



Evian Wenyi Zhang

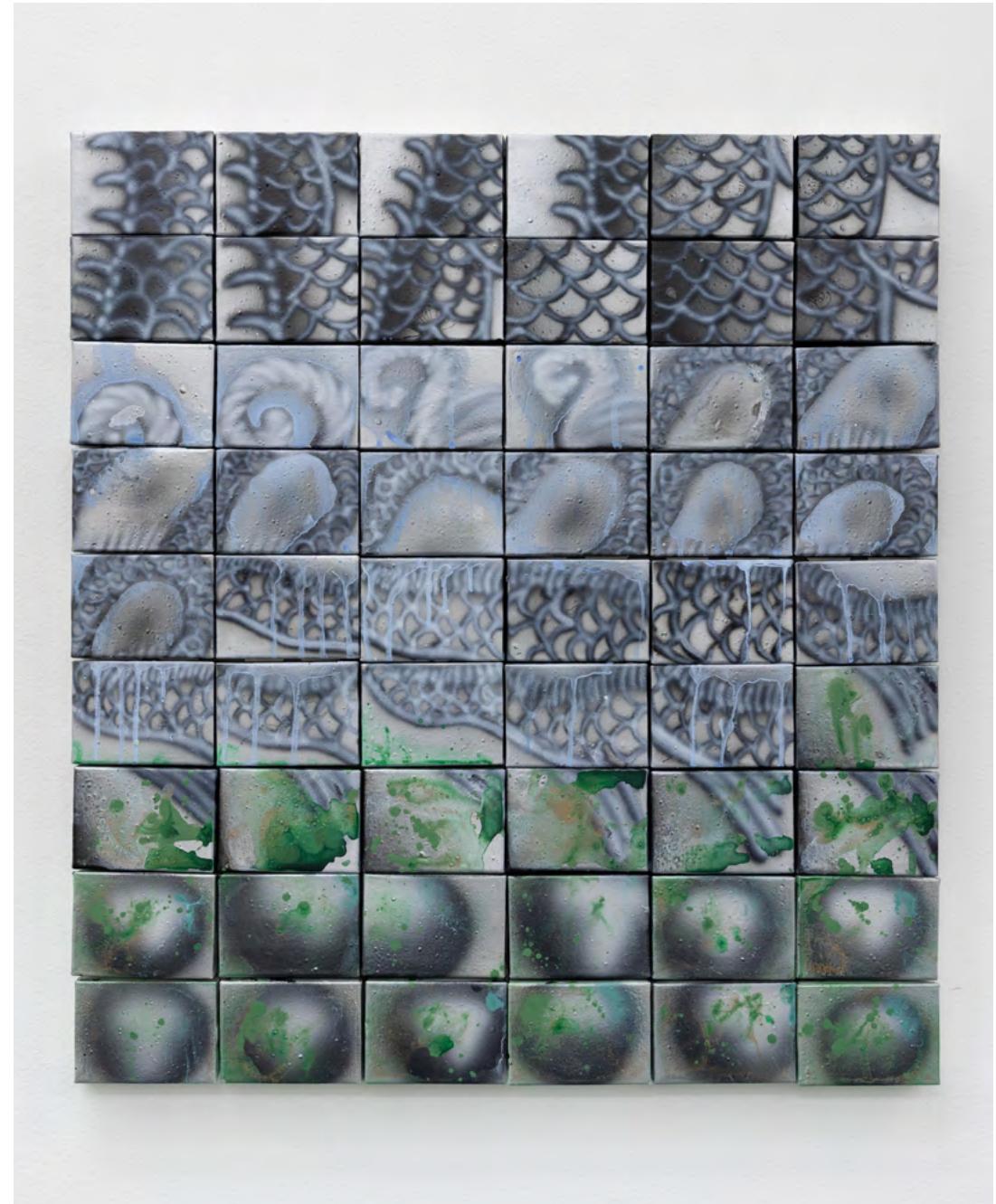
Through a distinctive grid-based methodology, Evian Wenyi Zhang works across painting, sculpture, and photography to engage with what she terms the “politics of appearance,” examining how image consumption is often hierarchically conditioned by both aesthetical and ideological principles. Attentive to processes of arbitrary selection and deconstruction across different areas of interest, Zhang selects a wide range of categories, whether personal or socially functional, to unsettle the infrastructures that shape the content-oriented ecology sustaining contemporary regimes of visibility. Her practice reveals how cultural representations are digested, fragmented, and recomposed into new, metabolized forms, proposing a critical space of formal autonomy within broader systems of visual production.

Evian Wenyi Zhang (b. 2000, Shanghai) lives and works in Berlin. She holds a BA in Art History from New York University. The artist has had solo exhibitions at Chris Sharp Gallery, Los Angeles (2024) and Lulu, Mexico City (2022). Her works were part of the group exhibitions at Société, Berlin (2025); OG Gallery, Istanbul (2025); Sister Galerie, Seoul (2024); Pedro Cera, Lisbon (2024); Haverkampf Leistenschneider, Berlin (2024); Public Gallery, London (2024, 2023); Travesía Cuatro, Madrid (2023); Tara Downs, New York (2023); 69 Art Campus, Beijing (2024); and MadeIn Gallery, Shanghai (2021). Zhang's work is in the collections of M Woods Collection, Beijing; and X Museum, Beijing.

Mirror with dragon, 2025

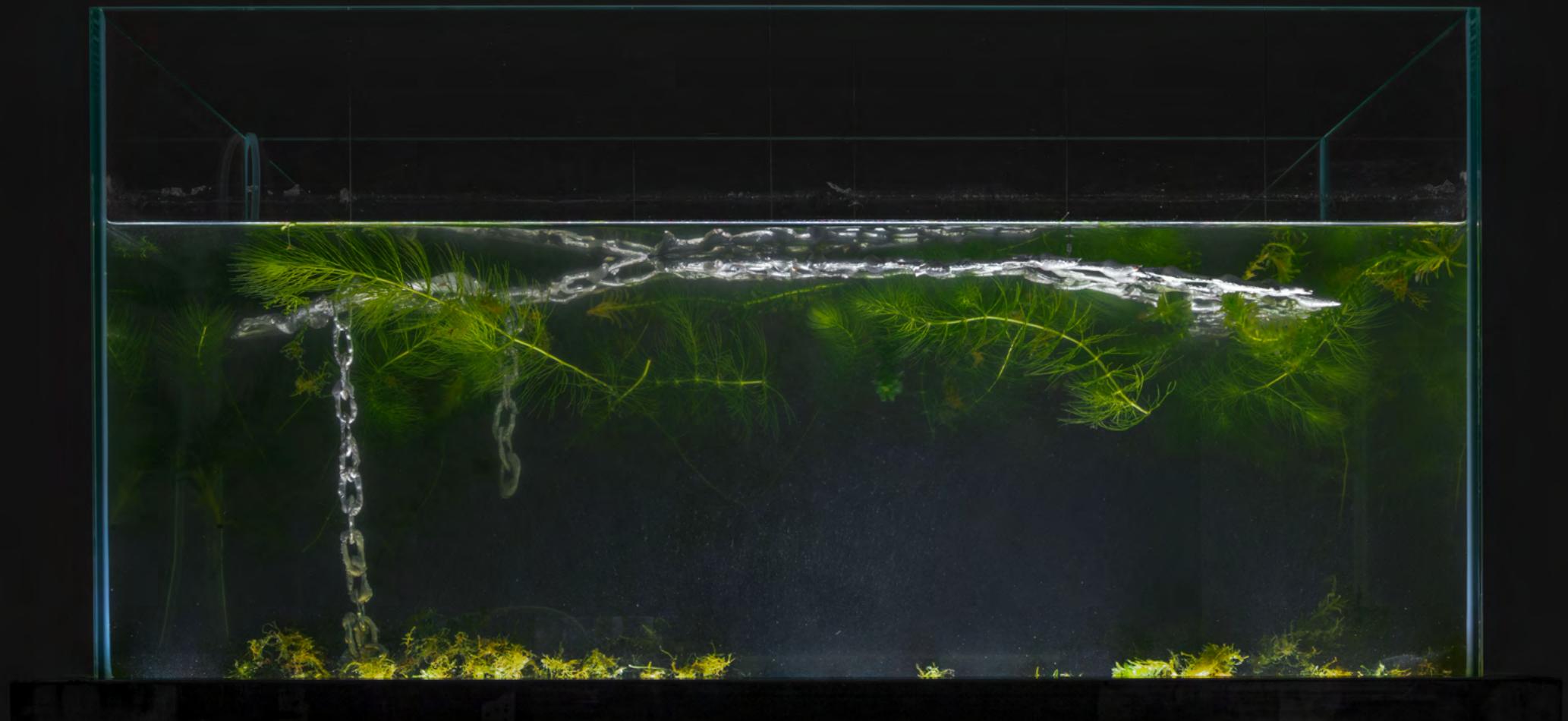
acrylic on canvas, 66 x 63 x 2,5 cm

Photo Bruno Lopes





Exhibition view *化身* (*huàshēn*) at Pedro Cera, Lisbon, 2025
Photo Bruno Lopes



Mirror with dragon, 2025

stainless steel stand, aquarium, tin, air pump, algae, spotlight

220 × 114 × 69 cm (aquarium: 40 × 80 × 30 cm)

