

# THE SALON

*Rêverie de Fleur*

*London 2025*

# *Rêverie des Fleur*

*curated by Shakthi Shrima*

Across centuries of art, the flower has gathered symbolic charge: purity and rot, sex and sanctity, beauty, grief, time. It has been ornament and allegory, muse and martyr. In Western traditions especially, florality became a visual shorthand for the feminine and the fleeting—so familiar it risks dissolving into cliché. What once pulsed with vitality is now too often seen as mere motif, emptied by repetition.

*Rêveries des Fleur* gathers a group of formally rigorous and conceptually ambitious emerging and mid-career artists who reapproach the floral not as emblem but as a site of inquiry. Staged across the intimate rooms of a private home, the exhibition unfolds like a psychic landscape—one where bodies dissolve, re-form, and bloom in unfamiliar registers. Artists move fluidly between figuration and abstraction, memory and dream, sculpture and surface. Florality here is not a subject but a logic: a way of thinking through transformation, inheritance, and interior life. These are works that flicker with devotional charge, emotional dissonance, and mythic residue.

There is a softness throughout, but not passivity. Glossed fruit, clenched fists, spectral swans, and blooming wounds all speak to a florality of persistence. Many of the artists draw from feminist surrealism, Catholic iconography, botanical study, and personal archive. Others tap into a vegetal poetics, echoing theorists like Coccia and Marder, who propose that plant life offers a different model for being—fluid, relational, diffuse. In this view, florality invites not explanation but encounter. It offers a form of knowledge rooted in intimacy rather than mastery—a way of being-with rather than knowing-about. What results is not a bouquet of meanings, but a shifting terrain. The flower, no longer just a symbol, becomes a site of slow transformation.

# *Salon Artists*

*Katya Granova*

*Qian Qian*

*Matilde Roque*

*Olivia Strange*

*Zhenlin Zhang*

# *Reverie de Fleur*

*Featured Artists*



Zhenlin Zhang

**Matador, 2024**

Oil on linen

180 × 140 cm

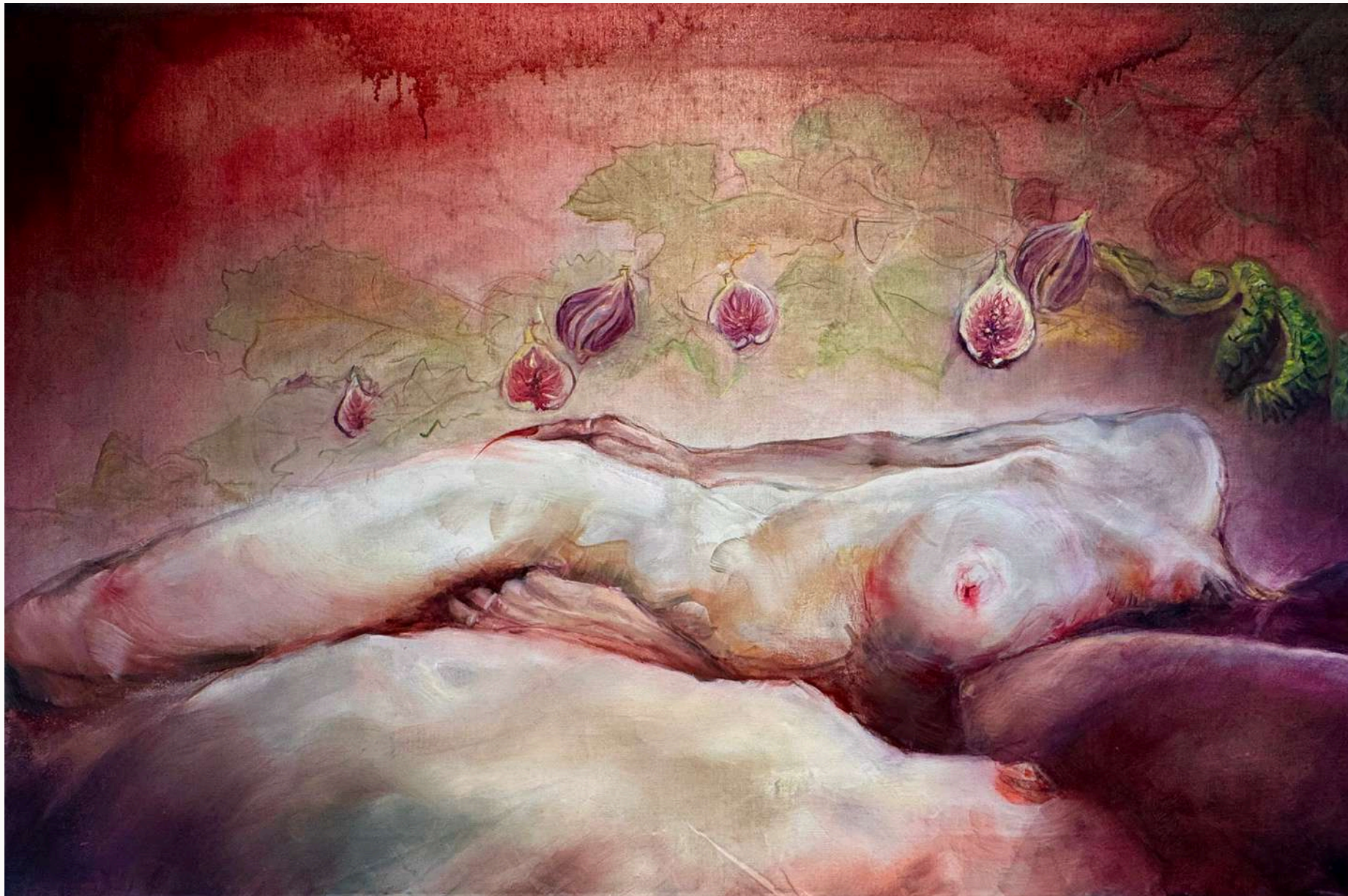
£9600

A field of crimson churns and swells with slow, painterly force. Drawing on the biomorphic traditions of modernism, Matador advances a contemporary surrealism in which form resists resolution.

