

身体图景
Bodyscape

20 May - 15 August, 2026

ZIAN Gallery x Lisson Gallery x Simple One

B1, Block C, Jing Yuan, Pacific Century Place, No.2 Workers'Stadium North Road,Chaoyang District, Beijing, China



Bodyscape

May - 15 August, 2026

Wang Xingyun
Nicola Samorì
Ding Hongdan

Coinciding with Gallery Weekend Beijing, *Bodyscape* brings together the works by artists working with and represented by Lisson and ZIAN Gallery, including Marina Abramović, Ding Hongdan, Oliver Lee Jackson, Laure Prouvost, Nicola Samorì, Wang Xingyun and Zhao Gang, in an exploration of how the body is constructed, imaged, and experienced across contemporary artistic practices. Presented by SIMPLE ONE, the exhibition approaches the body not as a fixed or unified subject, but as a shifting field, one that is simultaneously physical, psychological, and representational.

Bodyscape traces processes of becoming, where the body appears as something constructed through image-making and performative acts, shaped by memory, perception, and material intervention. In this expanded field, the body is no longer simply depicted—it is staged, mediated, and reimagined as a dynamic landscape in flux.

PORTRAIT WITH FLOWER Closed Eyes (2009) highlights Marina Abramović's long-standing interest in the relationship between the artist's body, their physical experience, and their psychological state during performance. In this photograph, the artist is depicted holding a single flower with her eyes closed, creating a powerful juxtaposition between the fragility of the flower and the intensity of her silence. The stillness of her pose contrasts with the energetic nature of many of her performance works, offering a meditative moment within her broader body of art.

Ding Hongdan draws materials from personal memory and popular culture. By systematically deconstructing and reimagining found imagery, she juxtaposes reality with the fantastic, cultivating a visual sensibility that is both incisive and wry. In *Carpe Diem 2* (2026), the central figure is bathed in the stark halo of a spotlight—an effect that simultaneously accentuates her presence and isolates her from the surrounding void. She is captured in a state of exhilaration; the physical tension in her face and limbs is stretched to a dramatic limit, radiating outward. This unleashed passion pierces the physical boundary of the skin, transforming the body into a site of emotional flux and heightened self-perception. Here, the body ceases to be a passive object of the spectator's gaze; instead, it becomes a vibrant stage upon which the self is radically performed.

Oliver Lee Jackson's artistic signature lies in constructing intricate, stratified compositions where figurative forms, often termed 'paint people', emerge within dynamic fields of paint. Though based in figuration, his works are not narrative, but instead they hold the possibility for a profound experience in looking. His paintings use the figure as an entry point, from a simple line drawing of a crouched form to serpentine renderings of the human body, executed in materials ranging from chalk and oil paint to spray-painted stencils. Through layered forms and visual gestures, his evocative paintings lead viewers through complex compositions that gradually reveal figural elements and connective passages, creating a world within each work.

The octopus recurs throughout Laure Prouvost's practice as a figure that blurs perception and thought. With most of its nervous system in its tentacles, the octopus intertwines touch and cognition—much as the narrative in her work extends outward, entangling personal and collective experience. It also symbolizes the vessel of life, evoking motherhood and vitality. The female octopus refuses to eat after laying eggs, dying before they hatch, embedding a sense of generative sacrifice within the work. *The Octopus Body - Oui Were In A Spiral D'Ame Our* (2023) depicts an octopus and a human infant in the act of breastfeeding. Rendered in soft tones of powder blue, gray, and flesh, the work creates an environment that emphasizes warmth, touch, and affection, evoking the tender, nurturing state of early life.

Nicola Samorì approaches the body through the re-appropriation of classical imagery, treating the painted image itself as flesh to be incised, flayed, and reconfigured. In *Flower Machine* (2026), a soft, restrained light maintains the formal vestiges of Baroque visual order, yet the image has already begun to implode. Layers of pigment are torn, compressed, or folded outward like epidermis, exposing the raw material architecture beneath. This process forces the work to oscillate between deliberate construction and entropic disintegration; the flower ceases to be a biological specimen and becomes a "machine" spiraling out of control. In his portraiture series, Samorì moves beyond the pursuit of pictorial wholeness. He allows fractured margins and wounded surfaces to cultivate a vulnerable, tactile presence. By laying bare the material scars of the medium itself, Samorì unsettles the idealized body, revealing it to be a profoundly unstable visual construction.

Wang Xingyun's practice is a sustained investigation into the direct imprint of tactile engagement upon paper. Through the rhythmic layering of pigment and pulp, the physical force and movement of the artist's body are translated into tangible pictorial structures, manifesting as a complex topography of creases and fissures. In *Golden Hours* (2025), the undulations of the paper pulp evoke the delicate grain of skin or the ancient geological textures frozen within a cross-section of strata. At the composition's heart, a concentration of warm amber tones undulates like heat waves shimmering over a vast sea of sand; horizontal striations rise and fall through this golden haze, resembling the silent, tangled root systems exposed on a desiccated riverbed. By repeatedly kneading and reshaping the medium, Wang imbues the paper with a resilience that transcends its inherent fragility. This process echoes Nicholas Mirzoeff's concept of the "bodyscape": here, the body is not a static, pre-existing image awaiting representation, but a trace sedimented through continuous pressure and endurance. It remains embedded within the very fissures of the matter—caught in a state of perpetual becoming, neither fully realized nor entirely vanished.

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. *Wittgenstein and Russell in Hudson* (2025) reflects Zhao Gang's approach of situating philosophical questions within landscape imagery, much like his integration of historical dimensions into painting: not to recreate a scene, but to generate new paths of understanding through a deliberate spatial 'displacement.' The scene also mirrors Zhao's own experience—navigating between different cultural languages, symbolic systems, and epistemologies without fully belonging to any one of them.

