



| Yeung Hok Tak | 楊學德 |

INTRODUCTION

Since the 2000s, Yeung Hok Tak (b.1970, Hong Kong) has been prolifically depicting people and scenes unique to the land of Hong Kong in rich, at times psychedelic colours, exploring in depth the complicated relationship between nostalgia, memory and social change by making delicate or rough marks on paper and canvas. Over the years, Yeung has developed a singular aesthetic, upon which the artist further forms in recent time an urgent, critical painting practise that is deeply concerned with the social and political of the region. Yeung rediscovers fragments of memory buried deep in the collective consciousness, juxtaposing historical and contemporary subjects in romantic and surreal ways, to question the meaningfulness and legitimacy of historical developments and social progress.

From a graphic design and illustration background, Yeung Hok Tak started publishing his cartoon works and comic strips on the *Cockroach* in 1998. In his first publication, the semi-autobiographical comic book *How blue was my valley* released in 2002, he directly confronted nostalgia, and recalled the long-gone scenes of the demolished old Lam Tin Estate where the artist spent his childhood. Nostalgia has been an element of import in Hong Kong and Cantonese contemporary cultures: for years, nostalgic feelings overwhelm cultural fields and realms that are closely tied to consumerism, as northern China cultures are on the rise and becoming invasive. Reminiscing over the glory of the Hong Kong film industry, revisiting the golden age of Hong Kong pop music, or leafing through Hong Kong cartoons, comics or manga that hold a unique position as it bridges local visual and literary cultures — nostalgic practises are one of the most prominent expressions of Hong Kong's identity politics. The nostalgic tendency re-states the genealogical relationship between the locals and their cultural belongings, negotiating the distances with foreign, at times threatening cultures, and with the present, drastic social change. All of Yeung's nine cartoon books to date tackle the profound theme of nostalgia and memory by closely examining the urban landscapes of Hong Kong in the 1980s and 1990s, childhood memories and the total transformation of local social cultures.

In Yeung Hok Tak's paintings, his treatment of nostalgic themes differ largely from representations of nostalgia in general. Viewers can rarely spot in his recent series clichéd characters and scenes that are mostly associated with convenient, consumerist stereotypes of Hong Kong; Yeung's favoured iconic elements — from clustered residential buildings, isolated mountains and isles, double-decker buses, Queen's Pier, or the Victoria Harbour Clock Tower erected in 1915 — are frequently transplanted into surreal contexts, crystallised in void, sparsely populated environments. Yeung sometimes presents excessively emptied canvases, found in which are subject matters that are relic-like, theatricalised, tranquil yet absurd. Be it an isolated rock mountain frequented only by avian beings (*The Lion in Winter*, 2021), a speedy street brawling scene (*Oh, A Royalist!?*, 2022), or human figures and fantastic creatures escaping towards outside of the canvas (*Defy Slippery*, 2022, or *Enter The Fire Dragon*, 2022) — Yeung's subjects are rendered passionately cold, as radicalised and isolated fragments of memory tend to be.

Speaking of his recent paintings, Yeung Hok Tak admits that he is less interested in treating Hong Kong as an isolated exception than to consider the city's history and future from a greater geopolitical perspective. His recent exhibition at Kiang Malingue, "What a big smoke ring" in 2022 speaks of the artist's ambivalence regarding nostalgia, history and memory: on the one hand, Yeung in his signature fashion supplements the series of luscious paintings with texts that are often unequivocally cynical and irreverent regarding recent developments and crises. The artist's text for *Crackling, Spluttering, Roaring* (2022) for example, reads: "...Let's embrace the bright future, splash tear jerking fireworks, until all break down in tears." For *I Will Come for You* (2022), Yeung writes: "Can I leave now? I am so bored. I need to go dine, shop and see movies, go to the gym, the club and the karaoke, get a haircut, a lipo and a facial, play mah-jong, cards and bet on horses... Nope, there are no other activities. What other schemes do you think I am up to?"

On the other hand, regarding his oeuvre as a whole and the appearance of nostalgic gestures, Yeung acknowledges the fallacy of brooding over the good old days. The past is not simply superior, and one has to be attentive to means through which histories are manipulated and fabricated. Narrating the story of a friend who either stubbornly refuses new technologies, or has simply disappeared in *Don't Have Any Smart Phone* (2021), or rewriting old Victoria's reluctance regarding interacting and playing with "us" in *Play Hide-and-seek with Victoria* (2022), Yeung has in recent years presented artworks that are ever more complicated in terms of both staging conflicting views, and producing forms that grow organically from his early cartoon works and other inspirations from art history.

介紹

楊學德 (b.1970, 香港) 自2000年代起便以絢麗、迷幻的色彩描繪香港的人和事，通過細膩或粗獷的筆觸探索懷舊情緒、記憶及社會變遷的複雜關係。多年來，藝術家發展出了獨特的具象美學，並於近期形成了一種與緊迫社會政治現狀息息相關的繪畫實踐。楊學德挖掘集體意識中的記憶碎片，將歷史及當代主題以浪漫或超現實的手法並置，質詢歷史發展及社會進步的意義。

楊學德曾修習平面設計及插圖，從1998年開始在「甲由漫畫」連載漫畫作品，於2002年出版首部半自傳式漫畫書《錦繡藍田》，肆意宣洩懷舊情緒並描繪了消逝的藍田邨印象。懷舊是香港乃至粵語文化區當代文化中的重要因素：多年來，隨著北方文化南下，懷舊情緒在與消費主義相連的不同文化領域蔓延。無論是懷念香港電影黃金年代的光輝，香港流行音樂的統治地位，抑或是香港本地漫畫取得的成就——懷舊即是香港身份政治的重要表達形式之一。懷舊傾向確保了本地社群的代際親緣及文化歸屬，協調了與外來文化及當代社會變遷的關係。楊學德目前為止出版的九本漫畫書均從不同維度探索了懷舊情緒與記憶，仔細地檢視了1980年代及1990年代香港的都市語境、童年記憶以及當地社會文化的劇變。

楊學德在近年創作的繪畫作品與一般意義上的懷舊藝術不同，觀眾難以在其中一睹與消費主義相連的刻板印象或文化符號。他常描繪的母體包括：逼仄的公寓大樓；孤山、孤島；雙層巴士；皇后碼頭，或是1915年建立的維港鐘樓。楊學德將這些形象嫁接至超現實語境中去，凝結在人煙稀少的虛空環境中。藝術家時而呈現空蕩的畫面，其中的事物如歷史古蹟一般矗立，充滿戲劇性、寧靜卻又荒誕。無論是孤獨、僅有海鳥光顧的山峰（《冬天的獅子》，2021）；充滿速度感的街頭鬥毆（《哦！你戀英》，2022），或是想要從畫面中出走逃逸的人類及異獸（《唔怕跣》，2022，及《龍出沒注意》，2022）——楊學德的主題形象均帶有記憶碎片特有的冰冷激情。

