



Taipei Dangdai  
台北當代博覽會

**Booth B15**

11-14 May 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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Tsang Kin-Wah	曾建華
Wu Chi-Tsung	吳季璁
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Zheng Chongbin	鄭重賓

**Fong Chung-Ray**  
馮鍾睿

galerie du monde



**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.

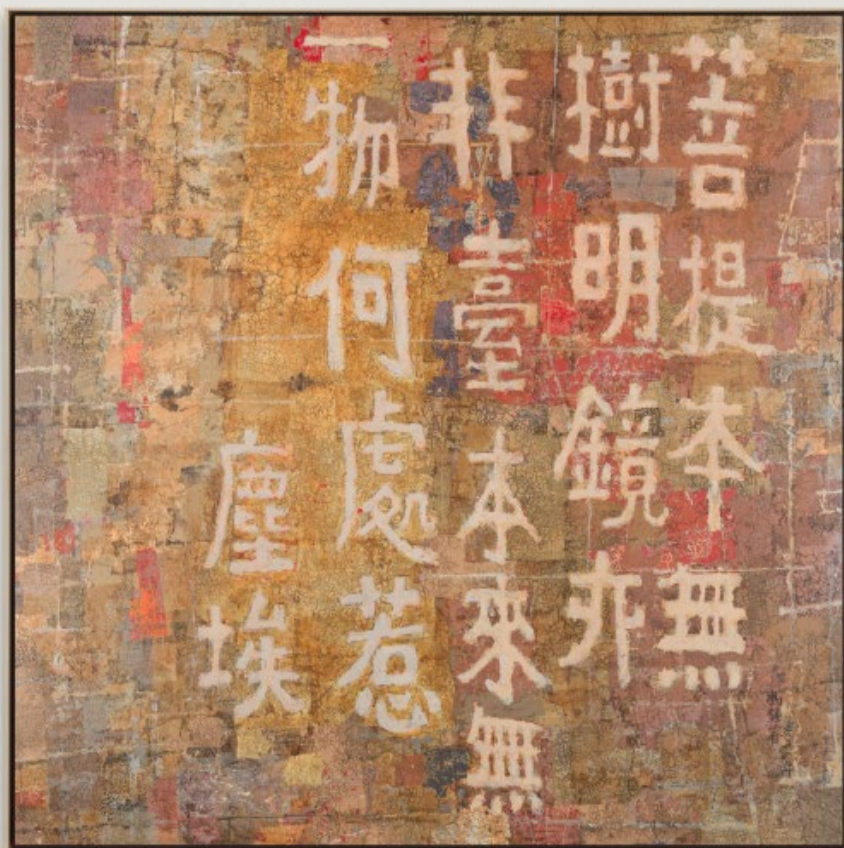
In 1989, Fong developed a technique in which he applied acrylic onto plastic sheets with the resulting designs transferred onto paper. Evidently, works made during this period are marked by a transition from his previous fluid, natural landscapes to harsher, man-made scenery, reflecting his shifting 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.

馮鍾睿 (1933年生於中國) 於軍旅時期在臺灣政工幹校藝術系接受正規藝術訓練。1954年畢業獲得藝術學位，任職軍官並為海軍作畫。1961年應邀加入具影響力的藝術團體「五月畫會」。融合中西藝術精髓，作畫六十餘年仍銳意創新，不斷探索新的媒介、技巧與方向。馮鍾睿的畫風從早期的油畫創作演變至現今獨樹一幟的壓克力抽象作品，並獨創了一種新的繪畫手法，結合壓克力顏料、聚酯薄膜、紙張及拓印等技巧。

1989年，馮鍾睿在創作上有重要突破，在畫中加入拼貼藝術，在拼貼的紙上畫抽象圖案或書法文字，用拼貼的手法勾勒出抽象的山水景象，而紙張的非對稱形狀、紙張與顏料的層次、透明與非透明的對比使其畫作更具質感。馮鍾睿將丙烯顏料塗在聚酯薄膜上，進行碾壓而產生隨機抽象的圖案，再將這些純粹的抽象元素轉移至畫布上進行第二次創作。作品中幾何圖形與無拘無束的佛教經文重疊，這些經文的文字不像詩歌般帶有意境，超脫了具體聯想，激發觀者內在的思想與感受，更反映出馮氏近年的狀態，他似乎在尋找一種藝術家自我營建的精神歸屬。

馮鍾睿的作品被多個博物館及機構收藏，當中包括英國牛津大學阿什莫林博物館、美國舊金山亞洲藝術博物館、美國哈佛大學薩克勒博物館、法國龐比度中心、中國廣東美術館、美國洛杉磯郡藝術博物館、香港M+視覺文化博物館及台灣台北市立美術館等。



Fong Chung-Ray  
**2022-5-17** (2022)

Mixed Media on Canvas 布面混合媒介

122 x 122 cm

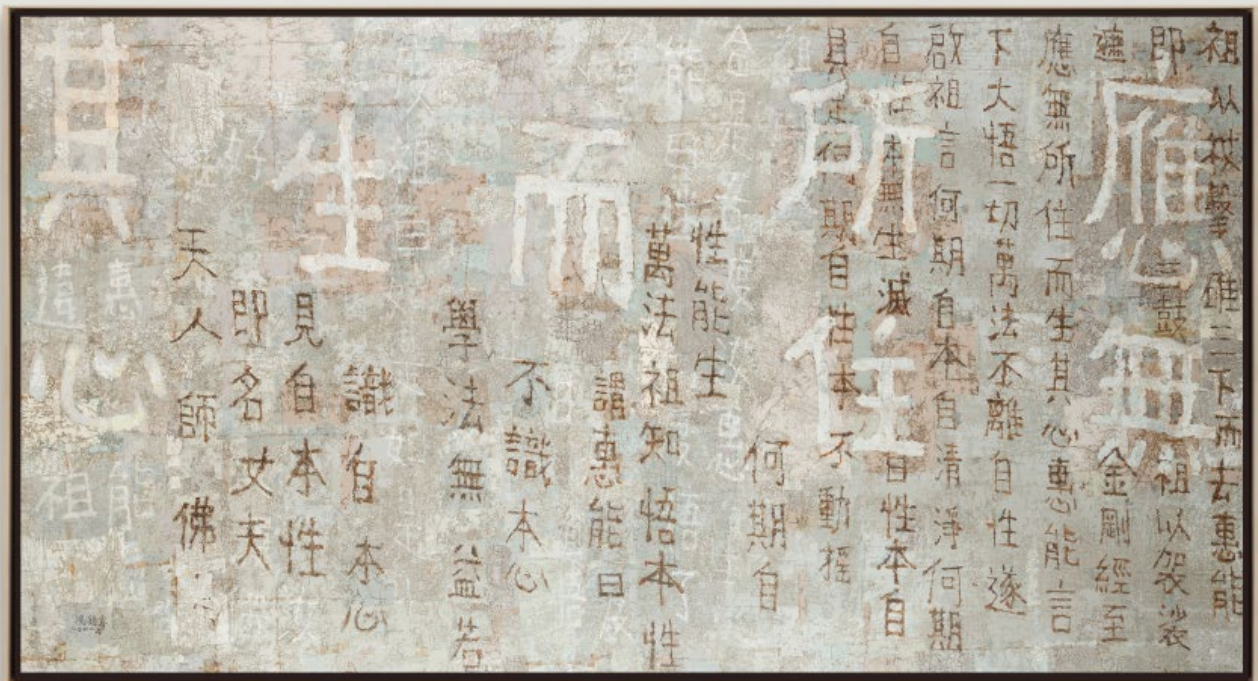
**Fong Chung-Ray**  
馮鍾睿

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Fong Chung-Ray  
**2008-15** (2008)  
Acrylic on Canvas 布面丙烯  
122 x 152.5 cm





Fong Chung-Ray  
**2022-12-20** (2022)

Mixed Media on Canvas 布面混合媒介  
122 x 228.6 cm

**Kongkee**  
江記

galerie du monde



**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 is now touring at Wrightwood 659, a private art institution in Chicago.

