

| Chang Ya Chin | 張雅棻 |



INTRODUCTION

Based on close examinations, Chang Ya Chin's compositions are modestly scaled and serene, featuring contemporary objects depicted in the traditional methods and techniques of still life. Chang renders the objects tangible and verisimilar on canvas by studying the distinctly textured objects—a group of pears, a bugle, a bowl of rice, or a game of Tetris—and effectively “casting” them as actors and performers.

In “These Things”, her first exhibition with Kiang Malingue in Hong Kong in 2024, Chang presented more than a dozen small-scale paintings that feature regionally specific cuisines, drinks, and sweets, telling microcosmic stories that are either whimsical or fabulous in essence. *Teamwork: Har Gows Rowing* (2023) pictures three har gows rowing haphazardly in a tiny dragon boat atop a stand. The absurd ambience of the scene and the artist's emphasis on chiaroscuro lends credibility to the painting—a miniature dragon boat suspended in a waterless interior environment naturally calls for undersized, non-human athletes. *Dive: Dumplings, Black Vinegar* (2024) also plays with the thrill associated with heights, and the notion of sportsmanship: plump dumplings climb up a slim ladder in a row, preparing themselves on a platform before jumping into a bowl of black vinegar. In various scenarios and against similarly neutral, sombre backgrounds, Chang's non-human subjects reflect on the significance of gravity and depth, and the various possibilities of falling: the gracefully peeled *Lychee on a swing* (2023) has seemingly fallen unconscious; one of the sauce bottles in *Dai Pai Dong, Sauces, Good Friends* (2023) is drunkenly tipped over; the excessively shallow architecture in *Bridge: Tea Egg, Suitcase* (2023) barely offers enough room for the eggs, thereby also anticipating a dramatic fall. In another series of recent works, Chang has introduced natural

elements such as delicate flowers and soft leaves—*Koala's Marching: Peach Blossoms* (2024) or *Grow (1): Orchid, Laoganma Chili Sauce* (2023) are examples among others—further complicating the artist's reflection on life and agency intertwined in the relationship between natural objects and man-made products.

Chang's paintings abound with wondrous narrative potentials, yet she avoids assuming a commanding role as the narratives unfold. Rather, she lets them evolve and take shape as they engage the audience's own urge to narrate. In her notes, she has begged curious questions about the nature of the depicted objects: “They're sentient... It's up to them, or is it? How much is dictated by the world around them, that logic/culture/society... How much agency do the objects have/do we have?” Chang's painting practice is motivated by an affinity with animism, and questions regarding one's identity as a world-maker.

Chang Ya Chin (b. 1985 Hong Kong) lives and works in her hometown Hong Kong, New York City and Austin, Texas. She was trained in the academic tradition at ateliers in Florence, Paris and New York City. Her recent exhibitions include: Perrotin New York (2025), Kiang Malingue, Hong Kong (2024); Half Gallery, Los Angeles (2024), Half Gallery, New York (2022).

介紹

張雅棻在過去的幾年中創作構圖恬靜的小型繪畫作品，在畫面中營造當代物件與傳統靜物畫技法之間的強烈反差。她所有的作品都是基於現實觀察完成的：無論是三兩個梨、一把軍號、一碗米飯或是一面俄羅斯方塊，張雅棻均在細密把玩觀察物件後——藝術家稱其作為各種物件「試鏡」——再以擬真的筆觸將其轉化至畫布之上。

在2024年於馬凌畫廊香港空間舉辦的「呢D嘢」展覽中，張雅棻呈現的十餘件小尺幅畫作以香港的特色食物、飲品及點心為題，講述了或滑稽幽默或深邃複雜的開放故事。在《團結：蝦餃划船》(2023)中，三個蝦餃在高懸的龍舟上奮力划行；場景的荒誕特質以及藝術家對光影氛圍的關注為作品添加了真實感——在無水的室內空間懸停的微小龍舟召喚矮小、非人的運動員前來參與競賽。《跳：餃子、醋》(2024)同樣強調了與高度相聯繫的緊張興奮情緒，以及非人群體的運動精神：飽滿的餃子逐個爬上細長的梯子，準備躍入一碗黑醋中去。張雅棻以一致的灰黑色背景為多件作品的敘事營造氛圍，其中的非人主體常在考慮重力和深度等因素，以及墜落的多種可能性：《荔枝、鞭鞭》(2023)中優雅的水果似乎墜入了無意識狀態之中；《大排檔、醬、老友記》(2023)中的一位醬料老友記酩酊醉倒；《過橋：茶葉蛋、箱子》(2023)中過份狹窄的建築幾乎無法承載茶葉蛋的三種不同型態，讓整個與脆弱性及飽滿度相關聯的敘事險象環生。在近期的另一系列作品中，張雅棻引入了淡雅花朵、纖柔枝葉等自然元素——《樹袋熊：桃花》(2024)或是《成長（一）：蝴蝶

蘭、老乾媽》(2023)均是此類作品的代表——生命與自我意識因自然物與人造加工食物的結合關係而變得更為複雜。

張雅棻的繪畫中滿是奇妙的敘事線索，她卻也有意識地不去掌控故事的發展方向，任其在與觀眾自身經驗產生聯繫的過程中流變。她曾在創作筆記中詢問畫中物件的本質：「它們是智能的.....故事由它們做主，不是嗎？它們周遭世界的邏輯/文化/社會起到了多少決定性作用呢？.....這些物件/我們有多少主觀能動性呢？」推動張雅棻繪畫實踐的，是對未知敘事的進一步探索，以及對創造者身份、客體意識等領域的積極質詢。

張雅棻(1985年生於香港)生活工作於香港、紐約及德克薩斯州奧斯汀。她曾在佛羅倫薩、巴黎及紐約等地的繪畫工坊接受學院式繪畫訓練。她曾於貝浩登紐約空間(2025)、馬凌畫廊香港空間(2024)、洛杉磯Half Gallery(2024)、紐約Half Gallery(2022)舉辦個展。

Selected Exhibitions
精選展覽

Perrotin New York presents *Finding Ewha* by Chang Ya Chin, the artist's first solo exhibition with the gallery. Chang creates intimate, highly detailed oil paintings that combine the visual language of classical still life with a distinctly contemporary sensibility. Ripe pears, saltshakers, and other humble materials become portals into self-contained worlds where gravity and humor are given equal weight.

