



| Hiroka Yamashita | 山下紘加 |

INTRODUCTION

Hiroka Yamashita (born in 1991 in Hyogo, Japan) lives and works in Okayama. She received her BFA from the School of Visual Arts in 2017 and her MFA from Mason Gross School of the Arts at Rutgers University, New York in 2019. Recent solo exhibitions include: 'Fūdo', Tanya Leighton, Berlin (2022); 'project N 84', Tokyo Opera City Art Gallery (2021); 'Cosmos Remembered', The Club, Tokyo (2021); and 'Evanescent Horizon' (with Naoya Inose), FOMO Art, Taipei (2021). Her work has been included in recent group exhibitions: 'Their private worlds contained the memory of a painting that had shapes as reassuring as the uncanny footage of a sonogram', curated by Sedrick Chisom, Matthew Brown Gallery, Los Angeles (2022); 'Dancing in Dark Times', Pippy Houldsworth Gallery, London (2021); and 'Daichi Takagi, Lucía Vidales, Hiroka Yamashita', Taka Ishii Gallery, Tokyo (2020), among others.

介紹

山下紘加 (1991年生於日本兵庫縣) 生活工作於岡山。她在2017年獲得紐約視覺藝術學院藝術學士學位，在2019年獲得羅格斯大學梅森·格羅斯藝術學院藝術碩士學位。近期個展包括：「風土」，Tanya Leighton，柏林 (2022)；「project N 84」，4層迴廊，東京歌劇城美術館，東京 (2021)；「Cosmos Remembered」，The Club，東京，及「情緒線」(與猪瀨直哉聯展)，FOMO Art，台北。她的作品曾參加多個近期群展，包括：「Their private worlds contained the memory of a painting that had shapes as reassuring as the uncanny footage of a sonogram」(由塞德里克·池森策展)，Matthew Brown，洛杉磯 (2022)；「Dancing in Dark Times」，Pippy Houldsworth Gallery，倫敦 (2021)，及「Daichi Takagi, Lucía Vidales, Hiroka Yamashita」，Taka Ishii Gallery，東京 (2020)。

OKETA COLLECTION consists of antiques and works of contemporary art assembled by married couple Shunji and Asako Oketa over the course of two decades. In recent years, the collection has been exhibited in a range of art museums and gallery spaces, conveying the unique allure of contemporary art. WHAT MUSEUM is now showcasing OKETA COLLECTION in two parts, each with different themes.

Following on from the first exhibition, “Mariage: From Antiques to Contemporary Art” (held April 28–July 3, 2022), the second exhibition, entitled “YES YOU CAN: The Strength of Life through Art,” exhibited works from world-renowned artist Yayoi Kusama, who first sparked the Oketas’ interest in contemporary art, alongside up-and-coming Japanese and international contemporary female artists such as Aki Kondo, Jadé Fadojutimi and Hiroka Yamashita. These works, which the Oketas fell in love with, at first sight, seem to be the very essence of the OKETA COLLECTION, which is full of strength and zest for life, always having fun and never stopping. In today’s unstable society, this exhibition delivered positive energy by exhibiting artworks with the message of believing in yourself and living positively, which is also embodied in the title of one of the exhibiting artist’s Julia Chiang’s artwork, “YES YOU CAN.” Some related events was also held during the exhibition period.

YES YOU CAN : The Strength of Life through Art
2022

WHAT, Tokyo
6.8.22 - 10.10.22



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Red Mountain
2022

Oil on canvas
136 × 145 cm

'Fūdo' by Hiroka Yamashita is comprised of a series of new landscape paintings in which the artist ruminates on the formative relationship between people and their ancestral land. In recent years, Yamashita has gained attention for her otherworldly depictions of Japan in which ghostly figures dissolve into forest mists, windswept fields, and twilight skies. Yamashita's world is consumed by a haze of sap green, teal, violet, turquoise, and ochre, creating an atmosphere appropriate for the exhibition's title, which can be crudely translated to 'climate'. But fūdo has a complicated meaning in Japanese that cuts across history, politics, and philosophy. Literally 'wind/earth', fūdo can be used to describe the culture of a region. Fūdoki, a close derivative, for instance, denotes the ancient royal records that surveyed the country's various provinces – their terrain, customs, and oral traditions. And in more recent memory, fūdo conjures another significant association to which Yamashita wishes to draw attention, namely the 20th-century philosopher Tetsuro Watsuji (1889–1960).

Watsuji's work plots a foundational relationship between ecology and morality, nature and virtue, and it is to this idea that Yamashita's work turns into an exploration of her own relationship to place, identity, and spirituality. The scenes that appear in her work are drawn from the artist's regular walks in and around her home of Okayama. Onto such sites, Yamashita projects her imaginative associations that tap into her knowledge of local customs, folklore, and geographic features, as if—to use the artist's own words—the painter is a mediator that carries forward an ancient oral tradition. In a country that is subject to earthquakes, tsunamis, monsoon floods, volcanoes, and forest fires, Yamashita reminds us that a spiritual relationship with nature entails a deep acceptance of both its blessings and disasters. Viewed from this vantage, it may be clarifying to think of Yamashita's work as a kind of fūdoki in its own right.

