

HdM GALLERY

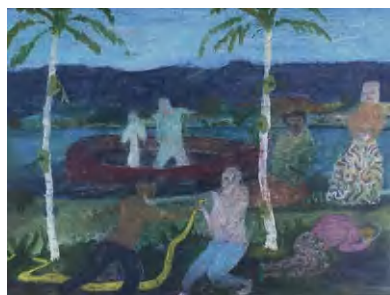
长厅空间：

在途 II

2025.07.05 - 2025.09.04



黄加煜，月池星点，2025



贾斯汀·威廉姆斯，殊途同归，2025



罗曼·巴古耶和劳拉·布洛伊，线外 I，2025

HdM 画廊欣然宣布将于 2025 年 7 月 5 日举办展览“在途 II”。作为 2024 年夏季群展“在途”的延续，本次展览在沿用标题与核心线索的基础上，以全新的视角切入，围绕当代艺术的流动性、过程性、与物质性（Fluidity, Processuality, Materiality）三个方面，聚焦于艺术家在身份、创作与精神层面上的多重在场与未竟状态。展览将呈现来自中国、法国、意大利、澳大利亚、英国、墨西哥等多个不同国家共 12 位艺术家的代表作品。展览将持续至 9 月 4 日。

“在途”在当代艺术语境中是一个富有诗意与张力的母题。它不仅描绘艺术家及艺术作品在物理空间中的流动，更深刻揭示当代艺术实践中持续生成、动态展开的关系网络，打破时间与空间的线性界限。在“在途”的状态中，创作行为本身已融入作品之中，而作品的移动轨迹与被观看方式的变化也延展了其生命，构成一种不断发生的存在。展览中的艺术家多活跃于跨文化背景之间，他们的创作体现了身份、经验与地理位置的持续重构。在跨地域迁徙与文化过渡的过程中，艺术家们以个体化的方式回应身份认同的多重性与不稳定性。在创作过程中，艺术家们强调行为、感官经验与材料的互动性。此外，梦境、神话与情感图景在他们的作品中构成一种精神的漂流空间。通过“在途”这一概念，我们得以重新思考艺术在当下全球语境中的生成方式与存在状态。

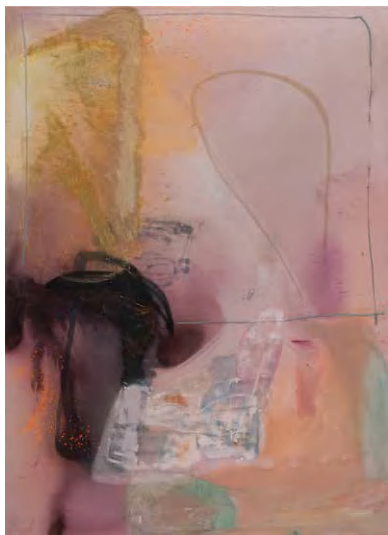
此次展览分为三个单元展出。

Part1 流动性：自我重塑 Shaping Selves

第一单元包含艺术家黄加煜、贾斯汀·威廉姆斯（Justin Williams）、奥内拉·沃尔普西（Ornela Vorpsi）和唐槩的作品。艺术家们从各自的生命经验出发，以图像、记忆与身体感知为媒介，探索身份在流动中的生成与变形。从性别与身体的界限，到被边缘化的处境、人类普遍的情绪状态，以及童年记忆的回返，这些作品共同描绘了“自我”如何在文化、社会与心理结构之间不断重组。身份不再是固定的标签，而是一种持续生成的过程，是在情感触发、地理迁移与记忆回望中逐步显影的存在形态。通过这些凝视与转译，艺术家构建出一个多维的感性场域，让观者得以进入个体经验的褶皱，体认那些游移不定却极为真实的“我”的可能性。

Part2 过程性：创作未竟 Evolving Expression

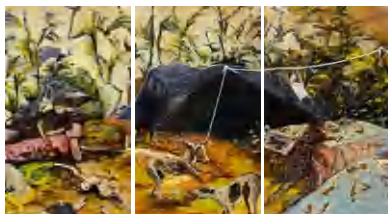
第二单元包含艺术家乔什·拉兹（Josh Raz）、杨扬、迭戈·塞拉亚（Diego Zelaya）和罗曼·巴古耶和劳拉·布洛伊（Romain Bagouet et Lara Bloy）的作品。艺术家将身体动作、内在表达与材料之间的互动视为作品不可分割的一部分。这一理念可追溯至杰克逊·波洛克（Jackson Pollock）所提出的“绘画行为即作品”



