

| Hiroka Yamashita | 山下紘加 |



## INTRODUCTION

Hiroka Yamashita (born in 1991 in Hyogo, Japan) lives and works in Okayama. She received her BFA from the School of Visual Arts in 2017 and her MFA from Mason Gross School of the Arts at Rutgers University, New York in 2019. Recent solo exhibitions include: ‘Fūdo’, Tanya Leighton, Berlin (2022); ‘project N 84’, Tokyo Opera City Art Gallery (2021); ‘Cosmos Remembered’, The Club, Tokyo (2021); and ‘Evanescent Horizon’ (with Naoya Inose), FOMO Art, Taipei (2021). Her work has been included in recent group exhibitions: ‘Their private worlds contained the memory of a painting that had shapes as reassuring as the uncanny footage of a sonogram’, curated by Sedrick Chisom, Matthew Brown Gallery, Los Angeles (2022); ‘Dancing in Dark Times’, Pippy Houldsworth Gallery, London (2021); and ‘Daichi Takagi, Lucía Vidales, Hiroka Yamashita’, Taka Ishii Gallery, Tokyo (2020), among others.

## 介紹

山下紘加 (1991年生於日本兵庫縣) 生活工作於岡山。她在2017年獲得紐約視覺藝術學院藝術學士學位，在2019年獲得羅格斯大學梅森·格羅斯藝術學院藝術碩士學位。近期個展包括：「風土」，Tanya Leighton，柏林 (2022) ；「project N 84」，4層迴廊，東京歌劇城美術館，東京 (2021) ；「Cosmos Remembered」，The Club，東京，及「情緒線」(與猪瀨直哉聯展)，FOMO Art，台北。她的作品曾參加多個近期群展，包括：「Their private worlds contained the memory of a painting that had shapes as reassuring as the uncanny footage of a sonogram」(由塞德里克·池森策展)，Matthew Brown，洛杉磯 (2022) ；「Dancing in Dark Times」，Pippy Houldsworth Gallery，倫敦 (2021) ，及「Daichi Takagi, Lucía Vidales, Hiroka Yamashita」，Taka Ishii Gallery，東京 (2020) 。

*Field, Force, Surface*  
場，力，面  
2022

Kiang Malingue, Hong Kong  
馬凌畫廊，香港  
19.11.22 - 11.2.23

Kiang Malingue presented at its Tin Wan studio space Hiroka Yamashita's first exhibition with the gallery *Field, Force, Surface*, showcasing ten recent paintings by the artist.

Hiroka Yamashita (born 1991 in Hyogo, Japan) lives and works in Okayama after graduating from Mason Gross School of the Arts, Rutgers University in 2019. Reflecting upon the satoyama lifestyle she confidently leads — turning away from the metropolitan to live with nature and the invisible, spiritual dimension of the environment, Yamashita employs as guiding principles key ideas from the realm of physics, and creates paintings that either vibrate as recollections, or undulate as consolidations of visions.

Included in the exhibition were *Field (Blue and Green)* and *Field (Surface II)*, two starkly abstract landscapes, in which human figures are absent. Putting pictorial depth into play while emphasising the spatial and the atmospheric, the two artworks reconsider Azuchi–Momoyama period painter Hasegawa Tōhaku's (1539-1610) legacy and Yamashita's training in traditional Japanese art, speaking of a verisimilitude that almost seems incredible as the artist highlights illuminated undercurrents and a hazy pink scene, invaded gently by sap green zigzags.

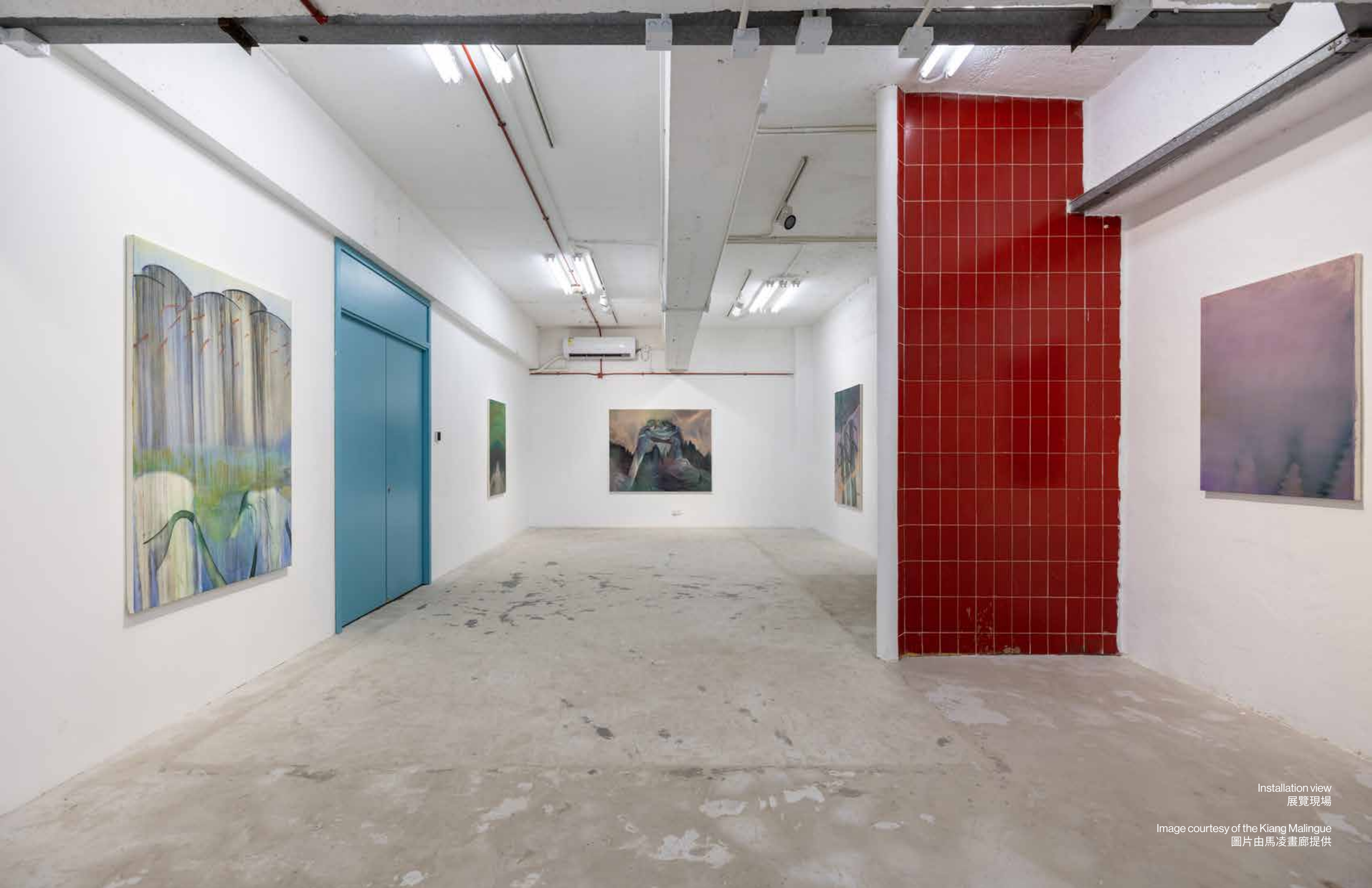
The diptych *Field (Persimmon Tree Sprout)* makes use of a scroll-like composition, envisaging an encounter between an individual and a foreign community. The motif of the persimmon tree — also found frequently in haiku, a form of literature favoured by the artist — derives directly from the plant Yamashita tends in her garden. “The beauty of the shining sprout, the quiet mountain pass, and the swaying grass, etc... It makes me paint those works, as if it is speaking to me that they know the world much better than we humans do, and we all may come from the same place.” The diptych, along with the ascending, multilayered *Field (Tōge)* and the threefold Shakespearean *Field (with Grass)*, proposes novel ways through which one may exert force, relating to one another and nature. For Yamashita, the second decade of the 21st century commences in abyssal helplessness; the decisively somatic human figures in her recent paintings — inexpressive, caught in distanced confrontations or solemn praying rituals — reflect truthfully her thoughts and experiences in recent times. The artist means to, however, leave open the interpretation process, encouraging the viewer to make their own identifications and associations, and to think beyond individual, secularised destinies.

馬凌畫廊榮譽呈現山下紘加個展「場，力，面」，展出藝術家新近創作的十幅繪畫作品。此次展覽是藝術家在馬凌畫廊的首次個人展覽。

山下紘加(1991年生於日本兵庫縣)生活工作於岡山。她在2019年於羅格斯大學梅森•格羅斯藝術學院獲得藝術碩士學位。她在近期繪畫實踐中反思其選擇的「里山」生活——遠離大都會的喧囂，擁抱自然及其無形的精神維度——以來自物理學領域的基本概念為出發點，創作了一系列與記憶及超自然想象緊密相關的繪畫作品。

此次展覽展出的作品包括《場（藍與綠）》及《場（面II）》兩幅出離抽象的風景繪畫，其中罕見地沒有任何人物的蹤影。在進一步探索當代繪畫實踐的場域維度時，藝術家改變了畫面深度，強調了「空」、「氣」等超出感知範疇的屬性。山下紘加也重新檢視了安土桃山時代巨匠長谷川等伯(1539-1610)的飄渺藝術遺產，以及她自身接受的日本傳統藝術訓練，在畫面中呈現了如夢幻一般的景象：泛有暗光的湛藍溪流，以及被氤氳綠線波及的粉霧風景。

兩聯繪畫作品《場（柿樹枝枒）》引用了長卷式的構圖形式，描繪了樹下之人與異邦來客相遇的情景。柿子樹的意象常在俳句經典中出現——山下紘加尤其青睞此種古文學形式——而此幅繪畫作作品中的柿子樹則直接來自藝術家在自己庭園種植的樹木。「透光枝枒、寧靜山路及搖曳青草的美，讓我畫出這些作品。它們在訴說：它們比人類更了解這世界，而我們可能全是來自於同一個起源的。」《場（柿樹枝枒）》與多層次、盤旋上升的《場（峠）》以及重構了莎士比亞名著中情景的《場（和草）》提出了施加力量、與彼此相連的奇異方式。在山下紘加看來，21世紀第二個十年始於深淵般的無助感；她描繪的人類形象則與其對當下時代的反思相呼應，強調了身體的物質屬性又鮮有展露情感，或是與彼此遙相對峙，或是在肅穆的群體禱告儀式中沈默冥想。在呈現畫作之時，山下紘加鼓勵觀眾自由開放地解讀作品，依照自身想象及經驗指認其中的人物敘事，並進而思考超越個人世俗化命運的主題。



