

**He Yida** (b. 1980) currently lives and works in Shanghai. Solo exhibitions include: *Right Misplacement* (A+ Contemporary, Shanghai, 2016), *In Case* (C–Space, Beijing, 2013). 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 Soullless* (Edouard Malingue Gallery, Shanghai, 2018), *NAN KAN: Inexplicit Ethics and De-ranking Perspective* (Surplus Space, Wuhan, 2016), *Daily Formalism* (BANK, Shanghai, 2016), *Alchemy* (Between Art Lab, Shanghai, 2015), *Peeps* (Long March Space, Beijing, 2015), *Follow* (MOCA Shanghai, Shanghai, 2011).

**Kim Heecheon** (b.1989, lives and works in Seoul) received his BA in Architecture from Korea National University of Arts. He has held solo exhibitions at DOOSAN Gallery (2017, Seoul, Korea) and Common Center (2015, Seoul, Korea). He has also participated in group exhibitions including Istanbul Biennial (2017, Istanbul, Turkey), Atelier Hermès (2017, Seoul, Korea), National Museum of Modern and Contemporary Art, Seoul (2017, Seoul, Korea), Kunsthall Aarhus (2016, Aarhus, Denmark), National Museum of Modern and Contemporary Art, Seoul (2016, Seoul, Korea), Seoul Museum of Art (2016), Kukje Gallery (2016, Seoul, Korea), Ilmin Museum of Art (2015, Seoul, Korea), and Canon Plex Gallery (2013, Seoul, Korea).

**Evelyn Taocheng Wang** (b. 1981, lives and works in Rotterdam) studied at the Städelschule, Frankfurt and was resident artist at De Ateliers, Amsterdam (2012–2014). She has won the Dolf Henkes Prize, Rotterdam (2019) as well as the Dorothea von Stetten Award and the Volkskrant Beeldende Kunst Prize. Solo exhibitions to date have taken place, among others, at the KW Institute for Contemporary Art, Berlin; Frans Hals Museum | Hallen Haarlem, Carlos|Ishikawa, London and Galerie Fons Welters, Amsterdam.

# LONGAN

HE YIDA 27 APRIL – 1 JUNE 2019  
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## Longan—a group show featuring He Yida, Kim Heecheon, Tong Wenmin and Evelyn Taocheng Wang, curated by Aimee Lin

*Longan* is a word from Central Java that means the empty space under a chair, table, or bed. As a concept, it does not exist in most other languages, including Chinese or English. For anyone who doesn’t speak Javanese, the word serves simply as a starting point of divergent thinking for this group exhibition at House of Egorn. The show has been inspired by this unique concept, and features works by He Yida, Kim Heecheon, Tong Wenmin and Evelyn Taocheng Wang.

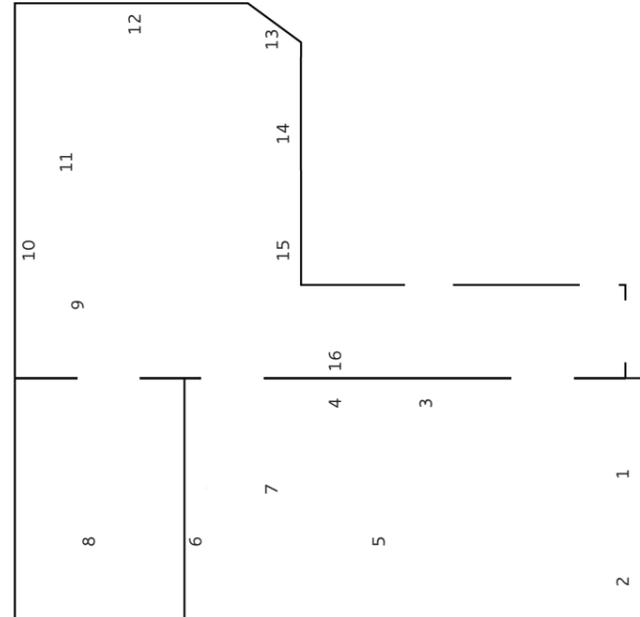
The fact that the word has no simple equivalent in English or, indeed, most other major languages, makes the concept a perfect analogue for meaning of art: it both does and does not exist at the same time. This suggests a way to look at the art of Tong Wenmin (b, 1989, based in Chongqing, China). For Tong herself, her work is always about ideas that are impossible to realise through other media except the language of body movement. In her new piece *Rock* (2019), she explores her feelings for a rock throughout a five–day–long performance, bringing to Berlin the outcome comprising a monumental drawing and a multi–channel video installation.

In the Chinese context, the island of Java or the Javanese people is a remote “there”— far away from “here”, with nothing in common with anything that exists “here”. What if an artist from “here” chooses not to speak her native language—or indeed any human language, none that is relevant to her cultural background or social situation—but to explore an extremely alien language? This is what He Yida (born 1980, based in Shanghai) does with her art, for which she has created a parallel world based on material logics and physical reality.

Group exhibitions include Manifesta 11, Zurich; Vleeshal, Middelburg; Stedelijk Museum Schiedam; Jenny’s Los Angeles. Forthcoming are new solo exhibitions at SMAK, Ghent, Belgium and Frac Champagne–Ardenne, Reims, France, both taking place later this year.

