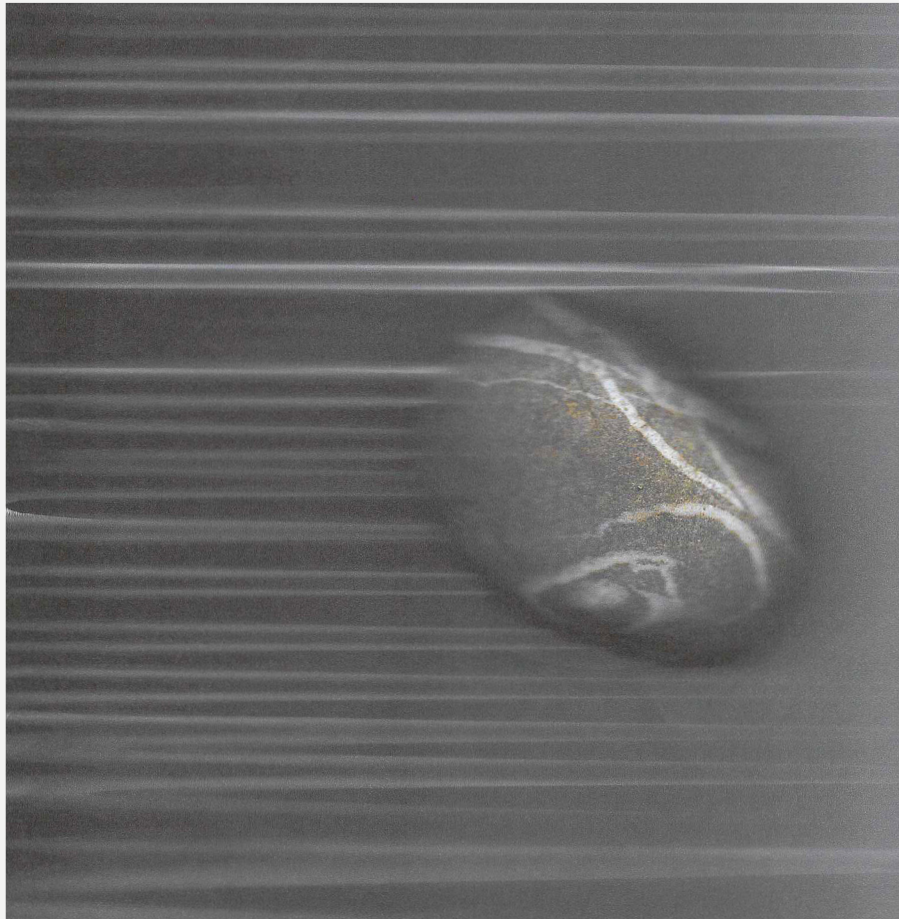


何翔宇 HE XIANGYU



2023.12.2 - 2024.3.2

北京市顺义区金航东路3号院D7栋1层
F1, BLDG D7, Yard No.3, Jinhang East Road Shunyi District, Beijing

空白空间 WHITE SPACE

何翔宇在近期的工作中，将原本反应近年来西方环境中亚裔生存状况的雕塑作品重新发展为以“身份考古”作为思考核心的创作。而这一系列以近未来视角反思当下和历史的的作品，反映出艺术家将创作与思绪置于更为广阔时空之中的转变：在以东方为原点的时空环境下，古人的意趣与哲思如何遗留成为今人行为的动因，现时的困境将如何型塑未来的可能，而想象中的明日视野又能否提供我们重新理解过往以及反思与纠正当下的通路。这一思考方式在今年早先时候于四方美术馆上海铜仁路公寓空间呈现的展览中已有所展现，即在对“现成”概念的拓展过程中，将现实中的事物、情感、思想及其全部上下文加以提炼和重塑。而此次展览中的“圆形阻力”、“Relic | G021022 ① DW:7”、“Relic | T021022 ③ AW:7 ”、“无题”等作品，将大象、石头等蕴含着中国古典趣味和文化内涵的事物，或是代表着中西方美学、文化融合的人物与方法，重新放置于当下的本土与全球危机中，并对弥合这些复杂危机的工作从细微的罅隙中渐次体认并展开。

