

BONIAN SPACE

**NADA New York**  
Booth C14

May 13-17, 2026

YIN Zi'ang / Eva Haupt / Diego DAI



## YIN Zi'ang

NADA New York 2026

For NADA New York 2026, BONIAN SPACE is pleased to present works by YIN Zi'ang, Eva Haupt, and Diego DAI.

YIN Zi'ang's paintings often oscillate between two extremes of vision: the refined and the mundane, the passionate and the optimistic. His works integrate personal memories, art history, and contemporary imagery, representing his self-conscious world. Recently, animals and plants have become common elements in his paintings because, to him, they are the best symbols that evoke memories and stories.

His artworks contain a capacity to explore between abstraction and non-abstraction, eliciting both aesthetic and pleasurable sensations, as well as resonance, melancholy, and a sense of resignation. As the artist himself puts it, "As twilight falls, with the whisper of nocturnal creatures, I chase the intoxication of Bacchus and the lucidity of Apollo."



**YIN Zi'ang**

*Two Bodies on the Beach*

2026

Oil and oil stick on linen

83 1/2 × 59 1/2 in

212 × 151 cm

USD 11,700







**YIN Zi'ang**

*The Innermost Radiance*

2025

Oil and oil pastel on linen

103 1/8 x 75 1/4 in

262 × 191 cm

Sold









**YIN Zi'ang**

*The Drunken Boat*

2026

Oil and oil stick on linen

45 1/4 × 61 in

115 × 155 cm

USD 8,800





**YIN Zi'ang**

*Beast Claw*

2025

Oil and charcoal stick on canvas

72 1/2 × 63 3/4 in

184 × 162 cm

USD 11,200





**YIN Zi'ang**

*Dawn*

2025

Oil on canvas

28 3/8 × 42 1/2 in

72 × 108 cm

USD 5,800





**YIN Zi'ang**

*Why Have I Grown Breasts*

2025

Oil, oil pastel, and crayon on canvas

41 3/8 × 98 3/8 in

105 × 250 cm

