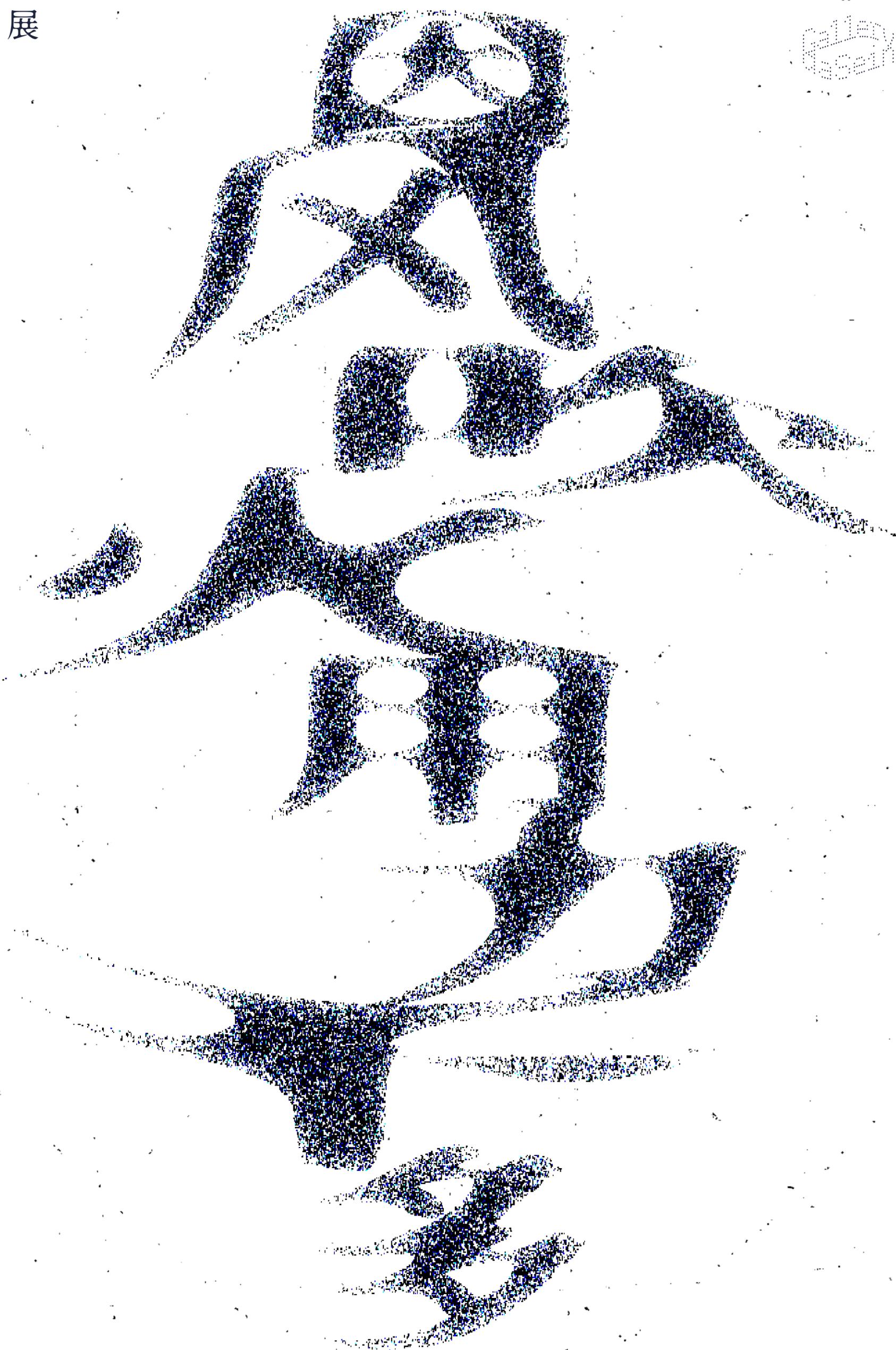


何岸  
个展

SOLO EXHIBITION BY HE AN

BLANK  
CANVAS

With Support from



7.3-10.5.2026

因风吹火用力不多  
A Wind-Blown Fire  
Needs Little Effort

# A Wind-Blown Fire Needs Little Effort

“A Wind-Blown Fire Needs Little Effort” originates from *The Expanded Book of Wise Sayings* (《增广贤文》, Zengguang Xianwen)<sup>i</sup>, but it first appeared as a Zen (禅, Chan) verse in *The Jingde Record of the Transmission of the Lamp* (《景德传灯录》, Jingde Chuandeng Lu)<sup>ii</sup>. Many Zen sayings and phrases work between the surface of language and its inner transmission, arriving at a kind of paradoxical narrative intention. On the surface, they teach you how to harness elements of the natural world to achieve a desired end result. At root, however, Zen conveys a particular mode of temporal experience. *The Expanded Book of Wise Sayings* takes the literary form of a simplified Confucian ethics. Within the book, “A Wind-Blown Fire Needs Little Effort” returns to a Confucian register; it expresses an art of control, of manoeuvring circumstance. The same words, situated in two different texts, point in completely divergent directions: temporal perception in one, a strategy in the other. The mode of conduct between what is spoken and what is withheld bridges Confucianism while simultaneously hollowing out its ethics. What intrigues me is how the verse transformed into a saying charged with strong connotations of ethical enlightenment, only to ultimately return to the register of a nursery rhyme like rap delivered without thinking. It is something resembling the back-and-forth between *écriture automatique* and significant form in Western literature<sup>iii</sup>.

In the contemporary context, “A Wind-Blown Fire Needs Little Effort” reads more like a note muttered under one’s breath. It smuggles in conceptual slippages, turning unconscious action into representation. I chose this verse precisely because its observation of the world is at once a condition and a phenomenon while simultaneously