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exhibition curated by Alfonso Sanchez Herrera Lasso featuring  
**Lite Zhang & Pavlos Liaretidis**

GALLERY COPY  
Atrium Artspace

# **(un)natural order**

Atrium Artspace proudly presents (un)natural order, a two-artist exhibition that explores the collapse of man-made systems and the profound consequences of their failures. On view from April 5 through May 10, 2025, the show features sculpture and mixed media installations by international artists Lite Zhang and Pavlos Liaretidis, curated by Alfonso Sanchez Herrera Lasso. (un)natural order opens with a public reception on April 5 from 5:00–8:00 pm and offers gallery hours on Wednesdays and Thursdays from 1:00–4:00 pm, or by appointment.

Through works rooted in surrealist traditions, the exhibition juxtaposes visceral depictions of tragedy with dreamlike interpretations of resilience and decay. Zhang and Liaretidis employ inventive material practices to reimagine the wreckage of man-made disasters, raising critical questions about humanity's impact on the natural order and the systems that shape our existence.

The selected works include Zhang's evocative response to the collapse of Baltimore's Key Bridge, incorporating found materials like crab cages, chains, and concrete into installations that confront impermanence and loss. His other pieces transform traffic lights into surreal monuments, prompting reflection on the evolving role of urban symbols and the fragility of societal order. Liaretidis draws from the 2023 train collision in Greece, using plaster, coal powder, and asphalt to memorialize destruction while critiquing the precariousness of human infrastructure. His work extends this theme with pieces that explore the commodification of life, such as screenprints juxtaposing images of burned landscapes with consumerist motifs, and sculptures casting roadkill in asphalt, exposing the intersection of nature and industry.

By uniting these deeply personal yet universally resonant narratives, (un)natural order transcends its specific points of inspiration to offer a broader meditation on the fragility of life, the limits of human control, and the enduring tension between resilience and decay. Together, Zhang and Liaretidis challenge viewers to confront the delicate balance between the natural and built environments, ultimately asking what it means to exist within an ever-evolving, often crumbling world.

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## **about the artists**

Lite Zhang (b. 1998, Xi'an, China) is a Los Angeles-based artist whose work navigates themes of cultural identity, material transformation, and ecological tension. Inspired by traditional Chinese folk arts and the shifting landscapes of urban and natural environments, Zhang integrates found materials like driftwood, metal, and industrial debris to explore the interplay between memory and impermanence. Often rooted in surrealist traditions, Zhang's installations and mixed media works blur the boundaries between the real and the fantastic, reimagining familiar objects and systems to reflect on humanity's transformation of the landscape.

Pavlos Liaretidis (b. 1999, Thessaloniki, Greece) is a New York-based artist whose work examines humanity's evolving relationship with the environment through a critical lens, addressing social injustices and existential questions. Drawing from personal and collective tragedies, such as the devastating 2023 Tempi train crash in Greece, Liaretidis explores themes of commodification, resource exploitation, and mortality. His multimedia practice is grounded in material experimentation, incorporating industrial and natural elements like asphalt, plaster, and metal into poignant reflections on the systems that govern and exploit life.

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## **about the curator**

Alfonso Sanchez Herrera Lasso (b. 2000, Mexico City) is a curator working in the Baltimore-Washington DC metropolitan area. During the summer of 2023, he worked at Museo de Arte de Querétaro (Mexico) as an associate curator and director's assistant. Likewise, in 2024, he interned with the art consulting firm Art Collectors Athenaeum, serving as assistant curator for DIALOG: Landscape and Abstraction, a touring exhibition collaborating with the Art Museum of the Americas-Organization of American States (OAS). Alfonso's current practice explores architecture, design, and our place in the urban landscape as humans and creators. He is also interested in showcasing and promoting artists from his home country.

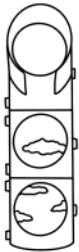
Lite Zhang  
**Key Bridge**, 2024  
Crab cage, concrete  
sink, metal chain,  
strobe light  
9'2" x 2' x 2'



This installation responds to the tragic collapse of Baltimore's Key Bridge, a landmark I photographed extensively. Found materials from Inner Harbor Beach—driftwood, plastic, and remnants of Maryland's crabbing culture to fuel the practice. A suspended crab pot, holding a flashing yellow warning light, is tethered by a rusted chain to a symbolic sink below. This composition embodies entrapment, loss, and the weight of tragedy. More than a memorial, it evokes regret, awe, and the fragility of human life and infrastructure. The piece serves as both tribute and reflection on impermanence, reminding us of the forces beyond our control.

