

Kiang Malingue Interstice: Whirled Music

馬凌畫廊
kiangmalingue.com

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

(Date)
3 - 14 February, 2026

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

(Location)
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(Artists) Ho Tzu Nyen, Kwan Sheung Chi, Simon Liu, Ellen Pau, Tao Hui

Intro: Ellen Pau
Verse: Ho Tzu Nyen
Chorus: Simon Liu
Bridge: Tao Hui
Coda: Kwan Sheung Chi

Kiang Malingue is pleased to present in its New York space *Interstice: Whirled Music*, an exhibition of video works by five artists who employ the manipulation of sound and music as a strategy, in tandem with the rhythms of bodily and camera movements, to probe social and political flux and tension.

Interstice is a new occasional series, situated in between longer-form exhibitions. Extending the gallery's ongoing commitment to moving image practices, and drawing from the framework of the interstitial, the works in the exhibition nestle within in-between spaces of the built and social environments, enact a breach in the unconscious spiral, and unravel the unseen and the unspoken. A “mishearing” of the “world music” genre, *Whirled Music* also embodies sonic interference as a tool that challenges notions of othering. By bringing these works together, they form a sonic composition, unique to each viewer as they enter the gallery, guided by sound, moving between one work to another.

Works in the exhibition include:

Ellen Pau, *Recycling Cinema*, 2000, 8 min 37 sec

Ho Tzu Nyen, *Gould*, 2009 to 2013, 1 min 48 sec

Simon Liu, *Refuse Room*, 2024, 10 min

Tao Hui, *Being Wild*, 2021, 12 min 3 sec

Kwan Sheung Chi, *ONE MILLION (United States dollar)*, 2025, 60 min 22 sec

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Intro:

Ellen Pau, *Recycling Cinema*, 2000, 8 min 37 sec

A horizontal splitscreen: the unbound currents of water hovers above the linearity of an expressway in Hong Kong. The whirring and overlapping sounds of waves and traffic are intercepted by the errant camera following the directions of the two-way traffic. Moving from night to day, the camera returns, ending with the forward-backward motion in the lyrics, “love is real, real is love”, from John Lennon’s 1970 song “Love.”

Verse:

Ho Tzu Nyen, *Gould*, 2009 to 2013, 1 min 48 sec

The rhythmic nods of a pianist’s head, a stand-in for musician Glenn Gould, known for his physical embodiment and idiosyncratic interpretation of classics, vigorously mimes his performance. The editing and jumpcuts accelerate in tandem with the composition’s rousing progression. A white gloved hand emerges, guiding the head’s movement, as the head appears to wrest control by pushing back. Ho Tzu Nyen unmasks the tension,

performance, and optics between power and resistance, between virtuosity and ventriloquy, and the mechanisms of control and surveillance.

Chorus:

Simon Liu, *Refuse Room*, 2024, 10 min

Location: Hong Kong. An ominous peer over a telecom antenna suspended hundreds of feet above street level sets off a frenetic vortex that courses through the city's infrastructure and textures, fragments and shadows. Treading in the contradiction of the familiar strange, the film is a makeshift memorial of detritus, and a witness to ephemerality and the enduring. The haunting audio samples and sonic distortions propel a hallucinatory energy of this action film par excellence, that "oscillates from moments of togetherness to disappearance, rising and falling, dwelling and fleeing, regret and acceptance."

Bridge:

Tao Hui, *Being Wild*, 2021, 12 min 3 sec

A young woman rollerskates across various sites in Guangzhou that emblematic China's contemporary development: the CBD (Central Business District), a film studio, an urban village, and an abandoned paper mill, locations that often appear in film and television series. She sings a capella 1980s songs by Tai Zhao-Mei and Wang Hai-Ling, singers of the Taiwanese Campus Folk movement, popular music in the mid-1970s to the early 1990s with idealistic lyrics, characterized as decadent music amidst ongoing tension between Taiwan and China. Filmed during the COVID-19 pandemic in 2021, this erstwhile yearning of escape and progress echoes a reflection towards, perhaps, as in a lyric, "a path meandering through the rubble", of past and future.

Coda:

Kwan Sheung Chi, *ONE MILLION (United States dollar)*, 2025, 60 min 22 sec

The rapid shuffling sound of banknotes being counted by hand turns the human action into a hypnotic, mechanical beat. Through a looped video segment, a thin stack of 100 U.S. dollar bills never ceases to deplete, until the total value reaches one million. In this ongoing series, the duration of each video is predicated on the currency's value, thus pointing to global economic inequities, while serving as a distress signal on the illusion of wealth and the machine of inexhaustible capitalism.

