

|HeYida| 何意達|





## INTRODUCTION

Playing with everyday materials from objects found on a curb side to the clutter bellying a corner shop, He Yida (b. 1980, China) mounts delicate sculptural compositions that challenge the aesthetics of everyday life, the relationships between objects and more broadly probe at the origins of art and its deference to monumentality. Born and living in Shanghai following studies in Fine Art at Chelsea College of Arts in London, He's approach to the readymade is one of integration rooted in material. She identifies curvatures, textures, weights, and through a process of selection adopts the existing whilst assembling it as part of a new whole. As such, He creates her own language of sculpture: one that acknowledges the utilitarian purpose of the original but uses it as a springboard to build a palpable yet ambitious multi-dexterous theatre of objects.

A lynchpin of He's work is relationships, particularly those between the objects themselves, and the surrounding space. As expressed by He, her language is “something that develops with having conversations inwards and outwards at the same time.” As such, one notes the delicate touch between the objects, the slithers of overlap, reliance, how the tones dance between each other and the whole carries presence whilst lightly resting. Consider, for example, ‘Hard Association’ (2013) composed of materials one would ordinarily skim across in a hardware store: glass, sponge, elastic band, plastic sheet, fabric, pu leather, paperclips. Propped against the wall the whole abstractly resembles objects our brain recognises, a broom or bat, perhaps. This initial associative impulse, however, is replaced by a subtle realisation of composition, how the foam flexibly folds, the playful contrast between the bubble pink and cyan blue, the rolls tentatively wedged between glass and wall, the precarious dangling of fabric. He's compositions thus take on a bodily near humanist stance, in terms of how they come into being but also through their association of parts and space. Her sculptures exist as a result of each entity and the where, the whole occupying the presence of “a quiet, considered and nice surprise.”

In giving a voice to the visually overlooked, a new standing swerved by acknowledgement, He challenges the aesthetics of the ordinary. At first instance there is a probing of what we look at twice or indeed contemplate as beautiful, worth our gaze, engagement. Seemingly bearing the influence of Arte Povera through her use of ‘poor’ materials, He creates sculptural arrangements that appear effortless, ad hoc, but equally open – to interpretation, possibilities. Initial impressions are replaced by further observations, permitting a serial wave of consciousness, no one thought being the same as a prior. Exploring spatial planes, He carves through literal space whilst creating zones for contemplations of order. Indeed, He ignites human sensibility and emancipation, the allowance for us to feel and see something beyond the usual utilitarian blank. In so doing, He extends Walter Benjamin's notion of ‘aura’ who explained that ‘even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be’, this unique cultural context i.e. ‘it's presence in time and space’ being it's ‘aura’. Despite Benjamin's denigration of the pre-existing, He demonstrates how the readymade can be reconceived as something that is highly valued rather than deceptive and out of reach.

Through this exploration of relationships and assignments of value, He mounts a considered, calm and confident defiance of venerated monumentality. Observing artistic, societal and social celebrations of the magnanimous, He departs from the common rhetoric, exploring the overlapping fields between elite and plebeian, shying away from the purported high-end and macroscopic narratives. He's creations, at times awkward but always curious, convey an inescapably touching sense of care, a dismantling of boundaries, which in itself is exquisite, but more broadly, calls for an awareness and breakdown of the assumed.

He Yida currently lives and works in Shanghai. Her solo exhibitions include: Right Misplacement (A+ Contemporary, Shanghai, 2016), In Case (C-Space, Beijing, 2013). Her selected group exhibitions include: A Tree Fell in the Forest, and No One's There (Power Station of Art, Shanghai, 2018), Condo Shanghai: Soul of the Soulless (Edouard Malingue Gallery, Shanghai, 2018), One Second Ago (Edouard Malingue Gallery, Hong Kong, 2017), NAN KAN: Inexplicit Ethics and De-ranking Perspective (Surplus Space, Wuhan, 2016), Daily Formalism (BANK, Shanghai, 2016), Alchemy (Between Art Lab, Shanghai, 2015), Peepshow (Long March Space, Beijing, 2015), Follow (MOCA Shanghai, Shanghai, 2011).

## 介紹



塑料，玻璃，合成木，是為廉價材料；懸掛，累疊，搭建，是為勞動方式。兩者結合構成何意達(b.1980)的藝術實踐。把偶然拾得的現成物與工作室刻意製作的物件相結合，柔軟的、堅硬的、易碎的、彎曲的、能拉伸的、光滑的、粗糙的，不同屬性的材料被糅合在一起，或懸掛、或倚牆、或垂墜，在空間中以獨特的建築感相並置。

何意達在2016年創作了《無題》系列作品，通過對諸如地毯、玻璃、鐵網、泡沫等一系列現成材料的排列組合，再經過工作室裡的局部加工，作品呈現暫時的穩定狀態，進而形成一種建築性結構。當我們在使用一個“建築”的時候，我們會具體感受到建築內部的結構，空間的分割，以及穿插在建築棱角之間的光線。但在何意達的作品中立面剝除，結構缺失，以框架及簡單的力學原理構建“型”的本身。展示結構的一個側面，甚至把結構徹底暴露，光線毫無障礙地進入結構內部，何意達在她的裝置作品中試圖嘗試一種消除建築符號的建築性結構。

在2015年的作品《提醒—矮（撐你）》和《提醒—長（撐你）》中，這種思路更進一步，“撐”這個抽象的力學概念簡化了“造型”的過程，材料的支撐成為了作品的概念中心。“撐”是建築背後的基礎物理學原理，失去“撐”，也就是建築的終結。何意達也意指這種終結，她使用脆弱、柔軟的塑料薄膜作為“撐”起玻璃支架的材料，但事實上，彎曲的塑料薄膜是被玻璃支架壓在下面，通過何意達的轉換，塑料薄膜成為具有某種支撐力的建築材料，使得終結成為可能，也是建築符號的終結。引用柯布西耶《走向新建築》中的一句話，“建築是造型的事”，在這裡何意達通過建築造型的終結，強調建築符號的消亡。



何意達關注物體內部的物理特性和物體之間的造型關聯，材料有時呈現出疊加或者彎曲的效果，有時甚至就是物體本身的樣子。彌散在物件縫隙之間的是人工勞動。人工勞動作為一種材料之間的黏合劑，通過彎曲、捆綁、倚靠、懸掛這樣動作透露出微弱的人類痕跡，“原始”的生產方式與“文明”的生產方式在此混淆，類似阿甘本所說的“混濁化”。何意達將現代的廉價材料，或是某處尋覓而來的當代工業物品，通過基礎的勞動方式，過程也不涉及更多現代加工工序，僅僅通過最基礎的勞動，將現代的、文明的材料混濁為原始的、基礎的，本來應當通向高大宏偉之途，卻轉向共有和平凡，通過混濁化將神聖性消解，一種反叛由此誕生。

建築符號的消亡，文明崇高的混濁，何意達在兩條線路展開工作，其交匯點在於對市民社會的思考，和對藝術最根本意義的探索。

何意達於1980年生於上海，2007年在英國倫敦切爾西藝術學院獲得學士學位。目前在上海工作生活。她的個展包括：正確的錯位（A + Contemporary，上海，2016）；提.防（C-Space，北京，2013）。參加的群展有：林中的樹倒下而沒有人在上海當代藝術博物館，上海，2018）；Condo上海：無靈之靈（馬凌畫廊，上海，2018）；轉瞬之間（馬凌畫廊，香港，2017）；難看：曖昧的倫理，去階級眼光（剩餘空間，武漢，2016）；每日形式（BANK，上海，2016）；煉金術（Between Art Lab，上海，2015），窺視秀（長征空間，北京，2015），+關注（上海當代藝術館，上海，2011）。

*Dwells in the Solid Shadow of the Unreachable*  
居住在那些無法取得之物的固體影子中

Solo Exhibition 個展

Edouard Malingue Gallery, Shanghai  
馬凌畫廊·上海

07.11.19 - 22.12.19

 Exhibition Documentation



Edouard Malingue Gallery is delighted to present female artist He Yida's solo exhibition, "Dwells in the Solid Shadow of the Unreachable" during the November art season in Shanghai. Comprised of the artist's latest works, the exhibition focuses on two critical aspects of her ongoing practice: a reinvestigation of our understanding of familiar urban elements and her passionate exploration of the language of sculpture. He Yida's practice has never involved "creating works"; in her own words, "I don't make new things, what should be here in this world has already been created, my practice is to observe, unearth and study the objects around me through my presentation. And what drives my research is to discover the ways of perceiving the world."

He Yida draws inspiration from various corners of the city, be it the abandoned objects on the street, the frames left from cut-off metals, fragile surfaces covered in plaster – these have all been the objects of emulation in her work. Through meticulous structural planning, her practice challenges the aesthetics of everyday life, the relationship between the objects, and searches for the origin of art on a broad scheme, while resisting the value of monumentality. He Yida's adoption of the readymade for her practice is grounded on the consolidation of materials: she observes the curves, textures, weight of these materials before she selects from their existing qualities to bring them together into a new ensemble. Hence, He Yida has developed a sculptural language that is uniquely hers: on the one hand, it acknowledges the former practicality of the object, on the other, it builds a conspicuous yet grand and dexterous theater of objects gathered from the street.

A set of amalgamated rods emerge from the ground, a carved out metal panel existing as the base. To the bottom a carved piece of plaster anchors the sculpture. In effect, there is a not to the iconic Roman column yet it does not appear in its formal essence. Absence is a subject matter He Yida addresses but is ambivalent in displaying. Through her latest works, although the pieces may vary in forms, dimensions and applied materials, the "void" is always present. What are the ways in which we conceive things? What gives them the form they "should" have? He Yida tries to present the missing parts for us to look at the absent "protagonists", and as irrelevant as these objects maybe, the abandoned elements, parts, raw materials, are configured according to their true forms and contours.

Thin and sharp metal is a material He Yida often uses in her work. She appreciates its fragility and lightness with a sense of presence, the qualities that seem to foster greater possibilities in the language of sculpture. He Yida's initial interest in using the blind was from the installation of this everyday item in her art studio and home. The visual order and subtlety, the handle on the blind, and an idle pulling cord could cause chaos. The cord hanging from the blind has been partly cut off. This is where disarray occurs, like many of He Yida's previous works – one finds order and chaos in the same context. The useful parts in a child's architecture model are removed and used as the blueprint; she uses silver spray paint to highlight the "useful parts" on the blind, allowing the notion of the "void" to emerge again in this work.

The dividing walls made of hollow PET sheets is the largest work in this exhibition. He Yida decided to turn the functionality of this part as the installation itself in her decision to make wall dividers. The lightness of this material and its hollow structure provide greater structural possibilities, in which, He Yida fills the PET sheet with white liquid (paint and glue), and the residue left on the inner surface unexpectedly turned the PET sheet into the common white walls in the art gallery. Since her earlier practice of pouring paint into transparent sacks and casting metal structures in silicon and dripping paint over the mirror sheet, He Yida has integrated the qualities of liquids into her artistic system. For her, the liquid is a material that can be poured, spread into its forms its an uncontrollable element and the perfect candidate to fabricate chaos.

For He Yida, exploring the language of sculpture is synonymous to the process of searching for the truth where the various materials become manifestations of different qualities. Be it light or heavy, flat or creased, soft or rigid, they are only embodiments of a language of expression in sculpture without being the conduit for content. The objects are still themselves, and sublimating the mode of expression as content is what He Yida calls "truthful exploration".

馬凌畫廊很榮幸將在今年十一月上海的藝術盛會中推出本地女藝術家何意達的個展「居住在那些無法取得之物的固體影子中」。本次展覽將展出何意達一系列新作，概括了她一直以來工作方式的兩個重點：重新審視我們對熟悉的城市元素的認知和對於雕塑語言的痴迷探索。何意達的創作從來不是一種真正的「創作」，用她自己的話說：我不創造新的東西，世界上的該有的東西都早已被創造的出來，我的工作去觀察、發掘和研究身邊的事物和它們所呈現的樣子，我研究的是認識世界的方式。

何意達從城市的各個角落獲得靈感，街頭廢棄物、金屬切割後留下的框架、各種用石膏覆蓋的脆弱的表面，都成為她作品中模擬的對象，通過精心安排的結構，挑戰著日常生活美學、物體之間的關係，以及更廣泛地探究藝術的起源和對於紀念碑式的價值觀的反抗。何意達對於現成品的採用是基於材料的一種整合：她觀察這些材料所表現出來的曲線、紋理、重量，通過對於現存的元素一系列選擇後，將其組成新整體的一部分。由此，何意達創造了屬於她自己的雕塑語言：一方面認可物體原來的實用目的，同時也基於此建造一個明顯但宏大靈巧的的來源於街頭的物體劇場。

鋁合金金屬模型系列，是由現成的鋁合金石膏線模具組成，底面粘連著石膏，就好像翻模時底部溢出的石膏漿凝結而成，它們層層疊疊，填滿了金屬主體的縫隙，與金屬模具上的凹凸起伏融合在一起，金屬柱子似乎從底部升起一般。真正的「主角」羅馬柱石膏線從未出現始終缺席，只有勾勒出它形態的物體——模具，和製作它所使用的材料——石膏，在空間里錯落糾纏。缺席，是何意達喜愛但隱晦的主題，在所有過往的作品中，即便形態和尺寸各異，材料各不相同，「空」(void)總是在場。我們通過什麼去認知一個事物？是什麼讓事物成為它「應該」有的樣子？何意達試圖展示缺省的部分讓我們看清那些不在場的「主角」，通過一些無關緊要的事物：被拋棄的元素、配件、原始的材料，真正主體的形態輪廓逐漸被展現出來。

纖細且銳利的金屬是何意達常用的元素之一，她喜歡它們脆弱輕盈卻充滿存在感，從雕塑的語言上看它們是擁有更多可能性的元素。何意達起初對百葉窗的興趣是因為她的工作室和居所中都安裝了大量的百葉窗，秩序感並且脆弱的秩序感成為吸引她的因素，窗子上的把手，一條沒拉直的拉繩，都能引起混亂。作品中的百葉窗被剪斷了部分拉繩，混亂應運而生，一如何意達過往作品，秩序和混亂可以並存。兒童建築模型中被掏空了有用部件的板材作為藍本，她用銀色噴漆在百葉窗上重現了這些「有用部件」，「空」的概念在這件作品中又一次出現。

陽光板隔牆，是這次展覽的一個大體量作品，何意達在考慮建造空間隔牆的時候，決定讓這個功能性的部件成為裝置作品本身。輕盈通透的外觀和中空的結構提供了各種可能性，何意達讓白色液體（油漆、乳膠）從中空的陽光板里澆灌進去，流淌而下附著在內壁上的白色液體意外地把陽光板變成畫廊里的常規白牆。從之前把油漆倒入透明掛袋中，到最近幾年將金屬結構浸沒在硅膠中，在玻璃板上滴上油漆等等，何意達已經將液體屬性容納到她的體系中。對於她來說，這些能被潑灑，打翻並形成自由狀態的液體，由於不可控制從而成為最完美的混亂製造者。探索雕塑語言對何意達來說是一種更接近真實的過程，不同的材料只承載表達的語言，輕盈或沈重，平坦或褶皺，柔軟或堅硬，材料還是材料本身，卻看不到任何她想要表達的情感或內容，將表達方式視為內容，何意達將之稱為雕塑研究，或者真實性探索。





