

Kiang Malingue After H(ours)

馬凌畫廊
kiangmalingue.com

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

(Artists) Nic[o] Brierre Aziz, Brenda Barrios, Helen Liene Dreifelds, Sam Frésquez, Alice Gōng Xiaowén, Jesús Hilario-Reyes, Andrew Luk, Gozié Ojini, Alix Vernet, and Omer Wasim

(Opening)
Wed, 9 July, 6 – 8 PM

(Date)
10 July – 9 August 2025

(Gallery Hours)
Tue to Sat, 10 AM – 6 PM

(Location)
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Kiang Malingue is pleased to present at its New York space “After H(ours),” an exhibition by the 2025 graduates of the Yale School of Art MFA Sculpture Department. The exhibition title draws from “H(ours),” a thesis exhibition title by the cohort that was organized by Kameelah Janan Rasheed and Aki Sasamoto. Artists include: Nic[o] Brierre Aziz, Brenda Barrios, Helen Liene Dreifelds, Sam Frésquez, Alice Gōng Xiaowén, Jesús Hilario-Reyes, Andrew Luk, Gozié Ojini, Alix Vernet, and Omer Wasim.

“After H(ours)” considers sculpture as a time-based medium that recasts the afterlife of objects and materials, constellating multivalent space-time nodes: to map forgotten histories, to reroute perceptual systems, and to conceive new consciousness. Through a mutability that brings into fluid relation myriad mediums, such as drawing, sound, and performance, sculptures flit between evidence, index, record, and proof, or altogether at once. Nested with possibilities, sculptures act as an echolocation in search for “what comes after,” such as ensconced in the time of day that operates under the radar, cloistered in the furtive and rapturous space of communal invisibility, through transactions beyond legal boundaries and conventional protocols, and protected in the safe spaces shielded from surveillance. These are volatile spaces of amplitude, where crystallization of seismic shifts can be detected on an intimate scale, where a new star map of collectivity and temporality can be braided. In upending chronologies and knowledge systems towards futurity, “After (H)ours” proposes a new ground and an excavation, of what sociologist Paul Gilroy speaks of as the “collective work of salvage,” towards an ecology of what poet Fahima Ife calls the “porous aftermath.”

– Jo-ey Tang