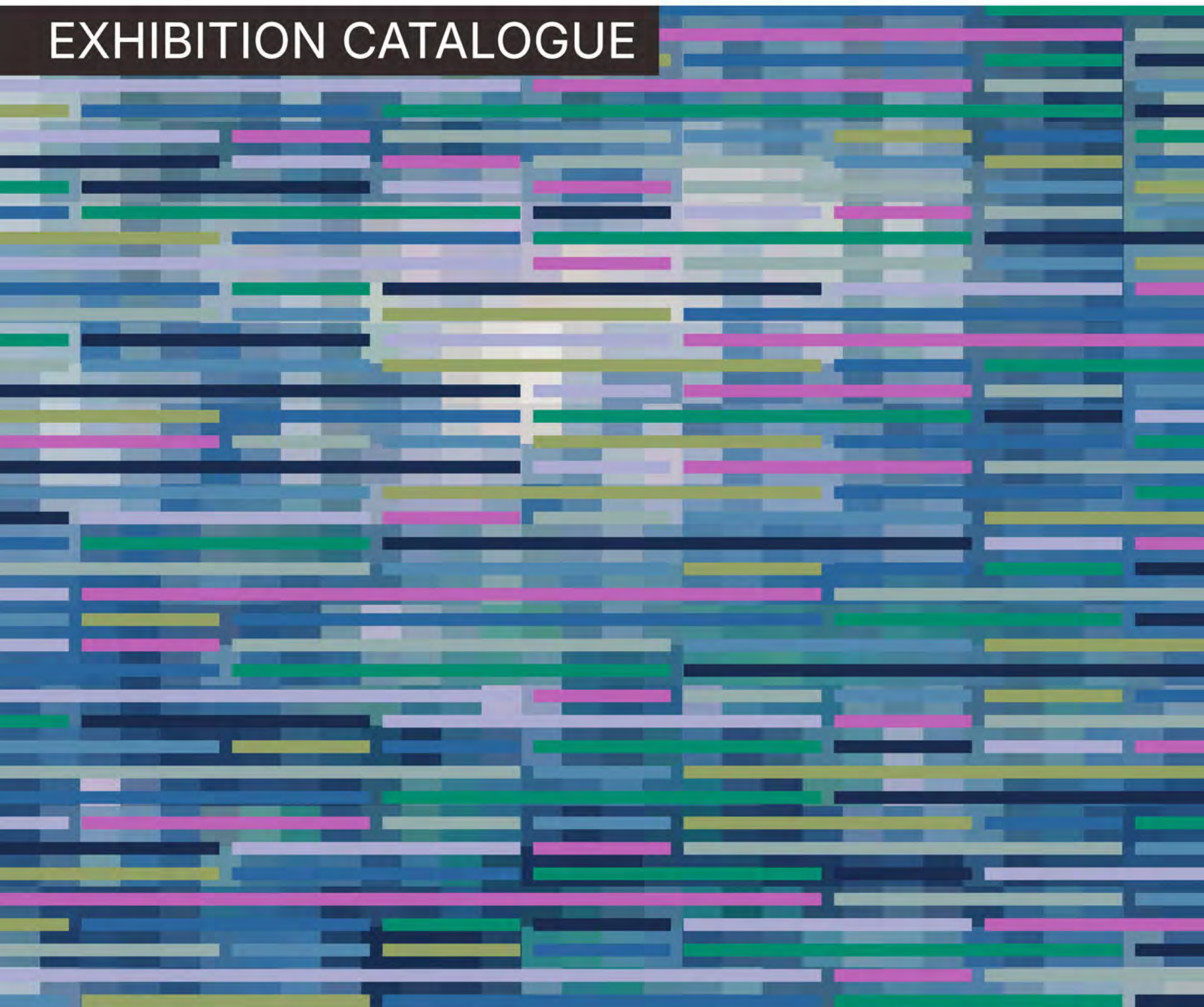


FORMLESS FORM



CONTEMPORARY ART ASIA 2026 SUMMER

EXHIBITION CATALOGUE



FORMLESS FORM

OXO Gallery, OXO Tower Wharf, London

1 to 5 July 2026

Published on the occasion of the exhibition

FORMLESS FORM

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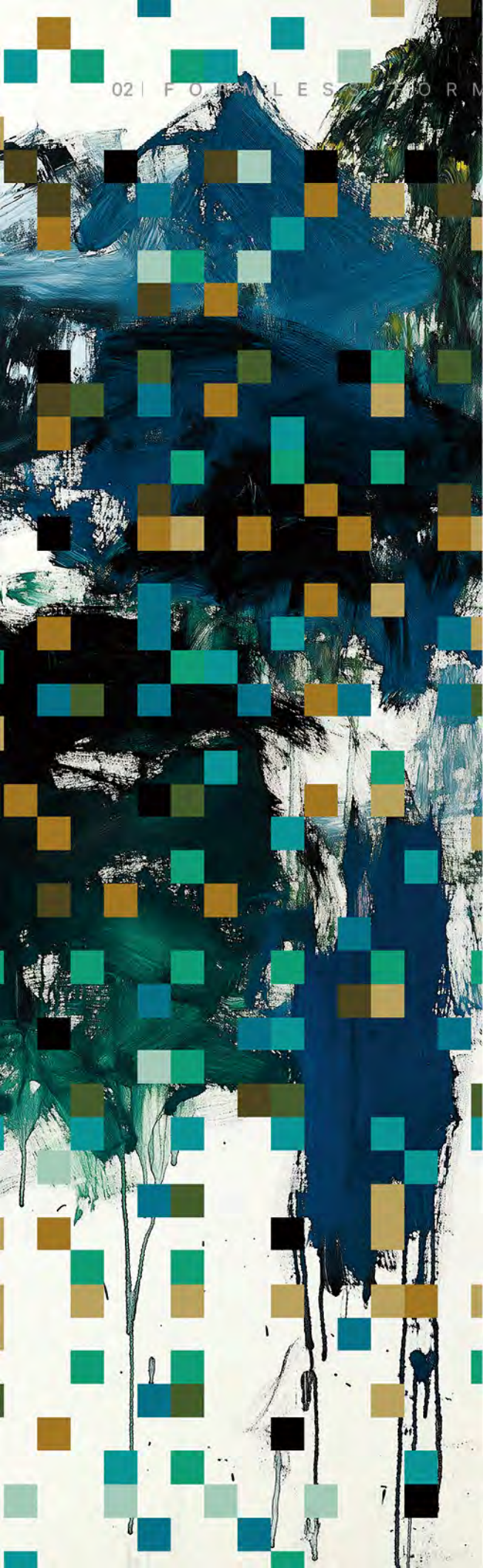
Contemporary Art Asia Limited

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FORMLESS
FORM

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FOREWORD

Contemporary Art Asia was founded with a singular purpose: to champion artists of Asian cultural backgrounds and to create meaningful platforms for their work within the international arts landscape.