Installation view  
裝置現場





Installation view  
裝置現場





Installation view  
裝置現場





Installation view  
裝置現場





Installation view  
裝置現場





Installation view  
裝置現場



Installation view  
裝置現場





Installation view  
裝置現場





*Untitled*  
無題  
2019

Aluminum alloy, stainless steel  
鋁合金, 不鏽鋼

Dimensions variable  
尺寸可變



*Untitled*  
無題  
2019

Aluminum alloy, stainless steel  
鋁合金, 不鏽鋼

Dimensions variable  
尺寸可變

Detail 細節





From left to right 從左至右：

*Image crawls up while a view vanishes*  
圖像匍匐向上, 景象消失了  
2019

Window blinds, chrome spray paint  
百葉窗, 鍍鉻噴漆  
158 x 180 x 3.5 cm

*Faint imprints in present of a past scene*  
逝景殘印  
2019

Window blinds, chrome spray paint  
百葉窗, 鍍鉻噴漆  
134 x 166 x 3.5 cm

*Image sinks while a view reveal*  
圖像沈沒, 景象浮現  
2019

Window blinds, chrome spray paint  
百葉窗, 鍍鉻噴漆  
165 x 180 x 3.5 cm

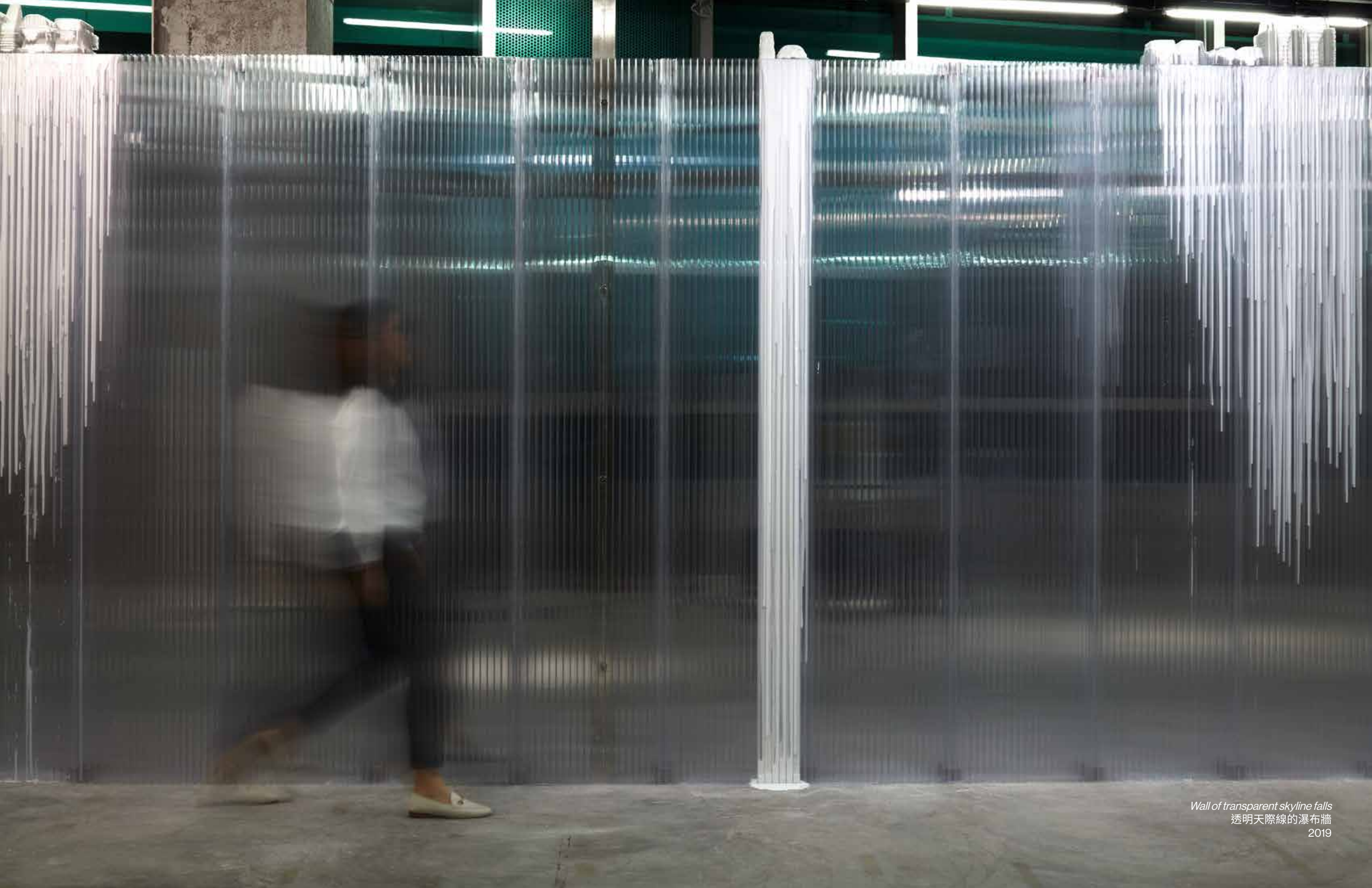




*Wall of transparent skyline falls*  
透明天際線的瀑布牆  
2019

PC panel, silicone, plastic  
陽光板, 硅膠, 塑料  
270 x 1400 x 66 cm





Wall of transparent skyline falls  
透明天際線的瀑布牆  
2019













*Edifice drops shadow on empty "my street" 1*  
大廈在空蕩蕩的「我的街道」上拉出影子 1  
2019

Aluminum alloy, plastic  
鋁合金, 塑料  
118 x 56 x 100 cm







*Edifice drops shadow on empty "my street" 2*  
大廈在空蕩蕩的「我的街道」上拉出影子 2  
2019

Aluminum alloy, plastic  
鋁合金, 塑料  
131 x 63 x 81 cm







*Edifice drops shadow on empty "my street" 3*  
大廈在空蕩蕩的「我的街道」上拉出影子 3  
2019

Aluminum alloy, plaster, plastic, stainless steel  
鋁合金, 石膏, 塑料, 不鏽鋼  
155 x 57 x 84 cm







*Edifice drops shadow on empty "my street" 4*  
大廈在空蕩蕩的「我的街道」上拉出影子 4  
2019

Aluminum alloy, plaster, plastic  
鋁合金, 石膏, 塑料  
153 x 60 x 75 cm



*Edifice drops shadow on empty "my street" 7*  
大廈在空蕩蕩的「我的街道」上拉出影子 7  
2019

Aluminum alloy, plaster, plastic  
鋁合金, 石膏, 塑料  
160 x 110 x 135 cm

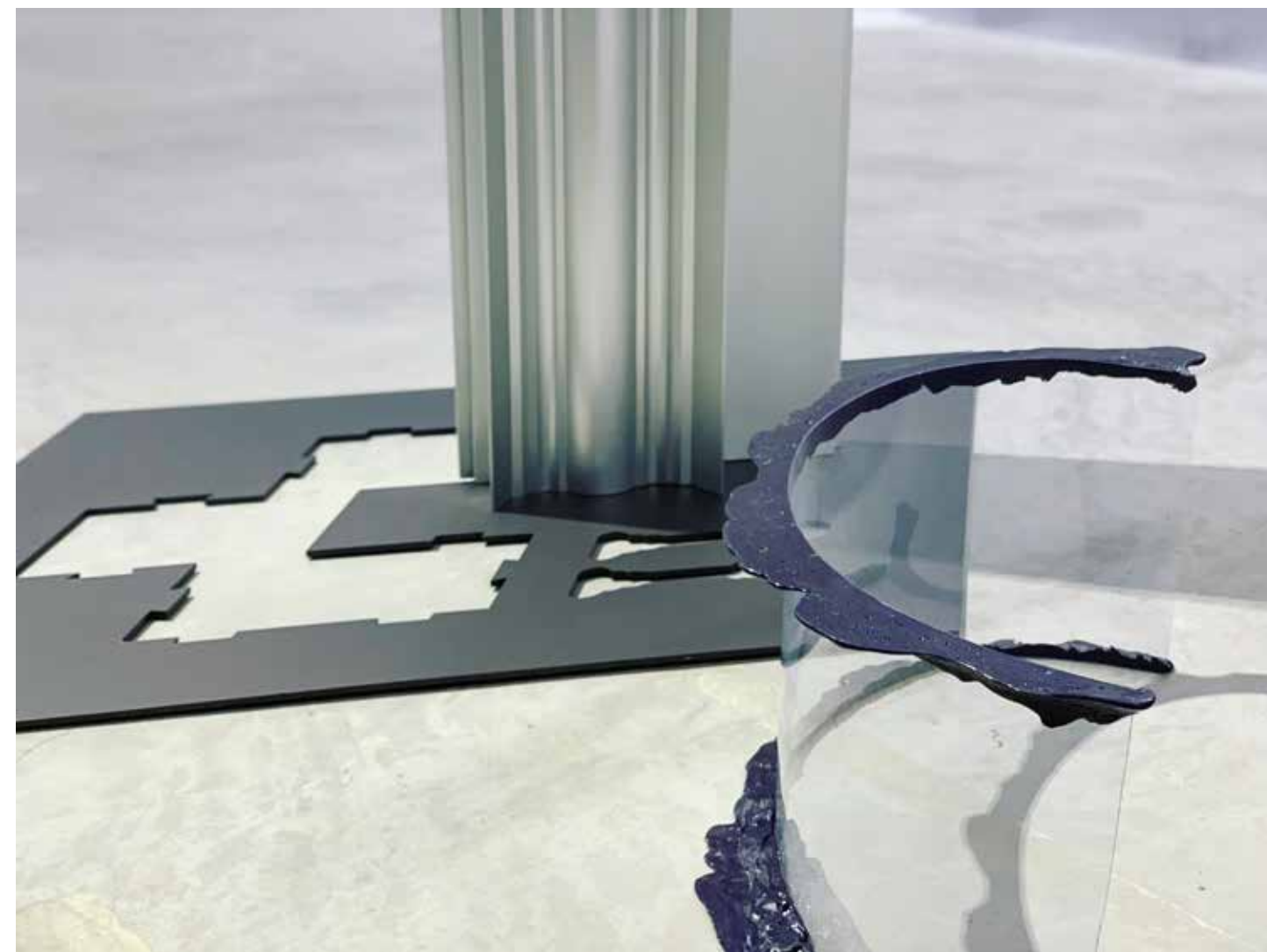




*Edifice drops shadow on empty "my street" 8*  
大廈在空蕩蕩的「我的街道」上拉出影子 8  
2019

Aluminum alloy, plastic  
鋁合金, 塑料  
156 x 104 x 115 cm







*Edifice drops shadow on empty "my street" 9*  
大廈在空蕩蕩的「我的街道」上拉出影子 9  
2019

Aluminum alloy, plaster, stainless steel  
鋁合金, 石膏, 不鏽鋼  
Dimensions variable  
尺寸可變







*Draw absent reflection in shades*  
在陰影中拖拽出缺失的反射  
2019

Ink, acrylic 油墨, 亞克力  
Print 畫面尺寸: 75 x 100 cm  
Frame 裝裱尺寸: 123 x 170 x 8 cm





Detail 細節



*Very Natural Actions*  
藏木於林

Group Exhibition 聯展

JC Contemporary, Tai Kwun, Hong Kong  
香港大館賽馬會藝方

21.09 - 31.12.19



The value, social function, and role of art change with time. Contemporary art has shifted towards life itself, away from “art for art’s sake”, where art is viewed in isolation as objects of pure aesthetic inquiry. Artists are thrust into the world and in turn create their own worlds; the persistent focus on the surfaces of artworks breaks down, unveiling deeper meanings.

‘Very Natural Actions’ encouraged viewers not to linger on the surfaces of works but to seek out that gem of a tree within the forest of forms and meanings—one that resonated with one’s experiences, allowing artworks to serve as bridges between artists and viewers. Beneath the artworks lie worlds and dimensions ordinarily hidden; such reflexive questioning holds out greater possibilities in the viewing of artworks.

‘Very Natural Actions’ extended the artistic discussions in ‘A Tree Fell in the Forest, and No One’s There’ last year, presented as part of the “Emerging Curators Project” at the Power Station of Art in Shanghai, parallel to the Shanghai Biennale. While the previous exhibition focused on the works that formed after the artists peered out at the world, ‘Very Natural Actions’ explores the relation between an art object and the practice that results in the art object, offering a cross-section of themes and impulses from these relatively younger and emerging artists from Hong Kong, the Mainland, and Taiwan.

- *Text by Tai Kwun*

藝術的價值、社會功能與角色時常隨時代轉變。當代藝術的討論更加真切走進生活，已然與「藝術歸藝術」這種以藝術自身為目標、單純探究美學的狀態有所不同。現今的藝術創作是藝術家自然而然對世界的一種回應，以藝術的方式去討論自身感興趣的理念與議題。藝術家的正是以創作實踐去建立他們的世界，破除對作品表面的執著，轉向更深邃的寓意。

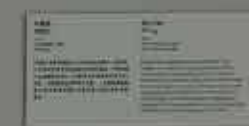
「藏木於林」試圖提出疑問，鼓勵觀看者不只停留在作品的表面，而是能從中尋找藏於林中深處的嘉木，與自我經驗共鳴，讓藝術作品成為藝術家和觀眾間的橋樑，呈現隱藏於創作過程背後、藝術家所感知的世界與維度空間，並且展開更多作品觀看的可能性。

是次展覽延續了藝術家們在去年「林中的樹倒下而沒有人」展覽中的討論，該展覽為上海當代藝術博物館青年策展人計劃項目之一，與上海雙年展同時舉行。當時的展覽將目光放在他們窺視世界後凝結而成的作品，「藏木於林」則嘗試揭開作品的表面，解析來自香港、內地、台灣等地相對年輕之新晉藝術家們錯綜的題材與創作脈絡。

- 文 大館



Installation view  
裝置現場



*Filling*  
填充  
2014

PVC plastic, plaster  
PVC塑料·石膏

Dimension variable 尺寸可变

Courtesy Tai Kwun Contemporary  
致謝大館當代美術館  
Photo by 攝影: Kitmin Lee



*Frieze London*  
弗里茲倫敦藝博會

Booth 展位H15

Regent's Park, London, UK  
倫敦攝政公園

03.10.19 - 06.10.19

Weight, gravity, pushes and pulls – such interactions were at the heart of Edouard Malingue Gallery’s (Hong Kong/Shanghai) booth at Frieze London, which presented a theatre of objects by Shanghainese artist He Yida (b. 1980, China). Displaying a new body of work, each sculpture introduced her diverse language while reflecting her inspiration from discarded objects. By means of mimicking, He Yida reconstructed elements to create a subtle spectacle: concave and convex, presence and absence, presentation and representation – a search for the balance between objects.

He Yida mounts delicate sculptural compositions that challenge the aesthetics of everyday life, the relationships between objects and more broadly probe at the origins of art and its deference to monumentality. Born and living in Shanghai following studies in Fine Art at Chelsea College of Arts in London, He Yida’s approach to the readymade is one of integration rooted in material. She identifies curvatures, textures, weights, and through a process of selection adopts the existing whilst assembling it as part of a new whole. As such, He Yida creates her own language of sculpture: one that acknowledges the utilitarian purpose of the original but uses it as a springboard to build a palpable yet ambitious multi-dexterous theatre of objects originating from the streets.

In the centre of the booth were a set of floor-based sculptures. ‘Urban waste imitation 1’ (2019), for example, mimics a pile of stacked timber crate frames, loosely placed on top of each other. Composed of Oriented Strand Board timber battens, the work evokes the feeling of squeezing. Placed one on top of the other, there is a natural gap, a gap that using truck tarps and straps, is condensed. This sense of forced proximity extended to ‘Urban waste imitation 2’ (2019) that is equally a remake of a real crate that was found. From the main structure to the accessories, this work mainly consisted of what is considered packaging. Placed on a rug, the uneven bottom of the crate sat around the corners, the gaps becoming evident through the pressed marks on the carpet. Contrasting with the patterns on the surface, there was a sense of coexistence between the decorative shapes and the forced marks.