**江記** (1977年生於香港) 全名江康泉，是一位動畫導演及視覺藝術家。他的作品著重思考人與人之間以及人與環境的關係，亦體現了其對本土文化、日常生活和對科幻的奇想。江記在香港及英國倫敦均設有工作室。

江記在中學時代負責校內的周刊設計，對舊式印刷配色格外著迷。他認為「黑並不真的是純黑，可以分為紅的黑、綠的黑」。江記熱愛利用各種鮮豔奪目的顏色去突出「香港」本土特色，這種設計風格在近年設計中較為少見，是上一代流行一時的民間用色。在江記的作品中，故事中加入各式各樣的地標和富有文化象徵的地方，如利舞臺、電車、禮服和油麻地劇院去打造一個充斥著頹廢感的未來城市，城市縱然是虛構的，江記卻認為這才是真正的香港。

江記於2008年創立「Penguin Lab studio」，於2015年曾為英國流行樂隊Blur設計大碟《The Magic Whip》的封套，更繪製了名為《香江模糊記》(Travel to Hong Kong with Blur) 的漫畫。於2012年，江記的漫畫在歐洲以法語出版《Detournements: La littérature de Hong Kong en bande dessinée (co. Chihoi)》。2020年，江記的原創動漫短片《離騷幻覺 — 序》(Dragon's Delusion: Preface) 獲得第二十二屆DigiCon6 亞洲大賞大獎。2022年，江記受M+博物館委託製作互動影像裝置藝術《海市鏡花》(Flower In The Mirror)。

2022年至2023年，江記的最新個人展覽《江記的戰國龐克》(Kongkee: Warring States Cyberpunk)於美國舊金山亞洲藝術博物館展出，現於美國芝加哥私人藝術機構Wrightwood 659巡迴展出，展期由4月14日至7月15日。



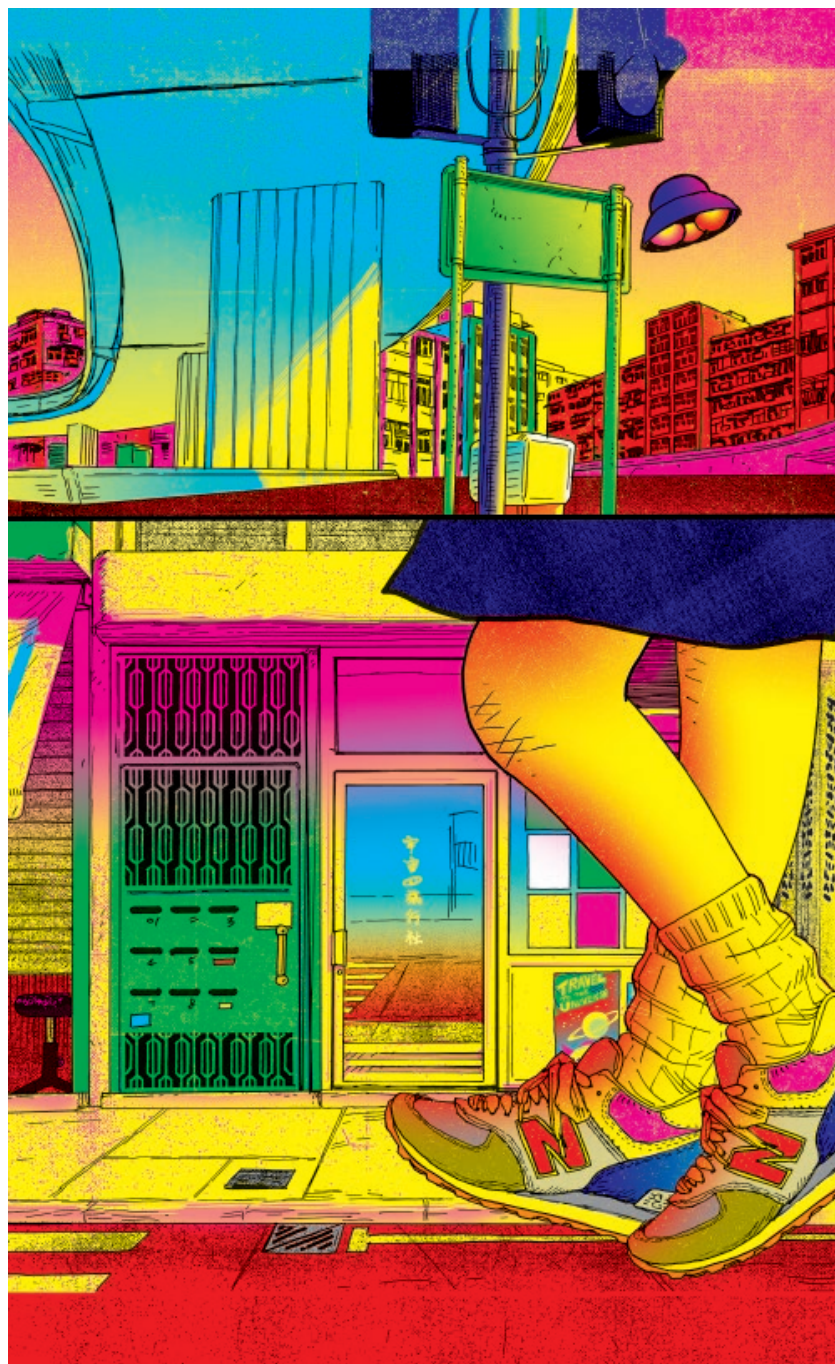
Kongkee

**Island** (2023)

Lenticular, Lightbox 光柵印刷·燈箱

Edition of 3 plus 2 AP

Lightbox: 188.5 x 117.5 x 12 cm



Kongkee

**Sham Shui Po** (2023)

Lenticular, Lightbox 光柵印刷·燈箱

Edition of 3 plus 2 AP

Lightbox: 188.5 x 117.5 x 12 cm

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 Hong Kong and 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 "Lam Tung Pang Solo Exhibition" (Arion Press, San Francisco, United States, forthcoming), "A Tree and A Forest: Past Continuous Tense by Lam Tung Pang" (Asian Art Museum of San Francisco, United States, 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).