Formless Form represents a significant milestone in that mission. Bringing together a remarkable group of artists, this exhibition explores the philosophical tension between form and formlessness through the language of abstraction. It is a question that transcends cultural boundaries, yet speaks deeply to ways of seeing and thinking rooted in Asian philosophical traditions.

We are grateful to every artist and performer who has entrusted their work to this exhibition, and to all who have supported Contemporary Art Asia in its journey. It is through this collective commitment that exhibitions such as this become possible.

Min Zhang
Founder and Director
Contemporary Art Asia
July 2026

ABOUT CONTEMPORARY ART ASIA

Contemporary Art Asia (CAA) is a UK-registered arts organisation founded with a commitment to championing artists of Asian cultural backgrounds within the UK and international arts landscape.

With a global perspectives, CAA collaborates with leading cultural institutions and exhibition venues to present ambitious, thought-provoking exhibitions, bringing Asian contemporary art to new audiences across the UK and beyond. Through its exhibition programme, publications, media networks and professional artist support services, CAA is committed to building lasting platforms for artistic excellence and cultural exchange.

CAA is a member of the Museums Association, Engage, and Artists Now (AN: Artists Information Company).

www.contemporaryartasia.co.uk



EXHIBITION

FORMLESS FORM

Curatorial Statement

Formless Form poses a paradox at the heart of contemporary abstract art: what is the nature of form and formlessness? Across cultural, religious, scientific, and philosophical traditions, this question has provoked enduring debate. And when artistic practice itself pursues the formless, does the formless inevitably become form?

This exhibition invites artists of Asian cultural background to engage with this paradox through the visual language of abstract art, drawing from their own cultural identities. It does not seek symbolic cultural imagery, nor does it attempt to define a collective aesthetic. What interests us are those artists who engage systematically with abstraction, whether departing from philosophical inquiry, material experimentation, or pure visual intuition. These works ask how creative practices can establish tension between Form and Formlessness, and touch upon the invisible through the visible.

The works gathered here do not share a single answer. Each artist arrives at formless form through a different path, and each painting holds its own philosophical position. What unites them is a willingness to dwell in uncertainty, to allow form to emerge and dissolve without resolution. Formlessness here is not absence, but a condition: a state of being shaped by journey, by cultural inheritance, by the accumulation of identities that resist fixed definition. It is not loss, but transformation. In this sense, the exhibition itself embodies the paradox it seeks to explore: a collection of distinct forms that together gesture towards the formless. And as with all mirrors, what each viewer finds here will be their own reflection, refracted through the forms they themselves carry.

Min Zhang
Founder and Director
Contemporary Art Asia (CAA)



SELECTION PANEL



Jim Riseley

Museum and
Exhibitions Assistant
Victoria Art Gallery,
Bath

Jim Riseley is the Museum and Exhibitions Assistant at the Victoria Art Gallery in Bath, where he has spent the past seven years supporting the care, interpretation and presentation of the city's art collection. His role includes shaping displays that connect historic collections with modern artistic perspectives and ensuring that contemporary works are accessible and engaging for diverse audiences.

Jim has contributed to key projects across the Gallery, including acting as Collections Manager during the conservation of the portrait of Henry VIII and leading the design of the current permanent collection hang in the Upper Gallery. He also curated the 2025 exhibition *Mirror of Mirth: Satire in Georgian Bath*, bringing fresh contemporary insight to eighteenth century satire and visual culture.

Before joining the Gallery, Jim spent eight years at the Roman Baths in Bath, building significant experience in heritage interpretation. He studied Archaeology and History of Art at the University of Nottingham and later completed a degree in Museum Studies at the University of Leicester.



Johannes Birringer

Artist & Curator
Concept Choreographer, Gallery Puzić,
Saarbrücken, Germany
Founder of DAP-Lab
Formerly Professor of Performance
Technologies at Brunel University London
Statement

The works in this exhibition allow us to dance, to float a little in a transient space, with no ropes and nor rules/traditions attached, as they of course avoid treating “formless” as the absence of form or an imaginary invisibility. They materialize through their forms. Perhaps they are tongue-in-cheek philosophical works that intuitively derive from deeper cultural sensibilities, yet even these are broken up and affected by transitions and migrations. No one stays in one cultural sensibility, not too many artists love autocratic or hierarchical systems. The artworks presented here are not abstract either, since they manifest visual strategies – through tangible materials, pigment, texture, line, and surface – and rise into a kind of embodied movement, even if there are layers of ambiguity, sometimes astonishing gestures beyond recognition, sometimes translations of long forgotten languages, or remembrances of clear geometry. There is perhaps no deeper reality than that which we apprehend.

Or can we speculate on the “Verfremdungseffekt” in the contemporary works created by Asian artists, the dust that moves like phoenix from the ashes and settles into aesthetic languages, not static but impermanent, provisional like our very unstable political universe, destabilizing yet biomorphic, errant? And are these works unpolitical, unrelational perhaps, carefully avoiding substantial provocation, unbothered by “identity”? Rather, I suggest, the often perplexing beauty of the paintings and collages here hint not necessarily at anything spiritual or transcendent but at glimmers of mindful hope. Some of the drawings are so subtle that they seem to dissolve; others use strong vibrant colors and brushstrokes, or immensely dense colored surface-textures, transporting us into fleshly phenomena, into a “wild dance” (not an infinity room) that we must imagine beckoning us, whatever the karmic conditions, here in London, near the river.



Parasite, Acrylic and spray paint on canvas, 80 × 60 cm, 2025



Mengwei Chen

BIOGRAPHY

Mengwei Chen is a Chinese multidisciplinary artist based in London. She completed an MFA in Fine Art at Goldsmiths, University of London, in 2025. Working across painting, installation, paper cutting, comics and moving image, she explores folklore, ritual and their transformation within contemporary visual culture. Her work has been exhibited across the UK, Europe and Asia.