A further work, weighing on the floor, was ‘Urban waste imitation 3’ (2019), which consists of various door panels, door frames and accessories that have been arranged and balanced. The latter is at the heart of this work and He Yida’s practice more widely: finding balance through physical forces. The staggered ceramic door handles vary in length and strength. Some serve as brackets between the door panels and others are strung into other structures. These sheet or block-like structures acted as outlines of cross-sections of plasterline moulds. Crucially, when these small pieces are stuck on stainless steel pipes they are objects as well as connectors. This sculptural language becomes a primer that links all the clues and combines these objects, structures, outlines and missing parts into a small assemblage of objects.

Surrounding the booth were several wall-based works. ‘There was a light coming through shining on the imaginary city 2’ (2019) followed He Yida’s interest in delicate but sharp metal. Based on the silhouettes of architecture models for children, she used silver paint to “print” shapes and structures of the main components and leftover panels on the blinds. The simple outlines of trees, as well as shapes of house façades and their frames, were divided into layers by the blinds. The chrome paint looked like dust from certain angles and sometimes as if its shadow was cast by sunlight. A few sponges with peculiar shapes were stuck in the middle and the images seemed to be wiped by those sponges. Part of the blinds appeared to collapse as if they were carrying some weight.

On an adjacent wall were a new series of silkscreen prints, ‘Fossil – shrink 1 & 2’ and ‘Fossil stretches’ (2019), produced by painting on creased paper surfaces and then making them into silk screen prints. The patterns were the remaining frames from an industrial laser cutter. He Yida taped the shorter pieces of paper together to create enough length for the longer pieces so there were some visible tiny gaps unpainted on each paper edge. He Yida’s interest in silk screen printing was related to the pressure of that scraping force needed during the process of screen printing. As such, production methods and expression were combined in this work: the vertical structure of silk screen printing’s edge, the sandpaper-like colour, folds, as well as the gap between papers displayed on the longer silk screen printings. Pressed in an acrylic frame, there was the opportunity for front and back display. When they were mounted on acrylic frame, the frame was made with 3cm edge 90 degree standing up on the side, so it would look like the whole frame was pressed into the wall by force, and also when we hung the shorter ones (with wrinkle) behind the long prints, it would look like the shorter print was about to push the long print forward with the tense of those wrinkle

Through this exploration of relationships and assignments of value, He Yida ultimately mounts a considered, calm and confident defiance of venerated monumentality. Observing artistic, societal and social celebrations of the magnanimous, He Yida departs from the common rhetoric, exploring the overlapping fields between elite and plebeian, shying away from the purported high-end and macroscopic narratives.



重量、地心引力、推與拉——這些相互作用是此次馬凌畫廊在倫敦弗里茲藝博會上展示的上海藝術家何意達(1980年生於中國)物體劇場的核心。此次呈現了多件新作品，每個雕塑都展示了何意達的多樣雕塑語言，同時也映現她從破舊廢棄物中獲得的靈感。何意達用模擬的方式去重建細節以創造一個微妙的景象——凹凸的形狀、在場的和缺失的、表達和展示——尋求著物體之間的平衡。

何意達的這些精心安排的雕塑構成，挑戰著日常生活美學、物體之間的關係，以及更廣泛地探究藝術的起源和對於紀念碑式的價值觀的反抗。在獲得英國倫敦切爾西藝術學院學士學位後，生於上海的何意達回到並居住在上海。何意達對於現成品的採用是基於材料的一種整合：她觀察這些材料所表現出來的曲線、紋理、重量，通過對於現存的元素一系列的選擇後，將它們將其組成新整體的一部分。由此，何意達創造了屬於她自己的雕塑語言：一方面認可物體原來的實用目的，同時也基於此建造一個明顯但宏大靈巧的的來源於街頭的物體劇場。

在展位中心的是一組基於地面的雕塑。其中，《模擬的城市廢棄1》(2019) 模擬了一堆打包木架鬆散地擱置在一起的形態。這件用歐松板木條製作的作品喚起一種擠壓的感覺。當這些木架堆疊在一起的時候，架子中間有一些堆疊的空隙，而這些空隙被卡車篷布和卡車運輸的紮帶的形態所強調了。這種被物理性擠壓的感覺在《模擬的城市廢棄2》(2019) 得到了延續。《模擬的城市廢棄2》是用真實的路邊木架一模一樣仿製而成。從主要結構到配件，這件作品主要都是由我們所認為的外包裝物組成。底面不平整的木架被放置在地毯上，角碼四散坐落在木架的各個角落，間隙通過地毯上的壓痕突顯。這些壓痕與地毯表面的花紋相映，由此產生一種裝飾花紋圖案和真實痕跡的共存感。

離這兩件作品稍遠放置的《模擬的城市廢棄3》(2019) 由不同的門板、門框和配件組成，在一種特定安排下保持平衡。保持平衡作為這件作品的核心，也體現了何意達更廣泛的藝術實踐：通過物理力量找到平衡。這些錯落的陶瓷門把手長短不一、受力不一。一些作為門板之間的支架，而其他的把手則串起一些更為小型的結構。這些片狀或塊狀結構是一些房屋石膏線模具的橫截面的輪廓。然而當這些小部件被串在不鏽鋼管子上時，它們不僅僅是物體，也是不鏽鋼管的連接件。雕塑語言變成了穿起所有線索的引子，讓這些物件、結構、輪廓和缺失的部分組合在一起，變成了一個物體的小群組。

展位周圍放置了幾件牆面作品。《曾經有光透過，照耀在假想的城市裡2》(2019) 延續了何意達對纖細脆弱但銳利的金屬材質的興趣。以一些兒童建築模型中被掏空有用部件的板作為藍本，她用銀色的噴漆將這些板子的原本的內容以及框架邊緣一同「印在」百葉窗上。粗線條的樹木、房屋的形狀以及外框被百葉窗分成幾層。銀色的光澤在某些角度下看起來如同灰塵，有時又像陽光映射的影子。中間夾著幾片形狀特異的海綿，又好像這些圖像是被海綿擦出來的。部分百葉窗微微下垂，看上去好像是被重量壓得下垂。

在相鄰的牆上有一系列新的絲網印作品，《化石-收縮1&2》和《化石-拉伸》(2019)。這組絲網印是先由噴漆在褶皺的紙面完成，然後再變成絲網印。圖案是一些工業激光切割的剩餘框架。何意達故意將較短的紙本用膠帶鏈接在一起組成為較長的鋼板的噴漆紙本，因此每個紙張邊緣都有一些微小可見的連接間隙未被噴到漆。何意達對於絲網印的興趣更多在於絲網印的過程中需要給予一個造成刮擦的壓力。在這系列作品中生產方式和表達很好地結合到了一起：絲網印邊緣豎直的結構，砂紙般的紅鏽色色澤，褶皺，以及在長的絲網印上所展現出的紙本之間的連接空隙。這些通過壓入亞克力框架，以一前一後的方式被展現。框架由3釐米的邊緣90度放置在側面組成，當壓入框架時，看上去像是整個框架被用力地壓入牆面。當較短的有褶皺的絲網印被懸掛在較長的絲網印背後時，較短的絲網印看起來像是帶著褶皺的張力將較長的絲網印向前推進。

通過對關係和價值分配的探索，何意達最終對膜拜宏偉的價值觀進行深思熟慮、冷靜自信的反抗。觀察到藝術實踐、社會化和社會慶祝活動的宏大，何意達用基於常見的修辭方式，探索精英與平民之間的重疊領域，迴避了所謂的高端宏觀的敘事。

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Installation view  
裝置現場

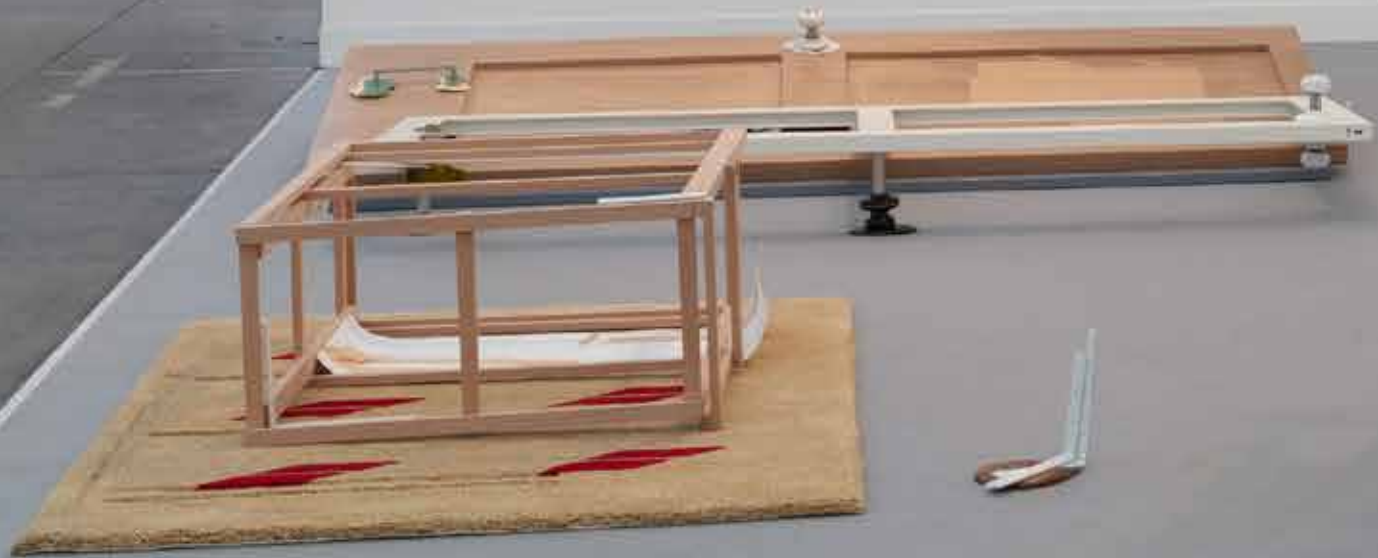


←   
Focus H15  
Edouard Malingue  
Gallery  
Hong Kong, Shanghai



Installation view  
裝置現場

H15 Focus  
Edouard Malingue  
Gallery  
Hong Kong, Shanghai



Installation view  
裝置現場



*There was light coming through shining on the imaginary city 1*  
曾經有光透過，照耀在假想的都市裡 1  
2019

Window blinds, hard sponge, screw, chrome spray paint  
百葉窗，百潔布，螺絲，鍍鉻噴漆

110 x 79 x 3 cm







*There was light coming through shining on the imaginary city 2*

曾經有光透過，照耀在假想的都市裡 2

2019

Window blinds, hard sponge, screw, chrome spray paint

百葉窗，百潔布，螺絲，鍍鉻噴漆

140 x 150 x 3 cm





Detail 細節





*Urban waste imitation 1*  
模擬的城市廢棄 1  
2019

OSB timber batten, truck tarp, strap, eyelet, ceramic, paper mache, lightweight clay, gaff tape  
歐松板, 卡車篷布, 扎帶, 扣眼, 紙黏土, 超輕粘土, 電工膠帶

130 x 120 x 100 cm





Detail 細節





Detail 細節



*Urban waste imitation 2*

模擬的城市廢棄 2

2019

Timber, ceramic, rug, vynal, paper, metal corner bracket, plastic

木材, 陶瓷, 地毯, 貼面, 紙, 金屬角碼, 塑料

36 x 180 x 110 cm



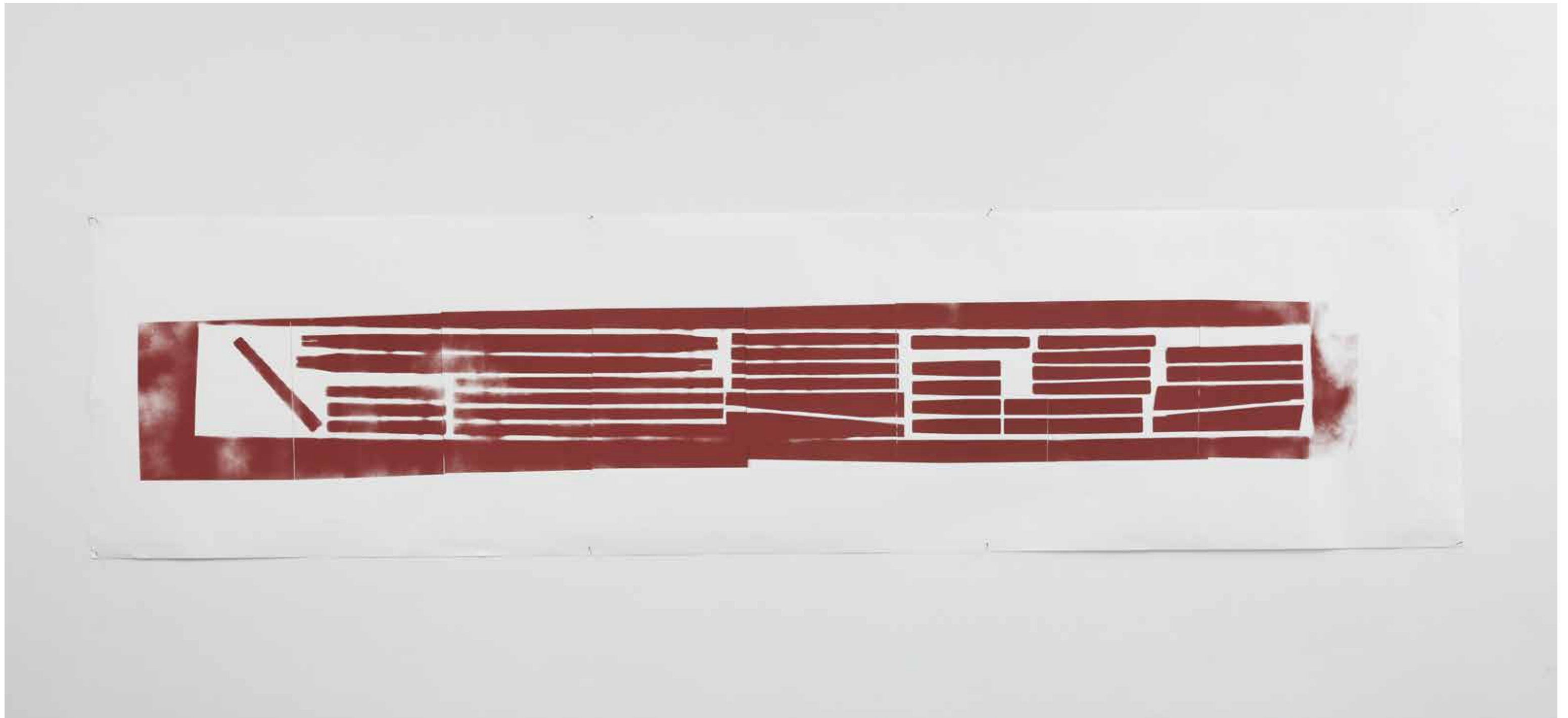


*Urban waste imitation 3*  
模擬的城市廢棄 3  
2019

Timber, aluminum alloy, ceramic, plastic, stainless steel tube  
木材, 鋁合金, 陶瓷, 塑料, 不鏽鋼管

