

Domestic Setting: Part I

5 February – 14 March 2026

Preview: 5 February (Thursday), 6–8 PM

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Flowers Gallery Hong Kong is pleased to present *Domestic Setting: Part I*, the first edition of a new exhibition series that examines artistic production through a domestic lens. Conceived as a sequence of smaller-format group exhibitions, the series features works aligned with the physical dimensions, temporal rhythms, and emotional landscapes of the home. Across painting, drawing, sculpture, and mixed media, the domestic interior is framed as a critical structure through which care, labour, gender, and space are continuously negotiated. With the home a historically gendered space, the exhibition also considers how acts of making mirror or interrupt patterns and expectations of maintenance, repetition, and quiet endurance. Within this framework, the domestic emerges as both a site of containment and a potential space of resistance, where marginal gestures and minor forms accrue meaning through intimate, sustained presence rather than spectacle.



Labour and the body emerge explicitly in the work of Shin Min, whose practice addresses the figure of the worker within systems of service and exploitation. Shin's WHAT MEDIA work situates labour as a force often invisible yet fundamental to its maintenance.

Intimacy within familial and emotional bonds is explored in the paintings of Tomona Matsukawa, whose works draw on close family relationships and everyday encounters. Through a restrained pictorial language, Matsukawa renders moments of proximity and quiet tension, where domestic space becomes a container for memory, affection, and unspoken negotiation. Similarly, Shen Wei contributes an intimate painting rooted in the sensual and personal confines of the home, where interior space is an extension of bodily and emotional states, shaped by touch, stillness, and enclosure.

Questions of scale are central to Tomislav Nikolic's paintings, which demand close viewing and sustained attention. Their modest dimensions resist immediate legibility, encouraging a slower, more intimate mode of engagement that mirrors the rhythms of domestic life.

A recurring though understated element within the works is that of animals, which appear as figures of companionship, labour, and otherness embedded within domestic life. In the practices of Taewon Ahn, Dusadee Huntrakhul, and Wu Jiaru, animal forms function not as symbolic motifs

but as relational agents that unsettle distinctions between the human and non-human, the cared-for and the overlooked, positioning animals as cohabitants within shared systems of vulnerability, dependency, and attention.

Dusadee Huntrakhul's life-size bronze sculptures of geckos occupy the exhibition space with a subtle, almost peripheral presence. Often associated with domestic interiors in Southeast Asia, the gecko becomes a figure of quiet residency: alert, resilient, uninvited, and largely unnoticed. These works enter into dialogue with Taewon Ahn's dysmorphic cat sculptures, whose distorted forms introduce a note of discomfort within familiarity. Together, they complicate the notion of domestic comfort, suggesting the home as a space where care and unease may coexist.

Young In Hong presents two new works from her ongoing *Drawing Plants* series. These embroidered drawings depict flowers and plants that have moved in and out of her home and garden over time. Treated as living companions with distinct characters and biographies, the plants are often linked to people close to the artist, forming a web of relations that extend beyond human interaction. As plants grow, die, or are replaced, their documentation becomes a means of holding their presence beyond physical time.

Future iterations in the *Domestic Setting* series will continue to expand and explore how artworks mirror and can inhabit, rather than merely occupy, the spaces of everyday life.

About the Artists

Taewon Ahn (b. 1993, based in Seoul)

Taewon Ahn explores expression through sensation. Ahn primarily works in painting and sculpture. Ahn majored in Western painting at Chung-Ang University. Recent solo exhibitions include Sync, Project Native Informant, London (2025); deep sea fish, Diesel Art Gallery, Tokyo (2025); and PPURI, P21, Seoul (2024). Group exhibitions include Condo London, Project Native Informant, London (2024); Liminal Room, Plan X Gallery, Milan (2023); and Postmodern Children, Busan Museum of Modern Art, Busan (2022), among others.

Young In Hong (b. 1972, based in Bristol)

Young In Hong has long explored the theme of equality in art, continually rearranging the hierarchical order of the world. Hong holds a Ph.D. in Art from Goldsmiths College, London, and has exhibited widely in Korea, Japan, Taiwan, India, the UK, Italy, and France. In 2019, she was shortlisted for the Korean Artist Prize hosted by the National Museum of Modern and Contemporary Art. She received the Kimsechoong Art Prize in 2011 and the Suk-Nam Art Prize in 2003. Living and working in Bristol, she is currently a Reader at Bath Spa University.

