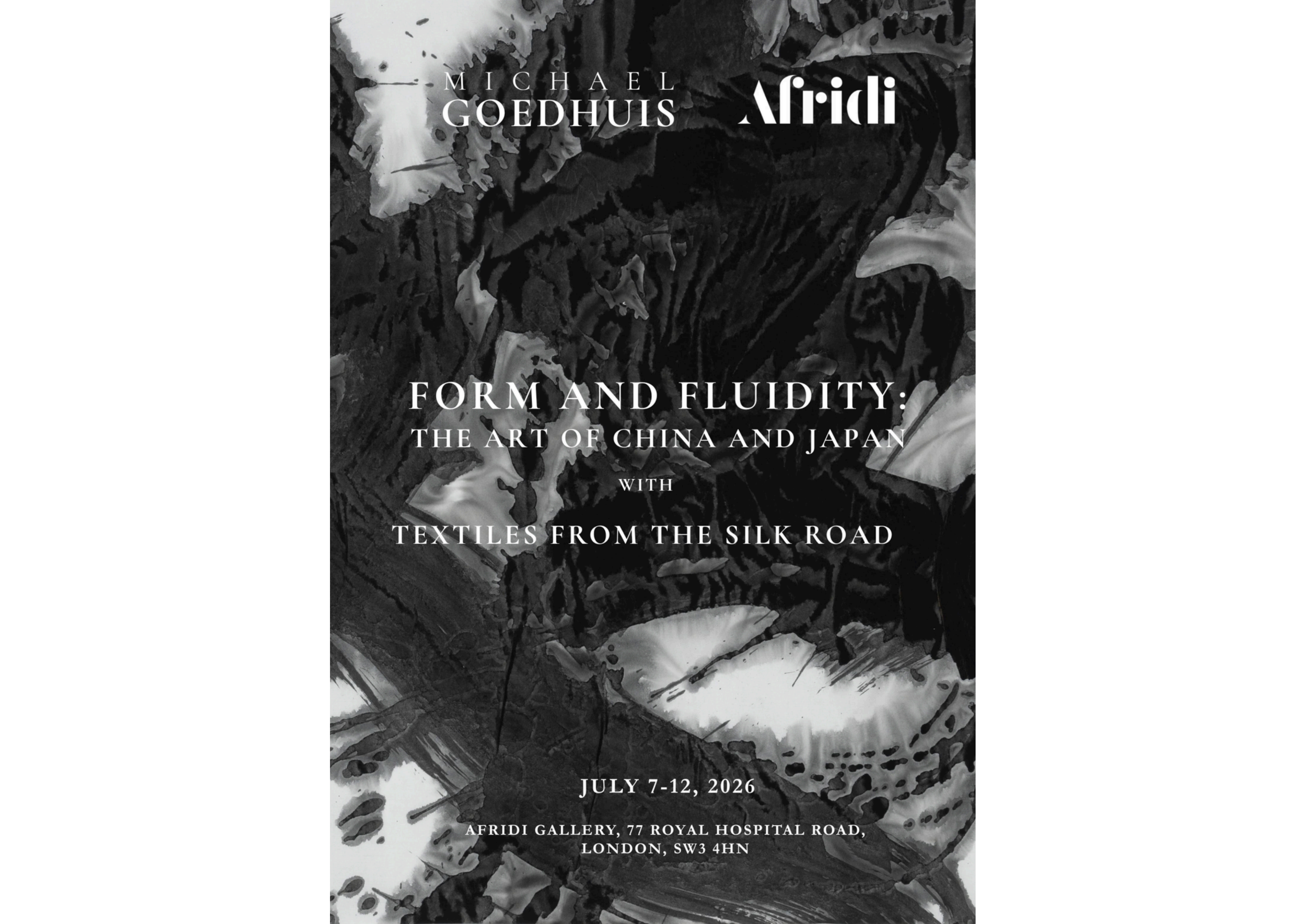




MICHAEL
GOEDHUIS

Afridi

FORM AND FLUIDITY:
THE ART OF CHINA AND JAPAN
WITH
TEXTILES FROM THE SILK ROAD

JULY 7-12, 2026

AFRIDI GALLERY, 77 ROYAL HOSPITAL ROAD,
LONDON, SW3 4HN

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M I C H A E L
GOEDHUIS
FORM AND FLUIDITY:
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WITH

Afridi
TEXTILES FROM THE SILK ROAD

The rare artworks in this collection of carpets, vessels and paintings beautifully complement one another through shared symbols, emblems and designs. Deeply rooted in Eastern mythology, these motifs represent good wishes for health, wealth, longevity and cosmic harmony. Across four centuries the makers have balanced spiritual and philosophical resonance with material and ancestral reverence.

The exhibition traces a continuous line, from the classical craftsmanship of 17th Century bronzes and textiles to the expressive, contemporary brushstrokes of Chinese and Japanese artists working today. By placing these distinct mediums in conversation, the exhibition reveals how artistic techniques and philosophies have fluidly evolved to create a new visual language for the modern world.

July 7-12, 2026

11am-6pm daily

Afridi Gallery
77 Royal Hospital Road,
London, SW3 4HN

WANG TIANDE 王天德

Born in Shanghai in 1960, Wang Tiande is one of the most innovative calligraphers in China: he recently created calligraphic works by the planting of new grass or by having sheep eat grass away in the shape of characters. A graduate of the Chinese Painting Department at the Zhejiang Academy of Fine Arts in 1988, he is now dean and professor at the Art and Design Department at Fudan University in Shanghai. Wang's art is a serious meditation on the precarious relation between permanence and fleeting efflorescence, between the material and the immaterial, between past and present, between tradition and contemporaneity. He started to create his Digital series when he was on an artist's residency in Paris in 2002. His direct encounter with contemporary art, especially conceptual art, in Paris not only inspired him to new approaches in his own work but also further convinced him of his love for the language of ink. In the Digital series Wang Tiande paints landscapes and calligraphies onto xuan paper and then enriches the images with cigarette burns. Rich in form and content, this series goes beyond any boundaries dividing painting and calligraphy.

