REVERBERATIONS

余象



Guo Jing 郭静
Lü Nan 吕楠
Zuo Er 左儿
Yang Xuxia 杨旭霞

14 NOV – 13 DEC 2026

MIZUMA GALLERY

In collaboration with:
AND ART

REVERBERATIONS
余象

Guo Jing 郭静, Lü Nan 吕楠, Yang Xuxia 杨旭霞, Zuo Er 左儿

The landscapes and forms we encounter do not simply disappear once the moment has passed. They linger in the depths of memory, where, over time, they become intertwined with emotions, experiences, and imagination. Gradually departing from their original appearance, they transform into new images imbued with meanings of their own.

REVERBERATIONS brings together four Chinese women artists whose distinct visual languages explore the spaces where reality and memory, the visible world and the inner realm of consciousness intersect. Through their paintings, the artists reveal the manifold possibilities that emerge from the interplay of perception, memory, and imagination.

Beginning with fragments of the human body, Guo Jing explores the relationships between the physical form, consciousness, and existence through subtle shifts of light and shadow.

Beneath the skin lies an inner universe shaped by emotions, memories, and consciousness. Beyond it stretches another universe, boundless and infinite. The skin becomes both a boundary separating these two realms and a place where they meet, touch, and resonate with one another.

In her paintings, familiar fragments of the body are transformed by light and shadow into unfamiliar landscapes, creating a delicate tension between intimacy and alienation, figuration and abstraction. Moving beyond the body's physical form, her work invites us into a profound realm of existence, where the inner self and the outer world quietly resonate.

Lü Nan creates psychological landscapes in which mountains, light, architecture, and the human body converge, allowing reality and memory to permeate one another.

In her paintings, images belonging to different moments and spaces overlap, while landscapes once encountered are transformed through memory and the subconscious. The resulting spaces retain traces of the familiar world, yet possess an elusive, dreamlike quality.

As the viewer's gaze moves between shifting forms and spatial dimensions, external landscapes dissolve into the flow of consciousness, gradually blurring the boundaries between reality and imagination. Her work evokes an inner world where memories settle into layers over time, and perception and the subconscious continually intersect.

Drawing upon her encounter with blue ice in Antarctica, Zuo Er reflects on the purity and sacredness of nature, contemplating a sense of time that extends far beyond the scale of human existence.

Formed over immense spans of time, the ice embodies a temporal dimension that cannot be fully grasped through human experience. The profound blue she once witnessed remains etched in her memory, not merely as a colour belonging to a landscape, but as a presence imbued with accumulated time and profound stillness.

As this memory intertwines with emotion and consciousness, it gradually transcends the physical landscape, becoming a serene and luminous image of the inner world. Her paintings transform a fleeting moment of perception into an enduring impression, quietly bringing the immensity of nature into resonance with the fragility of human existence.

Drawing upon the compositional principles and philosophical sensibilities of traditional Chinese landscape painting, Yang Xuxia reconstructs the visual world of shan shui (mountain-water painting) through familiar motifs such as fruits and pumpkins.

In her paintings, everyday objects undergo fluid shifts in scale, transforming into expansive landscapes that evoke mountains, rocks, and flowing water. By discovering the vastness of nature within the smallest of forms, she transcends conventional perceptions of space and invites viewers into new realms of imagination.

Through vibrant colour and a contemporary painterly language, the spirit and aesthetics of Song and Yuan dynasty landscape painting are given renewed expression. Tradition and contemporaneity, the microscopic and the monumental, come together and resonate within a single pictorial world.

The inner and outer dimensions of the body, reality and memory, humanity and nature, the microscopic and the vast—each artist approaches the boundaries between the visible and the invisible from a distinct perspective. Their works resonate with one another, giving rise to new ways of seeing and experiencing the world.

REVERBERATIONS is the image that lingers long after the light has faded, a memory that continues to transform through time; another reality, continually brought into being through the act of perception.

