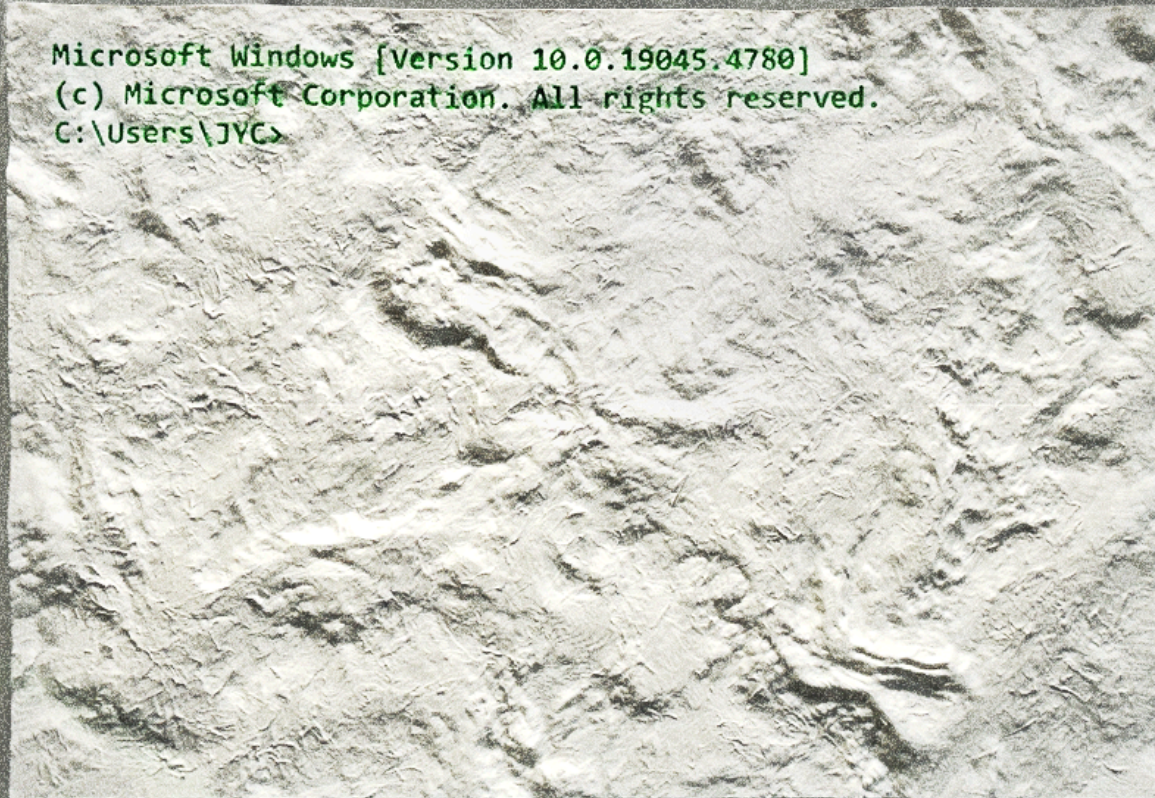


September 12 - September 25, 2024

Opening Reception: September 12, 6PM - 8PM

A SPACE

Interwoven: Artist Colony



A Space, 13 Grattan St, #402, Brooklyn, NY 11206

Artists:

Angela Wei
Jingwen Cao
Qiyue Zhang
Victoria Reshetnikov
Yan Zhang
Yichen (Jack) Ji
Ziyang (Dennis) Wang

Curators:

Xiaojing Zhu
Qingchen Han

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13 Grattan St. #402. Brooklyn, NY 11206

Angela Wei

Artist Bio

Angela Wei is an emerging illustrator currently studying at the School of Visual Arts in New York. Specializing in gouache and experimenting with an array of unconventional mixed media, her work is defined by its whimsical charm and narrative depth. Angela's illustrations often explore storytelling, with a particular passion for bringing picture books to life through vibrant, imaginative visuals.

Statement

'Routine Meter Check in the Ruins' reflects my sense of confusion and curiosity while exploring the ruins, a place steeped in mystery and unanswered questions. I was overwhelmed by thoughts of why these buildings were abandoned, who had left behind the discarded objects, and who might have once claimed this land as their own. These questions, without clear answers, created a sense of wonder and fascination that I sought to capture in the artwork.

