

# galerie du monde

## **Retrograde – Group Exhibition**

**Curator:** Cusson Cheng

**Opening:** 16 June 2022, Thursday, 5-8pm

**Date:** 16 June - 13 August 2022

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

**Participating Artists:**

Ivana Bašić, Jes Fan, Dew Kim, Green Mok, Naraphat Sakarthornsap, Tseng Chien-Ying, Floryan Varennes, Luis Xertu, Xu Guanyu, Rachel Youn, Stella Zhang

*Press Inquiry: All artists and the curator are available for interviews.*

**HONG KONG** – Galerie du Monde is delighted to present the group exhibition *Retrograde* curated by Cusson Cheng. Different from other LGBTQ-themed exhibitions that emphasize the pride and visibility of sexual minorities, *Retrograde* raises questions on the costs of the contemporary move to the mainstream in lesbian and gay culture. The exhibition contests the dominant heteronormative logic of desire, the homogeneous models of gay modern identities, and proposes alternative ways of thinking that allow one to radically reimagine queer histories, subjectivities, and futures. The curator invites eleven local and international contemporary artists who come from eight nationalities and currently reside in seven countries to participate in the exhibition, with more than half debuting in Asia.

Inspired by astrology, the exhibition title references the retrograde motion of planets which represents an exception or even a challenge to the sense of normalcy. Such planets depart from the main highway altogether — they are seekers or explorers who travel the celestial byways in search of something not available on the main highway. Similarly, the participating artists identify and comprehend the underlying concerns of queer modernity, envision queer subjectivities beyond the grand narrative, and regard 'queer' as a melting pot of poststructural, postmodern, postcolonial, and 'postpatriarchal' methodologies to truly 'queer' the queer.

Cusson Cheng, curator of *Retrograde*, said, 'It is sheer pleasure to be invited by Galerie du Monde to curate a group exhibition that revolves around the notion of queerness and sexual politics. Such debates and discourses are now more significant than ever, they allow us to discern, critique, and navigate ideological and systematic binaries. Through understanding queerness, viewers can rethink our approach to dealing with historical injuries, our relation with the construction of subjecthood, and our ways to imagine a truly equal and liberal future. This is also the first time the gallery collaborates with ten new artists outside of their program, with more than half showing works that have never been seen before in Hong Kong and Asia.'

**Ivana Bašić's** (b. 1986 in Belgrade, Serbia) sculptures consider the chrysalis as an event of potential liberation for human subjects from any identity politics and human ontologies. Her works adopt the insectile metamorphosis to transform the body from within, and reveal how queer praxis can implode the strictures of subjecthood.

**Jes Fan's** (b. 1990 in Scarborough, Canada) hormone-infused sculpture questions the constructed idea of familial structure and kinship by maneuvering scientific and biotechnological domains to juxtapose artificial and natural, attempting to destabilize the concept of human intimacy.

**Dew Kim's** (b. 1985 in Seoul, South Korea) video work and sculpture focus on how chastity training in the BDSM community allows the practitioners to transport and expand sexual desires by renouncing genital arousal and eroticizing the anus. This leads to a deconstruction of the signified body and creates a new language of sexuality that is beyond the phallogocentric order.

**Green Mok's** (b. 1987 in Hong Kong) photographs reveal how gay cruising with the aid of modern technology becomes a contemporary subversion of highly neoliberal and privatized public spaces in Hong Kong.

**Naraphat Sakarthornsap** (b. 1991 in Bangkok, Thailand) uses flower arrangements and floral symbology in his photographs that are taken in various locales of his Bangkok apartment to visualize and reveal the omnipresence of queerness.

**Tseng Chien-Ying** (b. 1987 in Nantou County, Taiwan) incorporates Eastern art-making techniques and Western stylistic references to explore societal discipline and biopolitical control. His paintings prompt viewers to ruminate how the queers 'in retrograde motion' are wronged and persecuted by history and the grand narrative.

**Floryan Varennes** (b. 1988 in La Rochelle, France) sculptures and installations investigate the notion of institutional and systemic care, and focus on the discarnate, diaphanous violence paradoxically suffered by queer bodies in the homonormative regime.