林東鵬 (1978年生於香港) 的藝術創作語言非常豐富，多年來持續探索中國傳統文化，試驗性地採用木板和炭條作畫，並加入兒時玩樂的模型和元素，跨越繪畫、素描、表演、錄像及裝置等不同媒介。透過對生活的觀察，創造出以歷史、記憶和時間為主題而層次分明的寓言式風景，以藝術回應身處的環境及文化，繼而引發觀者對社會作出思考及探索。現生活和工作於香港及溫哥華兩地。

曾在香港中文大學和倫敦中央聖馬丁學院攻讀，先後獲藝術學士和藝術碩士學位。林東鵬於2012年獲頒亞洲文化協會藝術獎助金。其作品被多個國際公共及私人機構收藏，包括美國三藩市亞洲藝術博物館、香港藝術館和香港M+視覺文化博物館等。香港立法會曾委託林東鵬創作見證香港時代變遷的鉅作《香港百年》。

其重要個展包括：「林東鵬個展」(美國三藩市The Arion Press，即將舉行)；「A Tree and A Forest: Past Continuous Tense by Lam Tung Pang」(美國三藩市亞洲藝術博物館，2023年)；「Beyond the Mountain」(美國西雅圖亞洲藝術博物館，2022-2023年)；「半步屋·越後妻有大地藝術祭2021 — 香港部屋」(日本新潟縣，2021年)；「Memento」(美國三藩市亞洲藝術博物館，2021年)；「山洞記」(刺點畫廊，2019年)；「邂逅！老房子 — 林東鵬 x 王屋村古屋」(香港王屋村古屋，2017年)；「深港城市\建築雙城雙年展」(中國深圳，2017年)；「Play」(香港Espace Louis Vuitton，2014年)；「好奇匣」(美國三藩市中華文化中心，2013年)；「One-Two-World」(香港巴塞爾藝術博覽會，世界畫廊項目，2013年)；及「不出賣靈魂 — 獨立藝術節」(英國倫敦泰特美術館，2010年)。

**Lam Tung Pang**  
林東鵬

galerie du monde



Lam Tung Pang

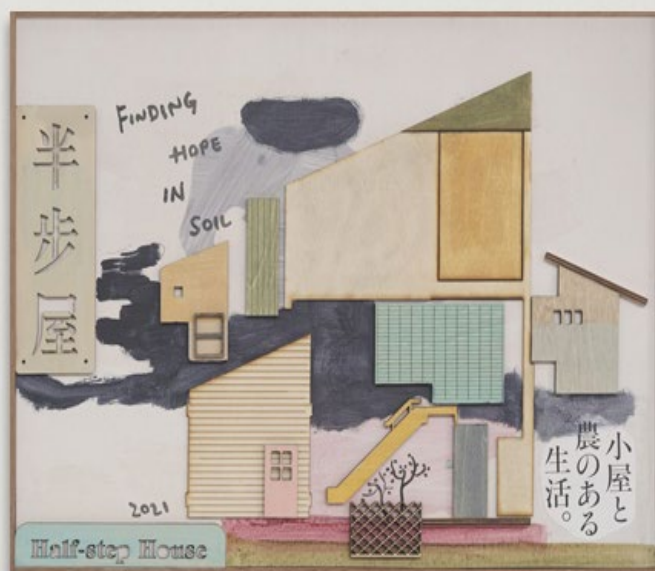
**Half-step House - Thinking Object #5** (2021)

Acrylics and Charcoal on Plywood 炭、丙烯、木板

35 x 47 cm

Lam Tung Pang  
林東鵬

galerie du monde



Lam Tung Pang

**Half-step House - Thinking Object #6** (2021)

Acrylics and Charcoal on Plywood 炭、丙烯、木板

32 x 43 cm

Lam Tung Pang  
林東鵬

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Lam Tung Pang  
**Tealagram #3** (2023)  
Acrylics and Charcoal on Plywood 炭、丙烯、木板  
100 x 100 cm

Lam Tung Pang  
林東鵬

galerie du monde



Lam Tung Pang

**Tealagram #4** (2023)

Acrylics and Charcoal on Plywood 炭、丙烯、木板

100 x 100 cm

Crystal Liu



galerie du monde

**Crystal Liu** (b. 1980, Canada) has graduated with honors from the Ontario College of Art & Design in 2003 majoring in Photography, and received an MFA in New Genres at the San Francisco Art Institute in 2005.

Liu constructs landscapes as metaphors for the intangible forces that drive human beings from within. Tying intimately with her emotional states, Liu derives the narratives of intention and desire with teetering optimism through her portrayal of the moon, stars, mountains and rocks in her paintings. The complexities of life, from hopefulness to desolation, are carefully infused into the landscapes of her work, alluding to truths from the artist's own private life.

She precisely applies clusters of dots in her paintings, which become a signature surface texture. She also lets the paint take their own course when she uses them with ink washes and marbling techniques, making the elements in her paintings "sprout", like the nature of life. The swirls of marbled paint echo the heritage art of Chinese ink paintings. The distinct edged collage mimics the hard and enormous stones, mountains and cliffs of the natural world, providing shelter and protection, and elevating other forms, such as birch trees and chrysanthemum flowers, closer to the moon.

She has exhibited extensively in Greater China and North America. Liu's works are in many public and private collections internationally including the San Francisco Museum of Modern Art, San Francisco Arts Commission, Ellie Mae Inc., Fidelity International, Microsoft Inc., and the Progressive Art Collection. She currently works and lives in San Francisco.

In 2023, Galerie du Monde presents Crystal Liu's third solo exhibition in Greater China, "you gave me everything", on view from 26 April through 3 June 2023 in Hong Kong.

劉天姿 (1980年生於加拿大) 於2003年榮譽畢業於安大略藝術設計學院攝影系，並於2005年獲得三藩市藝術學院碩士學位，專研新類別藝術。

結合自然中汲取的靈感與個人經歷，運用多元的材料，內觀式地與自然對話，探索大自然與觸動內心無形力量之間的平衡關係。作品中的景象反映出她的個人情感狀態，將慾望，以及脆弱敏感等情緒化作她繪畫中的月亮、星辰、高山以及岩石。無論當下是滿懷希望亦或深陷絕望，劉天姿始終以她特有的藝術語言細膩的描繪繁雜的人生，並間接的回應著她個人的真實情感。

畫中的花卉與閃閃發光的星星有時靜靜地漂浮在水面上，或在群山中嬉戲，有時卻與洶湧的海浪作伴。結合畫中的其它角色如白楊樹、哭泣的柳樹、星星和月亮，描繪了家庭、愛情、記憶和希望的故事。她親手繪製的大理石紋上的墨色旋渦線條有著中國傳統水墨畫之美。棱角分明的拼貼圖形狀似層巒疊嶂的懸崖峭壁，高聳厚實，為劉天姿心中極具安全感之歸宿。

劉天姿於大中華和北美地區曾多次舉行個人展覽。其作品被多個國際公共及私人機構收藏，包括三藩市現代藝術博物館、三藩市藝術委員會、艾莉梅、富達國際、微軟、以及 Progressive 藝術基金會等。現於三藩市生活及工作。

2023年，世界畫廊欣然呈獻劉天姿於大中華地區的第三個個展「恩典」，展期為4月26日至6月3日。





Crystal Liu

**the rock garden, "moon flower"** (2023)

Gouache, Gold Leaf, Watercolor, Ink and Collage on Paper

紙本水墨、水粉、金箔、水彩、拼貼

76.2 x 57 cm



Crystal Liu

**the rock garden, "moon bird"** (2023)

Gouache, Gold Leaf, Watercolor, Ink and Collage on Paper

紙本水墨、水粉、金箔、水彩、拼貼

76.2 x 57 cm



Crystal Liu

**the rock garden, "lean on me, II"** (2023)

Gouache, Gold Leaf, Watercolor, Ink and Collage on Paper

紙本水墨、金箔、水粉、水彩、拼貼

57 x 76 .2 cm

Cathy Lu  
盧南燕

galerie du monde



**Cathy Lu** is known for her distinct approach to the ceramic medium, creating large-scale sculptural installations that explore the subjective experiences of immigration, cultural hybridity and assimilation. Drawn from traditional Chinese art imagery and mythical tales, Lu gives her works varying surreal qualities: their colors range from phosphorescent pink and green to charred black; sickly, oozing blemishes on their surfaces anthropomorphize them; and smoke clouds from lit incense activate them like an offering. Through her manipulation of traditional Chinese objects and symbols, Lu deconstructs social assumptions and stereotypes about Asian American identity and cultural authenticity.

