

Kiang Malingue I See You There

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong
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(Artist) Yeung Hok Tak

(Opening)
Sat, 21 Sept, 3 – 6 PM

(Date)
21 Sept – 19 Oct 2024

(Opening Hours)
Tue to Sat, 11 AM – 7 PM
Closed on public holidays

(Location)
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Kiang Malingue is pleased to present "I See You There", Yeung Hok Tak's second exhibition with the gallery after "What A Big Smoke Ring" in 2022. Showcasing nineteen new paintings at the gallery's Tin Wan 12F space, Yeung balances lyricism and cynicism on canvas by depicting a variety of characters, landscapes and stories that are nostalgic, amusing and affectionate.

In the last fifteen years, Yeung has developed a unique painting practice that incorporates his rich experience as a comic book author. Dealing with a variety of subjects—such as absurd turns of events on the streets, lonely and defiant figures against epically silent backgrounds, or fantasy stories and fables in which animals and action figures play prominent roles—Yeung's exuberant paintings explore intimate emotions, treasured memories, and complex relationships between people and places.

In "I See You There", large-scale paintings including *Faintly Hearing Auld Lang Syne* (2024) is exemplary of a new style, which involves a particularly luminous palette and a suavely smooth surface. The brilliant, crisp compositions romanticise classic Hong Kong landscapes by introducing surreal elements, and by telling stories that are nostalgic and extraordinary in essence. In a number of smaller paintings, Yeung also returns to the subjects of friendship and familial love, carefully portraying eccentric, otherworldly characters that either disrupt or harmonise the urban life in a strange way. *All My Gundams Had Been Trashed* (2024) tells one of Yeung's favourite stories: gundams and teen spirits getting old. The gundam and his nemesis are both homeless now, killing time in a bloody sunset. Both *Junior Lion Dancing Club* (2023) and *Street Interview* (2024) deal with juveniles by depicting "lion cubs" in different states: the adorable, exhausted children in the former are having a break, while the heavily-maned werelion in the latter is having a breakdown.

Gonna Get You All (2024) features an intimidating dragon playing hide-and-seek in a residential area with children. Yeung's short story that goes with the painting encapsulates the complicated nature of his art, combining contentious political ideas and sincere messages of care: "...A hider has to be cautious and leaves no traces; once caught, he must in turn assimilate and become the seeker. It's no fun when everybody is the same. Don't conceal yourself too much though, or mom and dad won't be able to find you." For *Nothing To Declare* (2024), a painting of a casual exhibitionist waiting for the train with a bubble tea in his hand, Yeung wrote: "As you can see, I am a bona fide gentleman who has always been honest and has nothing to hide. If you still have any doubts, I will be happy to discharge the pearl I have just swallowed for your examination." With a unique sense of humour, Yeung deals with preposterous realities, reimagining the ways in which outsiders, dissidents and goners situate themselves in rapidly changing environments.

(About Yeung Hok Tak)

Since the 2000s, Yeung Hok Tak (b.1970, Hong Kong) has been prolifically depicting people and scenes unique to the land of Hong Kong in rich, at times psychedelic colours, exploring in depth the complicated relationship between nostalgia, memory and social change by making delicate or rough marks on paper and canvas. Over the years, Yeung has developed a

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singular aesthetic, upon which the artist further forms in recent time an urgent, critical painting practise that is deeply concerned with the social and political of the region. Yeung rediscovers fragments of memory buried deep in the collective consciousness, juxtaposing historical and contemporary subjects in romantic and surreal ways, to question the meaningfulness and legitimacy of historical developments and social progress.