

Parallel Space

Kanny Yeung

Laura Zhang

野
生
嘢

Wild
Hinges

Two abstract artists from Hong Kong, Kanny Yeung and Laura Zhang, pair recent oil paintings to explore the relationship between human and nature in all its infinite variability. The artists entwine a raw yet refined body of work, supporting one another through reverberating themes and processes while having distinctly unique styles.

Yeung began studying her sensitivity towards color during her time at Parsons the New School for Design in New York. She went on to painting detailed oil landscapes whilst living in Australia and presented her work for the first time in Hong Kong at a group show when she returned in 2020. Since then, Yeung dove into experimental techniques, often with cathartic repetition, on a journey to express the infinite spectrum of emotions. Through painting abstractly, she channels her energetic experiences on to the canvas, both from the natural world and from introspection.

Zhang grew up on Lamma Island in a mixed Chinese and English household. She has been working in the Hong Kong Art Scene for seven years, most recently innovating gallery models to support emerging artists in collaboration with the electronic music scene. Studying Fine Art at the University of Leeds, Zhang worked on fractal drawings and meditative mark making, with her first solo exhibition titled *Step by Step* in 2018. She has now developed her process into a vibrant style of layered oil painting with symphonies of colour, texture, gradient and repetition.

Growing up in the space between “foreign” and “local”, Yeung and Zhang live the complex non-binaries of; East and West; self and other; people and place; which intuitively feeds into their painting practice. *Wild Things* showcases this vision in the heart of Kowloon with the support of Parallel Space, Sham Shui Po's leading independent art space.

Parallel Space 將於 2022 年 2 月 2-17 日推出展覽【野生嘢】(Wild Things) 作品來自兩位香港抽象派女畫家楊學芹、張亦亞，兩人聯袂呈現最新油畫系列，其作品旨在展現人與自然無可窮盡的多樣性關係。兩位藝術家將一組且生且熟的作品交織在一起，儘管風格迥異，但互相輝映的主題，使得兩人的作品相得益彰，不同凡響。

楊學芹在紐約帕森斯新設計學院學習期間，在主攻平面設計和數據可视化的同時，開始挖掘自己對色彩的興趣。在澳大利亞居住期間，她開始傳統風景油畫的創作，並於 2020 年返回香港時首次在香港的群展中展示她的作品。隨後，她轉向技術性的實驗，用不斷的重複，宣洩自己無盡的情緒。

張亦亞來自中西結合的家庭，在香港南丫島長大，在英國利茲大學學習美術。畢業後回港，至今已有七年畫廊工作的經驗。最近的工作是嘗試一種新型的畫廊模式——將新興藝術家的作品放在電子音樂的環境中，使其產生聲畫結合的特殊效果，得以支持他們嶄露頭角。與此同時，她亦進行自己的創作。2018 年首次舉行小型個展，Step by Step (進階)，作品以分刑圖繪和冥想式圖標為主。現在，她一改畫風，發展為充滿活力的分層油畫風格，猶如融合了色彩、紋理、漸變和重複的交響樂。

楊學芹、張亦亞兩人成長及生活於“海外”和“本地”，那種東方與西方、個人與他者、人種與地域等複雜的感受直觀可視地反映在她們此系列作品當中。為此，她們獲得深水埗知名獨立藝術空間 Parallel Space 的鼎力支持。



Mother

91 x 122 cm • Oil on canvas • 2021 • Kanny Yeung

HKD 28,000



U-Rock

61 x 45 cm • Oil on board • 2021 • Laura Zhang

SOLD





Pisces Vibe

83 × 61 cm • Oil on board • 2021 • Laura Zhang

SOLD



Fall

101 × 153 cm • Oil on canvas • 2021 • Kanny Yeung

HKD 40,000



Mother

From my Mother's free time.
From my Mother's garden.
From my Mother's festive
decorations.

From my Mother's kitchen.
From my Mother's chopsticks.
From my Mother's DSLR
camera.

From my Mother's
superstitions.
And her rules.

