



İLKER YARDIMCI

Homo Echo

人之回响

SCULPTURES · 2026 / 雕塑 · 2026

 ilker
yardımcı

Homo Echo

人之回响

The Resonance of Void and Body / 虚空与身体的回响

The Homo Echo series is a sculptural manifesto that questions human existence along the axes of time, memory and space. Carrying the human figure beyond anatomical and mimetic limits, the series constructs it as a state of “echoing” — one that multiplies, transforms and confronts its own traces through the dialectical tension of rhythm, void and material.

In Yardımcı’s sculptures, the rigid boundaries of form become a fluid field of resonance. The constructive resistance of metal is balanced by the fragility and cyclical dynamism of human existence. Formal layers that overlap, repeat one another and at times evoke wings make visible the temporal continuity between past and present. The voids that seep into and around the sculpture are not merely aesthetic intervals that lighten the mass; they are ontological volumes that embody the trace the body leaves in space, the vibration of memory, and the tension between physical presence and absence.

《人之回响》系列是一部雕塑宣言，在时间、记忆与空间的维度上追问人的存在。该系列将人体形象带出解剖与模仿的界限，通过节奏、虚空与材料之间的辩证张力，把它构建为一种不断增殖、转化并直面自身痕迹的“回响”状态。

在亚尔德姆杰的雕塑中，形体坚硬的边界化为一个流动的共振场。金属的结构性抵抗，与人类存在的脆弱及其循环往复的动力相互平衡。层层叠合、彼此重复、时而唤起羽翼联想的形式层次，使过去与当下之间的时间连续性变得可见。渗入雕塑内部及其周围的虚空，并不只是减轻体量的审美间隙，而是本体论意义上的体积——它们将身体在空间中留下的痕迹、记忆的振动以及物质存在与缺席之间的张力具象化。

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In Yardımcı's approach, which brings geometric abstraction together with figurative allusion, sculpture ceases to be a static object of contemplation and becomes a multi-angled process of perception. As the viewer moves around the form, fullness and void change places; the sculpture echoes anew with space, and space with the sculpture. Homo Echo touches both on the mythological tragedy of losing the body and becoming voice, and on contemporary man's experience of encountering his own inner voice and its echo.

Approaching the human being not as a completed form but as a continuous state of "becoming" shaped by the echoes of its own experiences, Homo Echo positions the body as a coordinate and memory as an uninterrupted wavelength spreading through space. İlker Yardımcı transforms the invisible bond between the trace a person leaves in the world and the resonance they carry within into a monumental and timeless plastic language.

亚尔德姆杰将几何抽象与具象联想相结合，在他的创作方法中，雕塑不再是静态的观看对象，而成为一种多角度的感知过程。随着观者绕形体移动，实与虚不断互换位置；雕塑与空间、空间与雕塑彼此重新回响。《人之回响》既触及失去身体、化为声音的神话悲剧，也触及当代人与自身内在声音及其回响相遇的经验。

《人之回响》不把人视为一个已完成的形体，而是视为由自身经验之回响所塑造的持续“生成”状态；它将身体定位为一个坐标，将记忆定位为在空间中不间断传播的波长。伊尔克·亚尔德姆杰把人在世间留下的痕迹与其内心所承载的回音之间那条无形的纽带，转化为一种纪念性的、超越时间的造型语言。



