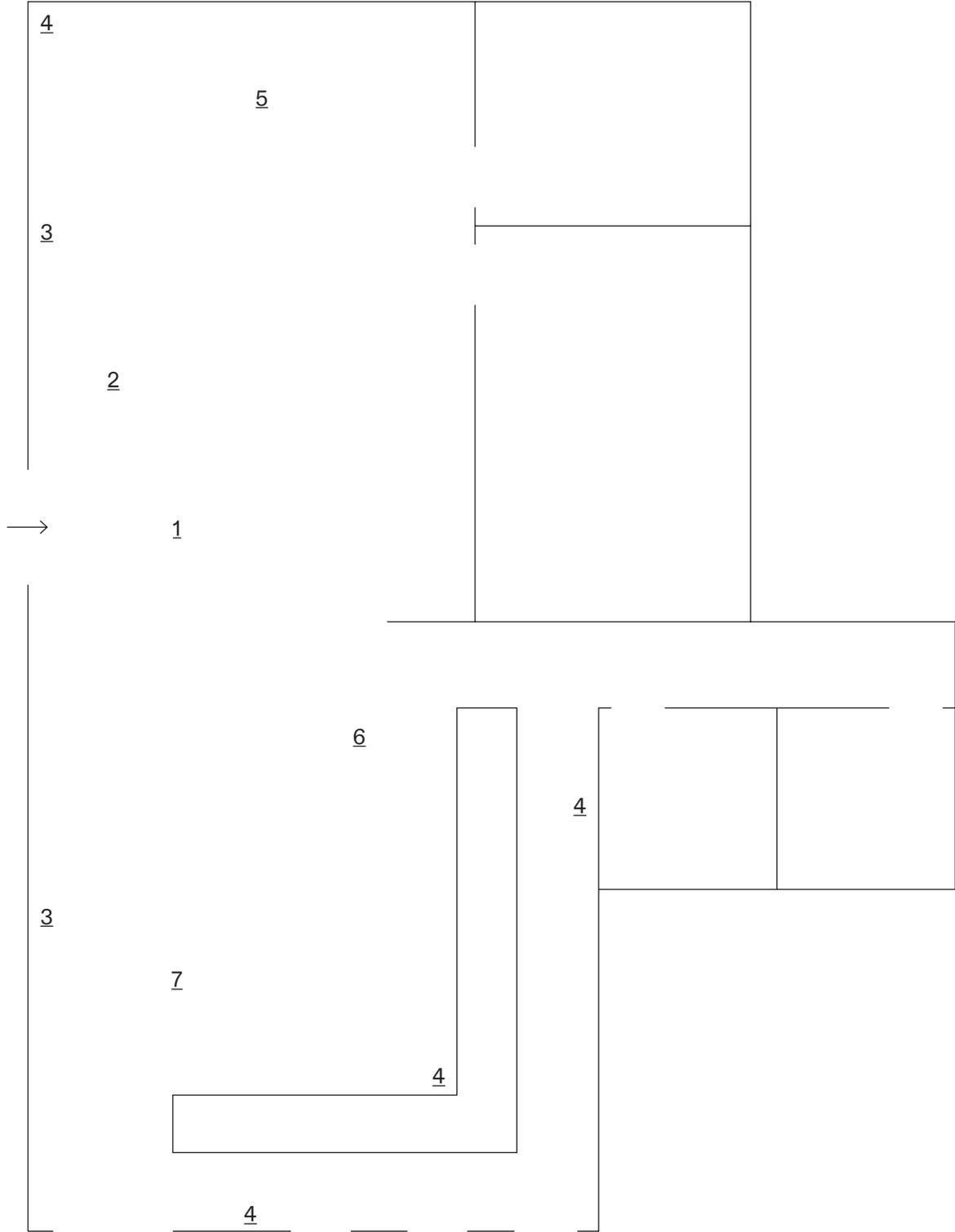


*Longer Than Smoke*—Chicago-based Taiwanese artist Pei-Hsuan Wang’s solo exhibition at Good Weather in Little Rock—is an archipelago formed from a long list of associations; a itemized receipt of experiences translated through a wide-ranging catalog of materials (see page 3) and on-going concerns in the artist’s practice:

Ephemerality, ghosts  
Memories (lost, reappearing)  
Lineage, ancestralship, kin  
Homages  
Cycles/renewal  
A story within a story, a side note  
Reconciliation: adolescence/adulthood  
Diaspora

Like an overflowing basket of freshly laundered clothes—seperating each item to fold causes a bursting static electricity that reveals the invisible energy which holds these disparate parts, references, and symbols together.

