

An abstract painting featuring a complex composition of colors and textures. The palette includes bright yellow-green, black, white, grey, and hints of pink. The brushwork is expressive and layered, creating a sense of depth and movement. The overall effect is dynamic and visually striking.

galerie du monde

Art Basel Hong Kong

香港巴塞爾藝術展

**Booth 3D17**

21-25 March 2023

# galerie du monde

Founded in Hong Kong in 1974, Galerie du Monde has been specializing in modern and contemporary works by internationally established Chinese artists for 49 years. The gallery also nurtures and promotes emerging talent, presenting a varied program of solo and group exhibitions with a strong focus on works of art on canvas, paper, sculpture, photography and new media. To celebrate its 40<sup>th</sup> anniversary in 2014, Galerie du Monde introduced the GDM Project series to strengthen the gallery's support to a wider group of artists from different geographical regions, providing them the opportunity to exhibit outside of their own areas.

世界畫廊於1974年在香港成立，創立49年以來專注呈獻蜚聲國際的中國藝術家所創作的現代及當代藝術品。畫廊亦著重培養及推廣新一代年輕藝術家，策劃不同主題的個展及群展。展覽作品涵蓋架上繪畫、雕塑、混合媒介、攝影，裝置及影像等。世界畫廊於2014年為慶祝40週年，精心策劃GDM項目以進一步支持來自不同地區更多元的藝術家，提供其於本區域以外更廣泛的展覽機會。

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# galerie du monde

Gordon Cheung	張逸彬
Fong Chung-Ray	馮鍾睿
Kongkee	江記
Lam Tung Pang	林東鵬
Cathy Lu	盧南燕
Adia Millett	艾迪亞·米勒
Michael Müller	邁克爾·穆勒
Tang Kwong San	鄧廣燊
Wesley Tongson	唐家偉
Tsang Kin-Wah	曾建華
Wang Gongyi	王公懿
Wu Chi-Tsung	吳季璁
Guanyu Xu	徐冠宇
Zheng Chongbin	鄭重賓

**Gordon Cheung**  
張逸彬

galerie du monde



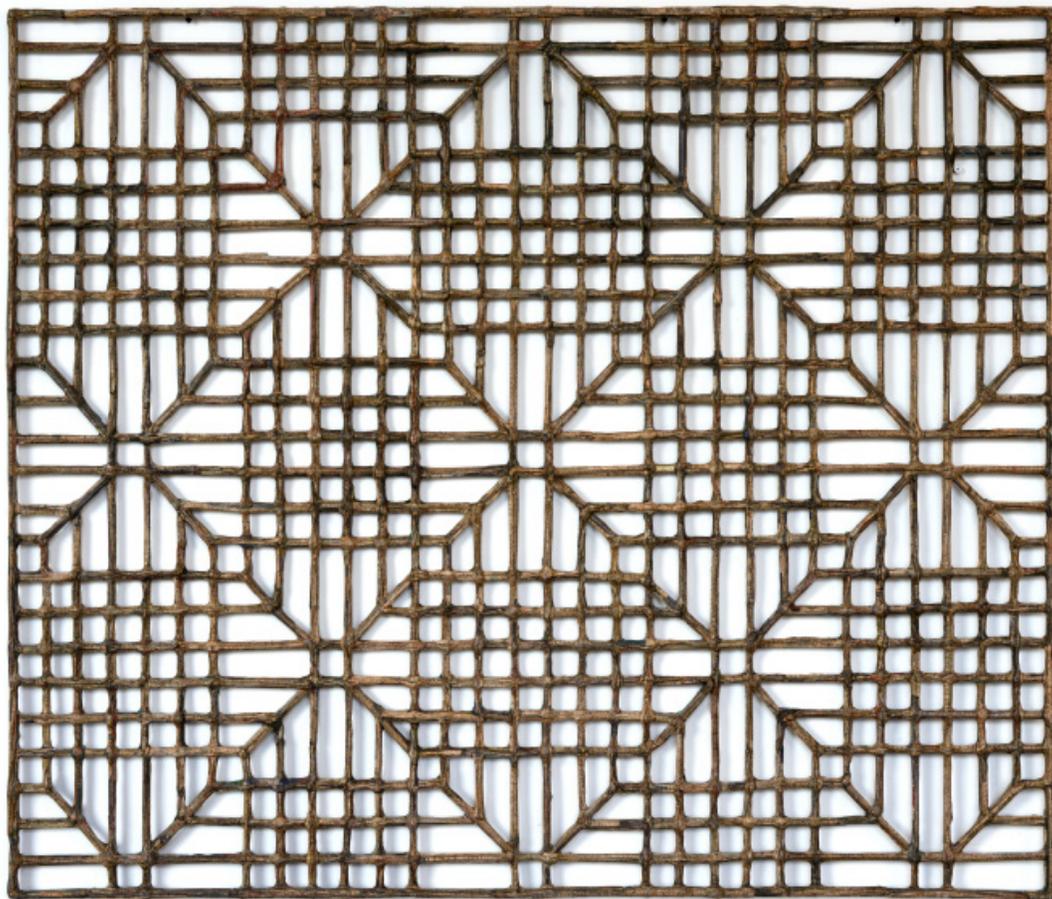
**Gordon Cheung** (b. 1975, London) is a contemporary multi-media artist and has developed an innovative approach to making art, which blurs virtual and actual reality to reflect on the existential questions of what it means to be human in civilisations with histories written by victors. Cheung raises questions and critiques the effects of global capitalism, its underlying mechanisms of power on our perception of identity, territory and sense of belonging. These narratives are refracted through the prisms of culture, mythology, religion, and politics into dreamlike spaces of urban surreal worlds that are rooted in his in-between identity.

Cheung graduated with a Bachelor of Fine Arts in Painting in 1998 from Central Saint Martins College of Art and Design in London and earned his Masters of Fine Arts in 2001 from the Royal College of Art in London. Select solo shows include Jack Shainman Gallery in New York, The Four Horsemen of the Apocalypse, The New Art Gallery Walsall, Walsall UK, The Light that Burns Twice as Bright, Cristea Gallery, London UK, Here Be Dragons, Nottingham Castle Museum and Art Gallery, Nottingham, UK and New Order Vanitas, Ann Norton Sculpture Gardens, West Palm Beach, FL, USA.

His works are held in the collections of the Museum of Modern Art in New York, Hirshhorn Museum in Washington, D.C., the Whitworth Art Museum in Manchester, Royal College of Art in London, and the British Museum, amongst others. He lives and works in London.

**Gordon Cheung**  
張逸彬

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Gordon Cheung  
**Window #23** (2019)

Financial Times Newspaper, Bamboo and Adhesive  
120 x 150 x 5 cm

**Gordon Cheung**  
張逸彬

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**Window** Series, Installation View

**Gordon Cheung**  
張逸彬

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Gordon Cheung  
**River (Study)** (2018)

Financial Newspaper, Archival Inkjet, Acrylic and Sand on Linen  
80 x 100 x 4 cm

Fong Chung-Ray  
馮鍾睿

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**Fong Chung-Ray** (b. 1933, China) started his formal art training at the Cadre College of Arts and Crafts during his time at the military in Taiwan. After graduating in 1954 with a degree in fine arts, he served as an officer and created art works for the Navy. In 1961, he was invited to join the influential Fifth Moon Group. In 1970, Fong received the John D. Rockefeller III Foundation Fellowship Grant, as well as a scholarship from the East-West Center of Hawaii. In the past six decades, Fong has trailblazed an experimental fusion of Chinese traditional ink art and abstract expressionism, a result of a unique amalgamation of cultural, stylistic, and period influences in his life.

In 1989, Fong developed a technique in which he applied acrylic onto plastic sheets with the resulting designs transferred onto paper. Evidently, works made during this period are marked by a transition from his previous fluid, natural landscapes to harsher, man-made scenery, reflecting his shifting views on the evolution of mankind, ultimately representing the passage of time. The multilayered concoction of materials immediately conjures visions of flaking paint, scratches, and torn paper, all layered over writing, revealing details that goes beyond external presentation.

His works are collected by many important institutions and collections internationally, including Ashmolean Museum, United Kingdom; Asian Art Museum of San Francisco, United States; Arthur M. Sackler Museum at Harvard University, United States; Centre Pompidou, France; Guangdong Museum of Art, China; Los Angeles County Museum of Art, United States; M+ Museum, Hong Kong; Taipei Fine Arts Museum, Taiwan, among others.



