

Kiang Malingue
馬凌畫廊



ART BASEL IN BASEL 2024
2024年巴塞爾藝術展巴塞爾展會

10-16 June, 2024
Booth L21
2024年6月10日至16日
L21展位

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Kiang Malingue presents at Art Basel in Basel a group presentation of paintings, drawings, sculptures, videos and installations by Cho Yong-Ik, Chou Yu-Cheng, Tiffany Chung, Brook Hsu, Kyung-Me, Lai Chih-Sheng, Liu Yin, Tao Hui, Tromarama, Wong Ping, Carrie Yamaoka, Hiroka Yamashita, Yuan Yuan and Zheng Bo. Highlights include recent paintings by Chou Yu-Cheng and Brook Hsu, as well as new works by Tiffany Chung, Kyung-Me and Hiroka Yamashita.

Along with *Origami #60* (2023) from the acclaimed “Origami” series of paintings, Chou Yu-Cheng is also presenting *Imaginary Body #1* (2024), the first large-scale painting from a new series. Just as gentle and vibrant in colour, the painting also makes use of Chou’s unique gradation technique, dealing with forms and scenes that are particularly organic. Tiffany Chung creates paintings that inspect the terra rouge plateau of Binh Long–Phc Long in three distinct periods; she contends that revisiting Neolithic circular earthworks might lead us to imagine a different possibility—a hypothetical trajectory in which earthwork groups had never been incorporated into a new socioeconomic and political polity, but instead chosen to remain in what the artist calls “rebellious solitude.”

Brook Hsu’s latest ink-on-canvas piece from the large text painting series that commenced in 2023, *Pasolini Seven Times* (2024), directly expresses the artist’s profound affection for the Italian director. By repeating in a special font Pasolini’s name seven times across the large canvas, this painting marks a significant deviation from the ongoing green painting series, speaking of both an obsession with Pasolini’s artistic and political legacies, and a subtle interest in turning texts into radically figurative compositions. Three new paintings by Hiroka Yamashita demonstrate the artist’s interest in the connections between humans and nature: *Mitsumata* (2024) revolves around a unique, organic paper-making technique using a plant called mitsumata; *Celestial Navigation* (2024) speaks of the role of constellations as sources of guidance and inspiration; *Like the sea water* (2024) depicts a double-body scene: the title in Japanese explicitly references amniotic fluid, commonly known as waters—the fluid that facilitates physical and spiritual exchanges between a mother and her baby.

Liu Yin’s *Wisdom Time III* (2024) continues to explore a new type of vanitas wherein the sign of vitality and death is sentient and charged with emotions. Comparable in composition, *Peaches* (2024) totally eschews narrative elements, dealing directly with returning the viewer’s gaze in defiance. Kyung-Me’s monochrome works on paper exalt in demonstrating the artist’s fascination with spatial order. The highly symmetrical compositions unfold in the artist’s distinctive style semi-enclosed spaces within one another, rendering an atmosphere that is at once silent and disquieting. Also on view is Tao Hui’s latest film, *The Night of Peacemaking* (2022), commissioned by Aranya Art Center for the artist’s survey exhibition in 2022. It constructs a TV production scene of a mediation show, exposing the backstage mechanism at work while questioning the veracity of the relationships between the producers, the participants, and the viewers.

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In the Film section, Zheng Bo shows *The Political Life of Plants* (2021-2023), premiered at the Gropius Bau in Berlin in 2021. Set within the Grumsin forest, the film presents the forest as a queer assembly, where trees participate in a congress of their own “more-than-human” form.

In the Parcours section, Tromarama shows *Bhinna* (2024), a musical installation that responds to tweets posted online with the hashtag #nationality. The work decodes tweets into binary codes that correspond to the electrical features of the work, generating a procedural choir of sounds. At once playful and solemn, *Bhinna* ponders nationalism today, as well as going through childhood memories—as elementary school students, the members of Tromarama were required to play a national anthem in order to graduate.

(About the gallery)

Kiang Malingue is a Hong Kong based commercial gallery founded by Lorraine Kiang and Edouard Malingue. Formerly known as Edouard Malingue Gallery, this initiative was founded in 2010 to build a critical dialogue between international contemporary artists, both emerging and established, who combine aesthetic concern with conceptual enquiry, and work across different disciplines from video and installation, to painting and sound.

馬凌畫廊於巴塞爾藝術展巴塞爾展會呈現趙容翊、周育正、蒂梵妮·鐘、許鶴溪、敬美、賴志盛、劉茵、陶輝、特羅拉馬、黃炳、山岡嘉里、山下紘加、袁遠及鄭波的多件繪畫、雕塑、影像及裝置作品。亮點作品包括周育正及許鶴溪新近創作的繪畫作品，以及蒂梵妮·鐘、敬美及山下紘加的新作。

除「摺紙」系列的最新成果《摺紙#60》(2023) 之外，周育正還將呈現名為《想像的身體#1》(2024) 的全新系列首作。此幅作品同樣使用了周育正標誌性的柔和色譜，以其獨特的漸變繪畫技法描繪了尤為有機的型態。蒂梵妮·鍾的「紅土地CEW研究」牛皮紙上繪畫探索了越南西南部的平隆-福隆區域的三個歷史維度：在公元前2300至300年建立並使用的新石器時代圓環狀土建工程；在1897年由法國殖民者率先建立的龐大橡膠種植園網絡；以及蒂梵妮·鍾的父親作為一名南越直升機駕駛員在戰爭時期頻繁往返的多個荒廢軍用機場。蒂梵妮·鍾認為，回顧新石器時代圓環狀土建工程意味著去想像不同的可能性——在一種假想式的歷史發展軌跡中，建立了這些土建工程的族群從未進入新的社會—經濟—政治體系，而是選擇維繫被藝術家稱作「反叛孤獨」的狀態。

許鶴溪自2023年以來創作了一系列大尺幅的文字繪畫作品；她最新的文字繪畫《帕索里尼七次》(2024) 直接表達了對義大利導演帕索里尼的崇敬。通過以特殊的手寫字體在大尺幅畫面上重複書寫帕索里尼的名字七次，這幅作品標誌了與長期綠色繪畫系列的分離，既坦露了許鶴溪對帕索里尼藝術及政治遺產的癡迷，也展示了她對在繪畫中圖像化詩意處理文字的興趣。山下紘加的三幅新作探索了人與自然的聯繫：《三桎》(2024) 描繪的主體是一種在古代製紙過程中使用到的植物；《天象指引》(2024) 探討了以星群為指引及靈感的生活方式；《羊水》(2024) 描繪了兩個身體的糾纏關係——母親與孩童通過羊水在物質及精神層面進行交流。

劉茵的《賢者時間 III》(2024) 持續探索一種罕見的虛空畫形式：其中的生死象徵是有自我意識的並飽含感情。另一幅《桃子》(2024) 雖然構圖相似，卻完全取消了敘事元素，其中的可愛桃子直接以桀驁不馴的姿態回望觀者。敬美的紙上黑白繪畫作品具象化了藝術家對空間秩序的癡迷：在高度對稱的構圖中，半封閉的空間彼此裹挾，渲染出一種既靜謐又讓人不安的氣氛。陶輝受阿那亞藝術中心委託創作的最近影像作品《拍攝之夜》(2022) 建構了一個完整的電視節目拍攝現場，揭露了拍攝工作的幕後邏輯，質詢了電視製作團隊、台前參與者及台下觀眾之間的微妙關係。

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在「光映現場」單元，鄭波將呈現曾於柏林格羅皮烏斯美術館首映的影片《植物的政治生活》(2021-2023)。該作品聚焦於德國布蘭登堡州的遠古山毛櫸森林——格魯姆辛森林。鄭波把森林視作是一種酷兒集合體，當中的植物以其獨特的超越人類型態進行議會政治。

在「城藝之旅」單元，特羅拉馬將展出《異中求同》(2024)，一件與推特標籤#nationality相關聯的音樂裝置作品。軟件實時讀取以#nationality為標籤的推特文章，將文章轉換為二進制編碼，而各個高音豎笛將以此為基礎進行演奏。充滿玩樂意味又富有嚴肅氣息，《異中求同》考慮了民族主義在當下的意義，也回顧了特羅拉馬團體成員的童年經歷——他們在小學畢業之時必須學會用高音豎笛吹奏國歌。

(關於畫廊)

馬凌畫廊Kiang Malingue是由江馨玲和愛德華·馬凌於2010年成立的香港商業畫廊，曾用英文名稱為Edouard Malingue Gallery。畫廊致力為國際新晉和著名當代藝術家發展批判性藝術計劃。與畫廊緊密合作的藝術家將美學關注與觀念性探索相結合，創作包括影像、裝置、繪畫和聲音在內的多樣藝術實踐。

CHO YONG-IK
趙容翊



87-414

1987

Acrylic on canvas

布面丙烯

97 x 145.5 cm

(US\$ 140,000)

Cho Yong-ik followed the key tenets of the Dansaekhwa rubric whilst adding elements of his own. Following through Cho's "Wave Series" of the 80s, one continues to see this constant push and pull between the monochromatic tendencies of his peers and his more vivacious channeling of the techniques.

For the "Waves Series" he delicately, yet with great physical exertion and in a single exhalation, whisked at the surface of each painting, creating minimalist, repeated yet ad hoc sweeps across the surface. Suggesting rather than depicting the sea or the ocean, the viewer at once senses it through the works' gestural quality, and is also left to complete the paintings' pictorial equation both through their physical presence and gaze.

在秉承單色畫的原則之餘，趙容翊亦在創作中體現了其別樹一幟的闡釋過程。縱觀他的80年代作品「浪系列」，可見他在單色畫傳統與個人韻味之間進退自如。

「浪系列」呈現縷縷細緻而剛勁的筆觸，在畫的表面形成極簡、重複而即興的拂掃，不直接描繪具象形式，卻使人聯想起海的姿態動靜。觀者可清楚體會趙容翊在創作時的態勢，並需要通過自身的在場及游移目光與藝術家一併轉化並完成圖像。



CHOU YU-CHENG
周育正



Imaginary Body #1
《想像的身體 #1》
2024

Acrylic on paper, paper inlaid on linen
丙烯於紙上、紙鑲嵌於亞麻畫布
200 x 240 cm
(US\$ 52,000)

Chou Yu-Cheng began his “Imaginary Body” series in 2024, developing his unique gradation painting practice in a direction that is unprecedentedly figurative and dramatic.