40 x 210 x 135 cm





*Fossil - stretches*  
化石 - 拉伸  
2019

Paper, ink, acrylic  
紙張, 油墨, 亞加力

Paper 紙張尺寸: 34 x 225 cm  
Frame 裝裱尺寸: 38 x 231 x 4 cm

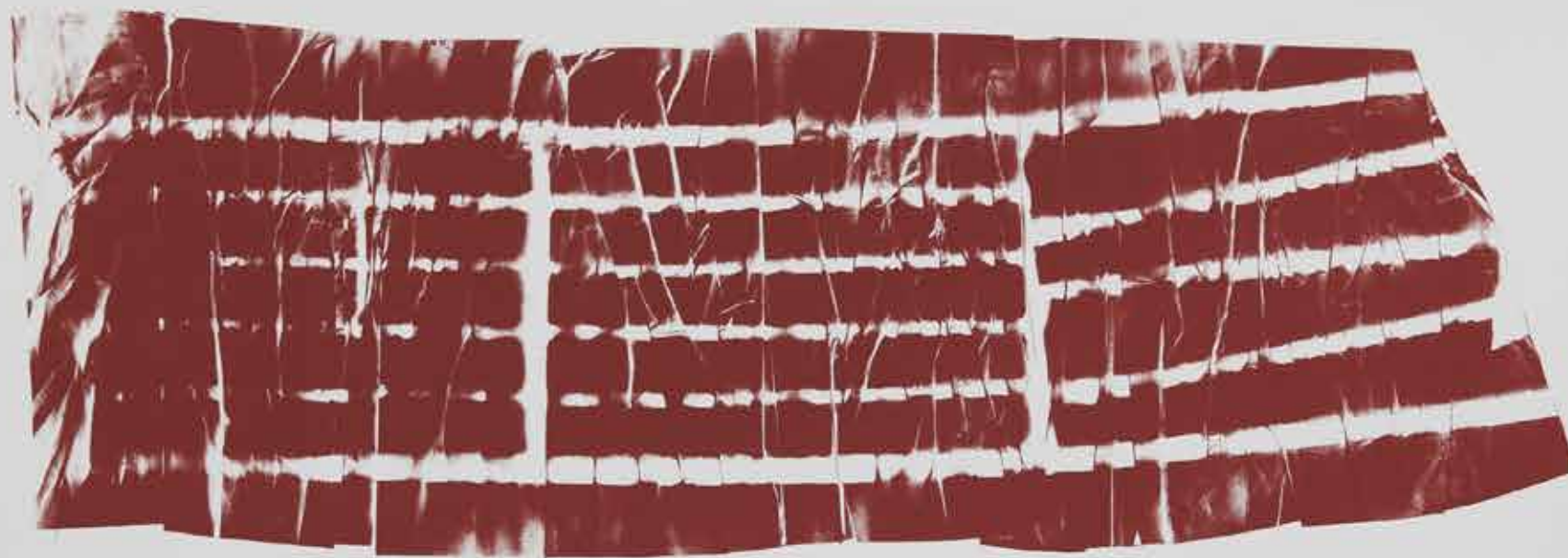




*Fossil - shrink 1*  
化石 - 收缩 1  
2019

Paper, ink, acrylic  
紙張, 油墨, 亞加力

Paper 紙張尺寸: 40 x 128 cm  
Frame 裝裱尺寸: 44 x 134 x 4 cm



*Fossil - shrink 2*  
化石 - 收縮 2  
2019

Paper, ink, acrylic  
紙張, 油墨, 亞加力

Paper 紙張尺寸: 32 x 92 cm  
Frame 裝裱尺寸: 36 x 98 x 4 cm



*A TREE FELL IN THE FOREST, AND NO ONE'S THERE*  
林中的樹倒下而沒有人

Emerging Curators Project  
青策計劃

Group Exhibition 聯展

Power Station of Art, Shanghai, China  
當代藝術博物館, 上海, 中國

02.11.2018 - 24.02.2019



Installation view at Power Station of Art  
Photograph by He Zhaonan

展覽現場, 圖片由上海當代藝術博物館提供  
攝影師: 何兆南





Installation view at Power Station of Art  
Photograph by He Zhaonan

展覽現場, 圖片由上海當代藝術博物館提供  
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Installation view at Power Station of Art  
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展覽現場, 圖片由上海當代藝術博物館提供  
攝影師: 何兆南







*Untitled*  
無題  
2016

Glass, plaster, sponge  
玻璃, 石膏, 海绵

Dimensions Variable  
尺寸可變





*Pour Thing (Black)*  
倒  
2016

Sponge, plaster, wood  
海绵,石膏,木  
33.1 x 73.5 x 9.1 cm



*Untitled*  
無題  
2016

Marble, cardboard  
大理石, 纸板  
29 x 15 x 14.2 cm





Installation view at Power Station of Art  
Photograph by He Zhaonan

展覽現場, 圖片由上海當代藝術博物館提供  
攝影師: 何兆南





Untitled  
無題  
2016

Wood, styrofoam, ceramic  
木, 泡沫膠, 瓷  
103 x 70 x 181.5 cm





Installation view at Power Station of Art  
Photograph by He Zhaonan

展覽現場, 圖片由上海當代藝術博物館提供  
攝影師: 何兆南





*Untitled*  
無題  
2016

Carpet, glass, paint  
地毯、玻璃、顏料  
156.5 x 69.5 x 23.5 cm

*The Soul of the Soulless*  
无灵之灵

*Condo Shanghai 2018*

Group Exhibition 聯展

Edouard Malingue Gallery, Shanghai  
馬凌畫廊·上海

07.07.2018 - 26.08.2018



Following from Edouard Malingue Gallery's great commitment to creating dialogue between the East and West, Condo will finally come to Shanghai in July 2018. "Condo"—taken from "Condominium" (com "together" and dominium "right of ownership", referring to a territory formally shared by different powers)—is a new format for international galleries to collaborate in exhibition-making. This inaugural edition of Condo Shanghai will include nine participating local galleries from Shanghai, which will welcome and share their spaces with thirteen international galleries, displaying major works by artists they represent alongside those of the invited galleries.

Edouard Malingue Gallery, together with two renowned German galleries, will present The Soul of the Soulless, a three-person exhibition. Esther Schipper will present a large-scale installation by the British-born artist Simon Fujiwara and König Galerie sculptures and drawings by German artist Andreas Schmitten. As the host gallery, Edouard Malingue Gallery is proud to present the works of the local Shanghainese artist He Yida in dialogue with these two established artists on the same platform.

Simon Fujiwara (born in 1982) has an oeuvre that crosses multiple media, from sculpture and installation to video and painting, referencing worlds as diverse as advertising and archaeology. His work reflects on the connections between the individual and the social through fictional personal histories and archaeologies. This exhibition will show Rebekkah (2012), a work that combines sculpture and video. Fujiwara's work takes as a point of departure Rebekkah, a sixteen-year-old girl who once took part in the 2011 London riots. The artist filmed her two-week-long trip to China, which was part of her "resocialisation" programme. In China, she visited a factory of flat screen TVs and a sportswear manufacturing plant, witnessing the real production environment of some of the goods stolen by her and her peers in the riot. She also visited Xi'an, home of the Terracotta Army, and subsequently Rebekkah toured a factory where modern terracotta figures are produced. Here casts of her were made in the style of the terracotta warriors. To date, there have been over 130 terracotta-warrior-style sculptures of Rebekkah made, which are presented around the world in Fujiwara's exhibitions. These terracotta casts of Rebekkah are products manufactured in large-scale assembly lines, the craft value and hand produced mistakes of each assembly line workers can be visibly traced in the sculptures. Yet at the heart of this new production is a young British woman who engaged in the destruction of the long-solidified relations between production and occupation. Fujiwara's work is very often inspired by real events in the real world; through his distinctive narrative and subtle logical structures, the artist explores the construction of individual and social identities.

Andreas Schmitten (born in 1980) presents a body of sculptural works with bright, alluring colours. The forms are inspired by everyday life and yet somewhat appear awkward. Distorted and abstracted pieces of furniture and vessels no longer possess functionality, while the glossy, shiny surfaces have an eerie aesthetic quality. In this exhibition, Schmitten displays among a series of sketch paintings that appear similar to instruction manuals for products two new vitrine works and his sculptural installation "Festung" ("Fortress"). The white lacquered bronze-sculpture is an abstract female figure, which often appears in different shapes often in his body of work. This enigmatic figure is leaning towards the pink window-like object, reminiscent of European Gothic Church windows f.e., creating an interaction between the human body and the architecture. Also typical for his work is the play with perfection or beauty on the one hand and with arbitrary parts, like in this case the embroidered seams, on the other. Ory Dessau describes his work as ambiguous and as an uncompromising quest for self-identity and an insistent evasion therefrom. Situated within the expanded field of sculpture, his works introduce an affinity to architecture, painting, technical drawing, product design, stage design and model making, as well as to tailoring and carpentry[1]. The two new Vitrine-works "Representatives", which Schmitten created for this exhibition seem to display little architectural, stage-like sceneries with thrones or cinema seats spanned by baldachins. The figures in the Chimera Electrified drawings engage in all kinds of self-abusive behaviour, with a process that is calm, absurd, and chilling. Such frightening and yet uncertain behaviour attracts the audience's attention towards the pain and towards the machinic quality of the body through visual means.

He Yida (born in 1980) meanwhile focuses on the physical characteristics of objects as well as the plastic, form-making connections between objects. Sometimes she changes the materials slightly, while other times she presents works in the original form of the objects themselves. Scattered over the fissures among the objects is the manual labour of the artist. As a glue between the materials, manual labour reveals the fragile human traces through actions such as bending, binding, leaning, and hanging; "primitive" modes of production and "civilized" modes of production are thus mixed and confused. He Yida employs cheap modern materials or found contemporary industrial goods; then through basic modes of manual labour, without involving additional modern processes of reworking, the artist muddles modern, civilised materials and renders them primitive and fundamental. What was originally meant to be grand or great is turned into the common and the ordinary; the muddling and mixing dissolves the sacral. A rebellion is thus born.

The three artists respectively mix sculptures of human figures produced at large quantities, an imagination of machines fused with the human body, as well as certain materials that are practically unpolished—and from there they broach the themes of humanity and human sensations. The works of the three artists have an intense sense of materiality, placing materiality in the most notable position in terms of style and inspiration. In these works are revealed materials seemingly shorn of the spiritual—industrial, mechanical and commercial materials—yet what is sought after and interrogated happens to be the human spirit: the ethics and sensations of human survival.

在马凌画廊的积极促成之下,Condo终于在2018年七月的上海拉开序幕。“Condo”之名取自“Condominium”（共治），是国际上画廊之间联手合作展览的新兴方式。本次Condo Shanghai共有九家上海本地的画廊参加，接待十三家国外画廊，分享自己的空间，与受邀画廊一起展示各自代理艺术家的精彩作品。

马凌画廊将联手两家知名德国画廊呈现三位艺术家的联展“无灵之灵”。施博尔画廊和国王画廊分别带来了英国艺术家藤原西芒和德国艺术家安德鲁斯·施密特的绘画及装置作品，马凌画廊很荣幸可以作为主场画廊，携上海本地女艺术家何意达的作品，与另外两位优秀艺术家在同一个平台上开展交流与对话。

藤原西芒（生于1982年）的作品横跨表演,绘画,视频,雕塑及装置等多种媒介，从广告到考古，挖掘世界的多样性，通过虚构的个人历史以及考古学方式思考了个体与社会之间的关联。本次展览中的《瑞贝卡》(Rebekkah, 2012)是一件结合雕塑和影像的作品，作品的出发点是一名曾参与2011年伦敦暴乱的16岁女孩瑞贝卡。藤原用影像记录了瑞贝卡在2012年为期两周的中国之行，这次旅行是瑞贝卡的一次改造之旅。在中国，她参观了一间平板电视机工厂和一个运动服装制造厂，见证了那些她和她的伙伴们在暴乱中抢夺的商品的真实生产环境。之后她去了西安——兵马俑的所在地。瑞贝卡在那里参观了制造现代兵马俑的工厂，并以她本人的形象设计了一种兵马俑风格的雕塑。迄今为止，已经制造了超过130件瑞贝卡的兵马俑雕塑，随着藤原在世界各地的展览而向世人展出。这130件瑞贝卡雕塑是大规模流水线生产下的产物，工艺价值以及每个流水线工人在生产中的偶然错误在雕塑中都是可见的，这个形象的原型却是一个企图破坏这种早已稳固的生产与占有之间关系的英国年轻女性。藤原的作品灵感往往来自现实世界的真实事件，通过他独特的叙述方式和巧妙的逻辑结构，来探讨个人和社会身份的建构。

安德鲁斯·施密特(生于1980年)的雕塑作品往往具有鲜艳诱人的色彩，其形态来源于日常生活却又似是而非，被扭曲和抽象化的家具,器皿不再具有功能性，光滑锃亮的表面带有一种诡异的美学特质。这次展览中，施密特展出了一系列类似于产品说明书的单线条绘画，两件新的橱窗作品，以及雕塑装置《堡垒》(Festung, 2017)。漆白的铜雕塑是一个抽象的女性身驱，经常以不同的形状在他的作品中出现。这具神秘的身驱倚靠在粉色的窗状物体上，类似欧洲哥特式教堂的窗户，人体与建筑之间产生互动。他的作品的另一个特征是将完美或美丽的东西与不协调或不必要的部份拼接。奥利·德索 (Ory Dessau)用“暧昧”一词描述施密特的作品，并认为它们的多元化可以被解释为对自我认同的不妥协，追求和逃避。在广泛的雕塑领域内，施密特的作品表现出在建筑, 绘画, 技术制图, 产品设计, 舞台设计, 模型制作以及缝纫和木工方面的技能[1]。施密特这次为展览创作的两个橱窗作品《典范》(Representatives, 2018) 似乎保有一些建筑，舞台般的景观，像是织锦覆盖的宝座或电影院。在作品《嵌合电气化》(Chimera Electrified, 2018) 中，画中的人们实行了各种自我伤害的行为，以达到与机械的合体，平静的过程荒诞而令人不寒而悚。这些可怕而目的不明确的行为，通过视觉传达引起观众对身体的疼痛感及机械性之注意。

何意达关注物体的物理特性和物体之间的造型关联，有时对材料稍加改装，有时甚至就是物料本身的样子。弥散在物件缝隙之间的是艺术家的人工劳动。人工劳动作为一种材料之间的黏合剂，通过弯曲, 捆绑, 倚靠, 悬挂这样动作透露出微弱的人类痕迹，“原始”的生产方式与“文明”的生产方式在此混淆。何意达将现代的廉价材料，或是某处寻觅而来的当代工业物品，通过基础的劳动方式，过程也不涉及更多现代加工工序，将现代的、文明的材料混浊为原始的，基础的，本来应当通向高大宏伟之途，却转向共有和平凡，通过混浊化将神圣性消解，一种反叛由此诞生。

三位艺术家分别使用批量生产的人形雕塑，机械嵌合人体的想像，和一些几乎全不经雕琢的物料的相互拼凑，讨论关于人性和人类感觉的主题。三位艺术家的作品都有强烈的物质感，将物质放在风格及主旨之最显要的位置，他们在作品中坦露出这些看似没有灵魂的，工业化机械化，商品化的物质，要追寻和诘问的却恰恰是人类的灵魂，即人类生存的伦理及感觉。