*Longer Than Smoke* by Pei-Hsuan Wang is the artist’s second solo exhibition with Good Weather and first in Little Rock. The exhibition is on view until March 14, 2026 with gallery hours on Saturdays from 1–5 p.m. or by appointment.



1 — (Island II)

*Washing Machine: Star of Longevity*, 2026  
Secrets of the artist's parents whispered into the washing machine drum, sealed with raw terra cotta; porcelain figurine of the *Star of Longevity* found in a Belgian thrift store; powder coated steel, repurposed washing machine parts, electrical components, programming board; plinth made with wood from the counter of the plumbing supply company that was the previous building tenants  
63 × 24 × 24 in; 39 × 39 × 4 in

2

*Spinners*, 2024  
Aluminum, stainless steel, motors, pink vinyl flagging tape, welding rods, wooden beads  
144 × 84 × 54 in

3

*Double Happiness*, 2024  
Stained glass  
16 × 16 × .5 in each

4

*Altar (Paradise)*, 2026  
Three shelving units in oak; glazed stoneware (*The Hsieh Vase* and *The Wang Vase*); chinoiserie vessel in porcelain, figurines of deities gifted or found in Belgian thrift stores in plaster, wood, and plastic; resin-encased Chinese dates and lotus root; Disney's *Mulan* (1998) on dibond  
18.5 × 18.5 × 8 in; 21 × 24 × 11 in;  
21 × 26 × 7 in; 12.5 × 8.5 × 5 in

5 — (Island I)

*Washing Machine: All That You Touch*, 2026  
Napkin strips embroidered with words fragmented from a verse in Octavia E. Butler's *Parable of the Sower*; powder coated steel, repurposed washing machine parts, electrical components, programming board; framed drawing by the artist's niece (*Pumpkins*); *Slam Dunk* sticker, magnet; plinth made with wood from the counter of the plumbing supply company that was the previous building tenants  
63 × 24 × 24 in; 102 × 69 × 4 in

5 — (Island I)

*Self Portrait As Mulan*, 2023  
Stoneware  
34 × 24 × 21 in

*Family Portrait: Vessel in the Form of a Dragon*, 2024  
Glazed stoneware, driftwood from the Pacific Northwest  
13 × 16 × 7 in

6 — (Island III)

*Washing Machine: Paradise*, 2026  
UV printed plastic bag depicting the mythical paradise Mount Penglai as portrayed in the Chinese classic *Guideways Through Mountains and Seas* (Jiang edition, c. 1597); *Sailor Moon* stickers, magnets; powder coated steel, repurposed washing machine parts, electrical components, programming board; *Slam Dunk* sticker, magnet; plinth made with wood from the counter of the plumbing supply company that was the previous building tenants  
63 × 24 × 24 in; 79 × 39 × 4 in

*Horse*, 2022

Acrylic resin and fiberglass, extrapolated from the artist's exhibition *Ghost Eat Mud* at Kunsthal Gent (2022)  
20 × 32 × 38 in

7 — (Island IV)

*Washing Machine: Sonic Spirit*, 2026  
Hedgehog plushy dog toys, embroidered with the artist's last name in Chinese; *Slam Dunk* sticker, magnet; powder coated steel, repurposed washing machine parts, electrical components, programming board; plinth made with wood from the counter of the plumbing supply company that was the previous building tenants  
63 × 24 × 24 in; 79 × 39 × 4 in

*Turtle (Tortoise Who Held Up the Sky)*, 2022  
Glazed stoneware  
11 × 20 × 28 in

Pei-Hsuan Wang's practice traces kinship shaped by migration, memory, and the interplay between personal and canonized histories. Weaving together bio(mytho)graphical narratives, folklore, and cultural artifacts born of Asia-Pacific geopolitics, her work reflects on how meaning is carried and reconstructed across generations. Through sculpture, installation, video, drawing, and public intervention, Wang navigates migratory restlessness, incorporating materials ranging from sancai ceramics and institutionally loaned objects to motorized mechanisms. Wang has participated in the Kortrijk Triennial (Kortrijk, Belgium), the Beaufort Triennial along the Belgian coastline, and most recently in the RHIZOMA International Biennial for Contemporary Art at MASEREEL (Kasterlee, Belgium). Solo and group exhibitions have been hosted at Framer Framed (Amsterdam), Princessehof National Museum of Ceramics (Leeuwarden, Netherlands), STUK Leuven (Leuven, Belgium), Publiek Park (Antwerp), Ballon Rouge Collective (Brussels), Kunsthal Gent (Ghent), Good Weather (Chicago), and Taipei Contemporary Art Center, among others. Wang currently lives and works in Chicago, Illinois where she is an assistant professor in the Department of Ceramics at School of the Art Institute of Chicago (SAIC).