

TIAN CONTEMPORAIN



Installation view, Erin Cluley Gallery, USA

BIOGRAPHY

HIDENORI ISHII (b. 1978, Japan) is a painter based in Long Island City, New York. He is a graduate of the Hoffberger School of Painting at the Maryland Institute College of Art and a Joan Mitchell MFA Fellowship Nominee. His work investigates the paradoxical dichotomy of civilization and nature through the interdependence which lies in between. Specifically, his work approaches the social and environmental landscape through a fusion of art historical connections, personal narratives, and socio-political subject matter. He has exhibited previously at Erin Cluley Gallery (Dallas), LES Printshop (New York), and Park Place Gallery (Brooklyn). His public and private collections include: Fidelity Investments Corporate Art Collection, The JPMorgan Chase Art Collection, Microsoft Art Collection, the University of Texas Southwestern Medical Center Tammy Cotton Hartnett, and others.

HIDENORI ISHII (né 1978, Japon) est un peintre basé à Long Island City, New York. Il est diplômé de la Hoffberger School of Painting du Maryland Institute College of Art et a été nommé pour la bourse Joan Mitchell MFA Fellowship. Son travail explore la dichotomie paradoxale entre la civilisation et la nature à travers l'interdépendance qui se situe entre les deux. Spécifiquement, son travail aborde le paysage social et environnemental à travers une fusion de liens historiques avec l'art, de récits personnels et de sujets socio-politiques. Ishii a exposé entre autres à la Erin Cluley Gallery (Dallas), LES Printshop (New York), et Park Place Gallery (Brooklyn). Ses collections publiques et privées incluent: la Fidelity Investments Corporate Art Collection, la JPMorgan Chase Art Collection, la Microsoft Art Collection, la University of Texas Southwestern Medical Center Tammy Cotton Hartnett, et autres.

EDUCATION

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| 2004 | Master of Fine Arts Maryland Institute, College of Art, Baltimore, Maryland |
| 2002 | Bachelor of Fine Art, Painting George Mason University, Fairfax, VA College of Visual and Performing Arts |

SOLO EXHIBITIONS

TIAN CONTEMPORAIN

2023	Gamma Garden - Erin Cluley Gallery, Dallas, TX
2022	FTM - GREEN BILL - Online Exhibition Townsend Gallery, Water Mill, NY
2021	Under Construction - Erin Cluley Gallery, Dallas, TX Greener Deal - C. Grimaldis Gallery, Baltimore, MD
2020	Yume No Shima (Dream Island) - Online Exhibition, Townsend Gallery, Water Mill, NY
2019	On the Fence - Erin Cluley Gallery, Dallas, TX
2017	un·der·cur·rent - C. Grimaldis Gallery, Baltimore, MD
2015	Black Lake - Erin Cluley Gallery, Dallas, TX
2013	IcePlants - C. Grimaldis Gallery, Baltimore, MD
2009	A Little Earthshine - C. Grimaldis Gallery, Baltimore, MD

SELECTED GROUP EXHIBITIONS

2023	A Survery of Artists from ECG, Wichita Falls Museum of Art at MSU, Wichita Falls, TX Summer 2023, Erin Cluley Gallery, Dallas, Texas
2022	FTM Green Bill - Street Salon w/ Five Artists, Greenpoint, Brooklyn, NY Summer 2022, Erin Cluley Gallery, Dallas, Texas AAPI Heritage Exhibition - AT&T Discovery District, Dallas, Texas
2021	FTM Green Bill - Street Salon w/ Four Artists, Long Island City, Queens 27th Parkside National Print Exhibition, UW-Parkside Galleries, Kenosha All you know I know - Curated by Nicole Kaack - LES Printshop, New York, NY
2020	No Fair - Erin Cluley Gallery, Dallas, Texas 2019 Pas De Deux - Colony, New York, NY
2018	PRECURSE - Curated by John Hodany - Park Place Gallery, Brooklyn, NY Monument in Miniature - ABC No Rio in Exile Brooklyn, NY Full Circle - Erin Cluley Gallery, Dallas, Texas
2017	SMALL - Erin Cluley Gallery, Dallas, Texas
2015	JARDÍN, No.4 Studio, Brooklyn, New York The Spaces We Know - curated by Beatrice Shen, Octavia Gallery, Houston, Texas SUMMER 2015 - Erin Cluley Gallery, Dallas, Texas Ankara Art in Embassies curated by Sara Tanguy, Ankara, Turkey
2013	Curate NYC - Rush Arts Gallery, New York, NY Pangea - NYFA's office gallery, Brooklyn, NY The End - Beginnings Gallery, Brooklyn, NY

