



| 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

I See You There
老地方見

Kiang Malingue, Hong Kong
馬凌畫廊·香港

21.09-19.10.2024

Kiang Malingue is pleased to present “I See You There”, Yeung Hok Tak’s second exhibition with the gallery after “What A Big Smoke Ring” in 2022. Showcasing nineteen new paintings at the gallery’s Tin Wan 12F space, Yeung balances lyricism and cynicism on canvas by depicting a variety of characters, landscapes and stories that are nostalgic, amusing and affectionate.

In the last fifteen years, Yeung has developed a unique painting practice that incorporates his rich experience as a comic book author. Dealing with a variety of subjects—such as absurd turns of events on the streets, lonely and defiant figures against epically silent backgrounds, or fantasy stories and fables in which animals and action figures play prominent roles—Yeung’s exuberant paintings explore intimate emotions, treasured memories, and complex relationships between people and places.

In “I See You There”, large-scale paintings including *Faintly Hearing Auld Lang Syne* (2024) is exemplary of a new style, which involves a particularly luminous palette and a suavely smooth surface. The brilliant, crisp compositions romanticise classic Hong Kong landscapes by introducing surreal elements, and by telling stories that are nostalgic and extraordinary in essence. In a number of smaller paintings, Yeung also returns to the subjects of friendship and familial love, carefully portraying eccentric, otherworldly characters that either disrupt or harmonise the urban life in a strange way. *All My Gundams Had Been Trashed* (2024) tells one of Yeung’s favourite stories: gundams and teen spirits getting old. The gundam and his nemesis are both homeless now, killing time in a bloody sunset. Both *Junior Lion Dancing Club* (2023) and *Street Interview* (2024) deal with juveniles by depicting “lion cubs” in different states: the adorable, exhausted children in the former are having a break, while the heavily-maned werelion in the latter is having a breakdown.

Gonna Get You All (2024) features an intimidating dragon playing hide-and-seek in a residential area with children. Yeung’s short story that goes with the painting encapsulates the complicated nature of his art, combining contentious political ideas and sincere messages of care: “...A hider has to be cautious and leaves no traces; once caught, he must in turn assimilate and become the seeker. It’s no fun when everybody is the same. Don’t conceal yourself too much though, or mom and dad won’t be able to find you.” For *Nothing To Declare* (2024), a painting of a casual exhibitionist waiting for the train with a bubble tea in his hand, Yeung wrote: “As you can see, I am a bona fide gentleman who has always been honest and has nothing to hide. If you still have any doubts, I will be happy to discharge the pearl I have just swallowed for your examination.” With a unique sense of humour, Yeung deals with preposterous realities, reimagining the ways in which outsiders, dissidents and goners situate themselves in rapidly changing environments.

馬凌畫廊榮譽呈獻「老地方見」，楊學德繼2022年「好大個煙圈」後於畫廊的第二次個展。此次於馬凌畫廊田灣空間12層展出的共十九件新近繪畫作品進一步發展了楊學德平衡抒情與戲謔主題的嘗試，在描繪眾多角色、風景及故事的同時流露與香港風貌變遷相對應的或詼諧或真摯思鄉情緒。

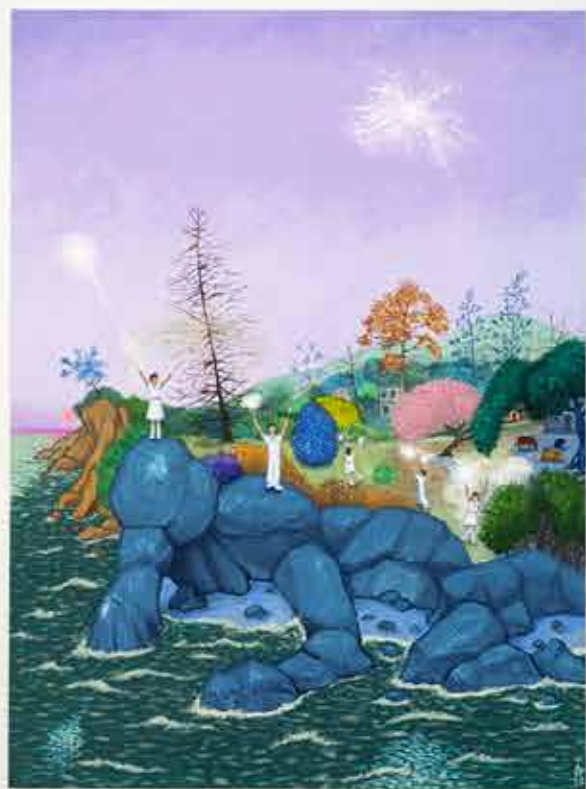
在過去十五年中，楊學德以其悠久的漫畫創作史為基礎，發展出了一種獨特的繪畫實踐風格。他在創作中處理豐富多樣的主題——於街角開展的荒誕事件；桀驁不馴地與沉寂的宏大背景對峙的孤獨人物；以動物或手辦為主要角色的的奇幻故事或寓言等——以或舒展或奇異的鮮麗畫面探索了個人情感、珍貴回憶，及人物地點之間的複雜關係。

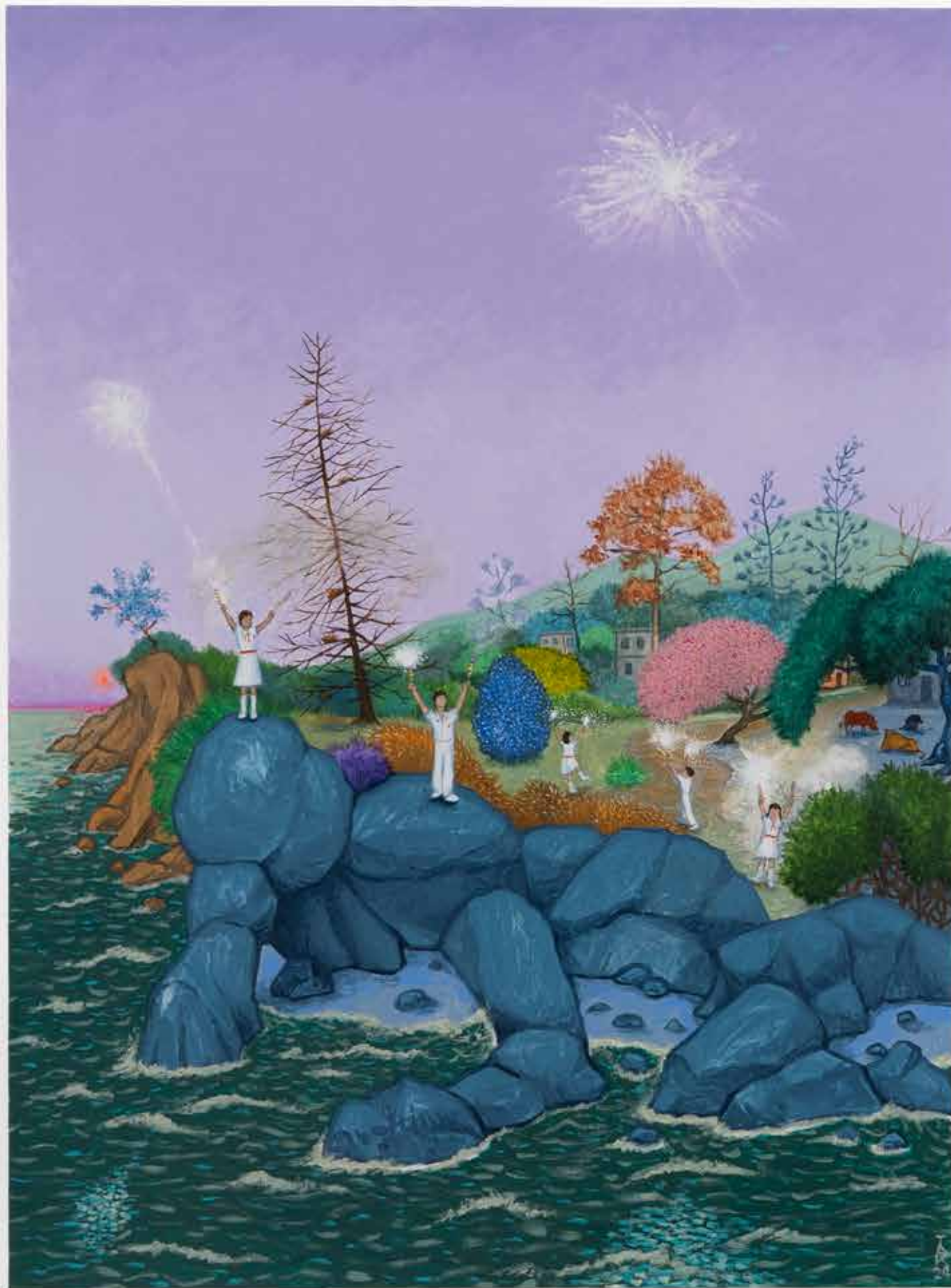
在「老地方見」中，《隱約聽到Auld Lang Syne》(2024) 等大型畫作代表了楊學德繪畫風格在近年的轉向：更為透亮明媚的色譜，及更為平整順滑的繪畫表面。飽滿潔淨的構圖通過有超現實意味的元素將經典香港風景浪漫化，鋪陳了有懷舊意味的獨特敘事。在多幅相對小尺幅的作品中，楊學德再次關注了友誼和家庭等主題，並細心刻劃了以怪誕方式介入日常生活的奇異角色。《老婆扰晒我啲高達》(2024) 講述了楊學德常回顧的主題：老去的高達和青春。畫面中的高達和渣古均已被趕出家門，在殘陽中無所事事。《少獅隊》(2023) 及《街訪》(2024) 描繪了在不同狀態中的獅崽：前者中的可愛舞獅孩童筋疲力盡蹲坐著休息，而後者中的大腹便便獅子則無精打采、迷茫過活。

《伏匿匿》(2024) 中的巨龍在居民區與孩童玩捉迷藏；楊學德搭配作品寫就的簡短故事歸納了其藝術創作的複雜特質，結合了有隱喻意味的字句及真摯情感：「.....伏匿匿，又叫捉衣人或捉迷藏，躲者要藏得無跡可尋，給捉到了要跟捕手同化，每個人也一模一樣便不好玩了。但不要躲得太隱秘，免得爸爸媽媽也找不到你。」《冇嘢要申報》(2024) 描繪了一個手持珍珠奶茶等地鐵的露體狂；楊學德配文：「如你所見，本人乃是一位坦蕩蕩的漢子，向來待人以誠，沒有任何隱藏。如果你還有懷疑的話，我很樂意排出剛剛吞下的珍珠給你檢驗。」楊學德以出人意料的荒謬探索離奇現實，重新想像局外人、異鄉人及邊緣人物在環境劇變過程中自處的方式。



Installation view
展覽現場

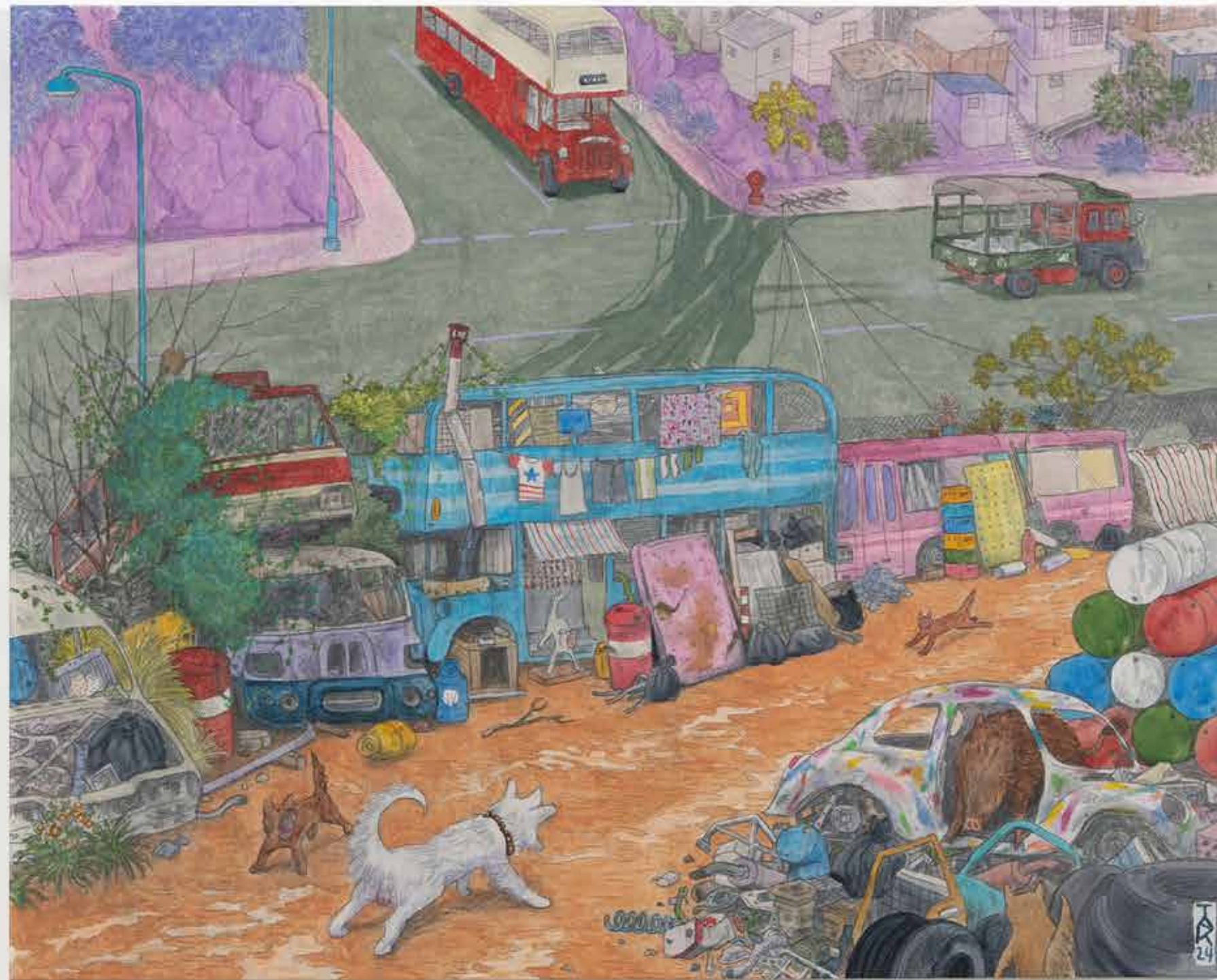




「那時候，我們揮動着閃爍的神仙棒，一心想把世界變得美好。火花終究熄滅，青春化作泡影，在墮進世俗的塵網之前，我還緊緊握着過你的手。」

“At the time, we waved sparklers and prayed we could make the world a better place. The sparks eventually went out, and youth turned into a bubble. Before falling into the messy net that is the world, I once held your hand tight.”