pointing towards a moral outlook forged over millennia by an entire people. Placed within this exhibition, the emphasis is on gathering up groundless emotions as a kind of silent dictation, transcribing “emptiness” (śūnyatā) and “response.” Transposed into the context of Penang, it becomes a leaning metaphor for the postures and standards of speech of one’s own ethnic group.

The history of the Chinese in Malaysia is a long one, entangled with contemporary ethnic politics and multi-layered geopolitics. Here, the individual is embedded within the festivals and carnivals of their own community. This speaks to the innate goodwill we are born with, and yet it also endows the markings of the self with a certain cultural narrative and boundary. To choose such a phrase carrying—Zen’s abrupt, truncating swiftness—is to endorse a form of Eastern wisdom and ethics. In a contemporary moment where multiple political discourses of ethnicity, identity, and belonging are constantly juxtaposed and reiterated, this syntax itself is at once silent and speaking: it is both a crossing and a return.

Text / He An; translated from Chinese

[i] A Chinese proverbial anthology compiled during the Ming Dynasty (c. 16th century), widely used for centuries as a primer in children’s moral education. Its aphoristic style (short, rhythmic, easily memorized) gives it the quality of nursery rhyme or folk chant that He An references.

[ii] A foundational Song Dynasty text (1004 CE) documenting the lineages and teachings of Zen (Chan) Buddhist masters. It is one of the most important collections of Zen dialogues, encounter stories, and *gāthā* (short verse teachings).

[iii] *Écriture automatique and significant form*: He An draws a parallel between two Western critical concepts: the Surrealist practice of automatic writing (writing without conscious control, championed by André Breton) and Clive Bell’s theory of “significant form” (the idea that aesthetic value lies in arrangements of form rather than representational content).