Cathy Lu was born in 1984 in Miami, United States. She grew up within an immigrant community. She received her MFA from the San Francisco Art Institute, and her BA & BFA from Tufts University. She currently lives and works in Boston and San Francisco.

Lu's works have been exhibited at San Francisco Museum of Modern Art (SFMOMA), San Francisco, CA (2022); Chinese Culture Center, San Francisco, CA (2021-2022); Berkeley Art Center, Berkeley, CA (2021); Chico State University, Chico, CA (2020). The artist's works have also been included in various group exhibitions, including Museum of Craft and Design, San Francisco, CA (2023); Marin MOCA, Novato, CA (2022); American Museum of Ceramic Art, Pomona, CA (2020); San Francisco Art Institute, SF, CA (2017); Asia Society (2015); Berkeley Art Center, Berkeley, CA (2013). Lu is the winner of the 2022 SECA Art Award organized by SFMOMA.

美國藝術家**盧南燕**以其對陶瓷媒介極具特點的創作而為人所知。她的大型雕塑裝置探索了移民經歷、文化混雜與同化等當代議題。受傳統中國文化意象和神話傳說的影響，她的創作帶有某種超現實主義的質感：作品用色繽紛多彩，從鮮活的熒光粉色和綠色到燒焦般的黑色；雕塑表面上如雀斑般的斑點，產生了擬人化的複雜感受；有些作品則會散發出熏香，有如置身祭祀儀式中。通過引用傳統中國藝術形象和物件，盧南燕解構了在當代社會背景下關於美籍華人身份的刻板印象和身份認同。

盧南燕1984年出生於美國邁阿密，並成長於邁阿密的移民社區中。她曾就讀三藩市藝術學院並獲得了MFA純藝術碩士學位，同時她還擁有塔夫茨大學的文學士和藝術學士雙學位。藝術家現生活和工作於波士頓及三藩市兩地。

藝術家的作品曾在多個機構展出，包括三藩市現代藝術博物館 (SFMOMA) (2022年)；三藩市中國文化中心 (2021-2022年)；加州伯克利藝術中心 (2021年)；加州州立大學奇科分校 (2020年) 等。藝術家的作品亦曾亮相於多個群展中，包括三藩市工藝設計博物館 (2023年)；Marin當代藝術博物館 (2022年)；美國陶瓷藝術博物館 (2020年)；三藩市藝術學院 (2017年)；三藩市亞洲協會 (2015年)；加州伯克利藝術中心 (2021年)。藝術家於2022年獲得由三藩市現代藝術博物館 (SFMOMA) 頒發的SECA藝術獎。

**Cathy Lu**  
盧南燕

galerie du monde



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

**Cathy Lu**  
盧南燕

galerie du monde



Cathy Lu  
**Peach 3** (2019)  
Ceramic 陶瓷  
38 x 43.5 x 8 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.

**艾迪亞·米勒** (1975年生於美國) 以繪畫、攝影錄像、紡織物、裝置和詩歌等為創作手段，藉著藝術提出問題，促使觀者自我反省，展開對話。米勒的創作靈感來源廣泛，其中包括城市和自然環境、過去和當今的流行音樂、日常生活中的素材、她自身的家庭史、生活經驗和社會時事。她的創作對當前的歷史時刻作出回應，是對家庭關係、公共領域、身份認同 (如種族、族群、性別) 和靈性的探索。

曾在加州大學伯克利分校和加州藝術學院攻讀，先後獲藝術學士和藝術碩士學位。2001年，米勒移居紐約，相繼獲邀參加惠特尼美國藝術博物館的獨立研究計劃和哈林工作室美術館駐村計劃。她在紐約居住了十年，參加過許多備受觸目的群展，其中包括「Freestyle」(哈林工作室博物館，2001年)、「Living Units」(Triple Candie畫廊，2003年)、「Black President」(新當代藝術博物館，2003年)和「Greater New York」(現代藝術博物館PS1分館，2005年)，以及近期的「Where is Here」(非裔移民博物館，2017年)，和「Black Refractions」(哈林工作室博物館，2019年)。

其重要個展包括「念茲在茲」(香港世界畫廊，2022年)；「A Force of Nature」(美國di Rosa當代藝術中心，2022年)；「花落花開」(香港世界畫廊，2020年)；「Breaking Patterns」(美國非裔移民博物館，2019年)；和「The Privilege to Breathe」(美國聖荷西拼布與織品博物館，2019年)。米勒曾在芝加哥的哥倫比亞學院、加州大學聖克魯斯分校、庫珀聯合學院和加利福尼亞的藝術學院任教。米勒現居三藩市灣區奧克蘭市。

**Adia Millett**  
艾迪亞·米勒

galerie du monde



Adia Millett

**Yoni River** (2023)

Acrylic on Wood 壓克力、木板

122 x 213 x 5 cm

**Adia Millett**  
艾迪亞·米勒

galerie du monde



Adia Millett

**Transparency** (2023)

Acrylic on Wood 壓克力、木板

122 x 213 x 5 cm

**Adia Millett**  
艾迪亞·米勒

galerie du monde



Adia Millett

**Sanctuary** (2023)

Acrylic on Wood 壓克力、木板

122 x 91.5 x 5 cm

**Adia Millett**  
艾迪亞·米勒

galerie du monde



Adia Millett

**Man-made Mountain** (2023)

Acrylic on Wood 壓克力、木板

122 x 152.4 x 5 cm

**Michael Müller**  
邁克爾·穆勒





**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: "Am Abgrund der Bilder" (St. Matthäus-Kirche, Berlin, 2023); "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.

**邁克爾·穆勒** (1970年生於德國) 的作品豐富多樣，新意迭出，不囿限於單一解釋。他不斷開拓藝術表現手法，擅長將紙上作品結合繪畫、文本、雕塑、現成物、音樂及表演等。他在杜塞爾多夫藝術學院跟隨捷克裔藝術家Magdalena Jetelová學習雕塑和繪畫。從2015年到2018年，他在柏林藝術大學教授擔任教授。2018年，獲提名不萊梅Böttcherstraße藝術獎。穆勒現於柏林生活及工作。

穆勒自幼便在東西方文化之間不斷穿梭，由此激發了其透過藝術創作來追尋個人身份及集體意識的認同。其創作以無限的想像力，探討各種文化間的差異與共性，在天差地別卻又奇妙互補的知識領域之間另闢蹊徑。穆勒的作品深植於藝術史，將哲學思想與個人感受融為一體，帶領觀眾思考比自我更深邃的形而上學的探索。他創作的主題廣泛，橫跨文學、語言、寫作、音樂、舞蹈，神話、自然、宗教及其儀式、性別認同、服裝、藝術架構等範圍。通過運用多樣化的媒介，穆勒質疑既有的主張，或提出新的論斷，作品涵蓋素描、繪畫、雕塑、版畫、印刷品、裝置及行為表演，體現了穆勒豐富且複雜的藝術語言特質，其實踐總是能為觀者提供嶄新的視覺體驗。

