

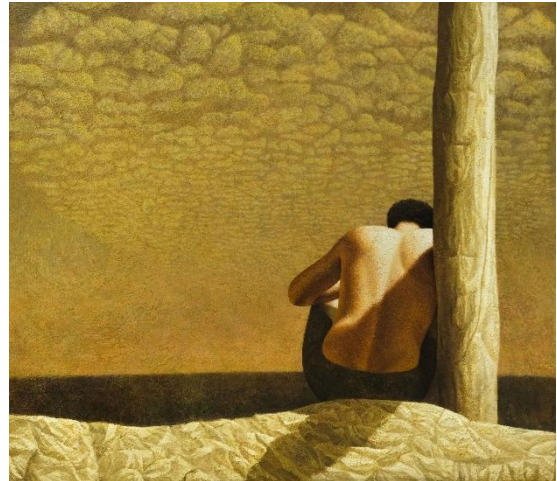
# ROBILANT

## *Nor here, Nor there*

Opening reception: 27 May, 6 – 8.30pm

Exhibition dates: 28 May – 14 August

38 Dover Street, London W1S 4NL



For its inaugural exhibition, Robilant is delighted to present *Nor here, Nor there*, a group exhibition of contemporary artists. The presentation will feature works by Yoan Capote (b. 1977, Pinar del Río), Isaac Chong Wai (b. 1990), Hung Fai (b. 1988, Hong Kong), Raya Kassisieh (b. 1991, Amman) and Vittorio Marella (b. 1997, Venice).

This exhibition brings together these artists whose practices operate within a liminal field of recognition — creating images, bodies, and landscapes that feel strangely familiar without yielding any fixed point in memory.

In a contemporary context, where visual language is circulated at breakneck speed, recognition often precedes lived experience. We recognise spaces, images, and people without necessarily remembering how, or being able to anchor them to a personal memory.

The artists in the exhibition work within this condition, but against its flattening effects. Through painting, sculpture and mixed media, their works reframe the liminal state as productive — as a site of possibility — and invite us to embrace this ambiguity rather than resolve it. Neither nostalgic nor critical, what emerges is a reclaiming of the lived experience.

Yoan Capote's tactile and imposing *Isla (Empatía)* is crafted using the artist's signature fishhooks, rendering a surging sea of metal beneath a brooding sky. The artist's renowned *Isla* series juxtaposes the danger of the sea's baleful swell with the liberty and serenity of the horizon lying perpetually out of reach. Capote's practice investigates politics, the perils of migration and the irresolvability of the human condition by creating impermeable boundaries and dichotomies in his work — physical and spiritual, light and dark, hope and danger, his compositions residing at the ambiguous point between seduction and entrapment. Displayed alongside two smaller works from the *Retrato de Familia* series - seascapes scratched into mirrors — the grouping evokes a sense of displacement and disembodied yearning.

Isaac Chong Wai's *Rehearsed, Mirrored* series offers ghostly shadows of a body in motion, based on images of the artist's rehearsals for his performance *Falling Reverse*, commissioned for the 60<sup>th</sup> Venice Biennale. In each work, two sheets of meticulous etchings on glass are layered onto a mirror, resulting in

a blur of interlocking movements, complementary yet contrapuntal. Each figure's movements, offset by those of its surrounding companions, depict a precarious equilibrium. Hovering between performance and documentation, abstraction and figuration, the visions elude full comprehension.

Two works by Hung Fai examine the intersection between representational imitation — a cornerstone of traditional Chinese painting — and familial balance, specifically in relation to his own father. The ethereal red and black landscapes of the series *The Six Principles of Chinese Painting — Transmission* are created in a multi-stage process: Hung Fai's father, the renowned landscape artist Hung Hoi, makes the initial painting in red cinnabar, which Hung Fai then traces in black ink dots through layers of folded paper, which have been soaked in water, allowing the pigment to diffuse across each sheet. The result is a landscape of echoes, a tussle between reality and representation, and a reflection of authorship and authority across generations.

