

Art | Basel Basel

Preview 2025



ZURICH (ANKERSTRASSE)



ZURICH (RÄMISTRASSE)



BEIJING



ARDEZ



New Chapter - Our Story



Photo by Roberto Ruiz

Antonio Ballester Moreno (b. 1977, Madrid, Spain) is a Madrid-based artist who, through simple yet purposeful shapes and colors, has developed a personal vocabulary, constructing a world of nuanced variations and symbolic compositions. His paintings, collages, and ceramics follow an aesthetic inspired by nature: circles evoke celestial cycles, triangles suggest trees and mountains, yellow symbolizes light, and blue embodies water. Though rooted in abstraction, Ballester Moreno’s practice draws from the histories of pattern and decoration, craft, tapestry, design, and influences from African and Islamic art. His works are marked by an intriguing interplay of elements, as the “landscapes” he depicts seem to communicate with one another. His creative approach explores the expansive potential of art, moving between artistic and educational contexts – what he calls a ‘lowercase art’ practice, where every layer is part of a shared foundation. Informed by popular wisdom, experiential learning, and informal educational processes, his work ranges from paintings to immersive installations, continuously questioning the role of cultural institutions and imagining them as places of encounter. He has exhibited widely at major institutions such as La Casa Encendida (Madrid), Museo Patio Herreriano (Valladolid), and MUSAC (León), as well as galleries including Galería Pedro Cera (Lisbon), Tanya Leighton (Berlin and Los Angeles), and Maisterravalbuena (Madrid).

Artist CV

Antonio Ballester Moreno

ABOUT

WORK



Blue Red, 2025
acrylic on jute
145 x 200 cm, 149 x 204 cm (framed)



Green Blue, 2025
acrylic on jute
114 x 162 cm, 118 x 166 cm (framed)



Green Water, 2025
acrylic on jute
114 x 162 cm, 118 x 166 cm (framed)

Antonio Ballester Moreno

ABOUT WORK

Planets (blue yellow), 2025
acrylic on jute
162 x 114 cm, 166 x 118 cm (framed)





Photo by Simon Habegger

Mirko Baselgia (b. 1982, Lantsch/Lenz, Switzerland) is a Swiss contemporary artist whose multidisciplinary practice encompasses sculpture, drawing, and installation. Deeply engaged with natural processes and materials, he often works with wood, stone, beeswax, and mushroom ink to explore the interconnectedness of humans, nature, and the cosmos.

Trained initially as a draftsman and later earning his MFA from the Zurich University of the Arts, Baselgia's work emphasizes sensorial experience and ecological reflection. His pieces are known for their quiet material poetry and conceptual precision.

He has exhibited at institutions such as Kunst(Zeug)Haus Rapperswil-Jona and KOENIGmuseum, Landshut, and has received notable awards including the Kiefer Hablitzel Prize (2012) and the Manor Art Prize (2013).

Artist CV



Small Landscape - one life, two ways
48 x 37 x 3 cm

Small Landscape - one river, shaped by obstacles I
46 x 33 x 3 cm

Small Landscape - one river, shaped by obstacles II
46 x 33 x 3 cm

2025
stone pine wood (Pinus cembra)

Mirko Baselgia’s *Small Landscape* series (2025) refines the expansive, immersive language of his earlier Landscape Reliefs into more intimate and focused forms. Crafted from meticulously arranged wooden shingles, these works suggest abstract and poetic terrains, landscapes shaped by flow, friction, and transformation. Rather than depicting specific locations, the compositions trace natural processes such as branching, drifting, and dissolving. A notable development in this series is the treatment of form: edges are now open, fluid, and porous, allowing the works to subtly blend into their surroundings. The river emerges as a central metaphor, symbolizing life, movement, decision-making, and the shaping power of time. In this way, *Small Landscape* reflects on the continuous interplay between nature and perception, structure and change



The Turning of the Mind - the form follows, 2025
apple tree wood shingles on apple tree trunk
49 x 220 x 33 cm

Mirko Baselgia's *The Turning of the Mind - the form follows* explores the concept of form not as a starting point, but as the outcome of an internal shift. Sculpted from locally sourced apple wood, the piece undergoes a meticulous transformation – cutting, hollowing, charring, and oiling – drawing inspiration from the Japanese technique shou sugi ban. The resulting spiral form, sheathed in fine wooden shingles, resembles a living skin wrapped around a scorched interior, expressing themes of growth, vulnerability, and change.

Echoing Baselgia's major commissions for Roche, this work reflects on movement, transformation, and the nuanced relationship between body, thought, and material. The sculpture becomes a physical imprint of a mental turning point, a reminder that every external form originates from an inner decision.



The Turning of the Mind - the form follows, 2025
apple tree wood shingles on apple tree trunk
49 x 220 x 33 cm



Photo by Truong Minh Quy

Lêna Búi (b. 1985, Danang, Vietnam) is a multidisciplinary visual artist based in Ho Chi Minh City. Working across painting, video, installation, and performance, her practice explores the intersections of tradition, spirituality, science, and the environment. With a background in East Asian Studies from Wesleyan University and formative time spent in Japan, Búi approaches her subjects with an anthropological sensibility, investigating systems of belief and modes of perception. Her poetic, research-driven work examines how rapid urbanization, cultural memory, and invisible forces—such as faith, illness, and dream states—shape our understanding of the world. Recent projects reflect on the fragmentation of modern life and evoke a sense of absence, while seeking to articulate a worldview that is not exclusively human-centric.

Búi’s work has been presented in solo and group exhibitions, as well as screening programmes, including the Delfina Foundation, London (2023); Asian Film Archive Monograph, Singapore (2023); 2022 Jeju Biennale and the Asia Culture Center, South Korea (2022); Sharjah Art Foundation, UAE (2018); The Factory Contemporary Art Center, Saigon (2016); Haus der Kulturen der Welt, Berlin (2017); and the Wellcome Collection, London (2013).

Artist CV

Lêna Búi

ABOUT WORK



air no. 1, 2024
ink and watercolor painting on silk, inkjet pigment print on
archival paper
28 × 38 × 6.5 cm (framed)



air no. 2, 2025
ink and watercolor painting on silk, inkjet pigment print on
archival paper
28 × 38 × 6.5 cm (framed)

Lêna Búi

ABOUT WORK



flashbacks of the future no. 3, 2024
ink and watercolor painting on silk and archival paper
122 × 82 × 6 cm (framed)

Lêna Bui

ABOUT WORK

rupture no. 1, 2023
ink and watercolor painting
on silk and archival paper
38 × 53 × 6.5 cm (framed)



tidal no. 6, 2023
ink and watercolor painting
on silk and archival paper
38 × 28 × 6.5 cm (framed)





Cai Dongdong (b. 1978, Gansu, China) studied at Beijing Film Academy in 2002. Using photography, installation, and video as the main creative media, Cai looks at the complex cultural issues behind photography, and brings “photography” into the field of image history or cartographic history from the perspective of visual culture, discussing the issues including the presentation of presentation, and the power of viewing. Currently, he lives and works in Beijing, China, and Berlin, Germany. In the 2018 Paris Photo, The New York Times reported that Cai Dongdong was one of the eight brilliant artists in the field of directing the creative ways of photography in the future. He was awarded “The First Prize of Third Terna Contemporary Art Award” in Italy, and “TOP 20 Young Photographers” in 2015 China Contemporary Photography. His photography book “History of Life” was published in 2021 and “Left Right” in 2022.

Artist CV



A Piece of Meat, 2023, 1/1
silver gelatin print, collage, watercolor
52 x 52 cm
edition of 1 + 1 AP

In this work, young martial arts practitioners gather to observe their instructor demonstrating swordplay, a scene conventionally emblematic of collective discipline. Yet the artist subverts this visual norm by irrationally positioning a slab of raw meat at the tip of the blade. This absurd juxtaposition humorously deconstructs notions of collective consciousness. While group martial training typically symbolizes solemn ideals like order and perseverance, the intrusion of the meat provocatively lays bare the latent mundane desires and material impulses that may underpin such collective acts.

Through this gesture, viewers are compelled to re-examine the intricate interplay between ideological constructs and earthly realities within organized group dynamics.

Cai Dongdong

ABOUT

WORK

The Spraying Dragon, 2025, 2/3
silver gelatin print, collage
55 × 33 cm (framed)
edition of 3 + 1 AP

Using collage techniques, the artist combines a waterfall with dragon-shaped palace drain spouts, disrupting how we normally view these images. In Eastern culture, dragons traditionally symbolize control over water, a meaning the artwork makes literal while expanding its significance. Visually, a relaxed female figure contrasts with the grand waterfall and dragon sculptures, creating a playful tension between everyday life and mythical grandeur. By showing the woman interacting casually with these symbols of water and power, the artwork transforms dragons from distant divine beings into elements connected to human experiences.





