

POST-FAIR

74 & 79 RUE DU TEMPLE, 75003, PARIS

19 - 24 OCTOBER 2026

THE LATENT
潛存

ZISHI HAN

韩子石

TAN MU

棠沐

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BROWNIE Project presents *The Latent*, a two-person show featuring **Zishi Han** and **Tan Mu** at Post-Fair Paris. Bringing together recent works by both artists, the exhibition examines dormant structures and unrealized forces at the edges of everyday life. This exploration spans the inner dimensions of bodily and affective experience and the outer domains of signals and the cosmos.

Zishi Han's practice spans installation, sculpture, video, sound and performance. Working across disciplines, he develops finely crafted installations and spatial environments charged with multisensory tension. For this presentation, Han uses insect-bored and weathered camphor and honeysuckle wood fragments as his primary material to explore how bodies and materials are held, constrained and made porous. Hand-woven beaded steel wire mesh traces the wood's skeletal contours and natural textures. His works carry a bodily presence without resolving into clear representation, brimming with vitality yet marked by emptiness. Extracting concealed vital properties, Han builds paradoxical spaces that are both open and bounded. He destabilizes fixed states and dissolves rigid certainties to shape unstable and permeable conditions. These spectral, ambivalent visual forms

embed latent relations of tension, attachment and restraint as an enduring weight within spatial and perceptual structures.

Tan Mu advances her ongoing Signal project through painting, found circuitry, mechanical sound and archival materials, tracing information's trajectory from planetary networks via machines and code back to human experience. Her Signal paintings chart global submarine fibre-optic cables, translating this ungraspable planetary infrastructure into tangible, durational material experience. Found gold-plated circuit boards shift this mapping inward to computation's physical architecture; their traces, nodes and apertures form functional schematics of internal data routing. A new interactive sound installation addresses the systems' core content: the message. Text or recorded voice is encoded into binary, converted into perforated notation and mechanically performed by brass music boxes. Triggered by viewers, machine-readable data returns as sound, becoming perceptible through the body.

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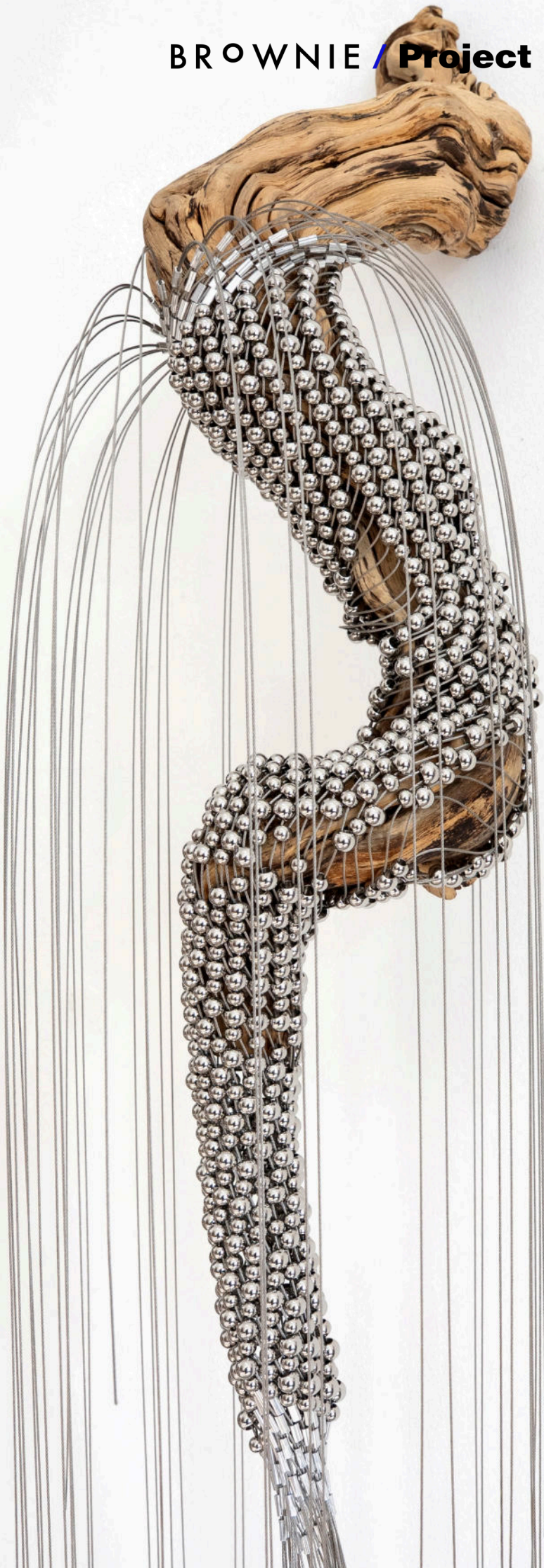
Zishi Han
xoxo (Dampfbad III), 2026
Insect-bored camphor wood, stainless steel
D43 x W36 x H132 cm

5,000 EUR

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Zishi Han
xoxo (Dampfbad I), 2026
Honeysuckle wood, stainless steel
D35 x W22 x H156 cm