Photo Bruno Lopes



Exhibition view *化身* (*huàshēn*) at Pedro Cera, Lisbon, 2025

Photo Bruno Lopes

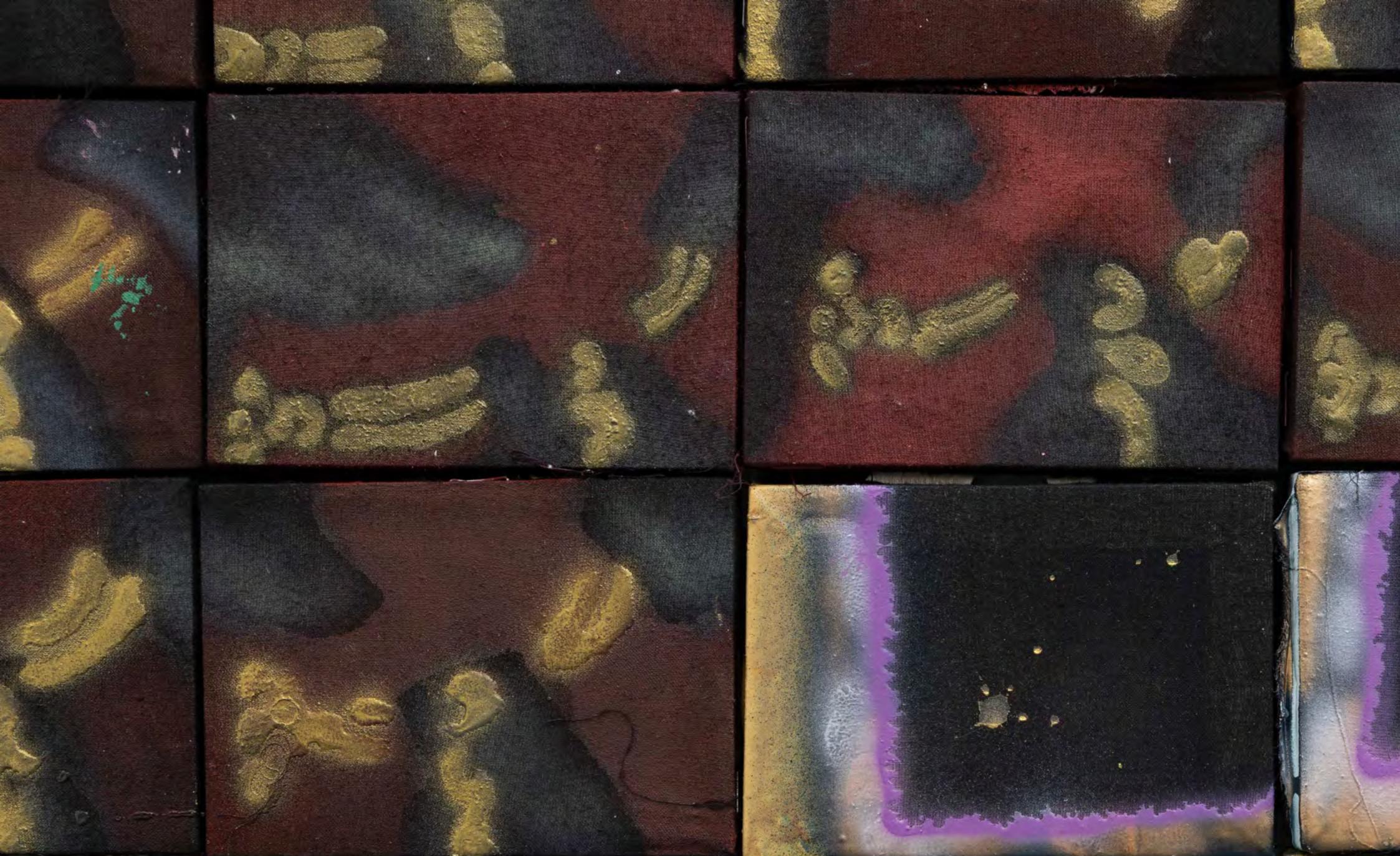


Title: Fudō Myōō (Achala Vidyaraja), The Immovable Wisdom King
Artist: Unidentified Artist
Period: Kamakura period

Date: mid-13th Century
Culture: Japan
Medium: Hanging scroll; ink, color, and gold on silk
Dimensions: 154 × 51 cm



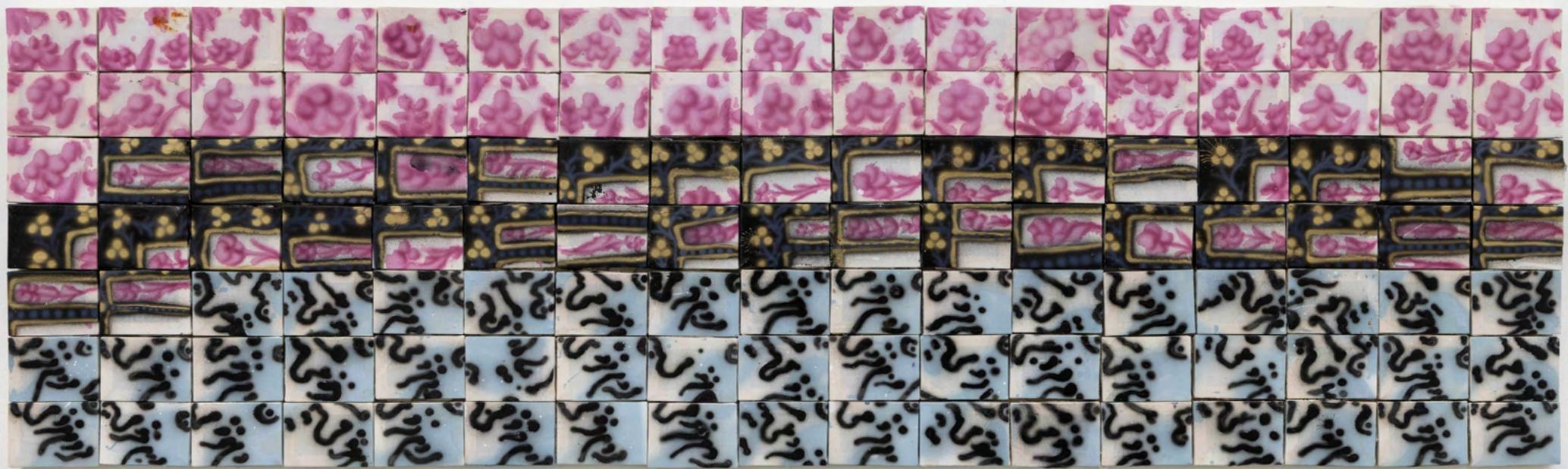
Fudō Myōō (Achala Vidyaraja), The Immovable Wisdom King, 2025
acrylic on cotton canvas, 140 × 133 × 2,5 cm
Photo Bruno Lopes



*Fudō Myōō (Achala Vidyaraja), The Immovable Wisdom King, 2025
(detail) | Photo Bruno Lopes*



Fudō Myōō (Achala Vidyaraja), The Immovable Wisdom King, 2025
(detail) | Photo Bruno Lopes