ARTIST STATEMENT

My practice is rooted in the fading magic, ritual and folk arts of East Asia, with a particular focus on the traditional Chinese paper cutting motifs recorded in ethnographic and field studies. Once closely tied to folk sorcery, beliefs about the afterlife and cosmological traditions, these symbols are now slipping from collective memory. I re-examine and reimagine them, weaving them together with narratives drawn from literature, horror cinema and popular culture, particularly anime and manga. Across painting, installation, moving image and paper cutting, I ask whether these talismanic, belief charged visual languages can be reactivated within contemporary image making.

ARTWORK DESCRIPTION

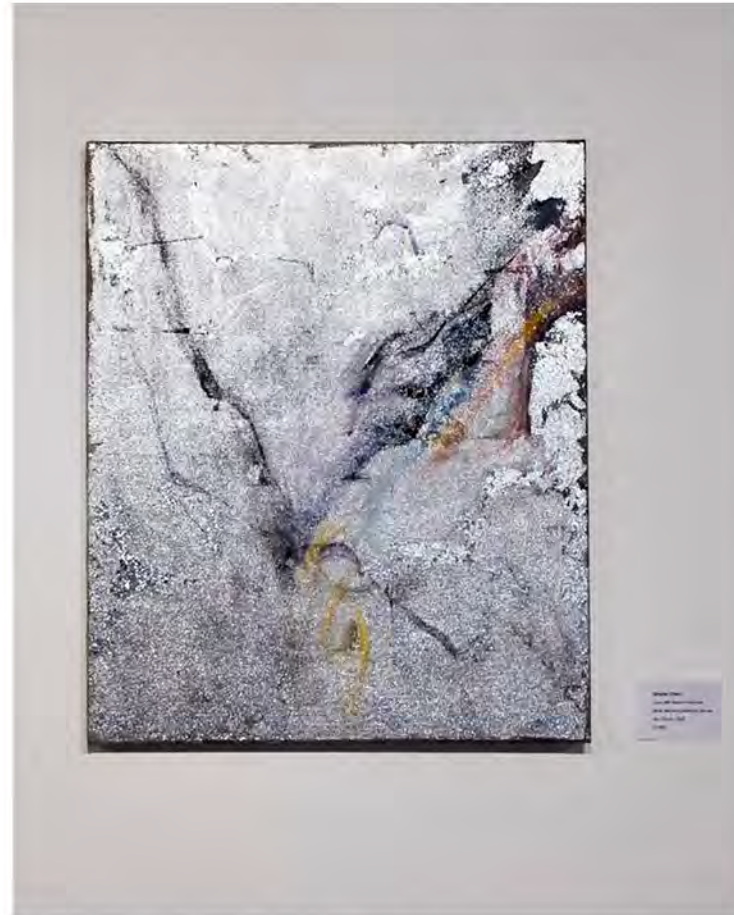
This work uses paper cutting as a stencil for spray painting. Once the original figure is removed, what remains is a negative shape formed through absence rather than through the figure itself. I am interested in this unstable state between form and formlessness, where the image becomes blurred and difficult to define. The central form is deliberately left unresolved, existing between presence and absence, allowing the viewer to recognise something familiar without the image ever settling into a fixed form.

CONTACT

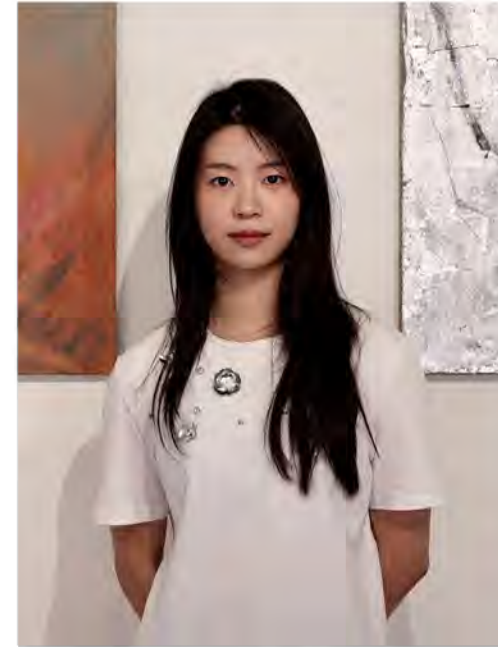
@touyeye_yeyetou



The Vile Wind, Oil on linen canvas, 45 × 55 cm, 2025



Love Will Reburn from Ash, Silver leaf and pastel on linen canvas, 46 × 56 cm, 2026



Qinyue Chen

BIOGRAPHY

Qinyue Chen, who also works as Shuyang (b. 1998, Jiangsu, China), is a London based artist working across painting, photography and installation. She holds a BA in Chinese Figure Painting from the China Academy of Art, Hangzhou, and an MFA in Fine Art from Goldsmiths, University of London. Her practice draws on Lacanian psychoanalysis, phenomenology and feminist theory to explore memory, intimacy, the unconscious and the politics of the body. Her work has been exhibited internationally, including solo exhibitions at Three Shadows Photography Art Centre and Enjoy Art Museum, Beijing, and group exhibitions in London, Milan, Melbourne and New York.

ARTIST STATEMENT

My practice begins in the body, not as image but as site. Drawing on Lacanian psychoanalysis and Merleau-Ponty's phenomenology, I approach painting as a process of making the unconscious visible: the residues of intimacy, the aftermath of rupture, the slow work of reconstruction. I do not begin with a composition. I begin with a dream, a sensation, a memory that refuses to settle. Silver leaf, pastel, oil and charcoal accumulate on the surface the way experience accumulates in the body, in layers and traces, never fully resolved. These are not records of emotion but its ongoing negotiation.

ARTWORK DESCRIPTION

Work 1. *The Vile Wind* originates in a dream following the dissolution of an intimate relationship, a vision of cosmic collapse in which familiar structures shatter and matter disperses into darkness. Working within Turner's tradition of atmospheric light, the painting renders this rupture through a luminous central form surrounded by black fissures. A softly glowing female profile emerges at the lower left, lunar and dreaming, suspended between destruction and survival.

Work 2. *Love Will Reburn from Ash* continues the narrative of *The Vile Wind*, turning from destruction towards regeneration. Drawn from a later dream in which all matter dissolves into flowing, metallic substance, the work renders emotion as a fluid and shifting surface. Cracks persist, softening now, resembling bruises on a healing body, suggesting that renewal transforms damage rather than erasing it. Fragmented traces of the female body emerge within the abstraction.

