

GALERIEURSMEILE 麦勒画廊

Ioana Sperina, Untitled, 2025, wax, cement, pigment, 30 x 21 x 4.5 cm

Art Basel

Hall 2.1, Booth R12

VIP: June 16–17

Public: June 18–21, 2026

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GALERIEURSMEILE 麦勒画廊

Antonio Ballester Moreno

Mirko Baselgia

Lêna Bùì

Cao Yu

Martin Disler

Klodin Erb

Guo Tiantian

Hu Qingyan

Ju Ting

Tobias Kaspar

Urs Lüthi

Miao Miao

Rosalind Nashashibi

Shao Fan

Loredana Sperini

Rebekka Steiger

Julia Steiner

Mai Ta

Wang Xingwei

Wiedemann/Mettler

Xie Nanxing

Yan Bingqing

Yang Mushi

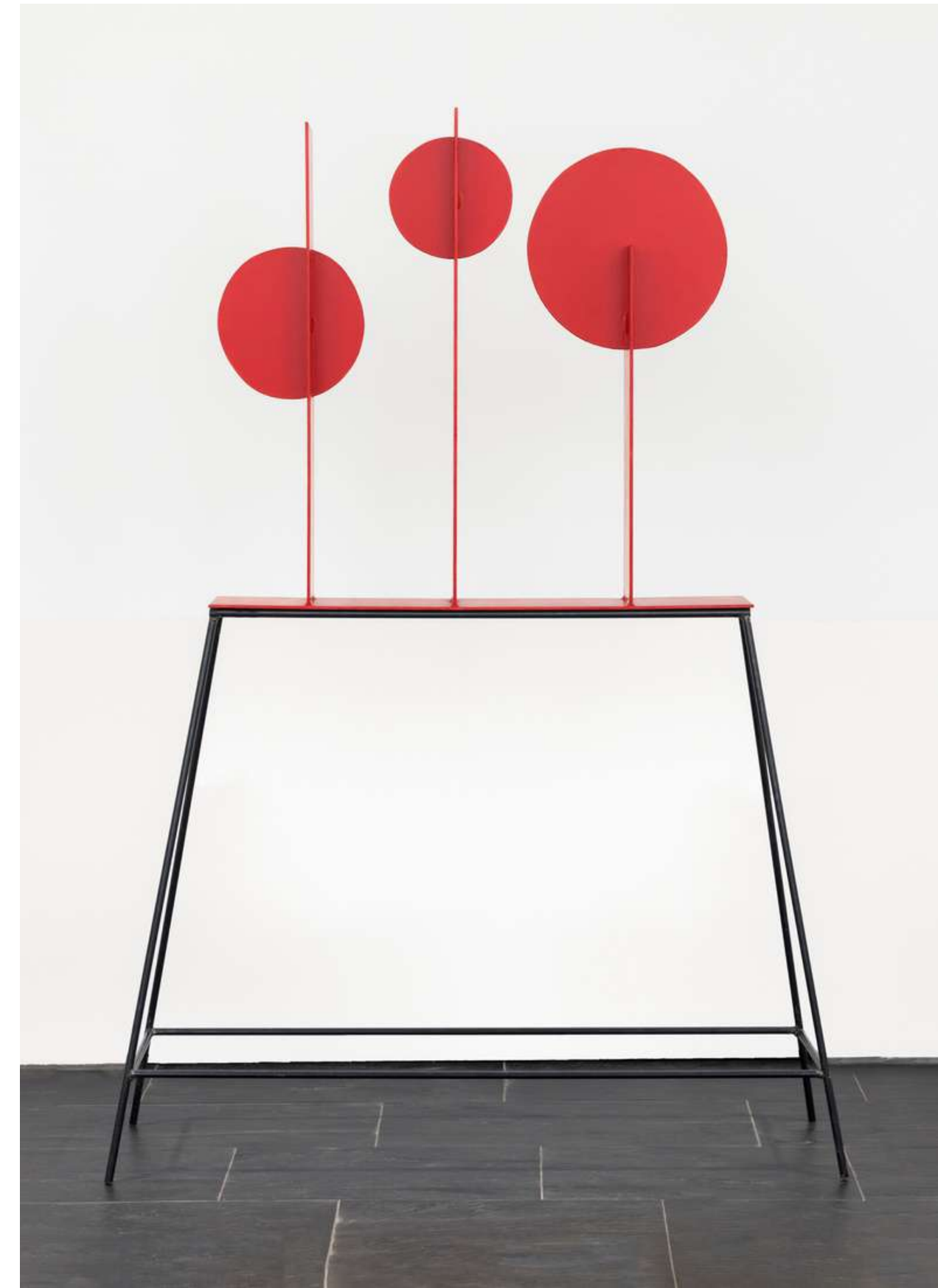
Zhang Shujian

Galerie Urs Meile is proud to participate in Art Basel Exclusive, unveiling an exceptional work by one of the gallery's principal artists during the preview on June 16. This work is not included in the present fair preview.



Orange Blue, 2025
acrylic on jute
166 x 118 cm (framed)
USD 26'000

Antonio Ballester Moreno



Red, 2024
painted steel
76 x 85.5 x 15 cm
175 x 119 x 41 cm (with base)
USD 17'000

Antonio Ballester Moreno

Antonio Ballester Moreno (b. 1977, Madrid, Spain) has developed a distinctive practice centred on simple forms, primary colours, and handcrafted geometries. Working across painting, collage, ceramics, sculpture, and installation, he creates symbolic compositions that draw connections between natural phenomena, educational processes, and collective ways of understanding the world.

Rooted in abstraction, Ballester Moreno's practice draws on the histories of pattern, craft, folk traditions, tapestry, and design, while engaging with influences from African and Islamic art. Through recurring motifs and a deliberately reduced visual language, he explores the relationship between humans and nature, creating works that evoke both universal symbols and personal associations. This approach is exemplified in *Orange Blue* (2025), a large-scale jute work in which two simplified circles - an orange sun setting and a grey moon rising over the ocean - appear against a layered blue ground. Reduced to elemental geometric forms, the composition nevertheless conveys a remarkable emotional and atmospheric intensity. The work demonstrates how Ballester Moreno transforms fundamental visual signs into poetic reflections on cycles of nature, perception, and time. Working with humble materials such as jute, clay, and textile, he emphasizes repetition, manual labour, and process as generative artistic tools, creating works that balance formal clarity with symbolic resonance.

Institutional exhibitions include CA2M, Madrid, Spain (2026); MUSAC, León, Spain (2024), Museo Patio Herreriano, Valladolid, Spain (2019); La Casa Encendida, Madrid, Spain (2017); Museo de Arte de Zapopan, Jalisco, Mexico (2017). He participated as both artist and curator in the 33rd Bienal de São Paulo, Brazil (2018). His works are held in major public and private collections, including Banco de España Collection, Museo Nacional Centro de Arte Reina Sofía, TBA21 (Spain); CIFO-Ella Fontanals Cisneros Collection, Pérez Art Museum (USA); Fondation Louis Vuitton (France).

Antonio Ballester Moreno lives and works in Madrid.

Photo by Roberto Ruiz



Mirko Baselgia

Pigment interaction I, 2026
pigments on linen
44 x 33 x 2.2 cm
USD 7'500

Mirko Baselgia

Mirko Baselgia (b. 1982, Lantsch/Lenz, Switzerland) works across sculpture, drawing, installation, and painting to explore the interconnected relationships between humans, nature, and the cosmos. Deeply engaged with natural processes and materials, his work combines ecological reflection, sensorial experience, and an investigation of the structures and transformations that shape the natural world.

Pigment interaction I (2026) reduces painting to an encounter between mineral pigments, water, breath, linen, wood, and time. Using pigments derived from minerals collected in the mountainous landscape surrounding his studio in Graubünden and applied through a mouth atomizer onto handwoven linen, the works emerge through processes of dispersion, sedimentation, and absorption rather than conventional painterly gesture. Oscillating between image and surface, appearance and dissolution, the paintings understand form as a temporal condition rather than a fixed object. This emphasis on natural materials and transformation processes is characteristic of Baselgia's broader practice, which frequently incorporates wood, stone, beeswax, mushroom ink, and other materials sourced from his surroundings. Across his work, philosophical and existential questions are embedded within a deep engagement with materiality, generating subtle interventions that heighten awareness of our place within larger ecological networks.

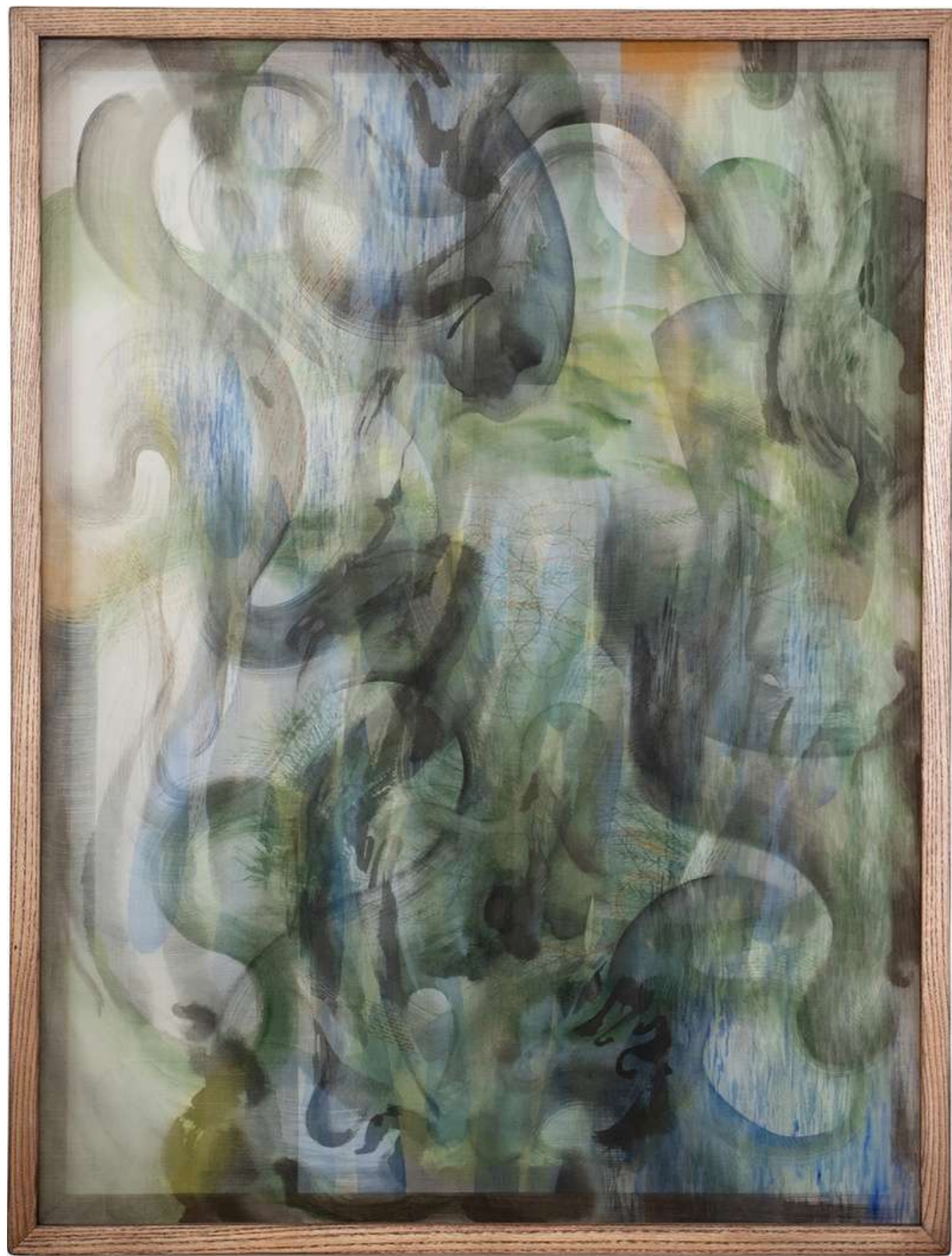
Institutional exhibitions include KOENIGmuseum, Landshut, Germany (2023); Kunst(Zeug)Haus, Rapperswil-Jona, Switzerland (2020); Bellelay Abbey, Switzerland (2018); Bündner Kunstmuseum, Chur, Switzerland (2013). Baselgia is the recipient of several notable awards, including the Kiefer Hablitzel Prize (2012) and the Manor Art Prize, Chur (2013). His works are held in major public and private collections, including Bündner Kunstmuseum (Switzerland); The Burger Collection (Hong Kong); MUDAC Lausanne (Switzerland); Roche Art Collection (Switzerland); the Swiss National Bank Collection (Switzerland); Zürcher Kantonalbank (Switzerland).

Mirko Baselgia lives and works in Lantsch/Lenz, Switzerland.

Photo by Simon Habegger



Lêna Búi



sky tower, 2026

ink and watercolor painting on silk and
archival paper (ilford fine art smooth pearl)

38 x 53 x 6 cm (framed)

USD 7'500

and the water returned, 2026

ink and watercolor painting on silk and
archival paper (arches cold-pressed 300gsm)

83 x 63 x 6 cm (framed)

USD 15'000



Lêna Búi

Lêna Búi's (b. 1985, Da Nang, Vietnam) practice unfolds through a sustained exploration of memory, materiality, and the porous relationship between the body and the surrounding world. Working across painting, photography, textile, and moving image, she understands the body not as a fixed entity but as a site of continual exchange – a vessel through which personal histories, ancestral memories, ecological processes, and emotional states intersect.

and the water returned (2026) and *sky tower* (2026) exemplify Búi's research-driven practice, which examines how systems of belief, cultural memory, and environmental change shape human experience. Drawing on her background in East Asian Studies and informed by anthropological inquiry, she investigates the impact of rapid urbanization on our relationship to nature and the unseen forces that structure everyday life. Working across media including silk painting, photography, tapestry, and video, she transforms lived experience and natural forms into atmospheric works that oscillate between representation and abstraction. Executed through her distinctive combination of silk painting and photographic imagery, the works evoke interconnected ecosystems in which plants, bodies, architectural forms, and elemental forces emerge and dissolve within shifting fields of colour, light, and perception.

Institutional exhibitions and screenings include the 15th Shanghai Biennale, Shanghai, China (2025); HEK (House of Electronic Arts), Basel, Switzerland (2025); Bangkok Art Biennale, Thailand (2024); Nguyen Art Foundation, Ho Chi Minh City, Vietnam (2024); Delfina Foundation, London, UK (2023); Asian Film Archive, Singapore (2023); Jeju Biennale, South Korea (2022); Sharjah Art Foundation, UAE (2018); Haus der Kulturen der Welt, Berlin, Germany (2017).

Lêna Búi lives and works in Ho Chi Minh City, Vietnam.

