

Guanyu Xu: Duration of Stay

Date: 7 June – 31 August 2023

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

Opening Reception: 7 June 2023 (Wednesday), 17:00 – 19:00

The artist will be present, and available for press interviews.



Interior Border Checkpoint, Niland, CA, 2023

Series: Traversable Landscape

Archival Pigment Print Mounted on Dibond

Triptych, Overall size: 201 x 328 cm (79 x 129 in), Edition of 3 plus 2 AP

HONG KONG – Galerie du Monde is delighted to announce Guanyu Xu's "Duration of Stay", which marks the Chicago-based Chinese artist's first solo exhibition in Hong Kong. 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 and collage, to the question of personal freedom and its relationship to political regimes.

Fractured identity and forms of belonging are central to the artist's practice and integral to all aspects of the work in the exhibition. Juxtaposing landscapes with an intimate view of personal spaces, the power of Xu's imagination is founded upon the negotiation and reinterpretation of images over time, making space for multiplicity and growth.

"Duration of Stay" features Xu's work from multiple series, including his long-term project **Resident Aliens** that addresses the idea of citizenship and form of belonging; his new **Traversable Landscape** series which reveals the border regime as a space inherently perpetuating imperialism, xenophobia and racism; a 144-part installation **Suspension** which expresses the artist's powerlessness as an alien in the US during the pandemic and the suspended experience of the deadlock created by political powers; and a video work **Complex Formation**, where Xu questions the visual hegemony that perpetuated his mother's vision and her influence over him.

This August, the San Francisco Museum of Modern Art will feature Xu's *Temporarily Censored Home* series in exhibition "Sea Change: Photographs from the Collection", and the MSU Broad Art Museum has commissioned two new works by Xu to be presented in the museum's exhibition "Shouldn't You Be Working? 100 years of Working from Home".

Hong Kong Project

Elaborating on his *Resident Aliens* concept, Xu will profile a domestic helper from the Philippines, a scholar from Northern China, and a refugee from Egypt through his photography, and temporarily reconstruct their living room into a dense mosaic, unveiling a new perspective on the life of these three "resident aliens" in the context of Hong Kong.

Resident Aliens

Resident Aliens presents photographic installations within immigrants' interior spaces to examine their personal histories and complex experiences. Xu creates ephemeral installations within private space, transforming the interior into a hall of mirrors that captures immigrants' life and blurs the boundaries between the familiar and foreignness, private and public, belonging and alienation.



LP-08292016-04112021, 2021
Series: Resident Aliens
Archival Pigment Print
101.6 x 127 cm (40 x 50 in), Edition of 5 plus 2 AP

Xu's collaboration with participants is not only an integral social practice in representing their complex identities and histories, but also a negotiation of power and assumed stereotypes. As a "foreigner" entering their "territory", Xu transforms their temporary states of being into installations and preserve the constructions as photographs. The project presents immigrants' intimately nuanced experiences within their homes and in the society at large. These convergences of spaces and times invite the viewer to enter into spaces of fluidity rather than fixed perspectives. They mobilize the viewer's gaze, imagination, and care, defying strict definitions.



ME-07182006-07072021, 2021
Series: Resident Aliens
Archival Pigment Print
142.2 x 177.8 cm (56 x 70 in), Edition of 3 plus 2 AP



Traversable Landscape

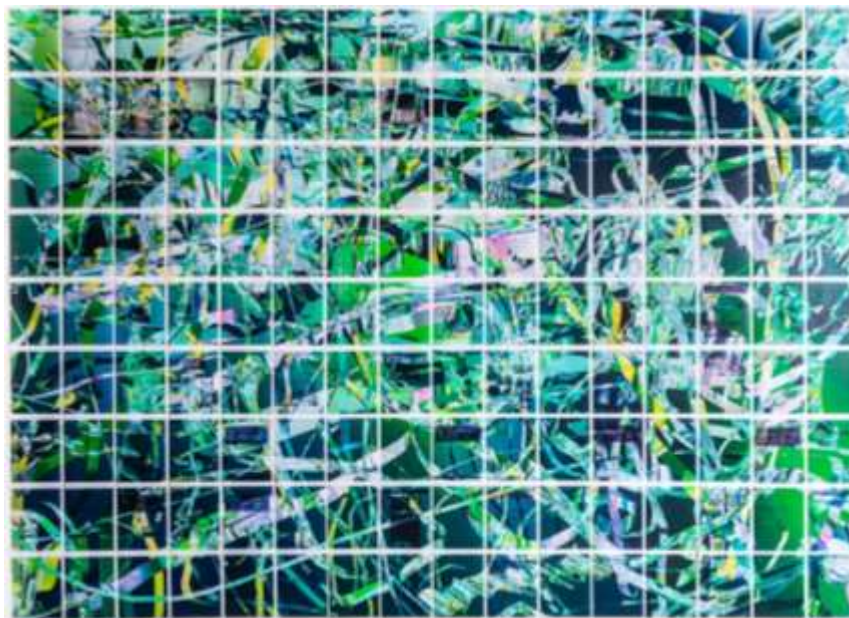
The new series in the exhibition, *Traversable Landscape*, is an examination of border architecture that acts as a brutal and monumentalized deterrence toward immigrants and people of color. According to the American Civil Liberties Union, roughly two-thirds of the United States population lives within the 100-mile border zone, with more than 100 permanent and temporary interior checkpoints within the extended border. These constructions of state power perpetually classify immigrants as potential subjects of criminality.