杨扬，新链接与秩序 L9, 2024



赵瑾雅，非语言的生物构词，2025



西尔维娅·卡普佐，2024

的艺术史转向。艺术家在画布上释放情绪、测试技法、回应历史图像与当下经验，绘画因此成为一种经验生成的空间。在技法与直觉、身体与图像之间反复调节的过程中，绘画既是一种自我凝视，也是一种感知的外化。作品不再是表达结果，而是不断生成的经验本身，它邀请观者进入一个未竟的现场，在层叠的笔触、色彩与结构中体会绘画的即时性与复杂性。

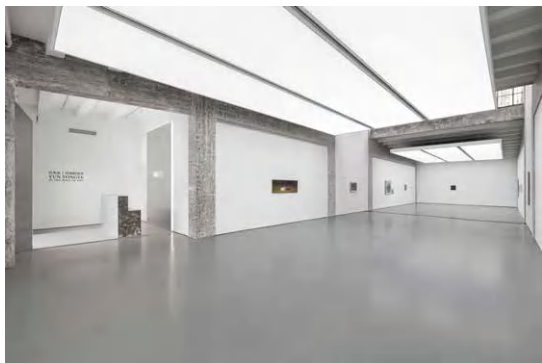
Part3 物质性：情感媒介 Living Matter

第三单元包含艺术家赵瑾雅、雨果·塞文尼(Hugo Servanin)、西尔维娅·卡普佐(Silvia Capuzzo)和俞文杰的作品，聚焦于物质与情感之间的动态关系，将材料视为一种具有感知潜能的媒介。艺术家以各自敏锐而复杂的物质语言回应内在经验的外化需求：玻璃的透明与脆弱、陶瓷的裂痕与致密、绘画与装置中肌理的延展与变形，均成为感知与精神状态的栖居之所。艺术家通过操作材料的物理特性与象征意涵，营造出一种跨越感官边界的经验空间：色彩在光影中生长，肌理唤起身体记忆，材料的破损、沉积、发酵与转化，成为关于个体、历史与人类经验的形象语言。

当代艺术家正在以更加开放而敏感的方式重新书写“创作”本身的定义。他们不再将作品视为封闭的形式或完成的结果，而是将创作过程、媒介转换与生命经验交织为一种流动中的存在实践。他们的艺术语言横跨图像、身体、材料与记忆，不断游移于具象与抽象、个人与集体、物质与精神之间。在这一过程中，艺术不再是固态的物，而是一种持续回应世界的方式——回应他者、回应自身、回应环境与自然。观者亦被引入其中，成为共感与再解读的一部分，让作品在每一次观看中不断生成新的意义。



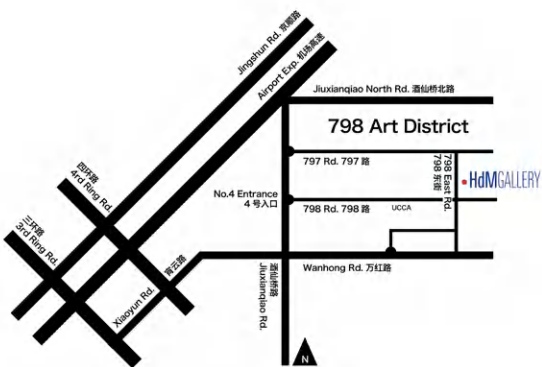
北京空间



北京空间



创始人



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展览时间: 2025 年 7 月 5 日 - 2025 年 9 月 4 日

开放时间: 周二至周六 11:00 - 18:00

其他时间请预约

www.hdmgallery.com

HdM 画廊

HdM 画廊由 Hadrien de Montferrand 先生在投资人 Laurent Dassault 先生的支持下于 2009 年创建, Olivier Hervet 先生于 2013 年成为合伙人共同经营画廊。HdM 画廊专注于当代艺术, 包括绘画、雕塑、影像和装置等, 是一家具有强大中国 DNA 的国际画廊。画廊位于北京 798 艺术区, 并于 2021 年在法国开设项目空间。

画廊致力于为中国观众展示来自不同国家的知名艺术家作品, 同时将正处于事业上升期的中国艺术家作品推广至海外, 尤其是欧洲。多年来, HdM 画廊致力在中国和欧洲共同推动东西方艺术家的展览, 提升艺术家在海外的知名度, 真正地成为了东西方文化交流的桥梁。