Fong Chung-Ray  
**2022-11-27** (2022)  
Mixed Media on Canvas  
Triptych, Overall size: 167 x 366 cm

**Fong Chung-Ray**  
馮鍾睿

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Fong Chung-Ray  
**2021-3-2** (2021)  
Acrylic on Canvas  
152.5 x 101.6 cm

**Kongkee**  
江記

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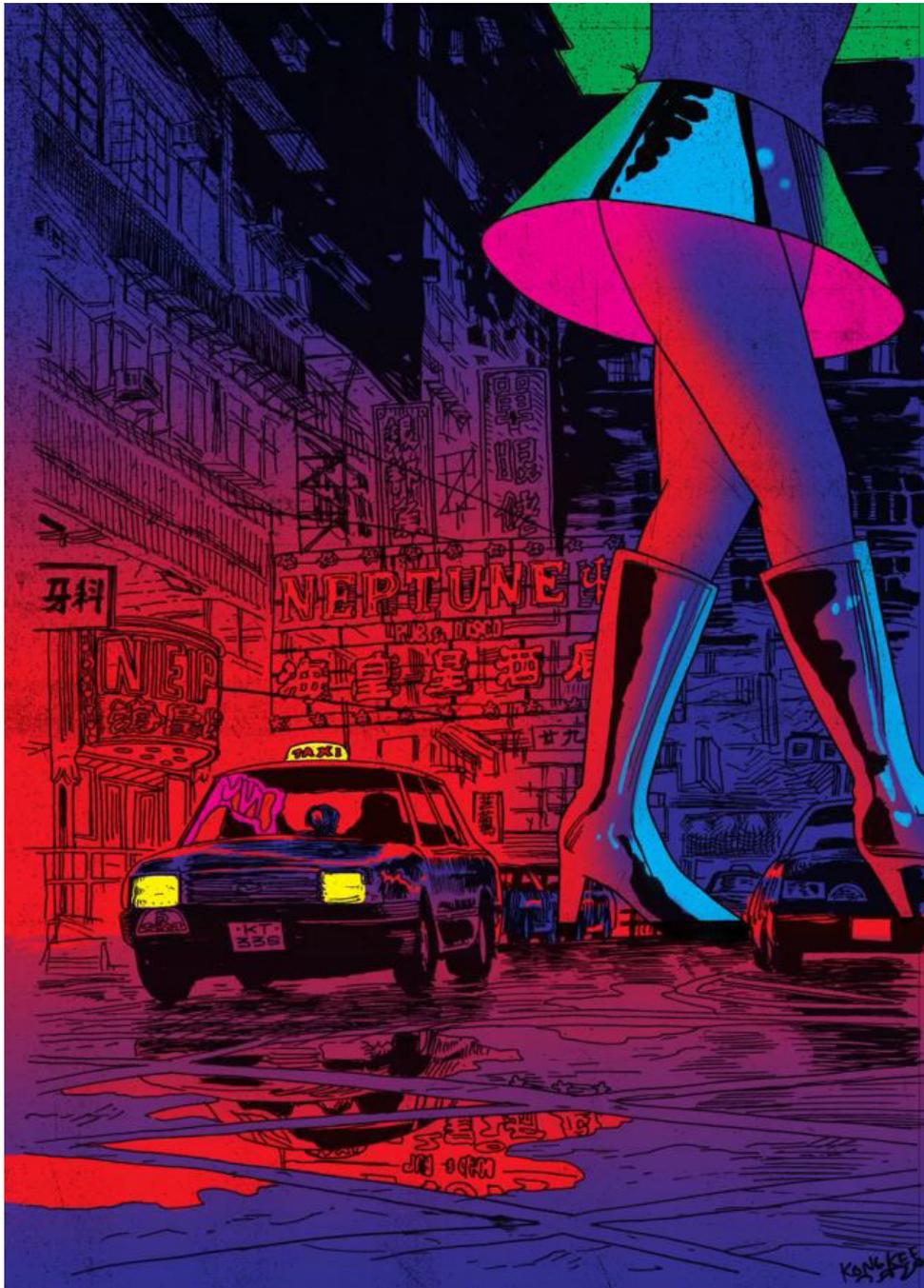


**Kongkee** (b.1977, Hong Kong), aka Kong Khong-chang, is an animation director and visual artist based in Hong Kong and London. His work muses upon people's relationships with each other and with our environment. The aesthetic language of his work merges Kongkee's interest in vernacular culture, our everyday experiences, and sci-fi fantasy.

Highly involved in the design of the school magazine during his high school years, Kongkee was particularly fascinated by the old-fashioned printing and color schemes and this is the reason he keeps studying colors in details with enthusiasm. "Black may not be purely black, it can be reddish black or greenish black". Kongkee describes the dramatic and explicit use of sharp and shocking colors is very "Hong Kong" - or, more accurately, rarely used in recent designs but on the contrary very popular among locals in the last generation. In Kongkee's works, the presence of landmarks and cultural symbols in the story such as the old Lee Theatre, trams, gowns, and Yau Ma Tei Theatre constructs a futuristic city of decadence which is virtual but indeed really Hong Kong.

Penguin Lab studio, which Kongkee co-founded in 2008, created the comic book "Travel to Hong Kong with Blur" for the Britpop band Blur's 2015 Hong Kong-themed album "The Magic Whip." In 2012, his graphic novel "Detournements: La littérature de Hong Kong en bande dessinée" (coauthored with Chihoi) was published in French in Europe. Kongkee's original animated short "Dragon's Delusion: Preface" was awarded the 22nd DigiCon6 Asia Grand Prize by Japan TBS in 2020. In 2022, he was commissioned by M+ Museum in Hong Kong to create the interactive video installation "Flower In The Mirror".

Spanning across 2022-2023, his major solo exhibition "Kongkee: Warring States Cyberpunk – the Cyber Citrus Fizz" debuted at the Asian Art Museum of San Francisco, and will be touring to Wrightwood 659, a private art institution in Chicago.



Kongkee

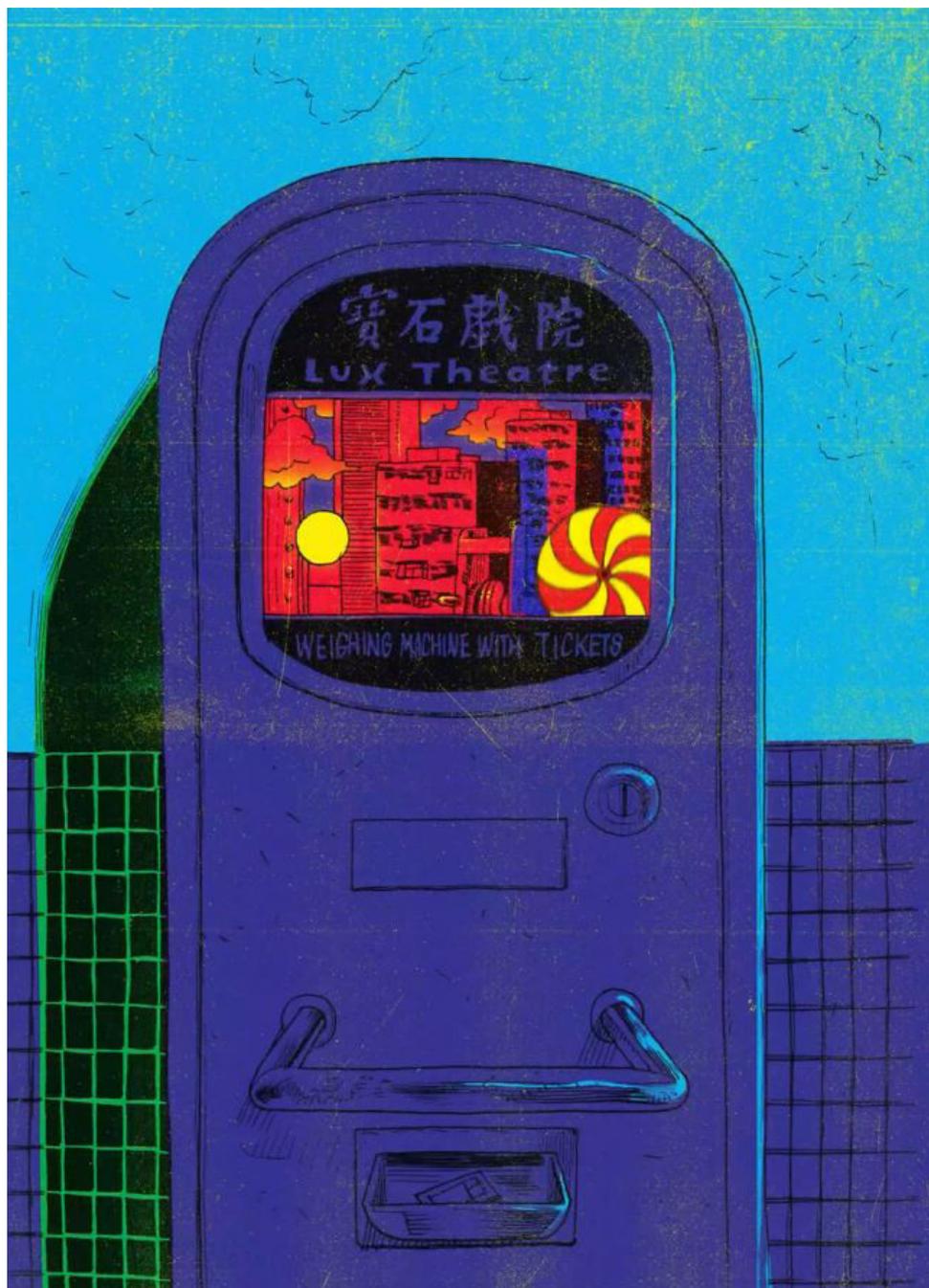
**Neptune** (2023)

10s Loop Animation on LED Screen

Edition of 2 plus 1 AP

LED Screen: 263 x 167 x 8 cm

[Preview](#)