Last Summer Vacation
《最後的暑假》
2024
Acrylic on canvas
布面丙烯
122 x 91.4 cm



「從前上學時，公車沿途會經過山谷中的廢車場，我對廢墟自此着迷。滿目瘡痍，斑駁陸離，廢品被堆砌出錯亂、荒涼的美感。可能心中要有某些疤痕，才會喜歡頹廢的美。現在的人都是潔癖的秩序狂，總覺得廢墟很礙眼，缺陷不吉利，要把整片土地也覆蓋着水泥，要美白得像天堂。」

“When I was in school, the bus would pass by a junkyard in the valley, and I have been fascinated by ruins ever since. The devastation, the patchwork—the piled-up junk gives off a messy, desolate beauty. Maybe you have to have some scars in your heart to love the beauty of decadence. Nowadays, people are all order freaks who think that ruins are an eyesore, that they are defective and ominous, so much so that they want to cover the whole land with concrete and whitewash it to look like a paradise.”

Junkyard in Paradise

《廢墟樂園》

2024

Acrylic and pencil on canvas

布面丙烯和鉛筆

60.9 x 76.2 cm





「我不懂獅吼，學校裏教的是龍吟和虎嘯，雖然爸媽發怒時也會對我咆哮，但我覺得那是鄉下話，沒有興趣學，學了也沒有用。將來我想成為一位銀行家。」

"I don't know how to roar like a lion, I was taught in school to roar like a dragon or a tiger. Although my parents would roar at me when they were angry, I felt that it was a country dialect and I wasn't interested in learning it. It was useless even if I did learn it. I want to be a banker when I grow up."

Street Interview
《街訪》
2024
Acrylic on canvas
布面丙烯
45.7 x 35.5 cm



「畀我過埋 3rd In，終於進入終極面試，呢份心儀筭工仲唔十拿九穩？勢估唔到咁大規模嘅上市集團主席，竟然唔係人。我自問識得七國語言，精通兩文三語，就係冇學過狒狒話。全程我都唔知佢講乜，剩係get到佢最後嘅手勢，應該係叫我返去等消息。」

“After the 3rd interview I was there at the final interview. Is this dream job not a sure thing already? I had no idea however that the chairman of this large-scale listed group is not a human. I speak seven languages and am a man of biliteracy and trilingualism, but I have never learned baboon language. I didn't know what he was talking about the whole time, but I got his last gesture, which was supposed to tell me to go back and wait for the news.”

The Boss Is Not A Human
《老細唔係人》
2024
Acrylic on canvas
布面丙烯
76.2 x 60.9 cm





「貓仔明每天忙着兩邊走，只怪牠要養兩頭住家。關口佈滿了線眼，要隱瞞已經愈來愈難。天公聽到牠的嘆息，便開闢了新的通道。雖然犧牲了一棵樹，但阿明可以多養三頭住家，為社會貢獻新的勞動力。」

“Kitty Ming is busy going back and forth everyday, which leaves only himself to blame, having two families. It gets harder and harder to hide the fact, because there are now so many beagles along the channels. The god pays heed to his dilemma and opens a new channel. Although a tree has been sacrificed, Ming is able to feed three more families and contribute new labor to the society.”

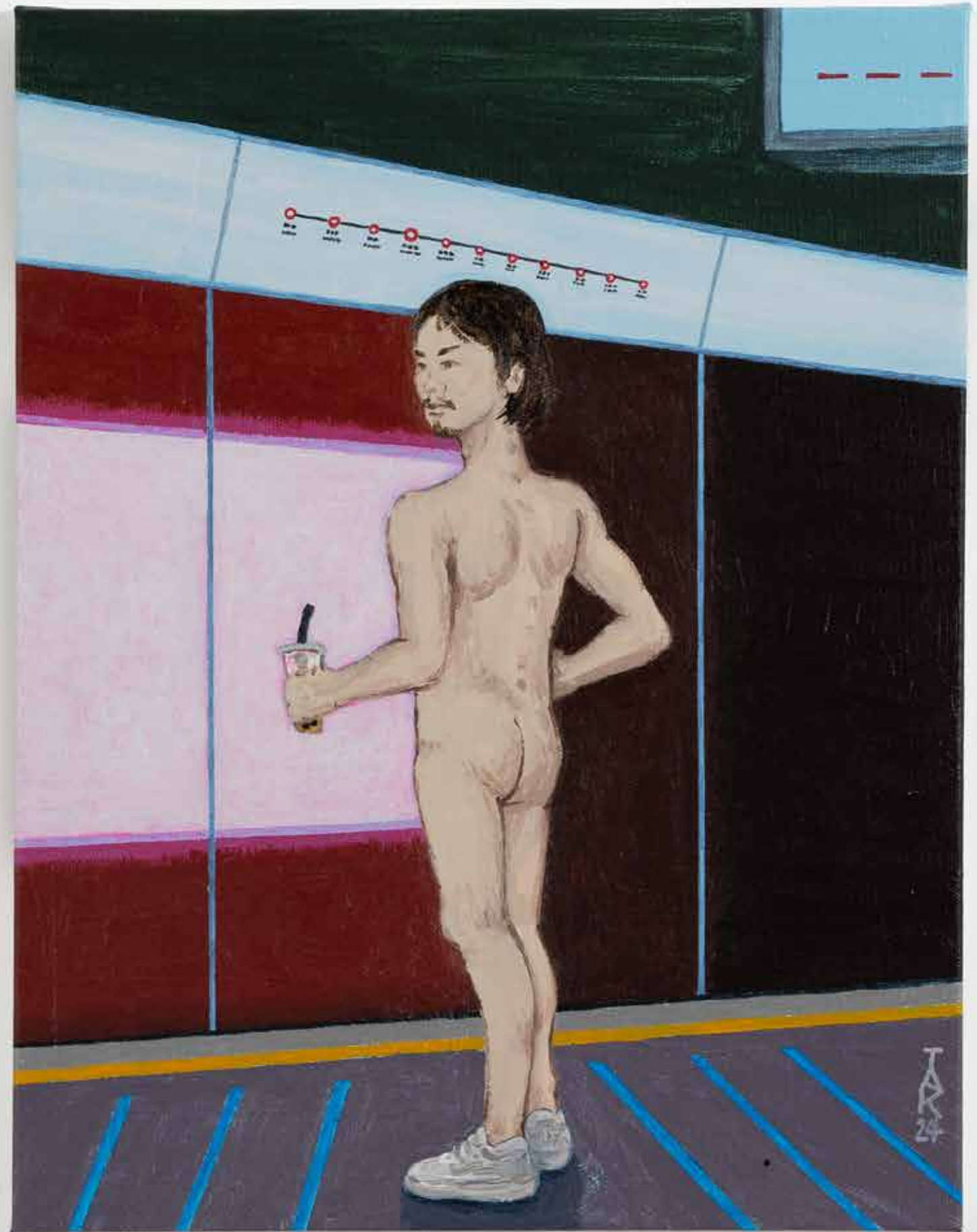
Green Channel
《綠色通道》
2024

Acrylic and pencil on canvas
布面丙烯和鉛筆
60.9 x 76.2 cm

「如你所見，本人乃是一位坦蕩蕩的漢子，向來待人以誠，沒有任何隱藏。如果你還有懷疑的話，我很樂意排出剛剛吞下的珍珠給你檢驗。」

“As you can see, I am a bona fide gentleman who has always been honest and has nothing to hide. If you still have any doubts, I will be happy to discharge the pearls I have just swallowed for your examination.”

Nothing To Declare
《冇嘢要申報》
2024
Acrylic on canvas
布面丙烯
45.7 x 35.5 cm





Installation view
展覽現場

EXIT 出口

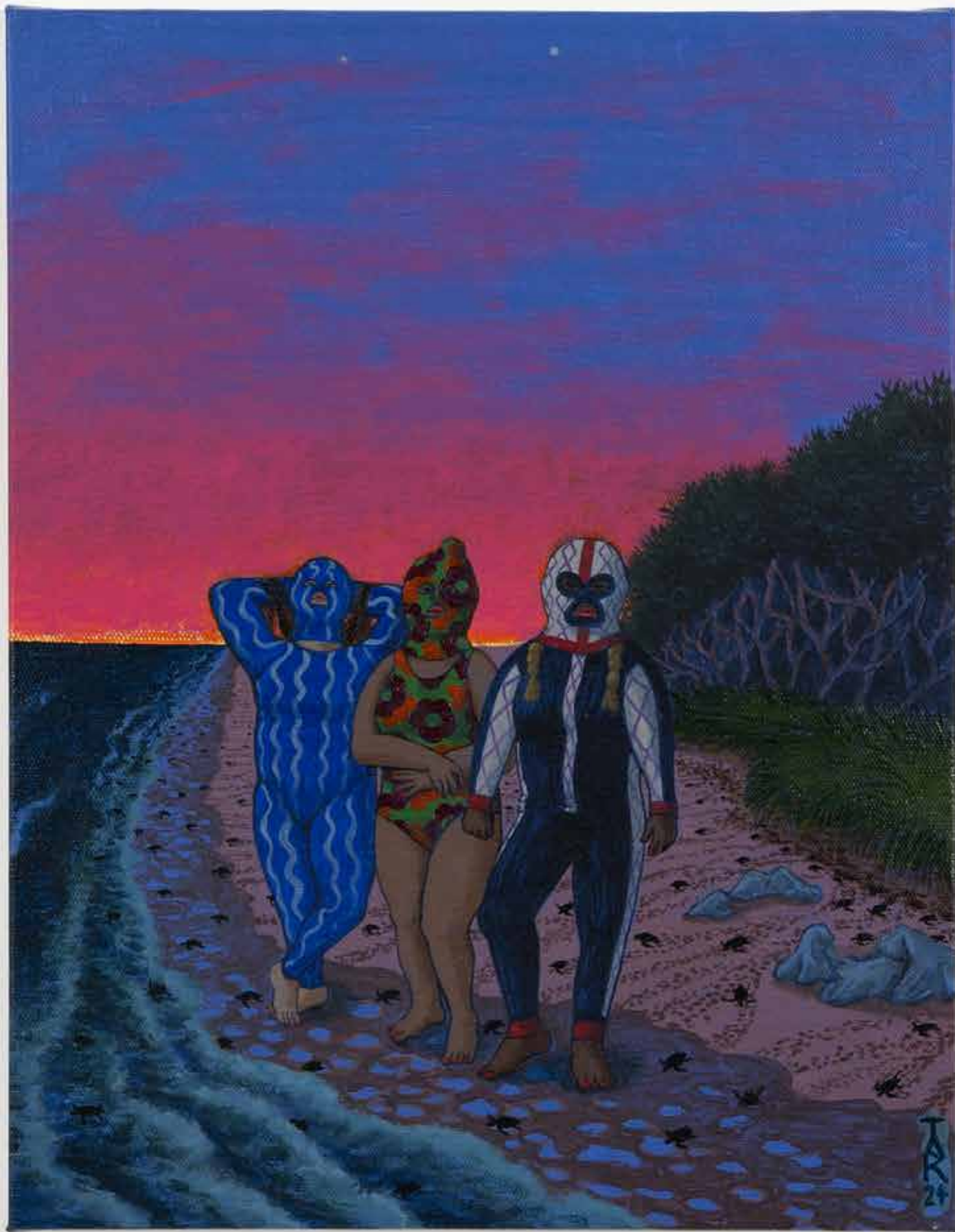
Young Hok Tak
楊學德

I See You There
老地方見

24.09 - 19.10.2024







「有時會幻想，如果時光倒流，可以讓我回到青春年代，一切重來，那麼我一定會把握好某些關鍵時刻，作出正確決定。對重要的人，要好好珍惜，相處時避免犯同樣的錯。還要努力儲錢，不去吃喝玩樂，投資在現今最有前景的行業中去。我不知道這樣的人生會否更加美滿，但我頗為肯定這樣的自己不會是一個畫家。」

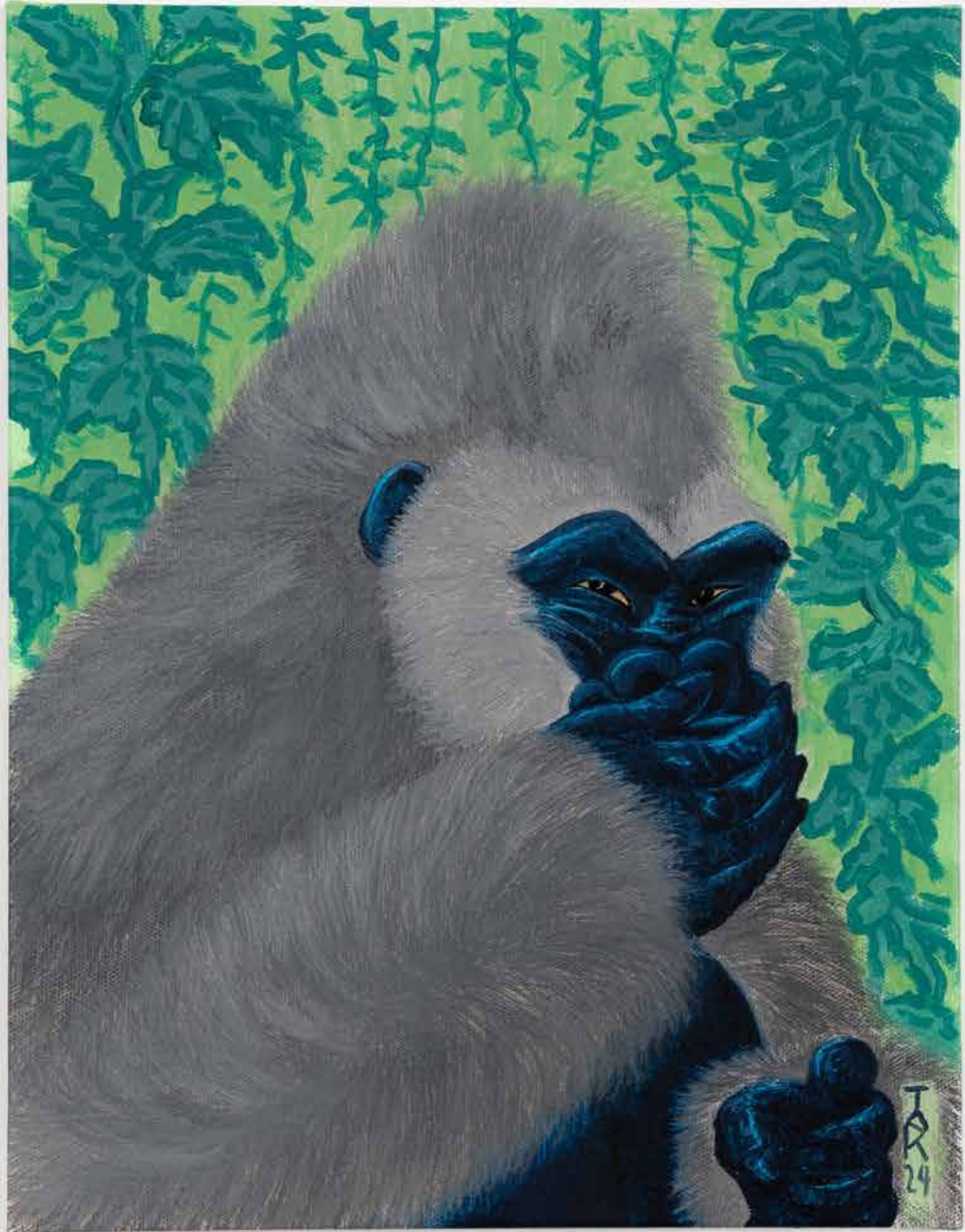
“Sometimes I fantasize that if I could go back to my youth and do it all over again, then I would definitely grasp certain key moments and make the right decisions. I would cherish important people and avoid making the same mistakes when I am with them. I would also try my best to save money and not to indulge in things, but to invest in the most promising industries. I don't know if my life would be more fulfilling, but I'm pretty sure I wouldn't be a painter if I had lived my life that way.”

