

08 November 2016

Frieze

"He Yida: Right Misplacement."

Link: <https://frieze.com/article/critics-guide-shanghai-0>

Frieze

MAGAZINE FAIRS ACADEMY ON VIEW VIDEO

Critics'
Guides /



BY ALVIN LI
08 NOV 2016

Critic's Guide: Shanghai

From Xu Zhen's store to Felix Gonzalez-Torres's first show in China, the best shows to see in the city this week



He Yida, 'Right Misplacement'

A+ Contemporary

29 October – 11 December

He Yida, *Untitled*
(detail), 2016, metal,
plaster, chicken,
wire, concrete block
and nylon net,
dimensions variable.

Courtesy: A+
Contemporary,
Shanghai

In 2013, He Yida had her first solo exhibition 'In Case' at C-Space, Beijing, before moving back to her hometown of Shanghai. When she finally relocated to a much more spacious studio in 2015 and dialed the gallery director's number to discuss shipping the artworks she had left in their care to Shanghai, she was told that all of the works had been accidentally discarded by the cleaning lady who mistook them for trash. In light of this disheartening event, especially for an artist whose practice can admittedly be subsumed under the rubric of institutional critique, one may read He Yida's new solo exhibition as her affidavit of defense. Titled 'Right Misplacement,' the artist admits to the awkwardness when her sculptural installations – often made of street junk such as cardboard, nylon net, and concrete blocks – intervene in the gallery's standard white cube, but goes on to affirm their insignificance through their production method and display. All untitled – with the exception of two works – and either lying on the floor or leaning casually against the gallery walls, their interplay of texture and weight of varied readymades and their interaction with the gallery space convey what the artist calls an 'anti-monumentality': a formal attribute as well as creative sentiment that calls into question the notion of art's 'aura' and contemporary value structures.