

Kiang Malingue is pleased to present at its Hong Kong headquarters "Summer", an exhibition of recent paintings and works on paper by Liu Yin. The exhibition continues the artist's exploration of nature that began with her 2023 exhibition "Spring", revealing gentle and surging emotions in flowers, trees, fruits, seas and rocks.

More than a dozen paintings on view at Kiang Malingue's Sik On Street space are organized into three chapters. In the first series of paintings, one sees a number of fruit-figures floating and frolicking in the waters: works such as *River #1* (2025) reflect the artist's interest in small bodies of water, such as rivers and streams, where traces of life remain and constantly redefine the environment in which they are left—the natural elements found in the waters interact with one another, adding another lively layer to the complex ecosystem of the flowing waters. In these paintings, Liu continues to paint adorable shōjo manga faces over flowers, leaves, and fruits, turning them into sentient, sensitive beings. They are unapologetically emotional in the network of affect they form with the environments, guiding the viewer's gaze through compositions that deal with bodily concerns and expressiveness. Another work in this chapter, *Summer* (2025), actively draws the viewer's body into a verdant landscape where joyful flowers emerge from a deep labyrinth of branches and leaves.

The large-scale painting *Night Scene* (2025), on view in the second part of the exhibition, depicts a peach tree at night. Most of the tree's branches

are hidden in the dark, while the large fruits are totally shrouded in bright light. Informed by Suzuki Harunobu's ukiyo-e, Liu replaces Suzuki's figures strolling in gardens with peaches that give solemn and thoughtful looks. *Blue Moon* (2025) is based on a watercolor created by Liu in 2023, which depicts a loving moon resting above a pond of water lilies. A water lily in the pond turns its face away, reluctant to embrace the moon's cool yet tender light. The two works in this chapter focus on non-human beings who reveal their loneliness at night, externalising a mental process through which connected and contradictory feelings reconcile with one another.

The two diptychs on the third floor of the Sik On Street space tell the most intense narratives. Waves (2024-2025) features looming huge waves with many faces—a reminder of the inseparable nature of non-human spirits from their environments, and a celebration of the radical potential of emotions to multiply and reinforce themselves. Another large-scale painting, Rocks (2025), also depicts a magnificent seascape, this time focusing on a pair of formidable rocks in the sea. These majestic guardians, tenacious and reticent, could be working with or against the water spirits in Waves, and forms an immediate connection with the viewer by projecting their unwavering gazes forward. Pertaining to confrontation, struggle, alliance, and kinship—the swirl in the foreground of the painting, once again informed by iconic ukiyo-e imagery, is Liu's symbol of intense emotion—the paintings highlight the significance of emotivity and unfaltering resistance.

#### Kiang Malingue 馬凌畫廊

#### (About Liu Yin)

Liu Yin (b. 1984, Guangzhou) lives and works in Hong Kong. After receiving her master degree from Guangzhou Academy of Fine Arts, in more than a decade's time she has developed a subversive artistic language that uses exaggerated, watery and sparkling eyes to create classic shōjo manga faces on widely circulated contemporary images; public figures from academic, scientific, and political worlds; pop culture characters, and inanimate beings. Simultaneously concealing their expressions and revealing deeply hidden characters—a true self that is feminine or innocent—Liu reconstructs the emotions, feelings and narrative structures embedded in complex events.

Liu's recent solo exhibitions include: "Spring", Kiang Malingue, Hong Kong (2023); "Publica", Arrow Factory, Beijing (2015); "Liu Yin: Oh, Chinese Boy... Don't Be Ashamed...", Chinese Culture Center of San Francisco, San Francisco (2011); "Reflections In the Soup", Observation Society, Guangzhou (2010). Recent group exhibitions include: "Symbiotic Longing", TAO ART, Taipei (2024); Meta Media Art Festival, Tai Koo Li Qiantan, Shanghai (2023); "Where Jellyfish Come From", Antenna Space, Shanghai (2022); "In the Labyrinth", Edouard Malingue Gallery, Shanghai (2021); "Dream (Is) land!", MINE Project, Hong Kong (2021); "Folded Veil", Edouard Malingue Gallery, Hong Kong (2019); "Condo Shanghai", Antenna Space, Shanghai (2019); "Full of Peril and Weirdness: Painting as a Universalism", M WOODS Museum, Beijing (2015); "Berlin Studio", Import Projects, Berlin (2014); "Transience: Intractable Objects", Taikang Space, Beijing (2014); "Not in Fashion", Guangzhou Academy of Fine Arts, Guangzhou (2011).

