

# Thucydides

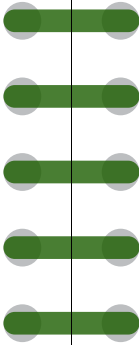
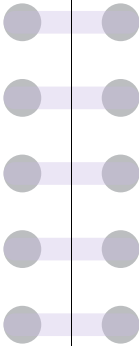
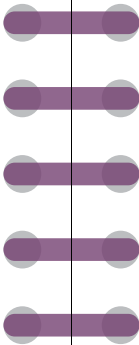
## Fever Dream

修昔底德 热梦

09.16-12.19  
2026

Hill Art  
Foundation





*Introduction*

J. Tomilson Hill

Since the late 1990s, I have believed that China’s extraordinary investment in science, technology and innovation would do more than transform its economy; it would also foster a generation of artists whose work would redefine the possibilities of contemporary art. The artists and artworks assembled in *Thucydides Fever Dream* illustrate the close relationship between art, science and economic development in China—the inextricability of technological transformation and artistic practice.

An economic powerhouse in earlier centuries—and millennia—China has historically been a driver of innovation on many fronts. The push and pull between art, politics and economics is apparent in Chinese and world history. Visual culture is reciprocal, reactive and nonlinear, the result of decades and centuries of cultural exchange, spurred by the movements of people and communities. Contact becomes culture, which in turn influences artistic production. How else to explain how Chinese silks became the height of fashion among ancient Roman elites?

My own collecting philosophy embraces this cross-cultural and trans-historical approach wholeheartedly, pulling together seemingly disparate threads of art—for instance Baroque bronzes and contemporary tapestries—to observe what humans create in times of change. And we are undeniably again in the throes of major shifts: Our current economic and cultural revolutions are driven in great part by the adoption of new technologies such as agentic artificial intelligence. I have been acquiring Chinese art for the past twenty years because of my belief that artists in China today are uniquely positioned to respond to change. I am especially excited about how these artistic explorations have resounding effects on art globally, as their pioneering advances in the production of bronzes and new ink traditions changed art history as we know it. Watching these predictions unfold has been one of the most rewarding aspects of collecting Chinese contemporary art.

Recently I acquired Wang Guangle’s *Untitled 251130* (2025), a black-and-white painting that is quite different from the other works by Guangle in my collection. It builds on his ongoing practice of employing time as a medium, and retains his characteristically meticulous processes, but it differs from the other “coffin paintings” for which he is perhaps best known. Rather than seamlessly blending colors through layer upon layer of paint, the “line,” and by association the artist’s hand, become incredible, undeniable presences. When I saw this work, I was immediately reminded of Agnes Martin and Cy Twombly. Whether that was intentional remains unknown and, frankly, unimportant. Instead, I am fascinated by the way that these widely dispersed artists can be brought together in the mind.

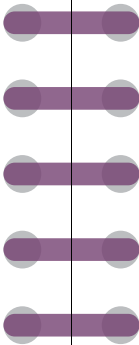
I often think about what artists who have never met in real life would say in conversation with one another. In a way, Xin Wang, the curator of the present exhibition, has actualized my musings, putting (for example) contemporary master Hao Liang’s *Red Nose* (2017) together with *Study of a Bearded Man* (1618) by Anthony van Dyck. In line with the Hill Art Foundation’s mission, Xin’s curation brings together unexpected but art historically grounded juxtapositions.

I want to thank Xin, whose endlessly innovative curation of disparate resonances defies cultural barriers, historical eras and territorial boundaries. Whether pointing to Soviet and Western influences on Chinese art or the tenebrous position of memory in the face of artificial intelligence, she navigates a rich path in *Thucydides Fever Dream*. I thank her for providing invaluable new insights into my collection of Chinese contemporary art, selections of which are here being publicly exhibited for the very first time.



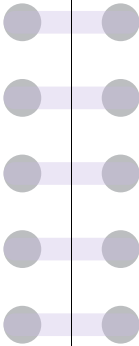
*Thucydides Fever Dream*

Xin Wang



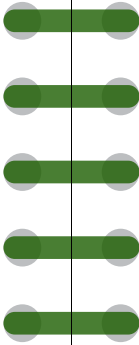
Dance left the body, and became symbols. It could spread to another body in another country. Isn't that a form of choreography?

—Liu Chuang, *Wet Metal and Cotton Dance*, 2025



Some eleven years ago, Ed Ruscha's *The Old Tool & Die Building* (2004) amused me so much that I started a (long-defunct) Tumblr page dedicated to “hilariously appropriated Chinese characters in white creative endeavors.” This might seem like a crass categorization for a serious-minded (I'll elaborate) work by one of the most robustly conceptual artists of our time, but as anyone who dabbled in the Tumblr-verse understands, such a gesture often indicates a sticky curiosity, if not a sincere form of appreciation. The painting has the usual Ruscha attributes: an industrial box stretching across an uncomfortably low register against a vast, copper-toned sky, the handsome lethargy of diagonally receding horizontality that reads unmistakably as Los Angeles, and a deadpan yet precise play with words and fonts. Except, in the case of *The Old Tool & Die Building*, an awkwardness slips out.

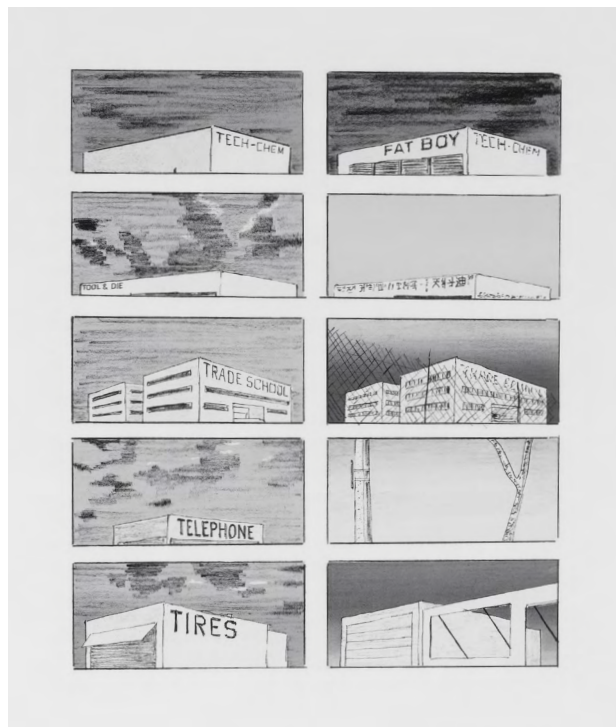
The disjointed Chinese and Korean characters, seemingly indicative of auto-adjacent businesses and rendered monumental by the miniscule graffiti strewn across the side wall, are arguably the main event. They are also mostly nonsensical, an instantly apparent fact to those who read the languages they intend to simulate. To Ruscha, these characters are foreign but by no means alien; the presence of large communities of multigenerational Chinese and Korean immigrants in Los Angeles means that signage in these languages is ubiquitous in the city's vernacular landscape. But instead of sourcing existing examples or creating linguistically accurate fictional ones, Ruscha's deliberate graphic choice preserves the appearance of strangeness (read: otherness)—however familiar or accepted—to *everyone* who comes across the work, as if in a twisted pursuit of matter-of-factness. The artist stated that he “didn't intend it to mean anything and it's not necessary to mean anything. ...It's a suggester to some step beyond,” and it is in this very gesture that meaning, intention, and the subconscious begin to leak most profusely.<sup>1</sup>







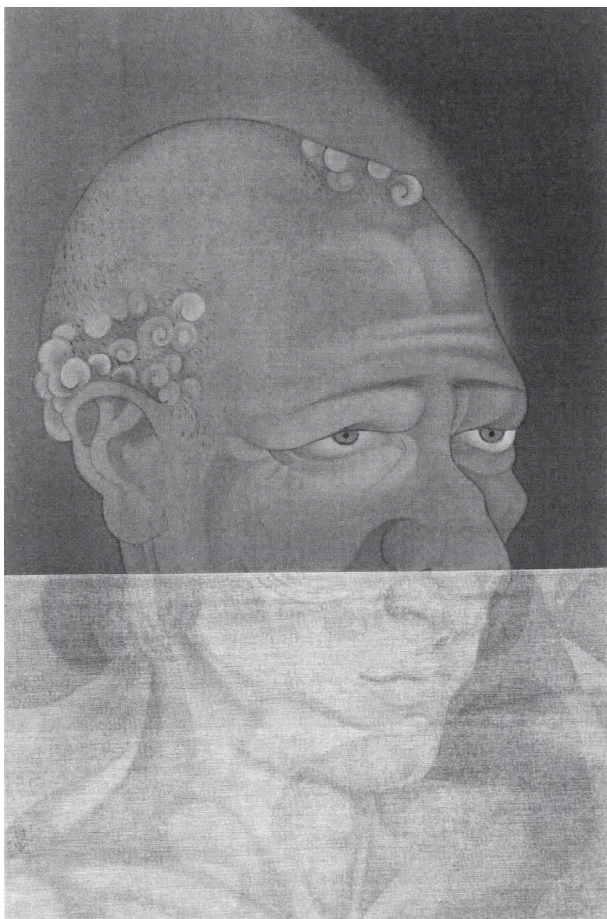
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*The Old Tool & Die Building* is not a stand-alone painting, but part of a cycle of five “before and after” pairs that address Americanism in at least two distinct contexts: the US pavilion at the 2005 Venice Biennale, for which it was commissioned, and Thomas Cole’s *The Course of Empire* (1833–36), from which the series derives its title, its five elements, and, most crucially, its civilizational allegory coded through landscape. The celebrated Hudson River School figurehead, having just returned from a grand tour of Europe and grand exposure to classical antiquity (from which the West and Western arts claim their lineage), saw Rome as an aspirational/cautionary tale for an expanding United States. Cole’s sequence—*The Savage State*, *The Arcadian or Pastoral State*, *The Consummation of Empire*, *Destruction*, and *Desolation*—should not be lost on us while reading Ruscha, who endlessly contemplated “what [Cole’s works] were and what they meant as a narration.”<sup>2</sup> There is apparent irony in Ruscha’s more modest transformations, measuring a mere decade between the black-and-white and the colorful sets: The trade school is fenced up, the telephone building disappears, and *Blue Collar Tool & Die* (1992) changes hands to Asian ownership. The clarity of its “blue collar” designation—with all its associative meanings and feelings—amplifies the disquieting, ambiguous allure of the bastardized Chinese and Korean signage. This very tension, laconically “observed” by Ruscha, would acquire a much more real and fully fledged geopolitical dimension in the years and decades after the creation of *The Old Tool & Die Building*.

### Thucydides

The exhibition *Thucydides Fever Dream* traces the hallucinatory cadence of history as manifest in multiple facets of contemporary Chinese life, culture, and geopolitical relations, be it to the West (ancient and modern), the former Eastern bloc, Central Asia, or Africa. Just like recent years’ improbable social media trend of Chinamaxxing, China’s renewed fascination with Greco-Roman classics as both statecraft (evident in Xi’s evocation of “Thucydides Trap” during Trump’s 2026 visit to Beijing) and vernacular metaphor (young people referring to adulting struggles as their “Odyssey era”) illustrates a perpetual dynamic wherein any self-fashioning, and indeed self-knowledge, is forged through *other(s)*, in porous and often adversarial relationships.

