



Yiming Clara
portfolio 2025

Yiming Clara

Born in New York, raised in Beijing, living in Berkeley

Yiming Clara explores how forms of language—utterance, noise, color, gait, space—shape reality. Interrogating how modes of seeing and being are constructed and how their supposed solidity and permanence can be unsettled, she turns to construction materials and found objects, using sculpture and photography to render questions in material form. Committed to an intuition, her practice translates material impulses into form, making hidden logics tangible through the sensory world.

Propelled by a cross-continental upbringing and its constant reshaping of linguistic, moral, and emotional meaning, she seeks grounding beyond place and tongue, arriving at the only language that feels untethered: the sensory world.

Aside from Chinese and English, I work through abstraction, a language I find to be an act of performance that enduringly performs. Never static, abstraction propels an object into an ongoing state of motion—deconstructing recognition and reconstructing meaning—upon all who engage. It takes the operations of language into a spatial dimension, differing in its confluence of an incontestable physicality yet contestable consensus.

Exhibition history:

2024 – *A Tale of Love*, Climate Control SF

2023 – *Garden of Eden*, Climate Control SF

Upcoming:

2025 – 500 Capp Street Foundation, SF

2025 – Slash Arts Foundation, SF



Rhizome, 2025
Rebar, clay, plaster, wire netting
150cm x 62cm x 38 cm





To Portent, 2024
Plaster, rebar, fruit detritus
183cm x 157cm x 114cm





Impressions Left by Other, 2024

Recycled memory foam, nylon pantyhose, found chair, found signage
26cm x 12cm x 10cm





Collective Feelings, 2025
Photographic documentation of a live performance
Berkeley, USA



Sara Ahmed posits that emotions “work to align individuals with collectives— or bodily space with social space—through the intensity of their attachments” and “affect the very distinction between inside and outside.” This distinction, Ahmed argues, materializes at the skin’s surface, a site where bodily and social boundaries are negotiated. This first exploration began with thinking about the physicality of skin surface and the affective negotiations of a subject dermally aware. How does skin position bodies in space?

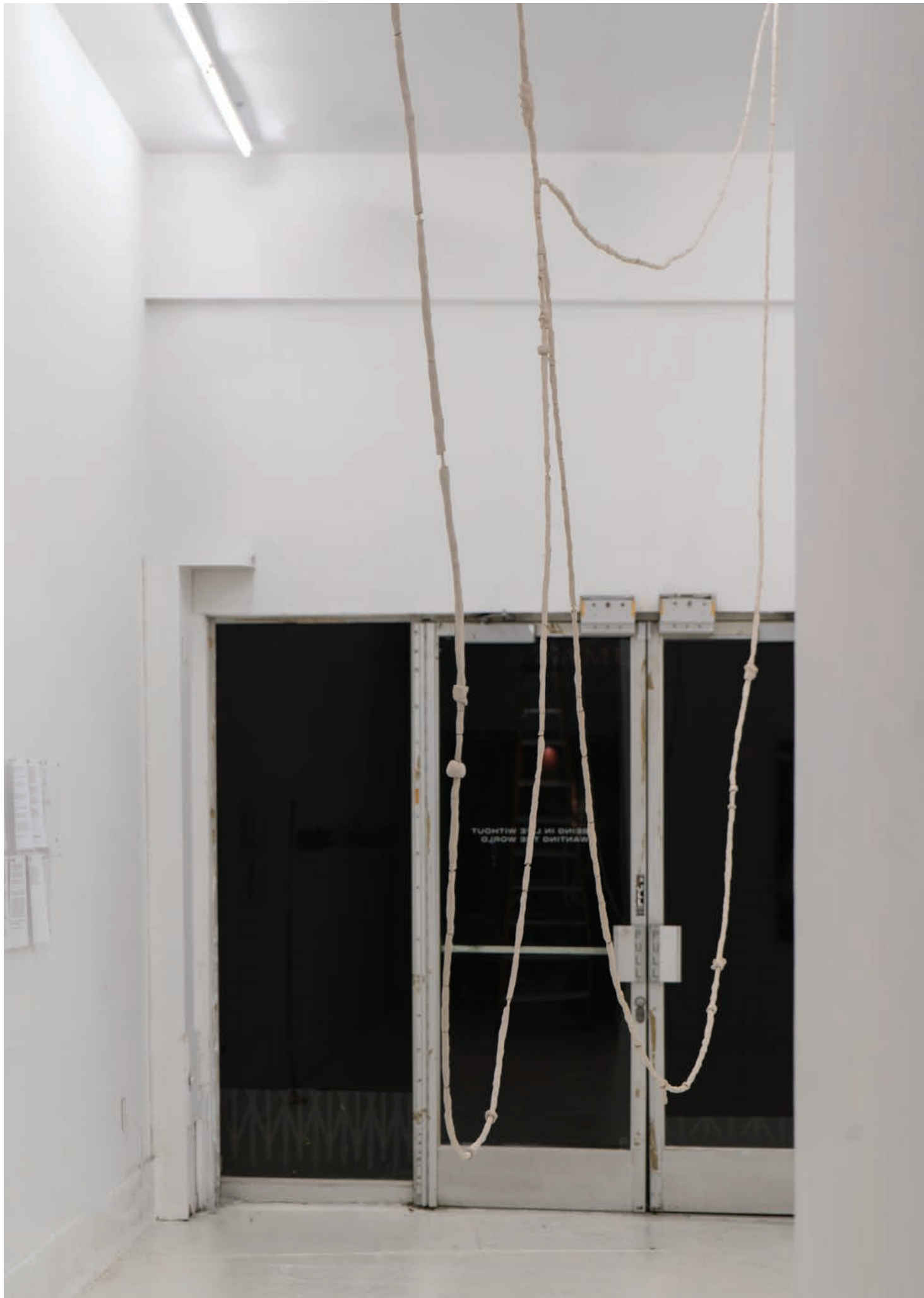
One can never attain a complete vision of the self in solitude; instead, our social existence functions as a panopticon—an external gaze that scrutinizes from every angle simultaneously. This form of vision constructs a geometry beyond the comprehension of the eye, that is, the chimera of perception. This visuality of wholeness generates an anxiety to continually perform a fully defined self, perpetually enacting the processes through which ‘bodies surface.’ Ahmed describes this as the ‘recognition or interpretation of sensations that are responses to the impression of others, and the transformation of such sensations into emotions’.