Three pale, swan-like heads hover above a scene of metamorphic unrest, less witnesses than echoes of breath. Zhang does not stage conflict, but traces its threshold, rendering the body as a vessel under pressure, giving in to chromatic rupture.

Color, entrusted with the weight of blood, breath, and collapse, becomes a form of devotion to what's lived, yet remains unspoken.





Olivia Strange

**Untamed, 2025**

Oil on linen

120 × 80 cm

£7111

In *Untamed*, Olivia Strange reanimates the reclining nude through a queer feminist lens, collapsing classical pose and vegetal fertility into a dreamlike, subversive ecology. The figure stretches across the canvas with unapologetic presence—languid, raw, and luminous—while above her, a garland of figs ripens and splits. Sacred, fleshy, and mythic in their opening, neither passive nor ornamental, these fruits conjure ancient codes of erotic power.

Figs, long associated with fertility and feminine knowledge, become here a kind of counter-organ, soft yet resistant, suggestive without submission.

Their presence renders the body as force rather than object, tethered to cycles of bloom, pleasure, and rot. Strange's use of oil becomes invocation: pigment layered like skin, each stroke a ritual undoing of art history's gaze.





Katya Granova

**Picnic by the Lake, 2025**

Oil on canvas

220 × 180 cm

£7000

Figures gather, half-submerged in swathes of red and green, their outlines flickering in and out of view. *Picnic by the Lake* takes its cue from a vintage photograph, but Granova unravels its order, turning memory into a turbulent surface.

Rather than preserving the past, Granova reclaims it—through gestural excess, scale, and disorientation. The painting collapses spatial depth and narrative clarity, staging the image as a site of contest, where personal history and collective forgetting collide.





Zhenlin Zhang  
**Ballerina, 2023**

Oil on canvas

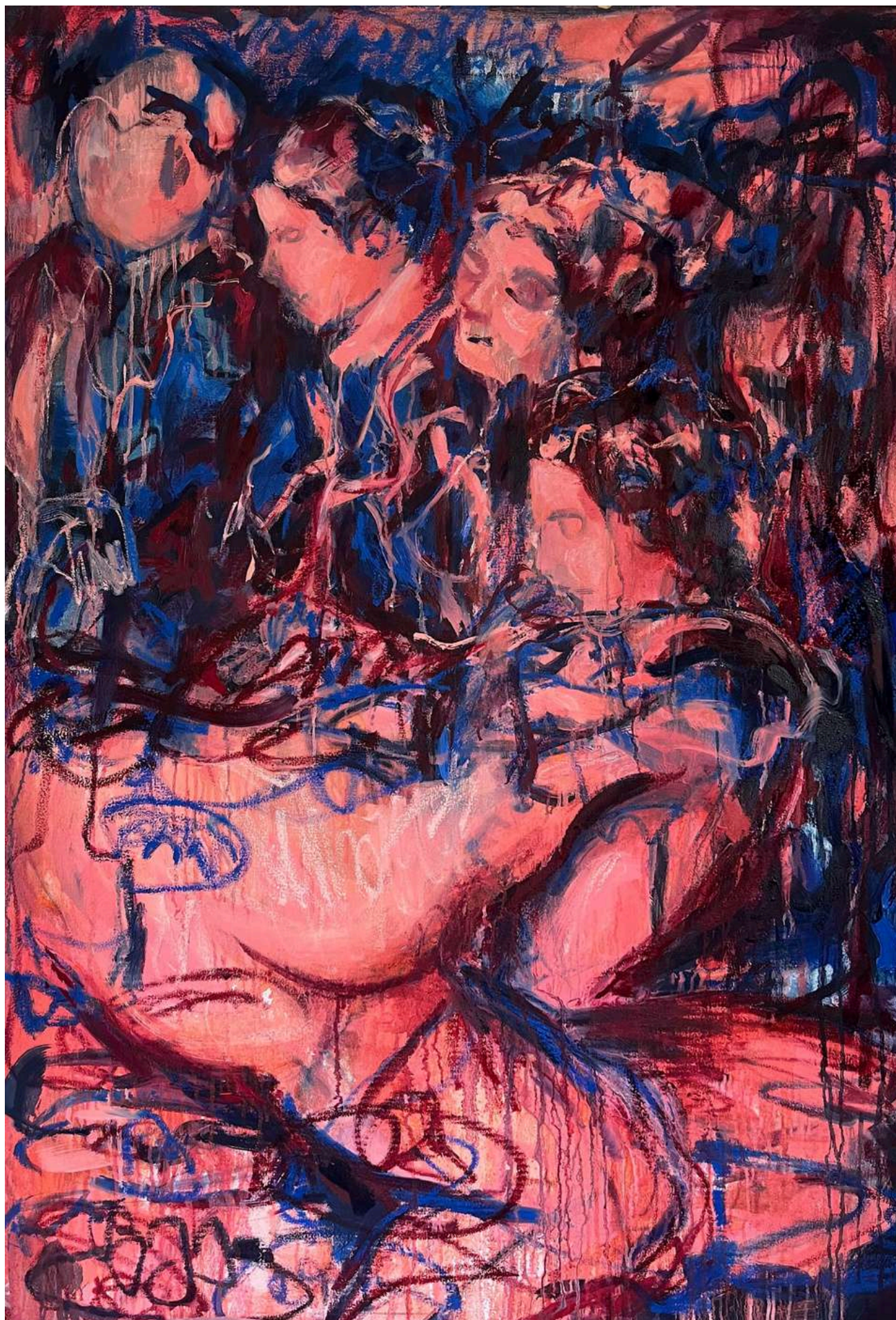
48 x 36 cm

£6399

A spectral figure bends forward, enveloped in swirls of red and lilac. Below, curled limbs emerge from a dense, cloudlike mass, part floral, part flesh. Despite its title, *Ballerina* eschews grace for something more interior: a suspended gesture between becoming and unraveling.