在談及近期繪畫創作時，楊學德承認他並不感興趣於孤立處理香港主題，而是旨在於更為寬廣的地緣政治語境考慮城市的歷史及未來。他在2022年於馬凌畫廊舉辦的展覽「好大個煙圈」討論了懷舊、歷史與記憶

的曖昧關係：在一方面，楊學德以其標誌性風格為展覽中的每一件豔麗繪畫作品撰寫了與當下時事密切相關的調侃、譏諷論調文字。《火花霹靂啪啦》（2022）：「踏上光明的前途吧，快來人掃射催淚的煙花，讓大家都感動到淚崩為止。」《我要出去射爆你》（2022）：「我出得去未呀？好悶呀，我要去食飯行街睇戲、做gym落club唱K、飛髮抽脂做facial、打牌操啤入馬場……冇咩，冇其他活動啦，你認為我仲會有乜嘢企圖先？」

另一方面，在考慮其整體藝術實踐及懷舊姿態時，楊學德並不認為過去的時光就是絕對美好的。過去並不一定更好；藝術家也提醒，我們必須要關注重寫歷史的諸多嘗試。在回憶一位不使用智能手機的朋友時（《我有智能電話》，2021），或是重新書寫維多利亞與「我們」的複雜關係時（《和維多利亞捉迷藏》，2022），楊學德呈現了互相矛盾、衝突的深邃歷史觀點，並創造出了有機地生長於其早期漫畫創作及藝術史參照的熱烈、惆悵畫面。

Selected Exhibitions
精選展覽

What a big smoke ring
好大個煙圈

Kiang Malingue, Hong Kong
馬凌畫廊·香港

18.6.22 - 14.8.22

Yeung Hok Tak's solo exhibition *What a big smoke ring* is the artist's first exhibition with Kiang Malingue. Showcasing more than twenty recent paintings by the artist, the exhibition on the newly expanded 13th floor of the gallery's studio space comprehensively celebrates the latest development of Yeung's artistic trajectory over two decades: a body of vibrant, luscious and humorous works that deals in an evermore sophisticated fashion with a city's history, in relation to a world that deems both the present and the future uncertain.

The title of the exhibition, What a big smoke ring speaks of a case of mis-remembrance: Yeung Hok Tak recalls listening to Hong Kong singer William Fung Wai Lam's 1981 hit *What a big web*, but mistakes the title and lyrics of the song. For the artist, this is a laughable yet critical point of departure for the recent series of paintings that largely explores the dynamic of memory, nostalgia and history. Historical narratives are deemed to be written, crossed out and re-written as a generation follows or defies another. In everyday reality, the beauty or superiority of the good old days is a highly contested matter, subject to constant manipulations and fabrications.

Yeung Hok Tak in recent years has frequently alluded to the notion of rewriting the past, and its haunting reappearance in realistic scenarios and dreams. Old-timers, robots, games and other figures serving as tokens and memorabilia from memory populate scenes such as in *Captive of Times, I Will Come For You, Play Hide-and-Seek With Victoria*. Meticulously and playfully depicted, is an impossible co-existence of anachronistic beings, faithfully representing a series of situations in which collective memory fragments reemerge and come into the foreground as the world turns.

The tension between truth and false memory is also a liberating force, enabling Yeung Hok Tak to render at length narratives that are magical and mesmerising, including those found in *Enter the Fire Dragon, Hungry Cloud 1 & 2, Pork Pagoda*, and *Crackling, Spluttering, Roaring*. The highly stylised monochrome pieces such as *To Catch the Ghosts* and *Dazzled* intricately delineate surreal, labyrinth-like landscapes, exploring construction and collapse of fantasies and dreams.

The formation of Yeung Hok Tak's latest painting practise pertain also to conflicting ideas of speed. The accelerated human figures, animals, androids and clouds march and roam towards outside of the picture, in stark contrast to majestic mountains and wonderfully lit cityscapes that stand obtusely still. In this sense, the recent body of work is expressive in nature: caught between desiring rapid, escapist transformations on the one hand, and defending stubborn traditions on the other, Yeung Hok Tak combines the social and the romantic in a singular painterly aesthetic that is sincere, confessional and critically engaging. Furthering emphasising the candid aspect of his oeuvre, Yeung has also written texts for each of the individual artworks shown in the exhibition. Humorous and at times stingy, Yeung produces a space between his paintings and writings in which imaginative and conflicting views are put to work.

「好大個煙圈」展出楊學德近年創作的二十餘幅繪畫作品。此次展覽是藝術家在馬凌畫廊香港空間舉辦的首個個展，也將首次使用馬凌畫廊田灣工作室的第十三層展覽空間。「好大個煙圈」旨在全面展示楊學德長達二十年的藝術實踐的最新發展，其中的大量作品以豔麗、迷幻的色彩及獨特的幽默感探索了城市歷史的複雜性質，並探測了當下與未來的多變難測發展進程。

展覽標題「好大個煙圈」是一個錯誤：楊學德時而想起歌手威利於1981年創作的歌曲《好大個網》，卻將歌曲標題及歌詞誤記為「好大個煙圈」。對於楊學德來說，這是一個滑稽但有重要意義的謬誤——他以錯誤的個人記憶為起始點在近年繪製了一系列與記憶、懷舊情結及歷史的動態關係緊密相連的繪畫作品。隨著代際更迭，歷史敘事終將被不斷重寫、覆蓋再重寫。在每日現實中，作為美好或優越性的歸屬地的「舊時光」總是不穩定的，不斷地被生活於當下的人們扭曲、改寫。

楊學德於近年開展的繪畫實踐頻繁討論重新譜寫歷史敘事的意義，也常在現實或虛幻情景中加入如魂靈般飄然存在的歷史碎片。過去的人物、玩具及其他面貌紛雜的形象作為記憶的具象體現充斥於《歲月的俘虜》、《我要出去射爆你》、《和維多利亞捉迷藏》等作品中。這些作品通過或細膩或戲謔的手法描繪了來自不同時期的異質事物的詭異共存關係，真實地再現了在當下多舛世界中集體回憶碎片重新成為大眾慾望所向的過程。