Wang Xingyun

b. 1997, Beijing, China

Lives and works in New York, US

Wang Xingyun employs a meticulous, process-driven approach in her practice, layering pigmented glue and delicate sheets of paper onto heavy watercolor paper to create richly textured surfaces. Her works invite tactile engagement through visual means-breaking, fusing, hardening, and flowing—where the material properties interlace like tissues of thought. These layered landscapes evoke turbulence, fragility, and resilience, compelling viewers to reflect on the psychological and emotional states embedded in her large-scale fictional terrains.

Wang Xingyun's recent exhibitions include: "Brick, Breath, Horizon" at ZIAN Gallery (Lisson Gallery Shanghai Space), Shanghai, China (2025); "I Grew into Myself" at ZIAN Gallery, Hangzhou, China (2025); "Shake Rattle Roll Shine" at ZIAN Gallery, Hangzhou, China (2024); "Glitch" at BROWNIE Project gallery, Shanghai, China (2024); "The 4th Xinjiang International Arts Biennale" at Xinjiang Museum, Urumqi, China (2024); "Propagation: Suspended Roots" at Studio 9D, Chelsea, New York (2024); "Home is You, Right Now" at Ruby/Dakota Gallery, New York, New York (2024); "A Journey From the Center of the Earth" at Shanghai Bund Art Center, Shanghai, China (2024); "Jianghu: The Discrete Center" at ZIAN Gallery, Hangzhou, China (2024); "Surfacing" at 54 Stone St, New York, NY (2023); "A Peek Behind the Curtain" at Bob's Gallery, Brooklyn, NY (2023); "Terrible Terrible" at 205 Hudson Gallery, NY, NY (2023); "Pulp" at Pierogi Gallery, Brooklyn, NY (2022) and "Forbidden Fruit" at Piano Craft Gallery, Boston, MA (2021).

Wang studied at Bard College and received her BFA from SUNY Purchase in 2021. She completed her MFA at Hunter College, New York, in 2025. Her works are held in the public collections of Longlati Foundation, MACA Art Center, and Initial Research. She will present her first institutional solo exhibition at Cc Foundation in Shanghai in September 2026.

王行云的创作过程细腻而深刻：她将颜料和胶水混合，在厚重的水彩纸上层层叠加轻薄的纸张，形成富有质感与肌理的表面，以此唤起充满浪漫主义色彩的情绪和想象。她利用视觉营造触感——破裂、融合、固化、流淌等种种物质的特性如思绪一般交织在作品表面，邀请观众在虚构景观中思考动荡、脆弱与力量等主题。

王行云近期的展览包括：“砖、呼吸、地平线”，梭画廊（里森画廊上海空间），上海，中国（2025年）；“一触即燃”，梭画廊，北京，中国（2025年）；“成为自己”，梭画廊，杭州，中国（2025年）；“摇摆、震动、旋转、闪耀”，梭画廊，杭州，中国（2024年）；“毛刺时间”，BROWNIE Project画廊，上海，中国（2024年）；“第四届新疆国际艺术双年展”，新疆博物馆，乌鲁木齐，中国（2024年）；“传播：悬浮的根”，Studio 9D，纽约，美国（2024年）；“家就是你，此时此刻”，Ruby/Dakota画廊，纽约，美国（2024年）；“地心之旅”，上海外滩艺术中心，上海，中国（2024年）；“江湖：中心的离散”，梭画廊，杭州，中国（2024年）；“表面”，纽约，美国（2023年）；“窥视幕后”，鲍勃画廊，纽约，美国（2023年）；“可怕的可怕”，205哈德逊画廊，纽约，美国（2023年）；“纸浆”，Pierogi画廊，纽约，美国（2022年）；“禁果”，Piano Craft画廊，波士顿，美国（2021年）。

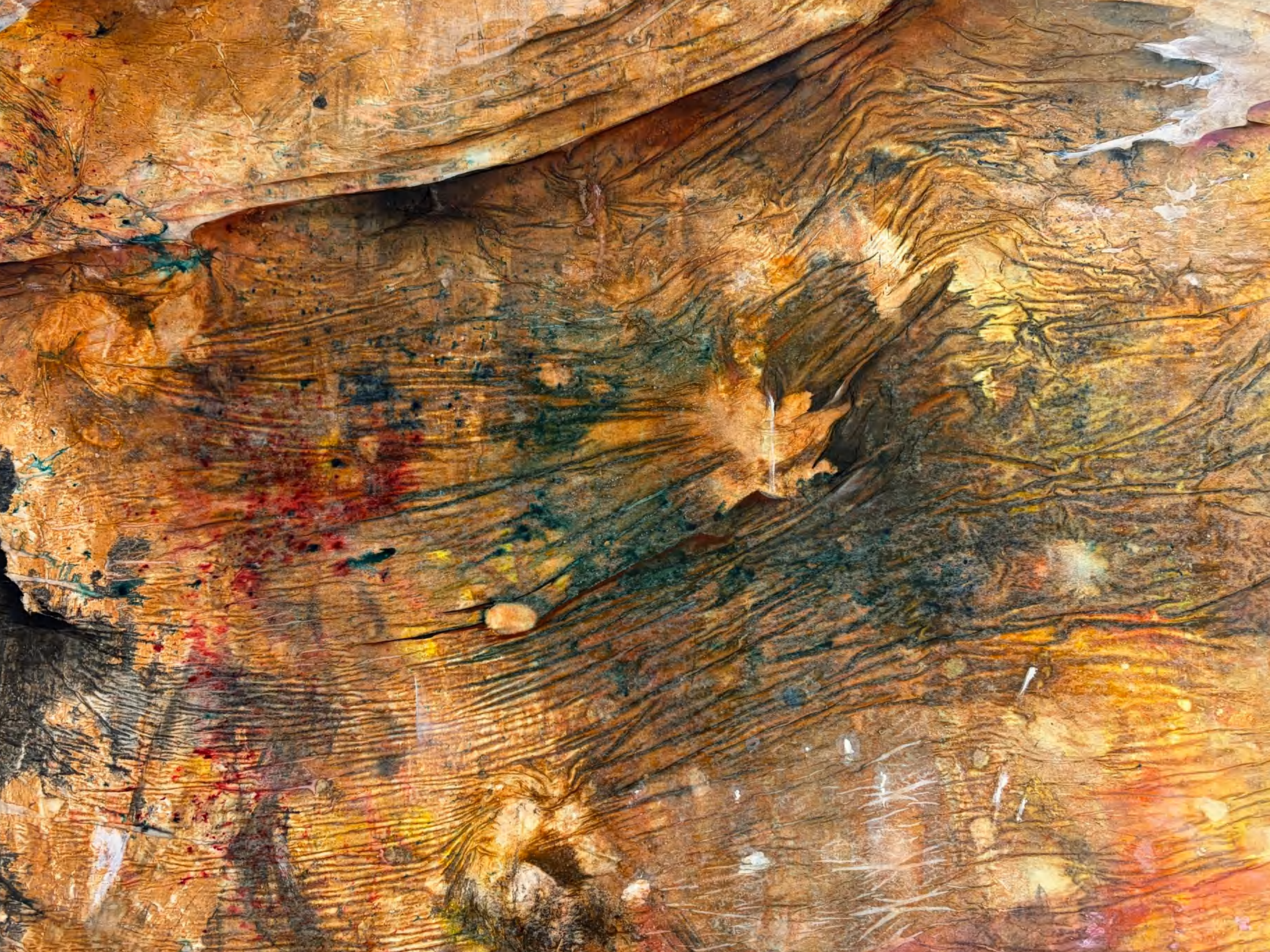
王行云曾就读于巴德学院，于2021年获得纽约州立大学学士学位，于2025年获得纽约亨特学院艺术硕士学位。她的作品被Longlati基金会、MACA艺术中心、Initial Research等公共机构收藏，并将于2026年9月在上海Cc基金会举办个展。