**Luis Xertu's** (b. 1985 in Mexico City, Mexico) paintings reimagine the notion of melancholia as an anti-hero or anti-climax logic of queer remembrance and memorialization. They prompt the viewers to rethink how Western mainstream gay and lesbian culture appropriates, exploits, and silences non-West queer voices.

**Xu Guanyu** (b. 1993 in Beijing, China) employs the collage technique in his photography, creating spatio-temporal compressed tableaux that are embedded with personal and intimate narratives, capturing the disruption of the norms of sexuality, cultural hegemony, and nationalism, and highlighting the artist's conflicting diasporic identity.

**Rachel Youn's** (b. 1994 in Pennsylvania, United States) kinetic sculptures made of second-hand massagers and artificial plants present the bounded relationship between queerness and failure. Presented against the soundscape of Hong Kong queer pop music, the works deepen the exploration of queer failure vis-a-vis Hong Kong – a city that has always been trapped in between.

**Stella Zhang's** (b. 1965 in Beijing, China) paintings queer the notion of feminism through a masochistic process of unbecoming, which presents a potential alternative of womanhood that is incomprehensible within Western normative feminist discourse.

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#### About Cusson Cheng

Cusson Cheng is a curator and art critic from Hong Kong. He has been Assistant Curator at Para Site since January 2021, where he has worked on exhibitions including *Curtain* (2021), *Liquid Ground* (2021), *Noble Rot* (2021–2022), and *Minding the G(r)a(s)p* (2022). He is currently organizing his first major exhibition at Para Site, which will open in late 2022. He was also one of the candidates for the 2019 Para Site International Conference & Workshops for Emerging Professionals. In addition to his curatorial work, Cheng serves as Art Editor at the Hong Kong-based leading Chinese-language art periodical *Art and Piece* (美紙). He has interviewed internationally renowned artists, including Marina Abramović, Pipilotti Rist, Daniel Arsham, Nicolas Party, and Genieve Figgis. He is frequently invited by galleries and organizations to write exhibition reviews, including Korean artist Lee Bae's solo presentation at Perrotin, Hong Kong. Cheng received his BA with Honours in comparative literature, sociology, and Buddhist studies from the University of Hong Kong.

#### 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 48 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.

Website: [www.galeriedumonde.com](http://www.galeriedumonde.com)

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



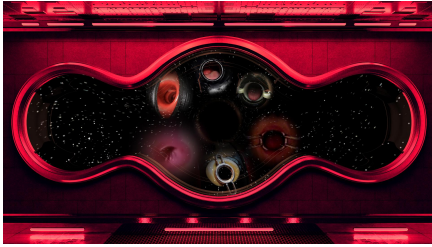

Email: [fineart@galeriedumonde.com](mailto:fineart@galeriedumonde.com)

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

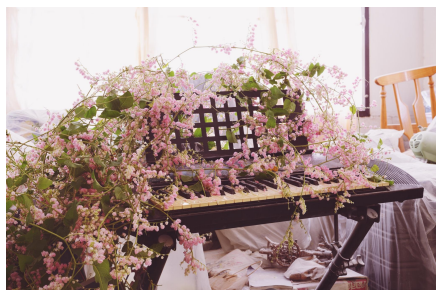
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## Retrograde – Group Exhibition

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Images	Captions/ Credits
	<p>IVANA BAŠIĆ  <i>I too had thousands of blinking cilia, while my belly, new and made for the ground was being reborn   Position III (#3)</i>, 2020  Wax, bronze, breath, blown glass, oil paint, stainless steel, pressure  127 x 30.5 x 40.6 cm  Ed. 2/2</p> <p>© Ivana Bašić (2022)  Courtesy of the artist and Marlborough New York</p>
	<p>JES FAN  <i>Mother Is A Woman (Cream)</i>, 2019  Oestrogen, lotion, test tube, silicone, pigment  25 x 20 x 8 cm  Ed. 1/3</p> <p>© Jes Fan (2022)  Courtesy of the artist and Empty Gallery</p>
	<p>DEW KIM  <i>How to Become a True Post-Human</i>, 2022  Single-channel video  6'00"  Ed. 1/8 + 1AP</p> <p>© Dew Kim (2022)  Courtesy of the artist and Galerie du Monde</p> <p>(Note: Includes explicit content)</p>
	<p>GREEN MOK  <i>Dancing in the dark: a certain time at certain places (01)</i>, 2019-20  Archival pigment print  46 x 69 cm</p> <p>© Green Mok (2022)  Courtesy of the artist and Galerie du Monde</p>