除日常展览计划外, 画廊定期参加包括香港巴塞尔艺术博览会、上海 Art021、布鲁塞尔艺术博览会和日内瓦艺术博览会等国内外重要艺术博览会, 并为艺术家制作专业画册、推广艺术家在美术馆与机构的项目合作, 以丰富的架构将艺术家推向国际平台并促进艺术家的全面发展。

创始人

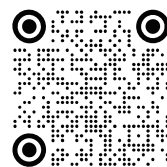
Hadrien de Montferrand 先生, 画廊创始人, 长期致力于沟通中国和欧洲在艺术品市场领域的交流和来往。在过去的十二年里, Hadrien de Montferrand 任职于多家全球顶级拍卖公司和艺术研究机构, 包括法国艾德 (ARTCURIAL) 拍卖行和北京尤伦斯当代艺术中心。

Laurent Dassault 先生, 一位纯粹而慧眼独到的企业家, 于 2006 年协助创立了 Arqana 马匹拍卖行, 至今尚在欧洲大陆占据领先地位。Laurent Dassault 先生热心于公益慈善活动, 现代企业家风采表露无疑。目前, Laurent Dassault 先生是巴黎“蓬皮杜艺术博物馆友好协会”的行政总管, 也是艾德 (ARTCURIAL) 拍卖行发展委员会的领导人。

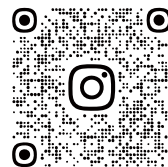
Olivier Hervet 先生, 2008 年毕业于英国牛津大学古典学专业, 2009 年即 Hadrien de Montferrand 画廊成立之年起即工作于此, 并为画廊拓展了年轻收藏家群体。2012 年, Olivier Hervet 先生成为画廊的合伙人, 致力于打造画廊在中国的第二个空间。



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HdM GALLERY

LONG ROOM:

EN ROUTE II

2025.07.05 - 2025.09.04



Killion Huang, Moon Pool Stars, 2025



Justin Williams,
Come together on that hich is the same, 2025



Romain Bagouet et Lara Bloy, Hors-ligne II, 2025

HdM Gallery is pleased to announce the group show “En Route II,” opening on July 5. As a continuation of the 2024 summer show “En Route,” this exhibition retains the original title and thematic core, while approaching the concept from a fresh perspective. Centering on three vital dimensions of contemporary art—fluidity, processuality, and materiality—the exhibition reflects on the ways artists navigate identity, practice, and spirituality. It features 12 artists from various countries, such as China, France, Italy, Australia, the United Kingdom, Mexico, etc. The exhibition will remain on view until September 4.

The notion of being “en route” serves as a resonant motif in the context of contemporary art. It conjures not only the physical movement of artists and artworks, but also the dynamic networks that challenge fixed notions of time, space, and authorship. In this continual state of becoming, the process of making is inseparable from the artwork itself, with its circulation and reception extending its life and meaning. The artists featured in “En Route II” work across diverse cultural landscapes. In transcultural dialogues, their works respond to the fluid contours of identity, memory, and place. Materiality becomes a conduit for these explorations while the spiritual surfaces through dreams, mythologies, and emotional topographies. Through the prism of “en route,” the exhibition invites reflection on how art is shaped, redefined, and sustained within a global, ever-moving world.

This exhibition is divided into three sections.

Part 1 Fluidity: Shaping Selves

The first section features works by Killion Huang, Justin Williams, Ornela Vorpsi, and Tang Shuo. Rooted in personal histories, the artists engage image, memory, and bodily perception to explore identity as a fluid and evolving construct. From the shifting boundaries of gender and the body, to experiences of marginalization, shared emotional states, and the return of childhood memories, their works trace how the self is continually reshaped within cultural, social, and psychological frameworks. Identity is not a fixed label but a generative process—an emergent form shaped through emotional resonance, geographic movement, and retrospective reflection. Through acts of gaze and translation, the artists create a multidimensional sensorial field that invites viewers to enter the folds of individual experience and contemplate the fleeting yet deeply felt possibilities of the self.