Born in Hong Kong, she studied classical painting at ateliers in Florence, Paris, and New York City. Combining technical precision with personal interests, Chang has developed a visual language that is inspired by a range of references— from 18th century French still life painter Jean Siméon Chardin to modern Swedish abstractionist Hilma af Klint, as well as the comic book style of Calvin and Hobbes. As a result, her works possess both a masterful attention to texture, form, light, and an undercurrent of humor and mischief.

Chang's process begins long before brush meets canvas. As a collector of objects—from online and antique markets, toy stores, or grocery stores—she is interested in the ability of objects to hold personal and societal meaning. Each object is kept on hand until it reveals its purpose. In her studio, she stages scenes by carefully arranging lighting and miniature props, including swords or woven hats, which she paints from life. Once painted into existence, her figures slip beyond her grasp. Oftentimes, subjects appear at a crossroads or at a critical point in their journey—as in *Ways I* or *Ways II*,—taking on their own autonomous logic. In her paintings, looking becomes an act of excavation, where each brushstroke invites further questions.

In *Finding Ewha*, food becomes a recurring subject. Curry fish balls, fruit, and shrimp dumplings are rendered with exquisite care, evoking a feeling of nostalgia. The natural evolution and decay of these objects become a narrative device—marking the passage of time and imbuing Chang's paintings with a living presence. In *Traditions: Feast*, a banquet appears frozen in time: thin rolls of meat stacked into a neat pyramid, tofu sheets folded with the orderliness of pressed linen, a small hot pot with its burner, and a cluster of meatballs awaiting their turn in the broth. At either end of the table, two bright mandarin oranges punctuate the subdued palette, becoming active dinner guests. Lit from above in a chiaroscuro stillness, the scene has an almost devotional air, transforming a casual meal into a kind of ritual.

In another painting, titled *Bamboo Nights*, the vertical rhythm of bamboo stalks divides the scene into narrow columns of space, evoking a stage set. Between them, a pear—holding a miniature sword and capped with a woven hat—becomes an absurd yet dignified figure. The scene is pierced by what could be interpreted as moon light, with precise shadowing by the artist, which lends an ominous air. This interplay of whimsy and restraint feels central to Chang's practice. In a related work, *Swordsmen Scuffle*, a lone pear in combat gear is surrounded by slices of its own kind, wedge-shaped fragments that read as both spoils and casualties. A fallen sword lies nearby, suggesting a narrative beyond the frame. Here, humor gives way to something more poignant: a meditation on mortality and the fragility of life.

Finding Ewha unites Chang's technical mastery with an ever-deepening exploration of psychological space. Her work dwells in the space between containment and expansion, where the edge of a painting feels like the edge of a thought. For her, what is shown is only part of the picture—she is equally concerned with the sensations, associations, and questions that her images provoke. In each painting, Chang drops us into a small part of her world, encouraging exploration. Balancing precision with play, she invites the viewer to linger, to look again, and to enter the subtle mysteries of the everyday.