-Lite Zhang

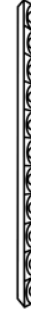
Lite Zhang  
**Obey**, 2023  
Traffic light, wallpaper, plexiglas  
Dimensions variable



I see traffic lights as a microcosm of societal order—red means stop, green means go. A silent agreement of obedience and waiting. In this work, I place the traffic light in a new context, where the illuminated signals do not dictate movement but instead display images of the sky and clouds. This visual displacement disrupts perception, prompting viewers to question ingrained habits. At the bottom, a crack appears in the "sky," further blurring the line between reality and illusion. What do we truly follow each day? Are rules absolute, or are they constructs we unconsciously obey?

-Lite Zhang

Lite Zhang  
**I might guide to somewhere**, 2024  
Aluminum, copper,  
led globe lights  
13'4" x 13" x 5"



This installation reimagines traffic lights as relics of a future where they are obsolete, transformed into monuments bridging past and future. Stripped to their raw metal frames, they contrast industrial textures with reflective lampshades and glowing bulbs. Their light sequence, gradually brightening upward, suggests either hope or mere mechanics—an open question for viewers. Positioned against a glass wall, their reflection deepens the effect, integrating them into the space. By relocating traffic lights from the streets to a gallery, the work challenges perceptions, prompting reflection on shifting technology, urban evolution, and the symbols that guide our lives.

-Lite Zhang

Lite Zhang  
**TRACE**, 2025  
Mixed media  
9" x 12" ea



"There was no path in the beginning; as people walked, a path was formed." To me, roads possess a powerful vitality—constantly shaped, erased, and rewritten by movement. In this work, I collect wooden planks and stone slabs of various textures, transforming them into imaginary "maps" that do not exist in reality. By collaging different symbols and markings, I create fragmented narratives—small stories embedded within these constructed landscapes. Through this process, I explore how paths emerge, how meaning is assigned, and how we navigate spaces both physical and psychological.

-Lite Zhang

Lite Zhang  
**JUMP**, 2025  
Mixed media  
8" x 5" x 5"



The beaches of California are one of my primary sources of material—landscapes shaped by both beauty and destruction. Earthquakes, wildfires, and relentless tides define this place. I often walk along the coastline, collecting driftwood and discarded debris, bringing them back to my studio to give them new life. I call this series JUMP—a gesture of energy and renewal imposed upon wood that once drifted lifelessly. Stillness and motion, life and death—these tensions exist within the work and within myself. Like a piece of driftwood, I, too, am searching for a place to belong.

-Lite Zhang

Lite Zhang  
**SALT**, 2024  
Marker on paper  
9" x 12"



This work was created during my cross-country road trip across the U.S., inspired by the Utah Potash Ponds. The site appears like a giant gemstone embedded in the vast desert. The composition is stripped of extraneous details—only colorful brushstrokes and black lines remain. Yet, through the road markings, its location can still be traced on a map. This interplay between abstraction and geographic specificity invites viewers to navigate between perception and reality, questioning how we interpret landscapes through both direct experience and cartographic representation.

-Lite Zhang

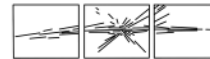
Lite Zhang  
**LA series**, 2025  
Marker on paper  
9" x 12"



In early 2025, wildfires ravaged Los Angeles, leaving many without homes. At the time, I was just a few miles from the evacuation zone, watching as thick smoke billowed into the sky, blending with the city's sunset—an apocalyptic vision unfolding before me. The fires raged for weeks. When I returned to the aftermath, the air was still heavy with the scent of ash and burnt earth. During and after this experience, I created a series of works reflecting on the devastation, resilience, and haunting beauty of the Los Angeles wildfires.

-Lite Zhang

Pavlos Liaretidis  
**28/02/2023**, 2023  
Triptych, from left to right: **23:21:17**, **23:21:18**, **23:21:19**  
Plaster, metal dust, graphite and coal powder, metal scraps  
35" x 43" x 1.5" ea



Created in response to the devastating train collision in Greece on February 28, 2023, this triptych embodies the material and emotional weight of the tragedy that claimed 57 lives. Layers of metal dust, coal powder, and plaster form an explosive, fragmented horizon—an abstract yet visceral reflection of impact and loss. The triptych title, along with its individual timestamps, marks the precise moment of the disaster, preserving its memory in material form. A haunting meditation on destruction and aftermath, the work speaks to the fragility of infrastructure, time, and human life.

-Pavlos Liaretidis

Pavlos Liaretidis  
**IC62 x 63503**, 2024  
Lithography on  
Legion Somerset  
satin paper  
Edition of 20, 2 AP  
11" x 9.5"



Created a year after the catastrophic train collision in Greece, IC62 x 63503 takes its title from the two trains involved in the disaster. As the tragedy remains unresolved and emotions within Greek society continue to intensify, this lithograph stands as both a memorial and a testament to ongoing grief. The act of printing—layering ink onto paper—parallels the persistence of memory, the weight of loss, and the lingering demand for accountability. Rather than offering closure, the work preserves the unresolved tension of the event, allowing absence, anger, and mourning to remain starkly visible.

