




Eric Rannestad

Eric Rannestad works across painting, sculpture and digital media. Rannestad makes work about the systems and technology that humans use to compartmentalise, measure and model the world. His aqueous gradients and sculptural systems begin with the precision of architecture, ecology and technological design. Grids, enclosures and speculative infrastructures ultimately falter under the weight of his chosen media and the metabolic flows they model. Watercolours bleed, liquids corrode and circulating sediments accumulate. Surfaces and sculptural tanks come to reflect both intention and erosion. Layering and masking in his paintings, and the controlled flows in his sculptures stimulate time itself to intervene. In doing so, chance and process expose the material fragility of his works. As edges haze and systems feed back into themselves, his initial architectures collapse into their own atmosphere. In doing so, the engineered becomes permeable, touched and altered by the very forces it seeks to contain or model. His works point to the human desire to systematise the world, but also to the inevitable unraveling of these architectures. Western tradition and models of landscape are eroded by chance and the artist's hand, reflecting concerns around the increasing resource demands of digital infrastructure and AI.

Eric Rannestad (b. 1996) received a BA in Studio Art and a BA in Economics from Whitman College and is currently a Master of Design Studies (MDes) candidate at the Harvard Graduate School of Design. Rannestad has previously held solo shows at Chilli, London and GSD Kirkland Gallery, Cambridge (MA) He has attended fellowships at the Vermont Studio Center and I-Park Foundation and has attended residencies at Centrum, Sitka Center for Art and Ecology, Shell House Arts, and more. Eric also completed a certificate in GIS + Design from Pratt Institute and was a participant in the 2018 New York Arts Practicum.



Leon Zhan

Leon Zhan's paintings and sculptural assemblages navigate the fluid space between inherited cultural memory and contemporary visual culture. Born in Australia to Chinese parents, Zhan grew up immersed in tradition and intergenerational dialogue - an atmosphere that continues to shape the conceptual core of his practice. His work searches for harmony within cross-cultural hybridity, embracing the grey area between Orient and Occident as a generative site of possibility.

Working across painting, sculpture and digital modelling, Zhan draws on the stark clarity of mass iconography alongside the symbolism of Chinese antiquity, graphic design and popular culture. Working across both painting and sculpture, Zhan merges the revered with the everyday. Porcelain-like vessels adorned with American sports insignia become contemporary totems, whilst hyper-real paintings recall early Chinese painting with a digital, futuristic aura. Zhan's paintings are often developed through 3D rendering programs before becoming analogue works. As such, the digital and this traditional craft coalesce to generating an infinite, cross-cultural visual realm. Rendered through diffused atmospheric light, they draw on the sparse lyricism of early Chinese painting while intersecting with Eurocentric modes of representation. Through shifting dialogues between nostalgia and futurity, as well as tradition and globalisation, Zhan constructs a distinctive visual language that reflects his own diasporic experience. His work articulates this space of in-betweenness, where cultural inheritance and contemporary mythmaking meet to create a resonant, hybrid ecology.

Leon Zhan (b. 2000) lives and works in Brooklyn, NY. Zhan is currently undertaking an MFA at the Pratt Institute, having previously graduated with a BFA from the Royal Melbourne Institute of Technology. Zhan's debut solo show *Labyrinths* opened at Futures Gallery, Melbourne in 2024. Zhan has also previously exhibited in group shows with Spielzeug, New York; BANK/MAB Society, New York; Uffner & Liu Gallery, New York; Kasmin Gallery, New York and at the Museum of Chinese Australian History, Melbourne. Zhan's work has been featured in *Vogue*, *Elephant Magazine*, *CULTURED* magazine and *Asia Art Pacific*.

Founded by Aubrey Higgin, **CHILLI** began as an artist-run program in 2022. The gallery has since grown into a respected voice in the London emerging art scene. The gallery prides itself on giving overlooked artists a voice with a particular focus on cultivating international artistic dialogues.

Its programming focuses on diverse, emerging, international artists - united by a desire to tell untold stories of experience, identity & environment through unique painterly, material or conceptual processes. With a focus on painting, Chilli promotes cross-cultural exchange - bringing many international artists to London audiences for the first time. By showcasing artists across multiple continents, the gallery establishes a discursive critical voice - addressing diverse perspectives of art within the broader context of contemporary artistic practices.

The logo for CHILLI, consisting of the word "CHILLI" in white, uppercase, sans-serif font, centered within a solid black rectangular background.

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