Kongkee

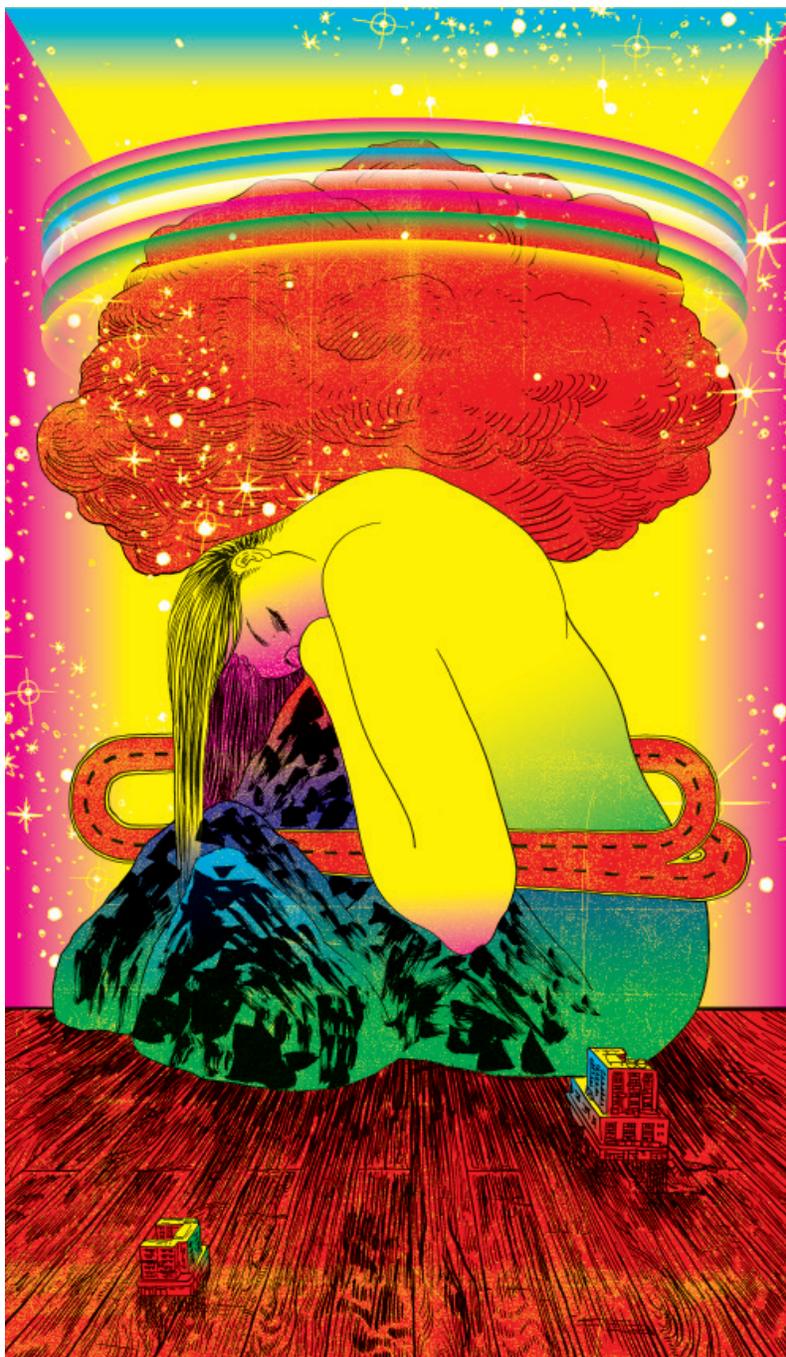
**Lux Theatre** (2023)

10s Loop Animation on LED Screen

Edition of 2 plus 1 AP

LED Screen: 263 x 167 x 8 cm

[Preview](#)



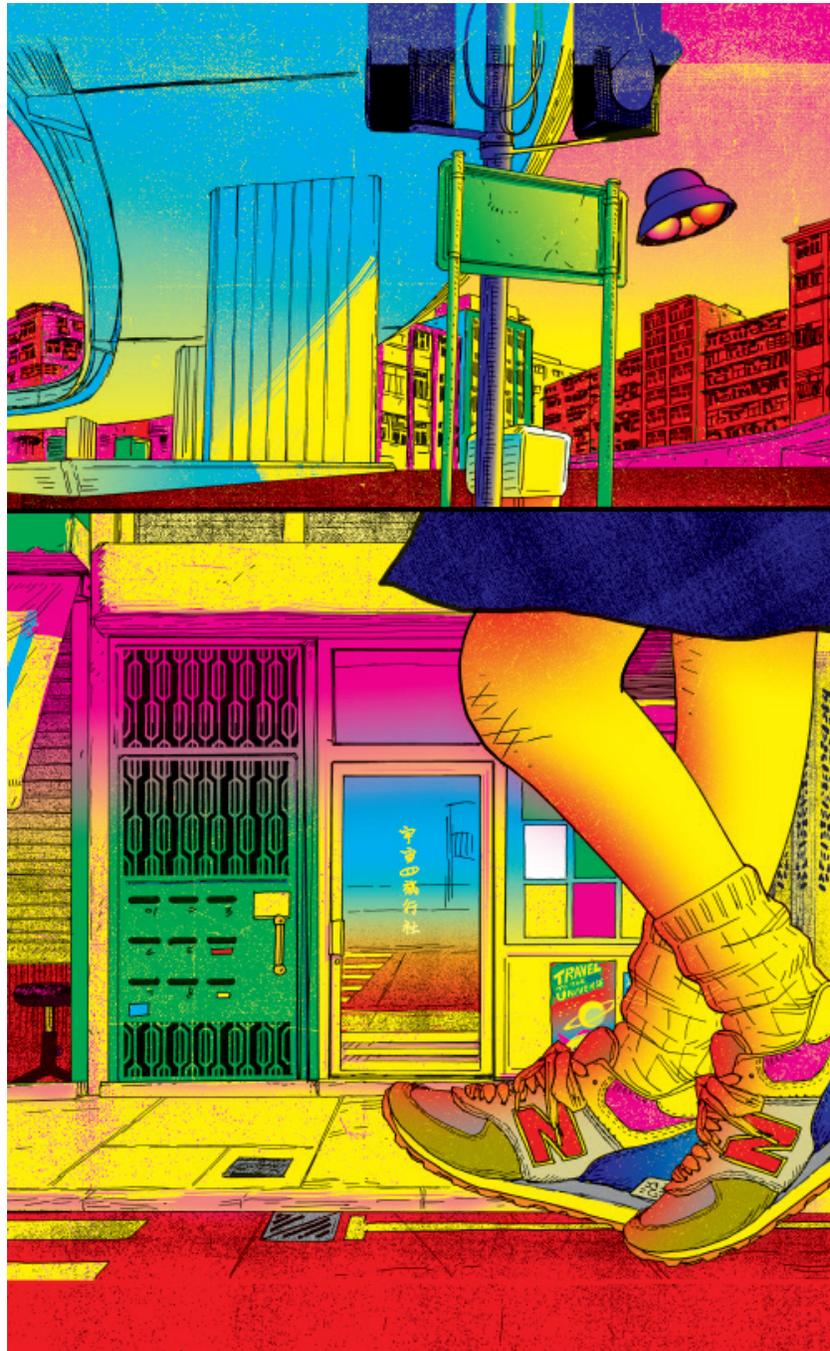
Kongkee

**Island** (2023)

Lenticular, Lightbox

Edition of 3 plus 2 AP

Lightbox: 186 x 115 x 9 cm



Kongkee

**Sham Shui Po** (2023)

Lenticular, Lightbox

Edition of 3 plus 2 AP

Lightbox: 186 x 115 x 9 cm



Kongkee

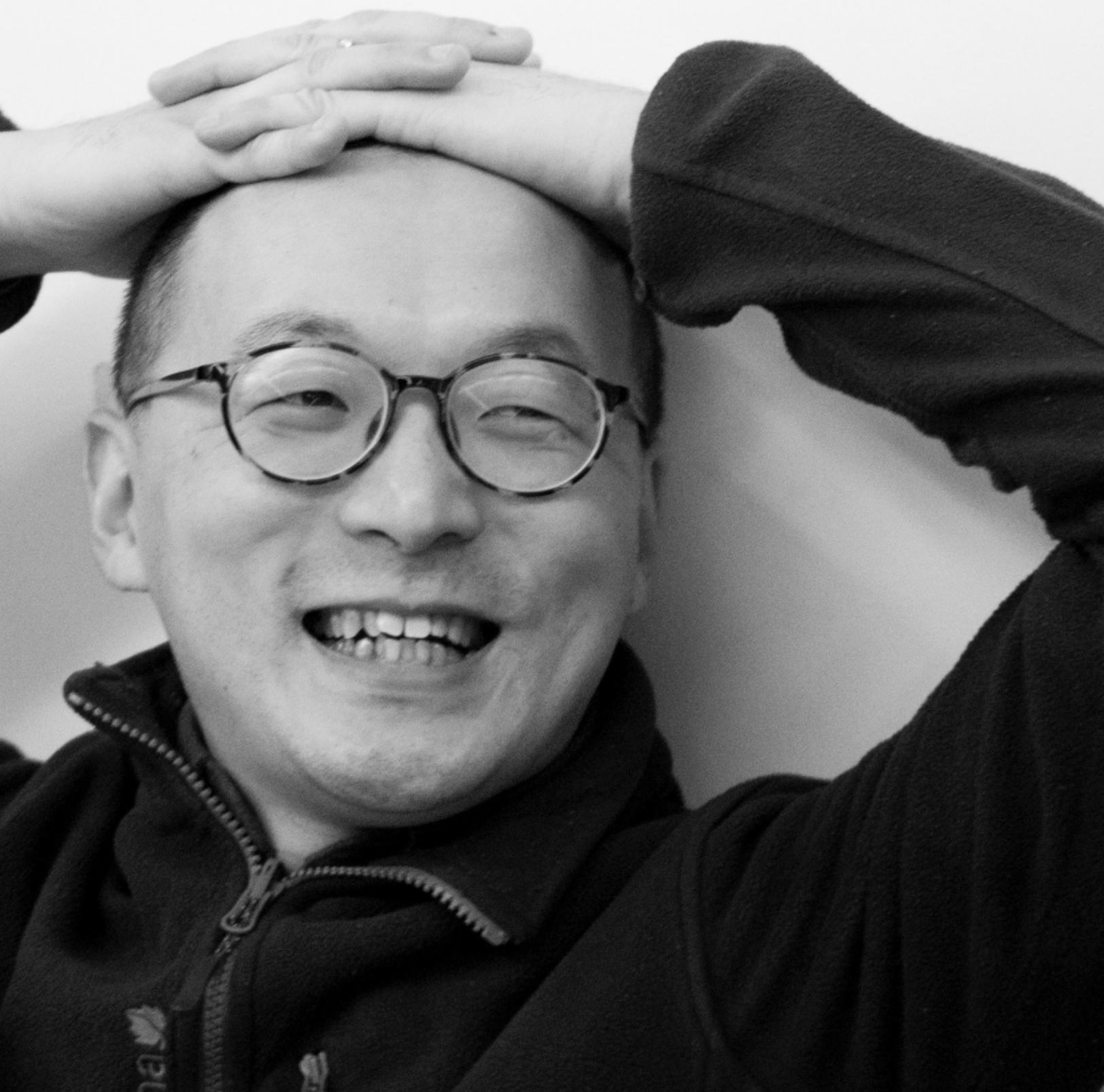
**Be A Better Person 思美人 / Never be Regretted 離騷** (2018)

