

Hiroka Yamashita 山下紘加  
Field, Force, Surface 場, 力, 面

19.11-24.12.2022

12/F, Blue Box Factory Building, 25 Hing Wo Street, Aberdeen, HK



Kiang Malingue is pleased to present 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 metropolis to live with nature – and the invisible, spiritual dimension of the environment, Yamashita employs as her guiding principles key ideas from the realm of physics, and creates paintings that either vibrate as recollections, or undulate as consolidated visions.

Recent works included in the exhibition are *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 the legacy of Hasegawa Tōhaku's (1539–1610), a painter of the Azuchi–Momoyama period, 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, multi-layered *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 an abyssal helplessness; the decisively somatic human figures in her recent paintings – inexpressive, caught in distanced confrontations, solemn praying rituals and that are frequently subject to aquatic forces – 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。

(About Hiroka Yamashita)

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, Lucia Vidales, Hiroka Yamashita', Taka Ishii Gallery, Tokyo (2020), among others.

(關於山下紘加)

山下紘加(1991年生於日本兵庫縣)工作與生活於岡山。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」(與豬瀨直哉聯展)，FOMO Art，台北。她的作品曾參加多個近期群展，包括：「Their Private Worlds (由塞德里克·池森策展)」，Matthew Brown，洛杉磯(2022)；「Dancing in the Dark」，Pippy Houldsworth Gallery，倫敦(2021)，及「Daichi Takagi, Lucia Vidales, Hiroka Yamashita」，Taka Ishii Gallery，東京(2020)。



*Field (峠 Tōge)*  
2022

Oil on linen  
130 x 162 cm





(Detail 作品細節)



*Field (Persimmon Tree Sprout)*  
2022

Oil on linen  
97 x 291 cm









*Field (Blue and Green)*  
2022

Oil on linen  
33 x 24 cm











(Detail 作品細節)





*Field (with Grass)*  
2022

Oil on linen  
91 x 72.7 cm







(Detail 作品細節)

*Field (Surface II)*  
2022

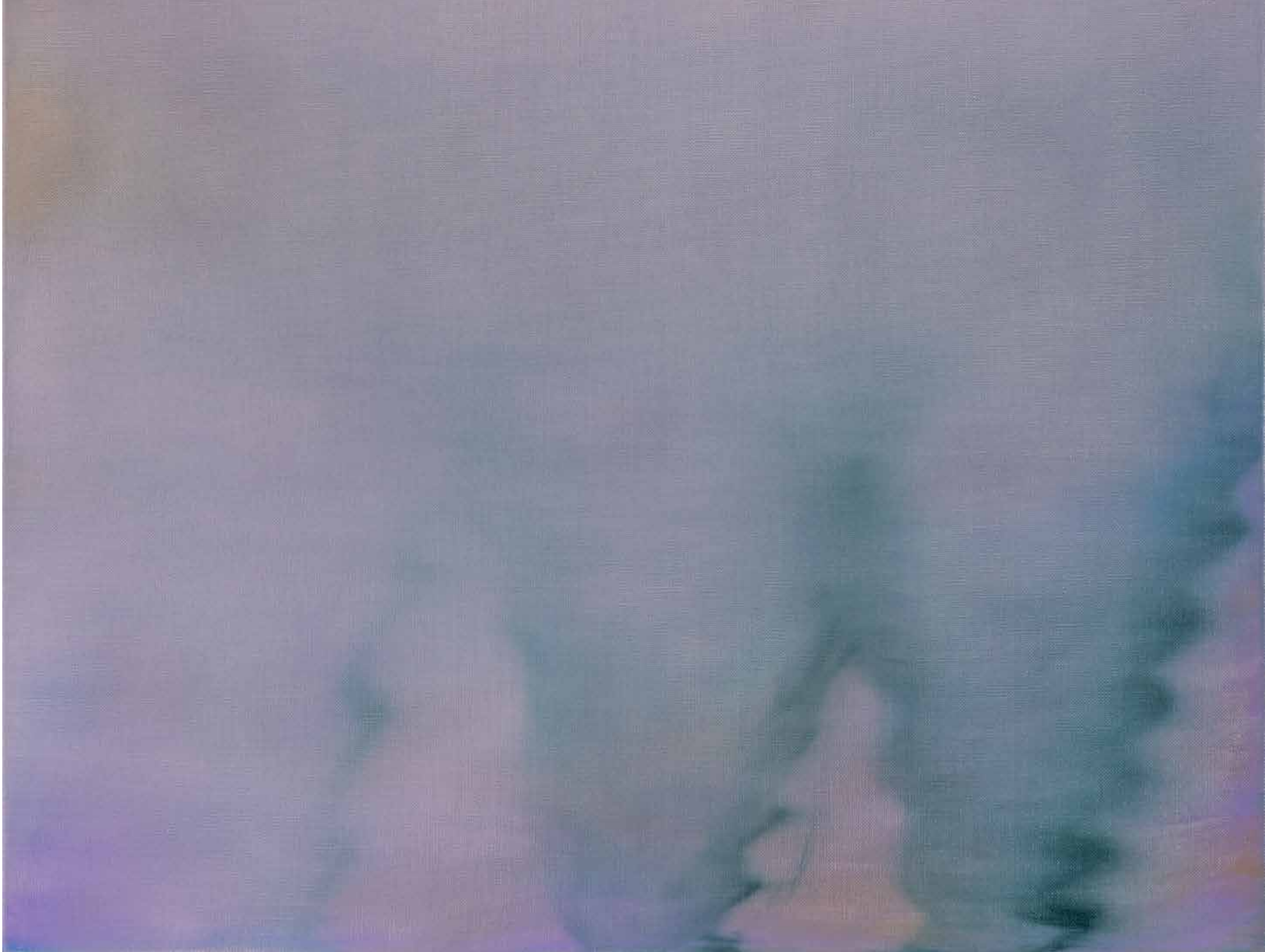
Oil on linen  
91 x 60.5 cm











(Detail 作品細節)