4,800 EUR

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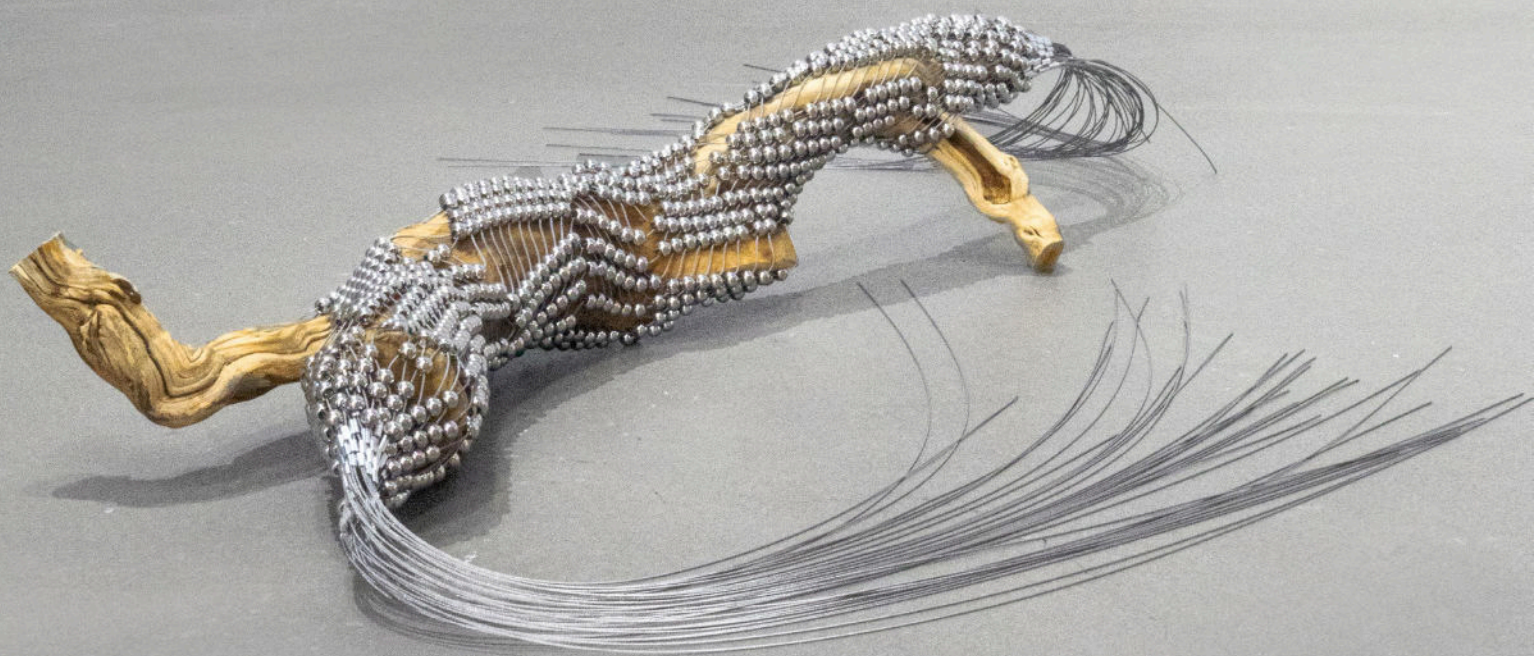




Zishi Han
xoxo (Dampfbad II), 2026
Honeysuckle wood, insect-bored camphor wood, stainless steel
D18 x W85 x H105 cm

5,000 EUR

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Zishi Han
xoxo (coercion III), 2025
Honeysuckle wood, insect-bored apple wood, stainless steel
L220 x W28 x H18 cm

4,800 EUR

Zishi Han



Zishi Han (b.1990, Beijing) lives and works in Frankfurt am Main, Germany. He graduated from the Meisterschüler class at the Städelschule in Frankfurt am Main and holds a Master's in Design from the Royal College of Art in London and a Bachelor's in Engineering from Tsinghua University in Beijing, with an interdisciplinary academic background.

Han works primarily in installation while moving across sculpture, video, sound, and performance. His practice explores the intricate relationship between the individual and power structures, along with its psychological ramifications. Drawing from cross-cultural studies of figures, objects, and social events, Han often constructs meticulously orchestrated systems — spatial apparatuses that orchestrate multi-sensory encounters. Using the vessel as a formal archetype, he animates these structures with ephemeral elements — vibrations, light,

shadow, and mist — prompting viewers to reflect on hidden desires and imagine new possibilities of coexistence within prevailing systems of power and norms.

He has held solo and two-person exhibitions at SculptureCenter (New York, USA), Guangdong Times Museum (Guangzhou, China), YDP (London, UK), Overbeck-Gesellschaft (Lubeck, Germany), Gianni Manhattan (Vienna, Austria), BROWNIE Project (Shanghai, China), Politikens Forhal (Copenhagen, Denmark), among others. Han's works have recently been presented in institutional group exhibitions at Busan Biennale (Busan, South Korea), Kunstmuseen Krefeld (Krefeld, Germany), Kunsthall Charlottenborg (Copenhagen, Denmark), Nassauischer Kunstverein Wiesbaden (Wiesbaden, Germany) and Fondazione Antonio Ratti (Como, Italy).

Zishi Han has been awarded the Gargonza Arts Award (2024) in Germany, the Charlottenborg Forårsudestilling Solo Award (2024) in Denmark, and the E.A.T. Prize (2025), jointly presented by Rockbund Art Museum (Shanghai), Times Art Museum (Guangdong) and MACA Art Center (Beijing).

Han's works are held in the collections of MACA Art Centre (Beijing, China), Politikens Forhal (Copenhagen, Denmark), Fondazione Antonio Ratti (Como, Italy), Octone Foundation (HongKong, China) and other public institutions.

Zishi Han will present a solo project at Art Basel Hong Kong 2027.

SIGNAL

Network - Circuit - Message

Tan Mu develops her ongoing *Signal* project across painting, found circuitry, mechanical sound, and archival material, tracing how information moves from planetary networks through machines and code, and ultimately back into human experience.

The presentation unfolds across three interconnected scales. The *Signal* paintings map the global network of submarine fiber-optic cables, translating a planetary infrastructure that cannot be perceived as a whole into a material and durational experience. *Mapping* shifts inward to the physical architecture of computation through found gold-plated circuit boards, whose lines, nodes, apertures, and connections become functional maps of how information is routed within machines.

A new interactive sound installation turns toward what these systems actually carry: the message itself. Text or recorded voice is translated into binary code, converted into perforated musical notation, and mechanically played through brass music boxes. Activated by the viewer's hand, machine-readable information returns to embodied experience as sound.

Across the presentation, a shared visual language connects point, node, aperture, and code. The luminous gold points of the paintings continue through the metallic circuitry of *Mapping* and the perforated scores of the sound works. An accompanying Atlas introduces historical material on communication, computation, and transmission, situating the project within a longer history of how humans have built systems to transmit information, emotion, and knowledge across distance.

