtle representations of a consciousness that goes beyond forms to reach their more remote meanings.

Qin Qi's recent solo exhibitions include "Qin Qi: Figures Series", Tang Contemporary Art, Beijing (China, 2022); "Heavenly Bodies In The South – Qin Qi & Rodol Tapaya Duo Exhibition", He Xiangning Art Museum, Shenzhen (China, 2020); "Fragrance of the Night", Tang Contemporary Art, (Hong Kong SAR, 2019); "Qin Qi", Tang Contemporary Art, Beijing (China, 2017), etc. Recent group exhibitions include "Fragment with Dusty Light", Tang Contemporary Art, Seoul (Korea, 2022); "2021 Spring Fever", Platform China Contemporary Art Institute, Beijing (China, 2021); "Big Times", KWM artcenter, Beijing (China, 2021); "echo among Geographies", Tang Contemporary Art (Hong Kong SAR, 2020); "Technology", Hubei Museum of Art, Fine Arts Literature Art Center, Wuhan (China, 2020), etc. He was also part of Guangzhou Triennale and Nanjing Triennale.

秦琦以大尺幅、超写实的语言方式，将社会历史的叙事和多种图像碎片化地设置在不同的场景之下，呈现出混杂、曲折的语境。而在碎片化之间有着纪实与虚构、移植与混合的视觉修辞，构成了作品中荒诞不经的意味 - 以及各种可能发生什么的貌似真实，甚至逼真，其实虚构。由此产生了一种不可理喻迷局和悬疑，也使在这种间隔当中相对充分地寻求到现实与历史的象征与寓意，想像空间。

作为70年代出生的艺术家，秦琦的画具有同时代艺术家的一些典型特征：以自我表达为核心，以自我经验为出发点，建立起一种融合现实性、想像性及虚构性的视觉表现体系。秦琦的独特不仅在于他多变的风格，更在于他在其中一直坚持并逐渐成熟的寓言性探索 - 逐渐放弃对现实事物的直接使用，而转入对事物中具有自我特征和典型性的一面进行捕捉。

秦琦1999年考入鲁迅美院油画系，2001年考入鲁迅美院油画系研究生，2002年毕业留校任教。近年来的主要个展有“人物”系列“，当代唐人艺术中心，北京（中国，2022）；“日月星辰在南国”，何香凝美术馆，深圳（中国，2020）；“夜来香”，当代唐人艺术中心，香港（中国，2019）；“秦琦个展”，当代唐人艺术中心，北京（中国，2017）等。部分群展包括“碎片与尘光”，当代唐人艺术中心，首尔（韩国，2022）；“2021迎春画展”，月台中国当代艺术机构，北京（中国，2021）；“地缘间的回音”，当代唐人艺术中心，香港（中国，2020）。同时，秦琦参与的国际性展览包括2022年巴塞尔香港展会，2019年艺术日日内瓦，2009年的布拉格双年展，以及2008年广州三年展。



Qin Qi
Untitled
 2008
 Oil on canvas
 60 x 80 cm; 23 6/8 x 31 1/2 in.