I



Homo Echo I

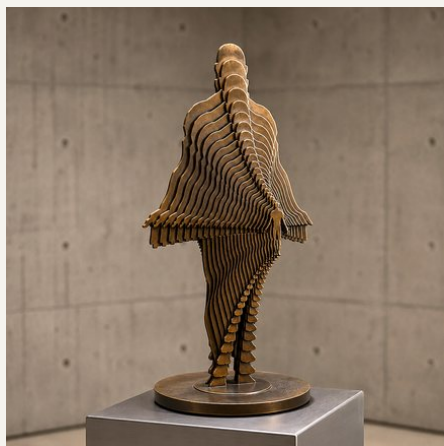
stainless steel, 2026

不锈钢, 2026

Signed, limited edition

艺术家签名, 限量版

II



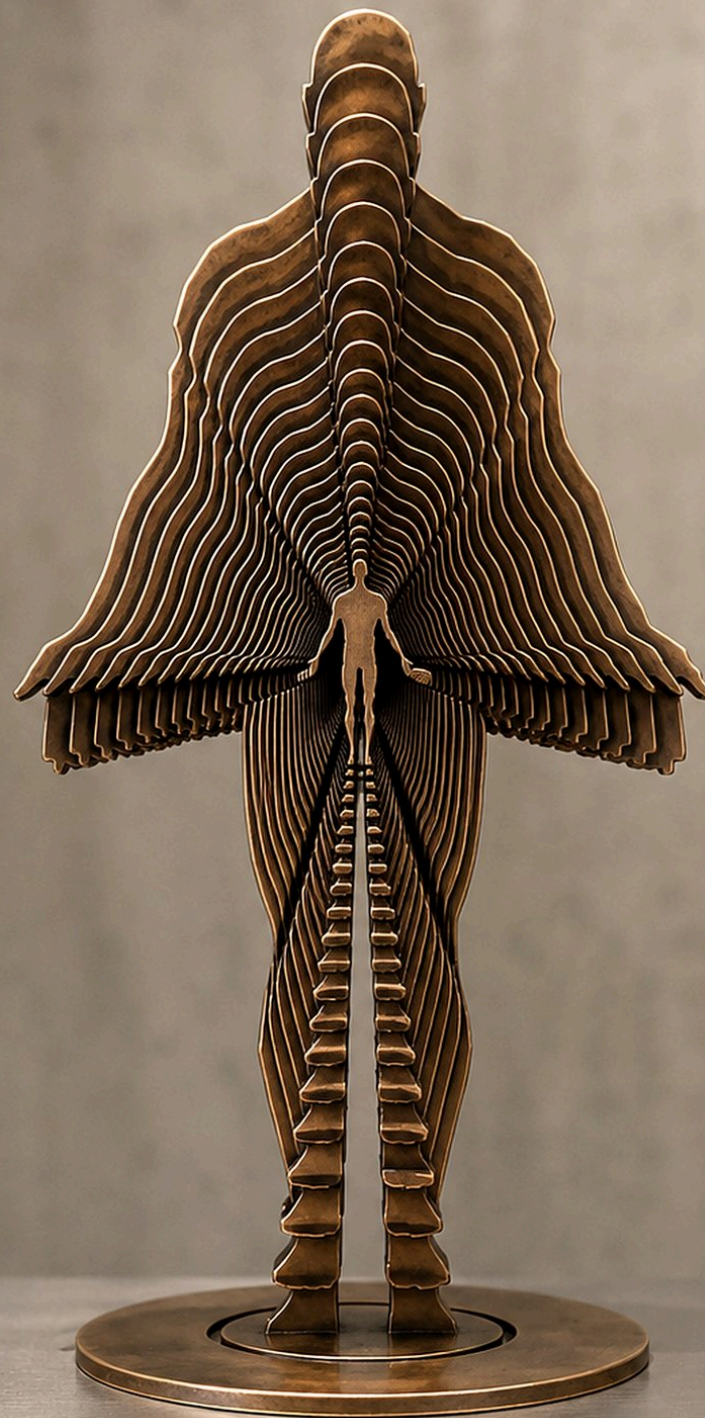
Homo Echo II

bronze, 2026

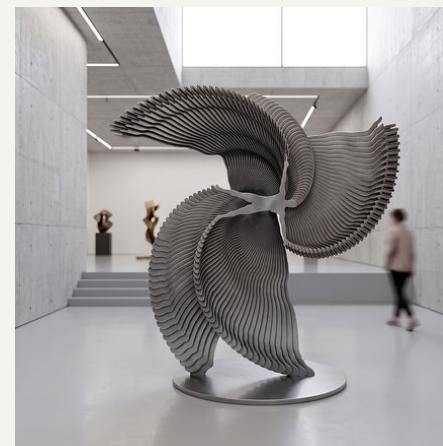
青铜, 2026

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III



Homo Echo III

stainless steel, 2026

不锈钢, 2026

Signed, limited edition

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IV



Homo Echo IV

bronze, 2026

青铜, 2026

Signed, limited edition

艺术家签名, 限量版





V



Homo Echo V

stainless steel, 2026

不锈钢, 2026

Signed, limited edition

艺术家签名, 限量版

VI

Homo Echo VI

bronze, 2026

青铜, 2026

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Prof. Dr. İlker Yardımcı

伊尔克尔·亚尔德姆杰

Prof. Dr. İlker Yardımcı is a sculptor, designer and academic whose practice centres on sculpture for public space. A graduate of the Department of Sculpture at Dokuz Eylül University's Faculty of Fine Arts, he completed his master's degree (2007) and his Proficiency in Art (2011) at the same university's Institute of Fine Arts. He is a professor in the Department of Sculpture at Düzce University's Faculty of Art, Design and Architecture, where he teaches sculpture in the urban environment, digital sculpture and computer-aided sculpture design.

“Confusion of Prism”, selected for the 2008 Beijing Olympics, and “Lyrical Message”, one of 15 international sculptures selected for the Olympic Park of the Beijing 2022 Winter Olympics, are among the works that define the artist's position in international public art. His works stand in squares, parks and collections in Türkiye, China, the USA, Ukraine, Argentina, Taiwan, Luxembourg and the Czech Republic. Exhibitions include the International Beijing Art Biennale (2012, 2017), the Lih Pao Biennial (Taiwan, 2014) and the Esch-sur-Alzette European Capital of Culture Sculpture Exhibition (Luxembourg, 2022). In 2024 he received the Excellent Award at the Wuhu Sculpture Thematic Exhibition “Carving the Renowned City of Jiangdong · Shaping Wuhu of the Era”, organised by the China Sculpture Institute and the Wuhu Municipal People's Government.

伊尔克尔·亚尔德姆杰教授是一位专注于公共空间雕塑的雕塑家、设计师和学者。他毕业于九月九日大学美术学院雕塑系，并在该校美术研究所获得硕士学位（2007）及艺术博士学位（艺术资格，2011）。现任迪兹杰大学艺术、设计与建筑学院雕塑系教授，讲授城市环境雕塑、数字雕塑及计算机辅助雕塑设计等课程。

入选2008年北京奥运会的《棱镜的困惑》(Confusion of Prism)，以及入选2022年北京冬奥会奥林匹克公园的15件国际雕塑之一《抒情的讯息》(Lyrical Message)，是确立其在国际公共艺术领域地位的代表作品。他的作品陈列于土耳其、中国、美国、乌克兰、阿根廷、卢森堡和捷克等地的广场、公园及收藏机构中。曾参加的展览包括北京国际美术双年展（2012、2017）、中国台湾丽宝国际雕塑双年展（2014）以及卢森堡埃施苏尔阿尔泽特欧洲文化之都雕塑展（2022）。2024年，获中国雕塑学会与芜湖市人民政府共同主办的“雕江东名邑·塑时代芜湖”芜湖雕塑专题展优秀奖。



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CATALOGUE 2026 / 作品图录 2026

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Images are digital visualisations of cast-ready 3D models.

图像均为可铸造三维模型的数字可视化效果图。

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