

Taipei Dangdai

Booth E07

9-12 May 2024

gdm



gdm is a Hong Kong-based art gallery founded in 1974. Originally opened as Galerie du Monde, **gdm** represents more than twenty artists and estates, nurturing a diverse roster of artists at all stages of their creative practices with a global perspective.

The gallery has been acclaimed for its ground-breaking work in championing artists of postwar and contemporary movements such as Hong Kong's Circle Art Group, New Ink Movement, and Taiwan's Fifth Moon.

Kelvin Yang joined **gdm** in 2008 and has spearheaded the **gdm** Projects which transformed the gallery with a new emphasis on contemporary art and dedication to supporting emerging and underrepresented diaspora artists engaging with cultural identity and conceptual practices.

Fostering collaborations with curators and institutions worldwide — **gdm** operates a dynamic program that encourages imagination and risk-taking, driven to provide opportunities for artists to amplify their voices within their communities, and across platforms in the international contemporary art world.

ARTISTS

gdm

Gordon Cheung	張逸彬
Steph Huang	黃麗音
Leiko Ikemura	池村玲子
Kongkee	江記
Lam Tung Pang	林東鵬
Adia Millett	艾迪亞·米勒
Michael Müller	邁克爾·穆勒
Alison Nguyen	艾莉森·阮
Young Sook Park	朴英淑
Wesley Tongson	唐家偉
Wu Chi-Tsung	吳季聰
Guanyu Xu	徐冠宇
Zheng Chongbin	鄭重賓