USD 11,400





**YIN Zi'ang**

*Spider*

2025

Oil and oil pastel on canvas

13 3/4 × 11 3/4 in

35 × 30 cm

USD 1,600



**YIN Zi'ang**

*Caught Me*

2025

Oil and oil pastel on canvas

13 3/4 × 11 3/4 in

35 × 30 cm

USD 1,600



**YIN Zi'ang**

*Our Relationship*

2023

Oil on canvas

14 5/8 × 12 1/4 in

37 × 31 cm

USD 1,600





**YIN Zi'ang**

*Garden*

2024

Acrylic, oil pastel, and color pencil on paper

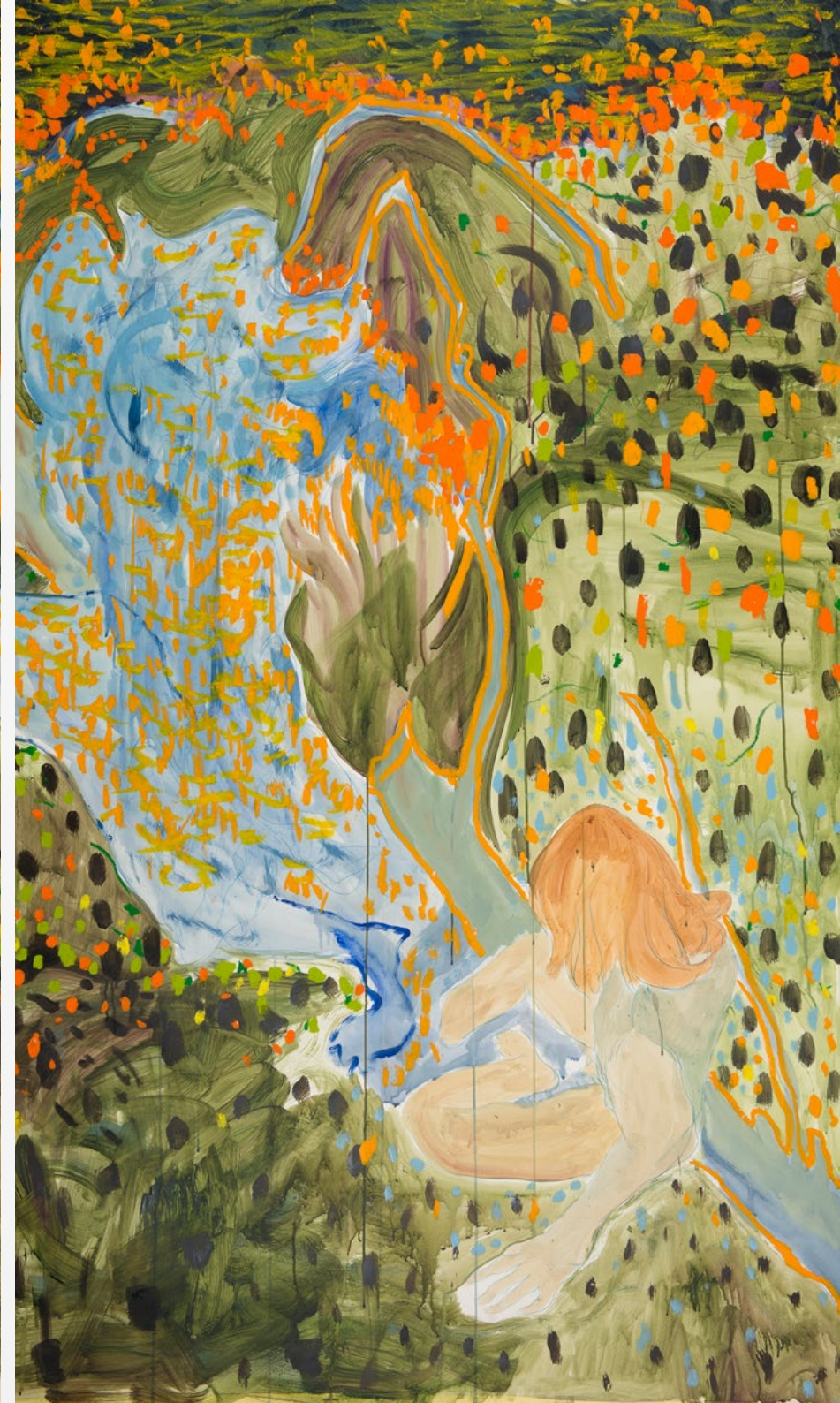
74 3/4 × 108 1/2 in

190 × 275.5 cm

Framed: 80 1/2 × 114 1/8 × 3 3/8 in

204.5 × 290 × 8.5 cm

USD 11,300







**YIN Zi'ang**

*Dance Dance Dance*

2024

Acrylic and color pencil on paper

89 × 135 in

226 × 343 cm

Framed: 94 7/8 × 140 1/2 × 3 3/8 in

241 × 357 × 8.5 cm

USD 13,800



## *Hold Back the Dawn*

*“When thou lookest on the stars, my star, oh! would I were the heavens and could see thee with a thousand eyes.” — As cited by Hegel in Lectures on Aesthetics, Vol. III, attributed to Plato’s cry to Argus, the Hundred-Eyed Giant*

YIN Zi’ang once said, “I want both the Dionysian frenzy and the Apollonian clarity.” Frenzy is not chaos, but the surging vitality of life; clarity is the luminous transparency that art demands from the depths of the soul. These two longings reach a delicate equilibrium beneath the brief veil of night. In the dark, the artist does not struggle or resist; he relinquishes every impulse to fight and sinks into the blackness – ever deeper – because there lies what he seeks: the wondrous, the fearful, the viscous, even the dialectical beauty. For him, what is essential about beauty does not reside in its dazzling moments of brilliance, but in those fleeting glimpses of what might have been lost in memory.

