

## Yindi Art Museum – Beijing

# Lorenzo Marini. Ultimate Oneness - Type Art Exhibition!

Curated by Wei Wei

April 2 – June 2 2026

*press release, 14.04.2026*

The city of **Beijing** hosts the exhibition “**Lorenzo Marini. Ultimate Oneness – Type Art Exhibition!**” at the prestigious **Yindi Art Museum**, curated by **Wei Wei**, from **April 2 to June 2, 2026**. The show presents around **thirty works and five large environmental installations** that are representative of the artist’s visual language.

Organized with the patronage of the **Italian Embassy in Beijing** and the **Italian Cultural Institute**, the exhibition reflects the deep cultural dialogue between Italy and China, as well as the international relevance of **Lorenzo Marini’s** work.

The exhibition unfolds as an immersive journey, inviting visitors to physically move through an alphabet transformed into an environment designed for interaction. In this way, the audience experiences a physical and perceptual immersion into the aesthetic revolution of Lorenzo Marini, founder of **TypeArt**, an artistic movement that places the letter at the center of contemporary visual research.

As curator **Wei Wei** emphasizes, Marini’s art develops in a dimension where the letter is freed from its original linguistic function and becomes an autonomous visual element—sometimes floating—capable of generating rhythm and a space in which writing, no longer merely a medium, becomes an encounter.

The reference to the thought of semiologist **Roland Barthes**, particularly his work “Empire of Signs,” emerges as an implicit key to interpreting the exhibition. As in the renowned text by the French theorist, here too the **sign resists the need to explain** and manifests itself in its most immediate and sensory form: meaning remains suspended, opening the way to a freer, more open, and less predetermined experience, while simultaneously questioning the possibility of a language that exists beyond meaning itself.

In this context, the affinity with Chinese visual culture is especially significant. While ideographic writing preserves an original relationship with image and gesture, Marini’s research moves in a similar direction, despite originating from the Western alphabet, traditionally phonetic and linear. Through **TypeArt**, the artist proposes a **reinterpretation in which the letter regains a visual and corporeal dimension, approaching an almost pictographic condition**.

Within the museum spaces, monumental installations explore the sign and its possibilities. **Raintype** presents a suspended forest of transparent elements, where letters and signs float in visual layers, creating a dynamic experience in which expressive form dissolves and multiplies in space. In **Alphabet Staircase**, an imposing composition of polychrome letters unfolds along the steps leading to a large suspended cube, a sort of typographic planet dominating the space, symbolizing a universe built from signs. **Typographic Obelisks**, light and geometric architectural

structures resembling balanced constructions, transform the letter into a modular building element. In **Talking Lake**, brightly colored shapes and letters float on a water surface at ground level, evoking a fluid and contemplative essence between visual play and abstraction. **Hexagonal Environment** is an enveloping space where the floor itself becomes a three-dimensional typographic composition, immersing visitors in a texture of signs, colors, and volumes.

The thirty exhibited works accompany and amplify these experiences, exploring the infinite expressive possibilities of the alphabet: color, form, and composition become tools to redefine the relationship between art and communication.

**According to Wei Wei, Marini's work represents a process of transformation of language**, which frees itself from the need to communicate in order to open up to a more sensory and aesthetic dimension. In this sense, the Beijing exhibition becomes an invitation to reinterpret letters as living forms, capable of generating new visual and perceptual experiences.

With this important exhibition, Lorenzo Marini continues his international journey in Asia, presenting an artistic vision that combines design, philosophy, and contemporary art in a universal expression that transcends 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** 2 aprile – 2 giugno 2026

**Opening** Thursday April 2, 2026

**Admission** free

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