Zhang conjures the body not as a stable image but as a site of flux where tenderness, distortion, and desire intermingle. The composition hovers between intimacy and unease, suggesting movement not as motion, but as metamorphosis.





Katya Granova

**Picnic from the 20s, 2025**

Oil on canvas

55.12 × 39.37 cm

£4000

In *Intruded Picnic*, Katya Granova fractures the nostalgic coherence of the group portrait, prying open the social veneer of the photograph to expose something more volatile beneath. The figures are crowded, their faces partially obscured or fading into loops of scrawled pigment. Red and blue dominate the palette, heightening the sense of psychic interference.

Granova's process, which begins with vintage photographic reference, does not aim to preserve memory but to interrogate it. Her brushwork disrupts narrative structure, breaking the image into sedimented layers of gesture, affect, and mistrust.

The picnic—an emblem of unity and leisure—is reframed here as a site of interruption, intrusion, and unstable belonging.





Qian Qian

**Three Registers, 2024**

Watercolor, pastel and pencil on archival board

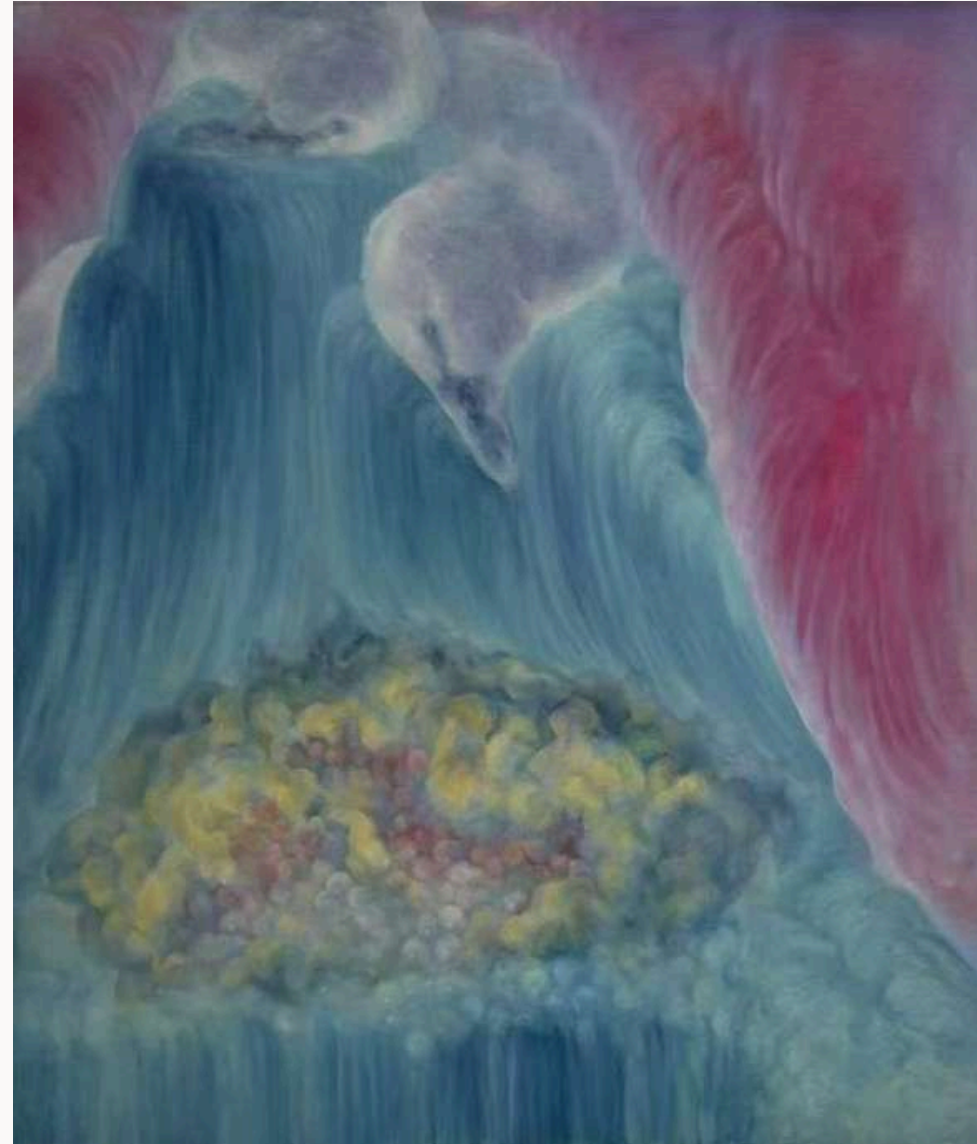
76 x 56 cm (79" x 59" cm with frame)

£4000

In this layered composition, Qian Qian renders a suspended anatomy distributed across three veiled strata— psychic, bodily, and celestial. Watercolor and pastel drift across three loosely aligned bands, evoking different registers of experience—bodily, emotional, and atmospheric. Fine linear marks suggest anatomical memory, while translucent washes suspend the body between emergence and dissolution.

The result is not a fixed image but a rhythmic meditation on presence, where form lingers, fades, and returns.