In the stillness of the night, where light drifts and shadows breathe, YIN Zi’ang’s brushwork alternates between the gentleness of a breath – tracing the quiver of light – and the turbulence of a torrent – building layers like strata of rock. Viewed up close, one feels the texture of touch and light; from afar, forests, beasts, insects, limbs, the moon, and constellations emerge. His visual language hovers between abstraction and figuration, echoing the essence of the night itself – both inclusive and dissolving, both sheltering and unsettling. The revelations that arise from his night are never acts of escape; rather, they are fertile chaos: desires ignite and fade, memories fragment and reform. They merge into “a colored whirlpool of life,” collapsing at last into a black hole – miraculously shortening the distance between one inner universe and another.

The artist believes that true painting should act directly upon the viewer’s bodily senses, not through intellectual comprehension. To observe inwardly one’s own reactions to an image is an indispensable step in creation: when the brush touches the canvas, does the vision seen and the tactile subtlety felt – the entire body even shake under some unknown force? This is the condition necessary for him to paint: if it appears, he pursues it relentlessly; if not, he abandons the work. Confronting the feelings within makes YIN Zi’ang’s painting process a kind of ontogenetic practice – the image is not premeditated, but slowly emerges through continual probing and adjustment. This process resembles the act of fishing, which the artist deeply adores. Under moonlight, on the lake of the subconscious and the conscious, he casts his line – the brush – using color as bait, seeking through each rhythmic motion that ancient tryst: painting as his counterpart, as an eternal language – to be sensed, to be awaited.

*“Hold back the dawn,”* he murmurs while painting deep into the night – the phrase stirs something ancient – buried, but not gone. They speak of the beginning of life, when we were all born from the same primordial darkness, wrapped in a viscous membrane, encrusted with remnants of stardust. Still, we linger – suspended between heaven and earth. As the Italian saying goes, *Per l’amaro e il dolce* – “for the bitter as well as the sweet.” Cherish every tremor of the night, and feel, with an upturned gaze, the stirring of distant stars – and the first, unseen pulse of the unknown.

Text by GAO Yutao

# YIN ZI'ANG

Born 1997 in Anhui, China

Lives and works in Vienna, Austria

## Education

Bachelor of Fine Arts degree, Academy of Fine Arts Vienna, Vienna, Austria

Currently studying under Professor Daniel Richter and Professor Christian Schwarzwald

## Solo and Duo Exhibitions

2025, *Hold Back the Dawn*, BONIAN SPACE, Beijing, China

2023, *Galaxy*, Gaia Art Space, Hong Kong, China

## Group Exhibitions

2026, *Jingwei: Version Evolution to 2026*, ZHI SPACE, Hangzhou, China

2026, *Gazing and Touching*, RAY GALLERY, Hangzhou, China

2025, *Ich glaub' ich spinne*, LEVANTART, Shanghai, China

2025, *Subcurrents*, FanFlus, Shanghai, China

2024, *Rising Wave-I paint, therefore I am*, hiart space, Shenzhen, China

2024, *Rehearsal: Works by 30 Post-90s Artists*, CHUN ART MUSEUM, Shanghai, China

2024, *Moving View*, Hanmo S Gallery, Beijing, China

2023, *Seeing Through Light: The Intimate Narrative*, BONIAN SPACE, Shanghai, China

2023, *Prelude to the Backflow*, BONIAN SPACE, Beijing, China

2022, *New Voices*, Bluerider Art, Shanghai, China

2022, *Song of the Seekers*, Central Academy of Fine Arts, Beijing, China

2022, *Fragments*, BONIAN SPACE, Beijing, China

## Art Fairs

2026, Beijing Dangdai Art Fair, BONIAN SPACE, Beijing, China

2026, NADA, New York, USA

2025, ART021 Shanghai Contemporary Art Fair, BONIAN SPACE, Shanghai, China

2025, Beijing Dangdai Art fair, BONIAN SPACE, Beijing, China

2025, Art Central 2025, BONIAN SPACE, Hong Kong, China

2024, ART021 Shanghai Contemporary Art Fair, BONIAN SPACE, Shanghai, China

2024, Kiaf SEOUL, Gaia Art Space, Seoul, Korea

2024, Beijing Dangdai Art Fair, BONIAN SPACE, Beijing, China

2024, Art Central 2024, BONIAN SPACE, Hong Kong, China

2022, Ommateum Plan: A Gathering of Emerging Art Institution, Westbund, Shanghai, China