In He Xiangyu's recent work, he revisits a series of sculptures originally crafted in response to the contemporary living conditions of Asians in the West. He reorients their conceptual focus around the notion of 'identity archaeology.' Examining the past and present from a near-future perspective, this body of work reflects the evolution in the artist's thought process and execution, now situated in a broader temporal and spatial context. Contemplating the East as the origin of this expanded time-space, the artist explores how ancient dispositions and philosophies continue to influence people's actions today, how present challenges shape future possibilities, and whether tomorrow's vision can lead to a renewed understanding of the past and a critical reflection/correction of the present. These beliefs were evident in He's solo presentation at Sifang Art Museum's offsite space on Shanghai's Tongren Road earlier this year.

In expanding the concept of the 'readymade,' He extracts objects, emotions, thoughts, and their full contexts from reality, reshaping them. This new exhibition features the following works: *Circular Resistance*, *Relic/G021022* ①DW:7, *Relic/T021022* ③AW:7, and *Untitled*, focusing on objects imbued with classical Chinese aesthetics and cultural connotations, such as elephants and stones, or drawing from figures and methods representing the cultural and aesthetic convergence of East and West. Recontextualizing these motifs within contemporary crises on both local and global scales, these works open up a subtle crevice where the artist endeavors to resolve complex issues that gradually unfold.



Relic | T021022 ③ AW:7

不锈钢 stainless steel, 350×270×120(h) cm







Relic | G021022 ① DW:7

不锈钢 stainless steel, 35×55×160(h) cm







在国外旅居多年的生活经历让何翔宇重新观察、理解身边的亚裔群体，并以好友为原型创作了一系列雕塑群像。经过硅胶翻模与精心铸造，雕塑的肢体与身型呈现出东方造像中的轻盈与静谧：一个略显踌躇的小女孩形象。她眼帘低垂，双手的姿态似乎想要抓住某些无形之物。正如标题提示着考古探究的意味，作品围绕“身份考古”的概念展开。何翔宇试图探讨在全球化理念不断受到挑战的语境下，亲历着跨越国别与文化、交融共生后的个体可能呈现的面貌与特征。不远处，似流水枯竭后逐渐凸显、被挖掘，一只“大象”倒在地面，暗示着某种外部强力对其象征的异类荒蛮加以驯化。通过一种倒转的时空逻辑，雕像邀请观者以一种近未来的视角回看当下并思考：人们此刻所面临的身份困境是否只是一种作茧自缚，而在不同文化之间建立广泛联系的努力又应如何进行？



After an extended period of living abroad, He Xiangyu re-examined and gained a deeper understanding of the Asian community in his surroundings, inspiring him to create a series of sculptural portraits based on his close friends. Carefully cast in silicone molds, the limbs and stature of the sculptural figure—a young girl with a slightly hesitant look—embody the graceful and tranquil qualities found in Eastern iconography. Her eyelids droop, and her hands poise as if attempting to grasp something intangible. The titles evoke archaeological records, and the works unfold around the concept of "identity archaeology." Living and working in a time that continuously challenges the notion of globalization, He seeks to explore the potential representations and characteristics of individuals who have experienced the crossing of geographical and cultural borders. Nearby, the sculpture of an "elephant" falls to the ground. Like an excavated relic that gradually emerged from the riverbed after the water dried up, the fallen elephant is a symbol of otherness and barbarism, disciplined by a forbidding external force. By inverting time and space, the sculptures invite viewers to look back at the present from the near future and ask: Is the current identity dilemma merely a self-imposed restriction? How should we establish profound networks across cultures?