Gone Are The Days
《青春小鳥不回來》
2024
Acrylic on canvas
布面丙烯
45.7 x 35.5 cm

「你以為照這樣子幹下去，自己還可以置身事外嗎？原來你還不知道，毀了這裏也會毀了自己嗎？這下可好玩了，誰也脫不了身了。」

“Do you think you can stay out of it if you go on like this? Don't you realize that destroying this place will also destroy you? This is going to be fun. No one is getting away.”

What A Fool
《嘿嘿真傻逼》
2024
Acrylic on canvas
布面丙烯
45.7 x 35.5 cm





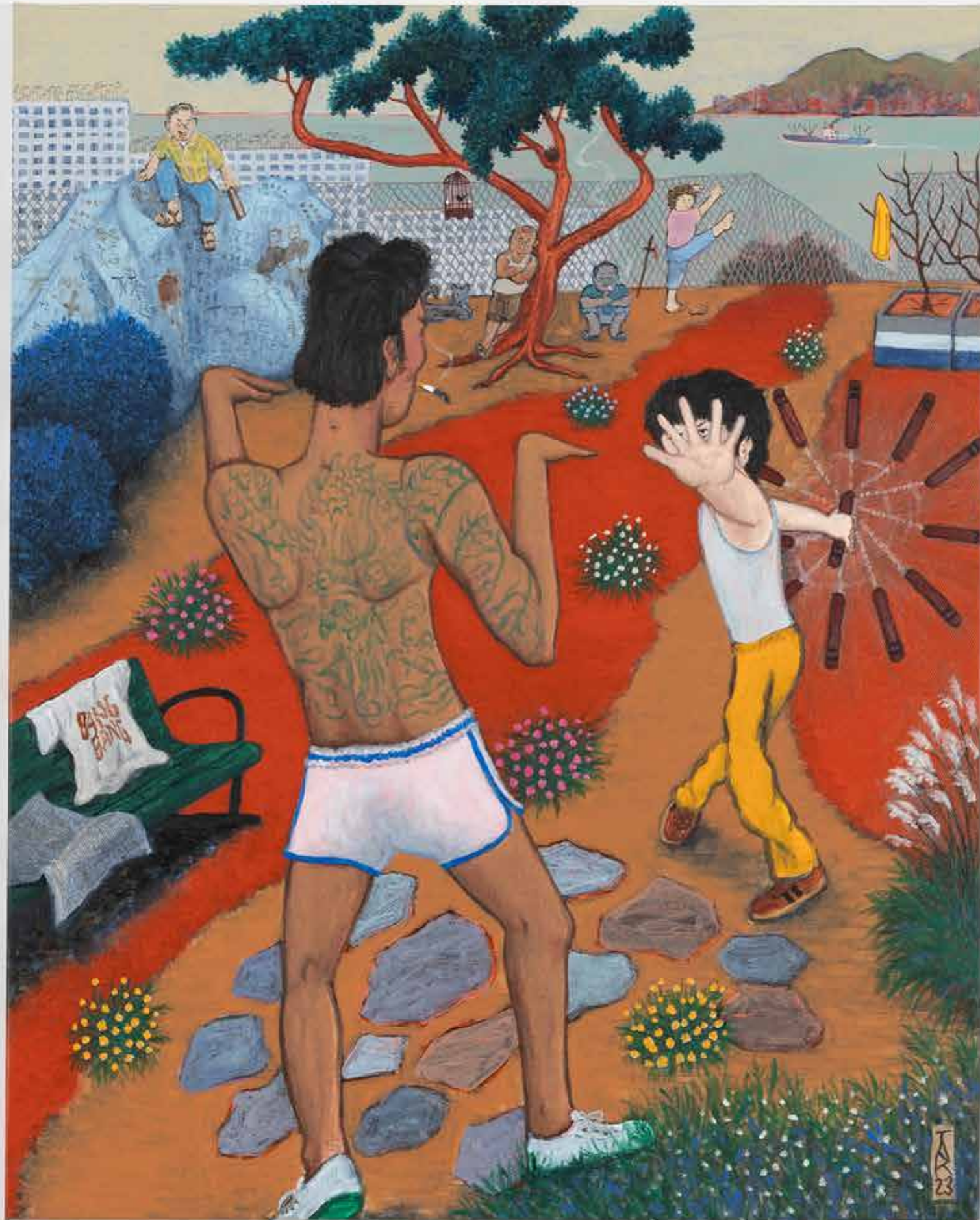
「一定係卧底神探喺關鍵時刻表露身份從而成功偵破犯罪集團，唔會係其他嘅scenario。」

“It must be the undercover detective’s last-minute exposure that cracked the gang. It can’t be any other scenario.”

Undercover
《臥底》
2024
Acrylic on canvas
布面丙烯
45.7 x 35.5 cm







「行走江湖，雄激素作祟，總會結上冤家。不方便在大街上私了，這裏又不是羅馬，找不到鬥獸場。只好相約到屋邨後山的公園，以切磋為名，一決高下。遇到巡邏，即時耍起太極，這叫宏揚國粹，友誼第一。趁對手還未回神，插眼撩陰，武德算甚麼。事前預計好公車到站時間，受重創的人一定追不上來，只能邊掩着痛處邊罵卑鄙。而勝者已經安坐在公車上層，扮個鬼臉，大笑着揚長而去。這樣快慰而幼稚的劇情倒是幻想過的，現實中當然從未發生過。」

“In the streets, male hormones always bring you into troubles. It's not convenient to settle the matter on the spot—this is not Rome, and there are no colosseums around. So a duel is scheduled in the park at the back of a village to fight it out in the name of friendly match. The presence of a patrol immediately turns it into a Tai Chi practice, changing it into a means to promote national cultures, prioritising friendship over competition. One has to, just when the opponent is distracted, poke his eyes and go for his crotch—who gives a hoot about principles and rules. Timing the cheap shots right, you can hop right after on the bus, and the victim will never be able to get back at you, but can only cover up the pain while calling names. The winner is already sitting comfortably on the upper deck of the bus, making a funny face and laughing as he runs away. Such a happy and childish scenario is a fantasy, but of course it has never happened in reality.”

Friendly Match
《切磋》
2023

Acrylic on canvas
布面丙烯
76.2 x 60.9 cm

「下午二時四十七分正吹著清勁的東南偏南風，我的蹲姿仍然相當瀟灑；到了三時二十八分轉吹偏西的強風，我的馬步還算紮實穩陣；十六分鐘之後開始刮起西北偏北的烈風，我決定實行戰略性轉移，先去吃個下午茶。」

“At 2:47pm, the wind was blowing freshly from the south-south-east, and my squat was rather elegant. At 3:28pm, the wind was blowing strongly from the west, but my stance was still strong and firm. 16 minutes later, the wind started blowing gustily from the north-north-west, so I decided to make a strategic shift and went to have afternoon tea first.”

Human Anemometer
《測風師》
2024
Acrylic on canvas
布面丙烯
45.7 x 35.5 cm





「人馬合一這個嶄新概念絕對是劃時代的，糅合馬的動力和人的智力，既澎湃又感性，是一加一不止二的革命性創見。高效能、不耗電、符合ISO環保標準，飼料亦非常便宜，餵食兩餸飯即可，過年時不妨加至三餸。」

“The brand new concept of a man-horse combo is absolutely groundbreaking, combining the power of the horse and the intellect of the human being, surging and emotional, and is a revolutionary idea of one plus one is more than two. It is highly efficient, does not consume electricity, complies with ISO environmental standards, and the feed is very inexpensive, just two meals a day, or maybe three during the Chinese New Year.”

Intelligence Artificial Horse
《智能人工馬》
2024
Acrylic on canvas
布面丙烯
45.7 x 35.5 cm





「記得小時候的農曆新年期間，常見三五成群的青少年上門討利是。頂着廉價的紙紮小獅頭，綴以滿佈補丁的舊床單或毛巾，有氣無力地敲鑼打鼓，恭喜發財四個字倒喊得理直氣壯。那怕利是中只有碎銀，如果跑遍整個大型屋邨，過萬的住戶中能討到一半也發大財了。只是少獅隊不只一隊，屋邨中亦劃分出地盤。同一棟樓如果再有競爭者，那麼最後的業績就只夠買汽水了。」

"I remember when I was a kid, during the Lunar New Year, it was common to see groups of teenagers going through the doors to ask for red pocket money. With cheap paper lion masks, adorned with old bedsheets or towels covered with patches, they would beat their gongs and drums half-heartedly, but would shout "Kung Hei Fat Choy" with enthusiasm. Even if there is only loose change in the red pocket, if you can get half of the over ten thousand tenants in this large village, you will be loaded. But there were more than one team of junior lions, and the village was marked as separate turfs. Competitors on the same block made the final profit a couple of sodas."

Junior Lion Dancing Club
 《少獅隊》
 2023
 Acrylic on canvas
 布面丙烯
 76.2 x 60.9 cm





「朋友離別在即，不知何時再見。雖已習慣應付這種場面，我還是難掩悲傷。找不到合適的台詞，備用的冷笑話亦派不上用場。今後各有各的生活，沒緊要事也不會打擾對方。目送你的身影消失，我在心中哼着那首驪歌，不其然地回憶着，我們一起經歷過的每段時光。」

“My friend was about to leave, and I didn't know when I will see him again. Although I'm used to this kind of situation, I couldn't hide my sadness. I couldn't find the right lines, and the jokes I prepared were of no use. On our separate ways, we are not going to bother each other with anything that's not important. Sending you off, I hummed in my heart that well-known farewell tune, and helplessly recalled every moment we had experienced together.”

Faintly Hearing Auld Lang Syne
 《隱約聽到Auld Lang Syne》
 2024
 Acrylic on canvas
 布面丙烯
 122 x 152.5 cm

「伏匿匿，又叫捉衣人或捉迷藏，躲者要藏得無跡可尋，給捉到了要跟捕手同化，每個人也一模一樣便不好玩了。但不要躲得太隱秘，免得爸爸媽媽也找不到你。」

“In a game of hide and seek, also known as peekaboo or blind man's buff, a hider has to be cautious and leaves no traces; once caught, he must in turn assimilate and become the seeker. It's no fun when everybody is the same. Don't conceal yourself too much though, or mom and dad won't be able to find you.”

Gonna Get You All
《伏匿匿》
2024
Acrylic on canvas
布面丙烯
60.9 x 76.2 cm







「而家唔係要質疑男人點解幾十歲仲鍾意高達，亦唔係要拗撬女人點解儲幾十對鞋又得，愛高達定係愛老婆呢啲兩個只能活一個嘅玩法太殘酷嘞，我係你以後就剩係儲渣古算啦。」

“We don't mean to ask now why men still love gundams when they are old, and we don't want to argue with women about collecting dozens of pairs of shoes. Gundams or wife is a cruel game, in which only one survives. If I were you I will only collect Zaku from now on.”

All My Gundams Had Been Trashed
《老婆抔晒我啲高達》
2024
Acrylic on canvas
布面丙烯
35.5 x 45.7cm

「一道高空迷團籠罩本地， 搞到天氣好唔穩定。一時間狂風大作吹到你傻，一陣又烈日驕陽曬到你燴。天氣預告都唔知點報好，市民出門要自己執生，記住要着泳衣，腰纏鉛錘，同埋搽勻防曬油。」

“A high altitude cloud of mystery covers the local area, making the weather extremely unpredictable. Sometimes the gust blows you dumb, and then the sun burns so hot making you a toast right after. The weather forecast has to improvise, telling people that they have to take care of themselves when out: wear swimsuits, wrap a lead hammer around your waist and apply sunscreen evenly.”

Wondering in Wonderland
《點解嘅》
2024
Acrylic on canvas
布面丙烯
76.2x60.9 cm







「候鳥亙古不變地避開寒冬，南來渡假。有些鳥覺得這片邊緣地夠舒服，留下來落地生蛋；有些鳥遵從古訓，繼續飛出大海。現在全球暖化，各地溫差不大，傳統的遷徙路線漸漸被冷落，代之以更熱門的東西走向。」

“Migratory birds have always avoided the cold winter and come south for vacation. Some birds find this marginal area comfortable enough and start to live and hatch here, while others follow the old wisdom and continue to fly out to sea. Now that global warming has reduced the temperature difference between regions, the traditional migratory routes are gradually being neglected and replaced by more popular east-west routes.”