Gordon Cheung

gdm

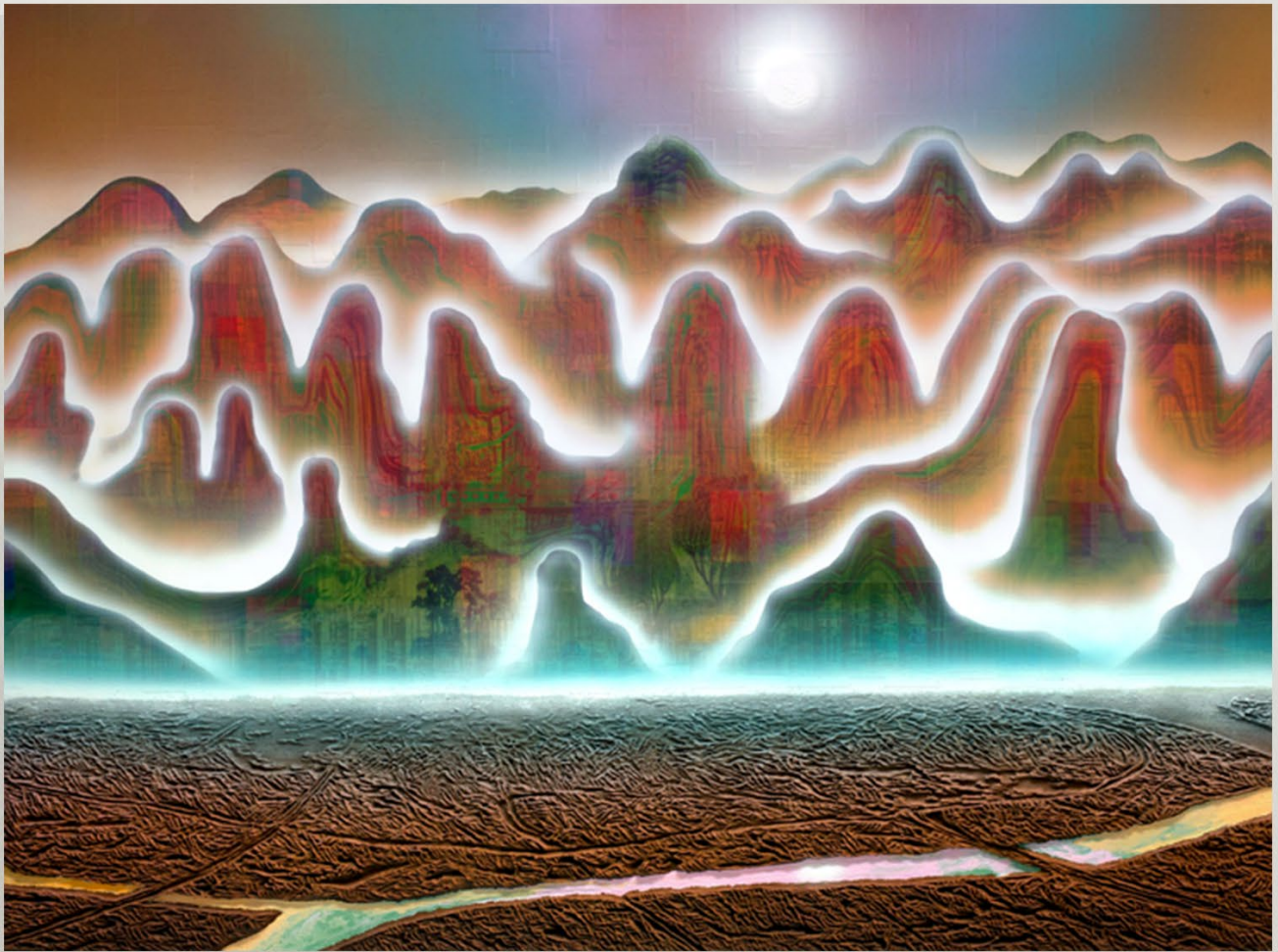


Gordon Cheung (b. 1975, London) is a British-Chinese contemporary multi-media artist who has developed an innovative approach to making art, which blurs virtual and actual reality to reflect on the existential questions of what it means to be human in civilizations with histories written by victors. Cheung raises questions and critiques the effects of global capitalism, its underlying mechanisms of power on our perception of identity, territory and sense of belonging. These narratives are refracted through the prisms of culture, mythology, religion and politics into dreamlike spaces of urban surreal worlds that are rooted in his in-between identity.

Gordon Cheung on this financial newspaper paintings –

"When I was at art school in the mid-nineties, it was during the digital communications revolution. It was this idea of questioning what sort of landscape we now dominantly exist in. I have been collecting one paper a day for over 20 years, with about 20 issues of paper going into each piece. By shredding newspapers I created materials from the everyday, what I felt was the "pigment" of information. I would collage maps and newsprints together to create works in their own right, and go to the photocopying machine, and while scanning a work, move it, which created smears. From those smears that looked like paint marks, I'd cut them out and collage them together to form virtual paintings. It was a kind of ground-zeroing of the way I thought about painting. From there I began to look at the structure of what it means to paint, that meant questioning brush strokes, flatness, formal concerns that were parallel to the dominant intellectual discourse at the time, which was framed around the death of painting. I was trying to resolve that in my mind."

Cheung graduated with a BFA in Painting in 1998 from Central Saint Martins College of Art and Design and earned his MFA in 2001 from the Royal College of Art in London. His works are held in the collections of the Museum of Modern Art in New York, Hirshhorn Museum in Washington, D.C., Asian Art Museum of San Francisco, the Whitworth Art Museum in Manchester, Royal College of Art in London, and the British Museum, amongst others. Cheung lives in London.