Fūdo
2022

Tanya Leighton, Berlin
12.3.22 - 23.4.22

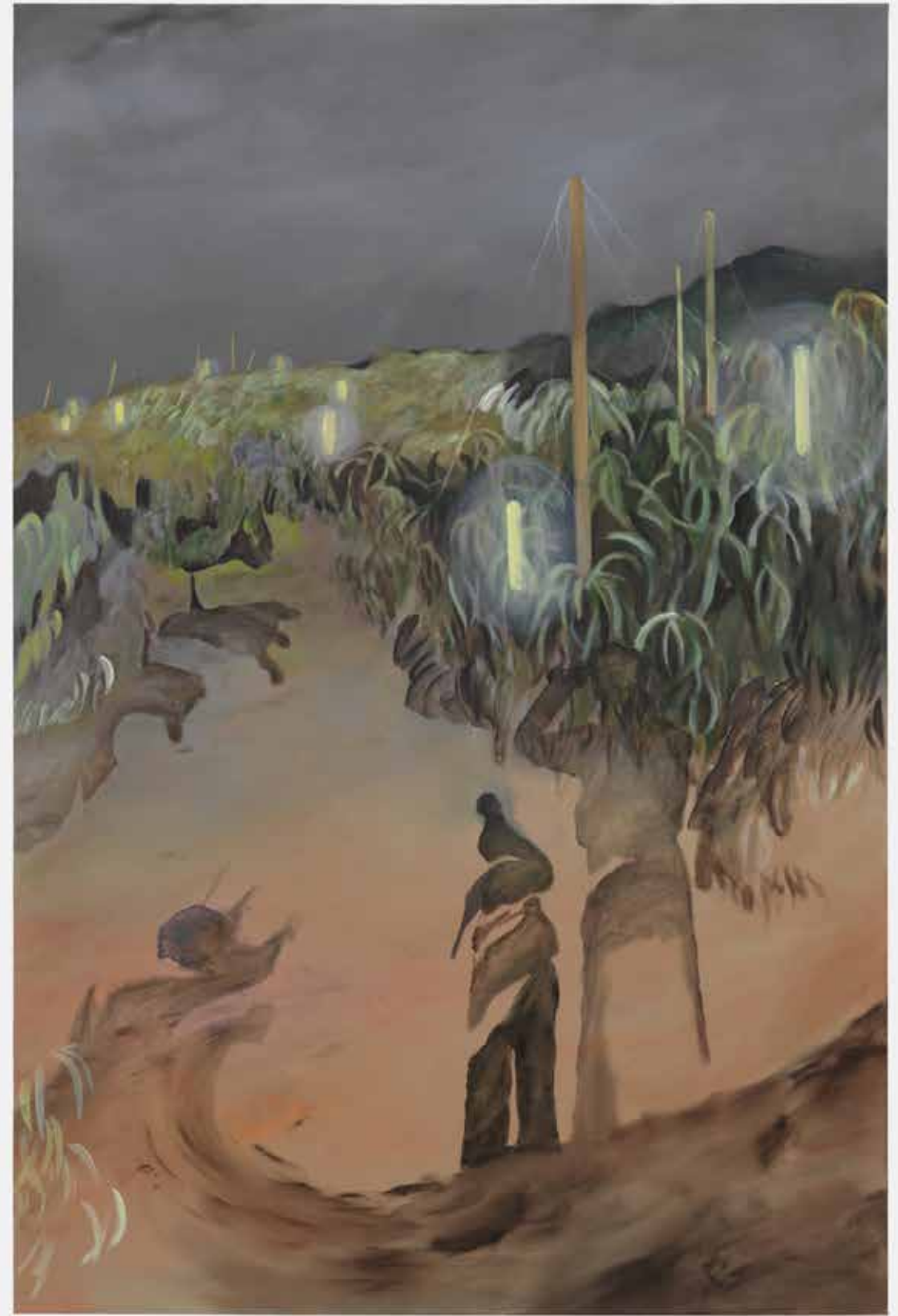


Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Peach Farm at Night
2022

Oil on linen
194 × 130.5 cm





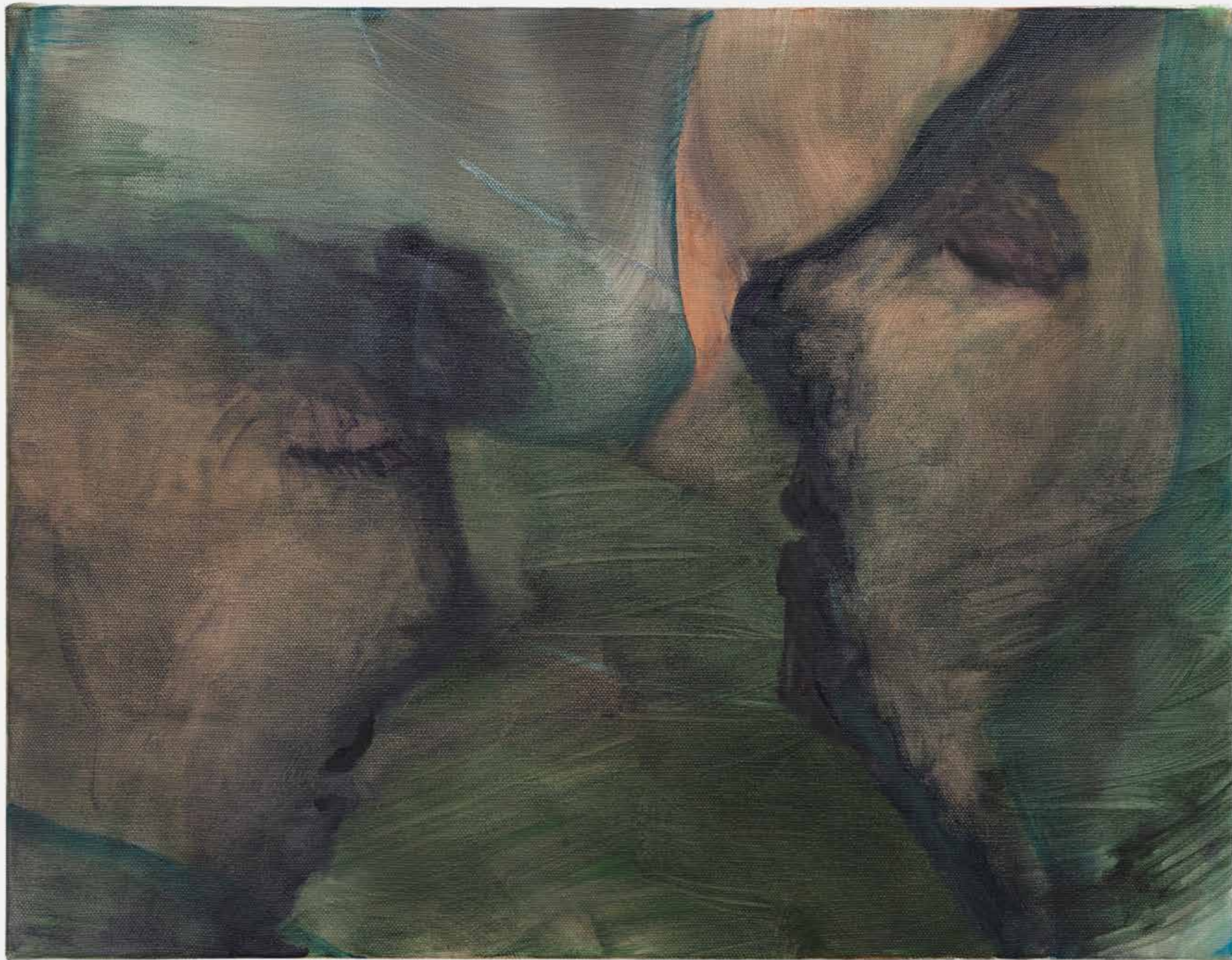
Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



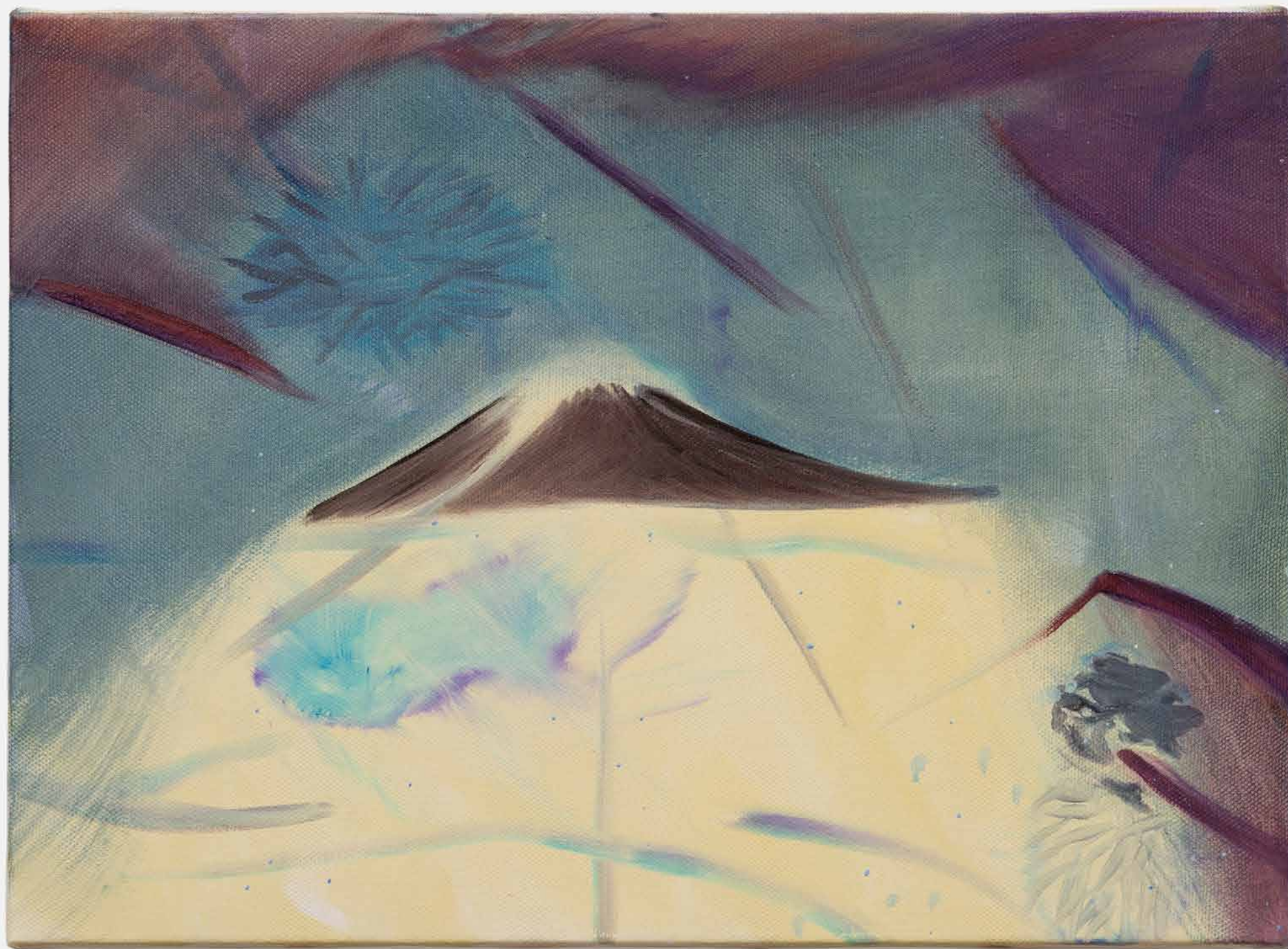
Susuki Grass
2021

Oil on linen
136 × 145 cm



Two Deaths
2022

Oil on linen
32 × 41 cm



Lamp in the Bush
2020

Oil on linen
24 × 33 cm



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Lookout with Large Rock
2021

Oil on linen
162 × 130 cm





Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Willow and Figures around a Fire
2021

