

“Lost in Translation” – Group Exhibition

Curated by Anqi Li

Date: 15 March – 22 April 2023

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

Participating Artists:

Dony Cheng Hung, Liang Shuni, Qin Xiaoshi, Song Yuanyuan,
Tang Kwong San, Astra Huimeng Wang, Wang Zhiyuan, Xiao Jiang

All artists and the curator are available for interviews.

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Opening Reception: 15 March 2023, 17:00 – 19:00

Curator’s Tour with Brunch: 22 March 2023, 09:30 – 12:00 noon

*Curator Anqi Li and artists Dony Cheng Hung, Tang Kwong San will be present.
The bilingual Curator’s Tour will begin at 11:00.*

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HONG KONG – Galerie du Monde is pleased to present the group exhibition “**Lost in Translation**” curated by **Anqi Li**, on view from 15 March to 22 April 2023. The exhibition features the recent works by eight Chinese artists, Dony Cheng Hung, Liang Shuni, Qin Xiaoshi, Song Yuanyuan, Tang Kwong San, Astra Huimeng Wang, Wang Zhiyuan and Xiao Jiang.



Tang Kwong San, *Garden Night III* and *Garden Night V* (2023)
Oil on Canvas, 183 x 122 cm each

Curatorial Statement

“Lost in Translation” Anqi Li

“Lost in Translation” narrates the ambiguity as creative intentions, visual languages, and verbal interpretation are translated from one to the other. It is an unspeakable sense of struggling or losing control, yet a reserved pause to read between the lines. This constructs a subtle lostness in a series of recent works by eight Chinese artists. Mostly presented in pairs or series, this group show wanders in between abstraction and figuration, obscurity and clarity, reality and fantasy, tranquility and lamentation, inviting the spectator to immerse into the eternal fluidity of artistic languages.



Siren's Call (2023) confuses the sense of time as the welcoming piece of the exhibition. Is it a full moon or a red sun? Is it the shadow of whirling trees or secluded mountains? Is it a bright starry night or a flashback before the end of the world? Astra Huimeng Wang's painting transforms these different landscapes she has witnessed or experienced into mysterious imageries on her canvas. The artist uses contrasting colors and a rich volume of paint to convey a language of theatricality and poeticism.

Astra Huimeng Wang, *Siren's Call* (2023)
Acrylic and Medium on Birchwood Panel
122 x 152.5 cm

Song Yuanyuan focuses on the coincidence between image and painting. Starting from a perspective of photography, the artist processes images into elements for painting, metaphorically shaping the glossy yet gloomy texture on the canvas. *Blindspot* (2022) is a sense of somberness and absurdity, where the artist's memories and histories are hidden; *Play House* (2022) and *Piggie's Home* (2022) stage real life scenes: the former is reconciliation after argument, and latter is a storyline that has not been written into the fairy tale – that fantasy will eventually return to reality.

Song Yuanyuan, *Blindspot* (2022)
Oil on Canvas, 80 x 100 cm



“San” – fiery and exuberant – is in Tang Kwong San's name, and it is also a vitality that he seeks in artmaking. The artist wanders among the trees in the city at night, and he uses flash to capture those exotic tropical plants transplanted from foreign regions to Hong Kong. In the series *Garden Night* (2023), these trees seem to be bursting with dazzling light, burning with enthusiasm and mystery in darkness, blurring the boundary between reality and dreams. In this moment, the world falls into implicity.

Dony Cheng Hung seems to be looking at the same painting subjects repeatedly over time. They are like isolated islands, allowing time to travel back and forth arbitrarily. But what the artist is truly contemplating is ‘existence’ – a kind of inseparability from reality, a kind of uncanny alienation, a kind of déjà vu that flows with time, a kind of resemblance and proximity between alternate and overlapping realities.

Dony Cheng Hung, *Through the Neglected Meadow* (2023)
Acrylic and Color Pencil on Canvas, 40 x 50 cm



Liang Shuni's *Artificial Paradises and Human Being* (2021) and *Rubber Mineral – The Future of Memory* (2021) draw our attention to the distance where the virtual and the real are intertwined: the fragile human body is tempted and distorted by the paradise Matrix, only the hidden wound on its back reveals a glimpse of reality; the International Space Station made and abandoned by men has become a part of the past in a forthcoming future, that it is recycled by the universe and requisitioned by nature again.