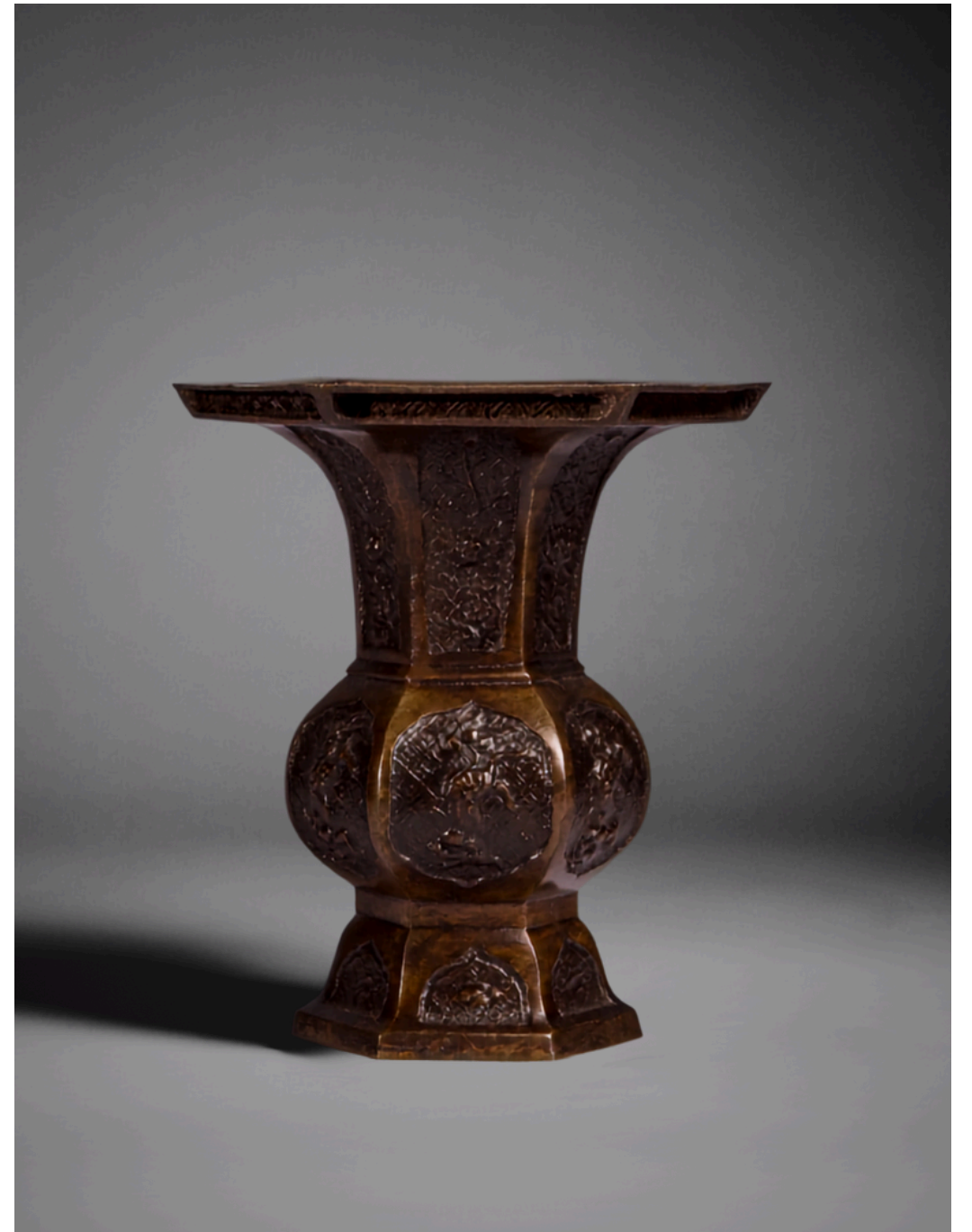


Wang Tiande
Digital Mountain - No09-MH81, 2009
Ink on paper with burn marks
24 ½ x 8 ½ in (62 x 21.5 cm)





Bronze Flower Vase
Japan, Edo period, 17-18th century
H: 10 $\frac{1}{4}$ in (26 cm)



Bronze Flower Vase
Japan, Edo period, 17-18th century
H: 5 $\frac{3}{4}$ in (14.6 cm)

