

## ***Splendor of the Sun* – Group Exhibition**

**Curated by Zoie Yung**

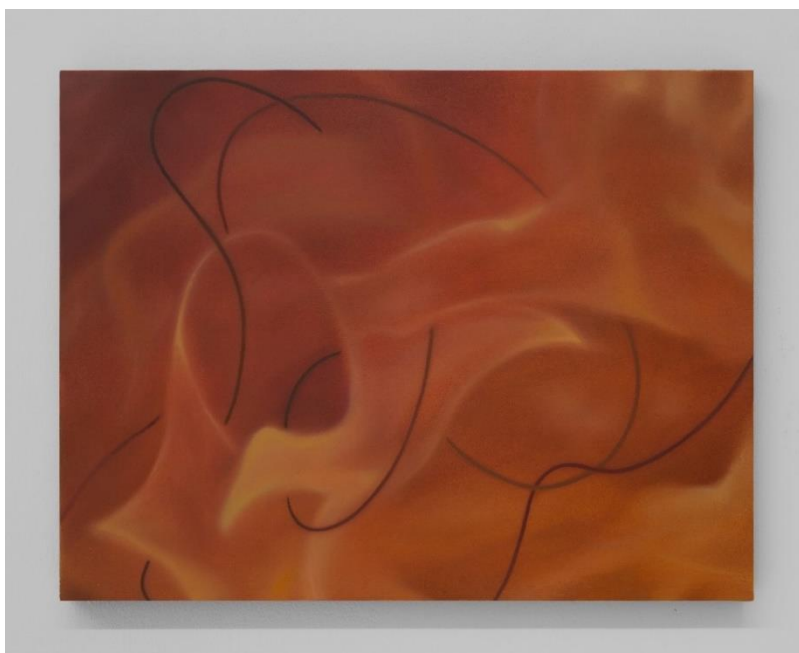
**Date:** 5 January – 25 February 2023

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

**Participating Artists:**

Leelee Chan, Kara Chin, Dave Chow, Katie Grinnan, Steph Huang, Ashlee Ip, Alessandro Keegan, Kong Chun Hei, Kong Lingnan, Cathy Lu, Joohye Moon, Doris Wong Wai Yin

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



Kong Lingnan, *Calcination II* (2021),  
Oil on Wood, 37.5 x 49 x 5 cm,  
her *Calcination* Series is now showcasing at the Beijing International Art Biennale.

**HONG KONG** – Galerie du Monde is delighted to present the group exhibition *Splendor of the Sun* curated by Zoie Yung, on view from 5 January to 25 February 2023.

The title of the exhibition is a reference to the 1582 eponymous alchemical text, *Splendor Solis*. The curatorial concept arises out of a series of illustrations in the text depicting the alchemical processes in glass flasks, which are used as a jumping off point for ruminations on how we observe and understand light, the exploration of the portals within, and theatricality of, alchemy and science. The exhibition space is divided into seven parts: the main area of the gallery represents the interior of the flask, while the side-room and the window display represent the exterior.

Alchemy is the medieval forerunner of chemistry. The aim of alchemy was to purify, mature and perfect objects, through the process of chrysopoeia, the transmutation of base metals, search for and creation of the panaceas, including an elixir of immortality, and the perfection of human soul and body. This last element might influence artists in search for perfect forms that reflect ideals of the immaterial world.



Kara Chin, *Anti-digi-armour* (2019),  
Glazed Ceramic, 46 x 16 x 33 cm

Glass was the primary material for progression in science, offering humanity a new way of looking: the glass in the optical instrument of the binoculars allows us to be able to observe, for the first time, the movement and patterns of planets other than the earth. Here on earth, in the depths of the alchemist's workshop, the glass flask carries within it the alchemist for whom control and manipulation is second nature. As a transparent, heat-resistant container, the flask allows the alchemist to observe from a safe distance, and record the unpredictable and formidable concoctions taking place inside the flask.

The 12 participating artists offer contemporary interpretations on these alchemical processes. Their works are shown in a space that is carefully designed by architect Charles Lai, taking inspiration from Bruno Latour's concept of "force reversed laboratory" as spatial representations of the functional structure and experimentation in alchemy. By coating the walls of the room with a thin layer of grout to allow the character of the space to stand out. The seemingly airy walls and its concrete exterior subverts our notions of what is light and heavy, is a gesture towards the concept of "force reversed laboratory."

