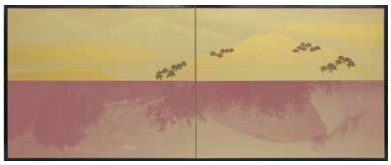
HdMGALLERY

HU WEIYI | DEEP TIME

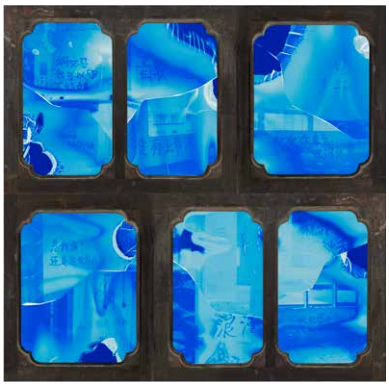
2026.09.19 - 2026.10.31

Erosion — Yin-Yang No. 1, 200 × 400 cm, 2025

Erosion — Yin-Yang No. 2, 190 × 456 cm, 2026



Double Screen No. 1, 73 × 180 cm, 2026



Mom, Can I Not Get Married?, 125 × 125 × 8 cm, 2026

About the Exhibition

HdM Gallery is pleased to present Deep Time, the latest solo exhibition by Hu Weiyi, opening on September 19, 2026.

Building on Hu Weiyi's exploration of the relationship between photography, materials, and the body in his 2021 solo exhibition Geography of the Body, this exhibition further expands the boundaries of photography toward broader material, historical, and geological realities. His Erosion Series, conceived the ideas explored in Geography of the Body, received the 2025 Jimei × Arles Discovery Award and were presented in the artist's solo exhibition The Inner Darkroom at Les Rencontres d'Arles, one of the world's leading photography festivals, in July 2026.

The exhibition is structured around four key terms—"body," "plant," "landscape," and "screen." Through the intervention of found-object installations and the vast temporal scale of "deep time," it draws viewers into a series of tensions between scenic beauty and geological rupture, permanence and depletion, and the body and systems of discipline, opening up a dialogue between geological transformation and the conditions of existence. The exhibition will remain on view through October 31, 2026.

Deep Time

The exhibition takes its title, Deep Time, from a concept rooted in the geological thinking of James Hutton, often regarded as the father of modern geology. In geology, the term refers to the immense timescale of Earth's history—one that extends far beyond the lifespan of the human body, the span of recorded civilization, and even the existence of the human species.

Over the past three years, Hu Weiyi has conducted extensive field research across China, from the volcanic crater of Tianchi in Changbai Mountain and the sandstone peaks of Zhangjiajie to the vast open-pit coal mines and industrial sites of Fuxin and Fushun in Liaoning Province and Hegang in Heilongjiang Province. Moving between primordial natural landscapes and terrains profoundly reshaped by human industry, he situates human activity within the vast temporal scale of deep time through his artistic practice.

As the temporal horizon extends beyond the limits of ordinary human perception, deep time brings into focus a dialectical tension between transience and permanence in the microscopic cycles of life, the depletion of the present, and the geological processes that shape the Earth.

The Visible and Invisible Body

The body has remained a recurring presence throughout Hu Weiyi's practice, manifesting in both visible and invisible forms: the image as a trace of the body, and material as the tangible substance of the flesh.

In this exhibition, Hu Weiyi incorporates into his artistic practice images he has recorded in recent years, including scars borne by people from disadvantaged social backgrounds, the bodily changes his wife experienced after childbirth, and the skeletal remains of miners. These images confront the cycles of depletion, death, and renewal inherent in life. At the same time, he directly extracts biological materials—including gastric acid, hair, and blood—from his own body and introduces them into the image-making process, allowing the materiality of the flesh to infuse these "visible bodies."

Double Screen No. 4 (detail)**,** 2026

Double Screen No. 8, 125 × 125 × 8 cm, 2026

Hu Weiyi

In his latest works, Hu introduces the technique of flower-juice printing and botanical contact printing in his practice for the first time, extending his investigation of bodily materiality from the human body into the vegetal realm. Much like the extraction of biological matter from the human body, the pigments contained within plants must be released through intense heat and pressure, a process that destroys their original forms.

The fossil fuels formed from the remains of Carboniferous plants hundreds of millions of years ago have served both as the material spark that fueled modern industrial civilization and, through their excessive extraction today, as a sign of the crisis of resource depletion. Plants thus emerge both as a living mirror of the fate of modern human beings and as the material foundation upon which modernity as a whole has been built and continues to operate.