Part 2 Processuality: Evolving Expression

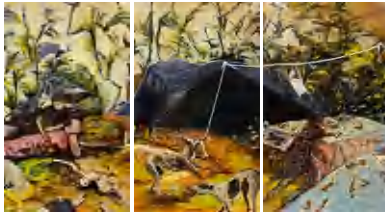
The second section features works by Josh Raz, Yang Yang, Diego Zelaya, and Romain Bagouet et Lara Bloy. The artists regard the interplay between bodily movement, inner expression, and material as an inseparable part of the artwork. This approach traces back to Jackson Pollock’s pivotal art historical shift: the idea that the act of painting is itself the work. On the canvas, emotions are released, techniques are tested, and historical imagery engages with present experience—painting thus becomes a space for generating



Yang Yang, *Renewed Links and Order L9*, 2024



Zhao Jinya, *Nonverbal Biolinguistics Forms*, 2025



Silvia Capuzzo, 2024

experience. In the continuous negotiation between technique and intuition, body and image, painting becomes both a form of self-reflection and an externalization of perception. The work is no longer a final expression but an unfolding process, inviting viewers into an open-ended encounter where layered brushstrokes, color, and structure convey the immediacy and complexity of painting.

Part 3 Materiality: Living Matter

The third section features works by Zhao Jinya, Hugo Servanin, Silvia Capuzzo, and Yu Wenjie, focusing on the dynamic relationship between material and emotion, and treating materiality as a medium with sensory potential. Each artist externalizes inner experience through a distinct and nuanced material language: the transparency and fragility of glass, the fissures and density of ceramics, and the expansion and deformation of texture in painting and installation become sites where perception and psychological states reside. By engaging both the physical properties and symbolic resonances of materials, the artists construct experiential spaces that transcend sensory boundaries: color grows through light and shadow, texture evokes bodily memory, and the processes of fragmentation, sedimentation, fermentation, and transformation evolve into a visual language for articulating individual, historical, and collective experience.

Contemporary artists are reconsidering what it means to create, approaching artmaking with greater openness and sensitivity to the world around them. Rather than treating artworks as finished forms or self-contained objects, they see art as a fluid, ongoing practice. Their artistic languages span image, body, material, and memory, constantly moving between figuration and abstraction, the individual and the collective, the tangible and the spiritual. In this evolving practice, art becomes less a static object and more a way of responding—to others, to the self, to the environment. The viewer, too, is drawn into the work—becoming part of its pulse, its empathy, its reimagining—so that with each encounter, the piece unfolds anew, endlessly becoming.



Beijing space



Beijing space



Founders



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798 Art District, No.2 Jiuxianqiao Road

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Duration: 5 July 2025 - 4 September 2025

Opening Hours: Tuesday - Saturday from 11am to 6pm

(Or by appointment)

www.hdmgallery.com

HdM GALLERY

Created in 2009 by Hadrien de Montferrand with the support of Laurent Dassault and Olivier Hervet, HdM Gallery specializes in all disciplines of contemporary art – painting, sculpture, video and installation - with a particular focus on Chinese artists. Based in Beijing, it opened a project space in Paris in 2021.

The gallery is dedicated to supporting recognized artists from different horizons; most of its Chinese artists are in the early stage of their career and the gallery promotes their work abroad. International artists on the other hand are more established and the gallery mainly attempts to raise awareness of their work in China.

Besides its normal exhibition program, HdM Gallery participates in art fairs in China and abroad including Art Basel Hong Kong, Art021 Shanghai, Art Brussels and Art Geneva, produces academic catalogues, and organizes institutional shows for its artists.

FOUNDERS

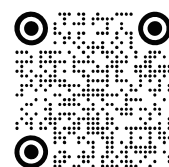
Hadrien de Montferrand has long served as a bridge between the Art worlds of China and Europe. His more than seven years at various auction houses and Art institutions included roles as marketing director for ARTCURIAL, the largest French auction house, and for the Ullens Center for Contemporary Art in Beijing.

Laurent Dassault , an entrepreneur to the core, helped to found Arquana, continental Europe's leading horse auction house, in 2006. His entrepreneurial spirit extends to his charitable activities as well: Laurent serves as the administrator of the "Friends of Pompidou Museum's Association" in Paris, and heads the development committee for the auction house ARTCURIAL.

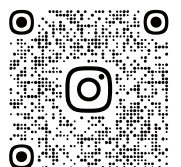
Olivier Hervet graduated with an MA in Classics from Oxford University in 2008. After working for Hadrien de Montferrand Gallery since its inception in 2009 where he developed the gallery's network of young collectors, he became a partner in 2012 with the goal of opening a second space in China.



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