Wang Xingyun
Golden Hours
2025

Ink, watercolor, glue, acrylic, sand, paper on paper
139.5 x 188 cm







Wang Xingyun
Cat between Mountains
2026
Ink, watercolor, glue, acrylic, sand, paper on paper
132 x 200 cm







Wang Xingyun

b.1997, Beijing, China

Lives and works in New York, US

Education

2025

MFA, Hunter College, New York, NY

2021

BFA, Purchase College, School of Art+Design, Purchase, NY

2018

Bard College, Annandale-on-Hudson, NY

Solo Exhibition

2025

A Touch, A Flame, ZIAN Gallery, Beijing, China

2024

Glitch, BROWNIE Project, Shanghai, China

2021

No Where to Hide, Purchase, NY

Group Exhibitions

2025

Brick, Breath, Horizon, ZIAN Gallery (Lisson Gallery Shanghai space), Shanghai, China

Lucid Apparitions, Lyles & Kings, New York, NY

I Grew Into Myself, ZIAN Gallery, Hangzhou, China

Slumber Party, RUBY/DAKOTA Gallery curated by Lofts Projects, New York, NY

2024

Shake Rattle Roll Shine, ZIAN Gallery, Hangzhou, China

Backroom Programing, Island Gallery, New York, NY

DREAM XianChang, West Bund Art and Design, Shanghai, China

Propagation: Suspended Roots, Studio NineDee Gallery, New York, NY

Home is You, Right Now, RUBY/DAKOTA Gallery, New York, NY

A Journey From the Center of the Earth, Shanghai Bund Art Center, Shanghai, China

The 4th Xinjiang International Arts Biennale, Xinjiang Museum of Art, Urumqi, China

Jianghu: The Discrete Center, ZIAN Gallery, Hangzhou, China

2023

Thank God Every Day That the Whole House Did Not Burn Down, Hunter College, New York, NY