Folding Screens and Fault Lines

As a classic medium in East Asian aesthetics and everyday spatial life, the screen serves as a central carrier for the multiple perspectives brought together in this exhibition. Continuing the artistic approach to found objects developed in his Pulp Landscape series, Hu Weiyi eschews modern industrial framing and instead directly integrates his images into ten antique screens, each with a history of more than a century.

In his new series Double Screen, the aged patina of the screens themselves, fragments of Song-dynasty painting, and reliefs in gold and silver leaf come into intense friction with stark contemporary imagery. The images include the pregnant belly of the artist's wife, vast abandoned open-pit mines, skulls from the sky-burial site in Seda, cooling towers at a disused power station, barren and depleted mountains, and close-ups of intensely vital plants. These images are tightly interwoven with serene, Zen-inflected literati landscapes across the folded planes of the screens. Drawing on the historical character and singularity of these antique screens, the artist evokes a silent confrontation, on the scale of "deep time," between resource depletion, historical rupture, and the poeticized imaginary of the Eastern literati tradition. Significantly, just as the English word "screen" refers both to the traditional screen and to the contemporary digital display, viewers wander through spaces fragmented by the antique screens, echoing the contemporary experience of navigating fragmented digital screens and seeking to break free from them.

The four key terms—"body," "plant," "landscape," and "screen"—unfold progressively, forming a complete narrative cycle within the exhibition. The body and plants share a metabolic trajectory of depletion, transformation, and reconfiguration; landscapes are enriched and sustained by ancient plant life, yet also driven into collapse by the excessive extraction of fossil fuels; while the "screen" functions both as a material vessel of traditional culture and as an interface through which contemporary individuals confront a fragmented reality in isolation.

Through images, biological materials, and the orchestration of space, Hu Weiyi juxtaposes the warmth of the human body at the microscopic scale with the scars left by geological transformation at the macro scale, situating them within the vast temporal framework of "deep time" and reconfiguring the viewer's experience of confronting reality and history.

About the Artist

Hu Weiyi (b. 1990, Shanghai) lives and works in Shanghai. He received his master's degree from the School of Intermedia Art at China Academy of Art, in 2016. Working primarily with images and installation, his practice explores the gaps between technological logic and the material world. He often draws on public images, historical narratives, and everyday objects, placing them within self-developed visual systems and re-encoding them through these systems. In recent years, he has introduced biological materials such as gastric acid, flower juice, and blood into the image-making process. Through a form of "contemporary alchemy," he questions the certainty of photography while amplifying the role of chance in the generation of images.

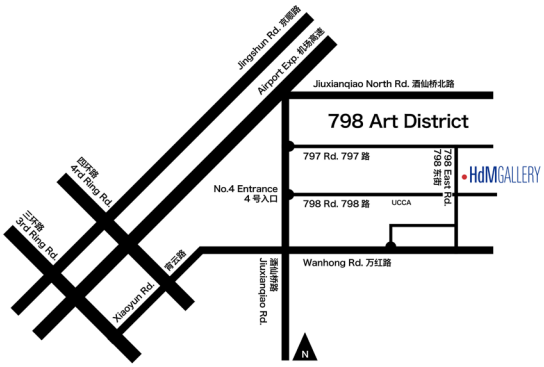
Hu received the Jimei × Arles Discovery Award at the Jimei × Arles International Photo Festival and the 2025 Golden Panda Photography Award, as well as the Grand Prize of the Huayu Youth Award in 2014. He was shortlisted for Young Artist of the Year, Award of Art China (AAC) in 2015 and 2016 Sovereign Asian Art Prize(Grand Prize). His works have been exhibited at institutions including Helmhaus, Zurich; UCCA Center for Contemporary Art; Power Station of Art (PSA), Shanghai; Long Museum; and Yuz Museum.

Public Collection included Arles International Photo Festival(Arles), A26 Space, Beijing, China, The Soil Collection, Beijing, China, HE Art Museum(Guangdong), Power Station of Art(Shanghai), Long Museum(Shanghai), K11 Art Foundation(HongKong), White Rabbit Gallery(Sydney) , DSL Collection(Paris), How Art Museum(Shanghai), New Century Art Foundation(Shanghai).

Beijing space

Beijing space

Founders



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.