### (1) Initiation

Wong Wai Yin's work *It's You Who Leans* is situated at the entrance of the gallery, marking the beginning of the experiment — the Initiation — as well as the thin border between the inside and outside. Within this composite blend, the imbalance in different elements triggers various chemical reactions.

### (2) Intangible Cycle in Flux

Featuring the works of Kong Chun Hei, Alessandro Keegan, Kong Lingnan, Kara Chin, and Steph Huang. The through line of these works is the repeated occurrence of themes of cycles and loops, and the ambiguous space between modification and sublimation.

### (3) Color / Material in Emergence

This section features Leelee Chan's mixed media paper and fabric works, as well as Kara Chin's sculptures. The color and light emitted in the oxidation of metals imply that their original state is closer to chaotic dark matter, but gains clarity through the process of experimentation, and hence the crystallization of metals is a process that symbolizes purification and elevation.

### (4) Heat / Melting / Spiritual Transformation / Portal

Featuring Kate Grinnan's video work *Electric Dave Wave Serenade / Dissolving the Rock*, which draws comparisons between our meditative brainwaves that exist in a space free of ego, with the weathering of rocks in deserts. The work employs the language of contemporary video and sculpture in its depiction of the process of transmutation in alchemy.

### (5) Completion / Stabilization

Featuring the works of Steph Huang, Kara Chin, Cathy Lu, and Joohye Moon. The last step in a process of alchemy is for the women to be in charge of tidying up and recording, and this division of labor is a nod towards the categories of gender in social anthropology. This section also serves to explore the notion of the sanctuary for the multicultural nomad and the Hestia's domestic sphere in ancient Greek mythology.

### (6 / 7) Observation and Time

The sections that depict the outside world are the parts of the space dedicated to "observation" and "time". The former revolves around Dave Chow's installation work that are observations of the transparent and reflective properties of Claude glass, while the latter showcases Ashlee Ip Wai Ting's *Racing Thoughts* and Steph Huang's *Broken Time* — illustrating the difference in the perceived flow of time in a micro- and macro-view of the world.



Cathy Lu  
*Colony (Islands)* (2013)  
Watercolor on Paper, 176 x 107 cm

## About the Artists

**Leelee Chan** (b.1984, Hong Kong) encapsulates her interest in urbanism, architecture, material culture, craft, and antiquities in her works through tactile experimentation with materials and processes. Chan pushes the limits of her objects' physicality and expands the possibilities of the language of abstraction. Her sculptures provoke a particular atmosphere and feeling that conjure ambient poetry of the built environment.

**Kara Chin** (b.1994, Singapore) chronicles ominous looming futures, with injections of humor delivered through bizarre narratives, chaotic configurations of objects, and unconventional materials. Her work explores our relationship to increasingly digitized environments and everyday devices.

**Dave Chow** (b.1993, Hong Kong) obsesses with the essence of the object itself and the physical differences of materials. His work manipulates various ready-made objects and images to express his personal emotions and status.

**Katie Grinnan** (b.1970, Richmond, US) examines the freedom of one's subjectivity and the mind's capacity to translate the outside world, manipulating and distorting objects to create its own construction of reality has always been her focus. By exploring the history of geology, Grinnan queries her practice of meditation while exploring the passage of time.

**Steph Huang** (b.1990, Taiwan) integrates local traditions and foreign cultures in her works. Through re-arranging leftover materials with ready-made objects, she explores the surreal absurdity of the collective human behavior and its effect towards the labor force and economy under capitalism. Her works discuss the intricate relationship between history, global economics and colonialism. As a recipient of 2022 Taipei Art Awards, her large-scale installation is currently showing at Taipei Fine Art Museum.

**Ashlee Ip** (b.1988, Hong Kong) is motivated by a sensitivity to the passing of time. Her painting practice is paced between periods of productive urgency and quiet reflection as a response to the fast-paced city which lacks space for pause.

**Alessandro Keegan** (b.1980, New York) depicts the forms that straddle the lines between science, nature, technology and mysticism in his paintings and drawings.