(About the artists)

A plethora of historical references dramatised by musical scores and allegorical lighting make up the pillars of Ho Tzu Nyen's (b. 1976, Singapore) complex practice that primarily constitutes video and installation. Features in their own right, each work unravels unspoken layers of Southeast Asian histories whilst equally pointing to our own personal unknowns. Permeating Ho's work is a pervasive sense of ambiguity, theatricality and unease, augmented by a series of deliberate literary, art historical and musical references. Ho has been widely exhibited with one person exhibitions at Mudam, Luxembourg (2025), CCS Bard, New York (2024), Art Sonje Center, Seoul (2024), Museum of Contemporary Art Tokyo, Tokyo (2024), Singapore Art Museum, Singapore (2023), Hammer Museum, Los Angeles (2022), the Yamaguchi Centre for Arts and Media, Yamaguchi (2021), Edith-Russ-Haus for Media Art, Oldenburg (2019), Kunsthalle, Hamburg (2018), Ming Contemporary Art Museum, Shanghai (2018), TPAM, Yokohama (2018), Asia Art Archive (2017), Guggenheim Museum, Bilbao (2015), Mori Art Museum, Tokyo (2012) and Artspace, Sydney (2011), amongst others. He also

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represented Singapore at the 54th Venice Biennale (2011). Recent group exhibitions include Whitney Biennial 2024, New York (2024), Thailand Biennale 2023, Chiang Rai (2023), Palais de Tokyo, Paris (2022), Kadist Art Foundation, San Francisco (2022), 13th Gwangju Biennale, Gwangju (2021), Museum of Contemporary Art Busan, Busan (2019), Aichi Triennial 2019, Toyota City and Nagoya City (2019), Home Work 8, Beirut (2019), Sharjah Biennial 14, Sharjah (2019), Gwangju Biennale, Gwangju (2018), National Gallery Singapore, Singapore (2018), Dhaka Art Summit 2018, Dhaka (2018), Haus der Kulturen der Welt, Berlin (2017), Guggenheim Museum, New York (2016), Queensland Art Gallery / Gallery of Modern Art, Brisbane (2016), Times Museum, Guangzhou (2013), and Witte de With, Rotterdam (2012). He has participated in numerous international film festivals including Sundance Film Festival in Park City, Utah (2012) and the 41st Directors' Fortnight at the Cannes International Film Festival in France (2009). He was an Artist-in-Residency at the DAAD (Berlin) from 2015 to 2016, and the Asia Art Archive, Hong Kong (2012 to 2015). Ho Tzu Nyen is the winner of CHANEL Next Prize 2024, and the Art Basel Awards 2025 medalist. He has been appointed Artistic Director of the 16th Gwangju Biennale in 2026.

Kwan Sheung Chi (b. 1980, Hong Kong) tenaciously pursues across multiple mediums a conceptual practice rooted in critiques of political status quo, assignations of value and modes of existence. Employing simple props to articulate his reflections with pointed focus, he mediates a tension between meditation and intervention. Kwan holds a B.A. degree in Fine Art from The Chinese University of Hong Kong. He has held exhibitions at Oi!, Hong Kong (2018); Solomon R. Guggenheim Museum, New York (2017); Mill6, Hong Kong (2016); ZKM, Karlsruhe (2015); Borusan Contemporary, Istanbul (2015); Para Site, Hong Kong (2015, 2014); Witte de With, Rotterdam (2014); Kunsthalle Wien, Vienna (2014); Rockbund Art Museum, Shanghai (2013), and Hiroshima MOCA, Hiroshima (2013), amongst others. Kwan is also a founding member of local art groups, including Hong Kong Arts Discovery Channel (HKADC), hkPARTg (Political Art Group) and Woofer Ten. In 2009, Kwan was awarded the Starr Foundation Fellowship from the Asian Cultural Council to take part in an international residency programme in New York. Kwan received a commission from the West Kowloon Cultural District Association (WKCDA) in 2012, and was the winner of the inaugural Hugo Boss Art Prize in 2013. Kwan's art has been collected by international institutions and public collections, including: San Francisco Museum of Modern Art, San Francisco; Solomon R. Guggenheim Collection, New York; Borusan Contemporary Art Collection, Turkey; Burger Collection, Hong Kong; DSL Collection, France; Kadist Art Foundation, Paris/San Francisco; M+, Hong Kong; and White Rabbit Collection, Australia, among others.

Simon Liu (b. 1987, Hong Kong) is an artist filmmaker whose work shifts between material abstraction, speculative history, and subversion of documentary cinema practices via short films, multi-channel video installations, mixed media prints, 16mm expanded cinema projections, and audiovisual performances. His work has been exhibited at institutions including the Whitney Biennial 2024, MoMA, MOCA LA, The Shed, PICA, Tai Kwun Contemporary, Museum of the Moving Image, Everson Museum, Moderna Museet, Carpenter Center, and the M+ Museum. His films have screened at festivals globally including the Toronto, New York, Berlin, Rotterdam, London, Vienna, Edinburgh, Jeonju, and Hong Kong International Film Festivals alongside the Sundance Film Festival, New Directors/New Films, CPH:DOX, and the Media City Film Festival. His work is in the Permanent Collections of the Museum of Modern Art, M+ Museum, and Centro Pecci. Profiles of his practice have featured in *Hyperallergic*, *Art in*

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America, BOMB Magazine, South China Morning Post, Cinemascope, and the New York Times.

