

Kiang Malingue Art Basel Hong Kong

馬凌畫廊
kiangmalingue.com

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

2026 | 1C11

(Artists: Grace Carney, Chang Ya Chin, Cho Yong-ik, Chou Yu-Cheng, Tiffany Chung, Cui Xinming, Quinha Faria, Ho Tzu Nyen, Brook Hsu, Yirui Jia, Shirley Kaneda, Ko Sin Tung, Kwan Sheung Chi, Kyung-Me, Lai Chih-Sheng, Liu Yin, Nabuqi, Thảo Nguyễn Phan, Tao Hui, Trương Công Tùng, Tseng Chien-Ying, Kaifan Wang, Wang Zhibo, Carrie Yamaoka, Hiroka Yamashita, Yeung Hok Tak, Yu Ji, Yuan Yuan, Zheng Bo, Zheng Zhou, and Rosario Zorraquín)

(Date)

Private View (by invitation only):
25 – 26 March
Vernissage: 26 March
Public days: 27 – 29 March

(Location)

Convention & Exhibition Centre
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Wan Chai, Hong Kong

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Kiang Malingue is pleased to present at Art Basel Hong Kong 2026 more than 60 paintings, sculptures, installations and videos by 31 artists.

Highlights include Yuan Yuan's *Nourishment of the Mortal Realm* (2026), a painting that is inspired by the writing of French author André Gide. This large-scale painting of a lively urban scene derives its title from Gide's *Les nourritures terrestres* (*The Fruits of the Earth*), its setting from a photograph of a street corner in Shanghai, and the main architecture from a run-down building on Avenida Malecón the artist encountered when he was travelling in Cuba—the building was poorly maintained, missing windows and doors, but people still lived there, where their daily lives were visible from the outside. Yuan Yuan based the composition on Pieter Bruegel the Elder's masterpiece *The Fall of the Rebel Angels*, allowing multiple references to function at once in this vigorously eclectic composition. For the artist, the painting delineates that Bruegel and Gide are two extremes between which we measure our lives. Yuan Yuan: "For Bruegel, order is above freedom; for Gide, freedom surpasses order."

Kiang Malingue presents Shirley Kaneda's abstract compositions for the first time in Hong Kong. Born in 1951 in Tokyo to Korean-born parents, Kaneda is an American artist based in New York. Her abstractions produce neon-hued, wavy biomorphisms that contemplate undervalued ideas: signature paintings such as *Irrational Coherence* (2018) and *Halcyon Distress* (2018) are used to metaphorically promote non-heroic themes such as decorativeness, beauty, fluidity, and diversity. Making her Hong Kong debut along with Kaneda is Rosario Zorraquín, who participated in the exhibition *From Being Jealous of a Dog's Vein* curated by Brook Hsu in 2025. Born in 1984 in Buenos Aires, the New York-based artist's practice encompasses a series of exercises and rituals driven by a keen interest in spirituality, psychoanalysis and unorthodox therapeutic paths and forms of healing.

Also on view are recent paintings by Brook Hsu, Chou Yu-Cheng, Trương Công Tùng, Tseng Chien-Ying, Kaifan Wang, Chang Ya Chin, Hiroka Yamashita, Yeung Hok Tak, Cui Xinming, and others. Two of Liu Yin's new paintings, including the unexpectedly dramatic *Vegetarian Eagles Plundering Innocent Turnips* (2026), make their debut at Art Basel Hong Kong 2026, along with playful existing pieces such as the absurd yet innocent *The meeting on the grass* (2023).

A pair of Yu Ji's "Flesh in Stone" sculptures is in conversation with a series of print-collages made by the artist in 2022. These works on paper function as notes, sketches, studies and blueprints, relying on a soft, fragile plasticity that echoes the materials and forms of her iconic "Flesh in Stone" configurations. As manifestations of Yu Ji's long-term interest in printmaking, these untitled pieces restate the significance of improvisations, tentative gestures and provisional spaces in her practice. Just as playful and pertinent to the building/dismantling of narratives, Nabuqi's *Big Toy* (2025) is a structure that continues the artist's exploration of games and toys since 2022. One of her largest toys to date,

this delicately textured object is faithful to the joint logic the artist deploys when considering the physical relationship between a toy and a player: it rotates by stacking one dimensional movement above another, assuming the form of a recursive tree.

Sculptures and installations also on view include *Archaeology of the Sediment (Fleeting Weeds)* (2025) by Thảo Nguyễn Phan, presenting dreamlike scenes that invoke the connection between different forms of life. First shown in Phan's major exhibition *The Sun Falls Silently* at Palais de Tokyo, Paris in 2025, this installation from the "Perpetual Brightness" series consists of a set of six idyllic watercolour paintings on silk, supported on the other side by lacquers of abstract patterns. For the artist, the abstract patterns are like the trickling of water, carrying sediment beneath the surface—a metaphor for the Mekong River, its traumas and the resilience of its habitat. Lai Chih-Sheng's new series of "Soap" marble sculptures speaks of the time of a particularly intimate sculptural process—rubbing a bar of soap against one's body. Pertaining similarly to an impression left by embodied memory, Kwan Sheung Chi's *Teapoy* (2005) made more than two decades ago is a collaboration between the artist and his mother, Tsang Yin Hung, putting in use once again the technical training Tsang received before she moved to Hong Kong. Tao Hui's film *Chilling Terror Sweeps the North* (2024) will be on view in Art Basel Hong Kong's Film sector curated by Ellen Pau.

(Related events)

Film | Lines That Divide Us: Borders, Evidence, and Erasure

Tao Hui, *Chilling Terror Sweeps the North*, 2024

Venue: Auditorium, N101B, Level 1, HKCEC

Date: Fri, Mar 27, 7:15pm - 8:43pm

[\(RSVP\)](#)

(About the gallery)

Kiang Malingue is a contemporary art gallery founded by Lorraine Kiang and Edouard Malingue in 2010, with locations in Hong Kong and New York City. The gallery showcases both emerging and established international artists, who combine aesthetic concern with conceptual enquiry, and work across different disciplines from video and installation, to painting and sound.