真實與虛假記憶之間的張力也帶有解放性力量，允許楊學德自由地在多幅繪畫作品之間譜寫連綿的文學性敘事片段。《龍出沒注意》、《餓雲 1&2》、《生豬肉塔》、《火花霹靂啪啦》均展現了奇幻而讓人入迷的景象。高度風格化的單色作品《捉鬼》及《幻覺嚟嘅啫》以細密的催眠式紋樣描繪了超現實、迷宮般的風景，探索了幻想與夢境的結構邏輯。

在發展其最新繪畫實踐時，楊學德將不同類型的速度視為穿插於眾多作品的重要母題之一。作品中的人物、動物、機器人及雲朵往往嘗試以不同速度逃離畫面，而威嚴的山峰或是燈火通明的城市景觀則以遲緩、停滯的姿態帶來巨大的反差。在這個意義上，楊學德的近期繪畫表現了藝術家個人的矛盾傾向：一方面期待快速、逃避主義式的旅程，另一方面又不無頑固地為傳統及保守做出辯護。藝術家以獨特繪畫美學將社會現實關注與浪漫主義傾向相結合，繪製誠摯而帶有鮮明批判性的繪畫作品。與此同時，他也為每一件作品撰寫了如超短篇小說一般的介紹——楊學德用幽默、時而尖刻的文字與繪畫共同為富有想像力的、激烈且互不相容的觀點提供了交流發展的空間。