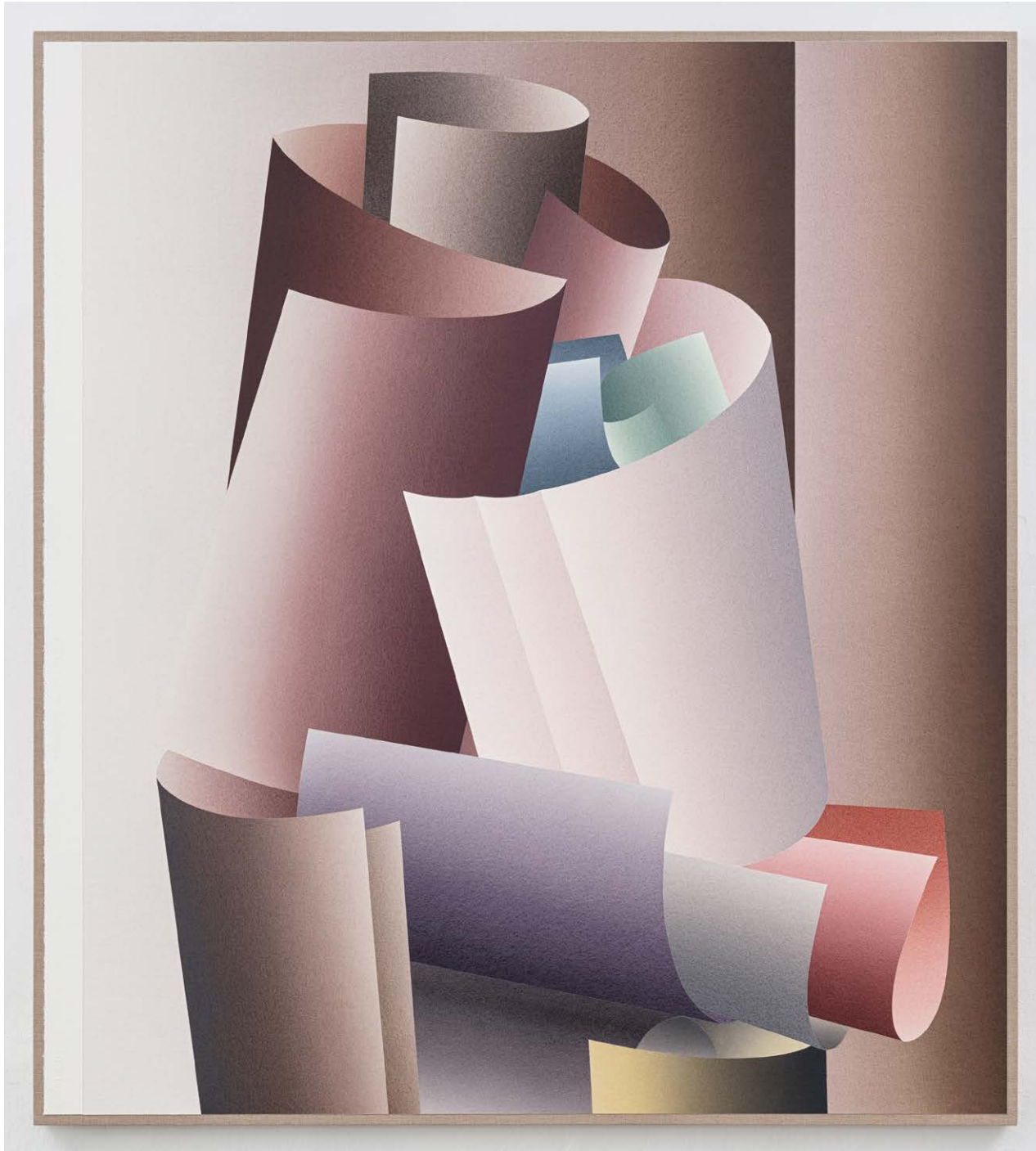
Non-human figures in “Imaginary Body” occupy the centres of the compositions; the various components no longer stand upward and stiff with a sense of order like the delicate man-made objects in the “Origami” or “Bibliothèque” series, but rather display more organic, even slack gestures of drifting, falling, revealing an unlikely tenderness. After exploring paper as both a medium and subject matter in a number of painting series over the years, Chou turns to employ the language of paper more freely in “Imaginary Body”, incorporating forms that resemble the tissues or core organs of the human body, introducing a variety of elements to the theatricalised compositions. As the first painting in the new series, *Imaginary Bodies #1* depicts the dynamic moment when a tome falls onto another, using small foreground elements and curtain-like backgrounds to foreshadow the role of dramatic conflict in the series.

周育正在2024年開始創作「想像的身體」系列繪畫，以更為具象、更富有戲劇感的方式拓展了其獨特的漸變繪畫實踐。

「想像的身體」中佔據了大尺幅畫布的形象，不再像「摺紙」或「Bibliothèque」中的精緻人造物件一樣以秩序感為審美原則向上挺立，而是以更為有機乃至散漫的方式展現了飄落、下墜、癱軟的姿態。在長時間探索了紙張作為媒介及主題的意義之後，周育正轉而更為自由地使用紙張的語言，描繪類似人類身體組織或核心器官的形象，並通過添加多種非均質元素在構圖中肆意鋪陳飽含戲劇感的場景。作為新系列的首幅畫作，《想像的身體 #1》聚焦於書本堆疊墜落的動態瞬間，用細小前景元素和簾幕般的背景預示戲劇性衝突在此系列中扮演的角色。



CHOU YU-CHENG
周育正



Origami #60
《摺紙 #60》
2023

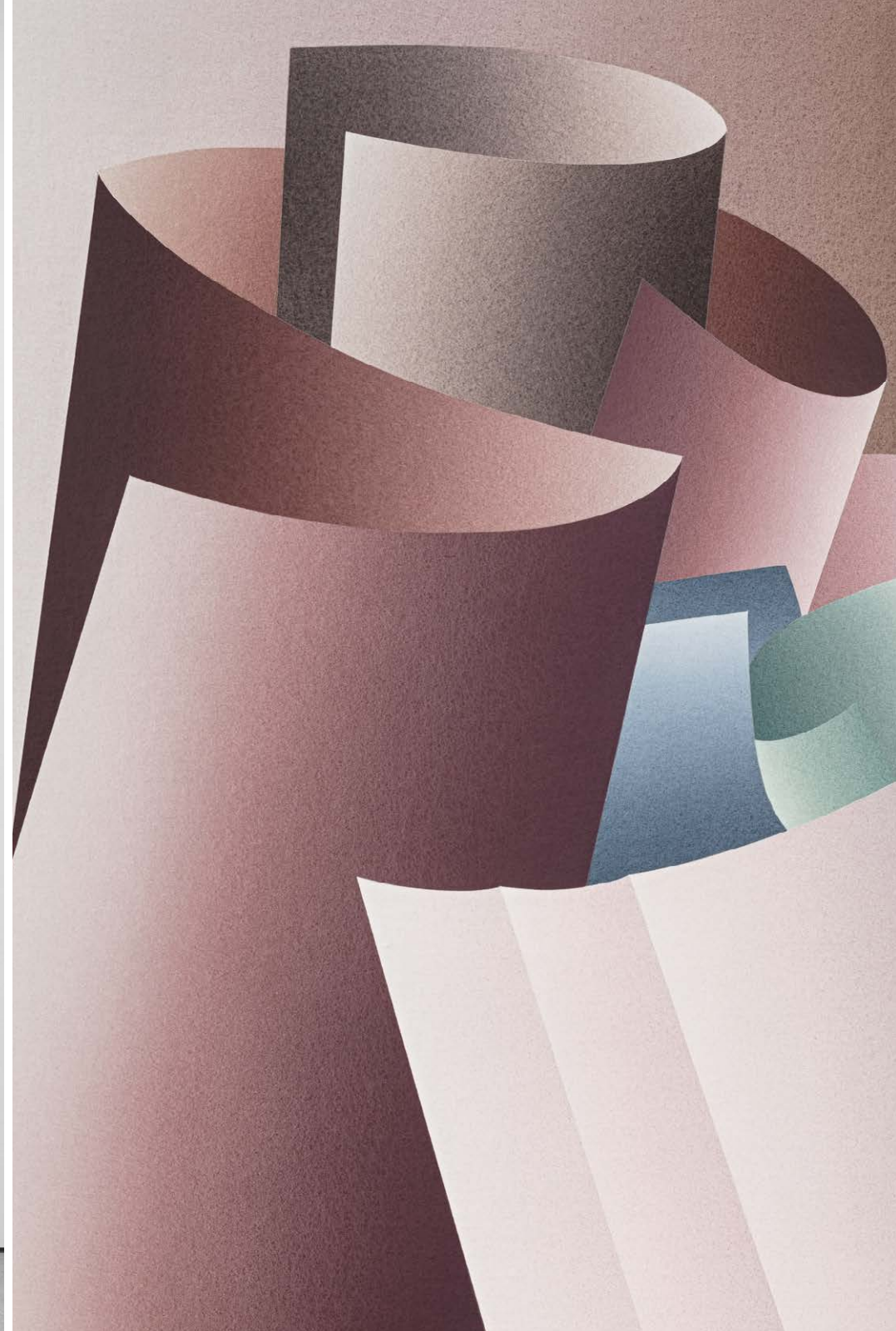
Acrylic on paper, paper inlaid on linen
丙烯於紙上、紙鑲嵌於亞麻畫布
150 x 135 cm
(US\$ 32,000)

Chou Yu-Cheng's "Origami" series of paintings reconsider the tradition of origami or paper-folding, a complex game that transforms flat materials into sculpted, three-dimensional objects. Chou closely examines the plasticity of paper in relation to abstract painting's illusionistic potentials, producing curvy volumes and depth. Unlike previous series such as "Moody" and "Water, Colour & Paper" in which various elements float and converge, "Origami" paintings are firmly governed by gravity and by the implication of a standing ground, suggesting a still-life quality.

Another artistic tradition at work here is ikebana or kadō, the Japanese art of flower arrangement. Instead of creating animals and figures as traditional origami does, Chou's recent paintings speak of revealing the nature of the material itself, and the aesthetic of bringing distinct elements together to form a harmonious totality.

周育正的「摺紙」系列繪畫重新思考了摺紙的悠久傳統——這種複雜的遊戲將扁平的材料轉化為有雕塑性意義的立體物件。周育正檢視紙張的可塑性與抽象繪畫的幻象潛能，在畫面中製造豐腴的體量和深度。與「Moody」、「水，彩，紙」等系列不同，「摺紙」中的物體不再是漂浮混融的，而是牢牢地被引力及不可見的立足點所把控的，轉向了一種與靜物更為親近的品質。

另一個在「摺紙」系列中運作的藝術傳統，則是花道。周育正的「摺紙」並未通過紙張塑造花鳥走獸的形象，而是旨在揭示顏料及色彩的獨特性質，以及將紛雜元素聚合為和諧整體的美學。