**Kong Chun Hei** (b.1987, Hong Kong) examines everyday objects and their inherent forms in his works, while exposing varying nuances in the relationship between the object and the context where it is found. His work brings a brief relief in the disciplines of human civilization.

**Kong Lingnan** (b.1983, Jilin Province, China) contemplates human condition and transformation from an observer's perspective, and approaches spirituality and culture through the individual experience. Focusing on transmutation of spiritual symbols in alchemy, Kong's nuanced small-scale oil paintings on wood offer psychological portraits of friends and imprints of the inner landscape, outlining the sorrow and joy of personal emotions.

**Cathy Lu** (b.1984, Miami, US) 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. Cathy received the 2022 SECA award of San Francisco Museum of Modern Art and her site-specific installation is currently showcasing at the museum.

**Joohye Moon** (b.1995, South Korea) incorporates various popular culture elements in her works, such as Medieval role-playing games and images from tarot card. Her works explore the multifaceted nature of human behavior and the gradual erosion of barriers between "Right" and "Wrong" in the current society.

**Doris Wong Wai Yin** (b.1981, Hong Kong) is an interdisciplinary visual artist known for the humor in her works. She employs tactics such as the construction of alternative Hong Kong art histories to explore and scrutinize the notion of authenticity in both art and life.

### About the Curator

Zoie Yung, currently based in Hong Kong, is an independent exhibition consultant and curator, and former exhibition manager of chi K11 art museum in Shanghai. She provides a unique approach to exhibition production by combining practice in exhibition spatial arrangement and her knowledge of Chinese Xuanxue as well as western astrology. Selected recent exhibitions include Wonder-verse (chi K11 art space Hong Kong, 2022) and Curve of Buoyancy (Duddell's, Hong Kong, 2021). She also actively organizes public education campaigns, she had collaborated with local organizations including Tai Kwun Contemporary, Para Site, 1a Space, and Hong Kong Visual Arts Centre.

### About the Architect

Charles Lai is an architect (RIBA) and researcher in the history and conservation of Hong Kong and Asian modern architecture. He received his PhD degree in architectural history from the University of Hong Kong Department of Architecture, and diploma degree from the AA School of Architecture in London. He currently teaches at the PolyU and the HKU Space. Charles is also a member of the DOCOMOMO HK Chapter. Charles is founder and director of the architectural studio & conservation consultancy, CLAA, and co-founder of a digital marketing and experience curatorial company Culture Lab. and focuses primarily on design, conservation, research and curatorial works related to the built heritage and architectural history. Charles also writes regularly for academic journals and columns. His research interests include the history of modern architecture in East and Southeast Asia, the material culture and history of Shanghai plaster, as well as the conservation of historical built heritages.

### About the Moldflip Studio

Moldflip strives to bring the potential and versatility of concrete to their fullest by reducing it from the distant, gigantic building structure to something up close and personal, giving it life and temperature, making it an integral part of our daily life. Concrete grey has been served as the best agent for different depths and hues of space. Its disposition varies sensitively with the environment, such as temperature and humidity. Mig Lau is the lead artist of Moldflip, who pursuing beauty in concrete and exploring the multifaceted possibilities of it.