REVERBERATIONS
余象

Guo Jing 郭静, Lü Nan 吕楠, Yang Xuxia 杨旭霞, Zuo Er 左儿

我们曾经目睹的风景与形态，并不会随着瞬间的消逝而彻底消失。它们停驻于记忆深处，在时间的流转中，与情感、经验和想象不断交织，逐渐脱离最初的模样，蜕变为承载着全新意义的意象。

「REVERBERATIONS — 余象」汇集了四位中国女性艺术家的创作。她们以各自独特的绘画语言，探索现实与记忆、可见世界与内在精神世界相互交汇的领域，呈现感知与意识所孕育的多重可能。

郭静以人体的局部形态为切入点，通过光与影的微妙变化，探寻身体、意识与存在之间的关系。皮肤之内，是由情感、记忆与意识交织而成的自我宇宙；皮肤之外，则延展着另一个无垠的宇宙。皮肤既是两个宇宙之间的边界，也是它们彼此触及、相互感应与共鸣的所在。在她的绘画中，熟悉的身体局部在光影的作用下，逐渐转化为陌生而未知的风景，在亲密与疏离、具象与抽象之间形成细腻而微妙的张力。她的作品超越身体的物理形态，引领观者进入存在的深层维度，感受内在自我与外部世界之间静谧而深远的共鸣。

吕楠将山峦、光线、建筑与身体等元素交织于画面之中，构筑出现实与记忆相互渗透的精神风景。在她的绘画中，来自不同时空的意象彼此叠映，曾经亲历的风景在记忆与潜意识的作用下不断转化，呈现出新的形态。这些空间既保留着现实世界的痕迹，又弥漫着仿佛游离于梦境之中的朦胧气息。随着目光在不同的空间与形象之间游移，外部风景逐渐融入意识的流动，现实与想象之间的边界也随之变得模糊。她的作品映照出一个内在的精神世界，在那里，记忆于时间中层层沉积，感知与潜意识不断交汇。

左儿以在南极邂逅蓝色冰川的亲身体验与记忆为起点，凝视自然超越人类时间尺度的纯粹与神圣。历经漫长岁月形成的冰，凝聚着人类有限的生命经验难以丈量的自然时间。她曾经目睹的那一抹深蓝，已不再只是风景中的色彩，而是作为一种蕴藏着岁月积淀与深邃寂静的存在，深深铭刻于记忆之中。随着记忆与情感、意识不断交融，那片深蓝逐渐超越具体的自然景观，升华为澄澈而宁静的精神意象。她的绘画将瞬间的感知转化为恒久的印象，使自然的浩瀚与人类存在的短暂，在静默之中彼此呼应。

杨旭霞以中国传统山水画的构图方式与哲学意境为基础，从果实、南瓜等日常可见的物象出发，重新构建山水的视觉世界。在她的绘画中，寻常之物随着尺度的自由转换，幻化为令人联想到山峦、岩石与流水的宏阔景观。她以于微小之中观照天地的独特视角，突破现实空间的既定认知，引领观者进入充满想象的崭新境界。宋元山水的精神与审美意蕴，在鲜明的色彩与当代绘画语言中获得新的生命。传统与当代、微观世界与壮阔自然，在同一画面中相互交融，彼此共鸣。

身体的内与外、现实与记忆、人类与自然、微观世界与宏阔景观——四位艺术家从各自不同的视角，探寻可见与不可见之间的边界。她们的作品相互呼应，在差异之中形成共鸣，由此开启全新的视觉经验。

「REVERBERATIONS — 余象」那是光芒消逝之后依然留存的影像，是在时间流转中不断变化的记忆，也是经由我们的感知而持续生成的另一重现实。


AMUSIA









Guo Jing 郭静 graduated from the Central Academy of Fine Arts, and continues her artistic practice in Beijing. She has been invited to participate in numerous exhibitions both in China and abroad, and has presented her works at many important art institutions, including the National Art Museum of China, the Poly Time Museum, the Shanshui Art Museum, the Yue Art Museum, and the King & Wood Art Center. Her works are held in the collections of many professional art institutions and private collectors. Guo Jing has established a distinctive artistic style and remains active at the forefront of contemporary art through her forward-looking concepts and innovative forms of expression.