近期個展包括：「Am Abgrund der Bilder」(德國柏林聖馬太教堂，2023年)；「The Salvation of Evil」(德國維爾茨堡文化記憶博物館，2022-2023年)；「命定日」(德國柏林施泰德藝術館，2022-2023年)；「自我認知的三重路徑」(三個章節)(香港世界畫廊，2021-2022年)；「Schwierige Bilder」(德國Sammlung Wemhöner藝術博物館，2021年)；「Stripping the Force - The Self and the Other」(巴塞爾藝術展之藝薈香港，世界畫廊項目，2020年)；「Anton in a Bast Skirt」(德國Galerie Thomas Schulte畫廊，2020年)；「作為拷貝的展覽」(世界畫廊，2018年)；「Stripping the Force」(德國Kunsthalle Bremen藝術博物館，2018年)；「SKITS. 13 Exhibitions in 9 Rooms」(德國Staatliche Kunsthalle Baden-Baden藝術博物館，2016年)。穆勒的作品被多個國際機構收藏，其中包括德國波恩藝術博物館和美國洛杉磯當代藝術館等。

**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 布面丙烯、亮漆

93 x 183.4 x 7 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

石膏底料、亮漆、鋁塑板、玻璃

123.6 x 163.6 x 4 cm

**Michael Müller**  
邁克爾·穆勒

galerie du monde



Michael Müller

**DEVON, vormal: The snake and the hare in Upper Egypt (2019-2020)**

Acrylic, Gesso and Lacquer on Belgian Linen

麻布丙烯·石膏底料·亮漆

180 x 240 cm

**Michael Müller**  
邁克爾·穆勒

galerie du monde



Michael Müller

**vark (Wanderung am Isthmus von Kóρινθος)** (1999/2018-2019)

Pencil, Acrylic and Lacquer on Gray Board

鉛筆、丙烯、亮漆、灰色卡板

36.5 x 51 x 3.5 cm

Tang Kwong San  
鄧廣欒



galerie du monde

**Tang Kwong San** (b. 1992, Guangdong) received his BA in Fine Arts from the RMIT University in 2019. Tang was born in mainland China and relocated to Hong Kong during childhood, an experience that influenced him to delve into topics of identity, power and migration. Tang's practice combines photographs, drawings, objects and videos that trace intergenerational family memories and social history. Through reorganizing and reinterpreting old belongings, family photo albums and documents, Tang explores the subtle, intricate and complex connections between longing, loss and belonging. Tang has participated in group exhibitions at institutions including the Goethe-Institut and Tai Kwun Contemporary. Tang lives and works in Hong Kong.

**鄧廣燊** (1992年生於廣東) 於2019年獲得澳大利亞皇家墨爾本理工大學美術學士學位。生於中國內地並在兒時移居香港，這些成長經歷促使藝術家在其創作中探究有關身份認同、權力和移民等話題。他的創作結合了照片、繪畫、現成物件和錄像，追溯其自身家庭不同年代之間的記憶與社會歷史。透過運用多種不同的媒介，鄧氏把一些舊物、家庭相冊及文件重新建構及詮釋，藉此表達其在渴望、失落和歸屬之間既微妙又錯綜複雜的聯繫。鄧廣燊曾參與多個知名機構群展，包括歌德學院及大館當代美術館。鄧廣燊現工作及居於香港。



**Tang Kwong San**  
鄧廣榮

galerie du monde



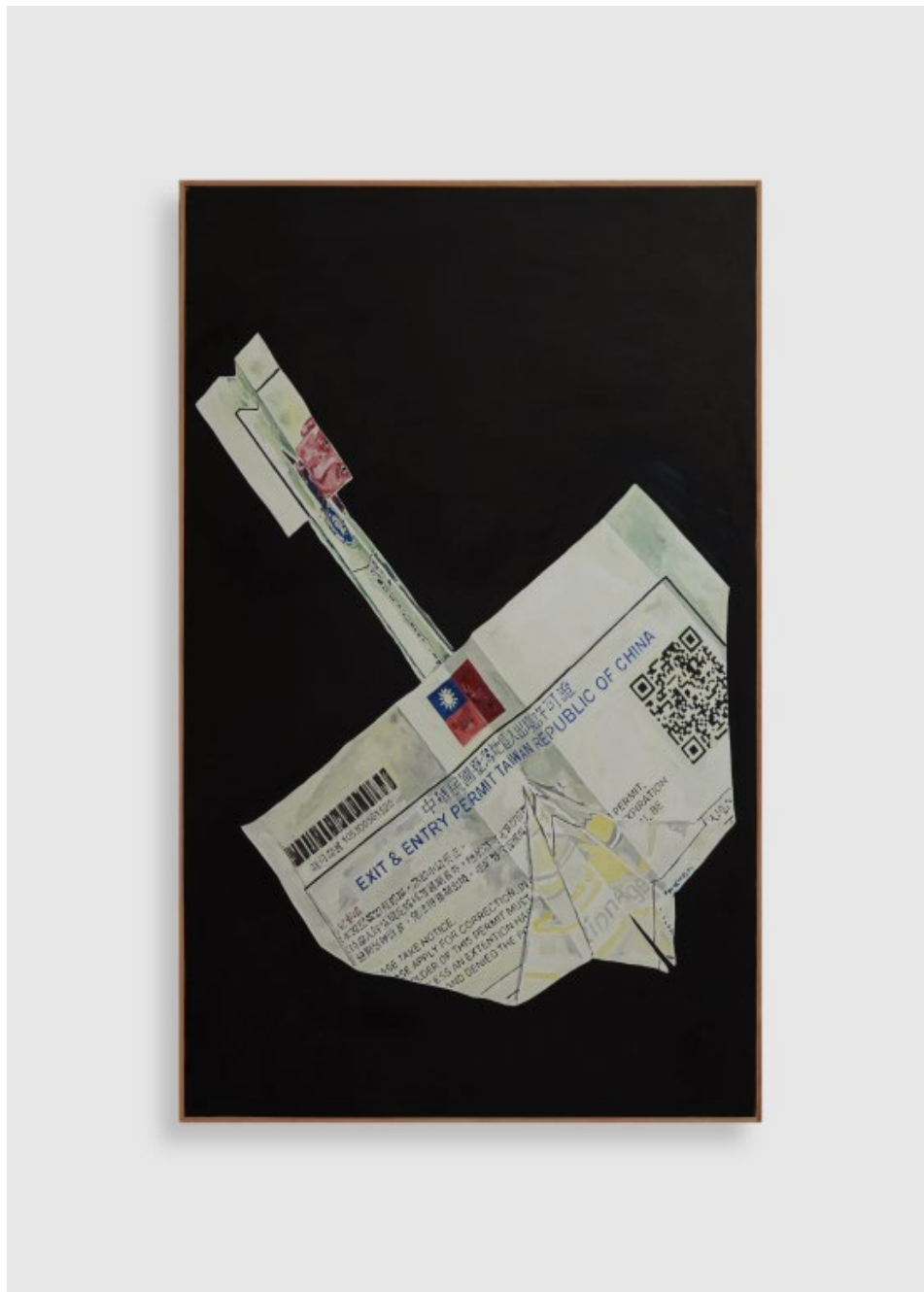
Tang Kwong San

**Autumn Version 如風 II (2023)**

Graphite on Paper, Acrylic Sheet, Oil on Canvas in Artist's Frame

紙本石墨、壓克力紙、布面油畫、藝術家畫框

184 x 123 x 5 cm



Tang Kwong San  
**Paper Airplanes 紙飛機** (2023)  
Oil on Canvas in Artist's Frame  
布面油畫·藝術家畫框  
102 x 69 x 5 cm



Tang Kwong San  
**scarecrow parts** (2023)  
Graphite on Paper in Artist's Frame  
紙本石墨、藝術家畫框  
70 x 90 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.