NY Surfacing, 54 Stone St, New York, NY

Terrible Terrible, 205 Hudson Gallery, New York, NY

A Peek Behind the Curtain, Bob's Gallery, Brooklyn, NY

2022

Pulp, Pierogi Gallery, Brooklyn, NY

2021

Forbidden Fruit, Piano Craft Gallery, Boston, MA

Yishu Jian group show, Beijing, China

Purchase College BFA Thesis Show, Purchase, New York, NY

For Love of Absurd: The Dysfunction of Urban Experience, Online

BEST SUNY Student Show, Albany, NY

2020

SUNY Student Art Exhibition, Albany, NY

Serving the People (STP), Online

SUNY Global Abstraction Show, SUNY Global Center, New York, NY

2019

Artist Sketchbook Show, Loft Artist Association, Stamford, CT

Arbitrary Imagination, Purchase College, Purchase, NY

SUNY Art Show, SUNY Plaza, Albany, NY

Public Collection

Cc Foundation

Initial Research

Longlati Foundation

MACA Art Center

Selected Bibliography

2021

I Like Your Work Podcast, Forbidden Fruit Catalogue

2021

Pinky Thinker Press, No.4

2019

Italics Mine, Issue 16

Ding Hongdan

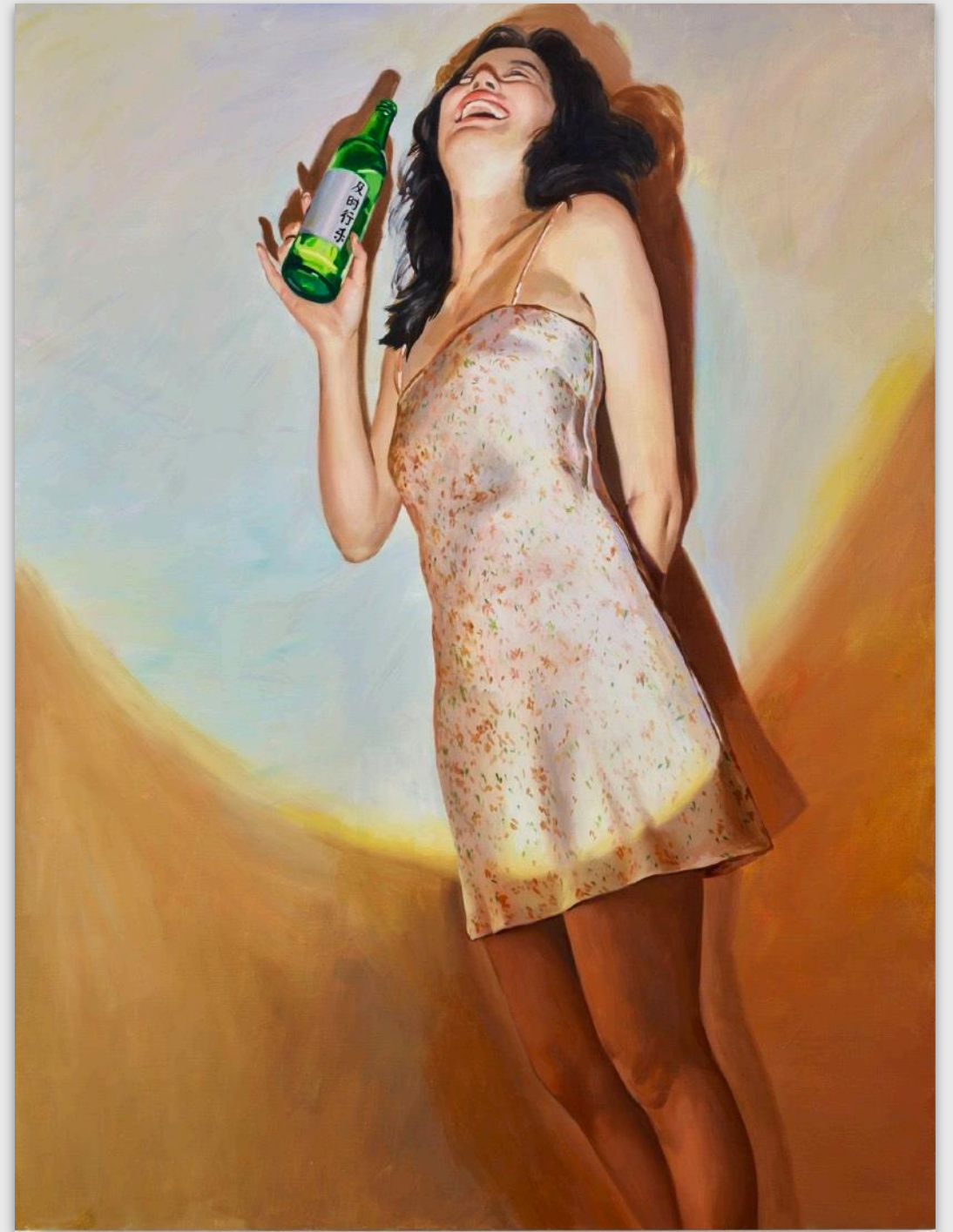
b. 1995, Guangzhou, China
Lives and works in Beijing, China

Ding Hongdan's works employ a realist approach to focus on the authentic lives and psychological states of her contemporaries, presenting reflections on everyday experience and social relations. Simultaneously, she draws materials from personal memory, social networking images, and popular culture. By continuously deconstructing and reconstructing original images, she juxtaposes reality and imagination, forming a visual sensibility that is sharp and humorous. Her creative practice navigates between reality and fiction, as well as between individual and historical narratives, and in doing so becomes the deepening theme of her work.

Ding Hongdan began her studies at the Central Academy of Fine Arts (CAFA) in 2014, where she received her B.A. and M.A. degrees before obtaining her Ph.D. from CAFA in 2025. Recent exhibitions include: *Intellectual Structures: Trigger, Judgment, and Decision*, Each Modern, Taipei, China (2026); *Archipelago Effect: From the Disappearance of the Surroundings to Ecological Reconstruction*, BSQ Beijing Bonded Art Zone, Beijing, China (2025); *Still Mad*, MAMOTH, London, UK (shortlisted for the Best Art Gallery Exhibition of 2024 by *Asian Contemporary Art Best of the Year*); *A Cloud in Trousers: Painting Today*, West Bund Museum, Shanghai, China (2024); *Erratum and Misalignment*, MG Art Space, Beijing, China (2024); *Patternmaker's Maze*, Lisson Gallery, Shanghai, China (2024); *The Dancing Floor of the World*, Gravity Art Museum, Beijing, China (2024); *The Quest of Young Artists*, Each Modern, Taipei, China (2024). Her recent museum exhibitions include: *TAG New Contemporary II: Seaward*, Tag Art Museum, Qingdao, China (2024; recipient of the "Tidal Wave Award" of the second TAG New Contemporary art project); *Afraid*, Start Museum, Shanghai, China (2023); and *2022 Wuhan Biennale*, United Art Museum, Wuhan, China (2022). In 2024, she participated in the residency program at MAMOTH Gallery, London, UK (August 1 – November 29).

丁鸿丹的作品运用现实主义手法聚焦当下同代人的真实生活与精神状态，呈现其对日常经验及社会关系的思考。同时她从个人记忆、社交网络图像及大众文化中获取素材，通过不断打破与重构原有图像，将现实与想象并置，形成一种敏锐而幽默的视觉感受。其创作游走于现实与虚构、个体与历史叙事之间，并由此成为她持续深化的主题。