Installation view  
展覽現場

Image courtesy of the Kiang Malingue  
圖片由馬凌畫廊提供





Installation view  
展覽現場

Image courtesy of the Kiang Malingue  
圖片由馬凌畫廊提供



*Field (Tōge)*  
《場(峠)》  
2022

Oil on linen  
亞麻布面油畫  
130 × 162 cm

Vessel/  
《器》  
2022

Oil on linen  
亞麻布面油畫  
145.5 x 97 cm







Installation view  
展覽現場

Image courtesy of the Kiang Malingue  
圖片由馬凌畫廊提供



Force (Landscape)  
《力(風景)》  
2022

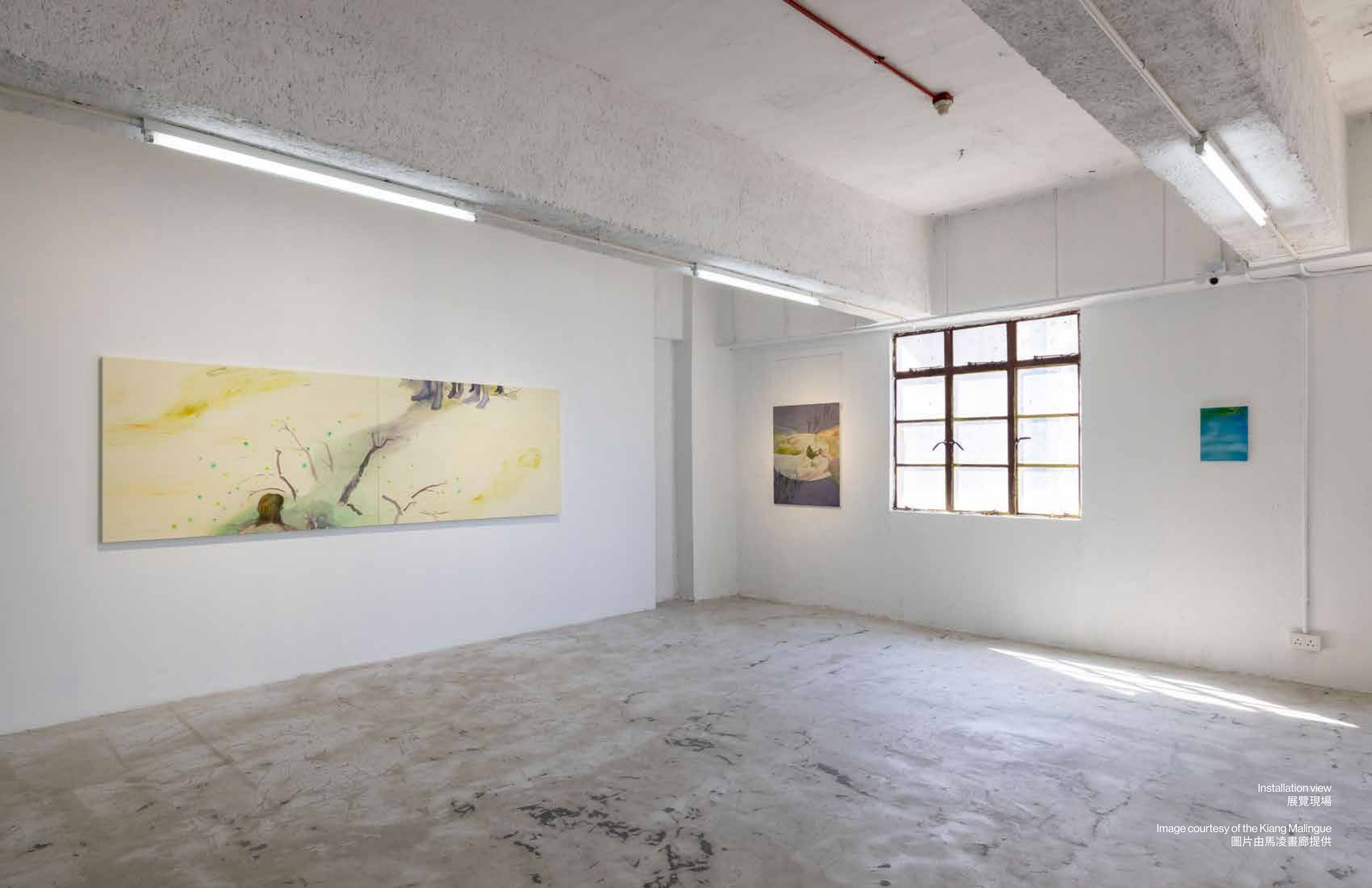
Oil on linen  
亞麻布面油畫  
145.5 × 97 cm



*Field (Body)*  
《場(身體)》  
2022

Oil on linen  
亞麻布面油畫  
116.5 x 72.5 cm





Installation view  
展覽現場

Image courtesy of the Kiang Malingue  
圖片由馬凌畫廊提供





*Field (Persimmon Tree Sprout)*  
《場(柿樹枝芽)》  
2022

Oil on linen  
亞麻布面油畫  
97 x 291 cm

*Field (with Grass)*  
《場(和草)》  
2022

Oil on linen  
亞麻布面油畫  
91x72.7 cm



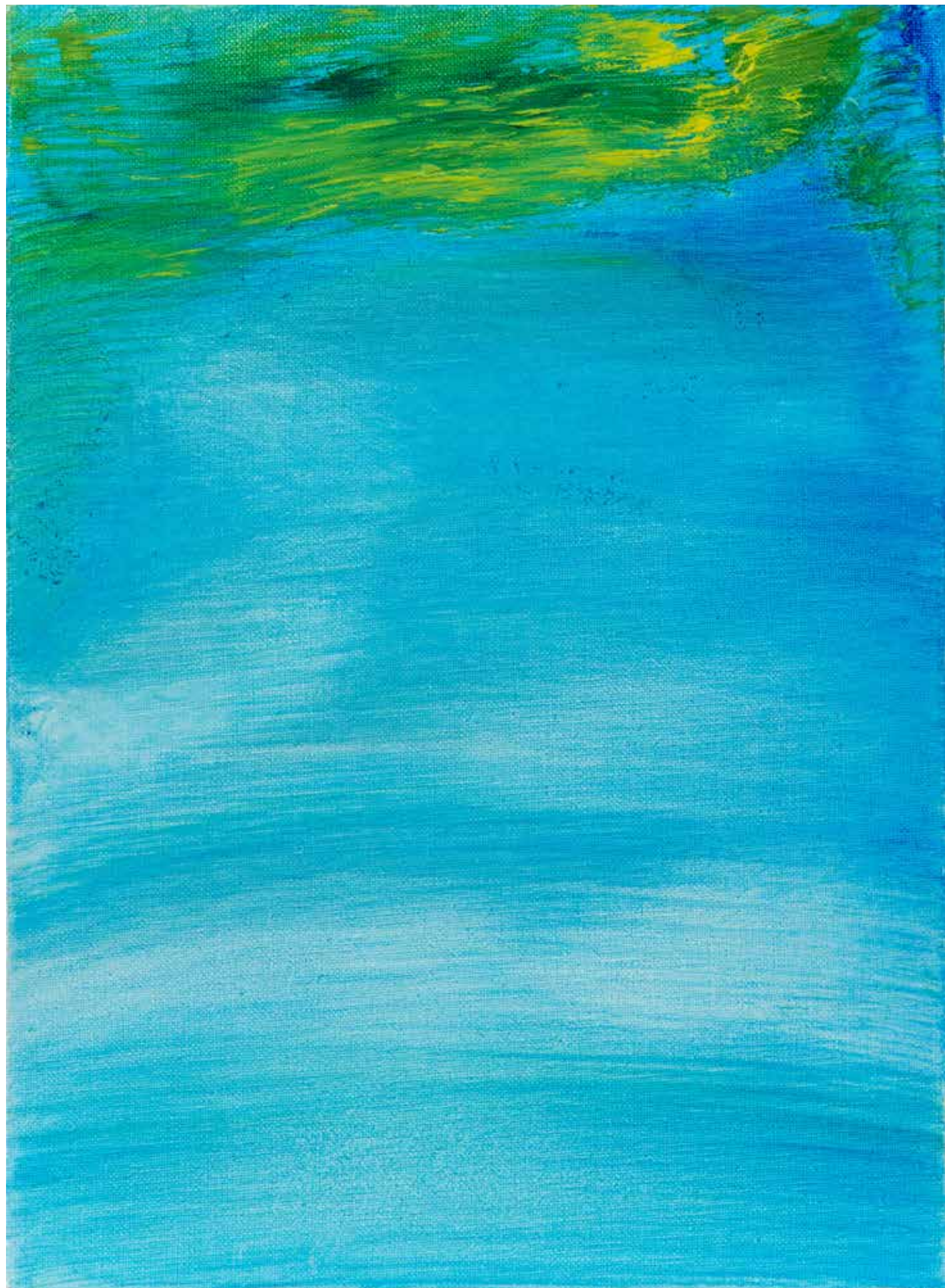




Installation view  
展覽現場

Image courtesy of the Kiang Malingue  
圖片由馬凌畫廊提供





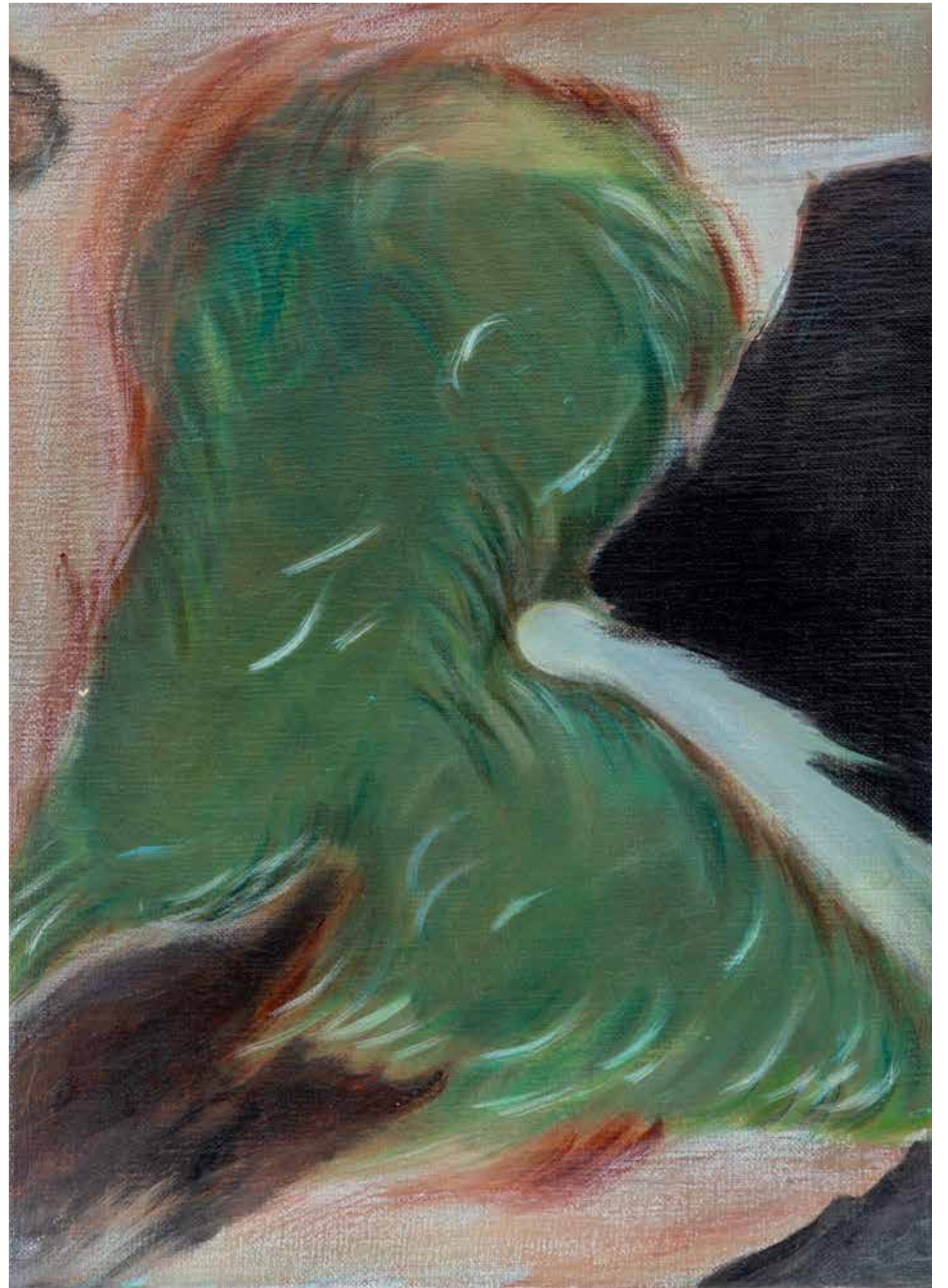
*Field (Blue and Green)*  
《場(藍與綠)》  
2022

Oil on linen  
亞麻布面油畫  
33 x 24 cm



*Hole*  
《穴》  
2022

Oil on linen  
亞麻布面油畫  
33 x 24 cm



OKETA COLLECTION consists of antiques and works of contemporary art assembled by married couple Shunji and Asako Oketa over the course of two decades. In recent years, the collection has been exhibited in a range of art museums and gallery spaces, conveying the unique allure of contemporary art. WHAT MUSEUM is now showcasing OKETA COLLECTION in two parts, each with different themes.

Following on from the first exhibition, “Mariage: From Antiques to Contemporary Art” (held April 28–July 3, 2022), the second exhibition, entitled “YES YOU CAN: The Strength of Life through Art,” exhibited works from world-renowned artist Yayoi Kusama, who first sparked the Oketas’ interest in contemporary art, alongside up-and-coming Japanese and international contemporary female artists such as Aki Kondo, Jadé Fadojutimi and Hiroka Yamashita. These works, which the Oketas fell in love with, at first sight, seem to be the very essence of the OKETA COLLECTION, which is full of strength and zest for life, always having fun and never stopping. In today’s unstable society, this exhibition delivered positive energy by exhibiting artworks with the message of believing in yourself and living positively, which is also embodied in the title of one of the exhibiting artist’s Julia Chiang’s artwork, “YES YOU CAN.” Some related events was also held during the exhibition period.