Photo by Truong Minh Quy



Cao Yu



Piss - Take a Look at Yourself, 2026
urine
139 x 93 cm
USD 20'000



Cao Yu

Perfect World - Large Pearls, 2026
oil on canvas
65 x 65 x 12 cm
USD 13'000

Cao Yu

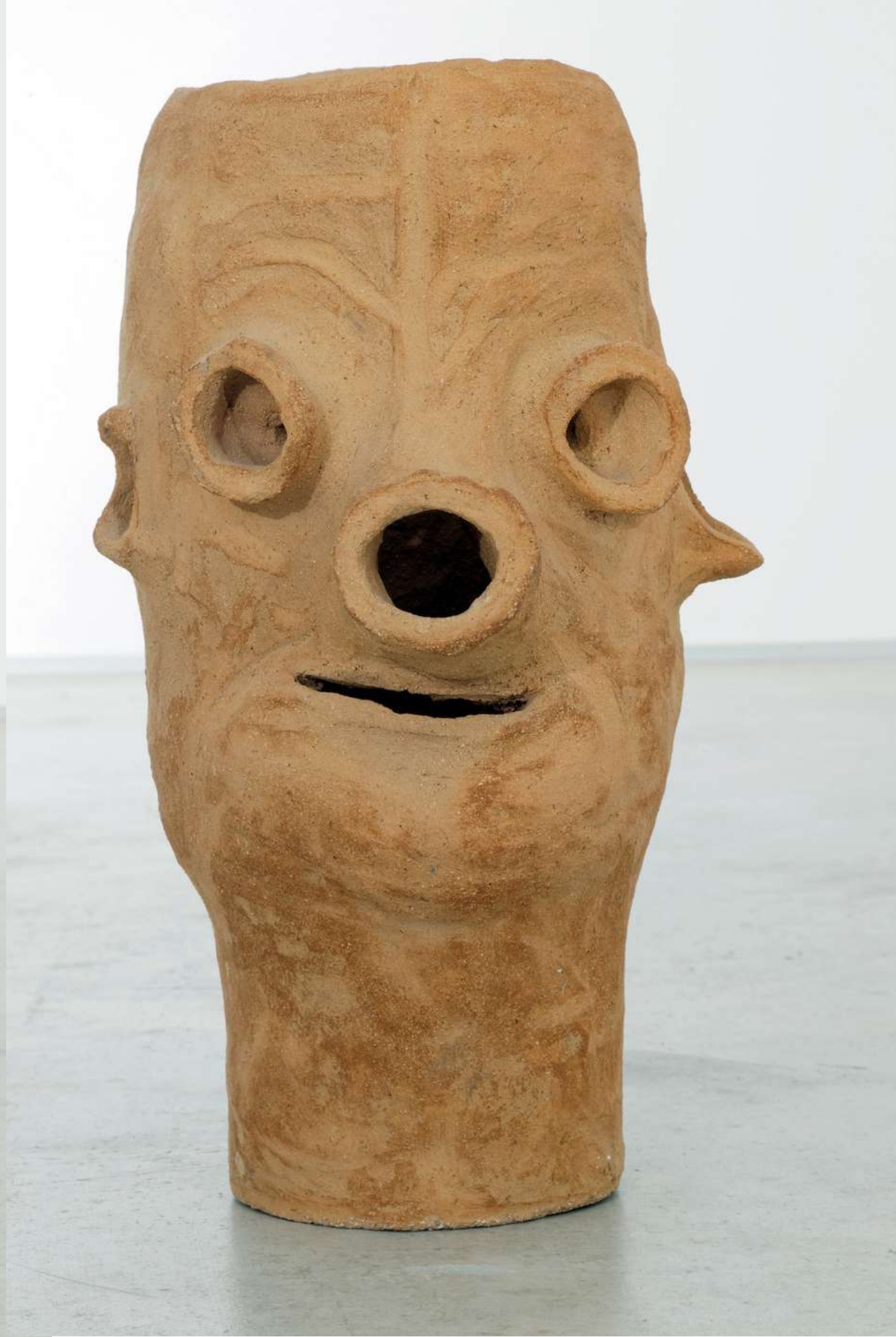
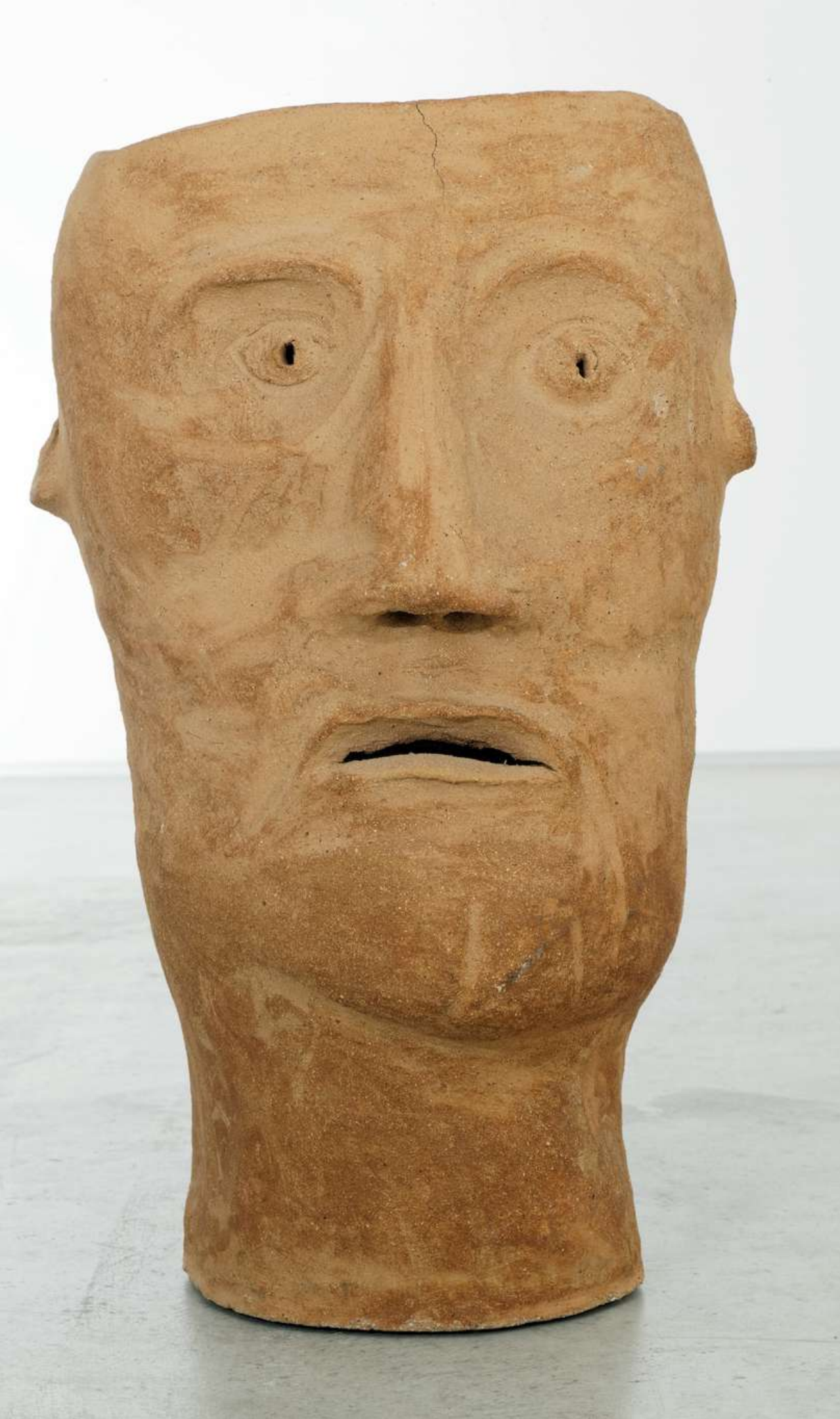
Cao Yu (b. 1988, Liaoning, China) is a leading figure among a new generation of female Chinese artists. Working across video, installation, performance, photography, sculpture, and painting, she is known for her incisive, provocative, and often ironic artistic language, which confronts questions of identity, power, and social convention.

In *Perfect World - Large Pearls* (2026), she juxtaposes thousands of meticulously painted pearls with the image of a dead fly, disrupting the illusion of perfection and exposing the tensions between beauty, value, and repulsion. Drawing on the biological origins of pearls, the work reflects on society's tendency to conceal uncomfortable truths beneath seductive surfaces, while proposing imperfection and vulnerability as conditions for transformation. In *Piss - Take a Look at Yourself* (2026), Cao transforms her own urine into a reflective sculptural surface, drawing on a Chinese saying and sarcastic expression directed at those who overestimate themselves. Recasting this phrase as a literal act of self-reflection, she turns a substance associated with abjection into a mirror in which viewers confront their own assumptions, values, and prejudices. Through irony, provocation, and psychological intensity, Cao's works challenge established norms while opening new perspectives on identity, perception, and contemporary life.

Institutional exhibitions include Tank Shanghai, China (2024); Museum der Moderne Salzburg, Salzburg, Austria (2023); Wuhan Art Museum, China (2023); SONGEUN Art and Cultural Foundation, Seoul, South Korea (2023); Lillehammer Art Museum, Norway (2022); Kunstmuseum Wolfsburg, Wolfsburg, Germany (2022); MAK – Museum of Applied Arts, Vienna, Austria (2019); MOCA Yinchuan, China (2018); Today Art Museum, Beijing, China (2017); Palais de Tokyo, Paris, France (2016). Her works are held in major public and private collections, including Erlenmeyer Stiftung (Switzerland); FB Art Collection (Italy); M+ Sigg Collection (Hong Kong/Switzerland); Sishang Art Museum (China).

Cao Yu lives and works in Beijing.





Martin Disler

*Untitled - from the work group
Steinzeug und gebrannte Erde
(Stoneware and Terracotta), 1993*

terracotta
56 x 31 x 37 cm
USD 32'000

*Untitled - from the work group
Steinzeug und gebrannte Erde
(Stoneware and Terracotta), 1993*

terracotta
59 x 27 x 41 cm
USD 32'000

Martin Disler

Martin Disler (1949–1996, Seewen, Switzerland) was one of the most influential Swiss artists of the postwar period. Self-taught and working across painting, drawing, printmaking, sculpture, writing, and performance, he developed an intensely expressive visual language that explored themes of desire, identity, vulnerability, and mortality. Emerging in the 1970s and gaining international recognition in the 1980s, Disler became known for the uncompromising energy of his work and his relentless investigation of the human condition.

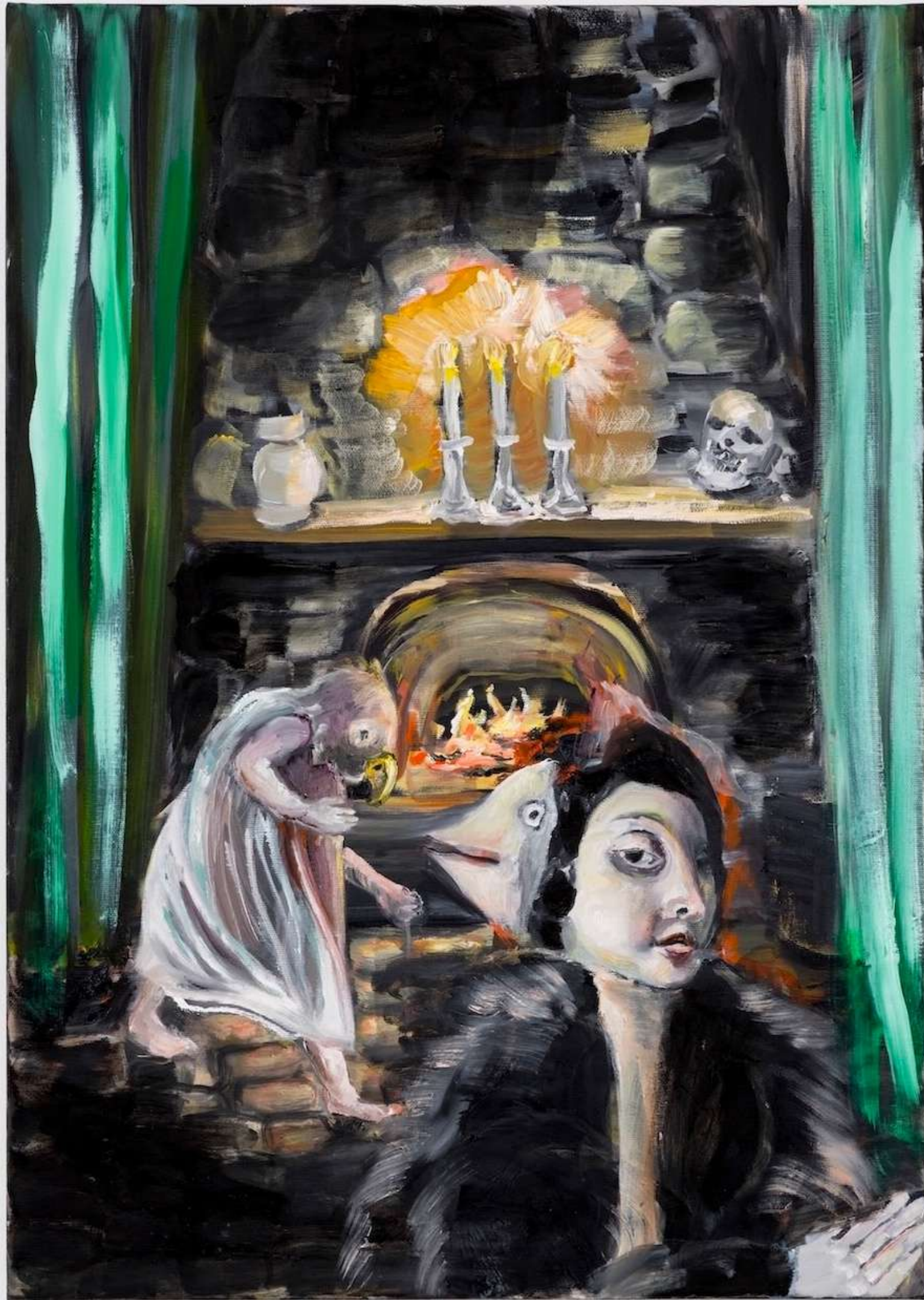
Throughout his career, Disler placed the human figure at the centre of his artistic practice, using it as a vehicle for psychological and existential inquiry. This concern finds a particularly concentrated expression in the Kopffiguren (head figures) from the series *Steinzeug und gebrannte Erde* (1993), created during the final years of his life. Formed from clay, earth, lime, and grog, these terracotta heads reduce sculpture to elemental acts of modelling and construction. Emerging from vessel-like forms that Disler described as the primordial origin of sculpture, the works occupy a space between object, portrait, and archetype. Their expressive faces - sometimes modelled in relief, sometimes fully protruding from the surface - convey a wide spectrum of emotions, from silent introspection and melancholy to anguish and rage. Unlike the monumental bronze sculptures that preceded them, the Kopffiguren embrace fragility, immediacy, and material vulnerability. Through their raw physical presence, they reflect Disler's lifelong interest in the precariousness of human existence, transforming clay into a direct register of emotional intensity and psychological experience.