Liang Shuni, *Artificial Paradises and Human Being* (2021)
Oil on Canvas, 100 x 120 cm



Mountain Views (2023) is a series of oil pastel work on paper by Xiao Jiang. Different from oil paints, oil pastels bring the modest experience of painting back to the artist, that he can simply smear out sceneries mixed with memory and imagination, as if entering the state of Surrealist automatic drawing – in this moment, contingency frees consciousness from controlling expression, and *Mountain Views* becomes the philosophical land of nihilism.

Xiao Jiang, *Mountain Views IV* (2023)
Oil Stick on Paper, 38 x 57 cm

Wang Zhiyuan's painting and installation draw inspiration from the fabrication process of integrated circuit. The *Extreme Ultra-violet* (2023) series visualizes the invisible 'extreme ultra-violet light', a key element in manufacturing chips; *Prototype #2023-1* (2023) imagines the form of a microchip and enlarges its three-dimensional rectangular structure into a prototype design, and the artist also prototypes Abstract Impressionist Ad Reinhardt's theory from his writing *Twelve Rules for A New Academy*, making this work the artist's first installation that explores painting, materials, and interdisciplinary discourses.



Wang Zhiyuan, *Extreme Ultra-violet #2* (2023)
Acrylic, Spray Paint on Wood, 60 x 80 cm



Qin Xiaoshi, *0-2* (2022)
Edition of 3 plus 1 AP
Low Firing Digital Printed Ceramics Panel, Copper, Stainless Steel
70 x 47 x 1.7 cm

At the ending of the exhibition, Qin Xiaoshi presents a treasure hunt-like experience with her choice of using ceramics to experiment preserving the memory of the digital age. The artist's ceramic works with digital prints construct the mythology of South China in a landscape where reality and imagination intersect. These sceneries are juxtaposed in her works, narrating an increasingly ambiguous story of both the presence and the future. In recent years, the artist has been collecting histories of piracy in South China and legends of hidden treasures. She also hides her works in these landscapes.

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About the Artists

Dony Cheng Hung (b. 1993, Hong Kong) completed her BA and MA in Fine Arts at the Chinese University of Hong Kong in 2017 and 2023. Using a combination of soft pastel, charcoal, acrylic and color ink, Cheng explores the relationship between light and space in the urban landscape, and the changes that affect their manifestation and transformation in the passage of time. Cheng's work has recently been featured in group exhibition "emo gym" at Tai Kwun Contemporary in 2022. Cheng lives and works in Hong Kong.

Liang Shuni (b. 1989, Guizhou) graduated from the Yunnan Arts University in 2010. Inspired by her sensitive observation of everyday life and people, Liang's diverse artistic practice includes painting, sculpture and installation. She invites viewers to travel through time and space in her constructed surrealistic worlds, to reflect upon the realities of our society. Her solo exhibition "Forest Farm" at the Hunsand Center for Contemporary Art in Hebei is on view till May 2023. Liang lives and works in Guangzhou.

Qin Xiaoshi (b. 1989, Guangzhou) earned an MFA in Visual Arts from Columbia University in 2015 following a BA in Studio Art and Communication in Denison University in 2012. Qin's practice derives from a hunt for objects, folklore, legends, and images in landscapes – presenting these material/immaterial, fictional/non-fictional findings with experimental medium, sometimes hiding these art pieces back in the landscape, completing a cycle of exchange using objects as messages. The stories she collects are about local legends, history, Southern China pirates, and their treasures hidden around the Pearl River Delta. Qin was showed at institutions including Para Site, the Times Museum and UCCA Dune. Qin lives and works in Guangzhou.

Song Yuanyuan (b. 1981, Shenyang) received his BA in Photography from the Luxun Academy of Fine Arts in 2005. Using images found online and taken from daily life as inspirations, Song has abandoned narrativity in his paintings, attempting to depict a sense of emotion through collaging objects. Ordinary objects, grotesque environments and closed spaces with only artificial lighting form the foundation of Song's artistic language. His works embody the desire and lure for reality versus illusion, and their contradictions – exploring the juxtaposition they create. The conflict between his artistic ideals and the reality becomes an intense yet poetic battle presented on his canvas. Song lives and works in Shenyang.

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.