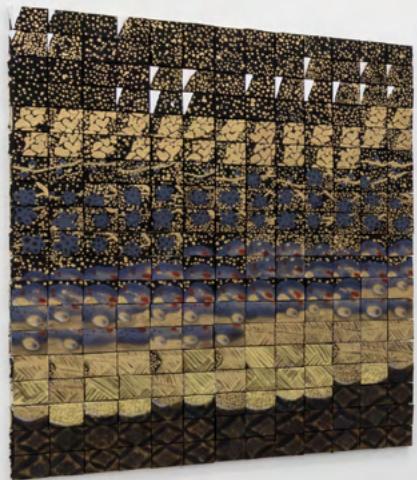


Drei Kalligrafien in Nasta'liq – Shikasta – Nasta'liq, Rahmen mit Blütendekor, 2025

acrylic on cotton canvas

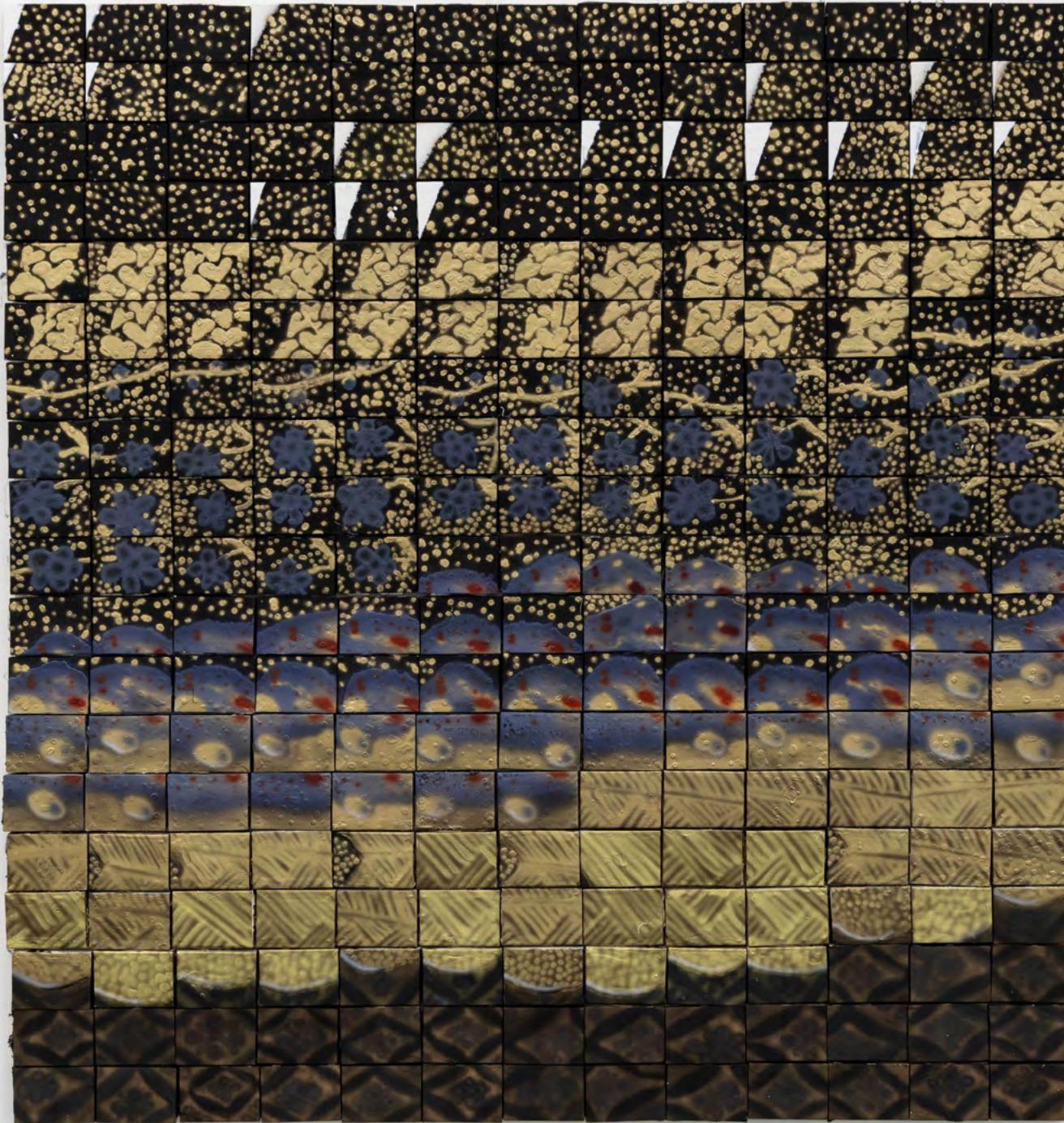
51 x 176 x 2,5 cm

Photo Bruno Lopes

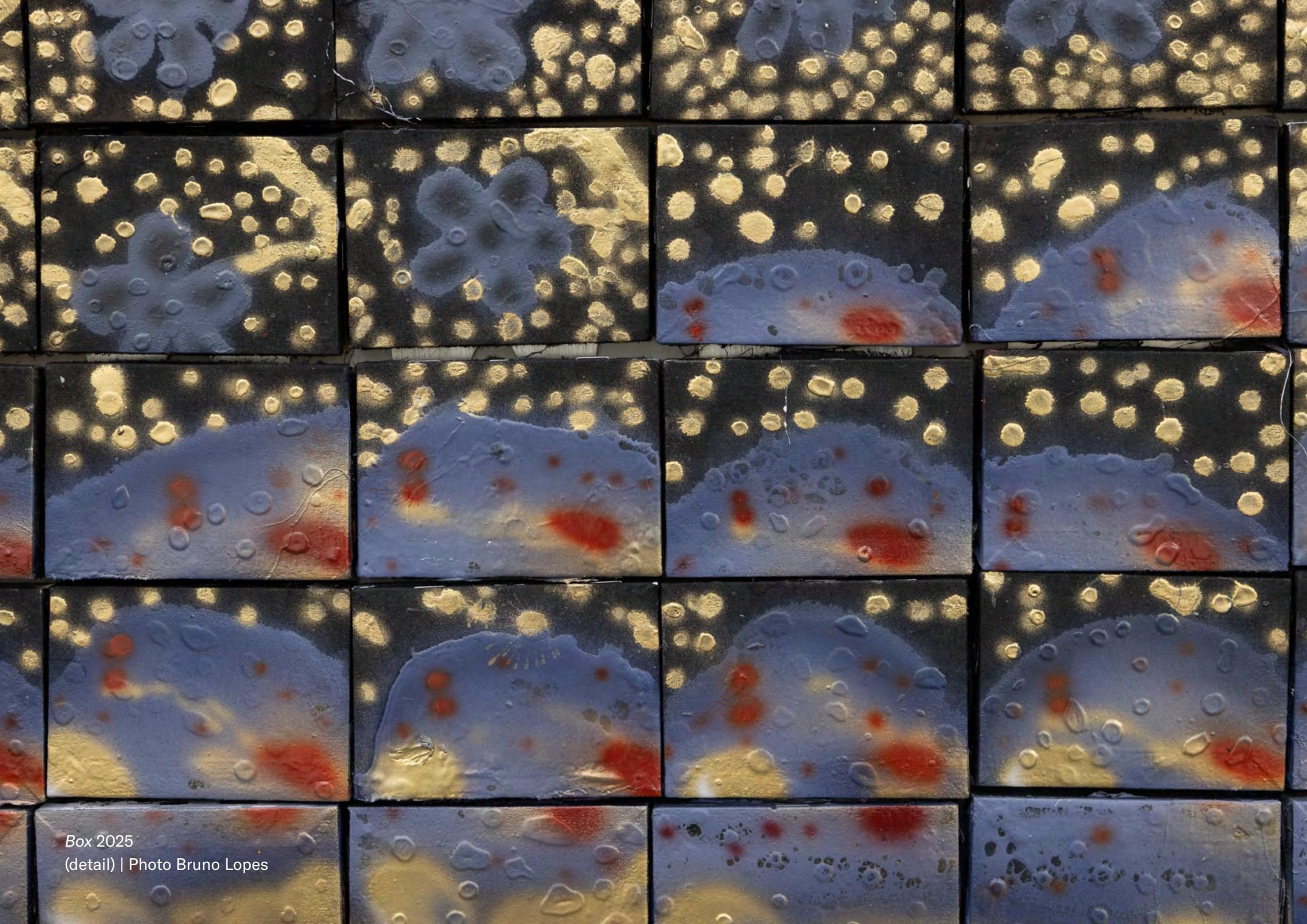


Exhibition view *化身* (*huàshēn*) at Pedro Cera, Lisbon, 2025

Photo Bruno Lopes



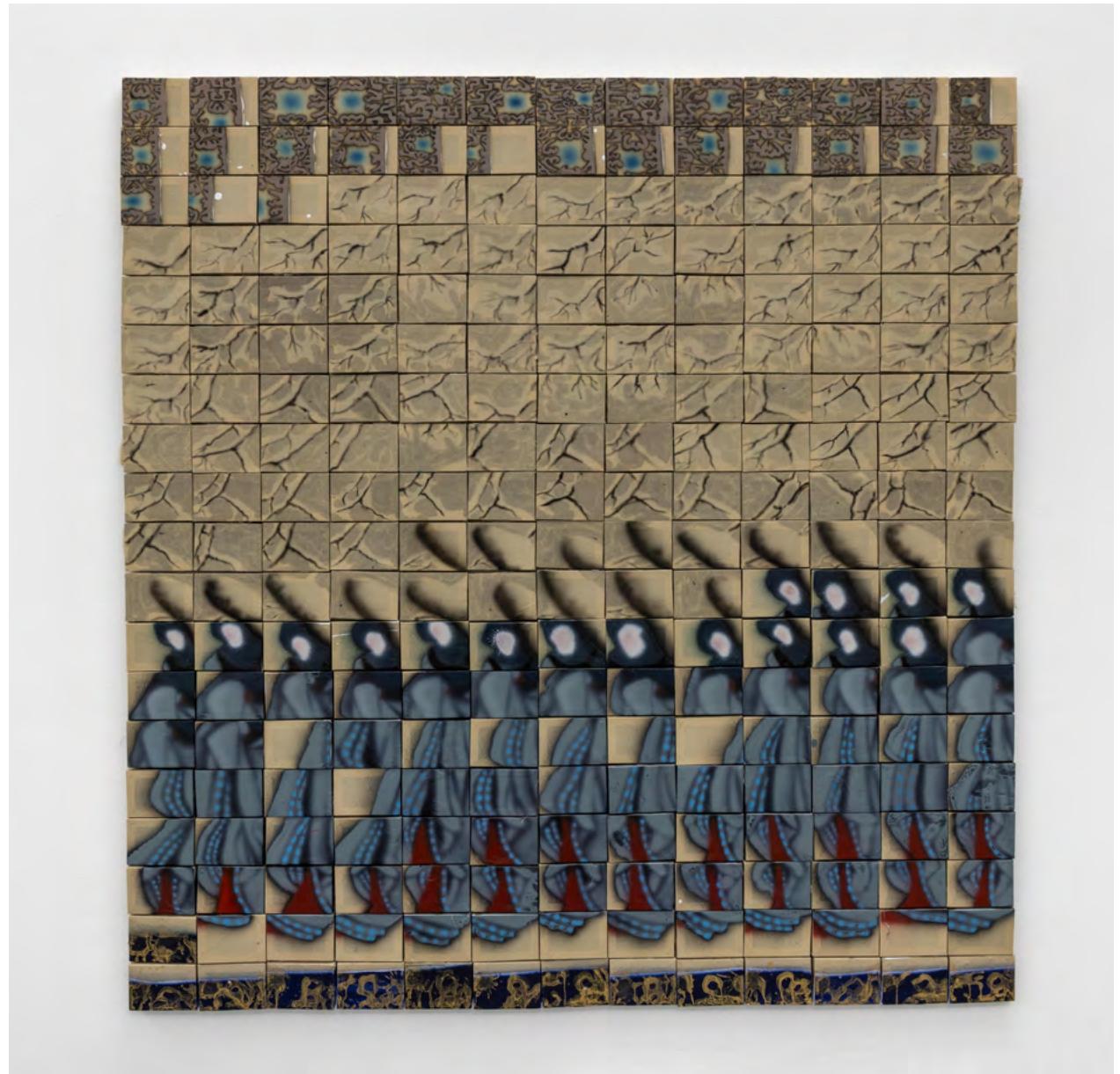
Box, 2025
acrylic on cotton canvas
140 × 133 × 2,5 cm
Photo Bruno Lopes



Box 2025
(detail) | Photo Bruno Lopes



Title: Woman Walking in the Snow Culture: Japan
Artist: Utagawa Hiroshige Medium: Hanging scroll;
Period: Edo period ink, and color on silk
Date: 1840s-early 1850s Dimensions: 79 x 32 cm