Institutional exhibitions include Museum Ludwig Köln, Germany (1998); Kunstmuseum Basel, Switzerland (1997); Kunsthaus Zürich, Switzerland (1988); Museu de arte moderna de São Paulo, Brazil (1986); Museum Folkwang, Essen, Germany (1985); Stedelijk Museum, Amsterdam, Netherlands (1983); documenta 7, Kassel, Germany (1982); MoMA New York, USA (1981); Kunsthalle Basel, Switzerland (1980). His works are held in major public collections, including the Centre Pompidou (France); Kunsthaus Zürich (Switzerland); Kunstmuseum Bern (Switzerland); MoMA New York (USA); and Tate London (United Kingdom).

Martin Disler lived and worked in Switzerland and France.



Klodin Erb



Danke, ich schlafe gut 15, 2026
oil on black canvas
50 x 40 cm
USD 11'500

Danke, ich schlafe gut 1, 2026
oil on black canvas
70 x 50 cm
USD 15'500



Klodin Erb

Danke, ich schlafe gut 2, 2026
oil on black canvas, diptych
70 x 50 cm each
USD 19'000

Klodin Erb

Klodin Erb (b. 1963, Winterthur, Switzerland) is one of Switzerland's most acclaimed contemporary artists. Working primarily in painting while extending her practice into drawing, collage, installation, film, and performance, she is known for creating vivid and imaginative visual worlds that blur the boundaries between reality, fantasy, and psychological experience.

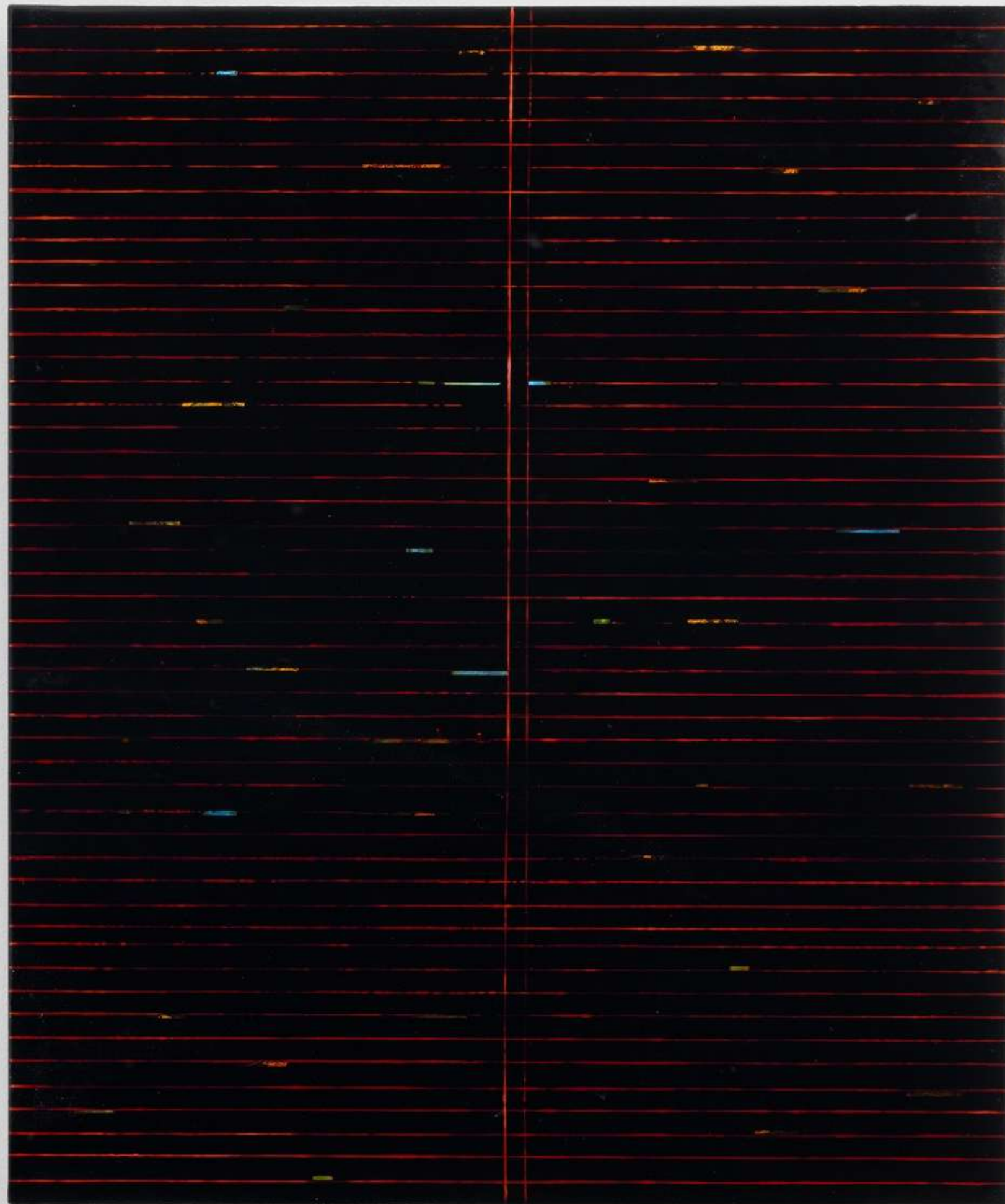
Over the past three decades, Erb has developed a highly distinctive practice that continually questions and expands the possibilities of painting. Drawing on art history, mythology, literature, popular culture, and digital imagery, she constructs fluid image worlds in which figures, landscapes, animals, and abstract forms coexist in unexpected constellations. Her recent series *Danke, ich schlafe gut* (2026) presents domestic interiors inhabited by figures, animals, and objects that emerge from black canvases like fragments of memory or dreams. Exploring themes of identity, memory, care, and transformation, the works blur the boundaries between human and non-human, animate and inanimate, while reflecting on the fragility of orientation and belonging. Across her practice, Erb combines painterly experimentation with imaginative world-building, creating images that move between personal experience, collective imagination, and contemporary reality.

Institutional solo exhibitions include Centre culturel Suisse, Paris, France (upcoming); Aargauer Kunsthau, Aarau, Switzerland (2025); Musée des Beaux-Arts Le Locle, Switzerland (2025); Kunsthau Langenthal, Switzerland (2023); Kunstmuseum St. Gallen, Switzerland (2018); and Kunstmuseum Thun, Switzerland (2017). In 2022, she received the prestigious Swiss Grand Award for Art / Prix Meret Oppenheim. Her works are held in major public collections including Aargauer Kunsthau (Switzerland); Kunstmuseum Bern (Switzerland); Kunst Museum Winterthur (Switzerland); Kunsthau Biel Centre d'Art Bienne (Switzerland); the Graphische Sammlung ETH Zürich (Switzerland).

Klodin Erb lives and works in Zurich.

Photo by Lena Amuat





Guo Tiantian

Visible Sound (Encore), 2025 - 2026
lacquer, mother-of-pearl inlay, gray tile powder,
woven ramie cloth, wooden board
60 x 50 x 6 cm
USD 11'000



Guo Tiantian

String - Breath (Sound Box), 2025 - 2026
lacquer, silver powder,
drawing on silver oxide,
birch, silk strings, tin, reed,
Jewel beetle wing powder, wireless speaker
4'58", 40 x 23 x 10 cm
USD 14'000

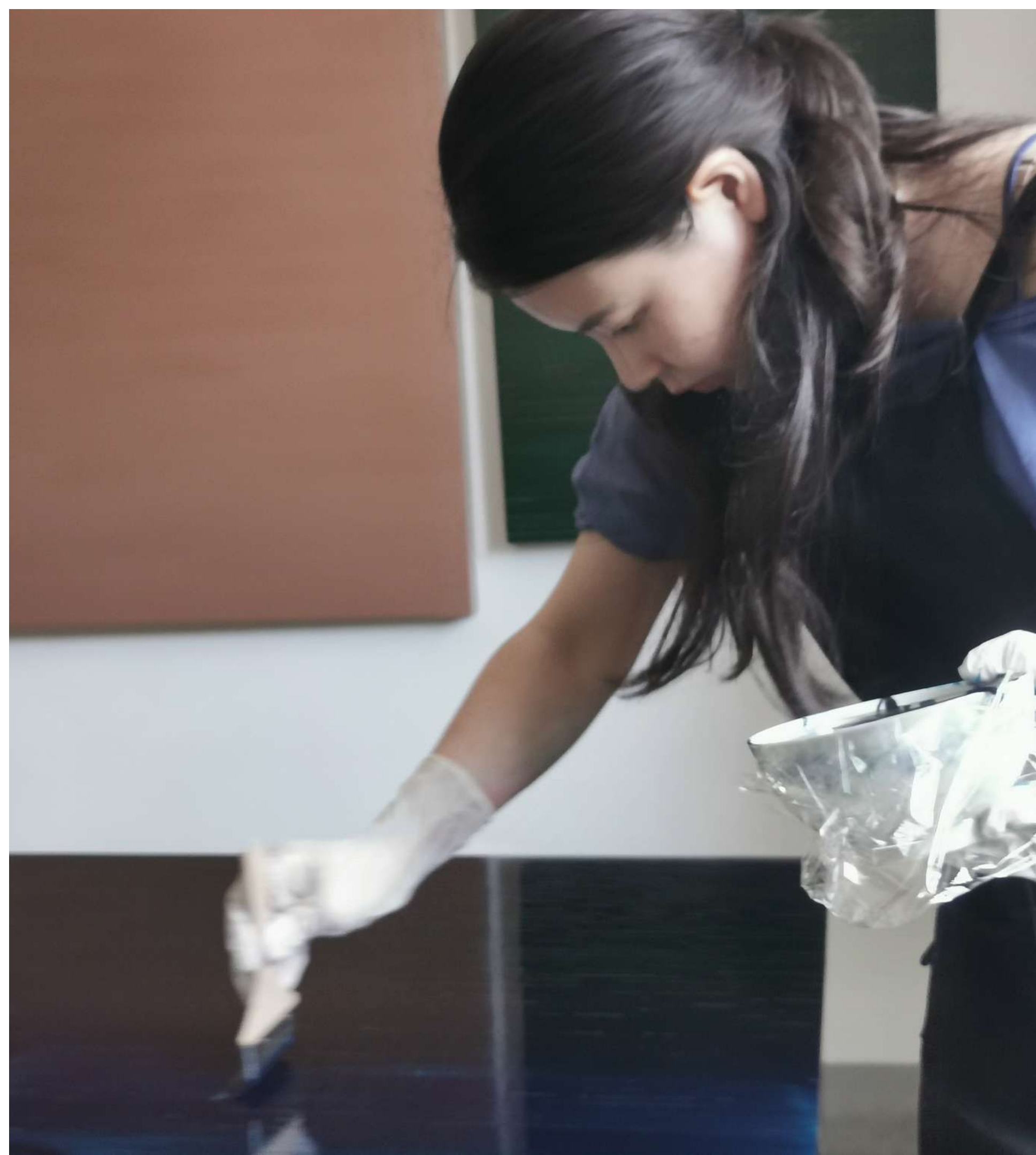
Guo Tiantian

Guo Tiantian's (b. 1988, Hunan, China) practice explores the temporality of painting, the materiality of lacquer, and the relationship between sensory perception, memory, and abstraction. Working primarily with lacquer, she reconsiders one of China's oldest artistic traditions through a distinctly contemporary lens.

Guo has developed a practice that navigates the intersection of traditional craftsmanship and modern abstraction. Trained in mural painting and lacquer art at the China Academy of Art, she approaches lacquer not as a fixed cultural inheritance but as an active site of experimentation and discovery. In works such as *Visible Sound (Encore)* (2025-2026), she investigates the musicality of painting, translating rhythm, tonality, and temporal structures into layered abstract compositions in which lacquer, mother-of-pearl, and precious metals become visual equivalents of sound. The painting emerges as a space where auditory experience is transformed into texture, colour, and material resonance. In *String – Breath* (2025-2026), Guo extends this exploration into installation, combining sound, lacquer, silver, silk strings, and viewer participation to create an environment shaped by breathing, improvisation, and self-reflection. Through these works, synaesthesia becomes both method and metaphor, dissolving boundaries between seeing and hearing, perception and memory. Rather than reinforcing distinctions between tradition and modernity, craft and painting, Guo's works create open-ended spaces in which materiality, sensation, and meaning remain in continuous transformation.

Institutional exhibitions include BY ART MATTERS, Hangzhou, China (2025); Hubei Museum of Art, Wuhan, China (2023); Donghushan Art Museum, Wuhan, China (2019); Art Museum of Nanjing University of the Arts, Nanjing, China (2018); Tsinghua University Art Museum, Beijing, China (2017); National Art Museum of China, Beijing, China (2014).

Guo Tiantian lives and works in Wuhan, China.