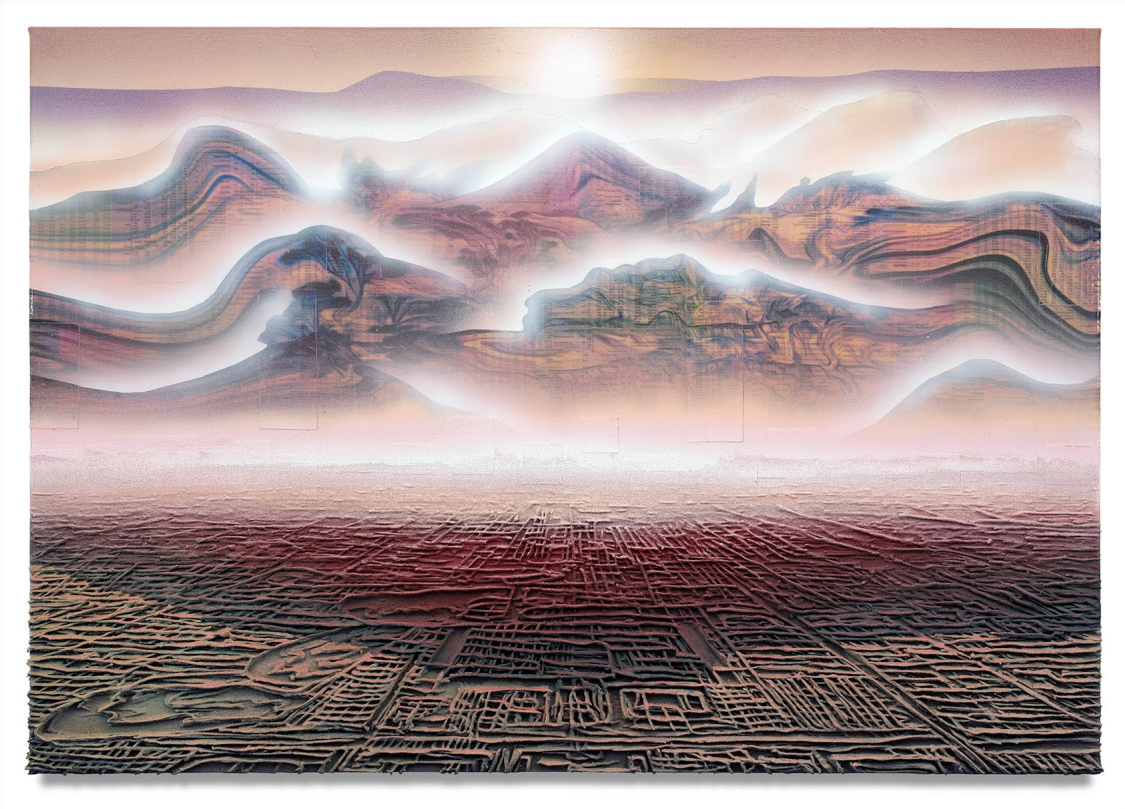


Gordon Cheung

Painting of Nature (Guangzhou) (2023)

Financial Times Newspaper, Archival Inkjet, Acrylic, and Sand on Linen

150 x 200 x 5 cm



Gordon Cheung

Yuanmingyuan 2 (2023)

Financial Times Newspaper, Archival Inkjet, Acrylic, and Sand on Linen

57 x 82 x 5 cm

Steph Huang

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Steph Huang (b. 1990, Taiwan) lives in London. She received her MA in Sculpture from the Royal College of Art in 2021, and is the Grand Prize Winner of the 2022 Taipei Art Awards. Huang's multidisciplinary practice investigates mass production and commerce, the transcultural and historical dimensions of the food industry, and the implications of such markets on our natural environment. Her works discuss the intricate relationship between history, global economics and colonialism. Using a variety of manual techniques such as glass blowing and casting, as well as film and sound-based media, Huang transforms everyday spaces and objects, resulting in minimalist sculptures and poetically charged installations of quiet resonance.

Huang is interested in how trade routes and supply chains are informed by colonial legacies. Both an artist and a chef, she looks at food as a ritual, and as one of the oldest forms of exchange between cultures. Huang has spent time researching markets throughout London, as well as markets in Paris, Venice, Hong Kong and Taiwan. She is interested in the local traditions of each market and in uncovering the social intricacies and “cultural spirits” that inhabit them, as well as how they function as interfaces between consumer and capitalism. The imagery of market signage and architecture is often incorporated into Huang’s work, but also the rubbish and detritus produced and discarded as by-products of materialism and trade. Huang's playful combination of materials questions how our collective behaviors and superstitions produce a kind of surreal absurdity and how, in turn, these implicate labor, culture and the economy.

She received her MA in sculpture from the Royal College of Art, 2021. Huang has presented recent solo exhibitions at E WERK Freiburg, Germany (2024); Public Gallery, London (2023); Taipei Fine Arts Museum (2022); Volt, Eastbourne (2022); Goldsmiths CCA, London (2022); and mother’s tankstation, London (2022). Her work has been featured in recent group exhibitions at Galerie du Monde, Hong Kong (2023); Bloomberg New Contemporaries, Humber Street Gallery, Hull and South London Gallery, London (2022); Belmacz, London (2021); San Mei Gallery, London (2021, 2020); Bloc Projects, Sheffield (2021); South London Gallery (2021); and Cromwell Place, London (2021). Huang was awarded the Grand Prize in the Taipei Art Awards in 2022 and the Mark Tanner Sculpture Award in 2023.

Forthcoming projects include solo exhibitions at Tate Britain, London, UK (2024) and Taipei Fine Arts Museum, Taiwan (2025).