*YES YOU CAN : The Strength of Life through Art*  
**2022**

WHAT, Tokyo  
6.8.22 - 10.10.22





Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





*Red Mountain*  
2022

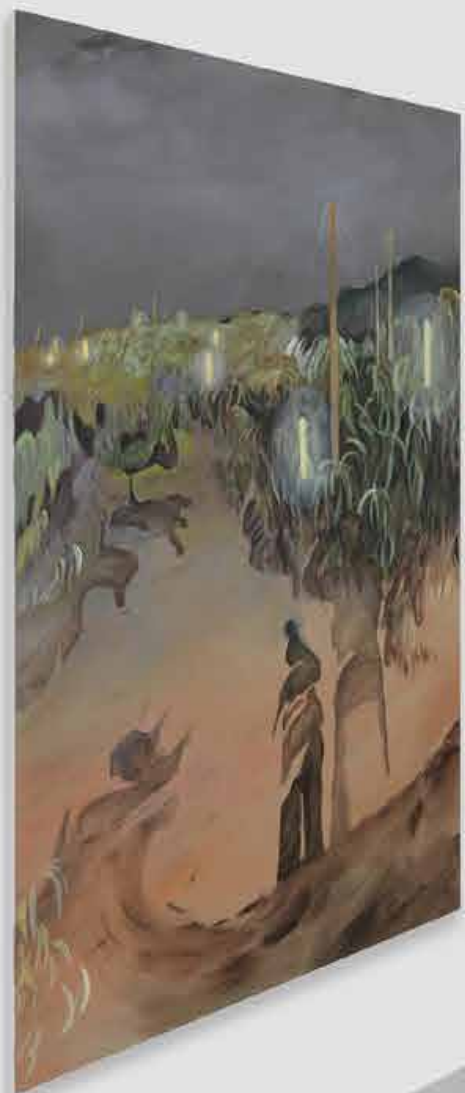
Oil on canvas  
136 × 145 cm

‘Fūdo’ by Hiroka Yamashita is comprised of a series of new landscape paintings in which the artist ruminates on the formative relationship between people and their ancestral land. In recent years, Yamashita has gained attention for her otherworldly depictions of Japan in which ghostly figures dissolve into forest mists, windswept fields, and twilight skies. Yamashita’s world is consumed by a haze of sap green, teal, violet, turquoise, and ochre, creating an atmosphere appropriate for the exhibition’s title, which can be crudely translated to ‘climate’. But fūdo has a complicated meaning in Japanese that cuts across history, politics, and philosophy. Literally ‘wind/earth’, fūdo can be used to describe the culture of a region. Fūdoki, a close derivative, for instance, denotes the ancient royal records that surveyed the country’s various provinces – their terrain, customs, and oral traditions. And in more recent memory, fūdo conjures another significant association to which Yamashita wishes to draw attention, namely the 20th-century philosopher Tetsuro Watsuji (1889–1960).

Watsuji’s work plots a foundational relationship between ecology and morality, nature and virtue, and it is to this idea that Yamashita’s work turns into an exploration of her own relationship to place, identity, and spirituality. The scenes that appear in her work are drawn from the artist’s regular walks in and around her home of Okayama. Onto such sites, Yamashita projects her imaginative associations that tap into her knowledge of local customs, folklore, and geographic features, as if—to use the artist’s own words—the painter is a mediator that carries forward an ancient oral tradition. In a country that is subject to earthquakes, tsunamis, monsoon floods, volcanoes, and forest fires, Yamashita reminds us that a spiritual relationship with nature entails a deep acceptance of both its blessings and disasters. Viewed from this vantage, it may be clarifying to think of Yamashita’s work as a kind of fūdoki in its own right.

*Fūdo*  
**2022**

Tanya Leighton, Berlin  
12.3.22 - 23.4.22



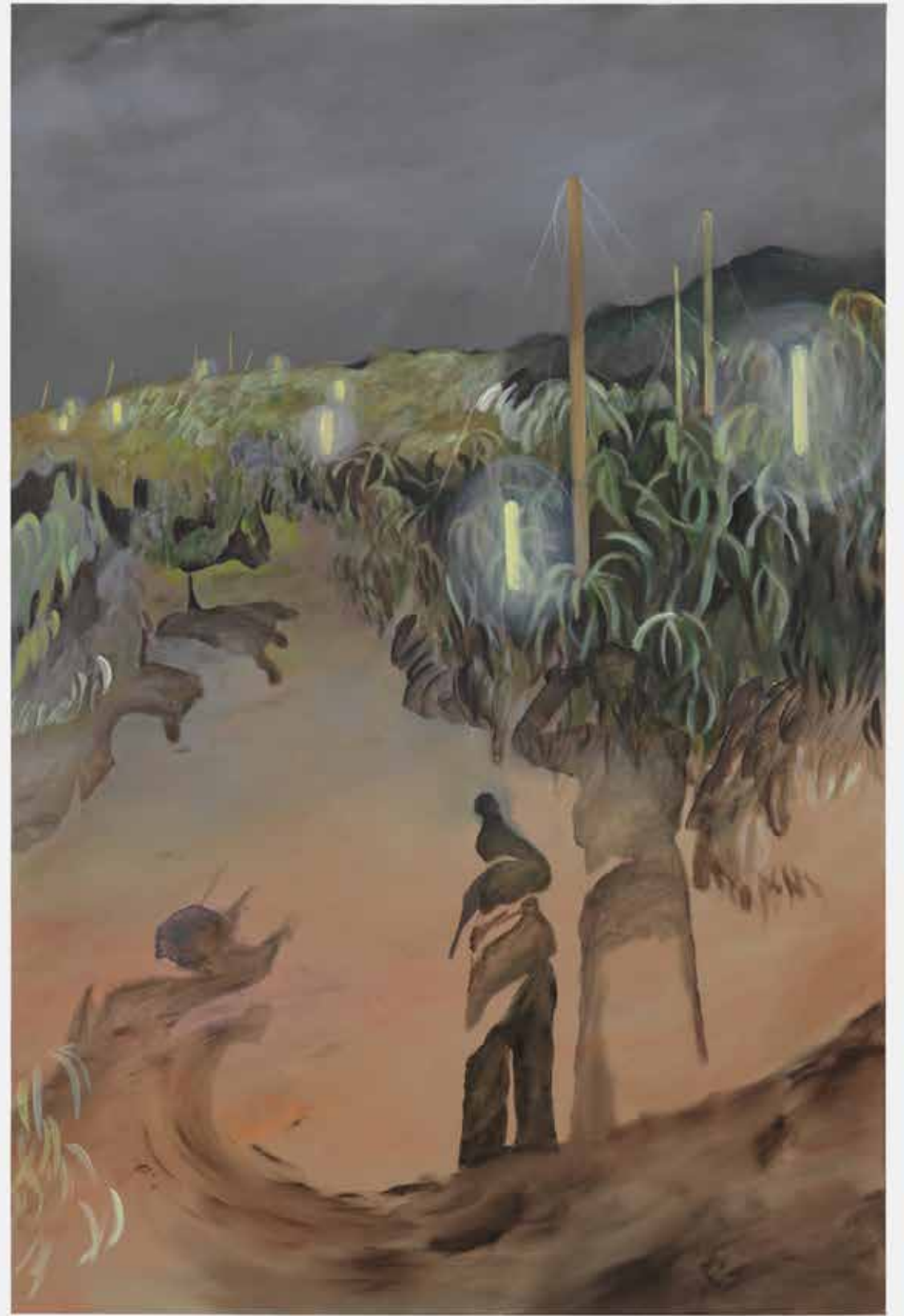
Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供