Gloss Paint, Acrylic Paint on Readymade Taxi Doors

2-part work, 115 x 107 x 15 cm each

Lam Tung Pang  
林東鵬

galerie du monde



**Lam Tung Pang** (b. 1978, Hong Kong)'s artistic practice encompasses painting, drawing, performance, video, and installation. Assembling traditional iconography and found objects, Lam creates layered allegorical landscapes that engage themes of history, memory, and time. These works capture the nuanced emotions that seep out from beneath the weight of drastic socio-political change. Lam currently lives and works in Vancouver.

Lam received his BFA from the Chinese University of Hong Kong and his MFA from Central Saint Martins in London. He is the recipient of the Asian Cultural Council Fellowship in 2012. His works are collected by many important institutions internationally, including the San Francisco Asian Art Museum, United States; Hong Kong Museum of Art; M+ Museum, Hong Kong, among others. The Legislative Council of Hong Kong has commissioned Lam to create an iconic, monumental work "Centuries of Hong Kong" for its complex.

Key exhibitions include "A Tree and A Forest: Past Continuous Tense by Lam Tung Pang" (Asian Art Museum of San Francisco, 2022-2023); "Beyond the Mountain" (Seattle Asian Art Museum, United States, 2022-2023); "Half-Step House" (Hong Kong House, Echigo-Tsumari Art Triennale, Japan, 2021); "Memento" (Asian Art Museum of San Francisco, United States, 2021); "Saan Dung Gei" (Blindspot Gallery, Hong Kong, 2019); "Hi! House - Lam Tung Pang x Old House" (Wong Uk Village, Hong Kong, 2017); "Bi-City Biennale of Urbanism \ Architecture" (Shenzhen, China, 2017); "CHINA 8" (NRW-Forum Düsseldorf, Germany, 2015); "Play" (Espace Louis Vuitton, Hong Kong, 2014); "The Curiosity Box" (Chinese Culture Center of San Francisco, United States, 2013); "One-Two-World" (Public Installation Presented by Galerie du Monde, Art Basel Hong Kong, 2013); "No Soul for Sale" (Tate Modern, London, United Kingdom, 2010).

Lam Tung Pang  
林東鵬

galerie du monde



Lam Tung Pang

**The Dictionary of Landscapes** (2023)

Charcoal, Acrylics on Plywood and Print on Aluminium

Triptych, Overall size: 220 x 350 cm

**Lam Tung Pang**  
林東鵬

galerie du monde

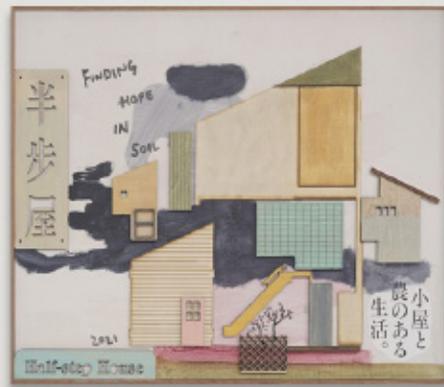


Lam Tung Pang

**Half-step House - Thinking Object #5** (2021)

Charcoal, Acrylics on Plywood

35 x 47 cm



Lam Tung Pang  
**Half-step House - Thinking Object #6** (2021)  
Charcoal, Acrylics on Plywood  
32 x 43 cm

Cathy Lu  
盧南燕

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**Cathy Lu** (b. 1984, United States) is a ceramics based artist who manipulates traditional Chinese art imagery and presentation as a way to deconstruct the assumptions we have about Chinese American identity and cultural authenticity. Whether it be the hand-built quality of porcelain security barricades or the effect of various glazes and lusters on slip-cast fruits, Lu emphasizes the malleability of clay. In its many forms, ceramic becomes a potent metaphor for the elastic and evolving nature of cultural identity. Referencing the Chinese myth of the Immortal Peach Garden, where the deities ate peaches that gave them eternal life, Lu examines the myth in relation to another prevalent mythological garden in American culture, The Garden of Eden. Both of these mythological gardens contain stories that exemplify hierarchy, xenophobia, and fetishize their fruits. Lu's version of these peaches are transformed and fermenting, resisting traditional symbolism and offering an alternative 'third space' for third culture people such as the artist herself.

Fruits are also important symbols in Chinese culture and art - representing wealth, prosperity, longevity, or success. Lu likes to show the fruits bruised and bleeding, and like the girls she paints in her early watercolor on paper works, she continues to play with the idea of what it means to go 'bad'. Furthermore, Lu explores the idea that food can be a language of 'home', creating a sense of identity and belonging.

Lu received her MFA from the San Francisco Art Institute and her BA & BFA from Tufts University. She has participated in artist in residence programs at Root Division SF, Recology SF, and The Archie Bray, MT. Her work has been exhibited at Aggregate Space, Berkeley Art Center, Chinese Culture Center of San Francisco, San Francisco Museum of Modern Art, and / Slash Art, SF. She was a 2019 Asian Cultural Council / Beijing Contemporary Art Foundation Fellow.

As the winner of 2022 SECA Award, Cathy Lu's solo project is now on view at the San Francisco Museum of Modern Art.

**Cathy Lu**  
盧南燕

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Cathy Lu  
**Peach with Incense Hair** (2022)  
Ceramic and Handmade Incense  
56 x 61 x 79 cm

**Cathy Lu**  
盧南燕

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Cathy Lu  
**Peach 1** (2019)  
Ceramic  
56 x 56 x 15.5 cm

**Cathy Lu**  
盧南燕

galerie du monde



Cathy Lu  
**Peach 6** (2019)  
Ceramic  
48.5 x 53.5 x 23 cm

**Adia Millett**  
艾迪亞·米勒

galerie du monde



**Adia Millett** (b. 1975, United States) is acclaimed for her deep exploration of basic configurations, diverse expressive practices, and experimentation with mediums. Trained in the fine arts, art history, and the postmodernist theories of cultural studies, Millett conveys her felt concerns in the discourses of the domestic, the public sphere, gender positions, and spirituality through the interdependent form and content of the abstract compositions of her works.

Millett received a BFA from the University of California at Berkeley, and an MFA from the California Institute of the Arts. In 2001, she moved to New York for the Whitney Museum Independent Study Program, followed by a residency at the Studio Museum in Harlem. She lived and worked in New York for a decade, exhibiting in high-profile group shows among them "Freestyle" (Studio Museum in Harlem, 2001), "Living Units" (Triple Candie, 2003), "Black President" (The New Museum, 2003), and "Greater New York" (Museum of Modern Art PS1, 2005), and recently in "Where is Here" (Museum of African Diaspora, 2017), and "Black Refractions" (Studio Museum in Harlem, 2019).

Recent solo exhibitions include "You Will Be Remembered." (Galerie du Monde, 2022); "A Force of Nature" (di Rosa Center for Contemporary Art, United States, 2022); "A Matter of Time" (Galerie du Monde, 2020); "Breaking Patterns" (California African American Museum, United States, 2019); and "The Privilege to Breathe" (San Jose Museum of Quilts and Textiles, United States, 2019). Millett has taught as an artist in residence at Columbia College in Chicago, University of California Santa Cruz, Cooper Union, and California College of the Arts. She currently lives and works in Oakland, California.

**Adia Millett**  
艾迪亞·米勒

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Adia Millett  
**Crystal Forest** (2023)  
Acrylic on Wood  
152.5 x 274.5 x 4 cm

**Adia Millett**  
艾迪亞·米勒

galerie du monde



Adia Millett  
**Integrity** (2023)  
Acrylic on Wood  
91.5 x 122 x 4 cm

**Adia Millett**  
艾迪亞·米勒

galerie du monde



Adia Millett  
**Mercury** (2023)  
Acrylic on Wood  
91.5 x 122 x 4 cm

**Adia Millett**  
艾迪亞·米勒

galerie du monde



Adia Millett

**Visionary** (2023)

Acrylic on Wood

Triptych, Overall size: 152 x 304.8 x 4 cm

**Michael Müller**  
邁克爾·穆勒



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**Michael Müller** (b. 1970, Germany) is an artist whose manifold, proliferating oeuvre cannot be ascribed to any one-way interpretation. He continuously broadens the methods of his artistic expression, combining works on paper with painting, text-based work, sculpture, found objects, music, and performance. Müller studied sculpting and fine arts at the Kunstakademie Düsseldorf with Magdalena Jetelová. From 2015 to 2018, he was a professor at the Berlin University of the Arts. In 2018, he was nominated for the Kunstpreis der Böttcherstraße, Bremen. Müller lives and works in Berlin.