## Collection

Whale Art Museum, Singapore



## Eva Haupt

NADA New York 2026

Born in 1990 in Kamen, Germany, and currently living and working in Düsseldorf, Eva Haupt approaches painting as an open-ended process shaped by intuition and contingency. Working without preparatory sketches, she allows images to take form through cycles of layering, revision, and removal, where meaning remains fluid and unsettled rather than fixed.

Her practice is rooted in material inquiry. Subtle shifts in binders and pigments—viscosity, sheen, and surface behavior—inform how each image develops. Moving between canvas, paper, and mural-based formats, her gestures maintain a raw, immediate presence that foregrounds the act of making.

Drawing on everyday encounters, her compositions trace relationships between self, others, and the more-than-human. Animals and plant-like forms recur as shifting presences, loosening stable points of view, while care, fragility, and latent violence coexist in quiet tension.



**Eva Haupt**

*Federball*

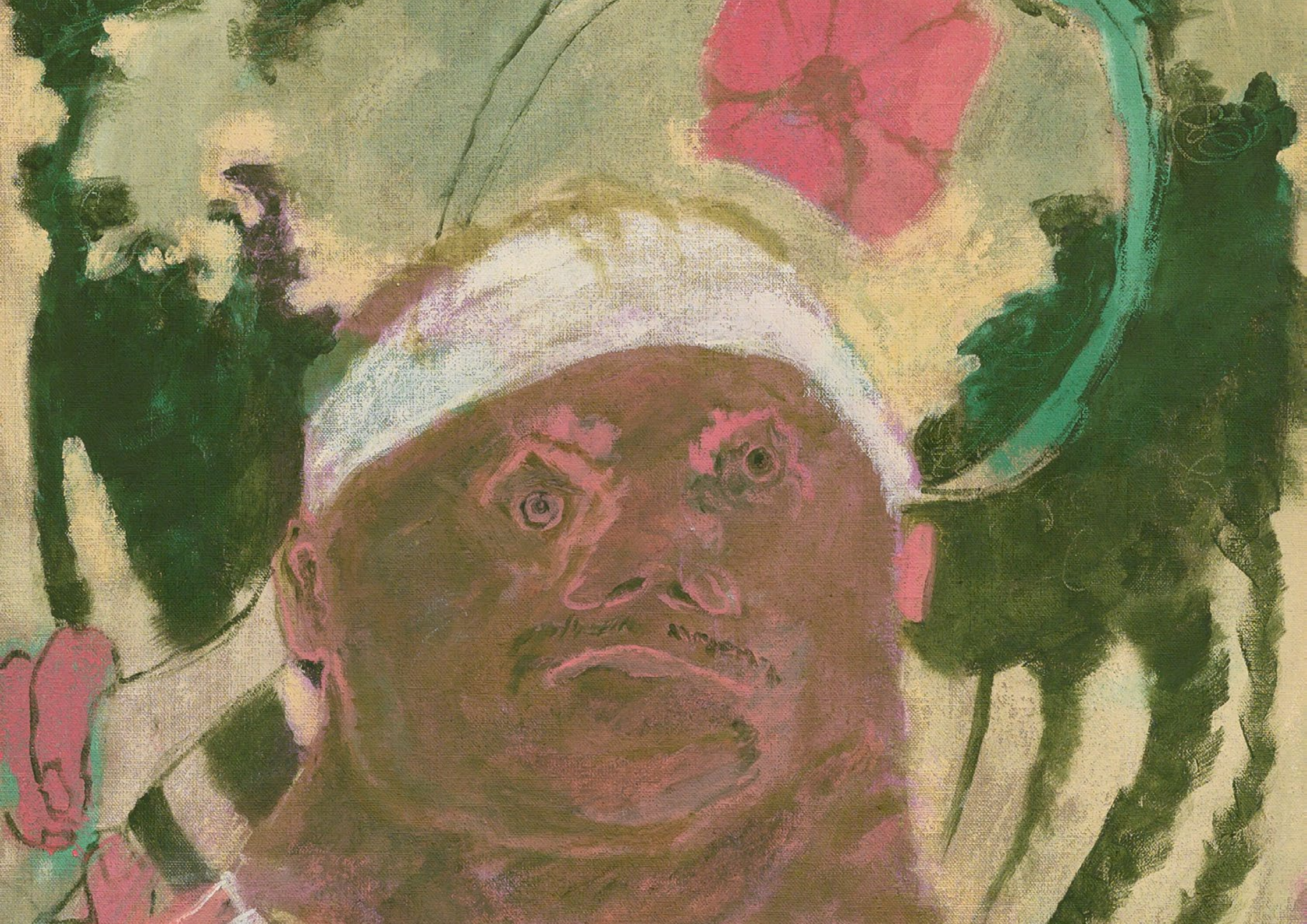
2021

Tempera on canvas

35 7/8 × 24 3/8 in

91 × 62 cm

USD 5,000







**Eva Haupt**

*My Jungle, My Garden*

2022

Oil on canvas

23 5/8 × 15 3/4 in

60 × 40 cm

USD 3,300







**Eva Haupt**

*Venus Hits Hard*

2024

Tempera and oil on canvas

82 5/8 × 63 in

210 × 160 cm

USD 13,200





**Eva Haupt**

*Same Water*

2024

Acrylic on canvas

25 5/8 × 31 1/2 in

65 × 80 cm

USD 4,700



## *Hold Me, in the Wild*

*“Even though sometimes I do not know the meaning of a painting, it can become ‘alive’ in the process. This means it intensifies and starts to make sense somehow. At best, a moment or an insight gets caught, or something is processed or raised, something clarified or depraved. I do not necessarily understand it at the moment; sometimes, I need a past in between. Also, the painting may not redeem and fail.”*

— — *Eva Haupt*

