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He Yida, *Untitled* (detail), 2016, metal, plaster, chicken, wire, concrete block and nylon net, dimensions variable. Courtesy: A+ Contemporary, Shanghai

He Yida, 'Right Misplacement'

[A+ Contemporary](#)

29 October – 11 December

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In 2013, He Yida had her first solo exhibition 'In Case' at C-Space, Beijing,

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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.