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場

Captive of Times
《歲月的俘虜》
2022

Acrylic on canvas
布面丙烯
45.7 x 35.5 cm





To Catch the Ghosts
《捉鬼》
2022

Acrylic on canvas
布面丙烯
45.7 x 35.5 cm



Installation view
展覽現場

I Will Come for You
《我要出去射爆你》
2022

Acrylic on canvas
布面丙烯
45.7 x 35.5 cm





Coming Out Now
《泡泡出來了》
2022

Acrylic on canvas
布面丙烯
45.7 x 35.5 cm

Flesh Tram
《皮膚電車》
2022

Acrylic on canvas
布面丙烯
45.7 x 35.5 cm





Dazzled
《幻覺嘅嘅》
2022

Acrylic on canvas
布面丙烯
122 x 152.5 cm



The Stage in Pink
《粉紅色的舞台》
2022

Acrylic on canvas
布面丙烯
76.2x60.9 cm



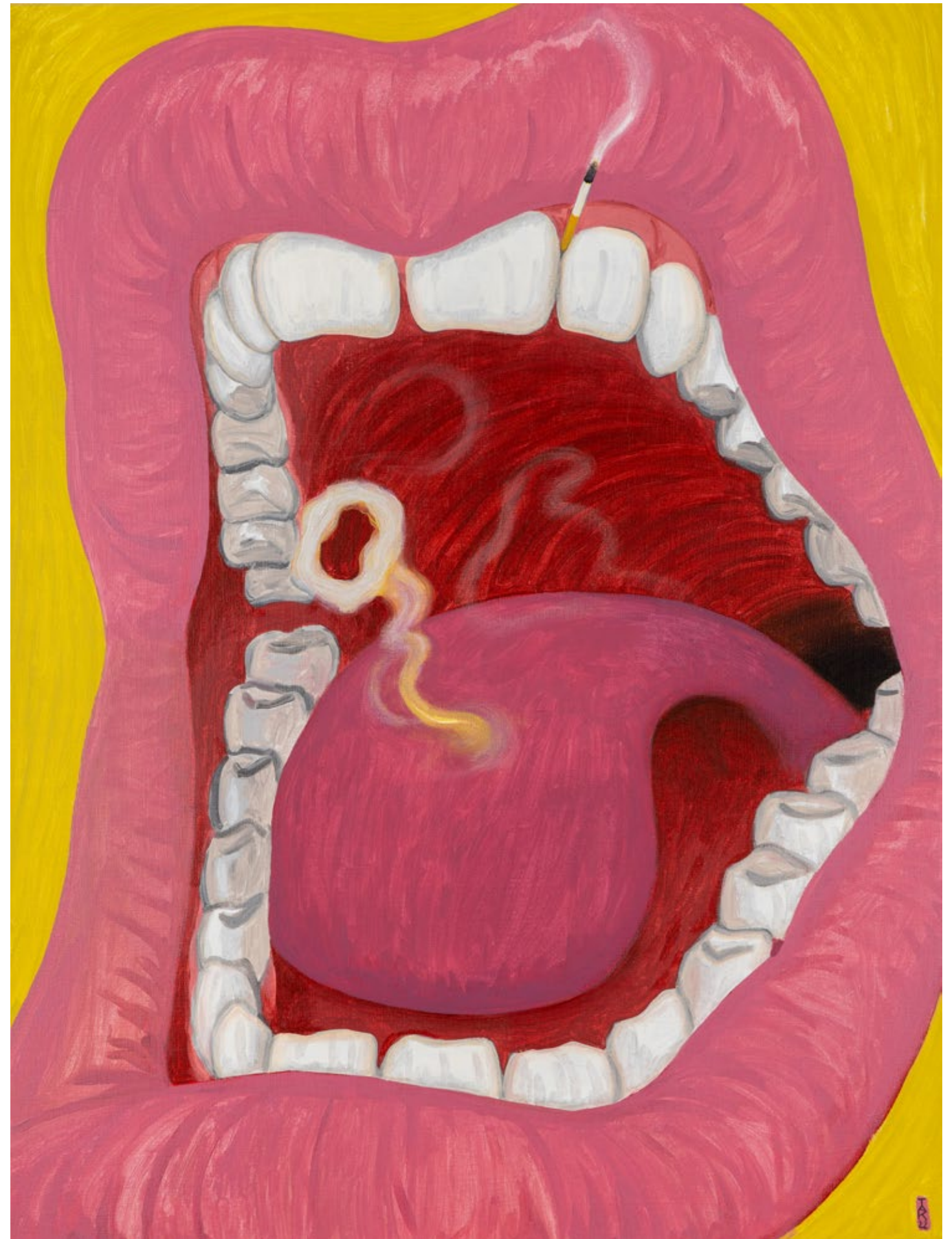


Pork Pagoda
《生猪肉塔》
2022

Acrylic on canvas
布面丙烯
76.2 x 60.9 cm

A Big Smoke Ring
《好大個煙圈》
2022

Acrylic on canvas
布面丙烯
122 x 91.4 cm



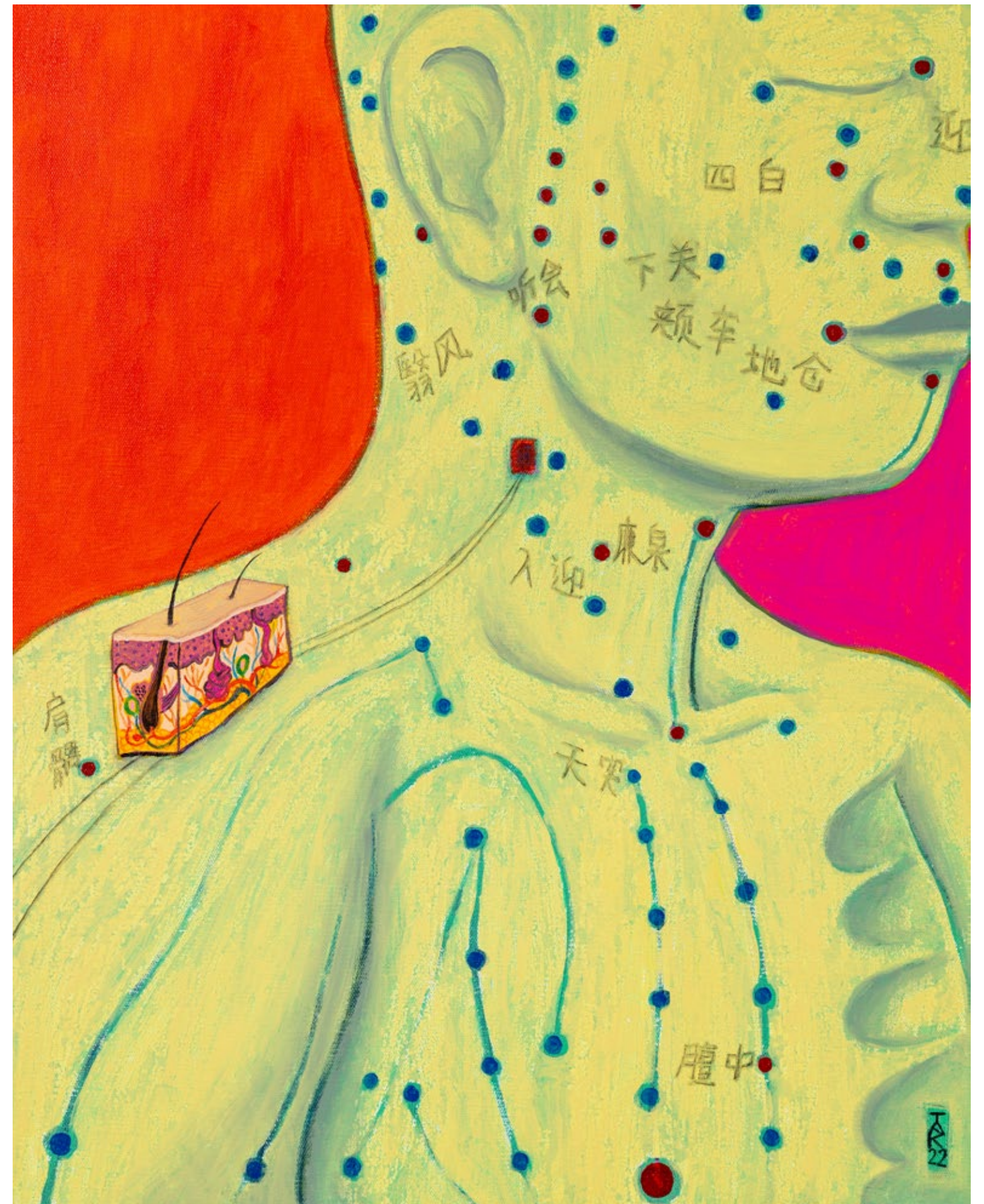


So You Are Here
《原來在這裡》
2021

Oil on canvas
布面油畫
76.2 x 60.9 cm

Freshly Departed
《新鮮出廠》
2022

Oil on canvas
布面油畫
76.2 x 60.9 cm





Hungry Cloud 1&2
 《餓雲》1&2
 2022

Acrylic on canvas
 布面丙烯
 45.7 x 35.5 cm each



(Detail 作品細節)



