

Wu Chi-Tsung Solo Exhibition – *Exposé*
Curated by Ying Kwok

Exhibition Period: 25 March – 13 June 2021

Press Preview: Wednesday, 24 March, from 11am to 8pm (open house)

Opening Reception: Wednesday, 24 March, from 6pm to 8pm

Venue: Galerie du Monde, 108 Ruttonjee Centre, 11 Duddell Street, Central, Hong Kong

Conversation with artist Wu Chi-Tsung and curator Ying Kwok:

Date: Wednesday, 31 March, from 8pm to 9pm (HKT)

Zoom ID: 252 505 2929 / **Passcode:** GDM0331



Cyano-Collage 094 (2021)
Cyanotype, Xuan Paper, Acrylic Gel, Acrylic
6-part work, 225 x 540 cm
Courtesy of the artist and Galerie du Monde

HONG KONG – Galerie du Monde is pleased to present a solo exhibition by Wu Chi-Tsung: *Exposé*, curated by Hong Kong based Ying Kwok. Wu's work explores light and time, and ways to recreate traditional art forms and aesthetics without losing the spirit. In *Exposé*, curator Kwok leads us on a journey to discover the correlation between Wu's Cyano-Collage series and these concepts.

Born in Taipei in 1981, Wu received his BFA in 2004 from the Taipei National University of the Arts, where his training from an early age in the practices of Chinese calligraphy, ink painting, watercolor and drawing were furthered. After decades of creating experimental ink paintings, Wu turned to photography, video and installations to apply his aesthetics in classical landscapes.

Wu created his first Cyano-Collage in 2015, a further development of the earlier Wrinkled Texture series which he started in 2012. Both series explore the process of "recording light" on Xuan paper (Chinese rice paper). From Wrinkled Texture to Cyano-Collage, Wu showed he could somehow manipulate the unpredictable, creating beautiful illustrations of the relationship between man and nature.

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. Wu first soaks the Xuan paper with a

photosensitive solution, and then exposes them to sunlight for 30 minutes, while at the same time crumbling and shaping the paper into various forms and wrinkles. This exposure process is random and uncontrollable as the light intensity and the sun's angle is different every day, at every hour.

The paper is then flattened and washed in a water tank in the studio for an hour to fixate the exposed textures. This is the most intriguing part of the entire process, as it is the moment when Wu sees the outcome – the different textures and possibilities. The treated paper becomes a record of time, light, and human gestures that is marked with folds and different shades of blue.

Wrinkled Texture 097 (2021)
Unique Cyanotype on Xuan Paper
Image: 90.4 x 46.3 cm / Scroll: 208 x 52 cm
Courtesy of the artist and Galerie du Monde



One out of dozens of treated Xuan paper is selected by the artist. At the beginning, Wu was focused on creating a dialogue with traditional Chinese landscapes. Thus, in that period, Wu selected images that remind him of classical landscape paintings by Chinese masters. Gradually, Wu developed other references – real life landscapes, nature, or abstract paintings. It could be anything. As Wu's practice evolves, his imagination of this series of works transforms.

Rather than limiting himself to a single sheet of Xuan paper and uncontrollable compositions, Wu discovered a new way to create his imaginary scenery on a bigger scale through experimental collages. Each Cyano-Collage is composed of many pieces of Xuan paper, individually pasted onto the canvas by Wu, and then sealing each layer with acrylic gel before adding a new one. Sometimes, Wu adds plain white Xuan paper to create depth or to erase part of an image, leaving large areas of blank space in order for the subject to leap from the painting – this is one of the most important techniques in traditional Chinese painting, termed "Liu Bai". Wu then finishes the painting with a UV-protection varnish for long-term preservation.

Xuan paper, also known as Chinese rice paper, is a very unique medium. Compared to drawing paper or watercolor paper, Xuan paper is much thinner, more absorbent and versatile. Hence, the artist could make lots of textures through repeated crumbling. Over the past decade, Wu has studied and experimented with several dozen types of rice paper, from different origins, with varied thickness, textures, and paper making process. Wu has saved all these testing papers in his studio, and he revisits them from time to time to "read" them again and find new inspirations. A selection of these raw materials will be presented to the public for the first time in *Exposé*.

Exposé, the second solo exhibition of Wu Chi-Tsung at Galerie du Monde, unveils the complicated and unpredictable process behind his Cyano-Collage through an immersive viewing experience. Whether it is a painting, an installation or a video, there is always a transparent aspect in Wu's work. It is this honesty that is so inviting, allowing for such powerful bodies of work to be fully experienced by the audience. Wu's practice also inspires us to carry on traditions and recreate new readings of classical techniques and aesthetics. Ancient or contemporary, they shall continue to cross-pollinate and together grow into a new realm.