Hu Qingyan



The Hollow World II, 2025
marble
75.5 x 59 x 56 cm
USD 35'000





Hu Qingyan

The Portrait of Waste III, 2026

marble

68 x 53 x 8 cm

USD 19'000

Hu Qingyan

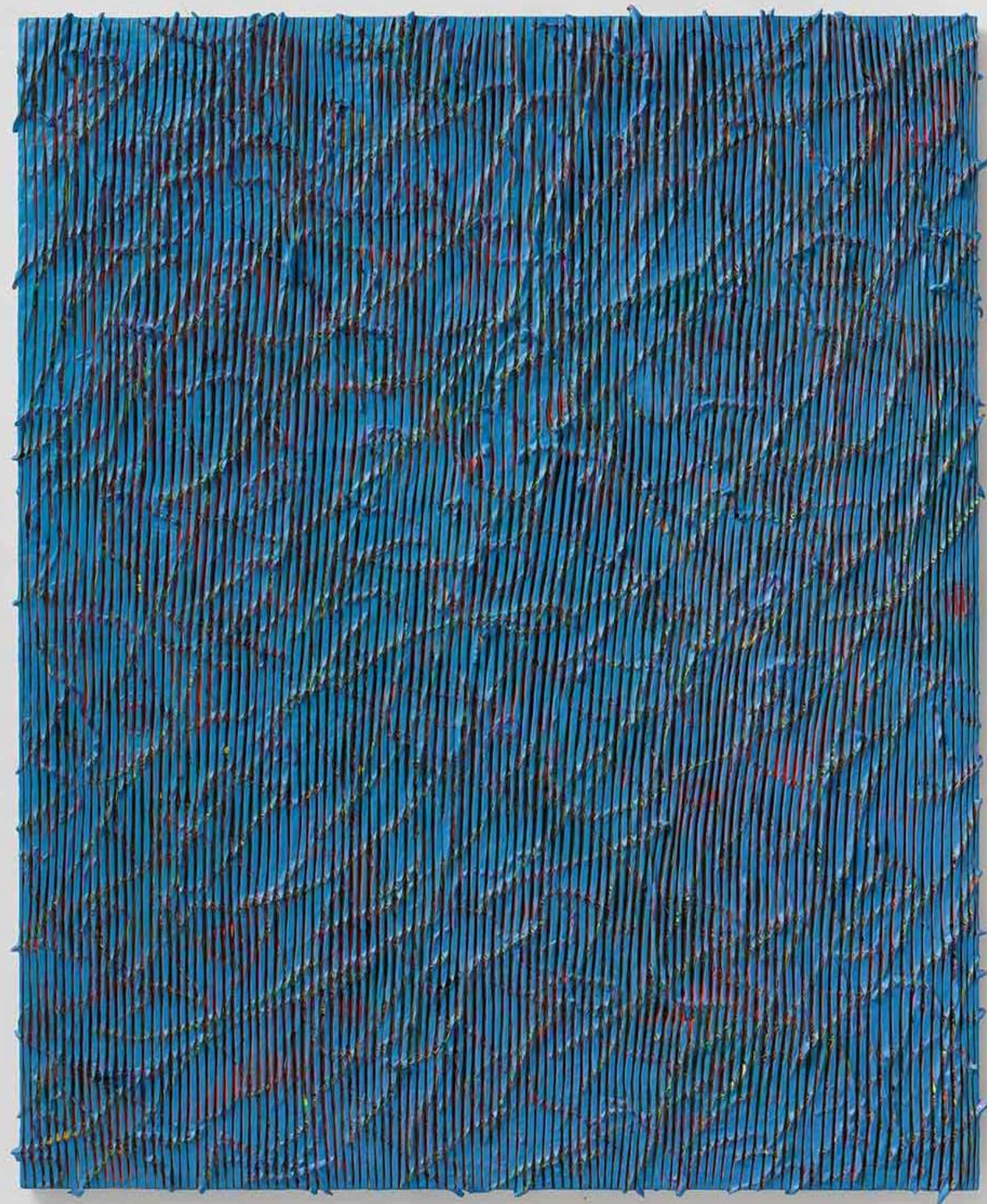
Hu Qingyan (b. 1982, Shandong, China) is known for his sculptural practice, which explores the relationship between form, material, reproduction, and perception. Working primarily with marble - a material traditionally associated with permanence and monumentality - he transforms ordinary objects into meticulously crafted sculptures that invite renewed attention to the social and psychological realities of contemporary life.

In *The Hollow World II* (2025), he explores themes of emptiness through marble sculptures of cardboard boxes, creating an unsettling memorial to empty and superfluous consumerism. Imbuing a material often perceived as cold and monumental with tenderness and introspection, the works invite viewers to reassess both the surrounding world and their own mental landscapes. In *The Portrait of Waste III* (2026), Hu transforms disposable wooden pallets into meticulously carved marble sculptures, elevating overlooked carriers of industrial logistics into monumental protagonists. Through the contrast between the permanence of marble and the transience of consumer goods, the works reflect on systems of consumption, value, and obsolescence. Rather than simply reproducing everyday objects, Hu reimagines them as contemplative forms that reveal broader social and philosophical dimensions of contemporary life.

Institutional exhibitions include Shanghai Duoland Museum of Modern Art, Shanghai, China (2023); Wuhan Art Museum, China (2023); the 7th Guangzhou Triennial, China (2022); M+ Museum, Hong Kong (2021); Guangdong Museum of Art, China (2020); Today Art Museum, Beijing, China (2016); and the National Gallery of Victoria, Melbourne, Australia (2016). His works are held in major public and private collections, including Guangdong Museum of Art (China); K11 Art Foundation (Hong Kong); M+ Sigg Collection (Hong Kong/Switzerland); National Gallery of Victoria (Australia); Rubell Family Collection (USA); Song Art Museum (China); and White Rabbit Gallery (Australia).

Hu Qingyan lives and works in Beijing.





Ju Ting

Deep Waters Run Quiet 040326, 2026
acrylic on board
225 x 184 x 9 cm
USD 67'000



Ju Ting

Ju Ting's (b. 1983, Shandong, China) work challenges the conventions of abstract painting by fusing painterly and sculptural approaches. Her practice investigates the material and spatial possibilities of acrylic paint, dissolving the boundary between surface and object.

Since completing her MFA in Printmaking at the Central Academy of Fine Arts, Beijing (2013), Ju has developed a distinctive method rooted in printmaking techniques. She builds up dense, monochromatic or vividly colored strata of acrylic, which she then slices, tears, or lifts away to expose underlying layers. Her recent series *Deep Waters Run Quiet* (2026) marks a new stage in this exploration, introducing denser, more tactile surfaces animated by vein-like structures, protrusions, and hand-cut furrows that reveal the physical depth of accumulated layers. Through processes of building, cutting, tearing, and excavation, the paintings become sites of transformation where construction and destruction coexist. The incisions expose hidden strata of colour and texture, evoking geological formations, oceanic depths, and psychological landscapes. As suggested by the series' title, the works balance a calm exterior with an intense inner dynamism, transforming the pictorial surface into a space where memory, emotion, and material force remain in continuous negotiation. Across her practice, painting is understood not as a fixed image but as a process of becoming, in which rupture becomes a condition for renewal and emergence.

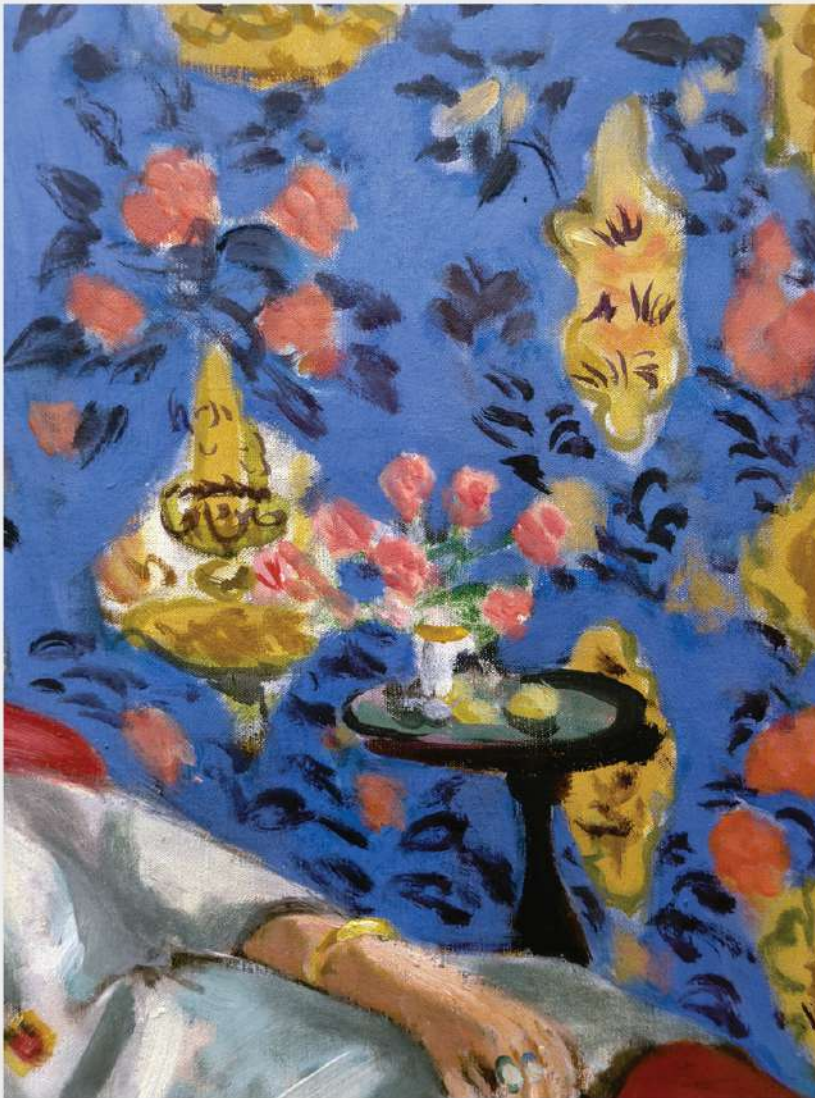
Institutional exhibitions include KANAL-Centre Pompidou, Brussels, Belgium (2026); Long Museum, Shanghai, China (2026); Museum of Contemporary Art Yinchuan, China (2024); Eli and Edythe Broad Art Museum, Michigan, USA (2016). Her works are held in prominent public and private collections, including Arario Museum (South Korea); National Art Museum of China; M+ Sigg Collection (Hong Kong/Switzerland); White Rabbit Gallery (Australia).

Ju Ting lives and works in Beijing.

Photo by Dong Lin



Tobias Kaspar



HELLO, FRIENDS. WELCOME TO SHANGHAI.



Hello, Friends. Welcome to Shanghai.
(from the series *Love Under Capitalism*)

2025

inkjet print, mattboard with
silkscreen print, artist's frame

unique work

60 x 80 cm

USD 7'700



Exhibition view: Tobias Kaspar, *Atelier*, Galerie Urs Meile (Ankerstrasse, Zurich), November 20, 2025 – January 24, 2026. Photo by Oliver Kümmerli

Tobias Kaspar

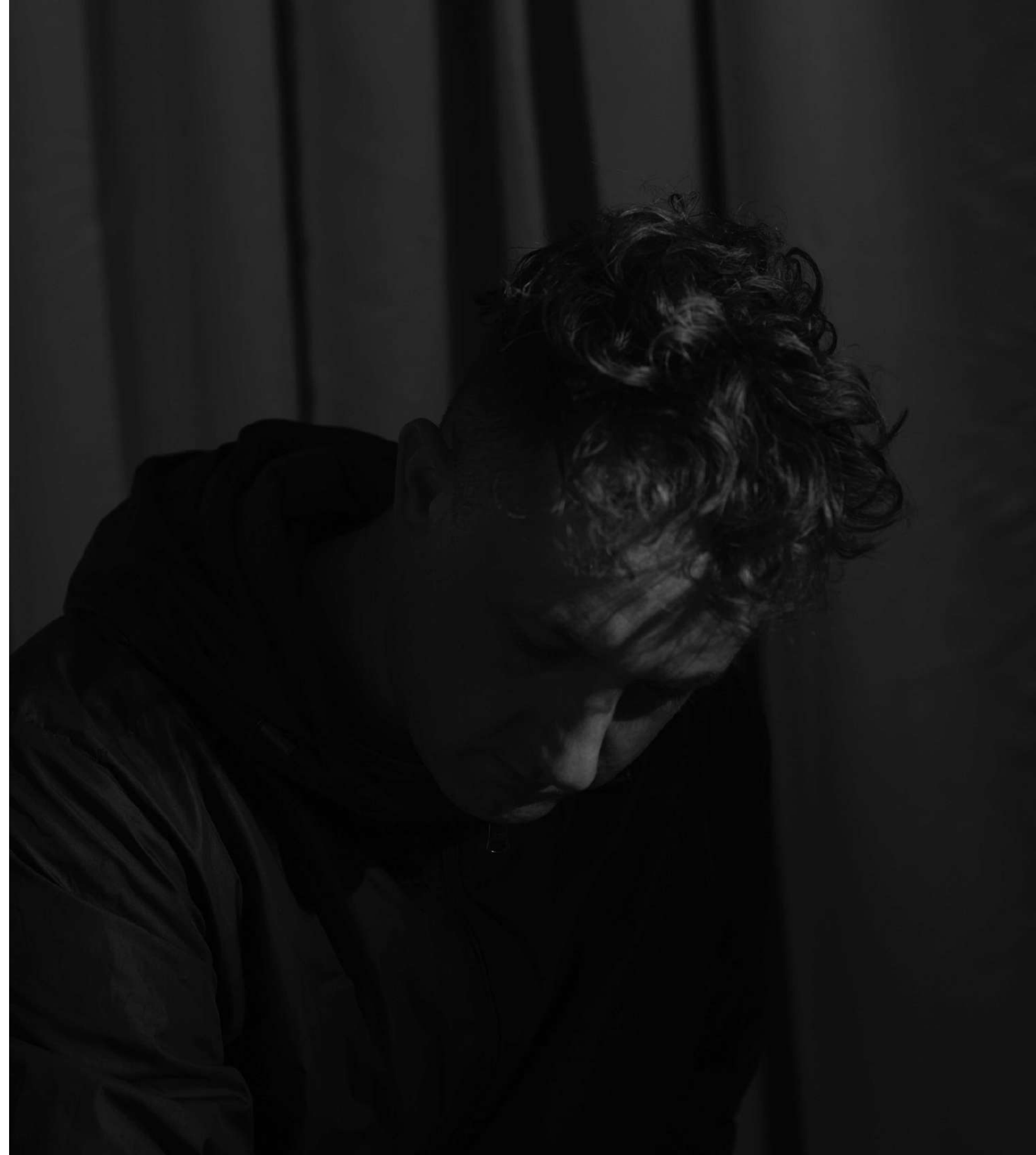
Tobias Kaspar (b. 1984, Basel, Switzerland) is a conceptual artist whose practice operates across photography, sculpture, installation, publishing, performance, and design to explore the intersections of art, fashion, image production, and systems of consumption. Over the past two decades, Kaspar has developed a multidisciplinary practice that operates within systems of value, taste, and desire, examining how these are constructed, circulated, and commodified across diverse media.

His recent series *Love Under Capitalism* (2025) exemplifies this approach through combinations of photography, appropriation, and text that examine how cultural meaning is constructed and circulated. Cropped reproductions of paintings by Henri Matisse are paired with screenshots from a contemporary Chinese commercial, bringing together distinct visual economies of art, fashion, aspiration, and consumption. Through strategies of framing, displacement, and juxtaposition, Kaspar redirects attention from image content to the mechanisms through which taste and value are produced. The accompanying text fragments resist fixed interpretation, creating a productive tension between image and language that leaves meaning unresolved. Across his practice, Kaspar explores questions of circulation, display, authorship, and desire, revealing the complex relationships between aesthetics, commerce, and contemporary identity.

Institutional exhibitions include MadeIn Art Museum, Shanghai, China (2024); MAMCO, Geneva, Switzerland (2021); Kunsthalle Basel, Switzerland (2021); Fondazione MAST, Bologna, Italy (2020); Contemporary Art Centre, Riga, Latvia (2019); Kunsthalle Bern, Switzerland (2018); Museum of Modern Art in Warsaw, Poland (2016); Istituto Svizzero di Roma, Rome, Italy (2015); Kunsthalle St. Gallen, Switzerland (2014); Kunsthalle São Paulo, Brazil (2014); Midway Contemporary Art, Minneapolis, USA (2013); Palais de Tokyo, Paris, France (2012); Hamburger Bahnhof, Berlin, Germany (2011); Kunsthau Bregenz, Austria (2011); and Kunsthalle Basel, Switzerland (2011).