Xu first collects Google Street View photographs of border checkpoints and collaged them with personal photographs such as seascapes and sky, legal documents for visas that the artist obtained over the past decade, and digital drawings he made during the pandemic, representing Xu's engagement with the idea of landscape and structure, interrogating the ever-increasing control over immigration by governments.

Sunset (Interior Border Checkpoint, Niland, CA), 2023
Series: Traversable Landscape
Archival Pigment Print
190.5 x 107 cm (75 x 42 in), Edition of 3 plus 2 AP

Suspension

A large grid of images, *Suspension*, comprising 144 out of 558 pages of Xu's United States O1 visa paperwork, collaged over a semi-cartographic digital drawing of the streets of Shanghai which Xu created for a solo exhibition in that city that got censored. The two layers each represents one superpower. The drawing transforms the document into a new space without clear borders and orientation, imagining the freedom of mobility. The work expresses the artist's powerlessness as an alien in the United States during the pandemic, the inability to travel back to his home country, the suspended experience of the deadlock created by political powers, the overwhelming preparation for a visa, and the reaction to his censored exhibition.



Suspension (O1 Visa and Censored Exhibition), 2021
Archival Pigment Print, Edition of 2 plus 1 AP
144-part work, each: 28 x 21.5 cm (11 x 8.5 in)

About the Artist Guanyu Xu



Guanyu Xu (b. 1993, Beijing) is an artist currently based in Chicago. 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 including photography, new media, and installation. These movements operate similarly to his displaced and fractured identity.

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.

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), Light Work (Syracuse), Latitude (Chicago), and Pioneer Works (New York).

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, New Orleans Museum of Art, MSU Broad Art Museum, and Rotterdam Fenix Museum of Migration.

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
Email: enquiry@galeriedumonde.com

Galerie du Monde opens from Monday to Saturday, 10:00 – 19:00

世界畫廊

徐冠宇個展「逗留期限」

展覽日期: 2023 年 6 月 7 日至 8 月 31 日

地址: 香港中環都爹利街 11 號律敦治中心一樓世界畫廊 (Galerie du Monde)

開幕酒會: 2023 年 6 月 7 日 (星期三) 下午 5 時至 7 時 (藝術家出席)

歡迎媒體預約與藝術家採訪。



《境內檢查站，尼蘭德，加州》，2023 年

系列：《可穿行的風景》

數位沖印於迪邦板上，三聯畫，總體尺寸：201 x 328 cm，版數 3 + 2 藝術家自存版

香港 – 世界畫廊欣然呈獻現居芝加哥的中國藝術家徐冠宇個展「逗留期限」，這是藝術家在香港的首次個展。徐冠宇成長於中國傳統家庭，2014 年移居美國。攝影對他而言不僅僅意味着象徵層面的符號生產，更是一個有可能撬動圖像、空間、身體和事件的複合程序。他通過干預和介入式的行動、臨時性的裝置製作，與同時作為行動和結果的攝影相結合，審視個體與社會之間的衝突，探索個人自由與政治政權的關係。在這個相互聯繫的世界中，我們如何重新定義公民身份和獨立個體的合法性？徐冠宇在他印刷出來的圖片構建的新空間中，不同時空被交織，予以觀者穿梭不同窗口的可能，也同時突出了攝影媒介的局限和個人在社會中尋求自由的矛盾。