Zang Kunkun

b.1986, Qingdao, China
Lives and works in Beijing, China

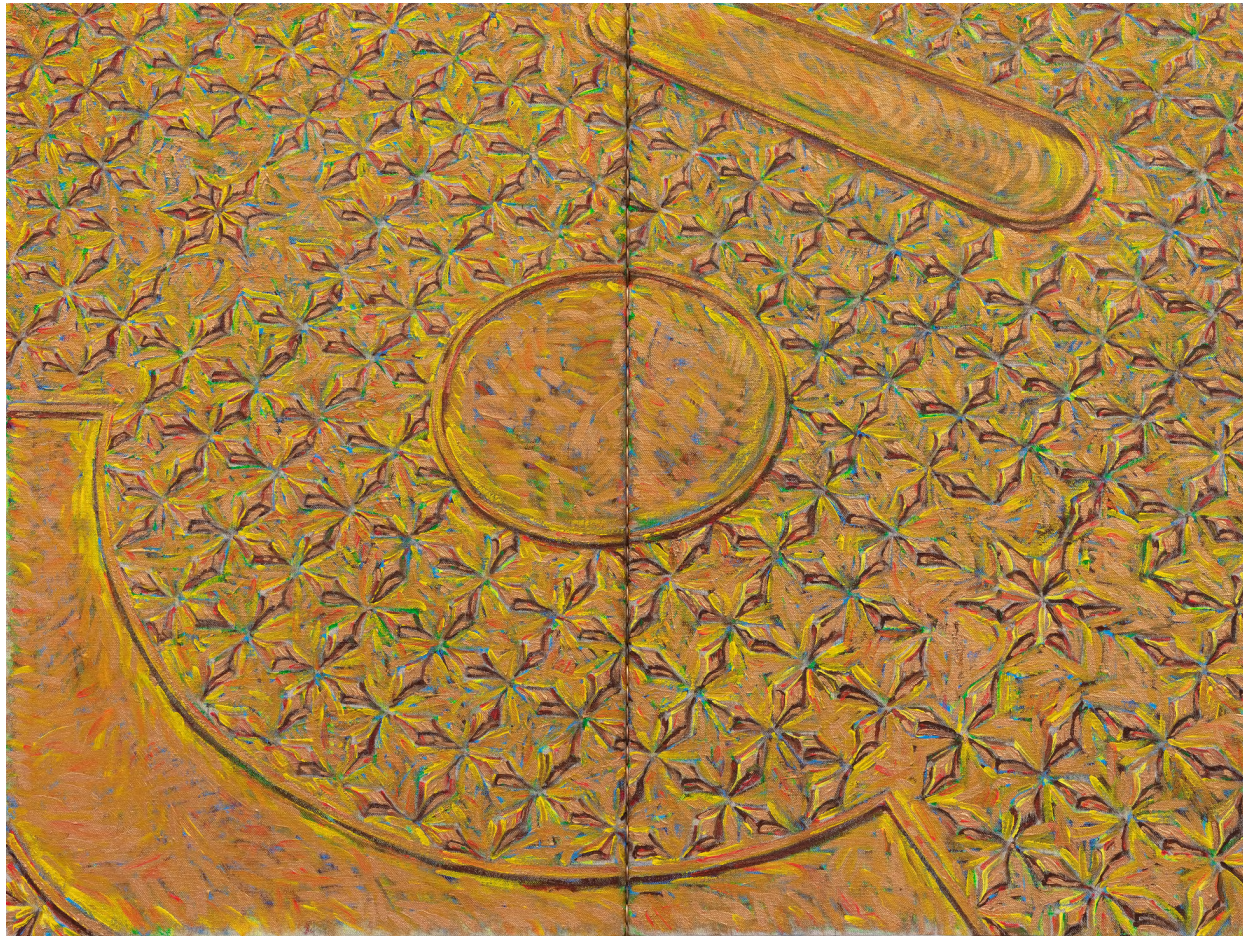
Zang Kunkun's approach of dealing with experiences of his native China, is expressed through a very universal language, transcending cultural standards, collective acceptance and subconscious agreements. By using industrial materials, he works themes, such as urbanization, the passage of time, and dimensions that are subject to time and space into his installations and paintings, which he altogether considers as objects.

In recent years, Zang Kunkun has increasingly rendered his paintings as objects, rather than depictions of objects on the painted plane. He is attempting to build mutual connections between painting, objects and the things in the paintings, but on an even, rather than hierarchal footing. This implies, that his art is gradually shifting towards a general art, as opposed to some special notion of painting.

His work is held by many art institutions and private collections include MOCA @ Loewen, Singapore; M+ Museum, Hong Kong, China; Today Art Museum, Beijing, China; Long Museum, Shanghai, China; HAO Art Museum, Shanghai, China; Motif Contemporary Art Fund; James Keith (JK) Brown and Eric Diefenbach; Aaron & Barbaba Levine Collection; Sigg collection, etc.

一直以来，臧坤坤的创作在试图突破文化准则、集体认知和潜意识束缚，以更广为接受的艺术语言表现其个人的本土体验。通过对工业媒介，包括日常生活用品的运用，臧坤坤的装置和绘画涵盖了如城市化及其带来的社会效应、时间的流逝，以及受限于时空的维度等主题。近年，臧坤坤在绘画、绘画对象和画中物体之间建立了一种平等，而非主次之分的联系。其关注点也从色彩、笔触和形体转移到探索物体、形式、观念和不同感官体验之间的微妙关系和结构构成上。他脱离了古板教条的绘画方式，行走是一条无边界的自由创作路径上。

臧坤坤的作品被众多公共艺术机构及重要私人藏家收藏，其中包括：香港M+视觉文化博物馆、龙美术馆、Sigg collection、上海汤臣集团、纽约James Keith (JK) Brown and Eric Diefenbach、华盛顿Aaron & Barbaba Levine Collection、上海昊美术馆、新加坡MOCA美术馆（MOCA @Loewen）、北京今日美术馆等。