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NARAPHAT SAKARTHORNAP

*Ignorant Bond 024*, 2022

Archival pigment print

69 x 84 cm

Ed. 1/5

© Naraphat Sakarthornsap (2022)

Courtesy of the artist and Galerie du Monde



TSENG CHIEN-YING

*Strange Fruit*, 2022

Colours on paper, ink, mineral pigments, gold foil, silver foil, sulphide silver leaves

180 x 90 x 3.5 cm

© Tseng Chien-Ying (2022)

Courtesy of the artist and Galerie du Monde



FLORYAN VARENNES

*La Meute*, 2020

Muzzles, connector tubes, medical tubes, medical pvc, stainless steel fasteners, rivets, triangular rings, ear buckles

181 x 34 x 20 cm (each)

© Floryan Varennes (2022)

Courtesy of the artist and Galerie du Monde



LUIS XERTU

*For Your Love*, 2022

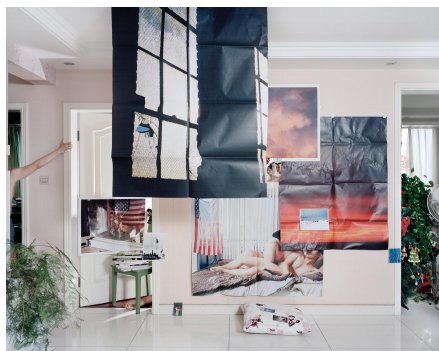
Acrylic and plants on canvas

85 x 150 cm

© Luis Xertu (2022)

Courtesy of the artist and Galerie du Monde

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XU GUANYU  
*Space of Mutation*, 2018  
 Archival pigment print  
 101.6 x 127 cm  
 Ed. 1/5 + 2AP

© Xu Guanyu (2022)  
 Courtesy of the artist and Galerie du Monde



RACHEL YOUN  
*Possession*, 2020  
 Artificial flowers, percussion massager  
 99 x 99 x 76.2 cm

© Rachel Youn (2022)  
 Courtesy of the artist and Galerie du Monde

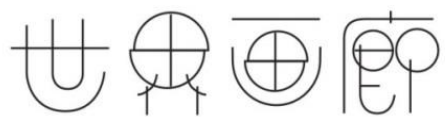


(LEFT)  
 STELLA ZHANG  
*0-Viewpoint-8-1*, 2015  
 Mixed media  
 183 x 152 x 5 cm

(RIGHT)  
 STELLA ZHANG  
*0-Viewpoint-8-2*, 2015  
 Mixed media  
 183 x 152 x 5 cm

© Stella Zhang (2022)  
 Courtesy of the artist and Galerie du Monde





## 群展「逆形」 策展人：鄭家醇

開幕：6月16日（星期四）下午5時至8時

展覽日期：2022年6月16日至8月13日

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）

參展藝術家：Ivana Bašić、范加、Dew Kim、莫育權、Naraphat Sakarthornsap、曾建穎、Floryan Varennes、Luis Xertu、徐冠宇、Rachel Youn、張爽

歡迎媒體預約與藝術家和策展人採訪。

香港 – 世界畫廊（Galerie du Monde）欣然呈獻由鄭家醇策展的群展「逆形」。與其他凸顯性少數「驕傲」和「能見度」為題的同志藝術展覽不同，「逆形」聚焦探究當代同性戀文化邁向主流的背後代價。展覽挑戰「異性戀正常化」（Heteronormativity）的慾望邏輯和現代同性戀身分認同的同質模型，並提出讓觀眾徹底地重新想像酷兒歷史、主體性和未來的多樣另類思維。策展人邀請來自八個國家、現居於七個國家的十一位本地及國際藝術家參與展覽，其中過半藝術家首次於亞洲或香港亮相。