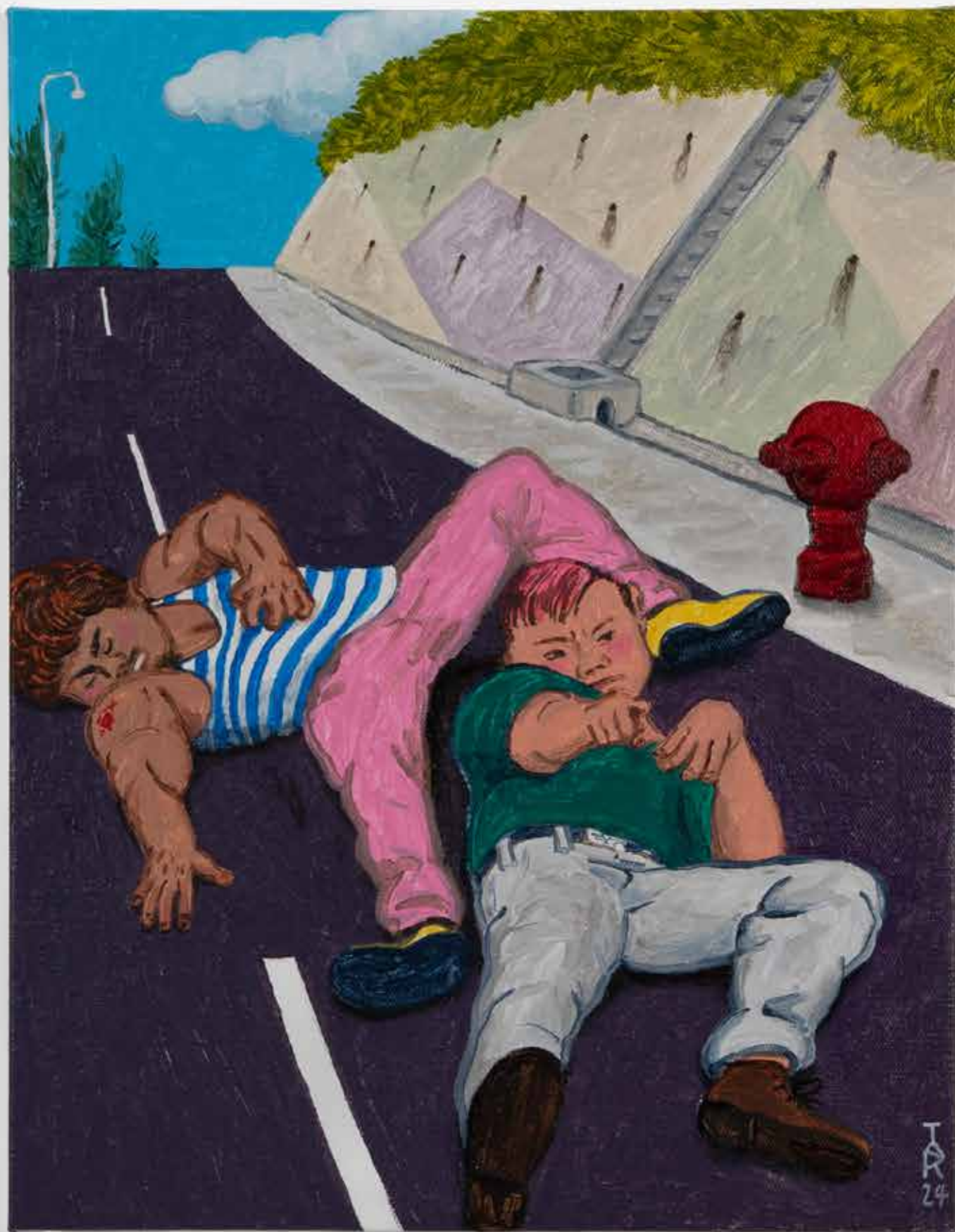
Midway
《中途站》
2024
Acrylic on canvas
布面丙烯
76.2 x 60.9 cm

「如果給我遇上那個設計出這種該死的欄杆的傢伙，我定必火力全開向他屁股猛撞，把他的錢包內的東西嚼得粉碎，手提電話扔進溝渠，最後把他的頭也照樣的卡入欄杆的罅隙，再召來各位苦主在他臉上大小便和嘔吐。」

“If I ever meet the guy who designed this damn railing, I’m going to charge full on at him in the butt, chew up the contents of his wallet, throw his phone into a ditch, and finally jam his head into the gap in the railing, and call on all the victims to shit and vomit in his face.”

Please Mind The Gap
《小心罅隙》
2024
Acrylic on canvas
布面丙烯
76.2 x 60.9 cm





「為什麼不管好你的車子，縱容它隨處放蕩，不能說車子還少不懂事，它強奪了我的寶貴初吻。人車戀只會是孽戀，你要賠償我的情傷。」

"Why don't you look after your car, and just let it loose everywhere? You can't say the car is still young and naive; it just took away my precious first kiss. Love between a man and a car is impossibly sinful, you have to compensate me for the love injury."

Oh, Your Car Kissed Me
《哦，你車親我》
2024
Acrylic on canvas
布面丙烯
45.7 x 35.5 cm

「做人真係煩，成日都要處理危機，總係要揀下救邊個先。阿媽先定老婆先？經濟先定環境先？烏克蘭先定以色列先？人類先定動物先？咁容易揀就唔使煩，都係交番俾觀音姐姐揀好嘞。」

“Being a human being is such a bummer. You have to deal with crises all the time, and you always have to choose which one to save first. Mom first, wife first? Economy first, or environment first? Ukraine first, or Israel first? Human beings first, or animals first? It wouldn't be a hassle if it is so easy a call, just leave it to Sister Kwun Yum then.”

Priority In Emergency
《救邊個先》
2023
Acrylic on canvas
布面丙烯
76.2×60.9 cm



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。

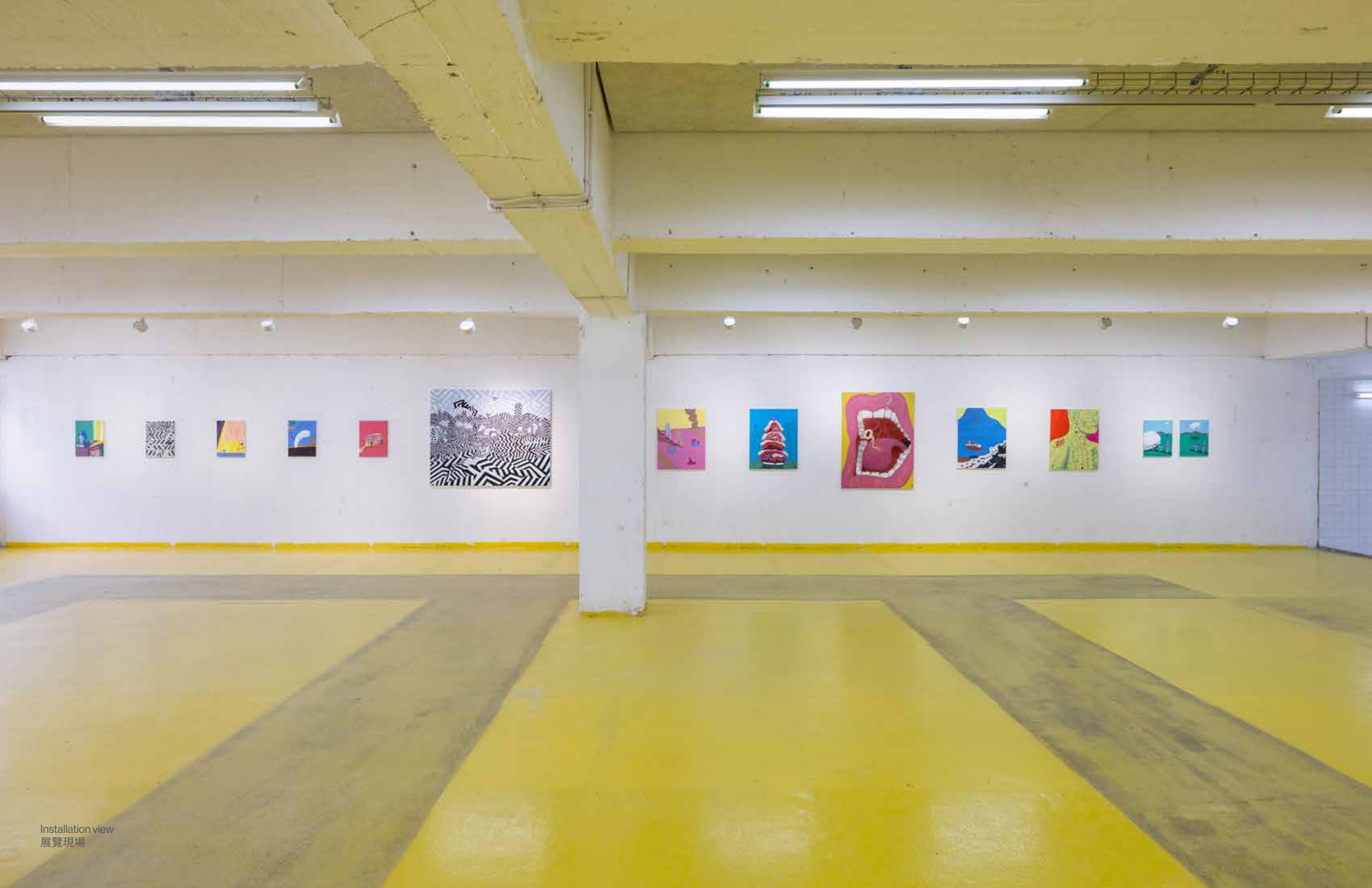
在發展其最新繪畫實踐時，楊學德將不同類型的速度視為穿插於眾多作品的重要母題之一。作品中的人物、動物、機器人及雲朵往往嘗試以不同速度逃離畫面，而威嚴的山峰或是燈火通明的城市景觀則以遲緩、停滯的姿態帶來巨大的反差。在這個意義上，楊學德的近期繪畫表現了藝術家個人的矛盾傾向：一方面期待快速、逃避主義式的旅程，另一方面又不無頑固地為傳統及保守做出辯護。藝術家以獨特繪畫美學將社會現實關注與浪漫主義傾向相結合，繪製誠摯而帶有鮮明批判性的繪畫作品。與此同時，他也為每一件作品撰寫了如超短篇小說一般的介紹——楊學德用幽默、時而尖刻的文字與繪畫共同為富有想像力的、激烈且互不相容的觀點提供了交流發展的空間。



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





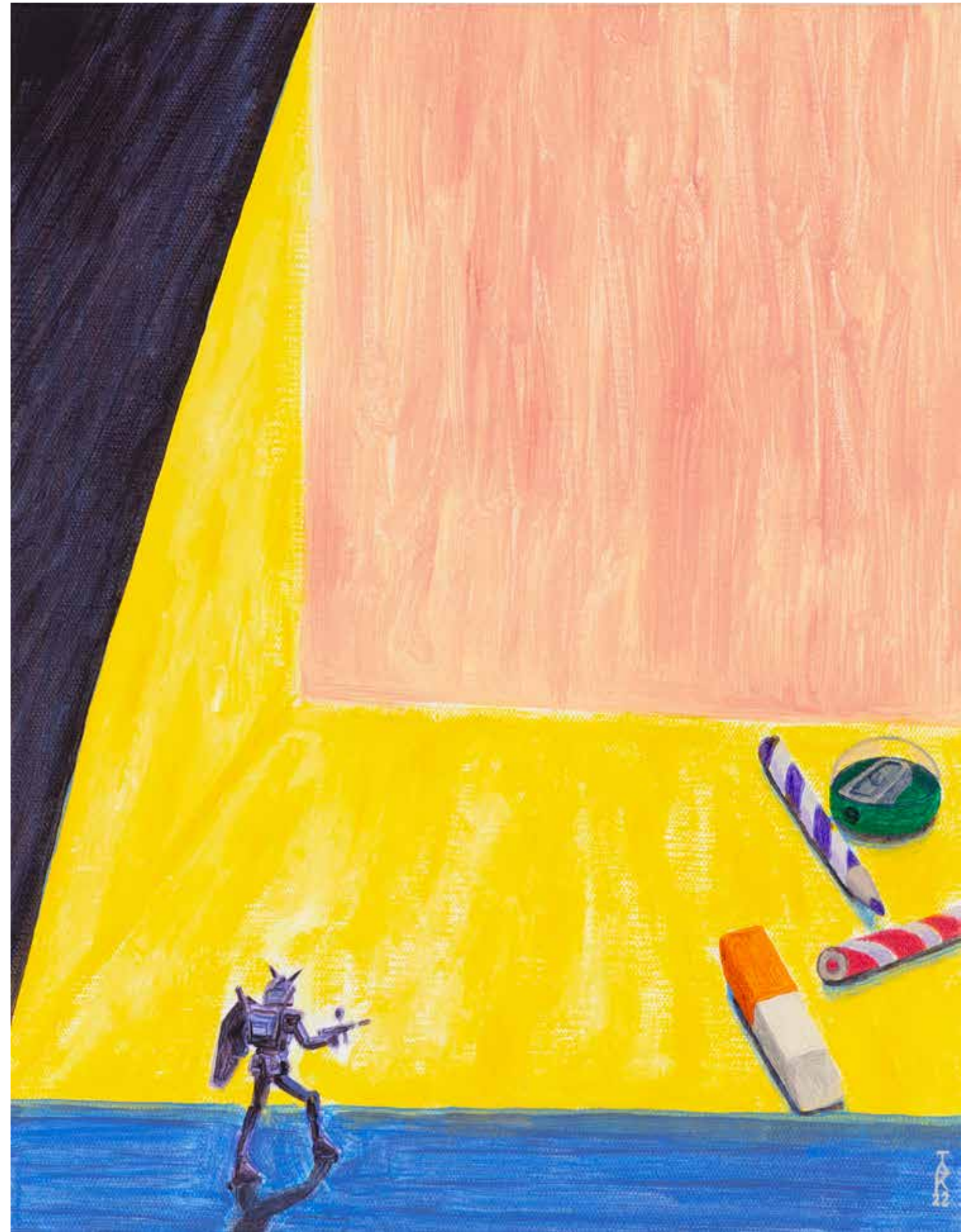
To Catch the Ghosts
《捉鬼》
2022

Acrylic on canvas
布面丙烯
45.7 x 35.5 cm



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
《幻覺嘅嘢》
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