## 因风吹火,用力不多

“因风吹火,用力不多”来自《增广贤文》,最早是《景德传灯录》里的一句禅宗偈语。禅宗的许多话语和短句,很大部分是在语言表层传达和内在传递中取得一种悖反的叙述意向——表面看是教诲你如何运用自然界的因素达到实现最终事物的结果,其根本上是禅宗仅为描述一种关于“时间”的经验。《增广贤文》的文体是简化的儒家伦理,这句话在此又回到了儒家的范围内,这是一种驾驭术。同样的话语两种文本中所载方向截然不同,将要述说和欲言又止之间要采取的行为方式等同于跨越和链接了儒家又抽空了儒家的那些伦理。我感兴趣是它后来转换成了带有强烈伦理启蒙的语言,最终又回到一种儿歌的文体话语,像不假思索的说唱,有点类似杂糅了西方对文本的无意识形态写作和有意味形式来回穿搭的方式。

当代语境下,“因风吹火,用力不多”又像是一句喃喃自语的标注,裹挟了偷换概念的状态,让无意识的行动变成表征。最终选择这句话,正因为它对物像的观察是一种状态和现象,同时又指向了一个族群一千多年以来所形成的伦理观念,放在此次展览中,更多强调的是把无来由的情绪归纳作为默写“空无”与“回应”的方式,置换在槟城这个语境中,倾向式的暗喻关于自身族群的姿态和言说标准。马来西亚的华人历史久远而纠缠了当代族群与多地缘政治,这里个体会被嵌入自我族群的节日和狂欢中,即是关于人类的那些与生俱来的善意又让自我的标记具有了某种文化上的叙述与边界。选择了这样的带有禅宗截断式的快语,是对于东方式的智慧和伦理的背书,在当代被并置和反复强调的,关于族群、身份与归宿的多重政治话语中,这样的语法本身就是一种沉默而又在言说的跨越与回归。

文/何岸

Public Programme  
节目

# Artist Sharing

7 March 2026, Saturday  
5pm - 6pm  
Blank Canvas  
(85, Lorong Soo Hong)

Limited space,  
registration required by  
WhatsApp to +6016 246 6814.

In conversation with Blank Canvas founder KY Leong, He An will talk about his exhibition 'A Wind-Blown Fire Needs Little Effort', and the process of making the work with a local paper effigy artisan. The sharing will be in Mandarin with live translation provided on screen.

## 艺术家分享

2026年3月7日, 星期六  
下午5点至下午6点  
Blank Canvas (四方冷85号)

名额有限, 请通过  
WhatsApp(+6016 246 6814)报名。

艺术家何岸将与 Blank Canvas 创办人梁广义对谈, 分享其个展《因风吹火用力不多》的创作理念, 以及与本地传统纸扎手艺人合作完成作品的过程。分享会将以中文进行, 并于现场屏幕提供英文即时翻译。

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## Opening

7 March 2026, Saturday  
6pm - 8pm  
Blank Canvas (85, Lorong Soo Hong)  
7pm | Introduction

## 开幕

2026年3月7日, 星期六  
下午6点至晚上8点  
Blank Canvas (四方冷85号)  
晚上7点 | 介绍

# Research Lecture

8 March 2026, Sunday  
8pm - 10pm  
Event Hall, Level 1,  
UAB Building  
(Gat Lebu China)

Limited space,  
registration required by  
WhatsApp to +6016 246 6814.

‘A Wind-Blown Fire Needs Little Effort’ is a response to three visits to Malaysia by Beijing-based artist He An under the Blank Canvas annual residency programme. On his first visit in August 2024, he was introduced to various local religious rituals and community ecologies. In July 2025 he embarked on a 25-day self-driving journey across both the eastern and western regions of the peninsula, conducting a field study of the country’s broader cultural and social structures. In January 2026 he arrived in Penang for the third time, engaging in in-depth learning with local artisans connected to ritual practices, in an effort to connect his own experiences with the evolving diasporic trajectories of the local Malaysian Chinese community.

In this lecture, He An will present some of his research gathered over these three trips. Moderated by KY Leong, the lecture will be in Mandarin with live translation provided on screen.