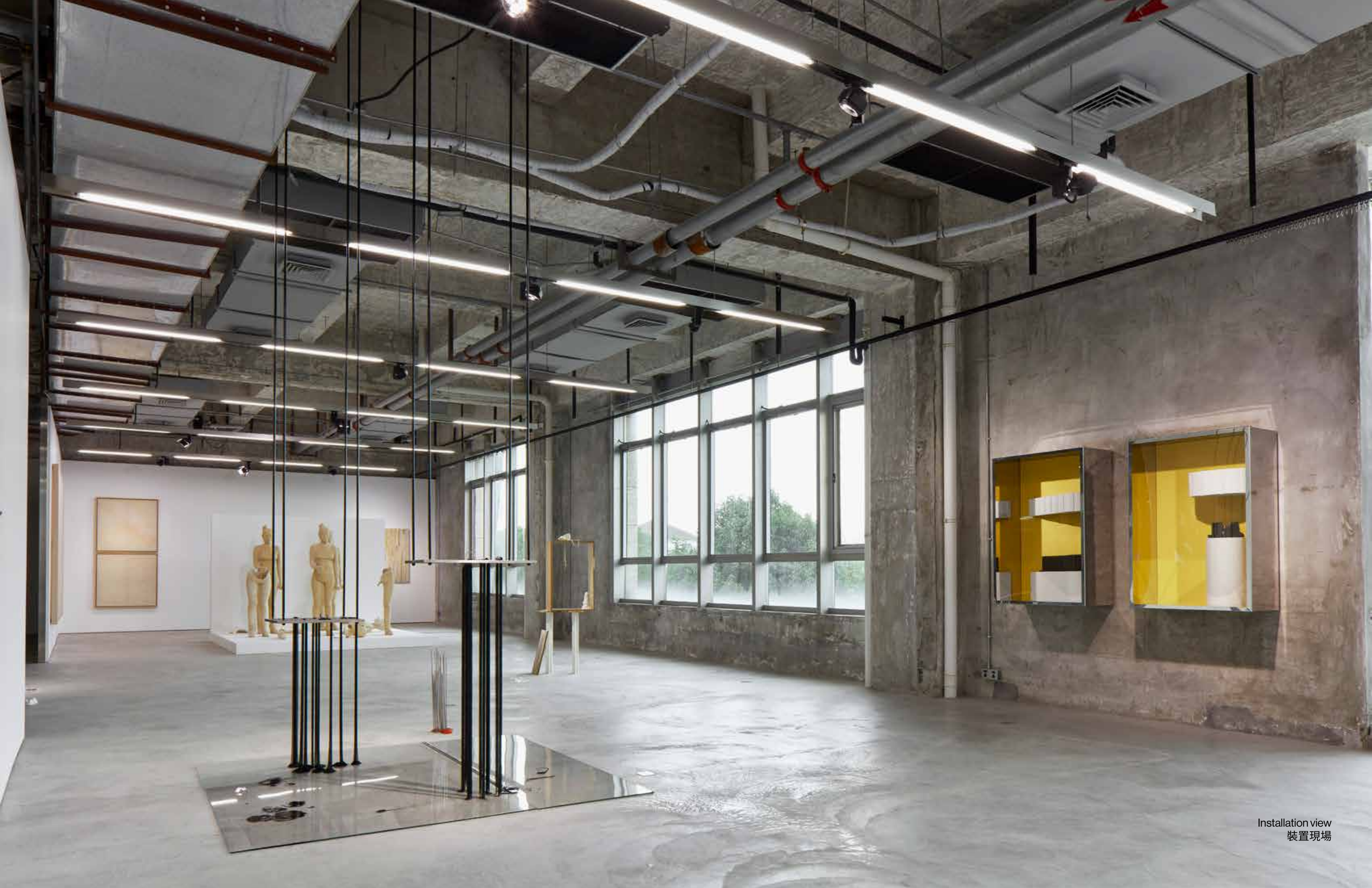
Installation view  
裝置現場





Installation view  
裝置現場





Installation view  
裝置現場





Installation view  
裝置現場





*Unpacking Interior - KEAI*  
拆包內部-KEAI  
2015

MDF board, plywood board, plaster, PVC sticker, paint, IKEA desk legs, ceramic, chamois leather  
密度板, 三合板, PVC貼面, 石膏, 漆, 宜家桌腿, 陶瓷, 麂皮

160 x 72 x 43 cm





(Detail) *Unpacking Interior - KEAI*  
(細節) 拆包內部-KEAI  
2015

MDF board, plywood board, plaster, PVC sticker, paint, IKEA desk legs, ceramic, chamois leather  
密度板, 三合板, PVC貼面, 石膏, 漆, 宜家桌腿, 陶瓷, 麂皮

160 x 72 x 43 cm





*Untitled*  
無題  
2018

Recycled galvanised iron square pipe, stainless steel, silicone, paper clay, nylon ribbon  
回收的鍍鋅管, 不鏽鋼, 矽膠, 紙黏土, 織帶

160 x 93 x 16.5 cm



(Detail) *Untitled*  
(細節) 無題  
2018

Recycled galvanised iron square pipe, stainless steel, silicone, paper clay, nylon ribbon  
回收的鍍鋅管, 不鏽鋼, 矽膠, 紙黏土, 織帶

160 x 93 x 16.5 cm







*Ideal Boundaries*  
完美邊界  
2018

Rug, spray painted glass, wood, plaster, stainless steel, sand paper  
地毯, 噴漆玻璃, 木, 石膏, 不鏽鋼, 砂紙

246 x 88 x 60 cm



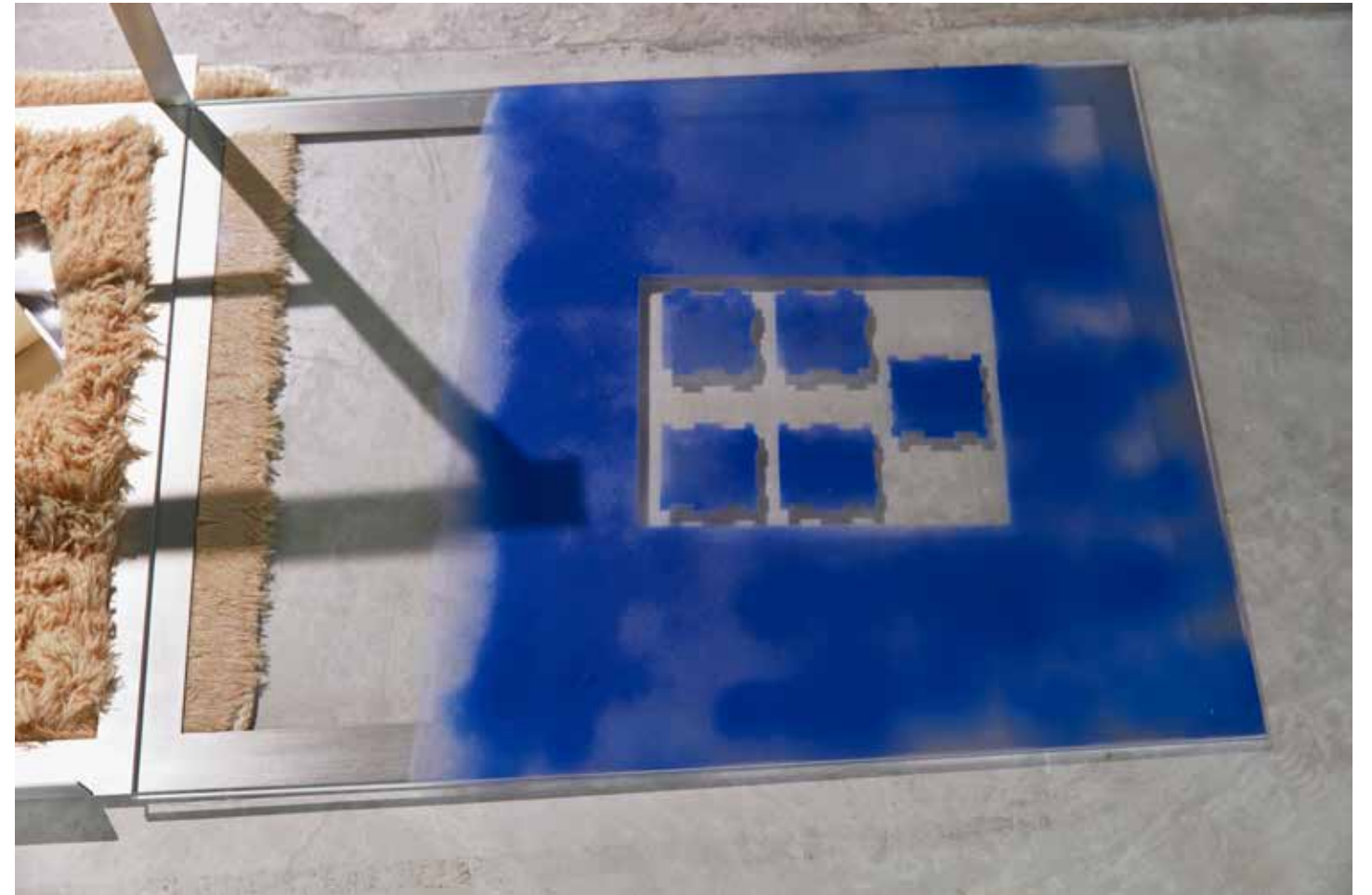


(Detail) *Ideal Boundaries*  
(細節) 完美邊界  
2018

Rug, spray painted glass, wood, plaster, stainless steel, sand paper  
地毯, 噴漆玻璃, 木, 石膏, 不鏽鋼, 砂紙

246 x 88 x 60 cm





(Detail) *Ideal Boundaries*  
 (細節) 完美邊界  
 2018

Rug, spray painted glass, wood, plaster, stainless steel, sand paper  
 地毯, 噴漆玻璃, 木, 石膏, 不鏽鋼, 砂紙

246 x 88 x 60 cm





(Detail) *Ideal Boundaries*  
(細節) 完美邊界  
2018

Rug, spray painted glass, wood, plaster, stainless steel, sand paper  
地毯, 噴漆玻璃, 木, 石膏, 不鏽鋼, 砂紙

246 x 88 x 60 cm





*Untitled*  
無題  
2018

Galvanised iron board, iron, paint, plaster, paper clay  
鍍鋅鐵板, 鐵, 漆, 石膏, 紙黏土

164 x 70.5 x 51 cm





*Untitled*  
無題  
2018

Galvanised iron board, iron, paint, plaster, paper clay  
鍍鋅鐵板, 鐵, 漆, 石膏, 紙黏土

164 x 70.5 x 51 cm





(Detail) *Untitled*  
(細節) 無題  
2018

Galvanised iron board, iron, paint, plaster, paper clay  
鍍鋅鐵板, 鐵, 漆, 石膏, 紙黏土

164 x 70.5 x 51 cm







*Catch Flow*  
捉流  
2018

Glass, acrylic, paint, stainless steel, copper chain, silicone, fiber glass  
玻璃, 亞克力, 漆, 不鏽鋼, 銅鏈, 矽膠, 玻璃纖維

200 x 254 x 500 cm



(Detail) *Catch Flow*  
(細節) 捉流  
2018





(Detail) *Catch Flow*  
(細節) 捉流  
2018

Glass, acrylic, paint, stainless steel, copper chain, silicone, fiber glass  
玻璃, 亞克力, 漆, 不鏽鋼, 銅鏈, 矽膠, 玻璃纖維

200 x 254 x 500 cm





(Detail) *Catch Flow*  
(細節) 捉流  
2018





*one second ago*  
轉瞬之間

Group Exhibition 聯展

Edouard Malingue Gallery, Hong Kong  
馬凌畫廊·香港

08.07.2017 - 26.08.2017

If but for a moment the inevitable fate of a point in time, or our perception of a thing, was seen, held. 'one second ago', a group exhibition at Edouard Malingue Gallery, Hong Kong, evokes that tittering sense of balance regards a state of existence or actuality, whether represented by assemblages of the quotidian or elements from nature. Such fine lines or instances are addressed by the works of He Yida (b. 1980, China), Handiwirman Saputra (b. 1975, Indonesia), Jeremy Everett (b. 1979, USA), Tao Hui (b. 1987, China) and Phillip Lai (b. 1969, Malaysia / UK), which beyond responding to a sense of spatial and temporal oscillation, demonstrate that a sense of passing, as well as assignation of value to the negligible, is a universal phenomenon, extending beyond borders and conditions.

Employing everyday materials, He Yida challenges what we look at twice or indeed contemplate as beautiful, worth our gaze, engagement. Seemingly bearing the influence of Arte Povera, He creates sculptural arrangements that appear effortless, ad hoc, but equally open – to interpretation, possibilities. Initial impressions are replaced by further observations, permitting a serial wave of consciousness, no one thought being the same as a prior. Exploring spatial planes, He carves through literal space whilst creating zones for contemplations of order, societal and aesthetic. Indeed, He probes at human sensibility and emancipation, extending beyond Walter Benjamin's notion of 'aura' as defining something that is highly valued yet deceptive and out of reach.

Moving towards the use of more visceral materials whilst equally engaging with a sense of precipice, Handiwirman Saputra creates composition from items such as thread to lumps of hair, which border the realm of two and three dimensions. Paintings that are extensions of a surface rather than points of finality, Saputra's works appear rid of artistic pretension; there is an objective humility to their presence, which act as epistemological portals to probe our way of seeing, of perception, the relationships we create between things, the values we consequently assign and stories we weave. Combining a careful selection of items with technical rigour, Saputra prompts a search for beauty amidst the mundane, for visual and conceptual harmony amidst the seemingly anti-aesthetic.

Building on a notion of variance, Jeremy Everett's works explore the poetic balance between beauty and vulnerability. A raw unframed canvas, finely layered by traces of molecular paint pigment – a delicate shard, the subtle outlines standing as vestigial marks of the process of creation. There is a sense of the bodily and self, as one recognises the inevitability of gravity, finding beauty at each stage and in every instant. Akin to an open sentence, Everett creates a form of visual poetry that hovers amid initiation and completion, pointing that finality is but momentary, belonging to that instant not the next. Circling conformation, Everett unshackles materials of their societal purpose, broadening their perception and use, whether cyanotype in the course of pigmentation or gesso as paint – a lesson in alternative viewings.

Creating a dialogue with this running notion of poetic material alteration is the work of Philip Lai, who develops a sense of itinerancy through estranging familiar objects to the point of abstraction. Emphasising spatial experience, Lai weaves situations, encounters, which compel a sense of contemplations regards what we believe to know, recognise and understand. Moving between different planes of sight as well as notions of weight, Lai's works elicit those rare moments of pluralistic self-awareness where one is attuned to jumping thought as well as the details in one's surroundings, from the floor that roots us to that object which may be out of the corner of our eye, or the indistinct point ahead. The reformulated quotidian becomes engulfing yet isolated and humble, each work acting as a treasured point of focus.

Extending deeper into considerations of the self, Tao Hui calls to question surrounding culture and identity. Using various mediums including video, objects, and installation, Tao creates bizarre and exaggerated scenes that test our realities, what we see and what we believe. Presented is a kinetic installation composed of wind cups, mirrors and metal chains, the rapid circular movement acting as a frenetic metaphor for the tenets of urbanisation and hegemonic thinking. Elements of what we see around us are flashed back to us by the mirrors only to disappear again, a reminder of what comes, is glimpsed, and goes. Subtle yet provocative, Tao's work is imbued with a sharp emotional power, its pulse being one of visual staccato.

As such, the viewer is invited to discover poetry through slight gestures, playful compositions and unexpected materials. 'one second ago' is a call to that fragile state of balance, that short albeit precious moment when one stops to see and look at what is around us, until time flows again and carries everything away – a flicker in that temporal stream.