Astra Huimeng Wang (b. 1990, Hohhot) received her MFA in Studio Art from the San Francisco Art Institute and BE in Biomedical Engineering from the Beijing University of Aeronautics and Astronautics. Wang creates events and circumstances to study the manufacture of truth and identities, collaborating extensively with orchestras, poets, actors, and sometimes strangers. Wang's work draws inspiration from literature, cinema, and her own biomedical background, with recurrent elements of desire and conflict, and a lingering sense of dark comedy which foreshadows a crisis in the human condition. A MacDowell Fellow, Wang presented her first solo exhibition at Make Room Los Angeles in 2022. Wang lives and works in Los Angeles.

Wang Zhiyuan (b. 1990, Zhangjiakou) received his BFA from the Public Art Institute of the China Academy of Art in 2013 and his MFA from the San Francisco Art Institute in 2015. Wang focuses on paintings. His practice explores how he interacts physically and consciously with painting and responds to the constantly changing images. The painting itself is the inspiration, reference, and content of his practice. Wang's notable exhibitions include "Related to the Expression of the Material" at the OCAT in Xi'an (2022) and "Wang Zhiyuan" at MOU Projects in Hong Kong (2021). He is participating in exhibition "Concrete Painting" at Boxes Art Museum in Guangzhou, on view till May 2023. Wang lives and works in Beijing.

Xiao Jiang (b. 1977, Jiangxi) studied at the China Academy of Art. Xiao's subjects are drawn from his daily routine, mostly deriving from his own photographs, and serve as extensions of his lived experience. Xiao takes a painterly, imaginative approach to his source imagery, generating pictures of real places that are simultaneously detached and emotive. Inspired by a childhood of growing up in the mountains, Xiao's expansive landscapes and rugged highlands are sites of unconscious expression and serve as meditative repositories for the artist's inner thoughts. Recent solo exhibitions include Karma, New York (2022) and Vanguard Gallery, Shanghai (2021). Xiao lives and works in Shanghai.

About the Curator Anqi Li



Anqi Li is a researcher, writer, and curator of contemporary art. Previously she was Curator of Education and Public Programs at Hong Kong's independent art space Para Site. She has also held positions in several non-profit art institutions in the United States, including the Harvard Art Museums, the Hammer Museum, the San Francisco Museum of Modern Art, and the Chinese Culture Center of San Francisco. Her writings are published on Artforum, ArtAsiaPacific, The Art Newspaper China, ARTouch, Ocula, Initium Media, and Wallpaper among others. Li holds a Bachelor of Fine Arts degree from San Francisco Art Institute and a Master of Education degree in Arts in Education from Harvard University. She is currently a PhD student at the University of Hong Kong, investigating how the institutionalization of contemporary art and the making of public policy inform and influence each other. Li lives and works in Hong Kong.

About Galerie du Monde

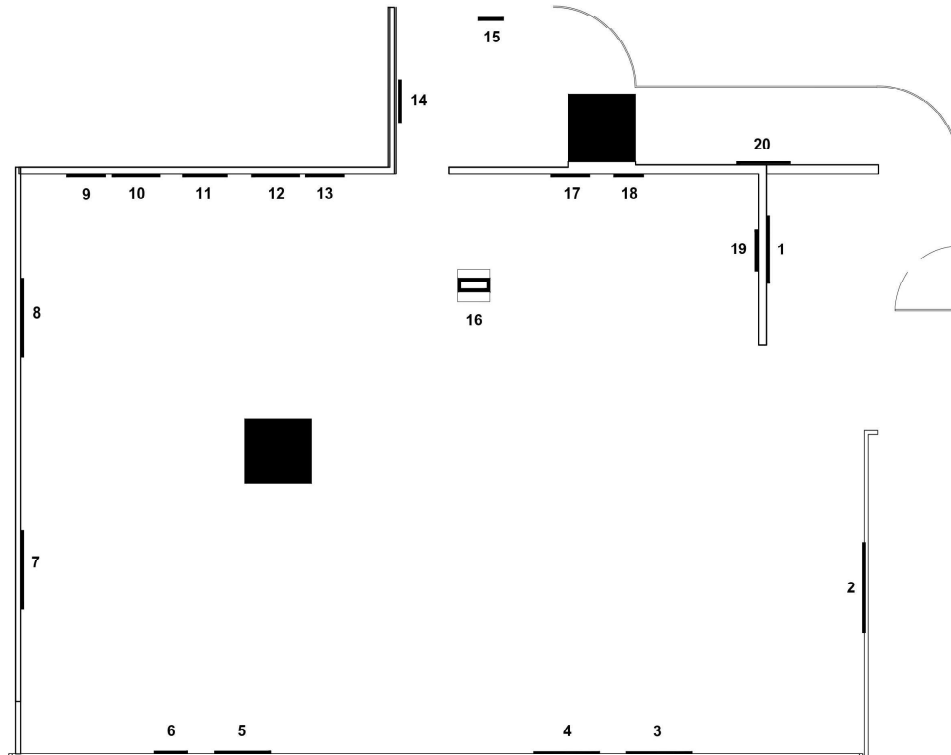
Founded in Hong Kong in 1974, Galerie du Monde has been specializing in modern and contemporary works by internationally established Chinese artists for 49 years. The gallery also nurtures and promotes emerging talent, presenting a varied program of solo and group exhibitions with a strong focus on works of art on canvas, paper, sculpture, photography, and new media. To celebrate its 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](https://www.instagram.com/galeriedumonde)
Email: fineart@galeriedumonde.com