### 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 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.

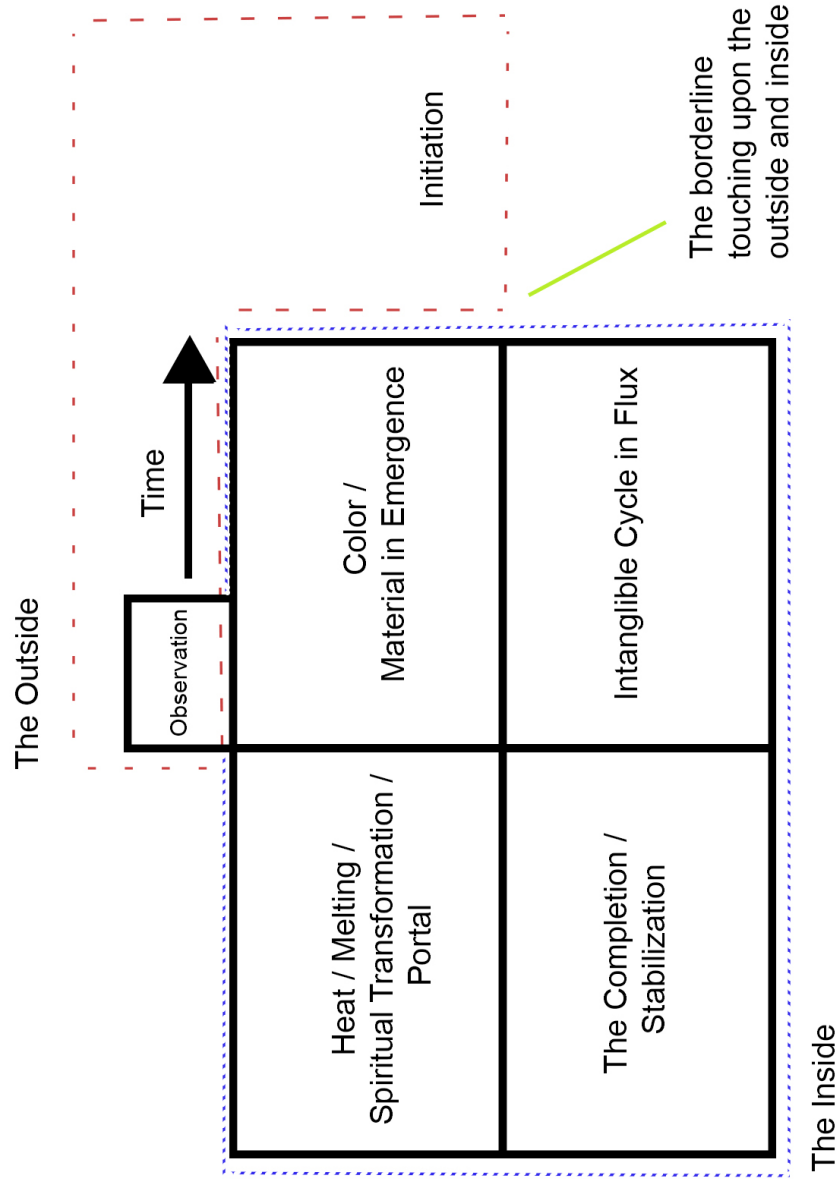
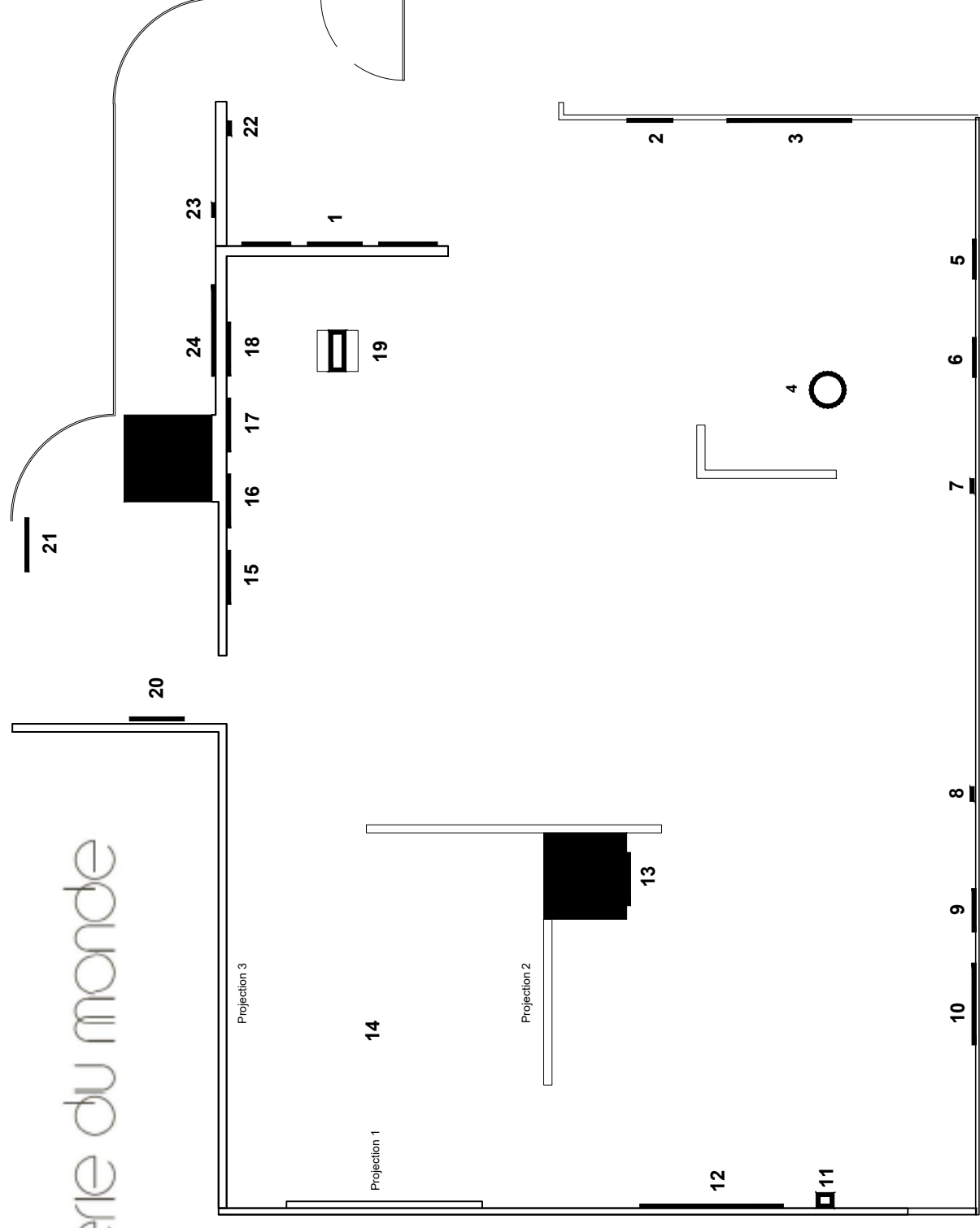
Website: [www.galeriedumonde.com](http://www.galeriedumonde.com)  
Instagram: @galeriedumonde  
Email: [fineart@galeriedumonde.com](mailto:fineart@galeriedumonde.com)