Steph Huang

Non-Functional (2022)

Plywood, Mild Steel, Paint, Hand-blown Glass

Doors Opened: 45 x 65 x 22 cm / Doors Closed: 45 x 33.5 x 22 cm





Steph Huang

Willow (2022)

Plywood, Paint, Hardwood

122 x 122 x 2.5 cm

Leiko Ikemura

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Leiko Ikemura (b.1951, Japan) immigrated to Spain at the age of 21 to study at the Academy of Fine Arts in Seville. She moved to Switzerland in the 1980s, then to Germany to teach painting at the Berlin University of Fine Arts from 1992 to 2015. Ikemura's work is inspired by the myths and legends of human creation from around the globe, reflecting on the human desire for a sense of belonging. Central to these explorations is the search for light and lightness within her media, investigating opacity both in terms of form and concept.

Ikemura's glass sculptures are characterized by organic and irregular shapes, she explores the alchemic properties of the medium to create contrast between rough and polished surfaces. The transparency of her glass sculptures and their ability to refract light make the works shine from within themselves. The colored light that radiates from the works into their surroundings leaves the material boundaries of the sculptures and expands them to a dimension of immateriality. They are surrounded by an auratic glow that could be described as dignified. Her glassmaking influences her painting practice, to elaborate her visual language into abstraction and experiment with watercolors.