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

Group Exhibition - Lost in Translation

Curated by Anqi Li



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| <p>1 Astra Huimeng Wang Siren's Call (2023) Acrylic and Medium on Birchwood Panel 122 x 152.5 cm</p> | <p>8 Liang Shuni Rubber Mineral - The Future of Memory (2021) Oil on Canvas, Acrylic Ball, Cotton Thread 100 x 100 cm</p> | <p>15 Qin Xiaoshi 0-0 (2022) Low Firing Digital Printed Ceramics Panel, Wood Edition of 5 50 x 33 x 5.5 cm</p> |
| <p>2 Song Yuanyuan Play House (2022) Oil on Canvas 140 x 160 cm</p> | <p>9 Xiao Jiang Mountain Views V (2023) Oil Stick on Paper 38 x 57 cm</p> | <p>16 Wang Zhiyuan Prototype 2023-01 (2023) Acrylic on Acrylic Sheets, Silicon Powder on Acrylic Sheets, Wood Panel Acrylic: 40 x 50 x 1 cm x 8 units; 40 x 50 x 0.5 cm x 22 units Wood Panel: 44 x 54 x 3.6 cm</p> |
| <p>3 Tang Kwong San Garden Night III (2023) Oil on Canvas 183 x 122 cm</p> | <p>10 Xiao Jiang Mountain Views II (2023) Oil Stick on Paper 57 x 76 cm</p> | <p>17 Wang Zhiyuan Extreme Ultra-violet #2 (2023) Acrylic, Spray Paint on Wood 60 x 80 cm</p> |
| <p>4 Tang Kwong San Garden Night V (2021) Oil on Canvas 183 x 122 cm</p> | <p>11 Xiao Jiang Mountain Views I (2023) Oil Stick on Paper 50 x 70 cm</p> | <p>18 Wang Zhiyuan Extreme Ultra-violet #3 (2023) Acrylic, Spray Paint on Wood 60 x 50 cm</p> |
| <p>5 Dony Cheng Hung Empty Land (2023) Acrylic and Color Pencil on Canvas 80 x 70 cm</p> | <p>12 Xiao Jiang Mountain Views III (2023) Oil Stick on Paper 57 x 76 cm</p> | <p>19 Song Yuanyuan Blindspot (2022) Oil on Canvas 80 x 100 cm</p> |
| <p>6 Dony Cheng Hung Through the Neglected Meadow (2023) Acrylic and Color Pencil on Canvas 40 x 50 cm</p> | <p>13 Xiao Jiang Mountain Views IV (2023) Oil Stick on Paper 38 x 57 cm</p> | <p>20 Song Yuanyuan Piggie's Home (2022) Oil on Canvas 100 x 120 cm</p> |
| <p>7 Liang Shuni Artificial Paradises and Human Being (2021) Oil on Canvas 100 x 120 cm</p> | <p>14 Qin Xiaoshi 0-2 (2022) Low Firing Digital Printed Ceramics Panel, Copper, Stainless Steel Edition of 3 + 1 AP 70 x 47 x 1.7 cm</p> | |