-Pavlos Liaretidis

Pavlos Liaretidis  
**A rabbit at exit 4 north of I-795**, 2024  
Asphalt mix  
4" x 96" x 24"



Part of the "About a Life" series, A Rabbit at Exit 4 North of I-795 is formed from a scan of an actual roadkill, cast in asphalt to preserve its imprint. The figure is positioned off-center on a long, narrow slab, emphasizing both presence and absence—its body a stark contrast to the empty expanse of pavement. The work captures a fleeting yet violent moment, frozen in time, exposing the collision between the natural and built environments. As with the rest of the series, the piece raises questions about human impact, desensitization to loss, and the fragile balance of life on the periphery of human progress.

-Pavlos Liaretidis

Pavlos Liaretidis  
**A human figure**,  
2024  
Asphalt mix  
14" x 99" x 66"



Part of the "About a Life" series, A Human Figure continues the exploration of asphalt as both material and metaphor. Nature, both as inspiration and substance, is central to the work. The series juxtaposes organic forms with industrial material, reflecting the tension between the human-made world and the resilience of nature. While the other sculptures in the series are based on scans of roadkill, this piece is formed from a scan of a human body—positioned in the vulnerable state of an unsuspecting animal crossing the road. Questions of life, death, and humanity's relationship with nature emerge, urging reflection on the fragility and value of existence in the modern world.

-Pavlos Liaretidis

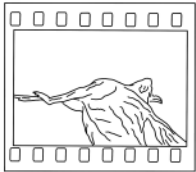
Pavlos Liaretidis  
**Crossroads**, 2024  
Black and white  
35mm film  
photograph, vinyl  
wall installation  
Dimensions variable



Captured on film and installed as a full wall vinyl, Crossroads brings the gaze of living deer into direct contact with the viewer. Taken in a forest clearing, the photograph blends exterior landscape with interior space, turning the wall into a quiet threshold. The animals stand alert, staring through the lens in a moment of suspended recognition. Part of the About a Life series, the work offers a simple encounter—one that quietly exists within the broader questions the series raises.

-Pavlos Liaretidis

Pavlos Liaretidis  
**Camera RAW**, 2024  
(series .01-.05)  
Black and white  
35mm film  
photographs,  
injetk printing on  
Murakumo Kozo  
paper  
8.5" x 11"



Captured alongside the making of the About a Life sculptures, Camera RAW series consists of black and white film photographs focusing on fragments of found roadkill. Whether serving as documentation, reflection, or something in between, the images remain intentionally unresolved. Each frame holds a detail—raw, quiet, and close—inviting the viewer into an uncertain space between record and response.

-Pavlos Liaretidis

Pavlos Liaretidis  
**By the kilo**, 2023  
Screenprint on  
Legion white paper  
Edition of 9  
26" x 36"



A series of nine screen prints, By the Kilo carries the same imagery as Connive—wild goats extracted from the burned landscapes of Rhodes, Greece, alongside the phrase Hellenic Meats. While both works critique systematic exploitation, this series shifts from the immersive scale of installation to singular, self-contained prints. The title, borrowed from butcher shop slang, reinforces the irony of commodification, echoing the transactional nature of how land and life are measured, divided, and sold.

-Pavlos Liaretidis

Pavlos Liaretidis  
**Connive**, 2023  
Hand pulled screen  
print on flame  
retardant paper,  
pipe system.  
Print dimensions:  
300' x 72"  
Installation  
dimensions variable



Connive features a repeating image of dead wild goats, extracted from the burned landscapes of Rhodes, Greece. Pixelated and distorted, the print reflects how digital consumption numbs reality—fire, destruction, and loss reduced to fleeting images on a screen. The composition includes the words Hellenic Meats, mimicking traditional Greek butcher paper. Printed on a 300-foot roll, the work becomes an allegory for Greece as a slaughterhouse, selling off its land and identity. More than a print, Connive functions as an installation, shifting and expanding, mirroring the systems that exploit and commodify life itself.

-Pavlos Liaretidis

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### about Atrium Artspace

Atrium Artspace is a gallery space nestled between Old Goucher and Station North that occupies the first floor of a restored 1881 rowhouse. Michel Heitstuman and Matt Moses, Co-Directors of Atrium Artspace, meticulously reimaged, restored, and redesigned the historic residence transforming it into an evocative and sophisticated space for the exhibition of visual art. Atrium Artspace is devoted to enriching Baltimore's artistic and cultural landscape by championing and providing a platform for emerging artists based in Baltimore City.