The artistic work by Müller develops out of existing historical narratives, methods and norms: systems which he pushes to their limits by modifying them along fictitious lines. Every boundary - whether it is culturally encoded, materially circumscribed, or rationally established - is a provocation for Müller. The spectrum of his themes spans from literature, language, writing, music, and dance, across mythology and nature, religion and its rituals, across gender identity or clothing, to the operating system of art.

Recent solo exhibitions include: "The Salvation of Evil" (Museum Kulturspeicher Würzburg, 2022-2023); "The Given Day" (Städel Museum, Frankfurt, 2022-2023); "Drei biographische Versuche" (3-chapter series) (Galerie du Monde, 2021-2022); "Schwierige Bilder" (Sammlung Wemhöner, Berlin, 2021); "Stripping the Force - The Self and the Other" (Spotlight by Art Basel, Galerie du Monde, 2020); "Anton in a Bast Skirt" (Galerie Thomas Schulte, Berlin, 2020); "An Exhibition as a Copy" (Galerie du Monde, 2018); "Stripping the Force" (Kunsthalle Bremen, 2018); "SKITS. 13 Exhibitions in 9 Rooms" (Staatliche Kunsthalle Baden-Baden, 2016) and "Who's Speaking?" (KW Institute for Contemporary Art, Berlin, 2015). Müller's works belong to many prominent museum collections including the Kunstmuseum Bonn, Germany; Museum of Contemporary Art in Los Angeles, United States; among others.

**Michael Müller**  
邁克爾·穆勒

galerie du monde



Michael Müller

**Distrito Paulistano da Liberdade** (2021)

Series: Verschränkte Werke

Acrylic and Lacquer on Glass and Printed Alu-dibond

2-part work, 193.6 x 144.3 x 4.5 cm each

Overall size: 193.6 x 288.6 x 4.5 cm

**Michael Müller**  
邁克爾·穆勒

galerie du monde



Michael Müller

**Ein Haus in Kyoto** (2017/2019)

Series : Hannah Berg (Handicap)

Acrylic and Lacquer on Canvas

93 x 183.4 x 7 cm

**Michael Müller**  
邁克爾·穆勒

galerie du monde



Michael Müller

**Ein japanisches Haus am Horizont** (2017/2019)

Series : Hannah Berg

Acrylic and Lacquer on Canvas

93.1 x 183.4 x 7 cm

**Michael Müller**  
邁克爾·穆勒

galerie du monde



Michael Müller

**Gesteinskunde, Übungen zur Dynamik der Erde #1** (2022)

Gesso and Lacquer on Alu-dibond and Glass

123.6 x 163.6 x 4 cm

**Michael Müller**  
邁克爾·穆勒

galerie du monde



Michael Müller

**Gesteinskunde, Übungen zur Dynamik der Erde #2** (2022)

Gesso and Lacquer on Alu-dibond and Glass

123.6 x 163.6 x 4 cm

**Michael Müller**  
邁克爾·穆勒

galerie du monde



Michael Müller

**Gesteinskunde, Übungen zur Dynamik der Erde #3** (2022)

Gesso and Lacquer on Alu-dibond and Glass

123.6 x 163.6 x 4 cm

**Michael Müller**  
邁克爾·穆勒

galerie du monde



Michael Müller

**Gesteinskunde, Übungen zur Dynamik der Erde #4** (2022)

Gesso and Lacquer on Alu-dibond and Glass

105 x 152 x 4 cm

Tang Kwong San  
鄧廣欒



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**Tang Kwong San** (b. 1992, China) received his BA in Fine Arts from RMIT University, Australia, in 2019. His practice combines photographs, drawings, objects and videos that trace intergenerational family memories and social history. Through reorganising and reinterpreting old belongings, family photo albums and documents in a range of media, Tang explores the subtle, intricate and complex connections between longing, loss and belonging. He currently lives and works in Hong Kong.

Recent solo exhibitions include "Midnight Sun" (Contemporary by Angela Li, 2022); "Nightbirds" (Gallery EXIT, 2021); and "Wandering. At sea" (Hidden Space, 2020). His works have been exhibited in prominent group exhibitions among them "Landing on the East" (Diana Cheung Experimental Gallery of Hong Kong Art Centre, 2011); "SPACE and MEMORY" (Whitestone Gallery, 2021); and "XX Hong Kong Art School 20th Anniversary" (Pao Galleries of Hong Kong Art Centre, 2020).

**Tang Kwong San**  
鄧廣榮

galerie du monde



Tang Kwong San

**Autumn Version** 如風 (2023)

Graphite on Paper, Oil on Canvas

Diptych, 184 x 123 x 6 cm each

Overall size: 184 x 246 x 6 cm

**Tang Kwong San**  
鄧廣榮

galerie du monde



Tang Kwong San  
**Garden Night 園夜 V** (2023)  
Oil on Canvas  
183 x 122 x 5 cm

**Tang Kwong San**  
鄧廣榮

galerie du monde



Tang Kwong San  
**Garden Night 園夜 VI** (2023)  
Oil on Canvas  
120 x 86 x 5 cm

Wesley Tongson  
唐家偉



**Wesley Tongson** (1957-2012) was born in Hong Kong in 1957. He moved to Toronto to study at the Ontario College of Arts in 1977 and returned to Hong Kong in 1981. Throughout the 1990s, Tongson explored ways of integrating his splash ink methods with traditional Chinese brushstroke techniques. Tongson considered landscape painting to be the highest accomplishment of Chinese art and was devoted to mastering the form throughout his career. For Tongson, transcending the conventional bounds of landscape painting was akin to transcending one's self - to attain enlightenment. Tongson also excelled in painting bamboo, plum blossoms, lotus, orchids, and pines.

In 2001, he started to experiment with finger painting. By 2009, Tongson has abandoned the brush and painted directly with his fingers and fingernails, creating emotionally communicative and powerful pieces, a hallmark of his mature period. Tongson's finger paintings are full of sweeping, energetic lines and dots, depicting landscapes and plants. Working in large-scale forms, Tongson's ability to maintain momentum and cohesiveness over a large-size surface is outstanding. These works represent the level of Tongson's spiritual development, his path to enlightenment.

Tongson's first solo exhibition was held at the Hong Kong City Hall in 1985, and Galerie du Monde presented his first gallery exhibition in 1986. Tongson passed away in July 2012, and had retrospectives at the Hong Kong Arts Centre in 2014, the Chinese Culture Center of San Francisco in 2018, the Berkeley Art Museum and Pacific Film Archive in 2022.

His work is in many private and public collections worldwide, including the Asian Art Museum, the Berkeley Art Museum and Pacific Film Archive, USC Pacific Asia Museum, the M+ Museum of Visual Culture, Hong Kong Museum of Art, and the University Museum and Art Gallery of Hong Kong University.

In 2023, Wesley Tongson is featured in the Art Basel Hong Kong Special Kabinett Sector, presented by Galerie du Monde at Booth 3D17.

**Wesley Tongson**  
唐家偉

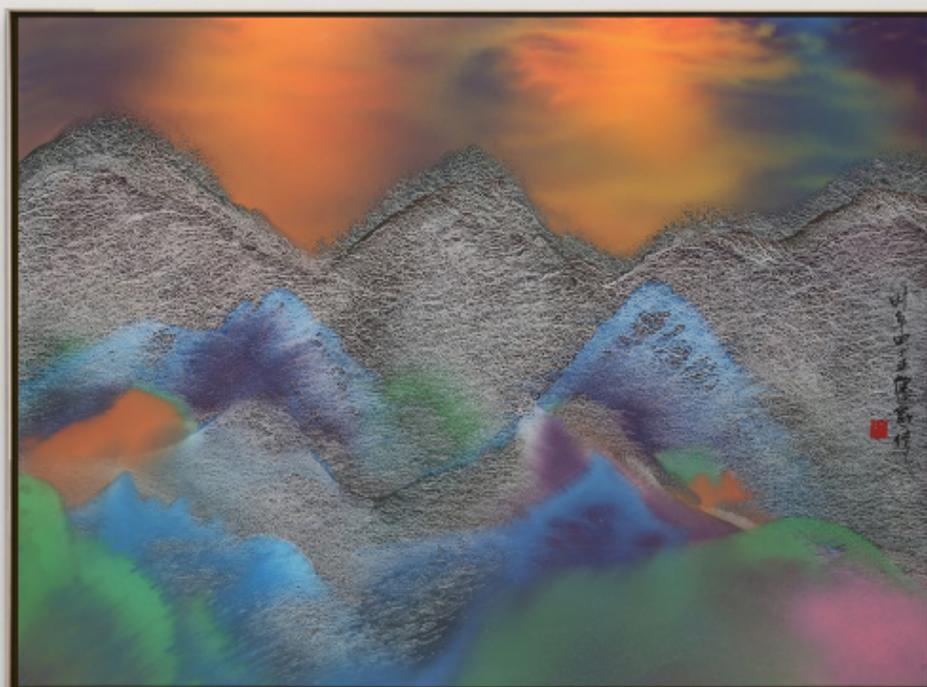
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Wesley Tongson  
**Mountains of Heaven** 天界 No. 226 (2003)  
Ink and Color on Board  
72.4 x 97.8 cm

**Wesley Tongson**  
唐家偉

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Wesley Tongson  
**Mountains of Heaven** 天界 No. 305 (2002)  
Ink and Color on Board  
72.4 x 97.8 cm