Observation of the human figure, and the perspective of isolating and focusing on fragments of it, have been consistent themes throughout Guo Jing's artistic practice. Her works are always imbued with a distinctive hazy and tranquil atmosphere, evoking the sensation of touching the deepest and most hidden realms of human emotion. Within them lies a mood that is tinged with melancholy yet softened by tenderness, quietly narrating stories of time and the subtle shifts of feeling. In the exhibition *Secret Realm*, Guo Jing explores the intersection of vision and emotion, while also challenging and expanding the boundaries of artistic expression through the medium of painting, in which she excels.

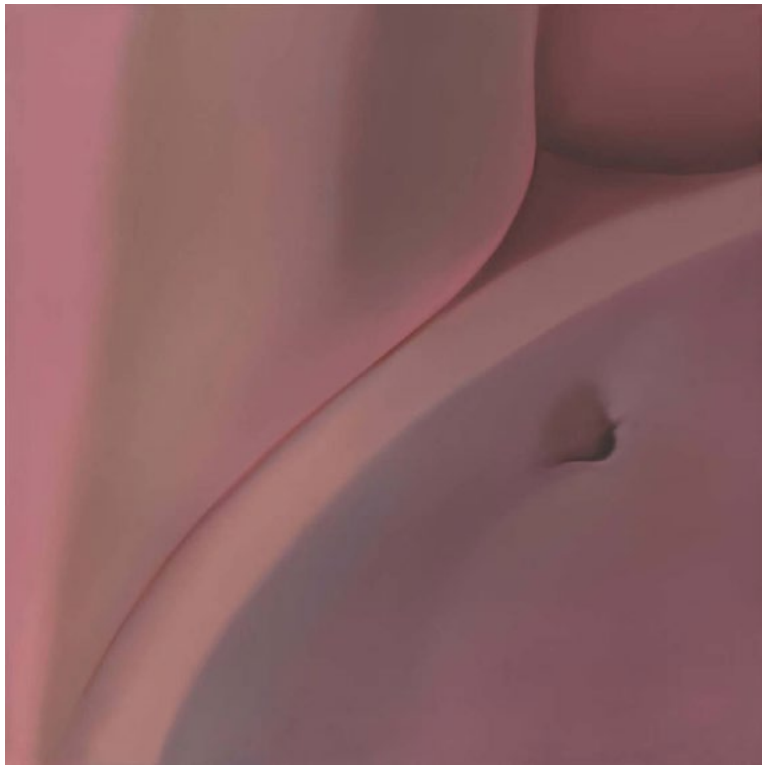
As an artist with a profound understanding of pictorial language, Guo Jing's practice incorporates the representation of the human figure while reflecting subtle changes in visual perception and psychological distance. Within her images, viewers often move between "closeness" and "distance," "strength" and "fragility," experiencing a tension that is difficult to put into words. This tension does not arise from formal opposition, but rather from the emotional layers embedded within the work and from the artist's deep gaze toward human existence. Through delicate brushwork, intertwined colors, and her skillful handling of the medium, her works take on a texture reminiscent of soft fabric, while also conveying a warmth akin to human skin and a refined tactile sensibility.

Guo Jing's works are constructed through the dismantling of symbolic meaning and the presentation of an abstract visual language. With a calm and restrained attitude, she gradually pushes figurative elements into the background, guiding the viewer into a boundless spatial realm. As a result, her works acquire a strong sense of openness and allow for multilayered interpretations. She invites viewers into a "secret realm" filled with poetry and philosophy, creating ripples in the mind through her paintings. In this way, each work is no longer merely a static image, but emerges as a profound dialogue on life and perception. This, indeed, may be said to be the very emotion contained within her art.