From my Mother's hair,
fingers and toes.
From my Mother's shadow.
From my Mother's wander.
From my Mother's laughter.
From my Mother's voice.
From my Mother's shoes.
From my Mother's wonder.

From my Mother's womb.
From my Mother's Mother.
And all their Mother's
Mother's Mothers

From my Mother's soil.
And the Moon.
And all the space
beyond her.

Fall

It lies in aloneness.
and accepting this aloneness,
like gushing waters, infinitely.
With tricks now and then, but we return here.
An alien in this world, unable to find home.

Cocoon

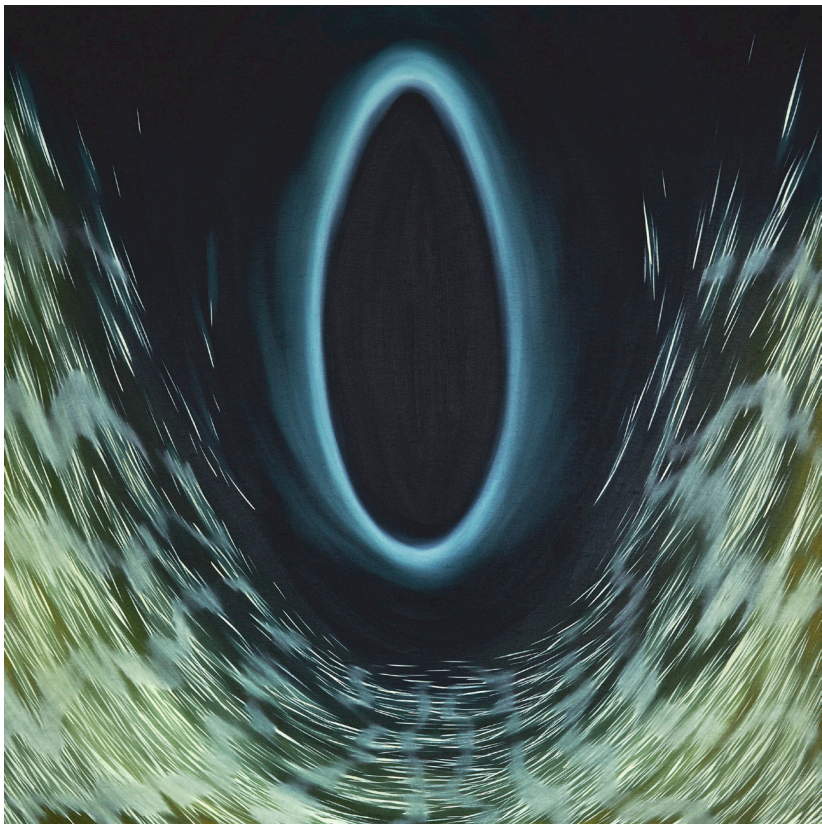
Find me hidden on the underside of a leaf, camouflaged in leaf litter on the ground, or tucked safely at the base of a tree trunk, concealed in a crevice. For a little while, this self-spun silky encase keeps me warm and safe from the conditions of the outside world. An insulation that amplifies what is woven into the convolutions of my double helix—instructions for a metamorphosis.



New Moon

40 × 61 cm • Oil on board • 2021 • Laura Zhang

HKD 13,000







The Stranger

76 × 100 cm • Oil on canvas • 2021 • Kanny Yeung

HKD 22,000



Egg Gummy

61 × 45 cm • Oil on board • 2021 • Laura Zhang

HKD 15,000



Echo

76 × 100 cm • Oil on canvas • 2021 • Kanny Yeung

HKD 22,000





Birth 91 × 122 cm • Oil and phosphorescent acrylic on canvas • 2022 • Kanny Yeung HKD 28,000

“So when we talk about art, we are talking in the region of love and desire, those unsteady, uneasy, wavering partners. Let us widen our gaze from the artwork to a more general description of this region. Love is not straight, because reality is not straight. Everywhere, there are curves and bends, things veer.[...]To veer, to swerve towards: am I choosing to do it? Or am I being pulled? Free will is overrated. I do not make decisions outside the universe and then plunge in[...].”

