

Edouard Malingue Gallery

馬凌畫廊

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Road Central, Hong Kong

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Xuhui District, Shanghai 200232

≡[edouardmalingue.com](http://edouardmalingue.com)

Art Basel Hong Kong 2018

Galleries: Booth 3C03

Cho Yong-Ik

Phillip Lai

João Vasco Paiva

Chou Yu-Cheng

Kwan Sheung Chi

Ko Sin Tung

Samson Young

Wong Ping

Encounters: 1E05

Chou Yu-Cheng

Film

Sun Xun

Venue

Convention & Exhibition Centre  
1 Harbour Road, Wan Chai,  
Hong Kong

Hong Kong Exhibition

Phillip Lai

26 March – 5 May 2018

Shanghai Exhibition

Wang Zhibo

24 March – 6 May 2018

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Dates: 29 – 31 March, 2018

Galleries: Booth 3C03

Cho Yong-Ik, Phillip Lai, João Vasco Paiva, Chou Yu-Cheng, Kwan Sheung Chi, Ko Sin Tung, Samson Young, Wong Ping

Moving between contemplations of time, precarity, actuality and identity, Edouard Malingue Gallery presents a group show focusing on the programme's key tenet of introducing works by artists who combine aesthetic appeal with conceptual enquiry. Building a dialogue between East and West across multiple mediums, the booth illustrates a weaving of conversations, how approaches to a topic may vary but ultimately each informs our understanding whilst engaging our sense of aestheticism. On display are oeuvres by Cho Yong-Ik (b. 1934, Korea), Phillip Lai (b. 1969, Malaysia), João Vasco Paiva (b. 1979, Portugal), Chou Yu-Cheng (b. 1976, Taiwan), Kwan Sheung Chi (b. 1980, Hong Kong), Ko Sin Tung (b. 1987, Hong Kong), Samson Young (b. 1979, Hong Kong), Wong Ping (b. 1984, Hong Kong).

Korean Dansaekhwa painter Cho Yong-Ik's works lead to a state of mediation as achieved through repetitive motion. Translated into English as 'monochrome painting', Cho differentiated himself from other Dansaekhwa artists by permitting subtle hints of colour to grace his work, whilst maintaining true to the emphasis on natural, energetic materiality. Reflecting on a sense of precarity, from that of time to a notion of tittering on the edge, is Phillip Lai's approach to objects in a manner that appeals to, and reflects on, their intrinsic existence and properties. Lai creates scenarios that draw objects away from these two conditions towards a state of autonomy. Developing on this sense of balance is João Vasco Paiva's work that observes the complex and continuously shifting characteristics of objects and spaces. Paiva examines the particular lexicon of constructed, detruded or neglected units, systematically documenting, analysing and abstracting them to compose a process-driven composition that is simultaneously an artwork. Leading into the realm of institutional critique whilst still embracing a sculptural angle is the work of Chou Yu-Cheng. Modified, shifted or transferred elements amounting to new relationships between status and object lies the pulse of his practice that builds, across multiple mediums, a subtle critique of mass media, institutions and the mechanisms that produce them.

Carving a space for discussions around actuality and dissonance is the practice of Kwang Sheung Chi, who in his work reflects on a sense of futility in relation to political movements especially from the point of view of ordinary citizens. Equally from Hong Kong and reflecting a sense of disconnect is the works of Ko Sin Tung, who is concerned with the impact of 'things', through a myriad of mediums and materials, the psychological influences private objects project and the idiosyncratic functions they've been personally channeled to fulfill. Also alluding to disparity is Samson Young's presentation that revolves around the recurring topics of identity, war and literature. Emphasising a sense of play and intellectual witticism through the inclusion of unexpected sounds, Young builds peculiar scenarios that challenge one's everyday associations with objects, stories and spaces.

Embracing the technological to equally spark discussion is Wong Ping's work that combines the crass and the colourful to mount a discourse around repressed sexuality, personal sentiments and political limitations.

Ultimately, the booth aims to reflect the gallery's duality and primordial emphasis on balancing points of aesthetic inquiry with critical thought on the world around us as well as what shapes us.

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Edouard Malingue Gallery was founded in Hong Kong in 2010 to build a critical dialogue between Asian and 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. In 2016 the gallery opened a second space in Shanghai, creating a wider platform of exchange for its roster of artists. In addition to presenting dynamic solo exhibitions, the gallery pushes the boundaries of art in public spaces and stimulates artistic discourse through collaborations with curators worldwide.