As such, whether one knows what the “Thucydides Trap” means (a concept in political theory, inspired by the Athenian historian from twenty-six centuries ago, that describes the inevitability of war when a rapidly rising power challenges a ruling one) is less important than delighting in the ways that history and cultural production can unfold like fan fiction, full of callbacks, digressions, goofy impulses, and wild liberties in reinterpretation, where things tend to be the most alive, problematic, and transcendent. A consummate example can be found, for instance, in the way the art historian Thomas Crow revisits Jacques-Louis David’s *The Death of Marat* (1793) through the lens of 1960s counterculture *and* by way of an unexpected encounter with contemporary Chinese artist Yue Minjun, whose strategic removal of historical figures from iconic historical tableaux ranges from absurd to outright subversive. Or in the way Hao Liang gently collapses two lineages of portraiture by attaching a chiseled chin that may have been painted by Sandro Botticelli to the upper face of a blue-eyed Arhat (disciples of the historical Buddha with a rich and varied iconography in Chinese painting and sculpture). An exercise of whim as much as of skill, Hao Liang’s ink-on-silk *Red Nose* (2017) finds its counterpart in the closely cropped head study by an eighteen-year-old Anthony van Dyck, who, at the time he executed this oil sketch of vivid pathos, was newly apprenticed in the studio of Peter Paul Rubens.

And if we are to stretch the pedagogical transmission to several centuries, we would find the painter Ilya Repin and his late nineteenth-century peers calibrating what they had learned from the likes of van Dyck and Rembrandt (available for close emulation in the Hermitage) toward a compelling, morally responsive form

1 Ed Ruscha, *The Old Tool & Die Building*, 2004. Acrylic and colored pencil on canvas. Digital image Whitney Museum of American Art / Licensed by Scala

2 Ed Ruscha, *Course of Empire*, 2005. Lithograph

3 Anthony van Dyck, *Study of a Bearded Man*, 1618. Oil on panel

4 Hao Liang, *Red Nose*, 2017. Left panel of triptych, ink and color on silk





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5 Duan Jianyu, *Fúqiáo (The Fisherman and The Woodcutter) No. 20, 2024*. Oil, acrylic, oil-based marker, and oil pastel on canvas

6 Lu Yang, poster design for *DOKU Yama Maya, 2026*. Video installation

of realism, on which Socialist Realism was later modeled. The Soviet cultural and ideological machine, synchronized to China’s own revolutionary throes and needs, would help establish a rigorous curriculum foregrounding realism in China’s art academy system that remains in effect to this day. Its reach also extends far beyond the academy: Hou Yimin, a protégé of the Soviet specialist Konstantin Maksimov who taught in Beijing in the 1950s, was tasked with designing the third and fourth series of *renminbi* banknotes (in circulation from 1962 to 2018), which deployed a distinct lexicon of representational politics: peasants, workers, intellectuals, scenes of productive labor and industry, key ethnic minority groups. One of these banknotes can be found—alongside toy marbles—in artist Qiu Xiaofei’s *Heilongjiang Box* (2006), an artist’s book that contemplates childhood memorabilia and indoctrinations.

The brilliance of the title of Lu Yang’s recent exhibition at New York’s Amant, *samsara.exe*, lies not only in the cheeky combination of the Buddhist term for karmic cycle with the file-name extension of an executable computer program, but more crucially in the way it captures the operative, even totalizing nature of long-standing cultural concepts and practices. It also illustrates the unexpected, often unorthodox paths through which traditions may truly survive, whether the case being Buddhist figurines mounted on drones in Kyoto’s Ryuganji Temple, or the Chinese government’s deliberate effort to “sever Plato from NATO,” extending a lifeline to Western classics and humanities (to the bewilderment of the field’s most esteemed scholars).<sup>3</sup> In his video work *DOKU: Yama Maya* (2026), in which Lu Yang’s digital avatar DOKU dances in front of the karmic wheel and Buddhist/Hindu sculptures from the collection of the Los Angeles County Museum of Art, the artist again emphasizes the work’s functional aspects, especially its sonic design. Culled from key Buddhist mantras, it creates “a temporal field in which compassion, wisdom, healing, purification, transcendence, and wrathful force become sequentially audible,” thereby instrumental.<sup>4</sup>

A smaller but no less incisive cosmology is charted in Duan Jianyu’s nude self-portrait. The protagonist finds herself in the company of not only loving pets but an entire iconography of commerce, most prominently Colonel Sanders, rendered with Cubist flair, on the iconic chicken bucket from KFC. Across her messy bed, an assortment of founder portraits selling the human stories behind various food franchises constitutes a fanciful yet realistic modern theology. The Guangzhou-based painter, known for her uncanny capacity to articulate the rivetingly mundane, anoints—with great humor—the new archetypes that orchestrate our lives no less potently than the old gods.

Fever

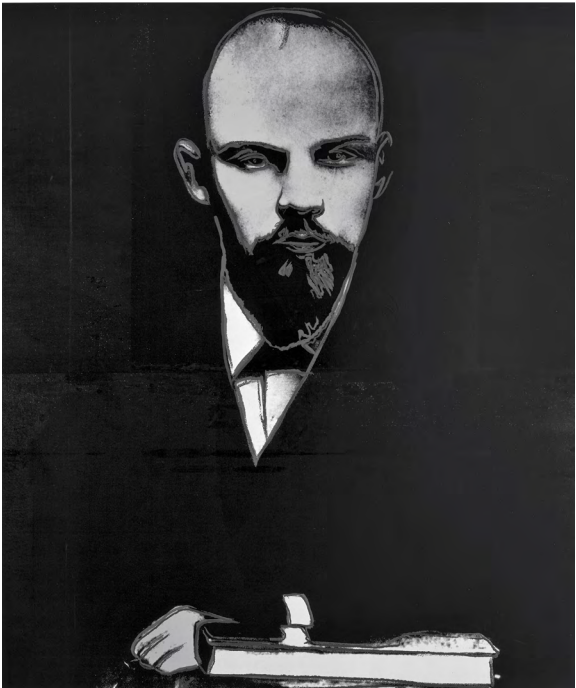
Key to the narrative of China’s avant-garde art in the 1980s was “reading fever”—a passionate embrace of Western literature, philosophy, and visual arts made possible via translation during a period of relaxed ideological control. An exuberant example is the suite of illustrations for a 1989 translation of *Le Petit Prince* by Zhang Xiaogang, an artist perhaps best known for his monumental portraits of taciturn Chinese families shrouded in thin red (blood) lines. Created for the Sichuan Youth and Children Publishing House, Zhang Xiaogang’s interpretation blends the fantastical naivete of Henri Rousseau, characters from Chinese mythology, and ethnic minority attire and vegetation (mushrooms) from his native Yunnan, as if they had always belonged in the same realm.

The 1980s also saw Andy Warhol’s first visit to China, a decade after his Mao portraits, which were inspired by Richard Nixon’s historic state visit and the revolutionary leader’s unprecedented media saturation. But Mao was by no means the lone visual export of Maoist art. Revolutionary ballets such as *The Red Detachment of Women* (1964) and *The White-Haired Girl* (1964) were such a key diplomatic device at state banquets (a Cold War staple) that they even found their way into a collage by





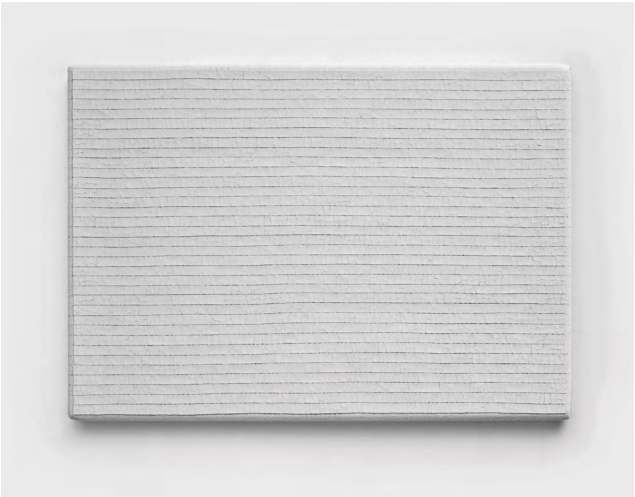
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- 7 Li Songsong, *Ciao Ciao*, 2022. Oil on canvas  
8 Andy Warhol, *Lenin*, 1986. Synthetic polymer paint and silkscreen ink on canvas  
9 Agnes Martin, *Untitled*, 1979. Watercolor and ink on paper  
10 Zhao Yao, *A Few Ordinary Parallel Lines* 23. *S.06\_313112* 15, 15, 15, 14, 15, 15, 14, 15, 14, 15, 14, 15, 13, 13, 14, 14, 14, 15, 14, 15, 15, 16, 15, 15, 15, 2023. Eggshells, linen, soft gel (matte), and carbon paper

Pictures Generation artist Charles Clough, who responded to their visual and affective intensity. But Warhol is perhaps most useful for the revelation that these heavily mediated and disseminated images of Communist leaders eventually approximate the kind of visual commodity described in his *Campbell’s Soup Cans*, becoming both more banal and more radioactive over time.

Many post-Socialist subjects will likely recognize the elaborate funerary wreath and the body of Joseph Stalin in Li Songsong’s quasi-abstract composition *Ciao Ciao* (2022). The heavy impasto—doubtlessly a technical show-off, as each brush carries a distinct color and shape—combined with the artist’s signature fracturing of the picture plane pushes the loaded source imagery to the brink of illegibility, which is precisely the point. Treating each subdivided square as an abstract exercise, the artist aims to “distill order from a chaotic visual tableau” so that “the painting sheds the burden of the historical narrative, which becomes just a ghost behind the canvas.”<sup>5</sup> The red that seeps through the cracks, on the other hand, betrays a deeply psychoanalytical approach to history as material, not unlike Sergei Loznitsa’s 2019 documentary film *State Funeral*, which repurposes long-banned state archival footage of the same 1953 event for brand-new reckonings.

Just like Li, many Chinese artists arrive at abstraction from a viscerally embodied place. Wang Guangle’s series *Coffin Paint*, which began in 2006, was inspired by a way of “living consciously oriented toward death” in his native Fujian.<sup>6</sup> Elders there prepare their own coffins and apply a new layer of lacquer with each passing year, if they are still around to do so, both to preserve the wood and to mark time; it is from the latter that Wang derived his methodically layered canvases that become almost sculptural. Zhao Yao began his *A Few Ordinary Parallel Lines* during prolonged and often draconian periods of COVID-19 quarantine, when mundane substances (such as eggs) could be challenging to source; this austerity informed both his material and his method. The intimate canvases are covered by meticulously preserved strips of eggshells, their subtle cracks and tonal variations only perceivable up close. Much like the compositions of Agnes Martin, calculation is foundational in the process. For Zhao Yao, this is also necessitated by the provenance and limitation of his materials, which became indexical to existential circumstances: One shipment of eggs usually produces a pair of canvases, and time unfurls to register a poignant sense of poetry and testimony.

Dream

*Sleepwalking* (1993) belongs to a series of nude self-portraits made by artist Yu Hong during her first visit to New York. Part grisaille—like her surrounding objects—and part bathed in opulent natural light, she stretches her arms forward, as if to swim or dive in the air. Mark Tansey, who organized a group exhibition of four Chinese artists, including Yu, in his studio the following year, noted a sense of “women’s liberation” in this body of work.<sup>7</sup> But what makes these portraits truly compelling is a radical sense of the carefree, unsubscribed from—and thereby transcending—any trite politicization.