- Text by Perrotin

Finding Ewha

Perrotin New York, NY, USA
貝浩登畫廊·紐約·紐約州·美國
30.10 - 20.12.2025



Installation view 展覽現場

Image courtesy of Perrotin and the artist
圖片由貝浩登畫廊及藝術家提供



Swordsmen Scuffle
2025

Oil on linen
亞麻布面油彩
38 × 60 cm
14 15/16 × 23 5/8 in



Good Brush, Bad Brush
2025

Oil on linen
亞麻布面油彩
80 × 111 cm
31½ × 43 1⁄16 in



Full Sail
2025

Oil on linen
亞麻布面油彩
74 × 62 cm
29 1/8 × 24 7/16 in



Installation view 展覽現場

Image courtesy of Perrotin and the artist
圖片由貝浩登畫廊及藝術家提供



Installation view 展覽現場

Image courtesy of Perrotin and the artist
圖片由貝浩登畫廊及藝術家提供



Installation view 展覽現場

Image courtesy of Perrotin and the artist
圖片由貝浩登畫廊及藝術家提供



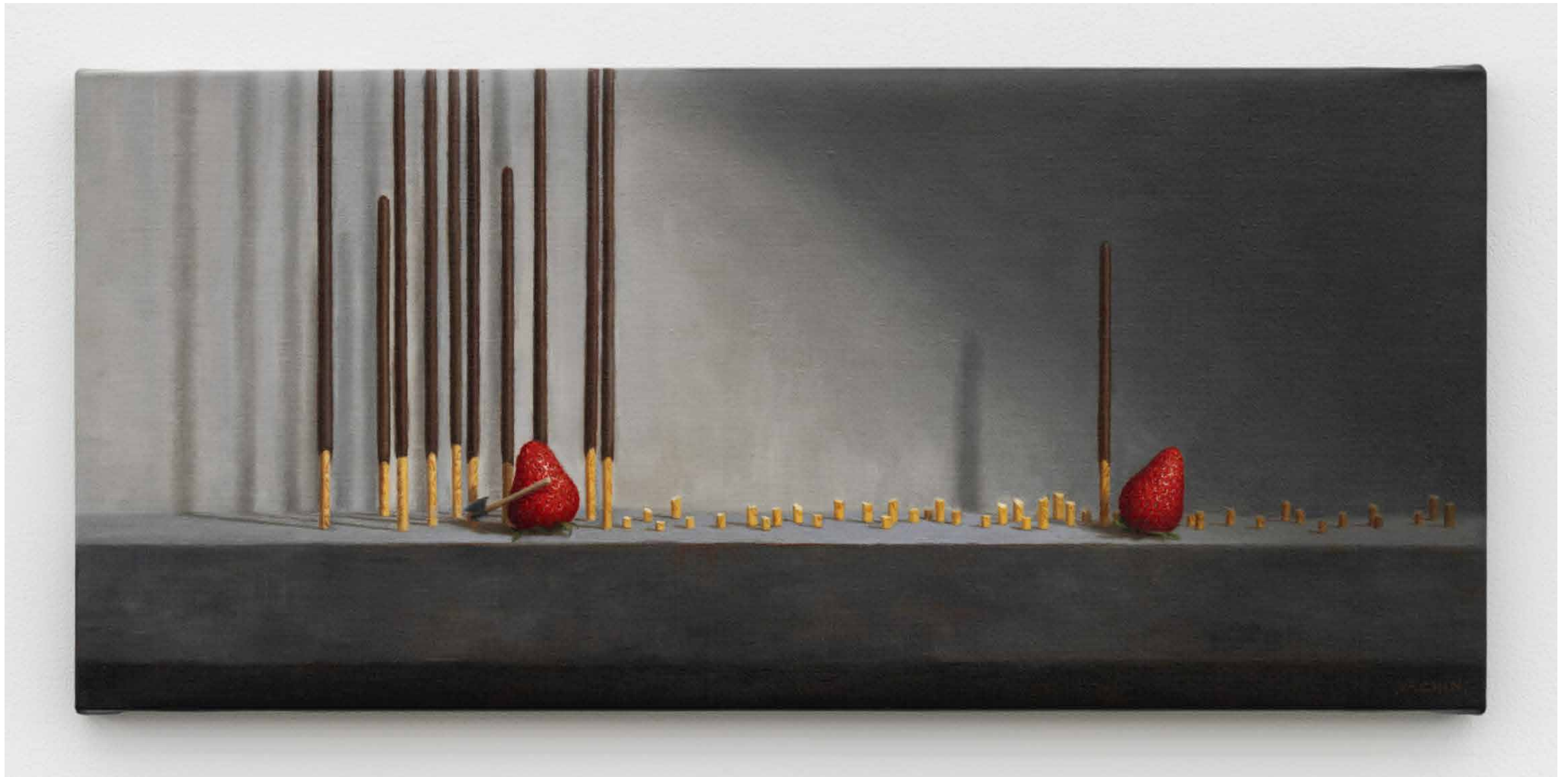
Harvest
2025

Oil on linen
亞麻布面油彩
36 × 38 cm
14 ³/₁₆ × 14 ¹⁵/₁₆ in

Balance: Yakult, Hammock, Peach Blossoms
2025

Oil on linen
亞麻布面油彩
70 × 70 cm
27 ⁷/₁₆ × 27 ⁷/₁₆ in





Chop Chop Chop Chop Chop
2025

Oil on linen
亞麻布面油彩
29 × 65 cm
11 ⁷/₁₆ × 25 ⁹/₁₆



Endling
2025

Oil on linen
亞麻布面油彩
18 × 20 cm
7 1/16 × 7 7/8 in



Still, Go
2025

Oil on linen
亞麻布面油彩
50 × 85 cm
19 1¹/₁₆ × 33 7¹/₁₆ in



Precarious
2025

Oil on linen
亞麻布面油彩
38 × 53 cm
14 15/16 × 20 7/8 in

Orchestra
2025

Oil on linen
亞麻布面油彩
62 × 48 cm
24 ⁷/₁₆ × 18 ⁷/₈ in





Ways I
2025

Oil on linen
亞麻布面油彩
51 × 41 cm
20 1/16 × 16 1/8 in

Ways II
2025

Oil on linen
亞麻布面油彩
56 × 48 cm
22 1/16 × 18 7/8 in





Bamboo Nights
2025

Oil on linen
亞麻布面油彩
102 × 79 cm
40 ³/₁₆ × 31 ¹/₈ in



Ways III
2025

Oil on linen
亞麻布面油彩
45 × 69 cm
17 1/16 × 27 3/16



Installation view 展覽現場

Image courtesy of Perrotin and the artist
圖片由貝浩登畫廊及藝術家提供



Climb Up, Climb Down
2025

Oil on linen
亞麻布面油彩
102 × 64 cm
40 ³/₁₆ × 25 ³/₁₆ in



Traditions: Feast
2025

Oil on linen
亞麻布面油彩
46 × 74 cm
18⅞ × 29⅞ in



In Full In Empty
2025

Oil on linen
亞麻布面油彩
51 × 41 cm
20 1/16 × 16 1/8 in

Century Egg in Repose
2025

Oil on linen
亞麻布面油彩
46 × 48 cm
18 $\frac{1}{8}$ × 18 $\frac{7}{8}$ in



Based between her hometown of Hong Kong, New York City, and Austin, Texas, Ya Chin Chang draws inspiration from everyday objects, daily rhythms, and the blend of cultures around her. For Asia Now, she presents a body of work that explores how we balance our own needs against those of others, and how these interactions ultimately shape our identity. Through unexpected scenarios and characters, Chang depicts recognizable moments of decision—whether the the Ferrero figure should sail alone to face the storm, or whether a solitary mahjong tile can integrate into the tightly-knit group above. In other paintings, she builds further layers of social complexity, examining the rituals of self-care or the inescapable roles we inherit.