Zhenlin Zhang

**Swan II, 2024**

Oil on linen

71 x 62 cm

£3990

In Swan II, two cygnets drift across a cascading terrain of blue and rose—a waterfall, perhaps, or a dream of dissolution. Beneath them, a nebula of clustered forms flickers between cloud, flesh, and flame. The birds bend down as if in mourning or benediction, their gaze turned inward.

This is not narrative but atmosphere, not symbol but residue.

Zhang's work often draws from Tibetan notions of impermanence (mi rtag pa) and the interplay between appearance (snang ba) and emptiness (stong pa nyid). Here, the swans do not signify peace or purity. Instead, they are vessels of transitory consciousness, witnessing a terrain always on the verge of melting back into itself.

The canvas evokes a ritual landscape, one in which tenderness hovers just above dissolution. Time is neither linear nor cyclical, but watery; diffuse, recursive, and trembling with breath.





Matilde Roque

**Nature Abhors a Vacuum, 2025**

Oil on canvas

150 x. 135 cm

£3600

In *Nature Abhors a Vacuum*, a field of violet irises surges forward, almost too vivid to be still. The foreground is thick with motion: petals blur, stems stretch, air vibrates with chromatic insistence. Behind this floral intensity, a quiet domestic scene unfolds—figures caught mid-conversation, mid-observation, mid-memory. The landscape appears remembered more than witnessed, rendered with the softness of recollection.

Roque collapses distance between intimacy and excess, between foreground and background, between what overwhelms and what slips away. The result is a visual terrain charged with contradiction: lush yet brittle, legible yet fugitive, where presence is not declared but diffused. The floral is not symbolic here—it is structuring.

It carries the logic of recurrence, of bloom and fade, of appearing only long enough to blur.





Olivia Strange

**Kiss My Oyster, 2022**

Plaster, Jesmonite, Resin, Pigment, Perspex Mirror Plate, Titanium Spike Barbell Piercing

25 × 25 × 30 cm

£3500

A devotional object of erotic excess and sculptural wit, *Kiss My Oyster* stages a baroque confrontation between delicacy and deviance. Petal, flesh, and shell converge in a confectionary hue, only to be punctured by the cold gleam of a titanium piercing. It is a work that refuses containment. Strange folds together Rococo prettiness, body horror, and femme-coded aggression.

Set on a mirrored base, the piece turns the viewer's gaze back upon itself, implicating the act of looking in its operatic theater of orifice and ornament. The result is neither symbolic nor ironic, but a work that serves as a dessert to the eyes, insistent, luscious, and alert to the politics of exposure.