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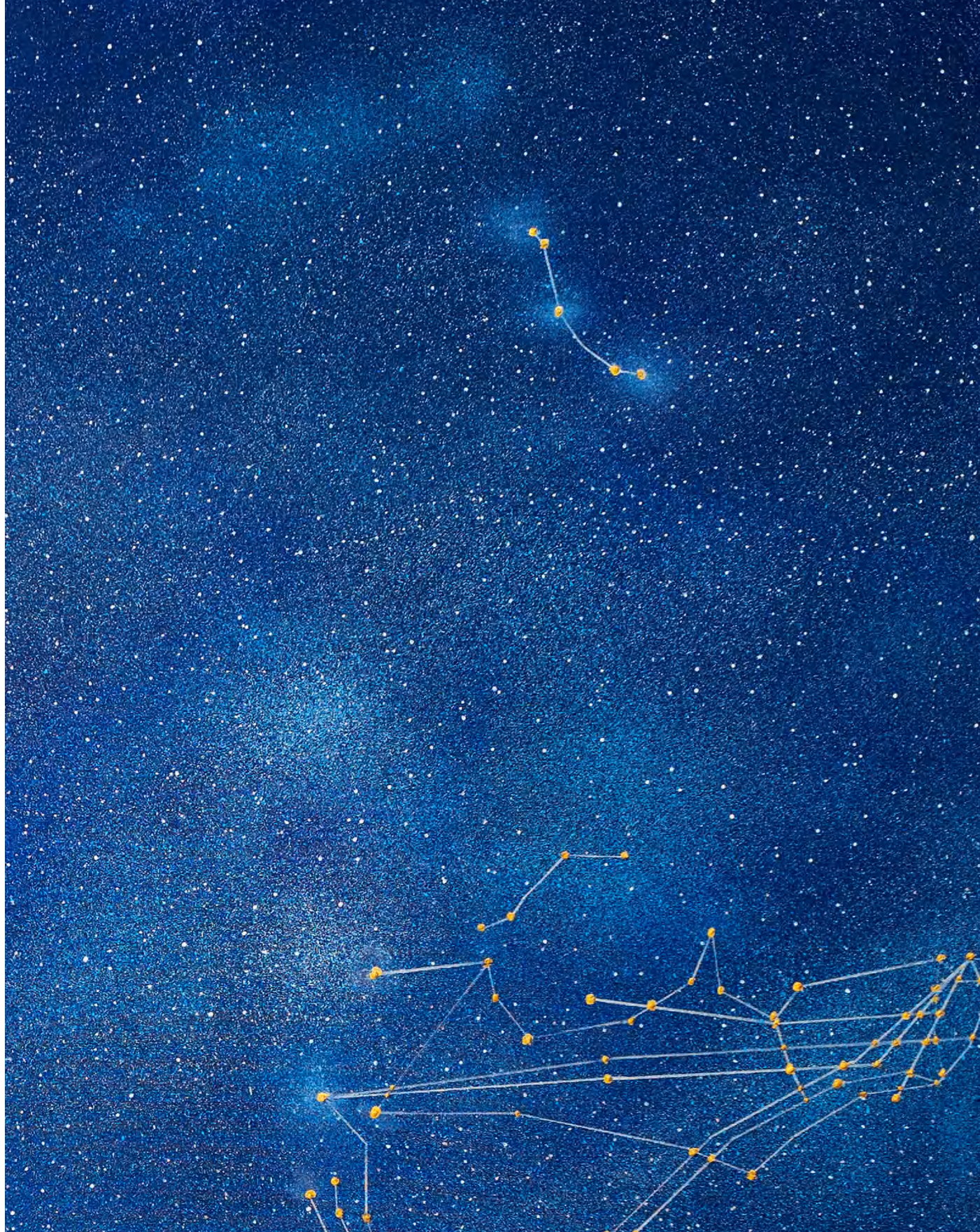
Tan Mu
Signal: Submarine Networks 04 (Norway), 2025
Oil and acrylic on linen
152.5 x 183 cm

30,000 EUR









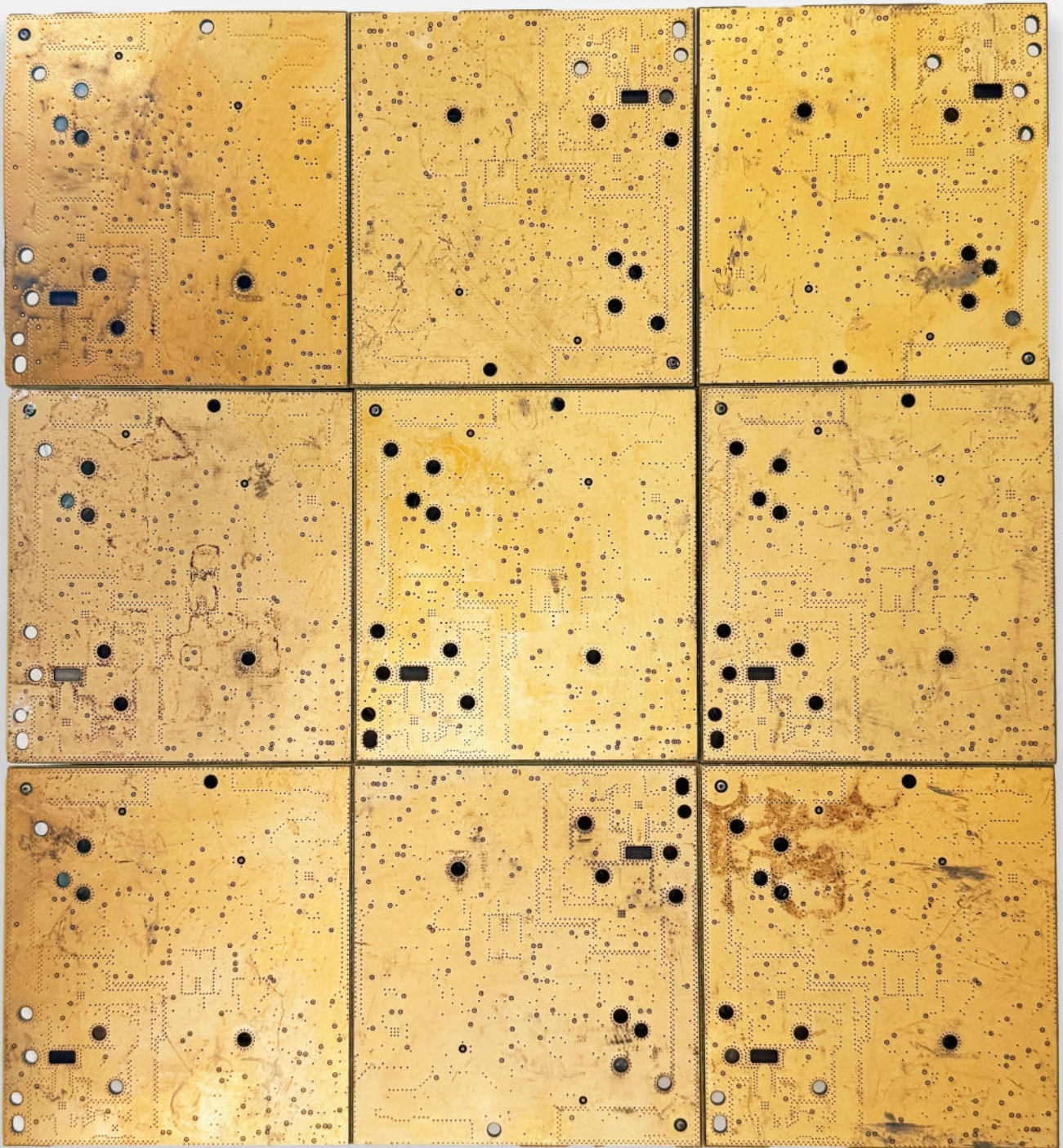
Signal: Submarine Networks 04 (Norway) centers on the dense mesh of submarine cable systems that fringe the Norwegian coast, embedding the region within the digital currents of the North and Baltic Seas. As a gateway to the Arctic, Norway anchors the infrastructural frontier of future polar data routes. Linking Denmark, Sweden, Finland, Estonia, and beyond, the cables sketch the edge of land through loops and convergences that ripple across the sea. Tan Mu reimagines technical infrastructure as a poetic geography, revealing the contours of invisible networks.