Oil on linen
112 × 194 cm



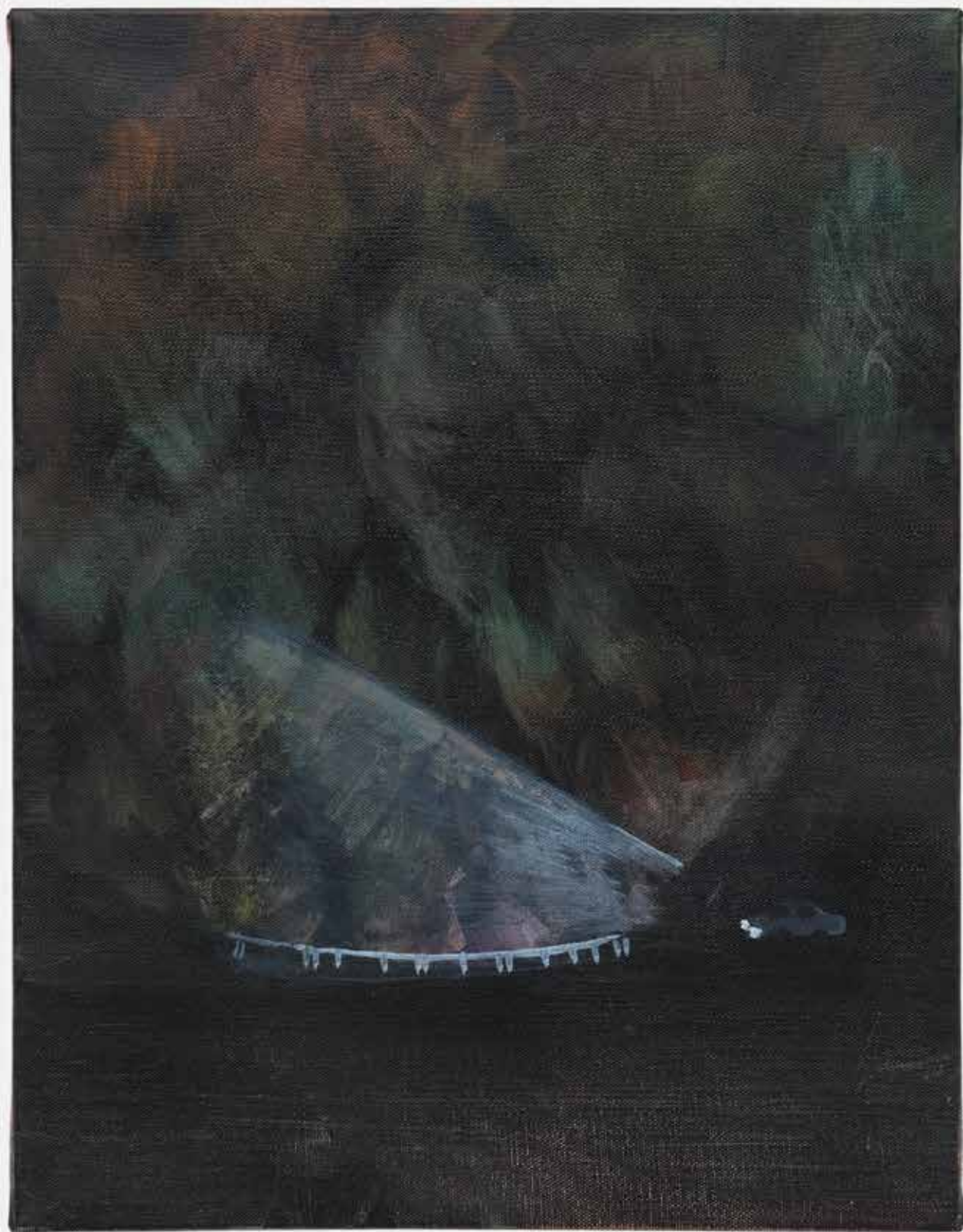
Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Moonrise (Route 2)
2021