轉瞬之間，脆弱的平衡就被打破，短暫的游移之後另一種平衡被建立起來取而代之，每一刻都是一種神奇的詩意的平衡。這個夏天馬凌畫廊（香港）榮幸地向觀眾推介由藝術家傑里米·埃弗雷特（美國），何意達（中國），菲利普·賴（馬來西亞，英國），翰迪懷兒曼·薩普川（印尼），陶輝（中國）共同參加的聯展《轉瞬之間》。奇妙的組合、意想不到的材料、難以察覺的筆觸，藝術家以此來提醒我們對平常生活的關注，要為周圍司空見慣的事物駐足停留，因為每一天、每一分、每一秒都無法複製，一去不返。展覽主題同樣契合馬凌畫廊對藝術之於社會意義的理解：比視覺生產和觀念挑戰更為重要的，是為藝術而停步，這應該是匆忙的人生中時時應該保持的精神狀態。

何意達（b.1980）的藝術實踐以充滿雕塑語言的裝置為主，把偶然拾得的現成物與工作室刻意製作的物件相結合，柔軟的、堅硬的、易碎的、彎曲的、能拉伸的等不同屬性的材料被糅合在一起，或懸掛、或倚牆、或垂墜，在空間中以獨特的建築感相並置，一種微妙的平衡被建立起來。何意達的創作過程正是朝著這種平衡抵達的過程，儘管在過程中、在形式上充滿了偶然性和不確定性，但是作品的完成卻是當機立斷的，在某個瞬間藝術家意識到了這種平衡，於是作品宣告完成。作為創作的主體，何意達對創作對象所投射的控制力、判斷力和想象力是作品的意義所在。

陶輝（b.1987）對世界的悉心洞察正反應在他的作品中，童年的鄉村記憶、生活中的直接和間接經驗、流行的普羅文化、夢境中無序的畫面都是陶輝靈感的來源，影像是他的主要表達方式。本次展覽中陶輝將會創作一件有關風速儀的作品。城市中風速儀對陶輝來說有種神秘莫測的魔力和詩意，它們轉譯風的語言，記錄風的軌跡，陶輝常常駐足觀看。陶輝擅長以隱喻的方式映照當今社會的文化心理和美學需求，他的作品結合真實與虛構，理性與直覺，促使觀眾直面自身的文化歷史、生存現狀和社會身份。

菲利普·賴（b.1969）的藝術靈感來自生活中他與周圍環境或情景的偶遇，通過與圖像、人群、公共空間里的各種相遇，他獲得了一種極其個人的藝術描述的生產方式。他對空間中的不確定性深感興趣，觀察我們與身邊的物件、圖像和空間的關係，並試圖進行重新整理和配置，他時常將他的想法，和我們在日常生活中對這種關係的習慣性思考相對照，並探尋簡單的物質屬性，即物件是如何被形態化，又如何為人類所感知的。

傑里米·埃弗雷特（b.1979）的作品正體現了他對這個世界的神秘的觀察方式。埃弗雷特在「平凡」中尋找美感，時間的流逝總以不同的形式被反映在埃弗雷特的作品中，每一種努力都有價值，每一個地點都是一種漫長的旅程，包含了各種階段和印跡。埃弗雷特熟知自然侵蝕力對物料的影響，因而將其收納為創作的一種力量。埃弗雷特的作品探討了空間的本體論，每一個空間都是獨特的，每個空間中的時刻都不可重復。埃弗雷特對空間環境的干預以照片的形式收藏，或是以物件為載體吸納，埃弗雷特並不企圖佔有這些空間和場域，他試圖進行短暫性的實驗。如同空間沒有邊界，埃弗雷特的實驗將會永遠進行下去。

翰迪懷兒曼·薩普川（b.1975）的作品通過對日常生活的詩化反映出一個不斷變化中的世界。他在裝置作品使用日常的材料，包括棉花、毛髮、塑料包裝、木材等，以一種違反慣例的方式將它們重新放置。由此產生的神秘感使得尋常的物體變得難以辨識。這種與眾不同的對物質的解讀是他獨特的工作方式。他的繪畫則使用現實主義的技巧呈現他的如靜物般的裝置作品。他研究不同尋常的事物與平凡事物之間的關係，更具體地說，他研究知覺的力量如何能抓住想象力，改變人們對普通事物的印象。感知賦予形態以意義，而這種意義總是具有開放的解讀方式。



Installation view  
裝置現場





Installation view  
裝置現場





Installation view  
裝置現場





Installation view  
裝置現場



*Parties*  
派對  
2013

Wood, elastic band, stainless steel, butterfly net, aluminum decorations, nylon, bronze chain, nylon net, acrylic, PU leather  
木, 鬆緊帶, 不銹鋼, 帶桿蝴蝶網, 鋁箔裝飾, 尼龍, 銅鏈, 尼龍網, 丙烯裝飾, PU皮革

Dimension variable  
尺寸可變





*Tie Up Loose Ends*  
有始有終  
2014

Elastic band, stainless steel rod, ceramic, slap bracelet sealed with chamois leather cloth  
鬆緊帶，空心鋼管，陶土，金屬自束帶包麂皮布

Dimensions variable  
尺寸可變



*Hard Association*  
艱難聯盟  
2013

Glass, sponge, elastic band, plastic sheet, fabric, PU leather, paper clips  
玻璃, 海綿, 鬆緊帶, 塑料, 棉布, PU皮, 紙夾

Dimension variable  
尺寸可變



*Right Misplacement*  
正確的錯位

Solo Exhibition 個展

A+ Contemporary, Shanghai, China  
亞洲藝術中心，上海，中國

29.10.2016 - 11.12.2016

He Yida's artistic practice focuses primarily on sculptural installation, channelling a creative process that brims with chance and possibility: unexpectedly found readymades are integrated with purpose to create a unified artwork, the clash between established plans and sudden revelation transcending the significance of appropriation, emphasis being lent to the transformative process of the readymades beyond objects in their own sculptural right. Whether through the perspective of sculptural dialogue or aesthetic appreciation, these objects collectively represent a form of “anti-monumentality”, which crumbles the notion of immortality as symbolised by monument-esque mass and volume, and topples social order, political criterion and signified authoritative power as cemented by traditional monuments. Indeed, He Yida holds a reservation towards macroscopic narratives, lending a preference for the “insignificant”, while revealing clues that lead from certainty towards a path filled with possibilities.

The exhibition title “Right Misplacement” recreates the ‘awkward’ situations manipulated by He Yida's works: common objects, detached from their original contexts, entering the discourse of the white cube, wherein they surrender their everyday significance and ability to suggest and connote. This said, readymades have already disintegrated the aura of contemporary art with their distinct traits of commonality and worldliness: the dissipation of the distance innate to aesthetics appreciation enables viewers’ imagination as triggered by the artworks to be transformed into an intuitive response. Ultimately, the misplaced objects have established a relationship with their supporting structures and the space they occupy so as to be corrected and thereby attain rebirth in the artist's reconstructed context.

The exhibited works represent a conclusion of He Yida's artistic practice over the last two years; existing within the framework of presenting the relationships between objects as well as object and space, the works explore the relationship between cube and plane, display and representation, aestheticisation and aesthetics of everyday life, even delving into questions regards the origin of art. The materials, which seemingly bear the influence of Arte Povera, have an innate ‘defective’ appearance that feels specious and even incomplete, and the experimental spirit projected, while foolish yet bold, questions contemporary values, structures and cognitive systems.

Effectively, to deny and emerge atop the notion of “aura” as proposed by Walter Benjamin, is He Yida's pursuit of the ultimate value of human sensibility and emancipation. The objects of varied sources and production methods have dismantled the boundaries among materials, realising He Yida's incessant exploration of the overlapped fields between elite and plebeian cultures, between the purported high-end and its confrontation amidst the realms of materials and aesthetics.





Installation view  
裝置現場

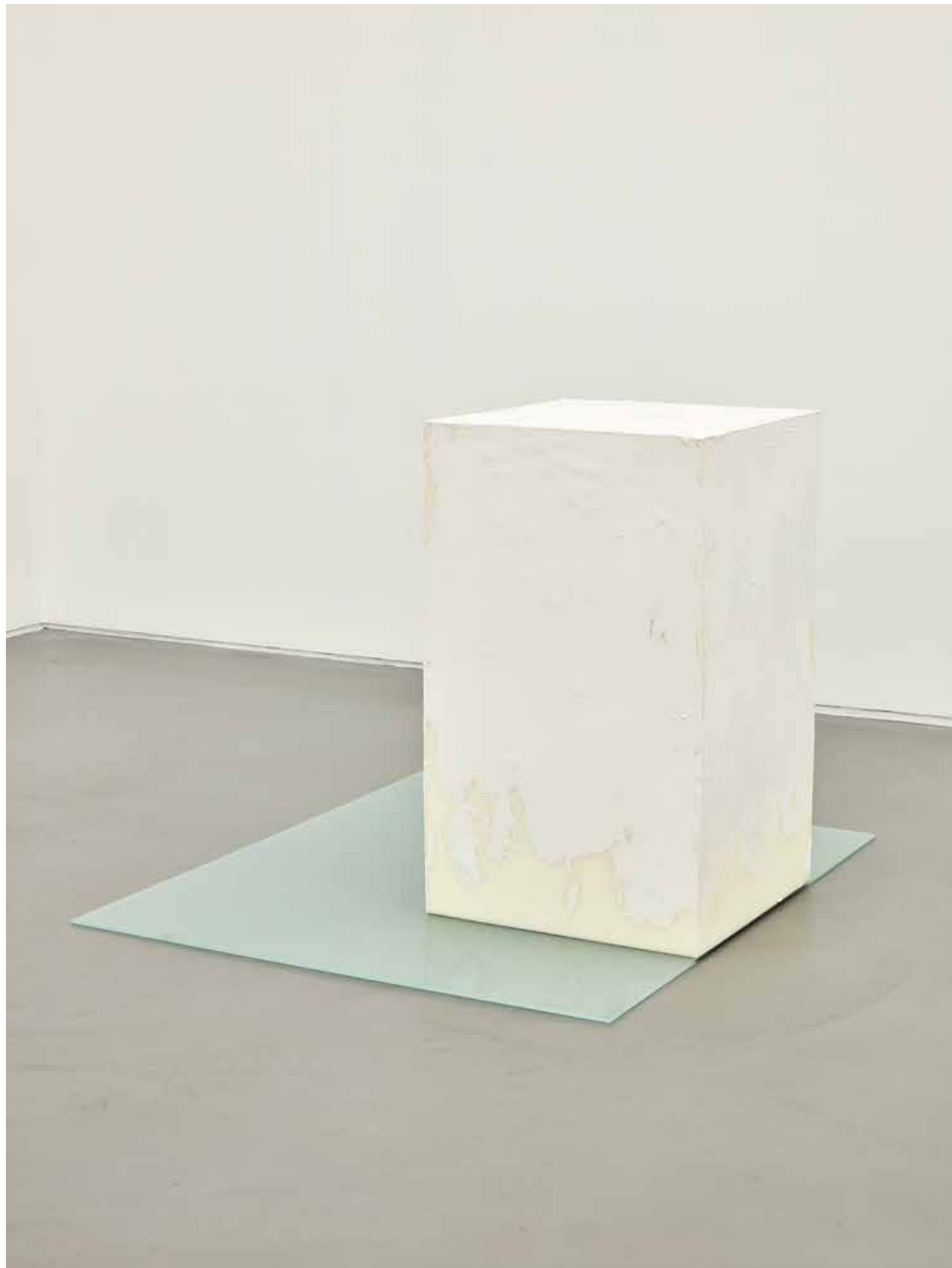


Installation view  
裝置現場





Installation view  
裝置現場



*Untitled*  
無題  
2016

Sponge, plaster, glass  
海绵, 石膏, 玻璃  
120 x 120 x 100.2 cm





(Detail) *Untitled*  
(細節) 無題  
2016

Sponge, plaster, glass  
海绵, 石膏, 玻璃  
120 x 120 x 100.2 cm

*Untitled*  
無題  
2016

Marble, cardboard  
大理石, 纸板  
29 x 15 x 14.2 cm







*Pour Thing (Black)*  
倒  
2016

Sponge, plaster, wood  
海绵,石膏,木  
33.1 x 73.5 x 91 cm



*Pour Thing (Black)*  
倒  
2016

Sponge, plaster, wood  
海绵,石膏,木  
33.1x73.5x9.1cm





*Untitled*  
無題  
2016

Metal, plaster, chicken wire, concrete block, nylon net  
金屬、石膏、鐵絲網、水泥塊、尼龍

Dimensions variable  
尺寸可變







(Detail) *Untitled*  
(細節) 無題  
2016

Metal, plaster, chicken wire, concrete block, nylon net  
金屬、石膏、鐵絲網、水泥塊、尼龍

Dimensions variable  
尺寸可變





*Pour Thing (White)*  
倒  
2016

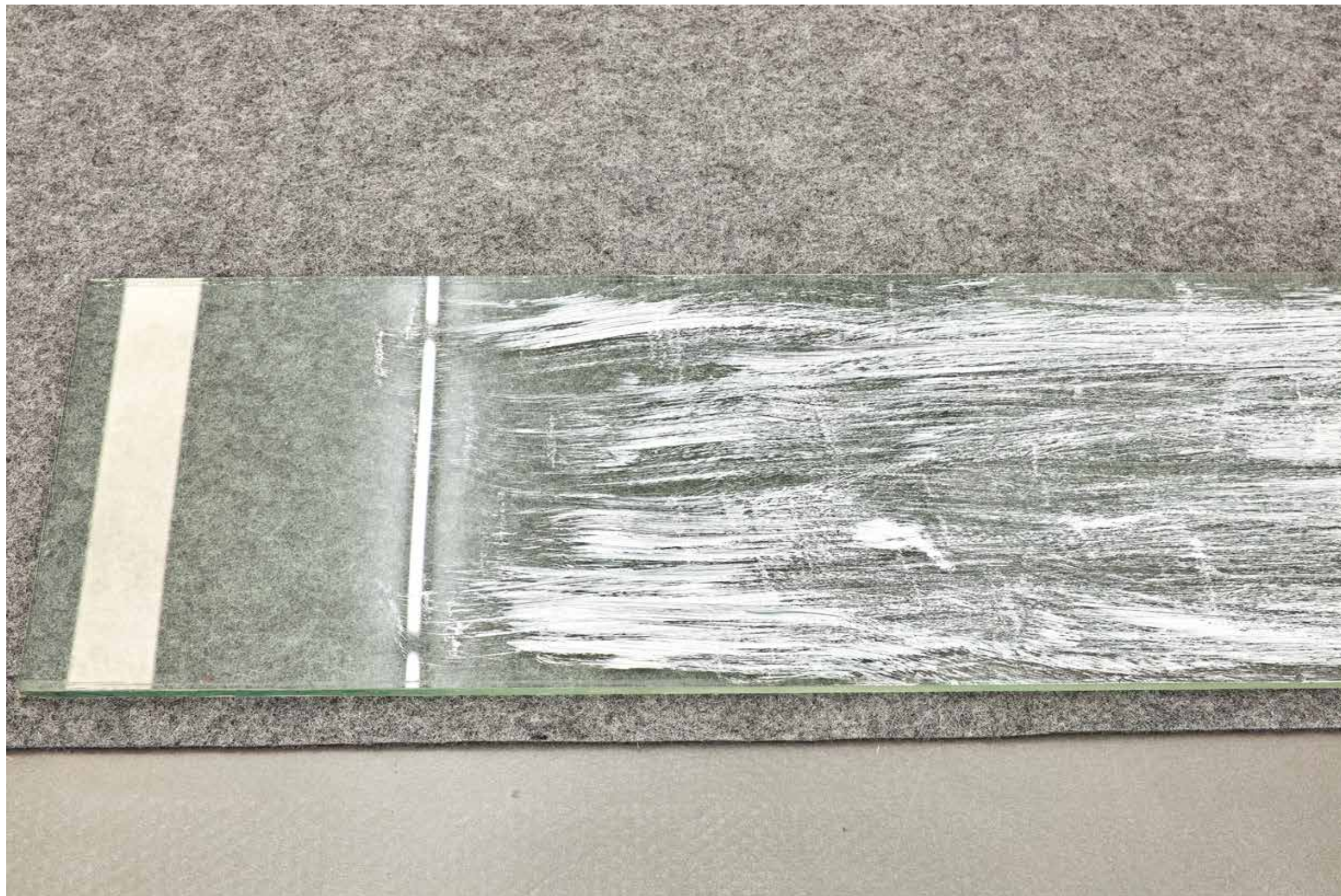
Cardboard, styrofoam, paint  
纸板、泡沫塑料、漆  
61 x 45 x 44 cm