TIFFANY CHUNG
蒂梵妮·鍾

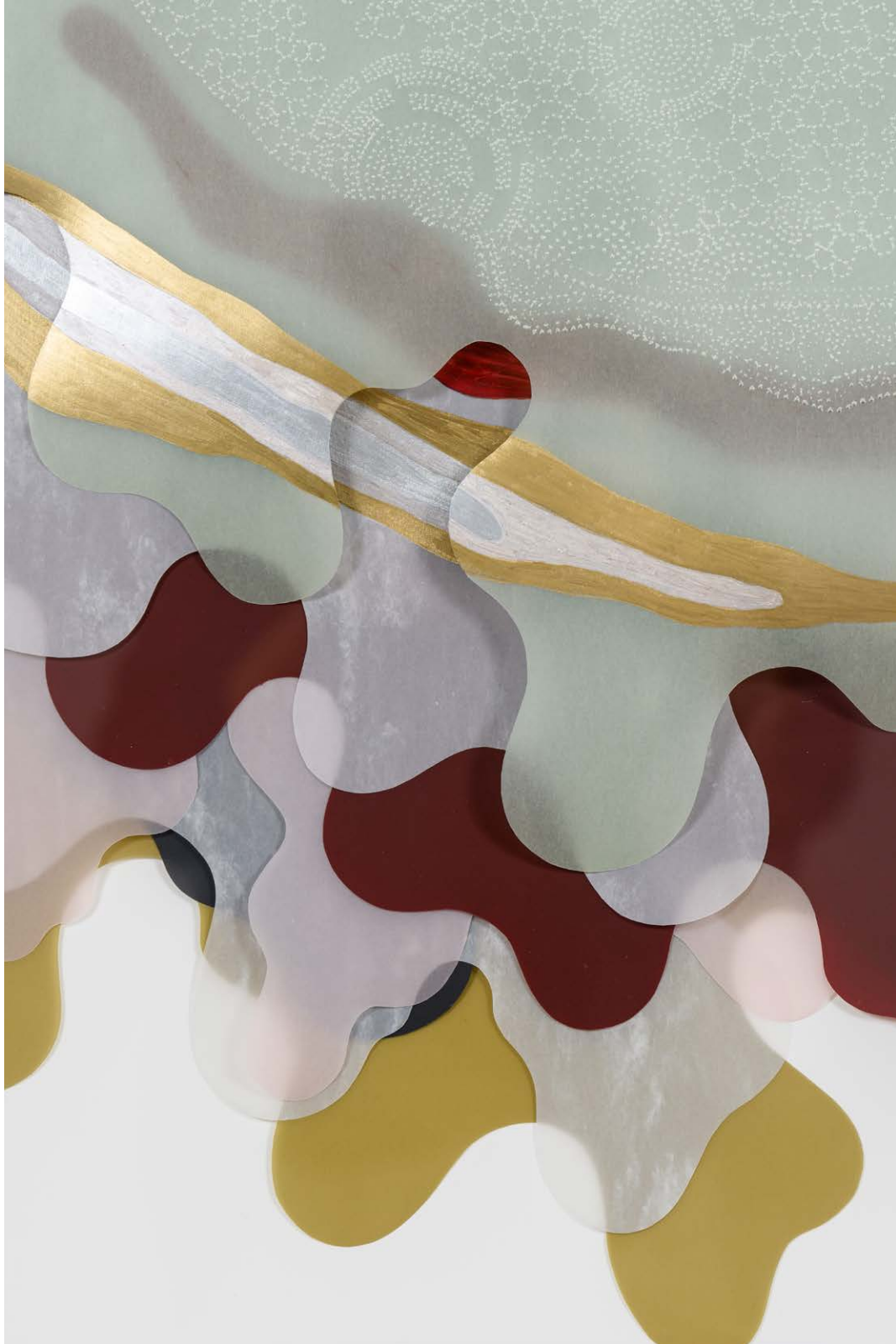


Terra Rouge CEW Study No.16
《紅土地CEW研究 No.16》
2024

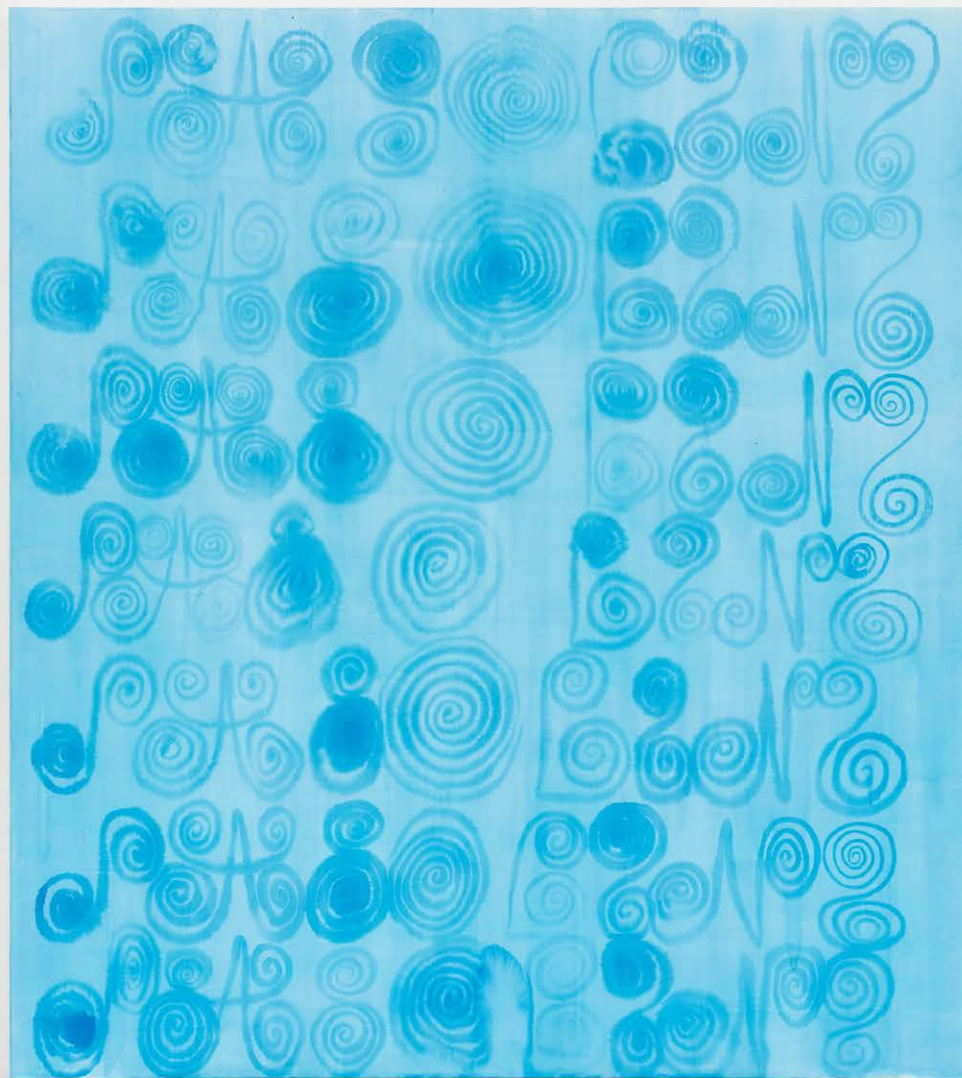
Ink, oil, and hand perforating on vellum and paper
牛皮紙和紙上水墨、油及手工穿孔
Work 作品尺寸: 112 x 70 cm
Framed 裝裱尺寸: 127 x 85 cm
(US\$ 40,000)

Tiffany Chung's new works on vellum and paper from the "Terra Rouge CEW Study" series inspects the terra rouge plateau of Binh Long-Phc Long in three distinct periods, depicting Neolithic circular earthworks (CEW) dated between 2300-300 B.C.; an extensive network of rubber plantations established in 1897 by French colonialists; and abandoned airfields that Chung's father frequented as a South Vietnamese helicopter pilot during wartime. Chung contends that revisiting Neolithic circular earthworks might lead us to imagine a different possibility—a hypothetical trajectory in which earthwork groups had never been incorporated into a new socioeconomic and political polity, but instead chosen to remain in what the artist calls "rebellious solitude."

蒂梵妮·鍾的「紅土地CEW研究」牛皮紙上繪畫系列探索了越南西南部的平隆-福隆區域的三個歷史維度：在公元前2300至300年建立並使用的新石器時代圓環狀土建工程；在1897年由法國殖民者率先建立的龐大橡膠種植園網絡；以及蒂梵妮·鍾的父親作為一名南越直升機駕駛員在戰爭時期頻繁往返的多個荒廢軍用機場。蒂梵妮·鍾認為，回顧新石器時代圓環狀土建工程意味著去想像不同的可能性——在一種假想式的歷史發展軌跡中，建立了這些土建工程的族群從未進入新的社會—經濟—政治體系，而是選擇維繫被藝術家稱作「反叛孤獨」的狀態。



BROOK HSU
許鶴溪



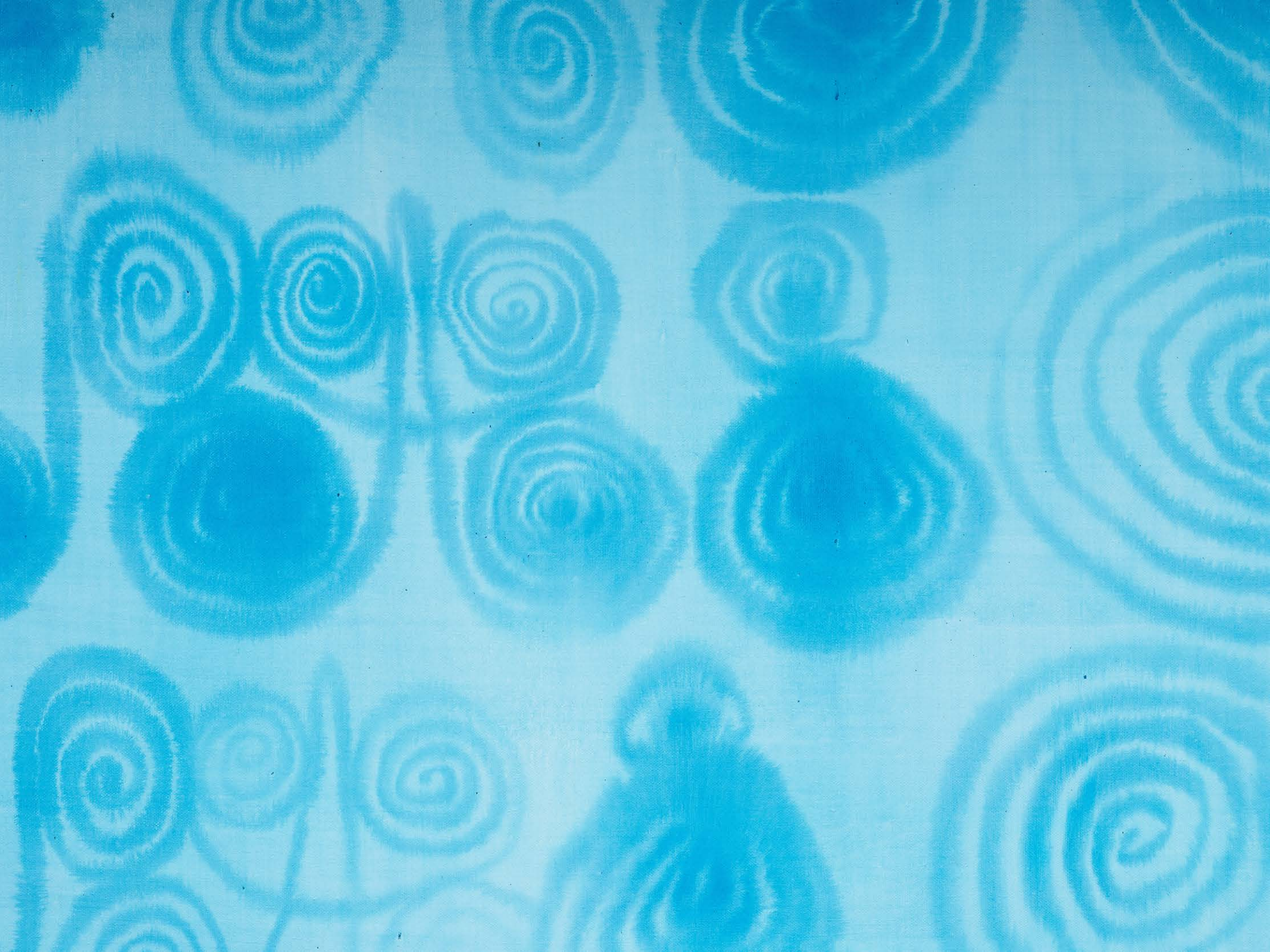
Pasolini Seven Times
《帕索里尼七次》
2024
Ink on canvas
布面墨水
200 x 180 cm
(US\$ 60,000)

Pasolini Seven Times is Brook Hsu's latest ink-on-canvas piece from the text painting series that began in 2023. It directly expresses the artist's profound affection for the Italian director.