You Si

The Wave in the Outer Space, 2009

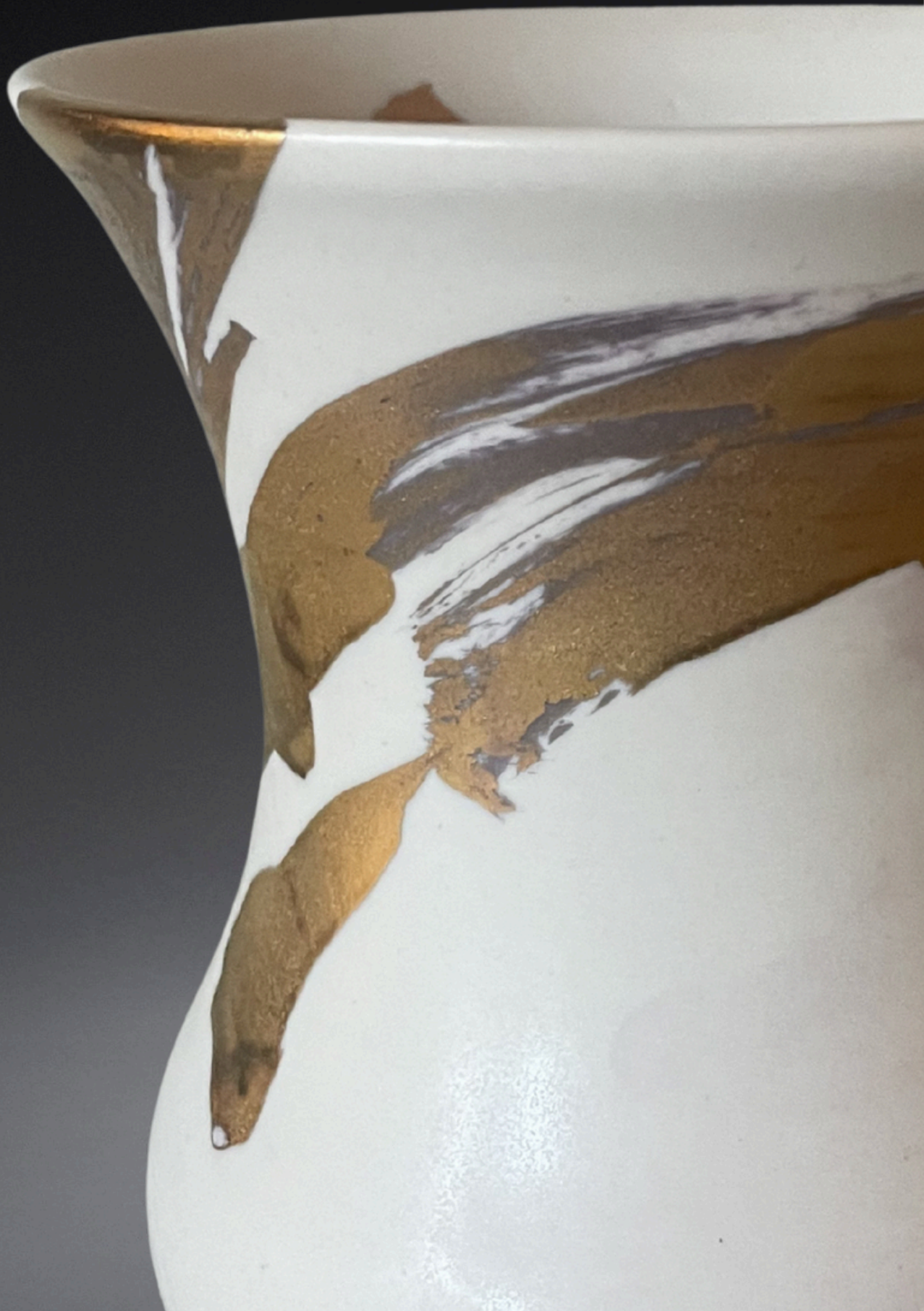
Ink and colour on xuan paper

71 x 49 ¼ in (180 x 125 cm)

YOU SI 游思

Born in Beijing in 1954, You Si studied both at the Shanghai Theater Academy as well as at the Anhui Province School of Arts. Having recently returned to Shanghai after living in New York since the 1980s, You explores new possibilities of ink painting by using an eyedropper to deploy colors and ink on xuan paper. Vibrant, dramatic, and strikingly fresh, his works are filled with surreal and invented landscapes which can also be read as bustling mitochondria, dense jungles, or organisms interacting with each other in an ever-changing environment. You builds up imaginative spaces in multiple synchronicities, and his mastery of composition and deft control of color, linked with his discarding of the traditional brush, have led to a body of work of singular originality.





Yoko Imada
Sunlight - No. 2, 2025
Porcelain and gold
H: 5 ¼ in (13.4 cm)

Bronze Flower Vase
Japan, Edo period, 17-18th century
H: 7 in (17.8 cm)



Stepped Diamond and Rosette Seat Cover
Ningxia, Western China, Qing Dynasty c 1700-1728
Wool pile on cotton foundation
50 x 28 in (127 x 71 cm)



Zheng Yizeng
Season of Dreams No. 1, 2004
Ink on paper
26 $\frac{3}{4}$ x 26 $\frac{3}{4}$ in (68 x 68 cm)



ZHENG YIZENG 郑逸增

Born in Wenzhou, Zhejiang province in 1973, Zheng pursued an undergraduate degree in History at Hangzhou University, where he immersed himself in cultural and art history. In 2007 Zheng attended the China Academy of Art in Hangzhou to study for a Master's degree in Chinese calligraphy, seal-carving theory and practice under Wang Dongling — one of China's foremost contemporary calligraphers and a leading figure in the modern calligraphy movement. Alongside his graduate studies, Zheng focused on classical literature, grounding his practice in the deep textual traditions from which Chinese calligraphy draws its meaning. He subsequently became a Research Member of the Modern Calligraphy Research Centre at the China Academy of Art. Working exclusively in ink, Zheng's works on paper centres each composition on one, two, or at most three Chinese characters, reduced to their most elemental presence. He remains close to the compositional logic of Chinese pictographic characters, but reorders, fragments and reconstitutes them, working at the threshold of recognition.



Zheng Yizeng
Season of Dreams No. 2, 2004
Ink on paper
26 $\frac{3}{4}$ x 26 $\frac{3}{4}$ in (68 x 68 cm)



Bronze Temple Vase
Japan, Edo period, 17-18th century
H: 12 ¾ in (31.5 cm)