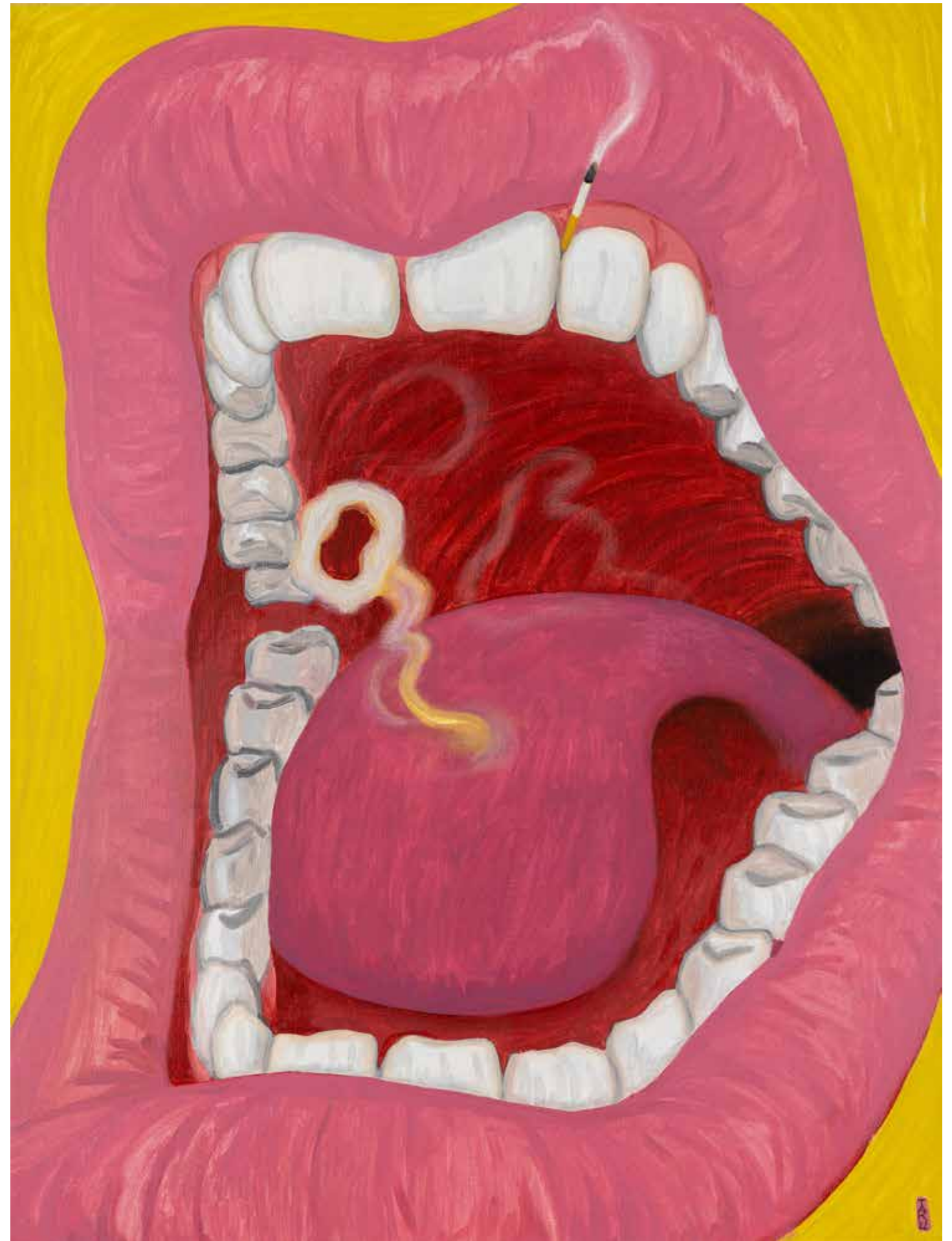


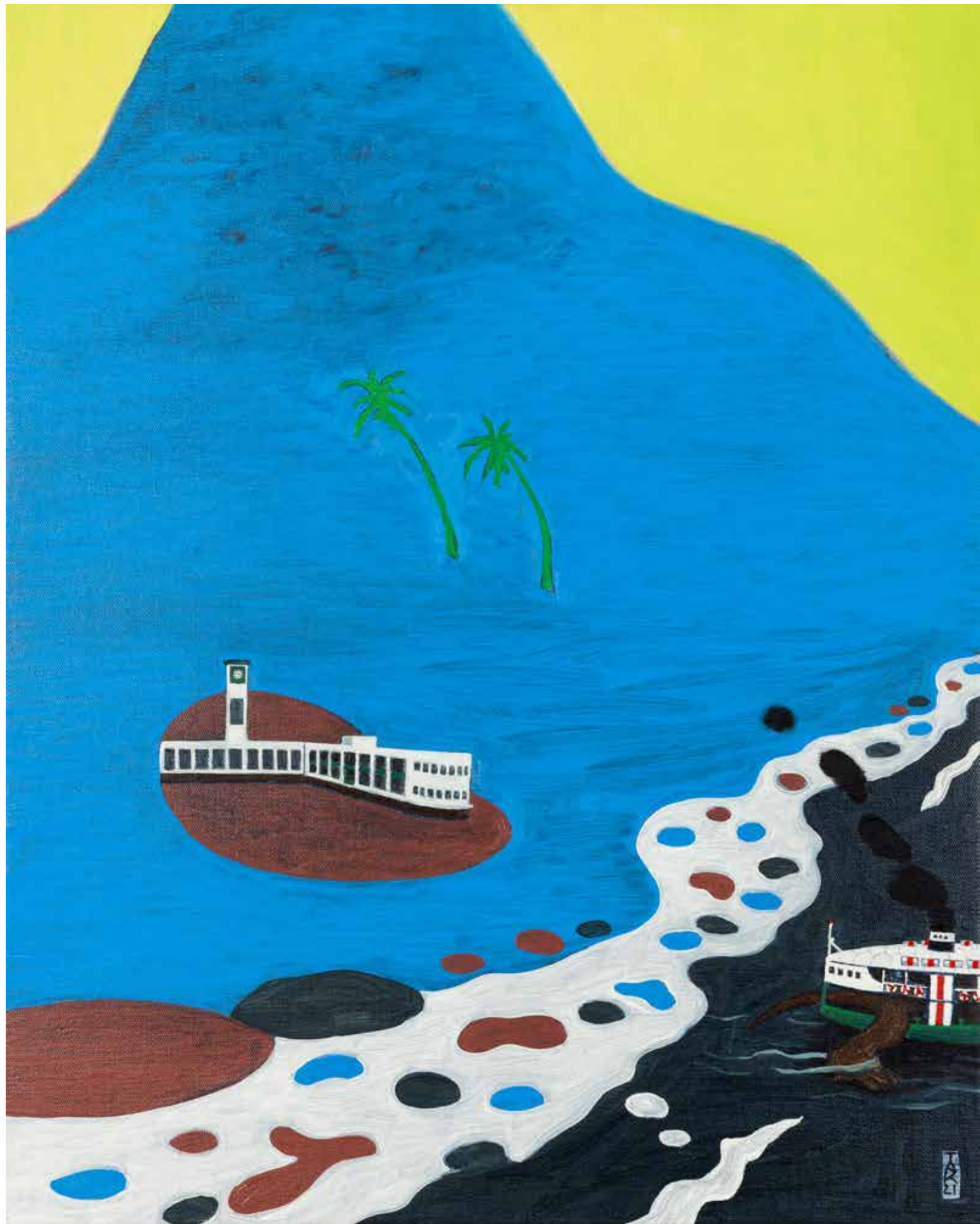
Pork Pagoda
《生猪肉塔》
2022

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





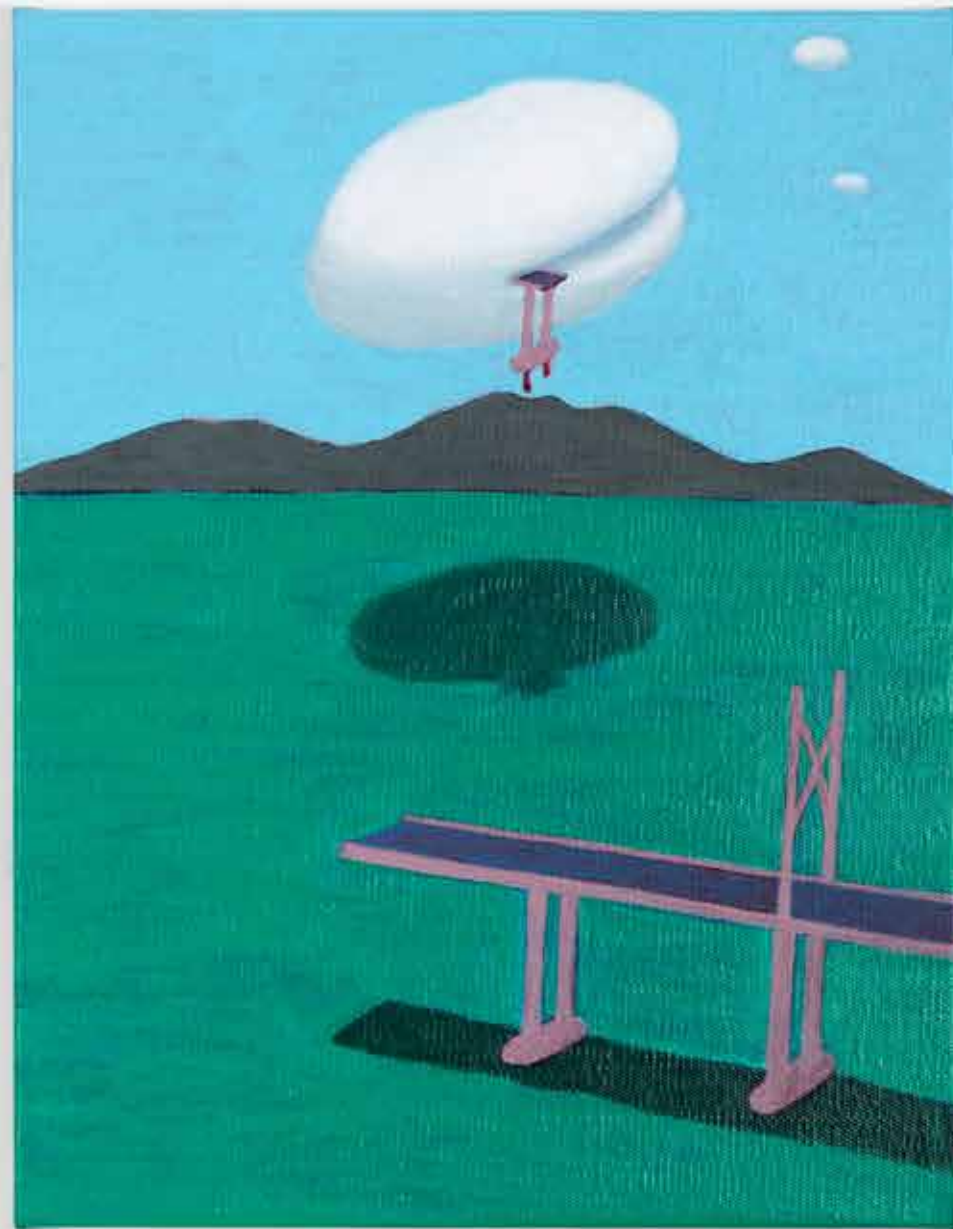
So You Are Here
《原來在這裡》
2021

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 with 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
《唔怕跣》
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