Cao Yu (b. 1988, Liaoning, China) is a leading figure among a new generation of Chinese female artists. Working across video, installation, performance, photography, sculpture, and painting, she is known for her incisive, ironic, and bold artistic language. A graduate of the Central Academy of Fine Arts in Beijing (BFA and MA in Sculpture), Cao Yu has gained recognition as one of Asia’s most influential emerging artists. Her work combines strong visual impact with deep thematic exploration, engaging with issues such as gender identity, historical memory, social norms, and personal transformation. Often using her own body, Cao challenges conventions and questions societal values in a way that is both intimate and performative. Her practice opens new perspectives on timely women’s issues and identity, making her work a catalyst for broader cultural reflection. Cao Yu has received numerous art awards both in China and internationally. In 2018, she won Best Young Artist at the 12th AAC Award and was shortlisted for the Chinese Contemporary Art Award (CCAA), as well as included in the China Art Power 100. She was nominated for the Yishu 8 Chinese Young Artist Award in 2017, the French Opline Prize in 2019, and the Zeng Zhushao Sculpture Award in 2011. In 2020, she was selected as one of Generation T: Asia’s Leaders of Tomorrow, and in 2023, she received a nomination for The Sovereign Asian Art Prize. Notably, in 2022, she ranked first by a significant margin in the WeChat Index list published by Hi-art, which asked: “Who is the most influential female artist in China?”

Artist CV



Piss -Take a Look at Yourself, 2024
urine
161 x 109 x 2 cm

How can people “see a sober self amidst Chaos”?

Since ancient times, the saying “Piss-Take a look at yourself” has been a sarcastic expression used to mock those who overestimate their abilities. For Cao Yu, however, this also represents the most familiar yet extreme form of self-reflection: everyone who observes it will have nowhere to hide, forced to revisit and examine themselves through the traces they leave behind, as well as the overlooked backgrounds and eras that shape them.

Next came the challenge of permanently solidifying urine. Many suggested freezing, but that would confine the work to a freezer, which Cao Yu couldn’t accept. To bring this piece to life, she embarked on years of research and repeated experimentation. Now, a pool of urine with mirror-like reflective effects has finally “stood upright” and everyone who looks into it participates and becomes the protagonist. This marks Cao Yu’s first attempt at “Creating a Medium”!

Although urine has long been regarded as something dirty and unclean, unfit to grace the halls of art, Cao Yu retorts: “A muddled life is more chaotic than a puddle of urine.” Art, much like the rebellion and defiance mixed into this golden fluid, bursts forth freely and uninhibitedly...

Since the work's debut, controversy has never ceased. Both online and in real life, people of all stripes and their diverse voices have continuously “revealed themselves” before this “golden mirror.” What they may not realize is that they themselves, along with their values and perceptions, have already become part of the work, unknowingly realizing its complete concept.

Cao Yu

ABOUT WORK



Piss - Take a Look at Yourself, 2024
urine
161 x 109 x 2 cm



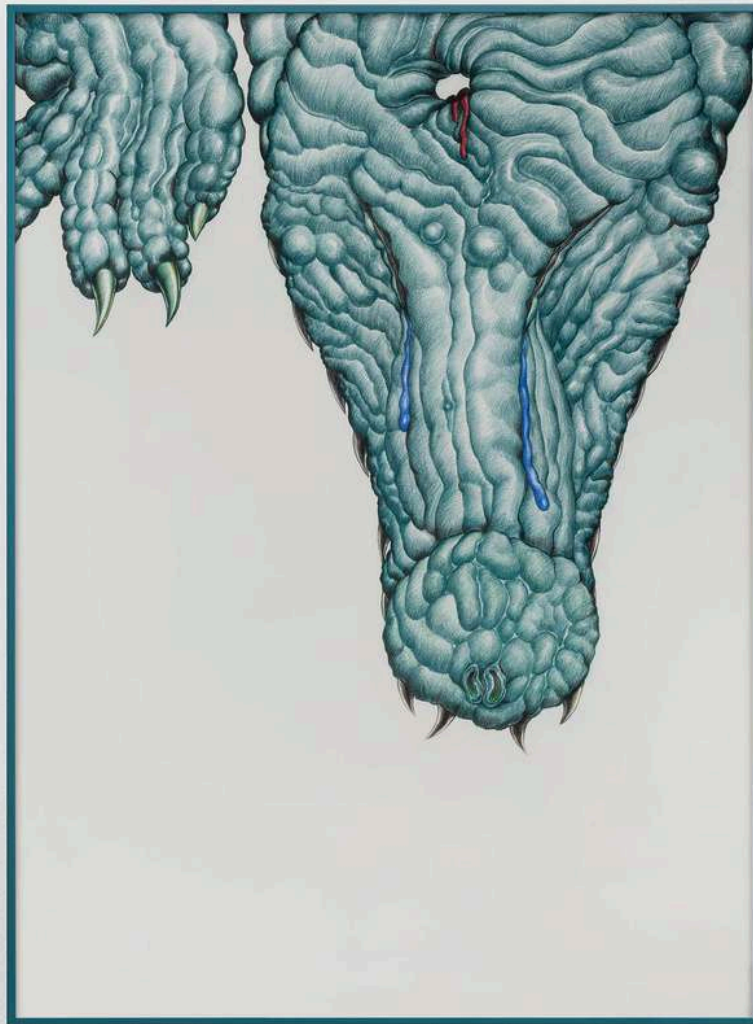
Chen Sixin (b. 1995, Guangdong, China) focuses on posthumanism, combining the surrealist elements of old comics and cult films. His images depict visions of ecology (the environment), extraterrestrial life and the end times. Each work does not have a specific motivation, but random reactions and scattered ideas often enter the picture without being realized. There is a certain surrealistic fantasy of romanticism in his paintings. In his latest “Island Imagination” series, canvas is a new medium that carries his active exploration of vision, material and theme.

Artist CV



Hole Sun, 2025
colored pencil on canvas
180 × 210 cm

Hole Sun compares a mysterious, colossal hole that emerges on Earth in a distant future to the sun. Mountain ranges radiate outward from the void like rays of light. Positioned in opposition – one above, one below – the sun and the hole reflect one another, encapsulating the collapse of civilization within their mirrored presence. Within the broader *Island Imagination* series, canvas serves not only to complicate the visual experience through the use of various colored grounds, transparent substrates, and colored pencil layers, but also to establish a resonance between theme and material, as canvas holds historical and material ties to the sea and islands. More significantly, it functions as a surface open to creative experimentation, allowing for a multiplicity of approaches and interpretations.



Crocodile Skin, 2024
colored pencil on paper
75.5 × 56 cm (drawing),
76 × 56.5 cm (framed)



Rabid Dog, 2024
colored pencil on paper
56 × 76.5 cm (drawing),
56.5 × 77 cm (framed)



Photo by Dong Lin, Hi Art

Chen Zuo (b. 1990, Hunan, China) graduated from the Oil Painting Department of the Central Academy of Fine Arts in Beijing with a bachelor’s degree in 2015 and a master’s degree in 2021. He held his solo exhibition The Unbeatable Winter at Galerie Urs Meile Beijing in April 2023, followed by his first solo exhibition in Europe at Galerie Urs Meile Zurich in November 2024. Currently, he lives and works in Beijing.

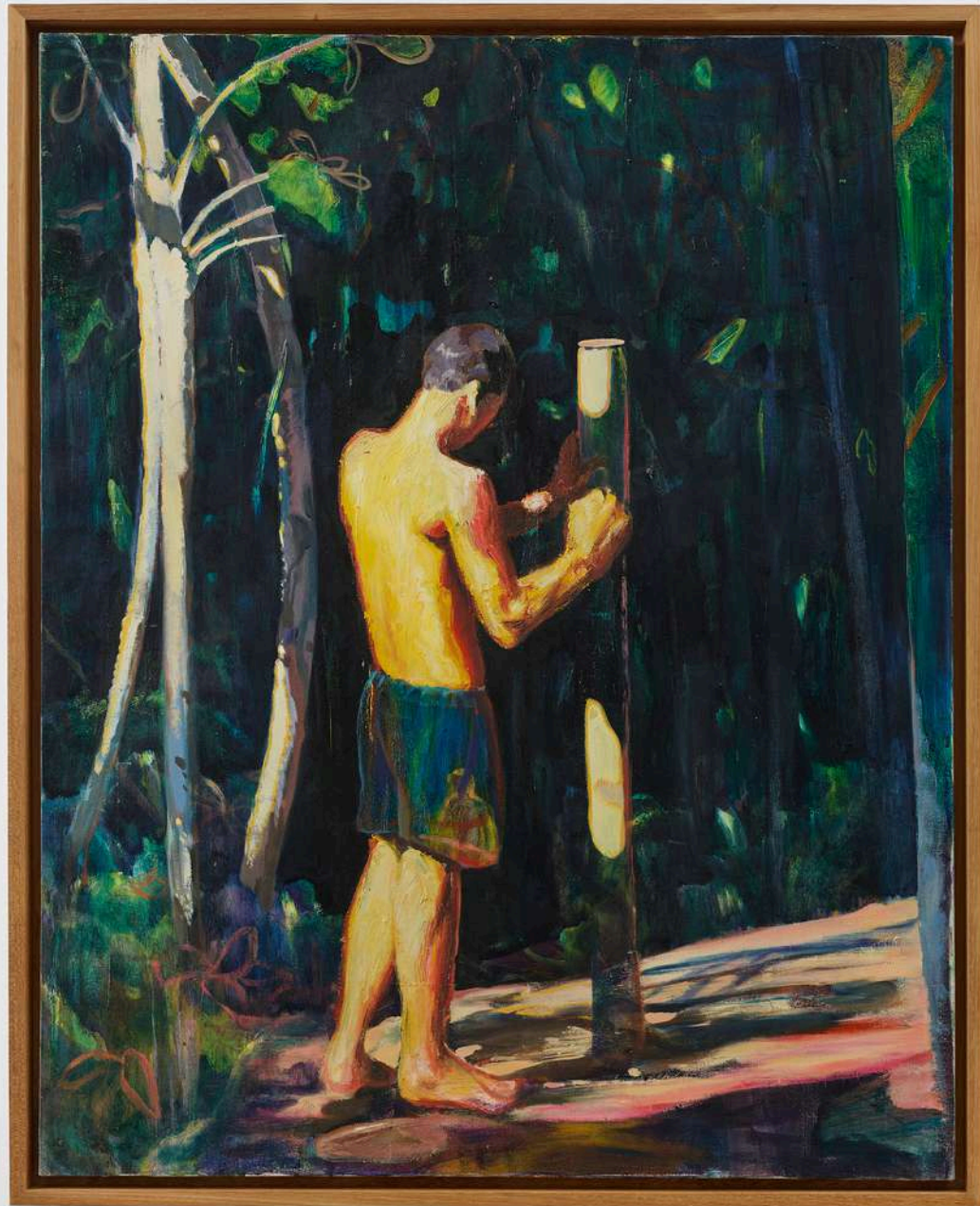
Chen Zuo builds up a calm and stable image through a classical-like painting expression. A shape, a color, an object, or even a memory may become the inspiration for his painting. The artist selects these “objects” that can evoke empathy as a starting point and, through personal experience, establishes a metaphorical, ironic, or lyrical relationship within a more macroscopic and distant context. His paintings embody not only precise techniques and strict painting discipline but are also full of emotion, richness, and contingency. Through the act of painting, Chen Zuo responds to many of the challenges of modern society while simultaneously presenting his unique personal experience of witnessing China’s urbanisation, exploring how individuals seek to find balance between control and anti-control within the systemic pressures of social structures.