*Peach Farm at Night*  
2022

Oil on linen  
194 × 130.5 cm





Installation view  
展覽現場

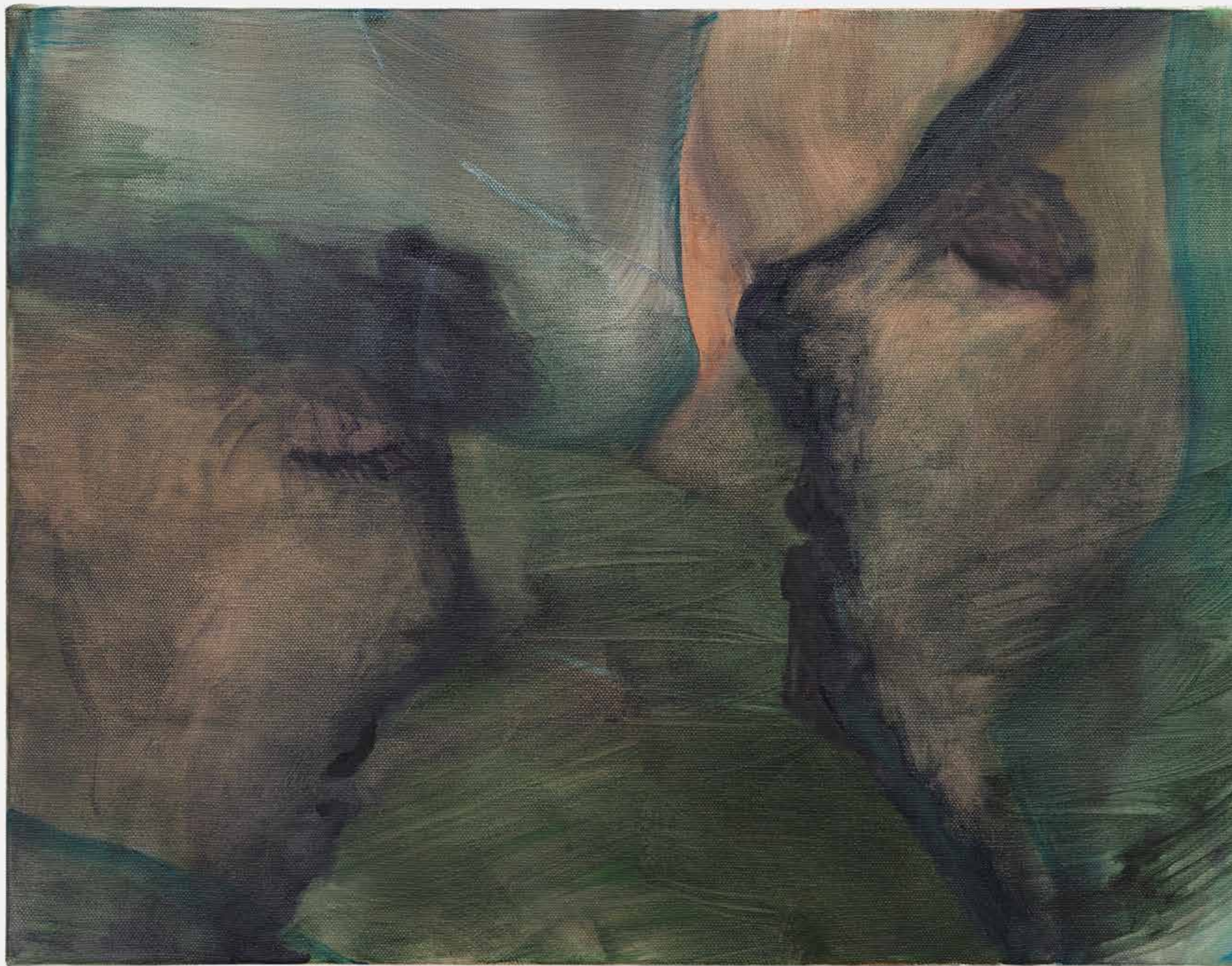
Image courtesy of the artist  
圖片由藝術家提供



*Susuki Grass*  
2021

Oil on linen  
136 × 145 cm

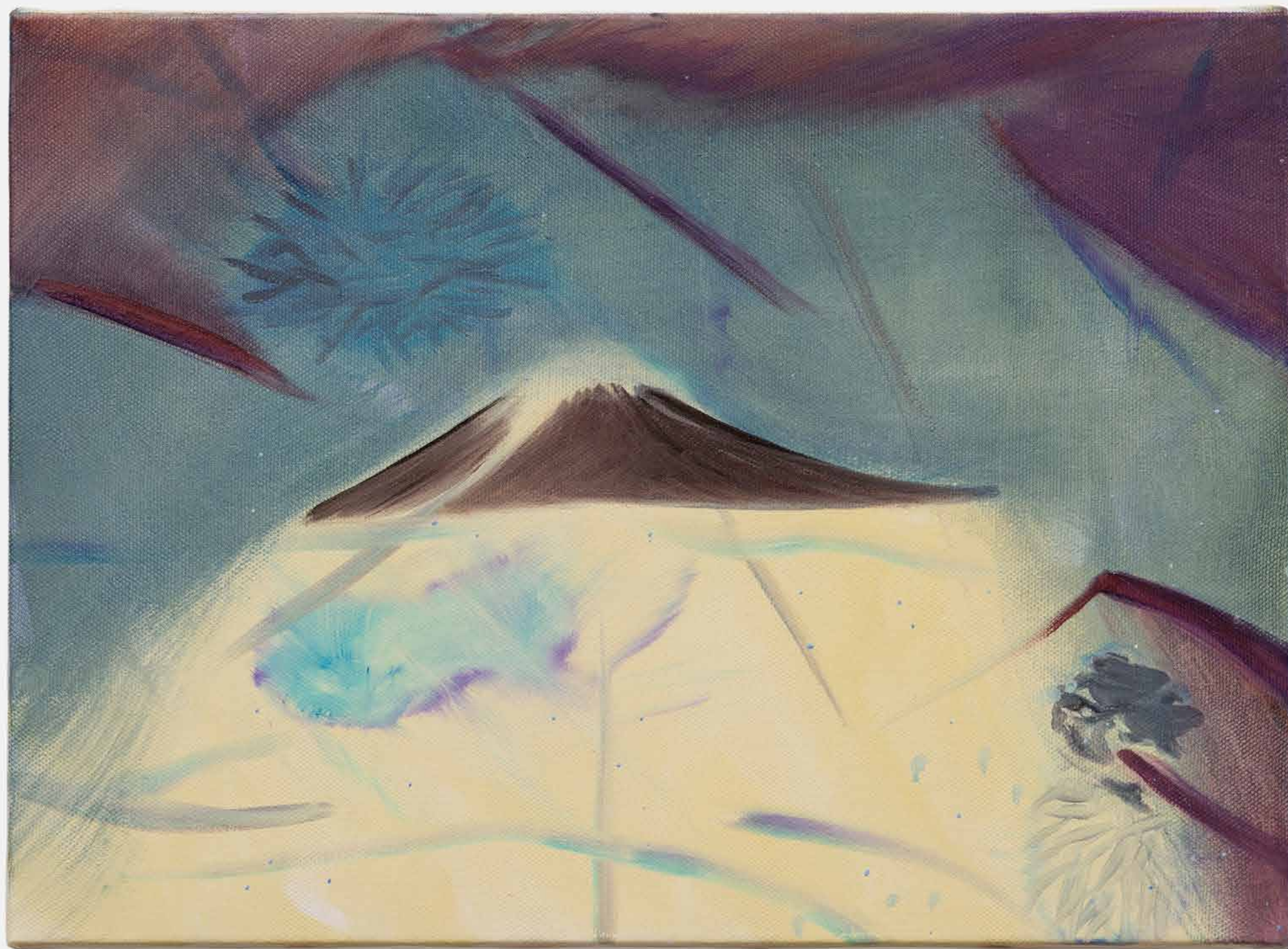




*Two Deaths*  
2022

Oil on linen  
32 × 41 cm





*Lamp in the Bush*  
2020

Oil on linen  
24 × 33 cm





Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供

*Lookout with Large Rock*  
2021

Oil on linen  
162 × 130 cm







Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供



*Willow and Figures around a Fire*  
2021

Oil on linen  
112 × 194 cm





Installation view  
展覽現場

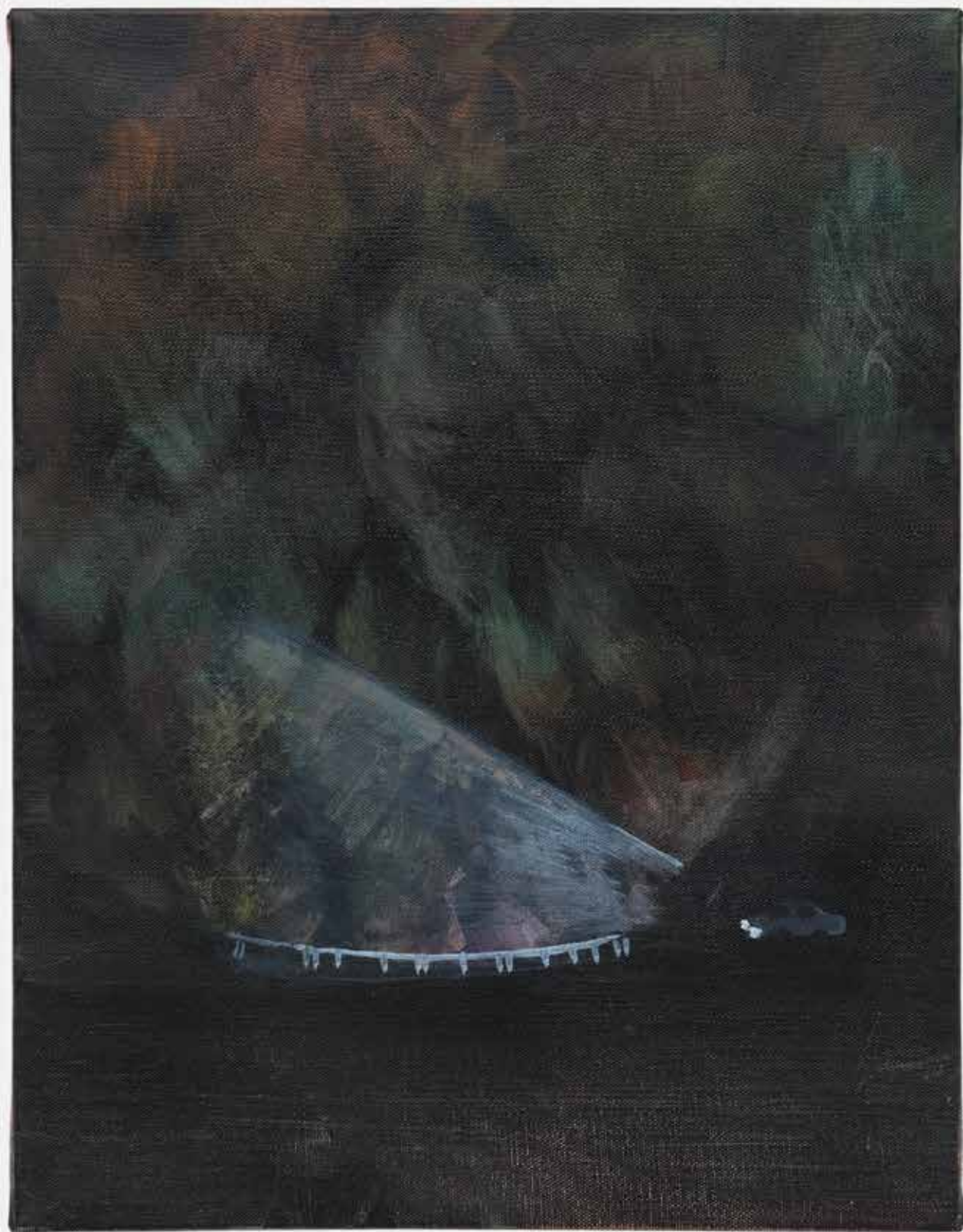
Image courtesy of the artist  
圖片由藝術家提供

*Moonrise (Route 2)*  
2021

Oil on linen  
162 × 112 cm







*Untitled (Headlight)*  
2022

Oil on linen  
41 × 32 cm



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供



*Untitled*  
2021

Oil on linen  
130.5 × 130.5 cm





*Lumbers*  
2019

Oil on panel  
22.5 × 26 cm



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





*Rules for Crossings*  
2021

Oil on linen  
65 × 52 cm



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





*Untitled*  
2022

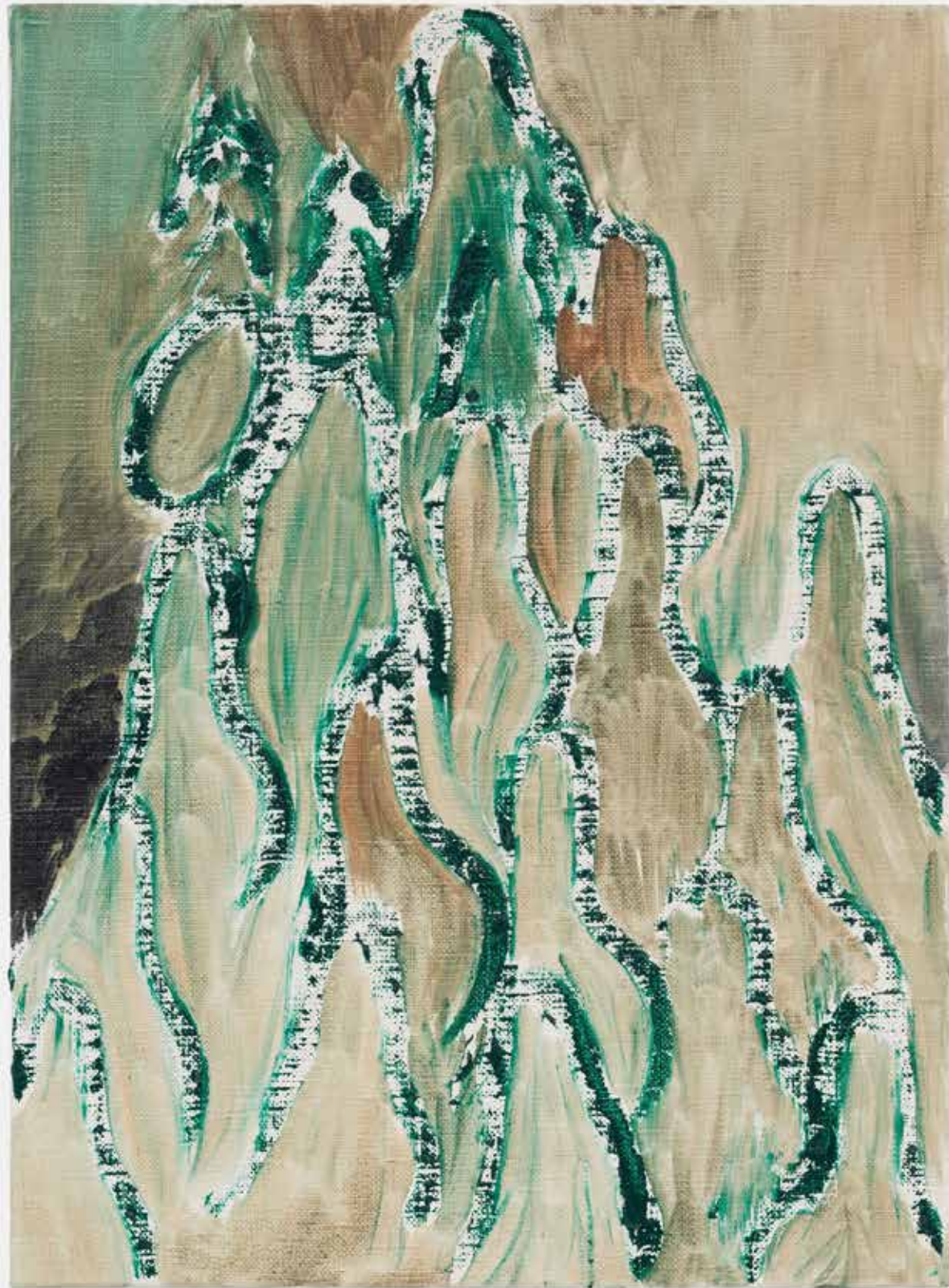
Oil on linen  
45.5 × 33 cm



*Snow on Fingers*  
2022

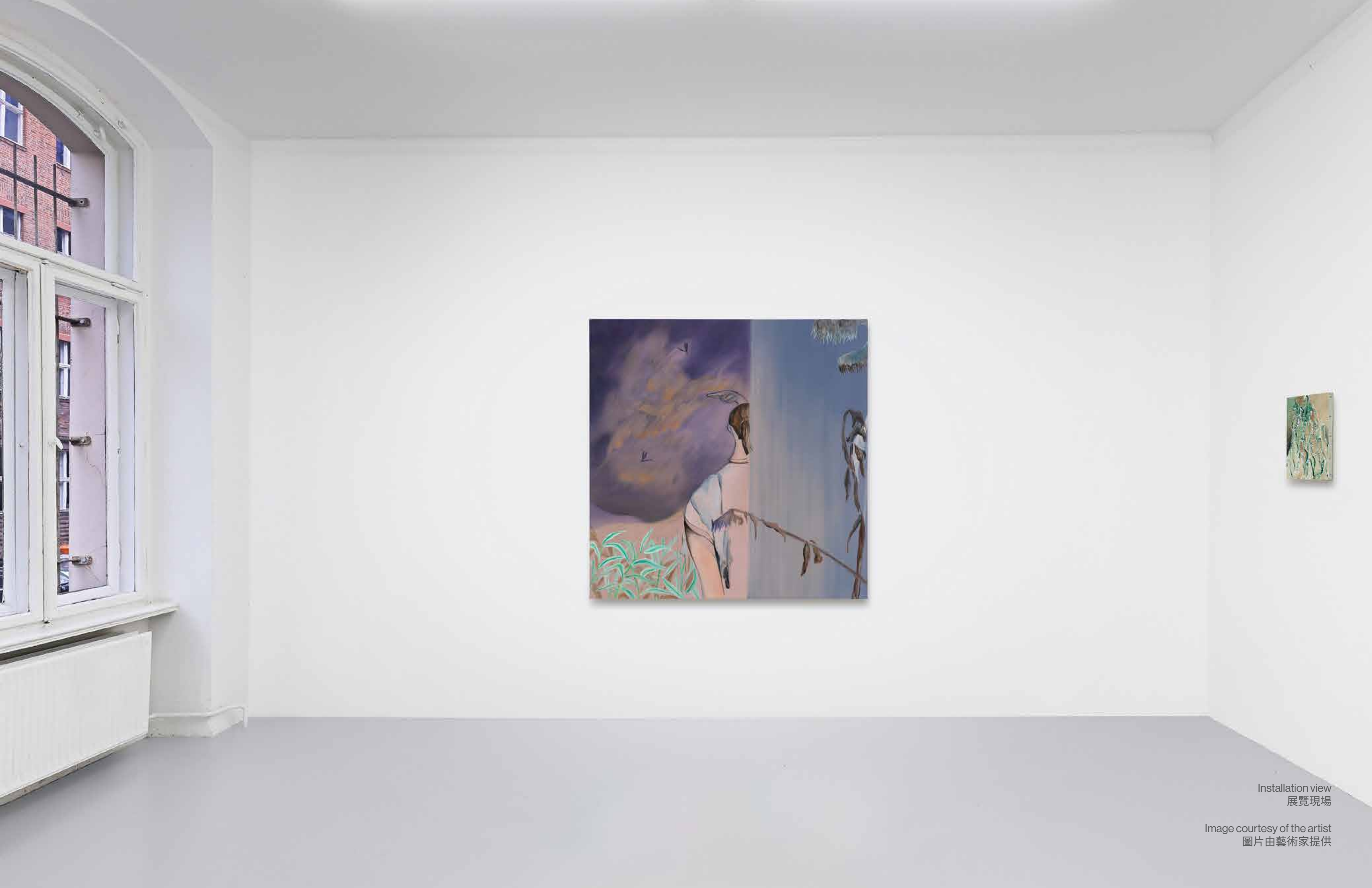
Oil on linen  
33 × 45.5 cm





*Untitled*  
2022

Oil on linen  
33 × 24 cm



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





*Damselflies (During a Break)*  
2021

Oil on linen  
130 x 130 cm



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





*That Touch*  
2021

Oil on linen  
33.5 × 24 cm

“A good friend of mine once told me that the mark of a good painting show is that it makes you want to drop everything and run to the studio to paint. I have held onto this statement for several years wondering about what it is that makes painters obsess in this particular way. The reason I selected the artists in this show is ultimately very simple; in following the work of each painter included, I have found their responses to the concerns in painting that most haunt me to be such that it forces me to address these crucial questions in my own work. There is not an essential theme that governs my decision to curate this selection of artists but rather sympathies across painting practices and sets of overlapping formal, conceptual, and material affinities that put forward imagina- tions of painting. If anything unites the artists in this show I think it has to do with a certain kind of haptic, giddy, corny, old fashioned belief in the vitality of paint.”