- Text by Perrotin

ASIA NOW 2024

Perrotin Gallery, Monnaie de Paris, France
貝浩登展位，巴黎錢幣博物館，法國
17-20.10.2024



Installation view 展覽現場

Image courtesy of Perrotin Gallery and the artist
圖片由貝浩登畫廊及藝術家提供



Installation view 展覽現場

Image courtesy of Perrotin Gallery and the artist
圖片由貝浩登畫廊及藝術家提供



Installation view 展覽現場

Image courtesy of Perrotin Gallery and the artist
圖片由貝浩登畫廊及藝術家提供



Garlic Moment: Parent Bulb, Baby Clove
2024

Oil on linen
亞麻布面油彩
90 x 60 cm
35 ⁷/₁₆ x 23 ⁵/₈ in



Watermelon Needs Cupping Therapy
2024

Oil on linen
亞麻布面油彩
60 x 80 cm
23 ⅝ x 31 ½ in



Solitude I
2024

Oil on linen
亞麻布面油彩
40 x 60 cm
15 ¾ x 23 ⅝ in

The Three of Us
2024

Oil on linen
亞麻布面油彩
90 x 60 cm
35 ⁷/₁₆ x 23 ⁵/₈ in





Koala's Marching: Peach Blossoms
2024

Oil on linen
亞麻布面油彩
60 x 40 cm
23 ⁵/₈ x 15 ³/₄ in

After the Rainstorm
2024

Oil on linen
亞麻布面油彩
40 x 40 cm
15 ¾ x 15 ¾ in





Har-Gow See-Saw
2024

Oil on Linen mounted on Aluminium Composite Panel
亞麻布面油彩，裝裱於鋁複合板上
Unframed: 58 x 59 cm | 22 ¹³/₁₆ x 23 ¹/₄ in
Framed: 61.5 x 62 cm | 24 ³/₁₆ x 24 ⁷/₁₆ in

Can I Join
2024

Oil on linen
亞麻布面油彩
51x 41cm
20 1/16 x 16 1/8 in





White Rabbits Hatching: Only Child
2024

Oil on linen
亞麻布面油彩
31 x 36 cm
12 ³/₁₆ x 14 ³/₁₆ in



White Rabbits Hatching: Twins
2024

Oil on linen
亞麻布面油彩
31 x 46 cm
12 ³/₁₆ x 18 ¹/₈ in



White Rabbits Hatching: Siblings (Three)
2024

Oil on linen
亞麻布面油彩
31 x 46 cm
12 ³/₁₆ x 18 ¹/₈ in



White Rabbits Hatching: Siblings (Four)
2024

Oil on linen
亞麻布面油彩
31 x 46 cm
12 ³/₁₆ x 18 ¹/₈ in

Thomas Demand is known for constructing elaborate environments made from paper sheets and then photographing his maquettes before he destroys them. For painter Chang Ya Chin, it's important that what she depicts have some real life counterpart, which means much of her free time is spent sourcing miniatures. Even at the supermarket examining fruits and vegetables, she thinks of her endeavor as a type of casting call. "I will pick up a pear and marvel at how much personality it's giving," she elaborates. The inner life of carrots and nectarines isn't a topic much discussed these days or superheroes emotional landscapes, for that matter, so here we find Superman getting acupuncture. A pear traces out the infinity symbol over and over again as an almost Sysophian task, trapped in the closed loop of forever.

Comedy and time travel are other compositional concerns be it a butter stick captaining a loaf of bread with a Swiss cheese sail or the Delorean from "Back to The Future" frying an egg on its car hood. Agency and how it's exercised is explored in a painting of dumplings with shovels. "By painting the set up, it is a window into this other world where dumplings are digging. The edges of the canvas aren't the borders of that world, it keeps going, as far as you think it goes, or as far as you want to explore it. " Often her dramas are played out on shelves which serve to highlight an object away from the commonplace, but depending on its positioning -for instance, cantilevered over an edge - can also speak to the spice of peril. Attention is sometimes at the expense of danger.

"When we read books, watch tv shows, read comics, watch movies, we learn about and become attached to all the different characters in these stories," explains Ya Chin. "We see ourselves as their friends and sometimes we see ourselves in them. They become a part of our lives. Our stories weave together. It's not fan fiction, it becomes fan non fiction."

- Text by Half Gallery

Stories of Stories

Half Gallery, Los Angeles, CA, USA
Half Gallery, 洛杉磯, 加利福尼亞州, 美國

19.05-13.06.2024



Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供

Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供





Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供

These Things
呢D嘢

Kiang Malingue, Hong Kong
馬凌畫廊·香港

20.01-09.03.2024

Kiang Malingue presents “These Things”, an exhibition of recent paintings by Chang Ya Chin. This is the artist's first exhibition in her hometown Hong Kong, focusing on depicting a variety of local food and delicacies in the manner of classical still life.

Having received rigorous training in academic and classical traditions in Florence, Paris, and New York since 2015, Chang makes modestly-sized, placid compositions in which contemporary objects are in contrast with traditional methods and techniques of still life. All of her paintings are painted from real life: be it a group of pears, a bugle, a bowl of rice or a game of Tetris, Chang closely studies the distinctly textured objects—effectively “casting” the objects as actors and performers—before rendering them tangible and verisimilar on canvas.