Artist CV

Chen Zuo

ABOUT

WORK



Building a House in the Woods, 2016

oil on canvas

100 x 80 cm (painting), 105 x 85 cm (framed)

The light from the sky shines through the forest, casting light that shone and dimmed like scattered gems. The man erected the first pillar of his shelter, his back aglow with a golden radiance. His fist, hard as rock, contrasted with the ethereal, semi-transparent blue-green, a blend of delicate wash and heavy oil pastel strokes. This interplay of light and dark, thin and thick, was etched into the viewing space. In that instant, the vulnerability and resilience of life converged.

Chen Zuo

ABOUT WORK



Untitled (puffer), 2024

oil on canvas

70 x 50 cm (painting), 73 x 53 cm (framed)



Photo by Lena Amuat

Klodin Erb (b.1963, Winterthur, Switzerland) lives and works in Zurich and is among Switzerland's most renowned contemporary artists. In 2022, she was awarded the prestigious Prix Meret Oppenheim. In autumn 2025, she will present solo exhibitions at the Aargauer Kunsthaus and the Musée des Beaux-Arts Le Locle. Erb's vivid, imaginative visual worlds register the emotional pulse of the present, shaped by her acute sensitivity to her surroundings and the shifting realities of contemporary life. Rooted in painting, her practice persistently challenges and redefines the medium's limits. Techniques shift in response to content, forging a dynamic interplay between material and meaning. Her work draws from art history, myths, pop culture, literature, and digital imagery, animated by a spirit of curiosity and bold experimentation. Open and exploratory, the artist integrates film, installation, and collage into her practice, continually expanding the possibilities of image-making. Spanning three decades, her œuvre invites dialogue across time, tracing connections between early and recent works and offering ever-new constellations and perspectives.

Artist CV



Leda und der Schwan #12, 2024
spray paint, oil, acrylic, glitter on canvas, goose feathers
60 x 50 cm

In her 2024 series *Leda und der Schwan #12*, Klodin Erb revisits one of Western mythology's most provocative narratives through a contemporary lens. Moving away from traditional, idealized portrayals, Erb presents the encounter between Leda and Zeus with stark intensity. Using cold blue and silver tones, she creates a clinical, detached atmosphere, stripping the scene of sensuality and highlighting themes of vulnerability, tension, and disruption. Erb's Leda is no passive figure. She resists the role of victim, emerging instead as a complex and autonomous presence within a violent encounter. By challenging classical interpretations, the series offers a powerful exploration of power, desire, and transformation in a fragmented and uncertain world.

Klodin Erb

ABOUT

WORK



Leda und der Schwan #19, 2024
spray paint, oil, acrylic, glitter on canvas, goose feathers
40 x 60 cm



Leda und der Schwan #21, 2024
spray paint, oil, acrylic and glitter on canvas
40 x 30 cm

Klodin Erb

ABOUT

WORK

Flowers for Sale #14, 2022

acrylic, oil and spray paint on printed PVC tablecloth
80 x 55 cm

In her series *Flowers for Sale*, Klodin Erb explores the commodification of nature by painting over plastic-coated tablecloths printed with floral motifs, which serve as both subject and surface. She variously preserves, alters, or conceals the original patterns, creating a layered dialogue between mass-produced design and painterly intervention.

The resulting works evoke a sense of visual fluidity and suspended reality, with nature emerging as a central theme, both formally and conceptually. As in earlier series, Erb tests the boundaries of painting, reimagining the historically loaded genre of floral painting within the context of today's image-saturated world.





Photo by Dong Lin

Ju Ting (b. 1983, Shandong, China) lives and works in Beijing. She graduated from the Printmaking Department of the Central Academy of Fine Arts in Beijing with a bachelor’s degree in 2007 and a master’s degree in 2013. Ju Ting’s practice can hardly be reduced to abstract painting, although she clearly excludes representational content from her work. Colorful geometric forms first appeared in her Amber series, where serendipitous, random, and lively amorphous shapes evoke a sense of life suspended in resin. Vivid circles of varying sizes spill beyond the edges of the board, drawing viewers into cascades of luminous hues, colors that seem to ferment and expand, uncontained. The shifting scales of these bright, circular color blocks resemble halos that, as they spread across the surface, create an immediate and dazzling visual encounter. While the Amber series may seem to eschew overt force, its radiant surfaces subtly reveal an undercurrent of latent violence.

Artist CV

Ju Ting

ABOUT WORK



Amber 022725, 2024 - 2025
acrylic on board
195 x 195 x 6 cm

Ju Ting

ABOUT WORK



Amber 041624, 2024
acrylic on board
163 x 162 x 6 cm





Urs Lüthi (b. 1947, Kriens, Switzerland) is a Swiss conceptual artist renowned for his multidisciplinary practice encompassing photography, painting, sculpture, performance, and installation. He is particularly noted for his self-portraits that explore themes of identity, androgyny, and the interplay between art and life. Lüthi studied at the School of Applied Arts in Zürich and began his career as a graphic designer before transitioning to fine art. In the late 1960s and early 1970s, he gained recognition for his androgynous self-portraits, often presented in staged photographs that challenge traditional notions of gender and identity. His work frequently blurs the boundaries between the personal and the universal, inviting viewers to reflect on the nature of self and representation.

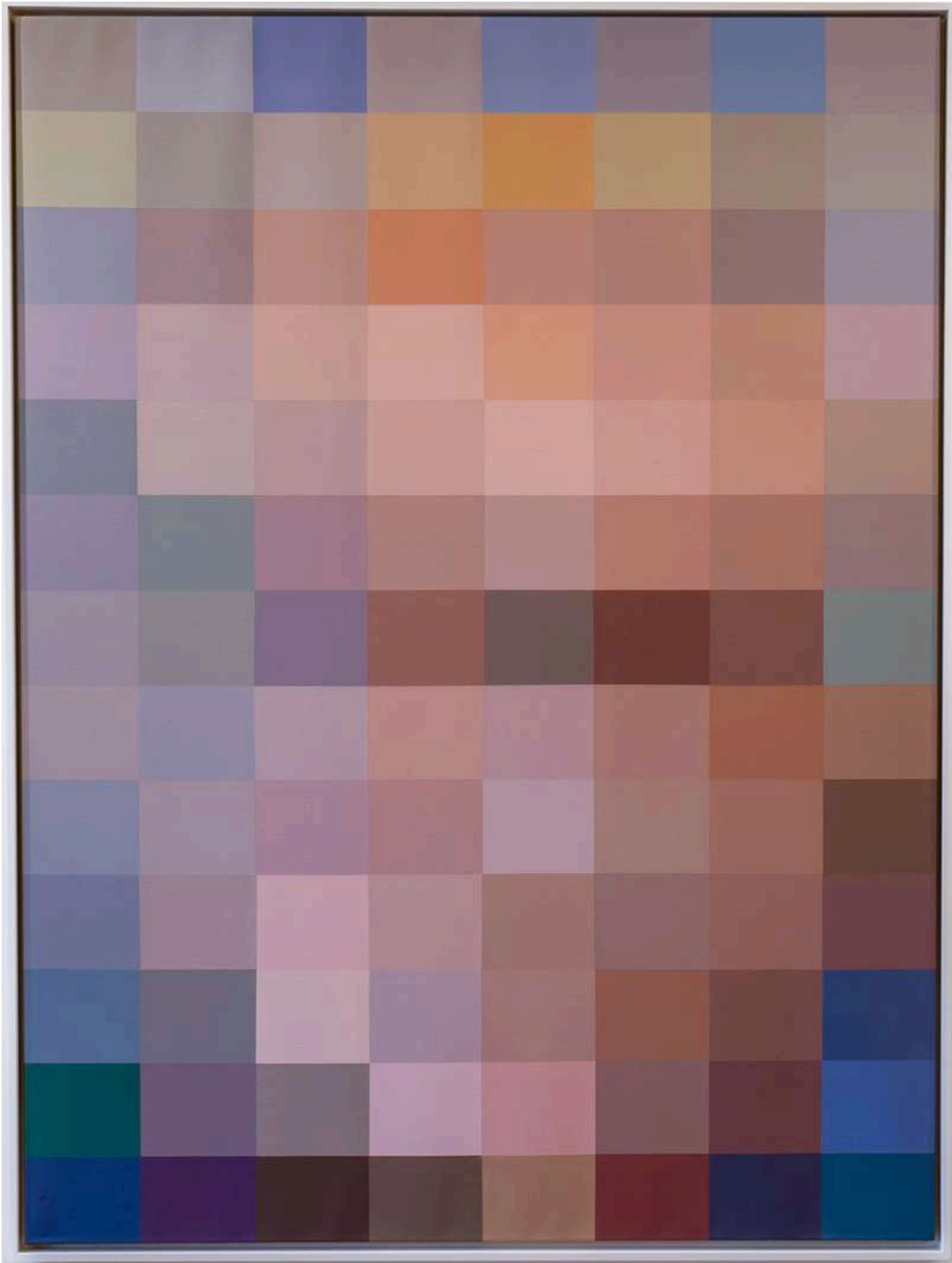
Throughout his career, Lüthi has exhibited internationally, including representing Switzerland at the 2001 Venice Biennale. His works are held in major public collections such as the Centre Pompidou in Paris, the Kunstmuseum Bern, and the Kunsthalle Hamburg. In addition to his artistic practice, he has contributed to art education as a professor at the Kunsthochschule Kassel since 1994.