**唐家偉** (1957年出生於香港) 1977年移居加拿大多倫多，在安大略藝術學院學習繪畫，於1981年回流香港。唐家偉被公認為香港最重要的水墨藝術家之一，他深信要創作出一幅好的作品，首先要超越自我。他認為山水畫是中國藝術裏最難，但卻是中國藝術的最高成就。因此，唐氏一直非常專注於掌握筆墨神韻和山水的意境。

唐家偉擅長畫竹、梅、蘭、荷花和松樹，也是一位卓然有成的書法家。花卉是非常傳統的水墨題材，可唐家偉讓我們看到不一樣的佈局，在他的作品前觀者能感受到強烈的動作和儀式感，那是唐家偉精神噴發的過程和管道。

九十年代，唐家偉開始實驗畫筆以外的作畫方法，以消除自身與作品之間的「距離」。從九十年代到千禧年，唐家偉對潑彩畫更全情投入。唐家偉於其潑彩山水中加入豐富多彩的礦物顏料，描繪山巒的深墨色與帶有強烈色彩的天空形成奇妙的平衡，令其潑墨山水有股行雲流水般的能量。到了2009年，唐家偉已全面使用指甲、手指和手作畫，直接把大膽而原始的情感指揮於紙上，達到了解放。

唐家偉於1985年首次在香港大會堂展出他的作品，1986年於香港世界畫廊初次舉行畫廊個展。唐家偉於2012年離世。他的畫作及後在多個展覽中展出，「墨索：唐家偉回顧」(香港藝術中心，2014年)；「唐家偉：旅塵」(舊金山中華文化中心，美國，2018-19年)。他的作品被多間博物館及機構收藏，當中包括：美國舊金山亞洲藝術博物館、美國柏克萊大學藝術博物館、美國南加州大學亞太博物館、香港M+視覺文化博物館、香港藝術館及香港大學美術博物館。

2023年，世界畫廊於香港巴塞爾的「策展角落」展區 (Kabinett) 特別呈獻唐家偉的作品，其中包括潑彩山水及「手指畫」。

**Wesley Tongson**  
唐家偉

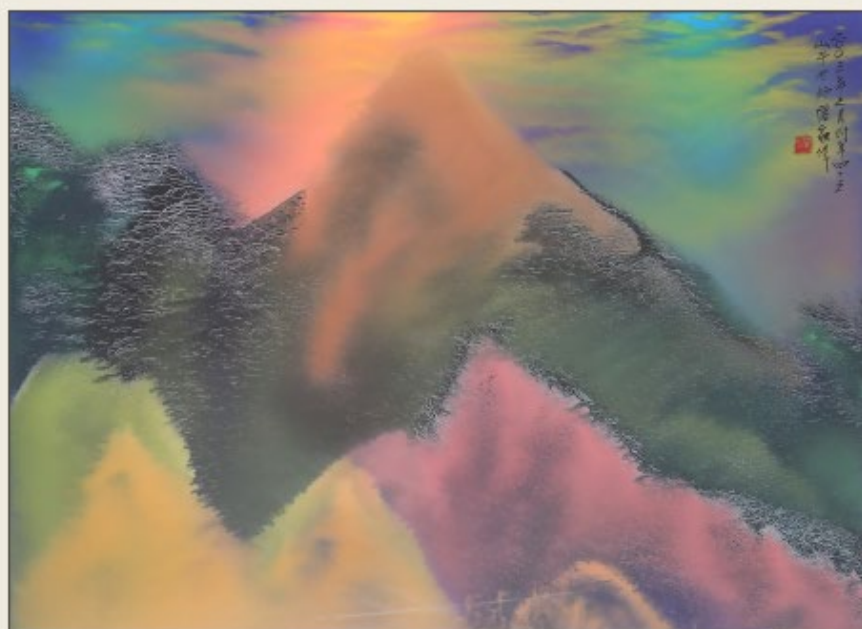
galerie du monde



Wesley Tongson  
**Mountains of Heaven 天界 No. 233** (2003)  
Ink and Color on Board 紙本水墨設色  
72.4 x 97.8 cm

**Wesley Tongson**  
唐家偉

galerie du monde



Wesley Tongson

**Mountains of Heaven 天界 No. 177** (2001)

Ink and Color on Board 紙本水墨設色

72.4 x 97.8 cm



**Wesley Tongson**  
唐家偉

galerie du monde



Wesley Tongson  
**Spiritual Mountains 靈山 No. 1039 & No. 1023** (2011)  
Ink on Paper 紙本水墨  
180 x 97 cm each

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 Hong Kong Museum of Art (2023); 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.

**曾建華** (1976年生於中國) 在六歲時移居香港。2000年獲得香港中文大學藝術學士學位後，移居倫敦，並於2003年獲得倫敦藝術大學坎伯韋爾藝術學院 (現為倫敦藝術大學) 獲得書藝碩士學位。現於香港生活及工作。

文字一直是曾建華藝術創作的重要面向，他早期以一系列的牆紙裝置作品成名，探索以文字構圖、圖像與空間的可能性。他以扭曲變形的文字構成鮮豔美觀的圖案，當觀眾近距離觀看，卻展現出另一個世界，推翻了觀眾原先的觀感。螺旋狀的花卉圖案形態優美精緻，觀眾會先被四面八方的花卉紋飾或裝飾圖案包圍，沉浸其中；然後他們便會慢慢察覺到這些花紋圖案竟是由挑釁的字句所構成，傳達了憤怒和嘲諷等強烈情緒，令人深思。這種把玩表象與真相的形式使作品展開一種雙重的經驗，體現藝術家在創作、精神與情感上的豐富層面。

近年，曾建華開始用流動影像創作，匯合文字和時間元素，進一步加強知覺經驗的力量。融合空間和光影，用他獨特的藝術語言去質疑現實的確實性與可信性，並認為我們對世界的認知，是流動的和不確定的，因為我們對世界的理解，都基建於各種再現與主觀的詮釋。

曾建華於多個重要的國際機構舉行個展，其中包括香港藝術館 (2023年)；加拿大溫哥華藝術館 (2017-2018年)；香港M+藝術展亭 (2016年)；瑞士Thurgau Art Museum (2015年)；日本森美術館 (2011-2012年)；及英國華人當代藝術中心 (2008年)。重要群展包括「Tales of Our Time」(美國索羅門·古根漢美術館，2016-2017年)；「Chinese Whispers: Recent Art from the Sigg and M+ Sigg Collections」(瑞士伯恩藝術館和Zentrum Paul Klee藝術館，2016年)；「風景：實像、幻像或心像？」(中國時代美術館，2014年和美國芳草地藝術中心，2014-2015年)；亞洲藝術雙年展 (台灣，2011-2012年)；悉尼雙年展 (澳洲，2010年)「Memories of the Future」(韓國三星美術館 Leeum，2010-2011年)；及里昂當代藝術雙年展 (法國，2009-2010年)。

2015年，曾建華獲選為第56屆威尼斯雙年展香港參展代表藝術家。



Tsang Kin-Wah

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

Single-Channel Video, B&W, Stereo Sounds 單頻道黑白影像·立體聲

Edition of 3 plus 2 AP

Duration 時長: 00:03:13

[Preview 預覽](#)



Tsang Kin-Wah  
**Either / Or (black) No. 3 & No. 4** (2018)  
Ink and Acrylic on Linen 水墨、布面丙烯  
183 x 122 x 5 cm each

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.