Similar in swagger and unparalleled painterly skill, *Heavy Rain* (1993) by Liu Xiaodong, Yu’s husband, distills a quintessentially New York art-world moment in artist John Ahearn’s Times Square studio, in which Ahearn and Rigoberto Torres are performing a life-casting procedure on Ai Weiwei, who is somewhat recognizable by his physique and signature outfit (thanks to his prolific documentation and later celebrity). Apart from a riveting description of the scene—the larger-than-life industrial fan, the faces and characters lining the walls as bust portraits, the onlooker peeking through the window, transfixed, despite the downpour—it also captures the vital relationships formed among artists, language and cultural barriers notwithstanding. What profoundly bound Ahearn, whose public sculpture commission for the 44th Police Precinct in the

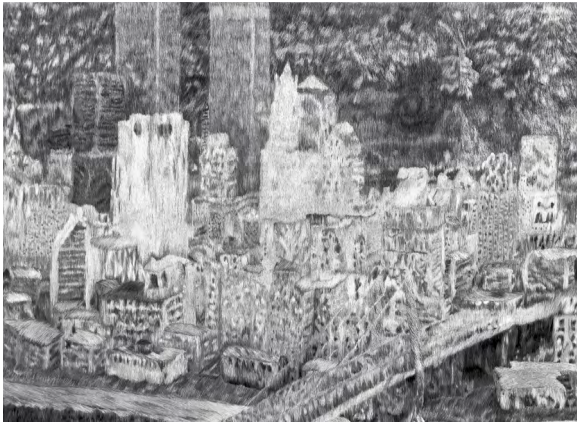




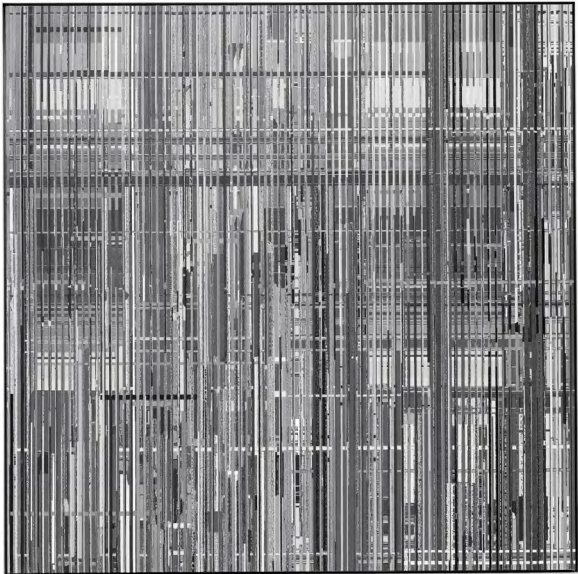
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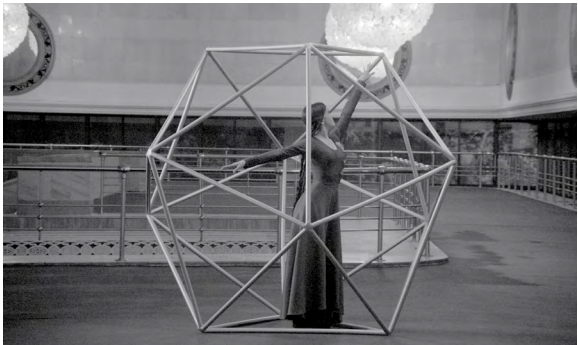
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- 11 Liu Xiaodong, *Heavy Rain*, 1993. Oil on canvas  
12 Yu Hong, *Sleepwalking*, 1993. Oil on canvas  
13 Wang Ye, *Manhattan B*, handmade silk embroidery, 2021.  
Handmade silk embroidery  
14 Liu Wei, *Truth Dimension No. 19*, 2016. Oil on canvas  
15 Liu Chuang, *Wet Metal and Cotton Dance*, 2025. Two-channel video

Bronx in 1991 spurred much public debate and contention, and Liu, an artist born of the “art for the people” doctrine, is an understanding of the precarious balance between the artist’s intention and a socially oriented work’s public mode of address.<sup>8</sup>

To be sure, this is a China-themed exhibition, but its operative principle is “relational”—entwined, adversarial, expansive. Most emblematic of this impetus is Wang Ye’s *Manhattan B* (2021), an exquisite urban scenery handwoven by Xiang embroidery craftswomen. The source image was generated by an artificial intelligence system trained on photographs of the iconic Shenzhen theme park Window of the World, which re-creates global landmarks—including Manhattan skyscrapers—at reduced scale. There is an uncanny coherence between the soft, dreamlike smudging characteristic of early AI imagery and the fuzziness inherent to embroidery work, as if to illustrate the deliriously meshed substrates for ideas like the American dream, the China dream, or other forms of national aspiration. A similar process of transference—from computer-manipulated glitch to canvas—in Liu Wei’s *Truth Dimension No. 19* (2016) granularizes the velocity of spectacular growth in a city like Beijing, but perhaps also that of China’s infrastructural ambition and excess, which Wu Ziyang explores in *New Silk Frequencies* (2026), tracing the immense sociopolitical footprint of StarTimes, a Chinese media conglomerate, in rural Africa.

Meanwhile, along the original silk road, history acquires a sci-fi dimension in Liu Chuang’s *Wet Metal and Cotton Dance* (2025). Commissioned for the inaugural Bukhara Biennial in Uzbekistan, the film follows two Uzbek dancers as they discuss, among myriad historical anecdotes, a curious case documented in the state archive: the intergalactic transit of two cotton-harvesting machines—one from 1950s Mississippi and the other from 1970s Soviet Uzbekistan—and the memory loss that results from the journey. As the dancers perform the “cotton dance,” a historical genre that encodes the labor of cotton harvesting and processing into choreography, the alien terrain of that distant planet begins to resemble utopic architecture from Earth’s past, as if in a true fever dream.

1 “‘Raw Nature Is Getting Thinner These Days’: Ed Ruscha and Tom McCarthy on Thomas Cole,” Met Museum, May 10, 2018, <https://www.metmuseum.org/perspectives/ed-ruscha-tom-mccarthy-thomas-cole-course-of-empire>.  
2 Ed Ruscha, Tom McCarthy, and Elizabeth Kornhauser, “Course of Empire,” *Gagosian Quarterly*, Fall 2018, <https://gagosian.com/quarterly/2019/02/11/interview-ed-ruscha-course-of-empire/>.  
3 Chang Che, “How China Learned to Love the Classics,” *The New Yorker*, March 8, 2026, <https://www.newyorker.com/news/annals-of-education/how-china-learned-to-love-the-classics>; Kaiser Y. Quo and Chang Che, “Is China Trying to Sever Plato from NATO?,” *Sinica*, March 25, 2026, <https://www.sinicapodcast.com/p/is-china-trying-to-sever-plato-from>.  
4 Artist statement, 2026.  
5 Li Songsong, *The Past* (New York: Pace Publications, 2024), n.p.  
6 Conversation with the author, 2025.  
7 Mark Tansey, *Transformations* exhibition pamphlet, 1994.  
8 Jane Kramer, “Whose Art Is It?,” *The New Yorker*, December 14, 1992, <https://www.newyorker.com/magazine/1992/12/21/whose-art-is-it>.



Constellation A

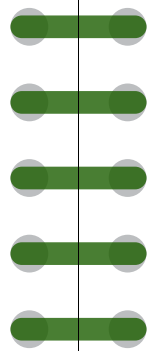
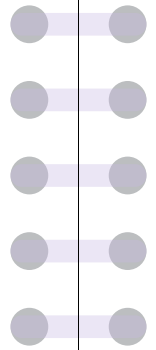
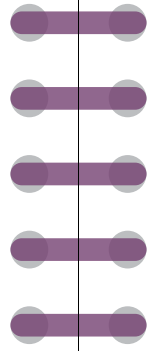
Entropy

- Duan Jianyu . . . . .*Yúqiáo (The Fisherman and The Woodcutter) No. 20, 2024*
- Charles Simonds . . . . .Photographs from the artist’s archive of him working on the streets of Shanghai and Guilin, China, 1980

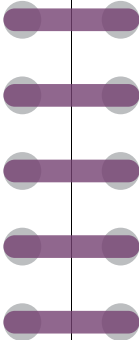
Duan Jianyu, *Yúqiáo (The Fisherman and The Woodcutter) No. 20, 2024*. Oil, acrylic, oil-based marker, and oil pastel on canvas, 70 7⁄8 × 78 ¾ inches (180 × 200 cm). Courtesy of the artist and Vitamin Creative Space





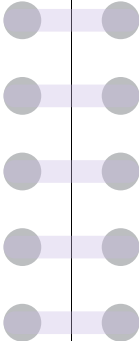




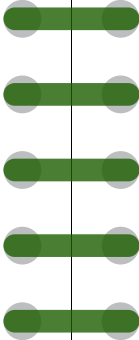


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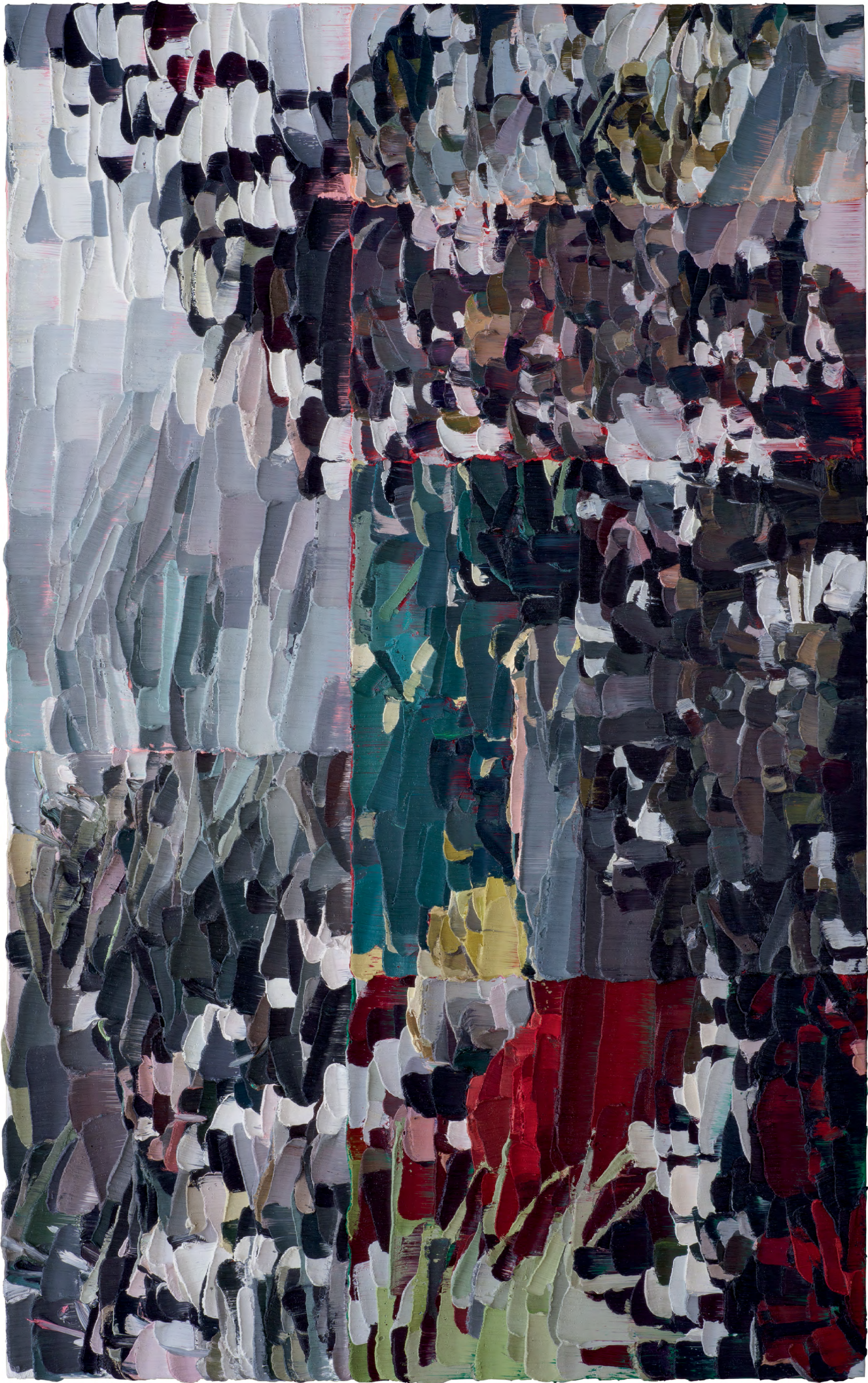
Ghost



|                            |           |                                                                                        |
|----------------------------|-----------|----------------------------------------------------------------------------------------|
| Li Songsong.               | . . . . . | <i>Ciao Ciao</i> , 2022                                                                |
| Andy Warhol .              | . . . . . | <i>Lenin</i> , 1986                                                                    |
| Ed Ruscha .                | . . . . . | <i>Course of Empire</i> , 2005                                                         |
| Thomas Crow / Yue Minjun . | . . . . . | <i>Murder in the Rue</i><br><i>Marat: A Case of Art in</i><br><i>Revolution</i> , 2025 |