Eva Haupt has always viewed her working method as a "game," experimenting with different binders and pigments to mix colors. The characteristics of the materials—such as viscosity, glossiness, and glazing ability—significantly influence the visual outcome, allowing her to determine how colors and brushstrokes are presented on the canvas. She relies on intuition rather than pre-sketching, applying countless layers and modifications until the work becomes coherent and complete. She believes that painting should not be confined to form or merely create abstract images; it requires innovation and invention, with traditions needing to be discussed and broken.

Haupt's work is not limited to oil painting, she is also keen on drawing and murals. Her brushstrokes exude a primitive, natural, and naive essence reminiscent of cave paintings. Through her paintings, she explores the connections between us and ourselves, others, other creatures, and even the biological nature we possess as human beings (a kind of advanced animal).

In her delicate yet potentially violent imagery, she narrates stories of healing and suffering, focusing on fragments and details that occur in life. In her works on paper series, she recorded moths that used to steal food and live in oats in her studio (she had to set traps to kill them). She also drew a snail that she accidentally trampled to death on her way home in the rain one day, and she felt guilty and sad.

In her view, the interplay of hope, desire, support, care, and relationships, which explore themes of humanity, need not be limited to humans as protagonists. Animals and plants (or anthropomorphized plants) frequently appear in Haupt's works. Such as the rabbit, in the painting *How Did You Treat Your Rabbit?*, from the pet rabbit mentioned in the conversation with her friends, she talked about the different situations of rabbits caused by the divorce of parents in childhood, and then thought about the connection between gender roles and care.