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

# Splendor of the Sun - Group Exhibition

## Curated by Zoie Yung

- 1 Doris Wong Wai Yin, *It's You Who Leans* (2022)
- 2 Kong Chun Hei, *Turn into its own loop XVI* (2022)
- 3 Alessandro Keegan, *Atlantean Vessel* (2022)
- 4 Steph Huang, *Sundance* (2021)
- 5 Kong Lingnan, *Calcination II* (2021)
- 6 Kong Lingnan, *Calcination III* (2021)
- 7 Kara Chin, *Dehumidifier* (2020)
- 8 Kara Chin, *Kitchen Sink* (2020)
- 9 Joohye Moon, *Knight Knight* (2022)
- 10 Joohye Moon, *Hummingbird* (2022)
- 11 Cathy Lu, *American Dream Pillow (Gold Beauty Mask)* (2020)
- 12 Cathy Lu, *Colony (Islands)* (2013)
- 13 Steph Huang, *Non-Functional* (2022)
- 14 Katie Grinnan, *Electric Data Wave Serenade* (2017-2018)
- 15 Leelee Chan, *Kites* (2016)
- 16 Leelee Chan, *Intermission #2* (2016)
- 17 Leelee Chan, *Dipping Shadow* (2016)
- 18 Leelee Chan, *Hazy Oculus* (2016)
- 19 Kara Chin, *Anti-digi-armour* (2019)
- 20 Dave Chow, *Cohesion* (2022)
- 21 Dave Chow, *Coherence* (2022)
- 22 Dave Chow, *Premise* (2022)
- 23 Steph Huang, *Broken Time* (2022)
- 24 Ashlee Ip, *Racing Thoughts* (2022)



