Evelyn Taocheng Wang
Sweet Landscape

25.04. – 08.11.2026
Curated by Leonie Radine
Press Preview: 23.04.2026, 11:30
Opening: 24.04.2026, 19:00

Evelyn Taocheng Wang, *Bolzano Red and Green Tomato and Eyeshadow*, 2025–2026 (detail). Mineral color, calligraphy ink, silk, Xuan-paper, mounted onto wooden panel. 40 x 40 x 2,5 cm.
© Evelyn Taocheng Wang 2026, courtesy the artist; Antenna Space, Shanghai; Carlos/Ishikawa, London. Photo: Junli Chen.

Museion is pleased to present the first institutional solo exhibition in Italy by Evelyn Taocheng Wang (b. 1981, Chengdu). Working across a variety of media, including painting, writing, installation, performance, and fashion, the Rotterdam-based artist has developed a unique visual language infused with poetry, subtle humor, and critical depth. By intertwining art historical traditions, fragments of personal memory, and artistic forms of autofiction, she challenges notions of authenticity and interrogates how culture is represented, performed, and embodied.

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Wang's pictorial repertoire draws on what she wittily describes as her "eyeshadow palette of art history," blending references to her initial training in classical Chinese ink painting and calligraphy and the schools of Western art and literature she encountered after relocating to Europe. She tackles topics such as migration, cultural assimilation, gender expression, and class affiliation, filtering them through her own lived experience and often addressing the complexity of self-perception in the face of externally imposed narratives.

The artist's focus on the fluid nature of identity and cultural hybridity finds particular resonance in South Tyrol, where various languages and traditions converge. For the exhibition, Wang has created a scenography featuring new paintings on various media that build on her previous work and draw from her impressions of Bolzano gathered during site visits to the city. One of her sources of inspiration was the local food market, where fresh organic fruits and vegetables are piled high in colorful displays resembling miniature landscapes. These arrangements produce layered compositions of color, texture, and form—something the artist also encountered in the medieval frescoes at Roncolo Castle and the Dominican Church—which resonate with her own method of artistic storytelling. By infusing her work with memories of Bolzano's visual vernacular and her own perception of Italian culture, she writes herself into the scenery with wit, sensitivity, and poetic nuance.

The capacity to shape-shift, to reimagine herself in different cultural and visual landscapes or as various historical or fictional figures, has always been central to Wang's practice. This is particularly evident in the five key bodies of work the artist elaborates on in the exhibition. Alongside the introduction of new site-specific motifs into her renowned imitations of Agnes Martin's signature grid paintings on canvas, further references to the region appear in her paintings on silk and on garments selected from her own wardrobe. She also continues to draw from the Brothers Grimm fairy tale "The Frog Prince," incorporating her recurring character of the Frog Princess into a cityscape reminiscent of an August Macke painting, and expands her series of window paintings. By embedding these bodies of work in an architectural installation that balances interior and exterior scenes, Wang transforms the museum's second floor into a "sweet landscape."

The seemingly innocent expression aroused by a pleasing landscape, as suggested by the exhibition's title, provides the backdrop against which the artist's deeper reflection on place gradually unfolds. Rich in metaphor and language play, Wang's work engages viewers in a close reading experience in which different layers of meaning are slowly revealed.

The title also mirrors the artist's exploration of where Eastern and Western understandings of landscape painting intersect and diverge. The Chinese *literati* tradition of "writing the landscape," employing calligraphic brushwork and ink, is deeply connected to Taoist principles of balance and harmony. Rather than aiming to imitate nature, this practice is rooted in an

approach marked by self-reflection, healing, and forms of retreat from political power structures.

On both a philosophical and an aesthetic level, Wang's exhibition invites audiences to reflect on the relationship between foreground and background, the visible and the hidden, and to sense resonances between the outer world and inner states, external and internal landscapes. In this spirit, the artist explains: "I think of my exhibition as a fantasized womb. This space of becoming gives me a lot of room to respond to the history of this place."

The exhibition is supported by

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Wang's work is also featured in the 10th edition of the Biennale Gherdëina—*(Future) Paradise Gardens*, curated by Samuel Leuenberger—as part of a longstanding partnership between the biennale and Museion.

Biennale Gherdëina 10

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2nd floor

Evelyn Taocheng Wang (born 1981 in Chengdu) lives and works in Rotterdam. In 2006, she graduated from Nanjing Normal University with a BA in traditional Chinese art. In 2012, she completed her MFA at the HBK Städelschule in Frankfurt am Main and was a resident artist at De Ateliers in Amsterdam from 2012 to 2014. Her works have been exhibited in numerous institutions internationally, including the Rockbund Art Museum in Shanghai, Kunstverein für die Rheinlande und Westfalen in Düsseldorf, Museum Abteiberg in Mönchengladbach, and KW Institute for Contemporary Art in Berlin. In 2024, Wang participated in the Venice Biennale, and in 2025, she was awarded the Wolfgang Hahn Prize by the Gesellschaft für moderne Kunst am Museum Ludwig. Her works are in the collections of the Art Institute of Chicago, Centraal Museum in Utrecht, Centre Pompidou in Paris, Stedelijk Museum Amsterdam, and Museum Ludwig in Cologne, among others.

Museion
Museion is the museum for modern and contemporary art in Bolzano. At our core, we are committed to fostering international art, culture, and innovation in South Tyrol. As the region continues to evolve, we aim to enrich cultural life by fostering creativity, exchange, and critical thinking. We believe that our cultural heritage is not set in stone but a dynamic force that evolves through conversations with artists, thinkers, and creators, guided by a foundation of inclusive civic values. This is reflected in our exhibitions, our collection, and our public programs. Museion serves society by collecting, preserving, researching, interpreting, and exhibiting tangible and intangible cultural heritage. Our audience spans the globe, and we place strong emphasis on building meaningful relationships with artists. We aim to be a museum that evolves in line with the changing social dynamics of our time. Our vision of sustainability seeks to support growth and empowerment, while as an employer we encourage every team member to play a pivotal role.