In “These Things”, Chang presents more than a dozen small-scale paintings that feature various regionally specific cuisines, drinks, and sweets, telling microcosmic stories that are either unequivocally whimsical or self-referential in essence. *Teamwork: Har Gows Rowing* (2023) pictures three har gows rowing haphazardly in a tiny dragon boat atop a stand; the mild absurdity of the scene and the artist's emphasis on chiaroscuro and reflections give the painting its credibility—a miniature dragon boat being suspended in a water-less interior environment calls for undersized, non-human athletes. *Dive: Dumplings, Black Vinegar* (2024) also plays with the thrill and risk associated with heights, and the notion of sportsmanship: plump dumplings climb up a slim ladder in a row, preparing themselves on a platform before jumping into a bowl of black vinegar. In different scenarios and against similarly neutral, sober backgrounds, Chang's non-human subjects ponder the significance of gravity and depth, and the various possibilities of falling: the gracefully peeled *Lychee on a swing* (2023) has seemingly fallen unconscious; one of the sauce bottles in *Dai Pai Dong, Sauces, Good Friends* (2023) is drunkenly tipped over; the excessively shallow architecture in *Bridge: Tea Egg, Suitcase* (2023) barely has enough room for the eggs in three different stages, effectively boiling up a vanitas in which falling becomes the fragile yet bouncy subject's gesture par excellence.

On the other hand, the mirrored image in *Together: Instant Noodles, Sunny-Side-Up (Chicken) Egg, quail eggs* (2024) not only demonstrates once again Chang's interest in exploring textures and materialities, but also reveals her long-term fascination with self-referentiality in painting: effectively staging a self-portrait session that is distorted, warped and touched, it echos thematically with *Bubble Tea Self Portrait* (2023), the latest development from Chang's series of self-portraits, first started in 2019. Based upon two drawings made by Chang's niece and nephew, the impossible yet affectionate self-portrait means to inspire exchanges that are universal and indiscriminate in essence.

馬凌畫廊呈獻張雅棻個展「呢D嘢」，展出藝術家新近創作的繪畫作品。此次展覽是張雅棻於其家鄉香港的首次展覽，以古典靜物繪畫風格創作的諸多作品以當地飲食為主要形象，編織了意味深長的敘事。

張雅棻自2015年以來在佛羅倫薩、巴黎及紐約等地接受嚴格的古典繪畫訓練，在過去的幾年中創作構圖恬靜的小型繪畫作品，在畫面中營造當代物件與傳統靜物畫技法之間的強烈反差。她所有的作品都是基於現實觀察完成的：無論是三兩個梨、一把軍號、一碗米飯或是一面俄羅斯方塊，張雅棻均在細密把玩觀察物件後——藝術家稱其作為各種物件「試鏡」——再以擬真的筆觸將其轉化至畫布之上。

「呢D嘢」展覽中的十餘件小尺幅畫作以香港的特色食物、飲品及點心為題，講述了或滑稽幽默或深邃複雜的故事。在《團結：蝦餃划船》（2023），三個蝦餃在高懸的龍舟上奮力划行；場景的荒誕特質以及藝術家對光影氛圍的關注為作品添加了真實感——在無水的室內空間懸停的微小龍舟召喚矮小、非人的運動員前來參與競賽。《跳：餃子、醋》（2024）同樣強調了與高度相聯繫的緊張興奮情緒，以及非人群體的運動精神：飽滿的餃子逐個爬上細長的梯子，準備躍入一碗黑醋中去。張雅棻以一致的灰黑色背景為多件作品的敘事營造氛圍，其中的非人主體常在考慮重力和深度等因素，以及墜落的多種可能性：《荔枝、鞦韆》（2023）中優雅的水果似乎墜入了無意識狀態之中；《大排檔、醬、老友記》（2023）中的一位醬料老友記酩酊醉倒；《過橋：茶葉蛋、箱子》（2023）中過分狹窄的建築幾乎無法承載茶葉蛋的三種不同型態，讓整個與脆弱性及飽滿度相關聯的敘事險象環生。