丁鸿丹自2014年起就读于中央美术学院，先后获得学士、硕士学位，并于2025年获得博士学位。其近期展览包括：“智性结构：触发、判断与决策”，亚纪画廊，台北，中国（2026年）；“群岛效应：从附近的消失到生态重建”，BSQ北京保税艺术区，北京，中国（2025年）；“我拦不住我/Still Mad”，MAMOTH，伦敦，英国（入围2024年亚洲当代艺术之最佳的年度最佳画廊展览）；“穿裤子的云：今天的绘画”，西岸美术馆，上海，中国（2024年）；“勘误与错位”，MG Art Space，北京，中国（2024年）；“编制者的迷宫”，里森画廊，上海，中国（2024年）；“‘半手动时代’#单元3：世界的舞池”，重美术馆，北京，中国（2024年）；“各自结构：年轻艺术家的求索”，亚纪画廊，台北，中国（2024年）。她的美术馆展览包括：“第二届TAG·新当代—离岸”，西海美术馆，青岛，中国（2024年，获第二届“TAG·新当代”艺术项目“击浪奖”）；“不惧/AFRAID”，星美术馆，上海，中国（2023年）；“2022武汉双年展”，合美术馆，武汉，中国（2022年）。丁鸿丹于2024年在伦敦 MAMOTH 画廊（8月1日—11月29日）项目驻留。



Ding Hongdan
Carpe Diem 2
2026
Oil on canvas
160 x 120 cm

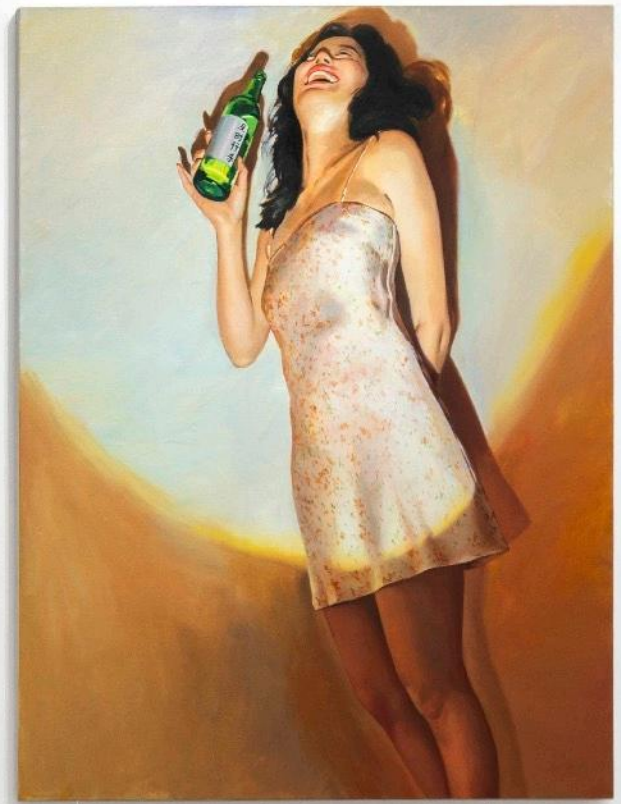




Ding Hongdan
Secret
 2026
 Oil on canvas
 160 x 120 cm







Ding Hongdan

b. 1995, Guangzhou, China
Lives and works in Beijing, China

Education

2024
Ongoing PhD under Liu Xiaodong, Central Academy of Fine Arts, Beijing, China
2021
MFA in Oil Painting, Central Academy of Fine Arts, Beijing, China
2018
BFA in Oil Painting, Central Academy of Fine Arts, Beijing, China

Selected solo exhibitions:

2024
Still Mad, MAMOTH, London, United Kingdom
2023
Afraid, Start Museum, Shanghai, China

Selected group exhibitions:

2026
Intellectual Structures: Trigger, Judgment, and Decision, Each Modern, Taipei, Taiwan
2025
Art Growth, Taoxichuan Art Museum of the Central Academy of Fine Arts, Jingdezhen, China
Archipelago Effect: From the Disappearance of the Surroundings to Ecological Reconstruction, BSQ Beijing Bonded Art Zone, Beijing, China
2024
A Cloud in Trousers: Painting Today, West Bund Museum, Shanghai, China
Patternmaker's Maze, Lisson Gallery, Shanghai, China
Erratum and Misalignment, MGSpace, Beijing, China
The Dancing Floor of the World, Gravity Art Museum, Beijing, China
The Quest of Young Artists, Each Modern, Taipei, Taiwan
TAG-New Contemporary, Seaward, Tag Art Museum, Qingdao, China
2023
The Mille Cortex, Tang Contemporary Art Center, Hong Kong, China
2022
Communication Through Art: Wuhan Biennale 2022, United Art Museum, Wuhan, China
A Room of Its Own, Tang Contemporary Art Center, Hong Kong, China
2021
A Fund of Gifts, Gallery Func, Shanghai, China

37 x 33 cm Exhibition of Contemporary Portraiture, Red Gate Gallery, Beijing, China
First Meeting, Later Period, Yue Art Museum, Beijing, China
Ode of Graduation, Fangyuan Art Gallery, Beijing, China
'M'room Art Blind Box Supermarket, Whitebox Art Center, Beijing, China
ON-GOING, CAFA ART Museum-Langfang, Beijing, China
2020
Festival of Time: Rethinking Existentialism, Chongqing Yuan Art Museum, Chongqing, China
2019
The 4th Wallpost Artist Exhibition, Times Museum, Beijing, China
2018
The Start of A Long Journey, CAFA ART Museum, Beijing, China

Artist Residency

2024
MAMOTH Gallery, London, United Kingdom

Nicola Samorì

b.1977, Forlì, Italy
Lives and works in Bagnacavallo, Italy

Born in Forlì, Italy in 1977, Nicola Samorì currently lives and works in Bagnacavallo. His works have been exhibited internationally, including presentations in the Italian Pavilion at the 54th and 56th Venice Biennale.

Trained initially as a sculptor, Samorì has developed a multifaceted practice that traverses painting, sculpture, and installation. His process is marked by a deliberate and often violent manipulation of materials—using knives, hands, thick impasto, and solvents to construct, erode, and reconstruct surfaces. Through such acts of transformation, he destabilizes the image's integrity, producing contemporary works that both draw from and rupture the classical canon. The resulting compositions oscillate between beauty and desecration, presence and erasure.