世界畫廊

群展「言不由衷」 (Lost in Translation)

策展人：李安琪

展覽日期：2023年3月15日至4月22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：鄭虹、梁姝妮、覃小詩、宋元元、鄧廣桑、王卉萌、王志淵、尚江

歡迎媒體預約與藝術家和策展人採訪。

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開幕酒會：2023年3月15日，下午5時至7時

策展人導賞及早午餐聚會：2023年3月22日，上午9時30分至中午12時

策展人李安琪、藝術家鄭虹及鄧廣桑將會到場。

由策展人帶領的導賞團將於上午11時開始，以中文及英語進行。

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香港 – 世界畫廊 (Galerie du Monde) 欣然於3月15日至4月22日呈獻群展「言不由衷」，由駐居香港的獨立策展人李安琪策劃，匯聚鄭虹、梁姝妮、覃小詩、宋元元、鄧廣桑、王卉萌、王志淵及尚江，八位華語藝術家的最新創作。



鄧廣桑《園夜 III》《園夜 V》(2023)
布面油畫，每張 183 x 122 cm

「言不由衷」
李安琪

「言不由衷」訴說的是創作意念、視覺語言與文字解讀在相互轉化過程中滋生的曖昧狀態。它是一種言不盡意的掙扎或失控，亦是欲言又止的弦外之音。這種心境與情境之間微妙的迷失感貫穿於八位華語藝術家的最新創作中。是次群展游離在抽象與具象、隱晦與坦率、現實與虛構、矜持與物哀之中，作品多以聯畫的方式展示，邀請觀眾感知藝術語言間永恆的流動。



展廳入口處的《Siren's Call》（2023）為「言不由衷」奠定下時間混沌的基調。是圓月還是紅日？是婆娑樹影還是隱秘山嶺？是璀璨的夜幕還是末世來臨前的迴光返照？王卉萌的繪畫感性地將她曾經親眼所見到的不同自然現象轉化成畫布上熠熠生輝的神秘場景。藝術家使用對比色和濃郁的丙烯顏料令畫面滋生出如戲劇般的張力和詩歌般的浪漫氣息。

王卉萌《Siren's Call》(2023)
樺木木板丙烯、調合劑，122 x 152.5 cm

宋元元關注的是圖像和繪畫之間的不謀而合。藝術家從攝影的角度出發，將圖片加工成繪畫中的素材，隱喻地塑造出其畫面光滑亦壓抑的微妙質感。《光斑》（2022）的底色是昏暗與荒誕，隱藏著藝術家的記憶與際遇；《Play House》（2022）和《豬豬之家》（2022）玩味地還原過家家一般的生活場景：前者是一場鬥爭後的和解，後者則是未被書寫進童話故事的橋段——那是短暫勝利之後的向現實回歸。



宋元元《光斑》(2022)
布面油畫，80 x 100 cm

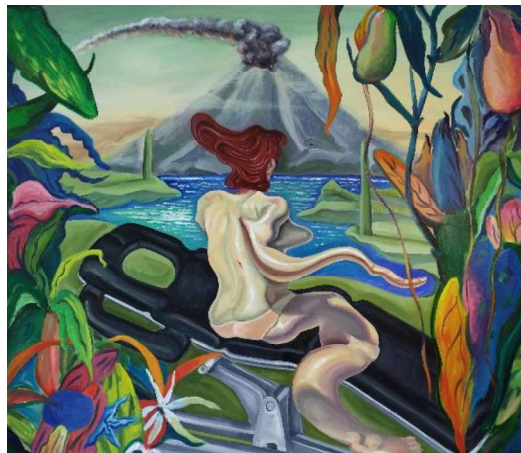
「桑」—— 熾熱且旺盛 —— 是鄧廣桑名字的一部分，也是他在創作中探尋的一種生命力。藝術家在夜幕下遊蕩於城市的林木之間，閃光燈如同攝魂術一般定格由異國移植至香港的熱帶植物。《園夜》（2023）系列繪畫中，這些樹木仿佛正爆發出刺眼的光芒，在夜色中熱烈又隱秘地燃燒著，模糊了現實與夢境的邊界。世界在此刻靜默如謎。