**Wesley Tongson**  
唐家偉

galerie du monde



Wesley Tongson

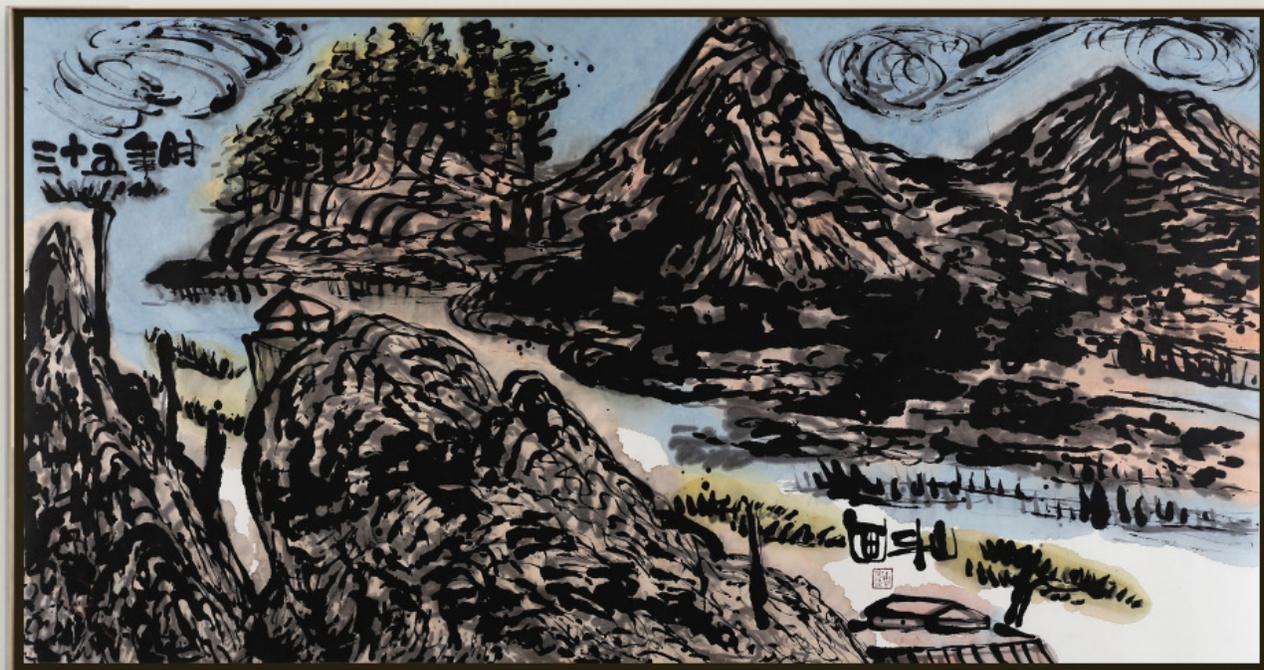
**Spiritual Mountains 靈山 No. 1180 / 455 / 621** (2009-2012)

Ink on Paper

180 x 97.2 cm each

**Wesley Tongson**  
唐家偉

galerie du monde



Wesley Tongson  
**Spiritual Mountains 靈山 No. 542** (2010)  
Ink and Color on Board  
70.2 x 138.3 cm

**Wesley Tongson**  
唐家偉

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Wesley Tongson  
**Plum 梅花千夢 No. 493** (2011)  
Ink on Paper  
178 x 96.5 cm

**Wesley Tongson**  
唐家偉

galerie du monde



Wesley Tongson  
**Pine 松 No. 618** (2010)  
Ink on Paper  
180.2 x 97.2 cm

Tsang Kin-Wah  
曾建華

galerie du monde



**Tsang Kin-Wah** (b. 1976, China) migrated to Hong Kong at age six. After completing an undergraduate degree in fine art at the Chinese University of Hong Kong in 2000, he moved to London and received a master's degree in book arts at the Camberwell College of Arts, London Institute (now the University of the Arts London) in 2003. Tsang lives and works in Hong Kong.

In his early works, Tsang combined texts in decorative patterns to create wallpaper that covers the walls, floors, and ceilings of their designated exhibition spaces. On closer inspection, seemingly elegant floral patterns reveal themselves as profane writings by both the artist and other authors. In doing so, Tsang brings to the fore contradictions between image and text, appearance and content. Such interplays continue to be important in Tsang's transition from static wall-based art to multimedia video installations. Created after 2007, the latter type of work often creates an immersive environment through digitally rendered, dynamic text and image projections. Their subjects range widely from identity politics and cultural conflicts to current and historical events.

Tsang has held solo exhibitions in many important international institutions, including the Vancouver Art Gallery, Canada (2017-2018); M+ Pavilion, Hong Kong (2016); Thurgau Art Museum, Switzerland (2015); Mori Art Museum, Japan (2011-2012); and Centre for Chinese Contemporary Art, United Kingdom (2008). Key group exhibitions include "Tales of Our Time" (Solomon R. Guggenheim Museum, United States, 2016-2017); "Chinese Whispers: Recent Art from the Sigg and M+ Sigg Collections" (Kunstmuseum Bern and Zentrum Paul Klee, Switzerland (2016); "Landscape: The Virtual, The Actual, The Possible?" (Guangdong Times Museum, China, 2014 and Yerba Buena Center for the Arts, United States, 2014-2015); Asian Art Biennial (Taiwan, 2011-2012); Sydney Biennale (Australia, 2010); "Memories of the Future" (Leeum, Samsung Museum of Art, South Korea, 2010-2011); and Lyon Biennale, France (2009-2010).

In 2015, he represented Hong Kong at the Venice Biennale.



Tsang Kin-Wah

**This is The End... FINE!** (2023)

Single-Channel Video, B&W, Stereo Sounds

Edition of 3 plus 2 AP

Duration: 00:03:13

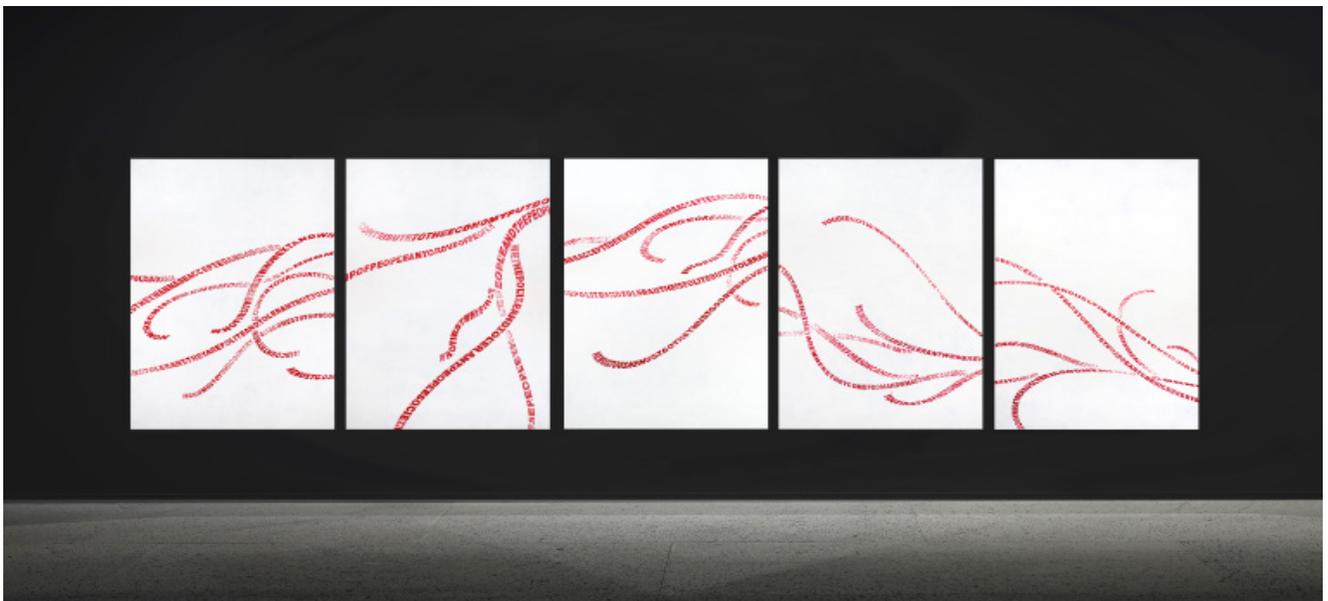
[Preview](#)



Tsang Kin-Wah  
**The Art of Poetry No. 2** (2019)  
Acrylic and Ink on Linen  
122 x 183 x 5 cm

**Tsang Kin-Wah**  
曾建華

galerie du monde



Tsang Kin-Wah  
**Either / Or No. 1 - No. 5** (2017)  
Acrylic on Linen  
150 x 100 x 5 cm each

BULGARIAN  
THEY WANNABE ACCEPTED AND ADORED  
NO MORE CHINESE ENOMORE  
WHO FIRST WHYERS THONEXT AND WH  
COUNTRY YOUR COUNTRY  
AND TOLERANT THEY ARE POLITE AND TOLERANT BUT YOU  
HE COMESTO YOUR COUNTRY  
MIS COUNTRY  
HE MUST GO

**Wang Gongyi**  
王公懿



galerie du monde

**Wang Gongyi** (b. 1946, China) joined the Tianjin People's Fine Arts Publishing House as an editor after the Cultural Revolution. In 1978, she pursued her master's degree in Printmaking at the Zhejiang Academy of Fine Arts in Hangzhou (now the China Academy of Fine Arts), and after graduating in 1980 she stayed at the academy as a teacher. In 1986 and 1992, she was invited by the French Ministry of Culture to study art in France. After her residencies at the Museum of Oregon State University and the Pacific Northwest College of Art, she relocated to the United States in 2001. She is based in Portland and Hangzhou.

In the early 1980s, Wang Gongyi gained wide recognition in China after being awarded first prize in the second National Youth Fine Art Exhibition for her powerful suite of seven woodcuts devoted to the Chinese feminist and revolutionary martyr Qiu Jin, this work called for social reforms and represented the passion of a new generation. It has become an important work in the historical narrative of contemporary Chinese art.