The artist is based in Taipei and could not travel to Hong Kong due to COVID restrictions. The curator will be present at the preview and opening (from 4pm to 8pm). Interviews with the artist and curator are welcome and can be arranged.

About the artist – Wu Chi-Tsung (b. 1981)



Wu Chi-Tsung 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 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 (USA), M+ Museum (Hong Kong), and UCCA Center for Contemporary Art (China), to name a few. Wu currently lives and works in Taipei, with working studios in Berlin and Ho Chi Minh City.

About the curator – Ying Kwok



Ying Kwok is an independent curator based in Hong Kong. She works with a diverse range of art and cultural institutions locally and internationally, from artist's initiatives, art festivals, to public museums and the commercial sector. Kwok is the festival director of Peer to Peer: UK/HK online festival, curator for Contagious Cities: Far Away, Too Close for Tai Kwun Contemporary and Wellcome Trust, and guest curator at M+ Museum for Samson Young: Songs for Disaster Relief as the Hong Kong presentation at the 57th Venice Biennale. Kwok also founded the Art Appraisal Club and bilingual journal Art Review Hong Kong to develop critical thinking in local art discourses in Hong Kong. In 2014, Kwok was awarded the Asian Cultural Council Fellowship, and an international fellow in the Clore Leadership Programme 2018/19.

About 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 47 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 40th 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.

Website: www.galeriedumonde.com

Instagram: @galeriedumonde

Galerie du Monde opens from Monday to Saturday, 10am – 7pm

Media Enquiries

Lisa Dai, Galerie du Monde

Email: lisa@galeriedumonde.com Phone: +852 2525 0529

Louise Oram, CatchOn (PR)

Email: galeriedumonde@finnpartners.com Phone: +852 2566 8988

世界畫廊

吳季璫個展「現」

策展人：郭瑛

展覽日期：2021 年 3 月 25 日至 6 月 13 日

媒體預覽：3 月 24 日（星期三）早上 11 時至晚上 8 時（開放參觀）

開幕：3 月 24 日（星期三）晚上 6 時至 8 時

地址：香港中環都爹利街 11 號律敦治中心 108 室世界畫廊（Galerie du Monde）

與藝術家吳季璫和策展人郭瑛網上對話

日期：3 月 31 日（星期三）晚上 8 時至 9 時（香港時間）

Zoom 會議 ID：252 505 2929 / 密碼：GDM0331



《氤山集之九十四》(2021)

氫版攝影、宣紙、亞克力膠、丙烯
六聯屏，225 x 540 cm

圖片由藝術家及世界畫廊提供

香港 — 世界畫廊（Galerie du Monde）將舉行台灣藝術家吳季璫於香港的第二場個展「現」。策展人郭瑛將引領觀眾揭開《氤山集》背後既繁複又偶然的創作過程，探索吳季璫與時間和光線之相搏鬥、磨合與交融的靜態作品。對吳季璫而言，光是他創作中的催化劑，而時間則是他的暗房。他以「時光」為手段，探索東西方傳統技法和媒材的可能性，以當代的視角延續中國水墨的美學精神，創造出連接不同文化、過去和現在的獨特藝術語言。

1981 年生於台北，吳季璫從小便兼具傳統書畫與素描水彩的藝術養成，於 2004 年畢業於國立臺北藝術大學。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。

《氤山集》於 2015 年面世，此系列作品源於吳季璫於 2012 年開創的《皴法習作》，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。吳季璫以宣紙為媒介，運用古老的氫版攝影沖印技術藍曬法替代筆墨。

吳季璁先將感光材料塗在紙張上，在陽光下曝曬約三十分鐘，過程中不斷重塑紙張皺摺，壓平後再經一小時的水洗程式，將皺法定影。水洗步驟非常重要，不單是要停止陽光與宣紙的化學反應，也是整個程序中最有趣的一環，皺法的色調和紋路首次顯示於藝術家眼前。此刻，時間、陽光的線條、和人類觸感都被記錄在海藍的宣紙上。陽光和天氣隨著時間一直在變化，所以吳季璁每一次曬紙都是一次偶然，最終呈現在紙上的皺法紋路變幻莫測。