馬凌畫廊

馬凌畫廊於香港空間榮譽呈現「夏」,展出劉茵新近創作的繪畫及紙上作品。 此次展覽延續了藝術家在2023年「春」展覽中拓展的自然意象,以草木、花 果、湖海、頑石為媒介探索輕盈或澎湃的情感。

在馬凌畫廊香港適安街空間展出的十餘件畫作分為數個部分,依照作品尺幅及情感濃度逐步遞增。在第一系列畫作中出現的,是多個漂浮於池塘水面的花卉水果:《河流#1》(2025)等作品均映照了現代繪畫史對溪流、池塘等小型水體的興趣。池水是流存痕跡、重新定義生命狀態的場所,在水中散落的自然物凌亂卻又有致,為貌似淺薄的水面構築深邃複雜的生態系統。在這些畫作中,劉茵持續以其標誌性手法為花朵、葉片、瓜果等自然物添加少女漫畫式的可愛面孔,讓它們成為具有意識和充沛情感的主體。它們在自然環境催生的情感網絡中毫無保留地展現喜怒哀樂,並與觀者的目光一同協調由身體及情緒等因素所規劃的構圖。名為《夏》(2025)的作品則呈現了翠綠欲滴的夏日植物景象,供混亂、有機且喜悅的花草朝向觀者自然生長。

在適安街空間一層展出的大尺幅畫作《夜色》(2025)描繪了夜色中的一棵桃樹。樹木的枝幹大部分隱藏在夜色中,而棲息在枝椏上的碩大果實則被光芒所籠罩,帶著嚴肅的神情若有所思。劉茵在創作時考慮了鈴木春信以園景為題材繪製的浮世繪作品,使用憨態可掬的桃子替代後者畫作中常見的人物形象。在畫廊二層空間展出的《藍色月亮》(2025)以劉茵2023年創作的同名水彩作品為基礎,呈現了依偎於荷塘之上的晶瑩月亮。荷塘中的睡蓮側過臉去,不情願直接面對月亮清冷又溫柔的光芒。「夏」展覽此個章節的作品均描繪了略顯孤獨的生靈,而它們所處的靜謐環境即是心靈環境的具象化——多個既勾連又矛盾的內心情緒在此得到緩和。

在適安街空間三層展出的兩組二聯張作品則是「夏」展覽最為激烈情感的交匯處: 題為《海浪》(2024-2025)的大尺幅作品中翻起滔天巨浪, 而這巨浪就是由多個怒目圓睜的面孔所組成的——劉茵以罕見的方式提示了非人生靈與廣闊

環境難分彼此的特質,並讚美了情感自我增幅、自行繁殖的激進潛能。另一幅大型畫作《岩石》(2025)同樣描繪了壯闊的海景,卻讓面孔出現在巨大的礁石之上。這些威嚴的守護神堅韌而靜默,似乎是《海浪》中水精靈的盟友或對手,甚至也直接凝視畫作觀者,與其形成情感聯繫。在對抗、鬥爭、結盟的緊張態勢之中——畫面前景中受浮世繪經典意象影響的漩渦就是劇烈情感的象徵——它們彰顯情感表達在親密經驗中的意義。

#### (關於劉茵)

劉茵(1984)生活工作於香港,於2010年獲得广州美术学院绘画艺术硕士学位。 在過去十年內,她發展出一種有顛覆性意義的繪畫語言,以經典日式少女漫畫 的爛漫手法為當代圖像、公眾人物、流行文化形象或非人物件添加誇張、閃亮 的眼睛及面孔,揭示並重塑在複雜事件中運作的情感及敘事結構。於近年,劉 茵進一步集中關注日常生活情境、蔬菜瓜果、植物花草乃至氣候等主題,廣泛 地為非人生命繪製面孔,在雕琢特異形象的同時探索目光、對視、身體、死亡及 愛戀等主題。

