

Huidi Xiang *goes around in circles, til very, very dizzy*

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This January, YveYANG Gallery will present *goes around in circles, til very, very dizzy*, the gallery's first solo exhibition in New York with the sculptor and installation artist Huidi Xiang, whose work uses the language of cartoon consumerism to explore labor practices in late-stage capitalism.

goes around in circles, til very, very dizzy sees Xiang tackling relevant themes at an ambitious scale, transforming the back room of YveYANG Gallery into a deconstructed, human-scale version of the dressmaking scene in *Cinderella* (1950), wherein a relatively gargantuan gown is crafted for the princess by her only friends, the mice and birds.

To this end, visitors to the space will first notice a giant sewing needle, which hangs from the ceiling on a thread-like chain. This is supported by the deft, four-fingered hands of the animated rodent seamstresses, disembodied here but instantly reminiscent of the extremities that populate the intellectual property of the Disney corporation.

"Imagine that I'm one of those mice," Xiang said.

The artist learned English from bootleg DVDs of classic Disney films like *Cinderella*, which began to proliferate in Chengdu in the '90s. Since childhood, she has been drawn to the scene where the animals make Cinderella's dress for her, and as an adult came to see it as an idealization of marginalized labor, especially when juxtaposed with the later scene in which the princess's fairy godmother conjures a new one for her out of thin air.

The hem of the hypothetical dress rides low along the wall, as does a shelf of tiny hats reminiscent of the ones the rodent workers wear in the film. These are rendered strange and eternal by aluminum alloy, like much of the rest of the show. Elsewhere in the room, disembodied hands from the film merge with the needle itself, following dotted lines along the floor and wall space. The rodents' efforts are beautiful, precise, and otherworldly —

but where is the tailor?

The two-dimensional pieces in the show remove the movie characters from hand-engraved wooden scenes of sewing, and become borderline abstract in their ghostly depiction of enthusiastic work. Like the rest of the show, these seek to make explicit the often invisible efforts that fuel consumption.

Xiang's installation emerges from her research into the history of YveYANG's rear gallery, which is unfinished and in conversation with the more traditional "white cube" feel that one experiences upon entry. Rich with old wood, generous windows and a metal ceiling, the space evokes Tribeca's industrial history. In the 20th century the gallery's address housed a sewing machine factory, which Xiang considered alongside the Triangle Shirtwaist Factory, located just nine blocks north.

The artist previously engaged with labor issues through the lens of the Disney canon at the YveYANG booth at the 2024 iteration of Art Basel Hong Kong. There she created a defeated broom from *The Sorcerer's Apprentice* (1940), which leaned against the booth at the fair, run-down, alongside other ephemera of collective exhaustion.

Huidi Xiang (b. 1995, Chengdu, China) is a sculptor based in Brooklyn, New York. She holds an MFA in Art from Carnegie Mellon University and a BA in Architecture from Rice University. Huidi's work has been exhibited at the Bronx Museum of the Arts (Bronx, NY), KAJE (Brooklyn, NY), Lydian Stater (Long Island City, NY), and Contemporary Calgary (Calgary, Canada). She has presented commissioned works at the Jing'an International Sculpture Project (Shanghai, China, 2024), X Museum Triennial (Beijing, China, 2023), and OCAT Biennale (Shenzhen, China, 2021). Huidi has also participated in numerous artist residencies, including the Bronx Museum AIM Fellowship, Lighthouse Works Fellowship, NARS Foundation International Residency Program, and Millay Arts Residency Program.