Gallery Contact
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798 Art District, No.2 Jiuxianqiao Road
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Duration: 19 September 2026 - 31 October 2026
Opening Hours: Tuesday - Saturday from 11am to 6pm
(Or by appointment)
www.hdmgallery.com

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HdMGALLERY

胡为一丨深时

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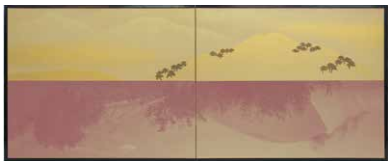
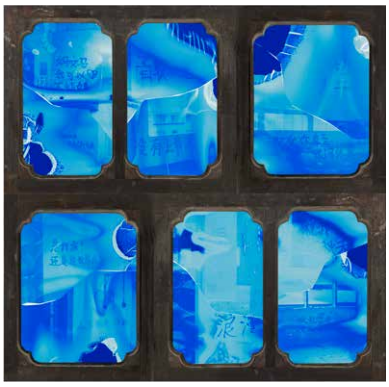
侵蚀 — 阴阳 1 号 , 200 × 400 cm, 2025

侵蚀 — 阴阳 2 号 , 190 × 456 cm, 2026



重屏记 1 号 , 73 × 180 cm, 2026



妈妈，我可以不结婚吗？, 125 × 125 × 8 cm, 2026

关于展览

HdM 画廊荣幸地宣布将于 2026 年 9 月 19 日呈现艺术家胡为一的最新个展《深时》。

本次展览延续了胡为一在 2021 年个展《身体地理》中对摄影、材料与身体关系的探讨，并进一步将摄影的边界推向更广阔的物质、历史与地质现实。基于这一概念的创作 “ 侵蚀 ” 荣获 2025 年度 “ 集美 · 阿尔勒发现奖 ” （Jimei x Arles Discovery Award），并于今年 7 月在全球最具影响力的摄影盛事法国阿尔勒摄影节（Les Rencontres d'Arles）以个展《内在的暗箱》为题展出。

《深时》展览以 “ 身体 ”、“ 植物 ”、“ 山水 ”、“ 屏 ” 为四个核心关键词，通过 “ 深时 ” 的宏阔尺度与现成品装置的介入，将观众引向胜景 — 断层、永恒 — 消耗、肉身 — 规训等多维张力之间，展开一场关于地质演变与生命存在的对话。展览将持续至 2026 年 10 月 31 日。

深时

展览主题 “ 深时 ” (Deep Time) 由现代地质学之父詹姆斯 · 赫顿 (James Hutton) 提出，后在地质学中常用来描述地球历史所跨越的极其漫长的时间尺度，指向远远超越人类肉身寿命、文明记载甚至人类物种存在极限的 “ 地质时间 ”。
在过去的三年中，胡为一持续对中国广袤的地貌展开田野考察，从长白山天池的火山口、张家界峰林、川西高原，到辽宁阜新、抚顺以及黑龙江鹤岗等地巨大的露天煤矿与工业遗址，他不断探寻原生自然景观与被人类工业深度改造后的地貌现实，将人类活动置于以数亿年为尺度的 “ 深时 ” 长河之中。当视域被无限拉长，“ 深时 ” 超越了人类惯常的时间感知，勾连起微观生命的生灭、现实的消耗与地质演变中关于短暂与永恒的辩证。

可见与不可见的身体

在胡为一的创作脉络中，身体始终以 “ 可见 ” 与 “ 不可见 ” 的双重形式贯穿始终：图像是肉身的痕迹，材料则是肉身的实体。在此次展览中，胡为一将近年来记录的底层人群伤疤、妻子生育后的身体变化以及矿工遗骸等影像纳入创作系统，直面消耗、死亡与新生的生命循环；同时，他直接提取自身的胃酸、毛发与血液等生物介质介入显影，让肉身的物质性注入这些 “ 可见的身体 ” 之中。

在最新创作中，胡为一首次引入花汁印相与植物拓染工艺，进一步将这种身体物质性从人类肉身延伸至植物。与侵入肉体提取生物样本类似，植物体内的色素同样需经历高温、高压与形态的彻底摧毁方能析出。植物以牺牲肉身换取的深刻纹样，与人类在劳作与规训中留下的身体伤疤形成强烈的互文，映射出个体在现代机制

重屏记 4 号（细节）, 2026

重屏记 8 号 , 125 × 125 × 8 cm, 2026

胡为一

下的生存境遇；而数亿年前石炭纪植物遗骸沉淀出的化石能源，既是点亮现代工业文明的物质火种，也在当下的过度开采中显露出资源枯竭的危机。植物由此既是与现代人命运相连的生命镜像，亦构成了整个现代性赖以运转的物质基础。