Dusadee Huntrakul (b. 1978, based in Bangkok)

Dusadee Huntrakul is a multidisciplinary artist working across sculpture, ceramics, drawing, painting, and text. His practice seeks human connections that extend across time, engaging with themes of mortality, archaeology, anthropology, economics, and socio-cultural issues. Inspired in 1998 when his late brother brought home ceramic pots from a community college class in the USA, Huntrakul began working with clay nearly twenty years ago at his uncle's studio in Bangkok. He remains committed to using fired clay, language, and other materials to compose spaces that feel both familiar and unknown.

Wu Jiaru (b.1992, based in Hong Kong)

Wu Jiaru explores the intersection of myth, memory, and contemporary society. Through large-scale paintings and installations, she creates immersive experiences that question the forces shaping our lives and identities, drawing on influences from mythology to modern philosophy.

Wu received her dual BA degrees in Fine Arts and English Language from Tsinghua University in 2014, and her MFA from the School of Creative Media at City University of Hong Kong in 2017. Her work is in the collection of M+ Museum, Hong Kong, Morgan Stanley Art Collection, New York and The Burger Collection, Switzerland & Hong Kong.

Tomona Matsukawa (b.1987, based in Kyoto)

Tomona Matsukawa was born in Aichi, Japan and is currently based in Kyoto. She graduated with a B.A. in Oil Painting from Tama Art University in 2011. Her work has been exhibited at the National Art Center (Tokyo, 2013), Ohara Museum of Art (Okayama, 2016), Mori Art Museum (Tokyo, 2016), Yuka Tsuruno Gallery (Tokyo, 2019), Haku Gallery (Kyoto, 2019), Powerlong Museum (Shanghai, 2022), N&A Art Site, Tokyo (2022), and Museum of Modern Art (Ibaraki, 2022). She was the recipient of the Fukuzawa Ichiro award (2011) and the 25th Holbein Scholarship (2010). In 2017 she was a finalist for the well-regarded Asian Art Award. Her work is in the collections of Ohara Museum of Art, Okayama; the Takahashi Ryutaro collection; Mori Art Museum, Tokyo; and the Pigozzi collection.