從畫面上觀察鄭虹的創作，她似乎在不斷反復觀看同樣的繪畫主體。它們仿佛一座座孤島，讓時間可以任性地跳躍於彼此之間。而藝術家真正在探索的，卻是「存在」—— 一種與現實之間的若即若離，一種親切的陌生疏離，一種隨著時光流動而變化的似曾相識，一種現實交替重疊之間的無限接近。



鄭虹《穿過荒草叢生的草地》(2023)
彩色鉛筆、布面丙烯，40 x 50 cm

梁姝妮作品《人造天堂與人》（2021）和《橡膠礦石——記憶的未來》（2021）將觀者的視線吸引至虛實交錯的遠方：在那裏，脆弱的肉身被模擬出的天堂母體引誘、扭曲，唯有背部隱秘的傷口透露出一瞥現實的痛楚；被人類創造又拋棄的國際空間站則在未來的某一天變成了過去，它被宇宙回收，被自然再次征用。



梁姝妮《人造天堂與人》(2021)
布面油畫，100 x 120 cm



《山之圖景》（2023）是肖江以油畫棒為媒介創作的紙本作品。與以往使用油畫顏料不同的是，油畫棒帶領藝術家重回樸素的繪畫體驗，信手塗抹出混合著記憶與想象中的場景，仿佛進入了超現實主義一般的「無意識繪畫」狀態——這一刻，偶然性解放了意識對表達的控制，《山之圖景》成為了哲學中的「虛無之境」。

肖江《山之圖景四》(2023)
紙本油畫棒，38 x 57 cm

王志淵的繪畫和裝置從芯片製造過程汲取靈感，結合了繪畫形式的進一步思考，將二者在理性和想象層面並置起來，重新觀看繪畫形式的可能性。《極紫外》（2023）系列將芯片製造過程中的重要元素之一「極紫外光」這一不可見光的想象呈現於畫布之上；《模型 2023-1》（2023）將微縮芯片的立體矩形形態放大為「模型」，並以抽象表現主義藝術家 Ad Reinhardt 的文章《Twelve Rules for A New Academy》中的理論為另一模型，是藝術家集繪畫、材料、跨學科探索的首件裝置作品。



王志淵《極紫外 #2》(2023)
木板丙烯、噴漆，60 x 80 cm



覃小詩《0-2》(2022)
版數 3 + 1 AP
數碼微噴陶板畫、銅、不銹鋼，70 x 47 x 1.7 cm

展覽的最後，覃小詩在展廳一處隱密的空間為觀眾設計了一場尋寶般的觀展體驗。藝術家選擇使用已流傳千年的陶瓷材料實驗性地保留數字時代的記憶，使得這組數字陶板畫系列可以在虛實交接的風景間永恆地捕捉華南神話。傳說中的午夜斜陽照亮尋常草木，貝殼藏寶洞中一窺洞外何年。這些真假風景並置於圖像中，對現在以及未來的觀眾講述益發模糊的故事。近年來，藝術家收集華南海盜的歷史與藏寶傳說，以珠江入海口的神話進行創作，也身體力行地將一部分作品藏於風景之中。

關於藝術家

鄭虹（1993年生於香港）於2017年畢業於香港中文大學，主修藝術，並於2023年修畢藝術碩士課程。鄭虹透過運用軟粉彩、炭筆、塑膠彩及水彩進行創作，藉此探索「光」與「空間」在城市景觀中的微妙關係，捕捉兩者在時間流逝中的轉變。鄭虹獲邀參與群展「圓缺俱樂部」（大館當代美術館，2022）。鄭虹現工作及居於香港。

梁姝妮（1989年生於貴州）於2010年畢業於雲南藝術學院。她的藝術實踐源於其對日常生活的敏銳觀察，透過運用不同媒介，如繪畫、雕塑及裝置，帶領觀者進入由藝術家構建的超現實空間，開啟一場穿越時空之旅，徘徊於想像與現實生活之間。梁姝妮現於石家莊拾萬當代藝術中心舉行個展，名為「林場」，展期至2023年5月。梁姝妮現工作及居於廣州。