# 世界畫廊

## 群展「晟」(Splendor of the Sun)

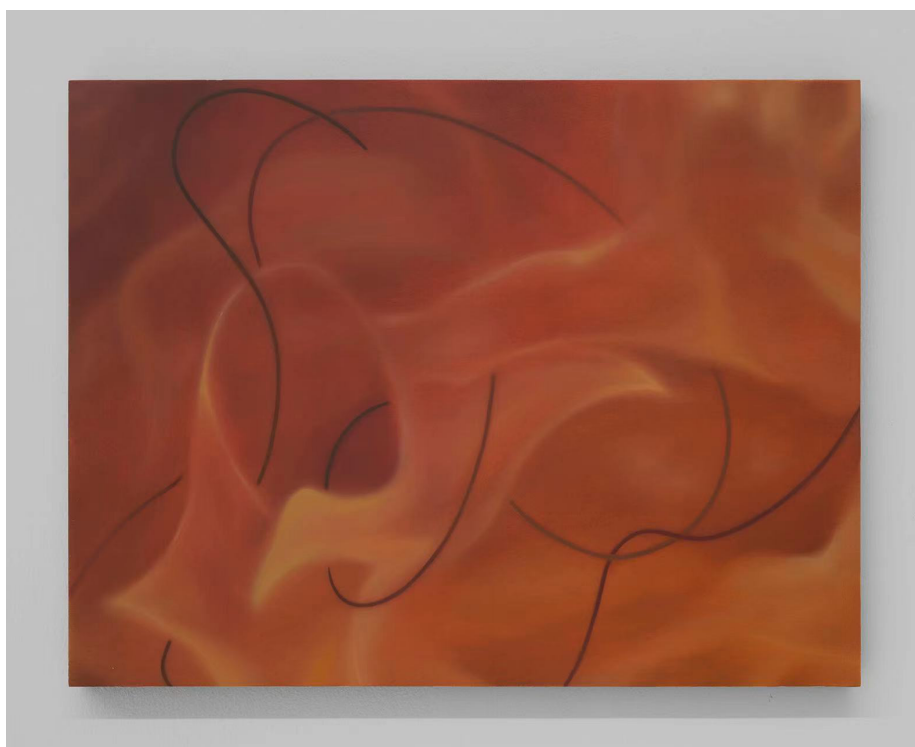
策展人：容穎怡

展覽日期：2023年1月5日至2月25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：陳麗同、Kara Chin、周睿宏、Katie Grinnan、黃麗音、葉慧婷、Alessandro Keegan、鄺鎮禧、孔令楠、Cathy Lu、Joohye Moon、黃慧妍

歡迎媒體預約與藝術家和策展人採訪。



孔令楠《鍛造二》(2021)，木板油畫，37.5 x 49 x 5 cm  
《鍛造》系列現於中國北京國際美術雙年展展出。

香港 – 世界畫廊 (Galerie du Monde) 欣然於 1 月 5 日至 2 月 25 日呈獻由容穎怡策展的群展「晟」。

展覽英文名稱「Splendor of the Sun」取自 1582 年出版的鍊金術典籍，策展概念從當中的葫蘆燒瓶插圖出發，對觀察及理解可見光、鍊金術、科學、門 (portal) 及舞台性進行探索。作品佈局根據策展概念，詮釋鍊金術燒瓶內部與外部世界的關係，分成七大部份：畫廊的主空間代表鍊金術燒瓶內部，小空間與櫥窗位置代表外部。

鍊金術是中世紀的一種化學哲學的思想和始祖，是當代化學的雛形，元素週期表前的化學。人們認為，以一定比例結合四種基本元素 (地、風、水、火) 可以產生鐵，金，酒，甚至生命本身。鍊金術既是自然科學，也是社會科學。



Kara Chin 《Anti-digi-armour》(2019)  
上釉陶瓷，46 x 16 x 33 cm

通透玻璃作為科學革命首要物料，賦與人類全新的觀看方式：應用於光學望遠鏡的玻璃鏡片讓人類首次能親眼觀測到地球以外星體運動的規律；地球之內，鍊金術師工作室之中，玻璃燒瓶盛載著被鍊金術師擺弄操控的大自然。

以十二位藝術家的作品將鍊金術作當代的平行詮釋，並結合空間設計，與建築師黎雋維以布魯諾·拉圖爾所提及的實驗室的力量位移為軸心的空間佈局，輕量化的牆面及其看似混凝土的外觀顛倒了輕重的既有認知，呈現鍊金術中的功能性結構及實驗角色之間的倫理。