Wei Ligang

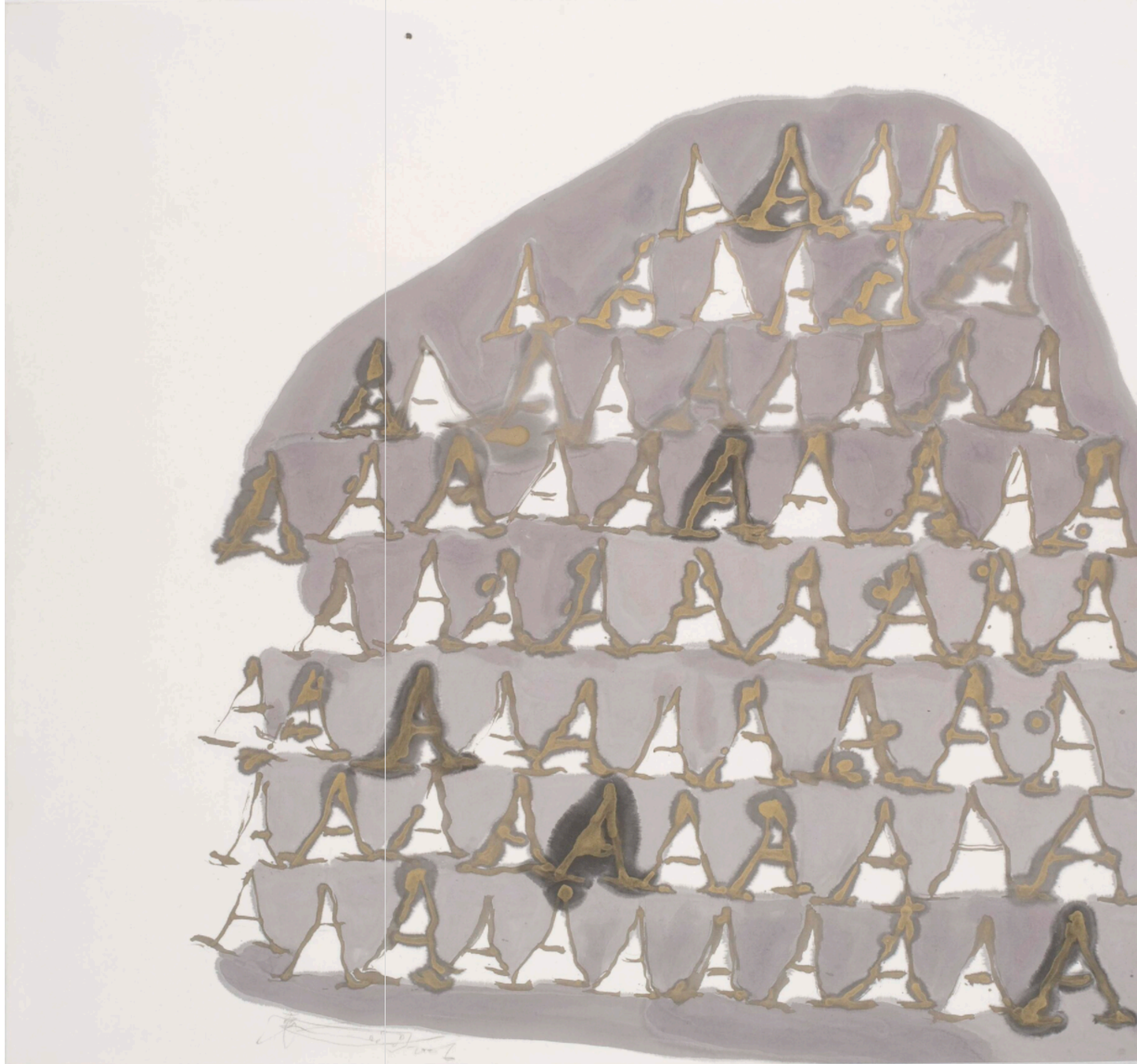
A-I, 2006

Ink and acrylic on paper

35 $\frac{3}{8}$ x 37 $\frac{3}{4}$ in (90 x 96 cm)

WEI LIGANG 魏立刚

Born in Datong, Shanxi, in 1964, Wei Ligang has been at the forefront of contemporary ink painting's development from its beginning, and he was one of the organizers of the June 1999 "Bashu Parade" exhibition. Wei studied mathematics at the Nankai University in Tianjin and he became the president of the calligraphy society at the university. After graduating in 1985, Wei was assigned to teach mathematics at the Teachers' Training School in the industrial city of Taiyuan, but he succeeded in persuading the school to allow him to teach calligraphy in 1988. Wei Ligang moved to Beijing in 1995 to concentrate on his art. His training in mathematics has contributed to his abstract form of calligraphy. Wei Ligang constantly deconstructs and re-forms the characters in his paintings while hinting at traditional script-forms (such as formal, running, or "grass" script), thus declaring his deep roots in Chinese culture. His works were included in the pioneering exhibition organized by Gordon Barrass at the British Museum in 2002.





Wei Ligang
Cross Flag, 2019
 Ink and acrylic on paper
 48 $\frac{3}{4}$ x 35 $\frac{3}{4}$ in (124 x 91 cm)



Yoko Imada
Galaxy Shooting Star No. 2, 2024
 Porcelain and gold
 H: 7 $\frac{5}{8}$ in (20 cm)



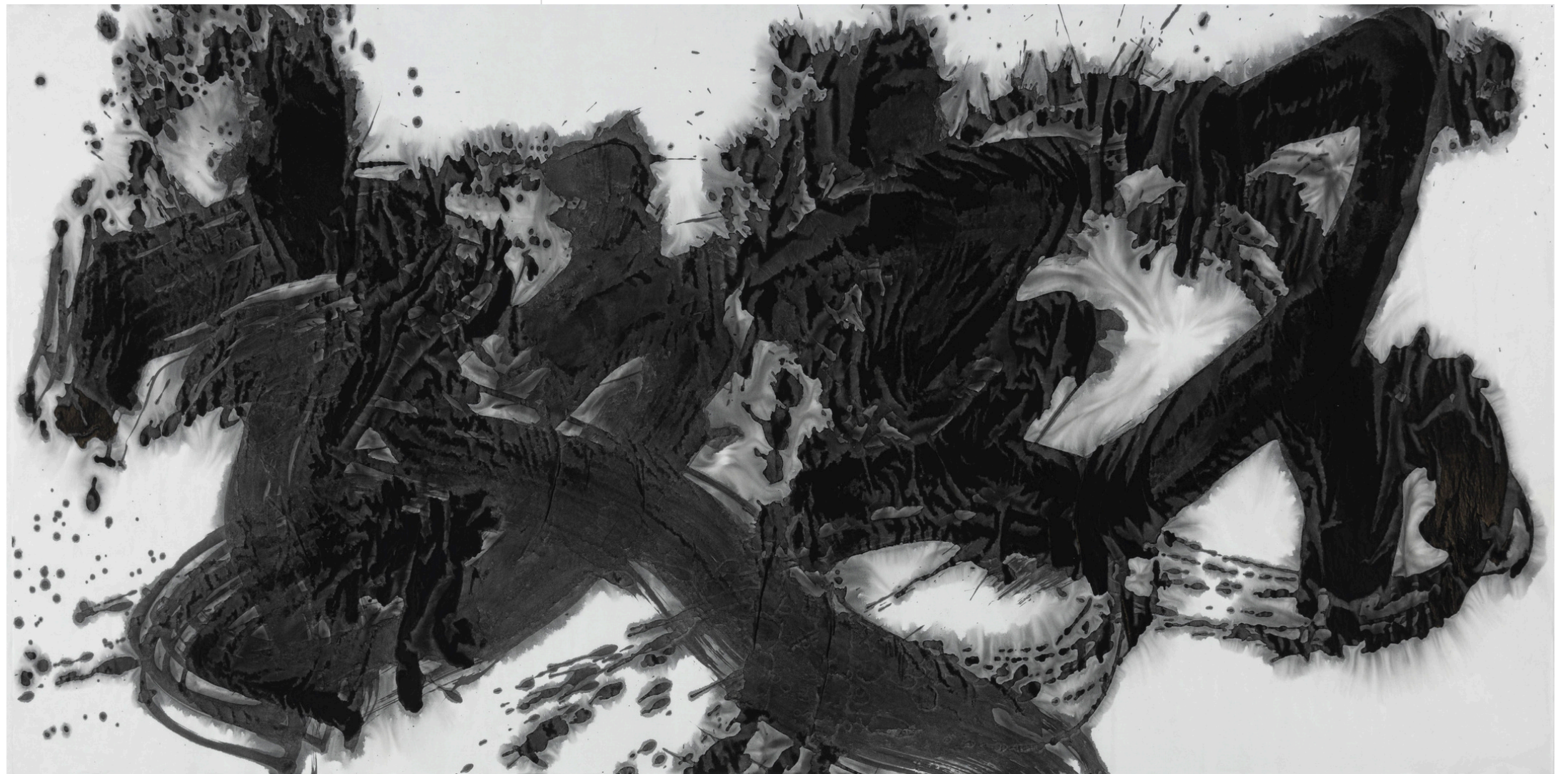
Scrolling Peonies Day Bed Cover
 Ningxia, Western China, Qing Dynasty
 c 1675-1700
 Wool pile on cotton foundation
 107 x 69 in (272 x 175 cm)