圆形阻力 Circular Resistance

2023

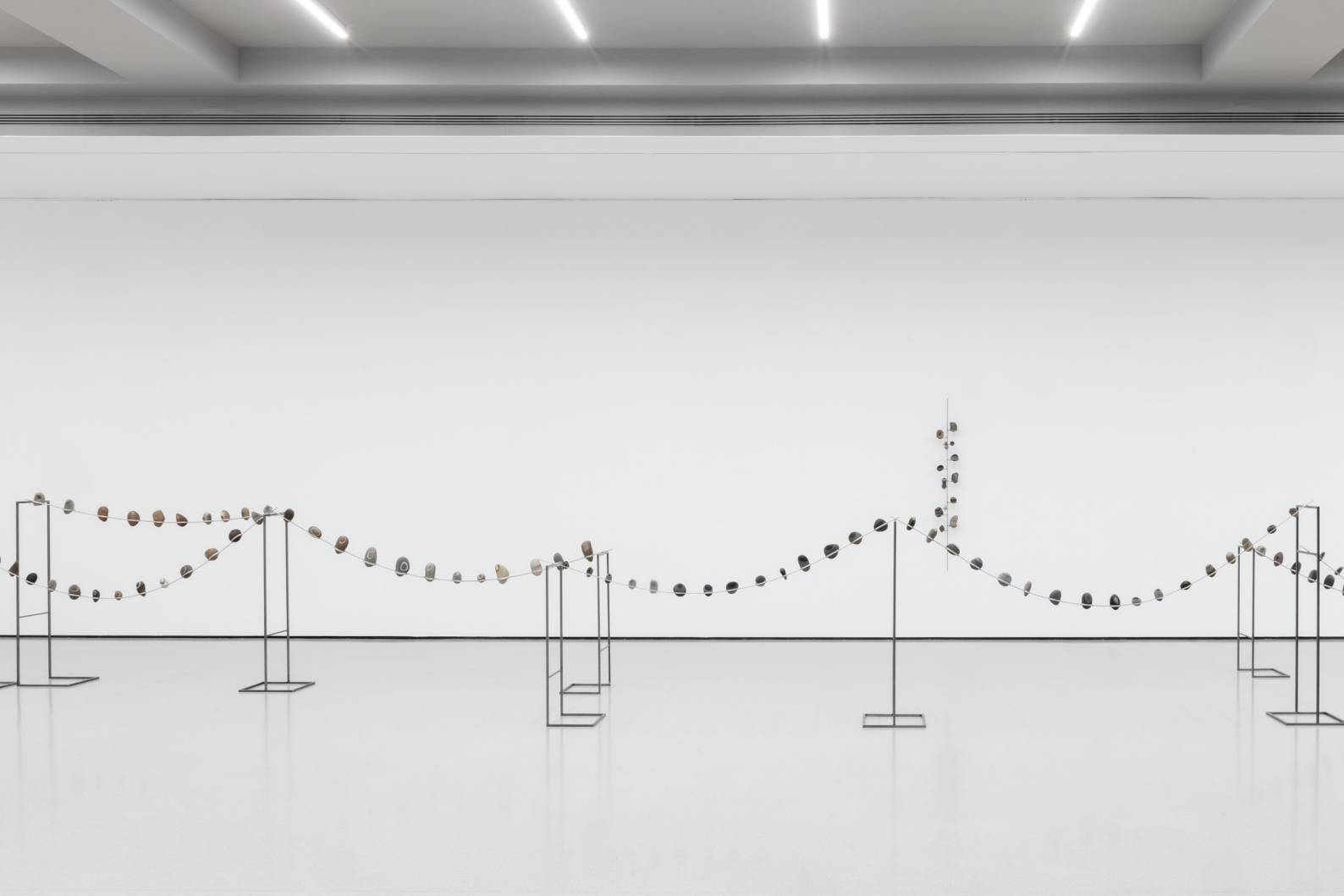
不锈钢, 铁, 天然石头 stainless steel, iron, natural stones

从左至右 from left to right:

492×66×139.5(h) cm, 36 块石头 36 stones; 774.5×40×137(h) cm, 51 块石头 51 stones;

491×40×132(h) cm, 26 块石头 26 stones; 整体尺寸可变 overall dimensions variable





回溯人类文明，石头在其发展脉络中扮演着关键角色。在遥远的石器时代，种类繁多的石制工具代替文字，成为那段茹毛饮血岁月的证据；古老的经文中，年幼的大卫巧妙地运用投石索，以一块小石使强敌瞬间丧失战斗能力，进而成功击败歌利亚巨人。而当按下纷争的暂停键时，石头便呈现出容和的安宁面貌。中国古代的文人雅士热衷、沉醉于山水之美，并将此种热爱延伸至天然奇石，逐渐形成了藏石赏石的风潮。欣赏石头所展现的自然秩序，折射了文人审美志趣中追求顺应、无为至上的精神文化内核。