At the heart of the piece is a hole I encountered during my exploration, a visual metaphor for the unknown. In my imagination, a tiny figure inhabits this hidden space, guarding the untold stories of this forgotten place and the land beneath our feet. The figure symbolizes the knowledge we seek but can never fully grasp, embodying the mysteries that linger in abandoned spaces and the histories they quietly preserve.



**Routine Meter Check
in the Ruins**

Angela Wei

2024

Gouache and mixed media on wood panel

12" x 9"

Jingwen Cao

Artist Bio

Jingwen Cao is a visual artist whose practice spans photography, poetry, sculpture, and installation. Unified by a profound engagement with the interplay of visual form and psychological depth, her work navigates the tension between flatness and dimensionality, abstraction, and figuration. Holding an MFA from the Rhode Island School of Design and a BFA from OCAD University, Jingwen's practice is characterized by a deep commitment to both the conceptual and technical dimensions of photography, pushing the boundaries of photographic expression. Jingwen has exhibited internationally, including at PhMuseum Days 2024 in Bologna, Italy, and various venues across New York, Berlin, Providence, and Toronto.

Statement

These pieces explore the tension between closeness and distance. Both the physical structure and the emotional undertone of the image offer a space of reflection—where time feels suspended, yet weighty. The composition pushes the viewer to consider the emotional compression that exists in spaces we inhabit but rarely see, where the distance between what is present and what is felt becomes palpable. By inviting viewers to explore the subtle intersections of emotional distance, isolation, and the tension between the seen and unseen, the images reflect a quiet but persistent dialogue between physical space and internal states, where the boundaries between intimacy and detachment blur, leaving a sense of ambiguity in their wake.

Together, 'Gray Wall' and 'Floating wood' present a visual metaphor for the tension between reality and emotion, surface and depth. Cao's exploration of compression—both physical and emotional—invites the viewer to reflect on the spaces we occupy and the inner worlds we navigate. In her careful use of light, texture, and composition, Cao creates a quiet confrontation with the unseen forces that shape our internal landscapes, bringing to light the subtleties of human isolation and emotional introspection.



Grey wall

Jingwen Cao

2024

Fine Art Inkjet Printing

42" x 56"

Qiyue Zhang

Artist Bio

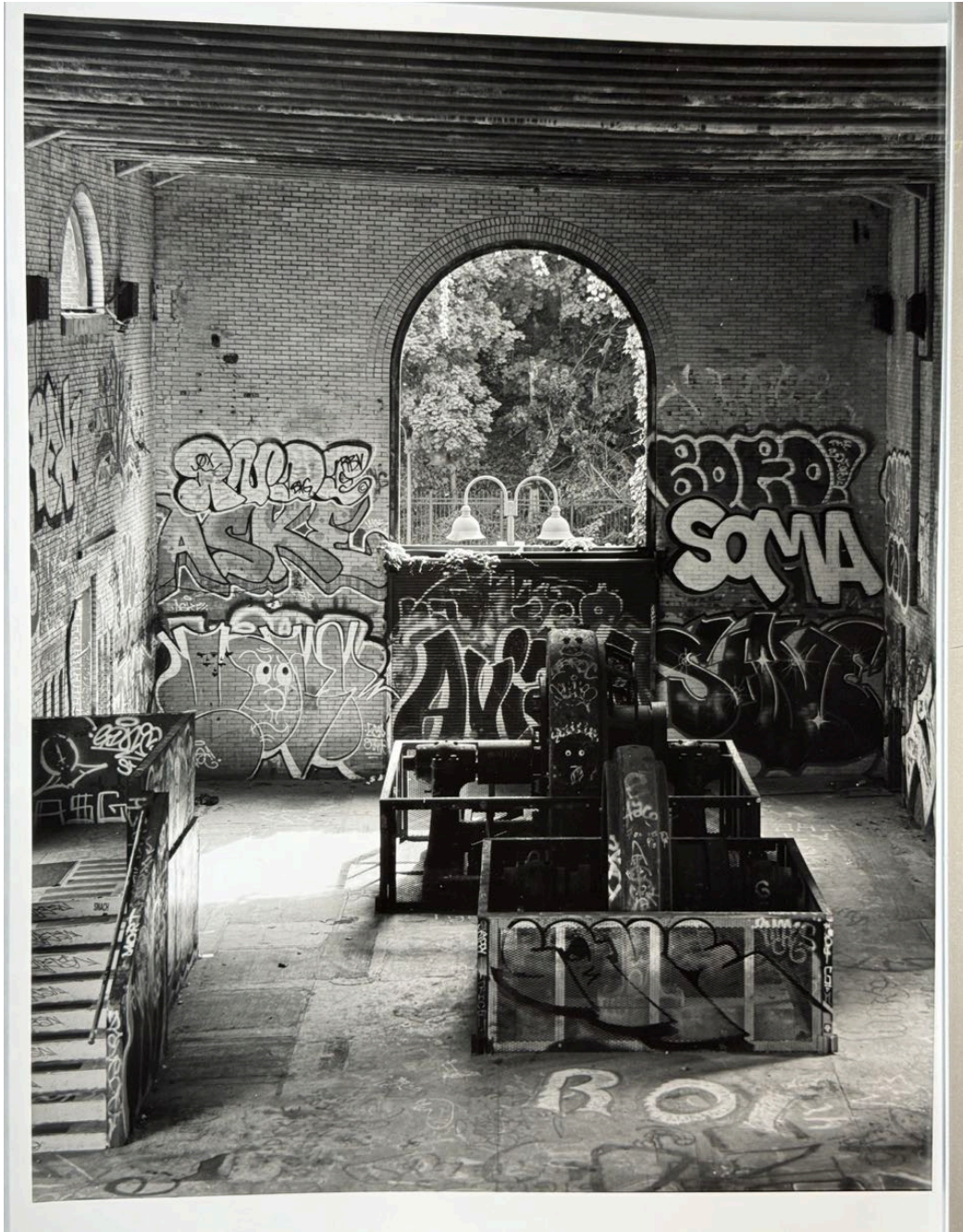
Qiyue Zhang is a photographer deeply influenced by traditional Chinese art, whose work masterfully blends classical elegance with contemporary creativity. She specializes in classical photography techniques and has a great passion for capturing portraits, landscapes, architecture, and animals.

