

(Opening)
Sat, 19 Nov, 2 – 6 PM

(Date)
19 Nov 2022 – 11 Feb 2023

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

(Location)
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Hong Kong

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Hiroka Yamashita: Field, Force, Surface

(Artist) Hiroka Yamashita

Kiang Malingue is pleased to present at its Tin Wan studio space Hiroka Yamashita's first exhibition with the gallery *Field, Force, Surface*, showcasing ten recent paintings by the artist.

Hiroka Yamashita (born 1991 in Hyogo, Japan) lives and works in Okayama after graduating from Mason Gross School of the Arts, Rutgers University in 2019. Reflecting upon the satoyama lifestyle she confidently leads — turning away from the metropolitan to live with nature and the invisible, spiritual dimension of the environment, Yamashita employs as guiding principles key ideas from the realm of physics, and creates paintings that either vibrate as recollections, or undulate as consolidations of visions.

Included in the exhibition are *Field (Blue and Green)* and *Field (Surface II)*, two starkly abstract landscapes, in which human figures are absent. Putting pictorial depth into play while emphasising the spatial and the atmospheric, the two artworks reconsider Azuchi–Momoyama period painter Hasegawa Tōhaku's (1539-1610) legacy and Yamashita's training in traditional Japanese art, speaking of a verisimilitude that almost seems incredible as the artist highlights illuminated undercurrents and a hazy pink scene, invaded gently by sap green zigzags.

The diptych *Field (Persimmon Tree Sprout)* makes use of a scroll-like composition, envisaging an encounter between an individual and a foreign community. The motif of the persimmon tree — also found frequently in haiku, a form of literature favoured by the artist — derives directly from the plant Yamashita tends in her garden. "The beauty of the shining sprout, the quiet mountain pass, and the swaying grass, etc... It makes me paint those works, as if it is speaking to me that they know the world much better than we humans do, and we all may come from the same place." The diptych, along with the ascending, multilayered *Field (Tōge)* and the threefold Shakespearean *Field (with Grass)*, proposes novel ways through which one may exert force, relating to one another and nature. For Yamashita, the second decade of the 21st century commences in abyssal helplessness; the decisively somatic human figures in her recent paintings — inexpressive, caught in distanced confrontations or solemn praying rituals — reflect truthfully her thoughts and experiences in recent times. The artist means to, however, leave open the interpretation process, encouraging the viewer to make their own identifications and associations, and to think beyond individual, secularised destinies.

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(About Hiroka Yamashita)

Hiroka Yamashita (born in 1991 in Hyogo, Japan) lives and works in Okayama. She received her BFA from the School of Visual Arts in 2017 and her MFA from Mason Gross School of the Arts at Rutgers University, New York in 2019. Recent solo exhibitions include: 'Fūdo', Tanya Leighton, Berlin (2022); 'project N 84', Tokyo Opera City Art Gallery (2021); 'Cosmos Remembered', The Club, Tokyo (2021); and 'Evanescent Horizon' (with Naoya Inose), FOMO Art, Taipei (2021). Her work has been included in recent group exhibitions: 'Their private worlds contained the memory of a painting that had shapes as reassuring as the uncanny footage of a sonogram', curated by Sedrick Chisom, Matthew Brown Gallery, Los Angeles (2022); 'Dancing in Dark Times', Pippy Houldsworth Gallery, London (2021); and 'Daichi Takagi, Lucía Vidales, Hiroka Yamashita', Taka Ishii Gallery, Tokyo (2020), among others.

Kiang Malingue 場，力，面

馬凌畫廊

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(藝術家) 山下紘加

(開幕)

2022年11月19日，週六
下午二時至六時

(日期)

2022年11月19日 - 2023年2月11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)

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馬凌畫廊榮譽呈現山下紘加個展「場，力，面」，展出藝術家新近創作的十幅繪畫作品。此次展覽是藝術家在馬凌畫廊的首次個人展覽。

山下紘加（1991年生於日本兵庫縣）生活工作於岡山。她在2019年於羅格斯大學梅森·格羅斯藝術學院獲得藝術碩士學位。她在近期繪畫實踐中反思其選擇的「里山」生活——遠離大都會的喧囂，擁抱自然及其無形的精神維度——以來自物理學領域的基本概念為出發點，創作了一系列與記憶及超自然想象緊密相關的繪畫作品。

此次展覽展出的作品包括《場（藍與綠）》及《場（面 II）》兩幅出離抽象的風景繪畫，其中罕見地沒有任何人物的蹤影。在進一步探索當代繪畫實踐的場域維度時，藝術家改變了畫面深度，強調了「空」、「氣」等超出感知範疇的屬性。山下紘加也重新檢視了安土桃山時代巨匠長谷川等伯（1539-1610）的飄渺藝術遺產，以及她自身接受的日本傳統藝術訓練，在畫面中呈現了如夢幻一般的景象：泛有暗光的湛藍溪流，以及被氤氳綠線波及的粉霧風景。

兩聯繪畫作品《場（柿樹枝桠）》引用了長卷式的構圖形式，描繪了樹下之人與異邦來客相遇的情景。柿子樹的意象常在俳句經典中出現——山下紘加尤其青睞此種古文學形式——而此幅繪畫作品中的柿子樹則直接來自藝術家在自己庭園種植的樹木。「透光枝桠、寧靜山路及搖曳青草的美，讓我畫出這些作品。它們在訴說：它們比人類更了解這世界，而我們可能全是來自於同一個起源的。」《場（柿樹枝桠）》與多層次、盤旋上升的《場（峠）》以及重構了莎士比亞名著中情景的《場（和草）》提出了施加力量、與彼此相連的奇異方式。在山下紘加看來，21世紀第二個十年始於深淵般的無助感；她描繪的人類形象則與其對當下時代的反思相呼應，強調了身體的物質屬性又鮮有展露情感，或是與彼此遙相對峙，或是在肅穆的群體禱告儀式中沈默冥想。在呈現畫作之時，山下紘加鼓勵觀眾自由開放地解讀作品，依照自身想象及經驗指認其中的人物敘事，並進而思考超越個人世俗化命運的主題。

(關於山下紘加)

山下紘加（1991年生於日本兵庫縣）工作與生活於岡山。她在2017年獲得紐約視覺藝術學院藝術學士學位，在2019年獲得羅格斯大學梅森·格羅斯藝術學院藝術碩士學位。近期個展包括：「風土」，Tanya Leighton，柏林（2022）；「project N 84」，4層迴廊，東京歌劇城美術館，東京（2021）；「Cosmos Remembered」，The Club，東京，及「情緒線」（與猪瀨直哉聯展），FOMO Art，台北。她的作品曾參加多個近期群展，包括：「Their Private Worlds」（由塞德里克·池森策展），Matthew Brown，洛杉磯（2022）；「Dancing in the Dark」，Pippy Houldsworth Gallery，倫敦（2021），及「Daichi Takagi, Lucía Vidales, Hiroka Yamashita」，Taka Ishii Gallery，東京（2020）。