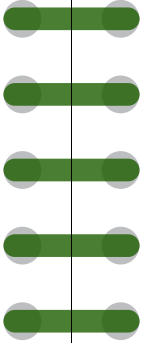
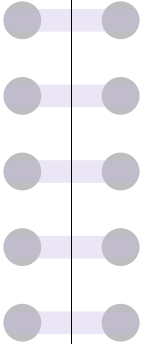
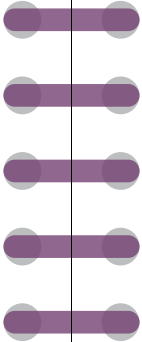






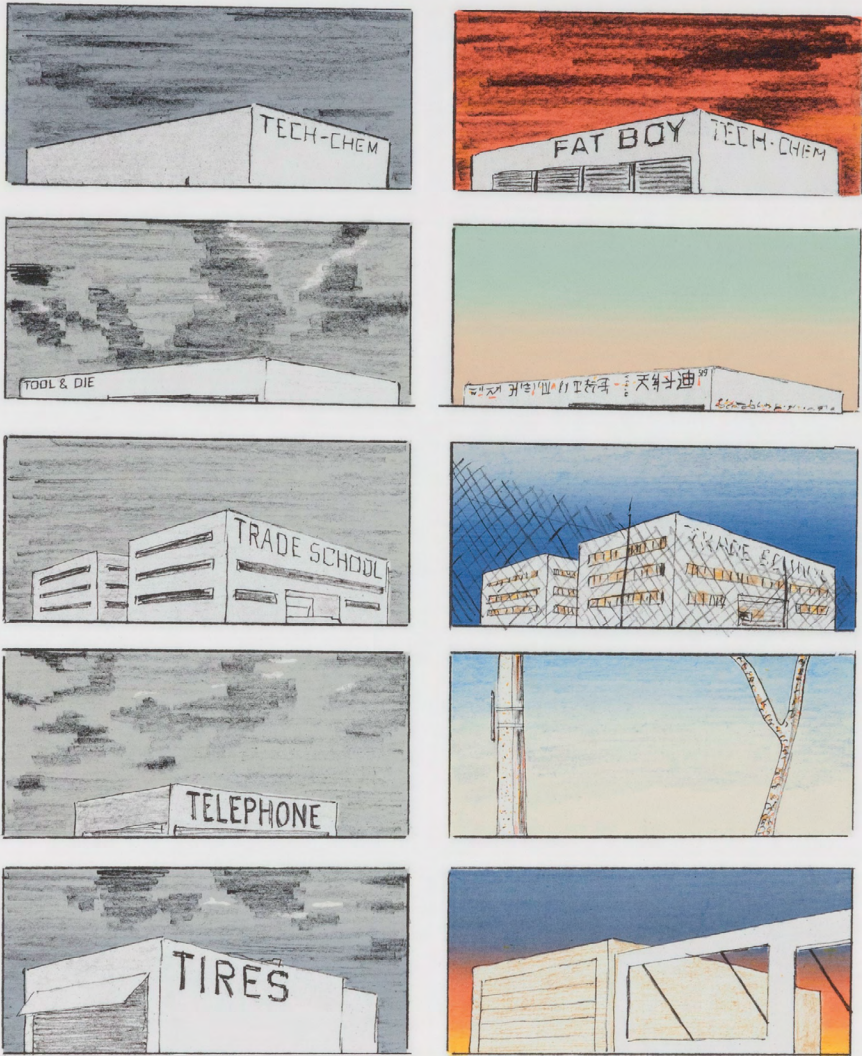
Work Orientation

Li Songsong, *Ciao Ciao*, 2022. Oil on canvas, 59 1/16 x 94 1/2 inches (150 x 240 cm) © Li Songsong, courtesy Pace Gallery. Photo: Haniko Zahra

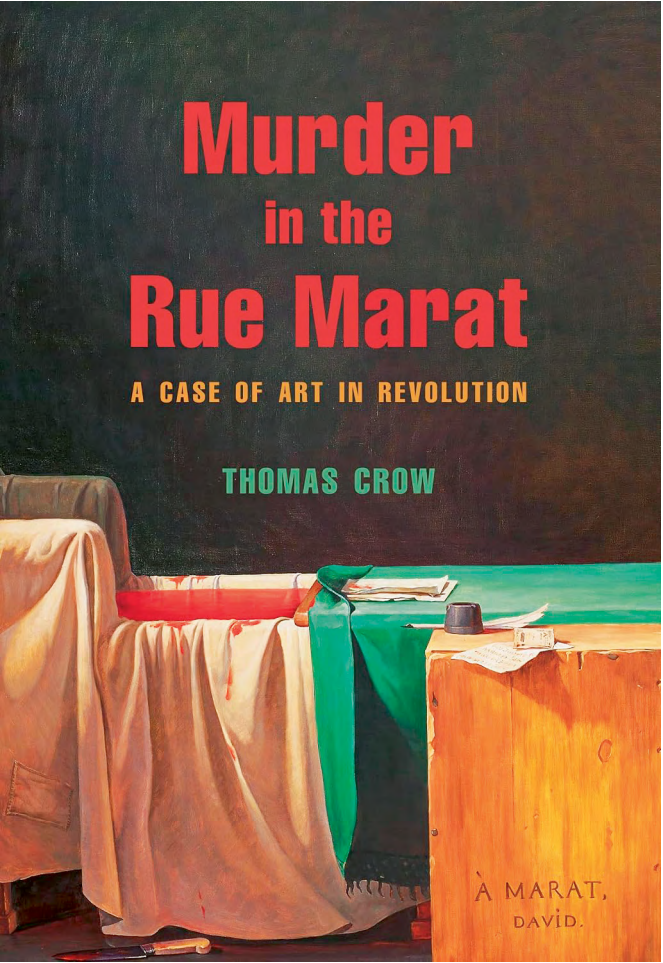


Andy Warhol, *Lenin*, 1986. Synthetic polymer paint and silkscreen ink on canvas, 84 x 70 inches (213.4 x 177.8 cm) © 2026 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Courtesy Gagosian. The Hill Collection





Ed Ruscha 2005





Constellation C

Fever Dream

- Liu Wei . . . . .

Wang Ye. . . . .

Huidi Xiang. . . . .

Wu Ziyang . . . . .

Liu Xiaodong. . . . .

Yu Hong. . . . .

Bernd and Hilla Becher . . . . .

Chen Ronghui . . . . .
- Truth Dimension No. 19*, 2016

*Manhattan B*, 2021

*got no time to dilly-dally*, 2024

*New Silk Frequencies*, 2026

*Heavy Rain*, 1993

*Sleepwalking*, 1993

*Blast Furnace Head, HÖ 07*,  
*Lübeck-Herrenwylch, Germany*, 1983

*Hangzhou, PetroChemical China*, 2013

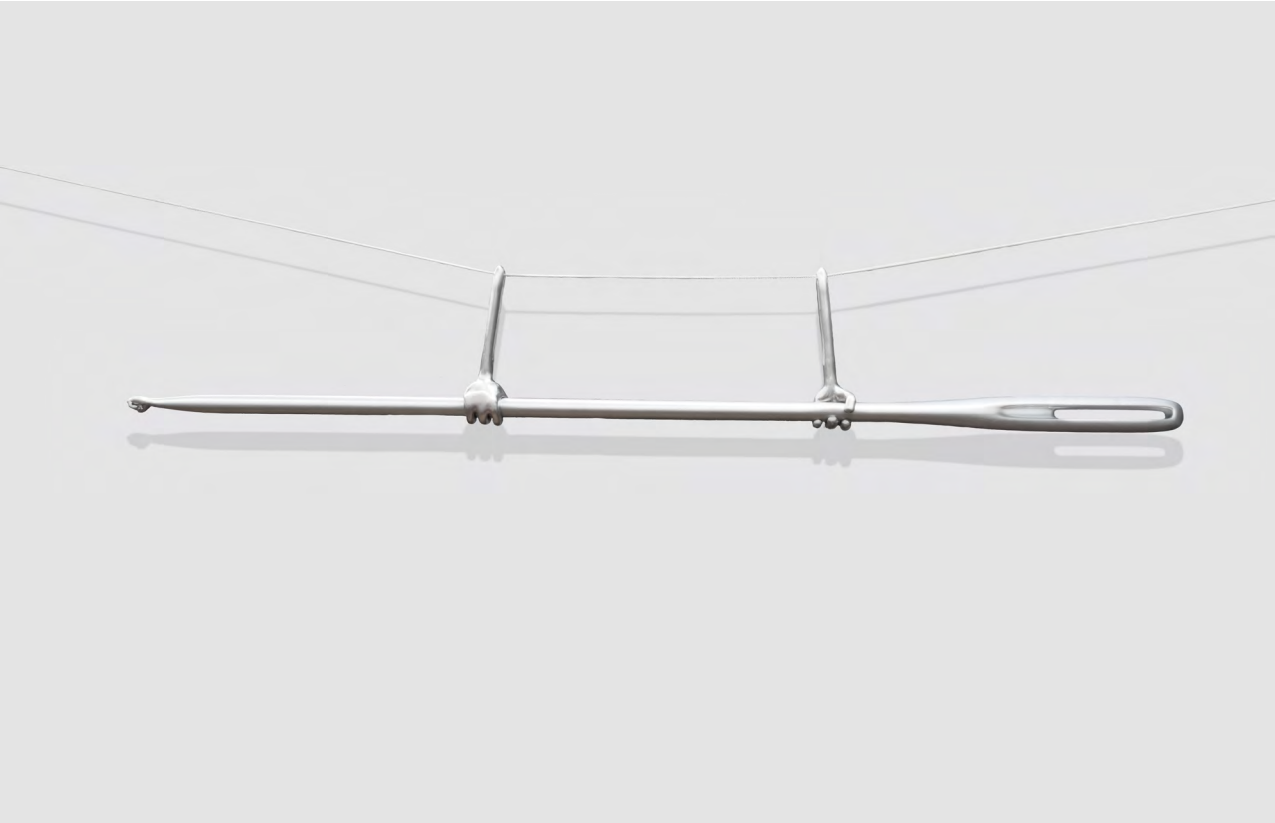
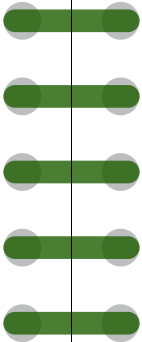
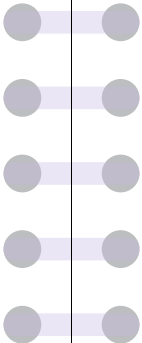
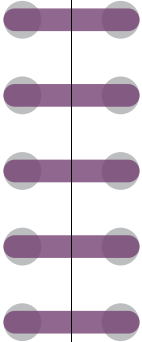
Liu Wei, *Truth Dimension No. 19*, 2016. Oil on canvas, 86 5⁄8 × 86 3⁄8 inches (220 × 220 cm). Courtesy Liu Wei Studio and Lehmann Maupin, New York, Seoul, and London. The Hill Collection





Work Orientation

Wang Ye, *Manhattan B*, 2021. Handmade silk embroidery, 11 × 15 ¾ inches (27.9 × 39.1 cm) . Courtesy of the artist & YveYANG Gallery