吳季璁 (1981年生於台灣) 是一位勇於融合中西文化及哲學思維的多媒體藝術家。2004年畢業於國立臺北藝術大學美術系，從小便兼具傳統書畫與素描水彩的藝術養成，骨子裏受東方傳統美學影響深刻，多年來堅持實驗水墨藝術，大學時期開始探索攝影、錄像及機械光影裝置等新媒介，去微觀宏偉的山水詩意。

《皴法習作》和《氤山集》系列作品發想自水墨畫中的皴法概念。皴法是傳統中國文人繪畫中的核心技法，以書法的筆墨精神，對山石紋理概括描繪，畫家藉此投射個人內心的山水景物，寄情其中。吳季璁以宣紙為媒介，運用古老的氤版攝影沖印技術藍曬法替代筆墨，將曝曬過後的紙張在畫布上拼貼成叢山萬嶺景象。不論是畫作、裝置或影像，吳季璁的作品中都在演繹時間的流動性，從曝光到拼貼，它不是單純靜態的東西，而是記錄著動態與韻律。吳季璁借助攝影來思考與表達，對攝影、繪畫、山水、空間作出提問，無止境地尋找新的可能，在跨文化的語境中開發東西方藝術傳統新的火花。

吳季璁於2019年獲得劉國松水墨藝術大獎。其作品被多個國際機構收藏，其中包括美國三藩市亞洲藝術博物館、美國洛杉磯郡藝術博物館、香港M+博物館、和中國UCCA尤倫斯當代藝術中心等。目前於台北、柏林和胡志明市居住及創作。

Wu Chi-Tsung  
吳季璁

galerie du monde



Wu Chi-Tsung

**Cyano-Collage 170** 氾山集之一百七十 (2023)

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

氾版攝影、宣紙、壓克力、壓克力膠、鋁板

150 x 300 cm

**Wu Chi-Tsung**  
吳季璁

galerie du monde



Wu Chi-Tsung

**Wrinkled Texture 133** 皺法習作之一百三十三 (2022)

Unique Cyanotype on Xuan Paper 氫版攝影、宣紙

Painting 畫芯: 208 x 39 cm

Scroll 卷軸: 285 x 50 cm

**Wu Chi-Tsung**  
吳季璁

galerie du monde

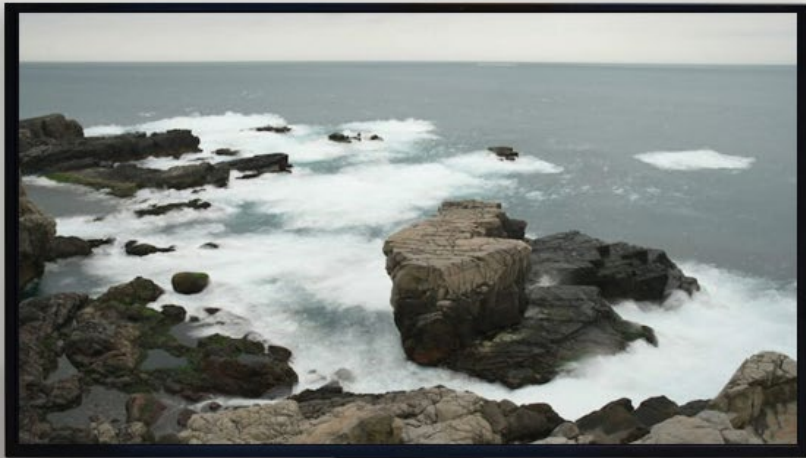


Wu Chi-Tsung

**Wrinkled Texture 146** 皺法習作之一百四十六 (2023)

Unique Cyanotype on Xuan Paper 氫版攝影、宣紙

209 x 84 cm



Wu Chi-Tsung

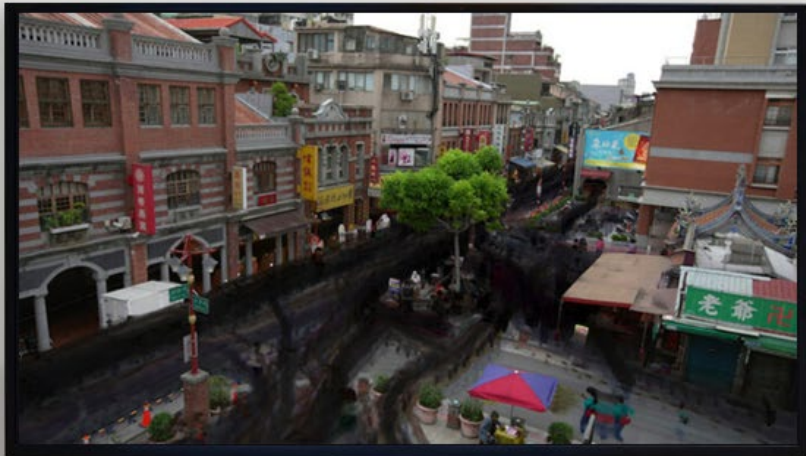
**Drawing Study 寫生習作 001 - Seascape LongDong 龍洞海景 (2021)**

Single-Channel Video 單頻道錄像

Duration 時長: 00:04:00

Edition of 5 plus 2 AP

[Preview 預覽](#)



Wu Chi-Tsung

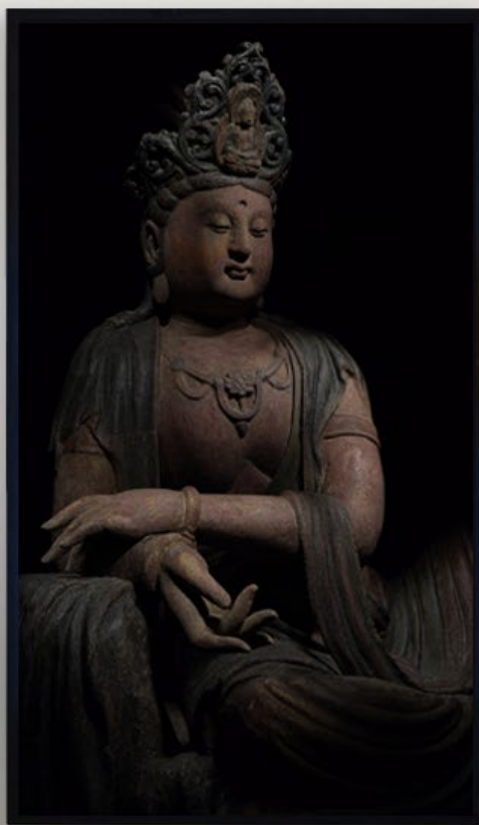
**Drawing Study 寫生習作 002 - Urbanscape Taipei 台北市景 (2021)**

Single-Channel Video 單頻道錄像

Duration 時長: 00:04:04

Edition of 5 plus 2 AP

[Preview 預覽](#)



Wu Chi-Tsung

**Drawing Study 寫生習作 003 - Bodhisattva Guanyin 觀音菩薩自在坐 (2022)**

Single-Channel Video 單頻道錄像

Duration 時長: 00:06:30

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; Mint Museum, Charlotte; Fotomuseum Winterthur, Switzerland; 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.