在此基础之上，石头所体现的自然与人为，随机与干预的角力过程在此次艺术家的一系列行动中不断展现。他广泛收集了形态、质地各异的石头，自然的力量本将它们散落在天涯海角，人为的选择和收集却逆转了这一过程，重新将其汇聚起来。石头内部的矿物颗粒分布形成了空隙或裂缝，此种异质性导致其内部密度不均；而历经河流与雨水的冲刷，在自然随机、偶发的动态秩序中形成的天然外观，使它们呈现出了同一种鲜明的环形纹理特征：这些集结于此的天然石头带来如人造物般的错觉。当这些石头被固定在金属圆环中并加以串联时，原本平直的线条因其各异的密度与重量而形成弯曲。石头因各自的主体特性挣脱了预设的桎梏，而它们相似的温润质感抚平了博弈的焦灼，个性与共性的交织最终溶化于悬浮的弧线，带来宛如飘浮于水面的轻盈。







Stone plays a critical role in the evolution of human civilization. The distant Stone Age witnessed the development of a wide variety of stone tools, providing a non-written record of those primitive days. In ancient scriptures, young David ingeniously used a sling to incapacitate and defeat his formidable enemy-the giant Goliath-with a small piece of stone. During times of peace, stones revealed their serene and graceful qualities. Ancient Chinese scholars reveled in the beauty of natural landscapes and extended this love to fantastically shaped rocks found in nature, gradually forming a trend of collecting and appreciating stones.

The admiration for the natural order exhibited in stones reflects the cultural and spiritual essence of literati aesthetics, characterized by their pursuit of harmony and the Daoist notion of non-action.

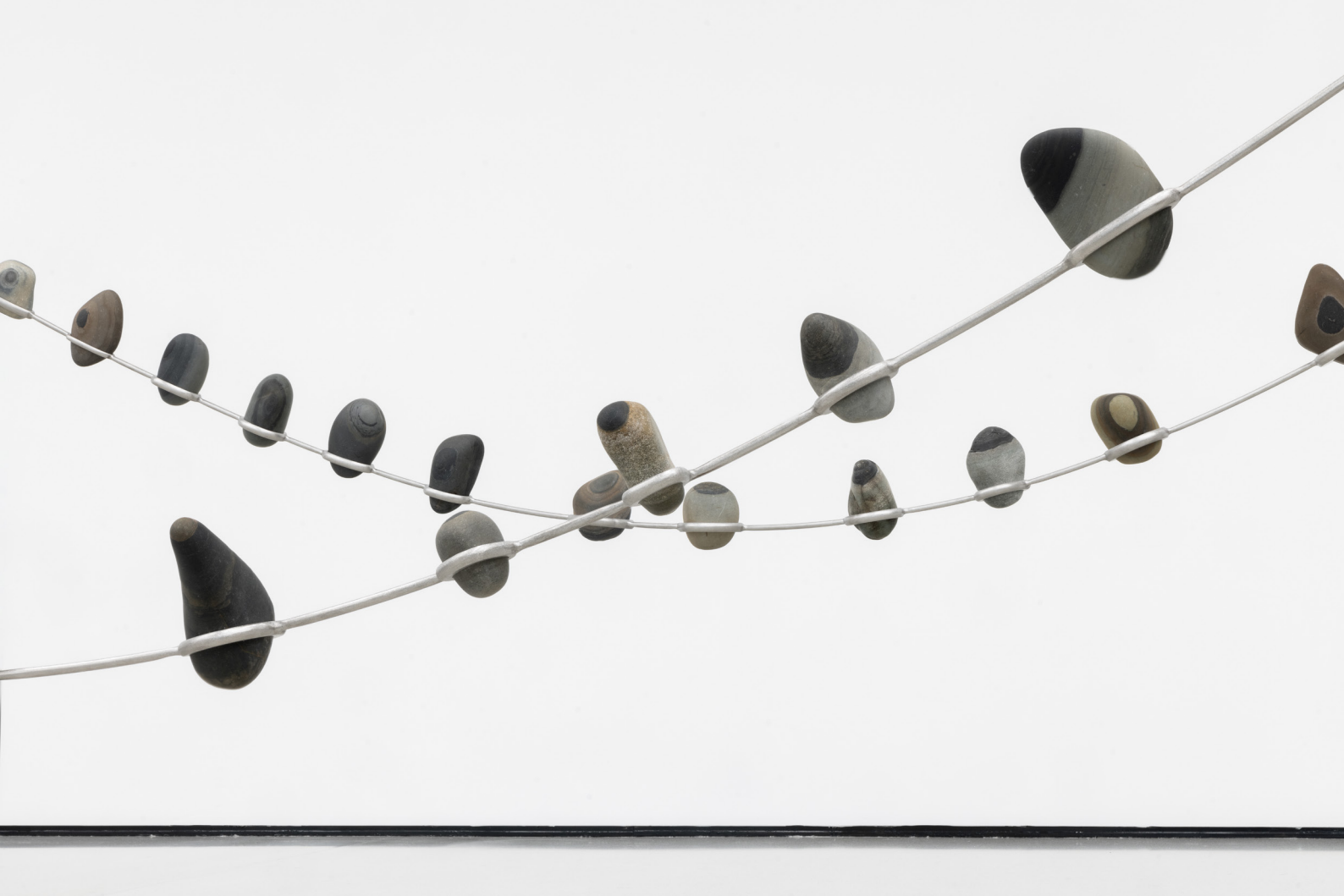
Drawing from the cultural histories of stones, the artist staged a series of actions that culminated in the work *Circular Resistance*, where the interplay between nature and the manmade, randomness and intervention continues to unfold. The artist has gathered an extensive collection of stones with varying shapes and textures.