I see this as the individual’s repeated performance to align themselves with the vision imposed by the social panopticon. The interior communicates a specific vision projected from the surface towards bodily others and objects, one that is receptive to interrogation of an external vision which in turn informs that very surface. This movement is contingent upon the objects and others inhabiting specific situations. Building on Ahmed’s articulation of an intimate relationship between what Butler describes as ‘materialization’ and ‘intensification,’ this argument adds the dimension of vision—that which engenders the very fluidity, unfixedity of such movement.





A Predicament, 2024
Wire, unfired ceramic
315cm 610cm x 40cm (site specific)





A Predicament, as appearing in 'A Tale of Love'

24.10.2024—07.12.2024

Climate Control Gallery, San Francisco

A splitting of space, swaying between states of visibility and presence, yet always bringing you back to the present. The work begins a foot from the gallery's entrance, slicing from ceiling to floor, a gesture in space that stages the first encounter: a choice to step right or left into the room. Though occupying barely 1% of the room's volume, the work finds way into every possible visual field, yet emerges fully only in splice moments: when one collides with the "lines," jarred, glancing about, hoping no one noticed; jarred again in realizing the piece is now swinging—set in motion by you, but no longer under your control; now, hyper-aware of your own presence, and finally, present in the space.

In this moment, the viewer surfaces as a differentiated body, suddenly aware of the collectively inscribed yet authorless disciplines that govern how to exist in a gallery.



Lacuna, 2024
Unfired ceramic
dimensions variable (size of room)





Lacuna, as appearing in ‘A Tale of Love’

24.10.2024—07.12.2024

Climate Control Gallery, San Francisco

An accumulation, or perhaps the accumulated trace, of something once here. Inaugurated by the filling of all corners and cracks in the room, this gesture, once static as an object in space, reverses in motion as if caught in a moment of seeping away. It is omnipresent in the visual field but never the object of the gaze, its scale beyond a gallery-goer’s habitual mode of looking. It exists only in stolen glances, when viewers vaguely register its presence—or perhaps only the absence of edges demarcating wall from floor: caught by accident, not long enough to decipher, or caught and confused. These affective intensities unsettle the disciplinary field of looking and being looked at in the gallery—returning the viewer to embodied presence, if only momentarily.



Perfect Oblique I, 2025
Stoneware, red iron oxide
96cm x 52cm x 38cm



The series Perfect Oblique emerges from contemplation about the sphere, about the immense perfection of the spherical form and the incomprehensible ability of nature to create such forms. Trying to grapple, perhaps tackle this incomprehensibility, the work emerges from a period committed to a singular activity, trying to create the most perfect form with the most formless medium, clay.



A Portrait of Clara, 2023
Digital Inkjet Print
122cm x 142cm

in 'Garden of Eden'
11.11.2023—15.01.2024
Climate Control Gallery, San Francisco



Nanyi in Red, 2023
Digital Inkjet Print











202506-CDMX-Mexico, 2025
Digital Photographs









202507-Paris-France, 2025
Digital Photographs

End