I Don't Have Any Smart Phone
《我有智能電話》
2021

Acrylic and oil on canvas
布面丙烯及油彩
76.2x60.9 cm



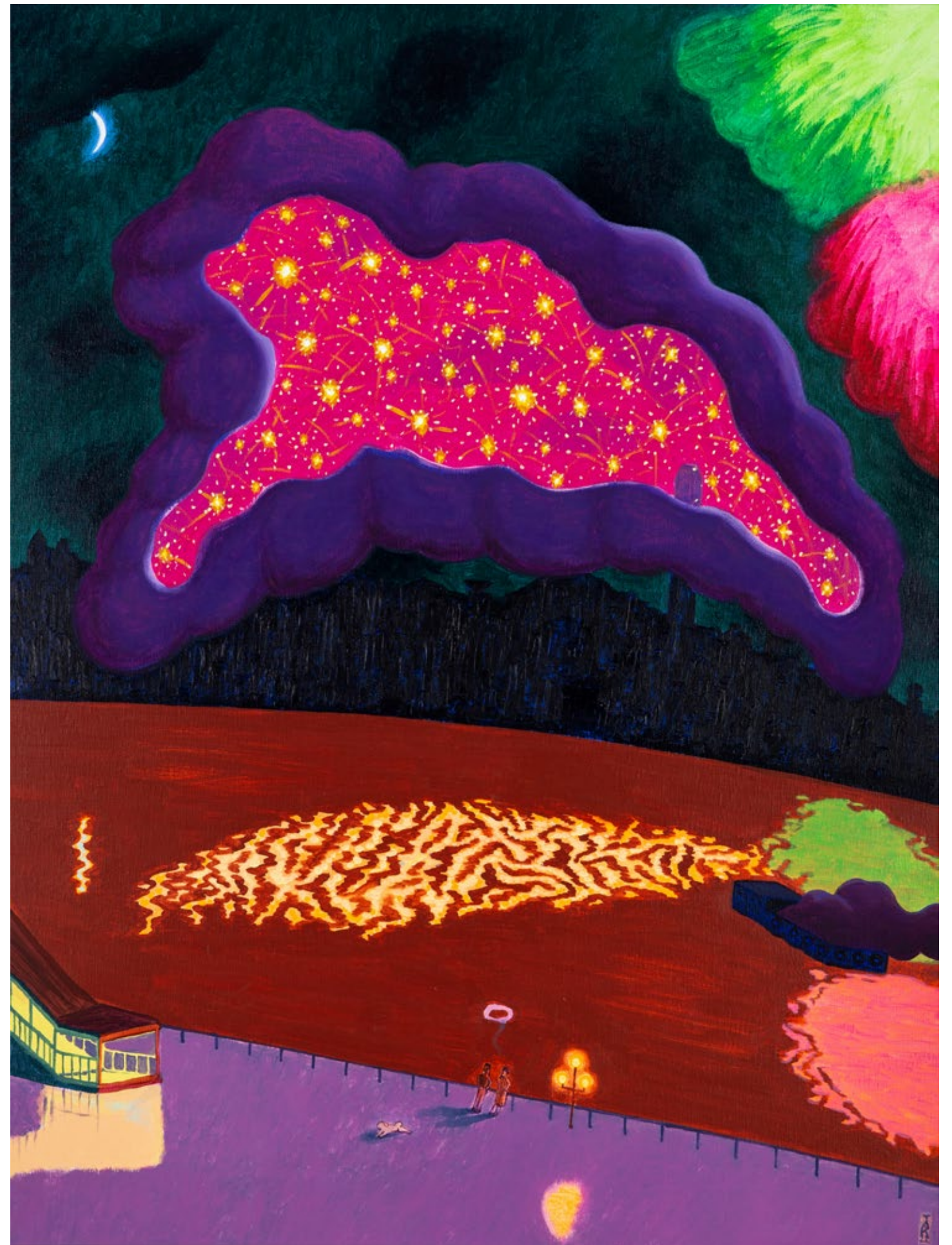


To Remove and Delete
《動態清除》
2022

Acrylic on canvas
布面丙烯
122 x 152.5 cm

Crackling, Spluttering, Roaring
《火花霹靂啪啦》
2022

Acrylic on canvas
布面丙烯
122 x 91.4 cm







Oh, A Royalist!?
《哦!你戀英》
2022

Acrylic on canvas
布面丙烯
76.2 x 60.9 cm

Somewhere to Talk
《行埋一邊傾》
2022

Acrylic on canvas
布面丙烯
122 x 91.4 cm





Play Hide-and-seek w/ Victoria
《和維多利亞捉迷藏》
2022

Acrylic on canvas
布面丙烯
122 x 91.4 cm





Enter The Fire Dragon
《龍出沒注意》
2022

Acrylic on canvas
布面丙烯
122 x 152.5 cm



Defy Slippery
《唔怕跌》
2022

Acrylic on canvas
布面丙烯
76.2 x 60.9 cm

Can't Wait till Dawn
《夜半著急》
2022

Acrylic on canvas
布面丙烯
76.2x60.9 cm





Installation view
展覽現場



The Lion in Winter
《冬天的獅子》
2021

Acrylic, coloured pencil and oil on canvas
布面丙烯、顏色鉛筆、油彩
76.2 x 60.9 cm

Selected Works
精選作品



Tat
2022

Acrylic on canvas
布面丙烯
76.2 x 60.9 cm

Leader
《頭領》
2021

Acrylic on canvas
布面丙烯
45.7 x 35.5 cm





Cowboy
《讓牛屎飛》
2020

Acrylic on canvas
布面丙烯
61x50.8 cm



Ferry-Go-Round II
《转转II》
2020

Acrylic on canvas
布面丙烯
91.5 x 122 cm



My Sweet Old Home
《老家好好》
2020

Acrylic on canvas
布面丙烯
122 x 91.5 cm



Under The Red Sky
《赤日之下》
2020

Acrylic on canvas
布面丙烯
76.2 x 60.9 cm



Old Buses Don't Die
《老巴不死》
2020

Acrylic on canvas
布面丙烯
76.2 x 60.9 cm



Playing with My Cloud
《阿雲同我玩》
2020

Acrylic on canvas