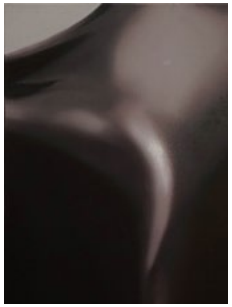
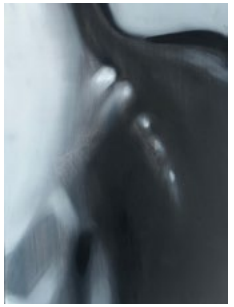
Guo Jing 郭静
看不见的太阳 21 / Invisible Sun #21

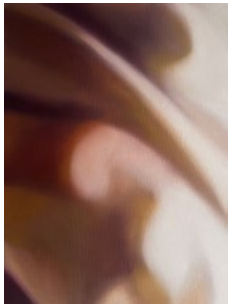
2024
oil on canvas
160 × 130 cm



Guo Jing 郭静
看不见的太阳 22 / Invisible Sun #22

2024
oil on canvas
160 × 130 cm

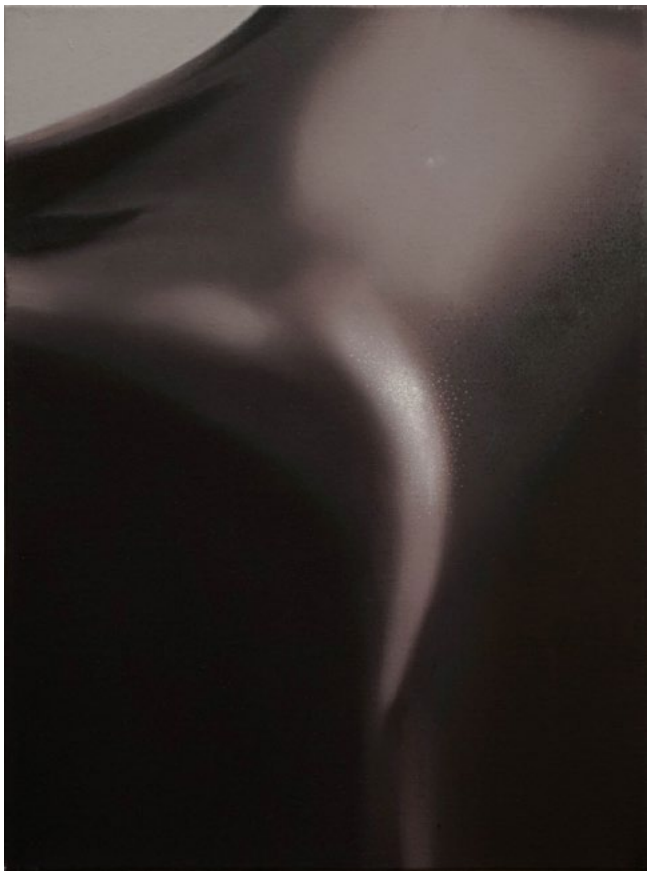





Guo Jing 郭静
空锭 / Empty Spindle

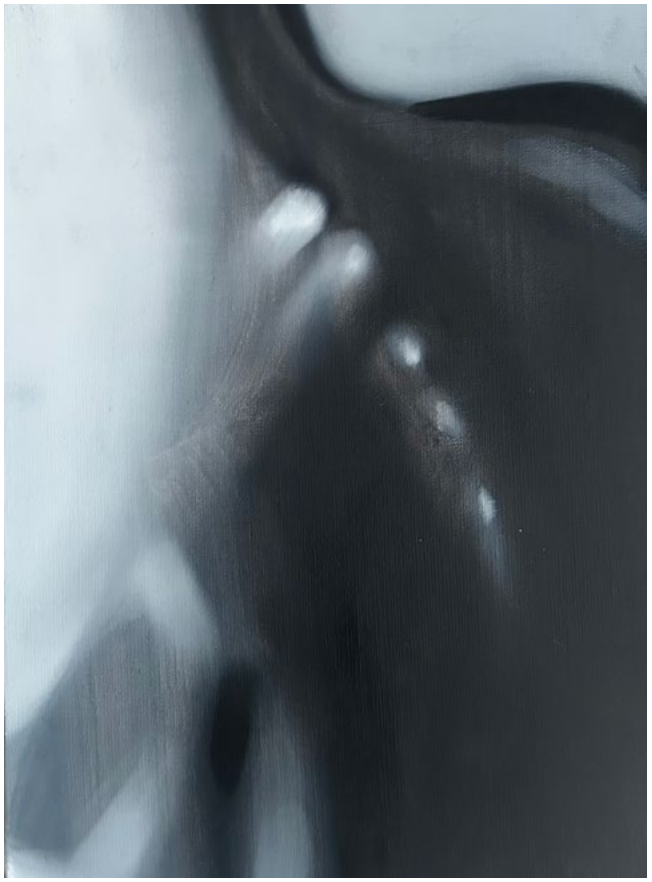
2026
oil on canvas
40 × 30 cm each





Guo Jing 郭静
空锭 / Empty Spindle

2026
oil on canvas
40 × 30 cm



Guo Jing 郭静
空锭 / Empty Spindle

2026
oil on canvas
40 × 30 cm



Guo Jing 郭静
空锭 / Empty Spindle

2026
oil on canvas
40 × 30 cm



Guo Jing 郭静
空锭 / Empty Spindle

2026
oil on canvas
40 × 30 cm





Lü Nan 吕楠 graduated from Tianjin Academy of Fine Arts. Born in Qingdao, she has been invited to participate in numerous exhibitions both in China and abroad. Her works are held in the collections of the Shandong Art Museum, the Poly Time Museum, as well as many private and professional collectors in China and overseas. Her artistic practice extends beyond two-dimensional painting to encompass sculpture, photography, video, multimedia, and other multidimensional forms of expression. In Lü Nan's work, seemingly opposing elements—sensibility and reason, the classical and the futuristic, science and mysticism—constantly coexist. It is precisely these contradictions that shape her distinctive pictorial language and artistic temperament, allowing her to interpret the world with a philosophical sense of poetry.

Lü Nan's work creates a distinctive world where sensibility and reason, the classical and the futuristic, science and mysticism coexist. In her paintings, light and shadow, water and the body, reality and illusion intersect, drawing the viewer into a quiet and profound spiritual space.

Light is one of the most important elements in her work. It is not merely natural illumination, but a spiritual radiance that seems to emerge from within the figures. Faces and bodies appear from deep darkness, carrying traces of memory, pain, prayer, and rebirth.