Katya Granova

**Seeing their Grandma, 2022**

Oil on canvas

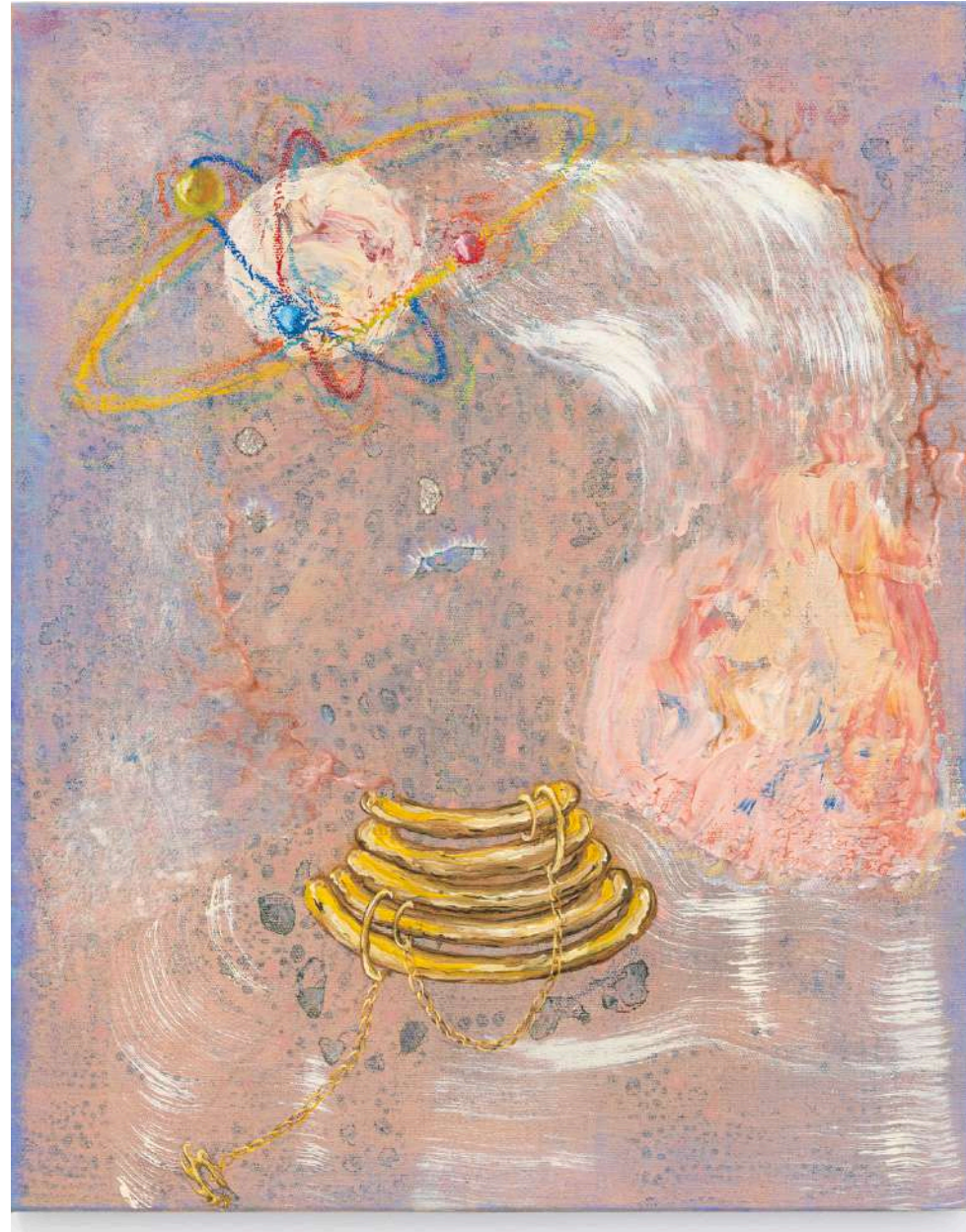
90 × 90 cm

£3200

Seeing Their Grandma dwells in the uncertain space between memory and invention. Based on a vintage photograph, the painting depicts three figures gathered around an older woman. Their forms emerge in pale blue and pink, fragmented by expressive gestures and overlapping strokes. The scene feels both intimate and elusive, never settling into full legibility.

Granova's approach resists sentimentality. The image is not preserved—it is disrupted, reworked through the material logic of paint. What might have been a quiet moment of familial recognition is instead rendered as unstable and shifting, composed of memory's distortions as much as its tenderness.





Qian Qian

**Portrait I, 2023**

Oil and mixed media on linen

30 × 25 cm

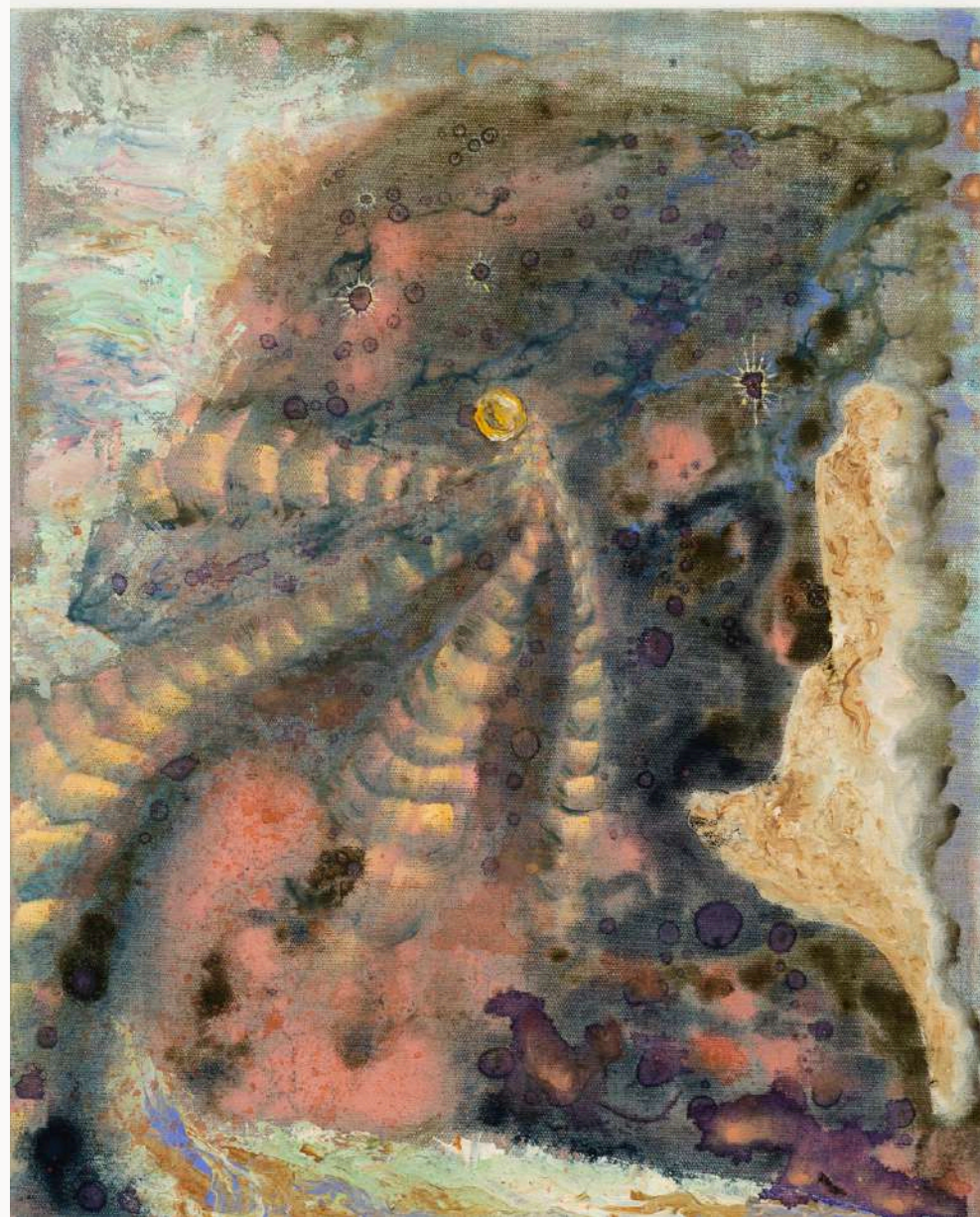
£3000

In Portrait I, a cluster of orbiting forms—electrons, moons, particles—encircles a dense nucleus: part atom, part wound. At the base of the canvas, a golden structure spirals upward as if a ladder, or a ribcage unspooling into chant. Across the surface, chain, thread, pigment, and gesture converge in an alchemical texture, wherein the canvas seems to carry its own temporal residue, scuffed, layered, and etched as if inscribed through touch and ritual rather than solely brushstroke.

Qian Qian's visual language draws from both scientific cosmology and ancestral myth, where matter is never inert, but charged with memory and meaning. Here, the atomic structure is not diagrammatic but devotional: a meditation on orbit, entanglement, and the invisible forces that bind.