— Sedrick Chisom

***Their Private Worlds Contained the Memory of a Painting that had  
Shapes as Reassuring as the Uncanny Footage of a Sonogram  
2022***

Matthew Brown, Los Angeles  
8.1.22 - 5.2.22





Installation view  
展覽現場

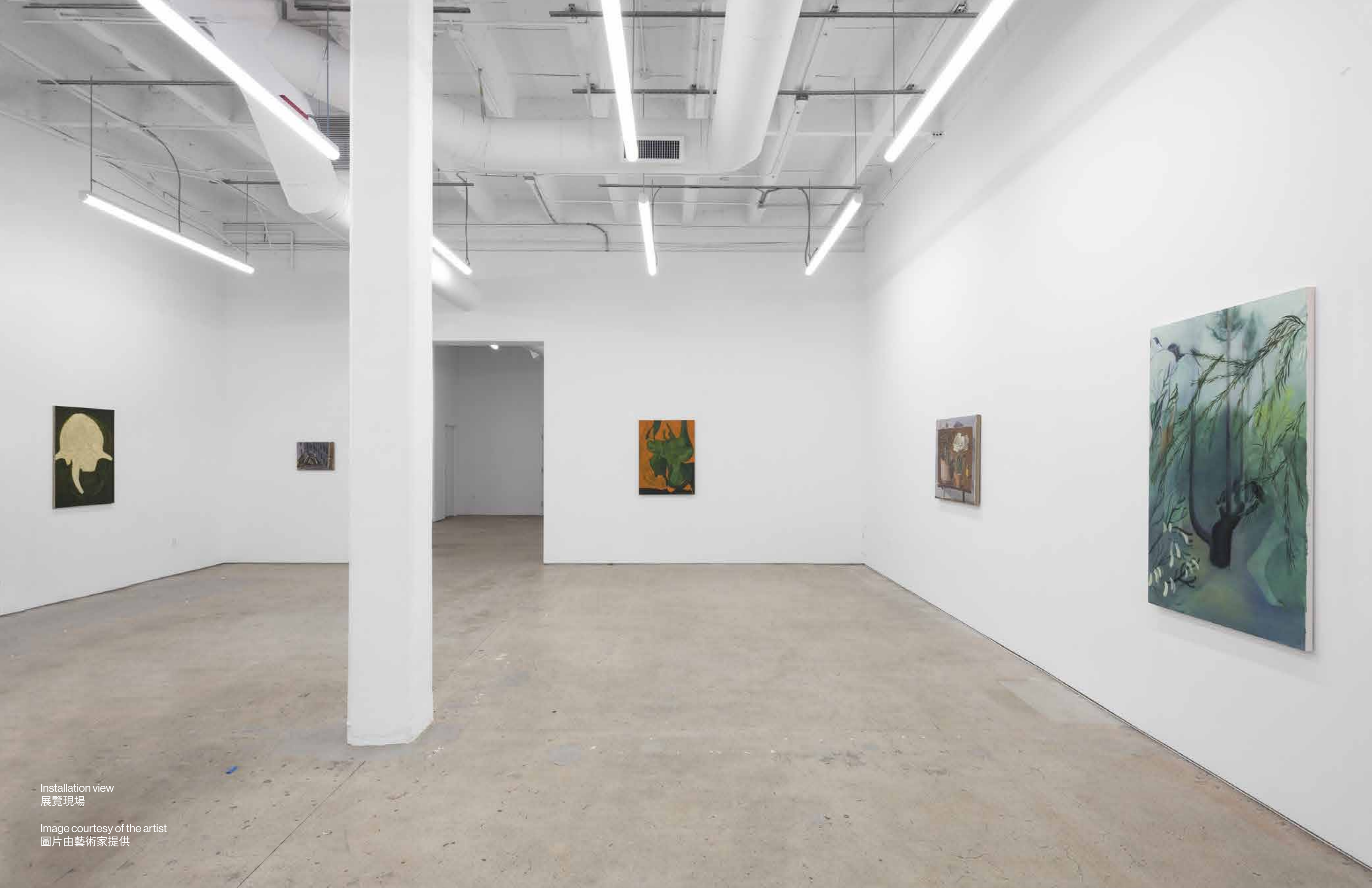
Image courtesy of the artist  
圖片由藝術家提供

*Cattail Heads*  
2021

Oil on linen  
145.5 × 97 cm







Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供



*Daisugi at Ryōan-ji*  
2021

Oil on linen  
145.5 × 97 cm



*Project N 84*  
2021

Tokyo Opera City Art Gallery, Tokyo  
9.10.21-19.12.21





Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





ARTIST'S STATEMENT  
DUSK OF THE PINE TREE  
2019

*Dusk of the Pine Tree*  
2019

Oil on canvas  
139 × 121 cm

*Cosmos Remembered*  
2021

The Club, Tokyo  
27.3.21 - 24.4.21



I painted the works in this exhibition after moving back to Japan, inspired from watching one full cycle of the four seasons elapse in this land after spending 10 years away from it.

Compared with what I had done until now, I think this work has a further emphasis on depth, and that there is more layering of colors and spaces.

By painting human figures almost fully blended with scenery, and by depicting the transitions of sight, I think it became possible to feel instants where self and the external, past and future, as well as distant spaces all intersect.

— Hiroka Yamashita

Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供



By definition, “timelessness” is the idea of not being affected by the passage of time or changes in fashion. The exhibition can be understood as a liminal space, a middle-point that exists not here nor there, not now nor later; it is a space that disregards our existing time and space. Conforming to this idea of liminality, the exhibition explored the middle point between dream and reality, transferring the viewers’ sensibilities and physicality.

This exhibition included works of five internationally known artists, Nicholas Hatfull, Naoya Inose, Kayoko Mizumoto, O’Tru no Trus, and Hiroka Yamashita. From Hatfull’s an ocean-like ice creams and ambiguous figures on Yamashita’s canvases, to Mizumoto’s curious contemporary ceramics, O’Tru no Trus’s mystic items found in Awaji island, as well as Inose’s romantic paintings with a cynical touch of postmodernism point of view, all five artists take into account their personal experiences and mundane sceneries in creating their imaginary world. In other words, the artists explore their surreal world through the lenses of reality and their work is a visualization of the ephemeral, where they “represent timelessness, formally and conceptually.”

***TIMELESSNESS***  
**2020**

The Club, Tokyo  
22.8.20 - 23.9.20



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





*the Swimmers / the Sleepers*  
2018

Oil on canvas  
111 × 119 cm





*Untitled (Pool)*  
2020

Oil on canvas  
99 × 111 cm





Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





*Safer in the Bag*  
2020

Oil on canvas  
160 × 130 cm





*Untitled (Two Bombs and Two People)*  
2020

Oil on canvas  
73 × 91 cm





*Lunch in the Cave*  
2020

Oil on canvas  
41 × 32 cm



The Seto Inland Sea is like a long plate, containing about 8,815 million m<sup>3</sup> of water. Just like our diaphragm circulating air by pushing and pulling through our lungs, the tide replaces the original water leaving no trace of the original after 2 years. Though it may seem massive for a moment, it flashes before you as if it was nothing simultaneously. Meanwhile, my body replaces 60 trillions of its cells in only 3 months. Although it is the natural process of my metabolic system, I still feel uneasy; Although the contents are completely updated, I am still myself. Is it natural, that I don't remember events which have happened a year ago? Even though the cells have all been replaced, why don't the memories disappear?

These thoughts awakened my impressions based on dreams...

What we call dreams, overlap with reality through the ties of our body. When something out of the ordinary slips up, dreams are capable to have meaning as a dream. Sometimes, there are memories from yesterday or tomorrow, a childhood which I forgot that I had forgotten, ancient pasts or futures which I have no clue to know "when." A familiar place, that I seem to know but don't know. Alas, a place I will never know, and one could ever go. However, these things are always happening inside our bodies. Although it's a place that I've never been, it must be a product of the past that has existed.

However, the product of the past are not just dreams. I myself am a product of the past. In addition, I am aware the past isn't the only thing which has created my current body with its, memories, thoughts and techniques. All must be connected to the great beyond of space-time. There is no way of knowing the time when I haven't existed in this reality yet. I don't know where these memories are buried, though...

The past is surely flowing inside me. The great beyond of space-time is also intimately present. However, like camouflage their existence is mixed, and I'm unable to know the origins of what is where, and which is when. Just as dreams take us to unknown places, there are great unknowns that exists within me.

I gaze upon these continuous moments with its blending sceneries, swayed by the sunset light, with camouflaged waves intricately changing its color, sometimes feeling as if it were a different universe. Thus, by forgetting the present, I know that my memories are beyond my very existence.

The human that I am, drifts through space-time, permeating me like liquid matter.