Lü Nan uses black and shadow not as emptiness, but as a space where light begins to form. Pale tones of white and silver overlap within dense darkness, creating subtle movements on the figures and water surfaces. Her delicate brushwork leaves forms intentionally ambiguous, allowing the viewer to sense both physical presence and dreamlike illusion.

Water also plays a central role. It suggests life, memory, the unconscious, and transformation. In her paintings, water is not simply a background element, but a living medium that surrounds, conceals, and reshapes the figure. Through its fluidity, the boundary between body and space becomes uncertain, giving the image a sense of quiet movement and inner depth.

This ambiguity is essential to Lü Nan's visual language. Her figures appear suspended between emergence and disappearance, silence and awakening, vulnerability and strength. Rather than presenting a clear narrative, she creates an atmosphere in which viewers are invited to enter the emotional and psychological layers of the work.

Through the interplay of water, darkness, and light, Lü Nan constructs a poetic and philosophical world in which awakening is not a single moment, but an ongoing process of inner regeneration. Her works transform myth into a contemporary meditation on the human spirit, revealing how light may arise from darkness and how the self may be reborn through silence, memory, and perception.



Lü Nan 吕楠
回声 / Echo

2026
oil on canvas
160 × 120 cm



Lü Nan 吕楠
漫游 / Wander

2026
oil on canvas
100 × 140 cm



Lü Nan 吕楠
为了复活精神，精神必须下坠，拥有一个身体和一双眼睛 /
To revive one's spirit, it must descend and obtain a body with eyes to see

2026
oil on canvas
160 × 120 cm





Zuo Er 左儿 graduated from the University for the Creative Arts. Born in Liaoning, her art centers on black-and-white abstract expression, exploring the opposition and integration of black and white, as well as philosophical contemplation. Black creates darkness within light, while white contains light within the darkness of night. Although the two stand in contradiction, they are mutually dependent, forming abstract compositions that transform freely.