The painting hovers between image and ritual object, small in scale yet cosmically attuned. A portal, yes—but to what? What we glimpse is not a destination, but the trembling upon the cusp of arrival.





Qian Qian

**Portrait III, 2024**

Oil on Linen

30 × 25 cm

£3000

Portrait III renders the body as constellation—spilling, spiraling, uncontained. A golden spiral cuts through pools of pigment and clustered punctures, echoing both vertebrae and orbit. Qian Qian's handling of material resists stasis: marks bleed and bloom, creating a surface that feels unearthed rather than composed.

Rather than depict a face or figure, Portrait III maps a psychic terrain. It suggests memory in elemental form, volatile, weathered, and mythic. What emerges is not identity as image, but a record of passage: how a self might move through time, rupture, and return.





Olivia Strange

**God is a Womxn, 2022**

Oil on Hahnemühle paper

85.5 × 65.5 × 2.5 cm (framed)

£2950

In *God Is A Womxn*, Olivia Strange summons the divine through unapologetic femininity, Strange's god is horned, crowned, and rendered in a delirious palette of magenta, lilac, and chrome yellow.

Painted in loose, urgent strokes, the figure merges iconography of the goddess, the demon, and the eroticized body, collapsing the boundary between sacred and profane. The background seethes in saturated pink, a colour too often dismissed as trivial, now wielded with force. Beneath the seated figure, a bed of coiling yellow roses blooms like a ground of consecration, lush, garish, and slightly unhinged.

Strange does not sanitize divinity. She paints it dirty, desirous, feral. Her god is a womxn with stretch marks, attitude, and a gaze that refuses to close. *God Is A Womxn* belongs to a lineage of queer feminist icon-making—from Leonor Fini to Lola Flash- reimagining power through eroticism, ambiguity, and embodied resistance.





Matilde Roque

**Stains / Esparregado, 2024**

Oil on calico

86 x 118 cm

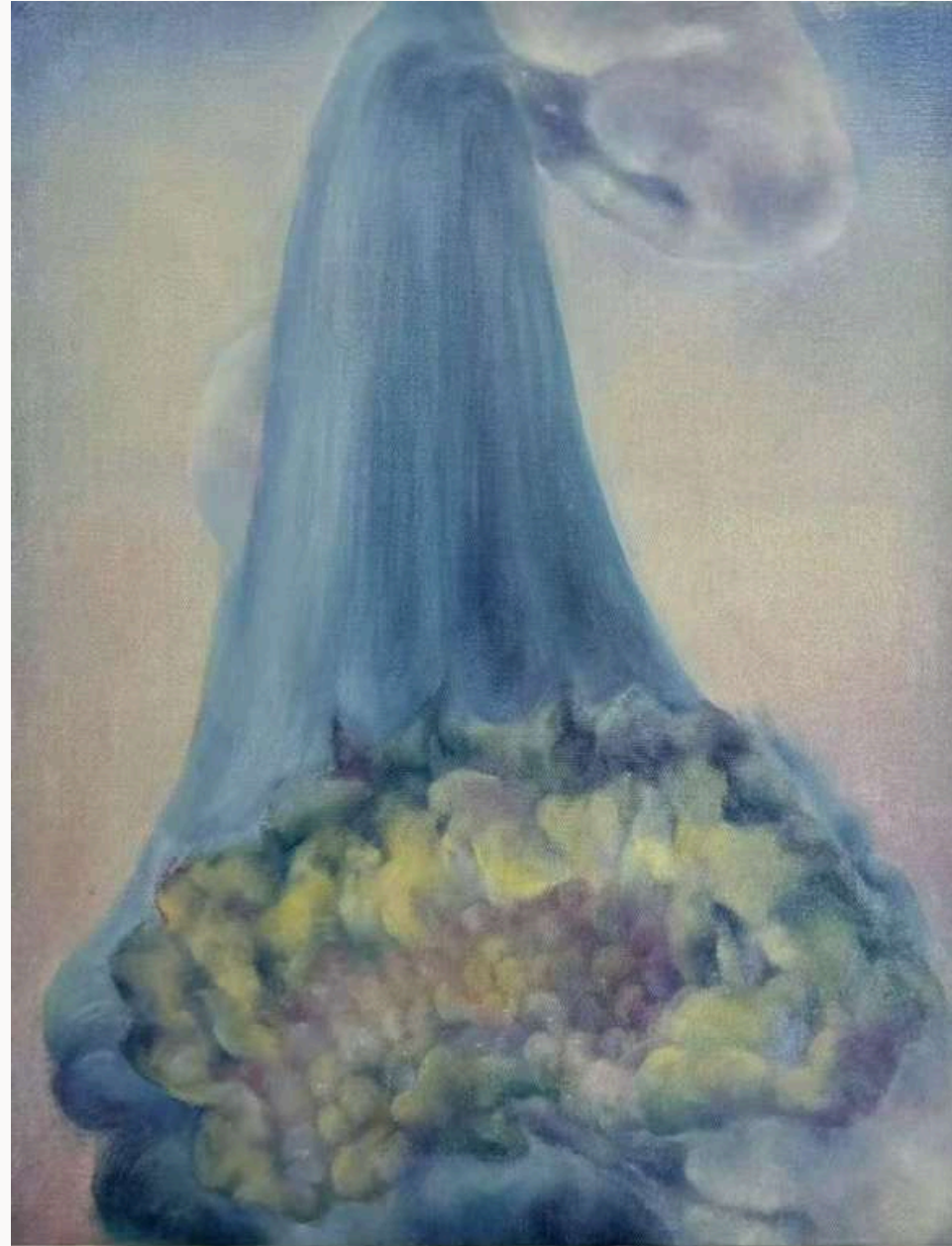
£2700

A floral upholstery pattern, once decorative, is here made strange. Roque translates fabric into painting, retaining the swirls, flourishes, and faded roses of a domestic interior—but loosening their contours until they waver between form and dissolution. The original textile is neither replicated nor erased; it is metabolized, filtered through pigment and gesture until its ornamental logic frays.

