

# Kiang Malingue

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong  
香港 灣仔 適安街10號  
(Follow) @kiangmalingue

(開幕)

2024年03月23日，週六  
下午三時至六時

(日期)

2024年03月24日 - 6月22日

(開放時間)

週二至六，上午十一時 - 下午七時，  
公眾假期除外

(地點)

香港香港仔興和街25號  
大生工業大廈13樓

(聯絡方式)

office@kiangmalingue.com;  
+852 2810 0317

(媒體諮詢)

賀依雲  
yiyun@kiangmalingue.com;  
+852 2810 0317

(其他查詢)

廖薇 Ella Liao  
ella@kiangmalingue.com;  
+852 2810 0318

# 香港的花

(藝術家) 劉曉輝

「香港的花」空間設計隨筆

文 田軍

原展廳地面歷史遺留下的黃色油漆，提供了粉色石膏板素色不加處理的可能，這兩種材料的顏色和質感所呈現的親密感、臨時感、脆弱感、塑料感，和「香港的花」有某種內在的隱秘的聯繫。在西方和東方之間，在現代性和自然性之間，在理性主義和經驗主義之間，「香港的花」是一個中間物，如同劉曉輝的作品，如同對空間的規劃，它們都是一個橋梁，不是一個目的。

每一堵新做的展牆和每一個傢具的斷面，木龍骨和石膏板都直接裸露，這種結構性外化會不會和劉曉輝的工作方法有某種呼應，因為劉曉輝新的作品在我看來，同樣是在實踐中國造型內在的過往經驗的結構性外化。

展廳的動線秩序能不能更彆扭一點？在場性的物質感能不能更強一點？藝術家可不可以在展廳裡面工作？我想提出問題，我相信藝術不是解決問題的方案，藝術就是問題本身。我期待這些留給空間的問題和劉曉輝留給作品的問題能做一個結構性的互文性的關聯，問題和問題互相滲透、彼此疊加，為「香港的花」撐開一個內在的無限開放的空間。

# Kiang Malingue Flowers of Hong Kong

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong  
香港 灣仔 適安街10號  
(Follow) @kiangmalingue

(Artist) Liu Xiaohui

(Opening)

Sat, 23 March 2024, 3 – 6 PM

(Date)

24 March – 22 June 2024

(Opening Hours)

Tue to Sat, 11 AM – 7 PM

Closed on public holidays

(Location)

13/F, Blue Box Factory Building, 25  
Hing Wo Street, Aberdeen, Hong  
Kong

(Contact)

office@kiangmalingue.com;

+852 28100317

(Media Enquiries)

Yiyun He

yiyun@kiangmalingue.com;

+852 28100317

(All Other Enquiries)

Ella Liao

ella@kiangmalingue.com;

+852 28100318

*Regarding the space of "Flowers of Hong Kong"*

Written by Tian Jun

The history of the exhibition space has left large areas of yellow paint on the floor, allowing for the use of plain, untreated pink plasterboard. The colour and texture of the two surfaces give rise to intimacy, provisionality, fragility, and a plastic quality—all have to do with "Flowers of Hong Kong" via an inherent, concealed connection. Between the West and the East, modernity and nature, rationalism and empiricism, the "flowers of Hong Kong" are medial and are therefore, just like Liu Xiaohui's paintings and the new planning of the space, a bridge instead of an endpoint.

Every newly built wall, section of furniture, joist and plasterboard is directly exposed. Such structural exposure likely echos Liu Xiaohui's working method, because in my opinion, his recent paintings have also mobilised a structural exposure of the inner experience of Chinese plastic arts of the past.

Could the movement and spatial order of the exhibition be further twisted? Could the sense of physicality on site be enhanced? Is it possible for the artist to work in the space? I want to raise questions, and I believe art is not a solution but the question itself. I look forward to observing the structural, intertextual relationship between the questions left to the space and the questions left to the artworks by Liu Xiaohui, interpenetrating and superimposing one another, expanding an immanent and infinitely expansive space for "Flowers of Hong Kong".