

(開幕)

2024年9月21日，週六
下午三時至六時

(日期)

2024年9月21日 - 10月19日

(開放時間)

週二至六，上午十一時至下午七時，
公眾假期除外

(地點)

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馬凌畫廊榮譽呈獻「老地方見」，楊學德繼2022年「好大個煙圈」後於畫廊的第二次個展。此次於馬凌畫廊田灣空間12層展出的共十九件新近繪畫作品進一步發展了楊學德平衡抒情與戲謔主題的嘗試，在描繪眾多角色、風景及故事的同時流露與香港風貌變遷相對應的或詼諧或真摯思鄉情緒。

在過去十五年中，楊學德以其悠久的漫畫創作史為基礎，發展出了一種獨特的繪畫實踐風格。他在創作中處理豐富多樣的主題——於街角開展的荒誕事件；桀驁不馴地與沉寂的宏大背景對峙的孤獨人物；以動物或手辦為主要角色的奇幻故事或寓言等——以或舒展或奇異的鮮麗畫面探索了個人情感、珍貴回憶，及人物地點之間的複雜關係。

在「老地方見」中，《隱約聽到Auld Lang Syne》(2024) 等大型畫作代表了楊學德繪畫風格在近年的轉向：更為透亮明媚的色譜，及更為平整順滑的繪畫表面。飽滿潔淨的構圖通過有超現實意味的元素將經典香港風景浪漫化，鋪陳了有懷舊意味的獨特敘事。在多幅相對小尺幅的作品中，楊學德再次關注了友誼和家庭等主題，並細心刻劃了以怪誕方式介入日常生活的奇異角色。《老婆抔晒我啲高達》(2024) 講述了楊學德常回顧的主題：老去的高達和青春。畫面中的高達和渣古均已被趕出家門，在殘陽中無所事事。《少獅隊》(2023) 及《街訪》(2024) 描繪了在不同狀態中的獅崽：前者中的可愛舞獅孩童筋疲力盡蹲坐著休息，而後者中的大腹便便獅子則無精打采、迷茫過活。

《伏匿匿》(2024) 中的巨龍在居民區與孩童玩捉迷藏；楊學德搭配作品寫就的簡短故事歸納了其藝術創作的複雜特質，結合了有隱喻意味的字句及真摯情感：「.....伏匿匿，又叫捉衣人或捉迷藏，躲者要藏得無跡可尋，給捉到了要跟捕手同化，每個人也一模一樣便不好玩了。但不要躲得太隱秘，免得爸爸媽媽也找不到你。」《冇嘢要申報》(2024) 描繪了一個手持珍珠奶茶等地鐵的露體狂；楊學德配文：「如你所見，本人乃是一位坦蕩蕩的漢子，向來待人以誠，沒有任何隱藏。如果你還有懷疑的話，我很樂意排出剛剛吞下的珍珠給你檢驗。」楊學德以出人意料的荒謬探索離奇現實，重新想像局外人、異鄉人及邊緣人物在環境劇變過程中自處的方式。

(關於楊學德)

楊學德 (b.1970, 香港) 自2000年代起便以絢麗、迷幻的色彩描繪香港的人和事，通過細膩或粗獷的筆觸探索懷舊情緒、記憶及社會變遷的複雜關係。多年來，藝術家發展出了獨特的具象美學，並於近期形成了一種與緊迫社會政治現狀息息相關的繪畫實踐。楊學德挖掘集體意識中的記憶碎片，將歷史及當代主題以浪漫或超現實的手法並置，質詢歷史發展及社會進步的意義。

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.