Samorì's oeuvre engages deeply with the dialectics of cultural inheritance, mortality, and the metaphysics of the image. The human condition—its fragility, transience, and spiritual residue, remains central to his inquiry. In his sculptures, mythological metaphors and distorted corporeal forms serve to unravel the symbolic structures of “the human,” endowing matter with sentience and introspective potency. In painting, his method of metaphorical “skinning”, peeling, slashing, and layering pigment, exposes the strata of the image, revealing internal tensions between surface and depth, illusion and revelation. Through this persistent dialogue with art history and materiality, Samorì situates his practice within a lineage of both reverence and resistance—an archaeology of the image that confronts the persistence of beauty amid decay.

Samorì's work has been shown in numerous international institutions and museums, including solo exhibitions at the Villa d'Este, Tivoli (2022), the MART Rovereto (2020), the Yu-Hsiu Museum of Art, Nantou, Taiwan, and the Kunsthalle Tübingen (2012). In autumn 2025, the Museo Nazionale di Capodimonte in Naples will host an extensive solo exhibition of his work. His exhibitions include *KAFKAesque*, DOX Centre for Contemporary Art, Prague (2024); *Luce e sangue*, Duomo di Napoli, Neapel (2023, solo); *Luce e sangue*, Chiesa di Santa Lucia alla Badia, Svrvakus (2023, solo); *Le Ossa della Madre*, Villa d'Este, Tivoli (2022); *Sfregi*, Palazzo Fava, Bologna, Italy (2021); *Back Square*, Made in Cloister, Naples, Italy (2020).

尼古拉·萨莫利（Nicola Samorì）于1977年出生在意大利弗里，现工作和生活于意大利巴尼亚卡瓦洛。他的作品在世界范围内广泛展览和收藏，并曾于第54届与第56届威尼斯双年展的意大利馆展出。

他的创作始于雕塑，后来逐渐发展到各种媒介。在处理图像时，萨莫利采用了一种独特而略带暴力的方法，用刀具、双手、厚重的油彩堆叠技法及溶剂来构建、侵蚀再重构表面。通过这些改造过程，他改变了图像的完整性，创作出既汲取古典主义美学又打破其传统框架的当代作品。最终的构图在美与亵渎、存在与消逝之间不断变动，具有强烈的折衷主义美感。

萨莫利的作品围绕着文化遗迹、恐惧和图像的形而上学展开了深刻的讨论。人性的“脆弱性、短暂性与精神残留”始终是其艺术创作的核心命题。在他的雕塑中，神话隐喻与扭曲的躯体形态共同解构了“人性”的象征，赋予物质感知力与意识，从而促使被“凝视”的观者进行关于自身的反思。在绘画创作中，他隐喻性地为自己的画作“剥皮”，剥去、破坏和叠加画作表面的层次，以揭露图像的层次结构，显现表象与深层、幻象与真相间的内在张力。通过与艺术史及物质性持续对话，萨莫利将创作置于敬畏与抗争并存的谱系，创造出图像考古学里直面衰败的永恒的美。

萨莫利作品曾在众多国际知名机构与博物馆展出，包括：蒂沃利千泉宫（2022年，意大利）、罗韦雷托玛特博物馆（2020年，意大利）、台湾毓绣美术馆（2012年，中国）、蒂宾根艺术馆（2012年，德国）。2025年秋季，那不勒斯卡波迪蒙特国家博物馆将为其举办大型个展。其部分机构展览包括：“卡夫卡式”，DOX当代艺术中心，布拉格，捷克（2024年）；“光与血”，那不勒斯大教堂，那不勒斯，意大利（2023年）；“光与血”，圣卢西亚天主教堂，锡拉库萨，意大利（2023年）；“母亲的骨头”，埃斯特别墅，蒂沃利，意大利（2022年）；“残痕”，法瓦宫，博洛尼亚，意大利（2021年）；“黑色广场”，回廊制作艺术中心，那不勒斯，意大利（2020年）。

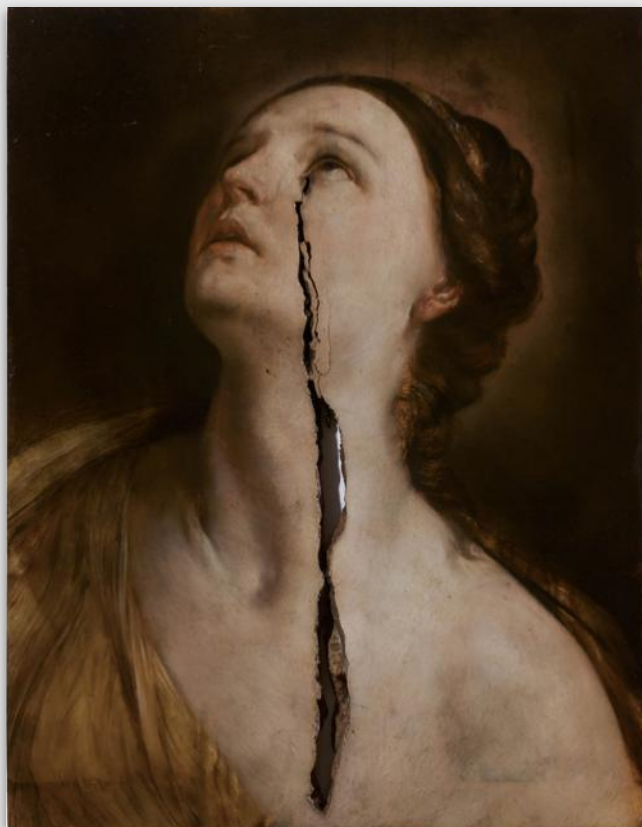


Nicola Samori
Flower Machine
2024
Oil on paper mounted on canvas
300 x 200 cm









Nicola Samorì
Untitled
2026
Oil on onyx
45 x 35 cm





Nicola Samorì
Bologna
2026
Oil on onyx
47 x 35 cm







Nicola Samorì
Dumal
2026
Oil on walnut wood
40 x 30 cm







Nicola Samori
The Garden Flame
2025
Oil on wood
50 x 50 cm





Nicola Samorì

b.1977, Forlì, Italy

Lives and works in Bagnacavallo, Italy



Education

1998-2003

Akademie der Bildenden Künste, Bologna

Solo Exhibition

2025

Nicola Samorì: Thrust, ZIAN Gallery, Hangzhou, China

La bocca di Berlino, Galerie EIGEN+ART, Berlin, Germany

Classical Collapse, Pinacoteca Ambrosiana, Milan, Italy

Classical Collapse, Museo e Real Bosco di Capodimonte, Naples, Italy

2024

Blend the Blind, Nicodim, New York, NY, USA

Flores, Monitor Gallery, Lisbon, Portugal

Petrae Fidei, Cappella del Conclave, Abbazia di San Giorgio Maggiore, Venice, Italy