#### （一）「實驗的起始」

黃慧妍作品於展覽入口，代表界乎燒瓶外部與內部的薄膜空間，各種元素的不平衡觸發化學反應。

#### （二）「無形物質變化的週期」

鄭鎮禧、Alessandro Keegan、孔令楠、Kara Chin 和黃麗音的作品，貫穿各個作品中的連鎖意象詮釋成有關循環或迴路、調節及物質昇華的歧義。

#### （三）「顏色 / 物質浮現」

陳麗同的混合媒介平面作品，及 Kara Chin 的雕塑展示金屬氧化所釋出的色光，示意該種金屬存在於本就混沌的黝黑混合物中，隨實驗進程愈發清晰可辨，金屬結晶同時象徵精神層面的淨化和提升。

#### （四）「熱 / 融化 / 靈性改變 / 門」

Katie Grinnan 的錄像裝置 Electric Dave Wave Serenade / Dissolving the Rock 將接地冥想，放下自我的腦電波，跟沙漠中的石頭風化過程類比，以當代錄像及雕塑語言表達鍊金術中的蛻變。

#### （五）「完成 / 穩定性」

在鍊金術的最終步驟，展出黃麗音、Kara Chin、Cathy Lu 與 Joohye Moon 的作品，體現分工過程對應社會人類學中的性別區域分界。探討多元文化身份的遊子安心之處，以及希式鐵女神的家居領域（domestic sphere）。

#### （六、七）「觀察」、「時間」

兩個代表外在世界的區域：周睿宏以黑色玻璃和密集的刀片，探索以工業材質所製作的當代雕塑於空間中渲染顏色的強度，減少色彩和光線對構圖的干預，建立全新觀察方式，為創作製造理性距離。而於櫥窗位置的葉慧婷畫作及黃麗音的玻璃球裝置，呈現宏觀與微觀世界所能感知的「時間」流動之速度差異。



Cathy Lu 《Colony (Islands)》(2013)  
水彩紙本，176 x 107 cm  
榮獲 2022 屆 SECA 藝術大獎，其大型陶瓷  
雕塑裝置現於三藩市現代藝術博物館展出。

## 藝術家簡介

**陳麗同**（1984 年生於香港）通過對於材料的親密觸碰和試驗，突破它們的物理極限，探尋抽象語言的邊界，並充盈着她對於城市化、建築、物質文化、手工藝和古董的興趣，映照出人造環境的詩意。

**Kara Chin**（1994 年生於新加坡）探索我們與日益數位化的環境和日常設備的關係，通過虛構的古老物體和儀式呈現未來的技術官僚預感。

**周睿宏**（1993 年生於香港）對物件本身的意義和物料的物理性差異特別感興趣，慣於挪用現成物和影像來梳理個人情感和生活狀態。

**Katie Grinnan**（1970 年生於美國列治文）探索個人主體的自由和心靈理解外部世界的能力。透過探索地質學歷史，對自身冥想的練習提出一連串質疑，同時探索時間流逝。

**黃麗音**（1990 年生於台北）結合在地傳統和異地文化，經常以剩料回收結合現成物，新的排列組合探討了人類集體行為產生的超現實荒謬，和其如何牽動著資本主義下的勞動力和經濟。體現歷史、全球貿易、殖民主義等各個面向互相角逐，不和諧、不穩定為其共同本質，一切都會消逝。榮獲 2022 台北美術獎首獎，其大型裝置作品現於台北市立美術館展出。

**葉慧婷**（1988 年生於香港）的創作出於對時間流逝的敏感，在一個節奏如此快以至於缺乏停頓空間的城市中，其繪畫實踐在探索緊迫現實和安靜反思的徘徊時空。

**Alessandro Keegan**（1980 年生於紐約）的繪畫和素描探索跨越科學，自然，技術和神秘主義之間界限的形式。

**鄭鎮禧**（1987 年生於香港）的作品自日常提取對應事物結構的樣態，揭露出物件自身與文本間運作的瑕疵，讓我們在人類文明生活下的各種規訓中，發現另一種解脫與喘息的途徑。

**孔令楠**（1983 年生於吉林）以旁觀者的角度，凝視人的生存與變遷。以細膩的木板油畫為媒介，圖繪朋友的精神肖像，勾勒個人情感的悲欣，拓影內心的風景意象，專注鍊金術的精神象徵轉化。

**Cathy Lu**（1984 年生於邁亞密）以陶瓷為核心媒介，通過操縱中國傳統藝術意象和表現形式，探索移民、多元文化混合和文化同化的經歷，直白地探討美籍華僑的身份認同問題。榮獲 2022 屆 SECA 藝術大獎，其個人項目現於三藩市現代藝術博物館展出。