Lüthi's recent works continue to delve into self-representation and the human condition, maintaining his position as a significant figure in contemporary art.

Artist CV

Urs Lüthi

ABOUT WORK



Lontano il reale Tempo Umano (Urs), 2024
acrylic on canvas
160 x 120 cm



Photo by Yang Chen

Shao Fan (b. 1964, Beijing, China) was born into a family of artists and began studying painting with his parents from a young age. He lives and works in Beijing. Over the years, he has held numerous solo exhibitions both in China and internationally, and has participated in several important group exhibitions. Since 1988, his works have been collected by major institutions around the world, including the Metropolitan Museum of Art in New York, the Peabody Museum, the National Art Museum of China, the Victoria and Albert Museum, M+ in Hong Kong, the Suzhou Museum, and the Fukuoka Art Museum in Japan, among others.

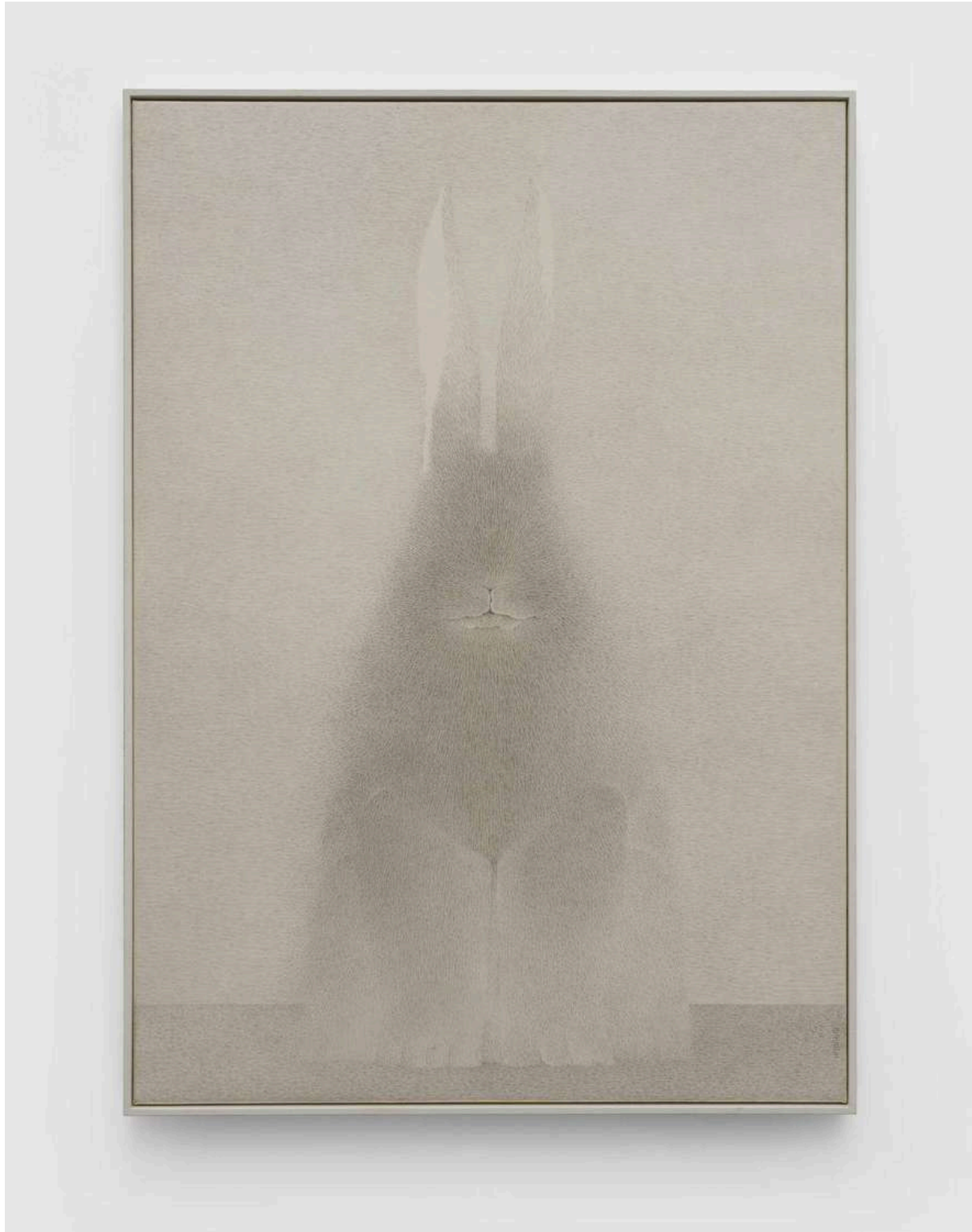
Shao Fan's creative attitude is relaxed, while his artistic language remains precise. His works are marked by an introverted tension and a deeply humanistic quality, as well as a distinct and independent personal style. Drawing from the spiritual core of Chinese culture and art, he constructs a compelling realm of the 'old', merging tradition with contemporary sensibility. His practice spans East and West, reaching into the past to retrieve stylistic elements that serve his present-day narrative. Despite the historical distance, he skillfully incorporates ink, oil painting, sculpture, design, and even gardening into a coherent visual language. This diverse artistic expression has emerged through a gradual, deliberate process that demonstrates his artistic mastery and commitment to developing a unique voice within the contemporary context. His ongoing "examination of the old" and pursuit of balance are central to his creative approach.

Artist CV

Shao Fan

ABOUT

WORK



Rabbit Portrait 0625, 2025
ink on rice paper
80 x 57 cm, 81.5 x 58.5 cm (framed)