Tobias Kaspar lives and works in Riga, Latvia, and Zurich, Switzerland.

Photo by Nick Ash





Urs Lüthi

*Selfportrait "LONTANO IL REALE
TEMPO UMANO", Nr. 10, 2025*
acrylic on canvas
160 x 120 cm
USD 60'000



Urs Lüthi

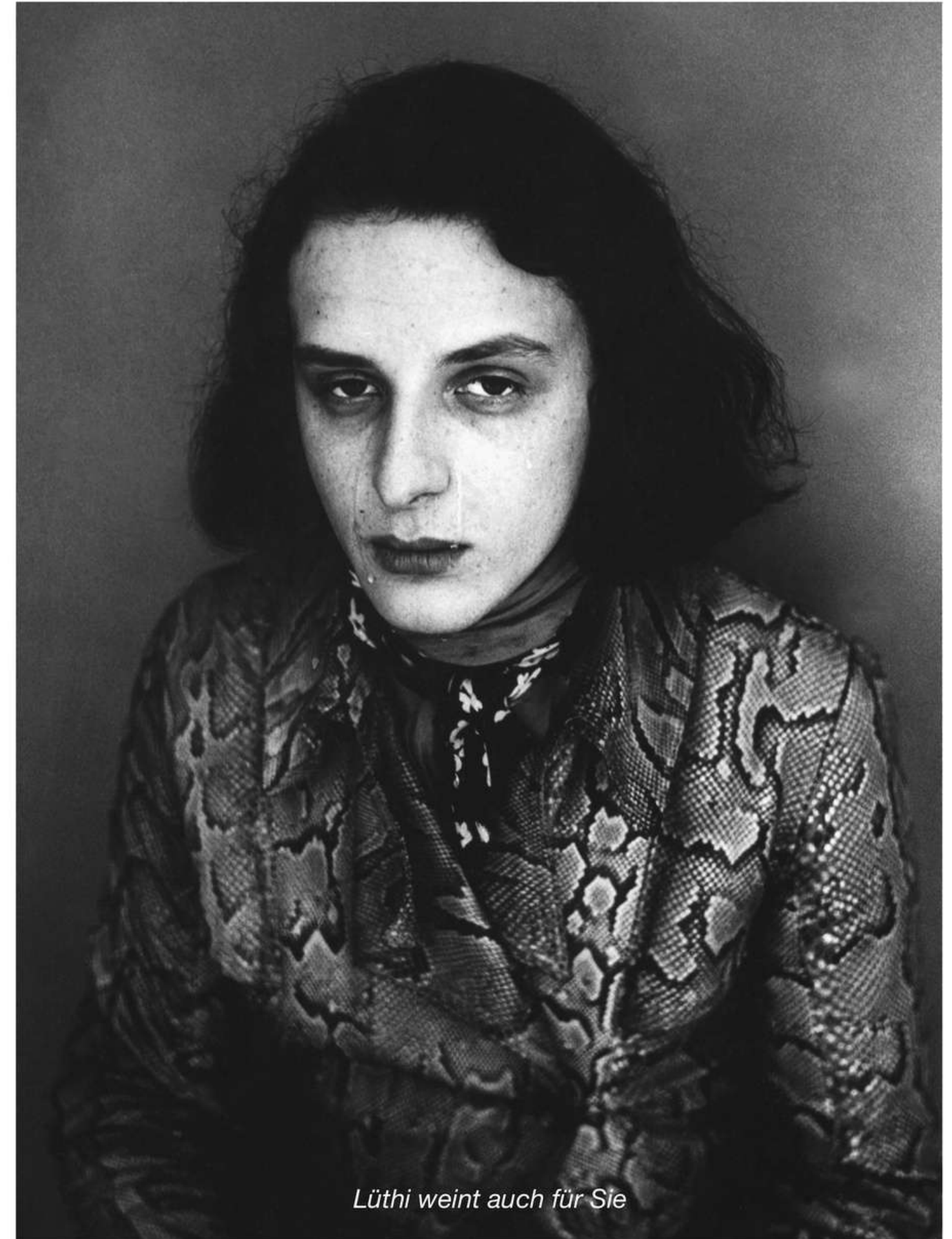
Urs Lüthi (b. 1947, Kriens, Switzerland) is a Swiss conceptual artist internationally recognized for a highly distinctive practice that has explored identity, self-representation, and the human condition through a continuous interrogation of his own image since the late 1960s. Working across photography, performance, sculpture, and installation, he has consistently challenged conventional notions of gender, individuality, and authenticity. In 2001 he represented Switzerland in the Venice Biennale.

Over the past five decades, Lüthi has expanded the conventions of self-portraiture, transforming his own body into both subject and medium. His series *LONTANO IL REALE TEMPO UMANO* continues this investigation through large-scale paintings in which self-portraits dissolve into carefully constructed fields of coloured squares. Oscillating between abstraction and figuration, recognition and anonymity, the works only gradually reveal the artist's image, prompting viewers to question what constitutes identity when individuality becomes increasingly obscured. While rooted in photography, the paintings foreground the slow, manual process of their making, emphasizing human presence through subtle irregularities and imperfections. Referencing a verse by Pier Paolo Pasolini, the series reflects on vulnerability, belonging, and the tension between disappearance and self-assertion. Across his practice, Lüthi uses self-representation not as autobiography but as a vehicle for exploring broader questions of perception, desire, difference, and the universal conditions of being human.

Institutional exhibitions include Kunstmuseum Luzern, Switzerland (upcoming); Musée des Beaux-Arts, Le Locle, Switzerland (2025); Centre culturel suisse, Paris, France (2018); Brandts Museet for Fotokunst, Odense, Denmark (2012); ACRO, Museo d'Arte Contemporanea di Roma, Italy (2010); Städtische Galerie im Lenbachhaus, Munich, Germany (2000); Swiss Institute, New York, USA (2000); Aargauer Kunsthau, Aarau, Switzerland (1994); Documenta 6, Kassel, Germany (1977). His works are held in major public collections including Centre Pompidou, Paris (France); Kunstmuseum Bern (Switzerland); Kunstmuseum Zürich (Switzerland); MAMCO Geneva (Switzerland); MoMA New York (USA); Museum der Moderne Salzburg (Austria); Museo del Novecento (Italy); Sammlung Falckenberg, (Germany); SFMOMA (USA).

Urs Lüthi lives and works in Munich, Germany.

Urs Lüthi, *Lüthi weint auch für Sie*, 1970, 1/5 AP, offset printing on Hahnemühle paper, 86 x 58 cm, edition of 100 + 5 AP



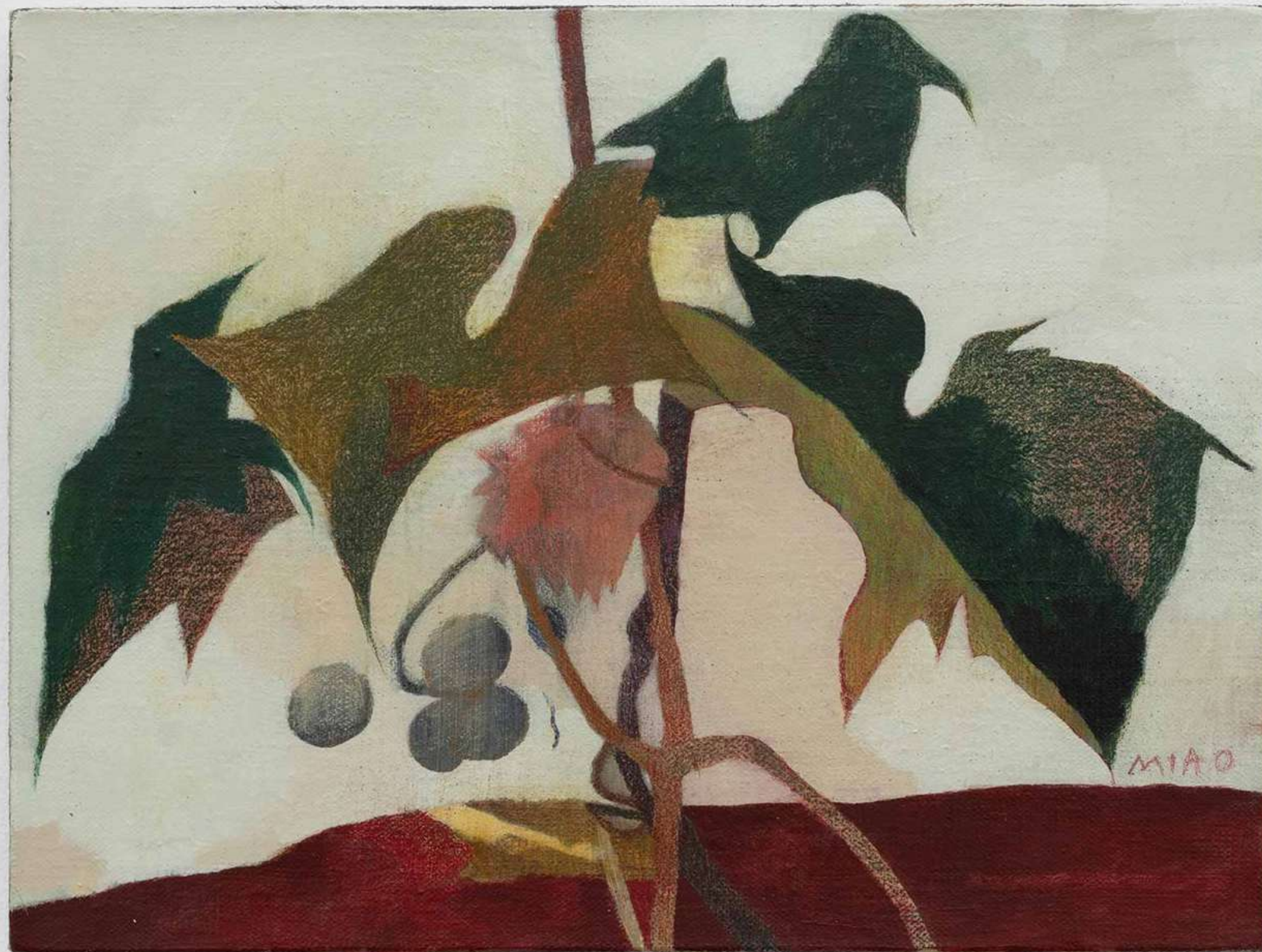
Lüthi weint auch für Sie



Miao Miao

Among the Crowd, 2026
mixed media on canvas
150 x 200 cm
USD 30'000

Miao Miao



Sour Grapes, 2026
acrylic on canvas
30 x 40 cm
USD 6'000

Miao Miao

Miao Miao (b. 1986, Henan, China) works across painting, sculpture, and installation, she transforms familiar scenes, objects, and experiences into imaginative visual worlds that oscillate between observation and invention.

Miao has developed a distinctive artistic language rooted in an acute sensitivity to colour, material, and the overlooked details of daily existence. Trained as a painter and deeply engaged with the study of pigments and artistic materials, she approaches colour both as a physical substance and as a mode of thinking. In *Among the Crowd* (2026), she draws on a notebook created during a stay in Rome, transforming an intimate record of observation into a large-scale painting. Originally made from stitched sheets of delicate rice paper, the notebook reflects her experimental approach to materials, while its pages capture fleeting encounters with people encountered throughout the city. By enlarging and translating these sketches onto canvas, Miao transforms personal observation into a broader reflection on memory, movement, and the experience of navigating urban life. Across her practice, fragments of everyday reality are reconfigured through colour, material, and imagination, creating poetic spaces where the ordinary becomes a site of contemplation and possibility.

Institutional exhibitions include TANK Shanghai, China (2024); Yuan Art Museum, Beijing, China (2023); Cloud Art Museum, Shenzhen, China (2023); Platform China, Beijing, China (2021); and Shanghai Gallery of Art, China (2021).

Miao Miao lives and works in Beijing.

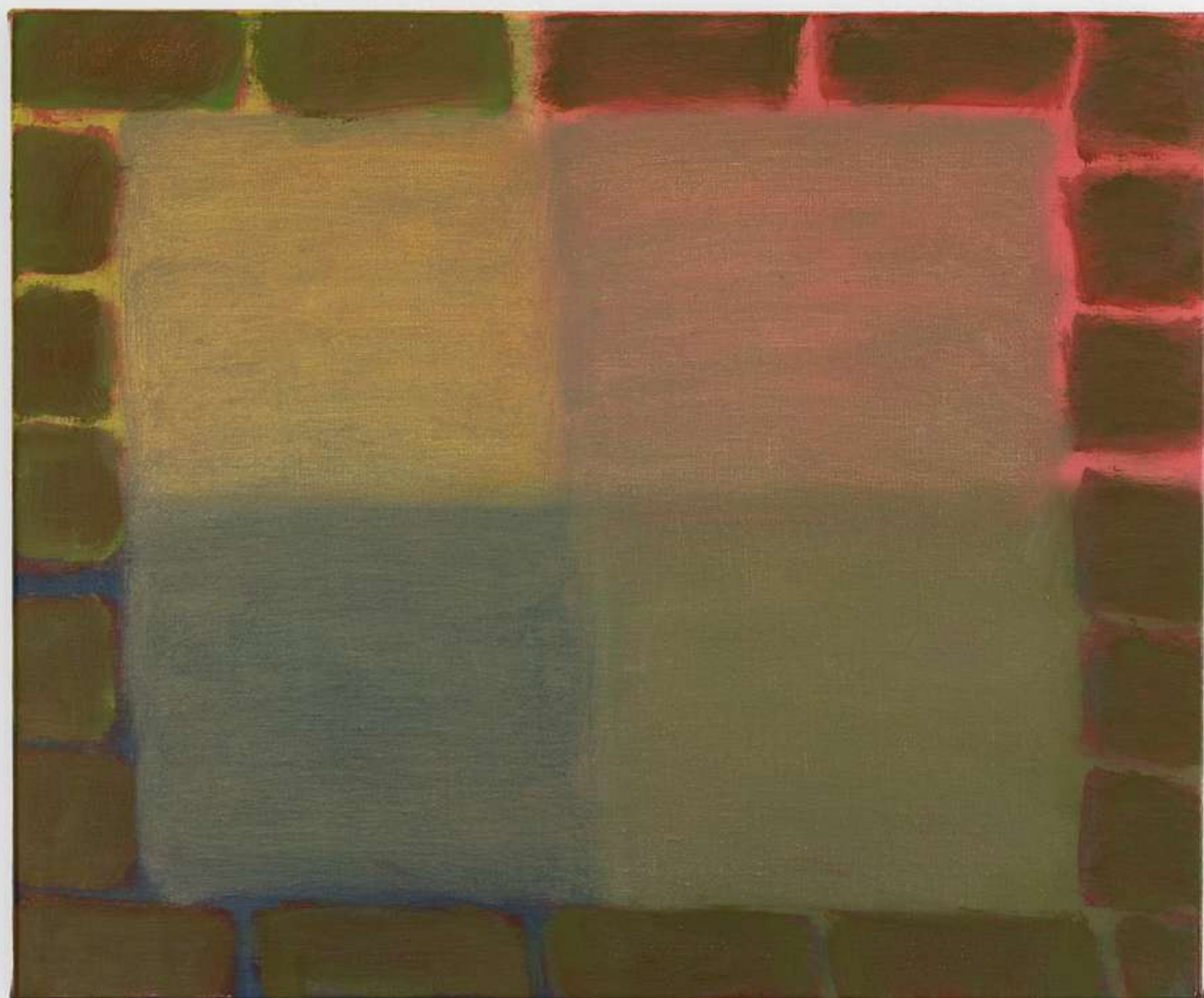




Rosalind Nashashibi

Grotesque Projections, 2025
oil on linen
130 x 150 cm
USD 76'000

Rosalind Nashashibi



Heated Bricks, 2025
oil on linen
50 x 60 cm
USD 30'000



Modest about Modesty, 2025
oil on linen
45 x 60 cm
USD 29'000

Rosalind Nashashibi

Rosalind Nashashibi (b. 1973, Croydon, UK) is a British-Palestinian artist whose practice spans film, painting, and printmaking. Internationally recognized for her distinctive 16mm films, she explores the intersections of observation, memory, imagination, and storytelling, creating works that move fluidly between documentary and fiction.

