

# Kiang Malingue Art Basel Paris 2025 | L16

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, Brook Hsu, Kyung-Me, Hiroka Yamashita, and Yuan Yuan)

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(Location)  
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Kiang Malingue is pleased to present at Art Basel Paris a selection of recent installations, paintings and drawings by Cho Yong-Ik, Tiffany Chung, Brook Hsu, Kyung-Me, Hiroka Yamashita, and Yuan Yuan.

Highlights include Tiffany Chung's *the world through my mother's cabinets of curiosities* (2025), a mixed media installation composed of delicate miniature objects utilizing miniature plants, flowers, and knickknacks Chung's mother collected over the years; dead corals that Chung picked up while researching in Ishigaki, Okinawa; leftover materials from her previous projects; rocks, driftwoods, and random things donated by friends and family. Chung's whimsical mini sculptures humorously depict the ways in which objects we have accumulated reflect who we are. At the same time, the artworks bring new meanings to these objects embedded with personal histories by delineating our impact on the environment; our experience of disasters, migration and survival; the rebound and taking over of nature in the aftermath. Together with Chung's ongoing works tracing earth's deep time, prehistoric Neolithic monumental earthworks, and the ancient spice trade, *the world through my mother's cabinets of curiosities* reminds us that the imprint of our past is carried into the future and that we are responsible for the care of creation and sustainable ecology, beyond human history.

Brook Hsu engages with the history of painting to cast an aesthetically propulsive and emotionally charged orbit, intertwining human and non-human relationships. Furthering her exploration in abstraction is *Untitled* (2025), in which expressive red brushstrokes interact with her hallmark green ground to push saturation, intensity, and transparency into new perceptual territory. Two paintings, both titled *Rabbit with Forks* (2025), take their compositional cues and title from a 1924 painting by Chaim Soutine, extending Hsu's ongoing interest in animals to game and meat, a daily presence in Wyoming where the artist splits her time, in dialogue with their art historical precedents. Through a technique of layering oil and pencil, Hsu activates the phenomenon of metamerism, where the objects appear identical or different in color depending on the light condition.

Kyung-Me's psychologically charged drawing *The Dollhouse* (2025) presents a rare angled view of a chamber, in the centre of which is a delicate doll house in front of a classic Asian folding screen and an arrangement of Japanese shoji. The meticulously rendered textures—from the infinitesimal roof tiles of the doll house, the carvings on the elegant low table to the painted bamboos on the folding screen—are also abundant in *The Study* (2025), where objects, animals and religious symbols from the East and West are equally and radically exoticized. Akin to Kyung-Me's interest in the temporal origin of space, Yuan Yuan was driven by the desire to delineate the time needed for a quasi-enclosed space to transpire in *An intimate community* (2017-2018). It speaks of the time-consuming act of painting itself, an impossible construction that deals with a precise and detailed space that is incongruent with itself.

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Late Cho Yong-Ik's *17-129* (2021) could be seen as an abstract counterpoint to Yuan's space-making endeavour: both examine in nuanced ways the spatiotemporal potentials of canvas and paint, while the former highlights the rhythmic movement of breathing and air that the latter makes inconspicuous. Four new paintings by Hiroka Yamashita—including 《土に還る》 (*Back to the soil*, 2025) and 《餌》 (*Bait*, 2025)—continue to depict fabulous phenomena and forsaken connections by examining individual relics and rituals on canvas, musing on the waning influence of animistic forces and supernatural beings.

(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.