A key figure in Hong Kong's art scene, Ellen Pau (b. 1961, Hong Kong) was graduated from Hong Kong Polytechnic University with a diploma in Diagnostic Radiography in 1982, and has worked as a radiographer in Queen Mary Hospital. As one of the earliest pioneering video artists in Hong Kong, Pau produced her first super-8 film *Glove* in 1984. Her early works first appeared in local screening clubs and then resurfaced on the international arena starting in 1987. After creating a series of single channel video works, Pau then traversed to incorporate sculptural elements and ambient sounds into her video installations during the early 1990s. In 1986, she co-founded Videotage, Hong Kong's oldest video artist collective and earliest archive for media art, with Wong Chi-fai, May Fung and Comyn Mo. In 1997, she founded Microwave International New Media Arts Festival. In 2014, Pau was appointed by the Hong Kong Arts Development Council as a representative of the Art Form Group in Film and Media Arts, and served on the interim acquisition committee of M+ in West Kowloon Cultural District. Pau's works have been extensively exhibited worldwide in film festivals and art exhibitions, including Hong Kong International Film Festival (1990, 1993, 1997 & 2000), 8th International Film Festival for Women (Spain, 1992), Copenhagen Cultural Capital Foundation, Container 96 (Denmark, 1996), Asia Pacific Triennial of Contemporary Art (Lisbon, 1996), Johannesburg Biennale (1997), Hong Kong Pavilion at the 49th Venice Biennale (2001), Gwangju Biennial (2002), Liverpool Biennial (2003), Sydney International Film Festival (2004), Para Site (2019), Taipei Biennial (2023), and Sharjah Biennial (2025), among others. In 2001, *Recycling Cinema*, one of her most significant video installations, was presented at Hong Kong Pavilion in the 49th Venice Biennale. In 2022, Pau was co-commissioned by M+ and Art Basel to create *The Shape of Light* for the inaugural M+ Facade project. Her works are held in the collections of VMAC, Video Bureau, Griffith University, Pompidou Centre, M+, and various private collections. Asia Art Archive has created a comprehensive archive dedicated to the artist in 2023. She is the curator of "Film Program" at Art Basel Hong Kong, 2026. Her solo exhibition *Ellen Pau: She Moves*, curated by Freya Chou, opens at SculptureCenter in New York on May 28, 2026.

Tao Hui (b. 1987, Chongqing, China) graduated from Sichuan Fine Arts Institute with a BFA in Oil Painting in 2010 and currently lives and works in Beijing, China. Tao's work traverses video and installation, drawing on personal memories, visual experiences, and popular culture to weave an experimental visual narration, the focus of which is often our collective experience. Running throughout his work is a sense of misplacement vis-à-vis social identity, gender status, ethnicity, and cultural crisis, prompting the audience to face their own cultural histories and living conditions. He was winner of a special award of the Contemporary Art Archive from Sichuan Fine Arts Institute in 2008 and 'Art Sanya & Huayu Youth Award' in Sanya in 2015, and the grand prize of the 19th "Contemporary Art Festival Sesc Videobrasil", and was shortlisted for "HUGO BOSS ASIA ART Award for Emerging Asian Artists" and International Competition sector of the KINO DER KUNST festival in 2017. In 2019, he was shortlisted for the inaugural Sigg Prize. In 2021, he was nominated for the 7th edition of Jimei x Arles International Photo Festival 'Discovery Award'. Tao Hui has held solo exhibitions at Tai Kwun Contemporary, Hong Kong; Aranya Art Center, Hebei; OCAT Xi'an; and UCCA, Beijing. His works have been exhibited and screened worldwide, including Centre Pompidou, Paris; Fondation Louis Vuitton, Paris; MACRO ASILO, Rome; Pino Pascali Museum Foundation, Polignano a Mare (BA); Museum of Contemporary Art Leipzig; Belem Cultural Center, Lisbon;

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The Centre d'Art Contemporain Genève, Geneva; Contemporary Art Festival Sesc Videobrasil: Southern Panoramas, São Paulo; Hong-gah Museum, Taipei; Kyoto Art Center; Asia Culture Center(ACC), Gwangju; National Museum of Modern and Contemporary Art, Seoul; the 4th Vancouver Biennale, Vancouver; NGV Triennial 2023, Melbourne; Red Brick Art Museum, Beijing; Beijing Minsheng Art Museum; West Bund Museum, Shanghai; Rockbund Art Museum, Shanghai; the 11th & the 14th Shanghai Biennale; Times Museum, Guangdong; and Para Site, Hong Kong.