「逗留期限」展出徐冠宇的長期項目《外籍人口》，探討公民身份和歸屬感的議題；他全新創作的《可穿行的風景》系列，揭示海關及邊境檢查站的存在作為延續帝國主義、排外心理和種族主義的政治空間；一件由 144 件圖像組成的裝置《懸停》，藝術家藉此傳達其身為在美國的「移民」，於疫情期間的無力感以及某種因政治權力而感到的「懸而未決」。展覽亦展示了藝術家早期的影像作品《複雜構成》，其中徐冠宇提出了關於視覺霸權的雙重質疑——其對母親的影響以及母親對自身的薰陶。

2023 年 8 月，徐冠宇的《暫時存在的家》系列將於三藩市現代藝術博物館 (San Francisco Museum of Modern Art) 的群展「Sea Change: Photographs from the Collection」中展出。此外，密歇根州立大學當代藝術博物館 (MSU Broad Art Museum) 委託藝術家創作兩件作品，將於博物館的展覽「Shouldn't You Be Working? 100 Years of Working from Home」中展出。

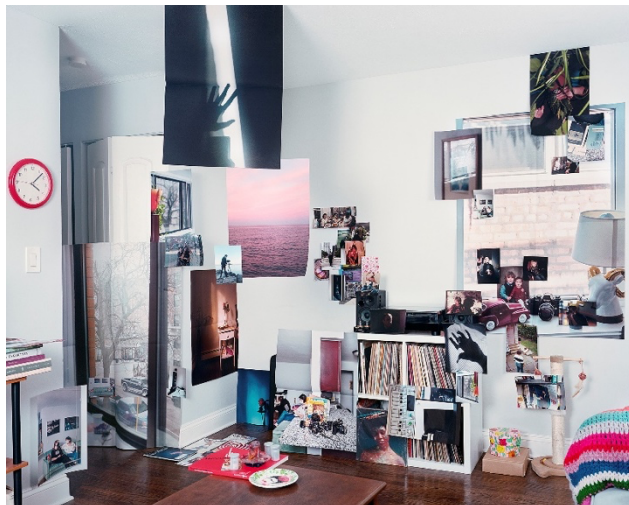
「香港項目」

圍繞著《外籍人口》系列的創作理念，徐冠宇將為一名來自菲律賓的家庭傭工、一名來自中國北方的學者和一名居港的埃及難民進行拍攝。藝術家將重構他們的私人空間，將空間轉化為馬賽克式拼貼的臨時性裝置。揭露在香港獨特的語境下，三名「外籍人口」的生活和狀態。

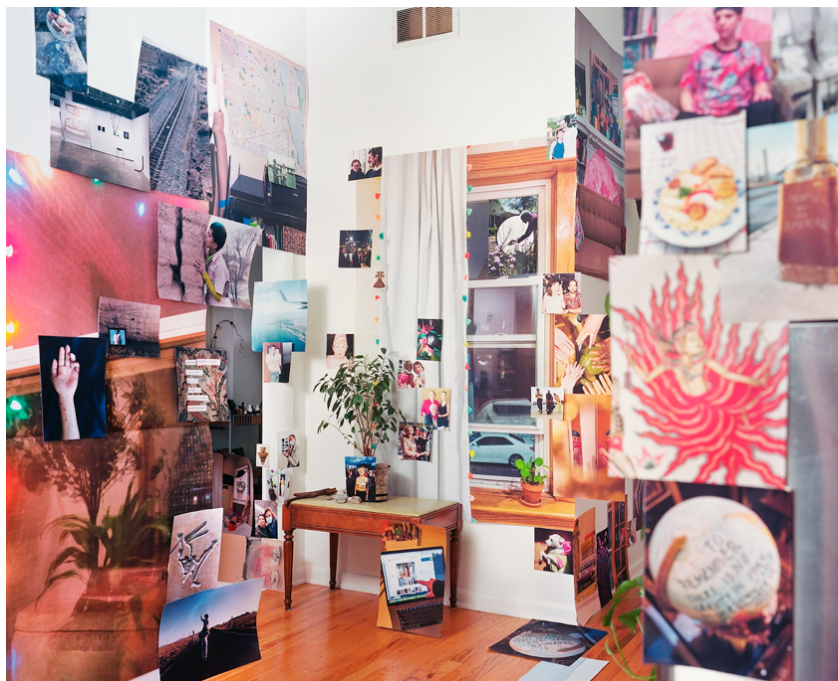
《外籍人口》

在《外籍人口》中，徐冠宇通過融合肖像、繪畫、家庭照、生活物件以及他收集的關於流行文化的雜誌撕頁，於「移民者」的私人空間內打造出令人眼花繚亂的世界和一個個錯綜複雜的藝術裝置。該創作猶如一面巨大的鏡子，擾亂了日常的室內景觀，映照出了移民者的生存狀態，模糊了熟悉與陌生、私人與公共、歸屬與疏離之間的界限。