劉茵的近期個展包括:「春」,馬凌畫廊,香港(2023);「Publica」,箭廠空間,北京(2015);「Liu Yin: Oh, Chinese Boy... Don't Be Ashamed...」,舊金山中華文化中心,舊金山(2011);「湯中倒影」, 觀察社,廣州(2010)等。近期群展包括:「共生渴望」, TAO ART,台北(2024);「超媒體藝術節MMAF」,前灘太古里,上海(2023);「水母之源」,天線空間,上海(2022);「在迷宮裡」,馬凌畫廊,上海(2021);「Dream (Is) land!」,MINE PROJECT,香港(2021);「折紗」,馬凌畫廊,香港(2019);「Condo上海」,天線空間,上海(2019);「險怪:繪畫的普世性」,木木美術館,北京(2015);「柏林工作室」,Import Projects,柏林,德國(2014);「電光火石:桀驁不馴的對象」,泰康空間,北京(2014);「不合時尚」,廣州美術學院,廣州(2011)等。





馬凌畫廊



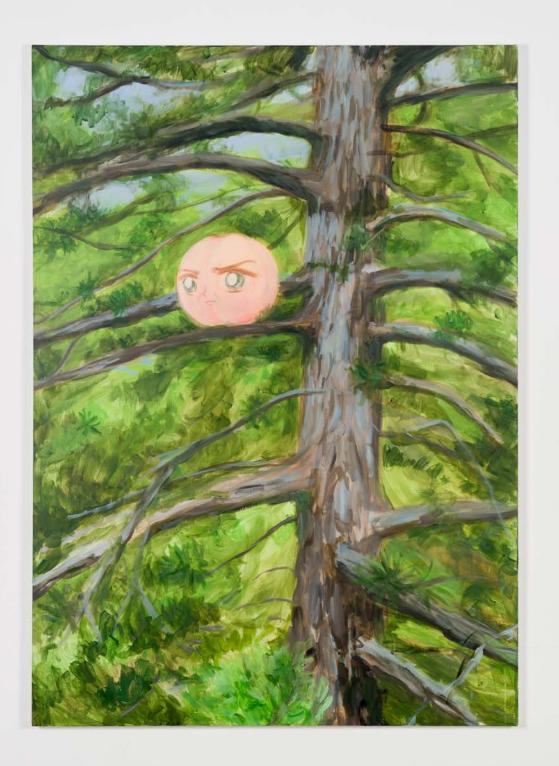
Summer 《夏》 2025 Acrylic on canvas 布面丙烯 200 x 230 cm 78 ¾ x 90 ½ in







馬凌畫廊



Overlook 《遠眺》 2025 Acrylic on canvas 布面丙烯 140 x 100 cm 55 1% x 39 % in





馬凌畫廊



River #1 《河流 #1》 2025 Acrylic on canvas 布面丙烯 150 x 200 cm 59 x 78 ¾ in



馬凌畫廊



River #2 《河流 #2》 2025 Acrylic on canvas 布面丙烯 150 x 200 cm 59 x 78 ¾ in







Ice shaken cherry 《冰搖櫻桃》 2025 Watercolor on paper 紙本水彩 Unframed: 24 x 19 cm; 9 1/2 x 7 1/2 in Framed: 33.5 x 28.7 cm; 13 1/4 x 11 1/4 in





Peaches 《桃子》 2025 Watercolor on paper 紙本水彩 Unframed: 24 x 19 cm; 9 1/2 x 7 1/2 in Framed: 33.5 x 28.7 cm; 13 1/4 x 11 1/4 in





Night Scene 《夜色》 2025 Acrylic on canvas 布面丙烯 168 x 200 cm 66 1/8 x 78 3/4 in





馬凌畫廊



Persimmon 《柿子》 2025 Watercolor on paper 紙本水彩 Unframed: 19 x 24 cm; 7½ x 9½ in Framed: 28.7 x 33.5 cm; 11¼ x 13¼ in