2022

Le Ossa della Madre, Villa d'Este, Tivoli, Italy

2021

Sfregi, Palazzo Fava, Bologna, Italy

ROMA (Manuale della mollezza e la tecnica dell'eclisse), Monitor Gallery, Rome, Italy

2020

Black Square, Fondazione Made in Cloister e Museo Archeologico Nazionale, Naples, Italy

In abisso, Galerie EIGEN+ART, Berlin, Germany

Lucie, MART – Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, Italy

2019

Cannibal Trail, Yu-Hsiu Museum of Art, Caotun, Taiwan

Solstizio d'Inferno, Biblioteca Classense, Ravenna, Italy

2018

Iscariotes: Matteo Fato/Nicola Samorì, Casa Testori, Milan, Italy

Malafonte, Galerie EIGEN+ART, Berlin, Germany

2017

La candela per far luce deve consumarsi, Centro Arti Visive Pescheria, Pesaro, Italy

MadreMacchia, Neue Galerie, Gladbeck, Germany

2016

Double Page (of Frogs and Flowers), Galerie EIGEN+ART, Leipzig, Germany

Nicola Samorì, Monitor Gallery, Rome, Italy

2015

RELIGO, TRAFO Centre for Contemporary Art, Szczecin, Poland

Gare du Sud, Teatro anatomico, Bologna, Italy

La disciplina della carne, FAR Fabbrica Arte Rimini, Rimini, Italy

La disciplina della carne, Museo Civico Luigi Varoli, Cotignola, Italy

2014

Begotten, Not Made, Ana Cristea Gallery, New York, NY, USA

INTUS (cristalli di crisi), MAC Museo d'Arte Contemporanea, Lissone, Italy

La pittura è cosa mortale, Palazzo Chiericati, Vicenza, Italy

2013

Guarigione dell'Ossesso, Galerie Christian Ehrentraut, Berlin, Germany

Vom Abtun der Bilder, Hospitalhof, Stuttgart, Germany

Die Verwindung, Galleria Mazzoli Arte Contemporanea, Modena, Italy

The Disappearing Act, LARMgalleri, Copenhagen, Denmark

2012

Fegefeuer, Kunsthalle, Tübingen, Germany

The Venerable Abject, Ana Cristea Gallery, New York, NY, USA

2011

Imaginifragus, Galerie Christian Ehrentraut, Berlin, Germany

Scoriada, Studio d'Arte Raffaelli, Trento, Italy

2010

La Dialectica del Mostro, MarcoRossi artecontemporanea, Milan, Italy

2009

Presente, Antico Convento di San Francesco, Bagnacavallo, Italy

Being, Magazzini del Sale, Cervia, Italy

Lo Spopolatore, MAG Museo Alto Garda, Riva del Garda and Forte Superiore, Nago, Italy

2008

Not so private. With my tongue in my cheek, Villa delle Rose, Bologna, Italy

2006

Lapsus, Forte Strino, Vermiglio, Italy

2005

Disiecta, Chiesa del Pio Suffragio, Fusignano, Italy

New Works, Studio d'Arte Raffaelli, Trento, Italy

TAC. Un paesaggio chiamato uomo, L'Ariete arte contemporanea, Bologna, Italy

2003

Dei Miti Memorie, Tafe Gallery, Perth, Australia

Group Exhibitions

2025

Mondegreens and New Understandings: Reza Aramesh, Nicola Samorì, Hugo Wilson,

Nicodim, New York, NY, USA

Dall'origine al destino, Opificio Golinelli, Bologna, Italy

La pelle del mondo, Annarumma Gallery, Naples, Italy

SHOWCASE, Galerie EIGEN+ART, Berlin, Germany

2024

The Ballad of the Children of the Czar, Galeria Nicodim, Bucharest, Romania

KAFKAesque, DOX Centre for Contemporary Art, Prague, Czech Republic

DISEMBODIED, Nicodim, Los Angeles, CA, USA

I preferiti di Marino, Opificio Golinelli, Bologna, Italy

Membrane, Neue Galerie, Gladbeck, Germany

Jianghu: The Discrete Center, ZIAN Gallery, Hangzhou, China

Preparing for Darkness, Vol.8, Kampa Museum, Prague, Czech Republic

Oltre lo spazio, oltre il tempo, Museo Zoologico di Villa Borghese, Rome, Italy

Visage, YI Space, Hangzhou, China

2023

Joshua Hagler, Devin B. Johnson, Nicola Samorì, Hugo Wilson, Nicodim, Los Angeles, CA, USA

DISEMBODIED, Nicodim, New York, NY, USA

2022

IPERCORPO, EXATR, Arena Forlivese, Teatro Félix Guattari, Forlì, Italy

On the Wall, Building Gallery, Milan, Italy

2021

ENDE NEU, KINDL – Centre for Contemporary Art, Berlin, Germany

Raffaello e la fortuna della Madonna di Foligno, Museo di Palazzo Trinci, Foligno, Italy