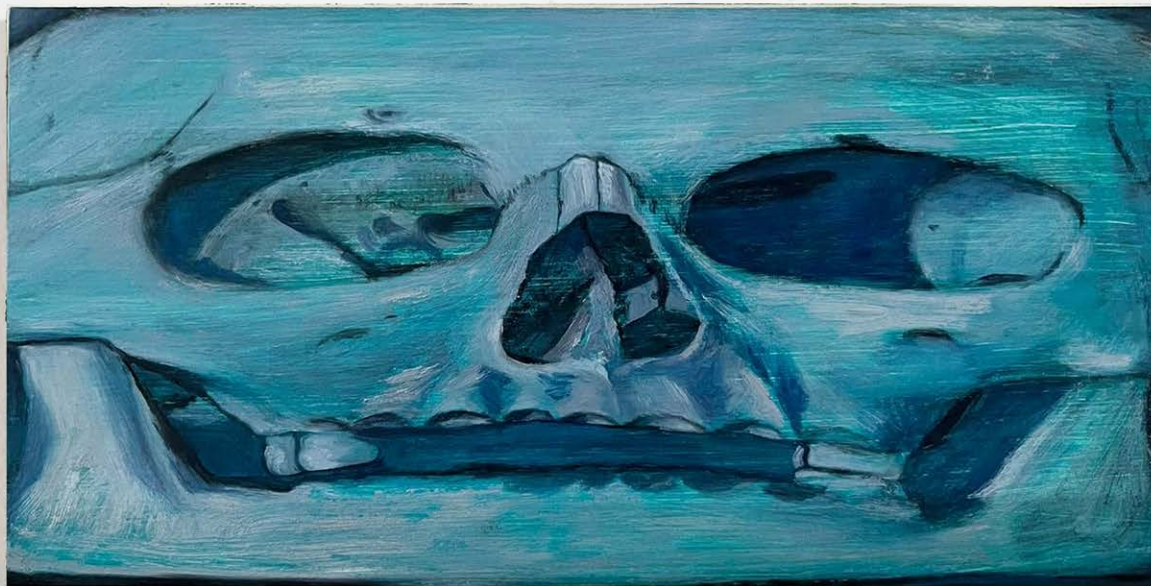
By repeating in a special font Pasolini's name seven times across the large canvas, this painting marks a significant deviation from the ongoing green painting series, speaking of both an obsession with Pasolini's artistic and political legacies, and a subtle interest in turning texts into radically figurative compositions.

《帕索里尼七次》是許鶴溪最新創作的文字繪畫作品；藝術家在2023年開始以文字為主題形式進行系列創作。此件作品直接表達了許鶴溪對義大利導演帕索里尼的崇敬。

通過以特殊的手寫字體在大尺幅畫面上重複書寫帕索里尼的名字七次，這幅作品標誌了與長期綠色繪畫系列的分離，既坦露了許鶴溪對帕索里尼藝術及政治遺產的癡迷，也展示了她對在繪畫中圖像化詩意處理文字的興趣。



BROOK HSU
許鶴溪



Untitled
《無題》
2024
Oil on wood
木板丙烯
14 x 28 cm
(US\$ 35,000)

A single skull once again occupies the whole of Brook Hsu's recent oil on wood painting *Untitled*. It is one of her favourite motifs, directly and even brutally capturing the essence of her long-term painting practice.

Unlike many previous skull paintings, this modest turquoise piece largely keeps the scale and dimensions of a skull, straightening a Holbein-inspired image into a composition that is undistorted and even cramped.

Many of Hsu's works could be understood as *vanitas*, suggesting a future that is marked by death; nonetheless, her lively colours and brushstrokes stress the polar opposite of an abstract concept of death: the substantial, specific and unique experience of individual life.

許鶴溪新近創作的小型木板油畫作品《無題》再次以骷髏頭佔據整個畫面——這是她最為青睞的主題形象之一，以直接乃至粗暴的方式凝結了她長期實踐的核心。

與其早前創作的骷髏頭作品不同，這幅綠松色作品在很大程度上維持了骷髏頭原有的比例和維度，讓原本如霍尔拜因作品一般扭曲的形象變得端正，甚至有些侷促。

許鶴溪的許多作品均可被視作是有虛空畫意味的，提示了生之有崖；然而，她的色彩與筆觸也著重關注了死亡的抽象概念的對立面，也就是具體生命的鮮活經驗。



BROOK HSU
許鶴溪



With this portrait of Hsiao-Kang from the film *Vive L'amour* (1994) directed by Taiwanese Tsai Ming-Liang, Brook Hsu furthers her interest in Asian film and literature with the depiction of particular film characters that she develops strong connection with.

許鶴溪在這幅畫作中描繪了蔡明亮電影《愛情萬歲》中的角色小康，進一步發展了她對亞洲電影文學中特定角色的關注。

Hsiao-Kang
《小康》
2022

Pencil on vellum
鉛筆於描圖紙

Work 作品尺寸: 23 x 29.5 cm
Framed 連框尺寸: 26.7 x 34 cm
(US\$ 12,000)



KYUNG-ME
敬美



The Clock
《鐘》
2024

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙卷
Work 作品尺寸: 40.6 x 61 cm
Framed 裝裱尺寸: 50.3 x 70.5 cm
(US\$ 12,800)

Kyung-Me's drawings in recent years employ a perspective that produces mirror effects along the centre, carefully arranging a sequence of interior environments by juxtaposing Eastern and Western artefacts, relics, curios and furniture pieces from different periods. The radically eclectic, anachronistic drawings of excess explore horror vacui as much as claustrophobia, inspiring narratives and imaginations by nominating centrepieces that are highly allegorical.

From a first glance, *The Clock* is similar to *The Clocktower* created in 2023, but is much more concerned with the pseudo-organic, bodily relationship between the substantial object and the tentacular background. In *The Clock* one also sees the longest shadow to date, reconnecting the dark interior environment with external space, and a transcendental idea of time.

敬美在近年創作的代表性作品系列使用強調縱深的單點透視，製作以畫面中心為軸的鏡面效果，精挑細選來自東西方不同時期的文物、珍品及室內器用以裝點空間。極度折衷主義、時代風格紛雜且過度飽和的室內情景探索了「留白恐懼」以及「幽閉恐懼」兩種相對的激烈心理，而佔據了畫面中心位置的器用則為作品添加了意味深長的想像空間。

《鐘》與創作於2023年的《落地鐘》作品相近，但比後者更為強調主體物件與背景之間讓人悚然的有機聯繫。《鐘》作品中也出現了迄今為止最為拖曳的影子；敬美以這現象重新將陰翳室內空間與外部空間——以及時間——相聯繫。



LAI CHIH-SHENG
賴志盛



Paint Cans_Kirishima
《顏料罐_霧島》
2019

Acrylic paint, paper, plastic
丙烯顏料, 紙, 塑膠

Set of 7, 8 × 8 × 8 cm each
一組7件, 每件8 × 8 × 8 cm
(US\$ 30,000)

Lai Chih-Sheng created *Paint Cans_Kirishima* by scooping out the paint in the paint cans and applying them directly onto the surfaces of the containers. He continued applying layers of paint until the cans became somewhat deformed—it was a painting process as much as a sculpting process.

The seven *Paint Cans* in this work were inspired by Lai Chih-Sheng's impression of Kirishima in 2019, when he presented the exhibition “Besides,” at Kirishima Open-Air Museum.

The order of the colors from right to left are:

Light Gray: Cloud and fog
Blue: Ocean and sky
Dark gray: Volcanic smoke
Light gray: Hot spring
Earthy yellow: Land and sulfur
Blank: Movement of air and wind
Gray: Volcanic ash
Green: Forest

在創作「顏料罐」系列作品時，賴志盛將顏料罐子裡的顏料挖出來塗在罐子外面，一直畫到罐子的輪廓變得不那麼僵硬，達成某種豐足的樣貌即完成。這一獨特的繪畫實踐同時也是一種雕塑的過程。

《顏料罐__霧島》中的七種顏色，是賴志盛基於2019年初的霧島印象選擇的顏色。

由右至左依序排列是：

淺灰：雲與霧
藍色：海洋與天空
深灰：火山冒煙
淺灰：溫泉
土黃：土地與硫磺
空白：想像為空氣與風的移動
灰黑：火山灰
綠色：森林





Installation view, "Besides," at Kirishima Open-Air Museum, Kagoshima, Japan, 2019
「Besides,」展覽現場，霧島藝術之森，鹿兒島，日本，2019年

Image courtesy of the artist
圖片由藝術家提供

LAI CHIH-SHENG
賴志盛



Paint Cans_N4 Neutral Gray / Mars Yellow
《顏料罐 N4 Neutral Gray / Mars Yellow》
2023

Acrylic paint, paper, plastic
丙烯顏料, 紙, 塑膠

Set of 2, 8 x 8 x 8 cm each
一組2件, 每件8 x 8 x 8 cm
(US\$ 12,000)

In 2014, Lai Chih-Sheng created the first *Paint Can* by completely turning inside-out a paint can, coating the container in white.

Unlike Lai's other series of works that deal with the spatial aspect of drawing and painting, the "Paint Can" series emphasises a material aspect by applying paint directly on paint cans, adhering it onto itself, producing a form that is at once a readymade, a painting and a sculpture. Each can takes about few hundred runs, which is a procedure that may lasts for several months or years. For the artist, this is a painting gesture in vain—one that means to waste; it is also a practice that speaks of an exceptional kind of being—being-with. Lai: "If I simply and directly keep painting and turning inside-out what is at hand, it could become a possible response to the question of 'how is this world a poem.'"

在2014年，賴志盛創作了「顏料罐」系列的首個作品，直接將顏料罐的內容物覆蓋在容器之上。

與賴志盛強調了繪畫之空間屬性的眾多作品不同，藝術家在創作「顏料罐」系列作品時直接以顏料本身為載體，將其附著於自身上，強調了繪畫過程的物質屬性，呈現了介於現成品、繪畫與雕塑之間的作品型態。每一件「顏料罐」系列作品需要數百次的繪製過程，整體創作時間從數月至數年不等——對於藝術家來說，這種繪畫姿態有徒勞的意味，也像是一種浪費，而開展此種日常化、碎片化的創作過程意味著一種特殊的自處相處狀態。賴志盛：「如果我不斷的對現實之物直接進行描繪與翻轉，或許是對於“這個世界如何是一首詩”的可能答覆。」



LAI CHIH-SHENG
賴志盛



Paint Cans_ Titan Buff / Cobalt Blue
《顏料罐 Titan Buff / Cobalt Blue》
2023

Acrylic paint, paper, plastic
丙烯顏料, 紙, 塑膠

Set of 2, 8 x 8 x 8 cm each
一組2件, 每件8 x 8 x 8 cm
(US\$ 12,000)

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LIUYIN
劉茵



Wisdom Time III
《賢者時間III》
2024
Acrylic on canvas
布面丙烯
150 x 180 cm
(US\$ 28,000)

In recent years, Liu Yin has focused on creating a series of paintings that add kawaii faces to flowers and fruits. Her “Wisdom Time” series, which depicts a group of peaches, harks back to the long tradition of still life paintings, particularly Chardin’s still lifes of peaches. *Wisdom Time III* emphasizes the relationship between the individual, animate peaches, as well as the vanitas status of the painting: the peach stone in the lower right corner is a variation of the classic skull imagery, which symbolizes mortality.

劉茵於近年集中發展在花草瓜果上添加可愛臉孔的繪畫系列，她描繪了多個桃子的「賢者時間」系列作品回溯了靜物畫的悠久傳統，尤其是夏爾丹的桃子靜物作品。《賢者時間 III》強調空間深度、光影和群體之間的關係，也強調了作品的虛空畫意義：畫面右下角的桃核即是經典骷髏意象的變體，象徵了生之有崖。





LIUYIN
劉茵



Peaches
《桃子》
2024
Acrylic on canvas
布面丙烯
150 x 180 cm
(US\$ 28,000)

Liu Yin's *Peaches* brings the fruit-characters closer and, unlike the "Wisdom Time" paintings, nurtures a direct, confrontational relationship between the peaches and the viewer: the kawaii peaches are no longer the only party under scrutiny; the viewer is now actively involved, urged to put on a face that is fitting—defiant, contemptuous, or concerned with a frown.