November 12th, 2019

Yoshinori Ishikawa

融 toru  
2019

Higashiyama Building 301, Okayama  
13.11.19 - 19.11.19





Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供







Installation view  
展覽現場

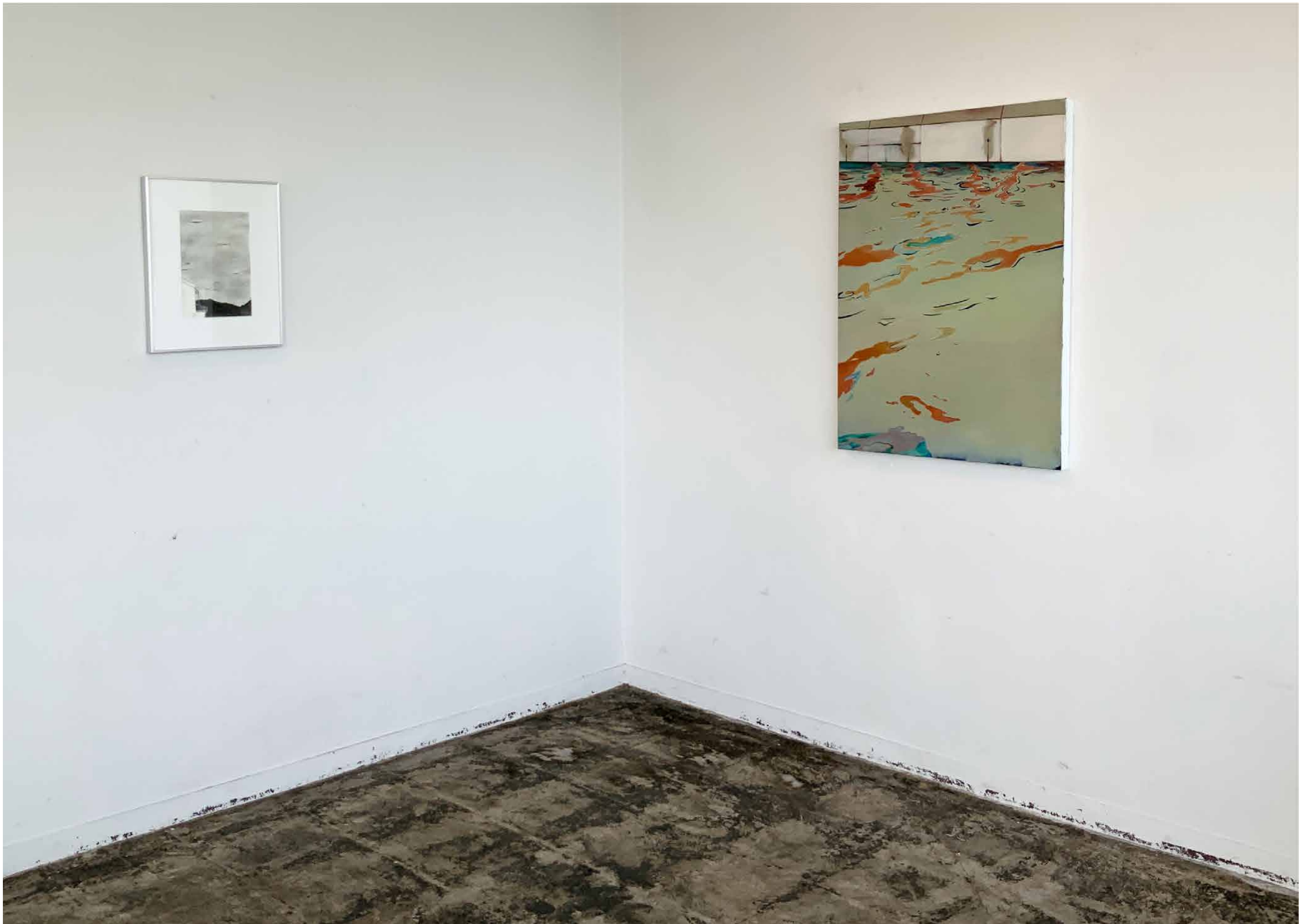
Image courtesy of the artist  
圖片由藝術家提供



*Dusk of the Pine Tree*  
2019

Oil on canvas  
139 × 121 cm



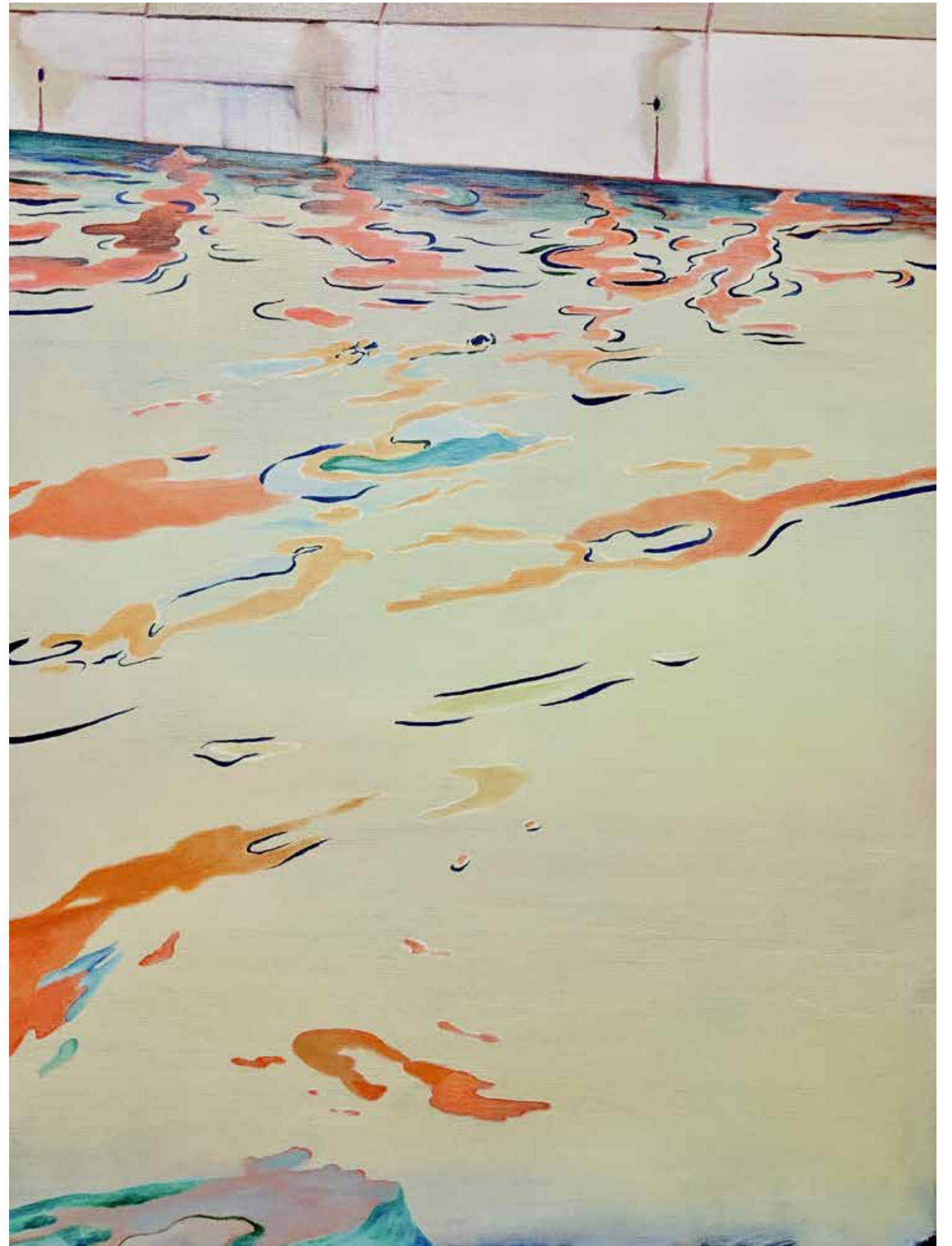


Installation view  
展覽現場

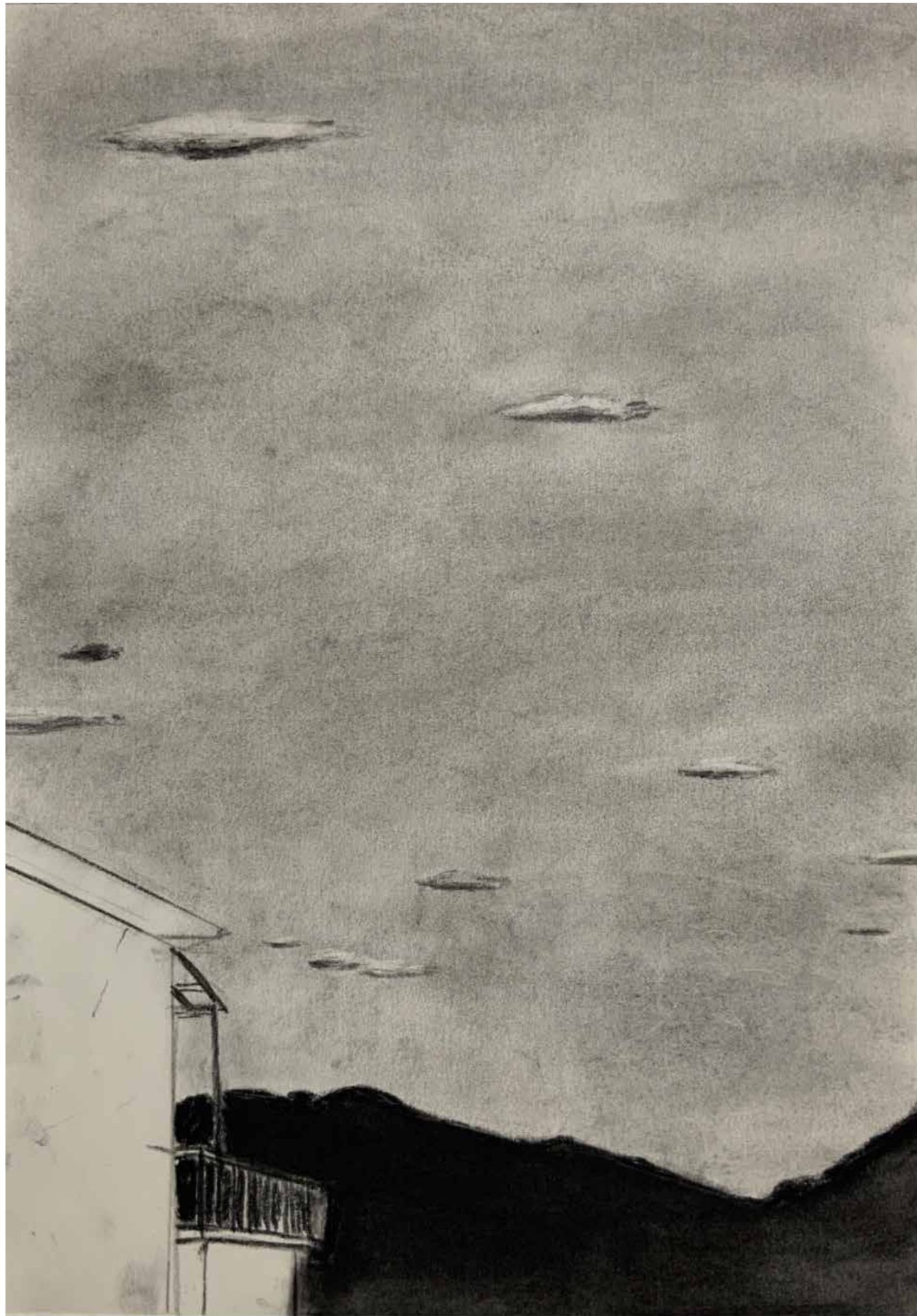
Image courtesy of the artist  
圖片由藝術家提供

*Still Crying*  
2019

Oil on canvas  
91 × 67 cm

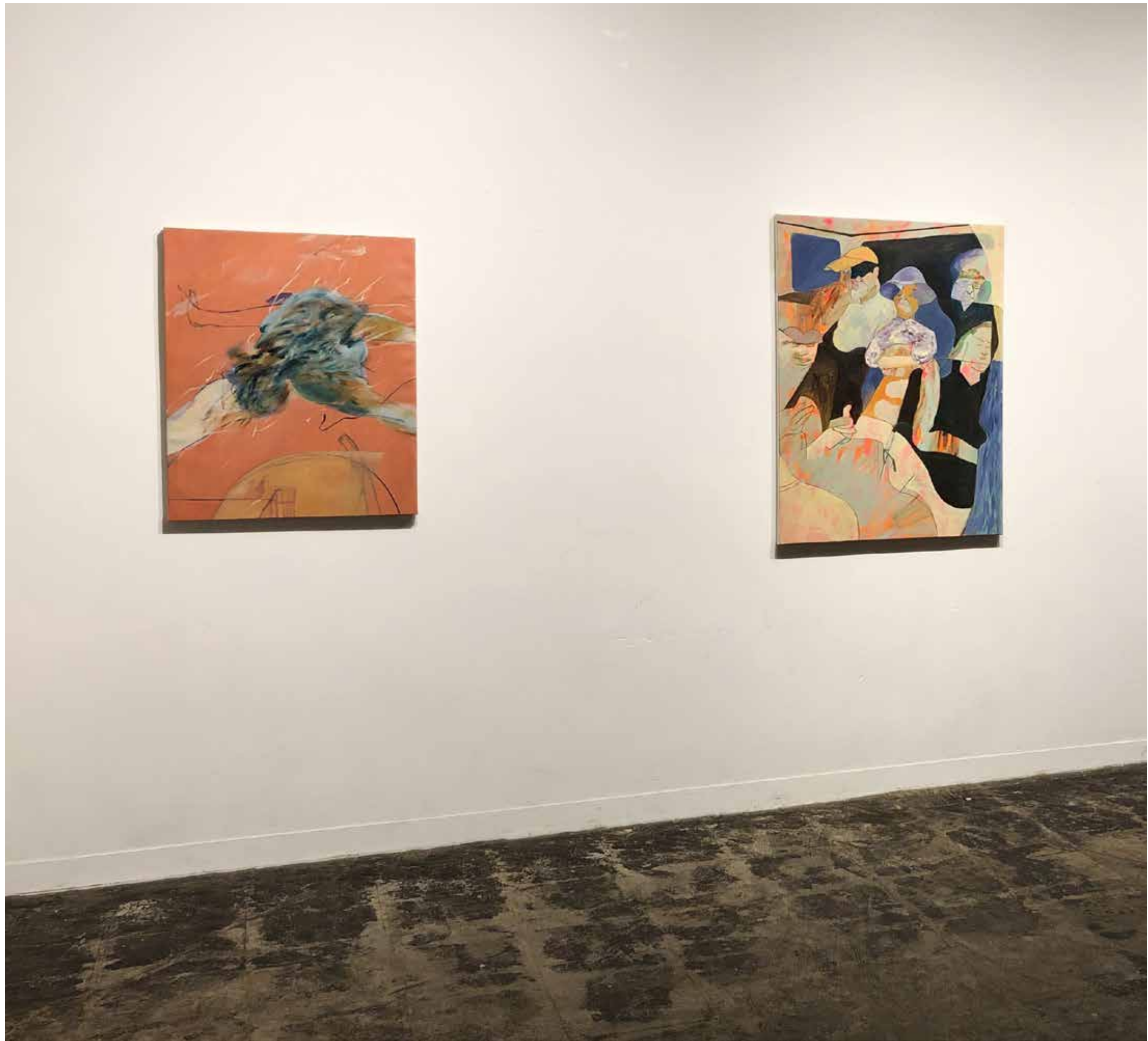






*Untitled*  
2019

Charcoal and pencil on paper  
26 × 18 cm



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供



*Family car*  
2017

Acrylic and oil on canvas  
99.5 × 76.5 cm





心臟  
2019

Oil on canvas  
40.6 × 30.5 cm



*The Ghosts of Kannawa*  
2019

Oil on canvas  
40.6 × 30.5 cm



Yamashita's paintings toe a line between figuration and abstraction, and observation and invention. The figures that dot her compositions are often sketched atop bodies of water, or fields of long grass. The interaction between humans and the natural world is a recurring theme, as Yamashita's subjects reveal the traditions and methods through which society shapes its environment. There are seafaring groups pushing a dingy past a moonlit ridge, others admire cherry blossoms from behind a bright orange fence or dance beneath falling bougainvillea. A fresh catch of netted fish floats above a sorbet coloured ground.