In her creative process, Qiyue places great emphasis on the harmonious balance of composition and light. She strives for authenticity and natural expression, aiming to freeze the purest and most vivid moments through her lens. Her photography, like her writing, is simple and direct, conveying the strength and beauty found in natural states.

Statement

This series was photographed in an abandoned factory in New York, focusing on the interplay between abandonment and nature. Through these images, I seek to evoke a profound sense of silence and desolation that lingers in the present moment. The empty, crumbling spaces stand in stark contrast to the once-ordered environments that echoed with the sounds of industrial production.

For me, these shattered remnants of the past invite reflection on the passage of time. Every present moment, no matter how fleeting, is destined to fade into the past, yet the past is continually revived through our memories and recollections of these moments. In this way, the images capture not only the decay of the physical space but also the cyclical relationship between time, memory, and the remnants of human presence.



Untitled

Qiyue Zhang

2024

Silver gelatin Photograph

8" x 10"

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Victoria Reshetnikov

Artist Bio

Victoria Reshetnikov (b. 2002, Queens, NY) is a first-generation Russian-American and New York-based artist working through interdisciplinary methods of making and research that center architecture, archaeology, and miniature in relation to New York City. She is a recent graduate from Columbia University with Bachelor's degrees in Art History and Visual Arts. She has recently finished a research project on the 1964-65 New York World's Fair and publishing their first book "Queens: Your Time is Infinite." Her work has been featured in the Journal of Art Criticism as well as NYC Culture Club, Field Projects, and Moshava Gallery. She also has an active curatorial practice, having organized a set of shows with the art collective The Useless Art Society along with independent curatorial projects.

Statement

Visiting the Glenwood Power Plant evokes a strong sense of crossing boundaries—both physically, into a decaying, gated space, and figuratively, through time and imagination. The plant sits on the Hudson River, where the tension between land and water is palpable, unlike much of upstate New York, where waterfront access is limited by the MetroNorth train. Structures like the Glenwood Power Plant, remnants of past labor and rapid industrialization, live on the borders of land and water, between gates and scaffolding, holding within them a secret, other time. These spaces invite reflection on how we construct urban landscapes and interact with the past. My practice focuses on fragments, ruins, and adaptive reuse, using found objects as starting points for creating. In "Derelict Boundaries, Secret Places," I curated objects excavated from the Power Plant alongside prints and drawings to evoke the emptiness and temporal dislocation of the site. Similarly, my project on the 1964-65 New York World's Fair reconstructs decaying spaces in Flushing Meadow Park, exploring their legacy. The sculptural book project "Where Do We Go From Here?" continues this exploration of architecture, memory, and boundaries in Queens.