CONTACT

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Mechanical Echoes, Charcoal on paper, 59.4 × 84.1 cm, 2025



Sophie Huang

BIOGRAPHY

Sophie Huang is an emerging artist from Hong Kong, now based in the United Kingdom. She works across painting, drawing, digital art and new media, with a sustained practice of six years. Her work explores abstraction through the transformation of observed forms, deconstructing engineered structures into geometric fragments and reassembling them as new compositions. She works primarily in charcoal, developing her drawings from photographic source material gathered on site.

ARTIST STATEMENT

My work explores abstraction through the transformation of observed forms into fragmented visual structures. I am interested in how the complex structures of engineered objects can be broken down into geometric fragments, and in how meaning shifts when familiar things are isolated and removed from their original context. Charcoal is central to this. Its deep blacks and soft gradients allow me to layer, overlap and build depth, while the physical process of smudging, erasing and reapplying reflects the idea of reconstruction, in which forms continuously evolve through addition and subtraction. Abstraction, for me, is a way of questioning how we visually interpret the world.

ARTWORK DESCRIPTION

Mechanical Echoes was developed from photographs I took at the Royal Air Force Museum London. I explored the composition digitally first, experimenting with layering and structural effects, before translating the forms into charcoal by hand. Rather than depicting the aircraft realistically, I extracted individual shapes, lines and structural details and reorganised them into a new composition. Broken into fragments, machines usually associated with precision and technical clarity reveal unexpected rhythms and relationships, inviting viewers to construct their own interpretations rather than rely on a fixed, recognisable image.

CONTACT

@s0ph1kt



Untitled, Paper 21 × 30 cm, 2025



Untitled, Paper and wooden frame, 21 × 30 cm, 2026



Elena Kim

BIOGRAPHY

Elena Kim lives and works in London, working across painting, sculpture and printmaking. Her practice explores scale and spatial possibility, and the boundaries at which different states meet. She studied at Goldsmiths, University of London, and is currently a BFA student at the Slade School of Fine Art, UCL. She is a recipient of the Urbanest Art Prize 2026, awarded through the Slade x Urbanest x Acrylicize Art Prize Commission.

ARTIST STATEMENT

A thin material bears a grave weight. The absence of colour introduces a quiet detachment from reality, drawing emptiness and shadow into the work itself. Forms come into being as the viewer draws near. The works press against the limits of their dimensions. The etching process, and the faint lines it leaves on the paper, suggests an osmosis between painting and sculpture.

ARTWORK DESCRIPTION

Work 1. The work is read from above, the way a plan is read. Holding a thin line of demarcation between painting and sculpture, it is so close to invisibility that it feels almost imagined. The image exists not as a mark, but as pressed and raised architecture, appearing and disappearing with the angle of light and movement. It becomes unclear whether the viewer is looking at something constructed or something perceived.

Work 2. A thin material bears a grave weight. The emptied paper holds austerity while centring attention on materiality. Funeral rituals have long embodied the achromatic, in white chrysanthemums and lilies, and in the attire worn by the bereaved: colourlessness as detachment from worldly concerns, a setting aside of self-adornment. Here the reverse of the embossed print is displayed within the wooden frame. An image is transferred between two surfaces, producing two related yet distinct states, each at once the reflection and the inversion of the other.

CONTACT

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First Layer, Oil on canvas, 76 × 76 cm, 2026



Yijin Li

BIOGRAPHY

Yijin Li is a multidisciplinary artist working across painting, installation, sound and spatial practice. Her work explores perception, intuition and artistic making as ways of knowing. Through the interconnected spaces of The Playground, Xiang and The Blue Room, she investigates vitality, the perceptible manifestation of the intangible, and the emotional traces that shape how we encounter ourselves and the world.

ARTIST STATEMENT

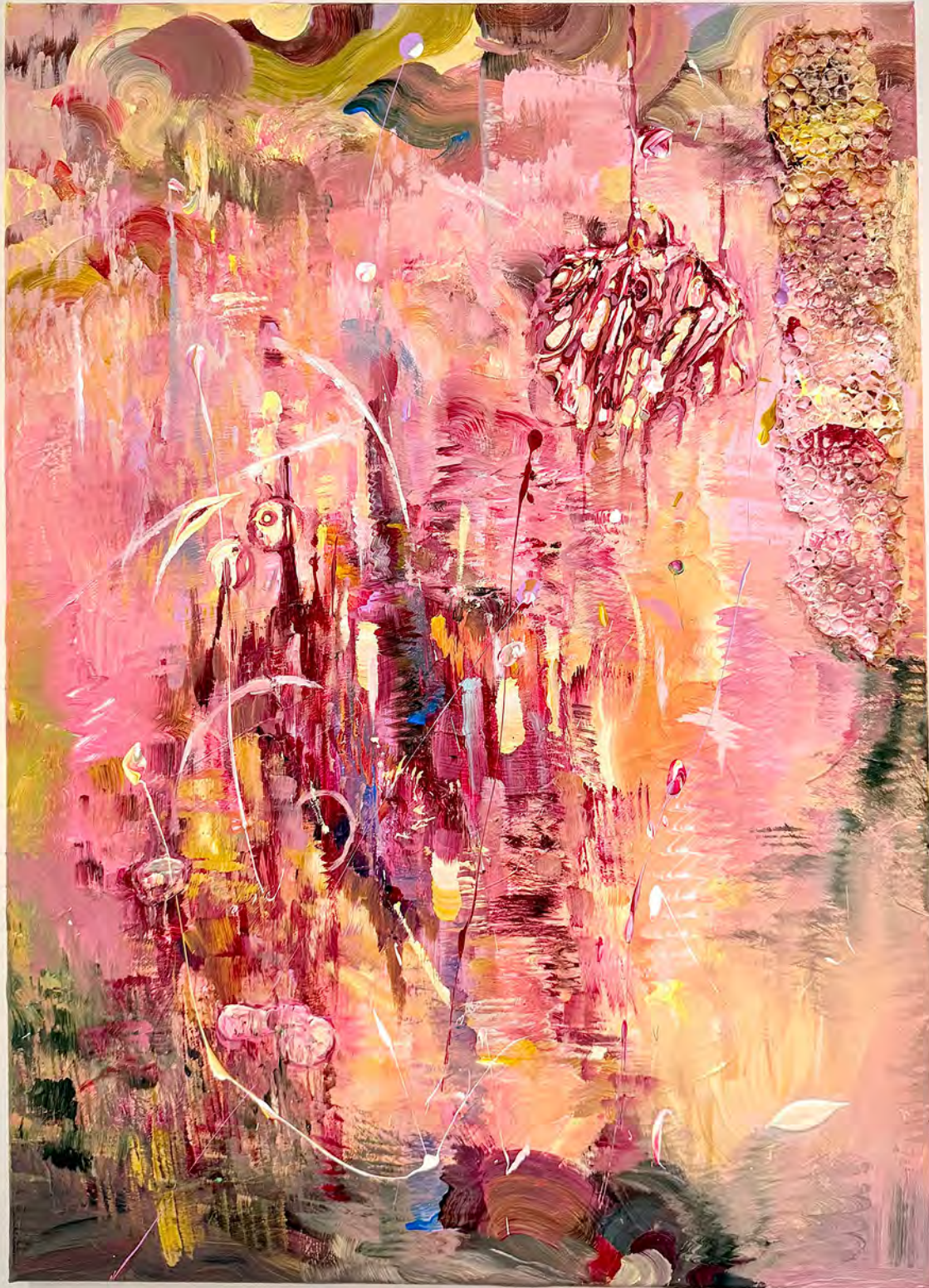
My practice is driven by an ongoing pursuit of truthfulness and a movement towards wholeness. I approach artistic making as a way of knowing, using perception, intuition and material process to engage with experiences that resist language. I currently understand my practice through three interconnected spaces. The Playground is a space for curiosity, vitality and imaginative freedom. Xiang refers to the perceptible manifestation of the intangible. The Blue Room holds emotional traces, fears, melancholic memories and unresolved thoughts, allowing them to exist as essential parts of a truthful inner world.