覃小詩（1989年生於廣州）於2012年畢業於美國丹尼森大學藝術系及傳理系，取得文學士學位，2015年取得美國哥倫比亞大學視覺藝術碩士學位。近年來藝術家收集不同物件、搜羅民間傳說及以圖像紀錄自然風景，把這些亦幻亦真的實驗性材料與媒介再次於其作品中呈現，並將部分元素藏於風景之中，喻意一種與風景進行的以物換物。作品主題大多圍繞民間傳說，如華南的歷史、藏寶傳說及珠江入海口的神話。覃小詩曾參與多個知名機構群展，包括 Para Site 藝術空間、廣州時代美術館及 UCCA 沙丘美術館。覃小詩現工作及居於廣州。

宋元元（1981年生於瀋陽）於2005年畢業於魯迅美術學院攝影系。宋元元以網上截取的影像、拍攝的照片作為靈感來源，其繪畫拋棄了敘事性，透過拼貼等手法表達個人情緒。他的繪畫看似描繪了平常的環境與物品，卻予人一種荒誕不安的感覺。充斥周遭的日常物品與極端平庸的封閉空間構成了宋元元的藝術語言，自身藝術理想與現實的衝突成為了呈現在畫布上的一場激烈卻充滿詩意的自我鬥爭。宋元元現工作及居於瀋陽。

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。

王卉萌（1990年生於呼和浩特）畢業於北京航空航天大學的生物與醫學工程學院，及後取得美國舊金山藝術學院藝術碩士學位。她的藝術實踐透過建構特定事件和環境來探索事實真相的呈現及身份認同等議題，常與樂團、詩人、演員、更甚陌生人交流並進行創作。她的靈感來自文學、電影以及其生物醫學研究的背景，作品中反覆出現個人慾望與衝突的元素，以及揮之不去的黑色喜劇感，預示著現今人類將面臨重大的危機。王卉萌榮獲「MacDowell Colony Fellowship」並獲邀參與藝術家駐留計劃，2022年於美國洛杉磯 Make Room 畫廊舉辦首個個展。王卉萌現工作及居於洛杉磯。

王志淵（1990年生於張家口）於2013年獲得中國美術學院公共藝術學院藝術學士學位，並於2015年獲得美國舊金山藝術學院藝術碩士學位。王志淵專注於繪畫，其創作討論了作為參與者如何與繪畫在身體和意識層面進行互動，並以創作回應變化萬千的圖像。繪畫本身既是王志淵創作的靈感，亦是其參考和藝術實踐的內容。王志淵的主要展覽包括「與材質的表情有關」（OCAT 西安館，2022）及「王志淵個展」（MOU Projects，2021）。王志淵現於廣州盒子美術館參加展覽「具體繪畫」，展期至2023年5月。王志淵現工作及居於北京。

肖江（1977 年生於江西）於中國美術學院油畫系進修。對個人日常生活的取材、截取、重組及照片二次創作是肖江一貫的創作模式。自幼在山林中長大，肖江筆下所描繪的種種，皆為藝術家自身生活經歷的延伸。藝術家以極富想像力的方式把真實的城市景觀重新建構，這些場景往往因人們的習以為常而被忽略，讓觀者彷彿遊走在虛實變換的錯愕感中。近期個展包括紐約的 Karma 畫廊（2022）及上海的 Vanguard 畫廊（2021）。肖江現工作及居於上海。

關於策展人李安琪



李安琪是一位當代藝術研究者、寫作者和策展人。她曾是香港獨立藝術空間 Para Site 的教育和公共項目策展人，並曾任職於多家美國非盈利藝術機構，包括哈佛藝術博物館，哈默美術館，舊金山現代藝術博物館，和舊金山中華文化中心。她的寫作發表於藝術論壇、ArtAsiaPacific、藝術新聞中文版、典藏、Ocula、端傳媒、卷宗等期刊。她於舊金山藝術學院取得學士學位，哈佛大學取得碩士學位。她目前是香港大學的博士生，研究當代藝術的機構化和文化政策之間的關係。李安琪目前工作生活於香港。