Derelict boundaries, secret places

Victoria Reshetnikov

2024

Installation (wood, lace, acrylic, selected prints and drawings on tracing paper and printmaking paper in artist frames, found objects, inkjet prints, 3D printed manipulations of found objects)

Dimensions Variable

Yan Zhang

Artist Bio

Zhang Yan, born in 1973 in Tianjin, China, is a professional artist known for his deep engagement with contemporary oil painting. He graduated from the Tianjin Academy of Fine Arts in 1997, where he specialized in oil painting. Before dedicating himself fully to his art practice, Zhang Yan taught in the Department of Fine Arts at Renai College of Tianjin University, sharing his expertise and passion for painting with students.

Statement

This artwork focuses on the relationship between content and form, offering a contemplative experience that invites viewers to reflect on the delicate balance between human industrial development and the natural world. The juxtaposition of cold, indifferent concrete and steel against the vitality of nature serves as a visual metaphor, prompting a quiet reflection on how these two forces coexist and influence one another. Through this contrast, the work encourages introspection, guiding us to reconnect with our inner emotions and reconsider our relationship with the world around us. The piece ultimately seeks to provoke a deeper understanding of the impact of industrialization on both the environment and our own internal landscapes.



Interwoven

Yan Zhang

2024

Acrylic on canvas

16" x 20"