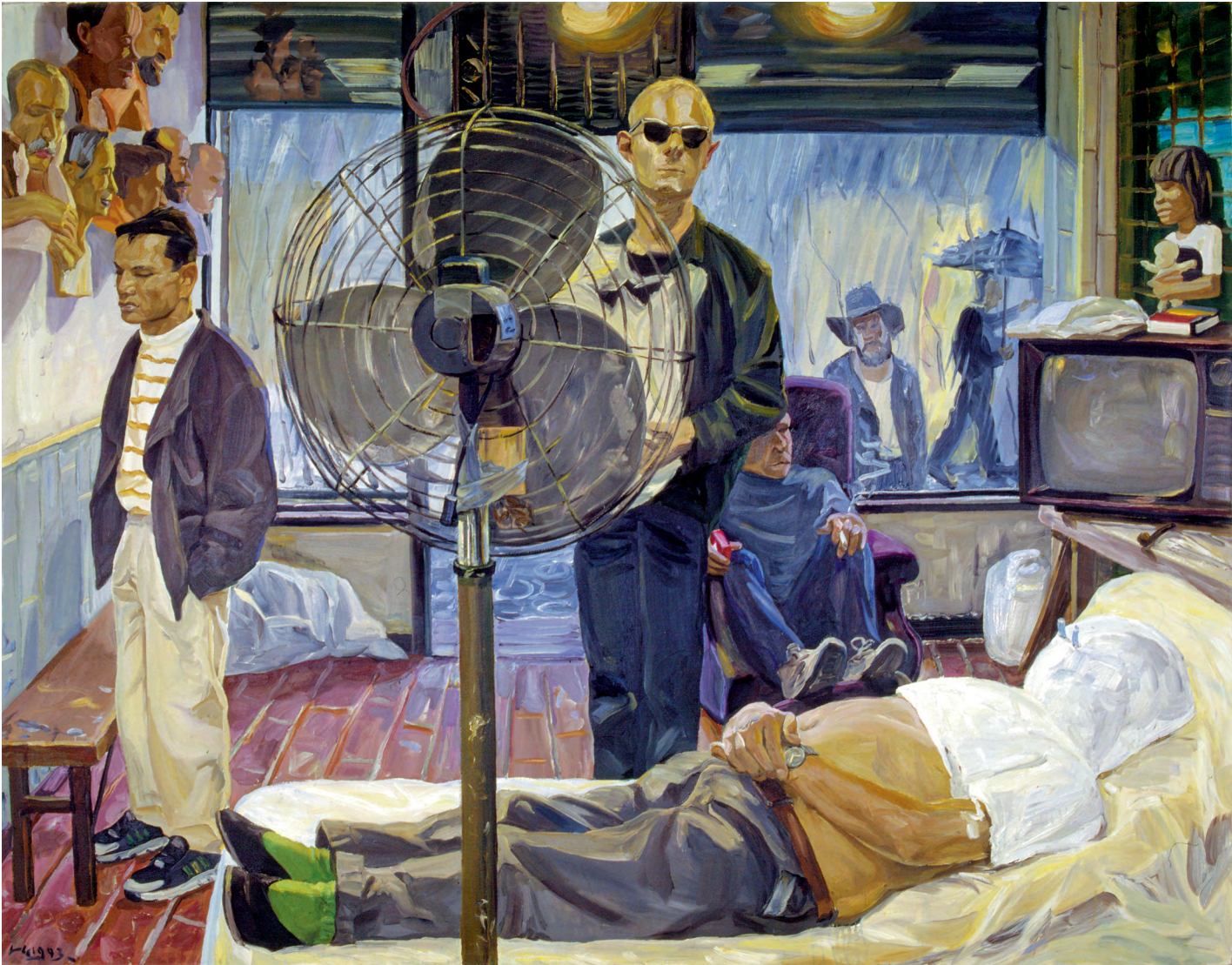
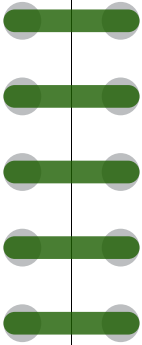
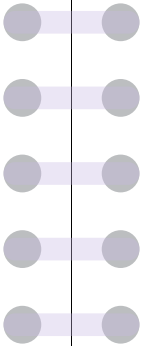
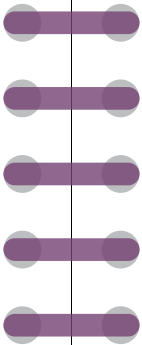
Huidi Xiang, *got no time to dilly-dally*, 2024. 3D-printed aluminum alloy, polyvinyl chloride, carbon fiber PET-G, 18 × 113 × 5 inches (45.7 × 287 × 12.7 cm). Courtesy of the artist & YveYANG Gallery





Wu Ziyang, *New Silk Frequencies* (front), 2026. Two-channel digital video (color, sound, 5:13 min.). Courtesy of the artist

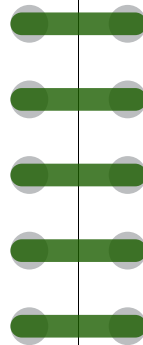
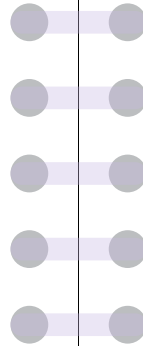
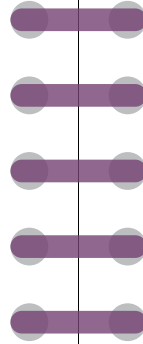




Liu Xiaodong, *Heavy Rain*, 1993. Oil on canvas, 56 ¼ × 72 inches (143 × 183 cm) © Liu Xiaodong; courtesy of the artist. Collection of Ju Tang

Yu Hong, *Sleepwalking*, 1993. Oil on canvas, 65 ½ × 54 inches (166.5 × 137 cm) © Yu Hong, courtesy of the artist





Bernd and Hilla Becher, *Blast Furnace Head, HÖ 07, Lübeck-Herrenwyck, Germany*, 1983. Gelatin silver print, 24  $\frac{3}{8}$   $\times$  20 inches (61.9  $\times$  50.8 cm)  
© Estate Bernd & Hilla Becher, represented by Max Becher; courtesy Paula Cooper Gallery, New York



Chen Ronghui, *Hangzhou, Petrochemical China*, 2013. Pigment print, 32  $\times$  32 inches (81.3  $\times$  81.3 cm). Courtesy of Chen Ronghui and UP Gallery



Constellation D

Memento Mori

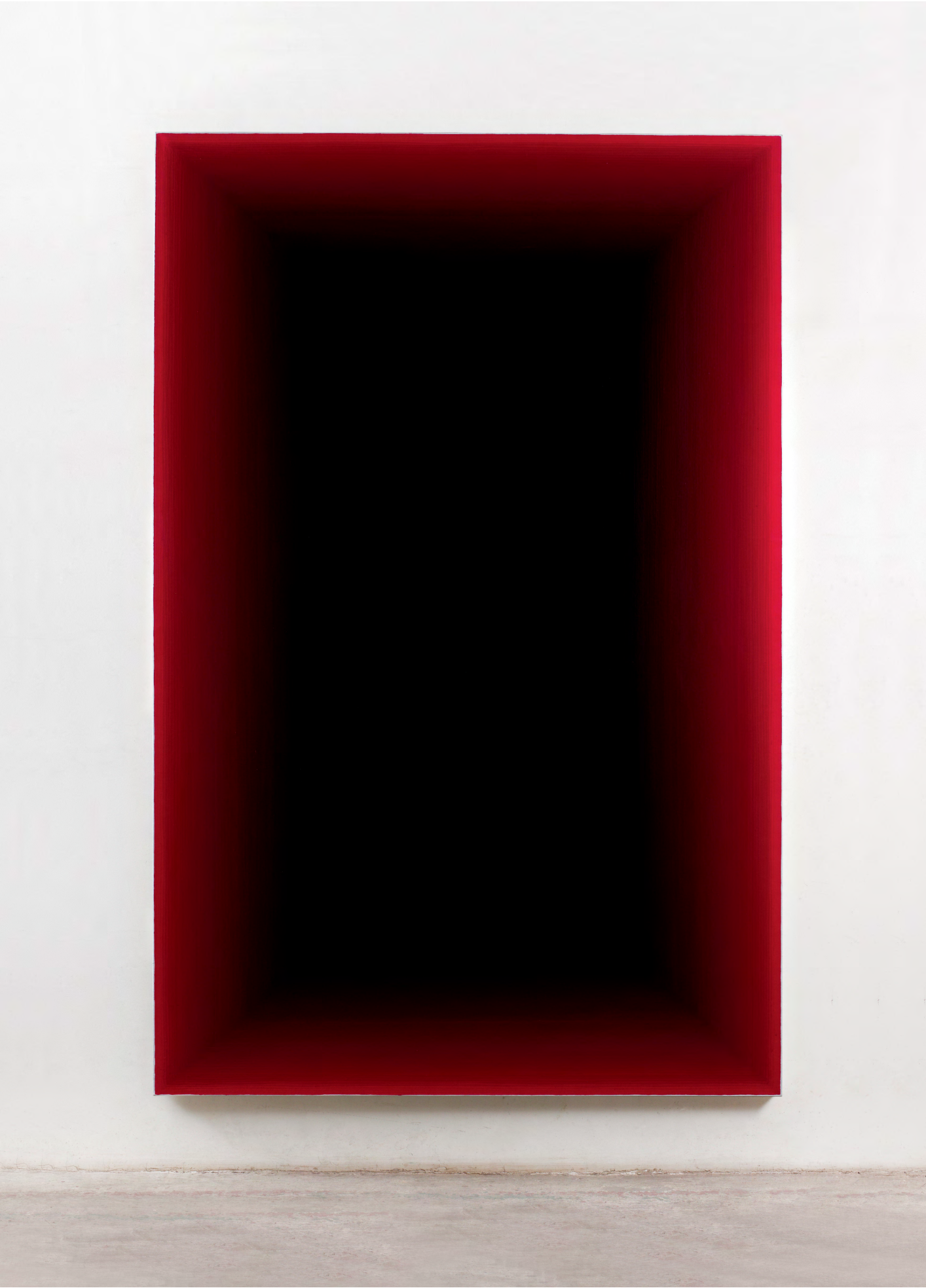
Wang Guangle . . . . .*121101*, 2012

Zhao Yao . . . . .*A Few Ordinary Parallel Lines 23.S.06\_313112* 15,  
15, 15, 14, 15, 15, 14, 15, 15, 14; 15, 14, 16, 14, 15, 13, 15,  
15, 14, 15; 14, 15, 13, 13, 14, 14, 14, 15, 14, 15; 15, 16,  
15, 15, 15, 2023  
*A Few Ordinary Parallel Lines 24.S.04\_571300* 7,7,  
5,8,7,10,8,8,6,7;7,9,9,9,8,11,11,9,11,12; 11,11,10,11,9,  
9,9,9,11,11;10,10,10,11,10,9,11,11,10,8; 10,9,8,7,8, 2024

Agnes Martin. . . . .*Untitled*, 1979

Wang Guangle . . . . .*Untitled 251130*, 2025

Hiroshi Sugimoto . . . . .*Red Sea, Safaga*, 1999





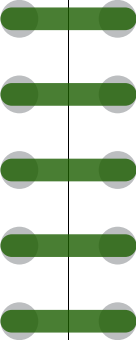
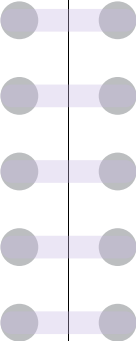
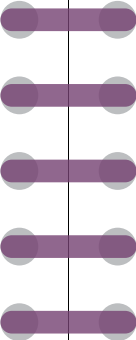