# 研究讲座

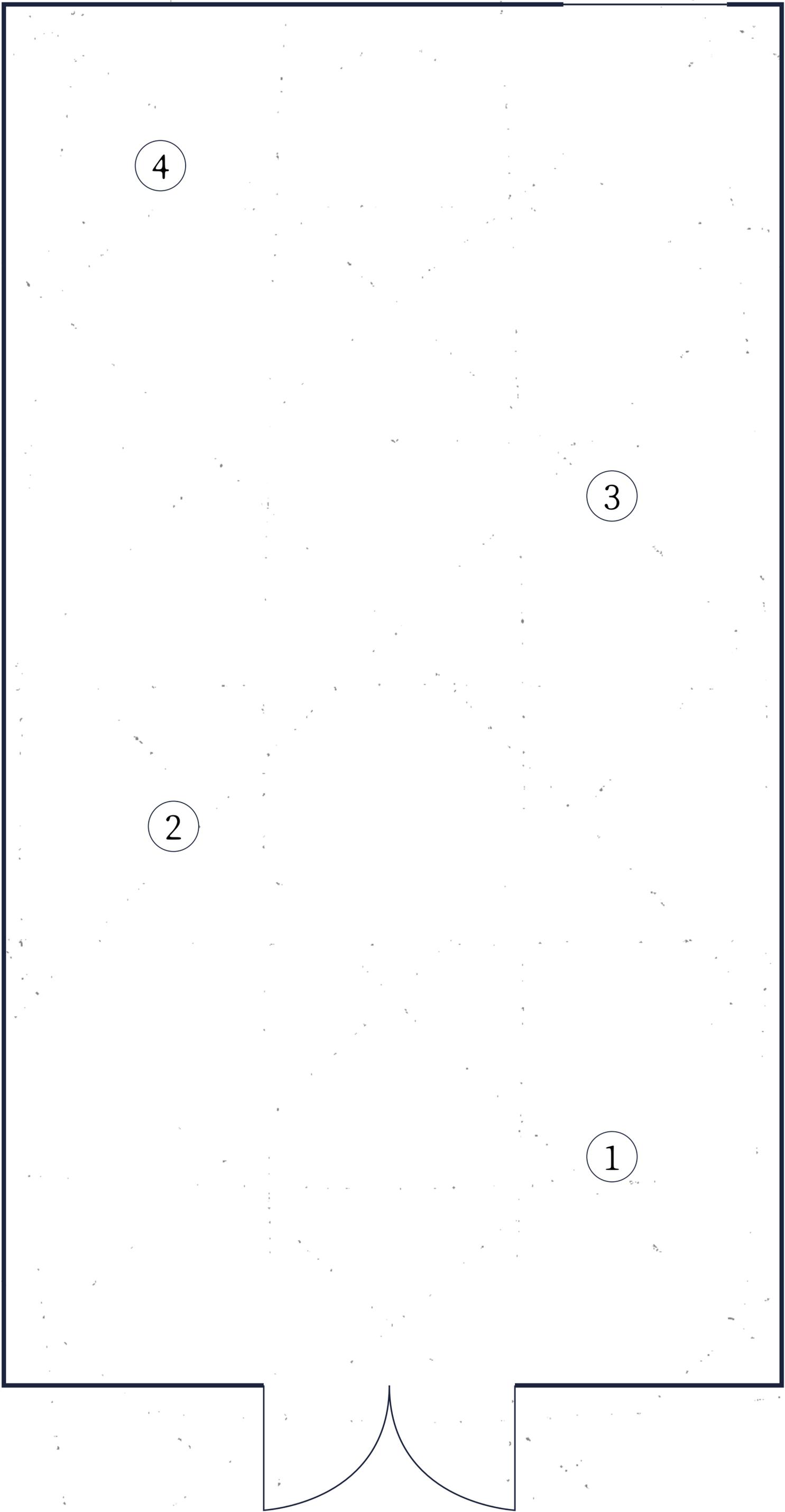
2026年3月8日,星期日  
晚上8点至10点  
大街路头UAB大厦1楼

名额有限, 请通过  
WhatsApp (+6016 246 6814)  
报名登记。

个展《因风吹火用力不多》是北京艺术家何岸在 Blank Canvas 年度驻地计划下三次到访马来西亚后的回应。2024年8月的首次到访中, 他接触并观摩了本地多种宗教仪式与社群生态。2025年7月, 他展开为期25天的自驾行程, 横跨马来半岛东西两岸, 对马来西亚更广泛的文化与社会结构进行田野考察。2026年1月, 他第三次来到槟城, 向本地与祭祀仪式相关的手工艺人深入学习, 试图将自身经验与马来西亚在地华人的族群延异进行连接。

本次讲座中, 何岸将分享他在这三次行程中所积累的部分研究成果。讲座将由Blank Canvas 创办人梁广义主持, 将以中文进行, 并于现场屏幕提供英文即时翻译。

Artwork  
作品





1

Bride

2026

Bamboo, paper, pencil, found object

94 (H) x 55 (L) x 42 (W) cm

He An

Fabricated by Koh Eng Keat (Traditional Paper Effigy Artisan,  
Penang)

新娘

2026

竹子, 纸, 铅笔, 拾得物

94 (高) x 55 (长) x 42 (宽) 公分

何岸

制作: 高永杰 (槟城传统纸扎手艺人)



2

A Wind-Blown Fire Needs Little Effort

2026

Bamboo, paper, pencil, grill date

232 (H) x 183 (W) x 133 (D) cm

He An

Fabricated by Koh Eng Keat (Traditional Paper Effigy Artisan,  
Penang)

因风吹火用力不多

2026

竹子, 纸, 铅笔, 铁栏杆

232 (高) x 183 (宽) x 133 (深) 公分

何岸

制作: 高永杰 (槟城传统纸扎手艺人)



3

Mama

2026

Found object

144 (H) x 65 (L) x 63 (W) cm

He An

妈妈

2026

拾得物

144 (高) x 65 (宽) x 63 (深) 公分

何岸



4

Swan

2026

Bamboo, paper, pencil

Main Work : 258.5 (H) x 280 (W) x 245 (D)cm

Thumb : 92 (H) x 96 (W) x 72 (D) cm

He An

Fabricated by Koh Eng Keat (Traditional Paper Effigy Artisan,  
Penang)

天鵝

2026

竹子, 纸, 铅笔

主体: 258.5 (高) x 280 (宽) x 245 (深) 公分