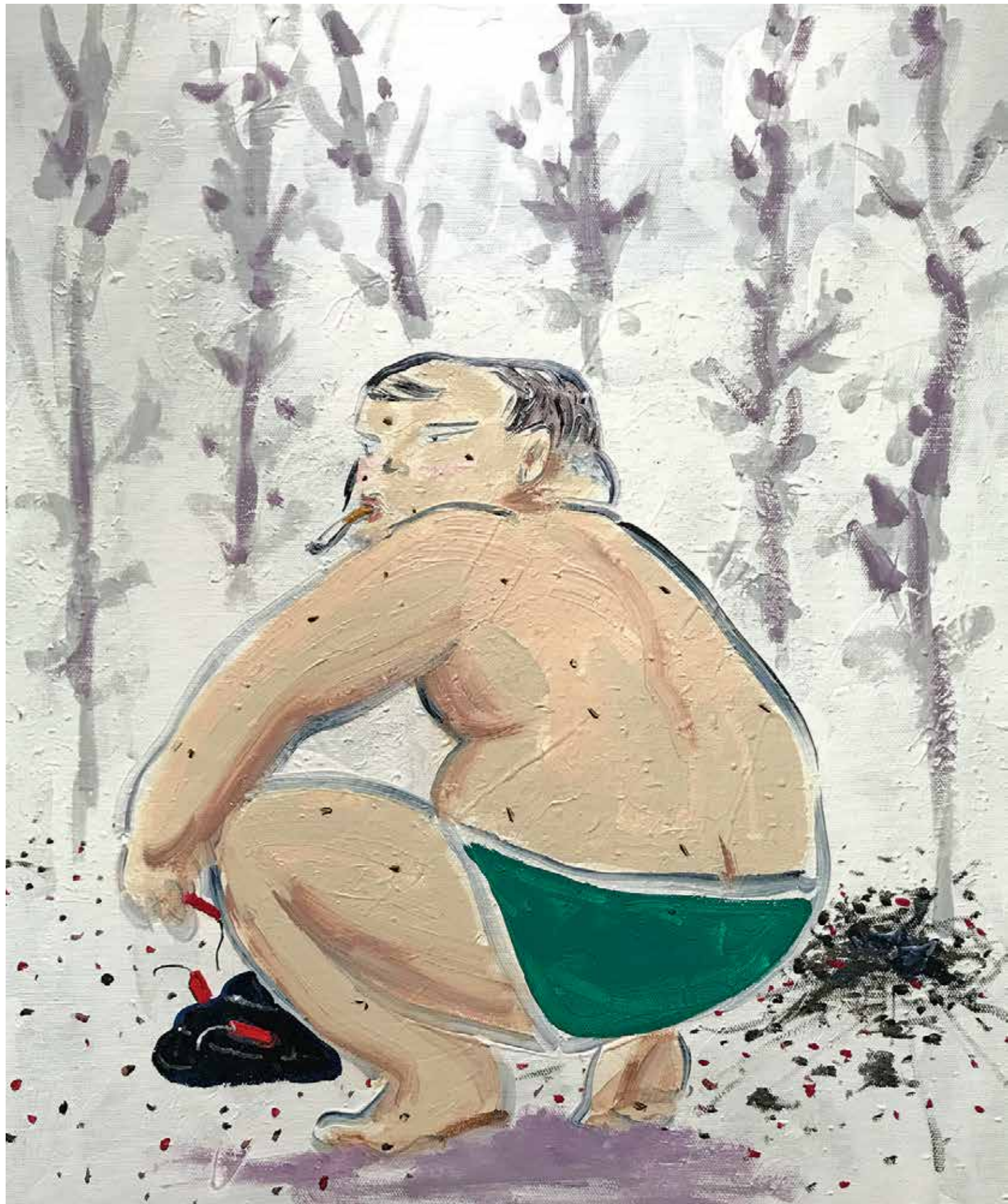
Tat
2022

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



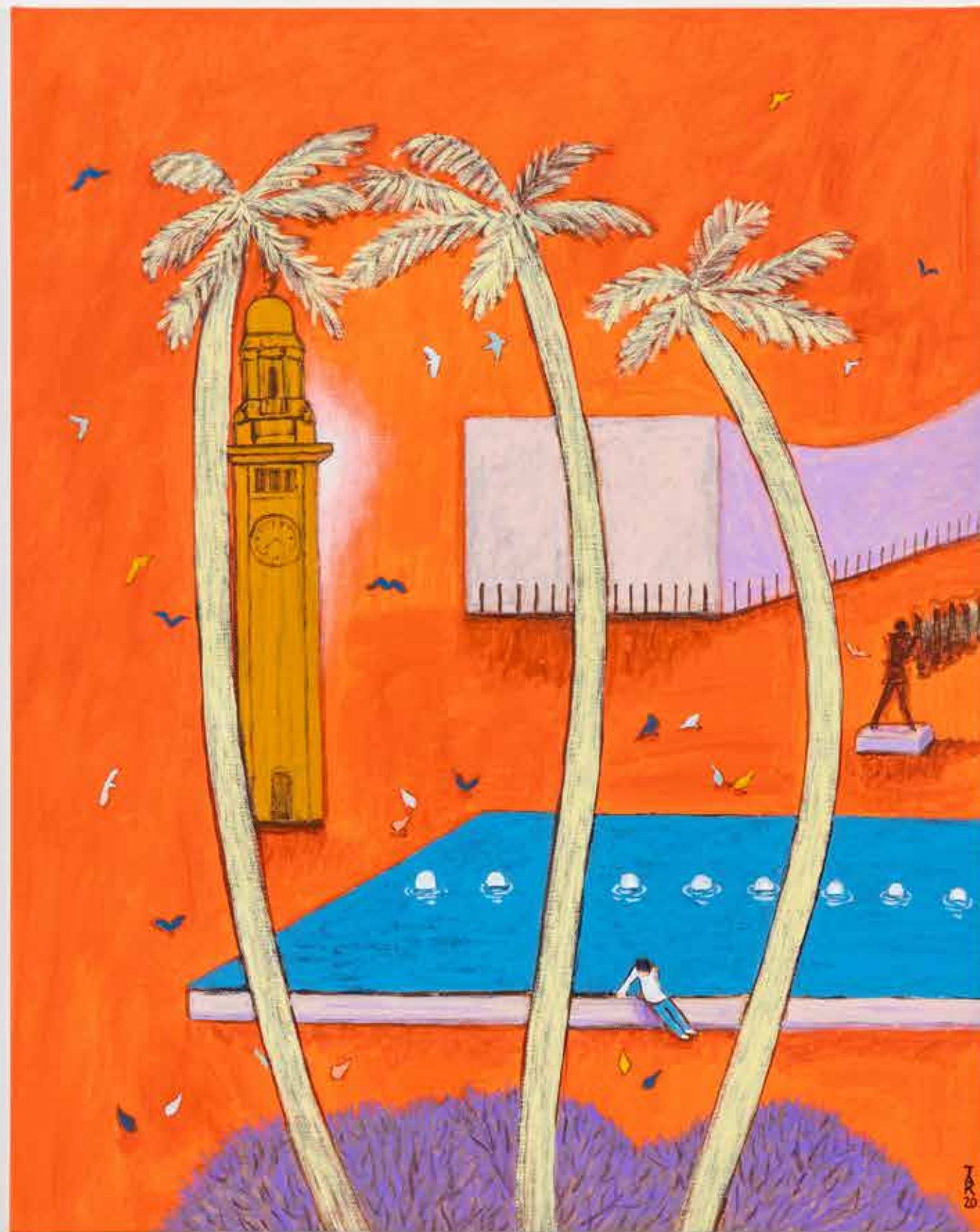
Ferry-Go-Round II
《转转II》
2020

Acrylic on canvas
布面丙烯
91.5 x 122 cm



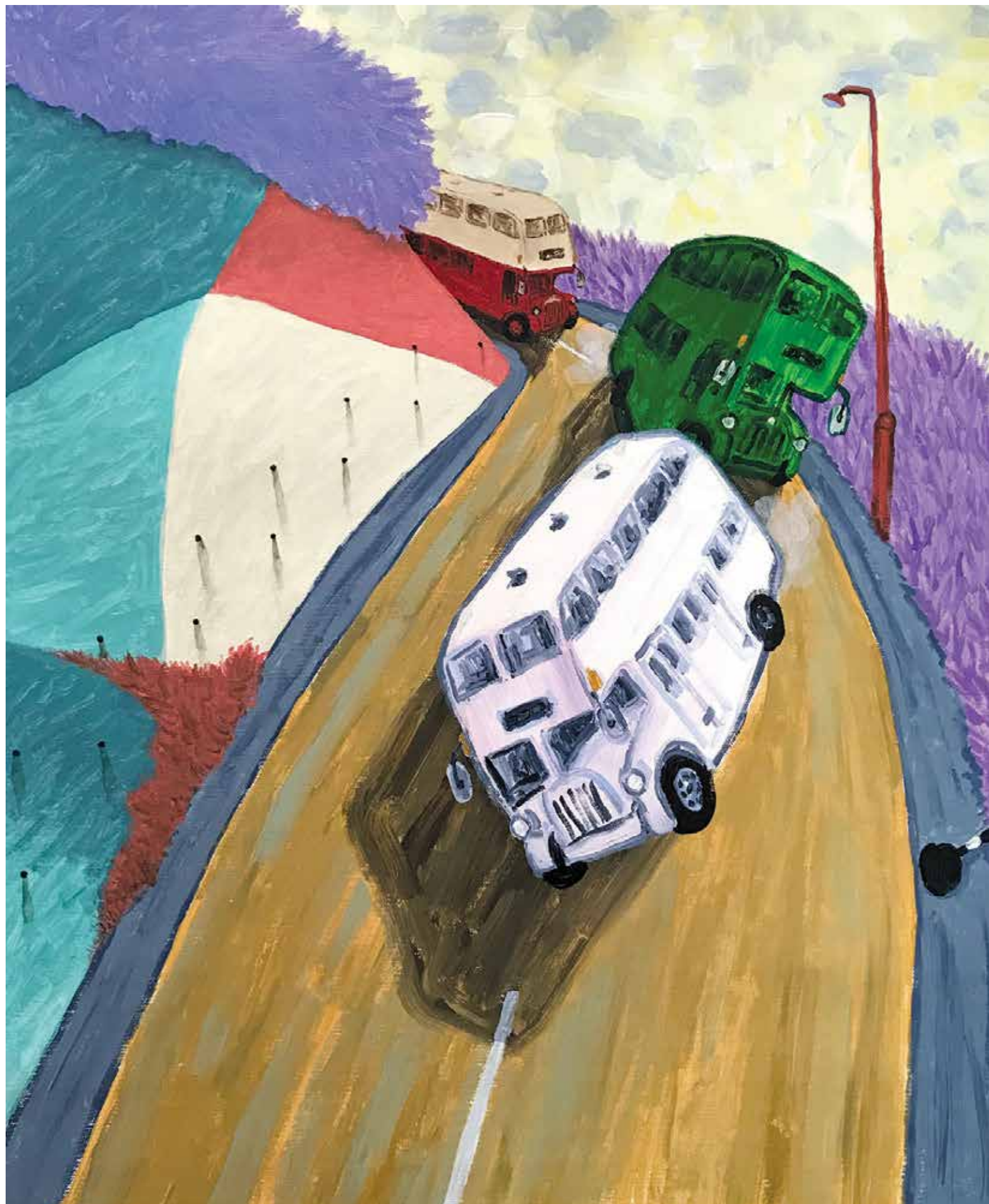
My Sweet Old Home
《老家好好》
2020

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





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

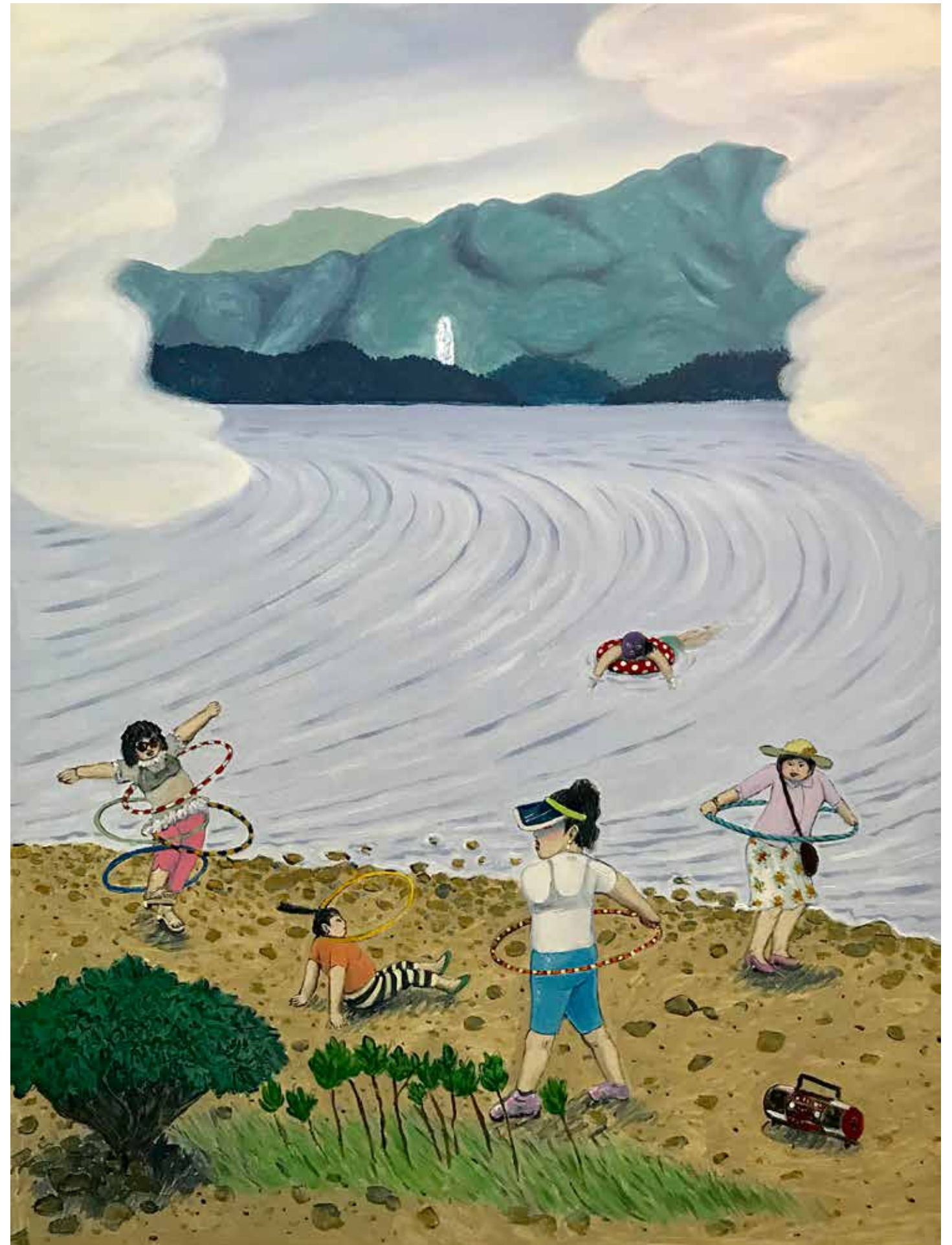


Gold Rush
《衝金》
2019

Acrylic on canvas
布面丙烯
61x50.8 cm

Mama so many mama II
《媽!好多阿媽II》
2019

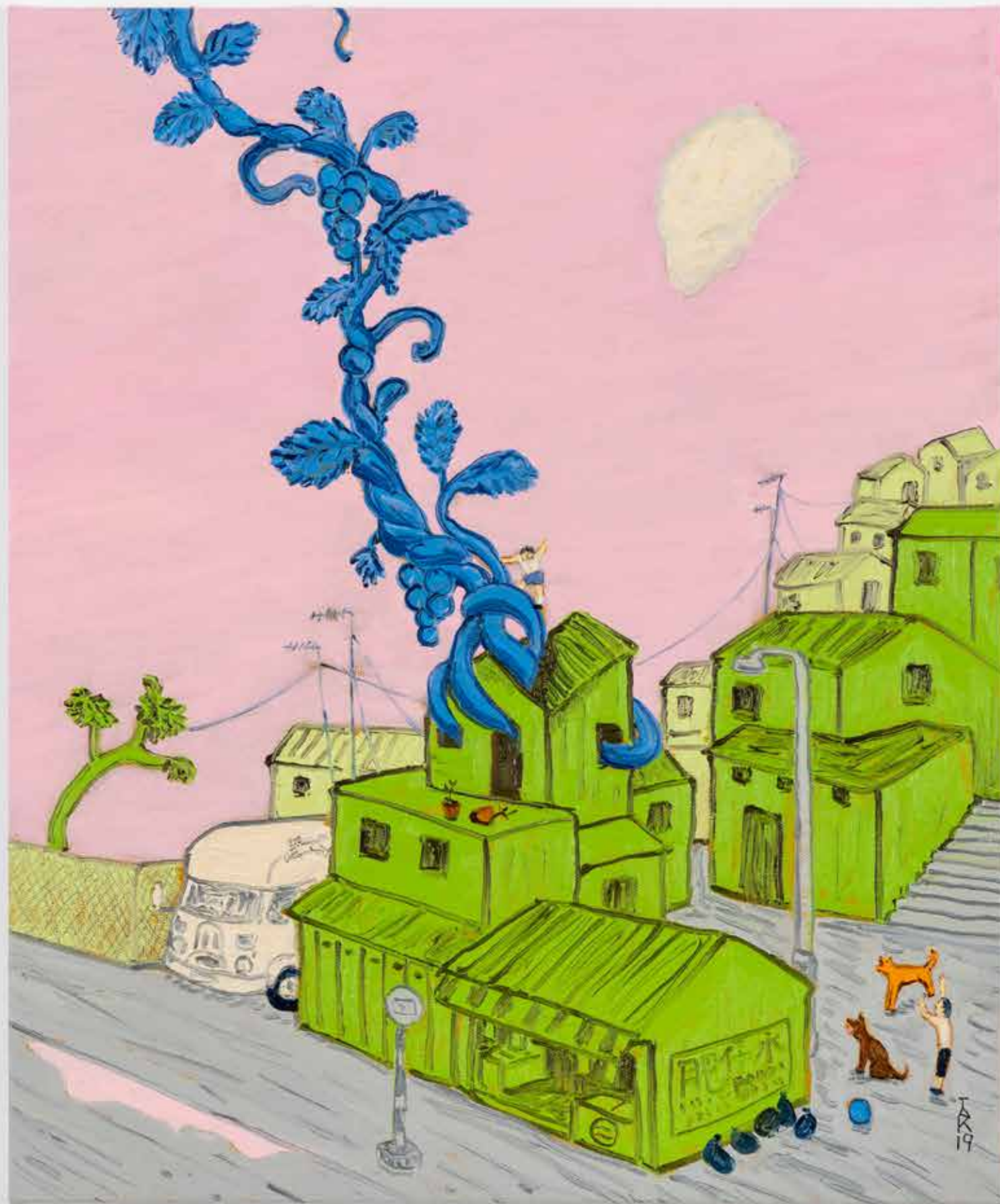
Acrylic on canvas
布面丙烯
122 x 91.5 cm





Heron
《鹭》
2019

Acrylic on canvas
布面丙烯
45.7 x 35.5 cm



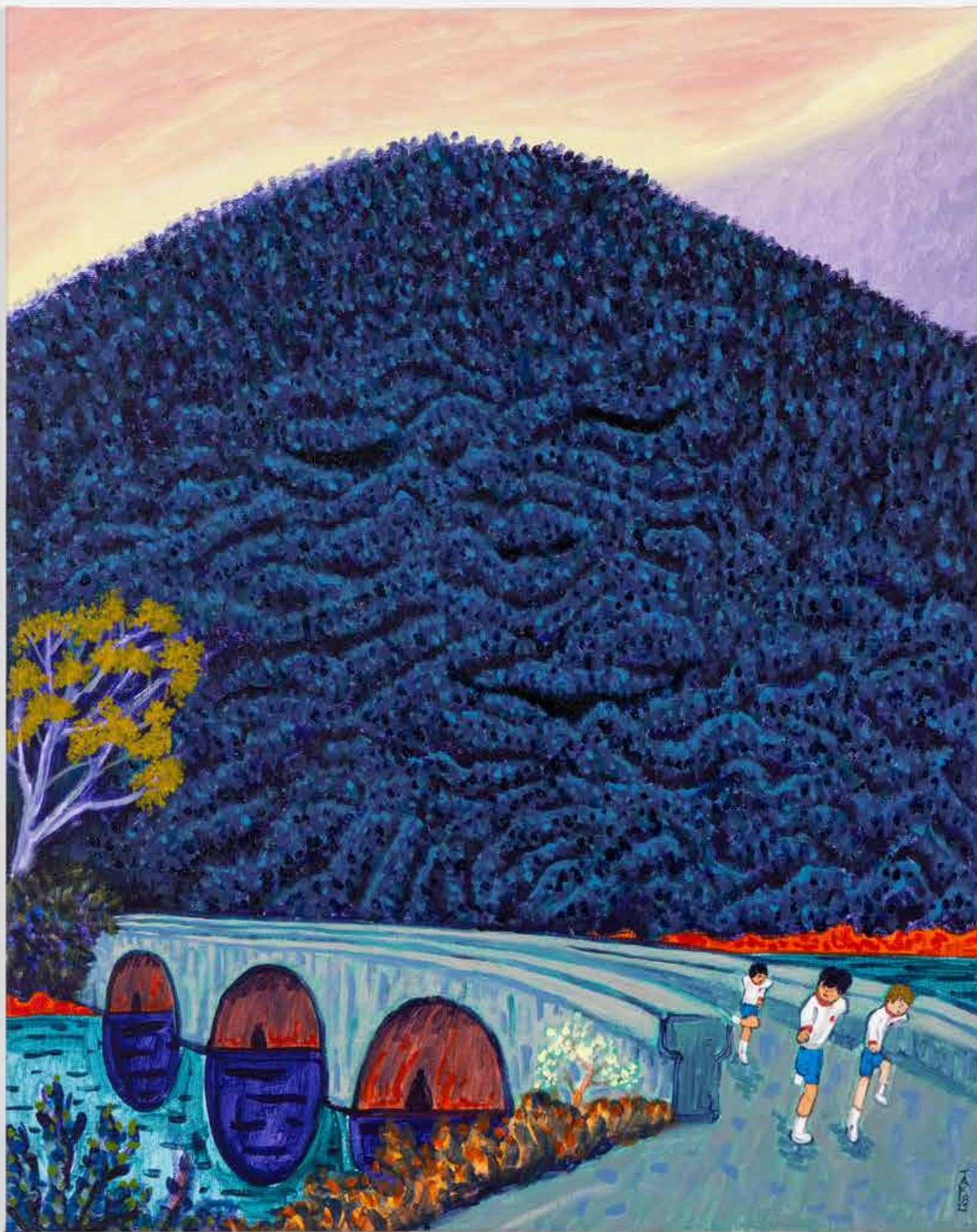
The Great Adventurer
《大冒險家》
2019

Oil on canvas
布面油畫
61x50.8cm



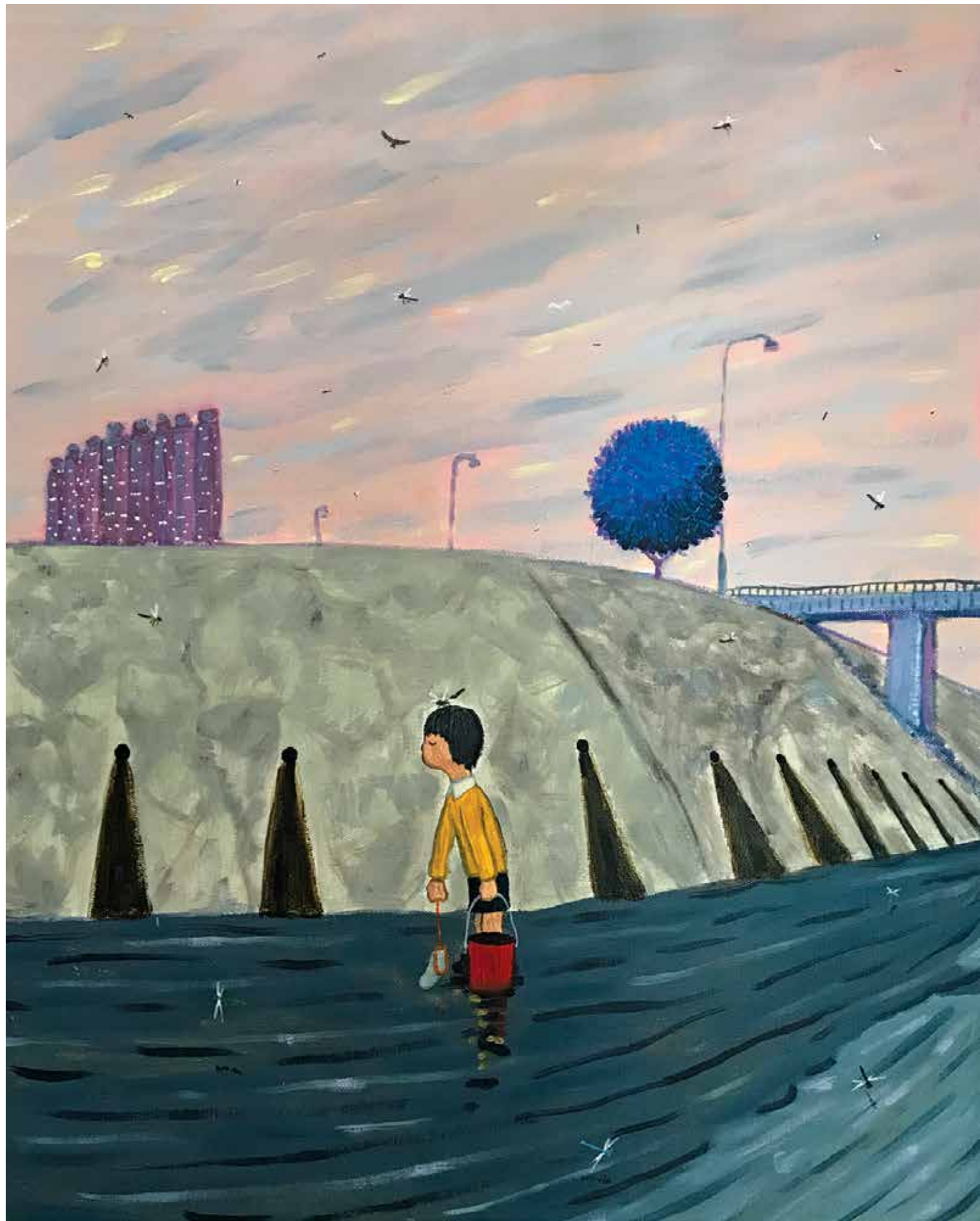
Haven
《避風臺》
2019

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

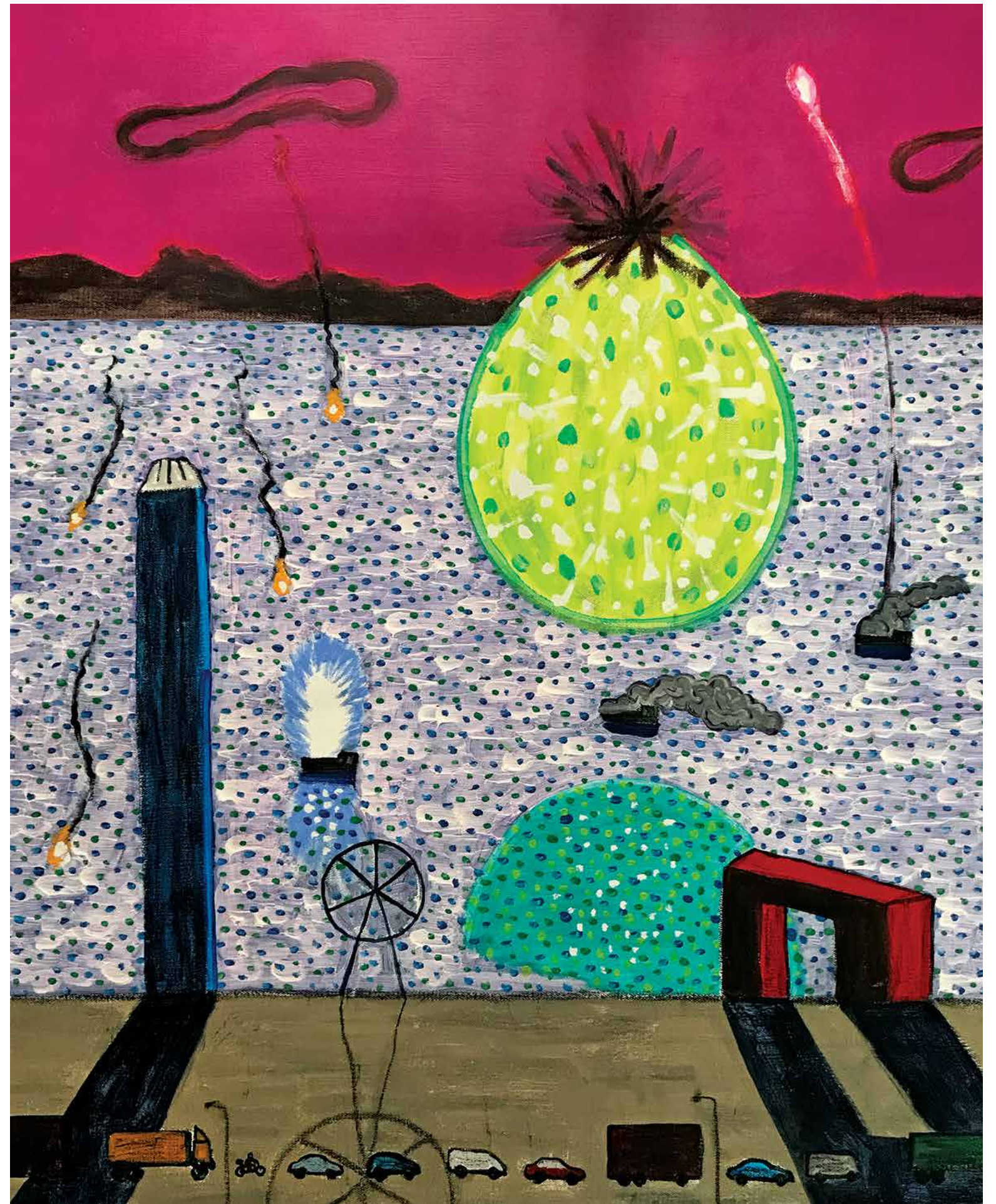


Time to Go Home
《返屋企食飯喇》
2018

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



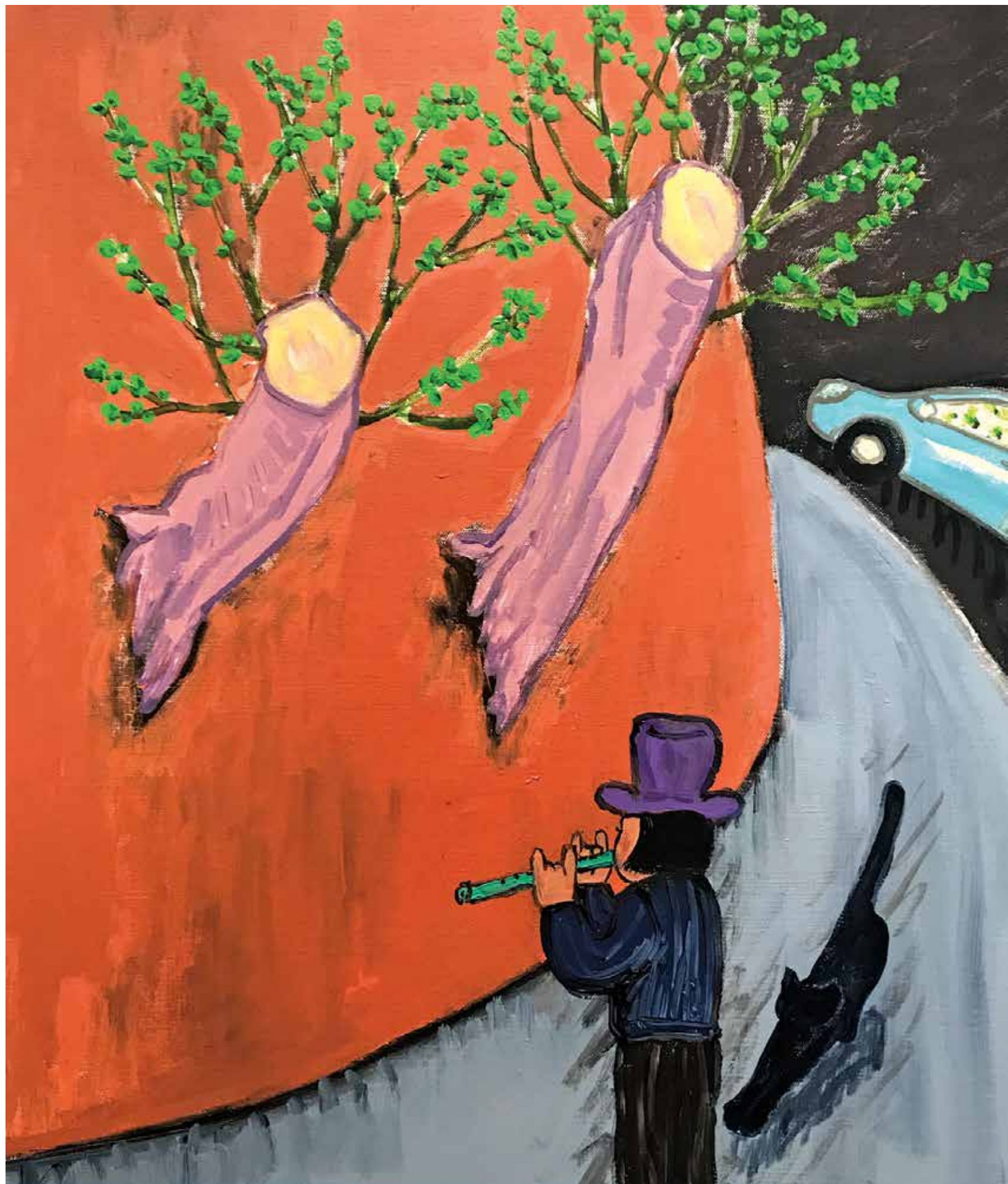
Lonely Fire Hose
《孤獨的消防喉》
2018

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



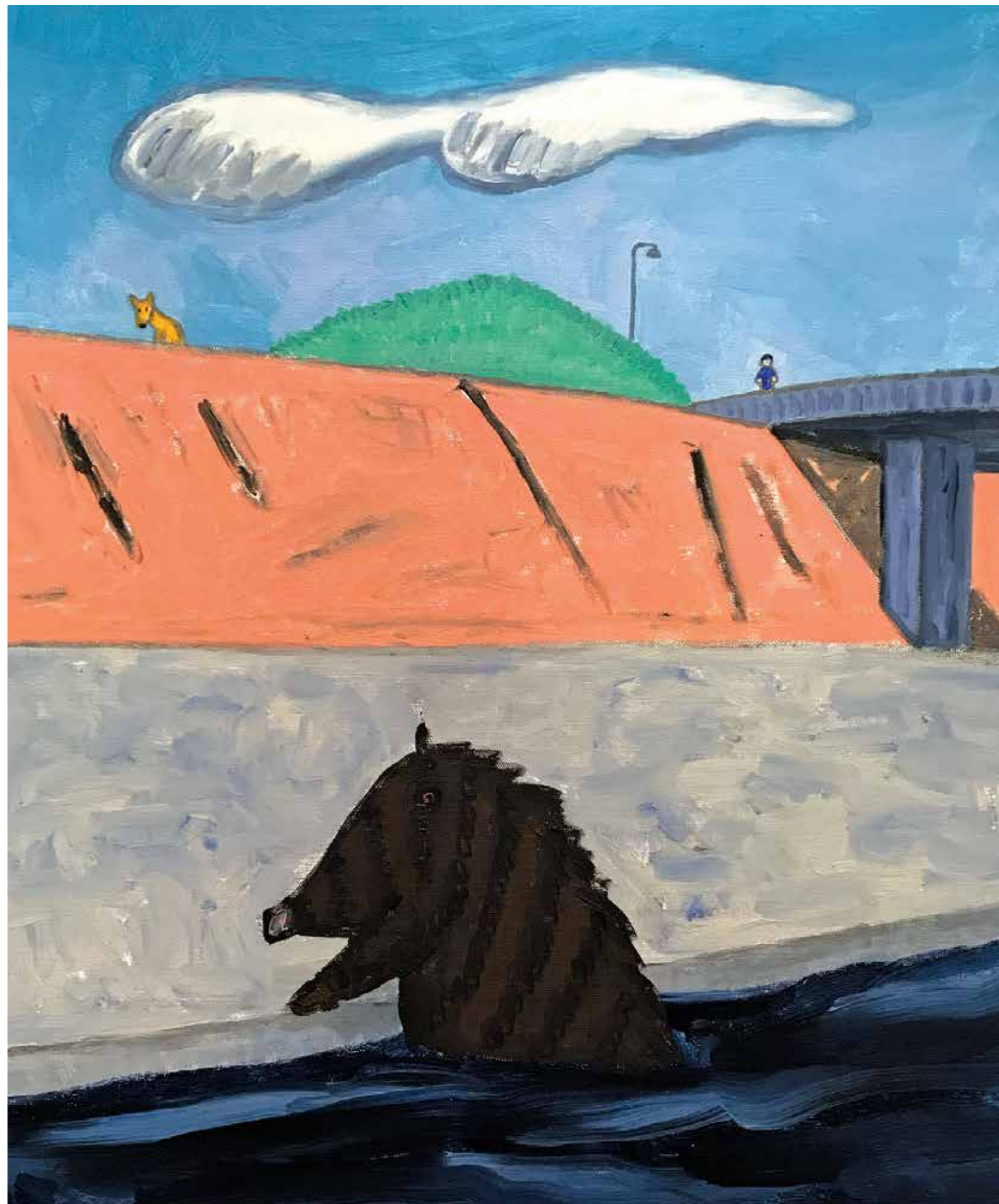


Here We Thrive Again
《再興》
2018

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





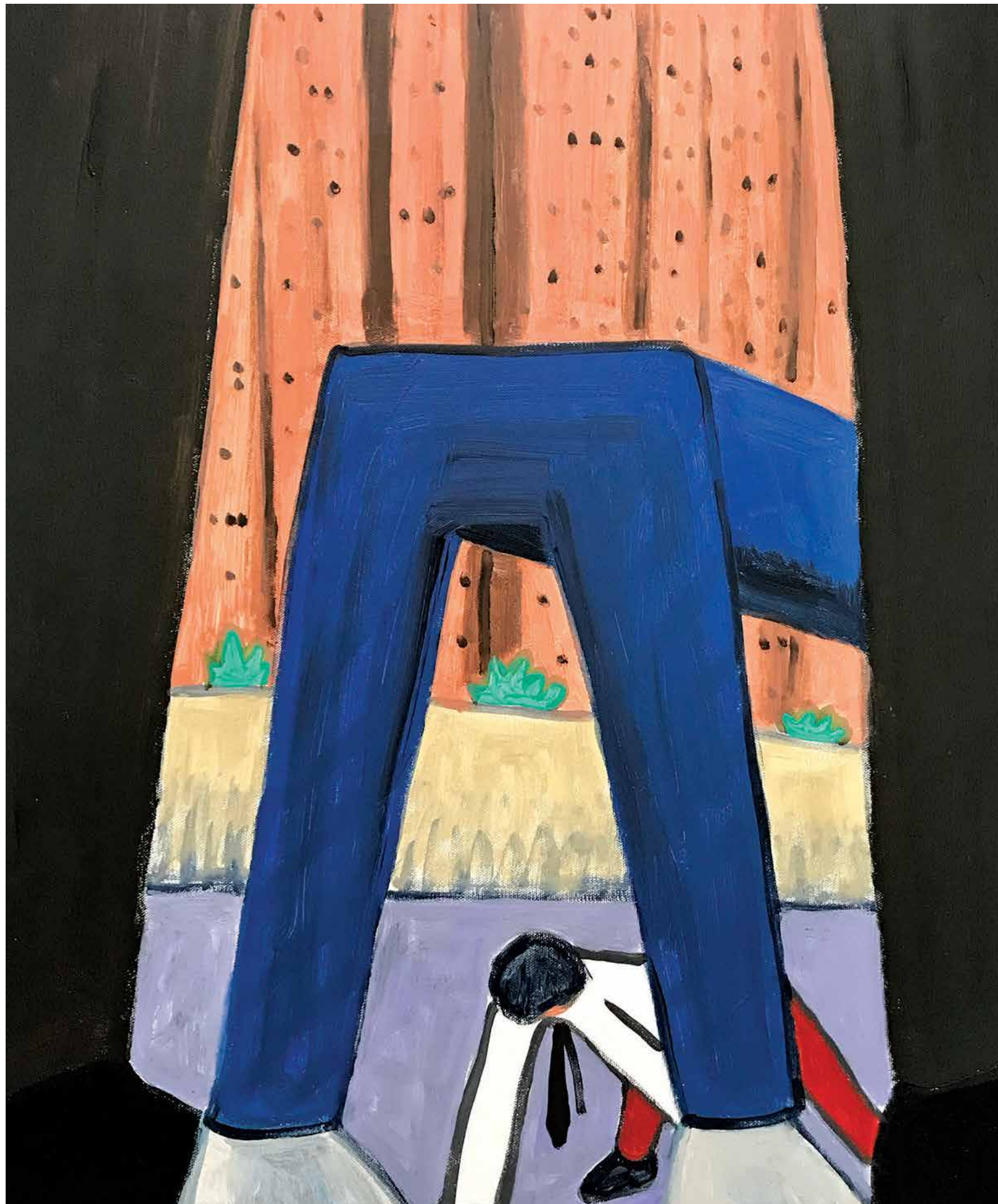
Keep It For Me
《幫我收埋先》
2018