Woman Walking in the Snow, 2025
acrylic on linen
40 × 133 × 2,5 cm
Photo Bruno Lopes

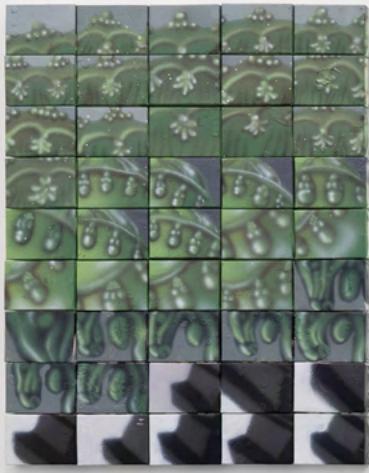


Woman Walking in the Snow, 2025
(detail) | Photo Bruno Lopes



Exhibition view *化身 (huàshēn)* at Pedro Cera, Lisbon, 2025

Photo Bruno Lopes



Exhibition view *化身* (*huàshēn*) at Pedro Cera, Lisbon, 2025
Photo Bruno Lopes

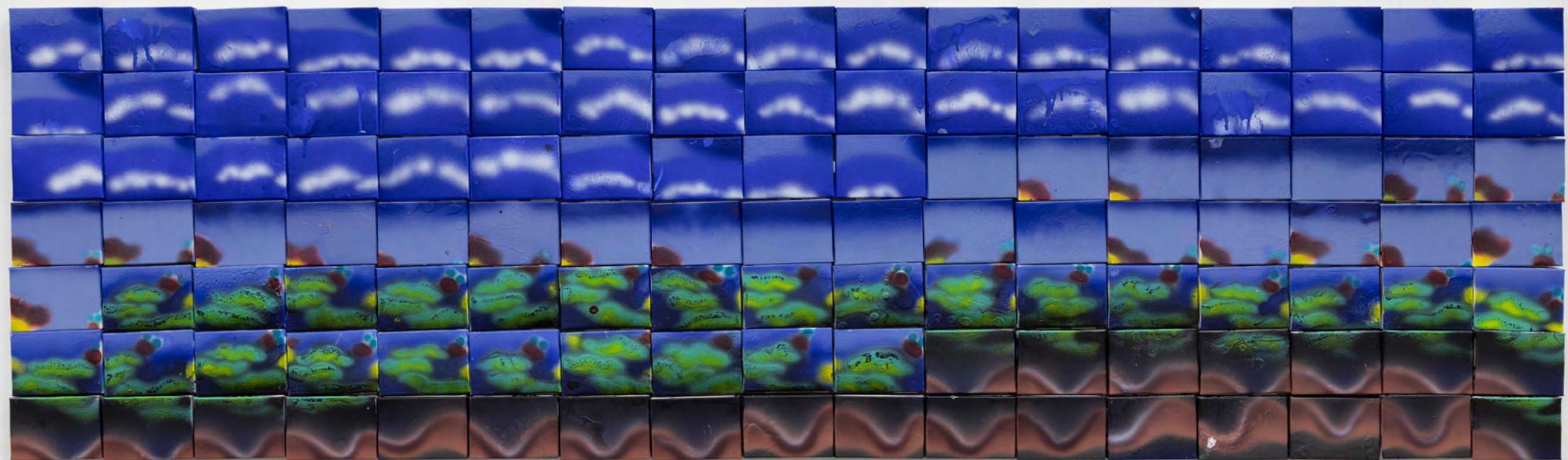


Title: Grabfigur: Gesatteltes und
gezäumtes Pferd
Period: Early Tang Dynasty or
Sui Dynasty
Date: 7th Century

Culture: China
Medium: Sand-colored clay with light
green glaze over white Anguss
Dimensions: 26 x 13,5 x 32 cm



Grabfigur: Gesatteltes und gezäumtes Pferd, 2025
acrylic on canvas
66 x 52 x 2,5 cm
Photo Bruno Lopes