Yichen (Jack) Ji

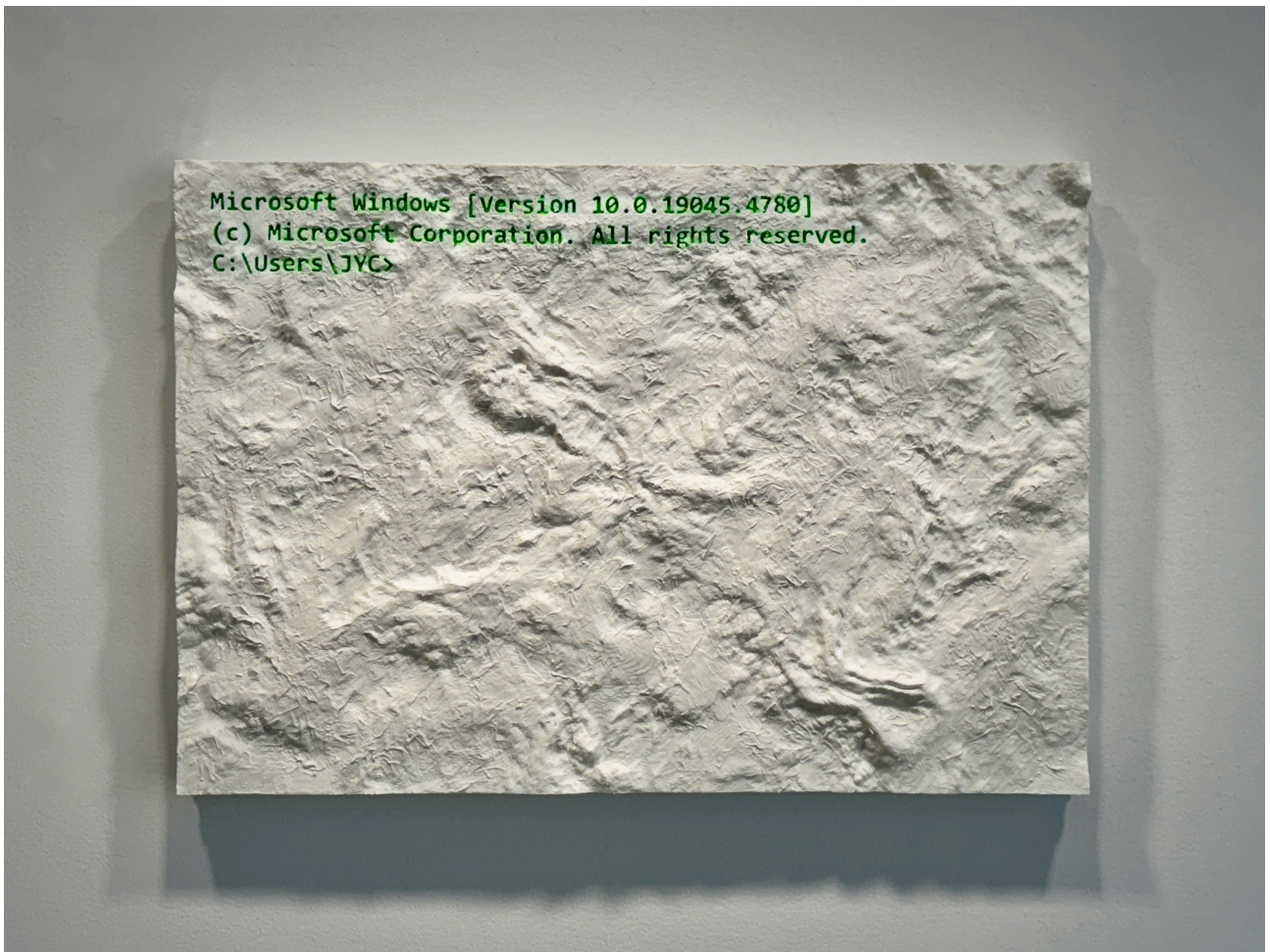
Artist Bio

Shanghai-born Yichen Ji creates exceptional work at the intersection of digital, installation, and sculptural art, marking him as a rising star in the art world. Over the past several years, he has honed his skills in sculpture, painting, and installation, expanding his artistic repertoire. Currently studying at Parsons School of Design, Ji graduated with honors from Cushing Academy, where he received several accolades, including three Silver Keys in the Scholastic Art & Writing Awards and the "Excellence in Art Award." His works have been featured in charity auctions by China Life Insurance and exhibited at prestigious venues such as the Shanghai Greenland Bund Art Gallery, the Shanghai New Art Museum, and the West Bund Museum. Ji's "Centennial Symphony" won First Prize in the Chinese Art Education Award, and his creations are part of the Leo Gallery Collection in Shanghai.

Statement

In Non-Cultural Intangible Heritage 000 (2024), Ji reimagines the interplay between ancient symbols and modern technology, drawing inspiration from artifacts like the Rosetta Stone. By fusing a sleek, digital aesthetic with a stone-like surface, Ji creates a striking dialogue between the past and future. The fluorescent green command prompt text, sharply etched onto the surface, evokes a sense of retro-futurism, highlighting the tension between humanity's deep history and its technological progress. This contrast invites viewers to contemplate how we have "edited" and reshaped the world throughout history, much as we continue to do in the digital age.

Positioned at the intersection of retro-futurism and environmental futurism, the piece speaks to the ongoing cycle of human influence on the Earth and the ways in which the planet, in turn, shapes us. It also raises the question: will archaeologists, thousands of years from now, uncover this piece and feel the same sense of discovery and wonder as we did with the Rosetta Stone? Through its bold juxtaposition of eras and themes, Non-Cultural Intangible Heritage exemplifies Ji's exploration of humanity's evolving role as both creator and product of the world.



**Non-Cultural Intangible
Heritage 000**

Yichen Ji

2024

Aluminum, polylactic acid, acrylic

19.7" × 11.8" × 1.6"

Ziyang (Dennis) Wang

Artist Bio

Ziyang Wang is a New York-based emerging photographer specializing in fashion and portraiture. Known for his exceptional use of light and meticulous attention to detail, Ziyang's style balances precision with emotional depth, capturing images that resonate with tension and expression. His work elevates fashion photography to a high level of artistry, emphasizing self-expression and creative vision.

His work has also been featured in multiple international fashion magazines, including ELLE China and Marie Claire China. In addition to his success in the fashion industry, Ziyang's photography works has been exhibited globally in cities such as Beijing, Nanjing, and New York, reflecting his strong presence in both the fashion and art worlds.

Statement

In the untamed embrace of the woods, this series of black and white photographs captures a solitary woman merging with the forest's silhouette. Each image is a silent dialogue with the surrounding wilderness, an intimate visual letter to the intricate dance of life, reflecting upon the essential rawness of existence and the primal roots from which we have all sprung.

The series embodies simplicity and purity, revealing the intimate bond we share with the living tapestry of our planet. Free from the vibrancy of color, these portraits cut through to the core, showcasing the enduring spirit of both nature and the human form. They evoke a poignant contrast between human vulnerability and nature's grandeur, pulsating with a tension that narrates our fragility and insignificance against the vast expanse of the natural world. As a contemplative reflection on the lost intimacy between man and nature in our increasingly urbanized lives, the images gently urge a rekindling of the intrinsic connection we share with the earth, reminding us of our place within the natural order.



Return to the Roots

Ziyang Wang

2023

Acrylic on canvas

16" x 20"

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