Rebekka Steiger

ABOUT

WORK

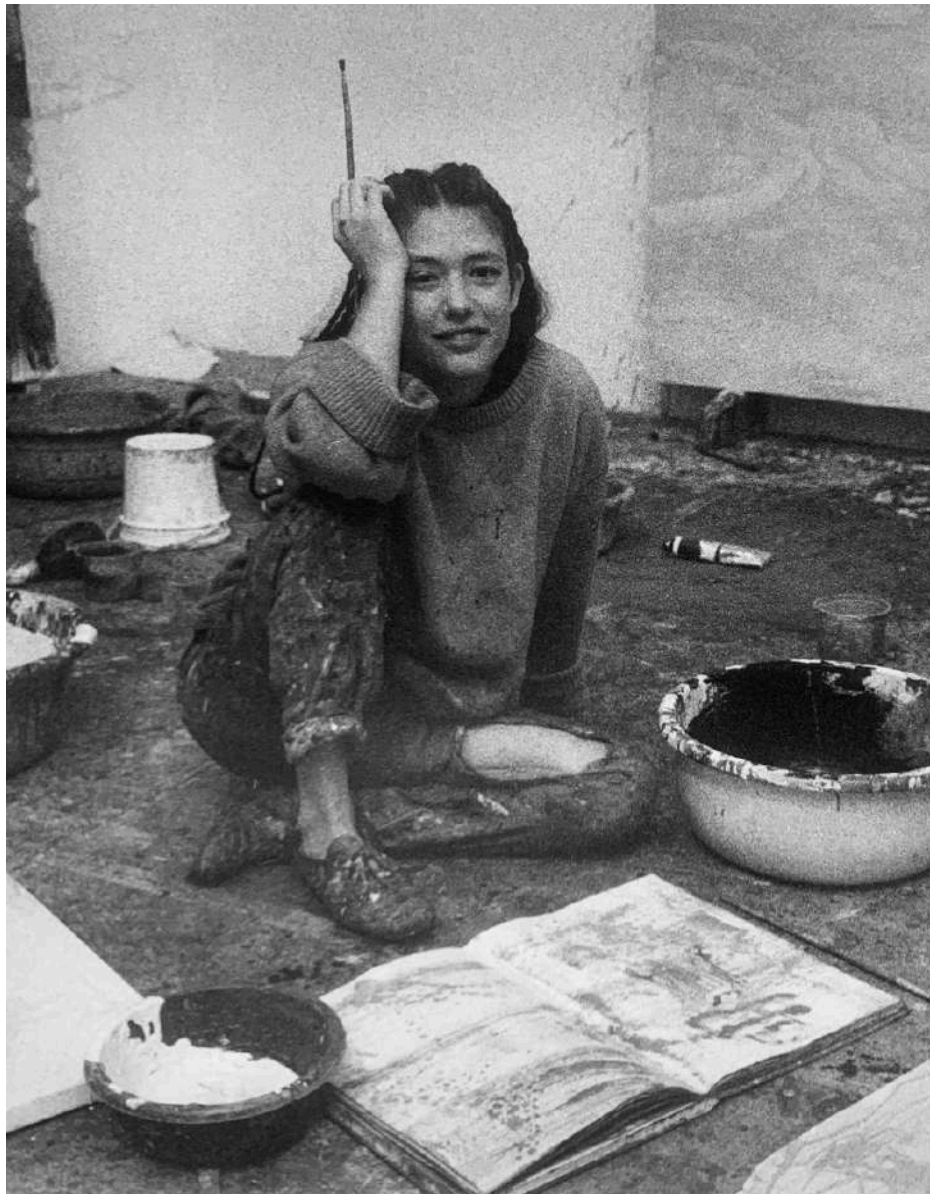


Photo by Anouk Libellule

Rebekka Steiger (b. 1993, Zurich, Switzerland) is a Swiss painter known for her expressive, large-scale works that blend abstraction with figurative elements. Working primarily with oil and acrylic, she creates vibrant, emotionally charged compositions that often depict animals, landscapes, and mythological figures in dreamlike environments. A graduate of the Lucerne School of Art and Design, Steiger has developed a distinctive visual language marked by bold color contrasts, gestural brushwork, and psychological depth. Her work explores themes of transformation, instinct, and the subconscious.

Her time as an artist-in-residence in Beijing (2018–2019) and later in Ho Chi Minh City (2022–2023) significantly influenced her style, incorporating new materials and references. Inspired by East Asian aesthetics and calligraphic fluidity, Steiger began experimenting with ink and more fluid forms of mark-making. She has exhibited widely in Switzerland, China, and Germany. Her works are held in several private and institutional collections and have garnered attention for their raw energy and poetic atmosphere.

Artist CV

Rebekka Steiger

ABOUT WORK



Untitled, 2025
ink, acrylic ink and oil on canvas
240 x 180 cm

Rebekka Steiger

ABOUT WORK

Untitled, 2025
ink, acrylic ink and tempera on canvas
70 x 50 cm



Untitled, 2025
acrylic ink on tempera
210 x 180 cm





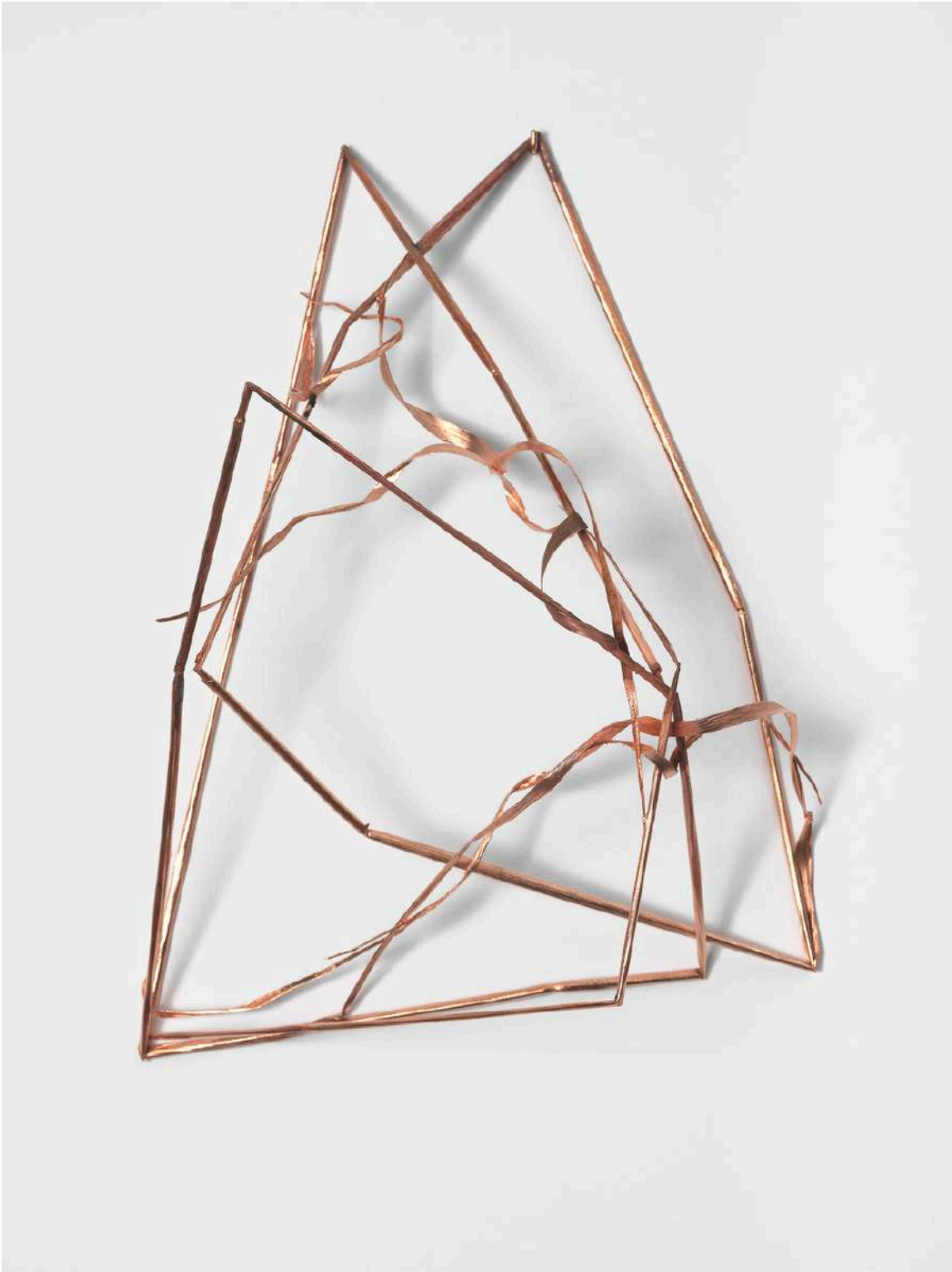
Julia Steiner (b. 1981, Büren an der Aare, Switzerland) is celebrated for her expansive works on paper, site-specific installations, and nuanced spatial explorations. Working primarily with black gouache on large-scale paper formats, Steiner creates immersive, atmospheric compositions that blur the line between the material and the ephemeral. Her practice is rooted in intuitive mark-making and a fascination with transitions – between light and shadow, solidity and void, movement and stillness.

Her work has been featured in prominent institutions across Switzerland and abroad, including Kunstmuseum Bern, Kunsthaus Pasquart Biel, Kunstmuseum Thun, and Galerie Urs Meile in both Lucerne and Beijing. She has also participated in exhibitions in China, Germany, and the UK. Steiner’s pieces are held in several public and private collections, and she is the recipient of numerous awards, including the Swiss Art Award and the Manor Art Prize for the Canton of Bern. Informed by international residencies in Beijing, London, and Mallorca, her work continues to explore the poetic tension between presence and absence, form and dissolution, offering viewers spaces for contemplation and transformation.