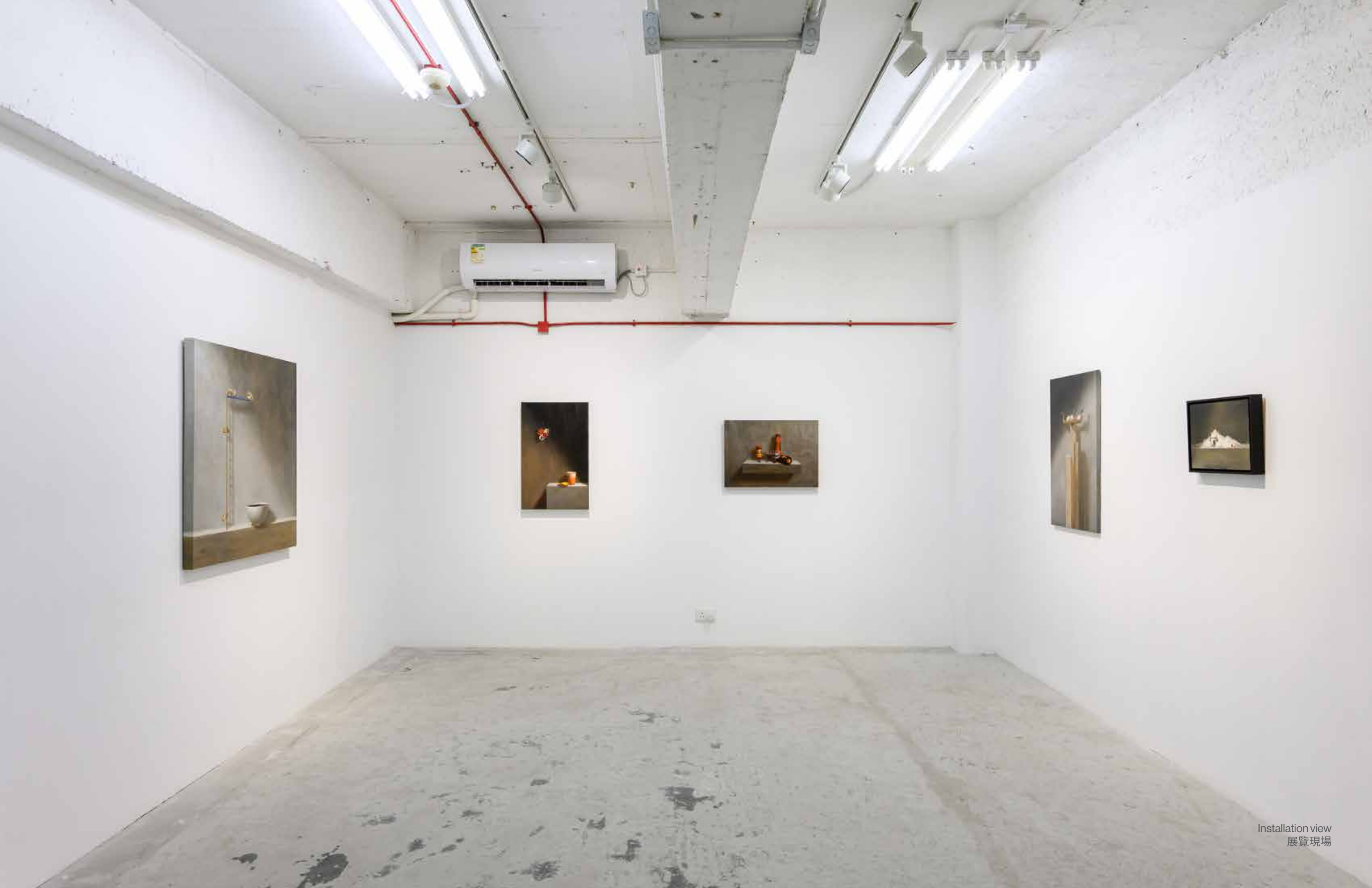
另一方面，《並肩：出前一丁公仔麵、煎雞蛋、鵪鶉蛋》（2024）不僅再一次展示了張雅棻對質感及物質性的長期關注，也揭示了她對繪畫中自我指涉結構的青睞：這件作品是自畫像過程的隱喻——自我形象在其中扭曲、變形，卻也與自我相勾連——也在主題層面呼應了《珍珠奶茶自畫像》（2023）。張雅棻自2019年起開始創作一系列物件的自畫像；《珍珠奶茶自畫像》引入了藝術家外甥和外甥女繪製的兩幅素描，為荒誕的自畫像添加了獨特的情感層次，邀請觀眾基於自身情感經驗與畫作展開自由的交流。

Chang Ya Chin
張雅棻

These Things
呢D嘢

23.01 - 09.03.2024









Fly: Egg Tart, Paper Cup, Paper Kite
《飛呀：蛋撻、紙杯、風箏》
2023

Oil on linen
亞麻布面油彩
80 x 50 cm
31½ x 19¾ in



Dai Pai Dong, Sauces, Good Friends
《大排檔、醬、老友記》
2023

Oil on linen
亞麻布面油彩
50 x 70 cm
19 ¾ x 27 ½ in





Teamwork: Har Gows Rowing
《團結：蝦餃划船》
2023

Oil on linen
亞麻布面油彩
52.4 x 88.3 cm
34 ³/₄ x 20 ⁵/₈ in



Hide and Seek: Rice Cooker, Rice and White Rabbits
《捉迷藏：電飯鍋、米飯、大白兔》
2023

Oil on linen panel
亞麻板面油彩

Work 作品尺寸: 27.9 x 35.6 cm | 11 x 14 in
Framed 裝裱尺寸: 31.2 x 39 cm | 12 ¼ x 15 ⅝ in





Dive: Dumplings, Black Vinegar
《跳：餃子、醋》
2024

Oil on linen
亞麻布面油彩
100.5 x 89.5 cm
39 5/8 x 35 1/4 in





Mid-Climb: Sausage Bun, Haw Flakes
《攀登中途：腸仔包、山楂片》
2023

Oil on linen
亞麻布面油彩
68.6 x 49.3 cm
27 x 19 ³/₈ in



Bubble Tea Self Portrait
《珍珠奶茶自畫像》
2023

Oil on linen mounted on dibond
亞麻布面油彩，裝裱於鋁塑板
Work 作品尺寸: 65 x 53 cm | 25 ⁵/₈ x 20 ⁷/₈ in
Framed 裝裱尺寸: 68 x 56 cm | 26 ³/₄ x 22 in





Lychee on a swing
《荔枝、鞦韆》
2023

Oil on linen
亞麻布面油彩
36.2 x 47 cm
14 ¼ x 18 ½ in



Just One Shot: White Rabbit, Milk, Shot Glass
《僅有一杯/次：大白兔、牛奶、小酒杯》
2023

Oil on linen
亞麻布面油彩
27.9 x 35.6 cm
11 x 14 in







Together: Instant Noodles, Sunny-Side-Up (Chicken) Egg, quail eggs
《並肩：出前一丁公仔麵、煎雞蛋、鵪鶉蛋》
2024