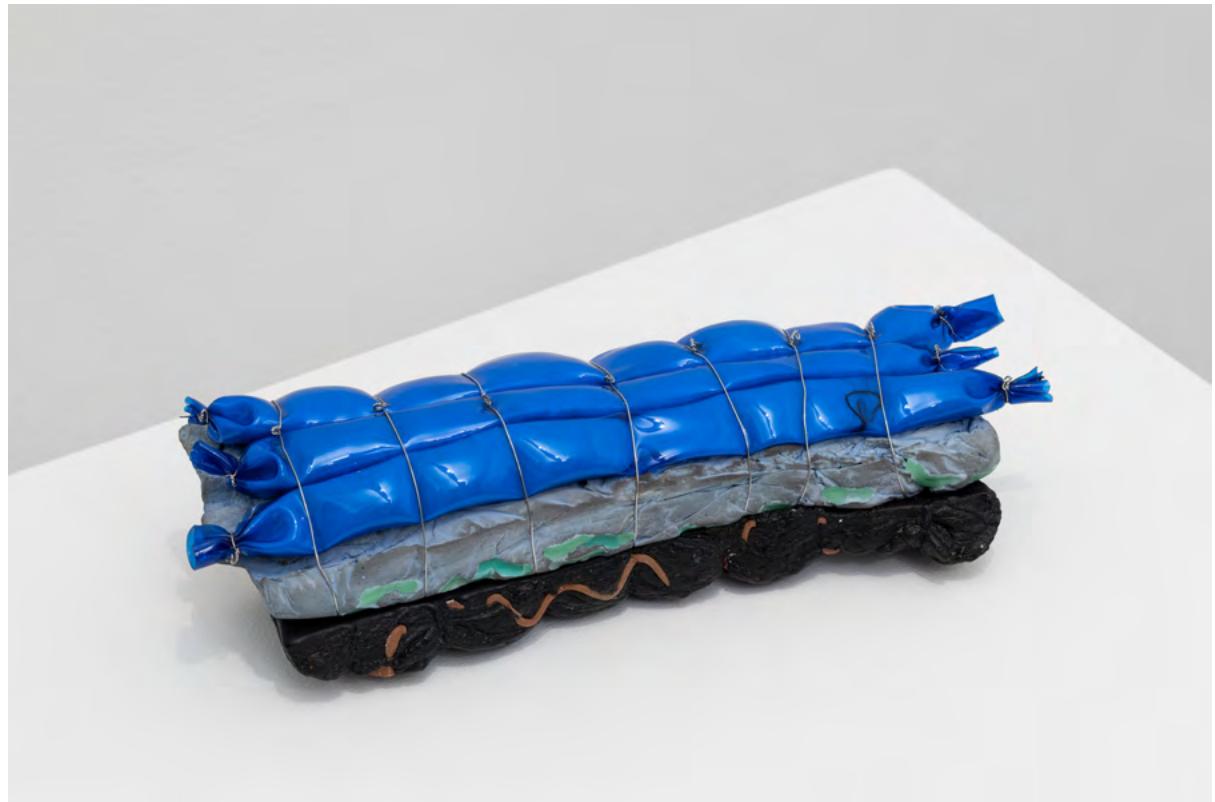


Deckelschale mit geschweiftem Untersatz, 2025

acrylic on canvas

51 x 176 x 2,5 cm

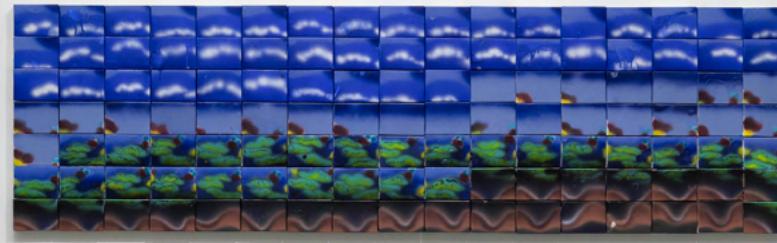
Photo Bruno Lopes



Title: Deckelschale mit
geschweiftem Untersatz
Period: Qing Dynasty
Date: 18th Century
Culture: China

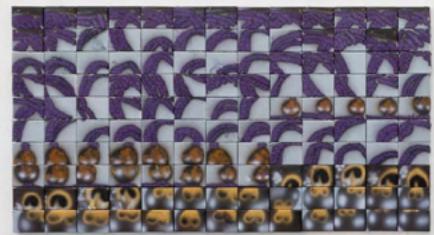
Medium: Stoneware with
melting color decor, white
glazed inside
Dimensions: 10 ø x 11,5 cm

Deckelschale mit geschweiftem Untersatz, 2025
foam rubber, wax, plaster, PVC vinyl, Polyesterfilling
7 x 28 x 9 cm
Photo Bruno Lopes



Exhibition view *化身* (*huàshēn*) at Pedro Cera, Lisbon, 2025

Photo Bruno Lopes



Exhibition view *On Ma* at Pedro Cera, Lisbon, 2024

Photo Bruno Lopes



Penguinarium, 2024

(detail)

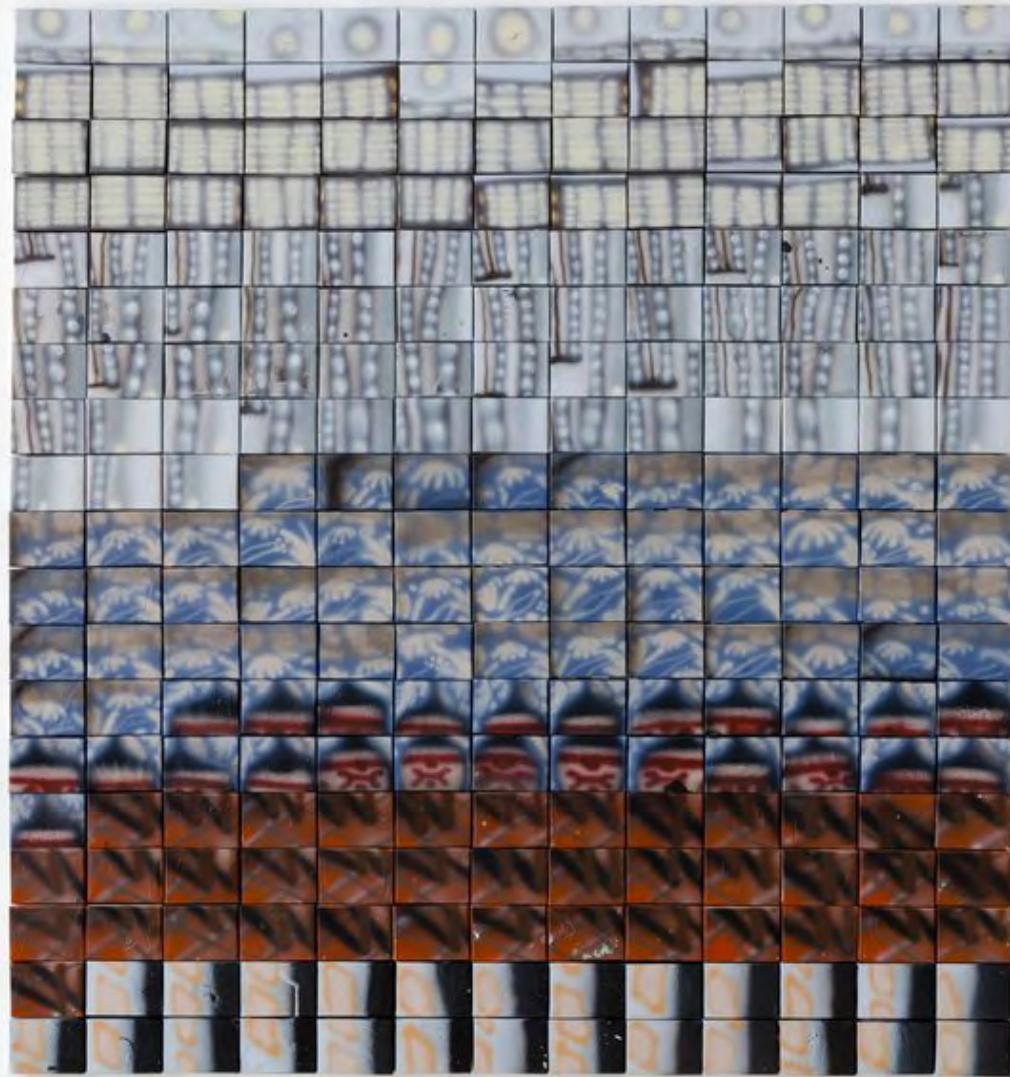
Photo Bruno Lopes

The Peranakan Mansion, 2024

acrylic on canvas

141 x 136 x 2,5 cm

Image courtesy of the artist and Chris Sharp Gallery





Areas of interest from the source image:

A Peranakan styled hotel, Malaysia | Photo Evyan Wenyi Zhang

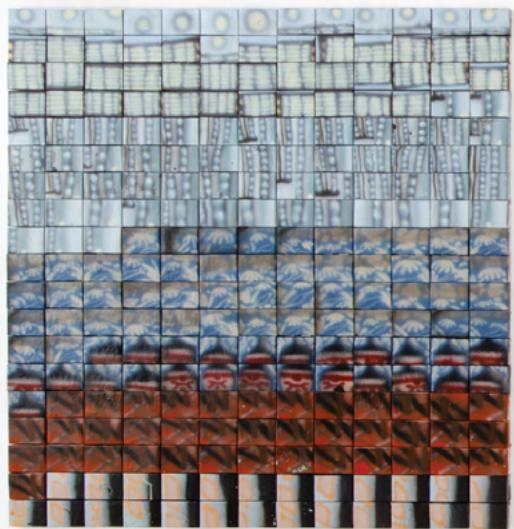


The Peranakan Mansion, 2024

C-print, wood frame, vinyl film

47 x 32 x 7,5 cm

Image courtesy of the artist and Chris Sharp



Exhibition view *Homecoming* at Chris Sharp Gallery, Los Angeles, USA, 2024

Image courtesy of the artist and Chris Sharp Gallery

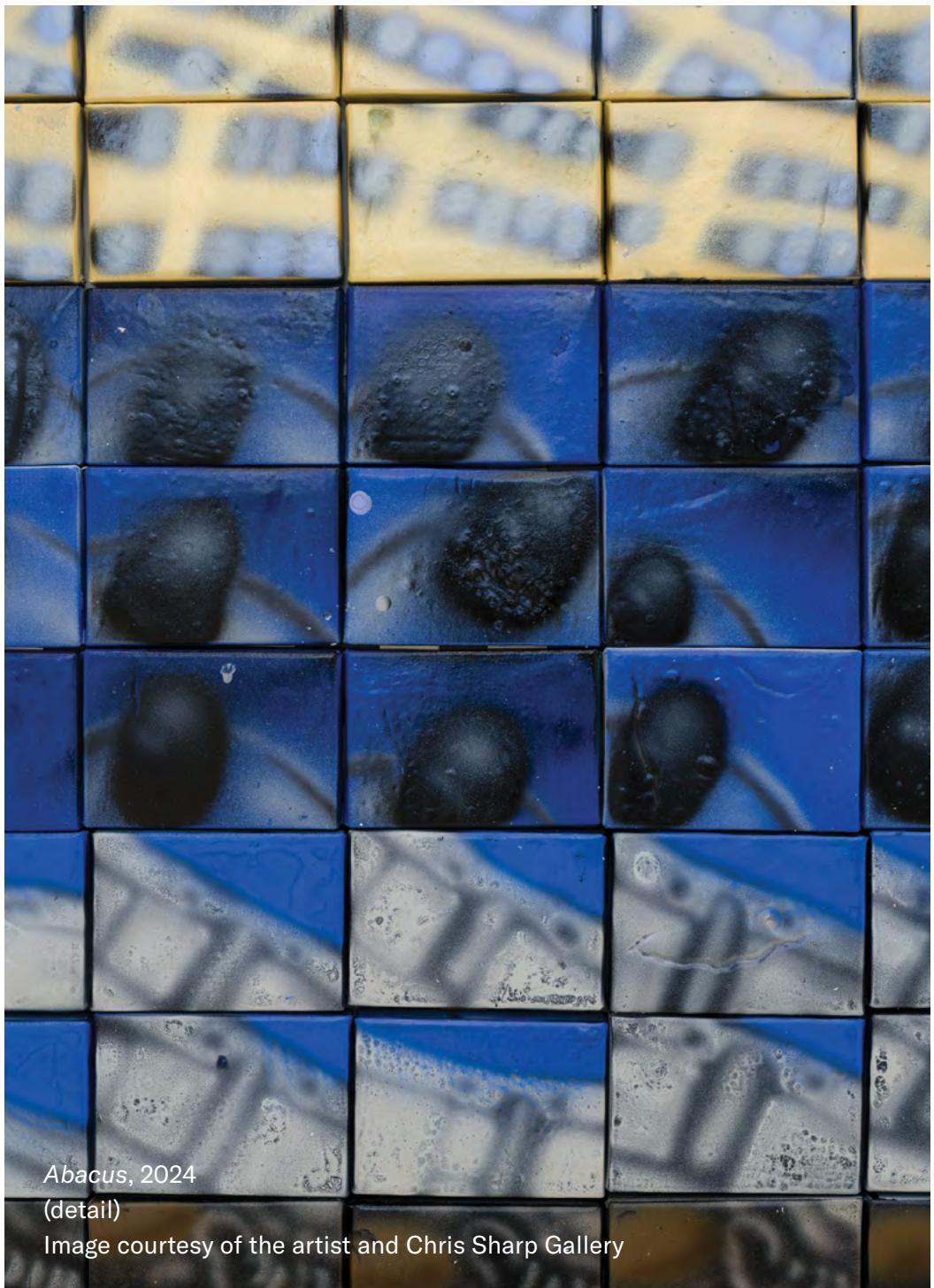


Exhibition view *Homecoming* at Chris Sharp Gallery, Los Angeles, USA, 2024

Image courtesy of the artist and Chris Sharp Gallery



Source Image: Flea market in Penang, Malaysia
Photo By Evian Wenyi Zhang



Abacus, 2024
(detail)
Image courtesy of the artist and Chris Sharp Gallery



Warmth, 2024
acrylic on canvas
62 x 64 x 2,5 cm

Image courtesy of the artist and Chris Sharp Gallery



Beak Attack, 2024
acrylic on canvas
62 x 64 x 2,5 cm
Image courtesy of the artist and Chris Sharp Gallery

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Exhibition view *Homecoming* at Chris Sharp Gallery, Los Angeles, USA, 2024

Image courtesy of the artist and Chris Sharp Gallery



Bureaucratic Feast, 2024

acrylic on canvas and C-print, wood frame, vinyl film

190,5 × 177 × 2,5 cm | 32 × 47 × 7,5 cm

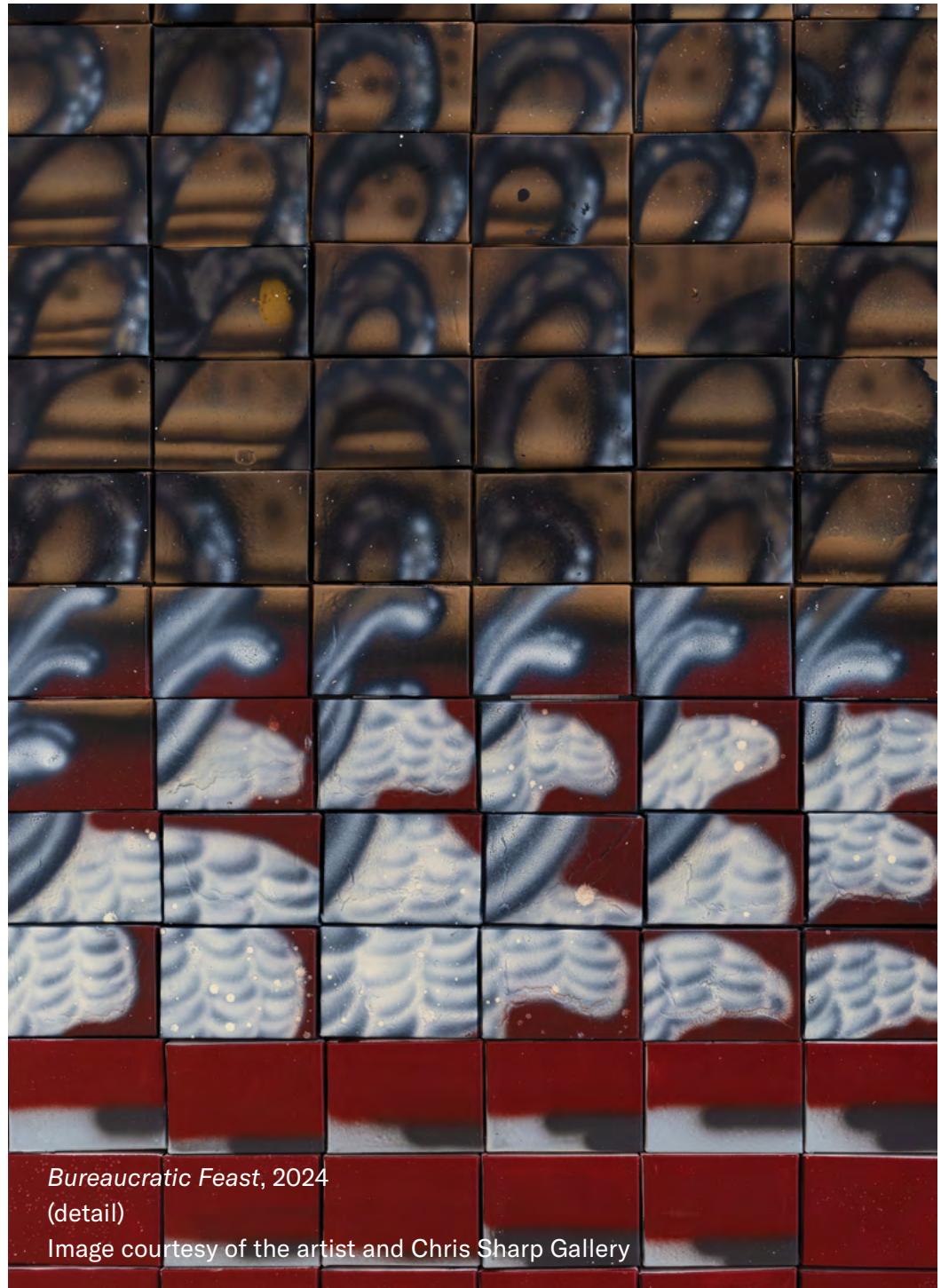
Exhibition view *Homecoming* at Chris Sharp Gallery, Los Angeles, USA, 2024

Image courtesy of the artist and Chris Sharp Gallery



Source Image

Photo By Evian Wenyi Zhang



Bureaucratic Feast, 2024

(detail)

Image courtesy of the artist and Chris Sharp Gallery



Exhibition view *What are you looking for?* at SOCIÉTÉ, Berlin, 2025

Image courtesy of the artist and SOCIÉTÉ



Source Image: Jérôme Sessini, *The Hotel, Ciudad Juarez*, 2009



Pesos, 2025

angle connectors, elastic cords, metal wires, nail gel,
plastic beads, polyester filling, stockings, strings, wax
160 × 10 × 40 cm