The title *Esparregado*, named after a Portuguese dish of bitter greens, evokes care and repetition—like a recipe passed down, or a stain that never quite lifts. The painting's surface reads like memory itself: not fixed, but rubbed in, held in the grain.

What was once background becomes foreground. Pattern turns into atmosphere. Here, florality operates as residue, both sentimental and resistant.





Zhenlin Zhang

**Swan I, 2024**

Oil on lines

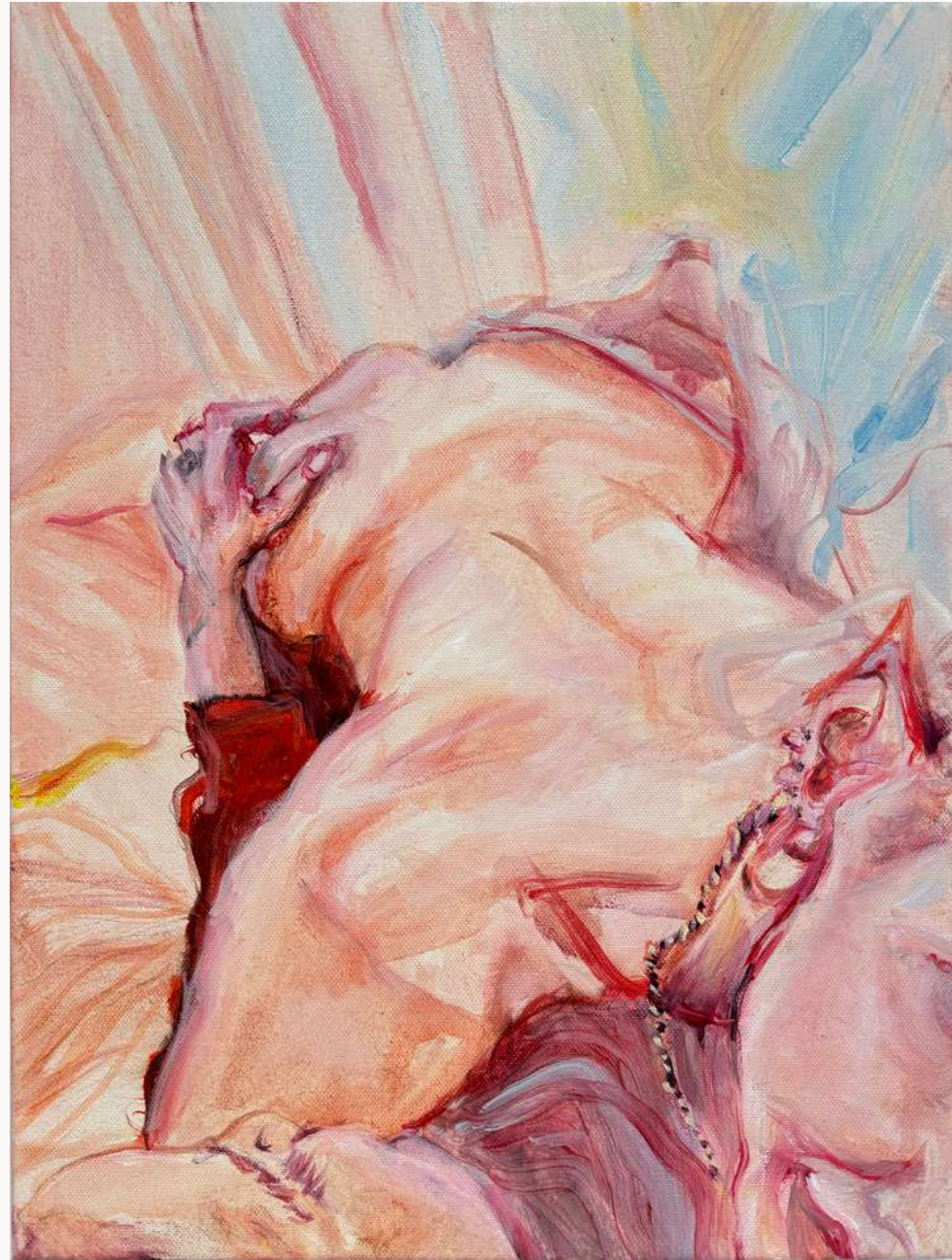
35 x 46 cm

£2430

In *Swan I*, Zhenlin Zhang conjures a dreamlike world in which figuration dissolves into atmosphere. A lone swan, at once spectral and serene, glides above a bed of luminous matter rendered in loose, translucent brushwork. The visual language recalls classical Chinese shanshui (mountain-water) traditions, where landscape is not a backdrop but a metaphysical site of relation and flux. At the same time, the work draws from Tibetan notions of transformation and rebirth, presenting the natural world as impermanent and ever-becoming.

The painting's delicate transitions between hue and texture allow the swan to emerge and recede, emphasizing a spatial ambiguity that resists fixed interpretation. *Swan I* invites contemplation, asking not what is seen, but how perception itself might be made porous.





Olivia Strange

**it felt good to get lost for a while, 2024**

Oil on canvas

40 × 30 cm

£2400

In *it felt good to get lost for a while*, Olivia Strange paints a figure folded into itself, not out of shame but as a gesture of immersion.

The canvas swells with heat and softness—flesh, fabric, feeling—blurring the edge between body and world. Rather than fix identity, the work lingers in sensation, where pleasure is less a statement than a state.