與「賢者時間」的處理方式不同，劉茵在新作《桃子》中將圓潤角色引至近前，在桃子們和觀者之間建立直接的對峙關係：可愛的桃子不再是唯一接受審視的群體；觀者在此更為積極地介入畫面，並被要求做出合宜的表情——桀驁不馴、輕視或憂心，皺著眉頭。







The Night of Peacemaking
《拍攝之夜》
2022

Singel channel HD video, color, sound

單頻道高清彩色有聲錄像

Dimensions variable 尺寸可變

Duration 時長: 22 min 18 sec

Ed. 2/5 (Edition of 5 + 2AP)

(US\$ 30,000)



Watch video 觀看視頻
Password 密碼: KMT123

Inspired by a Chinese reality show, Tao Hui's *The Night of Peacemaking* fabricates a fictional production scene of a reality mediation show. Tao records the show from three switching viewpoints—an on-screen view, a behind-the-scenes view, and a robotic camera arm view—like a gossipmonger with voracious curiosity. The different angles represent the struggles between three controlling powers. As the characters finally collapse and the shooting comes to an end, the boundary between performance and reality is blurred, and the relationships between the characters distorted.

陶輝以調解節目《金牌調解》為藍本，虛構了一段調解真人秀的製作現場。他從三個不同視角進行拍攝——電視節目鏡頭、幕後花絮視角，以及一個機械臂視角——展示了某種好事者的窺探慾望。這三種視角象徵了三種不同權力之間的爭鬥，而隨著人物角色的崩潰和拍攝的結束，表演的界線變得曖昧，人物的關係變得模糊。



Installation views, "Searing Pain", Aranya Art Center, Sep 4, 2022 - Feb 5, 2023
Photography: Sun Shi. © Tao Hui

現場圖，「熱辣辣的痛楚」，阿那亞藝術中心，2022年9月4日至2023年2月5日
攝影：孫詩 © 陶輝

TROMARAMA
特羅拉馬



Bhinna
《異中求同》
2024

16 Soprano Recorders, 10 Mic Stands, 16 lamps, 16 DC Fan,
16 Hoses, 16 Hose Clamps, 1 Custom Computer Program
高音豎笛、麥克風架、電風扇、軟管、軟管夾、自訂電腦程式
Variable Dimension 尺寸可變
Ed. 1/3 (Edition of 3)
(US\$ 24,000)

Bhinna is an installation of soprano recorders, an instrument that elementary school students are obliged to play according to the 1994 Indonesian National Education curriculum. Each soprano recorder is designated to play a specific note that originates from the musical composition “Satu Nusa Satu Bangsa” (One Homeland One Nation), one of the mandatory national songs that students must learn and perform to complete their graduation exam.

The installation is connected to computer software that responds to tweets posted online with the hashtag #nationality. These inputs are then decoded into binary numeral codes that correspond to the electrical features of the work, generating a procedural choir of sounds.

The title comes from the national motto of Indonesia, ‘Bhinneka Tunggal Ika’ which translates to “Unity in Diversity”. The first word, Bhinneka, is a sandhi form of Bhinna. A Sanskrit word that means “separate” or “different.” It can also be translated as “distinct” or “diverse”.

The work examines the ever-changing nature of information as it travels across geographical landscapes and borders, as well as how it continues to take shape in the digital sphere, transcending political areas and the modern nation-state. Bhinna serves as a simulation for the synthesis of nationally required narratives with the much more intimate and personal, which may help define new ways of looking at the idea of nationalism.

《異中求同》是一件以高音豎笛為核心元素的裝置作品——印度尼西亞1994年頒布的國家教育課表要求所有小學生必須學會吹奏高音豎笛。作品中的每一個高音豎笛均被用以自動吹奏《一個家園一個國家》中的特定音符——這首歌是小學生畢業時必須吹奏的國歌曲目之一。

此件裝置作品與一個自行開發的電腦軟件相連；軟件實時讀取以#nationality為標籤的推特文章，將文章轉換為二進制編碼，而各個高音豎笛將以此為基礎進行演奏。

作品標題「Bhinna」來自印度尼西亞國家口號「Bhinneka Tunggal Ika」，即「異中求同」。口號中的首個單詞「Bhinneka」是「Bhinna」的變音形式，在梵語中指代「分離」或「差異」，也常被譯為「獨特」或「多元」。

《異中求同》檢視了信息在跨越地理區域及邊界時展現出的多變特性，也檢視了信息在數字領域中超越政治區域及現代民族國家限制時不斷變幻的型態。此作品模擬了一種合成關係——國家強制敘事與個人私密敘事合而為一——這種合成能幫助我們重新定義民族主義的概念。





WONG PING
黃炳



hairy wisdom: BLACK HOLE
《毛智慧：黑洞》
2024
Bowling balls, hair
保齡球·毛髮
20 x 20 cm
Unique
(US\$ 18,000)



HOLE
BLACK



WONG PING
黃炳

hairy wisdom: ZEN
《毛智慧：禪》
2024
Bowling balls, hair
保齡球·毛髮
20 x 20 cm
Unique
(US\$ 18,000)



ZEN

WONG PING
黃炳



hairy wisdom: The Closer
《毛智慧：結尾》
2024
Bowling balls, hair
保齡球·毛髮
20 x 20 cm
Unique
(US\$ 18,000)

THE
GLOSER



Wong Ping's "hairy wisdom" series of bowling ball sculptures is inspired by the artist's latest film *anus whisper* (2024), in which the artist incorporated an unprecedented amount of shot video footage. Reminiscent of cheesy romcoms, the film eavesdrops on a tête-à-tête between a couple in bed, recording their dialogue about the woman's anus while restating the contemporary significance of numerous Batailleian ideas. A sugar-coated subversion, the humorous, obscene yet sincere film jubilantly confuses fiction with reality by featuring scenes shot directly in the exhibition space, re-enacting onsite wild performances that are part of the film, and piecing together a mesmerizing narrative that interminably produces loose ends.

Rendered as erotic objects, the bowling balls are compared with body parts in the film: wrinkle-less (unlike anuses) yet hairy, it is that strange organ that reveals the topological nature of the human body. After Bataille, Wong: "Bowling is a parody of the mouse... Have you bowled before? People sadistically abuse the balls by sticking three fingers into the holes—is it too much, bowling on a first date? Looking for answers, you will notice that the writings on the balls offer some kind of Chicken-Soup-for-the-Soul wisdom."

黃炳的「毛智慧」系列保齡球雕塑來自其最新影像作品《肛門耳語》(2024)——一部使用了大量實景拍攝片段的影像作品。這部作品模仿了老套愛情片的手法，記錄了一對情侶的枕邊話，大肆談論了女人的肛門，並重新提出了多個巴塔耶理念的當代意義。《肛門耳語》可被視作是披著糖衣的顛覆行動，幽默、低俗卻又真摯，通過在馬凌畫廊拍攝的片段、狂亂的現場行為以及引人入勝的故事模糊了現實和虛構的邊界。

「毛智慧」保齡球在電影中被比作是人類身體：這些球是無褶皺卻多毛的奇異器官，揭示了人類身體的拓撲學性質。黃炳模仿巴塔耶在《太陽肛門》中的陳述，指出：「保齡是對滑鼠的戲仿……閣下有打過保齡嗎？人們於保齡球場內用三根手指肆意侵犯保齡球上的洞，究竟第一次約會去打保齡球算過份嗎？尋找答案的同時發現，每顆球上的字句總像給予人某種心靈雞湯般的智慧。」

CARRIE YAMAOKA
山岡嘉里



40 by 40 (clear/black #2)
《40乘40 (澗/黑 #2)》
2023

Black vinyl film and urethane resin on wood panel
黑色乙烯基薄膜與聚氨酯樹脂於木板
40 x 40 in (101.6 x 101.6 cm)
(US\$ 20,000)

A founding member of the artistic collective fierce pussy, Carrie Yamaoka is interested in the way error, defect and chance influence the outcome of an art object, and has since 1994 created a series of radically elusive artworks that are at once sculptural, painterly and photographic.

The ripples on Yamaoka's black vinyl film piece *40 by 40 (clear/black #2)* are results of the New York sunshine: black silver vinyl was acted on by the heat generated by sunlight in Yamaoka's studio and it responded by rippling. Yamaoka's work wrestles with the viewer's desire to search for an image: "I want the viewer to lurk in that limbo, that place before an image is arrived at."

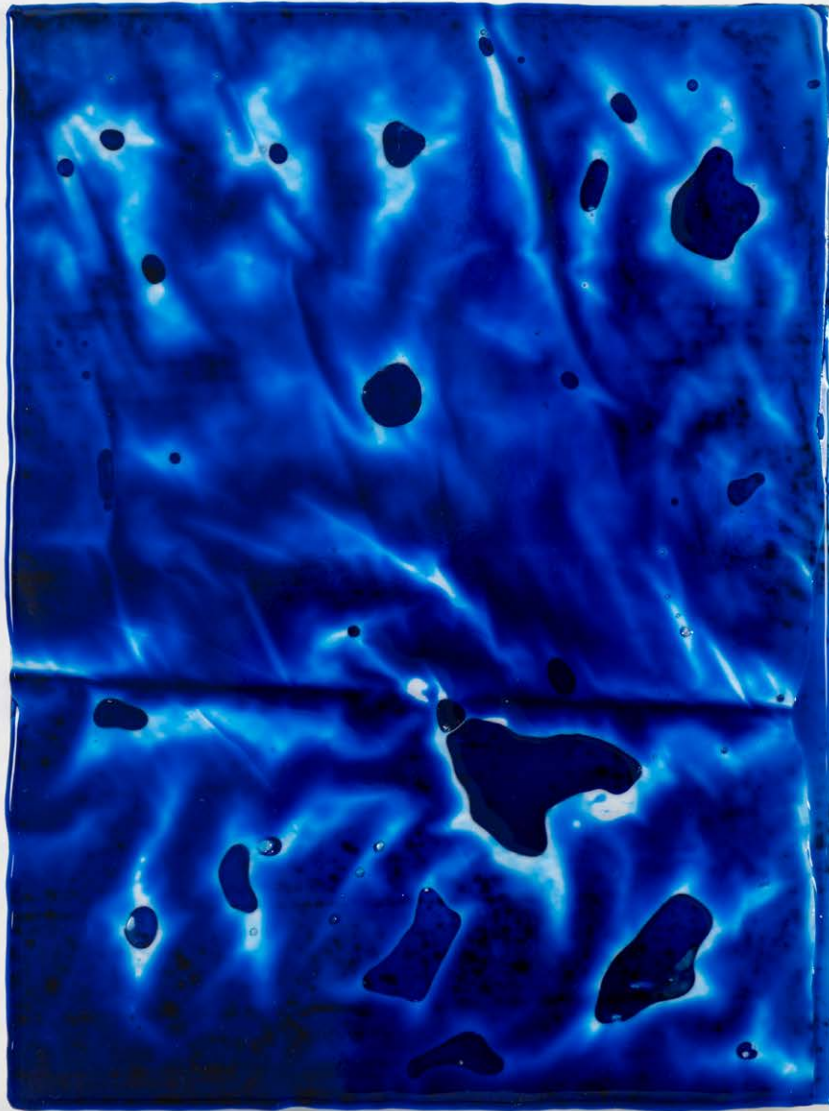
作為藝術團體 fierce pussy 的創始成員，山岡嘉里感興趣於紕漏、錯誤及隨機性對藝術作品型態的影響，自1994年以來致力於塑造混合了雕塑、繪畫及攝影的激進形式。

黑色乙烯基薄膜作品《40乘40（澈/黑 #2）》的合作者是紐約陽光：照射入工作室的陽光用熱能激活了材料，而乙烯基薄膜以細膩的漣漪對陽光做出回應。山岡嘉里清楚，觀者往往希望從抽象的圖像中尋找具象形象，而她「想要潛入那未知領域之中去，去探詢那圖像出現之前的瞬間。」