Top: Zhao Yao, *A Few Ordinary Parallel Lines 23*. *S.06\_313112 15,15,15,14,15,15,14,15,15,14;15,14,16,14,15,13,15,15,14,15;14,15,13,13,14,14,14,15,14,15;15,16,15,15,15,2023*. Eggshells, linen, soft gel (matte), carbon paper, 8 ¼ × 11 ¾ × ¾ inches (21.1 × 29.9 × 2 cm) © Zhao Yao, courtesy of Ota Fine Arts  
Bottom: *A Few Ordinary Parallel Lines 24*. *S.04\_571300 7,7,5,8,7,10,8,8,6,7;7,9,9,9,8,11,11,9,11,12; 11,11,10,11,9,9,9,11,11;10,10,10,11,10,9,11,11,10,8; 10,9,8,7,8,2024*. Eggshells, linen, soft gel (matte), carbon paper, 8 ¼ × 11 ¾ × ¾ inches (21.2 × 29.9 × 2 cm) © Zhao Yao, courtesy of Ota Fine Arts

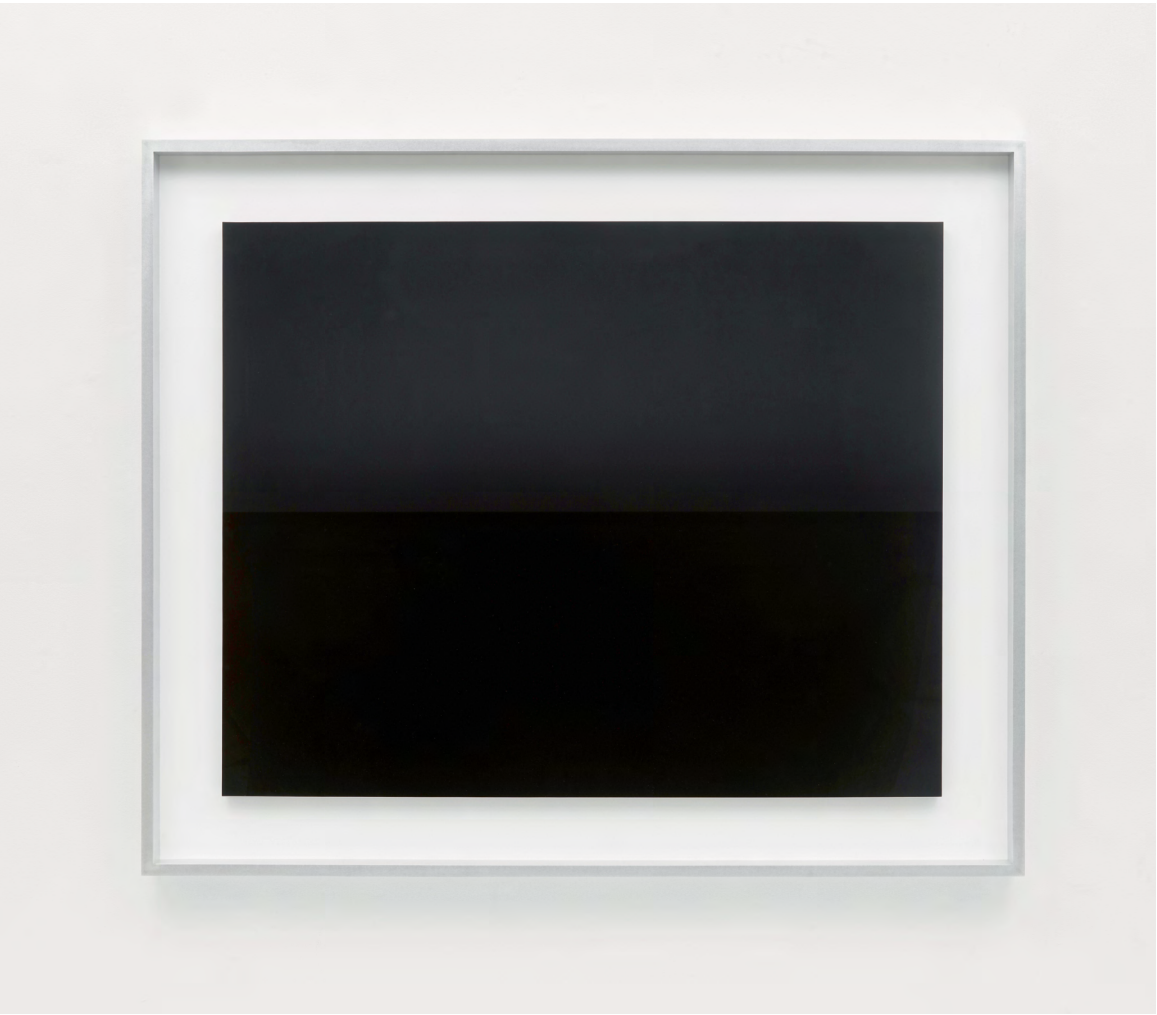


Agnes Martin, *Untitled*, 1979. Watercolor and ink on paper, 11 × 11 inches (27.9 × 27.9 cm) © Agnes Martin Foundation, New York / Artists Rights Society (ARS), New York. The Hill Collection





Wang Guangle, *Untitled 251130*, 2025. Acrylic on canvas, 44 <sup>7</sup>/<sub>8</sub> × 57 <sup>1</sup>/<sub>2</sub> inches (114 × 146.1 cm) © Wang Guangle, courtesy Pace Gallery. The Hill Collection



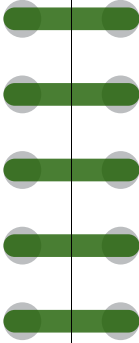
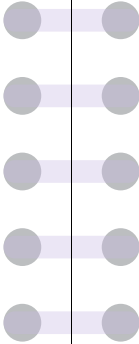
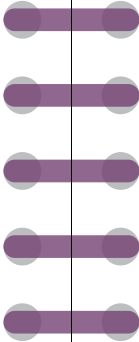
Hiroshi Sugimoto, *Red Sea, Safaga*, 1999. Gelatin silver print, 47 × 58 <sup>3</sup>/<sub>8</sub> inches (119.4 × 148.9 cm) © Hiroshi Sugimoto, courtesy Lisson



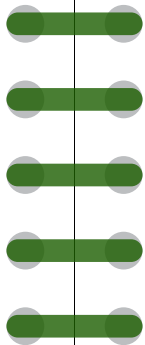
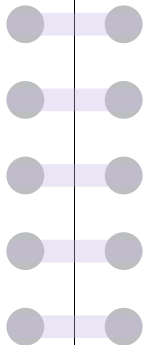
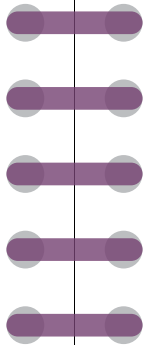
Constellation E

Dance

Liu Chuang . . . . . *Wet Metal and Cotton Dance*, 2025  
Charles Clough . . . . . *Untitled*, from the series *Small Clouds*, 1977/2026





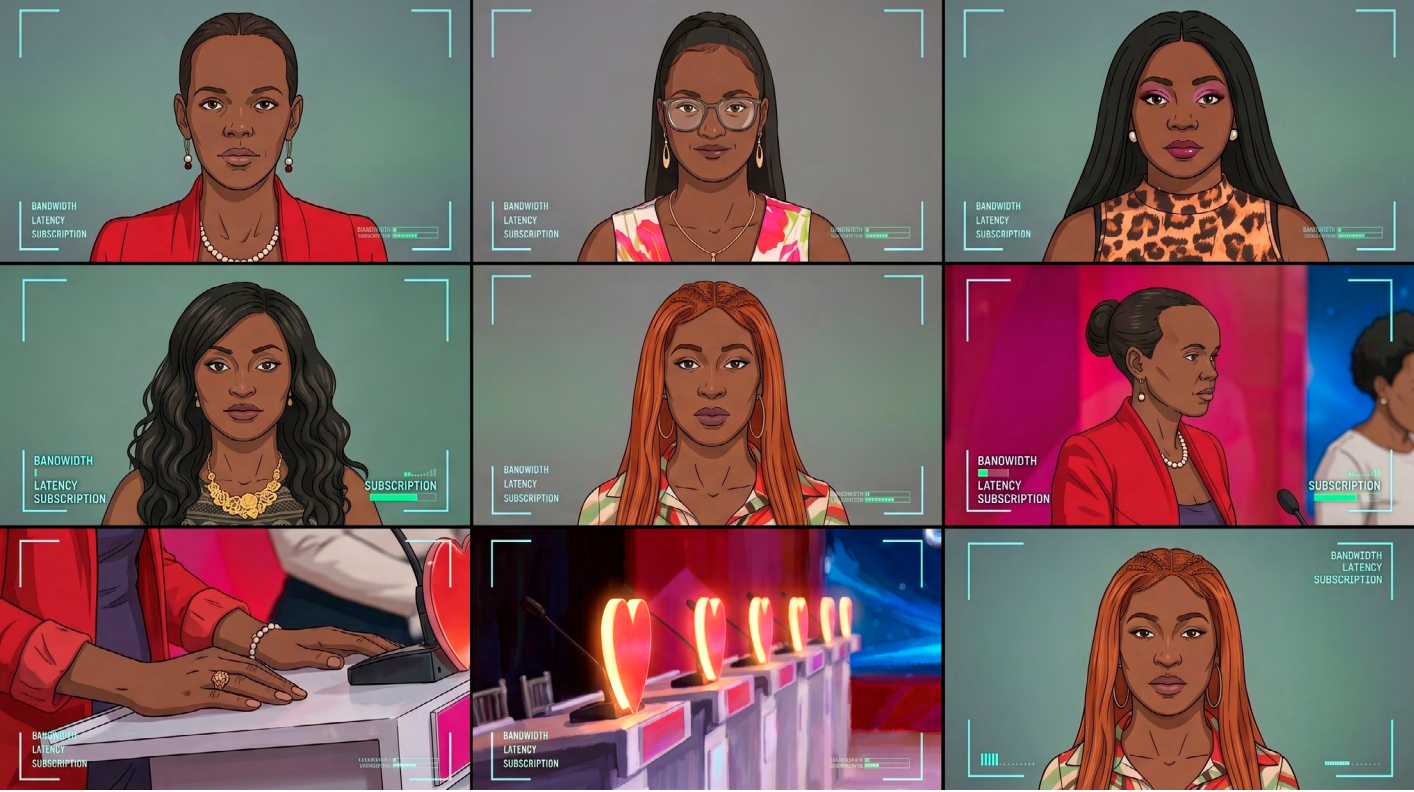




Constellation F

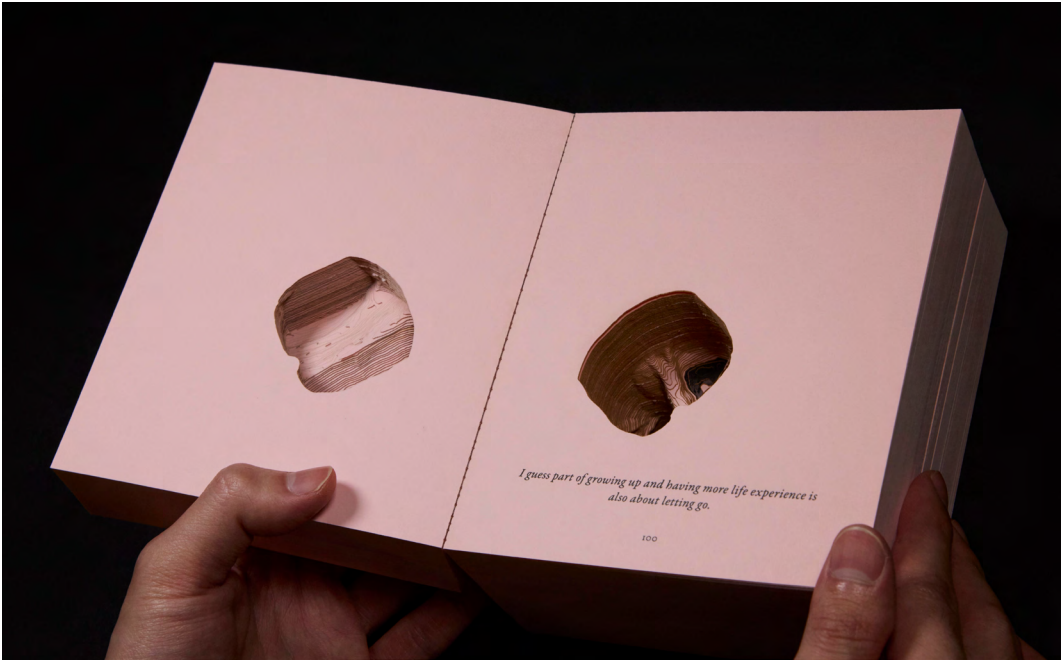
Love

- Wu Ziyang . . . . .
- Chen Xiangyun . . . . .
- Zhang Xiaogang . . . . .
- Narrowband Lover*, 2026
- A Rootless Tooth Belongs to No One*, 2025
- Illustrations for Antoine de Saint-Exupéry’s  
*Le Petit Prince*, adapted by Hua Yang, 1989