The inventive compositions in which these interplays unfold do not refer to actual space, but rather a layered assemblage of architecture and manicured gardens, interspersed with abstraction. Occasionally, the ostensible subject of a painting is occluded by looming brushwork – giving the sensation of peering through fog or past branches. In other paintings, the ground on which a scene unfolds is little more than a vague coastline or horizon. This tension between density and oblivion calls attention to the ultimately unpredictable relationship between ourselves and our environment.

*Hiroka Yamashita*  
**2019**

Tanya Leighton, Berlin  
2.11.19 - 18.1.20





Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供

*Between the Islands*  
2019

Oil on canvas  
179.8 × 141.5 cm







*I no longer need this house*  
2019

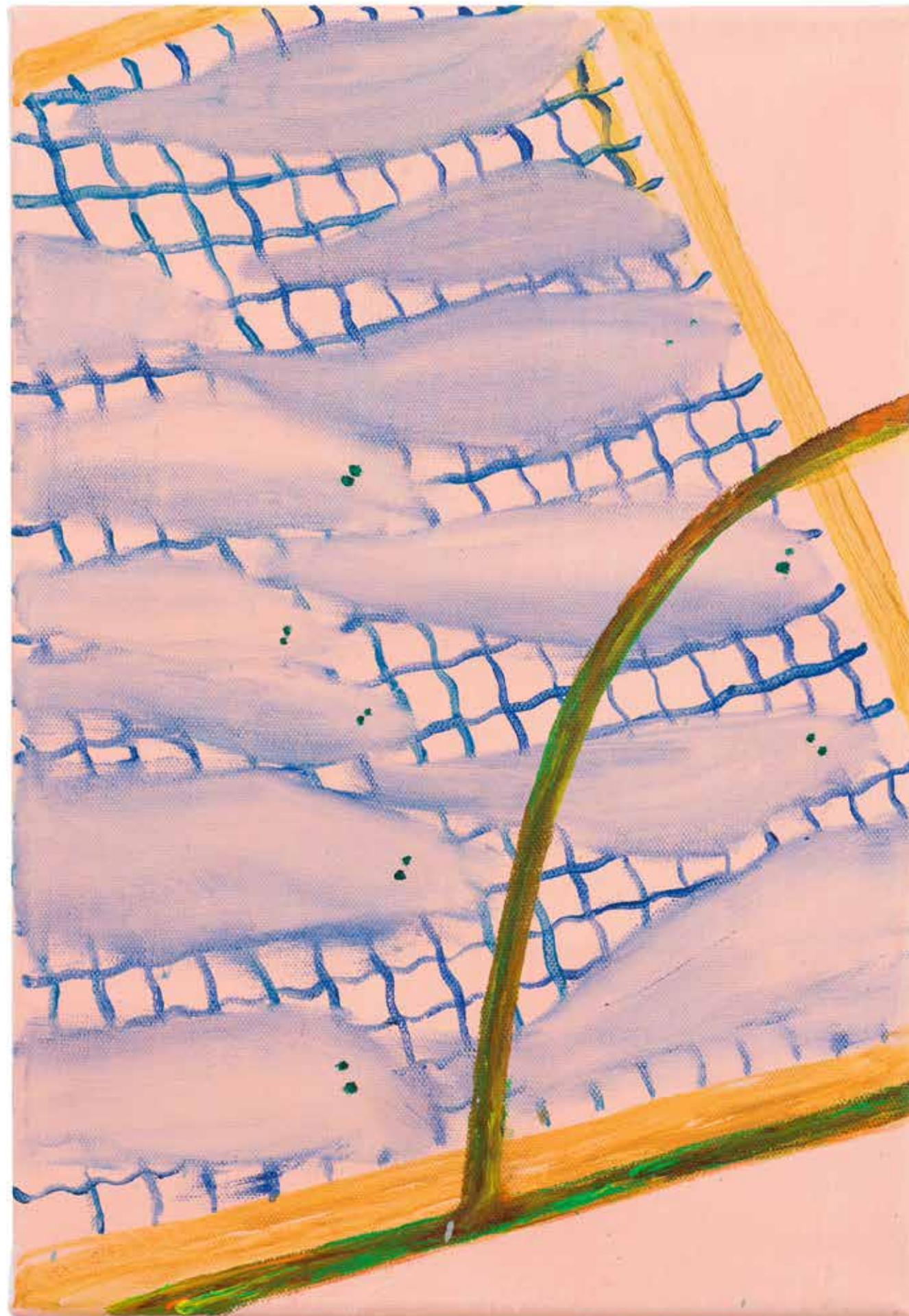
Oil on canvas  
32.8 × 41 cm



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





*pink fish*  
2017

Acrylic and oil on canvas  
32.8 × 22.8 cm



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





*202 & his morning*  
2018

Acrylic and oil on canvas  
121.2 × 149.2 cm





*Ohanami*  
2019

Acrylic and oil on canvas  
101.6 × 126.3 cm





Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供

*Bougainvillea are falling*  
2019

Oil on canvas  
41.1 × 32 cm





*All Conditions*  
2019

Mason Gross Galleries, New Jersey  
22.2.19 - 12.3.19



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





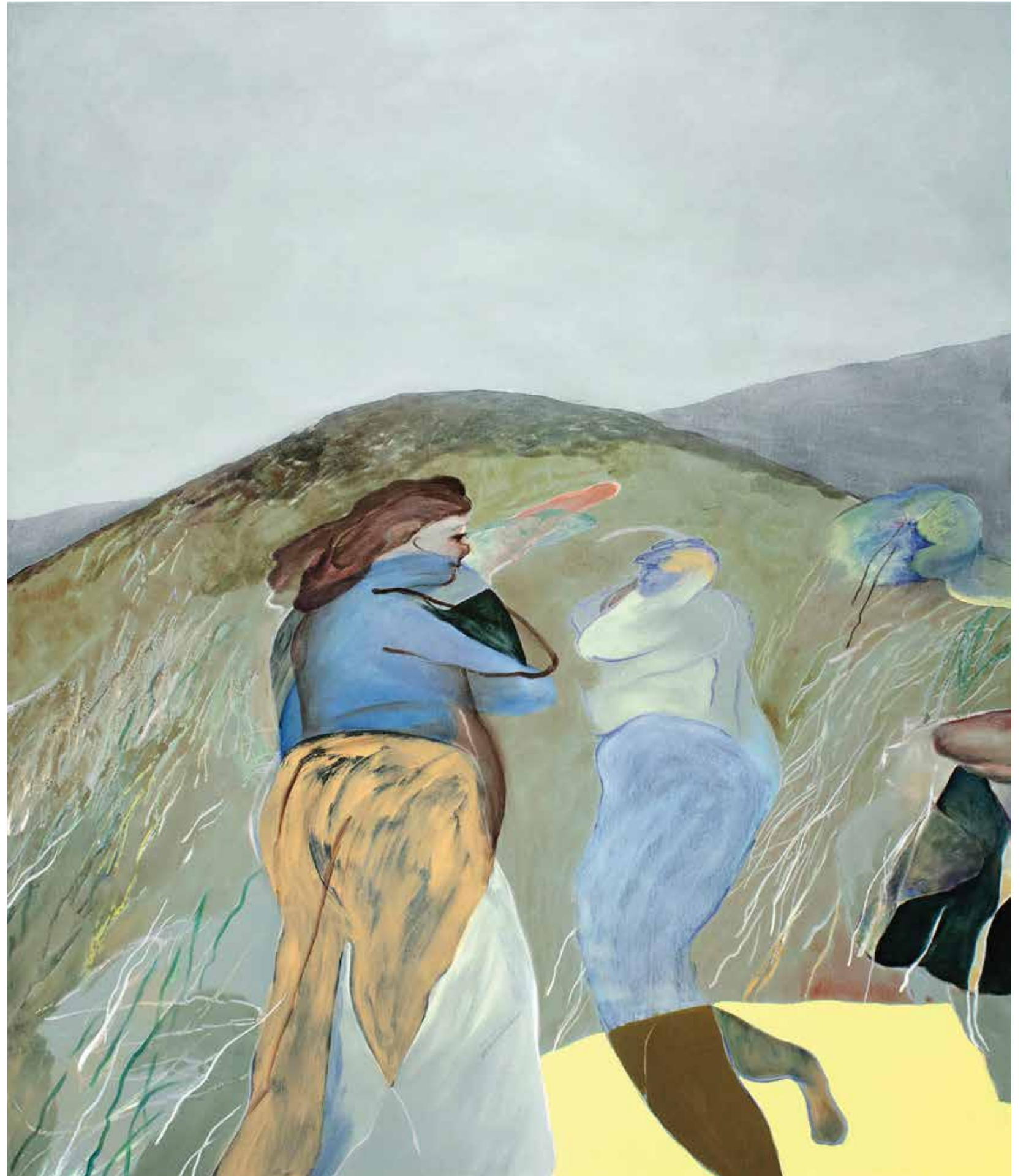
*Walking together*  
2018

Acrylic and oil on canvas  
121.9 × 91.4 cm



*Hearing your foggy song*  
2018

Acrylic and oil on canvas  
142.2 × 121.9 cm





Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





*Senders in Night Ridge*  
2018

Oil on canvas  
120.8 × 141.8 cm





*Memory of the Good Bath*  
2018

Oil on canvas  
101 × 75 cm

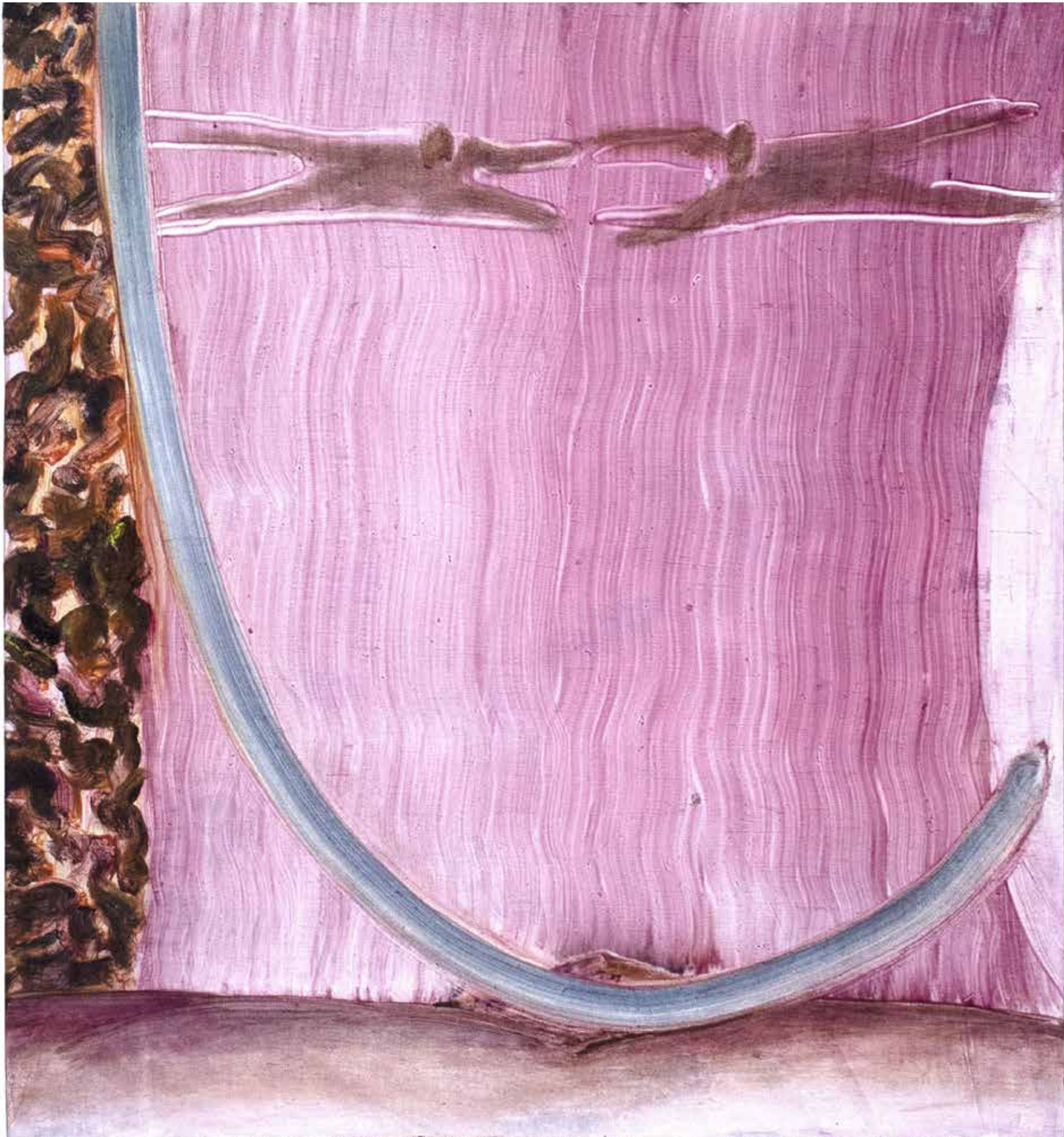




*Untitled - green river*  
2019

Oil on panel  
20.3 × 22.9 cm





*Tondemita*  
2019

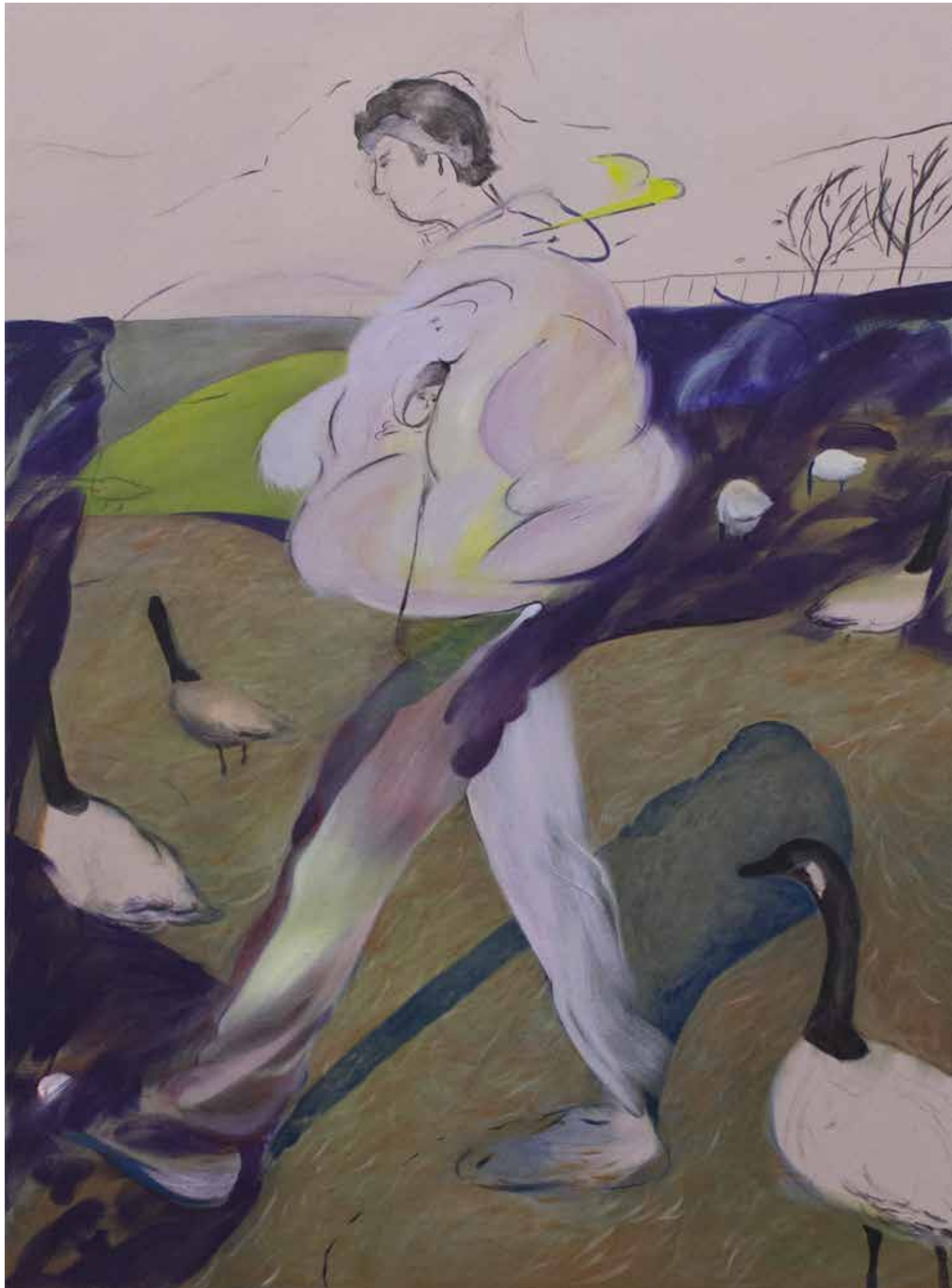
Oil on panel  
24.1 × 22.9 cm





Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供



*Another American Year*  
2019

Acrylic and oil on canvas  
182.9 × 121.9 cm





*Intimate strollin*  
2018

SBC Gallery, Brooklyn, New York  
4.5.18 - 15.5.18



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供

Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供







Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供

Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





*Good Stone Picking*  
2018

Acrylic and oil on canvas  
76.2 × 60.9 cm



*MFA First Year Exhibition*  
2017

Mason Gross Galleries, New Jersey  
16.11.17 - 13.12.17



Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供





*Untitled 2*  
2017

Acrylic and oil on canvas  
142.2 × 142.2 cm

*Yellow Days*  
2017

Oil on canvas  
91.4 × 60.9 cm







*Untitled 1 (kaerimichi)*  
2017

Acrylic and oil on canvas  
152.4 × 91.4 cm



*Untitled*  
2017

Acrylic and oil on canvas  
91.4 × 91.4 cm





*Man sitting on the bench*  
2017

Acrylic and oil on canvas  
53.5 × 53 cm

*Unknown Bathhouse*  
2017

Acrylic and oil on canvas  
91.5 × 54 cm







*River Explorers*  
2017

Acrylic and oil on canvas  
31 x 28 cm



*Runners*  
2017

Acrylic and oil on canvas  
57.5 × 28 cm





Kiang

Malingue

Hiroka Yamashita

馬 凌 畫 廊

10 Sik On Street, Wanchai, Hong Kong  
適安街 10 號 | 灣仔 香港  
Tuesday-Saturday 12-6PM  
and by appointment.

kiangmalingue.com

Office N° | 電話 +852 2810 0317

Born 1991 in Hyogo, Japan  
Currently works and lives in Okayama, Japan

Education

2019 Mason Gross School of the Arts, Rutgers University, New Jersey  
2017 School of Visual Arts, New York

Solo and Two-Person Exhibitions

2022  
Kiang Malingue, Hong Kong  
“Fūdo”, Tanya Leighton, Berlin, Germany

2021  
“project N 84”, 4F corridor, Tokyo Opera City Art Gallery, Tokyo, Japan “Cosmos Remembered”, The Club, Tokyo, Japan  