These stones were scattered far and wide by forces of nature, yet the artist's conscious choice of collecting them reversed this process, reconvening them from different locales around the world. The stones' heterogeneous mineral makeup creates gaps and cracks on their insides, resulting in uneven distributions of internal density, while the dynamic, spontaneous order of nature shaped their appearance-the erosion of rivers and rains left the same distinctive circular texture on their surface, creating an illusion that these stones were artificial

objects. The stones are strategically secured by a metal ring welded on a straight rod, which bends under each individual stone's distinct density and weight. The unique characteristics of each stone free them from predetermined constraints, while their shared round and tender features soothe the agitated tension between individuality and commonality, eventually dissolving into suspended curves, leaving us with an airiness so light that they appear to be floating on water.











无题 Untitled

2023

不锈钢, 铁, 天然石头 stainless steel, iron, natural stones

159.2×24.5×18(h)cm, 12 块石头 12 stones













无题 Untitled

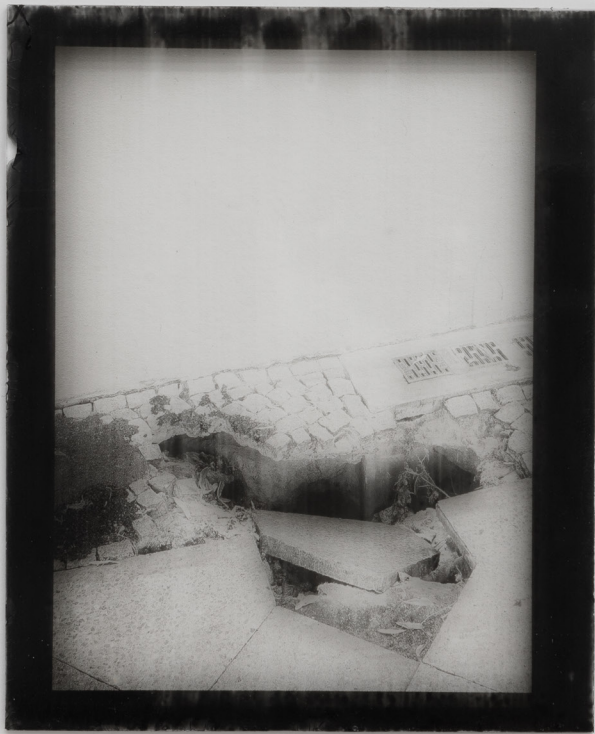
2023

明胶银盐印相，玻璃 gelatin silver print on glass

图片尺寸 image dimensions: 12×10×0.3 cm

装裱尺寸 framed dimensions: 58×56×3.5 cm





无题 Untitled

2023

明胶银盐印相，玻璃 gelatin silver print on glass

图片尺寸 image dimensions: 12×10×0.3 cm

装裱尺寸 framed dimensions: 58×56×3.5 cm



何翔宇（1986年，中国）是一位工作于柏林、北京的艺术家和纪录片导演。作为亲历中国社会、经济和国际关系巨变的艺术家群体一员，何翔宇的创作以其独特的文化经验出发。他游刃于绘画、雕塑、装置、影像及出版等媒介，并以宽广的时间跨度和创作规模，来省思与呼应地缘政治和历史格局的宏观动荡，及其呈现在个体命运中的微观冲突。错位转换的物质材料、私密感知的身心体验与冷静抽离的历史视角在其作品中共存，动态平衡地折射出属于历史断层一代的群体认知困境。通过非线性结构，何翔宇揭示与解析了复杂语境下的文化碰撞与消融。

作品曾在以下机构展出：北京中央美术学院美术馆；尤伦斯当代艺术中心；油罐艺术中心；龙美术馆；OCAT研究中心；Para Site艺术空间；东京都写真美术馆；纽约绘画中心；纽约古根海姆美术馆；芝加哥大学斯马特美术馆；卡蒂斯特艺术基金会；洛杉矶郡艺术博物馆；柏林KW当代艺术中心；巴黎蓬皮杜艺术中心；都灵沃利城堡当代艺术博物馆；MAXXI博物馆（L'Aquila）；SONGEUN艺术中心。何翔宇的作品也曾参与第5届乌拉尔双年展（叶卡捷琳堡，2019）；第58届威尼斯双年展中国国家馆（2019）；第13届里昂双年展（2015）；第10届上海双年展（2014）；第5届横滨三年展（2014）；第8届釜山双年展（2014）。何翔宇于2021年入围第四届“Mario Merz奖项”；曾入围2014年“未来世代艺术奖”；并获得2016年第10届CCAA“最佳年轻艺术家奖”，及2016年“ARTNET新锐艺术家奖”。他的跨学科研究型出版物《Yellow Book》（2019）在2020年荣获“德国最美图书奖”。