拇指: 92 (高) x 96 (宽) x 72 (深) 公分

何岸

制作: 高永杰 (槟城传统纸扎手艺人)

Artist  
艺术家



He An (b.1970, Wuhan, China), currently lives and works in Beijing. He studied in the Hubei Institute of Fine Arts. He's practice covers various media, often combining industrial materials to create site-specific installations filled with narrations. He has always been concerning about cultural, historical, political and social issues, this personal wide interest makes works could synchronize with the "current" in geopolitical and aesthetic aspect.

He presented solo exhibitions worldwide including: OCT Box Museum, Australian Center for Contemporary Art, Ullens Center for Contemporary Art, Galerie Templon, Tang Contemporary Art, HdM Gallery, Madin Gallery and Magician Space, etc. He was also part of numerous major group exhibitions, such as: I Loved You, White Rabbit Gallery, Sydney, 2022; Consensus-Man in Chinese Garden, Pingshan Art Museum/OCT Box Museum, Shenzhen/Shunde, 2020; 2019 Art Changsha, Hunan Museum, Changsha, 2019; Entropy, Faurshou Foundation,

Venice, 2019; Overpop, Yuz Museum, Shanghai, 2016; Post Pop: East Meets West, Saatchi Gallery, London, 2014; Carnegie International, Carnegie Museum of Art, Pittsburgh, 2013; Rendez-Vous 2008, Museum of Contemporary Art Lyon, Lyon, 2008); The Real Thing: Contemporary from Art China, Tate Liverpool, Liverpool, 2017, etc.