Image courtesy of the artist and SOCIÉTÉ

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Bird Bath, 2024

acrylic, stainless steel wire, rebar, water
205 × 80 × 80 cm

Image courtesy of the artist | Photo Alex Harrison



Bird Bath, 2024

acrylic, stainless steel wire, rebar, water
205 × 80 × 80 cm

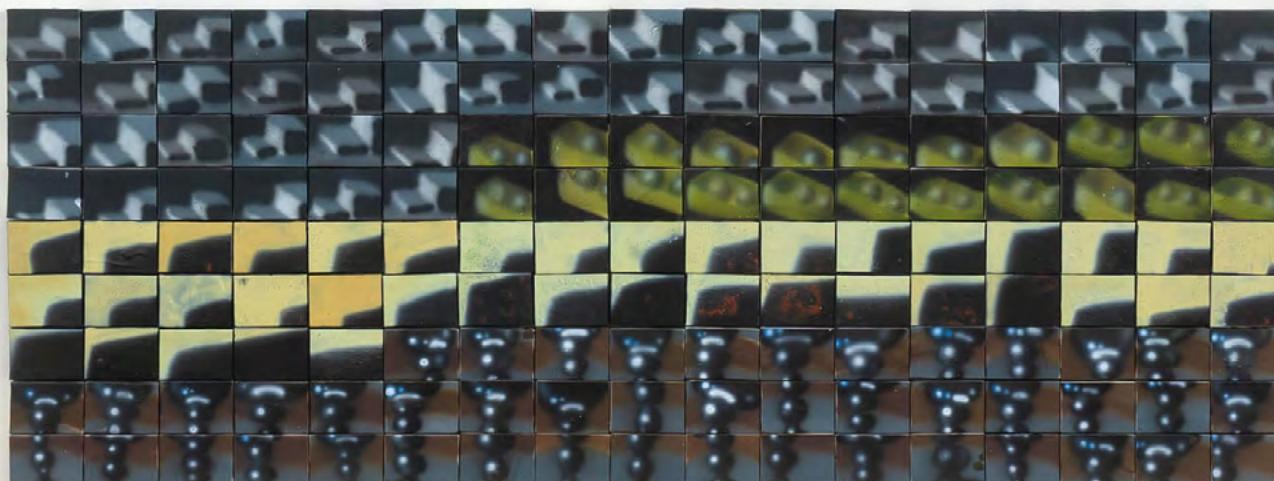
Image courteys of the artist



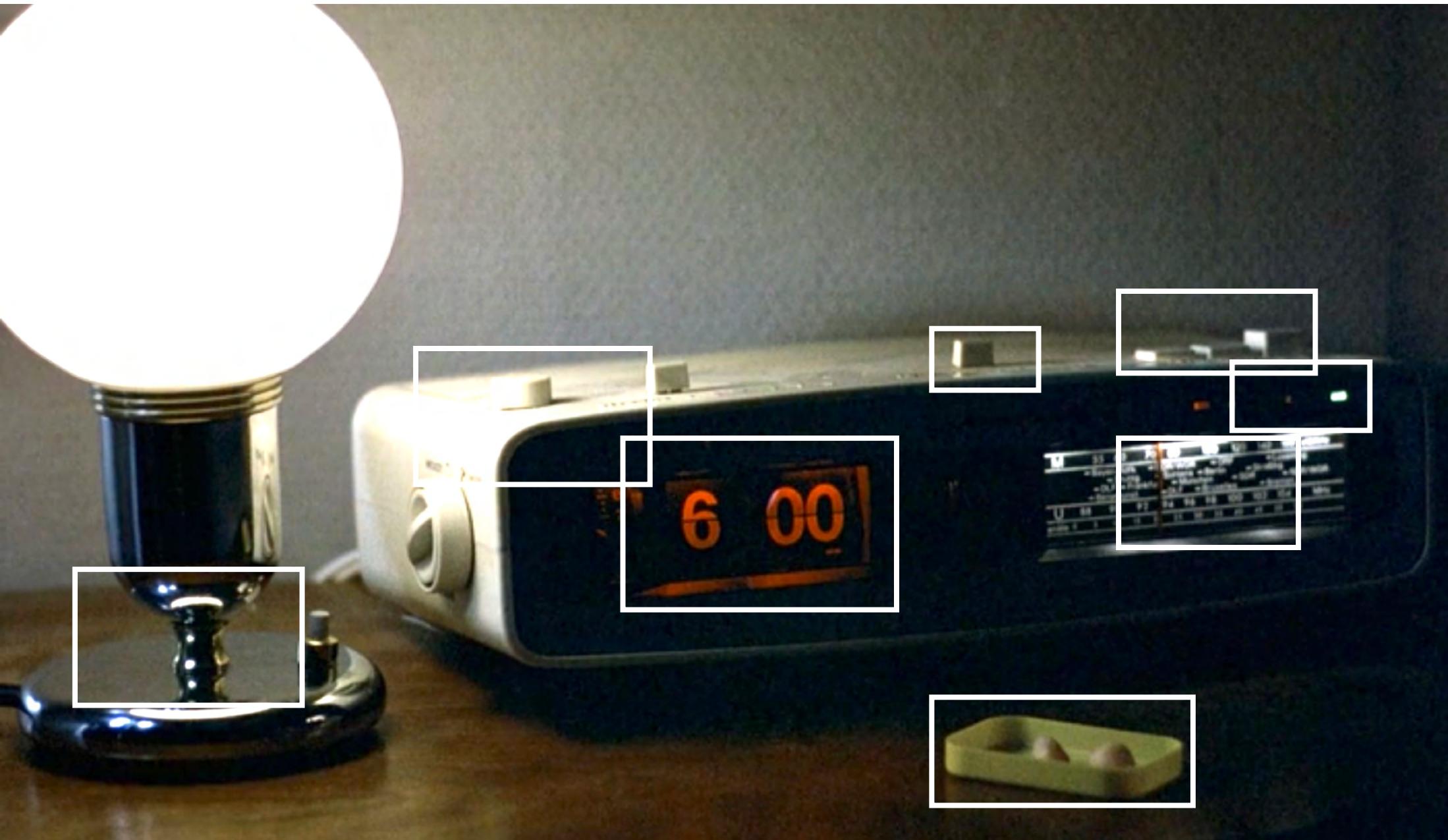
Bird Bath, 2024

acrylic, stainless steel wire, rebar, water
205 × 45 × 80 cm

Image courteys of the artist



A Visit from Satan, 2023
acrylic on canvas
190,5 × 177 × 2,5 cm
Image courtesy of the artist



Areas of interest from the source image: Screenshot from *Der Siebente Kontinent* by Michael Haneke (1989)