ARTWORK DESCRIPTION

Two years ago I began a large scale painting inspired by a dream of alien like birds, but abandoned it after becoming lost in the process. Revisiting an early photograph documented the first layer of this painting I realised that its essence had already existed. So I repainted that first layer emerged from that reflection, reimagining the original work as both a self portrait and a reflection on personal growth.

CONTACT

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Stirring Dust, Acrylic and liquid latex on canvas, 70 × 50 cm, 2026



Xun Liu

BIOGRAPHY

Xun Liu is a London based artist currently studying MA Fine Art at Chelsea College of Arts, University of the Arts London, having previously completed a BA at Sichuan Fine Arts Institute. Working across painting and installation, her practice explores how uncertainty shapes our experience and our ways of seeing, through materiality, perception and time. She is interested in how meaning emerges and shifts through interactions between matter, space and viewer participation, creating open situations that invite audiences to experience moments that remain unfixed and unnamed.

ARTIST STATEMENT

My practice investigates uncertainty as both a material condition and a way of experiencing the world. Working across painting and installation, I explore how materiality, perception and time shape what can be seen, felt and understood. I am interested in moments of emergence and transformation, where meaning remains open rather than fixed. Rather than offering clear explanations or singular narratives, I seek to create situations that invite slower attention and embodied engagement. In these spaces of ambiguity, uncertainty becomes not a problem to resolve but a condition to inhabit and experience.

ARTWORK DESCRIPTION

Stirring Dust explores the relationship between perception, time and presence through the language of painting. Layers of colour, gesture, trace and textured surface suggest states of emergence, dissolution and transformation. Rather than following a fixed narrative, different temporalities coexist within the work, inviting viewers to move slowly through its shifting rhythms and details. As distance, attention and duration of looking change, so too does the experience of the painting.

CONTACT

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Timang, Charcoal and watercolour on paper, 50 × 35 cm, 2026



Anindia Pradita

BIOGRAPHY

Anindia Pradita is an emerging Indonesian artist based in London. She holds a BArch from Tarumanagara University and an MArch in Design for Performance and Interaction from the Bartlett School of Architecture. Her practice departs from embodied inquiry, working through the automatism of drawing and painting to bring the immediacy of the body to the surface before extending into spatial and performative contexts. Culturally informed, her sensitivity to cognitive ecologies attunes her work to bodies as porous thresholds, recorders and transducers of cyclical, interconnected systems. Her work has been shown at the Bartlett Fifteen Show 2024, the London Festival of Architecture 2024, and Influence Gallery 2025.

ARTIST STATEMENT

Drawing and painting are a playground with a child version of me in it. Through the uninstructed movements of play, my body comes to know what it never needs to stop to think about. The knowing is unsummoned; it arrives. Each work is an invitation for a constructed unconscious to surface and enter into dialogue with the conscious, taking shape as visual translations of the intangible. Marks, gestures, and mixed media communicate and negotiate with one another, crafting a language of choreographic relationships with its own rhythm, dynamics, texture, and dimension. Recognising that this logic extends beyond the page, my inquiry scales towards spatial and performative contexts, where bodies, moving individually, compose a collective space through the traces they leave.

ARTWORK DESCRIPTION

di kala terang
ku masuk dalam kenang
masa-masa engkau menimang
dalam balutan kemurnian yang tak'kan usang

Timang draws from the Indonesian word for cradling, the tender act of holding and, at times, gently rocking something without trying to fix it in place. It speaks of consciousness, of the movement between depth and surface, between control and release. As one dwells within it, a conversation unfolds, and in *Timang*, the resonance of warm caresses glimmers through shadowed folds of what once was.

CONTACT

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Life, Death, Love, Joy, Pigment on watercolour paper and board, 56 × 76 cm, 2026



Sadness, Joy, Affection, Thought, Pigment on watercolour paper and board, 56 × 76 cm, 2026



Fanjie Qu

BIOGRAPHY

Fanjie Qu, who also works as Jay Qu, is an emerging artist based in Shanghai, with a sustained studio practice of five years. His work draws on Nüshu, the women only script of Jiangyong in Hunan Province, translating its pictographic strokes into abstracted gestural line. He works in mixed media on paper, combining pigment, cutting and collage, and his recent work centres on the emotional vocabulary that Nüshu was created to carry.

ARTIST STATEMENT

My work begins with Nüshu, the only known writing system created and used exclusively by women. Denied formal education, the women of Jiangyong developed this script so that they could share their feelings and their life stories with one another. I take its pictographic strokes, exaggerate and abstract them, and turn them into bold, powerful lines. I work with traditional Chinese pigments that carry feminine associations alongside red and blue, colours with strong national symbolism, and I use cutting and collage so that form and emotion connect closely with one another.