Acrylic on canvas
布面丙烯
61x50.8 cm



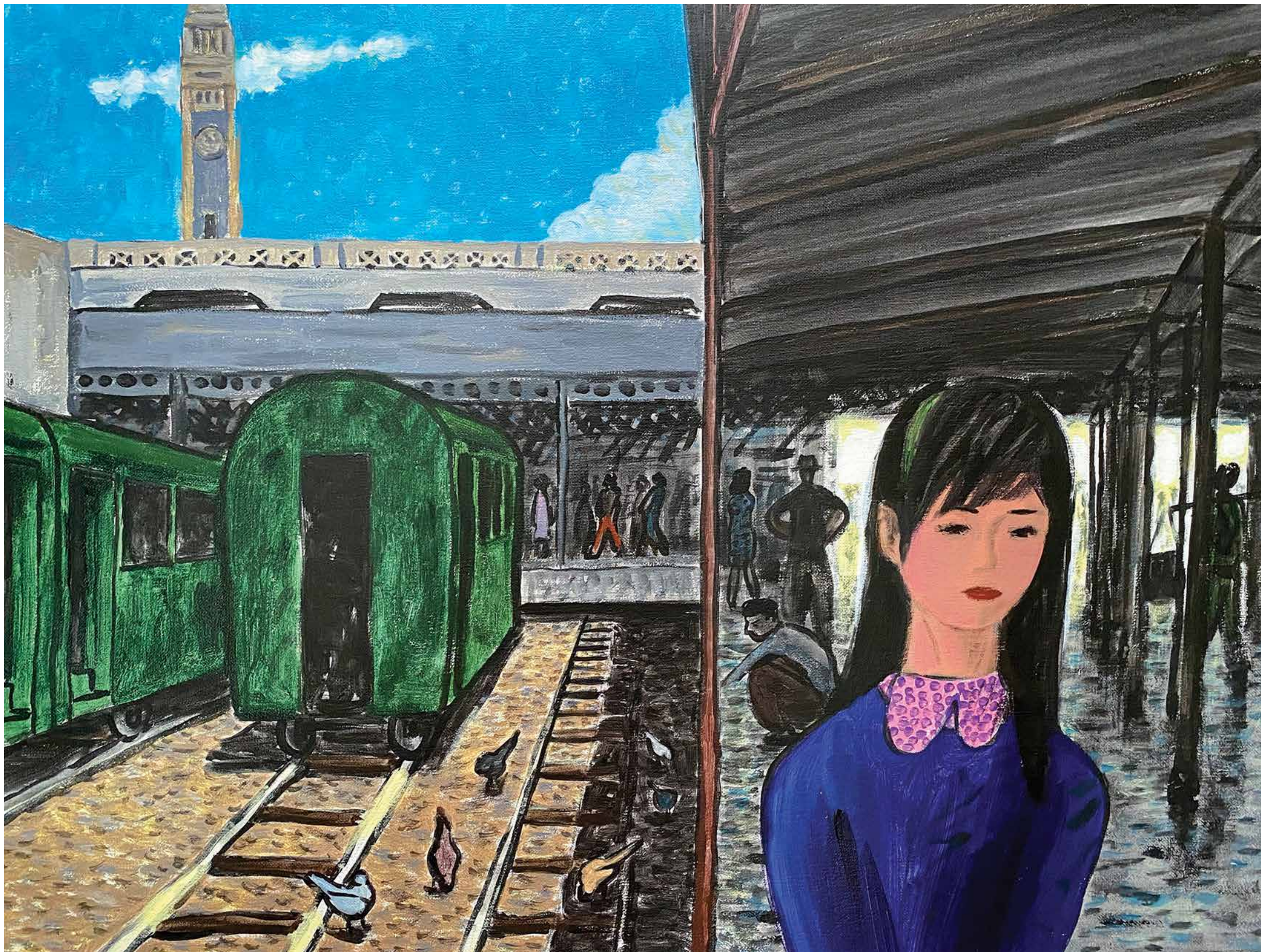
Guardian
《守衛》
2018

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 Malingue Yeung Hok Tak

馬 凌 畫 廊

kiangmalingue.com

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

Solo Exhibitions

2024
“I See You There”, Kiang Malingue, Hong Kong

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

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

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

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

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

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

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

Group Exhibitions

2025
“Parallel Space Exhibition Retrospective 2018 - 2025”, Parallel Space, Hong Kong
“@N1MALX: Non-Human Life”, Bonhams Hong Kong, Hong Kong

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

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

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

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
“Lustfully Yours” - Erotic Arts, Hulahoop Gallery, Hong Kong

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
“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

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 hulahoop, 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 hulahoop, 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