Oil on linen
162 × 112 cm





Untitled (Headlight)
2022

Oil on linen
41 × 32 cm



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Untitled
2021

Oil on linen
130.5 × 130.5 cm



Lumbers
2019

Oil on panel
22.5 × 26 cm



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Rules for Crossings
2021

Oil on linen
65 × 52 cm





Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Untitled
2022

Oil on linen
45.5 × 33 cm



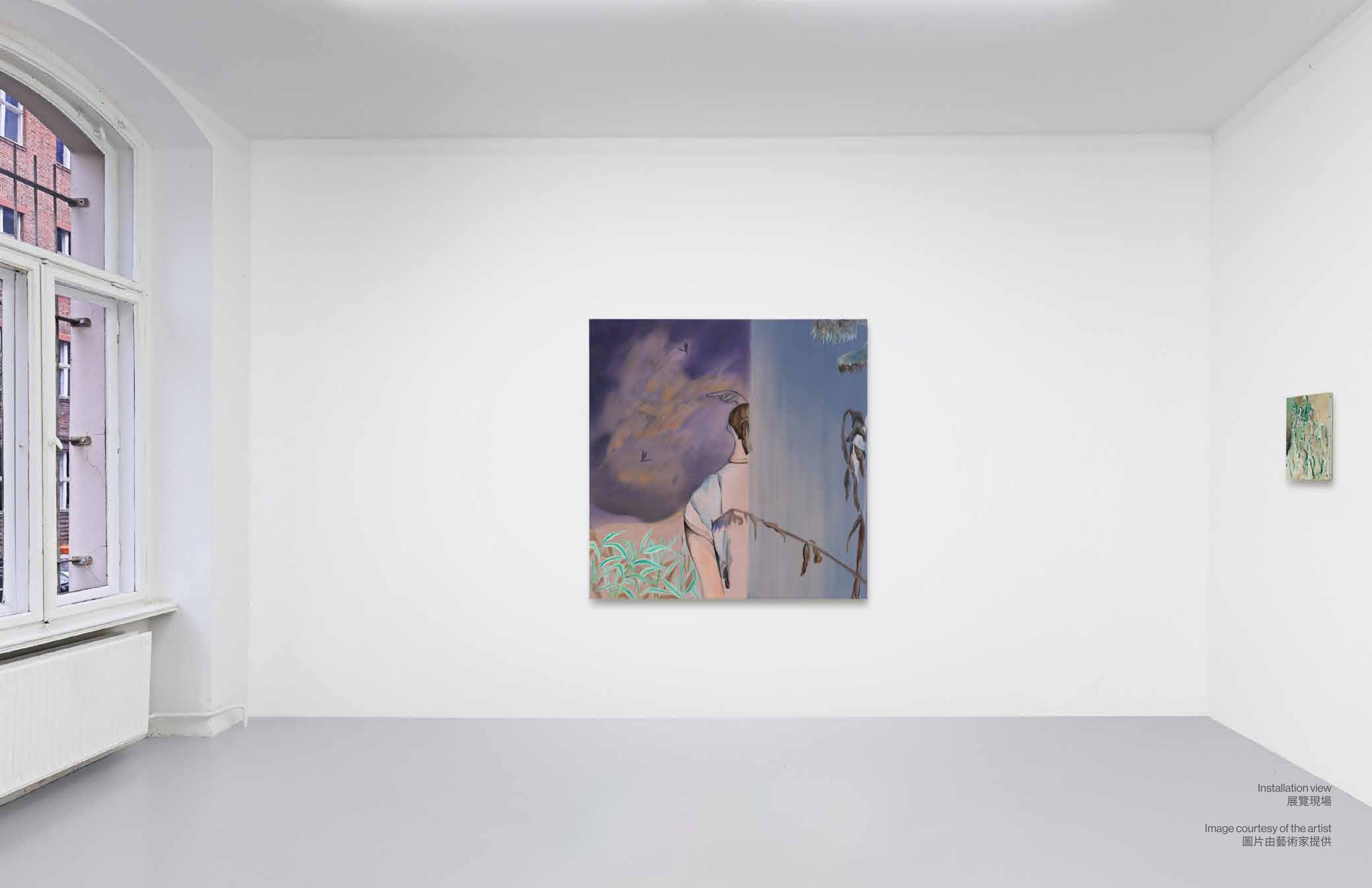
Snow on Fingers
2022

Oil on linen
33 × 45.5 cm



Untitled
2022

Oil on linen
33 × 24 cm



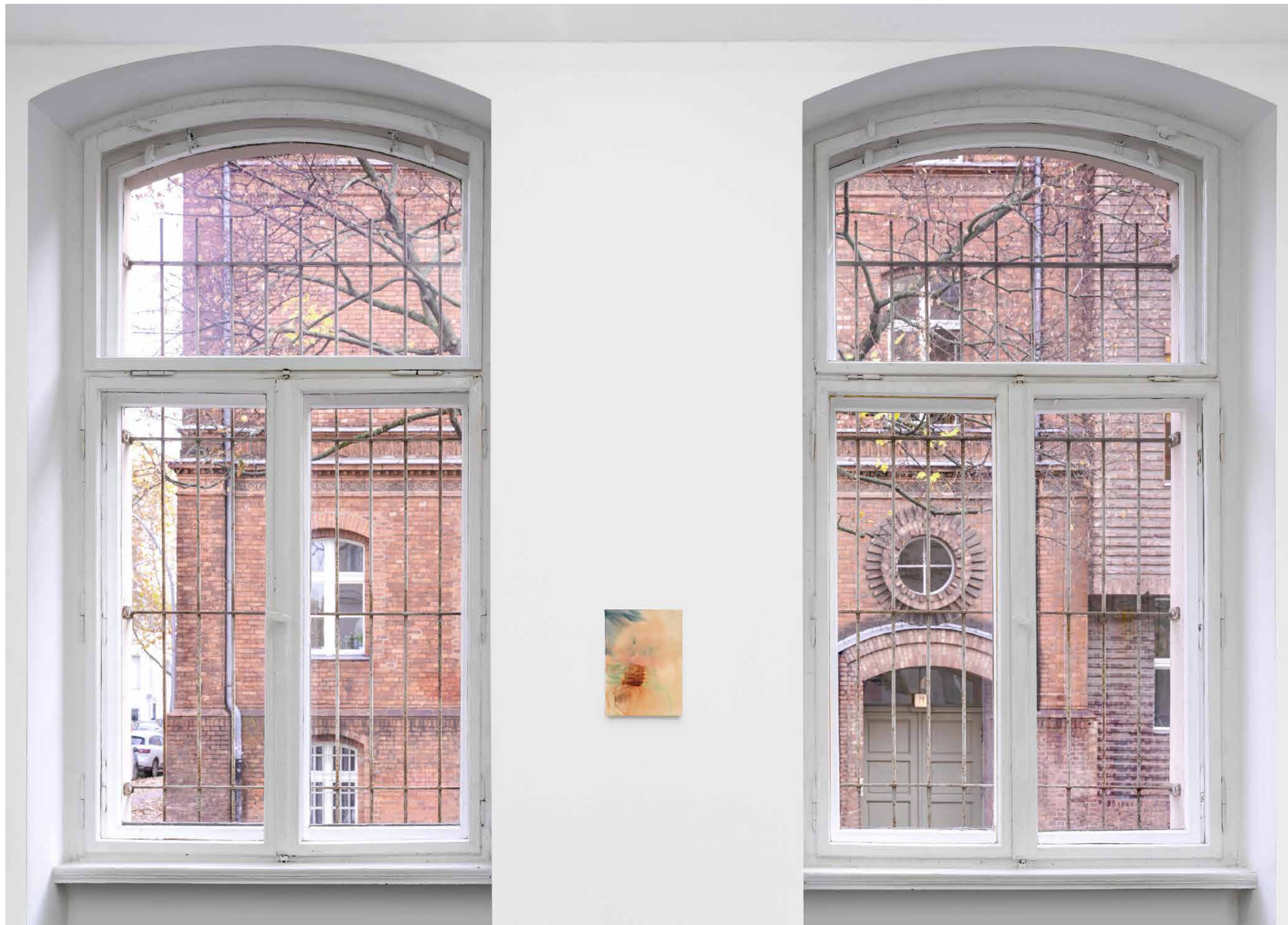
Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Damsel flies (During a Break)
2021

Oil on linen
130 x 130 cm



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



That Touch
2021

Oil on linen
33.5 × 24 cm

“A good friend of mine once told me that the mark of a good painting show is that it makes you want to drop everything and run to the studio to paint. I have held onto this statement for several years wondering about what it is that makes painters obsess in this particular way. The reason I selected the artists in this show is ultimately very simple; in following the work of each painter included, I have found their responses to the concerns in painting that most haunt me to be such that it forces me to address these crucial questions in my own work. There is not an essential theme that governs my decision to curate this selection of artists but rather sympathies across painting practices and sets of overlapping formal, conceptual, and material affinities that put forward imaginations of painting. If anything unites the artists in this show I think it has to do with a certain kind of haptic, giddy, corny, old fashioned belief in the vitality of paint.”

— Sedrick Chisom

*Their Private Worlds Contained the Memory of a Painting that had
Shapes as Reassuring as the Uncanny Footage of a Sonogram
2022*

Matthew Brown, Los Angeles
8.1.22 - 5.2.22



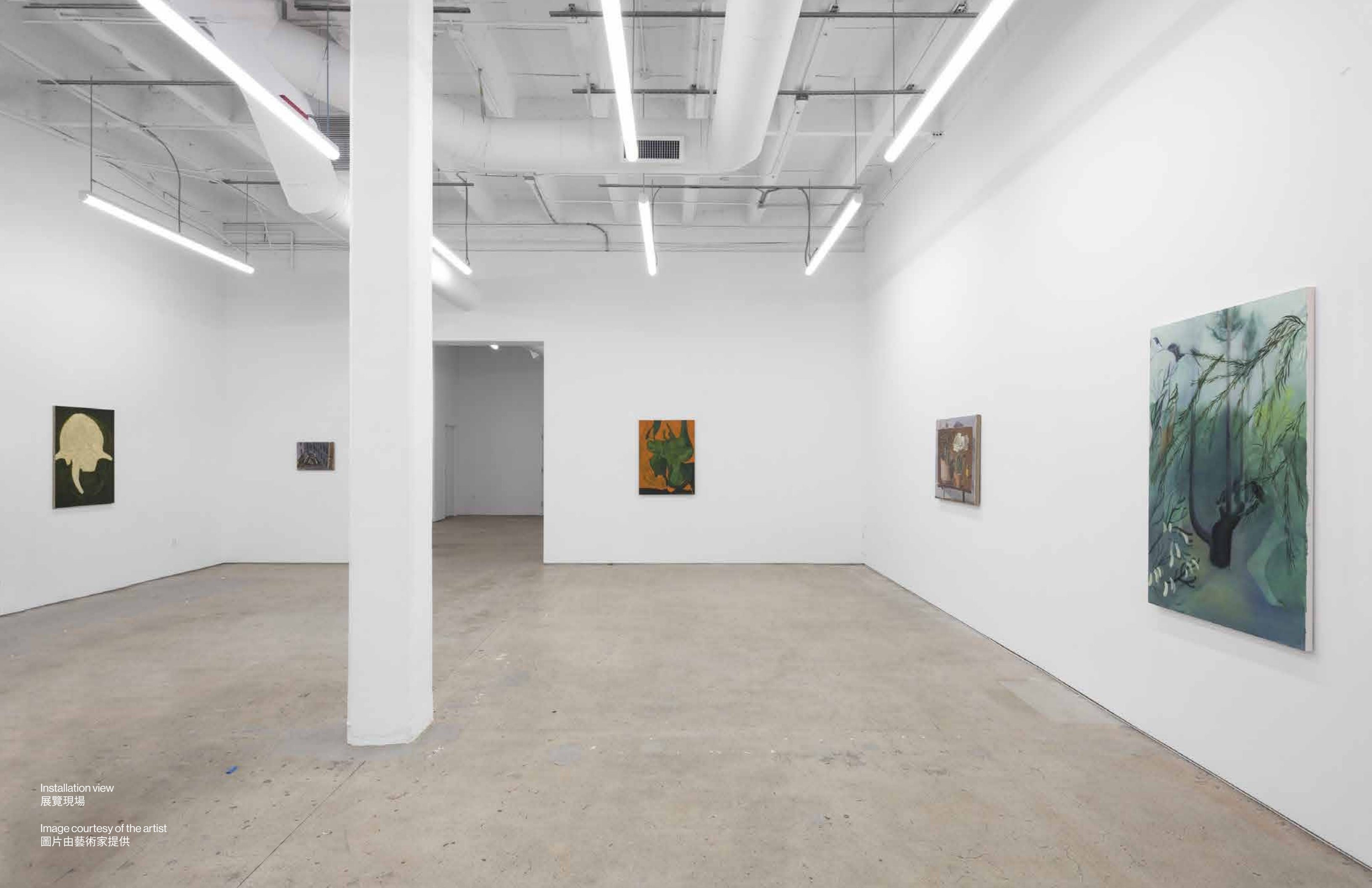
Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Cattail Heads
2021

Oil on linen
145.5 × 97 cm





Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Daisugi at Ryōan-ji
2021

Oil on linen
145.5 × 97 cm

Project N 84
2021

Tokyo Opera City Art Gallery, Tokyo
9.10.21-19.12.21





Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



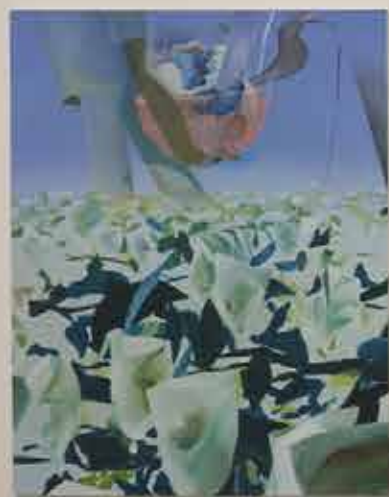
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Dusk of the Pine Tree
2019

Oil on canvas
139 × 121 cm

Cosmos Remembered
2021

The Club, Tokyo
27.3.21 - 24.4.21



I painted the works in this exhibition after moving back to Japan, inspired from watching one full cycle of the four seasons elapse in this land after spending 10 years away from it.

Compared with what I had done until now, I think this work has a further emphasis on depth, and that there is more layering of colors and spaces.

By painting human figures almost fully blended with scenery, and by depicting the transitions of sight, I think it became possible to feel instants where self and the external, past and future, as well as distant spaces all intersect.

— Hiroka Yamashita

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

By definition, “timelessness” is the idea of not being affected by the passage of time or changes in fashion. The exhibition can be understood as a liminal space, a middle-point that exists not here nor there, not now nor later; it is a space that disregards our existing time and space. Conforming to this idea of liminality, the exhibition explored the middle point between dream and reality, transferring the viewers’ sensibilities and physicality.