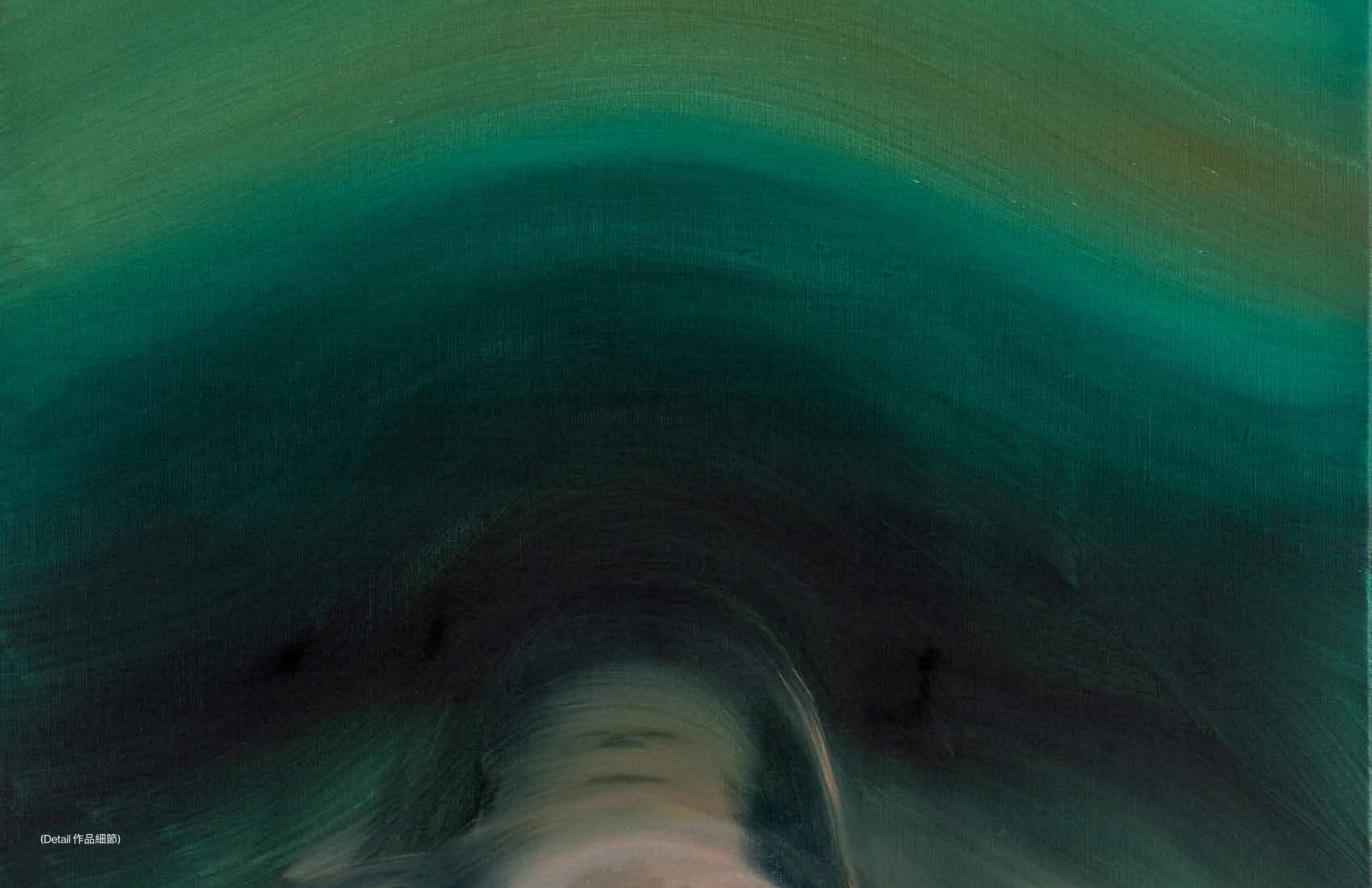


*Field (Body)*  
2022

Oil on linen  
116.5 x 72.5 cm











*Force (Two Tips)*  
2022

Oil on linen  
24 x 33 cm









(Detail 作品細節)





*Force (Landscape)*  
2022

Oil on linen  
145.5 x 97 cm







(Detail 作品細節)



*Vessel*  
2022

Oil on linen  
145.5 x 97 cm









(Detail 作品細節)





*Hole*  
2022

Oil on linen  
33 x 24 cm







(Detail 作品細節)



# Kiang

馬凌畫廊

# Malingue

# Hiroka Yamashita

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

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



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山下紘加

1991年出生於神戶市，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」（與猪瀨直哉聯展），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

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

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(Location)  
12/F, Blue Box Factory Building,  
25 Hing Wo Street, Aberdeen,  
Hong Kong

(地點)  
香港香港仔興和街25號  
大生工業大廈12樓

Hiroka Yamashita | *Field, Force, Surface*

山下紘加 | 場, 力, 面

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