

The Douglas Hyde Gallery of Contemporary Art

Yuyan Wang

#16161D

Gallery 1

14th March 2025 – 25th May 2025



Yuyan Wang, *Restoring Dioramas*, 2025. Courtesy of the Artist, © Yuyan Wang, American Museum of Natural History.

The Douglas Hyde presents the first solo exhibition in Ireland by artist and filmmaker Yuyan Wang. Working primarily in film, Wang excavates the vast landscape of digital imagery, distilling hours of found footage into compelling films. Through her rhythmic editing, and punctuated by distinct soundtracks, Wang deconstructs and recontextualises images to consider ideas of extraction, production and waste.

The title of the exhibition *#16161D* refers to the HEX or colour code for 'intrinsic grey' - the uniform dark grey colour that people see in the absence of light, for example, when we close our eyes. Through key works presented in *#16161D* including *Look on the Bright Side* and *Green Grey Black Brown*, Wang considers our ability to absorb and metabolise a constant stream of visual information, from the spectacular to the disastrous.

Both works are presented on the main level of Gallery 1 on opposing screens. *Look On The Bright Side* (2023) features both found and self-shot footage and takes the element of light as its focus. Here light is presented as a spectacular material to be marvelled at, whilst also a symbol of human invention to extend our daylight hours and, therefore, extend our ability to work. Scenes from interiors of factories manufacturing LED lights, show the eerie absence of humans, humans at work or caught unaware at rest.

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While in *Green Grey Black Brown* (2024), through collaged video clips gleaned from online sources, Wang reflects on a strange cycle of petro-capitalism (a form of capital accumulation founded on the extraction, distribution, and consumption of petroleum). We see glimpses of fossilised plants and animals, which as they decay constitute the basis of fossil fuels to be extracted through incredibly destructive means to the natural environment. Petroleum, in all forms, flows throughout the work. These images are interspersed with scenes from the interior of factories in DongGuan, in the Guangzhou province China, where imitation plastic plants and flowers are mass produced through injection moulding (the pouring and setting of molten plastic). Shifting in scale between the intimate and the immense, the work reflects the absurd logic of preserving, reproducing or containing nature, whilst simultaneously destroying it at vast scale.

Scattered throughout the gallery space are Monobloc plastic chairs, often claimed to be the world's most common plastic chair and an icon of cheap, disposable mass production. Also made through injection moulding, the chairs are formed of one solid piece of plastic. The chairs assembled here in the gallery vary slightly in design and size and were sourced from gardens and homes across Dublin. Included in the exhibition, and with audiences encouraged to move and assemble as they like, the chairs echo Wang's compulsion to conserve and repurpose disposable images circulating online.

Alongside the films presented in Gallery 1, on the lower level *Weather* (2025) plays on a continuous loop, and shows Wang's approach to gathering material. An ambient soundtrack of erratic sounds percolate throughout, at points indecipherable or alerting the viewer to spectacular or awe inspiring moments that may be passed by. As a background, they allude to a desensitisation to imagery through sheer volume and rate at which we can now consume them.

In making her work, Wang refers to the intensity of the physical process of metabolising images: consuming, processing and re-presenting the tsunami of information she encounters. From combing the digital landscape, too vast to comprehend as a whole, it is this new era of technological capability rather than our conception of nature that overwhelms. As critic and theorist Frederic Jameson suggests, it is a new sublime, the hysterical sublime. Wang offers her work as an attempt at a birds-eye view of the world, comprised of multiple, disparate and isolated perspectives, gathered carefully and through her lens creates a new understanding of world around us, one we simultaneously create and undo.

The exhibition continues across Gallery 1 and Gallery 2. *Look On The Bright Side* and *Green Grey Black Brown* play consecutively in Gallery 1, followed by a ten minute pause, during which a new composition by Raphaël Hénard comes to the fore in Gallery 2. The entire loop for both film and sound work is 40 minutes, and loops continuously throughout the day.

For press enquiries contact Rachel McIntyre, Gallery Manager, by calling +353 1 896 1116 or emailing rachel.mcintyre@tcd.ie

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About the Artist

Yuyan Wang (b. 1989 China) is an artist and filmmaker based between Paris and Corsica. Wang completed her studies at the École des Beaux-Arts de Paris in 2016 and later at Le Fresnoy - Studio national des arts contemporains in 2022. Her work has been included in major group exhibitions including *Dream Time*, UCCA Beijing (2024), the 15th Gwangju Biennale (2024) and the 12th Berlin Biennale for Contemporary Art: *Still Present!* (2022), alongside presentations at Tate Modern, Palais de Tokyo, Louisiana Museum, e-flux Film & Video, and in film festivals including the Berlinale International Film Festival, the International Film Festival Rotterdam, MoMa Doc Fortnight, CPH:DOX, and the European Media Art Festival, receiving numerous awards.

About The Douglas Hyde Gallery of Contemporary Art

The Douglas Hyde is a unique public space to see and learn about contemporary art. Co-founded by the Arts Council and Trinity College Dublin in 1978, The Douglas Hyde produces and commissions contemporary art, supporting international and Irish artists to make ambitious new work and present pivotal solo exhibitions by significant artists of the present and the future. Recent exhibitions include the first solo exhibitions in Ireland by Eric N. Mack and Liz Magor alongside solo exhibitions by Irish artists Bassam Issa Al-Sabah and Alice Rekab. Located at the Nassau Street entrance to Trinity College, The Douglas Hyde holds a distinct position as a meeting point between the city of Dublin and the leading research university in Ireland.

Yuyan Wang, '#16161D' opens to the public at The Douglas Hyde Gallery of Contemporary Art on Friday 14th March and runs until Sunday 25th May 2025.

**The gallery is open Wednesdays - Sundays, 12pm - 5pm and Thursdays 12pm - 6pm.
Admission is free and all are welcome**

The Douglas Hyde is proudly supported by the [Arts Council/An Chomhairle Ealaíon](#) and [Trinity College Dublin](#)



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