何岸, 1970 年出生于中国武汉, 肄业于湖北美术学院, 现工作和生活在北京。其创作涵盖了多种形式, 时常结合工业材料营造富有感官叙事的装置现场。他持续关注文化、历史、政治及社会议题, 这一广泛的个人兴趣使其作品在地缘政治与美学层面均能与“当下”保持同步。

他曾在世界各地举办个展, 其中包括: 澳大利亚当代艺术中心、尤伦斯当代艺术中心、华侨城盒子美术馆、Galerie Templon、当代唐人艺术中心、没顶画廊、HdM 画廊及魔金石空间等。也曾参加过许多重要的国际群展, 如:《I Loved You》, 白兔美术馆, 悉尼(2022);《合意——中国园林中的人》, 坪山美术馆/华侨城盒子美术馆, 深圳/顺德(2020);《2019 第七届艺术长沙》, 湖南省博物馆, 长沙(2019);《熵》, 林冠艺术基金会, 威尼斯(2019);《波普之上》, 余德耀美术馆, 上海(2016);《后波普: 东方遇见西方》, 萨奇美术馆, 伦敦(2014);《卡内基国际艺术展》, 卡内基美术馆, 匹兹堡(2013);《约会 2008》, 里昂当代艺术馆, 里昂(2008);《真实的东西: 来自中国的当代艺术》, 泰特美术馆, 利物浦(2007)等。

Exhibition Team  
展览团队

Project Advisor	项目顾问	Leong Kwong Yee Alfred Cheong	梁广义 张振球
Project Manager	项目经理	Koe Gaik Cheng	高玉菁
Project Assistant	项目助理	Lee Shin Uei	李欣蔚
Artwork Production	作品制作	Paper Effigy Assistant - Lee Teik Joo - Tan Chin Tien - Tan Boon Peng - Cassandra Lee - Siah Li Peng	纸扎头手 李德裕 陈进展 陈汶平 木子莹 谢丽萍
		Production Assistant - Lim Wei Ming - Lim Yi Zhe - Lim Zi Rou - Loo Yen Kee - Nicole Tan May Fen - Yuki Koe Gaik Kee - Chelsea Ling Ming	制作团队 林维明 林毅哲 林紫嫫 吕彦琦 陈美芬 高玉芝 林敏
		3D Visualisation - Fakhthat - 杜连帅	三维视觉呈现 法克儒
		Exhibition Production - Lim Wei Ming - Lim Yi Zhe - Loo Yen Kee	制作团队 林维明 林毅哲 吕彦琦
Graphic Designer	平面设计	Jwohan Lim	林卓汉
Translator - He An Text 何岸文本翻译		Ong Kar Jin	王家进
Photographer	摄影	Thum Chia Chieh	谭嘉杰
Social Media	社交媒体	Lee Shui Hoek	吕水福
With Support From	特别赞助		

# Special Thanks

## 特別感謝

Our sincere thanks to the following individuals whom He An met during his residency and research journey in Malaysia. Their generosity in sharing their time, knowledge, and experiences has been invaluable to the development of this exhibition.

我们衷心感谢何岸在马来西亚驻留与探索期间所遇见的各位,大家慷慨分享的时间、经验与知识,为本次展览的形成与呈现提供了宝贵的养分。

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Seah Kenn Swee 谢健瑞

Chin Teo 张晓晶

黄财旺

余国光

石宪润

Yap Shin Yin

Hin Bus Depot

Masud Rana

Aboud Fares

Joël Lim Du Bois

85, Lorong Soo Hong,  
10200 George Town,  
Penang, Malaysia

Thursday - Monday | 12pm - 7pm  
Free Admission

WhatsApp : +6016 246 6814  
Website : [blankcanvas.my](http://blankcanvas.my)  
Instagram : [@blankcanvas.penang](https://www.instagram.com/blankcanvas.penang)  
Email : [info@blankcanvas.my](mailto:info@blankcanvas.my)