**Joohye Moon**（1995 年生於首爾）的創作挪用流行文化元素，如中世紀角色扮演遊戲和塔羅牌圖像，探索人性的多面性，和社會中真假虛實的屏障逐漸被侵蝕。

**黃慧妍**（1981 年生於香港）的作品以幽默見稱，經常藉著建構另類香港藝術史，和複製日常物品再重新挪用等手法，探索並細察藝術和生活中真實性的概念。



## 關於策展人容穎怡

容穎怡，展覽顧問及獨立策展人，曾任上海 **chi K11** 藝術館展覽經理。她是香港藝術發展局藝術行政獎學金 2022 得主，現正修讀英國萊斯特大學博物館學碩士課程。她將自身對西洋占星和中國玄學的認識應用到藝術策展，以及為藝術機構主持公共教育活動，偶而撰寫藝術相關專題。近期策展包括《晟》，世界畫廊(2023)，Wonder-verse (2022)，chi K11 art space 及《浮翠流丹》(2021)，都爹利會館。近期合作機構包括大館當代美術館，Para Site 藝術空間，1a Space，香港視覺藝術中心。近期刊登文章可見於《Numéro art 中文版》。

## 關於建築師黎雋維

黎雋維是建築師 (RIBA) 及建築歷史學者。他是香港大學建築歷史博士，畢業於香港大學建築系及英國倫敦建築聯盟學院 (AA)，Docomomo 香港分會成員，現任教於香港理工大學設計系及香港大學 SPACE 建築系。黎雋維為建築設計及保育顧問事務所 CLAA 的創辦人及主持建築師，以及數碼行銷及內容策展公司 Culture Lab 的聯合創辦人，主要從事與建築遺產和建築歷史相關的設計、保護、研究和策展工作。除學術文章及出版外，他亦經常為媒體或報刊撰文。他的主要研究範圍包括東亞及香港現代建築歷史，上海批盪的文化和歷史，以及歷史建築保育和改造設計。

## 關於倒模工作室

倒模工作室 (Moldflip Studio) 的創新設計賦予「混凝土」溫度，將水泥這種材料縮小化成生活的一部分。混凝土的天然灰色能塑造出百變的空間深度，其配置隨不同環境，如溫度和濕度而敏感地變化。建築師劉頌銘是倒模工作室的主理人，善於嘗試混凝土不同的可能性從而發揮其最大的優勢。

## 關於世界畫廊

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群展「晟」

策展人：容穎怡

- 1 黃慧妍, *It's You Who Leans* (2022)
- 2 鄭鎮禧, *繞路 XVI* (2022)
- 3 Alessandro Keegan, *Atlantean Vessel* (2022)
- 4 黃麗音, *Sundance* (2021)
- 5 孔令楠, *鍛造二* (2021)
- 6 孔令楠, *鍛造三* (2021)
- 7 Kara Chin, *Dehumidifier* (2020)
- 8 Kara Chin, *Kitchen Sink* (2020)
- 9 Joohye Moon, *Knight Knight* (2022)
- 10 Joohye Moon, *Hummingbird* (2022)
- 11 Cathy Lu, *American Dream Pillow (Gold Beauty Mask)* (2020)
- 12 Cathy Lu, *Colony (Islands)* (2013)
- 13 黃麗音, *Non-Functional* (2022)
- 14 Katie Grinnan, *Electric Data Wave Serenade* (2017-2018)
- 15 陳麗同, *Kites* (2016)
- 16 陳麗同, *Intermission #2* (2016)
- 17 陳麗同, *Dipping Shadow* (2016)
- 18 陳麗同, *Hazy Oculus* (2016)
- 19 Kara Chin, *Anti-digi-armour* (2019)
- 20 周睿宏, *澄明* (2022)
- 21 周睿宏, *黑練* (2022)
- 22 周睿宏, *假定* (2022)
- 23 黃麗音, *Broken Time* (2022)
- 24 葉慧婷, *我的思緒總是七上八下* (2022)