*Untitled*  
無題  
2016

Carpet, glass, paint  
地毯、玻璃、漆  
201 x 280 x 1.8 cm





(Detail) *Untitled*  
(細節) 無題  
2016

Carpet, glass, paint  
地毯、玻璃、漆  
201 x 280 x 1.8 cm





*Untitled*  
無題  
2016

Glass, plaster  
玻璃, 石膏  
30 x 25.5 x 50 cm



*Untitled*  
無題  
2016

Cardboard, clay, paint  
纸板, 黏土, 漆  
36 x 39 x 58.5 cm





*Untitled*  
無題  
2016

Cardboard, clay, paint  
纸板, 黏土, 漆  
36 x 39 x 58.5 cm





*Untitled*  
無題  
2016

Stainless steel, styrofoam, plaster, paint  
不銹鋼, 泡沫塑料, 石膏, 漆  
122.5 x 45.5 x 15 cm





(Detail) *Untitled*  
(細節) 無題  
2016

Stainless steel, styrofoam, plaster, paint  
不銹鋼, 泡沫塑料, 石膏, 漆  
122.5 x 45.5 x 15 cm





*Untitled*  
無題  
2016

Glass, plaster, sponge  
玻璃, 石膏, 海绵

Dimensions Variable  
尺寸可變



(Detail) *Untitled*  
(細節) 無題  
2016

Glass, plaster, sponge  
玻璃, 石膏, 海绵

Dimensions Variable  
尺寸可變





*Untitled*  
無題  
2016

Wood, styrofoam, ceramic  
木, 泡沫膠, 瓷  
103 x 70 x 181.5 cm

(Detail) *Untitled*  
(細節) 無題  
2016

Wood, styrofoam, ceramic  
木, 泡沫膠, 瓷  
103 x 70 x 181.5 cm





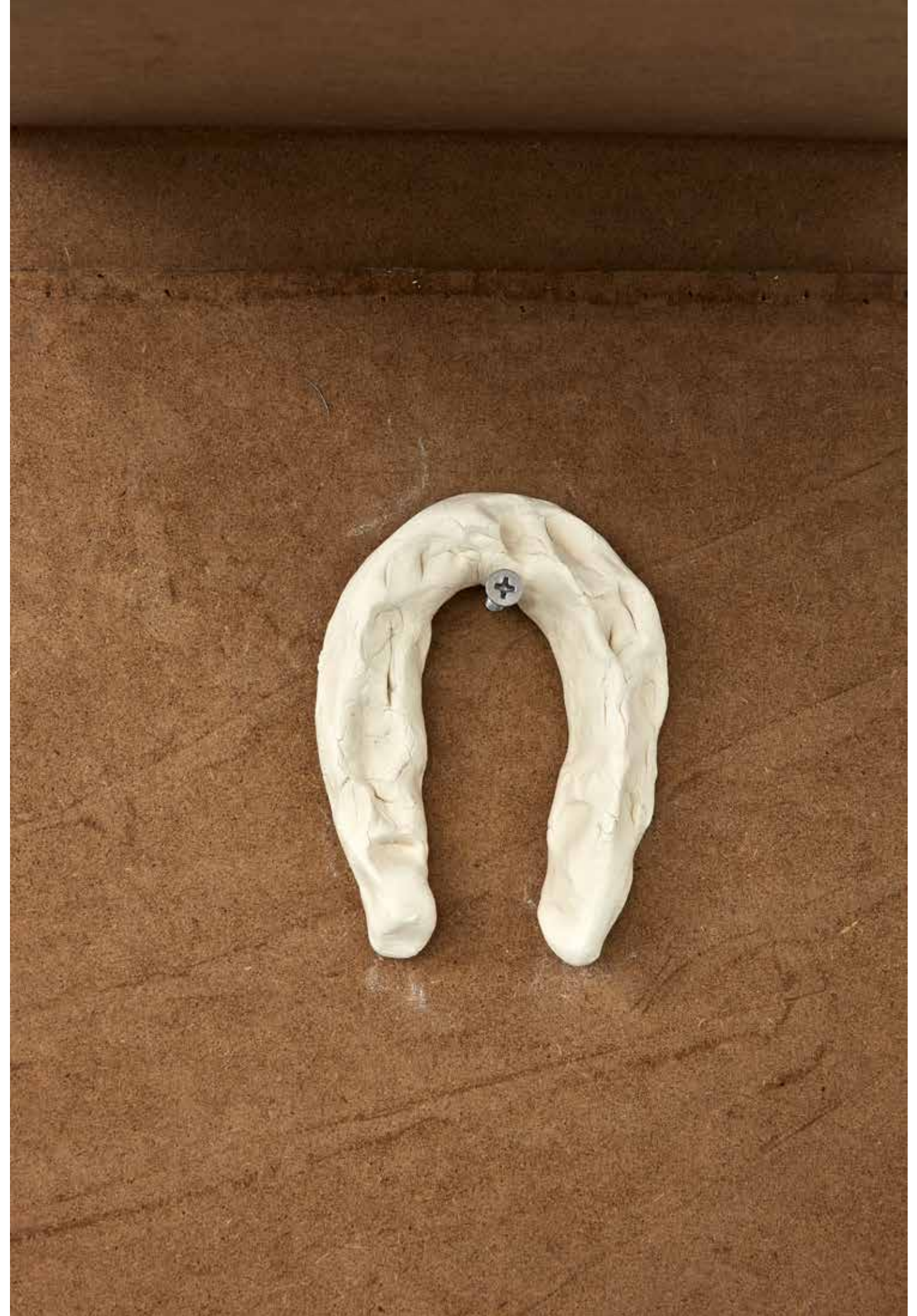


*Untitled*  
無題  
2016

Wood, paper clay  
木、紙黏土  
25 x 47 x 122 cm

(Detail) *Untitled*  
(細節) 無題  
2016

Wood, paper clay  
木、紙黏土  
25 x 47 x 122 cm



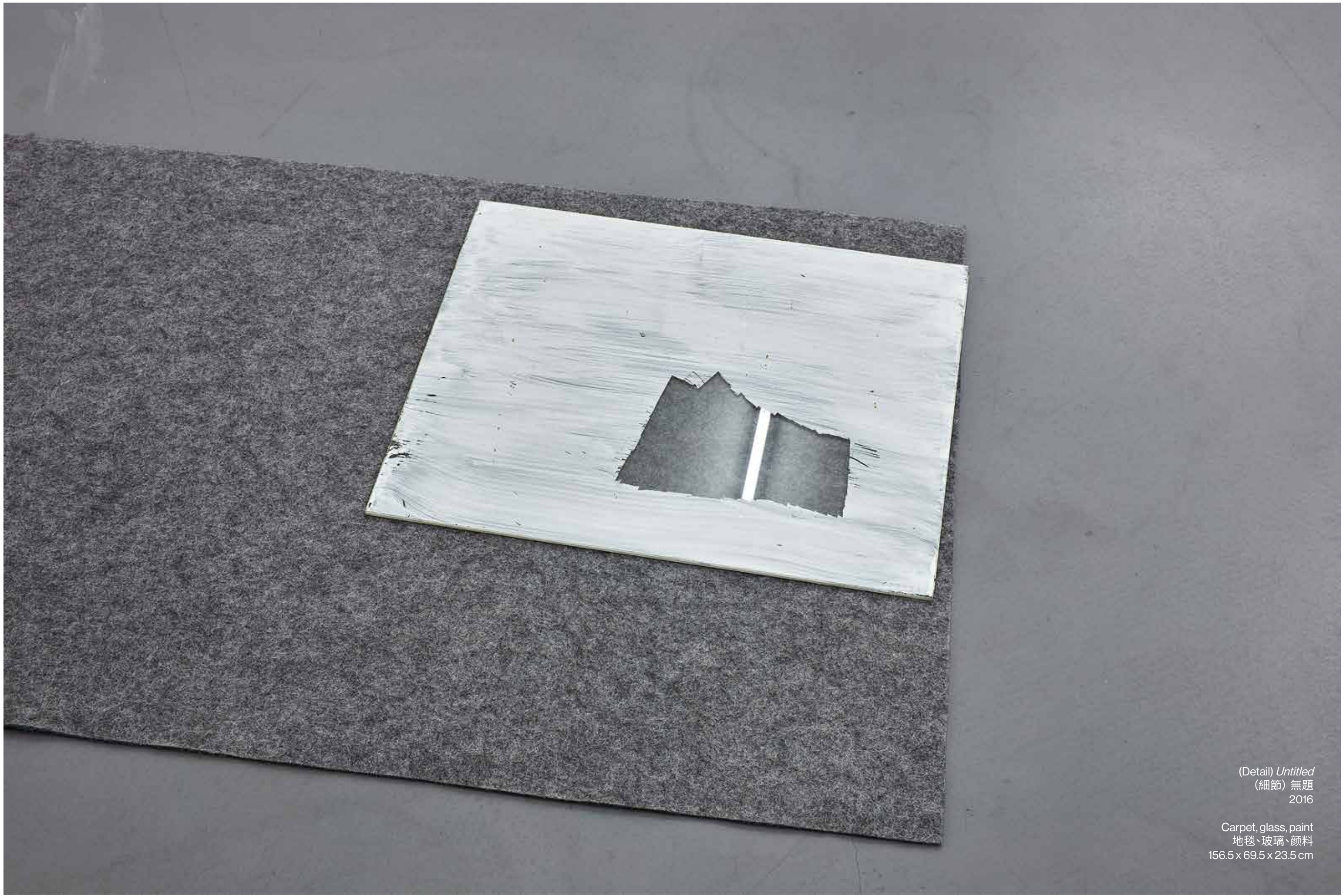




*Untitled*  
無題  
2016

Carpet, glass, paint  
地毯、玻璃、颜料  
156.5 x 69.5 x 23.5 cm





(Detail) *Untitled*  
(細節) 無題  
2016

Carpet, glass, paint  
地毯、玻璃、顏料  
156.5 x 69.5 x 23.5 cm





*Untitled*  
無題  
2016

Carpet, chicken wire, tree branch  
地毯, 鐵絲網, 樹枝

Dimensions variable  
尺寸可變



*Untitled*  
無題  
2016

Carpet, chicken wire, tree branch  
地毯,鐵絲網,樹枝

Dimensions variable  
尺寸可變



*Other Works*  
其他作品



*Unpacking Interior - KEAI*  
拆包内部 KEAI  
2015

MDF board,ply-wood board,plaster,PVC sticker, paint,IKEA desk legs, ceramic,chamois leather  
密度板,PVC貼面,噴漆,塑料布,大理石,雨花石  
90 x 70 x 160 cm





*Unpack Interior - Bleek*  
拆包內部 - Bleek  
2015

MDF board, paper laminate, spray paint, plastic sheet, marble, decorative cobble stone  
密度板, PVC貼面, 噴漆, 塑料布, 大理石, 雨花石  
150 x 80 x 25 cm



*Pile-White*  
堆積—白  
2015

EPE foam packaging, plaster, silicone, plastic bottle  
EPE珍珠綿, 石膏, 硅膠, 塑料瓶  
80 x 60 x 30 cm





*Pile - Grey*  
堆積 - 灰  
2015

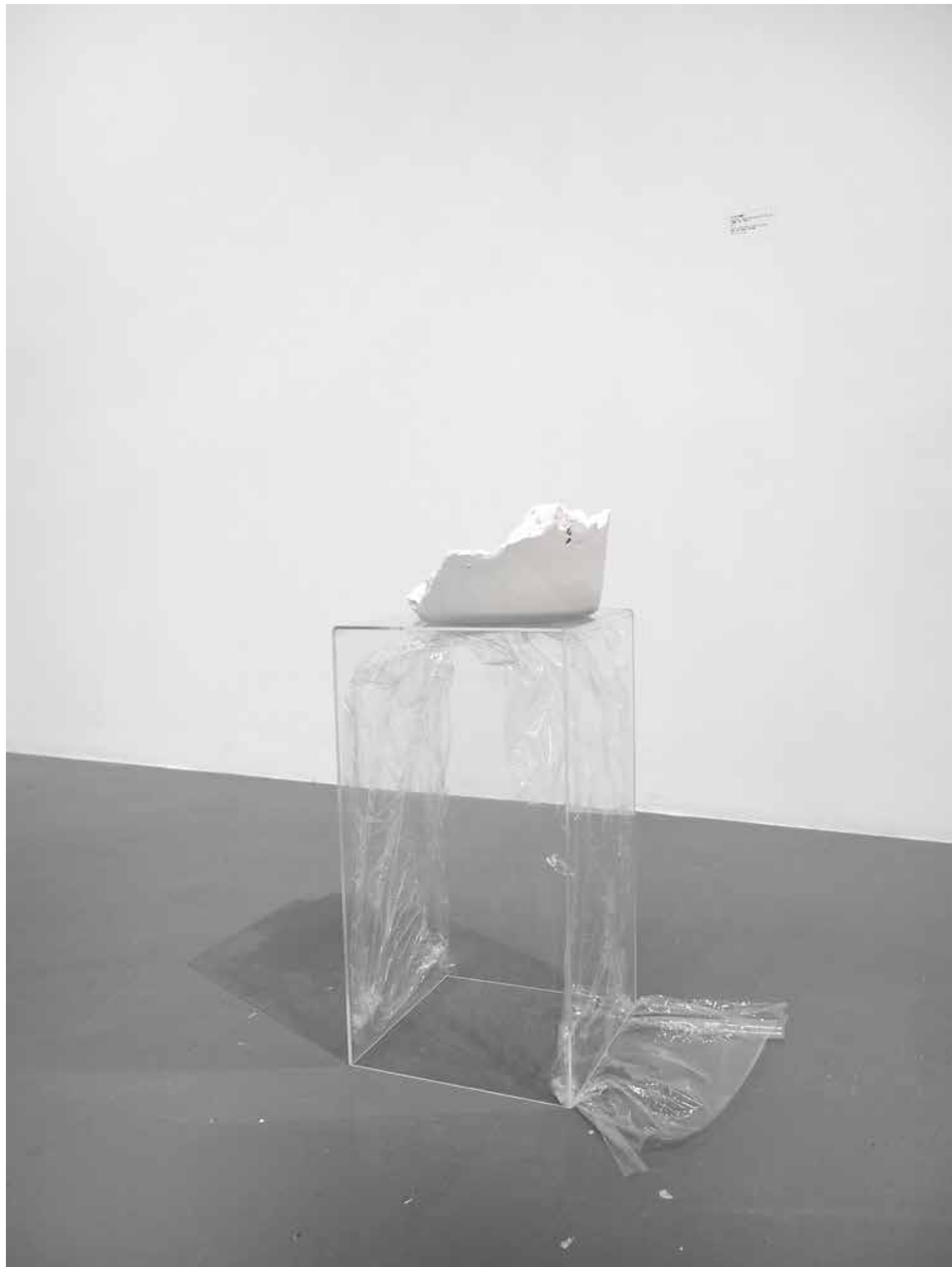
Window panel, dust, glass, paint, stone, plastic, bottle, car, sunshade sticker  
窗戶, 灰塵, 玻璃, 漆, 石頭, 塑料瓶, 汽車窗遮陽貼膜  
100 x 100 x 16 cm