This exhibition included works of five internationally known artists, Nicholas Hatfull, Naoya Inose, Kayoko Mizumoto, O’Tru no Trus, and Hiroka Yamashita. From Hatfull’s an ocean-like ice creams and ambiguous figures on Yamashita’s canvases, to Mizumoto’s curious contemporary ceramics, O’Tru no Trus’s mystic items found in Awaji island, as well as Inose’s romantic paintings with a cynical touch of postmodernism point of view, all five artists take into account their personal experiences and mundane sceneries in creating their imaginary world. In other words, the artists explore their surreal world through the lenses of reality and their work is a visualization of the ephemeral, where they “represent timelessness, formally and conceptually.”

TIMELESSNESS 2020

The Club, Tokyo
22.8.20 - 23.9.20



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



the Swimmers / the Sleepers
2018

Oil on canvas
111 × 119 cm



Untitled (Pool)
2020

Oil on canvas
99 × 111 cm



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Safer in the Bag
2020

Oil on canvas
160 × 130 cm



Untitled (Two Bombs and Two People)
2020

Oil on canvas
73 × 91 cm



Lunch in the Cave
2020

Oil on canvas
41 × 32 cm

Essay for 融 toru

The Seto Inland Sea is like a long plate, containing about 8,815 million m³ of water. Just like our diaphragm circulating air by pushing and pulling through our lungs, the tide replaces the original water leaving no trace of the original after 2 years. Though it may seem massive for a moment, it flashes before you as if it was nothing simultaneously. Meanwhile, my body replaces 60 trillions of its cells in only 3 months. Although it is the natural process of my metabolic system, I still feel uneasy; Although the contents are completely updated, I am still myself. Is it natural, that I don't remember events which have happened a year ago? Even though the cells have all been replaced, why don't the memories disappear?

These thoughts awakened my impressions based on dreams...

What we call dreams, overlap with reality through the ties of our body. When something out of the ordinary slips up, dreams are capable to have meaning as a dream. Sometimes, there are memories from yesterday or tomorrow, a childhood which I forgot that I had forgotten, ancient pasts or futures which I have no clue to know "when." A familiar place, that I seem to know but don't know. Alas, a place I will never know, and one could ever go. However, these things are always happening inside our bodies. Although it's a place that I've never been, it must be a product of the past that has existed.

However, the product of the past are not just dreams. I myself am a product of the past. In addition, I am aware the past isn't the only thing which has created my current body with its, memories, thoughts and techniques. All must be connected to the great beyond of space-time. There is no way of knowing the time when I haven't existed in this reality yet. I don't know where these memories are buried, though...

The past is surely flowing inside me. The great beyond of space-time is also intimately present. However, like camouflage their existence is mixed, and I'm unable to know the origins of what is where, and which is when. Just as dreams take us to unknown places, there are great unknowns that exists within me.

I gaze upon these continuous moments with its blending sceneries, swayed by the sunset light, with camouflaged waves intricately changing its color, sometimes feeling as if it were a different universe. Thus, by forgetting the present, I know that my memories are beyond my very existence.

The human that I am, drifts through space-time, permeating me like liquid matter.

November 12th, 2019
Yoshinori Ishikawa

融 toru
2019

Higashiyama Building 301, Okayama
13.11.19 - 19.11.19



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供





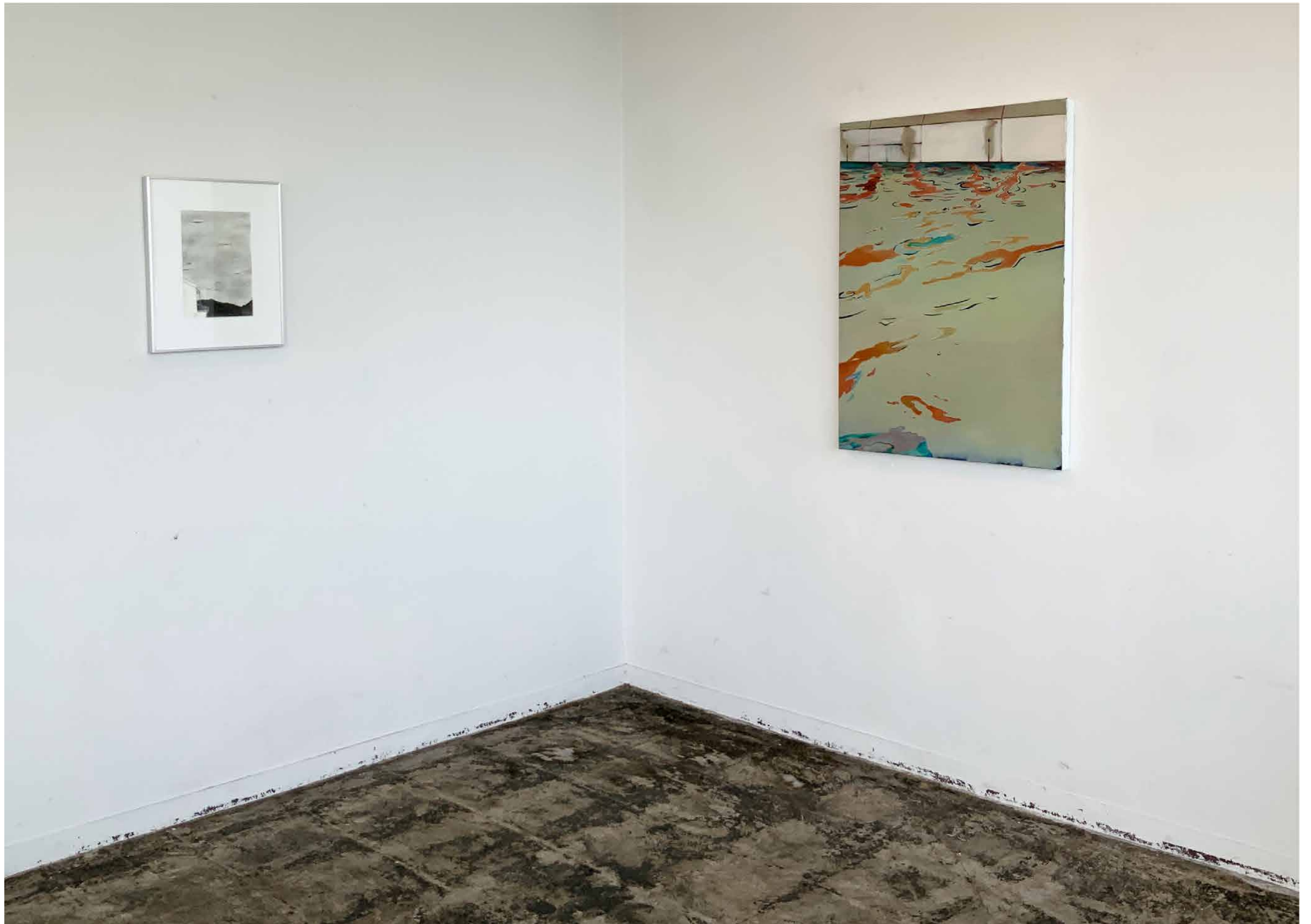
Installation view
展覽現場

Image courtesy of the artist
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Dusk of the Pine Tree
2019