CARRIE YAMAOKA
山岡嘉里



16 by 12 (blue/white)
《16乘12 (藍/白)》
2023

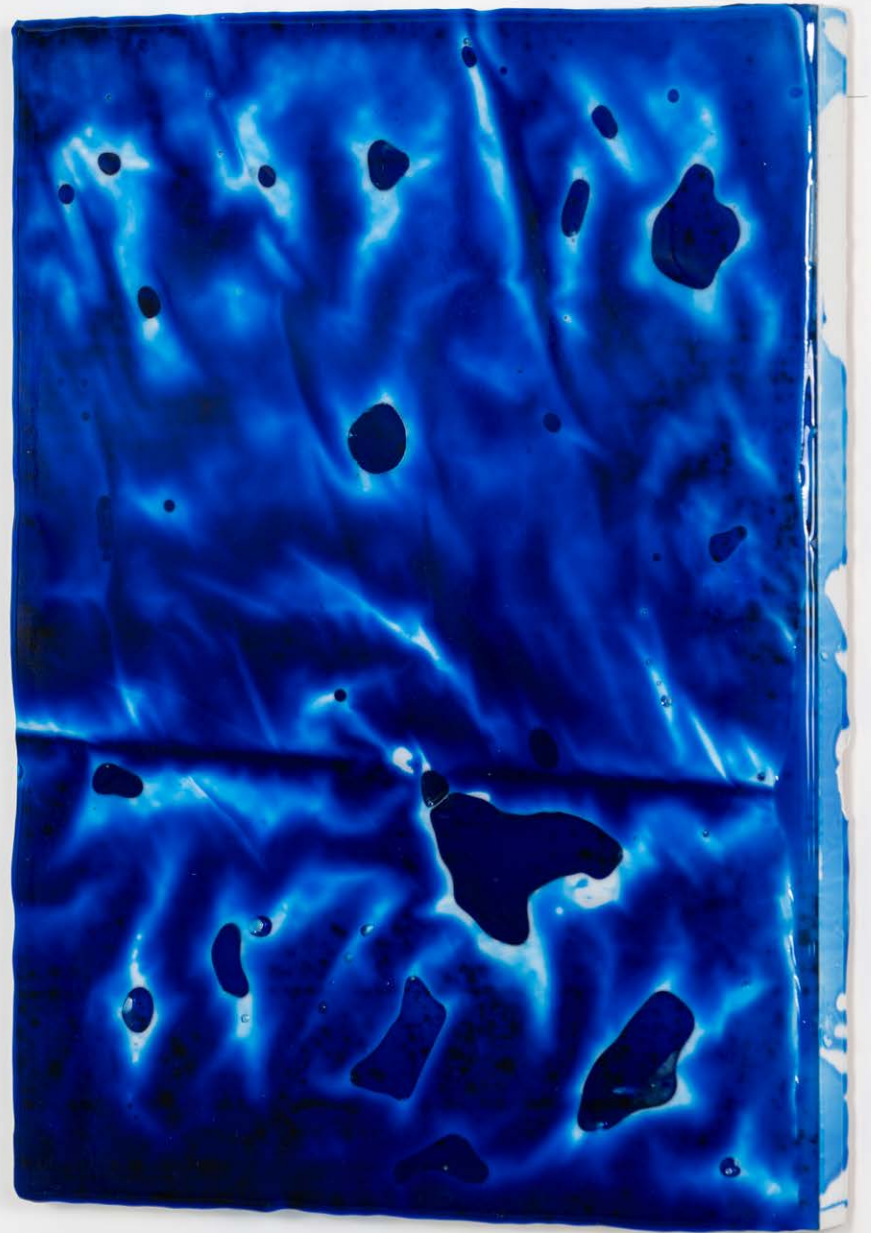
Reflective polyester film, urethane resin and
mixed media on wood panel
反光聚酯薄膜、聚氨酯樹脂與混合媒介於木板
16 x 12 in (40.6 x 30.5 cm)
(US\$ 8,000)

A founding member of the artistic collective fierce pussy, Carrie Yamaoka is interested in the way error, defect and chance influence the outcome of an art object, and has since 1994 created a series of radically elusive artworks that are at once sculptural, painterly and photographic.

The reflective polyester film piece *16 by 12 (blue/white)* shows edges and pools that are particularly organic. The plastic sheeting the artist used on top of the piece in the making process interacted with the heat of the wet resin, giving birth to the topography of air bubbles and cavities, softening the edges.

作為藝術團體 fierce pussy 的創始成員，山岡嘉里感興趣於紕漏、錯誤及隨機性對藝術作品型態的影響，自1994年以來致力於塑造混合了雕塑、繪畫及攝影的激進形式。

以反光聚酯薄膜為基底的《16乘12（藍/白）》作品中有顯得格外有機的紋樣，而這是不可控過程的結果：藝術家在創作時於作品表面按壓的塑料層與液態樹脂的熱能產生反應，催生了作品表面的孔洞，柔化了圖像的邊界。



CARRIE YAMAOKA
山岡嘉里



14.125 by 11.625 (#37)
《14.125乘11.625 (#37)》
2021

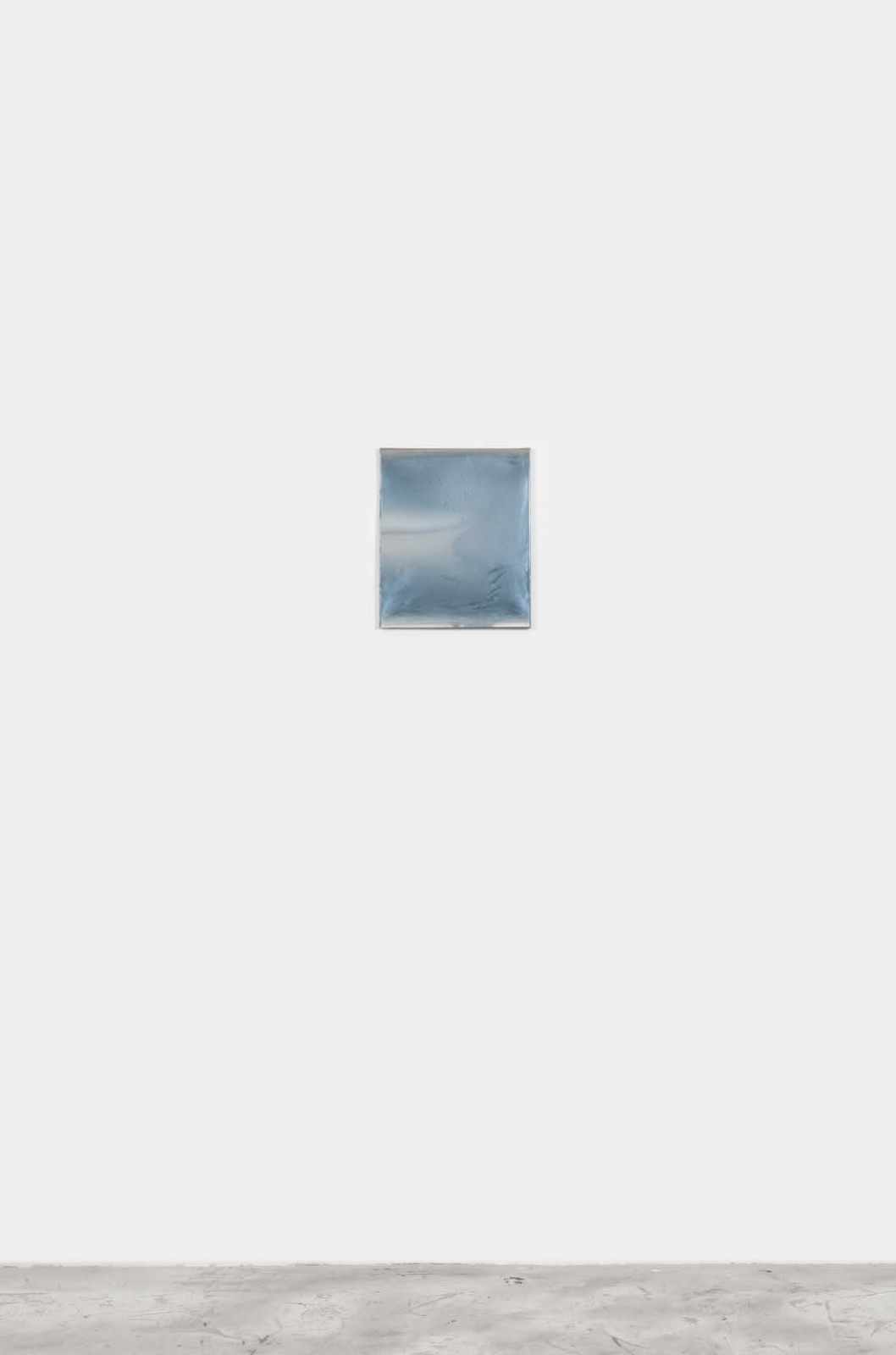
Cast flexible urethane resin, reflective polyester film and
powdered pigment
澆注柔性聚氨酯樹脂、反光聚酯薄膜與粉狀顏料
14.125 x 11.625 in (35.9 x 29.5 cm)
(US\$ 7,500)

A founding member of the artistic collective fierce pussy, Carrie Yamaoka is interested in the way error, defect and chance influence the outcome of an art object, and has since 1994 created a series of radically elusive artworks that are at once sculptural, painterly and photographic.

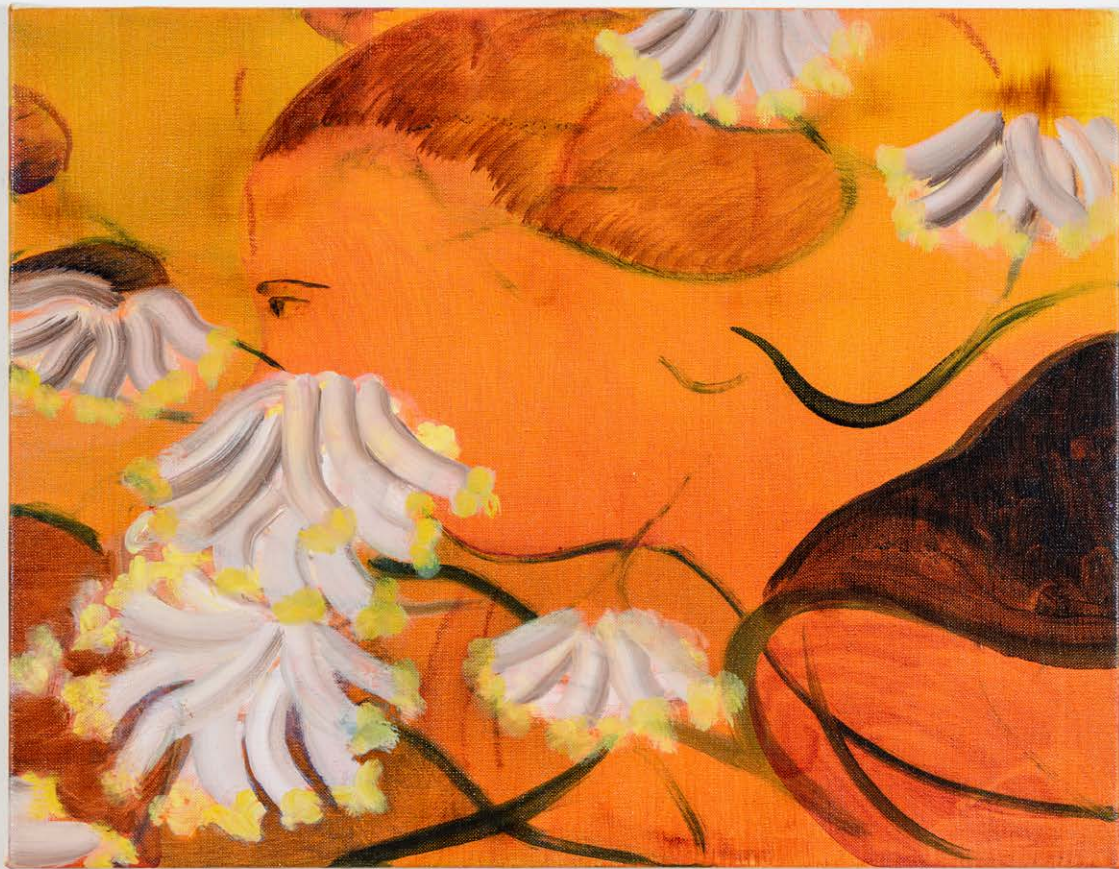
For *14.125 by 11.625 (#37)*, the artist mixed pigment powders with resin into a suspension. The heat of the curing resin gathered the particles towards the centre. Unleveling the piece as she habitually does, however, the artist also rendered the centre of the piece a bit off. The series of “14.125 by 11.625” marks a return to colour, and is representative of the artist’s principle of setting up the conditions for something to happen but not completely controlling the outcome. The delicate silver bands visible in different works come from the fact that the reflective films are pre-rolled and curved.