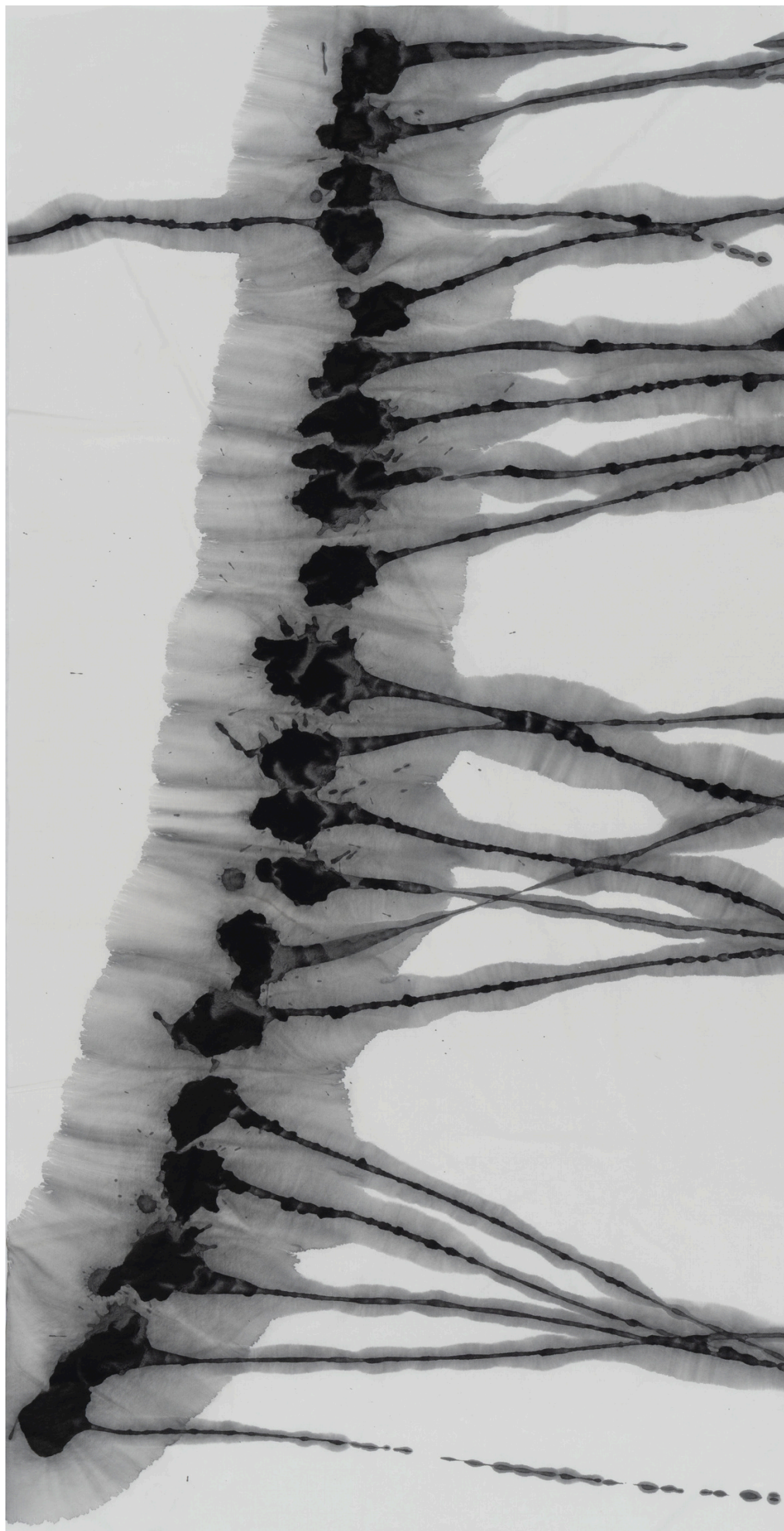
Bronze Flower Vase
 Japan, Edo period, 17-18th century
 H: 6 ¾ in (17 cm)

TOMOKO KAWAO 川尾朋子

Born in 1977 in Hyogo Prefecture, Japan, Tomoko Kawao is one of the foremost woman calligraphers alive today. She has been practicing (and studying) calligraphy since the age of 6 and now dedicates her time promoting and teaching the tradition to others worldwide. Tomoko has radically reinterpreted and restructured the classical calligraphic canon in order to respond to the cultural expectations of a new age. And by so doing, she has created a new pictorial language which, while rooted in the past civilisations of both Japan and China, is arresting, completely original and beautiful. Her work incorporates her own body to create kanji (Japanese script) characters; focuses on the unbroken movement of brush and combining the English language with the Eastern calligraphic tradition. Tomoko has also expanded her practice into film, installation and performance. Tomoko now lives and works in Kyoto, Japan, where she is also a professor at the Kyoto University of Art and Design.