TIAN CONTEMPORAIN

- 2011 Japan Earthquake & Pacific Tsunami Relief Benefit Art Auction - Toy Tokyo & TT-Underground Gallery, New York, NY
- 2010 The Language of Spaces, curated by Ian Cofré Ligne Roset. New York
Irrelevant: Local Emerging Asian Artists Who Don't Make Work about being Asian Arario Gallery, New York, NY
Nice to Meet You, Summer - Sloan Fine Art, New York, NY
Denatured - The Gershwin Hotel, New York, NY
- 2009 Art Miami - Miami, FL
Summer Group Show - Grimaldis Gallery, Baltimore, MD
Watery Grave - Parlour 6, New York, NY
COMMUNE - Black & White Gallery, New York, NY
HAIL LAMPYRIDAE - CSV Cultural Arts Center, New York, NY
- 2008 Benefit Auction - Contemporary Museum of Art, Baltimore, MD
Summer Group Show '08 - C. Grimaldis Gallery, Baltimore, MD
The Elusive Surrounding - C. Grimaldis Gallery, Baltimore, MD
- 2005 Mural Creation Sponsored by Ma-Yi Theatre Company - City College of New York, NY
- 2004 The Sky's the limit - Blue Sky Emerging Arts, New York NY
Thesis Exhibition - Maryland Institute College of Art, Baltimore, MD

HONOURS AND AWARDS

- 2022 New Work Grant, Queens Council on the Arts, New York, NY
- 2021 White Columns' Curated Artist Registry - New York, NY
NYFA Fiscal Sponsorship, New York, NY
- 2020 Lower Eastside Print Shop, Keyholder Residency, New York, NY
Ayatana Artist Research - Germinate, Ottawa, CANADA
- 2019 FST StudioProjects Fund, New York, NY
- 2013 NYFA Mentoring Program for Immigrant Artists
- 2004 Henry Walters Travel Fellowship to Iceland, Maryland Institute College of Art
Joan Mitchell Foundation MFA Fellowship Nominee, Joan Mitchell Foundation
Selected Finalist, International Young Art (IYA), Traveling Exhibition and Art Auction, Amsterdam, Tel Aviv, Moscow, New York. Artlink Inc. teamed with Sotheby's
The Hoffberger Fellowship, Maryland Institute College of Art

BIBLIOGRAPHY

Caroline Williamson, "Colony Unveils New Work at the Pasde Deux Exhibition During NYCxDesign", Design Milk, 05.28.19

Bridget Cogley, "Colony 'puts trust in the designers' for Pas deDeux exhibit in New York", Dezeen Magazine, 05.16.19

Jacque Donaldson, "Interview with Hidenori Ishii", Artsy, 10.23.15

Gareth Harris, "Newcomers are shaking up New York's art fair scene.", Financial Times, 5.2.14

Moray Mair, "Hidenori Ishii's Paintings Explore The Environmental Disaster At The Fukushima Daiichi Nuclear Plant In 2011", MutantSpace, 7.23.13

Jessica Lopez, "Made With Color Presents: Hidenori Ishii's Pixelated Utopia", Beautiful/Decay, 7.16.13

Baynard Woods, "Floating World", Baltimore Citypaper, 4.17.13

Hrag Vartanian, "Beyond Hello Kitty: Asian Artists Who Don't Make Work About Being Asian", Hyperallergic, 7.12.10

Todd Berger, "Hidenori Ishii", JoyEngine, 12.09.09

"Focus on Asian Artist: Hidenori Ishii", Microcosm Magazine, 2009 - "Hidenori Ishii on 'A Little Earthshine' exhibition", BmoreArt, 2009

Cara Ober, "Interview with Hidenori Ishii", Examiner, 2.23.09

"New Exhibition @ Grimaldis Gallery", Microwave Project, 1.24.09 - Al Miner, "The Elusive Surrounding", 5.29.08

"Saah Fan Since 2006", There Were Ten Tiger, 5.29.08

PUBLIC AND PRIVATE COLLECTIONS

Fidelity Investments Corporate Art Collection

The JPMorgan Chase Art Collection

Microsoft Art Collection

The University of Texas Southwestern Medical Center Tammy Cotton Hartnett

An Interview with Hidenori Ishii

Erin Cluley Gallery

Oct 23, 2015 12:23PM



I've just arrived at Japanese artist Hidenori Ishii's Long Island City Studio located in an industrial looking building on the outskirts of the LIC waterfront that offers a killer view of the Midtown Manhattan skyline. Hidenori's studio is packed with new work; large, vibrant paintings layered with soft floral patterns, black streams and an untrusting psychedelic fog line three of the walls, breaking only for an arrangement of eight small circular molds with a suggestive pink camouflage and a noticeably breast-like quality. An ominous miniature black puddle made of liquid plastic flows over portions of his desk and is met by an orange mesh material (imagine plastic caution fence) that's been painted subtly with a hint of the same light floral pattern found in the other works filling his small energetic studio. These never-before exhibited art works are destined for Dallas, Texas for his premiere solo exhibition, "Hidenori Ishii: The Black Lake" opening at Erin Cluley Gallery on Friday, October 23rd.

HIDENORI ISHII IS a Queens-based artist whose interest in the environment originally brought him to the United States from Japan. He arrived to study Environmental Sciences at George Mason University before shifting towards earning a Bachelor of Fine Arts, and then eventually pursuing a Masters in Fine Arts from the Maryland Institute, College of Art, Baltimore. His work approaches the environmental landscape through a fusion of art historical connections, personal narratives, and socio-political subject matter that often explores a post-atomic bomb geography, devastated by nuclear plant meltdowns and in effect, radioactive ecosystems.