*Reminder - long (I Will Always Back You Up)*  
提醒 - 長 (撐你)  
2015

Glass, clear plastic bag  
玻璃, 透明塑料袋  
26 x 10 x 128 cm







*Reminder - Short (I Will Always Back You Up)*  
提醒-矮(撑你)  
2015

Plaster, acrylic plinth, PE plastic wrapper  
石膏, 亚克力基座, PE包装膜  
25 x 25 x 62 cm



*Hang - Blue*  
掛 - 藍  
2015

PVC plastic, paint, gaffer tape, paper laminate  
PVC, 油漆, 絕緣膠帶  
40 x 3 x 85 cm



*Hang - White*  
掛 - 白  
2015

PVC plastic, paint, stainless steel chain, tin foil, tape, shrink wrap  
PVC, 漆, 不銹鋼鍊子, 鋁箔, 膠帶, 熱縮膜  
50 x 10 x 165 cm





*Filling*  
填充  
2014

PVC plastic, plaster  
PVC塑料,石膏

Dimensions variable  
尺寸可變





*To Hide a Sharp Matter*  
掩蓋鋒芒  
2014

Steel plate, tin foil, gaffer tape  
薄鋼板，錫紙，電工膠帶

Dimensions variable  
尺寸可變



*A Column Enclosed With Aluminium Sheet*  
用鋁帶圍住一個羅馬柱  
2014

Aluminium sheet, acrylic tape  
鋁帶, 膠帶

Dimensions variable  
尺寸可變



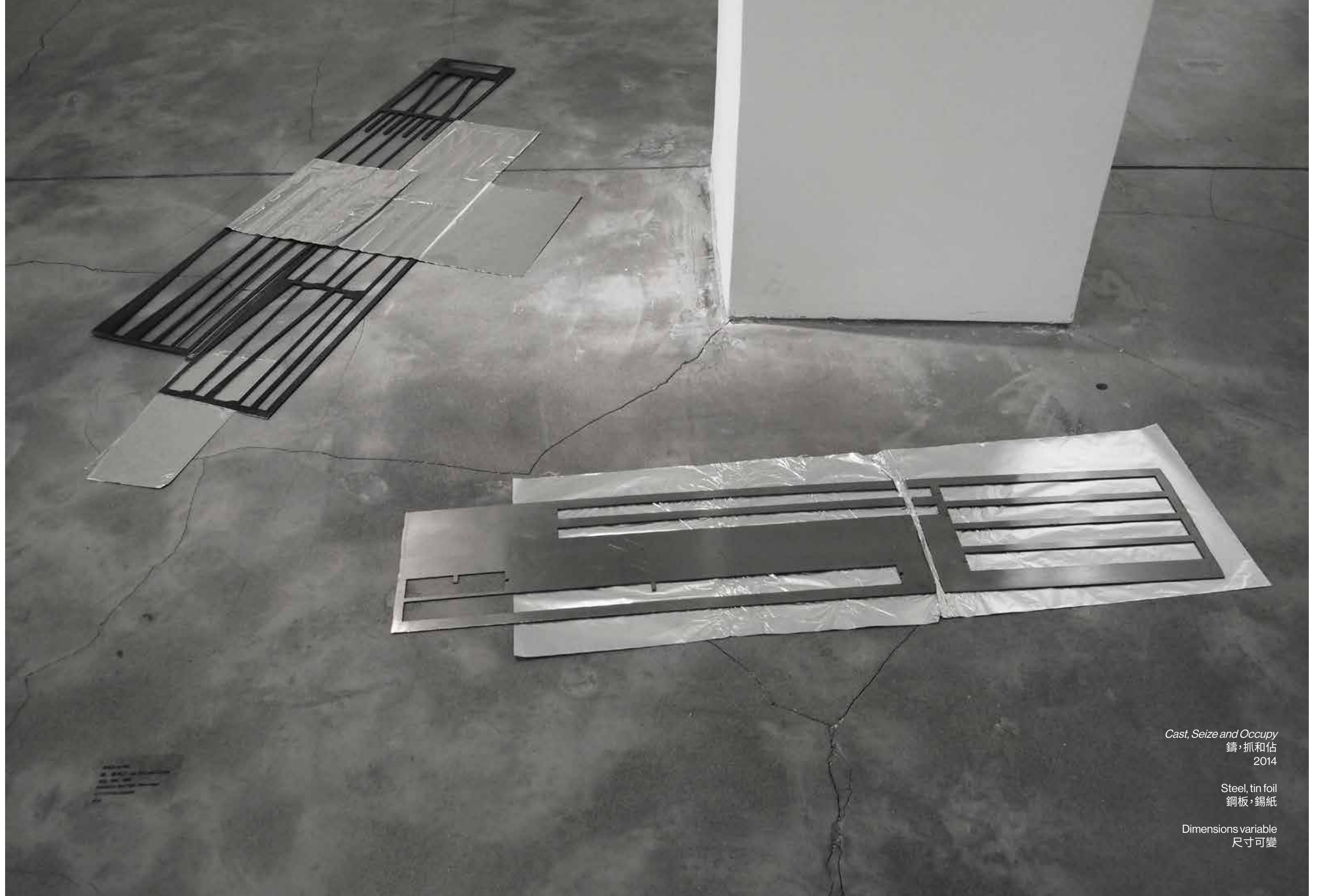




*Tie Up Loose Ends*  
有始有終  
2014

Elastic band, stainless steel rod, ceramic, slap bracelet sealed with chamois leather cloth  
鬆緊帶, 空心鋼管, 陶土, 金屬自束帶包麂皮布

Dimensions variable  
尺寸可變



*Cast, Seize and Occupy*  
鑄, 抓和佔  
2014

Steel, tin foil  
鋼板, 錫紙

Dimensions variable  
尺寸可變





*Hard Association*  
艱難聯盟  
2013

Glass, sponge, elastic band, plastic sheet, fabric, PU leather, paper clips  
玻璃, 海綿, 鬆緊帶, 塑料, 棉布, PU皮, 紙夾

Dimension variable  
尺寸可變

Wood, elastic band, stainless steel, butterfly net, aluminum decorations, nylon, bronze chain, nylon net, acrylic, PU leather  
木, 鬆緊帶, 不銹鋼, 帶桿蝴蝶網, 鋁箔裝飾, 尼龍, 銅鏈, 尼龍網, 丙烯裝飾, PU皮革

Dimension variable  
尺寸可變



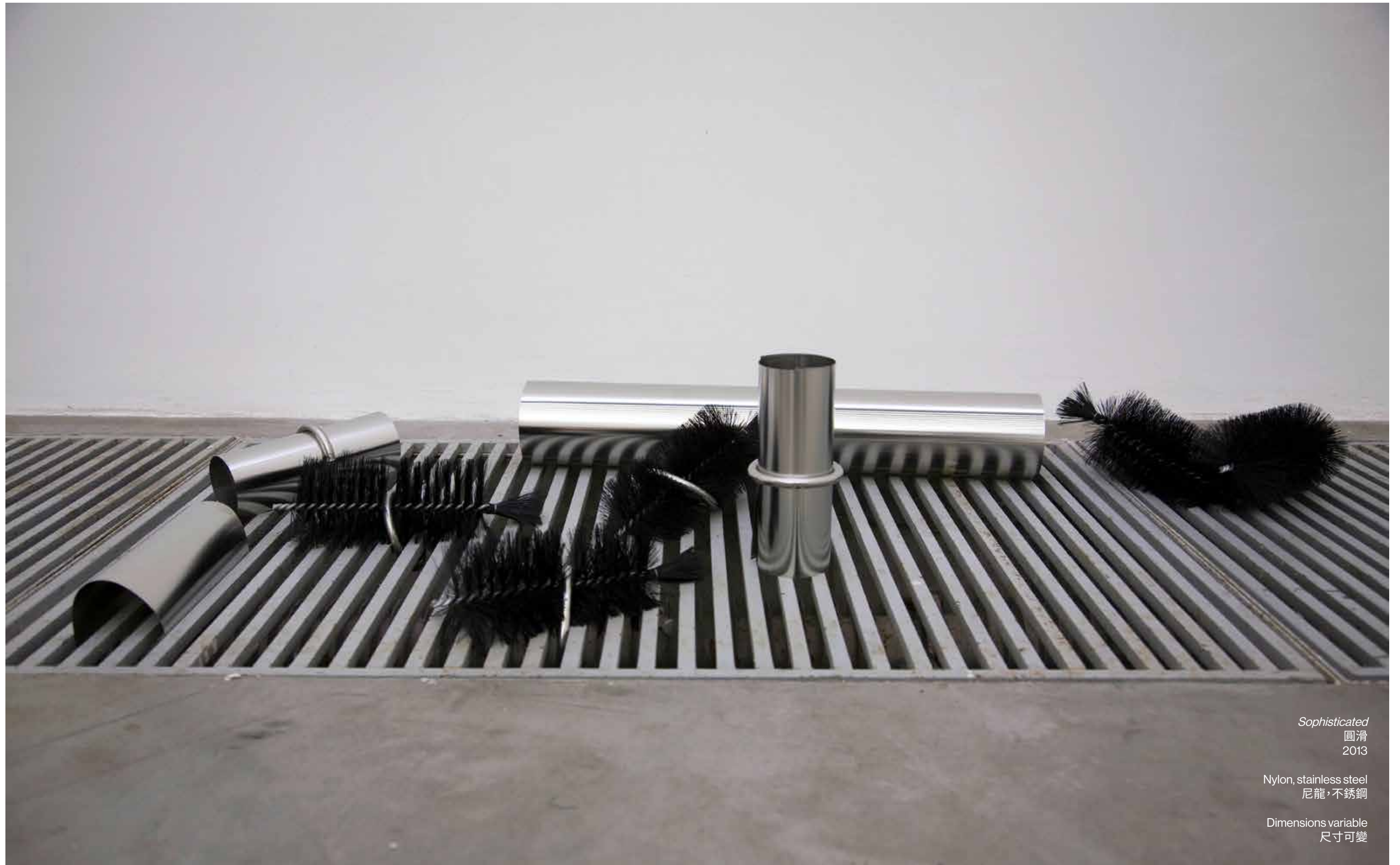




*Trip Up*  
絆上  
2013

Wood, stainless steel, nylon, sponge  
木, 不銹鋼, 尼龍, 海綿

Dimensions variable  
尺寸可變



*Sophisticated*  
圓滑  
2013

Nylon, stainless steel  
尼龍, 不銹鋼

Dimensions variable  
尺寸可變





*Upon Statement*  
陳述之上  
2013

Wood, iron, elastic band, plastic sheet, acrylic, stainless steel, PU leather, paint  
木, 鐵, 鬆緊帶, 丙烯, 塑料布, 不銹鋼, PU皮, 漆

Dimensions variable  
尺寸可變



(Detail) Upon Statement  
(細節) 陳述之上  
2013

Wood, iron, elastic band, plastic sheet, acrylic, stainless steel, PU leather, paint  
木, 鐵, 鬆緊帶, 丙烯, 塑料布, 不銹鋼, PU皮, 漆

Dimensions variable  
尺寸可變





*Neighbourhoods II*  
毗鄰 II  
2013

Wood, elastic band, stainless steel, PU leather, sponge  
密度板，鬆緊帶，不銹鋼，PU皮，海綿

Dimensions variable  
尺寸可變

*Half Strike*  
半擊  
2012

Wood, elastic band, stainless steel, PU leather  
木，鬆緊帶，不銹鋼，PU皮  
130 x 168 x 80 cm







*Top Up*  
滿上  
2010

Wood, tripod, stone, acrylic, photocopy  
木, 三腳架, 石頭, 亞克力, 複印圖片

Dimensions variable  
尺寸可變

*Accident*

意外

2010

Wood, acrylic, tissue, chalk  
木, 亞克力貼面, 紙巾, 粉筆

Dimensions variable

尺寸可變





Kiang

馬 凌 畫 廊

kiangmalingue.com

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and by appointment.

He Yida

Office N° | 電話 +852 2810 0317

Born 1980 in Shanghai, China. Currently works and lives in Shanghai, China.

Education

2004 - 2007 Chelsea College of Art and Design, London, (Hon) BA Fine Art, London, UK  
2003 – 2004 Foundation in art and design, Chelsea College of Art and Design, London, UK

Residency

2018 Liverpool Biennial residency programme, Centre for Chinese Contemporary Art (CFCCA), Manchester, UK  
2013 studios das weisse haus, Vienna, Austria

Solo Exhibitions

2019  
“Dwells in the Solid Shadow of the Unreachable”, Edouard Malingue Gallery, Shanghai, China

2016  
“Right Misplacement”, A+ Contemporary, Shanghai, China

2013  
“IN CASE”, C-Space, Beijing, China

Selected Group Exhibitions and Projects

2022  
“SSSSSSSSSCULPTURESQUE”, Kiang Malingue, Hong Kong  
“Follows”, SNAP, Shanghai, China

2021  
“In the Labyrinth”, No.549 Shaanxi Road, Shanghai, China

2019  
“Very Natural Actions”, Tai Kwun, Hong Kong  
“Longan”, House of Egorn, Berlin, Germany

2018  
“A Tree Fell in the Forest, and No One’s There”, Emerging Curators Project, Power station of Art, Shanghai, China  
“The Soul of the Soulless”, Edouard Malingue Gallery, Shanghai, China

2017  
“one second ago”, Edouard Malingue Gallery, Hong Kong

2016  
“Daily Formalism”, Bank, Shanghai, China  
“nan kan”, Surplus Space, Wuhan, China

2015  
“Alchemy”, Between Art Lab, Shanghai, China  
“Peepshow”, Long March Space, Beijing, China

2014  
“Sudmmer Discovery”, Thousand Plateaus, Chengdou, China  
“Filling”, Bazaar Compatible, Shanghai, China

2012  
“Nomad Store”, Isis Gallery, London, UK  
“Get it Louder 2012”, Sanlitun, Beijing, China

2011  
“Follow”, MOCA Shanghai, Shanghai, China  
“Pattern of ‘Pattern--Vortex—Encounter’”, Space Station, Beijing, China

K

M

何意達

1980年出生於中國上海，目前工作與生活於中國上海。

學歷

2004 - 2007      英國倫敦切爾西美術學院, 學士學位  
2003 - 2004      英國倫敦切爾西美術學院, 藝術和設計預科

駐留計劃

2018      利物浦雙年展駐留項目，中國當代藝術中心 (CFCCA)，曼徹斯特，英國  
2013      das weisse haus 藝術家駐留項目, 维也纳，奧地利

個展

2019      「居住在那些無法取得之物的固體影子中」，馬凌畫廊，上海，中國  
2016      「正確的錯位」，亞洲藝術中心，上海，中國  
2013      「提.防」，C空間，北京，中國

聯展

2022      「如雕如塑塑塑塑塑塑塑塑」，馬凌畫廊，香港  
            「吾輩」，SNAP藝術中心，上海，中國

2021      「在迷宮裡」，陝西北路549號，上海，中國

2019      「藏木於林」，大館，香港  
            「Longan」, House of Egorn, 柏林, 德国

2018      「林中的樹倒下而沒有人」，青策計劃2018，上海當代藝術博物館  
            「無靈之靈」，馬凌畫廊，上海

2017      「轉瞬之間」，馬凌畫廊，香港

2016      「每日形式」，Bank,上海  
            「難看」，剩餘空間，武漢

2015      「煉金術」，Between Art Lab，上海  
            「窺視秀」，長征空間，北京

2014      「夏紀」，千高原藝術空間，成都，中國  
            「填充（個人項目）」，兼容的盒子項目，上海，中國

2012      「游牧商店—倫敦站」，Isis 畫廊，倫敦，英國  
            「大聲展 2012」，三里屯，北京，中國

2011      「關注」，上海當代藝術館，上海，中國  
            「圖案 - 漩渦 - 遭遇 - 之 圖案」，空間站，北京，中國





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K

M

He Yida | 何意達

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