Oil on linen mounted on dibond
亞麻布面油彩，裝裱於鋁塑板
46.8 x 76.4 cm
18 ³/₈ x 30 ¹/₈ in



Bridge: Tea Egg, Suitcase
《過橋：茶葉蛋、箱子》
2023

Oil on linen
亞麻布面油彩
72 x 49.5 cm
28 3/8 x 19 1/2 in





It's All About The Ratio: Pineapple bun and butter
《比例：菠蘿包、牛油》
2023

Oil on dibond
鋁塑板上油彩
Work 作品尺寸: 28 x 40 cm | 11 x 15 ¾ in
Framed 裝裱尺寸: 31.5 x 43.5 cm | 12 ⅜ x 17 ⅛ in



Installation view
展覽現場



Egg Tart, Incense, Ashes (II)
《蛋撻、香、灰 (II)》
2023

Oil on dibond
鋁塑板上油彩

Work 作品尺寸: 40.8 x 37.3 cm | 16 x 14 ¾ in
Framed 裝裱尺寸: 44.2 x 40.6 cm | 17 ⅞ x 16 in

MARFA INVITATIONAL 2023

Presented by
HALF GALLERY | NYC + LA

Marfa, Texas, USA
馬爾法·德克薩斯州·美國

04-07.05.2023



Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供









Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供





At first blush it might be hard to tell, but each Ya Chin painting is actually painted from real life. Scouring the internet and vintage shops in Hong Kong, she finds a miniature bugle here - perhaps instrumentation from a fallen toy soldier - or a misplaced backpack meant to accessorize a cartoon doll there. Irrespective of its sourcing, these objects lend her work a particular credulity the artist counts on in the face of some absurd juxtapositions. Take the chimney full of popcorn, for instance. Why should it be reserved only for the improbability of Santa's arrival? Logically and scalewise it makes no sense - this abundance of popped corn - and yet emotionally the scene registers, even gratifies the eye. We feel sorry for the intact cornel robbed of its potential to display at full volume.

Ya Chin's shrunken world, while echoing Chardin or Morandi, resolves itself with an architecture of flourishes uniquely hers, this fixation on dumplings as a recurring character. The terra-cotta warrior dressed like a tourist: hilarious as it is astute. And fruit, fruit, fruit: everywhere pears on tightropes, lemons making merry, some atop skateboards and oranges painting self-portraits. The personifications feel more endearing somehow on a harvest yet to be bruised or bitten.

- Text by Half Gallery

Different Still, Same Life

Half Gallery Annex, New York City, NY, USA
Half Gallery, 紐約市, 紐約州, 美國

23.06-20.07.2022



Installationview 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Piece Meal Upside Down Rainbow
2022

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Clementine Self Portrait
2022

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Installation view 展覽現場

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供



Drop Off (Ketchup Bottles)
2022

Image courtesy of Half Gallery and the artist
圖片由Half Gallery及藝術家提供

Selected Works
精選作品



Wok Hei: Heat Up, Cool Down
《鑊氣：上火下火》
2024

Oil on linen
亞麻布面油彩
42 x 58 cm
16½ x 22 7⁄8 in

Long Distance Call: Summer
《一“繩”牽：夏》
2024

Oil on linen
亞麻布面油彩
100 x 70 cm
39⅞ x 27½ in





Long Distance Call: Winter
《一“繩”牽：冬》
2024

Oil on linen
亞麻布面油彩
100 x 70 cm
39 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in



Growing Marks
2022

Oil on canvas
布面油彩
40 x 40 cm
15³/₄ x 15³/₄ in



Tethered and Untethered: Rice Dumpling 粽子
2023

Oil on linen
亞麻布面油彩
60.3 x 50.8 cm
23³/₄ x 20 in



Superman Acupuncture
2024

Oil on linen
亞麻布面油彩
57.1 x 50 cm
22½ x 19¾ in

Saving Citrus
2024

Oil on linen
亞麻布面油彩
20.3 x 35.6 cm
8 x 14 in





New Coat, Old Through Line
2022

Oil on linen
亞麻布面油彩
59.7 x 30.5 cm; 23½ x 12 in



English Title: Grow (1): Orchid, Laoganma Chili Sauce
《成长 (一): 蝴蝶兰、老干妈》
2023

Oil on linen
亞麻布面油彩
50 x 79 cm
19¾ x 31⅛ in

A Bath: Tea Egg
《泡澡：茶叶蛋》
2023

Oil on linen
亞麻布面油彩
56 x 56 cm
22 x 22 in





Watermelon Needs Cupping Therapy
《西瓜拔火罐》
2024

Oil on linen
亞麻布面油彩
60 x 80 cm
23⅞ x 31½ in

Har-Gow See-Saw
《蝦餃：蹺蹺板》
2024

Oil on Linen mounted on Aluminium Composite Panel
亞麻布面油彩，裝裱於鋁塑板上
Unframed: 58 x 59 cm; 22 ⁷/₈ x 23 ¹/₄ in
Framed: 61.5 x 62 cm; 24 ¹/₄ x 24 ³/₈ in





Vanitas Gravitas - Bubble Tea Clepsydra (Water Clock)
2021

Oil on linen
亞麻布面油彩
101.6 x 55.9 cm
40 x 22 in

The Maze (Xiao Long Baos 小籠包)
2023

Oil on canvas
布面油彩
80 x 60.3 cm
31½ x 23¾ in





Some Journey
2021

Oil on linen
亞麻布面油彩
61x71.1cm
24 x 28 in

Memory I (Nail and 35mm Photo Slide)
2021

Oil on linen
亞麻布面油彩
22.9x35.6 cm
9x14 in



Kiang

馬凌畫廊

kiangmalingue.com

Malingue

Chang Ya Chin

Born 1985 in Hong Kong
Currently works and lives in Hong Kong, New York City and Austin, Texas