馬凌畫廊



Firefly 《螢火蟲》 2025 Acrylic on canvas 布面丙烯 50 x 60 cm 23 % x 19 ¾ in







Cautious 《警惕》 2024 - 2025 Acrylic on canvas 布面丙烯 80 x 100 cm 31½x39%in







A pear 《梨》 2025 Watercolor on paper 紙本水彩 Unframed: 24 x 19 cm; 9 1/2 x 7 1/2 in Framed: 33.5 x 28.7 cm; 13 1/4 x 11 1/4 in





Yellow daisies 《黃雛菊》 2025 Watercolor on paper 紙本水彩 Unframed: 19 x 24 cm; 7 1/2 x 9 1/2 in Framed: 28.7 x 33.5 cm; 11 1/4 x 13 1/4 in



馬凌畫廊



Pears 《梨》 2025 Watercolor on paper 紙本水彩 Unframed: 19 x 24 cm; 7 ½ x 9 ½ in Framed: 28.7 x 33.5 cm; 11 ¼ x 13 ¼ in



# Kiang Malingue <sub>馬凌畫廊</sub>



Blue Moon 《藍色月亮》 2025 Acrylic on canvas 布面丙烯 168 x 200 cm 66 1/8 x 78 3/4 in







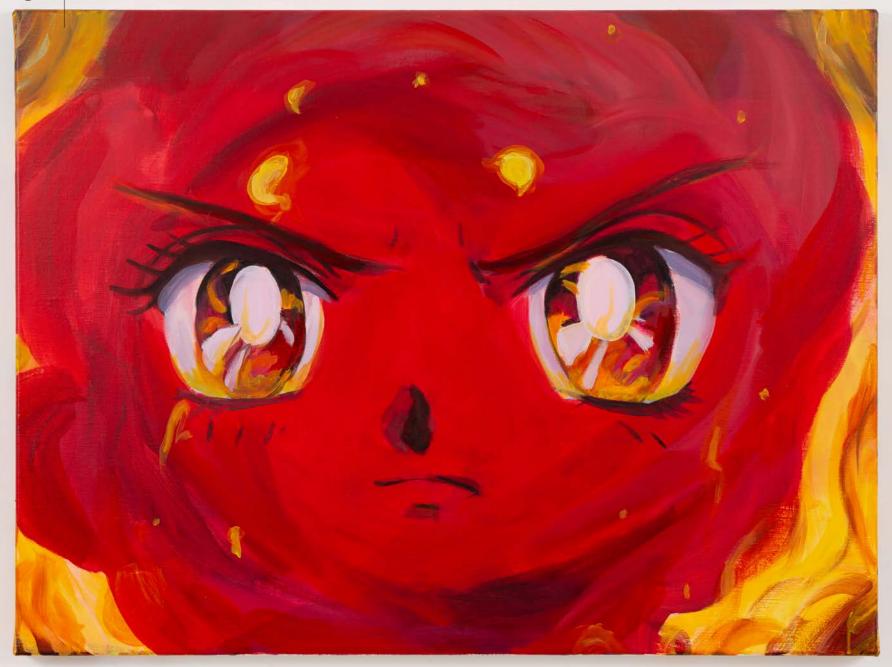
馬凌畫廊



Ice shaken cherry 《冰搖車厘子》 2025 Watercolor and adhesive sticker on paper 紙本水彩和貼紙 Unframed: 24 x 19 cm; 9 ½ x 7 ½ in Framed: 33.5 x 28.7 cm; 13 ¼ x 11 ¼ in



馬凌畫廊



Raging rose 《憤怒的玫瑰》 2024 - 2025 Acrylic on canvas 布面丙烯 60 x 80 cm 23 % x 31½ in





馬凌畫廊



Quarreling plum and peach 《吵架的布冧和桃子》 2025 Watercolor on paper 紙本水彩 Unframed: 19 x 24 cm; 7 ½ x 9 ½ in Framed: 28.7 x 33.5 cm; 11 ¼ x 13 ¼ in