Tomoko Kawao
More Than Words, 2023
Ink on rice paper
35 ½ x 71 in (90 x 180 cm)



Tomoko Kawao
Correlation2024 -vector- #1, 2024
 Ink on paper
 53 ⅞ x 27 ½ in (135 x 70 cm)



Bronze Flower Vase
 Japan, Edo period, 18th century
 H: 11 in (28 cm)

Li Xubai

A Six Feet Scroll of Golden Autumn and Chilly Green, 2015

Ink on rice paper

70 x 38 ¼ in (178 x 97 cm)

LI XUBAI 李虚白

Born in Fuzhou, Fujian province in 1940, Li spent his first four decades in China, where he taught himself about Western-style art. In the 1960s, his interests in China's classical past were stirred, and he turned his attention to literature, poetry, and landscape painting. Li moved to Hong Kong in 1979, and worked there as an editor at several art periodicals. In 1996 he relocated again, to Toronto, Canada where he currently lives. The monumental scale and spirit of Li Xubai's work is indebted to 11th century Song dynasty masters like Guo Xi and Fan Kuan. Where those earlier artists conceived of ways to introduce depth and variable perspective into their paintings, Li prefers to flatten the pictorial space, in a way that lends a modern feeling to his classically based themes. Solid and void give the works their structure, while jagged brushwork and elegant coloration enhance their structural rhythm.



Yao Jui-chung

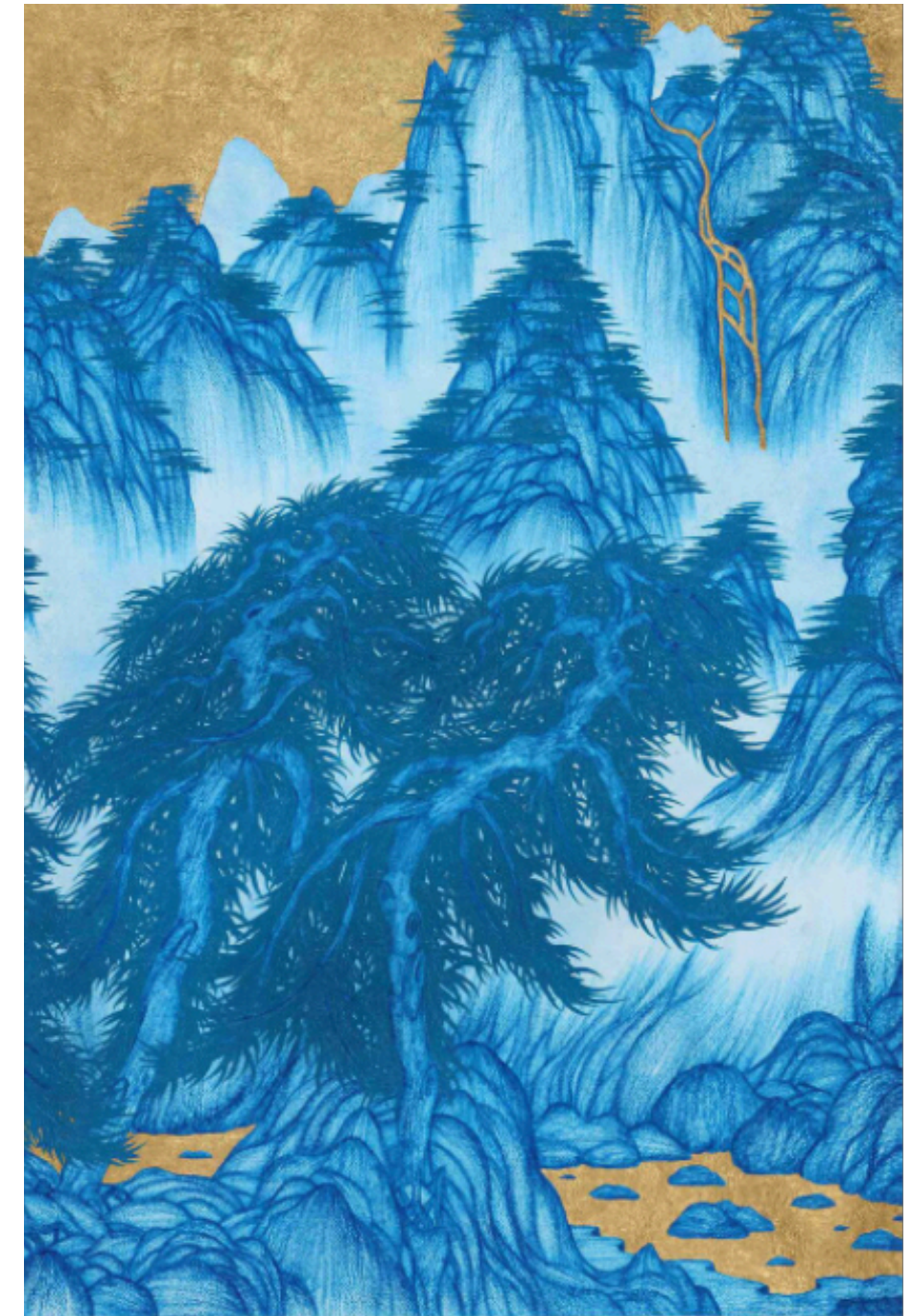
Good Times: Mountain of Mist I, 2020

Handmade paper, gold leaf and ink

38 ¾ x 25 ¾ in (98.5 x 66 cm)

YAO JUI-CHUNG 姚瑞中

Born in 1969, Yao Jui-chung is now internationally recognised as one of the most innovative Chinese artists of his generation. His work runs against the current of much of the mainstream avant-garde, in its unabashed delight in producing a visual experience for the viewer that is beautiful as well as intellectually provocative. He is well-known for his works on paper, as well as his versatile experiments in photography, installation, performance, video and sculpture. He is also a curator, art critic and art historian and has been dedicated to evaluating and promoting Taiwanese contemporary art both in Taiwan and internationally. He graduated from Taipei National University of the Arts and continues to teach there. He also represented Taiwan at the Venice Biennale in 1997.