He Xiangyu (1986, China) is an artist and documentary filmmaker who lives and works in Berlin and Beijing. Emerging from a generation of artists who have experienced the radical changes in China's society reverberated within the economy and international relations, He Xiangyu's art practice is based on his unique cultural experience. Using a diverse range of media from painting, sculpture, installation, video to publication, his work contemplates and echoes the macro geopolitical and historical turbulence, and the micro conflicts they manifest in the fates of individuals through a series of projects with immense timespans and physical volumes. In He's works, the deliberate dislocation of materials, intimate perception of physical and mental experience, and the dispassionate historical perspective are brought into play; this very dynamic balance reflects the self-cognitive dilemma of a generation born from the historical fault line. He unveils and analyzes the collision and dissolution of cultures in complex contexts with a non-linear structure.

He Xiangyu's works have been shown in CAFA Art Museum, Beijing; Ullens Center for Contemporary Art, Beijing; TANK Shanghai; Long Museum West Bund, Shanghai; OCAT Institute, Shanghai; Para Site, Hong Kong; TOP Museum, Tokyo; The Drawing Center, New York; Solomon R. Guggenheim Museum, New York; Smart Museum of Art, Chicago; Kadist Foundation, San Francisco; LACMA, Los Angeles; KW Institute for Contemporary Art, Berlin; Centre Pompidou, Paris; Castello di Rivoli Museum of Contemporary Art, Turin; MAXXI L'Aquila, L'Aquila; SONGEUN, Seoul among others. He Xiangyu's works were also presented at the 5th Ural Industrial Biennial of Contemporary Art (Yekaterinburg, 2019); 58th La Biennale di Venezia, China Pavilion (2019); 13th Biennale de Lyon (2015); 10th Shanghai Biennale (2014);

5th Yokohama Triennale (2014); 8th Busan Biennale, Busan Museum of Art (2014). He Xiangyu was named as a finalist for the "Mario Merz Prize"(2021) and the "Future Generation Art Prize" (2014), won the 10th CCAA "Best Young Artist" Award (2016) and the "ARTNET Emerging Artist Prize" (2016). His interdisciplinary publication <Yellow Book> (published by Hatje Cantz, 2019) won the prize for "The Most Beautiful German Books" in 2020.