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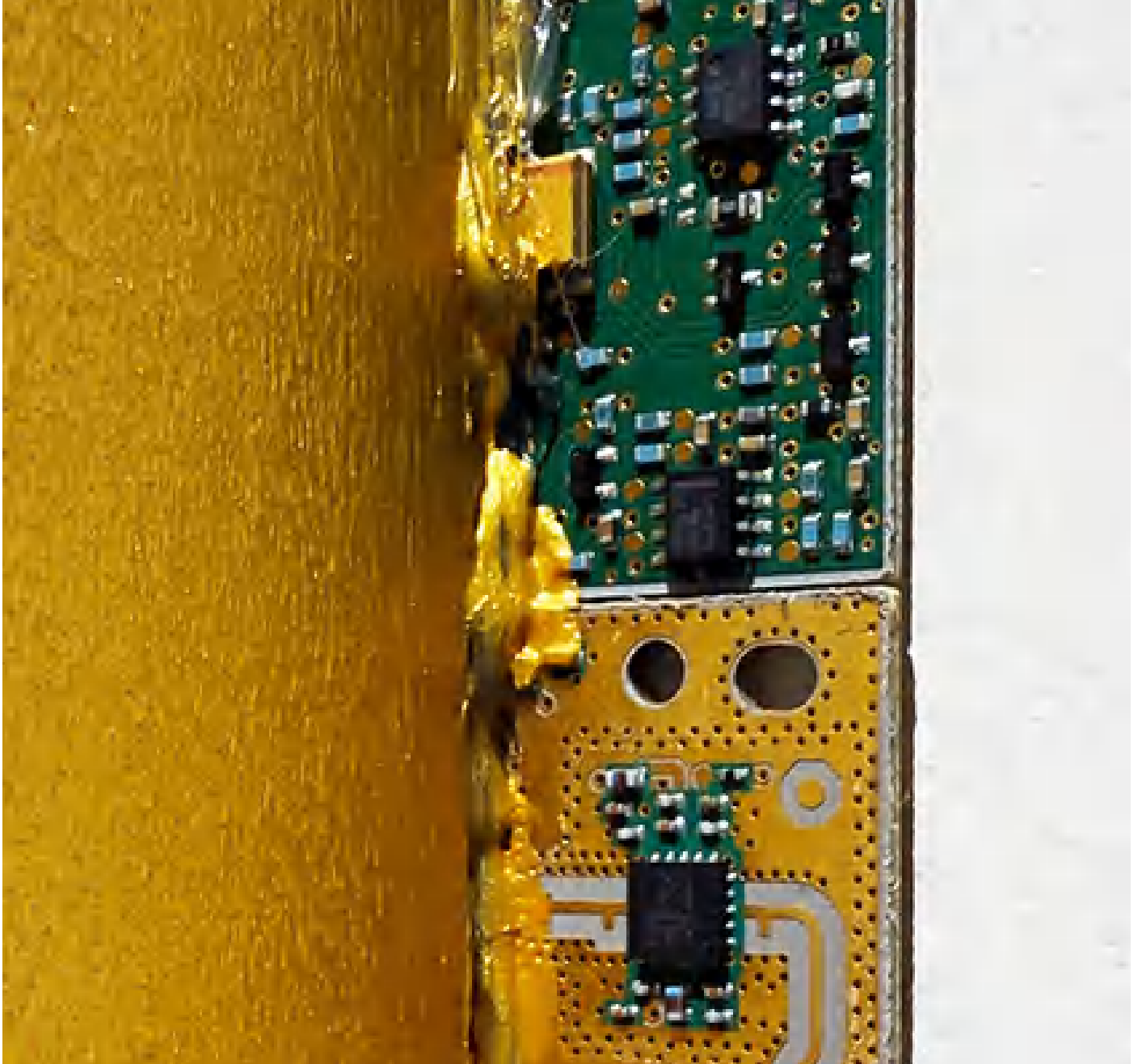


Tan Mu
Mapping 03, 2026
Circuit board, gold leaf, and acrylic on wood panel
30 x 28 x 4 cm