Zuo Er's work expresses the ambiguous sensations that emerge between dream and reality, memory and perception, psychology and the body, through her own distinctive pictorial language. For her, painting is not a means of reproducing reality as it is, but a space for visualizing fragments of memory, emotion, and dreams that lie deep within consciousness.

Motifs such as circles, staircases, arcs, clouds, the sea, fruit, and slides often appear in her paintings. Although these are concrete objects, they are not depicted simply as landscapes or still lifes. Rather, they emerge as images retained in memory or as symbols of emotion. Through them, the viewer is led into a world that feels at once nostalgic and strangely unfamiliar.

One of the defining characteristics of her work is the coexistence of geometric composition with soft, dreamlike light and color. Her images possess a sense of ordered structure, yet the spaces they create are never fully fixed. Stairs, arcs, and circular forms suggest architectural stability, while the fluctuations of light and color make the space feel as though it is constantly shifting, like a landscape within a dream.

Zuo Er's paintings also combine the glossy texture of oil paint with a sensibility reminiscent of screens and pixels in the digital age. Her depictions of fruit and light carry the material depth of hand-painted work, while also suggesting an electronic, artificial glow. This intersection of classical painting techniques and contemporary visual perception gives her work a distinctive sense of suspension and modernity.

Rather than presenting a clear narrative, Zuo Er's works quietly evoke the viewer's own memories and emotions through combinations of color, form, light, and space. Sweetness and unease, order and chaos, reality and illusion coexist within the same image, leaving the viewer not with a single answer, but with the sensation of tracing fragments of a dream.

This exploration of memory and perception has recently taken on a new dimension in Zuo Er's works inspired by the blue glaciers she encountered in Antarctica. During her first journey to Antarctica, the profound blue she witnessed left an impression so powerful that words could scarcely capture it.

Formed over countless ages, the glaciers embody a purity and sacredness of nature that transcend the limited span of human existence. That blue is no longer merely a color found in the natural world. Through the interplay of memory and emotion, it has gradually transformed into a spiritual image deeply imprinted upon her inner world.

Her paintings quietly reveal how a fleeting encounter can acquire new meaning through memory, ultimately reemerging in the form of art.

In this way, Zuo Er's work is grounded in traditional painting techniques while incorporating the sensibility of the digital age and dream-like imagery, creating inner landscapes where memory, time, and perception overlap.



Zuo Er 左儿
蓝冰 3 / Blue Ice 3

2026
oil on canvas
185 × 130 cm



Zuo Er 左儿
蓝冰 2 / Blue Ice 2

2026
oil on canvas
50 × 50 cm



Zuo Er 左儿
蓝冰 1 / Blue Ice 1

2026
oil on canvas
50 × 50 cm





An artist from Guilin, Guangxi Zhuang Autonomous Region, **Yang Xuxia 杨旭霞** grew up surrounded by rich natural landscapes from an early age, cultivating a deep sensitivity toward nature and scenery. In 2006, she entered the Chinese Painting Department at Xi'an Academy of Fine Arts, majoring in landscape painting, and received her bachelor's degree in 2010. In 2012, she entered the graduate program in Chinese flower-and-bird painting at the same academy, where she studied under Professor Li Hongzhao, and received her master's degree in 2015.

During her graduate studies, Yang expanded her artistic focus from landscape painting to flower-and-bird painting. In her later creative practice, she developed a distinctive visual language by integrating the structure and spirituality of traditional Chinese landscape painting with everyday motifs such as fruit and pumpkins.

Yang Xuxia's works have been exhibited and collected by art institutions both in China and abroad, and she has received several art awards. Her major exhibitions include the Poland stop of the *"Yan · Xiang" New Ink Overseas* exhibition Series and *Moonlight Among the Pines*, the inaugural exhibition of the Shaanxi Wangchuan Painting Academy.

Yang Xuxia's artistic practice is deeply influenced by traditional Chinese landscape painting, particularly the composition and philosophy of Song and Yuan dynasty landscapes. Having spent several years studying and copying classical landscape paintings, she has internalized the majestic spirit of Song-Yuan landscapes: layered mountains, deep valleys, and towering peaks that inspire a sense of reverence. Drawing on the perspectives of ancient painters and their philosophical view of nature, Yang constructs her own interpretation of landscape by layering everyday motifs such as fruits and pumpkins. This approach serves both as a contemporary homage to the Song-Yuan landscapes she deeply admires and as an attempt to transform the poetic spirit of traditional landscape painting into a new visual language.