Through her sculptural practice, Raya Kasssieh investigates grief in its many manifestations, drawing upon her Palestinian heritage. *Tender Stems* is the latest iteration of a body of work initially commissioned for the Islamic Arts Biennale, Jeddah, in 2025. The tangled wreath of copper stems, leaves and buds radiates out from a single root, caught between growth and decay, acknowledging the ephemerality of its living state yet still hopeful, suggesting promise beyond its own demise.

Vittorio Marella's paintings feature quiet snapshots of the human figure in ambiguous coastal settings. Each work depicts a scene pervaded by uncertainty and expectation, as Marella's figures seek a calming space out of reach above the rocks, leaving the relationship between the protagonist and their environment intentionally unresolved. There is little to suggest a specific time, place or narrative — instead, we are presented with a world as suspended as each character's longing for silence, a world that we might recognise but not fully understand.

Across *Nor here, Nor there*, each artist is invited to investigate the instantaneous recognition of our times as both active and unstable. These works leave the viewer noting "I almost remember", and hold this openness as the nature of the work itself.

With this show, Robilant establishes the character of the gallery's contemporary programme, bringing young, international artists to the fore. Future presentations will also foreground Old Masters and Modern artists, drawing upon the gallery's extensive expertise in these areas.

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**YOAN CAPOTE** lives between Havana and Madrid. Capote works across media, most notably using hooks to create compositions reminiscent of liminal seascapes. The artist reflects on human psychology to examine how these behaviours might then be viewed not in relation to the individual, but the global collective. Capote investigates migration, movement, and alienation, and considers how these affect humans on a worldwide scale.

Capote was included in the Venice Biennale's Cuban Pavilion (2011), the Biennale of Sydney (2022), Chengdu Biennale (2021), and the Gwangju Biennale (2018). Solo presentations and group presentations include at Museum Voorlinden, Wassenaar (2023); Cranbrook Art Museum, Michigan (2019); Herbert F. Johnson Museum of Art, Cornell University, Ithaca (2019); Frederick R. Weisman Art Museum, University

of Minnesota, Minneapolis (2019); Pérez Art Museum Miami, Miami (2017). The artist has been awarded the John Simon Guggenheim Foundation Fellowship (2006), the Pollock-Krasner Foundation Award (2006), and the Vermont Studio Center Fellowship (2002). At the 7th Havana Biennial (2000), he received the UNESCO Prize, together with the DUPP artists' collective.

Public collections include Buffalo AKG Art Museum, Buffalo; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; North Carolina Museum of Art, Raleigh; Pérez Art Museum of Miami, Miami; Santa Barbara Museum of Art, CA; Tate Modern, London; Voorlinden Museum, Wassenaar, among others.

**ISAAC CHONG WAI** lives between Berlin and Hong Kong. Chong participated in the Venice Biennale, 'Foreigners Everywhere' (2024) and the Taipei Biennial (2025). Chong works across glass, video, drawing, and performance — transforming memories and emotions of human interactions into performative materiality and immersive forms. He investigates queer identity politics, Asian diasporic histories, and systemic racism to imagine alternative microcosms of human relationality.

Solo presentations include Tai Kwun Contemporary Museum, Hong Kong (Upcoming, 2026) Städtische Galerie Nordhorn (2024) and Museum Schloss Moyland (2023). Group exhibitions include the Hamburger Bahnhof, Berlin (2023); Neue Nationalgalerie, Berlin (2025); Bundeskunsthalle, Bonn (2022); Tai Kwun Contemporary Museum, (2022); Haus der Kulturen der Welt, Berlin (2024); National Museum for Modern and Contemporary Art, Seoul (2020); and M+ Museum, Hong Kong (2018). The artist has also participated in the 22nd Biennial Ses\_Videobrasil, São Paulo (2023), and the Bangkok Art Biennial (2024).