布面丙烯
61x50.8cm



Windy
《有時太大風》
2019

Acrylic on canvas
布面丙烯
61x50.8 cm



The Milky Way Express
《銀河速遞》
2019

Acrylic on canvas
布面丙烯
122 x 91.5 cm



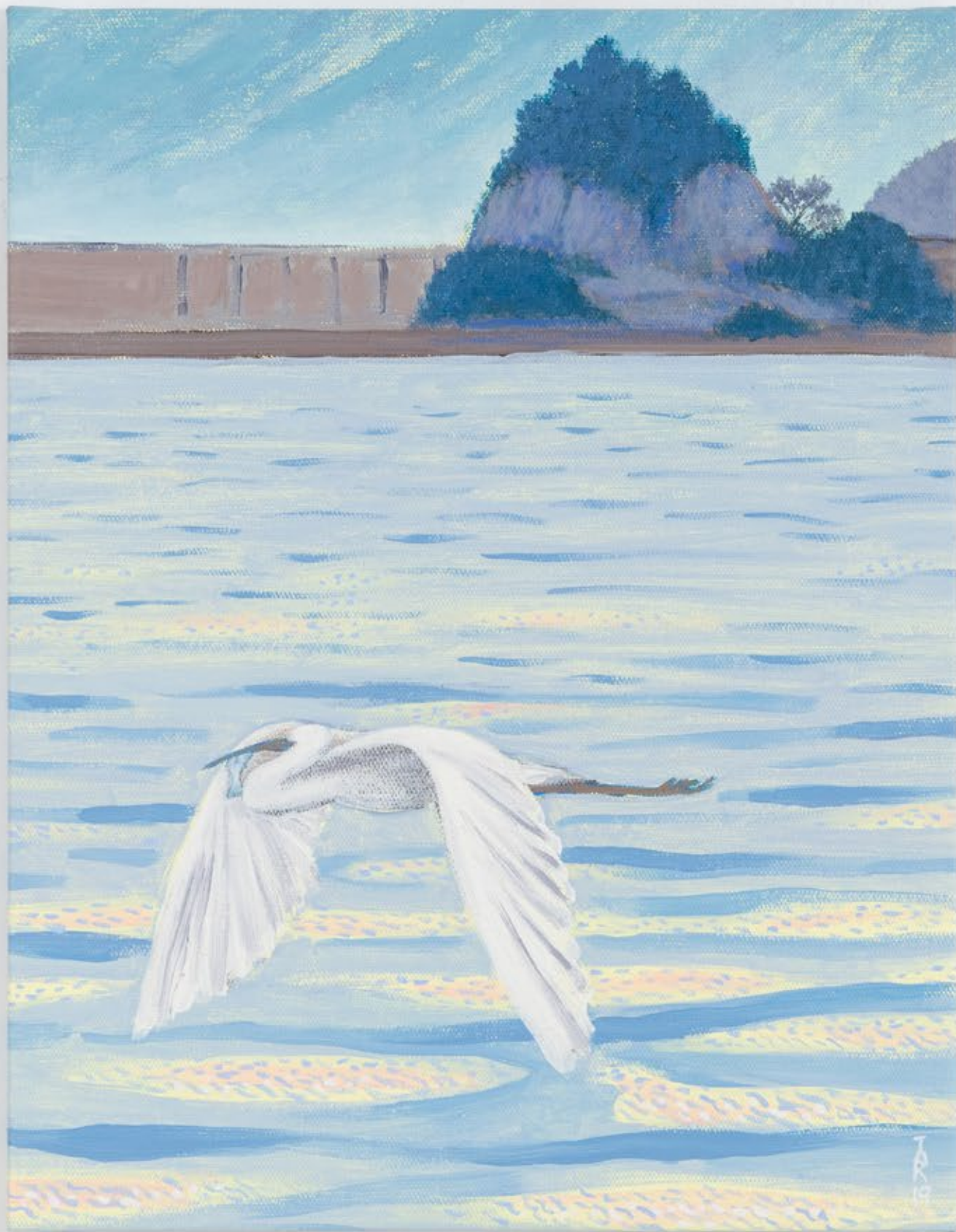
Gold Rush
《衝金》
2019

Acrylic on canvas
布面丙烯
61x50.8 cm

Mama so many mama II
《媽!好多阿媽II》
2019

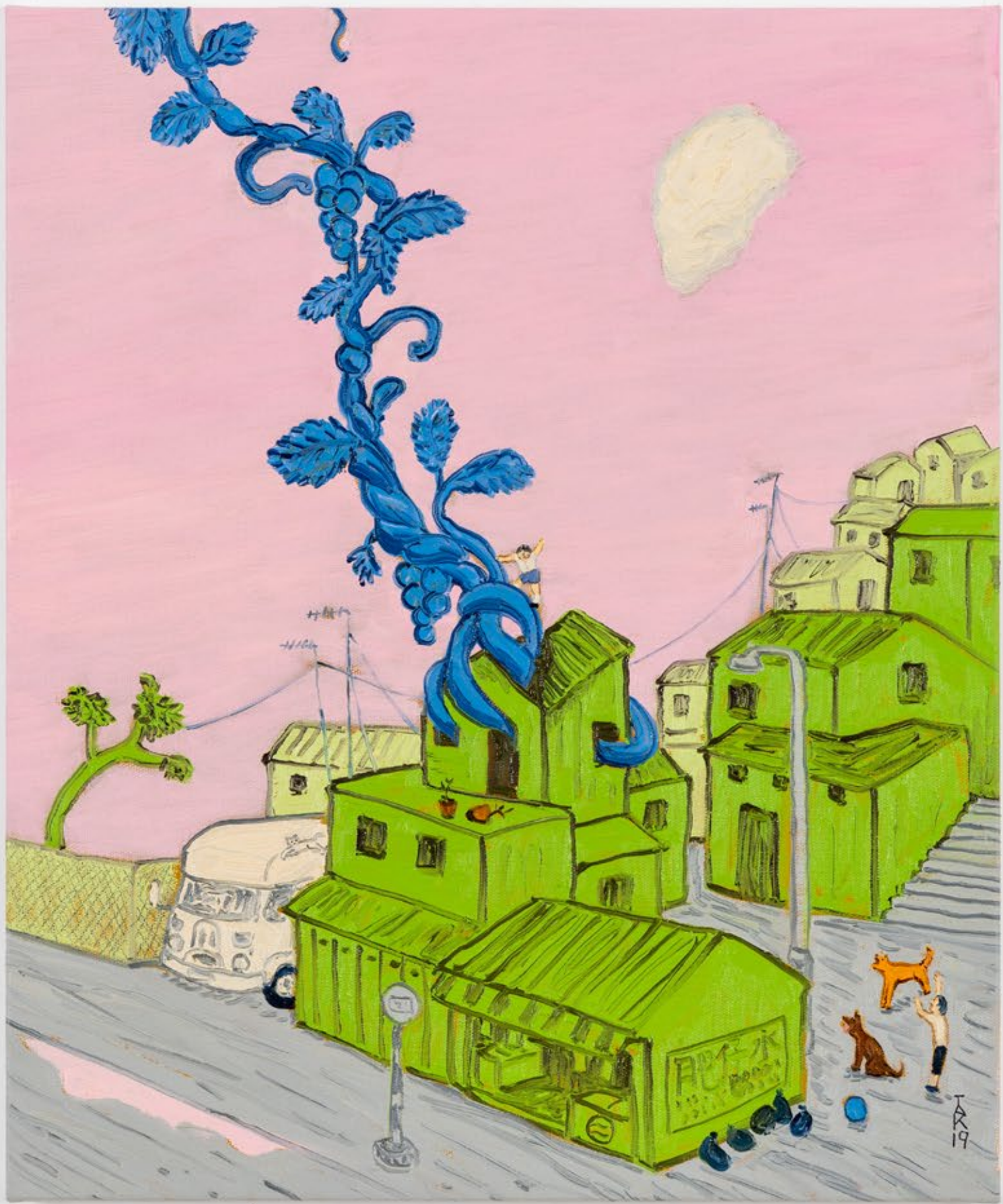
Acrylic on canvas
布面丙烯
122 x 91.5 cm





Heron
《鹭》
2019

Acrylic on canvas
布面丙烯
45.7 x 35.5 cm



The Great Adventurer
《大冒險家》
2019

Oil on canvas
布面油畫
61x50.8cm



Haven
《避風臺》
2019

Acrylic on canvas
布面丙烯
61x50.8 cm



Runaway from What
《唔知驚咩乜》
2018

Acrylic on canvas
布面丙烯
76.2x60.9 cm

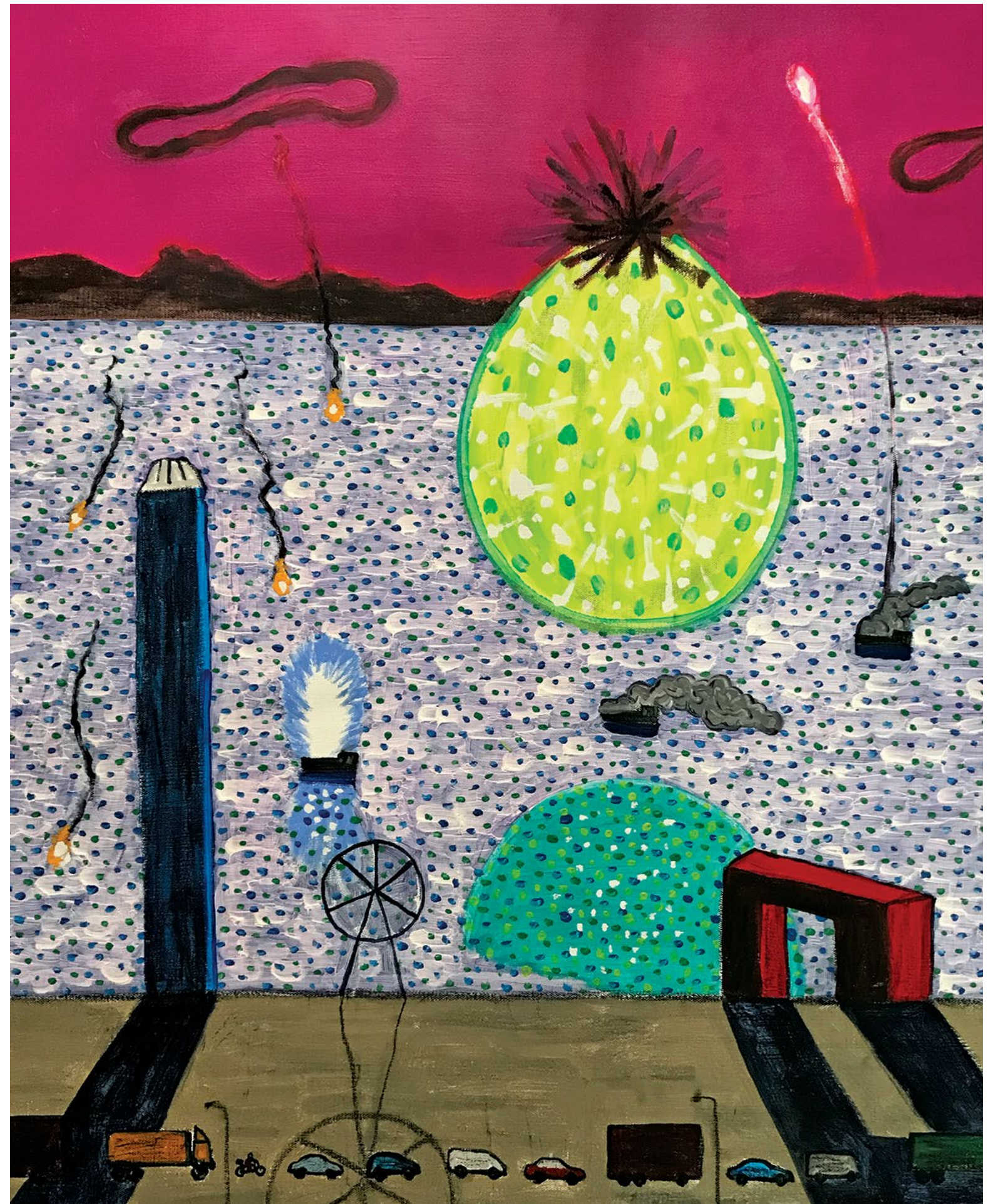


Time to Go Home
《返屋企食飯喇》
2018

Acrylic on canvas
布面丙烯
76.2 x 60.9 cm

Big Days
《大日子》
2018

Acrylic on canvas
布面丙烯
76.2x60.9 cm





We Will Rise Again
《喺度爬番起身》
2018

Acrylic on canvas
布面丙烯
76.2 x 60.9 cm



Missing the Match
《今日有波踢》
2018

Acrylic on canvas
布面丙烯
61x50.8 cm



Lonely Fire Hose
《孤獨的消防喉》
2018

Acrylic on canvas
布面丙烯
61x50.8 cm

Drifting Homes
《飄移屋企》
2018

Acrylic on canvas
布面丙烯
61x50.8 cm





Here We Thrive Again
《再興》
2018

Acrylic on canvas
布面丙烯
61x50.8 cm

Take Back My Land
《還我河山》
2018

Acrylic on canvas
布面丙烯
61x50.8 cm





Keep It For Me
《幫我收埋先》
2018

Acrylic on canvas
布面丙烯
61x50.8 cm



Guardian
《守衛》
2018

Acrylic on canvas
布面丙烯
61x50.8 cm



Flexibility
《大丈夫》
2018

Acrylic on canvas
布面丙烯
61x50.8 cm



The Train is Late
