

(Artists: Richard Aldrich, Grace Carney, Cho Yong-Ik, Chou Yu-Cheng, Jan Gatewood, Brook Hsu, Yirui Jia, Jin Mei, Liu Yin, Miao Ying, Nabuqi, Tao Hui, Tromarama, Truong Cong Tung, Su-Mei Tse, Nicola Tyson, Kaifan Wang, Wang Zhibo, Apichatpong Weerasethakul, Carrie Yamaoka, Yang Chi-Chuan, Yu Ji, Yeung Hok Tak, and Zheng Zhou)

(Date)

Private View (by invitation only):
26 – 27 March
Vernissage: 27 March
Public days: 28 – 30 March

(Location)

Convention & Exhibition Centre
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Kiang Malingue is pleased to present at Art Basel Hong Kong 2025 paintings, drawings, sculptures, videos, and photographs by more than twenty artists: Richard Aldrich, Grace Carney, Cho Yong-Ik, Chou Yu-Cheng, Jan Gatewood, Brook Hsu, Yirui Jia, Jin Mei, Liu Yin, Miao Ying, Nabuqi, Tao Hui, Tromarama, Truong Cong Tung, Su-Mei Tse, Nicola Tyson, Kaifan Wang, Wang Zhibo, Apichatpong Weerasethakul, Carrie Yamaoka, Yang Chi-Chuan, Yu Ji, Yeung Hok Tak, and Zheng Zhou.

Highlights include paintings by the late Cho Yong-Ik from 2018 to 2021. Before his passing in 2023, Cho continued to produce highly meditative paintings that commemorate life by emphasising the act of breathing as a fundamental artistic gesture. In a similar vein, a series of “Imaginary Body” paintings by Chou Yu-Cheng’s expresses the artist’s recent interest in envisaging organic shapes, and in comprehending the natural—and paradoxically architectonic—process of giving birth to a new life. Kaifan Wang recognises the myth-making power of gold in *The Triumph of Venus II* (2025), also highlighting erasure as a gesture of significance in the cloudy, multilayered composition.

Three paintings from Brook Hsu’s ongoing bodies of work encapsulates their allegorical potential that merges art history, cinema, language, and human-animal bond. *Happy Together* (2024) is a portrait of two friends as human-animal hybrid figures, referencing Tiepolo’s *A Spring Shower* while evoking a scene from the titular 2000 Hong Kong film classic. The self-invented spiral script in *Screaming Seven Times* (2024) teeters between calligraphic apparition and abstraction. *Marie* (2025) is a hallucinatory character study of the donkey tending daughter in Robert Bresson’s 1966 tragedy *Au hasard Balthazar*.

Also on view are drawings by Jin Mei, who recently had her debut exhibition at Kiang Malingue in 2024. The drawings of intricate abstract patterns made in the last five years are testaments to the painter’s aspiration to embrace life, nature, and to give birth to an original form of artistic expression in a diaristic way. Equally abstract and meticulous are recent paintings by Wang Zhibo from the “Unmanned” series. Made in 2023, the “Unmanned” paintings are Wang’s most abstract works to date. They are orderly yet fractured, revealing fissures in reality: the artist aims at capturing spiritual icons as they appear fleetingly in the mundane world. New paintings and drawings by Liu Yin include *This Green Onion* (2025), a juxtaposition of the most sublime Mount Everest with the cheapest produce in a grocery store; and *Where painter Freud once sat* (2024-2025), a quiet scene that turns the great painter into two blueberries.

New “wind chimes” sculptures by Yang Chi-Chuan consider sports and games alike. By playfully producing encyclopaedic groups of handmade ceramic items, Yang revisits the artistic tradition of listing and cataloguing as a faithful means to represent various aspects of life. Nabuqi’s *It* (2024), on the other hand, summarises Chen Si’an story of the last Tanka boat people by imagining an incomplete existence that is paradoxically weighty and light, slimy and sharp: driven by desire and fate, land dwellers flee and become amorphous beings.

Miao Ying's new "Training Landscapes" paintings investigate the process of image-making that involves AI. Her suite of "Magic Spells" films functions similarly: the artist delineates an environment that allows a gaming engine to generate animated effects. The particle systems used in the individual videos render motions, explosions, smokes, and lightnings, relating the artworks to trailers of a new game. Miao will also participate in an Art Basel Digital Dialogues panel discussion on 28 March 2025 to reflect on the impact of local digital cultures. Also on view at Art Basel Hong Kong's Film Sector is Kwan Sheung Chi's latest film, *In Defence of Kwan Sheung Chi* (2023), first shown in his exhibition "Not retrospective" at Kiang Malingue in 2023.

Concurrent with Ho Tzu Nyen's exhibition of new works at Kiang Malingue, "Three Stories: Monsters, Opium, Time" (21 March to 13 May 2025), Ho's *Night Charades* (2025) will be on view on the M+ Facade from 22 March to 29 June 2025. Co-commissioned by M+ and Art Basel, and presented by UBS, this AI-generated animation pays tribute to the golden age of Hong Kong cinema, featuring iconic scenes in a futuristic and theatrical style; charade players re-enacting roles originally performed by stars like Leslie Cheung, Maggie Cheung, Stephen Chow, Chow Yun-fat, Brigitte Lin, and Anita Mui; and scenes remixing films by John Woo, Wong Kar-wai, Tsui Hark, Wong Jing, among others. Ho will also participate in an Art Basel Premiere artist talk moderated by Shabbir Hussain Mustafa, Senior Curator and Head of Exhibitions, Guggenheim Abu Dhabi Project, on 27 March 2025, to explore his distinctive approach to history, cinema, and cultural narratives.

(Related events)

1. Conversations | Premiere artist talk: Ho Tzu Nyen

Venue: Auditorium, N101B, Level 1, HKCEC

Date: Thur, 27 March, 11 am - 12 noon

(RSVP)

2. Digital Dialogues

Miao Ying at Panel 4: Digital art in Asia

Venue: Soho House, 33 Des Voeux Rd W, Sheung Wan

Date: Fri, 28 March, 2:30 pm - 3:30 pm

(By invitation only, please contact us to attend)

3. Film | Cyborg Within

Kwan Sheung Chi, *In Defence of Kwan Sheung Chi*, 2023

Venue: Auditorium, N101B, Level 1, HKCEC

Date: Sun, 30 March, 5:30 pm - 6:30 pm

(RSVP)

(About the gallery)

Kiang Malingue is a Hong Kong based commercial gallery founded by Lorraine Kiang and Edouard Malingue. This initiative was founded in 2010 to build a critical dialogue between international contemporary artists, both emerging and established, who combine aesthetic concern with conceptual enquiry, and work across different disciplines from video and installation, to painting and sound.