Haupt emphasizes that her paintings are closely tied to her life. For her, painting is a profound form of self-communication that reveals how she perceives the world. She feels free and courageous in her drawing process, enjoying the uncertain surprises that painting brings while accepting failures that cannot be remedied despite repeated attempts. She believes painting is an essential cultural technology that fosters specific and intimate communication.

Text by WANG Yaoli

# Eva Haupt

Born 1990 in Kamen, Germany

Lives and works in Düsseldorf, Germany

## Education

2020, Master of Art Degree, study under Prof. Siegfried Anzinger, Art Academy Düsseldorf, Germany

2010, Bachelor of Painting Degree, Art Academy Düsseldorf, Germany

## Solo and Duo Exhibitions

2024, *Hold Me, in the Wild*, BONIAN SPACE, Beijing, China

2023, *QUOKKA*, WP8, Düsseldorf, Germany

2023, *Developer Key*, Anna Klinkhammer Galerie, Düsseldorf, Germany

2022, *Berge Tauchen Ab*, Luna Club, Kiel, Germany

2022, *Gelbisch* (with Ramona Kortyka), Anna Klinkhammer Galerie, Düsseldorf, Germany

2019, *Züchter neuer Lebewesen* (with Simon Hesper), Anna Klinkhammer Galerie, Düsseldorf, Germany

2019, *Pas De Deux* (with Simon Hesper), Märzhase-Galerie für junge Kunst, Paderborn, Germany