The motif of the young girl first became prevalent in Ikemura's work in the early '90s, and has since been a recurring subject in her oeuvre. Ikemura explained one of her reasons for the choice of this motif in an interview: *"When women are represented in art, they are women as seen by men. That's why I feel it is a crucial task for me to depict females, at the ambiguous and uneasy age when women are formed, as subjects rather than objects."* Ikemura seeks to push back against stereotypical depictions of girls in popular culture (in both Japan and beyond) as meek, helpless, decorative, and sexualized.



Leiko Ikemura
Sleep II (2022)
Cast Glass
12 x 27.5 x 18 cm



Kongkee

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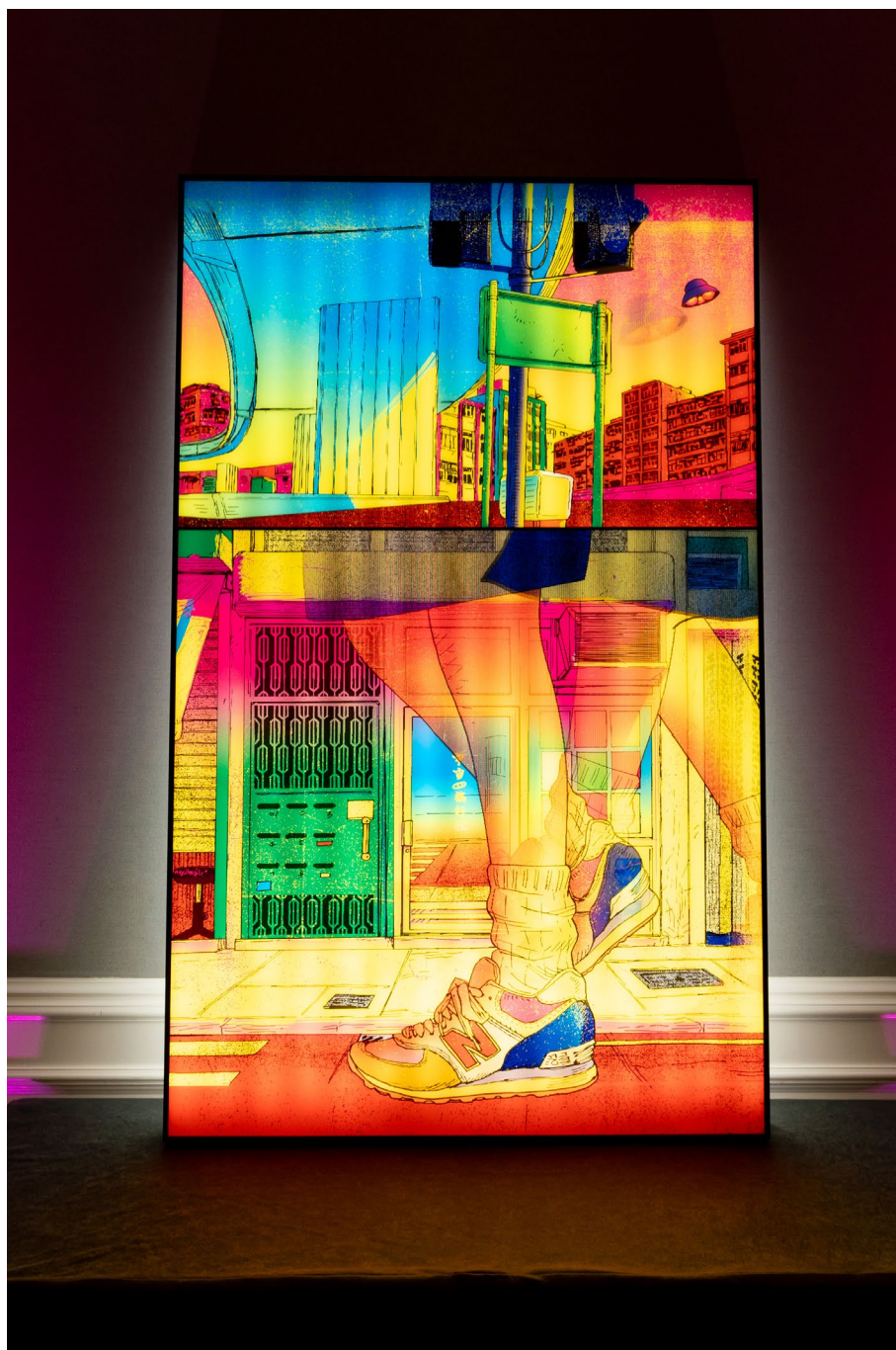
Kongkee (b. 1977, Malaysia), aka Kong Khong-chang, is an animation director and visual artist based in Hong Kong and London. The aesthetic language of his work merges Kongkee's interest in vernacular culture, our everyday experiences, and sci-fi fantasy. In Kongkee's works, the presence of landmarks and cultural symbols such as the old Lee Theatre, trams, taxis, double-decker bus, and streets of Yau Ma Tei constructs a futuristic city of decadence which is virtual but indeed really Hong Kong.