Oil on canvas
139 × 121 cm

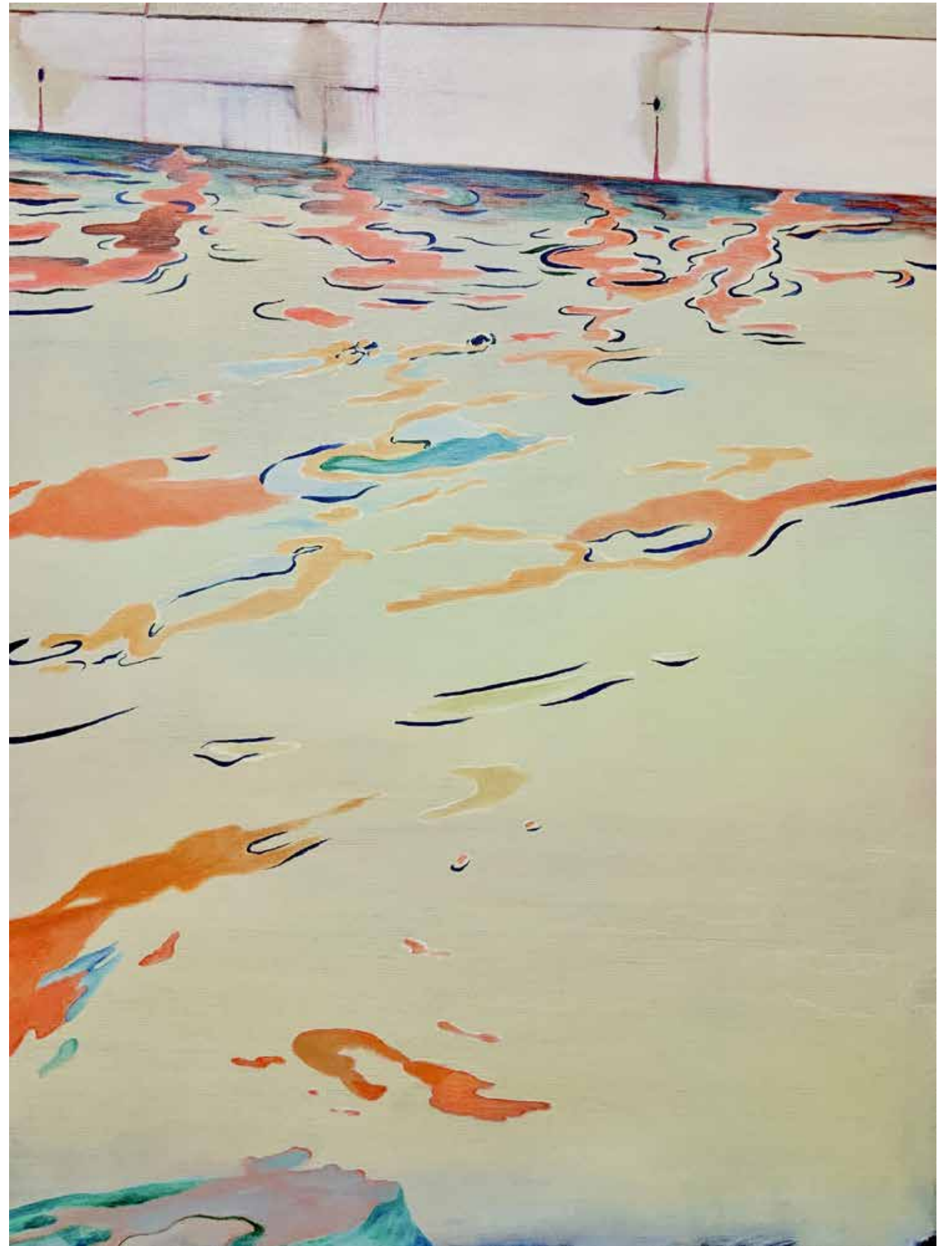


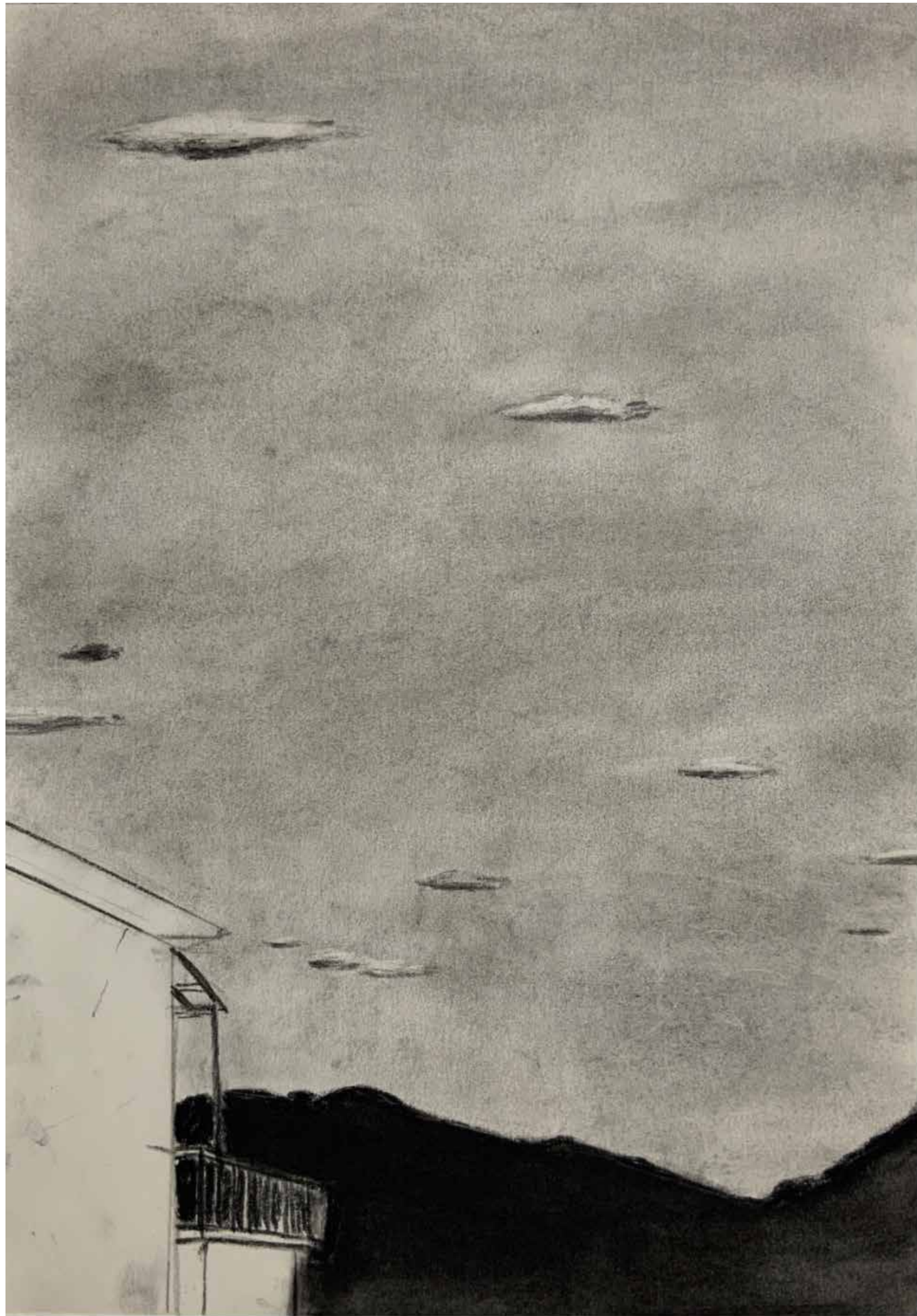
Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Still Crying
2019