作為藝術團體 fierce pussy 的創始成員，山岡嘉里感興趣於紕漏、錯誤及隨機性對藝術作品型態的影響，自1994年以來致力於塑造混合了雕塑、繪畫及攝影的激進形式。

在創作《14.125乘11.625(#37)》之時，山岡嘉里將粉狀顏料和樹脂混合成懸浮液，而加熱樹脂的熱能促使顏料向畫面中心靠攏。「14.125乘11.625」系列是山岡嘉里回歸豔麗色彩的嘗試，代表了藝術家的核心藝術原則：為事物及事件的發生提供條件，並任由隨機性在發生過程中扮演角色。多件作品上隱約可見的銀色色帶，則是捲起又平鋪反光聚酯薄膜造成的結果。



HIROKA YAMASHITA
山下紘加



Mitsumata
《三椏》
2024
Oil on linen
亞麻布面油彩
32 x 41 cm
(US\$ 8,000)

Hiroka Yamashita creates paintings by combining scenes from daily life and visions in an animistic way, focusing on the spiritual, surreal dimension of the natural world. The artist nurtures scenes by spontaneously applying colours on canvas, allowing human figures and natural forms to emerge over time; in the process, she may cover or transform one thing into another, leaving the initial forms and brushstrokes visible. Via this gesture of intuitive accumulation that lays bare incompatible, abrupt developments, Yamashita's compositions grow into ambiguously structured, morphing entities. Yamashita's recent paintings demonstrate her interest in the connection between humans and nature, acknowledging at the same time the skills and knowledge she gratefully inherits.

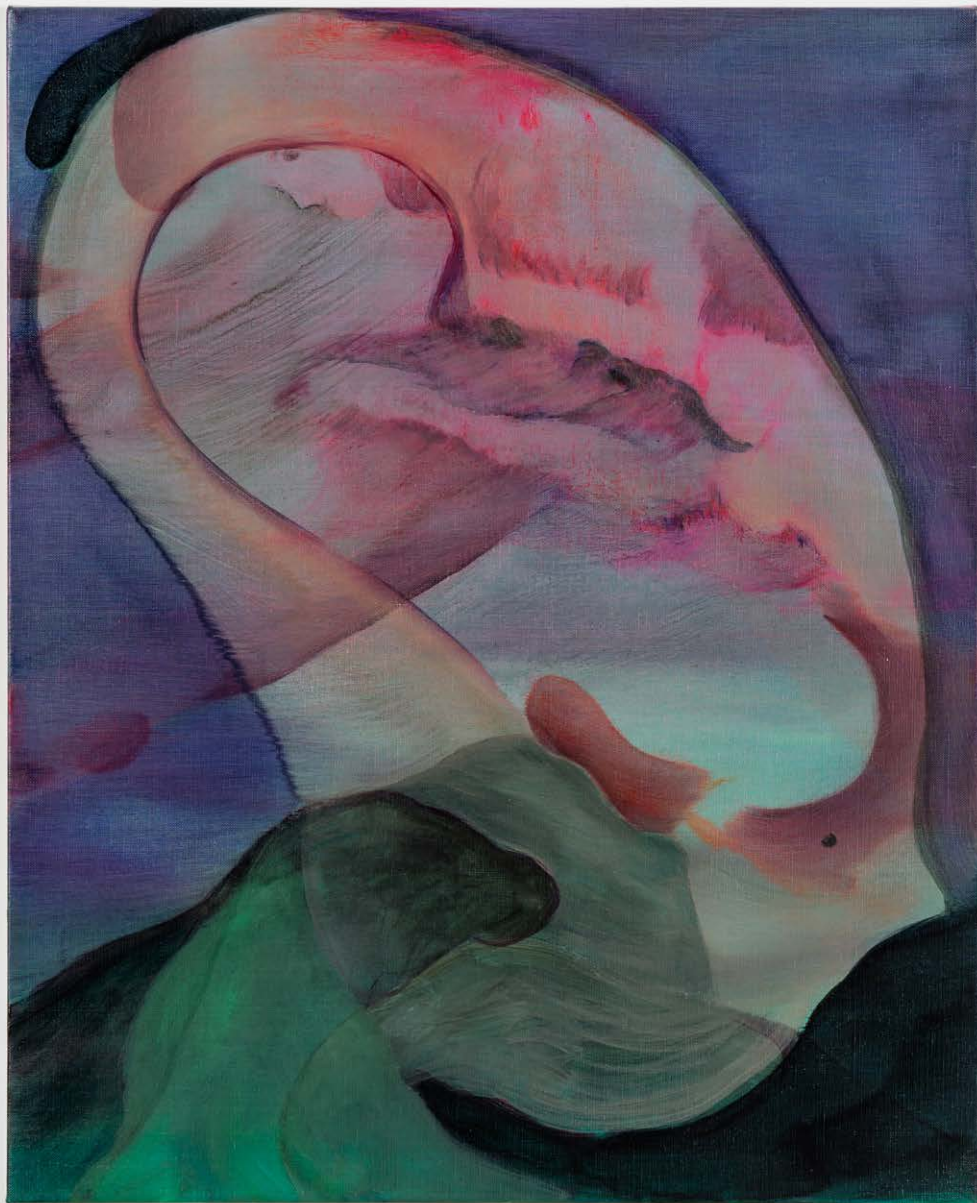
Mitsumata, for example, depicts a plant once used in an ancient paper making process. Yamashita: "Even though these may not be used in modern times, imagining the past or envisioning scenes that may occur again in the future has helped me create images."

山下紘加以有泛靈論傾向的方式結合日常生活情境與心靈圖景，探索自然世界的精神性維度，多年來創作的許多畫作均帶有柔和的超現實姿態。在作畫時，山下在畫布上揮斥顏料，讓人物及自然形態逐漸顯現；她繼而在此過程中對畫面做出調整，用顏料覆蓋某個形象，或將某個形象轉變為截然不同的物，但也常留下原初筆記的清晰印跡。通過直覺式地在畫面上累積色彩及形狀，山下的繪畫實踐揭示了異質、突發性的構圖邏輯，催生了一幅又一幅結構曖昧、不斷演變的畫面。

山下紘加的近期畫作展示了她對人類—自然聯繫的興趣，同時讚頌了那些她欣然繼承了的傳統技藝及知識。舉例來說，《三桎》描繪了一種在古代製紙工藝中使用的植物。山下紘加：「儘管這些技藝在現代時期不再得以應用，去想像它們在歷史中扮演的角色，或是去想像它們在未來可能重新受重用的可能性——這有助於我創造圖像。」



HIROKA YAMASHITA
山下紘加



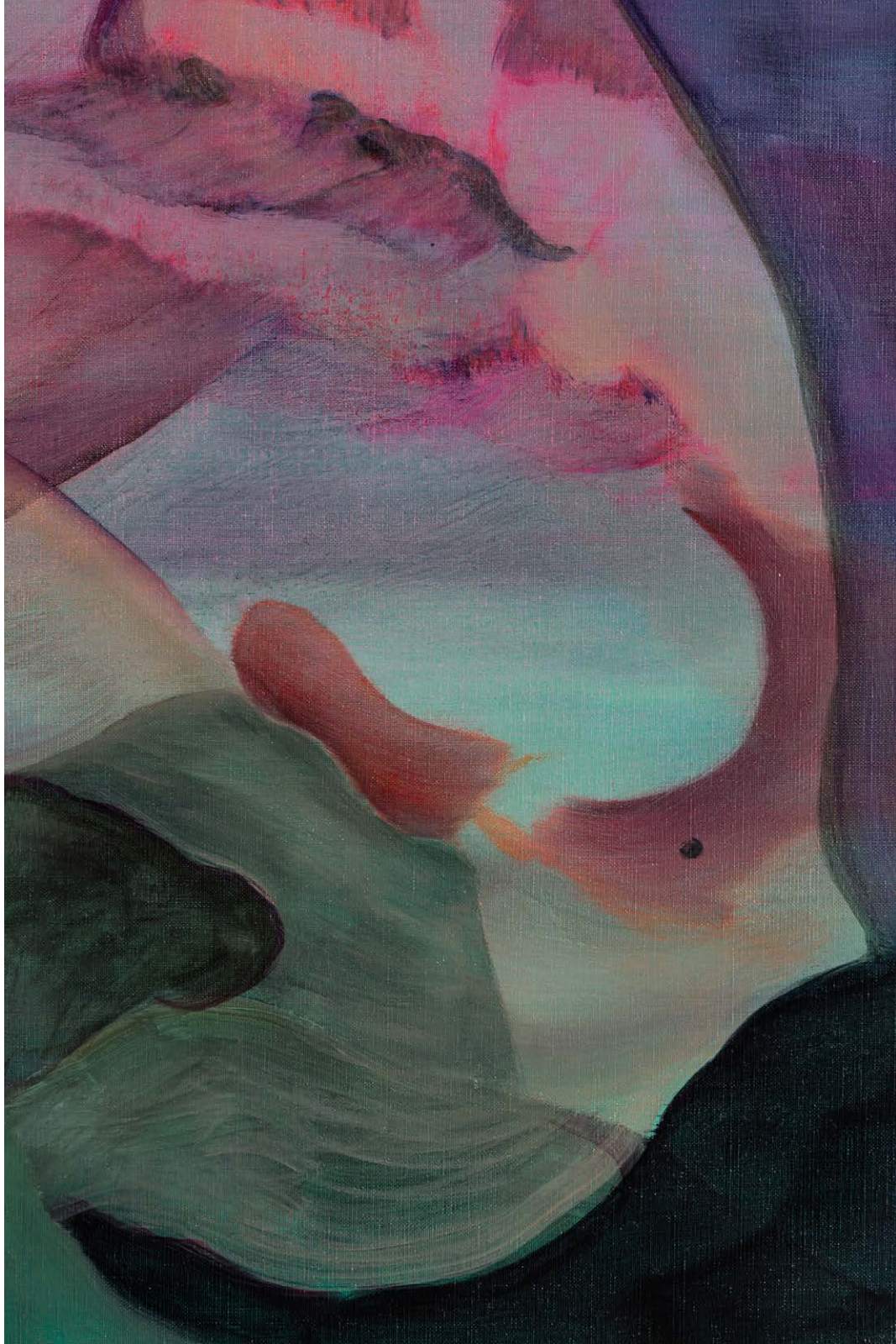
Like the sea water
《羊水》
2024
Oil on linen
亞麻布面油彩
65 x 53 cm
(US\$ 10,000)

Hiroka Yamashita creates paintings by combining scenes from daily life and visions in an animistic way, focusing on the spiritual, surreal dimension of the natural world. The artist nurtures scenes by spontaneously applying colours on canvas, allowing human figures and natural forms to emerge over time; in the process, she may cover or transform one thing into another, leaving the initial forms and brushstrokes visible. Via this gesture of intuitive accumulation that lays bare incompatible, abrupt developments, Yamashita's compositions grow into ambiguously structured, morphing entities. Yamashita's recent paintings demonstrate her interest in the connection between humans and nature, acknowledging at the same time the skills and knowledge she gratefully inherits.