Kongkee's original animated short "Dragon's Delusion: Preface" was awarded the 22nd DigiCon6 Asia Grand Prize by Japan TBS in 2020. In 2022, he was commissioned by M+ Museum in Hong Kong to create an interactive video installation "Flower In The Mirror".

Spanning across 2022-2024, Kongkee's major solo exhibition "Kongkee: Warring States Cyberpunk" debuted at the Asian Art Museum of San Francisco, toured to Wrightwood 659 in Chicago, and Tai Kwun Contemporary in Hong Kong.

Kongkee reimagines the story of Qu Yuan (c. 481-221 BCE), a legendary poet in Chu State, in a futuristic yet dated Hong Kong. Kongkee's Hong Kong is a city dislocated in time and space, and its denizens are also dislocated from their own identities and desires. Curated by Abby Chen, "Kongkee: Warring States Cyberpunk" uses the figure of Qu Yuan to explore how contemporary culture, especially the Chinese culture produced in Hong Kong — is mediated by and through the neoliberal ascendancy of the attention economy, new technologies, and global capitalism, and the imperial and colonial conditions embedded within these structures.

In April 2024, Kongkee has been awarded the "Asia Game Changer" by Asia Society.



Kongkee

Sham Shui Po (2023)

Lenticular, Lightbox, Edition of 3 plus 2 AP

185.5 x 114 x 8 cm



Kongkee

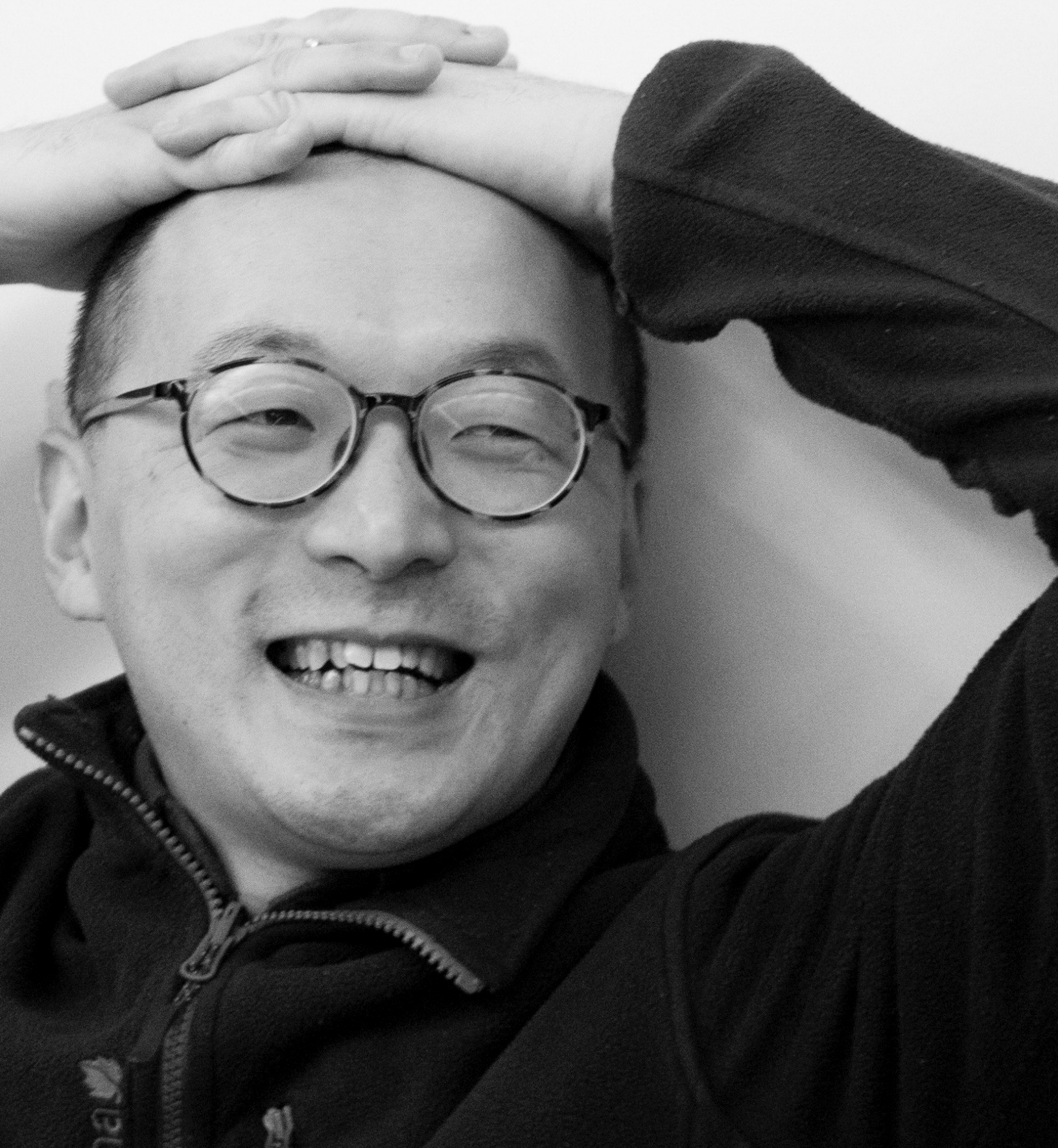
A Secret (2024)