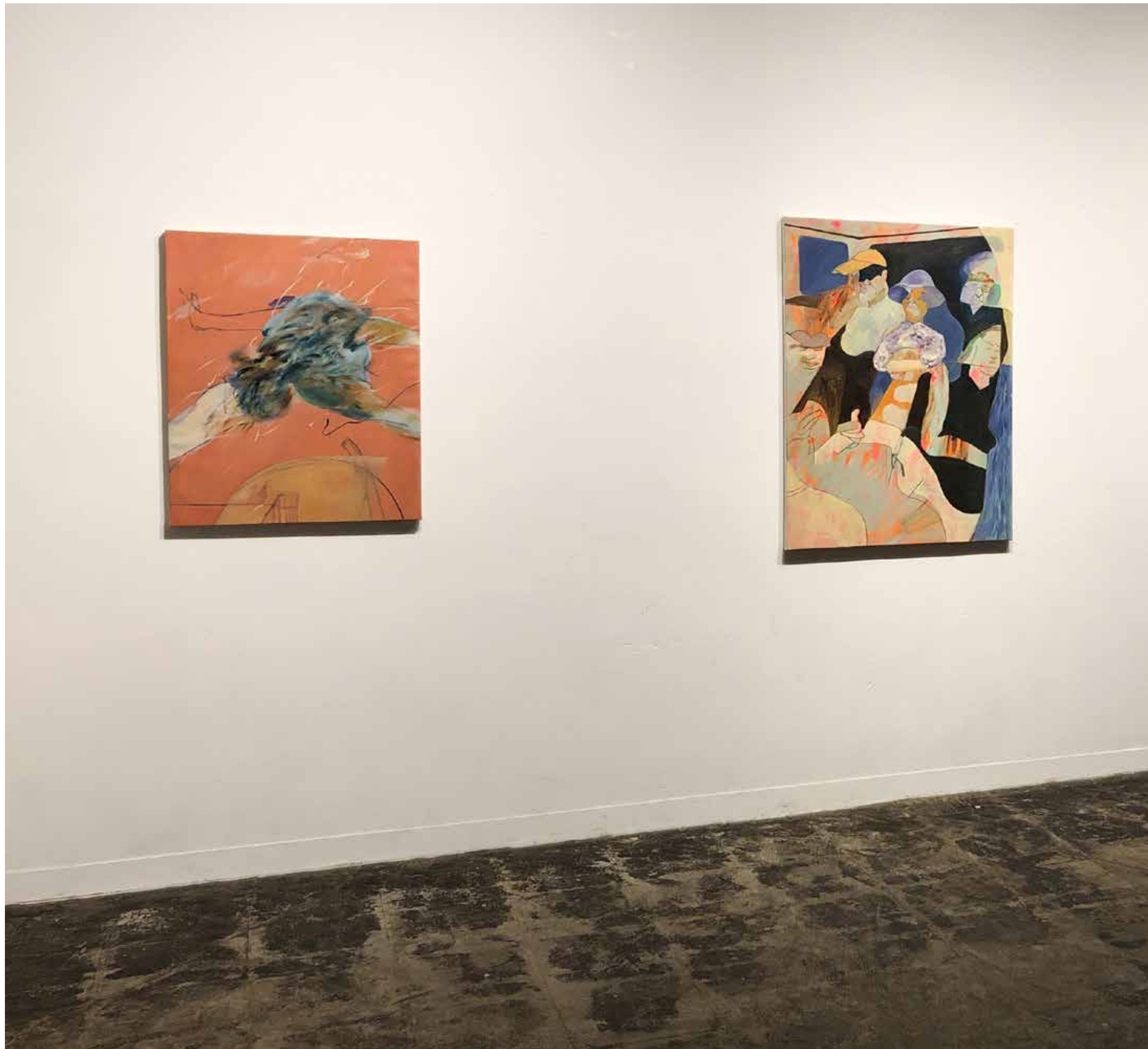
Oil on canvas
91 × 67 cm





Untitled
2019

Charcoal and pencil on paper
26 × 18 cm



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Family car
2017

Acrylic and oil on canvas
99.5 × 76.5 cm





心臟
2019

Oil on canvas
40.6 × 30.5 cm

The Ghosts of Kannawa
2019

Oil on canvas
40.6 × 30.5 cm



Yamashita's paintings toe a line between figuration and abstraction, and observation and invention. The figures that dot her compositions are often sketched atop bodies of water, or fields of long grass. The interaction between humans and the natural world is a recurring theme, as Yamashita's subjects reveal the traditions and methods through which society shapes its environment. There are seafaring groups pushing a dingy past a moonlit ridge, others admire cherry blossoms from behind a bright orange fence or dance beneath falling bougainvillea. A fresh catch of netted fish floats above a sorbet coloured ground.

The inventive compositions in which these interplays unfold do not refer to actual space, but rather a layered assemblage of architecture and manicured gardens, interspersed with abstraction. Occasionally, the ostensible subject of a painting is occluded by looming brushwork – giving the sensation of peering through fog or past branches. In other paintings, the ground on which a scene unfolds is little more than a vague coastline or horizon. This tension between density and oblivion calls attention to the ultimately unpredictable relationship between ourselves and our environment.

Hiroka Yamashita
2019

Tanya Leighton, Berlin
2.11.19 - 18.1.20



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Between the Islands
2019

Oil on canvas
179.8 × 141.5 cm





I no longer need this house
2019

Oil on canvas
32.8 × 41 cm



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



pink fish
2017

Acrylic and oil on canvas
32.8 × 22.8 cm



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



202 & his morning
2018

Acrylic and oil on canvas
121.2 × 149.2 cm



Ohanami
2019

Acrylic and oil on canvas
101.6 × 126.3 cm



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Bougainvillea are falling
2019

