

Edouard Malingue Gallery
马凌画廊

Sixth floor, 33 Des Voeux
Road Central, Hong Kong

2202, 2879 Longteng Ave.
Xuhui District, Shanghai

≡edouardmalingue.com

West Bund Art & Design 2018
Hall N
Booth N203

Eric Baudart
Chou Yu-Cheng
Jeremy Everett
He Yida
Phillip Lai
Su-Mei Tse
Samson Young
Zheng Zhou

Vernissage: November 7
Dates: November 8 - 11

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Edouard Malingue Gallery is pleased to present at West Bund Art & Design works by Eric Baudart (b. 1972, France), Chou Yu-Cheng (b. 1976, Taiwan), Jeremy Everett (b. 1979, USA), He Yida (b. 1980, Shanghai), Phillip Lai (b. 1969, Malaysia/UK), Su-Mei Tse (b. 1973, Luxembourg), Samson Young (b. 1979, Hong Kong) and Zheng Zhou (b. 1979, China).

Eric Baudart appropriates, transforms and alters readymades as well as decontextualises quotidian objects to mount a ballet of shape, colour and form. On display is 'Concave', a wall-based work composed of accumulated street posters that have been layered one on top of the other then spray-painted gold. The structure looms as a glistening homage to what how we assign value. Baudart has held exhibition from Shanghai to Paris including MAMCO, Geneva; Le Petit Palais, Paris; La Centrale for Contemporary Art, Brussels; Bass Museum of Art, Miami; Fondation d'entreprise Ricard, Paris and La Maison Rouge, Paris. In 2011 he was the recipient of the Meurice Prize for contemporary art. Baudart's work is held in various notable museum collections, including the MFA, Boston and the MAMCO, Geneva.

Chou Yu-Cheng pursues a practice that builds, across multiple mediums, a subtle critique of mass media, institutions and the mechanisms that produce them. On display are several works related to his recent series addressing modernisation and cognitive faculties through the lens of 'hygiene' as well as his gradient paintings. "Refresh, Sacrifice, New Hygiene, Home, Washing, Chou Yu-Cheng, Acrylic, Rag, Scouring Pad, Plate, Image, Album #3", for example, presents a larger-than-life plate on which marks appear, the abstract pastel forms relating to the act of removal and cleaning. Recent solo shows include Taipei Fine Art Museum, Taipei; Kaohsiung Fine Art Museum, Kaohsiung; Bethanien Kunstverein, Berlin, amongst others. Group exhibitions include Liverpool Biennial; Art Basel Hong Kong Encounters; New Museum, New York and others.

Jeremy Everett creates works that exist as the fragment of a sentence. With an initial degree in Landscape Architecture, Everett traversed into the art of making. Citing inspirations such as Land Art masters Robert Smithson and Michael Heizer, Everett's work stems from a centre of intuition and subtly evolves beyond process and creation; neither never fully created nor complete, its significance is in its evolving state between varying forms of beauty. On display is "Broken Grid #13", the overlapping green and orange hues emerging in a manner akin to exposed film. Everett has held solo exhibitions in Los Angeles, New York, Shanghai, Paris and Hong Kong, amongst other locations. Everett recently participated in a group show at Espacio Tenerife de las Artes and has been exhibited at the Museum of Contemporary Art, Chicago. Everett's practice has been extensively featured in publications and critical reviews including Phaidon, l'Officiel de l'Art, The New York Times, Modern Painters and ArtReview, amongst others.

He Yida mounts delicate sculptural compositions that challenge the aesthetics of the quotidian, the relationships between objects, their surroundings, and more broadly probe at the origins of art. She identifies curvatures, textures, weights, and thereby creates her own language of sculpture: one that acknowledges the utilitarian purpose of the original but uses it as a springboard to build a palpable yet ambitious multi-dexterous theatre of objects. On display are two new works created for Westbund. He's solo exhibitions include A+ Contemporary, Shanghai; C-Space, Beijing. Her selected group exhibitions include Edouard Malingue Gallery, Hong Kong; Surplus Space, Wuhan; MOCA Shanghai, Shanghai. In 2018 she completed a residency at CFCCA, Manchester in conjunction with the Liverpool Biennial.