Artist CV

Julia Steiner

ABOUT WORK

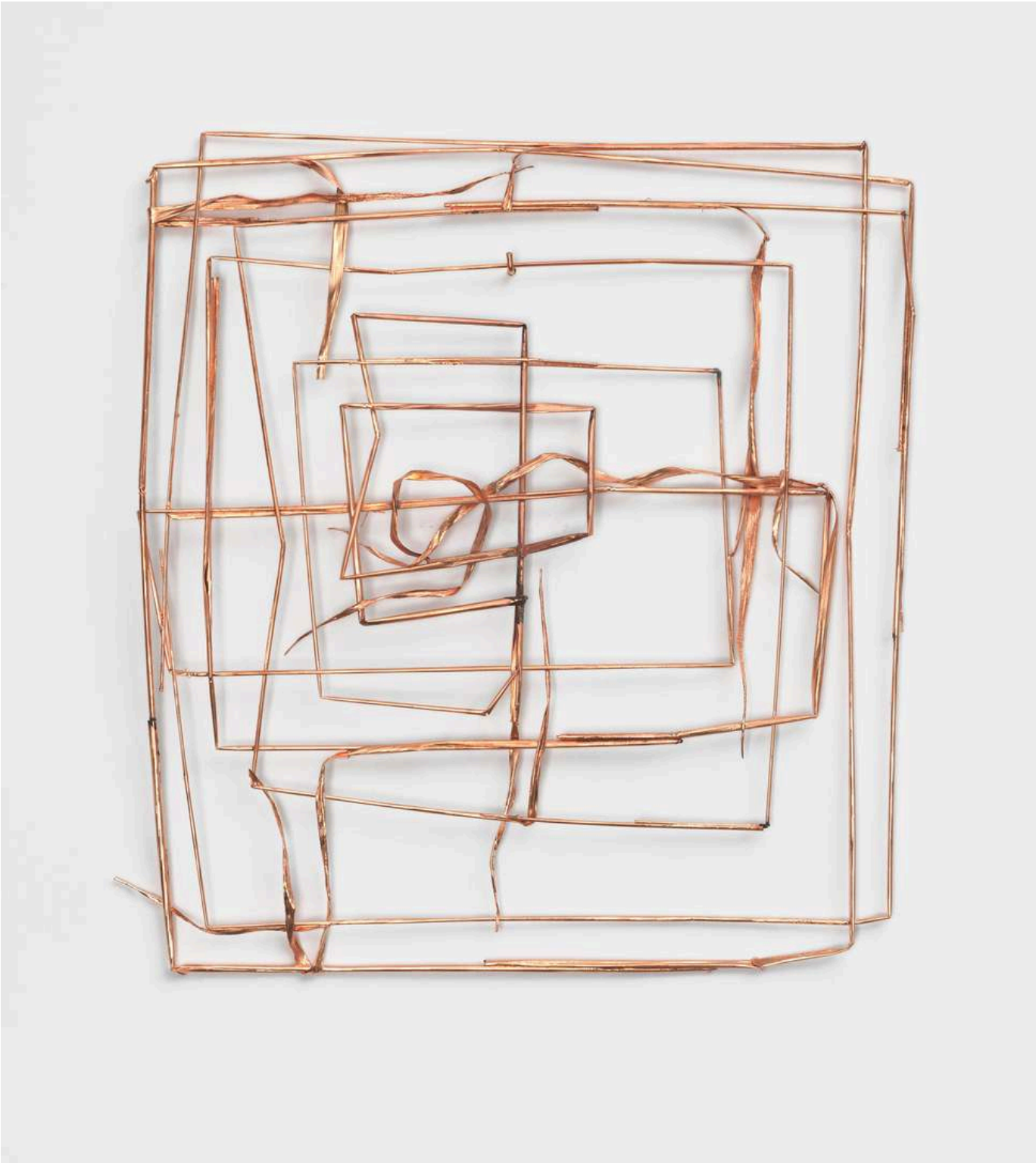


whispering system 46, 2022 - 2023
grass galvanized (copper)
40 x 35 x 15 cm

Julia Steiner

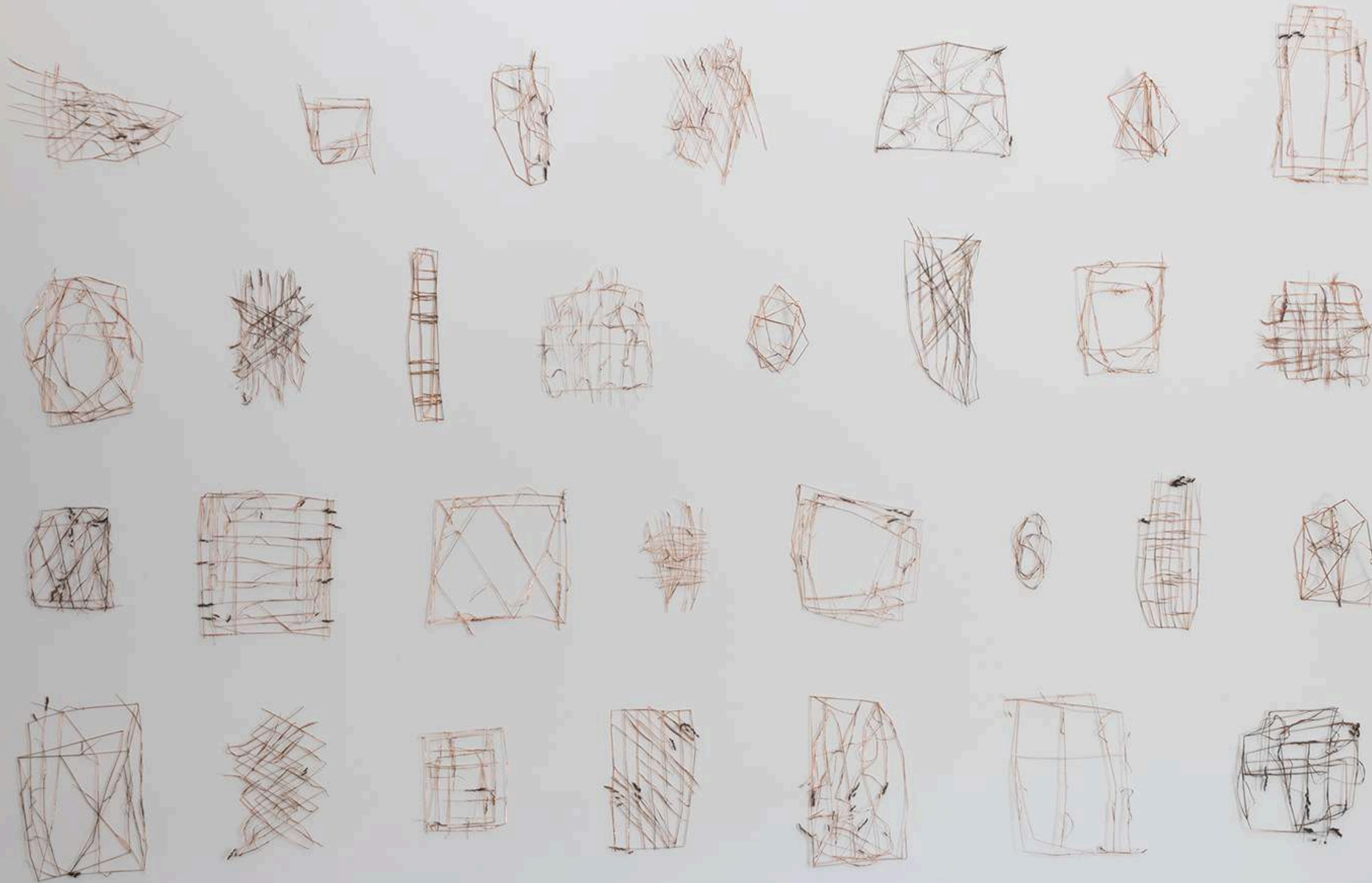
ABOUT WORK

whispering system 43, 2022 - 2023
grass galvanized (copper)
31 x 31 x 2 cm



Julia Steiner

ABOUT WORK



Installation view of *Whispers from Tides and Forests*, Kunsthau Baselland, 2025
Photo: Gina Folly (c) Kunsthau Baselland



Copyright: National Gallery London, 2020

Rosalind Nashashibi (b. 1973, Croydon, UK) is a British-Palestinian artist based in London, known for her work in 16mm film, painting, and printmaking. Her practice explores the boundaries between reality and fiction, often focusing on the dynamics of communities and the interplay between the personal and the political. Her films frequently blend everyday observations with mythological elements, creating layered narratives that delve into relationships and shared moments within communities and extended families.

Nashashibi studied painting at Sheffield Hallam University, graduating in 1995, and completed a Master of Fine Arts at the Glasgow School of Art in 2000. She has exhibited internationally, with notable exhibitions at Documenta 14, Manifesta 7, the Nordic Triennial, and Sharjah Biennial 10. In 2007, she represented Scotland at the 52nd Venice Biennale.

In 2017, Nashashibi was nominated for the Turner Prize for her films "Vivian's Garden" (2017) and "Electrical Gaza" (2015), which combine real footage with animation to depict complex social and political environments.

Her work is held in several major collections, including Tate, the British Council, the National Galleries of Scotland, the Metropolitan Museum of Art in New York, the Art Institute of Chicago, and the Museum of Modern Art in New York.

In 2020, Nashashibi became the first artist-in-residence at the National Gallery in London, where she developed new work in dialogue with the gallery's collection.