Nashashibi has developed a highly individual visual language rooted in close observation of everyday life. Her films often focus on families, communities, artists, and social groups, capturing intimate moments and shared rituals while opening them to broader psychological, historical, and political readings. Drawing on cinema, painting, literature, and mythology, she combines documentary footage with staged scenes, animation, and poetic narration, creating works that resist fixed interpretation. Rather than presenting linear narratives, her films unfold through fragments, atmospheres, and subtle shifts in perception, foregrounding the complexity of human relationships and lived experience. Alongside her moving-image works, painting plays an increasingly important role in her practice, functioning not as a separate medium but as an extension of her exploration of image-making, memory, and imagination. Across her work, reality and fiction remain in constant dialogue, generating spaces in which personal experience, collective histories, and mythological dimensions converge.

Institutional exhibitions include KM21, The Hague, Netherlands (2025); Nottingham Contemporary, UK (2023); National Gallery, London, UK (2020); The High Line, New York, USA (2019); Secession, Vienna, Austria (2019); The Art Institute of Chicago, USA (2018); Documenta 14, Kassel and Athens (2017); Sharjah Biennial 10, UAE (2011); the Nordic Triennial, Bergen, Norway (2011); and the 52nd Venice Biennale, Venice, Italy (2007), where she represented Scotland. In 2017, she was nominated for the Turner Prize. Her works are held in major public collections including the Art Institute of Chicago (USA); the British Council Collection (UK); The Metropolitan Museum of Art (USA); The MoMA, New York (USA); the National Galleries of Scotland (UK); Tate London (UK).

Rosalind Nashashibi lives and works in London.



Shao Fan



Portrait - Apple No. 2, 2013
oil on canvas
60 x 50 cm, 82 x 71 x 2.5 cm (framed)
USD 130'000

Shao Fan

Shao Fan (b. 1964, Beijing, China) is recognized for his multidisciplinary practice, which draws on traditional Chinese culture while also referencing Western art history. Across painting, sculpture, and installation, he creates ethereal works exploring the interdependence of humanity and nature.

Shao Fan's meticulous monochromatic ink-on-rice-paper paintings emerge through extended periods of concentration, applying delicate washes in repetitive, controlled strokes. Rooted in Taoist philosophy, his work reflects a worldview in which humans, animals, and the natural environment exist in balance. Recurring subjects, such as hares, monkeys, whales, and everyday produce, carry cultural and symbolic resonance, often referencing historical Chinese customs and beliefs. In works such as *Portrait - Apple No. 2* (2013), the artist transforms a familiar object into a meditation on identity, perception, and cultural memory. Associated in Chinese culture with peace and harmony, the apple becomes a metaphorical portrait imbued with emotional presence. Through repetition, Shao enters a meditative state, balancing form, line, and tone according to Taoist principles. Drawing on calligraphic techniques of the Song dynasty (960–1279) and processes linked to Liangzhu jade artefacts, he builds surfaces that register both duration and transformation. References to Western art, from Dutch still-life painting to the observational precision of Albrecht Dürer, intersect with these traditions without disrupting their internal logic. His sculptural and design-based works include reconfigured Ming dynasty furniture, extending his inquiry into temporality and transformation across different mediums.

Institutional solo exhibitions include Het Noordbrabants Museum, 's-Hertogenbosch, Netherlands (2020); Ludwig Museum im Deutschherrenhaus, Koblenz, Germany (2018); and Suzhou Museum, Suzhou, China (2018). His works are held in major private and public collections, including the Fukuoka Art Museum (Japan); the M+ Sigg Collection (Hong Kong/Switzerland); the Metropolitan Museum of Art (USA); the Royal Ontario Museum (Canada); and the Victoria and Albert Museum (UK).

Shao Fan lives and works in Beijing.





Loredana Sperini

Holding Memory, 2026
ceramics, glaze, textile ribbons and metal
94 x 35 x 31 cm
USD 28'000



Loredana Sperini

Untitled, 2019 - 2020, 1/3
bronze
47.5 x 38 x 8 cm
edition of 3
USD 26'000

Loredana Sperini

Loredana Sperini (b. 1970, Wattwil, Switzerland) is a Swiss artist whose multidisciplinary practice spans embroidery, drawing, sculpture, installation, and encaustic painting. Known for her experimental approach to materials and processes, she creates works that oscillate between abstraction and figuration, exploring themes of corporeality, transformation, memory, and mortality.

Sperini has developed a distinctive artistic language rooted in craftsmanship, material experimentation, and the reinvention of traditional techniques. She first gained recognition through meticulously hand-embroidered portraits, translating photographic and drawn sources into delicate textile works that blur the boundaries between drawing and embroidery. Since the mid-2000s, her practice has expanded to encompass wax paintings, mirror works, porcelain miniatures, and sculptural installations. In works such as *Untitled* (2019–2020), fragmented bodily forms emerge next to geometric forms, evoking states of vulnerability, transformation, and incompleteness. Similarly, *Holding Memory* (2026) reflects her sustained engagement with the traces carried by materials and objects, exploring how memory becomes embedded within physical form. Sperini creates hybrid works that appear at once fragile and monumental, abstract and bodily. Her sustained engagement with encaustic techniques has reactivated an ancient medium within a contemporary context, producing luminous surfaces in which colour, materiality, and process become inseparable. Across her practice, technical precision is balanced by a dreamlike and often unsettling visual language that reflects on the complexities of human existence.

Institutional exhibitions include Fondation du Château de Gruyères, Switzerland (2023); Kunstmuseum St. Gallen, Switzerland (2016); Kunsthalle São Paulo, Brazil (2014); and Kunst Halle Sankt Gallen, Switzerland (2005). Her works are held in major public and private collections, including Julius Bär Art Collection (Switzerland); Kunstmuseum Bern (Switzerland); Kunstmuseum St. Gallen (Switzerland); Kunsthaus Zürich (Switzerland); MASI Lugano (Switzerland); Migros Museum of Contemporary Art (Switzerland); and MoMA New York (USA).

Loredana Sperini lives and works in Zurich.

Photo by Daniel Ammann





Rebekka Steiger

untitled, 2026
acrylic ink on canvas
200 x 135 cm
USD 28'000



Rebekka Steiger

silver eye, 2025
acrylic ink on canvas
80 x 100 cm
USD 15'500

Rebekka Steiger

Rebekka Steiger (b. 1993, Zurich, Switzerland) is a Swiss painter whose vividly coloured works move fluidly between abstraction and figuration. Working across oil, acrylic, and ink, she creates psychologically charged compositions in which animals, landscapes, and human figures emerge and dissolve within dynamic fields of colour, movement, and gesture.

Over the past decade, Steiger has developed a distinctive painterly language shaped by experimentation, intuition, and a sustained engagement with materials. Residencies in Beijing (2018-2019) and Ho Chi Minh City (2022-2023) significantly expanded her visual vocabulary, introducing new materials, techniques, and cultural references. Inspired by Chinese and Japanese ink painting, she began working with coloured inks and fluid compositional structures, developing a process in which control and chance remain in dialogue. Her later works increasingly incorporate a bestiary of animals, mythological figures, and landscape motifs, creating semi-narrative worlds that are at once exuberant, unsettling, and deeply personal. The fox, a recurring motif throughout her work, appears in paintings such as *untitled* (2026) and *silver eye* (2025), inhabiting dreamlike landscapes where animal, human, and mythological realms intersect. Rather than functioning as a fixed symbol, it embodies transformation, instinct, and ambiguity. Alongside painting, writing has become an important extension of her practice, exploring the literary and cultural associations that underpin her imagery.

Institutional exhibitions include Kunstmuseum Thun, Switzerland (2025); Tank Museum, Shanghai, China (2024); Museum zu Allerheiligen, Schaffhausen, Switzerland (2022); Kunst(Zeug)Haus, Rapperswil-Jona, Switzerland (2021). Her works are held in major public and private collections, including the Collection of the Canton of Lucerne (Switzerland); Collection of the Canton of Zurich (Switzerland); Keller-Wedekind-Stiftung (Switzerland); Kunstsammlung der Zürcher Kantonalbank (Switzerland); Nguyen Art Foundation (Vietnam); Schweizerische Nationalbank (Switzerland); and Tank Museum (China).

Rebekka Steiger lives and works in Zurich.

Photo by Anouk Libellule





Julia Steiner

holding space I, 2026
1/1 AP
brass
10.5 x 10.5 x 4.5 cm
edition of 3 + 1 AP
USD 4'900

light lead lines IV, 2025
gouache on paper
100 x 75 cm, 115 x 90 cm (framed)
USD 11'000

Julia Steiner

Julia Steiner (b. 1982, Büren an der Aare, Switzerland) is known for her expansive works on paper, site-specific installations, and spatially immersive environments. Working primarily with brush and black gouache on paper, her practice explores the unstable boundary between material presence and ephemerality, light and shadow, solidity and void, movement and stillness.

Steiner has developed a distinctive visual language rooted in intuitive mark-making and an acute sensitivity to transformation. Her large-scale compositions evoke elemental forces—wind sweeping through clouds, light piercing darkness, or matter breaking apart—yet resist fixed representation, oscillating between figuration and abstraction. Images emerge only to dissolve again, compelling viewers into a continual act of searching and reorientation. This engagement with perception extends into space through installations and sculptural interventions. The series *light lead lines* (2025), developed from a site-specific installation at Kunst(Zeug)Haus Rapperswil, translates fine, vertically suspended lines into drawing. Structured through rhythm, repetition, and intervals, the works evoke a fragile space poised between order and movement. Light and shadow simultaneously define and dissolve the image, rendering time, presence, and transience perceptible. Similarly, *holding space* (2026) materializes the void between two cupped hands in cast brass, transforming absence into form. Oscillating between holding and releasing, interior and exterior, fullness and emptiness, the work reflects Steiner’s ongoing interest in the relationship between presence and immaterial space. Across her practice, drawing, sculpture, and installation converge in environments that engage bodily awareness, memory, and perception while foregrounding growth, decay, and transformation.

Institutional solo exhibitions include Kunst(Zeug)Haus, Rapperswil, Switzerland (2025); Kunsthalle Wilhelmshaven, Germany (2023); and mpk Museum Pfalzgalerie Kaiserslautern, Germany (2020). Her works are held in major public and private collections, including Kunstmuseum Bern (Switzerland); Marta Herford Museum (Germany); Strabag Art Collection (Austria); Swiss National Bank (Switzerland); F. Hoffmann-La Roche (Switzerland).

Julia Steiner lives and works in Basel.

Photo by Lorenz Raich





amnesia, 2026
gouache on watercolor paper
12 x 15 cm (gouache); 36,5 x 39,5 cm (framed)
USD 3'000



saltwater, 2026
gouache on watercolor paper
12 x 15 cm (gouache); 36,5 x 39,5 cm (framed)
USD 3'000

Mai Ta

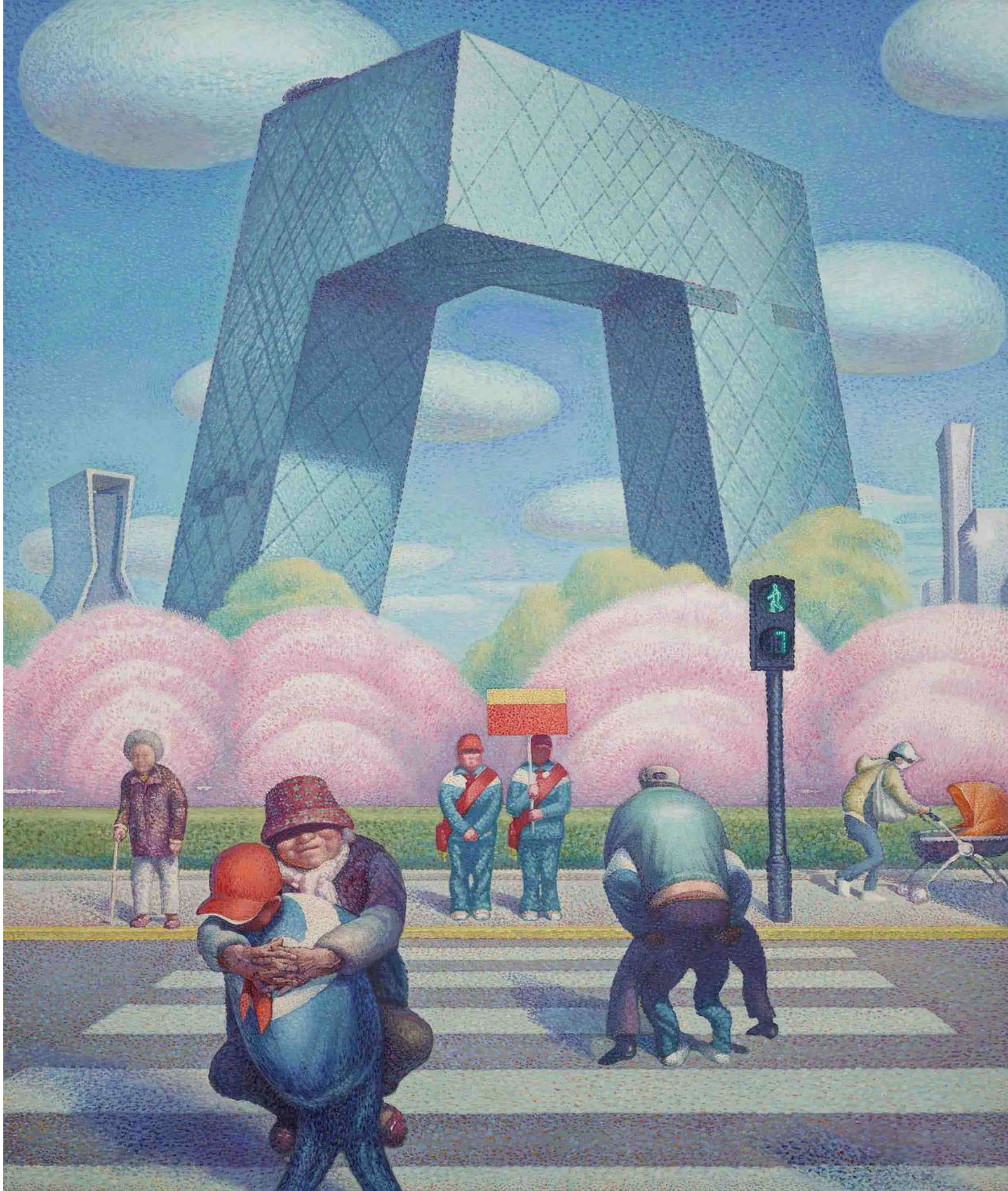
Mai Ta (b. 1997, Ho Chi Minh City, Vietnam) is a Vietnamese painter whose practice explores the intersections of memory, emotion, and inner experience. Working primarily with gouache and oilpaint, she creates intimate and psychologically charged paintings that transform personal feelings, fleeting sensations, and remembered experiences into poetic visual worlds.