ARTWORK DESCRIPTION

Work 1. The first painting takes four Nüshu characters: life, death, love and joy. These four themes run through every person's life and are especially significant for women. The abstracted Nüshu lines echo warm feminine colours, showing that women are not only gentle and soft but also full of hope, vitality and inner strength.

Work 2. The second painting takes four characters: sadness, joy, affection and thought. The women of Jiangyong once conveyed emotion through this script, and I hope to express and share myself in the same way. The work holds the mixed feelings of growing into adulthood, confusion, anticipation, doubt and delight, in green, yellow, orange and black.

CONTACT

@lethe_xun



Shan He (River and Mountain), Print on linen, 55 × 60 cm, 2022



Zhongyi Sun

BIOGRAPHY

Zhongyi Sun lives and works between London and Shanghai. He holds an MA in Sculpture from the Royal College of Art, London, and a BA in Sculpture from Shenyang Normal University. He has been a member of the Shenyang Youth Artists Association since 2020, and in 2017 was awarded second place in the National Ice Sculpture Competition in Harbin. His painting practice takes the body as its subject, approaching it not as a stable form but as a state of continual collapse, deformation and generation.

ARTIST STATEMENT

My paintings began with a continuous gaze at the body. They do not attempt to reproduce a complete, stable or recognisable human figure, but instead regard the body as a state of existence that is constantly collapsing, deforming and generating. I work with a brushstroke that is almost calligraphic, in which the ink line becomes the trajectory of a force in motion. During painting I often allow the body to grow its own structures: bending, curling, tearing, compressing. Influenced by the concept of qi yun in traditional Chinese painting, I attend not to the real structure of the body but to the invisible energy within it.

ARTWORK DESCRIPTION

This work unfolds around the boundaries of the body. I did not attempt to depict a complete or accurate human figure. The subject resembles both a human being and rivers, mountains, or some form of life that has yet to take shape. The painting is influenced by the spirit of qi yun and freehand brushwork in traditional Chinese ink painting, and also by expressionism and contemporary concepts of the body. By continually destroying the boundaries of the body, I ask whether it comes closer to reality once it is no longer complete, stable and clear.

CONTACT

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Fly, Mixed media on paper, 76 × 56 cm, 2024



Miao Tan

BIOGRAPHY

Miao Tan holds a BA in Painting from Minzu University of China and an MA in Sculpture from the Royal College of Art. Her practice spans drawing, collage and material based exploration using natural lacquer. In 2023 she received the New Graduate Award from the Royal Watercolour Society, and in 2025 she was elected an Associate member of the Royal Watercolour Society (ARWS). Her work has been widely exhibited in London, including at Mall Galleries, Standpoint Gallery and Bankside Gallery.

ARTIST STATEMENT

My mixed media drawing practice centres on intuition, bodily engagement and an openness to accident. I treat materials as living substances that respond instinctively to the strength and rhythm of the body. Drawing, for me, is a sensory practice, a tactile form of thinking and a processual way of perceiving the world. Rather than aiming for control or a predetermined outcome, the works emerge in the moment, like breath, like music, like the ebb and flow of tides, free, fluid and alive.

ARTWORK DESCRIPTION

Fly is a mixed media work on paper in which wing like greens and a profound, light absorbing black come together on the surface. It emerged without a predetermined outcome, forming gradually through my ongoing responses to bodily perception, tactile experience and material behaviour. Rather than controlling the materials, I tend to follow their process of transformation. I am interested in the fluidity, instability and autonomy of materials over time.

CONTACT

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Verfremdungseffekt III, Mixed media, 130 × 90 × 37 cm (H × W × D), 2026



Yuesong Wang

BIOGRAPHY

Yuesong Wang (b. 1999, Tianjin, China) lives and works between Guangzhou and London. He received his BA and MFA in Fine Art from Goldsmiths, University of London, and is currently studying for a Master's degree in Contemporary Art Practice at the Royal College of Art. His early practice centred on installation and film, constructing fictional structures to examine how social and political systems operate and how they shape everyday experience.

ARTIST STATEMENT

My recent work turns to painting, focusing on the relationships between different media and on how images are shaped through processes of translation and presentation. By blurring painted imagery and treating the frame as an active structural element rather than a neutral boundary, I examine instability in perception and the conditions that influence how images are seen.

ARTWORK DESCRIPTION

Verfremdungseffekt explores how blurred urban imagery and expanded frames can reshape the act of viewing. The indistinct painting resists fixed recognition, encouraging viewers to construct meaning through their own memories and experience. Rather than delivering a single narrative, it creates a state of delayed understanding. The frame is treated as an extension of the painting, built from layered and contrasting materials that draw on Bertolt Brecht's *Verfremdungseffekt*, or alienation effect.

CONTACT

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Beyond the Stream, Acrylic and oil pastel, 43 × 43 cm, 2025



Weina Xu

BIOGRAPHY

Weina Xu studied Interior Design and Fine Art at Shanghai University under the guidance of Master Dahan, graduating in 1997. Her early career in China was established in interior design, a discipline that refined her sensitivity to space, texture and atmosphere. In 2008 she moved to Bury St Edmunds in Suffolk, where she settled and raised her family. She established her studio there ten years ago and has since devoted herself to painting.