Yao Jui-chung

Good Times: Mountain of Mist II, 2020

Handmade paper, gold leaf and ink

38 ¾ x 25 ¾ in (98.5 x 66 cm)

Yao Jui-chung
Wonderful Scenery: Mountain Streams, 2016
 Ink on handmade paper
 D: 43 ½ in (110 cm)



Cloudbands and Bats
 Ningxia, Western China, c 1736-1799
 Wool pile on cotton foundation
 52 ¾ x 28 in (133 x 71 cm)



LEUNG KUI TING 梁巨廷

Born in Guangzhou, Guangdong, in 1945, Leung Kui Ting moved to Hong Kong in 1948, and in 1964 he studied painting under Lui Shou-kwan (1919 - 1975). Leung later took graphic design classes from Wucius Wong and has held various teaching positions. In the 1990s he exhibited in the mainland and traveled there quite a bit. A figure in Hong Kong's New Ink Painting movement that grew up around Lui Shou-kwan, Leung has experimented with many different styles that synthesize classical ink painting with modern art. However, the rocks, trees, and mountains that have been the subject of the literati painters over the past 600 years have remained his principal interest. In his series of paintings entitled "Zan Zak Zen", he portrays fantastically shaped Chinese scholar's rocks as if they were cliffs and mountains. In another series entitled "Words from Stones", magically floating mountains, again evoking scholar's rocks, are juxtaposed with finely drawn diagrams and graphs, thus creating a world of tension, as well as resolution, between old and new.



Leung Kui Ting

Green Range, 2020

Ink and colour on paper

27 x 55 ½ in (69 x 136 cm)

Bronze Flower Vase

China, Ming dynasty, 16th century
H:15 in (38.1 cm)



Yoko Imada

Sunlight - No. 5, 2025
Porcelain and gold
H: 4 ¹/₈ in (10.5 cm)

Lo Ch'ing

Ten Thousand Yellow Leaves, 2002

Ink and colour on paper

54 x 27 ¼ in (137 x 69 cm)

LO CH'ING 罗青

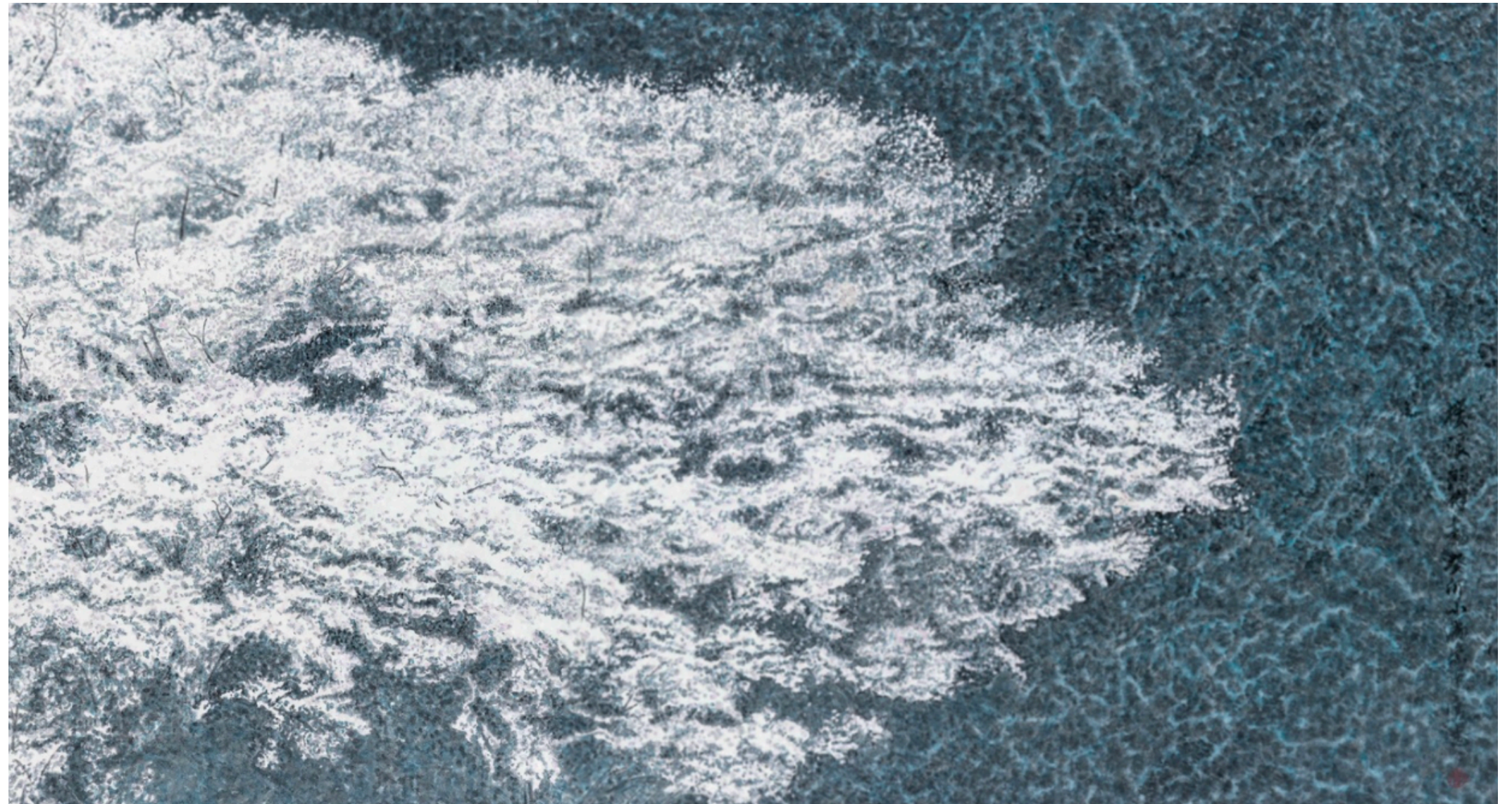
Born in 1948, Lo Ch'ing is a poet, painter, and calligrapher. He moved to Taiwan in 1949. At an early age, Lo learned classical ink painting of the court tradition. Subsequently, he studied in the English Department of Fu Jen University, and received an MA degree in Comparative Literature from the University of Washington, Seattle, in 1974. He has been both a professor of literature and a professor of fine arts in universities in Taiwan, the United States, the United Kingdom, Prague and Mainland China. His poems have been published and translated into many languages, and Lo Ch'ing is regarded as one of the pioneers of post-modern poetry in Taiwan. He has also been a major innovator in ink painting, for which he has created a new visual vocabulary that deconstructs the classical forms of Chinese landscape by introducing into his compositions abstract and geometric elements, as well as unexpected contemporary motifs.