《等不到你來》
2016

Acrylic on canvas
布面丙烯
46 x 61 cm

Kiang

馬 凌 畫 廊

kiangmalingue.com

Malingue

10 Sik On Street, Wanchai, Hong Kong
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Open: Tuesday-Saturday 12-6PM
and by appointment.

Yeung Hok Tak

Office N° | 電話 +852 2810 0317

Born 1970 in Hong Kong, China
Currently lives and works in Hong Kong, China

Solo Exhibitions

2022
“No Love Song Today”, Parallel Space, Hong Kong, China
“What a big smoke ring”, Kiang Malingue, Hong Kong, China

2020
“Have We Met Before”, Gallery by the Harbour, Hong Kong, China

2019
“Fly Dragonfly!”, JPS Gallery, Tokyo, Japan

2018
“An ordinary afternoon”, 舊香居 Art Gallery, Taipei, Taiwan

2017
“Round-u-up show”, Dotdotdot Gallery, Hong Kong, China

2016
“Victorian Kind of Blue”, 舊香居 Art Gallery, Taipei, Taiwan
“The Harbour”, Harbour City Art Gallery, Hong Kong, China

2015
“Pop Up Press”, Print-Making Exhibition, Hong Kong, China

2009
“Mad Mushroom Show”, Booday Gallery, Taipei, Taiwan

2008
“Mad Grass Show”, Hulahoop Gallery, Hong Kong, China

Group Exhibitions

2019
“Beside the City”, Gallery Exit, Hong Kong, China

2018
“Multiverse - a myriad of universes IRL”, Parallel Space, Hong Kong, China

2017
“To Each, His Zone “, Gallery Exit, Hong Kong, China

2013
“Meltak Show”, Foil Gallery, Kyoto, Japan

2011
“Angouleme International Comic Festival”, Joint Exhibition of Hong Kong Comic Artists, Angouleme, France