Public collections include the Hamburger Bahnhof, Berlin; Bundeskunstsammlung, Bonn; KADIST Collection, Paris and San Francisco; Burger Collection, Hong Kong; Sunpride Foundation, Hong Kong; and the White Rabbit Collection, Sydney. The artist has received the New York Désirée & Hans Michael Jebsen Fellowship, and was a fellow of the Kulturakademie Tarabya.

**HUNG FAI** lives in Hong Kong. Hung investigates the possibilities of ink painting through both classical Chinese and Western elements, incorporating traditional techniques to create a unique visual language.

Recent projects include group exhibitions at White Cube, London (2025); M+ Museum, Hong Kong (2024 and 2017); Kathmandu Triennial, Kathmandu (2022); the Guangdong Museum of Art, Guangzhou (2020); Para Site, Hong Kong (2020). Solo exhibitions include Grotto Fine Art, Hong Kong (2025, 2016 and 2014).

Hung has been awarded the Gold Prize in the Liu Kuo-sung Ink Art Award (2022) and the Certificate of Merit in the 12th National Exhibition of Fine Arts in China (2014). Hung's works are held in the collections of the M+ Museum for Visual Culture (Hong Kong), The Hong Kong Museum of Art, the Ashmolean Museum, Oxford (UK), and the Vancouver Art Gallery (Canada).

**RAYA KASSISIEH** lives between Amman and London. She is a multidisciplinary artist drawing from her Palestinian heritage to investigate grief whilst negotiating material engagement with physicality and space, particularly through her large-scale steel sculptures.

Kassisieh was included in the Jeddah Biennale in 2025, and created a large-scale work for the Saudi Arabia Museum of Contemporary Art in 2026. She was also recently commissioned by Riyadh Art for the 7th Edition of the Tuwaiq Sculpture Symposium.

Other projects include solo and group exhibitions at Wadi Finan Gallery, Abu Dhabi (2025), Misk Art, Riyadh (2025) and Hunna Art, Kuwait (2024), amongst others. Public Collections include National Museum of Jordan, Dalloul Foundation, MAG Foundation and the Royal Commission for Riyadh City.

**VITTORIO MARELLA** lives between London and Venice, studying astrophysics at the University of Padua before dedicating himself to his art practice. Marella is a painter, incorporating found materials into compositions transposing quiet scenes of everyday life into recognisable yet otherworldly landscapes. The artist draws on the traditions of Venetian painting to create narratives investigating the relation between his characters and their environment.

Marella was a participating artist in the 60th edition of the Venice Biennale, with a room dedicated to his work in the Venetian Pavilion, curated by Giovanna Zabotti. The artist has also recently opened a solo presentation at the Museo d'Arte Moderna e Contemporanea di Trento e Rovereto (MART). Other presentations include Museo degli Eremitani, Padua; Rijksmuseum, Amsterdam; and Palazzo Merulana, Rome.

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## **ABOUT ROBILANT**

Robilant is a new London-based gallery specialising in Old Masters, Modern and Contemporary art. Founded by the established Old Master and 20th-Century art dealer Edmondo di Robilant (formerly of Robilant+Voena) in 2026, the gallery unites over four decades of experience with a distinctive approach to curation and engagement.

The contemporary programme is directed by Michele di Robilant, working with international artists whose practices display the same enduring strengths as those of the historic masters the business has long represented.

The gallery offers world-class expertise and an unparalleled eye for artistic quality that is reflected in its varied exhibition and fair programme. This includes both period-specific presentations and dialogues across time. Robilant's wide network comprises not only private clients but prestigious public institutions and leading scholars, with whom the gallery regularly collaborates on exhibitions and publications.

Robilant also offers a bespoke advisory service that includes development and management, research, insurance and shipping, with discretion and sensitivity to clients' individual needs.

Featured image: Vittorio Marella, *Above*, 2026