2018, *Entenblau*, Anna Klinkhammer Galerie, Düsseldorf, Germany

2016, *Malerei-Zeichnung*, Kronen 29, Düsseldorf, Germany

## Recent Group Exhibitions

2024, *Moving View*, Hanmo S Gallery, Beijing, China

2024, *Good Intentions Are Not Good Enough*, K29, Düsseldorf, Germany

2024, *Die Goße*, Kunstpalast, Düsseldorf, Germany

2024, *Jardin Britz*, 101projectspace, Berlin, Germany

2024, *This Game requires*, Düsseldorf, Germany

2024, *Spirit in Painting*, Anna Klinkhammer Galerie, Düsseldorf, Germany

2024, *Vor Uns Die Zeit*, NoCube, Münster, Germany

2024, *I Built A Cave*, O2art Space, Beijing, China

2023, *Magic Emerges from the Bonfire*, ES 365, Düsseldorf, Germany

2023, *Krawallmische Exto*, Space Muthesius, Kiel, Germany

2023, *Sundays*, FS 12, Kiel, Germany

2023, *Kuppelmalerei Preview*, Bergerie Des Arts, Düsseldorf, Germany

2023, *SWEETplus +*, Düsseldorf, Germany

## Art Fairs

2026, Beijing Dangdai Art Fair, BONIAN SPACE, Beijing, China

2026, NADA New York, New York, USA

2025, ART021 Shanghai Contemporary Art Fair, BONIAN SPACE, Shanghai, China

2025, Beijing Dangdai Art fair, BONIAN SPACE, Beijing, China

2025, Art Central 2025, BONIAN SPACE, Hong Kong, China

2024, ART021 Shanghai Contemporary Art Fair, BONIAN SPACE, Shanghai, China

2024, Beijing Dangdai Art Fair, O2art Space, Beijing, China

2021, Positions, Berlin, Germany

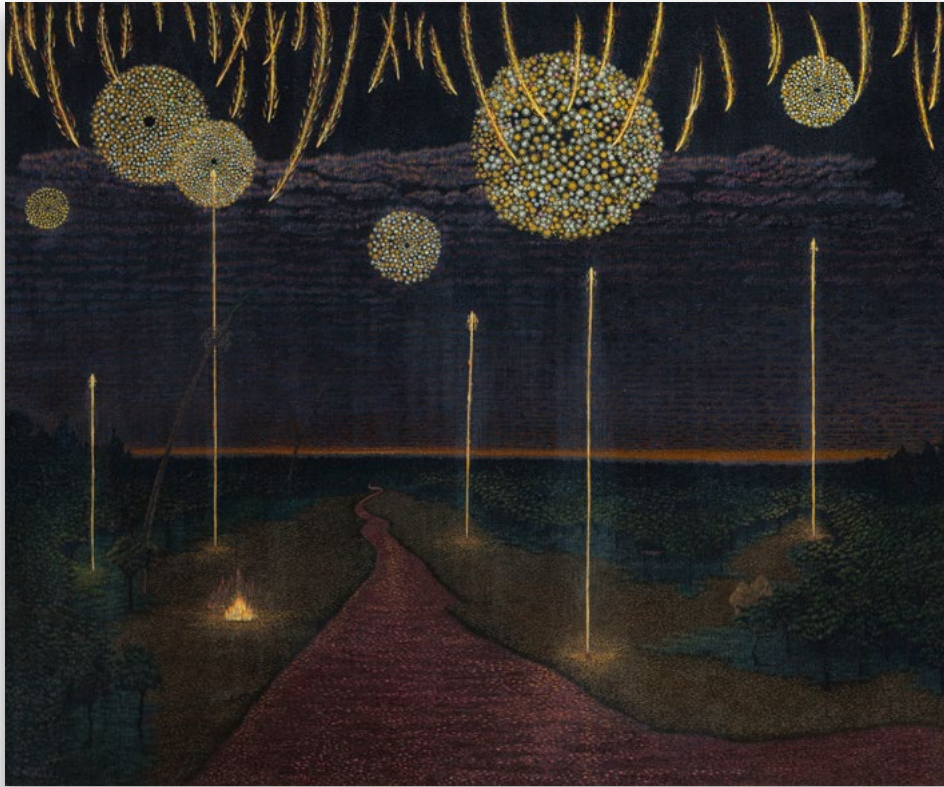


## Diego DAI

NADA New York 2026

Diego DAI received Bachelor of Oil Painting from Central Academy of Fine Arts in 2023 and now lives and works in Beijing, China. Diego DAI works through memory and meditation, developing paintings that emerge from a black ground conceived as “shadow.” Through layers of translucent white and fine, repeated brushwork, he constructs surfaces in which concealment and revelation occur simultaneously, generating a sustained sense of depth. The “shadow” remains as a trace of uncertainty, fear, and residual emotional experience, while “light” gradually emerges through the same process, functioning as an index of hope, energy, and inner conviction that permeates the pictorial field. Across visual and perceptual registers, the works hold together states of latent unease and intensity. Fireworks, rainforests, rivers, and flames shift away from literal reference, becoming elements of a painterly language shaped by time and affect. The practice unfolds as a cyclical temporality, in which past and present are continually reconfigured, oriented toward an open, not-yet-formed future.