Morton, Timothy B.
All Art is Ecological (Green Ideas)
(pp. 88-89). Penguin Books Ltd.



Language cannot explain art, it can only point at a doorway through an unintentional wall. A frame inside a frame of frames. In a previous role, now is about the time I would follow an unspoken template to convey relevance and context, grandeur and prestige, altruism without really taking a position, and then add a sprinkle of wordplay. All as an assurance that this is not for waste.

On a personal note, it's nice that you're here and, in return for the effort, I will try not to be too obscure. Even though it's hard when you're dealing with abstraction and the heavy weight of the aesthetic. It's a bit easier to understand music without lyrics, perhaps because of the physical vibrations inside us. Tempo, volume, tune, melody, bass. We don't need to know them to appreciate them. Sound just flows through. But, when an image doesn't paint a picture, instead it deconstructs the parts that make a picture, we're denied the instant gratification of naming the illusion of a thing. Colour, texture, movement and shape alone only reflect the gaze itself. It requires choice, the choice of looking into rather than looking at, staying around for a while, catching it in the corner of your eye, noticing the changes over time.

To me, my work is a study of the innate organic patterns that surround us but also exist within. I've always thought about repetition, meditation, macro and micro, the internal and external. This year the surface has changed dramatically as I developed my process in oil painting. It took a lot of time for me to leave behind the instincts from my drawing practice and approach painting for its own materiality. Continuing the constant cycle of trial and error, again and again.

My practice has also led me to a lot of questions about what we call 'Nature' and the noose of western logic, historically naming and labelling and categorising things that are in fact tied and tangled together. Recently I came across the philosopher Timothy Morton. Instead of using the word 'Nature', they prefer 'non-human' as the concept of 'Nature' has built borders and zones and fences, tearing us outside of something that is entwined within. Morton got me thinking about wholes and parts; where the part ends and a whole begins; how we understand ourselves as part of a species; how objects exist in relation to other objects; how if a tree falls in the forest and no one is there to hear it, it still falls; how to move forward in this strange, shadowy, ominous, end-of-the-worldy time that is the Anthropocene.

Just before I created these works, Morton released a new book, "All Art is Ecological". I bought it on pre-order. I'd been feeling hopeless about art. What was the point, it all just added to the things about things that would eventually overflow landfills and contribute to the next mass extinction? If I cared at all, why was I not using recycled materials, painting with mud or moss or mould. Why was I creating so much waste, discarding so many failed experiments, for some material abstract idealism that no one really needs?

Then I reached the last line of the book: "You don't have to be ecological. Because you are ecological." That thought, backed by Morton's loopingly insightful prose, gave reassurance to instincts I've only fleetingly felt. What is was always wild, and somehow, we have split the world in two. Hyper-objects both outside and inside our control are morphing reality to its ends. One person will never be ecological enough to steer the course of the Anthropocene. But healing can start inside. It starts with re-wilding the soul, dissecting the mind of myths and misconceptions, allowing what some call weeds to grow, leaving space to not know.

I don't have the answers, and I never will. I'm back at the start again, but not quite, more like a loop within a bigger loop; facing illogical logic, questioning intentions, wading into the uncertainty between instinct and judgement, body and mind, sincerity and ego. Letting the material pull and bend, veering me into something new. With only the faith that "creating" itself has evolutionary origins, practiced in every culture and handed down from billions of years and infinite life cycles.

Although I still can't help but worry about worrying about what you think. I am only human after all...