Jessica Wee, Phuong Nguyen, & Hidenori Ishii

A Familiar Distance

Sherry Chunqing Liu

115 – Decay

Review

Hidenori Ishii

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TIAN Contemporain, Montréal
March 1– April 5, 2025



Jessica Wee, Phuong Nguyen, & Hidenori Ishii
A Familiar Distance, exhibition view, TIAN Contemporain, Montréal, 2025.
Photo: courtesy of TIAN Contemporain, Montréal

Paris Photo

13-16 Nov. 2025

Grand Palais

In *A Familiar Distance* at TIAN Contemporain, artists Jessica Wee, Phuong Nguyen, and Hidenori Ishii, each from a different Asian cultural background (Korean, Vietnamese, and Japanese, respectively), offered distinct but interconnected approaches to still life and sculpture. In their works, they meditate on movement and stillness, dislocation and presence, fantasy and reality. Rather than asserting a fixed narrative, the exhibition invited a tender, open-ended reflection on diasporic stories and subjectivity in today’s increasingly globalized context.

On a carefully balanced tea table draped with a vibrant yellow cloth, tea pours itself from a glass beaker beside macaroons and oranges, while Mudan flowers bloom vividly in the background. For a moment, I found myself wondering how much of this scene was pure fabrication. Korean-American-Canadian artist Jessica Wee’s works incorporate movement into dreamlike still life vignettes: bunnies pounding rice mochi, a figure mid-flight with legs in the air. Her culturally and geographically coded arrangements of fruit, flowers, sweets, and household objects invite the viewer to investigate and decode the layered stories behind these ambiguous scenes. My mind harkened back to moments such as sharing laughter with Dad at a tea table or picking out fruits in a farmer’s market back in China, details around which have since blurred. Analogous to the memories of diasporic subjects, these scenes feel familiar yet fantastical, distant yet tangible.



Jessica Wee, Phuong Nguyen, & Hidenori Ishii
A Familiar Distance, exhibition view, TIAN Contemporain, Montréal, 2025.
Photo: courtesy of TIAN Contemporain, Montréal

Jessica Wee, Phuong Nguyen, & Hidenori Ishii
A Familiar Distance, exhibition view, TIAN Contemporain, Montréal, 2025.
Photo: courtesy of TIAN Contemporain, Montréal

While also focusing on still life, Toronto-based artist Phuong Nguyen’s paintings spotlighted singular objects, such as porcelain jars and lotus-shaped candles, rendered with care and detail. Installed against hand-carved wood panels, bound with red plastic twine and beaded charms, the works evoked something intimate—an offering or a gift. Though visually still, movement lingers: the faint smoke of a burning candle or a breath escaping a painted jar. These moments stirred the imagination. Where would the smoke lead if we followed it? Where were these objects found, and how did we arrive here with them? The paradoxical tension of movement in the still image makes visible the ephemeral fragility of experience—like the fleeting smoke of a candle—while also emphasizing the power of personal archives by painting the smoke as if “frozen” in time. Japan-born, New York-based artist Hidenori Ishii’s mixed-media sculptures deepened this sense of curiosity. Copper pipes curve and twist around resin-coated panels, dried lemons attached like ornaments in motion. Fragmented plant imagery peeks through textured fields of deep, nearly Klein blue. The juxtaposition of organic elements, like dried lemons and oranges, with synthetic resin is at once ironic and evocative. Ishii’s geometric compositions and forms evoke both playfulness and rigidity. These dichotomies recall the complexities that movements and migrations layer onto already multifaceted human experiences. The materials seem to carry personal significance, especially as the fragmented imagery obstructs a full view. I was left wondering, what is the story behind the obscured plants? What is being withheld?

In the midst of a thorny global political climate in 2025, *A Familiar Distance* drew our attention back to the personal: how objects carry memory, how stillness can imply motion, and how fragmentation can speak to both separation and care. Set against an increasingly interconnected yet fractured cultural landscape, the exhibition offered a poetic, quietly resonant space for contemplating belonging.

Curator and writer Sherry Chunqing Liu 刘纯青 has a background in architecture and a master’s degree in curatorial studies. She has contributed to *C Magazine*, *Espace art actuel*, and *Dezeen*, among others.

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This article also appears in the issue 115 – Decay

Discover

Suggested Reading

ATSA : quand l’art passe à l’action / ATSA When Art Takes Action

Pierre Rannou

66 – Disappearance

Archive

Review

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Myriam Yates

Manon Tourigny

80 – Renovation

Archive

Review

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Gwenaél Bélanger
La résistance des lignes

Étienne Tremblay-Tardif

115 – Decay

Review

Gwenaél Bélanger

Marcel Blouin, Katrie Chagnon et Hélène Poirier (dir.)
Alexandre David

Maude Johnson

91 – LGBT+

Review

Publication

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