Katya Granova

**Grandparents at the party, 2022**

Oil on canvas

30 x 40 cm

£1700

In *Grandparents at the Party*, Granova subjects the photographic image to painterly distortion, destabilizing the temporal and visual authority typically associated with the family archive. Figures once legible become submerged in gestural mark-making and tonal abrasion, their identities blurred within a composition that privileges affect over documentation.

Drawing from postwar expressionist and feminist strategies, Granova paints through the murk of memory, resisting nostalgia and narrative closure. What remains is a scene suspended between recognition and erasure.



Matilde Roque

**Study of a Grape Vine, 2024**

Oil on canvas

40 x 30 cm

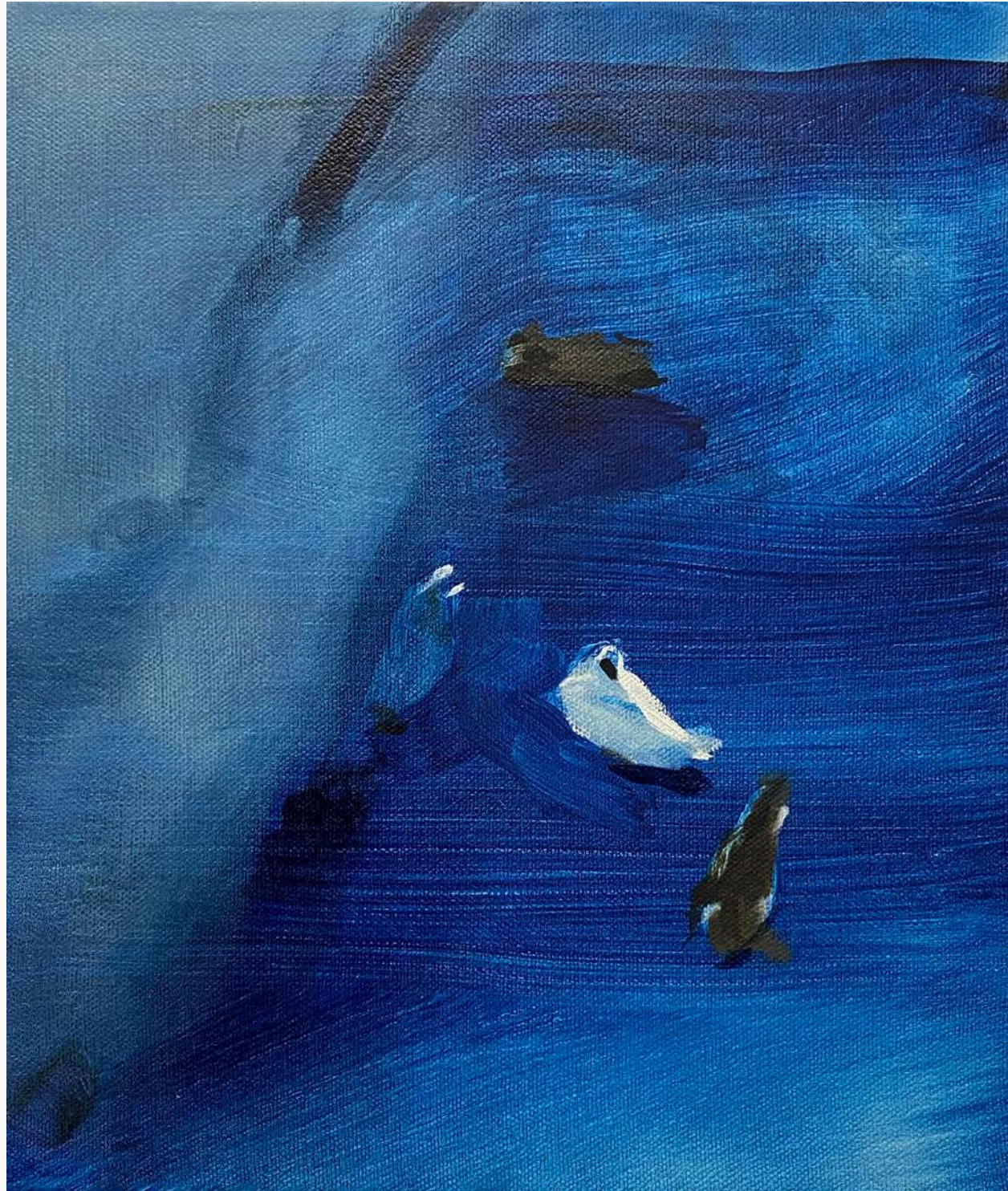
£900



In *Study of Grape Vine I*, Roque captures a fleeting vegetal entanglement. Sunlight filters through a loose lattice of leaves and tendrils. Painted with a looseness that borders on the atmospheric, the vine stretches across the composition in soft motion, suspended between observation and memory.

The use of negative space and thin, transparent washes recalls the plein air immediacy of Impressionist studies, while the compositional framing—close-up and slightly askew—suggests an intimacy more akin to photographic cropping than classical landscape.





Matilde Roque

**Swans 4, 2023**

Oil on canvas

25.5 x 30 cm

£800

A lone bird floats adrift in a pool of deep blue. Rather than focusing on detail, Roque paints with a loose, expressive touch. The swan emerges almost by accident, like a memory half-formed. The surrounding blue feels dense and alive, turning a simple scene into something a little uncanny, a little surreal.



Matilde Roque

**Swans 5, 2023**

Oil on board

15 x 25 cm

£600







Matilde Roque

**Swans 6, 2023**

Oil on board

19 x 19 cm

£600



*If unable to attend, please schedule an appointment with our team for a  
private viewing of the entire collection this July 10<sup>th</sup> - July 25<sup>th</sup>*

*New York, West Village*

*London, Victoria Park*

*Paris, Montmartre*

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