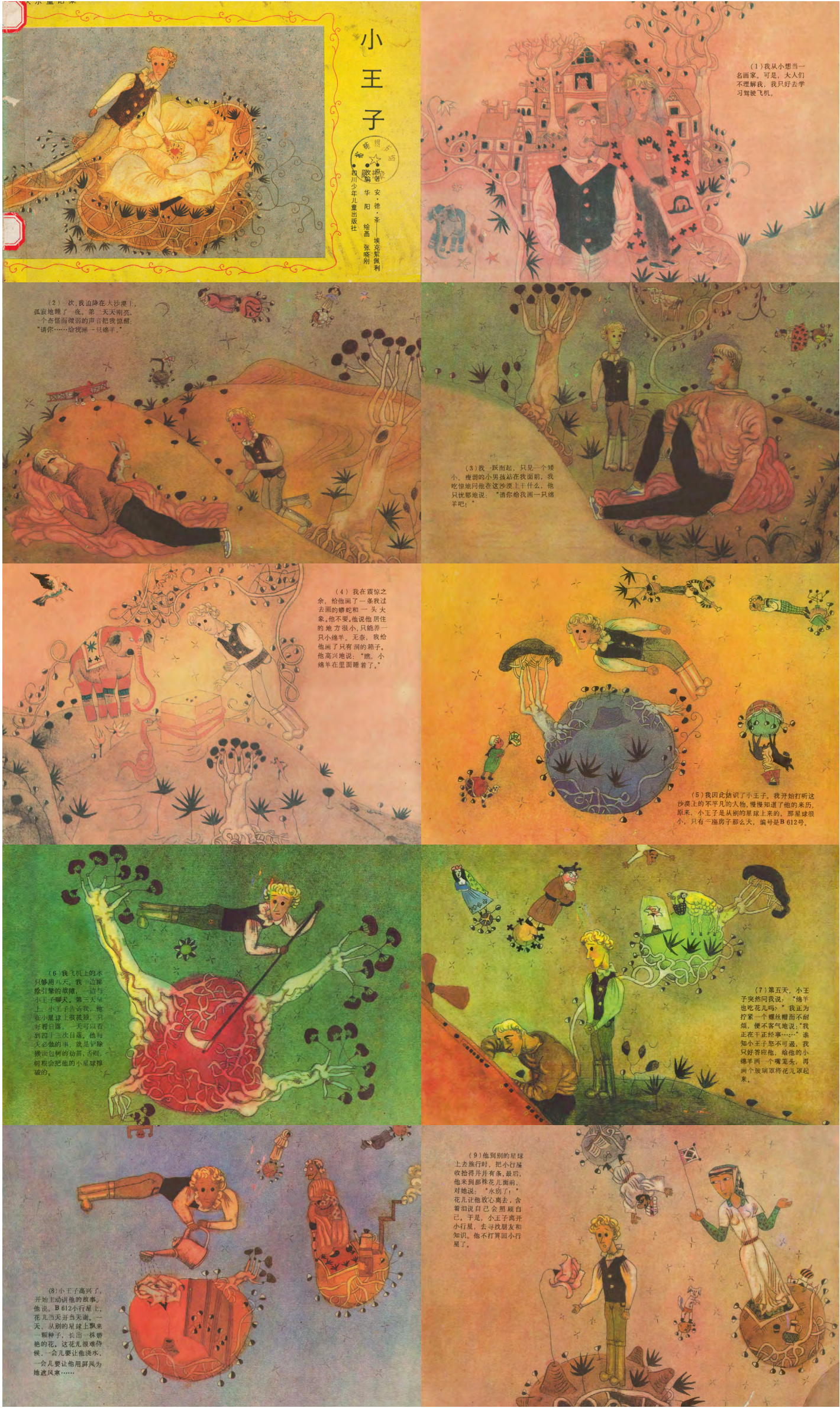


Wu Ziyang, *Narrowband Lover*, 2026. AI-generated digital video (color, sound). Courtesy of the artist





Chen Xiangyun, *A Rootless Tooth Belongs to No One*, 2025. Artist's book, MDF, pine, book pillow, photograph, 5 1/8 x 4 1/4 x 6 inches (13 x 10.8 x 15.2 cm). Artist's book by Chen Xiangyun; book designer and producer: David Wonsik Jung; recording engineer: Jinling Duan. Courtesy of the artist



Zhang Xiaogang, illustrations for Antoine de Saint-Exupéry's *Le Petit Prince*, adapted by Hua Yang. Sichuan Youth and Children Publishing House, 1989



Constellation G

Spirit

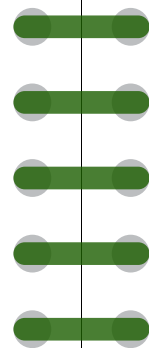
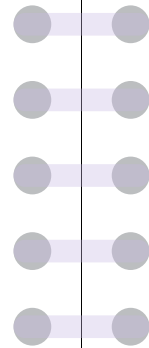
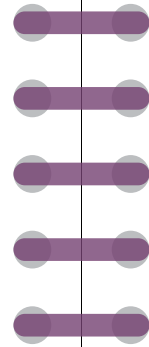
- Pan Caoyuan . . . . .*Secluded Play 1*, 2023
- Wang Ye. . . . .*The Cristation*, 2025
- Cloris (Han) Dong. . . . .*I Am Your Mirror*, 2026
- Lu Yang. . . . .*DOKU: Yama Maya*, 2026

Pan Caoyuan, *Secluded Play 1*, 2023. Lacquer on wood panel: natural lacquer, mother-of-pearl, mica, and silver, 15 ¾ × 11 ¾ × 1 ⅝ inches (40 × 30 × 4 cm).  
Courtesy of the artist and Xiaoyun Fan

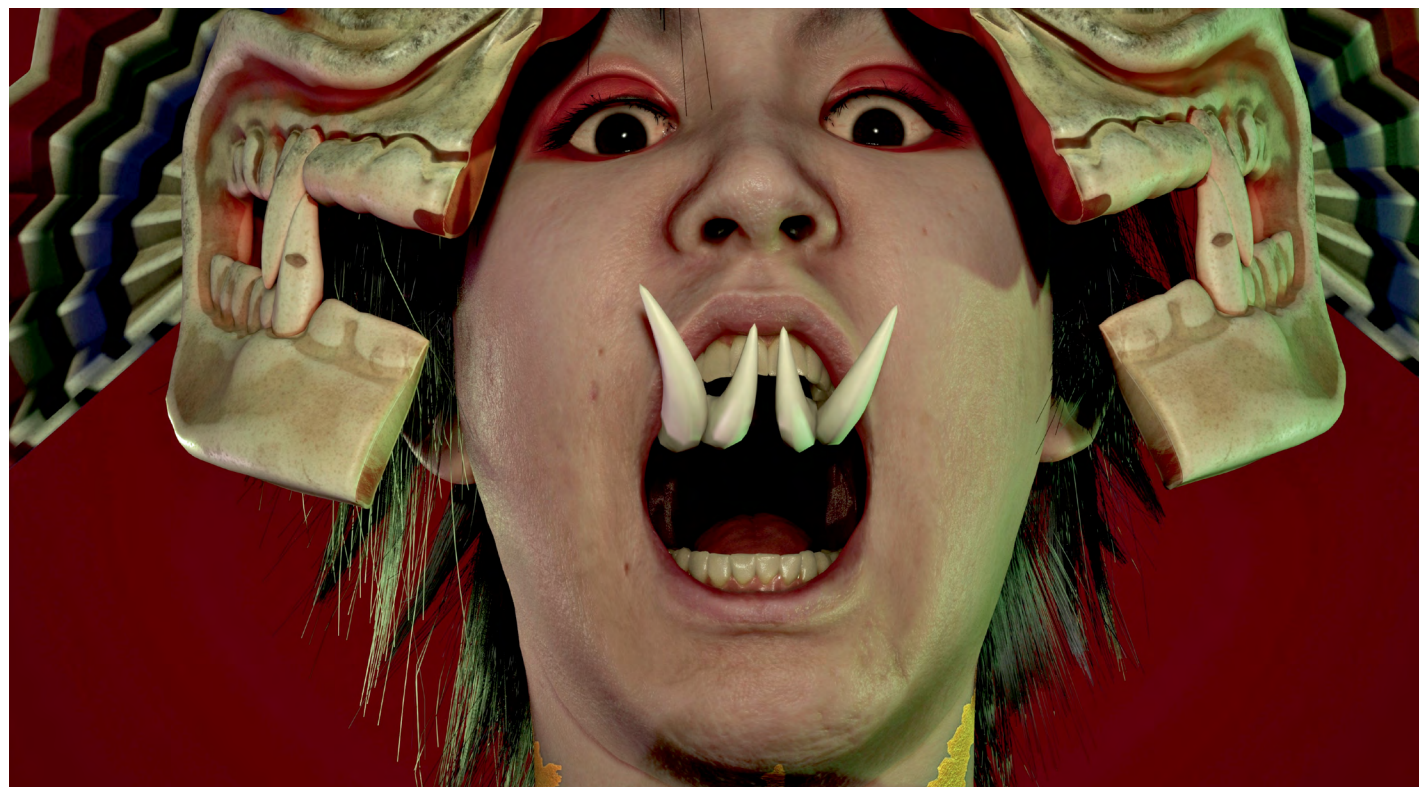
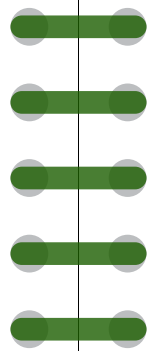
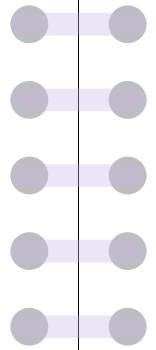
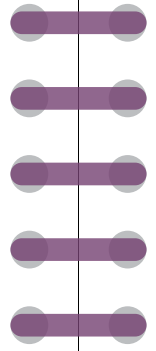












Lu Yang, *DOKU: Yama Maya*, 2026. 4K video created with Unreal Engine, original music by Lu Yang. Commissioned by the Los Angeles County Museum of Art (LACMA). Courtesy of the artist



Constellation H

Thucydides

- Anthony van Dyck . . . . .

Hao Liang . . . . .

Qiu Xiaofei . . . . .

Liu Wei . . . . .

Sun Xun . . . . .

