

Kiang Malingue

Art Basel Basel 2025 | N17

馬凌畫廊
kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong
50 Eldridge St., New York, NY 10002

(Artists) Cho Yong-Ik, Tiffany Chung, Ho Tzu Nyen, Kwan Sheung Chi, Truong Cong Tung, Wang Zhibo, Carrie Yamaoka, Yu Ji and Yuan Yuan

(Date)
VIP Days: 17 – 18 June
Public Days: 19 – 22 June

(Location)
Messe Basel, Messeplatz 10, 4058
Basel, Switzerland

(Contact)
office@kiangmalingue.com;
+852 2810 0317

(Media Enquiries)
Yiyun He
yiyun@kiangmalingue.com;
+852 2810 0317

(All Other Enquiries)
Ella Liao
ella@kiangmalingue.com;
+852 2810 0318

Kiang Malingue is pleased to present at Art Basel in Basel more than twenty paintings, sculptures, and videos by Cho Yong-Ik, Ho Tzu Nyen, Truong Cong Tung, Wang Zhibo, Carrie Yamaoka, and Yuan Yuan. Also on view is a large-scale installation by Tiffany Chung in the Unlimited sector, a group of sculptures and installations by Yu Ji in the Parours sector, and a selection of videos and photographs by Kwan Sheung Chi at Basel Social Club.

Highlights include a suite of “Timepieces” videos by Ho Tzu Nyen, recently shown in the exhibition “Three Stories: Monsters, Opium, Time” at Kiang Malingue’s Hong Kong space. Co-commissioned by Singapore Art Museum, Art Sonje Center, and M+, in collaboration with Museum of Contemporary Art Tokyo and Sharjah Art Foundation, the works are presented on customized screens that render time physical, testifying to time’s paradoxical materiality, elasticity, and relativity. The suite of “Timepieces” is an accompaniment to Ho’s major installation *T for Time* (2023), currently on view at Mudam Luxembourg, contemplating our contemporary experience of time as rooted in European concepts of linear progression, regulated by the Gregorian calendar, and networked by computers. Ho’s ambitious project raises the question of whether it is possible to reclaim the unassimilated experiences of time that were manifest in Southeast Asia prior to the influence of the West.

“The Shapes of Time” lacquer paintings by Truong Cong Tung ponder the totality of time embedded in a land through the artist’s fascination with numerology and his lacquer techniques. Each painting offers a cartographical slice of a *terra imagina*, where layers of soil, minerals, artificial items, insects, and life residues have accumulated underneath the surface. Scanning these mythical terrains, we might notice the presence of obscure rectangular shapes, resembling abstract images of geological maps and electrical motherboards: While one refers to the act of digging to understand the “age” of a landscape, the other nods toward the transient nature of technology.

Carrie Yamaoka’s paintings, *10 by 8 (wall #4)* (2024) and *40 by 40 (clear/black #2)* (2024) are works of material alchemy composed of reflective polyester film, black vinyl film, and their interaction with urethane resin. Embracing accidents, they gesture at the instability of subjectivity, between improvisation/intention, and methodology/intuition. *24 by 20 (medium bubble) redux* (2015/2024) continues the artist’s methodology of revisiting dormant works from her studio, by reconfiguring their constituent parts. By peeling off the surface and using the wood panel support of an older work that bears traces for a new layer of reflective polyester film, the past is brought into and intertwines with the present.

Two recent paintings by Wang Zhibo demonstrate the artist’s fascination with non-causality manifest in juxtapositions: *Green Portrait* and *Pink Hydrangea* (2024) identifies the hide-and-seek of countenances that takes place in a myriad of mesmerising textures; *Hedgehog* (2025), on the other hand, stages a play between supermoon and spears—two elements that could be considered “allotopic”. Yuan Yuan’s *Still Life Study* (2025) revisits the artist’s long-term interest in claustrophobic interiors filled with

meticulously rendered and contrasting textures, fabulating ways through which an enclosed environment exposes itself to externalities. Cho Yong-lk's *18-703* (2018), created at the end of his artistic career, echoes Yuan Yuan's emphasis on fluidity in an enclosed space, revealing the uniqueness of each painting gesture in an orderly matrix composition.

In the Unlimited sector, Tiffany Chung's *traces* (2025) maps the footprint of our progress and the human-driven alterations of landscapes, flora and fauna. It depicts Neolithic earthworks in Europe and Asia to suggest prehistoric global connections and charts the historic spice trade routes connecting Asia, Africa, Europe and the Americas, proposing that globalization began with ancient unnamed traders well before the 1400s. The work links the complex spice trade history and its role in shaping globalization through commerce, maritime development, conflict, and colonialism to modern capitalism, exemplified in the United Fruit Company's steamship routes in the early 1900s that carried bananas from its plantations in the Caribbeans and Central America. Pausing at such junctions of time, Chung's work traces back to earth's deep time that spans across geologic eras and planetary phenomena to situate human history as part of the expansive natural history. Using earth's sediment layers as a reference to the imprint of our past, the work reminds us that our traces will be carried into the future, that we are responsible for the care of creation and sustainable ecology beyond human timespan.

Sculptures and installations by Yu Ji in the Parours sector include two major pieces from the artist's "Forager" series, and two iconic "Flesh in Stone" sculptures. The former is a meditation on human co-mingling and co-existence with plant and sea life, and the latter an ongoing series driven by a profound desire to re-encounter and study the human form through memory, and experimentation with material, scale, and time.

On view at Basel Social Club is a series of photographic and video works by Kwan Sheung Chi, including new "One Million" videos made specifically for the occasion. The celebrated series "One Million" (2012–ongoing) deals directly with money: a deadpan close-up of the artist's hands counting banknotes of different currencies. On closer inspection, however, one realises that it is a very short video loop of the artist counting a thin stack of bills until the sum hits one million. Another commentary of absurdist political economy, Kwan's *My Nephew* (2019) served as an excuse for a trip up north: based in Hong Kong, Kwan was not able to travel to Shanghai in an artist's capacity, and he brought along a fellow artist (as his "nephew") to disguise as businessmen. In the set of four photographs, they gestured at real estate construction sites, and posed while smoking expensive cigarettes, evoking a bygone era of capitalist speculation steeped in the luscious aesthetics of the golden 90s of Hong Kong and Shanghai.

(Related projects)

1. Tiffany Chung at Unlimited | U41

Date: 16 – 22 June

Location: Messe Basel, Messeplatz 10, 4058 Basel

2. Yu Ji at Parours

Date: 16 – 22 June

Location: Hotel Rheinfelderhof, Hammerstrasse 61, 4058 Basel

3. Kwan Sheung Chi at Basel Social Club

Date: 15 – 21 June

Location: Rittergasse 21-25, 4051 Basel

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(About the gallery)

Kiang Malingue is a commercial gallery with spaces in Hong Kong and New York, founded in 2010 by Lorraine Kiang and Edouard Malingue. This initiative builds 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.