Danae Revisited, Fondazione Francesco Fabbri, Pieve di Soligo, Italy

141 – Un secolo di disegno in Italia, Fondazione del Monte, Bologna, Italy

Ecce Homo, Villa d'Este/Santuario di Ercole Vincitore, Tivoli, Italy

PANORAMA, Italics, Procida, Italy

Senza figura, Monitor Gallery, Pereto, Italy

2020

Stand 1D08, Galerie EIGEN+ART, Berlin, Germany

La Face Autre de l'Autre Face, MUC – Musée Municipal Urbain Cabrol, Villefranche-de-Rouergue, France

Non giudicare, Antico Convento di San Francesco, Bagnacavallo, Italy

Convivium, FAR Fabbrica Arte Rimini, Rimini, Italy

Masters from Europe, AKI Gallery, Taipei, Taiwan

Collective Care: A House with Many Guests, M WOODS, Beijing, China

2019

L'Ultima Cena dopo Leonardo, Fondazione Stelline, Milan, Italy

Metafysica, Haugar Vestfold Kunstmuseum, Tønsberg, Norway

Gifts for you, Galerie EIGEN+ART, Berlin, Germany

Preparing for Darkness – Vol. 3: I'm Not There, Kühlhaus, Berlin, Germany

2018

BILD MACHT RELIGION, Kunstmuseum, Bochum, Germany

Contemporary Chaos, Vestfossen Kunstlaboratorium, Vestfossen, Norway

De Prospectiva Pingendi, Sala delle Pietre, Todi, Italy

Diamonds in the Rough, Művészeti Múzeum, Szentendre, Hungary Straperetana, Pereto, Italy

HOMO INTERIOR, Italian Cultural Institute, Belgrade, Serbia

Verticality, Rosenfeld Porcini Gallery, London, UK

Monster und Geister, Städtisches Museum Überlingen, Überlingen, Germany

2017

Art in Art, MOCAR Muzeum Sztuki Współczesnej w Krakowie, Krakow, Poland

FOREVER NEVER COMES. Metabolismo del tempo, Museo Archeologico e d'Arte dell'Maremma, Grosseto, Italy

Iconoclash. Il conflitto delle immagini, Museo di Castelvecchio, Verona, Italy

The New Frontiers of Painting, Fondazione Stelline, Milan, Italy

2016

Gare de l'Est, Teatro anatomico, Padua, Italy

16ma Quadriennale d'arte: Altri tempi, altri miti, Palazzo delle Esposizioni, Rome, Italy

V Biennale Gherdëina: From Here to Eternity, Ortisei, Italy

Imagine, Brand New Gallery, Milan, Italy

Biennale Disegno Rimini, Museo della Città, Rimini, Italy

La Gorgiera del Tempo, MAC Museo d'Arte Contemporanea, Lissone, Italy

Vom Allmächtigen zum Leibhaftigen, Kunsthau Apolda Avantgarde, Apolda, Germany

2015

56ma Esposizione Internazionale d'Arte: All the World's Futures – Biennale di Venezia, Padiglione Italia, Tese delle Vergini, Arsenale, Venice, Italy

Offen, Galerie EIGEN+ART, Berlin, Germany

Gare du Nord, Stichting Theatrum Anatomicum, Amsterdam, Netherlands

Gute Kunst? Wollen!, Auf AEG, Nuremberg, Germany

La Sindone e l'impronta dell'arte, Museo Civico, Sansepolcro, Italy

Dark Ages, AEROPLASTICS contemporary, Brussels, Belgium

Wahrheiten – Zeitgenössische Kunst im Dialog mit alten Meistern, Museum Abtei

Liesborn, Wadersloh, Germany

2014

TRUTHS - contemporary art in dialogue with old masters, Bayer

Kulturhaus, Leverkusen, Germany VI ART PRIZE VAF FOUNDTION.

Current positions of Italian Art, Stadtgalerie, Kiel; Schauwerk,

Sindelfingen; Palazzo della Penna, Perugia, Italy

Drawing Biennial Rimini, Cantiere Disegno, Civic Museum, Rimini, Italy

Doppio Sogno, Chiabrese Palace, Turin, Italy

2013

XXH – Man in the contemporary art collection of the Fondation Francès, Museum Dr. Guislain, Ghent, Belgium

Schöne Landschaft – Bedrohte Natur, Kunsthalle Dominikanerkirche, Osnabrück, Germany
Still, RLB Kunstbrücke, Innsbruck, Austria
Carnaval, Fondation Francès, Senlis, France

2012

Flying, Künstlerhaus Bethanien, Berlin, Germany
Contemporary Sculpture, PAN Palazzo delle Arti Napoli, Naples, Italy
Point of Entry, Ana Cristea Gallery, New York, NY, USA

2011

La bellezza nella Parola, Palazzo Reale, Milan, Italy
54ma Esposizione Internazionale d'Arte: ILLUMInazioni – Biennale di Venezia, Padiglione Italia, Tese delle Vergini, Arsenale, Venice, Italy
IK MIS JE – I MISS YOU, De Krabbedans kunstuitleen, Eindhoven, Netherlands
13, Galerie Christian Ehrentraut, Berlin, Germany
Alla luce della Croce, Galleria d'Arte Moderna Raccolta Lercaro, Bologna, Italy
Baroque, LARMgalleri, Copenhagen, Denmark

2010

Blickkontakte – Niederländische Portraits des 17. Jahrhunderts im Dialog mit Kunst der Gegenwart aus der Sammlung SØR Rusche, Anhaltinische Gemäldegalerie, Dessau, Germany
Goya, Battaglia, Samorì – Attraverso le tenebre, Galleria d'Arte Moderna Raccolta Lercaro, Bologna, Italy
Festival dei Due Mondi, Palazzo Pianciani, Spoleto, Italy
Christian Achenbach, Andreas Blank, Nicola Samorì, Galerie Christian Ehrentraut, Berlin, Germany

Awards and Honors

2008

9th Cairo Prize, Palazzo della Permanente, Milan, Italy

2006

Michetti Prize, Italian workshop, 1st prize, Domenico Palace, Francavilla al Mare, Italy

2002

Giorgio Morandi Engraving Prize, 1st prize, Morandi Museum, Bologna, Italy