Collection

X Museum, Beijing, China

K

M

楊學德

1970年生於香港
現工作及生活於香港

個展

2024
「老地方見」，馬凌畫廊，香港

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

2020
「好像在哪裏見過你 — 楊學德畫作展」，海港城美術館，香港

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

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

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

2009
「狂菇展」，磨菇畫廊，台北，台灣

2008
「狂草展」，Hulahoop畫廊，香港

群展

2025
「展覽回顧2018-2025」，Parallel Space，香港
「@N1MALX：非人生活」，邦瀚瀚，香港

2019
「城外 — 黃進曦×楊學德畫作展」，安全口畫廊，香港

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

2017
「各自角」，安全口畫廊，香港

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
「Lustfully Yours」，Hulahoop畫廊，香港

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
「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

出版

2016
《海港》展覽作品集，How2work公司出版，香港

2015
《標童春夢》，香港版畫工作室，香港

2014
《標童話集》結集第六期，三聯出版社出版，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，香港

2010
《不軌劇場》四格漫畫結集下集，三聯出版社出版，香港

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

2007
《標童話集》結集第二期，三聯出版社出版，香港

2006
《標童話集》結集第一期，三聯出版社出版，香港

2005
《春卷》漫畫集，大辣出版社出版，台北

2004-2013
《標童話集》漫畫專欄，東touch周刊連載，香港

2002
《錦繡藍田》，香港藝術發展局資助出版，香港

收藏

X美術館，北京，中國

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Yeung Hok Tak | 楊學德

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