GUAN ZHI 官志

Guan Zhi was born in China in 1970 and initially followed the traditional path of gifted students by attending the elite school of Renmin University. He later completed his MBA at Jinan University.

Introduced to calligraphy and ink painting as a child, he started to become a professional artist in China and subsequently in the USA having acquired the EB-1a visa denoting extraordinary ability. He has since then made a name for himself on the West Coast and with The Spencer Museum of Art (University of Kansas) while exposed to, and interested in, western modernism. His primary aesthetic commitment is to transforming the classical canon of Chinese ink painting into works which are meaningful to both Chinese society and the West today.



Guan Zhi

Rhythm of Sakura Waves, 2023

Ink and colour on paper

17 ³/₄ x 31 ¹/₂ in (45 x 80 cm)



Blossoms

Ningxia, Western China, c 1736-1799

Wool pile on cotton foundation

52 ¾ x 25 ½ in (134 x 65 cm)



Bronze Flower Vase

Japan, Edo period, c. 1800

H: 9 in (22.8 cm)

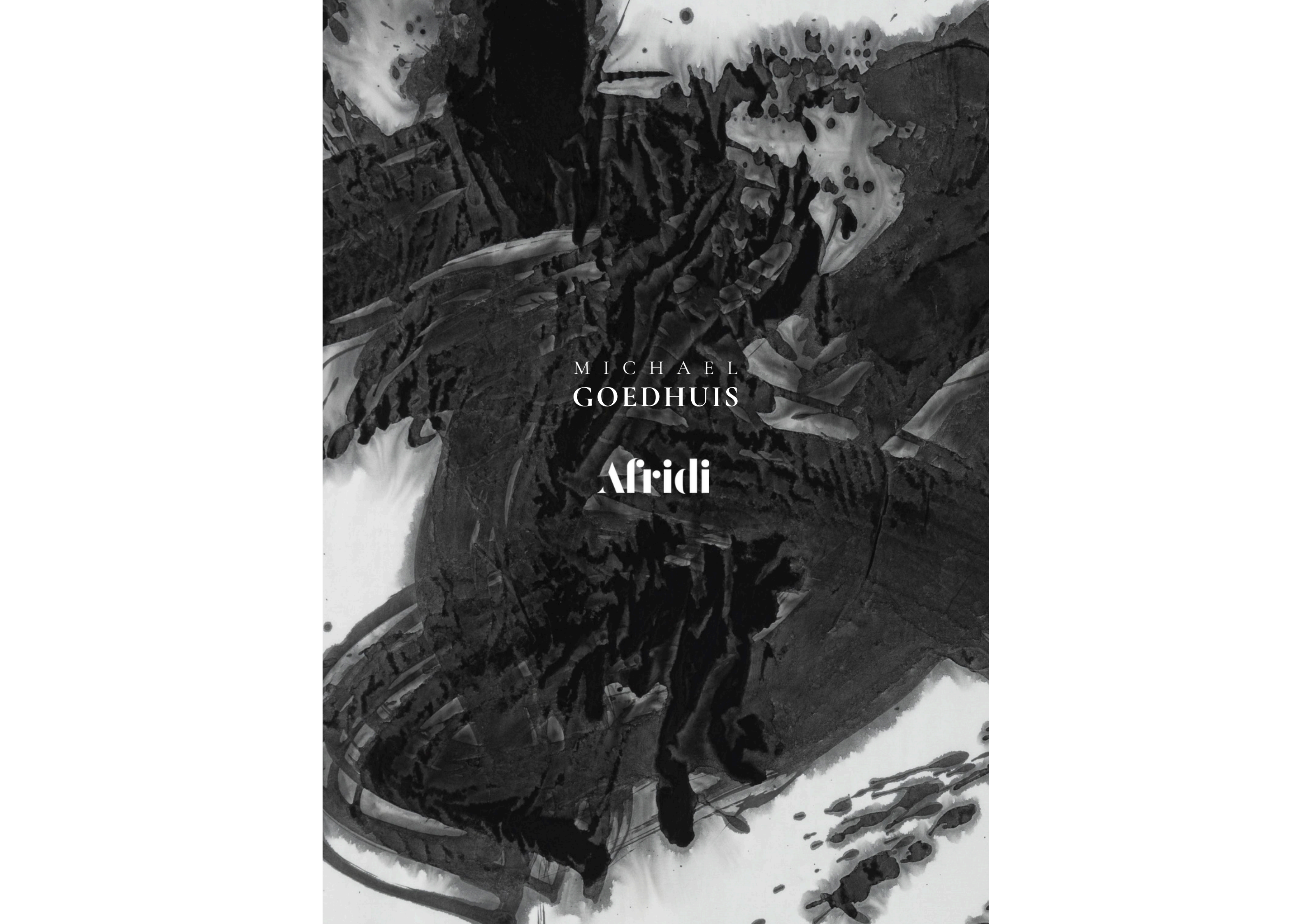
Guan Zhi

Facing the Sea, Feeling the Spring, 2025

Ink and colour on paper

25 ½ x 45 ½ in (65 x 115.6 cm)





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