

Yindi Art Museum – Pechino

Lorenzo Marini. Ultimate Oneness - Type Art Exhibition!

curated by Wei Wei

April 2 – June 2, 2026
extended until July 2 luglio

press release, 13 May 2026

Great success in **Beijing** at the prestigious **Yindi Art Museum** for the solo exhibition “**Lorenzo Marini. Ultimate Oneness – Type Art Exhibition!**”, curated by **Wei Wei**, and extended until **2 July 2026**. The traditional concept of language is redefined through **five large-scale immersive installations** and **more than thirty works**, in which letters become spatial environments.

Organized under the patronage of the **Italian Embassy in Beijing** and the **Italian Cultural Institute**, the exhibition confirms the deep cultural dialogue between Italy and China and the international relevance of Marini’s work.

The exhibition unfolds as an immersive **journey** in which visitors are invited to physically move through the alphabet transformed into space as a place of relationship and encounter. The audience experiences a sensory and perceptual dimension within the aesthetic revolution of Lorenzo Marini, founder of TypeArt, the artistic movement that places the letter at the center of contemporary visual research.

As curator Wei Wei explains, Marini’s art develops within a dimension in which the letter transcends its original linguistic function to become an autonomous visual element, at times floating, capable of generating rhythm and space, where writing shifts from being a medium to becoming an encounter.

The connection with the thought of semiologist **Roland Barthes**, and in particular with “Empire of Signs”, emerges as a key theoretical reference for the exhibition. As in Barthes’ celebrated text, the sign here frees itself from the obligation to explain and manifests in its most immediate and sensorial form: meaning remains suspended, opening the way to a freer and less predetermined experience, while simultaneously questioning the possibility of a language existing beyond meaning itself.

In this context, the affinity with Chinese visual culture becomes especially significant. If ideographic writing preserves an original relationship with image and gesture, Marini’s research moves in a similar direction, while beginning from the Western alphabet, traditionally phonetic and linear. Through TypeArt, the artist proposes a reinterpretation in which the letter recovers a visual and material dimension, approaching an almost pictographic condition.

Among the **monumental installations** on view is *Raintype*, a suspended rain of transparent signs in which letters float through layered visual stratifications, creating a dynamic experience where expressive form fragments and multiplies in space; in *Alphabet Staircase*, an imposing composition of multicolored letters develops along the steps leading to a large suspended cube

— a sort of typographic planet dominating the space, symbol of a universe constructed through signs; while *Typographic Obelisks*, lightweight geometric architectural structures resembling balanced constructions, transform the letter into a modular and constructive element. In *Talking Lake*, brightly colored forms and letters float upon a ground-level water surface, evoking a fluid and contemplative essence suspended between visual play and abstraction. *Hexagonal Environment* is an enveloping space in which the floor itself becomes a three-dimensional typographic composition, immersing visitors in a texture of signs, colors and volumes.

The infinite expressive possibilities of the alphabet are explored through the thirty works exhibited alongside these installations: color, form and composition become instruments for redefining the relationship between art and communication.

According to Wei Wei, **Marini's work represents a process of transformation of language itself**, liberated from the necessity of communication in order to open toward a more sensorial and aesthetic dimension: in this sense, the Beijing exhibition becomes an invitation to reinterpret letters as living forms, able to generate new visual and perceptive experiences.

With this important exhibition Lorenzo Marini continues his international journey across Asia with an artistic vision that combines design, philosophy and contemporary art, in an universal expression that transcends both geographical and semantic boundaries.

Biographical notes. Lorenzo Marini is an artist and creative director. After a long international career in the field of advertising and communication, he gradually developed his artistic practice around language, transforming the alphabet into an autonomous expressive medium. Founder of TypeArt, in 2016 he theorized the Manifesto for the Liberation of Letters, marking a pivotal moment in his research and defining the principles of the movement.

His works have been exhibited in numerous cities around the world, including Milan, Rome, Venice, Paris, London, New York, Los Angeles, Dubai, Shanghai, and Beijing. Over the years, several of his works have been hosted in major institutions, including the National Gallery of Modern and Contemporary Art in Rome; the Complesso Monumentale della Pilotta in Parma; the Complesso Monumentale di Santa Maria della Scala in Siena; the Central State Archives in Rome; the Yindi Art Museum in Beijing; Palazzo Montecitorio in Rome; the Borghese Gallery in Rome; the Musei Civici di Palazzo Buonaccorsi in Macerata; Palazzo del Pegaso in Florence; the Museo della Permanente in Milan; the Fondazione Bevilacqua La Masa in Venice; the Galleria Civica Guzzini in Recanati; and the Museo Acqua Franca in Milan.

Lorenzo Marini lives and works in Milan, where his studio is based.

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Exhibition details

Title Lorenzo Marini. Ultimate Oneness – Type Art Exhibition!

Curated by Wei Wei

Venue Yindi Art Museum - Beijing

Dates April 2 – June 2, 2026 **extended** until July 2

Opening Thursday April 2, 2026

Admission free

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