5,800 EUR

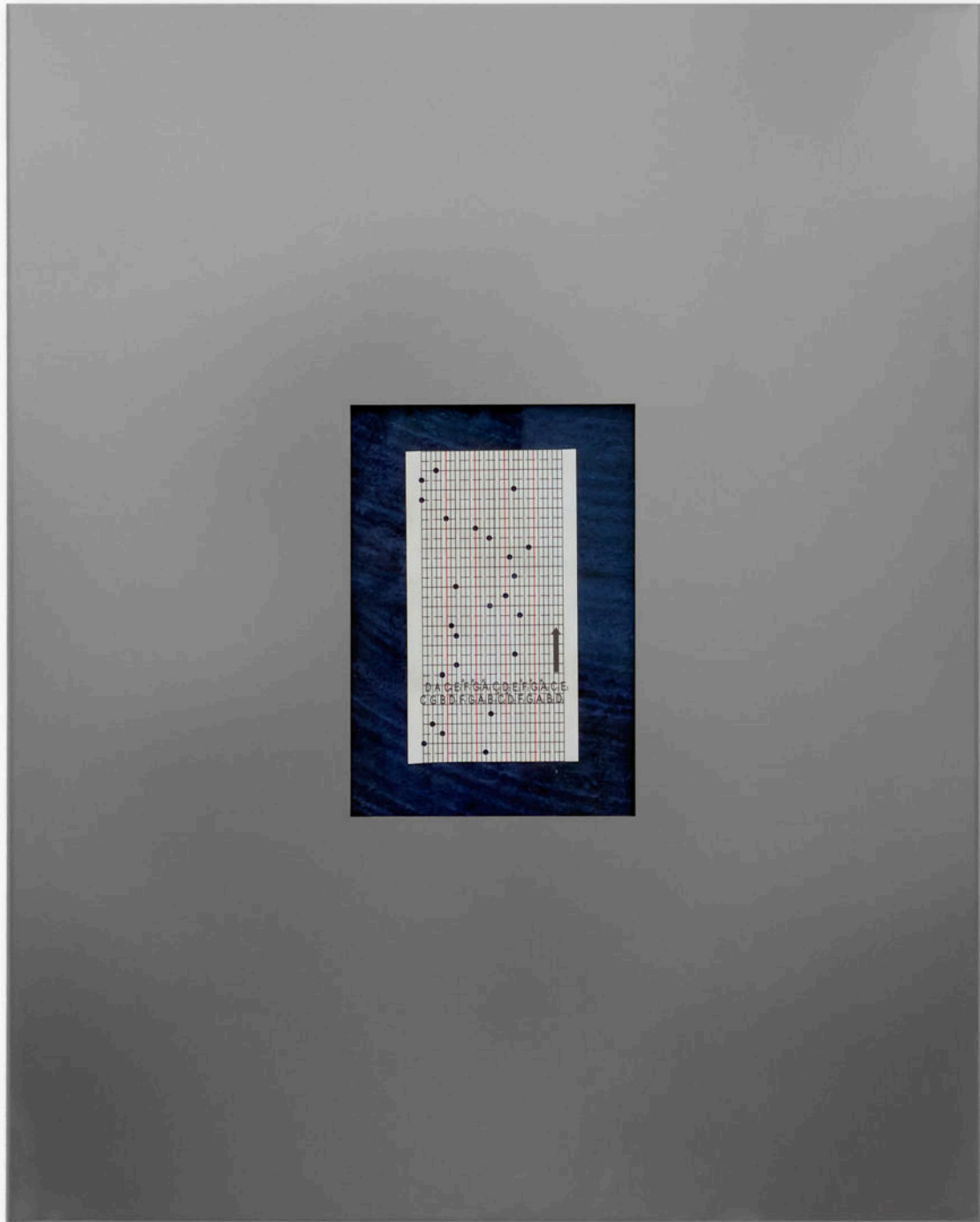






A circuit board serves as the architectural framework of a computer's functioning mind, operating on the core principle of manipulating on-and-off signals to execute logical operations. It mechanically supports and interconnects electronic components, facilitating the flow of these signals. Each hole and engraving etched onto a chip carries its own significance. In ***Mapping 03 (2026)***, a collection of thirty-five found circuit boards is reimagined as an operational map spliced together. Many of the circuit boards used in the work originate from 1970s mainframe computers, including systems associated with the early development of internet infrastructure. Once functioning as the physical foundation through which information was processed and transmitted, they now survive as material traces of the origins of the digital age. Arranged to evoke an astronomical pattern, the sculptural landscape mirrors a night sky filled with stars. By displacing the functional markings of the circuit boards, the engravings coalesce into random, abstract patterns. Through this assemblage, Mapping examines the functional essence of digitization while simultaneously creating a visual representation of the universe shaped by randomness and chance.

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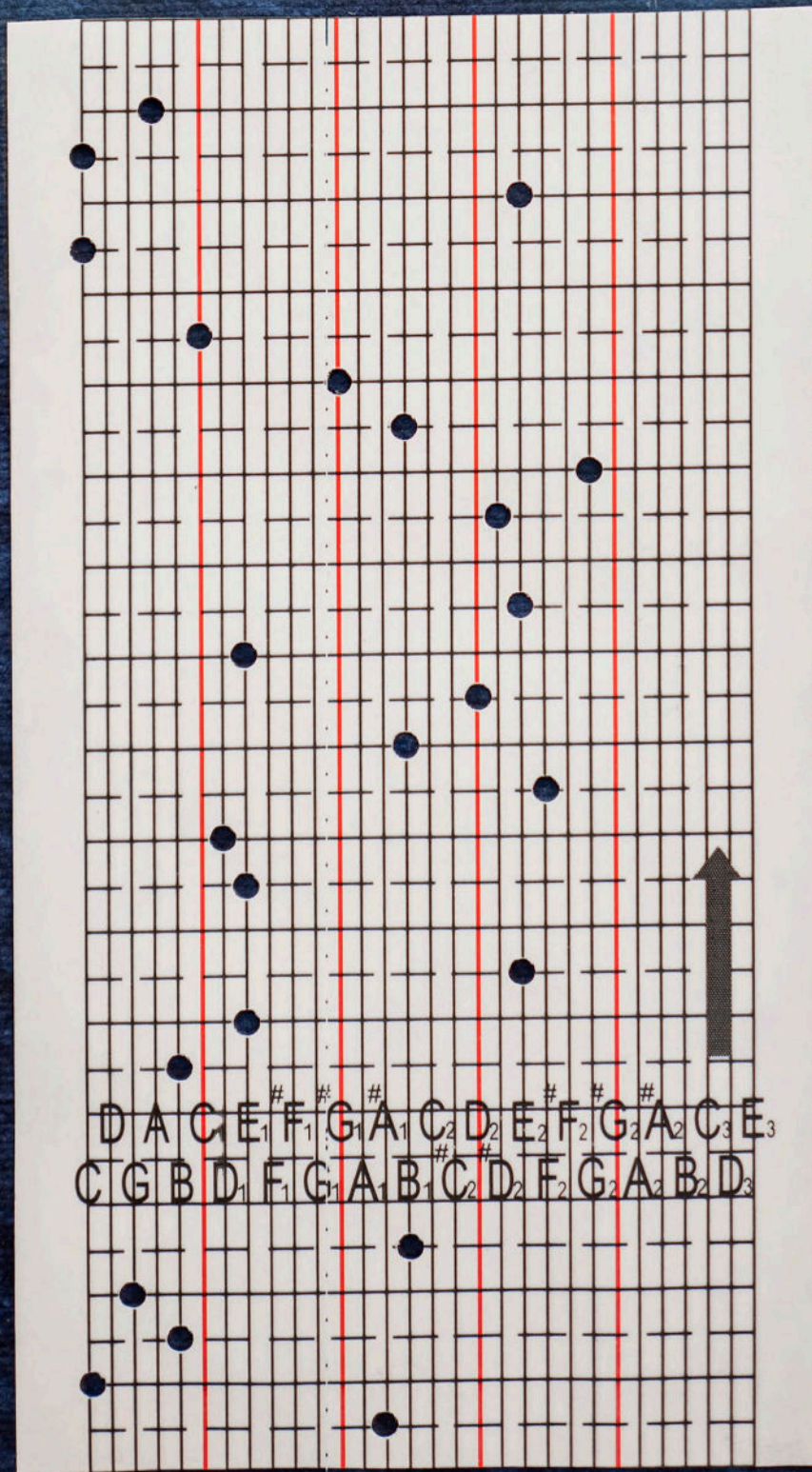
Tan Mu