ARTIST STATEMENT

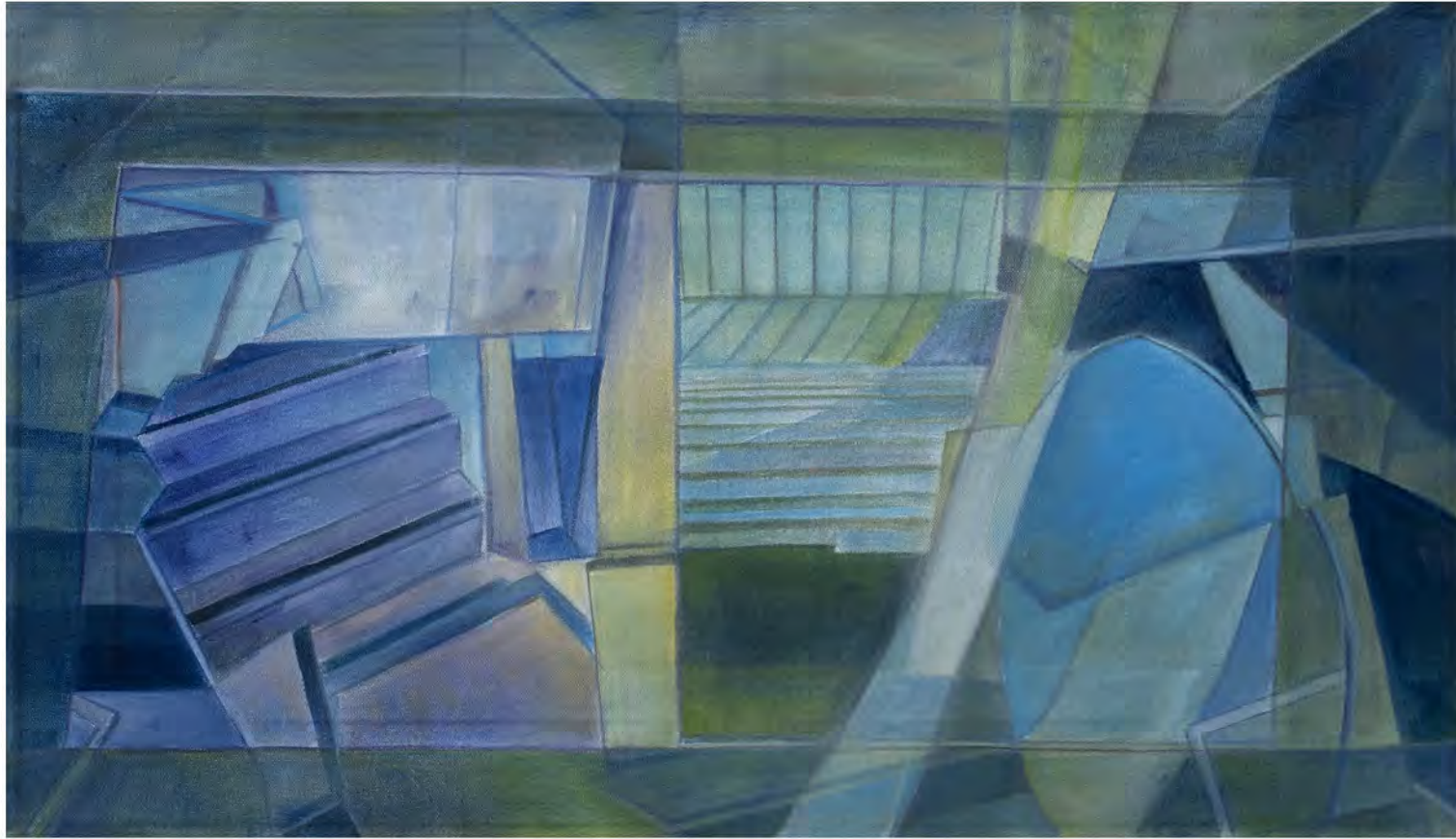
I root my practice in Chinese philosophy and in the visual traditions that shaped me, allowing those influences to flow naturally through acrylic, watercolour and ink. Living in Suffolk, I draw breath from its landscape and coastline, the shifting skies, the quiet rhythm of the fields, the fragile presence of flowers and the stillness of everyday objects. These subjects let me express my sensory connection to the natural world. Each painting begins like planting a seed. I let it grow organically, following its direction with curiosity and intuition, so that every piece becomes its own journey.

ARTWORK DESCRIPTION

This painting is born from my hometown, a place that vanished a decade ago yet continues to live vividly in my mind. What remains now is not the physical landscape but the emotional terrain, the quiet poetry of a place that shaped me. The title comes from the Book of Songs, in which the one who is sought appears always across the water, glimpsed but never reached. In painting this I am not reconstructing what was lost, but honouring what endures: its spirit, its echoes, its imprint on who I became.

CONTACT

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High Tide, Oil on canvas, 36 × 64 cm, 2026



Hongil Yoon

BIOGRAPHY

Hongil Yoon (b. 1993) lives and works between London and Seoul. As a finalist in the Exhibition Open Call 2026 he took part in Spectral Presents, a two person exhibition at it's a local collective, London. Selected exhibitions include Through the Shattered Mirror of Yi Sang at Norito Gallery, London, and The Blair Witch Project at Saltspace Gallery, Glasgow. He was shortlisted for the Global Creative Graduate Showcase 2025 by Arts Thread with Google Arts & Culture and Monaco Foundry, and for ArtEvol 2025 with Saatchi Gallery by London Art Collective. He holds an MFA from the Royal College of Art.

ARTIST STATEMENT

I trace the drifting residues of emotion that elude capture within the accelerated, image saturated terrain of contemporary visual culture. My practice takes the form of a sustained attentiveness to emotional undercurrents, following the subtle fractures between personal memory and collective forgetting, between self and society. Rather than dramatising pain or loss, I turn towards forgotten sensations, the quiet residues that settle in the depths of consciousness and linger beyond the edges of memory and time. I do not seek to resolve or expose them, but to remain alongside them, dwelling within the unstable threshold between presence and absence.

ARTWORK DESCRIPTION

High Tide is a metaphor for witnessing emotion rising within another person. It translates that swell through the imagery of the tide, a natural force in which rigid structures dissolve into fluid motion. The work is a meditative attempt to uncover the unseen emotional truths beneath human relationships, touching the intangible through the tangible, and continues an ongoing exploration into archiving the emotions of those who are continually displaced under the weight of collective pressure.

CONTACT

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Metamorphosis, Lampworked glass, 42 × 58 cm (framed), 2026

Materials: Lampworked opaline borosilicate glass, borosilicate glass, garnet, agate, rose quartz, 18k gold



Xin Yue

BIOGRAPHY

Xin Yue is a London based interdisciplinary artist and researcher with a background in architecture and jewellery design. She holds an MRes from the Royal College of Art. Her practice based research draws on Eastern philosophy to explore liquid identity, impermanence and the relationship between self, nature and cosmos. Working primarily with lampworked glass, she extends her material practice into sculptural accessories, installation, and light and sound environments, creating contemplative fields in which materials act as co-authors. Her work has been exhibited in London and internationally, including at London Craft Week, Korea Craft Week, Ulsan International Art Fair and The Venice Glass Week.