關於世界畫廊

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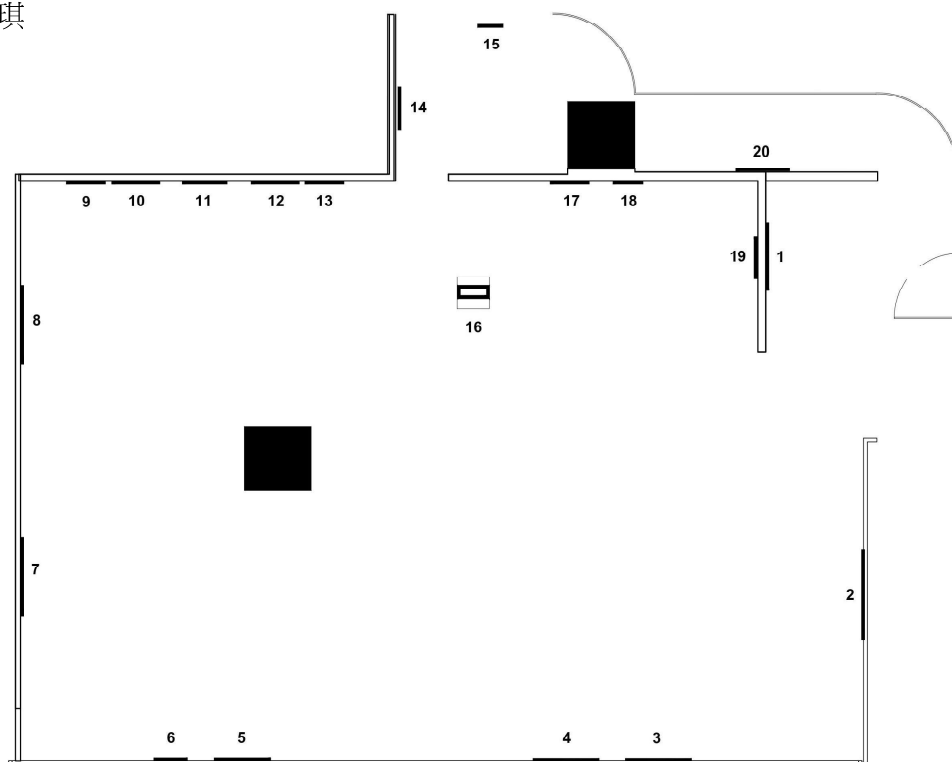
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群展「言不由衷」

策展人：李安琪



1 王卉萌
《Siren's Call》(2023)
樺木木板丙烯、調合劑
122 x 152.5 cm

2 宋元元
《Play House》(2022)
布面油畫
140 x 160 cm

3 鄧廣桑
《園夜 III》(2023)
布面油畫
183 x 122 cm

4 鄧廣桑
《園夜 V》(2021)
布面油畫
183 x 122 cm

5 鄭虹
《空地》(2023)
彩色鉛筆、布面丙烯
80 x 70 cm

6 鄭虹
《穿過荒草叢生的草地》(2023)
彩色鉛筆、布面丙烯
40 x 50 cm

7 梁姝妮
《人造天堂與人》(2021)
布面油畫
100 x 120 cm

8 梁姝妮
《橡膠礦石 — 記憶的未來》(2021)
布面油畫、亞克力球、棉線
100 x 100 cm

9 尚江
《山之圖景五》(2023)
紙本油畫棒
38 x 57 cm

10 尚江
《山之圖景二》(2023)
紙本油畫棒
57 x 76 cm

11 尚江
《山之圖景一》(2023)
紙本油畫棒
50 x 70 cm

12 尚江
《山之圖景三》(2023)
紙本油畫棒
57 x 76 cm

13 尚江
《山之圖景四》(2023)
紙本油畫棒
38 x 57 cm

14 覃小詩
《0-2》(2022)
數碼微噴陶板畫、銅、不銹鋼
3版數 + 1 AP
70 x 47 x 1.7 cm

15 覃小詩
《0-0》(2022)
數碼微噴陶板畫、木
5版數
50 x 33 x 5.5 cm

16 王志淵
《模型 2023-01》(2023)
亞克力板、丙烯、矽粉、木板
亞克力板：每件 40 x 50 x 1 cm，共8組；
每件 40 x 50 x 0.5 cm，共22組
木板：44 x 54 x 3.6 cm

17 王志淵
《2023 極紫外 #2》(2023)
木板丙烯、噴漆
60 x 80 cm

18 王志淵
《2023 極紫外 #3》(2023)
木板丙烯、噴漆
60 x 50 cm

19 宋元元
《光斑》(2022)
布面油畫
80 x 100 cm

20 宋元元
《豬豬之家》(2022)
布面油畫
100 x 120 cm