展覽的英文標題的靈感源自於西洋占星學，指涉天文現象「行星逆行」，即代表異於尋常甚或是挑戰常態的軌跡。逆行的行星改變運動的路徑，背離主要軌道，如探索者般尋找正常軌道以外的世界。展覽中文譯名則選取與「逆行」國語讀音相近的詞彙「逆形」，意即「叛逆的形跡」。展覽藝術家探討和理解酷兒社群在現代化下的潛在擔憂，在宏大敘事之外推測酷兒的主體性，並視「酷兒」為匯集後結構、後現代、後殖民和「後父權制」的方法論，從而真正地展現「酷兒」的政治潛能。

「逆形」策展人鄭家醇表示：「我十分榮幸受世界畫廊邀請策劃一個圍繞酷兒和性別政治主題的群展。有關酷兒的研究和探討近年來愈發重要，它們使我們能夠辨別、批評和游離意識形態和系統中的二元對立；觀眾透過了解酷兒的概念能夠重新思考我們對應歷史創傷的態度、建構主體的方式以及展望一個真正達到平等和自由的未來。這也是畫廊展出十位首度合作、來自世界各地的年輕藝術家的作品，其中一半以上更是首次於亞洲展出。」

**Ivana Bašić**（1986年生於塞爾維亞貝爾格萊德）的雕塑視蝶蛹為將人類從任何身分政治和人類存在論中解放的可能性。藝術家的作品指涉昆蟲變異的過程，從內轉化身體，體現酷兒實踐如何能夠往內打破主體性的限制。

**范加**（1990年生於加拿大士嘉堡）注入荷爾蒙的雕塑透過操縱科學和生物技術並置人工與天然，批判家庭結構和親密關係的建構，顛覆人類親密感的固有概念。

**Dew Kim**（1985年生於韓國首爾）的影片和雕塑關注 **BDSM** 社群的禁欲訓練如何讓實踐者摒棄性器官所帶來的性興奮和色情化肛門器官，從而轉移和擴大性慾。藝術家的作品解構符旨身體和創造一個超越菲勒斯中心主義的性語言。

**莫育權**（1987年生於香港）的攝影作品揭示男同性戀者如何借助現代科技於夜間在公共尋歡地點尋覓性伴，並藉此重奪使用被新自由主義和私有化影響的香港公共空間的權力。

**Naraphat Sakarhornsap** (1991 年生於泰國曼谷) 在他位於曼谷的公寓中的不同位置就地拍攝，透過獨特花藝和運用不同花卉象徵揭示酷兒一直存在於家庭中不同角落。

**曾建穎** (1991 年生於台灣南投) 融合東方繪畫技巧和西方藝術風格，探索社會性規訓和生命政治控制。他的畫作引領觀眾反芻思考歷史和宏大敘事如何責備和逼害「逆行」的酷兒社群。

**Floryan Varennes** (1988 年生於法國拉羅謝爾) 的雕塑和裝置作品探討體制式照顧的概念，並關注同性戀正典化 (Homonormativity) 對酷兒身體所產生的無聲暴力。

**Luis Xertu** (1985 年生於墨西哥墨西哥城) 以植物入畫，重新想像憂鬱作為反英雄或反高潮的酷兒回憶與紀念形式。藝術家的繪畫作品驅使觀眾重新思考西方主流同性戀文化如何挪用、欺壓和壓制非西方酷兒社群的話語權。

**徐冠宇** (1993 年生於中國北京) 透過在攝影作品中運用拼貼技巧創造壓縮不同時空、滲透個人和親密敘述的視覺場面，捕捉性規範、文化霸權和民族主義的瓦解，凸顯藝術家充滿矛盾的流散身份。

**Rachel Youn** (1994 年生於美國賓夕法尼亞州) 從二手按摩器和人造植物組成的動態裝置呈現酷兒和失敗之間相輔相成的關係。作品透過香港酷兒流行歌單的背景音樂探索酷兒失敗與一直被困在兩者之間的香港的深層關係。

**張爽** (1965 年生於中國北京) 的畫作透過帶有自虐意味的「拒絕成為」(unbecoming) 過程以酷兒角度詮釋女性主義，挖掘在西方規範的女性主義論述以外的解放可能。

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## 關於策展人鄭家醇

鄭家醇是香港的策展人和藝術評論家。自 2021 年 1 月起，他擔任 Para Site 藝術空間的助理策展人，參與的展覽包括「簾幕」(2021)、「溢流地」(2021)、「貴腐」(2021-2022) 和「擱角覺」(2022)。他目前正在策劃將於 2022 年底在 Para Site 藝術空間開幕的首個大型展覽。他於 2019 年入選 Para Site 藝術空間國際研討會暨新銳藝術人才工作坊。除了策展工作以外，他在華文藝術文化雜誌《美紙》擔任藝術編輯。他曾採訪國際知名藝術家，包括 Marina Abramović、Pipilotti Rist、Daniel Arsham、Nicolas Party 和 Genieve Figgis。他經常被畫廊和藝文組織邀請撰寫展覽評論，包括韓國藝術家李培在香港貝浩登畫廊的個展。他畢業於香港大學比較文學、社會學和佛學研究榮譽學士學位。