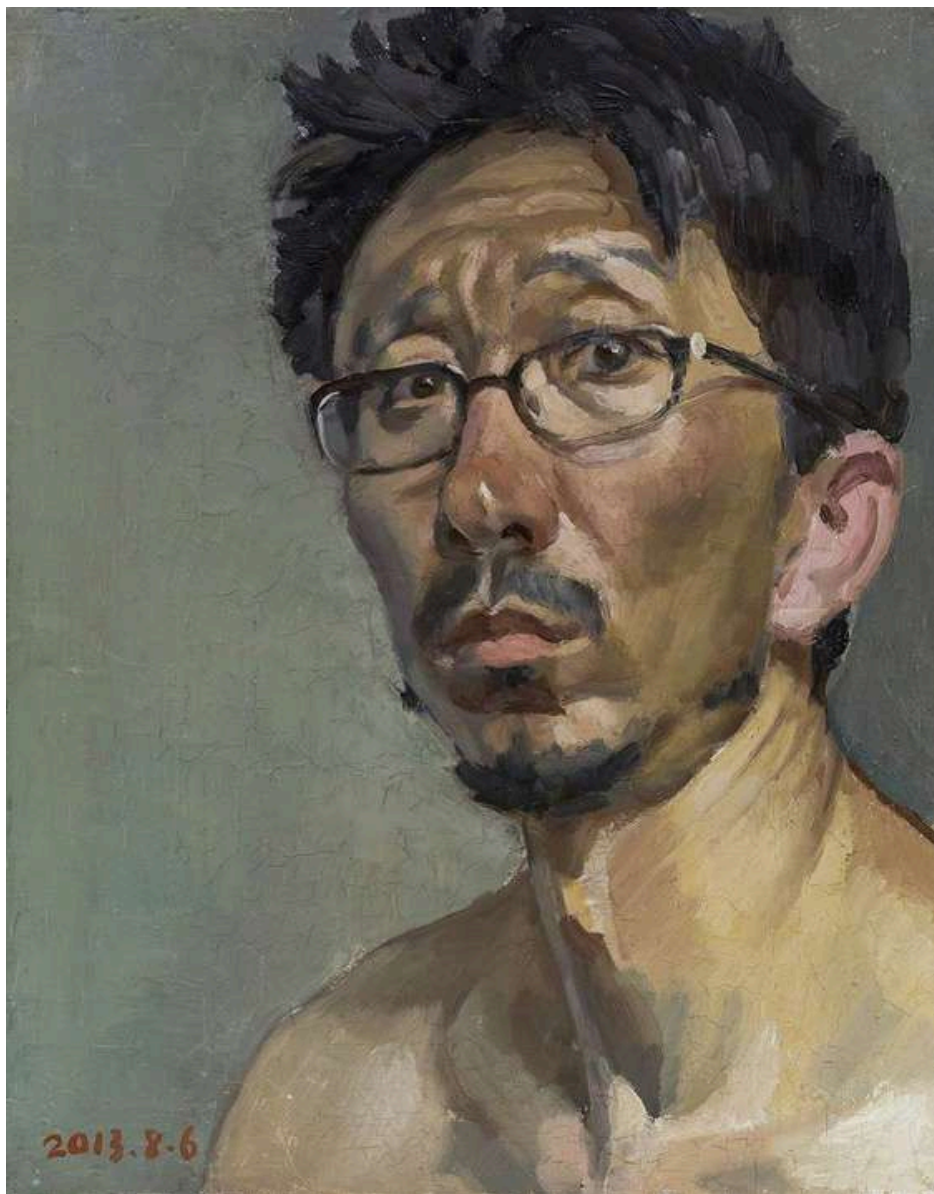
Artist CV



Red Blue, 2025
oil on linen
70 x 60 x 2 cm



Lilies, 2025
oil on linen
50 x 60 cm



Wang Xingwei, *44 Year Old Self-Portrait*, 2013,
oil on canvas, 50 x 40 cm

Wang Xingwei (b. 1969, Shenyang, China) lives and works in Beijing. He received his formative painting training at Normal School of Shenyang University. His early work includes dialogues with classics of Western art history, and skepticism and criticism of the local Chinese art scene. After entering the middle of his artistic career, he has gradually developed a unique style, and continues the exploration of the basic issues of painting, including the conscious transmission and the repetition of images.

Wang Xingwei often depicts scenes that are ambiguous, irrelevant, absurd, vulgar, scandalous and laughable. His plots are often unexpected, far-fetched, and yet charmingly surreal. Perhaps it is better to interpret the diverse themes of Wang Xingwei's works, and his agile pivoting between a wide variety of painting styles, from within a wider context.

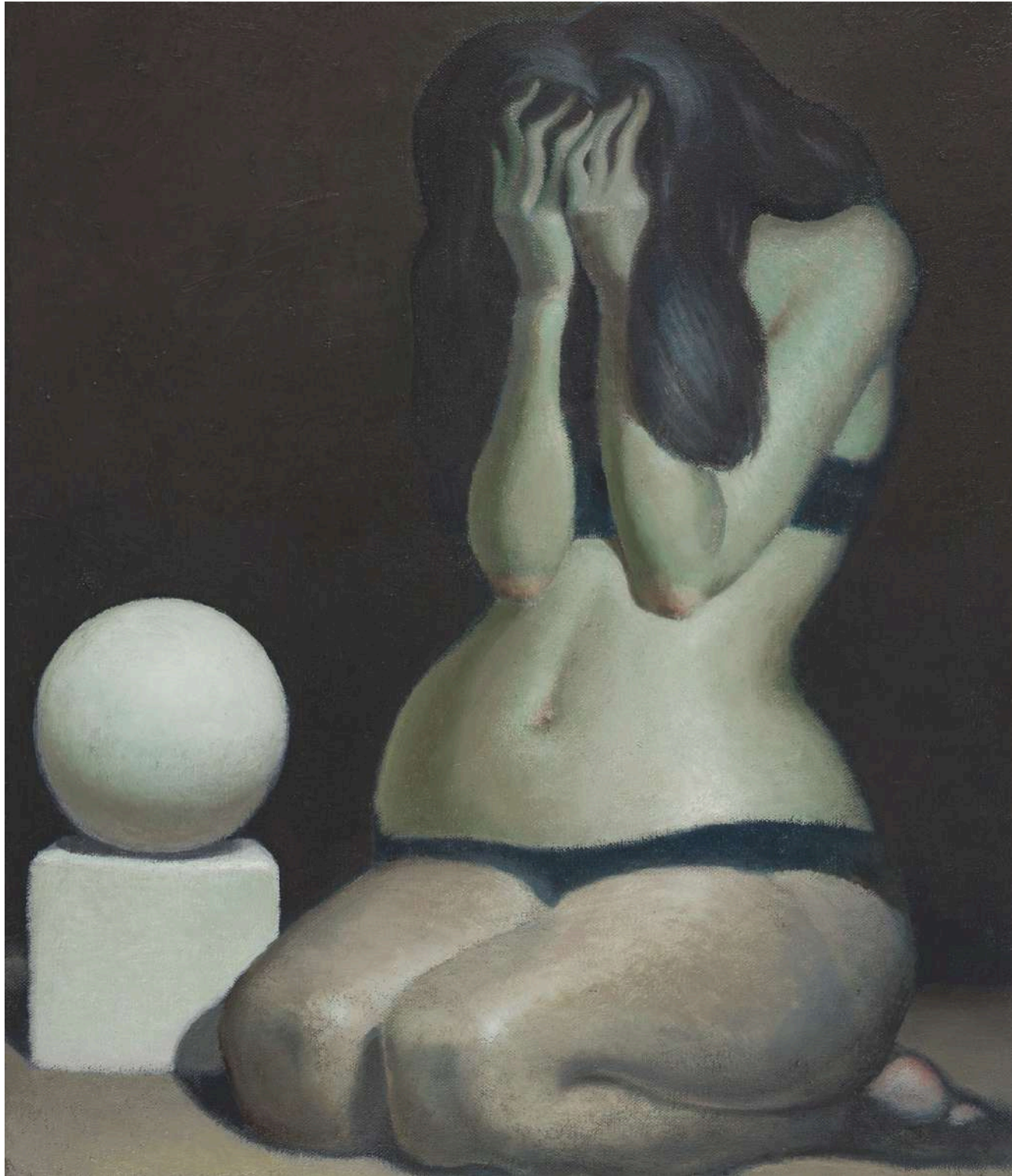
Wang graduated from the Fine Art Department of Shenyang Normal University in 1990. Since the early 1990s, he has developed a unique visual language that reflects both his personal experiences and broader societal changes. His career has been marked by a continuous exploration of painting's possibilities, often pushing the boundaries of narrative and form.

Wang Xingwei has held numerous solo exhibitions, including a significant retrospective at the Ullens Center for Contemporary Art (UCCA) in Beijing in 2013. His works have been showcased internationally and are part of major collections, such as the M+ Sigg Collection in Hong Kong. *44 Year Old Self-Portrait*, 2013. Oil on canvas, 50 x 40 cm

Artist CV

Wang Xingwei

ABOUT WORK



Female Body and Geometric Solid, 2011
oil on canvas
70 x 60 cm



Wiedemann/Mettler is a Swiss artist duo composed of Pascale Wiedemann (b. 1966) and Daniel Mettler (b. 1965), based in Zurich. Collaborating since 2002, they merge their distinct backgrounds – Wiedemann in product and set design, and Mettler in architecture – to create multidisciplinary works that explore the interplay between emotion and rationality.

Their practice encompasses a variety of media, including photography, sculpture, textile art, and installation. Notable works include the public art installation *Stairway to Heaven* (2017) at Zurich's Heuried Sports Centre, featuring a kaleidoscopic skylight of mouth-blown antique glass. Their 2014 project *Better Safe Than Sorry* at Haus für Kunst Uri reimaged the narrative of Noah's Ark through an installation of over 100 taxidermied animals, prompting reflections on safety and vulnerability.