曝曬後的宣紙被壓平和風乾後，吳季璁會仔細「閱讀」每張宣紙上的皺法紋路，從而進行篩選。一般在數十張宣紙中，吳季璁能選出一張裁剪為《皺法習作》作品。創作初期，吳季璁強調重現中國山水，與古代書畫大師產生對話，所以該時期選出的紙張都帶有山水詩意的皺法紋路。隨著時間的推移，吳季璁想要表達的語境也在變化。真實的風景、大自然、抽象藝術等，世間上所有事物都能成為吳季璁的靈感，從《皺法習作》到《氤山集》的突破見證他思想及想像力的蛻變歷程。

《皺法習作之九十七》(2021)

氫版攝影、宣紙

畫芯：90.4 x 46.3 cm / 卷軸：208 x 52 cm

圖片由藝術家及世界畫廊提供

經過三年對宣紙和藍曬法的研究，吳季璁於 2015 年創作出第一件《氤山集》作品，擺脫了畫面大小的局限和佈局的偶然性，將曝曬過後的紙張在畫布上拼貼成叢山萬嶺景象，進一步探究傳統繪畫的美學。宣紙質感柔薄，可讓吳季璁隨心貼附在畫布或木板上，用刷子刷平，再塗上五、六層壓克力膠進行固定。每次加上新的一層紙，吳季璁都會加進白紙，以中國傳統繪畫中的「留白」技法來調整構圖。最後，吳季璁會在畫面塗上防紫外線的保護漆。

宣紙的材料屬性是吳季璁創作初期的一大挑戰，其變化性和複雜度遠大於一般氫版攝影中使用的相紙。多次實驗後，吳季璁逐漸發現宣紙是格外特殊而精彩的材料。西方常見的紙張，像水彩紙，表面有塗層，無論多厚重的顏料都只會停留在表層。東方沒有放礬的生紙，雖然很薄，卻能夠將顏料吸收在紙纖維裏，把時間的變化記錄在紙上，創造出更多的可能性。

郭瑛於「現」中帶領觀眾探索吳季璁在過去九年的成長，揭開《氤山集》的創作歷程。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。

吳季璁身在台北，因 COVID 旅遊限制，未能來港參與開幕。郭瑛將出席媒體預覽和開幕（下午 4 時至晚上 8 時）。歡迎媒體預約與藝術家和策展人採訪。

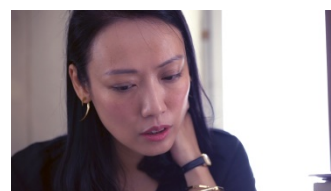
關於藝術家吳季璁（生於 1981 年）

吳季璁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，目前居住、創作於台北、柏林和胡志明市。致力於攝影、錄像、裝置、繪畫與舞臺設計，其創作媒體媒材多元，發想自日常生活中平凡的材料與現象，轉換出充滿詩意的想像空間。關注影像及觀看本質的探討，並融合東西方傳統與現當代藝術形式。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、香港 M+ 博物館、和中國 UCCA 尤倫斯當代藝術中心等。



關於策展人郭瑛

郭瑛是香港的獨立策展人，曾與各國及國際的不同形式藝術和文化機構合作，包括藝術家活動、藝術節、公共博物館和商界機構等。郭瑛曾擔任 Peer to Peer: UK/HK 線上藝術節的藝術總監，為大館當代美術館展覽及衛爾康基金會策展了《疫症都市：既遠亦近》，也是 M+ 博物館的客席策展人代表香港參與第 57 屆威尼斯雙年展《楊嘉輝的賑災專輯 世界巡迴演》。郭瑛更與本地藝術工作者成立了 Art Appraisal Club 並創辦《藝評香港》，鼓吹批判思維和促進業界交流和討論。於 2014 年郭瑛獲頒亞洲文化協會獎助金，也是英國 Clore 領袖培訓計劃 2018/19 年度的國際領袖得獎者。



關於世界畫廊（Galerie du Monde）

世界畫廊（Galerie du Monde）於 1974 年在香港成立，創立 47 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。

網址：www.galeriedumonde.com

Instagram：[@galeriedumonde](https://www.instagram.com/galeriedumonde)

世界畫廊開放時間為星期一至六早上 10 時至晚上 7 時

媒體垂詢

世界畫廊（Galerie du Monde）

戴瑩 Lisa Dai 電郵：lisa@galeriedumonde.com 電話：+852 2525 0529

睿創傳訊（CatchOn，公關團隊）

電郵：galeriedumonde@finnpartners.com 電話：+852 2566 8988