## 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 48 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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世界畫廊開放時間為星期一至六早上 10 時至晚上 7 時

# 世界画廊

## 群展「逆形」

[下載圖片](#)

圖片	作品資訊
	<p><b>IVANA BAŠIĆ</b>  《我也曾有成千上萬的閃爍纖毛，而我嶄新的、為大地而生的腹部正在重生I 姿態三 (#3)》（2020 年）  蠟、青銅、空氣、吹製玻璃、油漆、不銹鋼、氣壓  127 x 30.5 x 40.6 厘米，版數 2/2</p> <p>© Ivana Bašić（2022 年）  圖片來源：由藝術家和紐約 Marlborough 畫廊提供</p>
	<p>范加  《母親是女的(面霜)》（2019 年）  雌激素、乳液、試管、矽氧樹脂、顏料  25 x 20 x 8 厘米，版數 1/3 + 1 AP</p> <p>© 范加（2022 年）  圖片來源：由藝術家和 Empty 畫廊提供</p>
	<p><b>DEW KIM</b>  《如何成為真正的後人類》（2022 年）  單頻道錄影，時長：00:06:00，版數 1/8 + 1AP</p> <p>© Dew Kim（2022 年）  圖片來源：由藝術家和世界畫廊提供  （注：內容兒童不宜）</p>
	<p>莫育權  《黑夜樂園：某時某地 01》（2019-2020 年）  數位沖印，46 x 69 厘米，版數 1/5 + 2 AP</p> <p>© 莫育權（2022 年）  圖片來源：由藝術家和世界畫廊提供</p>
	<p><b>NARAPHAT SAKARTHORNSAP</b>  《無知的感情 024》（2022 年）  數位沖印，69 x 84 厘米，版數 1/5</p> <p>© Naraphat Sakarthornsap（2022 年）  圖片來源：由藝術家和世界畫廊提供</p>



	<p>曾建穎 《春之祭》（2022 年） 紙本、墨水、礦物顏料、金箔、銀箔、硫化銀樹葉 180 x 90 x 3.5 厘米</p> <p>© 曾建穎（2022 年） 圖片來源：由藝術家和世界畫廊提供</p>
	<p>FLORYAN VARENNES 《群》（2020 年） 口套、連接管、醫用管、醫用 PVC 塑膠、不銹鋼緊固件、鉚釘、三角環、耳扣，每件 181 x 34 x 20 厘米</p> <p>© Floryan Varennes（2022 年） 圖片來源：由藝術家和世界畫廊提供</p>
	<p>LUIS XERTU 《For Your Love》（2022 年） 布面丙烯、植物，85 x 150 厘米</p> <p>© Luis Xertu（2022 年） 圖片來源：由藝術家和世界畫廊提供</p>
	<p>徐冠宇 《變化的空間》（2018 年） 噴墨打印，102 x 127 厘米，版數 1/5 + 2 AP</p> <p>© 徐冠宇（2022 年） 圖片來源：由藝術家和世界畫廊提供</p>
	<p>RACHEL YOUN 《佔有》（2020 年） 人造植物、按摩槍，99 x 99 x 76.2 厘米</p> <p>© Rachel Youn（2022 年） 圖片來源：由藝術家和世界畫廊提供</p>
	<p>（左）張爽 《0-視點-8-1》（2015 年） 混合媒介，183 x 152 x 5 厘米</p> <p>（右）張爽 《0-視點-8-2》（2015 年） 混合媒介，183 x 152 x 5 厘米</p> <p>© 張爽（2022 年） 圖片來源：由藝術家和世界畫廊提供</p>