Cocoon

91 x 122 cm • Oil on canvas • 2021 • Kanny Yeung

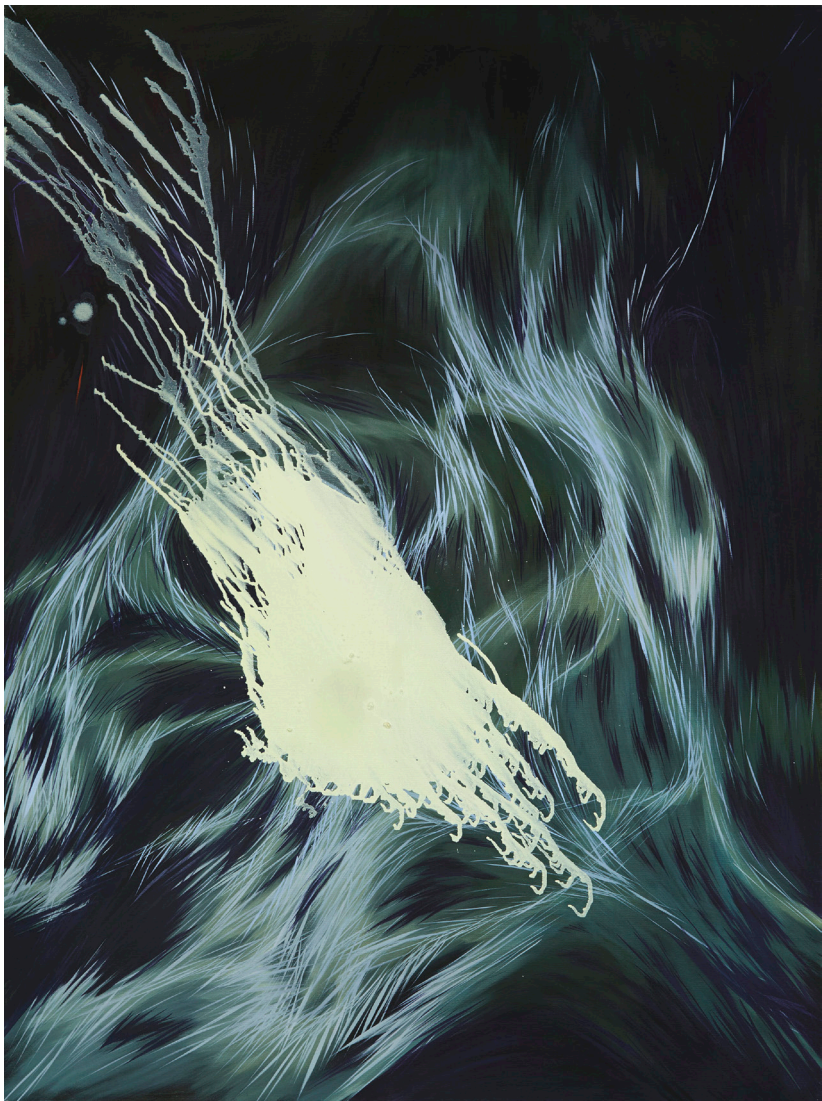
HKD 28,000



Jelly

50 × 40 cm • Oil and spray on board • 2022 • Laura Zhang

HKD 13,000



Effuse

91 x 122 cm • Oil on canvas • 2021 • Kanny Yeung

HKD 28,000



Hong Kong

61 × 80 cm • Oil on board • 2019 • Laura Zhang

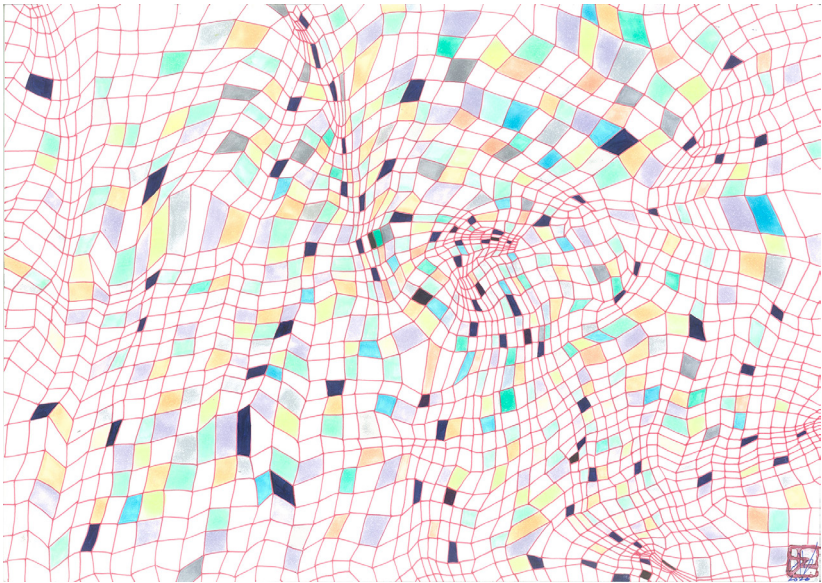
HKD 25,000



Hollow

50 cm • Oil on canvas • 2021 • Kanny Yeung

HKD 11,000

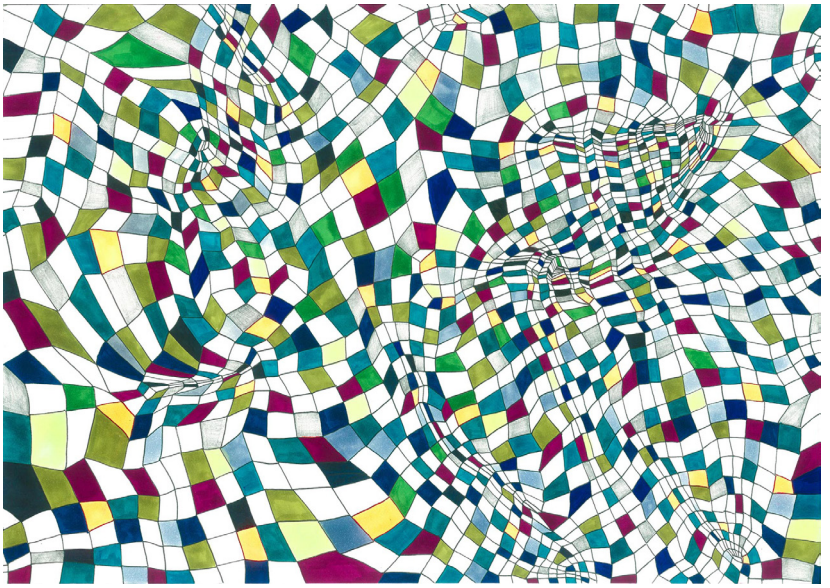




Translucence

30 × 40 cm • Oil on canvas • 2021 • Kanny Yeung

HKD 8,000

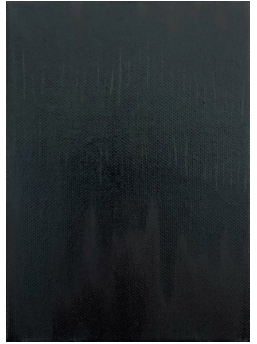
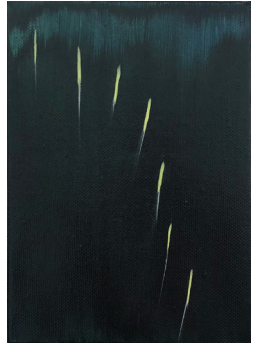
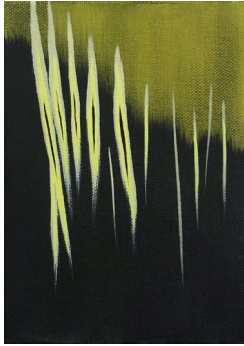
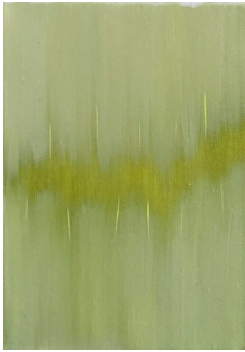




Fractures

30 × 40 cm • Oil on canvas • 2021 • Kanny Yeung

HKD 8,000



Clack
Rustle
Drizzle
Pitter Patter
Shhh
Zzz

13 x 18 cm • Oil on canvas • 2022 • Kanny Yeung

HKD 2,222

The background of the entire page is a light gray with a faint, intricate line drawing of a human figure. The drawing is composed of thin, black, gestural lines that define the form of a person, possibly a woman, in a dynamic, slightly twisted pose. The lines are more concentrated in the upper and lower portions of the figure, with some areas being more sketchy and others more defined. The overall effect is that of a minimalist, artistic line drawing.

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