馬凌畫廊

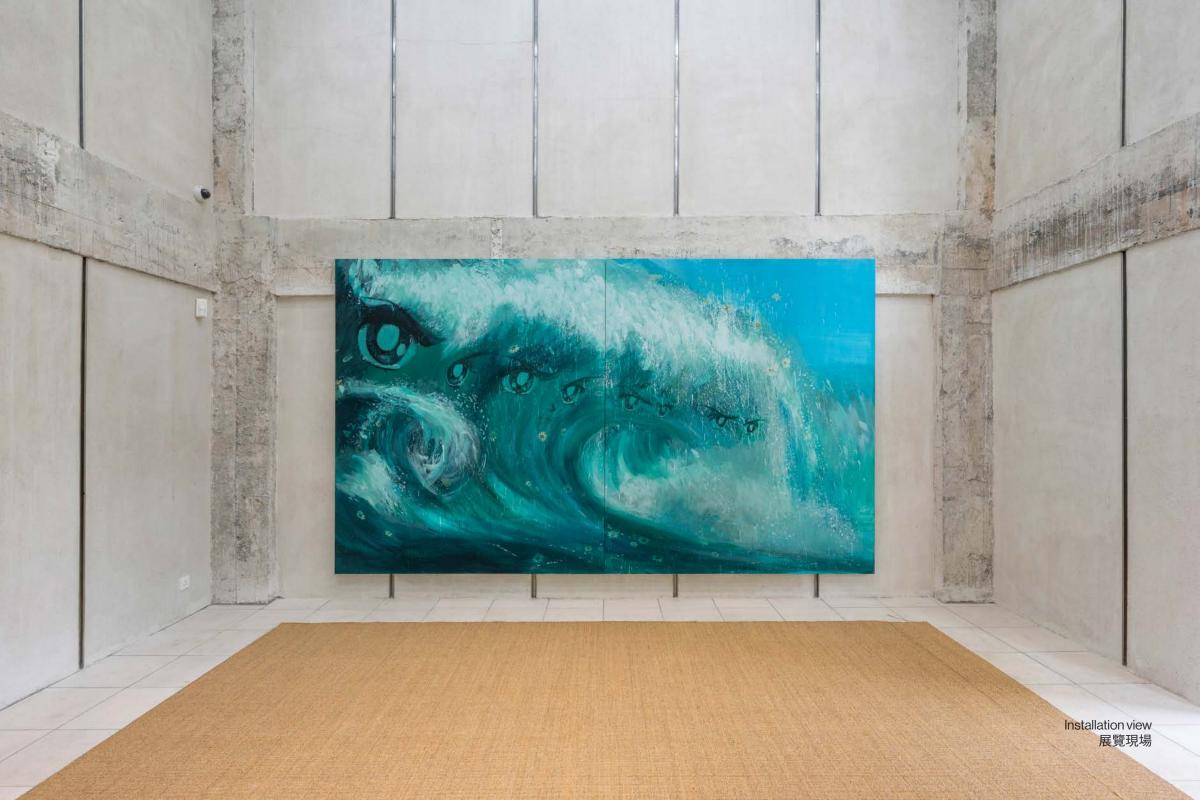


Rocks 《岩石》 2025 Acrylic on canvas 布面丙烯 230 x 406 cm; 90 ½ x 159 % in 230 x 203 cm; 90 ½ x 79 % in each panel