Exhibition view *Old sky, old dirt, new grass* at Travesía Cuatro, Madrid, 2023

Image courtesy of the artist and Travesía Cuatro

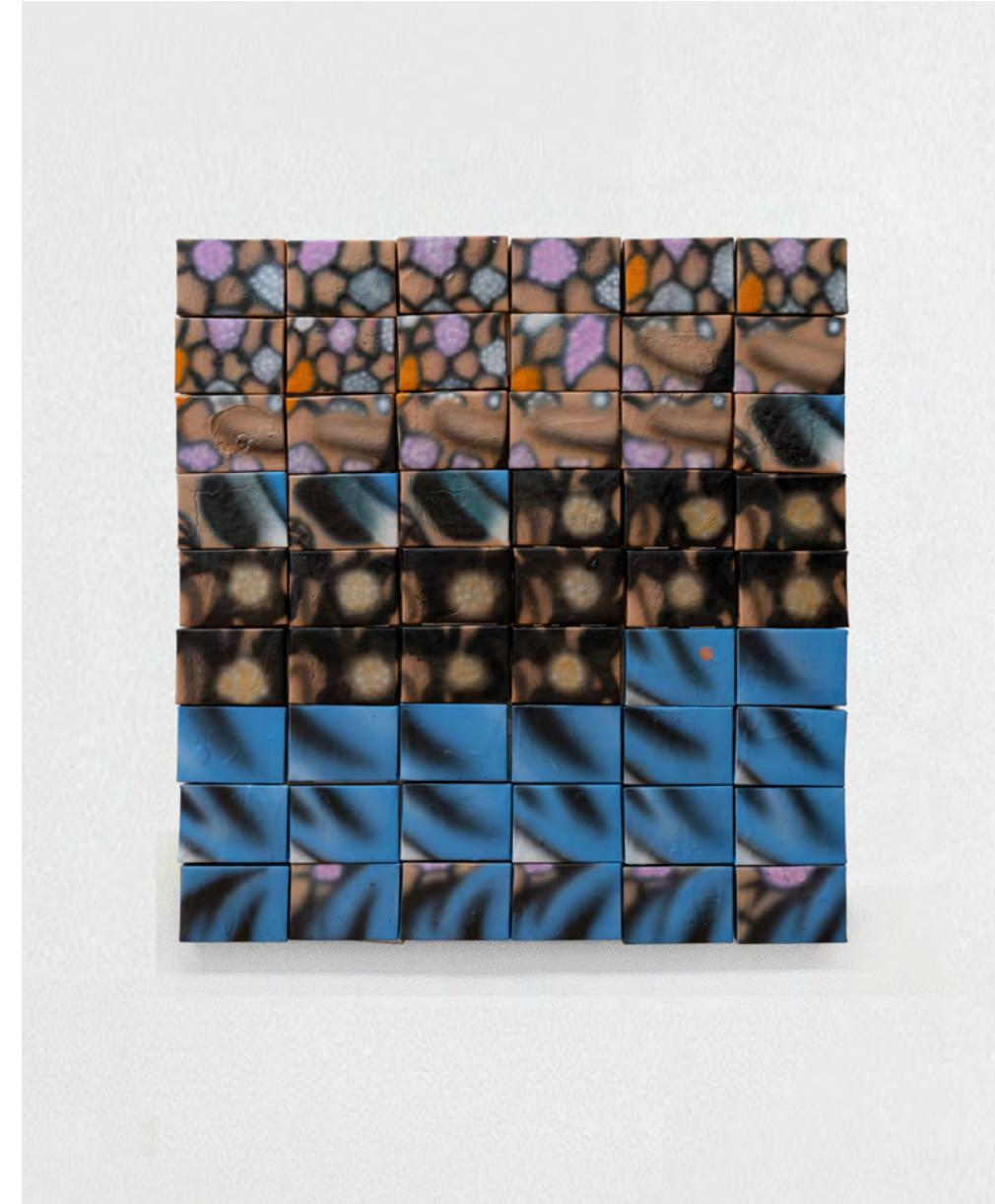


Exhibition view *Old sky, old dirt, new grass* at Travesía Cuatro, Madrid, 2023

Image courtesy of the artist and Travesía Cuatro



*Pleiades but in crimson slightly engaged then gone
oceanscape of menarche and its positive outcome, 2023*
acrylic on canvas | 62 x 65 x 2,5 cm
Image courtesy of the artist



*Hexagons To be geometrically superstitious Over-interpretation
and its positive outcome, 2023*
acrylic on canvas | 62 x 65 x 2,5 cm
Image courtesy of the artist

lulu



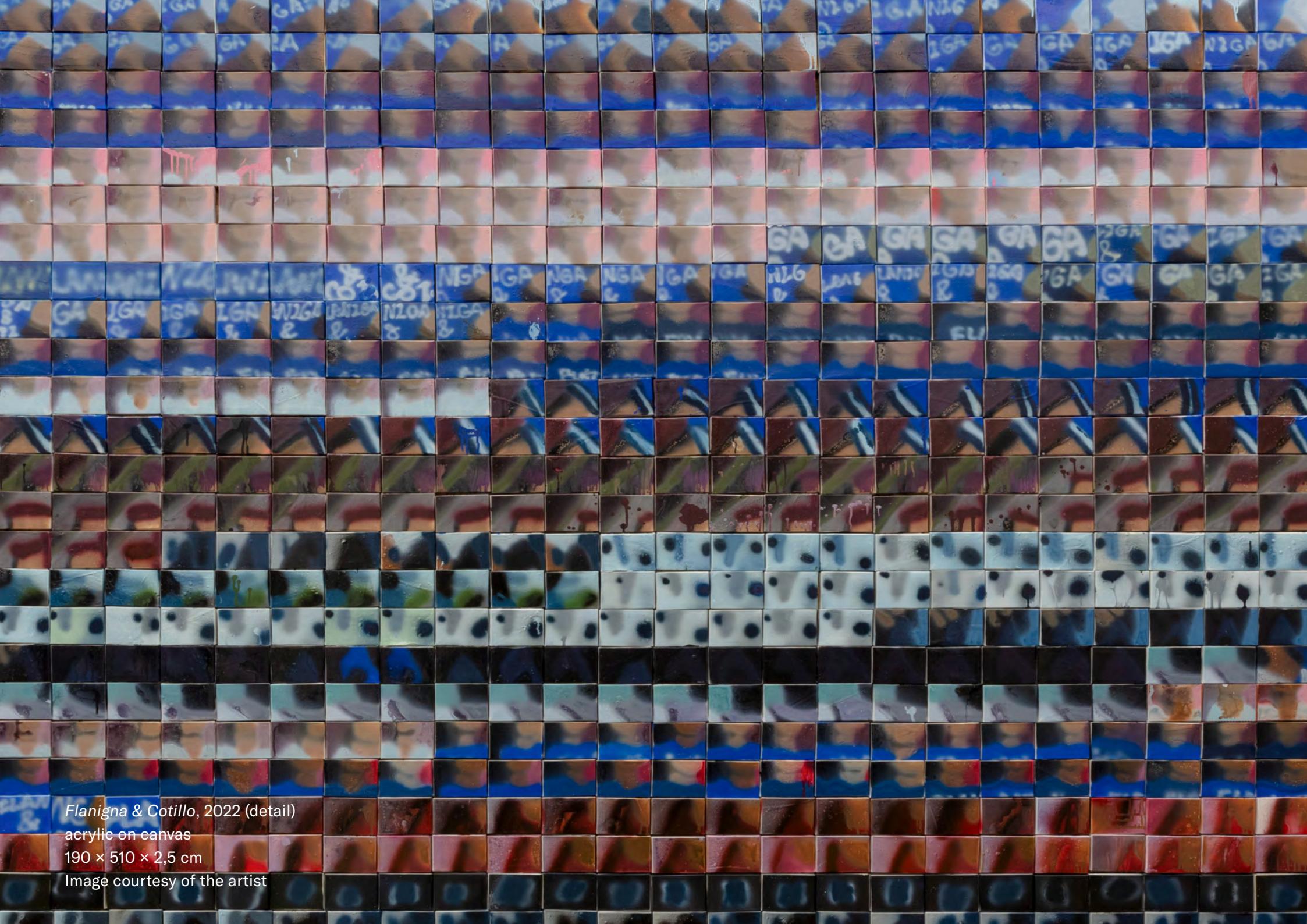
Exhibition view *Flight girls, skeleton and vampire bug* at Lulu by X Museum Residency Program, Mexico City, 2023
Photo Ramiro Chaves



Exhibition view *Flight girls, skeleton and vampire bug* at Lulu by X Museum Residency Program, Mexico City, 2023
Photo Ramiro Chaves



Exhibition view *Flight girls, skeleton and vampire bug* at Lulu by X Museum Residency Program, Mexico City, 2023
Photo Ramiro Chaves



Flanigna & Cotillo, 2022 (detail)

acrylic on canvas

190 × 510 × 2,5 cm

Image courtesy of the artist



Exhibition view *We Borrow Dreams from Others, Like Debt* at MadelN Art Center, Shanghai, China, 2022

Image courtesy of the artist and MadelN Art Center

Evian Wenyi Zhang

Born in Shanghai, China, 2000

Lives and works between Shanghai, Berlin and New York

Education

2023 Bachelor of Arts and Art History, New York University, New York, USA

Awards and Residences

2026 CCA Andratx, Mallorca, Spain (upcoming)
2022 Lulu by X Museum Residency Program, Mexico City
2021 Martin Wong Foundation Scholarship, New York, USA
2020 NYU Steinhardt Department of Art and Art Professions (Artistic Practice Award),
New York, USA

Solo Exhibitions

2025 *化身 (huàshēn)*, Galeria Pedro Cera, Lisbon
2024 *Homecoming*, Chris Sharp Gallery, Los Angeles, USA
2022 *Chicas del vuelo, esqueleto e insecto vampiro*, Lulu by X Museum,
Mexico City

Public Collections

M Woods, Beijing
X Museum, Beijing

Group Exhibitions

2025 *What are you looking for?*, Société, Berlin
2024 *A Closer Look*, Haverkampf Leistenschneider, Berlin
On Ma, curated by Brandy Carstens Pedro Cera, Lisbon
My Story Gallery, High Art & Sister, Seoul
To supplement the fragment, Public Gallery, London
Palai, Balice Hertling, Penang, Malaysia
Weaving in Entanglement, Mending in Punctures, 69 Art Campus, Beijing
2023 *Old Sky, Old Dirt, New Grass*, Travesia Cuatro, Madrid
Into, Over and Underneath, Public Gallery, London
Plastic Stars, Tara Downs Gallery, New York, USA
2022 *Beijing Biennial*, Beijing
We Borrow Dreams from Others, Like Debts, Madeln Art Center,
Shanghai, China
2021 *USB Multi-Port Linking Exhibition*, Madeln Gallery, Shanghai, China