《LP-08292016-04112021》，2021年
系列：《外籍人口》
數位沖印，101.6 x 127 cm，版數 5 + 2 藝術家自存版



徐冠宇與「移民者」的合作不僅是一場社會實踐，探究他們複雜的身份和歷史，亦是對權力和刻板印象的質疑。作為一名「他者」，徐冠宇進入了他們的「私人領域」，以藝術裝置的形式揭示他們的生存狀態，並以攝影手法記錄下來。作品融合了多元空間和時間，邀請觀眾進入流動的場域，調動著觀者的目光和想像力，展示了在私人 and 公共語境下移民者私密且微妙的生存經驗。對於這些從異國來到美國生活的人來說，他們需要更加努力同化自身從而融入大環境中，可同時他們也並不能將「家」視作為避風港，畢竟他們還不是美國公民，他們的「家」只能被稱為臨時的居所。



《ME-07182006-07072021》，2021年
系列：《外籍人口》
數位沖印，142.6 x 177.8 cm
版數 3 + 2 藝術家自存版



《可穿行的風景》

徐冠宇創作的全新系列《可穿行的風景》探討邊境檢查站作為國家權力的象徵對移民和有色人種的監查和限制。據美國公民自由聯盟，現今美國約三分之二的人口居住在「100 英里邊境區」——其定義為聯邦法例容許海關在沒有法庭手令的情況下，可以在「美國邊境延伸的一個合理距離內」登上車輛和船隻，搜尋沒有移民文件的人士。這範圍內有總計超過 100 個的邊境檢查站，並允許移民執法人員在內執行未經授權的截查，其職權覆蓋的區域遠超我們的想像。作為國家權力的象徵，這些邊境檢查站長期監視著移民人口，並潛移默化地把他們歸類為潛在的罪犯。

徐冠宇把個人照片、法律文檔和數碼繪畫與美國公路檢查站的谷歌街景照片拼貼在一起。通過將個人化的景觀與公共邊境建築融合，試圖連接私人與公共，重構新的現實，揭露國家對移民的監控並提出質疑。

《日落（境內檢查站，尼蘭德，加州）》，2023 年
系列：《可穿行的風景》
數位沖印，190.5 x 106.68 cm
版數 3 + 2 藝術家自存版

《懸停》

展覽中的大型裝置《懸停》是一件由 144 個圖像組成的網格作品，原材料為徐冠宇申請美國 O1 簽證中的 144 頁檔案（共 558 頁）和其基於上海街道創作的數碼繪畫，這些數碼繪畫是徐冠宇於疫情期間為上海的一場個展而創作的作品，但該個展後因審查而被禁展。作品中重疊的兩層圖像分別指向了藝術家在兩個國家的個人經歷。通過拼貼手法而進行重疊和混合，作品意圖開創一個缺失明確邊界和方向、個體得以在內自由行動的空間。作品亦是藝術家用第一人稱敘事的情感表達，揭露個體在宏觀政治環境下懸而未決的生存狀態。



《懸停（O1 簽證和被審查的展覽）》，2021 年
數位沖印，版數 2 + 1 藝術家自存版
共 144 張，每張尺寸 28 x 21.5 cm

關於藝術家徐冠宇



徐冠宇（1993年生於北京）現居於美國芝加哥。徐冠宇成長於中國傳統家庭，他的藝術實踐同時受到美國視覺文化的意識形態所影響。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。他的創作從一名華人男同性戀者的角度出發，在攝影、新媒體和裝置等媒介之間轉換，而這種流動性與他流離和斷裂化的身份密不可分。

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。

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劃（2022年）；CENTER 藝術家資助計劃（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劃，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，芝加哥 Latitude 以及紐約 Pioneer Works 藝術家駐留計劃。

徐冠宇的作品被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、新奧爾良藝術博物館、密西根州立大學當代藝術博物館、以及荷蘭 FENIX 移民博物館。

關於世界畫廊

世界畫廊（Galerie du Monde）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、雕塑、混合媒介攝影等。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.galieriedumonde.com

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

電郵：enquiry@galieriedumonde.com

世界畫廊開放時間為星期一至六早上 10 時至晚上 7 時