The Japanese title of *(Like the sea water)* means amniotic fluid (waters); Yamashita admits that images related to the mother's body sometimes appear in her work. Portraying a baby that is visually and physically inseparable from the mother, Yamashita contemplates in the painting a natural bond of affection.

山下紘加以有泛靈論傾向的方式結合日常生活情境與心靈圖景，探索自然世界的精神性維度，多年來創作的許多畫作均帶有柔和的超現實姿態。在作畫時，山下在畫布上揮斥顏料，讓人物及自然形態逐漸顯現；她繼而在此過程中對畫面做出調整，用顏料覆蓋某個形象，或將某個形象轉變為截然不同的物，但也常留下原初筆記的清晰印跡。通過直覺式地在畫面上累積色彩及形狀，山下的繪畫實踐揭示了異質、突發性的構圖邏輯，催生了一幅又一幅結構曖昧、不斷演變的畫面。

作品的日文標題為《羊水》(同中文語境中的「羊水」)；山下紘加承認，與母親身體相關的圖像常出現在其作品之中。《羊水》描繪了在視覺及物理層面與母親身體難解難分的新生嬰兒，思考了人與人之間以愛為紐帶的自然聯繫。



HIROKA YAMASHITA
山下紘加



Celestial Navigation
《天象指引》
2024
Oil on linen
亞麻布面油彩
41 x 32 cm
(US\$ 8,000)

Hiroka Yamashita creates paintings by combining scenes from daily life and visions in an animistic way, focusing on the spiritual, surreal dimension of the natural world. The artist nurtures scenes by spontaneously applying colours on canvas, allowing human figures and natural forms to emerge over time; in the process, she may cover or transform one thing into another, leaving the initial forms and brushstrokes visible. Via this gesture of intuitive accumulation that lays bare incompatible, abrupt developments, Yamashita's compositions grow into ambiguously structured, morphing entities. Yamashita's recent paintings demonstrate her interest in the connection between humans and nature, acknowledging at the same time the skills and knowledge she gratefully inherits.

Yamashita's recent paintings demonstrate her interest in the connection between humans and nature, acknowledging at the same time the skills and knowledge she gratefully inherits. Celestial Navigation reads among the seven stars of the Big Dipper ambiguous human faces, paying homage to the time-tested skill of navigating by observing the stars in the night sky.

山下紘加以有泛靈論傾向的方式結合日常生活情境與心靈圖景，探索自然世界的精神性維度，多年來創作的許多畫作均帶有柔和的超現實姿態。在作畫時，山下在畫布上揮斥顏料，讓人物及自然形態逐漸顯現；她繼而在此過程中對畫面做出調整，用顏料覆蓋某個形象，或將某個形象轉變為截然不同的物，但也常留下原初筆記的清晰印跡。通過直覺式地在畫面上累積色彩及形狀，山下的繪畫實踐揭示了異質、突發性的構圖邏輯，催生了一幅又一幅結構曖昧、不斷演變的畫面。

山下紘加的近期畫作展示了她對人類—自然聯繫的興趣，同時讚頌了那些她欣然繼承了的傳統技藝及知識。《天象指引》在北斗七星之下描繪了模糊不清的人物面孔，向觀天象以尋路的古老知識致敬。



YUAN YUAN
袁遠



Al Capone's Cell
《阿爾卡彭的牢房》
2022

Oil on linen
亞麻布面油彩
180 x 170 cm
(US\$ 140,000)

In extremely meticulous ways, Yuan Yuan depicts interior environments that are claustrophobic and paradoxically ephemeral. The preparation process often takes a long time, as he bases each painting upon extensive image research, working with hundreds of pictures. Yuan frequently revisits masterpieces by Renaissance artists such as Masaccio, Tintoretto and Fra Angelico, developing a singular painting practice that explores contemporary scenes imbued with strong historical connotations. The constructed spaces exist neither only in reality nor entirely in the imagination: “Fictional spaces are sometimes, unexpectedly, more real than the spaces we encounter in the flesh. It can be examined, experienced and lived in.”

Al Capone's Cell is rendered in a classic Tintoretto perspective, reinforcing the claustrophobic sense that often emerges in Yuan work. The composition resists the desire to overspill colors and to expand—or the desire of the room's notorious owner to escape and regain his freedom. Yuan once visited the cell in Philadelphia's Eastern State Penitentiary; he has transformed in the painting this privileged cell into a space akin to a Halloween playground, as if the ruthless Al Capone would get up at any moment to open the door and hand out candies to children — just like his public persona of a philanthropist had it. The mirror on the right reflects lavish decorative paintings from other dimensions, while the only other way out of the heavily adorned room is suggested by the narrow cell skylight above.

在作畫時，袁遠往往以極為精細的技法通過寫實繪畫姿態架構逼仄又空靈的室內環境。他常需要進行長時間的準備工作，在大量的圖像研究後，以數百張圖片為基礎開始創作。袁遠傾心於馬薩喬、丁托列托、安杰利科等文藝復興時期巨匠，並通過描繪帶有強烈歷史痕跡的當代圖景推動繪畫的進一步發展。他往往試圖構建既不只存在於現實，也不完全存在於想象之中的空間：「虛構的空間有時候會意外地更真實於我們肉身所遇見的空間。可觀可游可居。」

《阿爾卡彭的牢房》在畫面架構方面以袁遠喜愛的丁托列托透視布局加深了其作品中常湧現的逼仄感，抵禦了畫面色彩元素想要彌散或延展畫面的欲求——或是房間臭名昭著的主人想要逃離、重獲自由的欲求。袁遠曾參觀費城東洲監獄里芝加哥黑幫首腦阿爾卡彭的囚室，並在畫作中肆意「改造」了這間特權牢房，將原本裝飾奢華且時尚的房間佈置為萬聖節的主題樂園，彷彿這位心狠手辣的人物隨時會起身為來敲門搗蛋的孩子開門派送糖果，一如他當年慈善家的社會形象。畫面右方的鏡子反射著來自其他維度的豪華裝飾畫，而被重重妝點的房間因上方唯一的狹小囚室天窗陡然提示了壓迫和陰鬱。





ZHENG BO
鄭波

The Political Life of Plants I

《植物的政治生活 I》

2021

4K, color, black and white, 2 channel sound

4K, 彩色, 黑白, 雙聲道

41 min

Ed.1/5 (Edition of 5 + 2 AP)

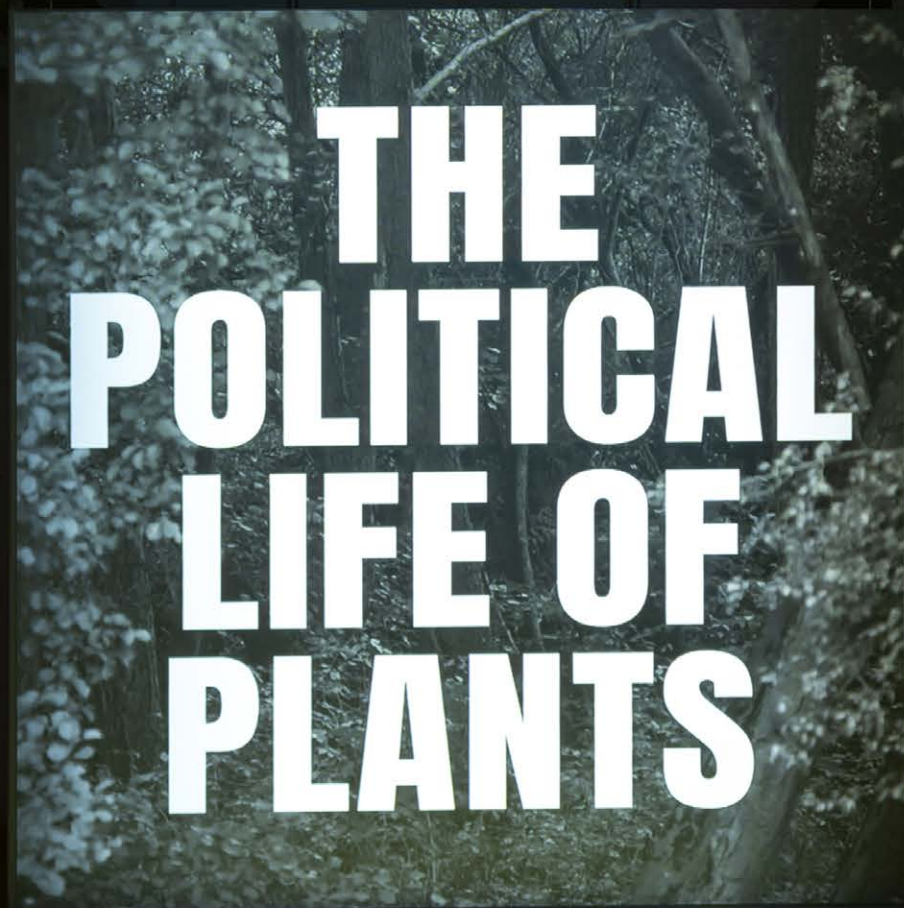
(US\$ 40,000)

Watch video 觀看視頻
Password 密碼: KMZB123





(Video still 录像静帧)



**THE
POLITICAL
LIFE OF
PLANTS**

Installation view, "Beech, Pine, Fern, Acacia", Kiang Malingue, Hong Kong, 2023
「蕨、松、山毛櫸、金合歡」展覽現場，馬凌畫廊，香港，2023年

ZHENG BO
鄭波



The Political Life of Plants II

《植物的政治生活 II》

2023

4K, color, black and white, 2 channel sound

4K, 彩色, 黑白, 雙聲道

32 min

Ed.1/5 (Edition of 5 plus 2 AP)

(US\$ 40,000)

Watch video 觀看視頻
Password 密碼: KMZB123





(Video still 录像静帧)

Zheng Bo focuses on the molecular level of plant life, considering how they build communities and practice politics with their bodies. In the forest, trees work with fungi for nutrition and insects for pollination. Zheng Bo's new film is a portrait of Grumsin, an ancient beech forest in Brandenburg and one of Germany's UNESCO World Heritage sites.

He speculates about the forest's political life by experimenting with image and sound, and is influenced by the style of early 20th century Soviet cinema. Zheng Bo's film is also underpinned by his conversations with the leading ecologists and biologists in Berlin. They include Roosa Laitinen, who investigates plant adaptation, and Matthias Rillig, specialising in biodiversity and soil ecology. This scientific aspect is met with close-ups of branches, reminiscent of Zheng Bo's drawings, and images of the forest's canopy and lakes. Zheng Bo sees the forest as a queer assembly where the trees take part in a congress of their own unique more-than-human form. He believes that "if we really want to move into a future where humans are not the centre of the world, we need to treat other forms of life and materiality with full respect, biologically, intellectually and politically."

鄭波關注植物生命在分子層面的性質，探求植物建立族群、用植物身體實踐政治的方式。在森林中，樹木往往要和真菌合作以獲得營養，和昆蟲合作以拓展授粉。鄭波的新近電影作品《植物的政治生活 I》聚焦於德國布蘭登堡州的遠古山毛櫸森林——格魯姆辛森林，為這世界自然遺產繪製了肖像。

鄭波通過圖像與聲音的實驗想像了森林的政治生活，而影像作品的整體風格受20世紀早期蘇維埃電影的影響。該作品的創作基礎之一，是鄭波與柏林的頂尖生態學家及生物學家展開的對話——對話對象包括深入研究植物適應性課題的生態學家Roosa Laitinen，以及深入研究生物多樣性及土壤生態學的Matthias Rillig。作品的科學交流層面與植物的特寫畫面並置，也與鄭波長期繪製的畫作相聯繫。鄭波把森林視作是一種酷兒集合體，當中的植物以其獨特的超越人類型態進行議會政治。他相信：「如果我們真的想要進入人類不再處於中心位置的世界，那麼我們需要在生物、智性及政治層面以完全的尊重態度去對待其他型態的生命和物質。」

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