### |Kiang|Malingue|

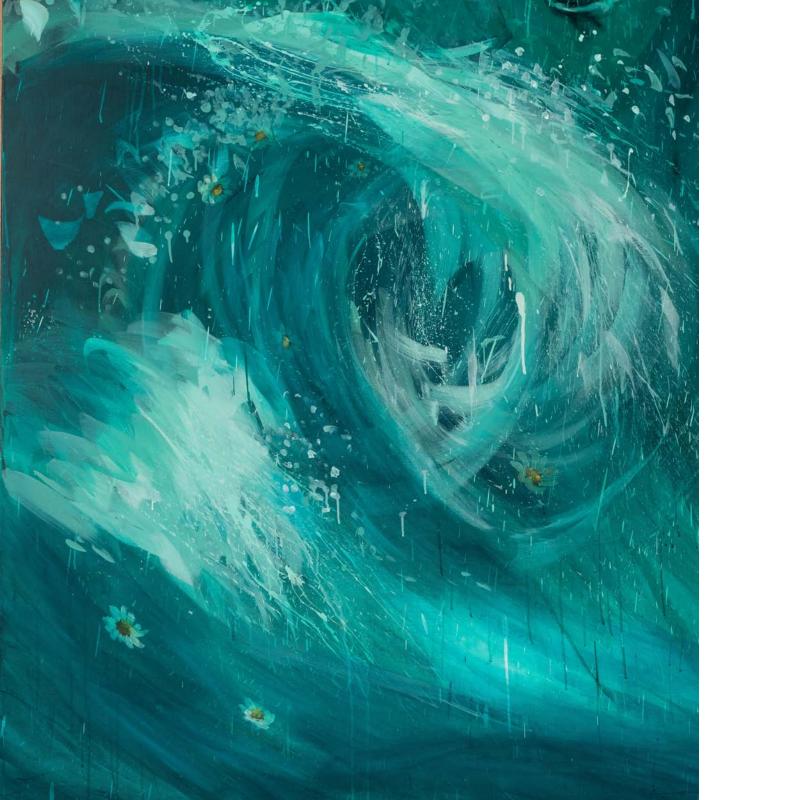
馬凌畫廊



Waves 《海浪》 2025 Acrylic on canvas 布面丙烯 230 x 392 cm; 90 ½ x 154 ¾ in 230 x 196 cm; 90 ½ x 77 ½ in each panel









Born 1984 in Guangzhou, China Currently works and lives in Hong Kong

#### Education

2010 Graduated from Guangzhou Academy of Fine Arts, China

#### Residencies

2014

Berlin Studio, Import Projects, Berlin, Germany

2008

"(Anti) Realism", Norrköpings Konsthall, Sweden

"In search of the red dragon" - Artists residency programme, Wrexham Print Center & Carmarthen Trinity College, Wales, United Kingdom

#### Solo Exhibitions and Projects

2025

"Summer", Kiang Malingue, Hong Kong

2023

"Spring", Kiang Malingue, Hong Kong

2015

"Publica", Arrow Factory, Beijing, China

2011

"Liu Yin: Oh, Chinese Boy... Don't Be Ashamed...", Chinese Culture Center, San Fran-

cisco, United States

2010

"Reflections in the soup", Observation Society, Guangzhou, China

#### **Group Exhibitions**

2024

"Symbiotic Longing", TAO ART, Taipei, Taiwan

2023

Meta Media Art Festival, Tai Koo Li Qiantan, Shanghai, China

"Yuan Fang, Yirui Jia, Liu Yin, Homer Shew", Kiang Malingue, Hong Kong

2022

"Dream (Is) land!", MINE PROJECT, Hong Kong

"Where Jellyfish Come From", Antenna Space, Shanghai, China

2019

"Folded Veil", Edouard Malingue Gallery, Hong Kong Condo Shanghai, ANTENNA SPACE, Shanghai, China

2017

"Now is the summer of our discontent...", BANK, Shanghai, China

2015

"Hazy Winter", Canton Gallery, Guangzhou, China

"Full of Peril and Weirdness": Painting as a Universalism, M WOODS Museum, Beijing, China

2014

"Stone, Wood and Paradise Syndrome", 1933 Contemporary Gallery, Shanghai, China

Berlin Studio, Import Projects, Berlin, Germany

"Transience: Intractable Objects", TAIKANG SPACE, Beijing, China

#### 2011

"Similarity and Difference" - Guangzhou/Macau Contemporary Art Exhibition, Ox warehouse, Macau

"Not in fashion", Guangzhou Academy of Fine Arts, Guangzhou, China

#### 2010

"Shanzhai-Researching the culture of copying", Weissensee School of Arts, Berlin, Germany