“Evanescent Horizon” (with Naoya Inose), FOMO Art, Taipei, Taiwan

2019  
“融 toru”, Higashiyama Building 301, Okayama, Japan  
“Hiroka Yamashita”, Tanya Leighton, Berlin, Germany

2018  
“Intimate Strollin” (with Karina Cunningham), SBC Gallery, New York, USA

2017  
“YOUNG MOUNTAIN”, N's Art Project, Osaka, Japan

Group Exhibitions

2023  
“Michael Ho, Su Yu-Xin, Hiroka Yamashita”, Blum & Poe, Tokyo, Japan

2022  
“YES YOU CAN: The Strength of Life through Art”, WHAT Warehouse of Art, Tokyo, Japan  
“Their Private Worlds Contained the Memory of a Painting that had Shapes as Reassuring as the Uncanny Footage of a Sonogram”,  
Matthew Brown Gallery, Los Angeles, USA

2021  
“Dancing in the Dark”, Pippy Houldsworth Gallery, London, UK

2020  
“Daichi Takagi, Lucía Vidales”, Hiroka Yamashita, Taka Ishii Gallery, Tokyo, Japan

2019  
“Like a Day”, 21 Ludlow Street, New York, USA  
“All Conditions”, Mason Gross Galleries, New Jersey, USA

2018  
“I as Is”, Mason Gross Galleries, New Jersey, USA  
“Welcome Back Show”, Mason Gross Galleries, New Jersey, USA

2017  
“MFA First Year Exhibition”, Mason Gross Galleries, New Jersey, USA

2016  
“One Earth, One Consciousness”, BronxArtSpace, New York, USA  
“Future Critical”, 508 W 26th street, New York, USA  
“Brokedown Palace”, SVA Chelsea Gallery, New York, USA

Fellowship

2021  
“Fürstenberg Zeitgenössisch”, Donaueschingen, Germany

Bibliography

2022  
Noemi Smolik, “Critics’ Picks”, Artforum, April 2022  
Alexandra Karg, “Fetter Duktus und zarte Landschaften Zeitgenössische Malerei in Berlin”, gallerytalk.net, March 2022

2021  
Yukako Yamashita, “Women in Art: Hiroka Yamashita”, Harper’s Bazaar Japan, May 2021  
JheSyue Liu, “The Club, an art gallery of Tsutaya Bookstore, comes to Taiwan in January for a flash exhibition”, Marie Claire Japan, May 2021

2020  
Ocula, June 2020  
Teresa Hantke, “Berliner Kunstgriff 14.01 – 20.01.20”, gallerytalk.net, January 2020

2019  
Art Maze Magazine, Winter Issue 11  
New American Paintings #141, April and May 2019

K

M

山下紘加

1991年出生於神戸市，日本  
現工作生活於岡山市，日本

學歷

2019 梅森・格羅斯藝術學院，羅格斯大學，新澤西州  
2017 視覺藝術學院，紐約州

個展及雙人展

2022  
「場，力，面」，馬凌畫廊，香港  
「風土」，Tanya Leighton，柏林，德國

2021  
「project N 84」，4層迴廊，東京歌劇城美術館，東京，日本  
「Cosmos Remembered」，蔦屋The Club，東京，日本  
「情緒線」（與猪瀬直哉聯展），FOMO Art，台北，台灣

2019  
「融」，東山大廈301室，岡山，日本  
「山下紘加」，Tanya Leighton，柏林，德國

2018  
「Intimate Strollin」（與Karina Cunningham聯展），SBC Gallery，紐約，美國

2017  
「YOUNG MOUNTAIN」，N's Art Project，大阪，日本

群展

2023  
「何麥克，蘇予昕，山下紘加」，Blum & Poe畫廊，東京，日本

2022  
「YES YOU CAN: The Strength of Life through Art」，WHAT藝術倉庫，東京，日本  
「Their Private Worlds Contained the Memory of a Painting that had Shapes as Reassuring as the Uncanny Footage of a Sonogram」，Matthew Brown，洛杉磯，美國

2021  
「Dancing in the Dark」，Pippy Houldsworth Gallery，倫敦，英國

2020  
「Daichi Takagi, Lucía Vidales, Hiroka Yamashita」，Taka Ishii Gallery，東京，日本

2019  
「Like a Day」，21 Ludlow Street，紐約，美國  
「All Conditions」，梅森・格羅斯美術館，新澤西州，美國

2018  
「I as Is」，梅森・格羅斯美術館，新澤西州，美國  
「返校展」，梅森・格羅斯美術館，新澤西州，美國

2017  
「MFA第一學年展」，梅森・格羅斯美術館，新澤西州，美國

2016  
「One Earth, One Consciousness」，BronxArtSpace，紐約，美國  
「Future Critical」，508 W 26th street，紐約，美國  
「Brokedown Palace」，視覺藝術學院切爾西美術館，紐約，美國

駐地項目

2021  
「菲尔斯特滕贝格当代」駐地項目，多瑙埃興根，德國

出版

2022  
Noemi Smolik，「Critics' Picks」，Artforum，四月刊  
Alexandra Karg，「Fetter Duktus und zarte Landschaften Zeitgenössische Malerei in Berlin」，gallerytalk.net，3月

2021  
山下有佳子，「Women in Art: Hiroka Yamashita」，Harper's Bazaar Japan，5月刊  
JheSyue Liu，「The Club, an art gallery of Tsutaya Bookstore, comes to Taiwan in January for a flash exhibition」，Marie Claire Japan，5月刊

2020  
Ocula，6月  
Teresa Hantke，「Berliner Kunstgriff 14.01 – 20.01.20」，gallerytalk.net，1月

2019  
Art Maze Magazine，冬季11期刊  
New American Paintings #141，4/5月刊



K

M

10 Sik On Street, Wanchai,  
Hong Kong

適安街 10 號 | 灣仔 香港

Hiroka Yamashita | 山下紘加

Published by Kiang Malingue, 2023

© Kiang Malingue

© Hiroka Yamashita

All images courtesy of Kiang Malingue and the  
artist

|Kiang|Malingue|馬凌畫廊|