**Diego DAI**

*Untitled*

2025

Oil on canvas

19 3/4 × 23 5/8 in

50 × 60 cm

USD 2,700







**Diego DAI**

*Untitled*

2025

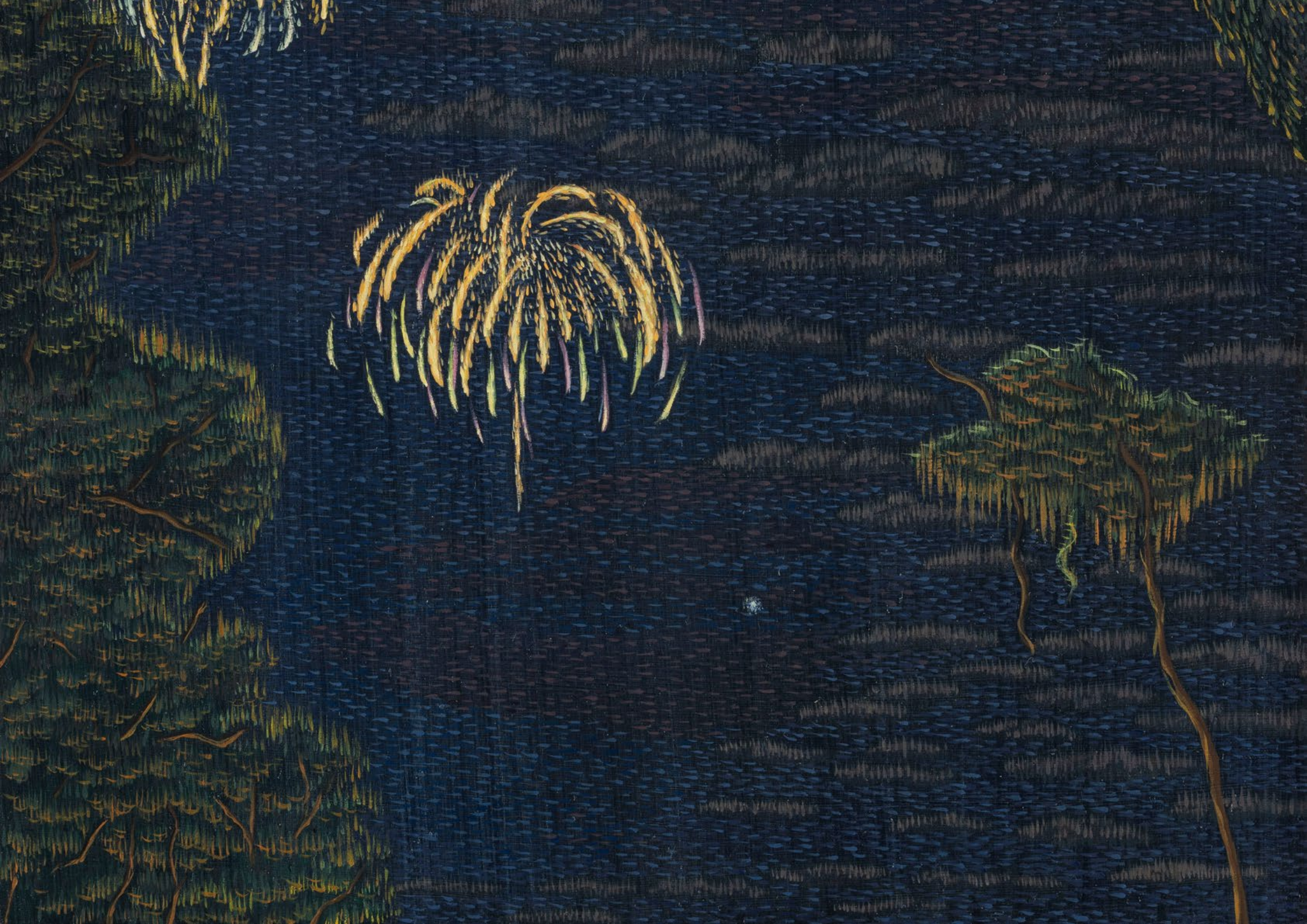
Oil on canvas

11 3/4 × 9 1/2 in

30 × 24 cm

USD 1,300







**Diego DAI**

*Untitled*

2025

Oil on canvas

9 × 6 1/4 in

23 × 16 cm

USD 1,000



# Diego DAI

Born 2000 in Buenos Aires, Argentina

Lives and works in Beijing, China

## **Education**

2023, Bachelor of Oil Painting, Three Studio, Central Academy of Fine Arts, Beijing, China

## **Solo Exhibition**

2026, Diego DAI Solo Exhibition, BONIAN SPACE, Beijing, China

## **Art Fairs**

2026, Beijing Dangdai Art Fair, BONIAN SPACE, Beijing, China

2026, NADA New York, BONIAN SPACE, New York, USA

## BONIAN SPACE

Established in Beijing in 2022, BONIAN SPACE focuses on discovering and encouraging emerging contemporary artists. The space supports vibrant artists with a global perspective to develop in their professional fields through various forms such as exhibitions, academic research, and public education. BONIAN SPACE is committed to promoting international communication and cooperation between artists, the public, and multiple institutions to explore new opportunities and possibilities in the contemporary art context.

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