Mai Ta has developed a highly personal painterly language rooted in introspection and emotional honesty. Painting serves as a space in which inner wounds, secrets, desires, and memories can beacknowledged, examined, and gradually transformed into image. Works such as *amnesia* (2026) and *saltwater* (2026) reflect her sustained engagement with emotional and mnemonic traces, exploring how experiences persist within the psyche and continue to shape the present. Rather than depicting specific narratives, her paintings emerge from fragments of memory, recurring thoughts, and emotional states that resist clear articulation. Through a nuanced system of symbolic imagery, she allows personal experiences to remain partially veiled, inviting viewers to encounter them through atmosphere, ambiguity, and emotional resonance. Central to her practice is the belief that art provides a protected space of freedom—a place where vulnerability can exist without justification and where contradictions remain unresolved. Beauty and loss, desire and fear, tenderness and melancholy coexist within her works, expanding personal experience into broader reflections onlonging, fragility, and the enduring presence of what refuses to disappear.

Mai Ta lives and works in Ho Chi Minh City, Vietnam.



Wang Xingwei



The Spring of Beijing, 2025
oil on canvas
240 x 200 cm
USD 360'000



Wang Xingwei

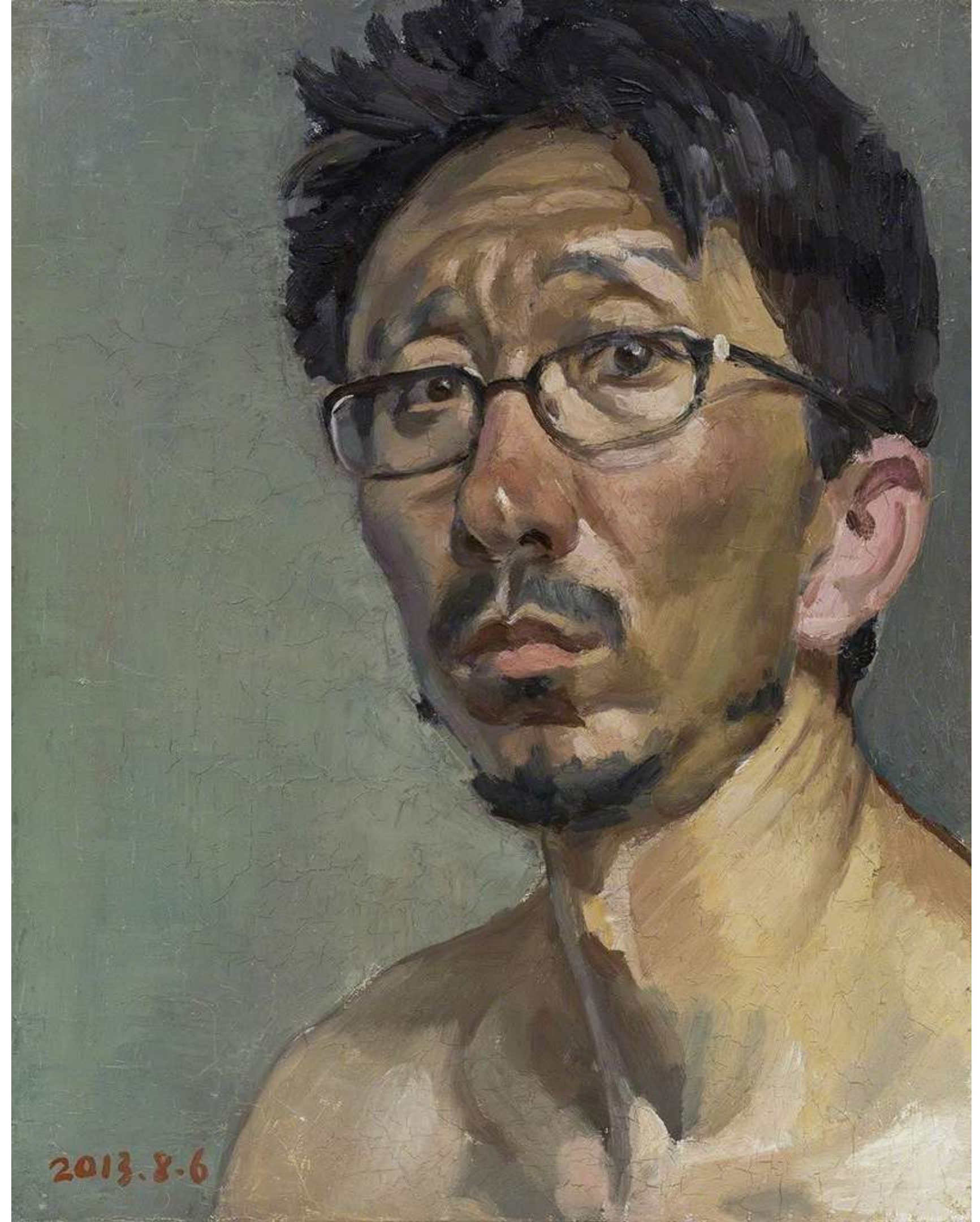
Wang Xingwei (b. 1969, Shenyang, China) is widely regarded as a leading figure in contemporary painting from China. Known for his incisive, ironic, and often enigmatic visual language, he draws on a wide range of references from Chinese and Western art history, popular culture, literature, and everyday life to construct paintings that challenge fixed interpretations and historical narratives.

Wang has developed a highly distinctive practice characterized by technical precision, narrative ambiguity, and conceptual wit. His paintings frequently appropriate and transform familiar images, motifs, and compositional strategies from art history, placing them in unexpected contexts where humour, estrangement, and critical reflection coexist. Portraiture occupies a central role in his work, serving as a vehicle through which questions of identity, ideology, memory, and representation are explored. Anthropomorphic figures, historical characters, and seemingly ordinary protagonists appear in carefully staged scenarios that oscillate between allegory, satire, and psychological observation. Rather than offering direct commentary, Wang employs irony and subtle displacement to reveal the contradictions embedded within cultural, political, and social systems. His sustained dialogue with both Western modernism and Chinese visual traditions positions him as a critical mediator between different historical and cultural frameworks. Across his practice, painting becomes a space in which official histories, collective myths, and personal narratives are continuously reimagined, exposing the instability of meaning and the complexities of contemporary experience.

Institutional exhibitions include the National Art Museum of China Beijing, China (2024); Power Station of Art, Shanghai, China (2022); MAK Museum für Angewandte Kunst, Vienna, Austria (2019); Museum Guggenheim, Bilbao, Spain (2018); Ullens Center for Contemporary Art, Beijing, China (2013); the 55th Venice Biennale, Venice, Italy (2013). His works are held in major public and private collections, including the DSL Collection (France); the Long Museum (China); M+ Sigg Collection (Hong Kong/Switzerland); the San Francisco Museum of Modern Art (USA); the Smart Museum of Art, University of Chicago (USA); the DSL Collection (France); and the Long Museum (China).

Wang Xingwei lives and works in Beijing, China.

Wang Xingwei, 2013, oil on canvas, 50 x 40 cm





Wiedemann/Mettler

the quiet invitation, 2025, 1/3
high-end fine art prints on
photo-rag ultra smooth, anti-
reflective glass, framed in oak
120 x 80 cm
edition of 3
USD 14'000



Wiedemann/Mettler

Wiedemann/Mettler is the collaborative practice of Swiss artists Pascale Wiedemann (b. 1966) and Daniel Mettler (b. 1965), who have worked together since 2002. Operating across photography, textile works, sculpture, installation, and architectural interventions, they develop a distinctive artistic language grounded in dialogue, translation, and the interplay between emotional and rational modes of perception.

Since the beginning of their collaboration, Wiedemann/Mettler have approached the world from a dialogical perspective. Daniel Mettler's staged photographs provide associative points of departure for Pascale Wiedemann, inspiring works of almost physical emotionality that take form through sculpture, installation, textile, and painting. Rather than merging into a single authorship, their individual approaches remain visible, creating a productive tension between image and object, distance and intimacy, spatial interest and bodily experience. The processual aspect of their practice is shaped by continual reaction and exchange, each work responding to and transforming the other in a symbiotically charged dialogue. In photographic works such as the *quiet invitation* (2025), carefully staged interiors and transitional spaces function less as concrete locations than as states of remembrance, where reality and imagination subtly converge. Through corridors, corners, and thresholds, the work invites a moment of hesitation and heightened attention, opening a space for projection and reflection. Across media, materials, and structures, their works function simultaneously as autonomous entities and as counterparts, generating layered relationships that invite reflection on perception, memory, and the construction of meaning.

Wiedemann/Mettler have realized several Kunst am Bau projects in Switzerland. Their works are held in major public and private collections, including the Kunstsammlung Kanton Zürich (Switzerland); the Luciano Benetton Collection (Italy); and the Sigg Collection (Hong Kong/Switzerland).

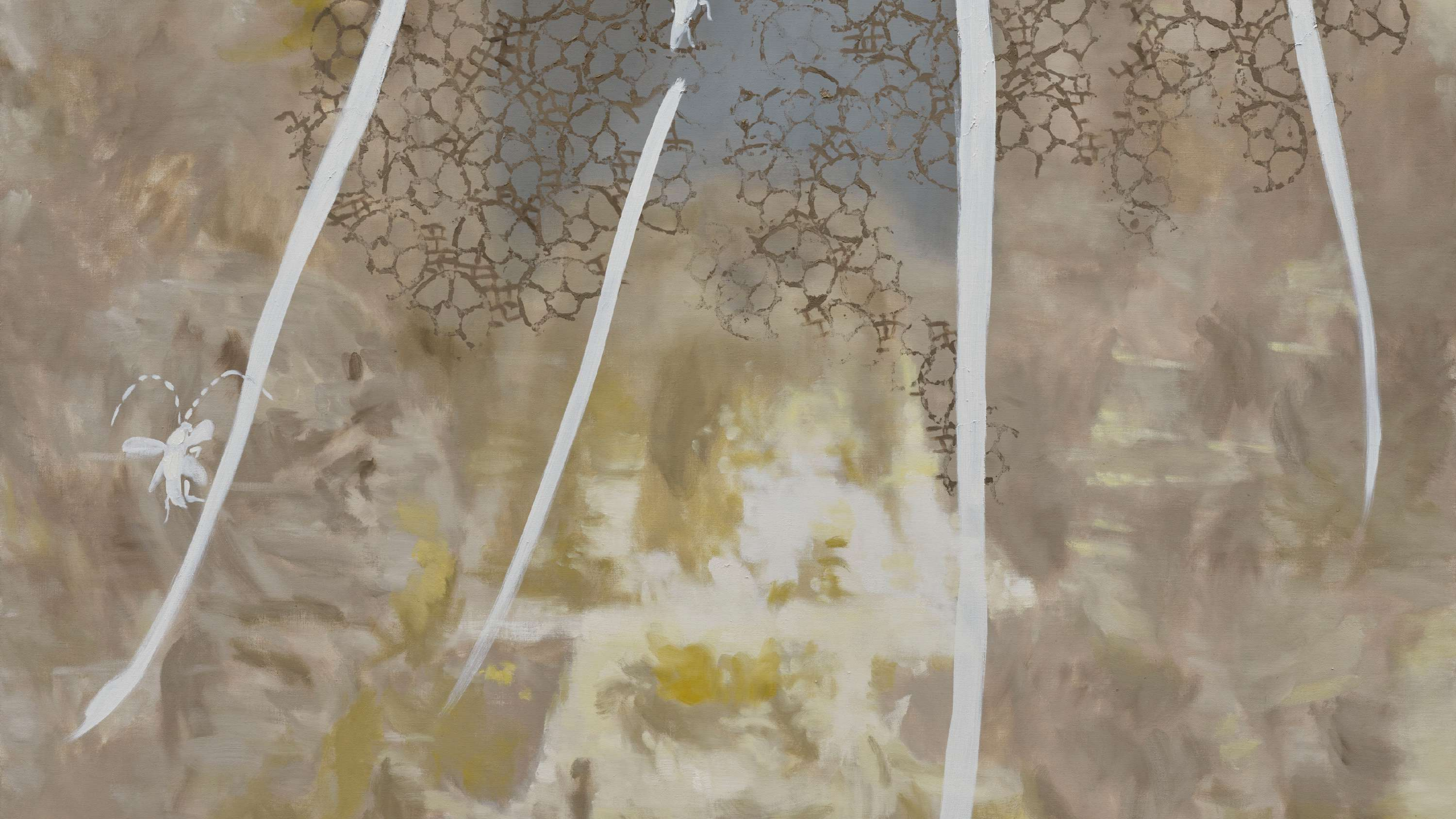
Wiedemann/Mettler live and work in Zurich, Switzerland.





Xie Nanxing

Untitled No. 6, 2025
oil on canvas
220 x 195 cm
USD 165'000



Xie Nanxing

Xie Nanxing (b. 1970, Chongqing, China) is a key figure in contemporary painting from China, internationally recognized for challenging painterly conventions through a practice that navigates the unstable boundary between abstraction and figuration.