"Dazzled and Enchanted, New Age Animamix2009-2010", Guangdong Museum of Art, Guangzhou, China

#### 2009

"Dark Matter", muma Art Space, Guangzhou, China

"(Anti) Realism workshot3", AdeleC gallery, Rome, Italy

"(Anti)Realism workshot2", Ecole Régionaledes Beaux Arts de Besançon, France

#### 2008

"(Anti) Realism workshot1", Norrköpings Konsthall, Sweden

#### **Publications**

#### 2015

Liu Yin: Dissolve by Xi Winkler, Leap The International Art Magazine of Contemporary China, July/ August, China

Arrow Factory: The Next Four Years (2011-2015), Beijing, China

#### 2014

Fenghuo Magazine covers, Guangzhou, China

#### 2010

The Guangzhou Art Scene: Today and Tomorrow by Biljana Ciric, Yishu, Journal of Contemporary Chinese Art July/ August, Taiwan Mommy Cvs Publication, Timezone 8, Beijing, China

#### 2009

Younger Than Jesus Artist Directory, Phaidon Press & New Museum

#### 2008

do it/Chinese edition, Vitamin Creative Space, China



1984年出生於中國廣州目前工作與生活於香港

#### 教育

2010 畢業於廣州美術學院

#### 駐留項目

2014

柏林工作室, 進口計劃, 柏林, 德國

2008

「(反)現實主義」,北雪平藝術空間,北雪平,瑞典 「尋找紅龍」——藝術家交換計畫,域斯鹹印刷中心及卡馬森聖三一學院,威爾士,英國

#### 個展

2025

「夏」,馬凌畫廊,香港

2023

「春」,馬凌畫廊,香港

2015

「Publica」,箭廠空間,北京,中國

2011

「噢,中國男孩... 勿羞愧...」,三藩市中華文化中心,三藩市,美國

2010

「湯中倒影」,觀察社,廣州,中國

#### 群展

2024

「共生渴望」,TAOART,台北,台灣

2023

「超媒體藝術節MMAF」,前灘太古里,上海,中國 「方媛,賈一瑞,劉茵,邵若然」,馬凌畫廊,香港

2022

「發夢上島!」,MINE PROJECT,香港「水母之源」,天線空間,上海,中國

2019

「折紗」,馬凌畫廊,香港 Condo Shanghai,天線空間,上海,中國

2017

「夏... 已至」,BANK,上海,中國

2015

「低緯度的不透明」,廣州畫廊,廣州,中國「險怪:繪畫的普世性」,木木美術館,北京,中國

#### 2014

「石頭、木頭和天堂症候群」,1933 當代藝術空間,上海,中國 柏林工作室,進口計劃,柏林,德國 「電光火石:桀驁不馴的對象」,泰康空間,北京,中國

#### 2011

「相似與差異 – 廣州澳門當代藝術交流展」, 牛房倉庫, 澳門「不合時尚」, 廣州美術學院, 廣州, 中國

#### 2010

「山寨——對複製文化的研究」,柏林白湖藝術學院,柏林,德國 「目眩神迷——新時代動漫美學展」,廣東美術館,廣州,中國

#### 2009

「暗物質」,木馬藝術空間,廣州,中國

「(反)現實主義 3」,Adele C 畫廊,羅馬,義大利

「(反)現實主義2」,貝桑松美術學院,法國

#### 2008

「(反)現實主義1」,北雪平藝術空間,北雪平,瑞典

#### 出版

#### 2015

《劉茵:消解》,劉溪,藝術界 2015 7/8月刊,中國《箭廠空間四年書》,北京,中國

#### 2014

《馮火》雜誌封面,廣州,中國

#### 2010

《廣州藝術景象:今天與明天》,比利安娜・思瑞克,典藏國際版,第 9 卷第 4 期,典藏雜誌社出版,臺北

《Mommy Cvs Publication》,Mommy 藝術基金組織,Timezone8 出版,北京,中國

#### 2009

《比基督還年青:藝術家目錄》,美國 Phaidon 出版社及新美術館出版

#### 2008

《做/中國版本》,維他命藝術空間出版,中國



## M

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