Christopher Wool . . . . .
- Study of a Bearded Man*, 1618

*Red Nose*, 2017

*Heilongjiang Box*, 2006

*The Wasteland (Sculpture II)*, 2019

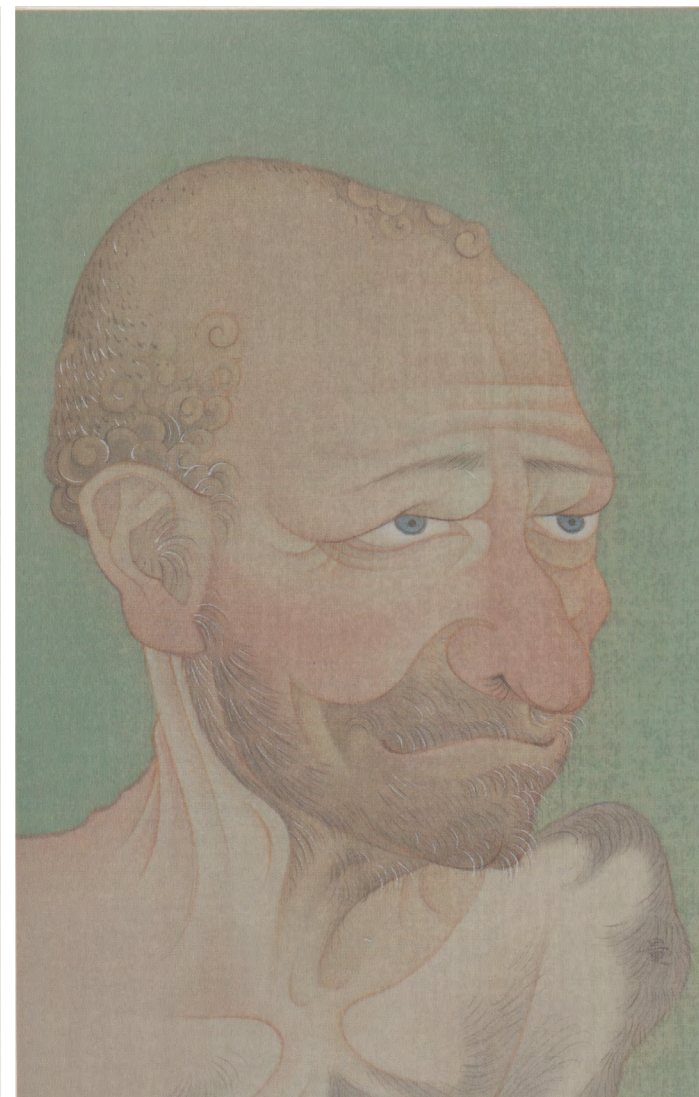
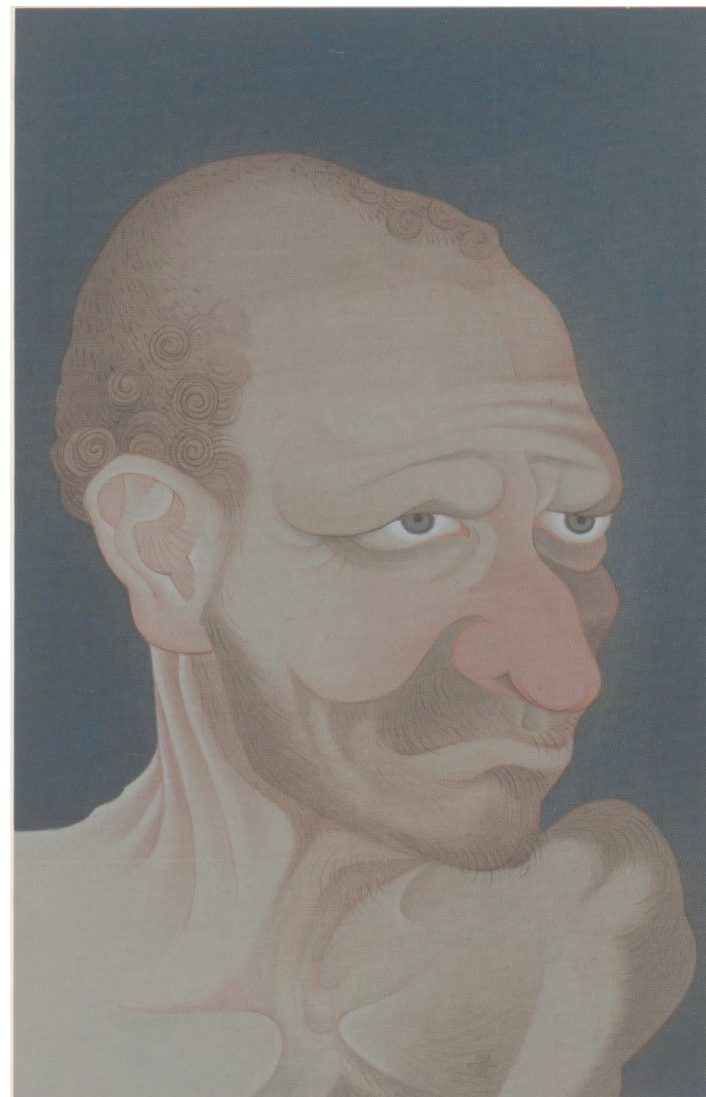
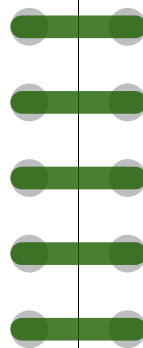
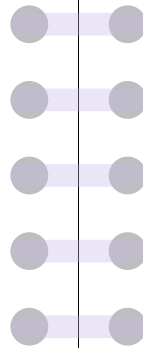
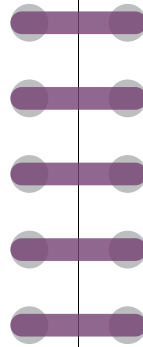
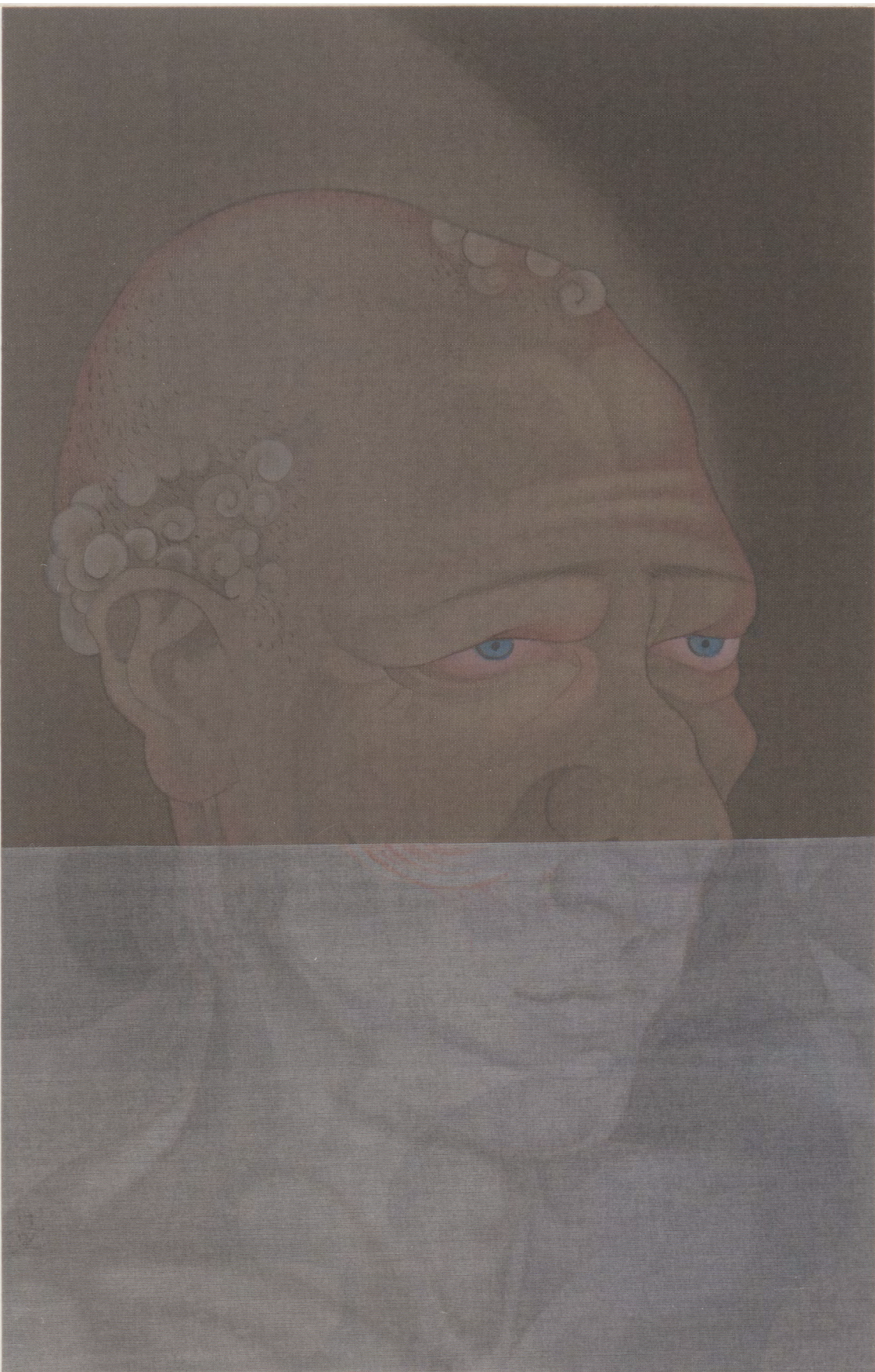
*The Time Vivarium-06*, 2013

*Untitled*, 1997



Anthony van Dyck, *Study of a Bearded Man*, 1618. Oil on panel, 11 3⁄8 × 8 7⁄8 inches (29.5 × 22.5 cm). The Hill Collection





Hao Liang, *Red Nose*, 2017. Ink and color on silk, part 1 of 3: 10  $\frac{3}{4}$   $\times$  7 inches (27.3  $\times$  17.8 cm); part 2 of 3: 9  $\frac{5}{8}$   $\times$  6  $\frac{3}{4}$  inches (24.4  $\times$  17.1 cm); part 3 of 3: 9  $\frac{1}{2}$   $\times$  6  $\frac{1}{8}$  inches (24.1  $\times$  15.6 cm) © Hao Liang, Courtesy Gagosian. The Hill Collection



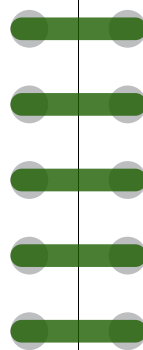
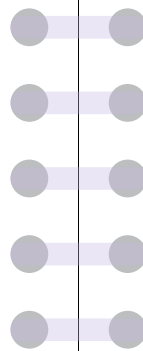
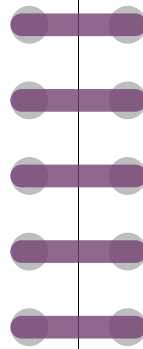


Qiu Xiaofei, *Heilongjiang Box*, 2006. Color pen, glass marbles, artist's book with inserts,  $8\frac{3}{8} \times 10\frac{7}{8} \times 1\frac{5}{8}$  inches (21.3 × 27.6 × 4.1 cm) © Qiu Xiaofei. Courtesy Qiu Xiaofei Studio



Liu Wei, *The Wasteland (Sculpture II)*, 2019. Aluminum, cement, wood, resin, and plaster, 72 × 68 × 38 inches (182.9 × 172.7 × 96.5 cm). Courtesy Liu Wei Studio and Lehmann Maupin, New York, Seoul, and London. Photo: Jerry Birchfield





Sun Xun, *The Time Vivarium-06*, 2013. Ink and watercolor on paper, 14 × 17 inches (35.6 × 43.2 cm) © Sun Xun. Courtesy of the artist and Sean Kelly, New York. The Hill Collection

Christopher Wool, *Untitled*, 1997. Enamel on paper, 31 ¼ × 23 ¼ inches (79.4 × 59.1 cm) © Christopher Wool. The Hill Collection



This booklet was published in conjunction with the exhibition *Thucydides Fever Dream*, curated by Xin Wang and organized by the Hill Art Foundation.

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