Oil on canvas
41.1 × 32 cm



All Conditions
2019

Mason Gross Galleries, New Jersey
22.2.19 - 12.3.19



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

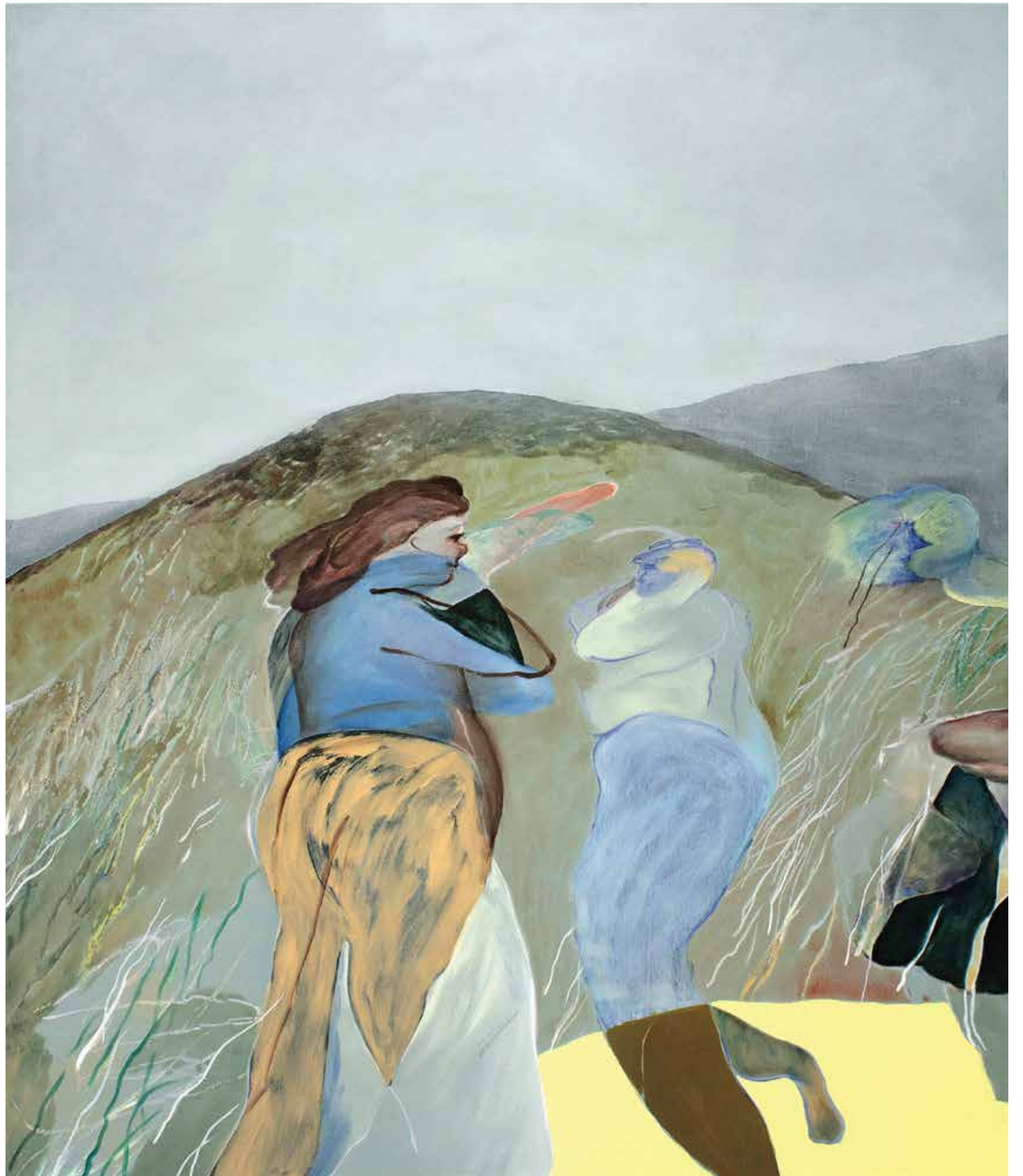


Walking together
2018

Acrylic and oil on canvas
121.9 × 91.4 cm

Hearing your foggy song
2018

Acrylic and oil on canvas
142.2 × 121.9 cm





Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Senders in Night Ridge
2018

Oil on canvas
120.8 x 141.8 cm



Memory of the Good Bath
2018

Oil on canvas
101 × 75 cm



Untitled - green river
2019

Oil on panel
20.3 × 22.9 cm



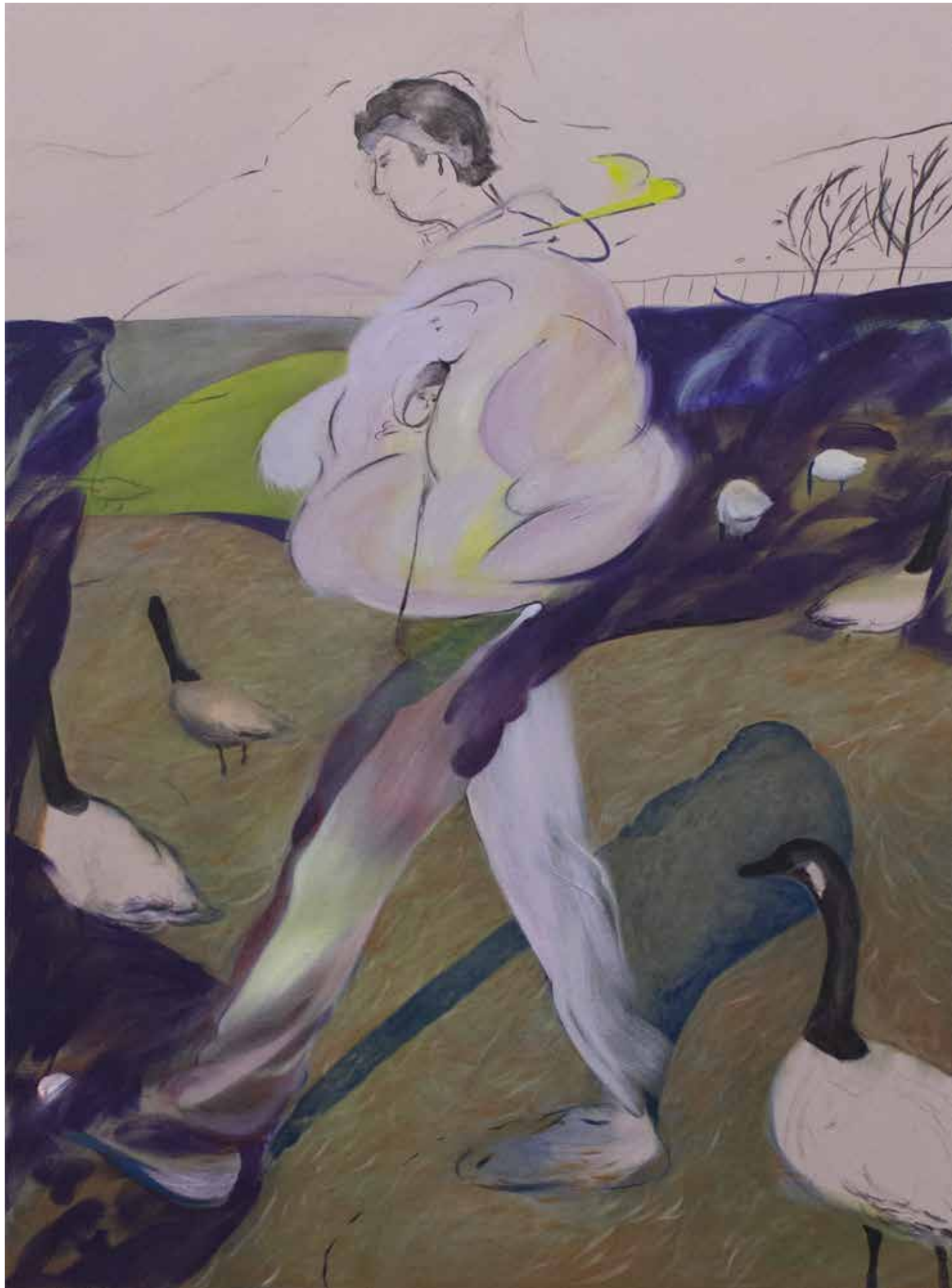
Tondemita
2019

Oil on panel
24.1 x 22.9 cm



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Another American Year
2019

Acrylic and oil on canvas
182.9 × 121.9 cm



Intimate strollin
2018

SBC Gallery, Brooklyn, New York
4.5.18 - 15.5.18



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Image courtesy of the artist
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Installation view
展覽現場

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Installation view
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Installation view
展覽現場

Image courtesy of the artist
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Installation view
展覽現場

Image courtesy of the artist
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Good Stone Picking
2018

Acrylic and oil on canvas
76.2 × 60.9 cm



MFA First Year Exhibition
2017

Mason Gross Galleries, New Jersey
16.11.17 - 13.12.17



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Untitled 2
2017

Acrylic and oil on canvas
142.2 × 142.2 cm

Yellow Days
2017

Oil on canvas
91.4 × 60.9 cm





Untitled 1 (kaerimichi)
2017

Acrylic and oil on canvas
152.4 × 91.4 cm



Untitled
2017

Acrylic and oil on canvas
91.4 × 91.4 cm



Man sitting on the bench
2017

Acrylic and oil on canvas
53.5 × 53 cm

Unknown Bathhouse
2017

Acrylic and oil on canvas
91.5 × 54 cm





River Explorers
2017

Acrylic and oil on canvas
31 × 28 cm

Runners
2017

Acrylic and oil on canvas
57.5 × 28 cm



Kiang Malingue

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong
適安街 10 號 | 灣仔 香港
Tuesday-Saturday 12-6PM
and by appointment.

Hiroka Yamashita

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Born 1991 in Hyogo, Japan
Currently works and lives in Okayama, Japan

Education

2019 Mason Gross School of the Arts, Rutgers University, New Jersey
2017 School of Visual Arts, New York

Solo and Two-Person Exhibitions

2022
Kiang Malingue, Hong Kong
“Fūdo”, Tanya Leighton, Berlin, Germany

2021
“project N 84”, 4F corridor, Tokyo Opera City Art Gallery, Tokyo, Japan
“Cosmos Remembered”, The Club, Tokyo, Japan
“Evanescent Horizon” (with Naoya Inose), FOMO Art, Taipei, Taiwan

2019
“融 toru”, Higashiyama Building 301, Okayama, Japan
“Hiroka Yamashita”, Tanya Leighton, Berlin, Germany

2018
“Intimate Strollin” (with Karina Cunningham), SBC Gallery, New York, USA

2017
“YOUNG MOUNTAIN”, N's Art Project, Osaka, Japan

Group Exhibitions

2022
“YES YOU CAN: The Strength of Life through Art”, WHAT Warehouse of Art, Tokyo, Japan
“Their Private Worlds Contained the Memory of a Painting that had Shapes as Reassuring as the Uncanny Footage of a Sonogram”, Matthew Brown Gallery, Los Angeles, USA

2021
“Dancing in the Dark”, Pippy Houldsworth Gallery, London, UK

2020
“Daichi Takagi, Lucía Vidales”, Hiroka Yamashita, Taka Ishii Gallery, Tokyo, Japan

2019
“Like a Day”, 21 Ludlow Street, New York, USA
“All Conditions”, Mason Gross Galleries, New Jersey, USA

2018
“I as Is”, Mason Gross Galleries, New Jersey, USA
“Welcome Back Show”, Mason Gross Galleries, New Jersey, USA

2017
“MFA First Year Exhibition”, Mason Gross Galleries, New Jersey, USA

2016
“One Earth, One Consciousness”, BronxArtSpace, New York, USA
“Future Critical”, 508 W 26th street, New York, USA
“Brokedown Palace”, SVA Chelsea Gallery, New York, USA

Fellowship

2021
“Fürstenberg Zeitgenössisch”, Donaueschingen, Germany

Bibliography

2022
Noemi Smolik, “Critics' Picks”, Artforum, April 2022
Alexandra Karg, “Fetter Duktus und zarte Landschaften Zeitgenössische Malerei in Berlin”, gallerytalk.net, March 2022

2021
Yukako Yamashita, “Women in Art: Hiroka Yamashita”, Harper's Bazaar Japan, May 2021
JheSyue Liu, “The Club, an art gallery of Tsutaya Bookstore, comes to Taiwan in January for a flash exhibition”, Marie Claire Japan, May 2021

2020
Ocula, June 2020
Teresa Hantke, “Berliner Kunstgriff 14.01 – 20.01.20”, gallerytalk.net, January 2020

2019
Art Maze Magazine, Winter Issue 11
New American Paintings #141, April and May 2019

K

M

山下紘加

1991年出生於神戶市，日本
現工作生活於岡山市，日本

學歷

2019 梅森·格羅斯藝術學院，羅格斯大學，新澤西州
2017 視覺藝術學院，紐約州

個展及雙人展

2022
「場，力，面」，馬凌畫廊，香港
「風土」，Tanya Leighton，柏林，德國

2021
「project N 84」，4層迴廊，東京歌劇城美術館，東京，日本
「Cosmos Remembered」，蔦屋The Club，東京，日本
「情緒線」（與猪瀨直哉聯展），FOMO Art，台北，台灣

2019
「融」，東山大廈301室，岡山，日本
「山下紘加」，Tanya Leighton，柏林，德國

2018
「Intimate Strollin」（與Karina Cunningham聯展），SBC Gallery，紐約，美國

2017
「YOUNG MOUNTAIN」，N's Art Project，大阪，日本

群展

2022
「YES YOU CAN: The Strength of Life through Art」，WHAT藝術倉庫，東京，日本
「Their Private Worlds Contained the Memory of a Painting that had Shapes as Reassuring as the Uncanny Footage of a Sonogram」，Matthew Brown，洛杉磯，美國

2021
「Dancing in the Dark」，Pippy Houldsworth Gallery，倫敦，英國

2020
「Daichi Takagi, Lucía Vidales, Hiroka Yamashita」，Taka Ishii Gallery，東京，日本

2019
「Like a Day」，21 Ludlow Street，紐約，美國
「All Conditions」，梅森·格羅斯美術館，新澤西州，美國

2018
「Is Is」，梅森·格羅斯美術館，新澤西州，美國
「返校展」，梅森·格羅斯美術館，新澤西州，美國

2017
「MFA第一學年展」，梅森·格羅斯美術館，新澤西州，美國

2016
「One Earth, One Consciousness」，BronxArtSpace，紐約，美國
「Future Critical」，508 W 26th street，紐約，美國
「Brokedown Palace」，視覺藝術學院切爾西美術館，紐約，美國

駐地項目

2021
「菲尔斯滕贝格当代」駐地項目，多瑙埃興根，德國

出版

2022
Noemi Smolik，「Critics' Picks」，Artforum，四月刊
Alexandra Karg，「Fetter Duktus und zarte Landschaften Zeitgenössische Malerei in Berlin」，gallerytalk.net，3月

2021
山下有佳子，「Women in Art: Hiroka Yamashita」，Harper's Bazaar Japan，5月刊
JheSyue Liu，「The Club, an art gallery of Tsutaya Bookstore, comes to Taiwan in January for a flash exhibition」，Marie Claire Japan，5月刊

2020
Ocula，6月
Teresa Hantke，「Berliner Kunstgriff 14.01–20.01.20」，gallerytalk.net，1月

2019
Art Maze Magazine，冬季11期刊
New American Paintings #141，4/5月刊

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Hiroka Yamashita | 山下紘加

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