

Edouard Malingue Gallery

馬凌畫廊

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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

Encounters: 1E05

Chou Yu-Cheng 'Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, www.agentbong.com, Cigarette, Dyson, Modern People' (2017)

Film

Sun Xun, 'Time Spy' (2016)

Edouard Malingue Gallery is pleased to exhibit in the Galleries, Encounters and Film sections of Art Basel Hong Kong 2018.

The Galleries section, 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. 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. Developing on this sense of balance is João Vasco Paiva's work that observes the complex and continuously shifting characteristics of objects and spaces. 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.

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. Also alluding to disparity is Samson Young's presentation that revolves around the recurring topics of identity, war and literature.

Embracing the technological to equally spark discussion is Wong Ping's work that combines the crass and the colorful 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.

Complementing Edouard Malingue Gallery's booth display is its major presentation by Chou Yu-Cheng in the Encounters section. Through sculpture, performance and recital, this installation aims to conceptually and formally explore the modern evolution of hygiene, offering the audience a multi-layered interpretation. A raised stage is dotted by a cluster of mammoth tableware sculptures linked to an app that serves as a platform for cleaning services. On stage, a mechanical cleaning robot playfully hovers across the stage suggesting a 'division of labour' between human and machines, while another actor poetically recites a product description in front of the modern sculptures, the totality of which creates a theatre of daily life.

Additionally, Sun Xun's first 3D film 'Time Spy' (2016) will be presented in the Film section. First presented in 2016 at Art Basel Miami Beach as part of a large-scale immersive multimedia installation, 'Time Spy' was created from 10,000 hand-carved woodcuts, which were then transformed into 3D to explore a surreal tale of a magician intent on stealing time. Featuring winged-violins, mechanical horses and gothic architecture, the film offers a malleable and transitory view of time which is both inventive and immersive. The tension between natural and mechanical is furthered by the use of traditional techniques such as ink drawings and woodcuts, which have been transformed into 3D using modern technologies. Sun Xun explains that 'time is invisible, it's untouchable, but it remains the foundation of our existence', and his work continues to play with the influence of history and our complex cultural interpretations of time.

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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.