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ALEX CARVER, SIMON DENNY, BROOK HSU, RIM PARK, GUAN XIAO, EVIAN WENYI ZHANG  
Branching  
Kraupa-Tuskany Zeidler, Munich (DE)  
18.09.2026–31.10.2026

Kraupa-Tuskany Zeidler is pleased to announce *Branching*, a group exhibition which considers how forms and images persist, mutate and acquire new meaning. Tying the works together is an approach to branching itself as a system of transformation, translation and exchange – a logic that runs through organic growth as much as through digital and technological systems. Drawing on natural materials such as trees, roots and anatomical fragments as well as digital structures and technologies of transmission, the works explore how meaning is continually mediated through memory, technology and material intervention.

Across the exhibition, this takes different formal expressions. Botanical and bodily elements sit alongside industrial components, mechanical processes, software and image technologies, creating a space where nature and systems are worked into and through one another, and forms recombine and branch into new configurations.

Appropriated texts, fragmented information graphics and medieval woodcuts form a dense image ecology in ALEX CARVER's work. The paintings are populated with mesmerizing braille-like meshes, functioning sometimes as diagrams, spatial coordinates, or appearing like raised wounds over the surface of the skin. Branches, entrails and anatomical fragments accrete in sedimentary layers; the frottage-worked surface gives the composition the feel of something excavated rather than made: a painterly membrane stretched across art history's collective imaginary, metadata made tactile.

SIMON DENNY makes artworks that unpack stories about technology using a variety of media. For his paintings, Denny uses custom software to manipulate brushes and paint with adapted CNC, plotting machines, and altered inkjet printers, creating rich layered surfaces that combine mechanical gestures with jagged-edged algorithmic relics. AI models blend together defense tech industry images and Italian Futurist motifs to generate the compositions, which are then executed by robotic arms with traditional brushes and sprayed ink, echoing both Futurist Aeropainting and early computer art of the 1950's. Forming part of a broader research arc, the series explores the symmetry between the historical avant-garde and today's Defense-Tech sphere.

GUAN XIAO combines a wide array of visual references in her practice, creating a pictorial language that breaks through historical and cultural boundaries by establishing diverse relationships between a variety of rich materials. Her works generate cohesive textures between binaries sourced from contrasting and even conflicting worlds, and fuse old and modern, digital and analogue, and natural and artificial modes. The natural form of the tree root appears recurrently in her sculptures, cast in brass and painted in a range of colours, brought into contrast with precision-engineered motorcycle parts, resulting in what the artist considers a sort of 'readymade' of contradictory associations.

BROOK HSU dedicates herself to painting in an ongoing engagement with the medium's capacity to cast an aesthetically propulsive and emotionally charged orbit, intertwining personal narratives of human and non-human relationships, while connecting the act and the history of painting in dialogue with a range of further references. Hsu's paintings are trans-temporal acts, which through repeated gestures and subjects, variations and echoes, appear as palimpsests and time frames. They evoke filmic time, especially stasis and slow temporality as narrative. She is interested in how the retelling of stories, the transmutative act of repetition, and by extension the relooking of paintings across time, could hold the viewer's attention, while shifting meaning, both reinforcing and diverging from a narrative at once.

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— RIM PARK's work captures her encounters with unspoiled, often remote landscapes, where she draws from her fieldwork to reinterpret nature's forms in intricate, layered compositions. By incorporating found organic elements such as moss, tree roots, and pigments from the field, Park's paintings and sculptures explore the delicate, ambiguous existence of beings seemingly detached from human interference, as if suspended in a timeless realm. In her practice, Park blends traditional Korean materials with pigments derived from nature, forging a dialogue between organic decomposition and synthetic preservation.

EVIAN WENYI ZHANG's distinctive grid-based methodology examines contemporary image consumption and its hierarchical conditioning by both aesthetical and ideological principles. By deploying a particular technique that isolates and repeats instances of specific, enigmatic imagery, Zhang depicts these instances on small discrete canvases, which are then arranged into a grid. Her practice leads to a vast conversation about how grids appear in different forms, such as tabulations of imagery, repetitions in ornamental patterns, and metal lattices as cages. Attentive to processes of arbitrary selection and deconstruction across different areas of interest, Zhang selects a wide range of categories, whether personal or socially functional, to unsettle the infrastructures that shape the content-oriented ecology sustaining contemporary regimes of visibility.

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ALEX CARVER (b. 1984, Boise) lives and works in Boise. Carver is a graduate of Cooper Union, New York and received his MFA from Columbia University, New York. His work has been exhibited at Miguel Abreu Gallery, New York (2026, solo); White Cube, Seoul (2025, solo); Kraupa-Tuskany Zeidler, Berlin (2024, solo); Blue Galleries, Boise State University (2023, duo); Stavanger Art Museum, Norway (2023); Nahmad Contemporary, New York (2023); Lyles & King, New York (2023); Art Basel Parours (2023, solo); Kraupa-Tuskany Zeidler, Berlin (2023).