Data Flows Through the Ocean, 2026

Indigo on handmade paper, punched music paper, and ink;
museum glass and stainless steel frame

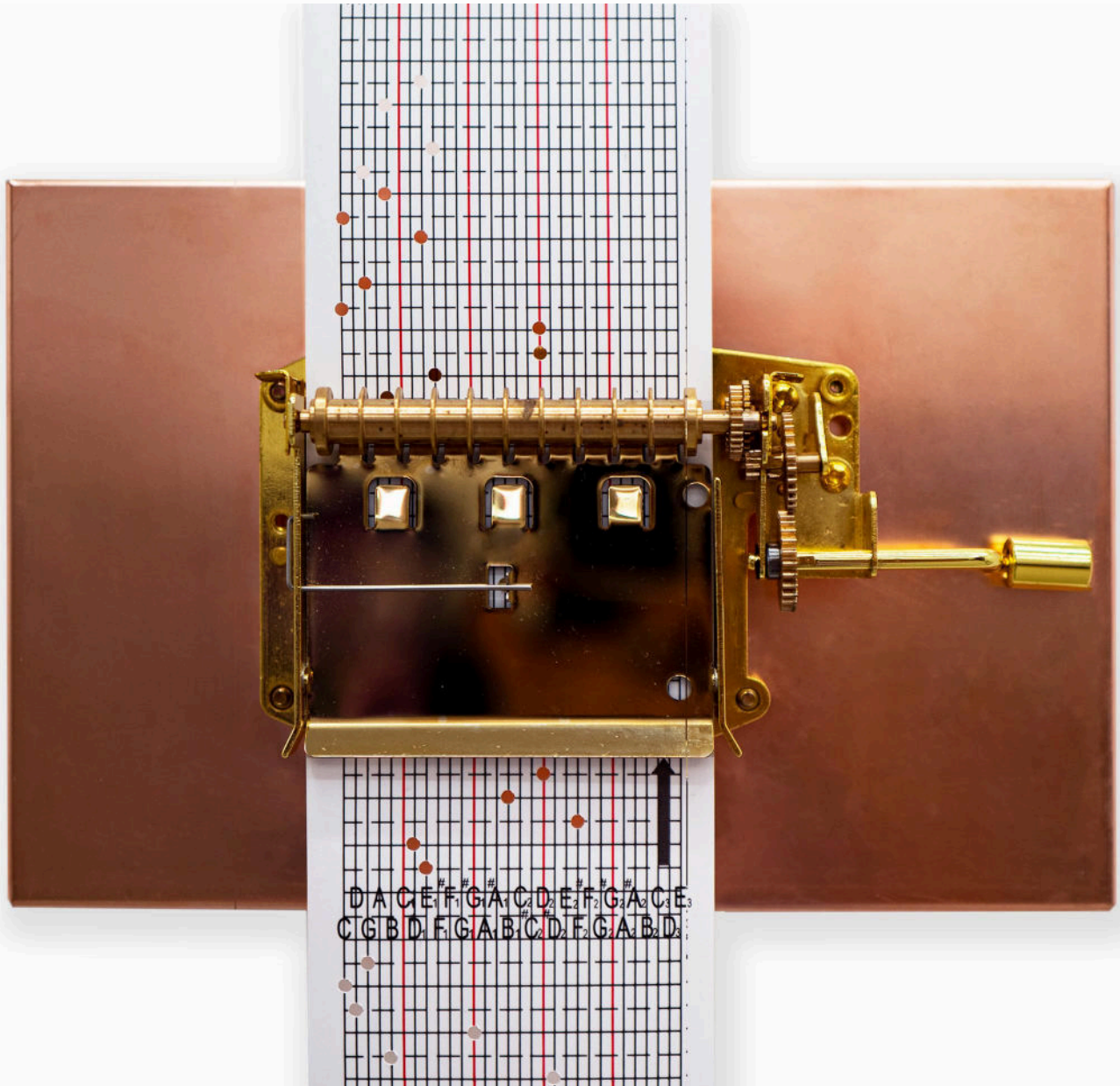
50 × 40 × 2 cm

4,500 EUR



This work translates the title *Data Flows Through the Ocean* into a visual form, using the corresponding perforated music paper strip from the music box piece. The title also serves as the conceptual starting point for an ongoing series exploring the transformation of language into sound, code, and visual form. Through the music box mechanism, the title is translated into a musical sequence encoded as perforations on a paper strip, while the indigo painting presents this same sequence visually. Together, the works explore how information moves between

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Tan Mu

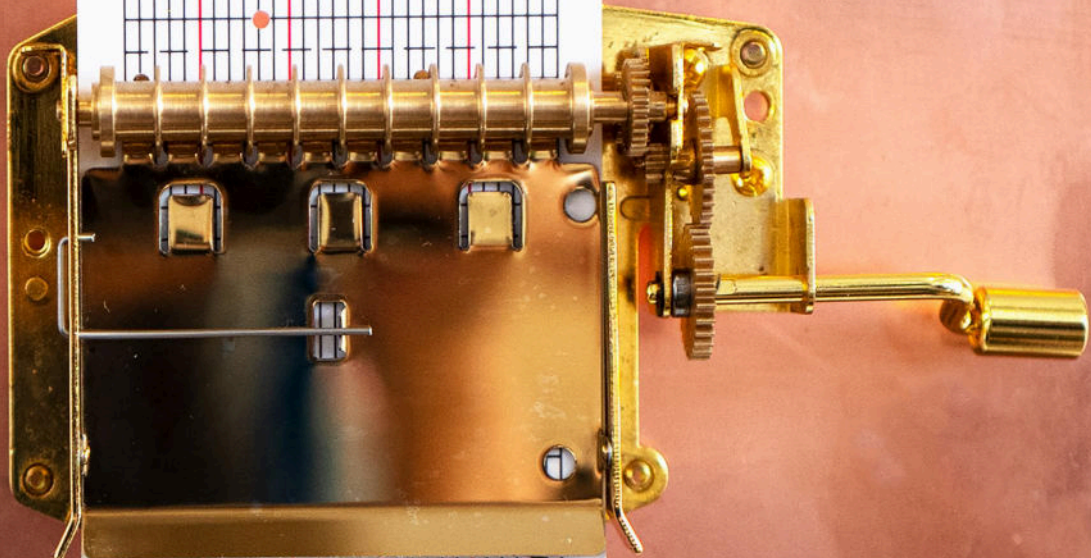
Data Flows Through the Ocean 01:

A signal is not just data. It's a hello from someone else, 2026

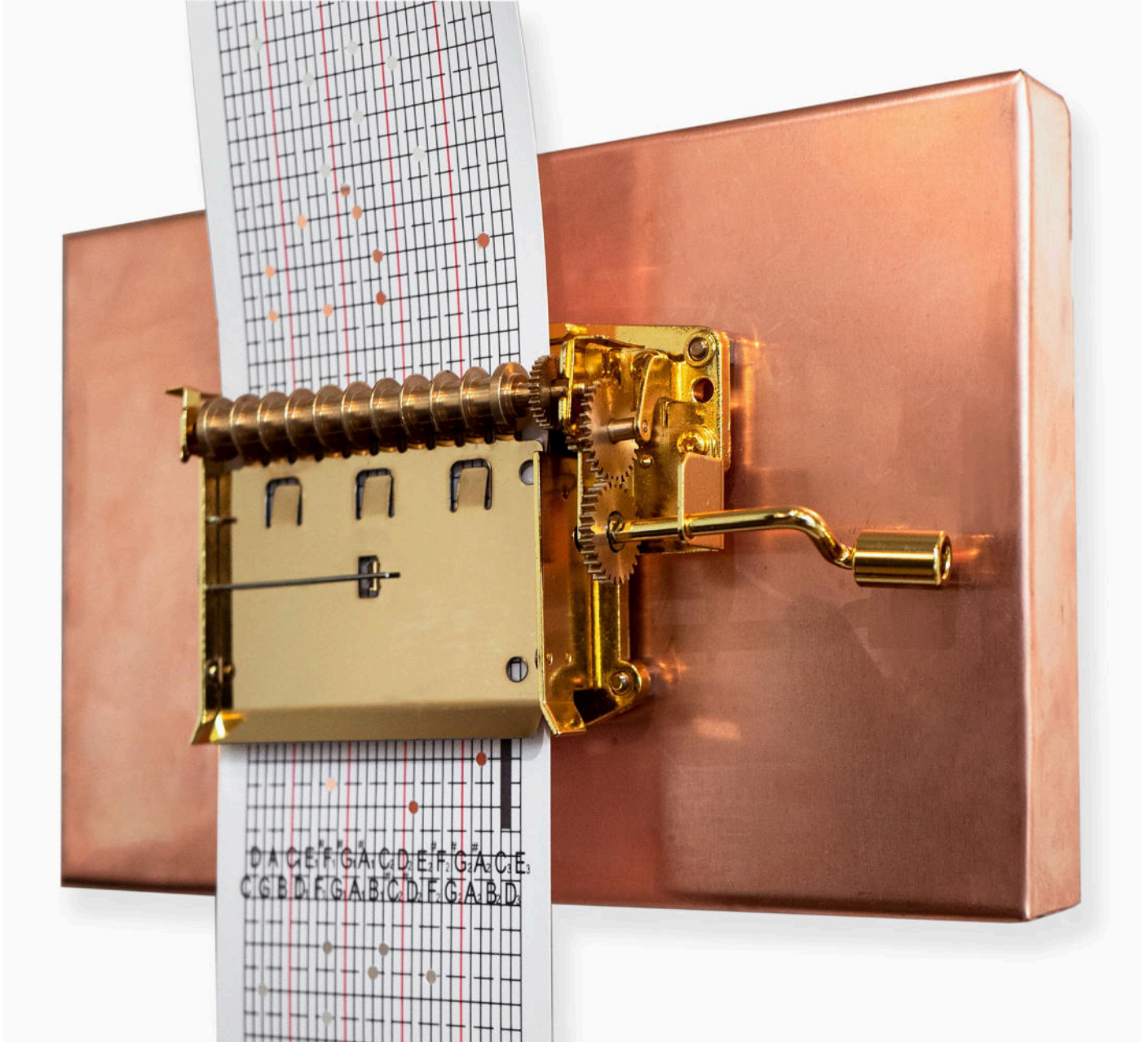
Copper sheet, music box mechanism, perforated paper strip, ink

13 x 20 x 7cm, paper strip size 32.5 x 7cm

5,400 EUR



DACEFGACDEFACE
CGBDEFGABCDGABD



Data Flows Through the Ocean (2026) transforms written language into a mechanical sequence of sound, treating the music box as a miniature communication system. The work establishes a fixed correspondence between the 26 letters of the English alphabet and 26 selected pitches within a 30-note music box mechanism. Each letter is translated into a specific note, while spaces between words become moments of silence. An English sentence can therefore be transformed into a sequence of pitches, encoded as perforations on a paper strip, and mechanically reproduced by the music box. The work follows a process of language, code, storage, mechanical transmission, sound. The paper strip becomes a physical carrier of information, while its perforations form a mechanical code. Once translated, the original language is no longer directly legible; its meaning is transformed into a pattern of holes, notes, pauses, and mechanical movement. The music box thus functions as a miniature communication infrastructure, echoing the invisible networks explored in Tan Mu's ***SIGNAL*** series, where information travels through cables beneath the ocean. Here, a human message is transformed into a signal and reconstructed as sound, moving between language, technology, material, and perception.

A signal is not just data. It's a hello from someone else.

1 / 19 9 7 14 1 12 / 9 19 / 14 15 20 / 10 21 19 20 / 4 1 20 1 / 9 20 19 / 1 / 8 5
12 12 15 / 6 18 15 13 / 19 15 13 5 15 14 5 / 5 12 19 5

—

Every message travels through a hidden network before it becomes sound.

5 22 5 18 25 / 13 5 19 19 1 7 5 / 20 18 1 22 5 12 19 / 20 8 18 15 21 7 8 / 1 / 8
9 4 4 5 14 / 14 5 20 23 15 18 11 / 2 5 6 15 18 5 / 9 20 / 2 5 3 15 13 5 19 / 19
15 21 14 4

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The ocean carries our voices through cables we cannot see.

20 8 5 / 15 3 5 1 14 / 3 1 18 18 9 5 19 / 15 21 18 / 22 15 9 3 5 19 / 20 8 18 15
21 7 8 / 3 1 2 12 5 19 / 23 5 / 3 1 14 14 15 20 / 19 5 5

—

Memory is a signal moving between bodies, machines, and time.

13 5 13 15 18 25 / 9 19 / 1 / 19 9 7 14 1 12 / 13 15 22 9 14 7 / 2 5 20 23 5 5 14
/ 2 15 4 9 5 19 / 13 1 3 8 9 14 5 19 / 1 14 4 / 20 9 13 5

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Under ice, the earth records signals older than our language.