The rich, highly saturated colors in her paintings give her surreal "fruit landscapes" a powerful visual impact. At the same time, the Chinese philosophical idea of "the great has no exterior; the small has no interior" grants her compositions a free and expansive sense of scale. Objects within the picture may be enlarged to an extreme degree, reduced to a minute size, or even placed beneath the cosmos and starry sky, opening up new spaces for imagination and interpretation.

In terms of technique, Yang's landscape works primarily employ the blue-and-green landscape method, while her flower-and-bird paintings are mainly based on the mogu technique. What Yang Xuxia seeks to create is a pictorial world that holds strength within softness, is introspective yet expansive, simple yet far from simplistic, and filled with the abundant vitality of nature.



Yang Xuxia 杨旭霞
清园果影 / Shades of Fruits, Tranquil Grove

2026
ink and colour on silk
109 × 71 cm



Yang Xuxia 杨旭霞
一捧秋阳 / Ray of Autumn Sun

2026
ink and colour on silk
50 × 70 cm



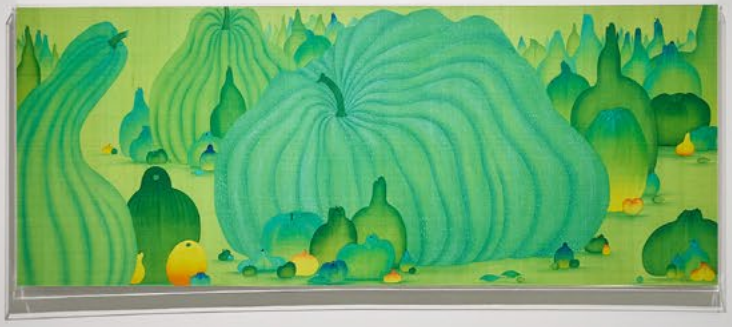
Yang Xuxia 杨旭霞
闲静 / Idyllic Times

2026
ink and colour on silk
50 × 70 cm



Yang Xuxia 杨旭霞
翠瓞无隅 / The Green Melons and Vines Have No Shape

2026
ink and colour on silk
71 × 183 cm



REVERBERATIONS

余象

14 NOV – 13 DEC 2026

Guo Jing 郭静
Lü Nan 吕楠
Zuo Er 左儿
Yang Xuxia 杨旭霞



AND ART INC.

AND ART INC. is a Tokyo-based art company established in September 2026 by its Founder & CEO, Kiyomi Soga, to formalize and expand her longstanding activities in the art world. The company oversees the conceptual development and management of KOCHI, a cultural destination in Kyoto's historic Gion district, and collaborates with artists and galleries across Japan, China, South Korea, and beyond on exhibitions, public art, artist management, and international art projects.

Mizuma Gallery

Executive Director Sueo Mizuma established Mizuma Art Gallery in Tokyo in 1994 with a focus on presenting Japanese and Asian artists with distinctive artistic approaches and introducing their practices to international audiences. Over time, the gallery expanded its program beyond Japan, opening Mizuma Gallery in Singapore in 2012 with a mission to promote East Asian artists and introduce Southeast Asian artists to the global contemporary art scene. Today, Mizuma Gallery is recognized for its support of contemporary artists across Asia, including painters, sculptors, and installation artists whose practices engage with cultural identity, history, society, and new forms of visual expression.

Gillman Barracks

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks' vision is to be Asia's destination for the presentation and discussion of international and Southeast Asian art. Today, Gillman Barracks is a place for art lovers, art collectors, and those curious about art. The cluster is a focal point of Singapore's arts landscape, and anchors the development of visual art in the region and beyond.

Executive Director
Mizuma Sueo

General Manager
Theresia Irma

Gallery Assistant
Annie Wu

Designer
Annie Wu

Exhibition Text
Kiyomi Soga © AND ART INC.

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