SIMON DENNY (b. 1982, Auckland) lives and works in Berlin. He studied at the Elam School of Fine Arts, University of Auckland and at the Städelschule, Frankfurt am Main. Denny represented New Zealand at the 56th Venice Biennale in 2015. Denny has curated exhibitions such as Proof of Stake at Kunstverein in Hamburg (2021) and Proof of Work at Schinkel Pavillon, Berlin (2018). Relevant solo exhibitions include Kraupa-Tuskany Zeidler, Munich (2026); Kraupa-Tuskany Zeidler at JW Marriott Hotel Berlin (2025); Petzel Gallery, New York (2024); Kunstverein Hannover (2023); K21- Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2020); the Museum of Old and New Art, Tasmania (2019); Museum of Contemporary Art, Cleveland (2018); OCAT- OCT Contemporary Art Terminal (2017); Hammer Museum, Los Angeles (2017); WIELS Contemporary Art Centre, Brussels (2016); Serpentine Galleries, London (2015); Museum of Modern Art PS1, New York (2015); Portikus, Frankfurt (2014); mumok - Museum moderner Kunst Stiftung Ludwig Wien, Vienna (2013); Kunstverein Munich (2013).

GUAN XIAO (b. 1983, Chongqing) lives and works in Beijing. She graduated from the Communication University of China. Solo exhibitions include: Kunsthalle Wien (2025); Kraupa-Tuskany Zeidler, Berlin (2021); Bonner Kunstverein (2019); Contemporary Art Museum, St. Louis (2019); Kunsthalle Winterthur (2018); Jeu de Paume, Paris (2016); the K11 Art Foundation, Shanghai (2016); ICA, London (2016). Group exhibitions include: Long Museum, Shanghai (2026); TANK, Shanghai (2025); Kraupa-Tuskany Zeidler, Berlin (2024); Start Museum, Shanghai (2024); Mudam Luxembourg (2023); Museum Ludwig, Cologne (2023); Kunsthalle Charlottenborg, Copenhagen (2022); MUDAM, Luxembourg (2021); the 34th Bienal de São Paulo (2021); Belgrade Biennial (2021); Skulpturenpark Cologne (2020); X Museum Triennial (2020); High Line, New York (2017); the 57th Venice Biennale, Venice (2017); Julia Stoschek Collection, Berlin (2017); 9th Berlin Biennale (2016).

BROOK HSU (b. 1987, Washington) lives and works in New York and Wyoming. She received her BFA from the Kansas City Art Institute in 2010 and her MFA from Yale University in 2016. Relevant solo exhibitions include: Kraupa-Tuskany Zeidler, Berlin (2026); Gladstone Gallery, New York (2024); Sant'Andrea de Scaphis, Rome (2022); Kiang Malingue, Hong Kong (2022); Kraupa-Tuskany Zeidler, Berlin (2021); Manual Arts, Los Angeles (2021); Bortolami Gallery, New York (2019). Relevant group exhibitions include Boros Collection, Berlin (2026); Galerie Chantal Crousel, Paris (2025); Bortolami Gallery, Dubois (2025); Kraupa-Tuskany Zeidler, Munich (2025); David Zwirner, New York (2024); Contemporary Fine Arts, Basel (2024); 14th Shanghai Biennale (2023); K11 Shanghai (2023); Kunsthalle Zürich (2023); TANK, Shanghai (2020); CLEARING, New York (2020); Jan Kaps, Cologne (2020); and The Renaissance Society, Chicago (2018-2019).

RIM PARK (b. 1998, South Korea) lives and works in Seoul, and holds a BFA in Painting from Hongik University, Seoul (2022). Select exhibitions include Ilmin Museum of Art, Seoul (2026); Boros Collection / Bunker Berlin #6 (2026); Primary Practice, Seoul (2025); Kraupa-Tuskany Zeidler, Berlin (2025, solo); CYLINDER TWO, Seoul (2025); Kraupa-Tuskany Zeidler, Berlin (2024); LDK, Seoul (2024, solo); CYLINDER ONE, Seoul (2024, solo); ARKO Art Center, Seoul (2024); Salon Hannam, Seoul (2024); Basel Social Club, Basel (2024).

EVIAN WENYI ZHANG (b. 2000, Shanghai) lives and works in Berlin. She holds a BA in Art History from New York University. Solo exhibitions include Chris Sharp Gallery, Los Angeles (2024) and Lulu, Mexico City (2022). Group exhibition include Société, Berlin (2025); OG Gallery, Istanbul (2025); Sister Galerie, Seoul (2024); Pedro Cera, Lisbon (2024); Haverkamp Leistenschneider, Berlin (2024); Public Gallery, London (2024, 2023); Travesia Cuatro, Madrid (2023); Tara Downs, New York (2023); 69 Art Campus, Beijing (2024); and MadeIn Gallery, Shanghai (2021). Zhang's work is in the collections of M Woods Collection, Beijing; and X Museum, Beijing.

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