Artist CV

Wiedemann/Mettler

ABOUT

WORK



Dancing Cloud 01, 2025
javelle water on velvet, upholstered
105 x 105 x 10 cm



Delicate Experience 01, 2025
glazed ceramics, polaroid picture
ca. 55 x 58 x 12 cm



Delicate Experience 02, 2025
glazed ceramics, polaroid picture
ca. 56 x 51 x 12 cm



Delicate Experience 03, 2025
glazed ceramics, polaroid picture
ca. 54 x 51 x 12 cm



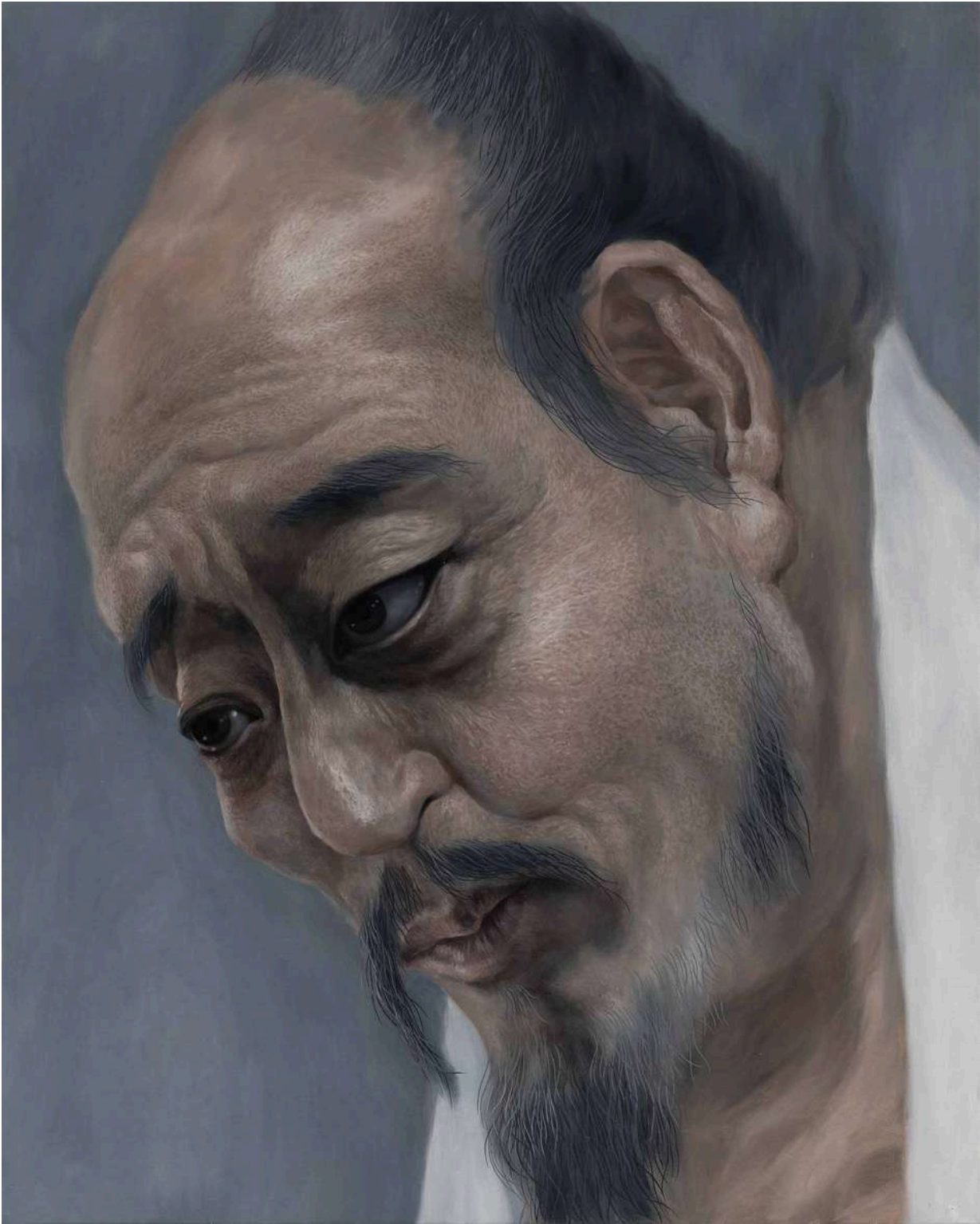
Delicate Experience 04, 2025
glazed ceramics, polaroid picture
ca. 56 x 52 x 12 cm



Zhang Shujian (b. 1987, Hunan, China) graduated from the Oil Painting Department of the Central Academy of Fine Arts in Beijing in 2010. Currently, he lives and works in Beijing.

Centering on portraiture, his work combines realistic techniques with expressive brushwork to explore the complexity of the human figure and the layering of cultural symbols. Through theatrical lighting, staged compositions, and reinterpretations of historical imagery, Zhang investigates the subtle boundaries between reality and fiction. His refined, “woven” painting language emphasizes meticulous detail while engaging with themes of identity, social observation, and cross-cultural symbiosis. He recently held solo exhibitions at CLC Gallery Venture, Beijing (2023), and Parts Project, The Hague, Netherlands (2021).

Artist CV



Skin Weave - 2025 -1, 2025
oil on wood
50 x 40 cm

Skin Weave is Zhang Shujian’s reinterpretation of classical portraiture through the lens of contemporary painting. By copying and reconstructing figures from Eastern and Western masterpieces, he “steals” brushstrokes, forms, and lighting to create a hybrid visual language that fuses art historical references with contemporary graphic techniques and his own aesthetics. Like knitting a sweater, he builds up layers of skin with patient, meticulous strokes, weaving a new kind of pictorial harmony. The series reflects on cultural commonality, seeking perceptual connections across difference, and evolves into a visual experiment in cross-temporal dialogue.

This piece refers to part of a painting from Yuan dynasty, by an unknown artist.

Zhang Shujian

ABOUT

WORK

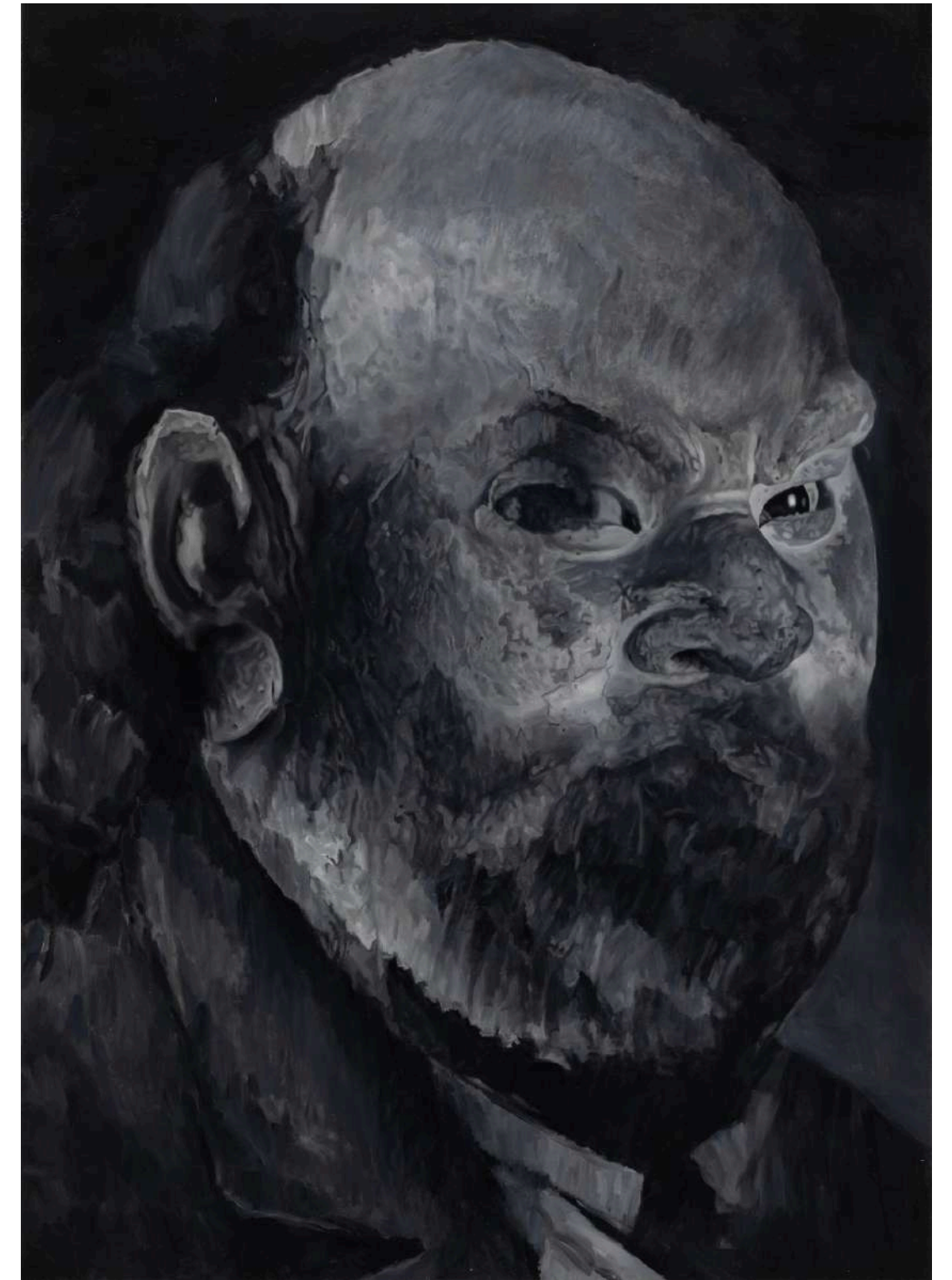
Symbiosis - 2025 - 1, 2025

oil on wood

70 x 50 cm

Building on the cultural fusion explored in *Skin Weave*, the *Symbiosis* series shifts to the pictorial reproduction of non-flat media such as relief and sculpture. Zhang juxtaposes artistic elements from diverse civilizations within a single frame, using realistic techniques to dissolve the boundaries in the original materials and construct visual harmony and coexistence. This series goes beyond individual portraiture to emphasize the blending of symbols, suggesting the temporary suspension of cultural tensions and the potential for reconciliation in a globalized context. It also expands the narrative scope of his practice into a more spatial and scenographic dimension.

This piece refers to Cezanne and statue of Skanda / Wei Tuo in Shuanglin Temple, Shanxi, China.



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