Education

- 2018 - 20

Grand Central Atelier, New York City, USA
- 2017 - 18

Paris Academy of Art, Paris, France
- 2015 - 16

Angel Academy of Art, Florence, Italy
- 2003 - 07

Northwestern University (BA in Economics and International Studies), Evanston, IL, USA

Solo Exhibitions

- 2025

“Finding Ewha”, Perrotin New York, NY, USA
- 2024

Asia Now 2024, Perrotin Gallery, Monnaie de Paris, France

“Stories of Stories”, Half Gallery, Los Angeles, CA, USA

“These Things”, Kiang Malingue, Hong Kong
- 2023

Marfa Invitational Art Fair, Solo Presentation by Half Gallery, Marfa, TX, USA
- 2022

“Different Still, Same Life”, Half Gallery, New York City, NY, USA
- 2021

“HEARSAY:HERESY”, Solo Booth, SPRING/BREAK Art Show, Queenie Wong, New York City, NY, USA

Group Exhibitions

- 2023

“Solid Gold”, Half Gallery, Los Angeles, CA, USA

Art021, Perrotin Gallery, Shanghai, China

“Nocturnal Ballads”, Perrotin Gallery, Shanghai, China

“Wouldn’t You Love to Know?”, Half Gallery BARN, MA, USA

Intersect Aspen Art Fair, Half Gallery, Aspen, CO, USA

SPRING/BREAK Art Secret Show, New York City, NY, USA

“Fluid Spaces”, Seizan Gallery, New York City, NY, USA
- 2022

“Serenity Now”, Raft of Sanity, Buffalo, NY, USA

“Stiltsville”, Half Gallery, Miami, FL, USA

“The Armory Show”, Half Gallery, New York City, NY, USA

“Nafas”, The Invisible Dog, New York City, NY, USA

“Harmonious Arrangement”, Half Gallery, Los Angeles, CA, USA

“HEARSAY:HERESY”, SPRING/BREAK Art Show, Queenie Wong, Los Angeles, CA, USA
- 2021

“Vanitas”, Nathalie Karg Gallery, New York City, NY, USA
- 2020

“Still”, Sugarlift Gallery at the High Line Nine, New York City, NY, USA
- 2019

“In Situ”, Eleventh Street Arts, New York City, NY, USA

K

M

張雅棨

1985年出生於香港
目前工作與生活於香港、紐約及德克薩斯州奧斯汀

學歷

- 2018 - 20

Grand Central Atelier，纽约，美国
- 2017 - 18

Paris Academy of Art，巴黎，法國
- 2015 - 16

Angel Academy of Art，佛羅倫薩，意大利
- 2003 - 07

西北大學 (經濟及國際關係文學士)，埃文斯頓，伊利諾伊州，美國

個展

- 2025

「Finding Ewha」，貝浩登畫廊，紐約，紐約州，美國
- 2024

Asia Now 2024，貝浩登展位，巴黎錢幣博物館，法國

「Stories of Stories」，Half Gallery，洛杉磯，加利福尼亞州，美國

「呢D嘢 / 這些東西」，馬凌畫廊，香港
- 2023

Marfa Invitational Art Fair，個人展位，Half Gallery，馬爾法，德克薩斯州，美國
- 2022

「Different Still, Same Life」，Half Gallery，紐約市，紐約州，美國
- 2021

「HEARSAY:HERESY」，單人展位，SPRING/BREAK 藝術展，Queenie Wong，紐約市，紐約州，美國

群展

- 2023

「Solid Gold」，Half Gallery，洛杉磯，加利福尼亞州，美國

Art021，貝浩登展位，上海，中國

「Nocturnal Ballads」，貝浩登，上海，中國

「Wouldn't You Love to Know?」，Half Gallery BARN，馬薩諸塞州，美國

Intersect Aspen Art Fair，Half Gallery，亞斯本，科羅拉多州，美國

SPRING/BREAK Art Secret Show，紐約市，紐約州，美國

「Fluid Spaces」，Seizan 畫廊，紐約市，紐約州，美國
- 2022

「Serenity Now」，Raft of Sanity，水牛城，紐約州，美國

「Stiltsville」，Half Gallery，邁阿密，佛羅里達州，美國

「The Armory Show」，Half Gallery，紐約市，紐約州，美國

「Nafas」，The Invisible Dog，紐約市，紐約州，美國

「Harmonious Arrangement」，Half Gallery，洛杉磯，加利福尼亞州，美國

「HEARSAY:HERESY」，SPRING/BREAK Art Show，Queenie Wong，洛杉磯，加利福尼亞州，美國
- 2021

「Vanitas」，Nathalie Karg 畫廊，紐約市，紐約州，美國
- 2020

「Still」，Sugarlift Gallery at the High Line Nine，紐約市，紐約州，美國
- 2019

「In Situ」，Eleventh Street Arts，紐約市，紐約州，美國

K

M

10 Sik On Street, Wanchai,
Hong Kong

50 Eldridge Street, New York,
NY 10002

Chang Ya Chin | 張雅棻

Published by Kiang Malingue, 2025

© Kiang Malingue

© Chang Ya Chin

All images courtesy of Kiang Malingue and the
artist

|Kiang|Malingue|馬凌畫廊|