重屏与断层

“ 屏风 ” 作为东亚古典美学与日常空间中的经典媒介，构成了本次展览承载多重视角的核心载体。胡为一延续其在 “ 低级景观 ” 系列作品中对现成品的创作脉络，规避了现代工业化装裱，转而将影像直接植入十组具有百年历史的古老屏风之中。

在最新创作的《重屏记》（Double Screen）系列中，屏风本身所沉淀的岁月包浆、宋画意趣的古意残片与金银箔浮雕，同冷峻的当代影像发生剧烈摩擦：孕中妻子隆起的腹部、延绵的废弃矿坑、色达天葬台头骨、废弃电站的冷却塔、枯竭的荒山，以及极具生命力的植物特写，皆与宁静禅意的文人山水在屏风的折叠界面中紧密咬合。艺术家借用古老屏风的历史性与唯一性，唤起 “ 深时 ” 尺度下资源消耗、历史断代与东方文人诗化幻象之间的无声对质。

屏风在展厅中重构了物理动线与叙事关系，其 “ 一体两面 ” 的特质促使观者在移动中不断调整观看的视角与距离。正如英文中屏风与屏幕共用一词（Screen），观者游走于被老屏风割裂的空间，如同当代人在碎片化数字屏幕中的游荡与突围。

“ 身体 ”、“ 植物 ”、“ 山水 ”、“ 屏 ” 这四个关键词层层递进，构成了展览内部完整的叙事闭环：身体与植物共享着消耗、转换与重塑的代谢命运；山水因远古植物而丰盈繁茂，也因化石能源的过度索取而向下塌陷；而 “ 屏 ” 既是传统文化的物质载体，也是当代人孤独面对碎裂现实的界面。

胡为一通过影像、生物介质与空间调度，在 “ 深时 ” 的宏阔尺度中，将微观肉身的体温与宏观地质的创痕并置，重构了观众直面现实与历史的观看经验。

关于艺术家

胡为一（1990 年生于上海），现工作生活于上海。2016 年毕业于中国美术学院跨媒体艺术系，获硕士学位。他的创作以影像和装置为主，关注技术逻辑与物质世界之间的缝隙。作品常从公共图像、历史叙述与日常物品中提取素材，置入自制的视觉系统重新编码。近年，他将胃酸、花汁、血液等生物材料引入图像生产流程，以 “ 当代炼金术 ” 的方式质疑摄影的确定性，并放大随机性在图像生成中的角色。

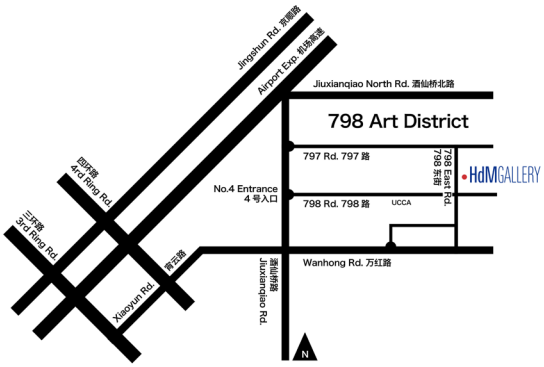
曾获 2025 年集美 · 阿尔勒发现奖、2025 年金熊猫摄影艺术奖、2014 年华宇青年奖组委会大奖，入围 2015 年 AAC 艺术中国年度青年艺术家及 2016 年杰出亚洲艺术大奖。作品展出于苏黎世 Helmhaus 美术馆、UCCA 尤伦斯当代艺术中心、上 海当代艺术博物馆 (PSA)、龙美术馆、余德耀美术馆等机构。

公共收藏包括法国阿尔勒摄影节（阿尔勒）、A26 空间（北京）、The Soil Collection（北京）、和美术馆（广东）、上海当代艺术博物馆（PSA）、龙美术馆（上海）、白兔艺术基金会（悉尼）、K11 艺术基金会（香港），DSL 收藏（巴黎）、昊美术馆（上海），中国新世纪艺术基金会（上海）。

北京空间

北京空间

创始人



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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展览时间：2026 年 9 月 19 日 - 2026 年 10 月 31 日
开放时间：周二至周六 11:00 - 18:00
其他时间请预约
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