Using charcoal to imbue strength in her marks, made against a background of ink, watercolor and acrylic, Wang Gongyi brings new life to her recollections of natural landscapes. Wang Gongyi's landscapes are characterized by an agitated and an unrestrained energy that defies our idealized memories of nature as a soft and subdued realm.

Wang Gongyi's works are collected by many important institutions and collections internationally, including: Ashmolean Museum, United Kingdom; China Academy of Art; M+ Museum, Hong Kong; Portland Art Museum, United States; The National People's Congress, China; The National Art Museum of China; Shanghai Art Museum, China; USC Pacific Asia Museum, United States; and Zhejiang Art Museum, China, among others.

In 2022, Wang Gongyi's works are featured in Centre Pompidou's "Women Artists of the 20th Century" program.

**Wang Gongyi**  
王公懿

galerie du monde



Wang Gongyi  
**Blue Mountains - Tian Lao** 天姥 (2016)  
Mixed Media on Xuan Paper  
146 x 363 cm

**Wang Gongyi**  
王公懿

galerie du monde



Wang Gongyi

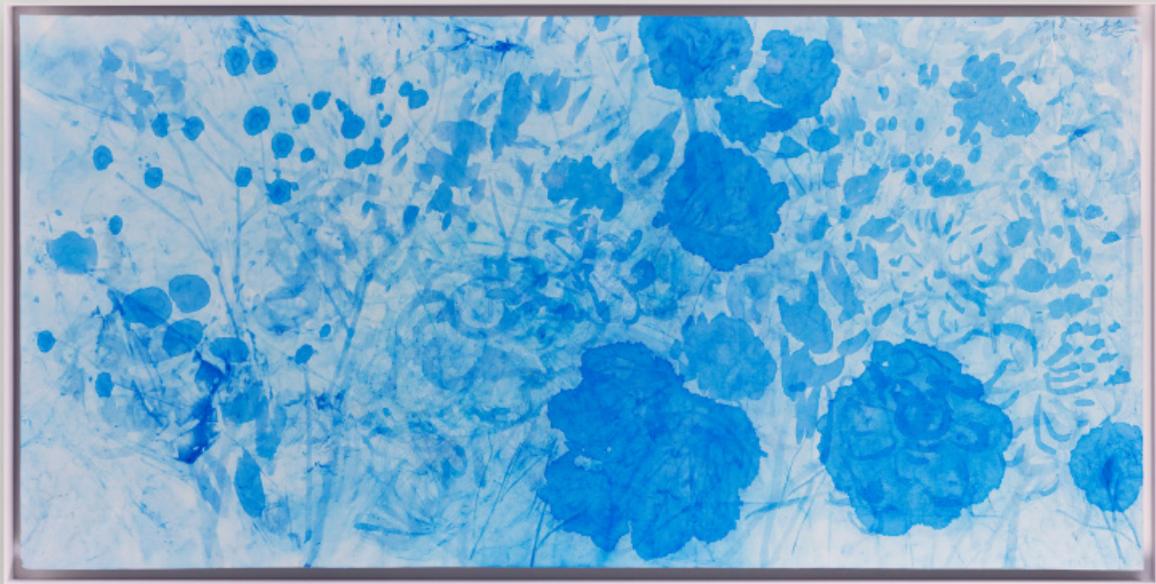
**Hyperion** 大方無隅 (2021-2022)

Ancient Ink and Mineral Pigment on Suzhou Pi Xuan Paper

146 x 211 cm

**Wang Gongyi**  
王公懿

galerie du monde



Wang Gongyi

**A Little Madness in Spring** 微醺 (2018-2020)

Watercolor and Pastel on Zhu Zhui Cotton Xuan Paper

66 x 135 cm

**Wang Gongyi**  
王公懿

galerie du monde



Wang Gongyi

**Winsor Blue: The Mountains Refreshed After the Rain**

溫沙藍：空山新雨後 (2021-2022)

English Watercolor on Cicada Xuan Paper

Diptych, Overall size: 168 x 188 cm

Wu Chi-Tsung  
吳季璁



galerie du monde

**Wu Chi-Tsung** (b. 1981, Taiwan) is a multi-disciplinary artist whose work seamlessly weaves Western and Chinese arts both on a technical and philosophical level. He received his BFA in 2004 from the Taipei National University of the Arts. After decades of creating experimental ink paintings, Wu turned to photography, video and installations, finding in these new media compelling conceptual stratagems that spurred new and dynamic approaches to making images.

Wu's signature Wrinkled Texture and Cyano-Collage series explore the process of "recording light" on Xuan paper. In 2012, Wu began the Wrinkled Texture series with the intention to reinterpret the traditional Texturing method (Cun Fa) of Chinese landscape painting. Instead of using ink and brush, Wu utilizes a classical photographic technique Cyanotype, to treat his Textures. He shows the world that he could somehow manipulate the unpredictable, creating beautiful illustrations of the relationship between man and nature.

Wu has won numerous awards, and one notable one is the Liu Kuo-Sung Ink Art Award in 2019. His works are in public collections at the Asian Art Museum, United States; Los Angeles County Museum of Art, United States; M+ Museum, Hong Kong; UCCA Center for Contemporary Art, China; among others. Wu currently lives and works in Taipei, with working studios in Berlin and Ho Chi Minh City.

**Wu Chi-Tsung**  
吳季璁

galerie du monde



Wu Chi-Tsung

**Cyano-Collage 162** 羈山集之一百六十二 (2023)

Cyanotype, Xuan Paper, Acrylic and Acrylic Gel Mounted on Aluminium Board

110 x 300 cm

**Wu Chi-Tsung**  
吳季璁

galerie du monde



Wu Chi-Tsung

**Wrinkled Texture 137** 皺法習作之一百三十七 (2022)

Unique Cyanotype on Xuan Paper

209 x 84 cm

**Wu Chi-Tsung**  
吳季璁

galerie du monde



Wu Chi-Tsung

**Still Life 007 - Daffodil** 小品之七 – 水仙 (2018)

Single-Channel Video, 1920 x 1080 FullHD Mpeg2

Duration 時長: 00:14:41

Edition of 5 plus 2 AP

[Preview 預覽](#)

Guanyu Xu  
徐冠宇

galerie du monde



**Guanyu Xu** (b. 1993, Beijing) is an artist currently based in Chicago and a lecturer at the University of Illinois at Urbana-Champaign. Influenced by the production of ideology in American visual culture and a conservative familial upbringing in China, Xu's practice extends from examining the production of power in photography to the question of personal freedom and its relationship to political regimes. He negotiates this from the perspective as a Chinese gay man. In his work, Xu migrates between mediums like photography, new media, and installation. These movements operate similarly to his displaced and fractured identity.

Xu is the recipient of the Chicago DCASE Artist Grant (2022), CENTER Development Grant (2021), Hyères International Festival Prize (2020), PHOTOFAIRS Shanghai Exposure Award (2020), Philadelphia Photo Arts Center Annual Competition (2019), Lensculture Emerging Talent Award (2019), and Kodak Film Photo Award (2019). He has received artist residencies including ACRE (Chicago, IL), Light Work (Syracuse, NY), and Latitude (Chicago, IL).

His works have been exhibited and screened internationally including the Aperture Foundation, New York; International Center of Photography, New York; Museum of Contemporary Art, Chicago; New Orleans Museum of Art, New Orleans; Museum of Fine Arts, Houston; Wesleyan University, Middletown; Fotomuseum Winterthur, Switzerland; Mint Museum, Charlotte; 36th Kasseler Dokfest, Germany, and others.

His work is in public collections including San Francisco Museum of Modern Art, Harvard Art Museums, Madison Museum of Contemporary Art, Museum of Fine Arts Houston, Museum of Contemporary Photography Chicago, and New Orleans Museum of Art.

In June 2023, Galerie du Monde will present Xu's first comprehensive solo exhibition in Asia.



Guanyu Xu

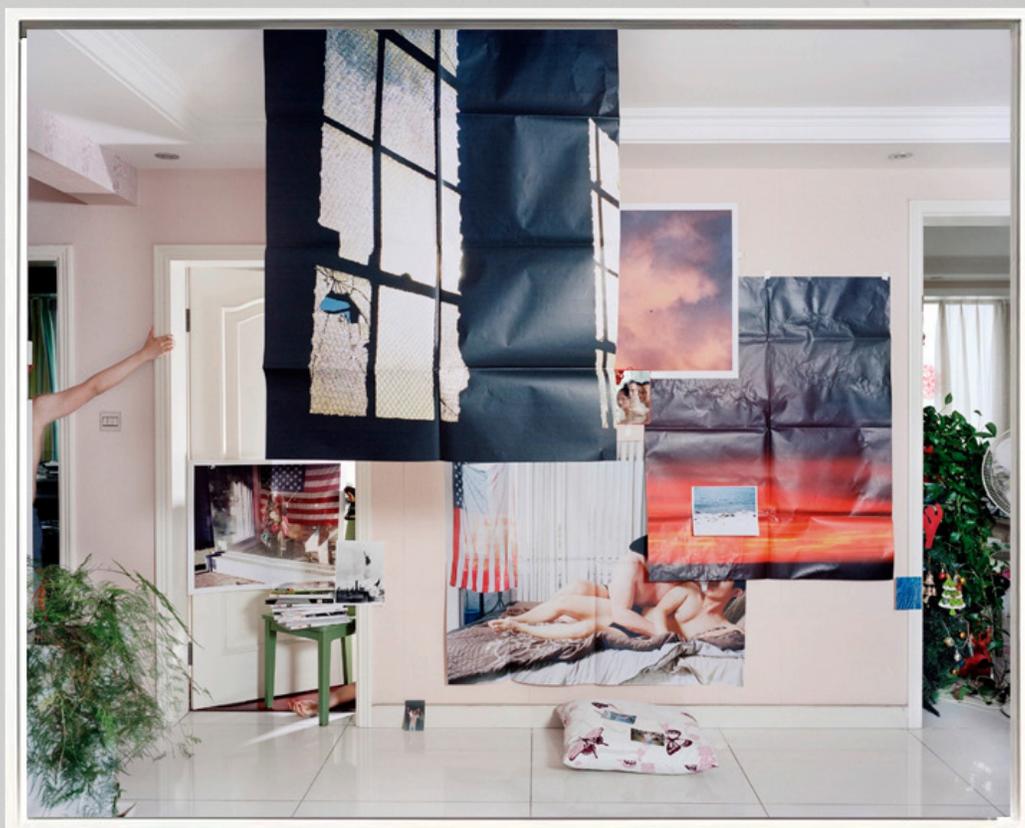
**Parents' Bedroom** 父母的臥室 (2019)