**Tong Wenmin** (b. 1989, lives and works in Chongqing, China) graduated from the Sichuan Fine Arts Institute, China in 2012, having specialised in oil painting. Since then she has focused on a performance–based practice, with solo exhibitions including: *Escape from Discipline* (A Thousand Plateau Art Space, Chengdu, China, 2019), *Castle* (Dimensions Art Center, Chongqing, China 2017), *Above the Tree* (Organ Haus art space, Chongqing, China, 2016) and *Stars on the Earth* (Rebel Art Space, Thailand, 2016). She has participated in group exhibitions in China, Japan, New Zealand, Australia, Germany, Thailand, Israel and Hungary, and is the recipient of a number of awards including the Grand Jury Prize of the prestigious Huayu Young Artists’ Award in 2018.

**Aimee Lin** is a writer and art critic based in Shanghai. She co–founded *ArtReview Asia* in 2013, and worked there as the Editor until she left the position in early 2019. In 2016 she initiated ArtReview Asia Xi’an Chang under the frame of West Bund Art & Design, and curated its first three editions (2016–2018). She has been invited to serve as nominator and jury member for multiple regional and international art awards. In 2016, Lin was selected by the British magazine *APOLLO* in its “Under 40 Asia Pacific” feature. Recent curatorial projects include ‘Yu Honglei’(2013), ‘Timur-Si-Qin: Biogenic Mineral’ (2015) and ‘Wind in the Pines’ (featuring artists Liang Yue and Eason Tsang, 2016).



1. Evelyn Taocheng Wang, *Quotes 3*, ink on rice paper, 90 x 96.5 cm, 2019; ink on A4 print paper, 21 x 29.7cm, 2019
2. He Yida, *Untitled*, glass, plaster, 50 x 30 x 25.5 cm, 2016
3. Evelyn Taocheng Wang, *Quotes 2*, ink on rice paper, 180 x 97 cm, 2019; ink on A4 print paper, 21 x 29.7cm, 2019
4. Evelyn Taocheng Wang, *Quotes 4*, ink on rice paper, 180 x 97 cm, 2019; ink on A4 print paper, 21 x 29.7cm, 2019
5. He Yida, *To hide a sharp matter*, Steel plate, tin foil, gaffer tape, 280 x 50 x 8 cm, 2014
6. He Yida, *Pile – white*, EPE foam packaging,plaster, silicone, plastic bottle, 80 x 60 x 30 cm, 2015
7. He Yida, *Untitled*, galvanised iron square board, aluminum, chrome plating paint, mixed resin, magnet, paper clay, 176 x 100 x 12 cm, 2018
8. Kim Heecheon, *Lifting Barbells*, 21 minutes, single channel video, 2015
9. He Yida, *Unpacking interior*, MDF board, PVC sticker, spray paint, plastic sheet, marble, decorative cobble stone, 150 x 80 x 25 cm, 2015
10. He Yida, *Hang – blue*, PVC, paint, gaffer tape, 40 x 3 x 85 cm, 2015
11. Tong Wenmin, *Rock*, five channel video installation, 9 hours, 2018
12. Tong Wenmin, *Rock*, drawing on hand–made paper, 4 x 110 x 440 cm, 2019
13. Tong Wenmin, *Emerald*, performance, work in progress, 2019
14. Tong Wenmin, *Lawn*, digital video, 5 minutes 58 seconds, 2018
15. Tong Wenmin, *Fly*, digital video, 15 minutes 14 seconds, 2018
16. Evelyn Taocheng Wang, *Quotes 1*, ink on rice paper, 90 x 96 cm, 2019; ink on A4 print paper, 21 x 29.7cm, 2019

Yet, sometimes, due to the switch of cultural context and the effect of defamiliarisation, what is said in a foreign language may well bring about surprising subtlety that cannot be expressed through one’s mother tongue. This is what Kim Hee–cheon (born 1989, based in Seoul) does in *Lifting Barbells* (2015), in which the artist has his thoughts narrated in Latin American Spanish while reconstructing the last moments of his father’s life, who was killed in a bicycle accident, with the data collected from the latter’s smart watch.

Meanwhile, for Evelyn Taocheng Wang (born 1981, based in Rotterdam), a native Chinese speaker who has been working in the European context for more than a decade, fragments of sentences in a foreign language provide a safe space for self–projection and a space of dialectical thinking. So she chooses to use English literary material—in this case, text quoted from D. H. Lawrence’s *Lady Chatterley’s Lover*—as painterly elements, portraying them with the technique of dyeing from classical Chinese ink art. She places each work alongside a hand–written statement that explains the source of the text, the making of the drawing and her thoughts upon it. For her, these statements act as “comments” on the drawings. The two, as a unity, would work as an interactive mechanism that could both be traced back to languages of the classical ink painting, whilst also seeming at total ease with today’s social media.

Last but not the least, the word longan hasn’t only inspired the selection of individual works in this show: be it the idea of the untranslatable and the unspeakable; or the replacement of one’s familiar language with an alien one; or the multi–layered subtlety caused by defamiliarisation. The innate conundrum within the very idea of longan also indicates how the opposite ends depend on each other in order to maintain their respective validity: no chair can exist without it, yet it cannot exist without a chair either. One could almost draw a parallel with the four Asian artists in this show vs the Berlin audience they expect to receive. The curator is curious to know whether the exhibition could work without consuming culture difference and identity politics – or, indeed, can it provide both parties with a better means through which to see each another? Perhaps it could simply be seen as a telescope, through which both the artists and the audience are encouraged to observe, from both ends— thus gaining a shifting perspective for looking at the world.

Curatorial Statement, Aimee Lin