2009
“Exhibition of Comics Originals with Siuhak”, Postapoem Gallery, Hong Kong, China
“Lustfully Yours” - Erotic Arts, Hulahoop Gallery, Hong Kong, China

2008
“Festival Comics BASTIA of Corsica”, Corsica, France
“Manhua! China Comics Now”, London, United Kingdom
“Festival Bilbolbul of Bologna”, Bologna, Italy

2006
“Comix Magneto - Joint Exhibition”, Hong Kong Arts Centre, Hong Kong, China
“Fumetto Comix Festival”, Group Exhibition of Comic group:”Spring Roll”, Luzern, Switzerland

2003
“Pop-mag - Joint Exhibition”, Design Gallery of Hong Kong Polytechnic, Hong Kong, China

Publications

2016
The Harbour, published by How2work Limited, Hong Kong

2015
Psychic's Spring Dreams, published by Hong Kong Open Printshop, Hong Kong

2013
Mainland edition of How Blue Was My Valley, published by SDX Joint Publishing Company, Beijing
Mel Tak, published by FOIL Gallery, Kyoto
Biu Tung Wa Jap, Issue 6, published by Joint Publishing, Hong Kong

2011
Biu Tung Wa Jap, Issue 5, published by Joint Publishing, Hong Kong

2010
Bak Gwei Kat Cheung, Issue 2, published by Joint Publishing, Hong Kong

2009
Comic column: Bak Gwei Kat Cheung, aka Cool blooded stories, published in The Sun, Hong Kong
Biu Tung Wa Jap, Issue 4, published by Joint Publishing, Hong Kong
Bak Gwei Kat Cheung, Issue 1, published by Joint Publishing, Hong Kong
Works collected in Lustfully Yours, published by hula hoop, Hong Kong

2008
French edition of How Blue Was My Valley, published by Actes Sud of France
Biu Tung Wa Jap, Issue 3, published by Joint Publishing, Hong Kong
Re-publish of How Blue Was My Valley, by Joint Publishing, Hong Kong
Mad grass book, published by hula hoop, Hong Kong

2007
Biu Tung Wa Jap, Issue 2, published by Joint Publishing, Hong Kong

2006
Biu Tung Wa Jap, Issue 1, published by Joint Publishing, Hong Kong

2005
Joint comic project: Springroll, graphic novel, published by Dala Publishing Company, Taipei

2004-2013
Comic column: Biu Tung Wa jap, aka The Psychic's Fairy Tales, published in East Touch Weekly, Hong Kong

2002
How Blue Was My Valley, self published graphic novel, funded by Hong Kong Arts Development Council

K

M

楊學德

1970年生於香港
現工作及生活於香港

個展

2022
「今天不唱情歌」，Parallel Space，香港，中國
「好大個煙圈」，馬凌畫廊，香港，中國

2020
「好像在哪裏見過你 — 楊學德畫作展」，海港城美術館，香港，中國

2019
「飛吧竹蜻蜓！」，JPS Gallery，東京，日本

2018
「無事的下午」，舊香居藝空間，台北，台灣

2017
「小包圍 — 楊學德作品展」，Dotdotdot 畫廊，香港，中國

2016
「維多利亞式的藍」，舊香居藝空間，台北，台灣
「海港 — 楊學德畫作展」，海港城美術館，香港，中國

2015
「Pop Up Press — 版畫作品展」，遮打花園露天廣場，香港，中國

2009
「狂菇展」，磨菇畫廊，台北，台灣

2008
「狂草展」，Hulahoop畫廊，香港，中國

群展

2019
「城外 — 黃進曦×楊學德畫作展」，安全口畫廊，香港，中國

2018
「Multiverse — a myriad of universes IRL」，Parallel Space，香港，中國

2017
「各自角」，安全口畫廊，香港，中國

2013
「Meltak作品展」，FOIL畫廊，京都，日本

2011
「安古蘭國際漫畫節 - 香港漫畫家聯展」，安古蘭，法國

2009
「小克×阿德漫畫原稿展」，詩遊記畫廊，香港，中國
「Lustfully Yours」，Hulahoop畫廊，香港，中國

2008
「科西嘉島巴思迪亞國際漫畫節」，科西嘉，法國
「漫畫 - 中國當代漫畫展」，倫敦，英國
「博洛尼亞Bilbolbul國際漫畫節」，博洛尼亞，意大利

2006
「Comix Magneto漫畫聯展」，香港藝術中心，香港，中國
「Fumetto國際漫畫節 — 香港春卷漫畫展」，琉森，瑞士
「Pop mag — 謝炎安×楊學德作品聯展」，理工大學設計廊，香港，中國

出版

2016
《海港》展覽作品集，How2work公司出版，中國香港

2015
《標童春夢》，香港版畫工作室，中國香港

2014
《標童話集》結集第六期，三聯出版社出版，中國香港

2013
《我在屋邨長大》（《錦繡藍田》簡體字版），生活・讀書・新知三聯書店出版，中國北京
《Mel Tak》展覽作品合集，FOIL畫廊出版，日本京都

2011
《標童話集》結集第五期，三聯出版社出版，中國香港

2010
《不軌劇場》四格漫畫結集下集，三聯出版社出版，中國香港

2009
《不軌劇場》四格漫畫專欄，太陽報連載，中國香港
《標童話集》結集第四期，三聯出版社出版，中國香港
《不軌劇場》四格漫畫結集上集，三聯出版社出版，中國香港
《Lustfully Yours》展覽作品合集，hulahoop出版，中國香港

2008
《錦繡藍田》法文版，Actes Sud出版社出版，法國
《標童話集》結集第三期，三聯出版社出版，中國香港
《錦繡藍田》復刻版，三聯出版社出版，中國香港
《狂草集》，hulahoop出版，中國香港

2007
《標童話集》結集第二期，三聯出版社出版，中國香港

2006
《標童話集》結集第一期，三聯出版社出版，中國香港

2005
《春卷》漫畫集，大辣出版社出版，中國台北

2004-2013
《標童話集》漫畫專欄，東touch周刊連載，中國香港

2002
《錦繡藍田》，香港藝術發展局資助出版，中國香港

K

M

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Published by Kiang Malingue, 2022

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