Over the past three decades, Xie has developed a distinctive practice drawing on both Chinese and Western traditions, extending the formal and psychological dimensions of figurative painting. He first gained international recognition at the 48th Venice Biennale (1999), where he showed quasi-photorealist self-portraits and male nudes depicted in wounded, vulnerable states. In the early 2000s, he began working from blurred photographs and mediated source imagery, producing large-scale paintings that moved his practice toward abstraction - three of which were shown at Documenta 12 (2007). Since then, he has expanded his practice to include a broader range of approaches, including a “canvas print” technique, in which he paints onto a secondary canvas so that only the traces seeping through to the underlying surface remain. Rather than constructing fixed images, Xie treats painting as a temporal process - unfolding through fragmentation, rhythmic brushwork, and subtle shifts in form. Across his work, repetition functions not as duplication but as variation, allowing images to hover between recognition and dissolution. His paintings resist stable narrative or symbolic closure, foregrounding the act of seeing itself. For Xie, perception is neither transparent nor neutral but a site of tension, delay, and continual transformation.

Institutional solo exhibitions include Pingshan Art Museum, Shenzhen, China (2021); Ullens Center for Contemporary Art, Beijing, China (2018); Kunstverein Hamburger Bahnhof, Hamburg, Germany (2005); and Manchester Art Gallery, Manchester, UK (2003). His works are held in major private and public collections, including the De Ying Foundation (China); Goetz Collection (Germany); K11 Art Foundation (Hong Kong); M+ Sigg Collection (Hong Kong/Switzerland); New Century Art Foundation (China); Novartis Collection (Switzerland); Rachofsky Collection (USA).

Xie Nanxing lives and works in Beijing.





Yan Bingqing

Caress, 2025
tempera on wood
42 x 51 cm
USD 18'000

Yan Bingqing

Yan Bingqing (b. 1983, Shanghai, China) is a painter known for his psychologically charged figurative works that explore emotion, vulnerability, and the complexities of human experience. Working primarily in tempera on wood panels, he creates intimate images that transform fleeting emotional states into carefully constructed visual narratives.

Yan has developed a distinctive artistic language centered on the human figure. His paintings are characterized by elongated bodies, stylized anatomy, and theatrical compositions that dissolve conventional markers of age, gender, and identity. Drawing on the historical medium of tempera - widely used from the late medieval period through the early Renaissance - he combines meticulous craftsmanship with a highly personal exploration of contemporary emotional life. Rather than relying on narrative or symbolic allegory, Yan translates subtle states of anxiety, desire, intimacy, and introspection directly into visual form. This approach is exemplified in *Caress* (2025), where a face is simultaneously touched, supported, and restrained by multiple hands. The ambiguity of these gestures - hovering between tenderness and control, comfort and confinement - creates a psychological tension intensified by the figure's calm expression. Across his practice, painting becomes a process of concentrated self-examination in which emotional authenticity takes precedence over external description. By reducing contextual information and focusing attention on the expressive potential of bodies, gestures, and faces, Yan creates images that invite viewers to confront their own emotional experiences and inner states.

Institutional exhibitions include Zhejiang Art Museum, Hangzhou, China (2021); Hiart Center, Beijing, China (2018); and Beijing Times Museum, Beijing, China (2016). His works are held in major public collections, including the China Art Museum, Shanghai (China) and the Zhejiang Art Museum (China).

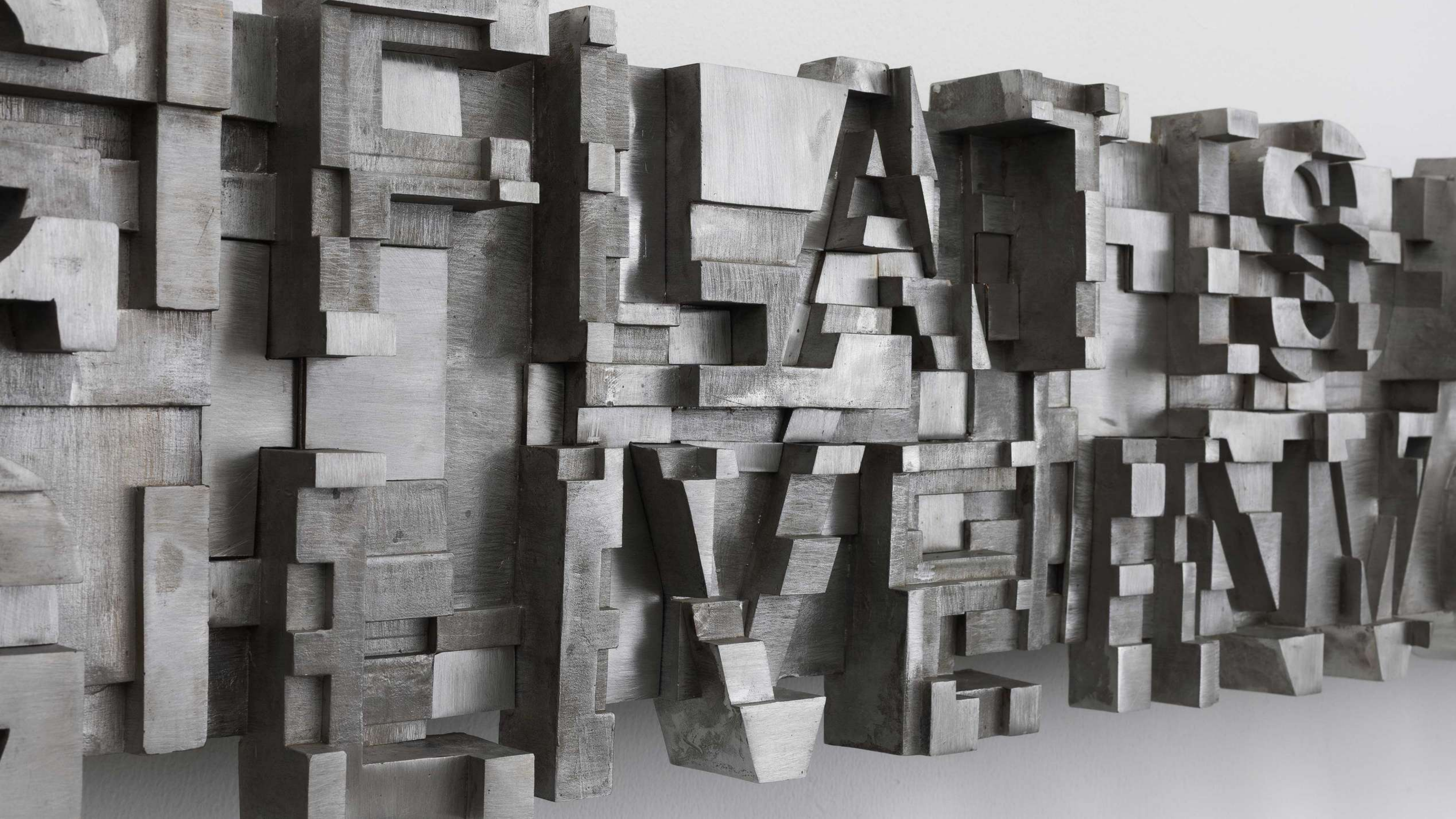
Yan Bingqing lives and works in Shanghai, China.



Yang Mushi



Materialization
lying flat is a crime,
long live involution, 2025
recycled stainless steel
25 x 181 x 11 cm
USD 33'000



Yang Mushi

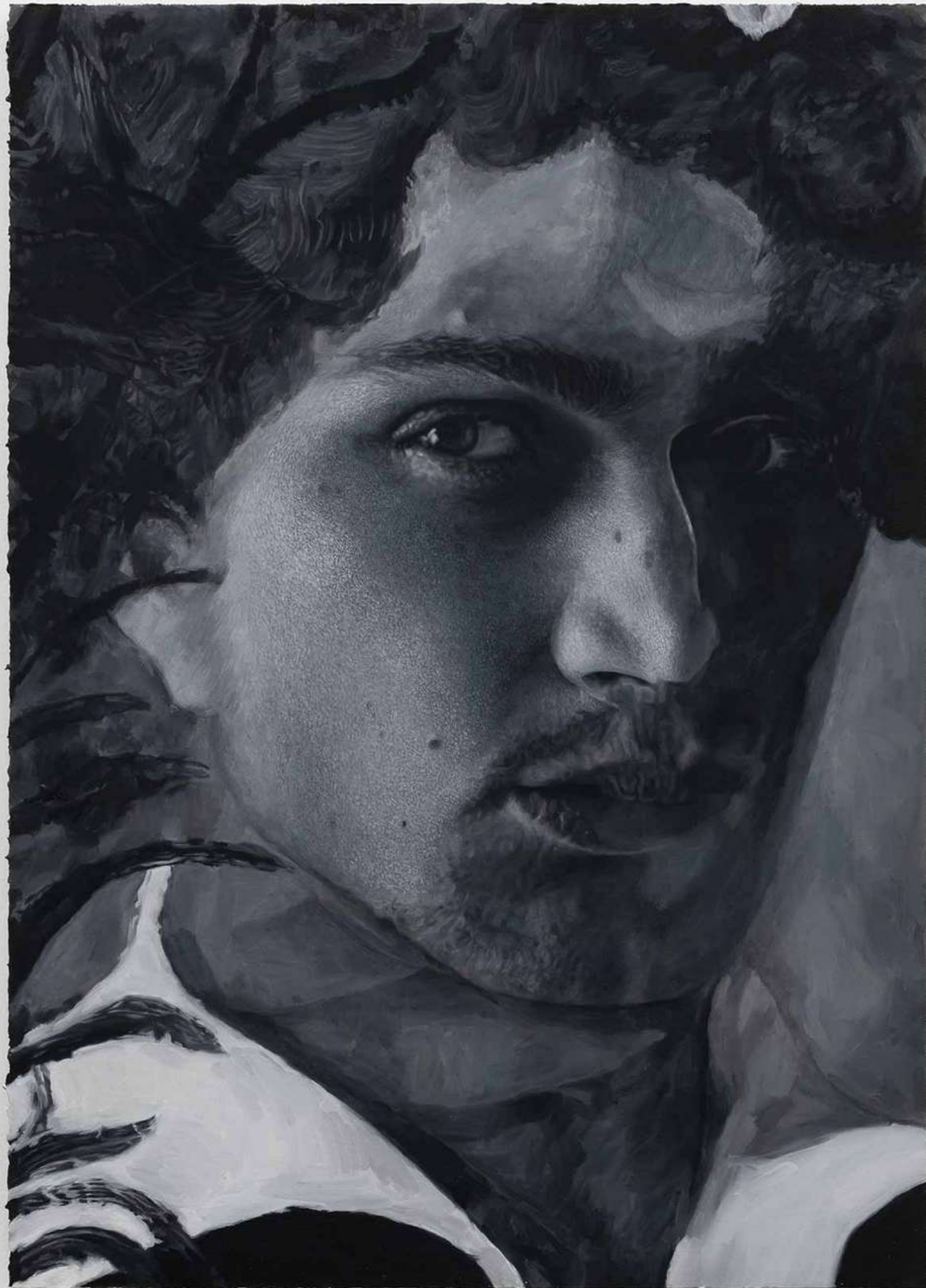
Yang Mushi (b. 1989, Jiangxi, China) is a Chinese sculptor and installation artist whose practice examines the material and ideological structures shaping contemporary life. Working through processes of cutting, fragmentation, and reconstruction, he transforms everyday objects, urban forms, and social symbols into complex sculptural assemblages that explore the tensions between production and consumption, individual and collective experience, and freedom and constraint.

Yang has developed a distinctive artistic language rooted in processes of fragmentation, assembly, and transformation. Working primarily with recycled stainless steel, he investigates how social, political, and economic structures become embedded in material form. This inquiry is exemplified in the ongoing Materialization series, in which language itself becomes sculptural matter. In *Materialization - Lying Flat Is a Crime, long live involution* (2025), Yang transforms a slogan drawn from contemporary Chinese internet culture into a confrontational steel structure that occupies space with the physical presence of a body. Through linguistic displacement, inverted syntax, and densely layered industrial fabrication, the work reflects on generational anxiety, collective pressure, and the normalization of self-exploitation. Architectural fragments, urban imagery, and traces of manual labour are condensed into the sculpture's compact form, creating a monument-like object that oscillates between critique and absurdity. Blurring the boundaries between conceptual art, public monument, and industrial construction, the work exemplifies Yang's broader interest in translating abstract social tensions into tangible material experiences. Across his practice, systems of control and moments of resistance coexist, exposing the fragile balance between external structures and individual agency.

Institutional exhibitions include The Pool by X Museum, Shanghai, China (2025); SPSI Art Museum, Shanghai, China (2024); Jing'an Sculpture Park, Shanghai, China (2024); and chi K11 artspace, Guangzhou, China (2022). His works are held in major public and private collections, including the American Continental Bank (USA); Collection Scharf-Gerstenberg (Germany); Erlenmeyer Foundation (Switzerland); Longlati Foundation (China); and White Rabbit Gallery (Australia).

Yang Mushi lives and works in Shanghai, China.





Zhang Shujian

Skin Weave - Marc Chagall, 2026
oil on wood
70 x 50 cm
USD 26'000

Zhang Shujian

Zhang Shujian (b. 1987, Hunan, China) is a painter whose work reconsiders the tradition of portraiture through a dialogue between realism, art history, and contemporary visual culture. Combining meticulous technique with expressive painterly interventions, he creates psychologically charged images that explore the complexity of the human figure and the cultural meanings embedded within representation.

Centering on the face as both subject and metaphor, Zhang has developed a distinctive painting language that merges close observation with processes of transformation and reconstruction. Drawing inspiration from Eastern and Western art history - including artists such as Albrecht Dürer and Leonardo da Vinci - he reinterprets historical imagery through staged compositions, dramatic lighting, and carefully orchestrated details. His figures often appear suspended between familiarity and estrangement, realism and fiction, inviting reflection on identity, perception, and cultural memory. This approach is exemplified in *Skin Weave - Marc Chagall* (2026), part of an ongoing series in which Zhang copies, fragments, and reconstructs figures from historical masterpieces to create hybrid portraits that transcend specific times and places. Through dense, woven brushwork and layered surfaces, faces become intricate fields of visual information, simultaneously revealing and concealing their subjects. By appropriating and transforming art-historical references, Zhang examines the shared visual languages that connect different cultural traditions while challenging conventional understandings of originality, beauty, and realism. Across his practice, portraiture becomes a site where personal psychology, collective history, and painterly experimentation intersect.

Institutional exhibitions include TANK Shanghai, China (2024); Taikang Art Museum, Beijing, China (2023); Shanxi Provincial Museum of Contemporary Art, Taiyuan, China (2023); Taikang Space, Beijing, China (2021); and Ullens Center for Contemporary Art (UCCA), Beijing, China (2012).

Zhang Shujian lives and works in Beijing, China.



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