ARTIST STATEMENT

I explore liquid identity through Eastern philosophy, drawing on Buddhist and Daoist thought to reflect on the shifting relationship between self, nature and cosmos in contemporary life. Working primarily with glass, I use abstraction and fragmentation to approach making as a process of integration rather than control. I regard myself as a conduit of energy and my materials as co-creators, allowing heat, gravity, light and time to guide form. Through fragile, translucent and transformative materials I explore impermanence, spiritual belonging and the quiet presence within change, inviting viewers into a contemplative space rather than towards a fixed meaning.

ARTWORK DESCRIPTION

Metamorphosis is a group of contemporary lampworked glass works that move between jewellery, sculptural object and spatial installation. Inspired by the idea of formless form, the series treats transformation as a fluid state of becoming rather than a fixed outcome. Through flame shaped glass, motifs of butterflies, phoenixes and fire become abstract vessels for renewal and impermanence. Holding traces of movement, heat, breath and light, the work invites viewers to encounter transformation as an inner, ongoing presence.

CONTACT

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Guan (Gaze), Watercolour on paper, 60 × 40 cm, 2026



Yinuo Zhang

BIOGRAPHY

Yinuo Zhang (b. 2009, Shanghai, China) is an emerging artist based in the UK. Working across watercolour, acrylic, textiles and drawing, her practice draws deeply on Chinese traditional cultures, with a particular interest in the visual languages of ethnic minority traditions. Her work explores the body as a site of cultural inscription, weaving together perception, identity and the fluid boundaries of the self.

ARTIST STATEMENT

I move between watercolour, acrylic, textiles and drawing, following each material where it wants to go. I am drawn to the visual traditions of China's ethnic minority cultures, not to any single one, but to the ways in which they inscribe identity onto the body through painting, tattoo and adornment. For me the body is not a fixed surface but a place where culture, memory and self are continuously written and rewritten. Much of my work turns inward, tracing images of a self that is still forming. I am less interested in arriving at a defined identity than in staying with the process of becoming.

ARTWORK DESCRIPTION

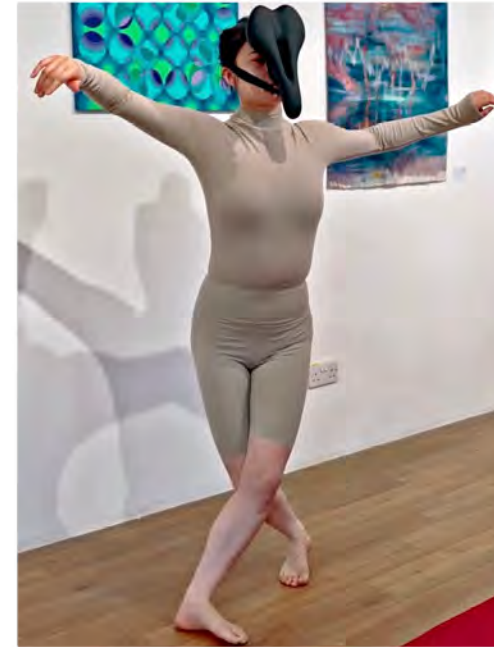
Guan is an act of inner looking. A face surfaces from shifting layers of watercolour, its eyes meeting the viewer with quiet stillness while the surrounding form dissolves into atmosphere. The Chinese character denotes more than sight: it is a sustained, meditative attention that turns inward rather than outward. The face carries traces of colour recalling body adornment traditions, yet here they belong to no single culture. Rather than resolving into a fixed portrait, the work dwells in the space between emergence and dissolution.

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Form of the Other Body, Performance with floor installation, 12 minutes, 30 June 2026, Private View, OXO Gallery
Installation: Semi transparent red mesh netting, 3 × 5 m, laid flat on the gallery floor. Mask adapted from a bicycle saddle.



FORM OF THE OTHER BODY

CREDITS

Creative Direction: Min Zhang (concept, costume, props, composition)

Choreography: Zhi Xu

Performer: Chen Yin

PERFORMER BIOGRAPHY

Chen Yin is an interdisciplinary choreographer and researcher based in the UK, currently completing a PhD in Dance at Bath Spa University with a thesis on Nüshu, dance movement and haptic technology. She holds a BA from the Wuhan Conservatory of Music and an MA from Bath Spa University. She has created and collaborated on more than fifteen works presented in China, Germany, the Netherlands and the United Kingdom, including *How Do We Understand Each Other* at the Holburne Museum, Bath, *Soliloquy of a Fly* at The Yard Theatre, London, and a collaboration with the visual artist Pàn Qi at the Stedelijk Museum. Her research explores female voiced history and its feminist implications through multi-sensory choreography.

PERFORMANCE DESCRIPTION

The performer moves as a body still evolving, adapting itself to what the environment provides. The setting is a planet that is not ours, long after something ended. Half organic and half salvaged, the figure wears a mask made from a bicycle saddle, inorganic matter scavenged and absorbed into living form. The red mesh reads as cloth but is skin, red because what it holds is blood, serving in turn as shelter and as snare. It belongs to no species that can be named. Its condition is not unlike a cultural form carried a great distance, altered by everything absorbed on the way, no longer nameable by its origin.

CONTACT

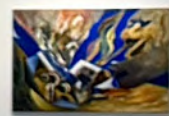
@chen_inny



Untitled
2015
Acrylic on canvas
100 x 100 cm



Untitled
2015
Acrylic on canvas
100 x 100 cm





ACKNOWLEDGEMENTS

Contemporary Art Asia extends its sincere gratitude to all the artists who took part in Formless Form. Their work is the exhibition, and this catalogue exists to record it.

We are grateful to Oxo Gallery and Coin Street Community Builders for their generous support throughout, and to Phoebe Millar in particular, whose assistance at every stage made the exhibition possible.

We owe particular thanks to Jim Riseley, who served on the selection panel and then gave the whole of the installation day to the exhibition. His judgement shaped the hang, and his experience and steadiness resolved every difficulty that arose on site.

We are equally grateful to Johannes Birringer, who served on the selection panel, returned during the exhibition to interview the participating artists, and wrote on Formless Form for Glasstire.

We thank Dr Zhi Xu for the choreography of Form of the Other Body, and Chen Yin for her performance.

Our thanks go to Bowen Shi and Zihan Jiao for the exhibition photography reproduced throughout this catalogue.

Finally, we thank the Contemporary Art Asia team, and in particular Jiaqi Hou and Kunyang Xie, who took care of the practical running of the exhibition throughout and looked after everyone working on site.



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