Series: Temporarily Censored Home

Archival Pigment Print

101.6 x 127 cm, Edition of 5 plus 2 AP

142.2 x 177.8 cm, Edition of 3 plus 2 AP



Guanyu Xu

**Space of Mutation 變化的空間** (2018)

Series: Temporarily Censored Home

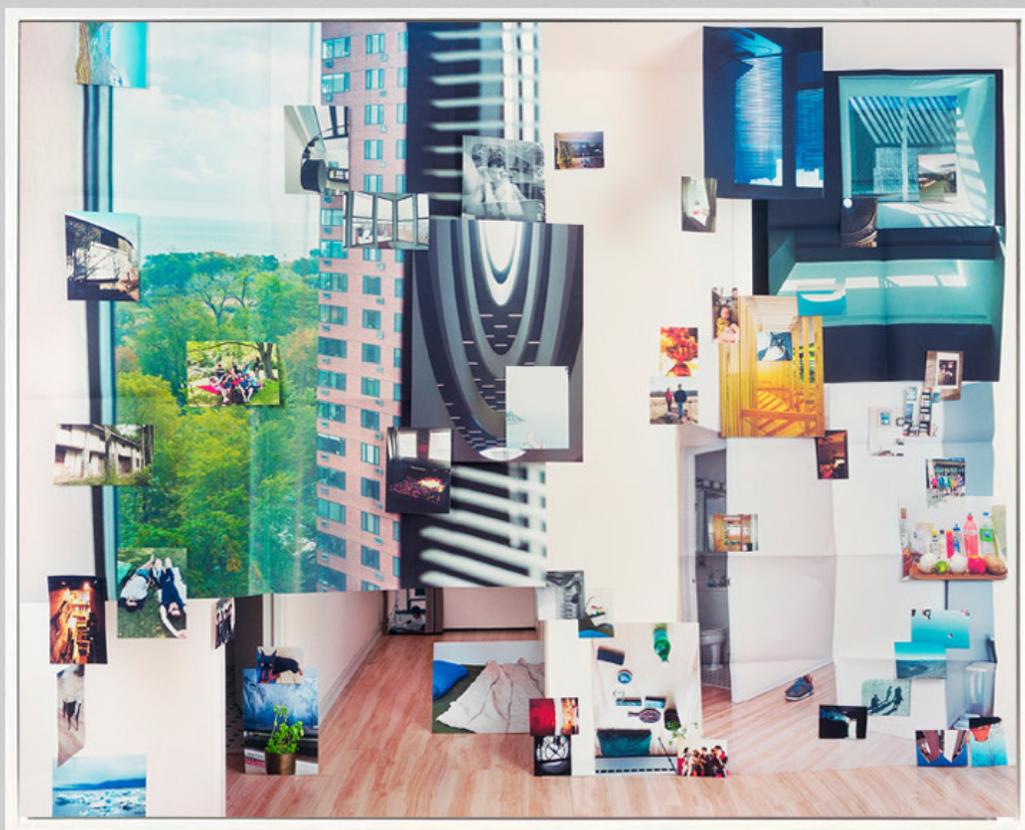
Archival Pigment Print

101.6 x 127 cm, Edition of 5 plus 2 AP

142.2 x 177.8 cm, Edition of 3 plus 2 AP

**Guanyu Xu**  
徐冠宇

galerie du monde



Guanyu Xu

**YL-08302013-11192021** (2021)

Series: Resident Aliens

Archival Pigment Print

101.6 x 127 cm, Edition of 5 plus 2 AP

142.2 x 177.8 cm, Edition of 3 plus 2 AP

Zheng Chongbin  
鄭重賓



galerie du monde

**Zheng Chongbin** (b. 1961, China) received his BFA in classical Chinese painting from the elite China Academy of Art in Hangzhou in 1984 and stayed at the academy to teach upon graduation. As one of China's most preeminent young experimental ink painters in the 1980s, Zheng presented his first solo exhibition at the Shanghai Museum of Art in 1988. In the following year, he received a fellowship from the San Francisco Art Institute to study installation, performance and conceptual art, where he obtained his MFA in 1991. Zheng lives and works in San Francisco and Shanghai.

Central to Zheng's art is the notion of the world as always in flux, consisting of flows of matter and energy that repeatedly cohered and dissipated. Systematically exploring and deconstructing classical Chinese ink tradition and Western pictorial abstraction conventions - through the interactions of ink, acrylic, water, paper and light, Zheng's paintings demonstrate the processes found in nature. In his videos and installations, Zheng explores the structures that emerge from within the human chaotic existence.

Zheng's works are in many important institutions and collections internationally, including: Asian Art Museum of San Francisco, United States; British Museum, United Kingdom; Brooklyn Museum, United States; Los Angeles County Museum of Art, United States; M+ Museum, Hong Kong; Metropolitan Museum of Art, United States; Power Station of Art, Shanghai; among others.

Spanning across 2022-2023, Zheng's large-scale site-specific, immersive light installation commissioned by the Hong Kong Museum of Art, entitled "A 10,000 Year View" is on view at the museum with a special artist tour during the Art Basel Hong Kong period on 23 March at 9:30am.

**Zheng Chongbin**  
鄭重賓

galerie du monde



Zheng Chongbin  
**Field of Deflection** (2021-2022)  
Ink and Acrylic on Xuan Paper  
190 x 280 cm

**Zheng Chongbin**  
鄭重賓

galerie du monde



Zheng Chongbin

**Light Fracture** (2023)

Ink and Acrylic on Xuan Paper

170 x 150 cm

**Zheng Chongbin**  
鄭重賓

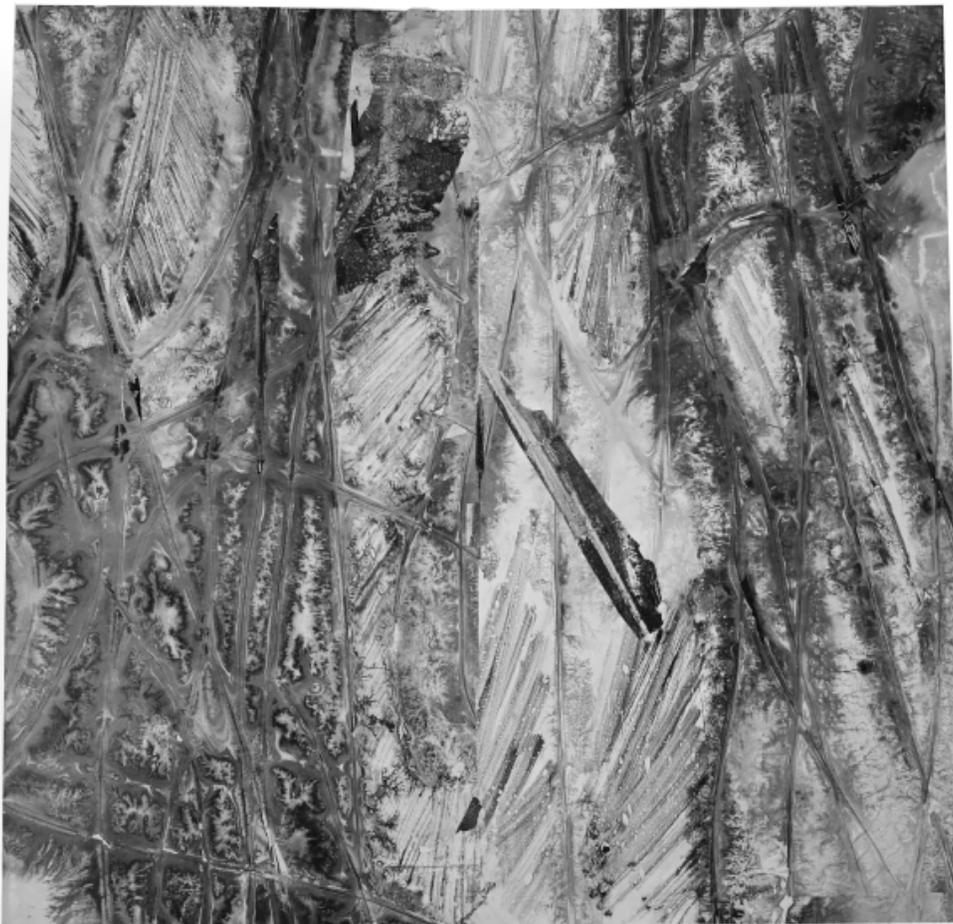
galerie du monde



Zheng Chongbin  
**Liquid Lights** (2023)  
Ink and Acrylic on Xuan Paper  
193 x 138 cm

**Zheng Chongbin**  
鄭重賓

galerie du monde



Zheng Chongbin  
**Trace Lines** (2023)  
Ink and Acrylic on Xuan Paper  
192 x 180 cm

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