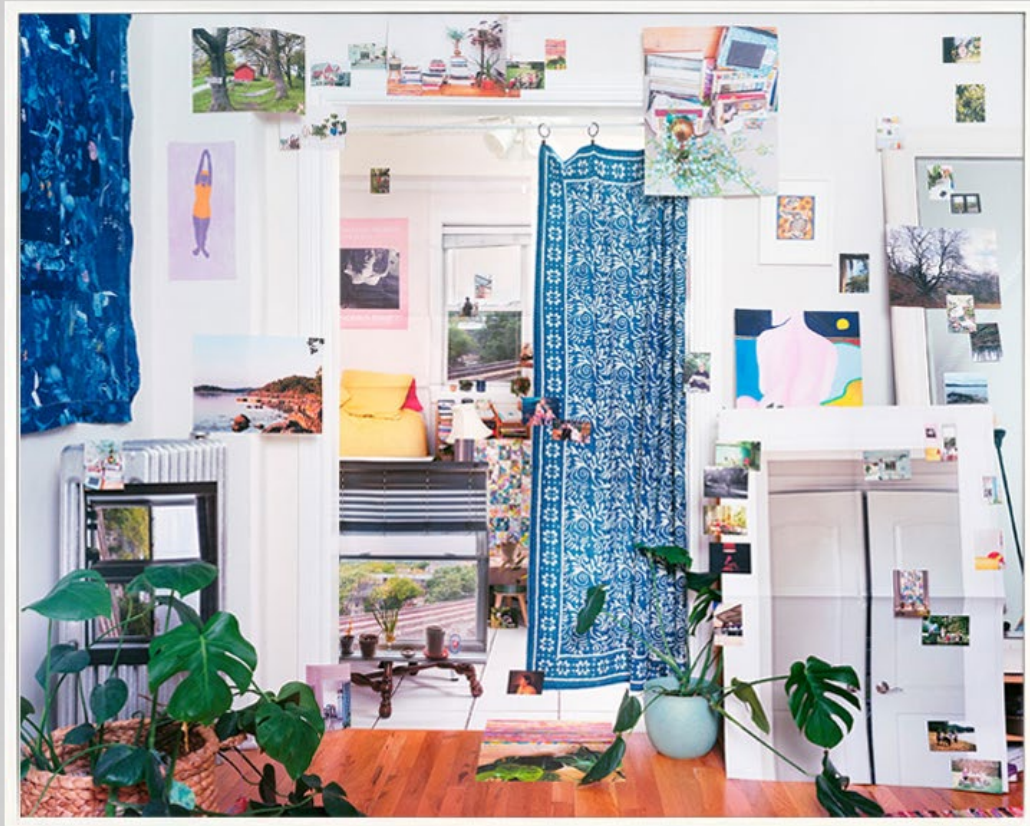
**徐冠宇** (1993年生於北京) 現居於美國芝加哥，於伊利諾大學厄巴納香檳分校任教。徐冠宇成長於中國保守家庭，他的藝術實踐同時受到美國視覺文化中生產的意識形態所影響。透過運用不同媒介，如攝影、新媒體及裝置藝術，徐冠宇的作品題材廣泛，從審視攝影中的權力生產延伸至個人自由，以及其與政治政權的關係。作為一位華人男同性戀者，他的藝術實踐凸顯其充滿矛盾的流散身份，訴說在個人身份認同以及國家之間游走的處境。

徐冠宇曾獲得多個國際獎項，包括美國芝加哥市文化事務和特別活動部的藝術家資助計畫 (2022年)；CENTER 藝術家資助計畫 (2021年)；Hyères International Festival Prize (2020年)；2020影像上海博覽會曝光獎 (2020年)；費城攝影藝術中心年度攝影比賽 (2019年)；Lensculture新銳攝影獎 (2019年) 及Kodak Film Photo Award (2019年)。徐冠宇曾參與多個藝術家駐留計畫，包括美國芝加哥非牟利機構ACRE、紐約雪城非牟利攝影機構Light Work及芝加哥Latitude藝術家駐留計畫。

他的作品曾於多間國際知名博物館及大型機構展出，包括美國紐約光圈基金會、紐約國際攝影博物館中心、芝加哥當代藝術博物館、新奧爾良藝術博物館、休士頓美術館、米德爾敦維思大學、夏洛特薄荷博物館、瑞士溫特圖爾攝影博物館以及第36屆德國卡塞爾紀錄電影暨錄像展等。

他的作品為多家公共博物館所收藏，包括美國舊金山現代藝術博物館、哈佛藝術博物館、麥迪遜藝術博物館、休士頓美術館、芝加哥當代攝影博物館以及新奧爾良藝術博物館。

2023年6月，徐冠宇將於世界畫廊舉辦首個在亞洲地區的個人展覽。



Guanyu Xu

**RK-08282018-01142022** (2022)

Series: Resident Aliens 外籍人口

Archival Pigment Print 數位沖印

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

**RR-08212010-05012021** (2021)

Series: Resident Aliens 外籍人口

Archival Pigment Print 數位沖印

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 currently on view at the museum till October 2023.

鄭重賓 (1961年生於中國) 在杭州的中國美術學院學習中國傳統繪畫，於1984年畢業獲得藝術學位隨即留校任教。身為八十年代全國實驗水墨年輕藝術家中的佼佼者，鄭重賓於1988年在上海美術館舉辦其第一個個展。1989年，他獲得舊金山藝術學院的獎學金，赴美進修學習裝置、表演以及概念藝術，並於1991年獲得藝術碩士學位。現於三藩市和上海生活及工作。

鄭重賓的創作思想核心圍繞世界為永恆的流動，思考物質、大自然，以及與身處世界之間的關係。多年來，鄭重賓持續有系統地探索傳統水墨藝術與西方抽象繪畫之不同及交集，將紙墨、丙烯、水與光線作不同組合，不斷挑戰水墨媒材的界限。從繪畫中的白丙烯開始，鄭重賓延伸其對於空間和光、光與陰影的思考，並把這些經驗挪用至影像和裝置作品，從不同的角度探索空間的變異，以及光的存在，將空間和光結合而形成體驗，創造出新的視覺的經驗。

鄭重賓的作品被多個博物館及機構收藏，當中包括：美國舊金山亞洲藝術博物館；英國大英博物館；美國布魯克林博物館；美國洛杉磯郡藝術博物館；香港M+視覺文化博物館；美國大都會藝術博物館；中國上海當代藝術博物館等。

2022-2023年，鄭重賓受香港藝術館委約創作場域特定的裝置作品《萬年景》，展期由即日起至2023年10月。

**Zheng Chongbin**  
鄭重賓

galerie du monde



Zheng Chongbin

**Untitled No. 2** (2019)

Ink and Acrylic on Xuan Paper 水墨、丙烯、宣紙

244 x 151 cm



**Zheng Chongbin**  
鄭重賓

galerie du monde



Zheng Chongbin

**Rippling Surface** (2023)

Ink and Acrylic on Xuan Paper 水墨、丙烯、宣紙

167.3 x 121.5 cm

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