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(L-R) Chu Teh-Chun, *Matin de fête*, 1990, oil on canvas, 57.5 x 44.9 in | 146 x 114 cm; Ai Weiwei, *Forever Bicycle*, 2010, stainless steel bicycle frames and rubber tires, 60.6 x 72.9 x 7.1 in | 154 x 185.1 x 18.1 cm; Zao Wou-Ki, *19.08.2006*, 2006, oil on canvas, 76.8 x 51.2 in | 195 x 130 cm

NEW YORK

The Quiet Continuum Contemporary Asian Artists

MARCH 19 - APRIL 11, 2026

February 2026; New York, NY—Opera Gallery New York is pleased to present ‘The Quiet Continuum’, a group exhibition dedicated to contemporary Asian art across disciplines, on view from March 19 through April 11, 2026. Spanning painting, sculpture, and mixed media, the exhibition brings together fifteen leading artists across generations and mediums, reflecting a shared sensibility shaped by time, memory, and spiritual journey.

Featuring works by **Ai Weiwei**, **Cho Sung-Hee**, **Chu Teh-Chun**, **Chun Kwang-Young**, **Feng Xiao-Min**, **Jae Ko**, **Yayoi Kusama**, **Lee Gi Seong**, **Lee Gil-rae**, **Tomokazu Matsuyama**, **Ran Hwang**, **Young-Deok Seo**, **Kazuo Shiraga**, **Yue Min-Jun** and **Zao Wou-Ki**, the exhibition proposes time not as linear but cyclical—where gestures return, symbols reappear, and memory resurfaces through material.

At its core is the legacy of lyrical abstraction, visible in **Zao Wou-Ki’s** ambient, dreamlike oil painting *19.08.2006* (2006) and **Chu Teh-Chun’s** *Matin de fête* (1990), with its celebratory palette and rhythmic composition. Both artists blend Eastern calligraphic traditions with Western abstraction, reflecting their shared experience of forging artistic identities between China and Paris. This spirit of gestural intensity extends to **Kazuo Shiraga**, one of the leading figures of the Gutai movement, whose radical, body-driven practice redefined painting as performance and physical engagement. In his exhibited work, he employs watercolor on paper to emphasize movement and spontaneity within a more intimate format.

Continuity, however, is not presented as purely serene. Associated with Cynical Realism, which emerged in China in the early 1990s, **Yue Min-Jun** uses exaggerated laughter to critique social conformity and political ideology, as seen in his sculpture *Contemporary Terracotta Warriors No. 5* (2003). Drawing on elements of Socialist Realism, Pop Art, and Surrealism, he creates propaganda-style imagery infused with cynical humor. By contrast, collective memory takes a different form in **Ai Weiwei’s** conceptual sculpture *Forever Bicycle* (2010), which transforms two adjoined stainless-steel bicycle frames into a meditation on mobility, history, and shared experience in contemporary China.

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Throughout the exhibition, circles, dots, layers, and repeated forms recur, suggesting continuity, erosion, and renewal. Repetition becomes both formal and philosophical in **Yayoi Kusama's** *Infinity Dots* (2003), where dots dissolve the boundary between self and cosmos, reflecting her concept of “self-obliteration”—the expansion of individuality into infinite space. Though each dot is singular, together they form an endless field.

More intimate expressions of continuity unfold through childhood memory and nature. **Cho Sung-Hee's** delicate paintings, composed of thousands of colorful hanji paper petals and inspired by her upbringing in a traditional Korean home, transform personal recollections into luminous, textured landscapes of quiet introspection. Similarly, **Jae Ko** layers paper and sumi ink into sculptural compositions evoking tree rings, roots, and blossoming patterns. Through accumulation and repetition, both artists render memory tangible, translating lived experience into meditative material form.

‘The Quiet Continuum’ ultimately proposes not a fixed identity, but a shared sensibility. Across abstraction, satire, sculpture, and ritualized repetition, these artists reveal how time quietly connects generations, histories, and gestures.

About Opera Gallery

Founded in Singapore in 1994, Opera Gallery has forged a network of galleries worldwide with locations in London, Paris, New York, Geneva, Madrid and Dubai, establishing itself as one of the leading forces within the international art market.

Headed by Gilles Dyan, Chairman and Founder, Opera Gallery specializes in modern, post-war, and contemporary art. In addition, the gallery represents international emerging artists such as Andy Denzler, Pieter Obels and Gustavo Nazareno, alongside internationally recognized names such as Ron Arad, Manolo Valdés and Anselm Reyle.

For more than 30 years, Opera Gallery’s mission has been to showcase the dynamic, innovative, and diverse expressions of modern and contemporary art through its ambitious yearly exhibition programming and collaborations with private collections and leading public institutions.

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