Zang Kunkun

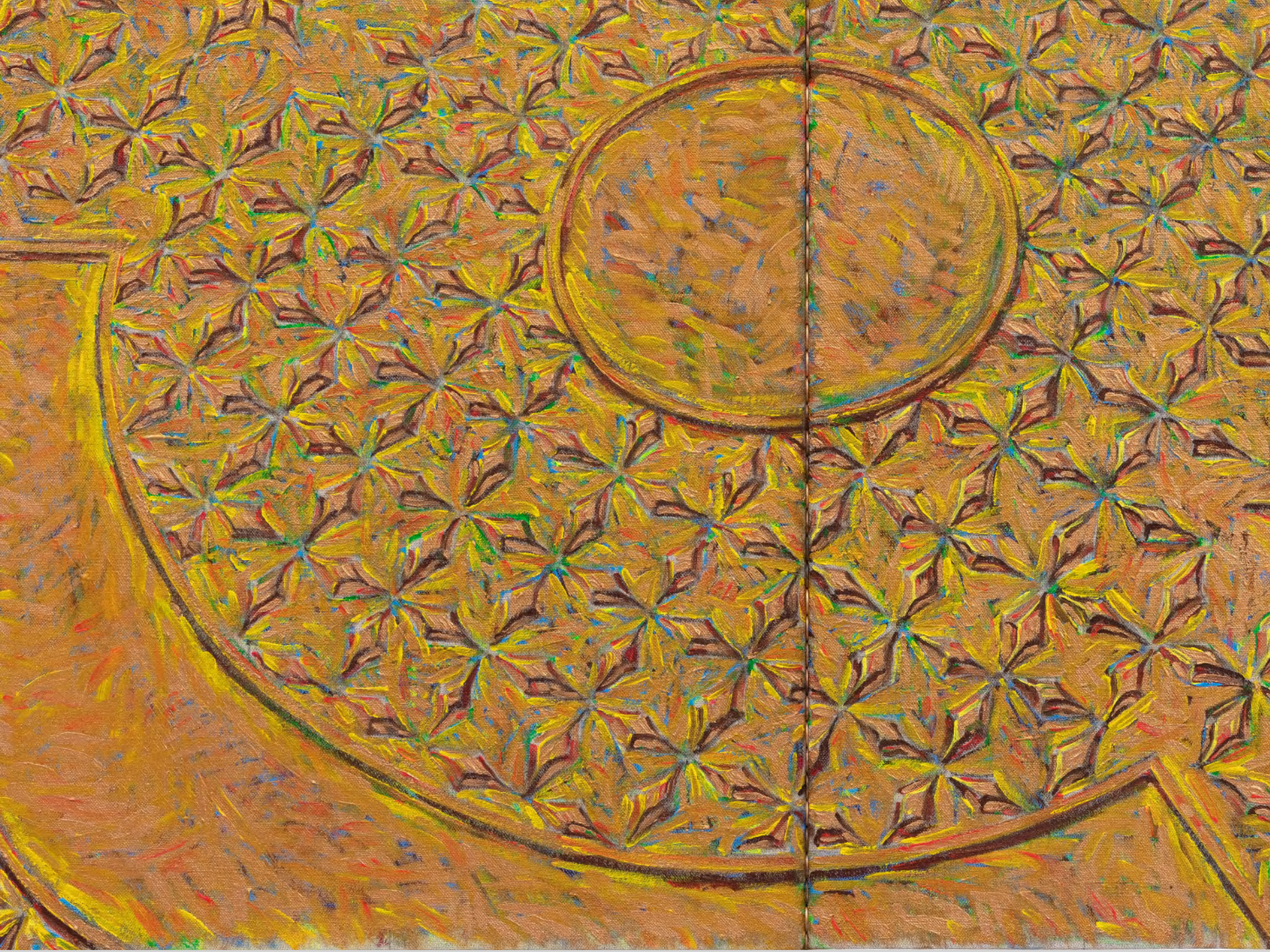
Hidden

2020

Linen, acrylic, US one-cent coin(s), metal, glue

Single panel: 90 x 60 x 4.2 cm; 35 1/2 x 23 5/8 x 1 1/3 in.

Diptych: 90 x 120 x 4.2 cm; 35 1/2 x 47 1/4 x 1 1/3 in.





Zang Kunkun
Treasures from a Polluted Sea
 2022
 Wood, acrylic, US one-cent coin(s), frame and mixed media
 105 x 76.5 x 5 cm; 41 1/3 x 31 x 2 in.