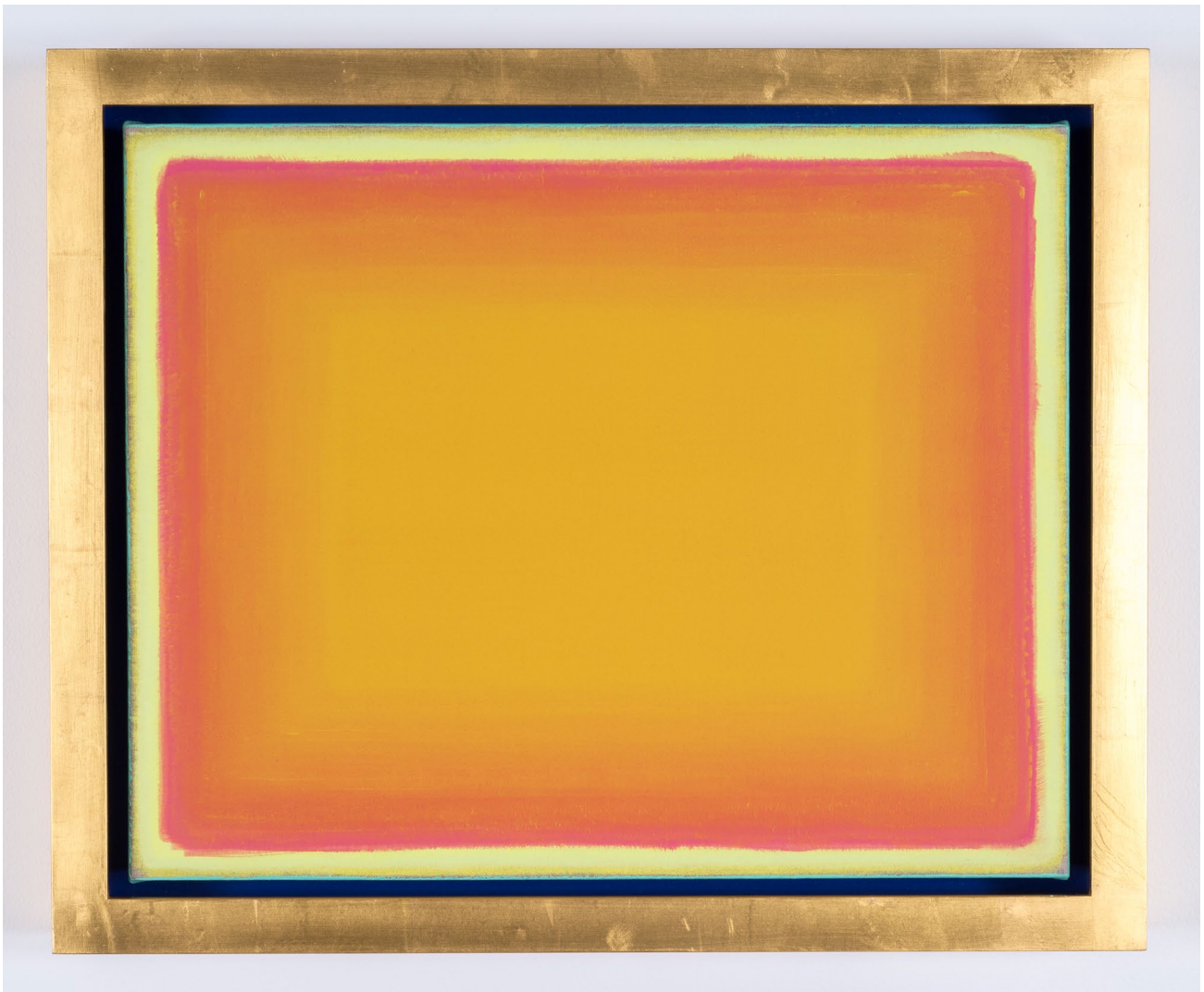


Image: Tomislav Nikolic, *Second guess my sanity*, 2019

Shin Min (b. 1985, based in Seoul)

Shin Min's practice unravels the complexities of labor, gender, and class. She earned a Bachelor's degree in Mechanical and System Design Engineering from Hong-ik University and has worked in Seoul. Solo exhibitions include P21, Seoul (2025); Incheon Art Platform, Incheon (2017); Seogyo Art Experiment Center, Seoul (2015); and Place Mak, Seoul (2014). Group exhibitions include the 7th Changwon Sculpture Biennale, Changwon (2024); SEMA Buk Seoul, Seoul (2024); Jeonbuk Province Art Museum, Jeonbuk (2024); and MOCA, Busan (2023). As a guest performer with Trust Dance Theater (2006–2008), she directed and performed in several projects, including I Can't STOP!, Samil-ro Changgo Theater, Seoul (2022); and Documentary Theater – Inhale, Exhale, Hold, Incheon Art Platform, Incheon (2016). Her works are held in the collections of Jeonbuk Province Art Museum, Mirae High School of Science and Technology, and Ulsan Nodong 1987. She is the inaugural winner of the MGM Discoveries Art Prize.

Tomislav Nikolic (b. 1970, based in Melbourne)

Tomislav Nikolic builds paintings through hundreds of layers of pigment, resulting in chromatically intense and physically resonant works. He is known for exploring colour's capacity to convey metaphorical and symbolic narratives, as well as its ability to express physical presence and character. His career has expanded significantly in recent years, with exhibitions in Australia, New Zealand, Germany, and forthcoming in Spain.

Nikolic received the Bulgari Art Award in 2017. His work is held in numerous private and public collections, including the Art Gallery of New South Wales, the National Gallery of Victoria, the Chartwell Collection at Auckland Art Gallery Toi o Tamaki, Artbank (Australia), and The Obayashi Collection, Tokyo. He currently lives and works in Naarm/Melbourne.

Shen Wei (b.1977, based in New York)

Shen Wei holds an MFA in photography, video, and related media from the School of Visual Arts, New York; and a BFA in photography from Minneapolis College of Art and Design.

Shen Wei has been exhibited internationally, with venues including the Museum of the City of New York, the Philadelphia Museum of Art, the Moscow Museum of Modern Art, the North Carolina Museum of Art, and the He Xiangning Art Museum. His work has been featured in publications such as The New Yorker, Aperture, ARTnews, American Photo, EXIT, Photo District News, and Wall Street Journal.

Shen Wei's work is included in the permanent collection of the Museum of Modern Art, the Philadelphia Museum of Art, the J. Paul Getty Museum, the Museum of Contemporary Photography, the Florida Museum of Photographic Arts, the Library of Congress, the Carnegie Museum of Art, the Museum of Chinese in America, the Rockefeller Brothers Fund and the Kinsey Institute. He is a recipient of the Rockefeller Foundation Bellagio Center Arts Residency, the Asian Cultural Council Arts & Religion Fellowship, the Lower Manhattan Cultural Council Arts Grant, and the Urban Artist Initiative NYC Fellowship.

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