Phillip Lai approaches objects in a manner that appeals to, and reflects on, their intrinsic existence and properties. Through careful, delicate compositions that place the object in plain sight, Lai creates moments that lulls you into considering the heart of the object. "Untitled 2" presents a cylinder, mounted on the wall, in which a mound of rice grains lightly rise, creating a composition reliant on balance and architecture. Phillip Lai is nominated for the 2018 Wakefield Sculpture Prize and has exhibited internationally at Camden Arts Centre, London; Tate Modern, London; Transmission, Glasgow; Drawing Room, London; Hayward Gallery, London; MOMA, New York; ICA, London. Phillip Lai's work is held in the permanent collection of the Tate (UK), Arts Council (UK), Camden Arts Centre (UK), Goss-Michael Foundation (USA), Nomas Foundation (Italy), La Colección Jumex (Mexico).

Su-Mei Tse weaves a meditative, visaural tale empowering the language of music as a primary voice. Investigating associations between places, geographies, cultures, traditions, Tse's work elicits a cross-stimulation of the senses, where time and its flow are suspended in a gentle state of contemplation. On display is "Morning Light (Rome)", a work she created while completing a residency at the Villa Medici in Rome. The fine outline of a window and wall appear through the hanging curtain veil, a sense of fragility and calm is conveyed by the light and the fabric's sinuous movement. Su-Mei Tse represented Luxembourg at the Venice Biennale and was awarded the prestigious Leone d'Oro. Tse's work has since been exhibited nationally and internationally including solo shows at Aargauer Kunsthau, Aarau; Mudam Luxembourg, Luxembourg; Isabella Stewart Gardner Museum, Boston. Upcoming solo shows include a retrospective at the Yuz Museum, Shanghai.

Multicultural paradigms, weaved into a symphony of image and sound, are at the heart of Hong Kong artist and composer, Samson Young's practice. With a formal cross-cultural training in music composition, Young channels creates innovative cross-media experiences that touch upon the recurring topics of identity, war and literature. On display is the sculptural installation "Coffee table music (some other causes of celebration) VI" that presents an assemblage of furnitures, texts and items, channelling the lexicon of a domestic setting. Young has had solo exhibitions at the Kunsthalle Düsseldorf, Centre for Contemporary Chinese Art in Manchester, M+ Pavilion in Hong Kong, and Hiroshima City Museum of Contemporary Art, among others. In 2017, he represented Hong Kong in a solo project at the Hong Kong Pavilion of the 57th Venice Biennale. Group exhibitions include Solomon R. Guggenheim Museum, New York; Biennale of Sydney; National Museum of Art, Osaka; National Museum of Modern and Contemporary Art, Seoul. Young's work is currently on display at Edouard Malingue Gallery, Shanghai and the Shanghai Biennial.

Zheng Zhou is a painter of instinct, conveying onto canvas observations from the world, as ad hoc as they may be. Referencing 'I Ching' ("The Book of Changes") Zheng channels the astronomical remarking the myriad of components that make up our universe, mimicking its duplicity through his subject range, hues and techniques. 'Forecast Mask' is a monumental diptych, his strokes, in varying shades of blue, furtive yet decisive, depicting an urgency - to grasp, to depict, to capture that mesmeric multitude of the cosmos. Zheng Zhou has been exhibited internationally, from Beijing to Hong Kong, Paris and Shanghai.

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Founded in Hong Kong in 2010, Edouard Malingue Gallery is committed to building a critical dialogue between Asian and international contemporary artists, both emerging and established, who combine aesthetic concern with conceptual enquiry across different disciplines from video, installation to painting and sound. In 2016 the gallery opened a second space in West Bund, Shanghai creating a wider platform for its roster of artists. In addition to presenting dynamic solo exhibitions, the gallery pushes boundaries by promoting artistic discourse and public art projects through collaborations with curators worldwide.