21 14 4 5 18 / 9 3 5 / 20 8 5 / 5 1 18 20 8 / 18 5 3 15 18 4 19 / 19 9 7 14 1 12
19 / 15 12 4 5 18 / 20 8 1 14 / 15 21 18 / 12 1 14 7 21 1 7 5

—

We look toward the horizon, listening for a signal beyond ourselves.

23 5 / 12 15 15 11 / 20 15 23 1 18 4 / 20 8 5 / 8 15 18 9 26 15 14 / 12 9 19 20
5 14 9 14 7 / 6 15 18 / 1 / 19 9 7 14 1 12 / 2 5 25 15 14 4 / 15 21 18 19 5 12 22
5 19

Tan Mu



Tan Mu (b. 1991, Shandong) lives and works between Paris and Shanghai. She studied at the Central Academy of Fine Arts in Beijing and received a BFA in Expanded Media from Alfred University in New York.

Tan Mu's practice is centered on painting and investigates the invisible systems formed by technology, data, and information infrastructures, and the ways in which these systems shape contemporary modes of perception. Her research engages with submarine fiber-optic communication networks, quantum computing, glaciers, satellite imagery, and scientific visualization. Through maps, microscopic observation, scientific imagery, archival materials, and fieldwork, she translates data, networks, geological processes, and technological structures into a visual language within painting. Her ongoing series *Signal*, *Glacier*, *Quantum*, *Horizons*, and *Moon* establish connections across different scales, exploring

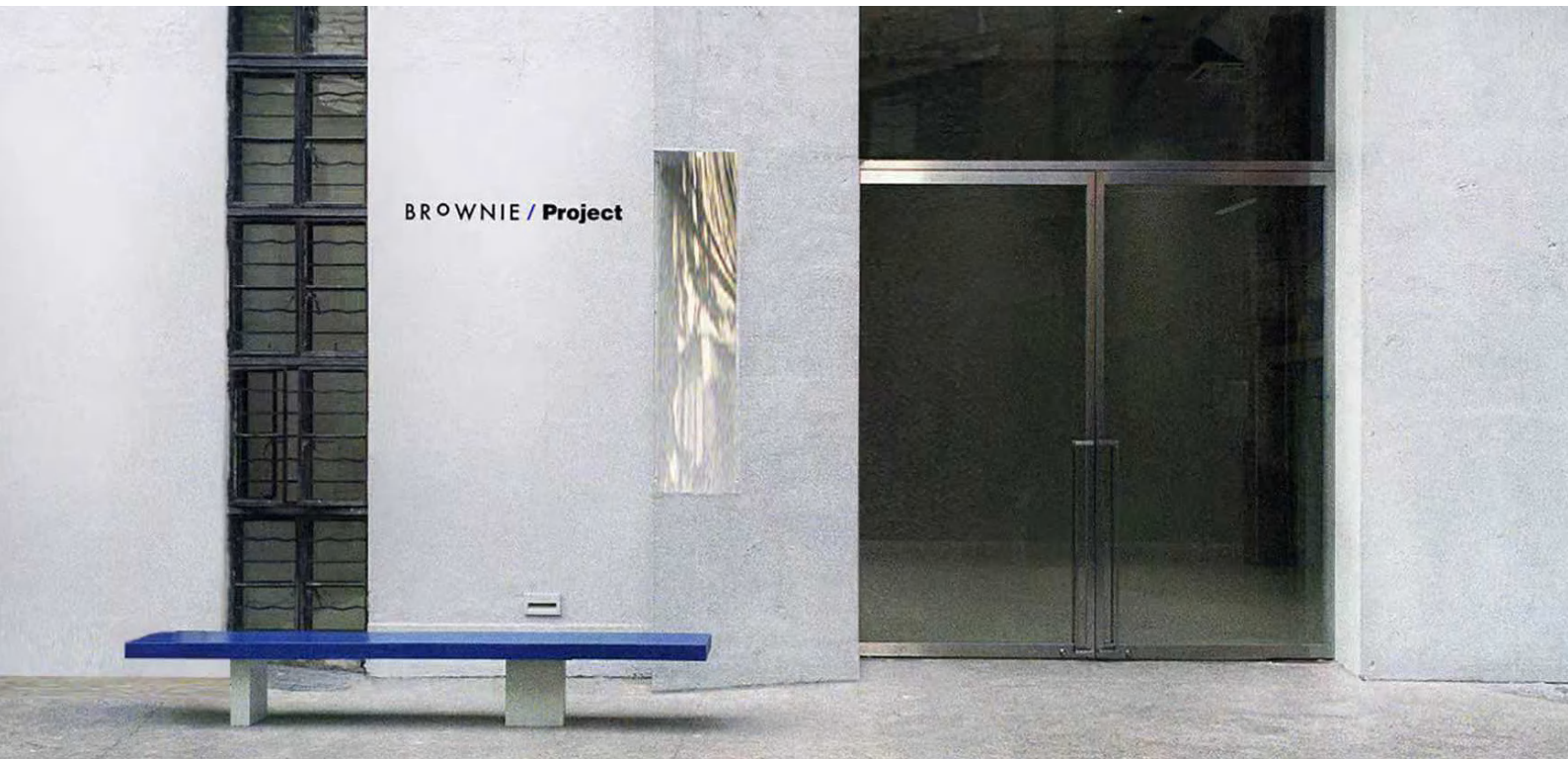
the relationships between infrastructure, natural processes, cosmic observation, and human perception, memory, and cognition.

Tan Mu has presented solo exhibitions at BEK Forum (Büro für experimentelle Kunst), Vienna, and Peres Projects in Berlin and Milan. Her work has also been exhibited at institutions including ERES Foundation, Munich; Chongqing Museum of Contemporary Art; Tsinghua University Art Museum; International Print Center New York (IPCNY); and the École nationale supérieure des Arts Décoratifs, Paris. Her research extends into artist publications and interdisciplinary practices, including *Atlas of Seeing* (2026), *Tan Mu Signal* (BEK Forum, 2025), and *Seeing the Unseen: Quantum Physics and Art as Entangled Worlds* (ERES Foundation, 2026). In 2025, *Signal* further developed at BEK Forum in Vienna as an interdisciplinary project combining painting, live music, and publication.

Tan Mu's work is held in The Dubai Collection; the Carmen Thyssen-Bornemisza Collection, Spain; the Utah Museum of Fine Arts, United States; the Institute for Electronic Arts, United States; the Central Academy of Fine Arts Collection, China; and the Alfred School of Art and Design Collection, United States.

Tan Mu will participate in the Yokohama Triennale 2027.

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