Acrylic on White Iron Board

Diptych, 153 x 107 cm

Lam Tung Pang

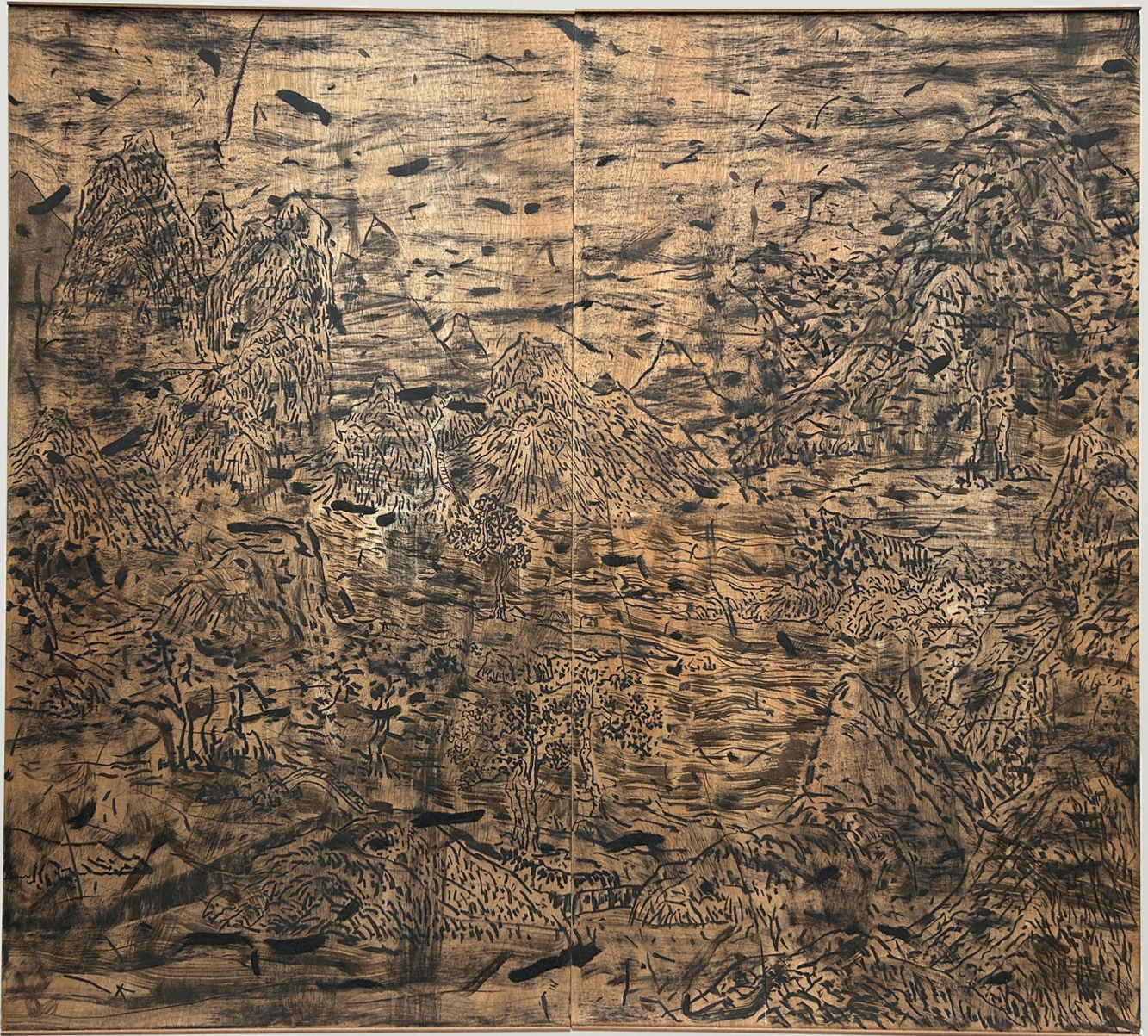
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Lam Tung Pang (b. 1978, Hong Kong)'s artistic practice encompasses painting, drawing, performance, video, and installation. Assembling traditional iconography and found objects, Lam creates layered allegorical landscapes that engage themes of history, memory, and time. These works capture the nuanced emotions that seep out from beneath the weight of drastic socio-political change. Lam currently lives and works in Vancouver.

Lam received his BFA from the Chinese University of Hong Kong and his MFA from Central Saint Martins in London. He is the recipient of the Asian Cultural Council Fellowship in 2012. His works are collected by many important institutions internationally, including the San Francisco Asian Art Museum, United States; Hong Kong Museum of Art; M+ Museum, Hong Kong, among others. The Legislative Council of Hong Kong has commissioned Lam to create an iconic, monumental work "Centuries of Hong Kong" for its complex.

Key exhibitions include "A Tree and A Forest: Past Continuous Tense by Lam Tung Pang" (Asian Art Museum of San Francisco, 2022-2023); "Beyond the Mountain" (Seattle Asian Art Museum, United States, 2022-2023); "Half-Step House" (Hong Kong House, Echigo-Tsumari Art Triennale, Japan, 2021); "Memento" (Asian Art Museum of San Francisco, United States, 2021); "Saan Dung Gei" (Blindspot Gallery, Hong Kong, 2019); "Hi! House - Lam Tung Pang x Old House" (Wong Uk Village, Hong Kong, 2017); "Bi-City Biennale of Urbanism \ Architecture" (Shenzhen, China, 2017); "CHINA 8" (NRW-Forum Düsseldorf, Germany, 2015); "Play" (Espace Louis Vuitton, Hong Kong, 2014); "The Curiosity Box" (Chinese Culture Center of San Francisco, United States, 2013); "One-Two-World" (Public Installation Presented by Galerie du Monde, Art Basel Hong Kong, 2013); "No Soul for Sale" (Tate Modern, London, United Kingdom, 2010).



Lam Tung Pang

The land from further you are (2) (2022)

Charcoal and Ink on Plywood; Diptych, 80.5 x 200 cm

Adia Millett

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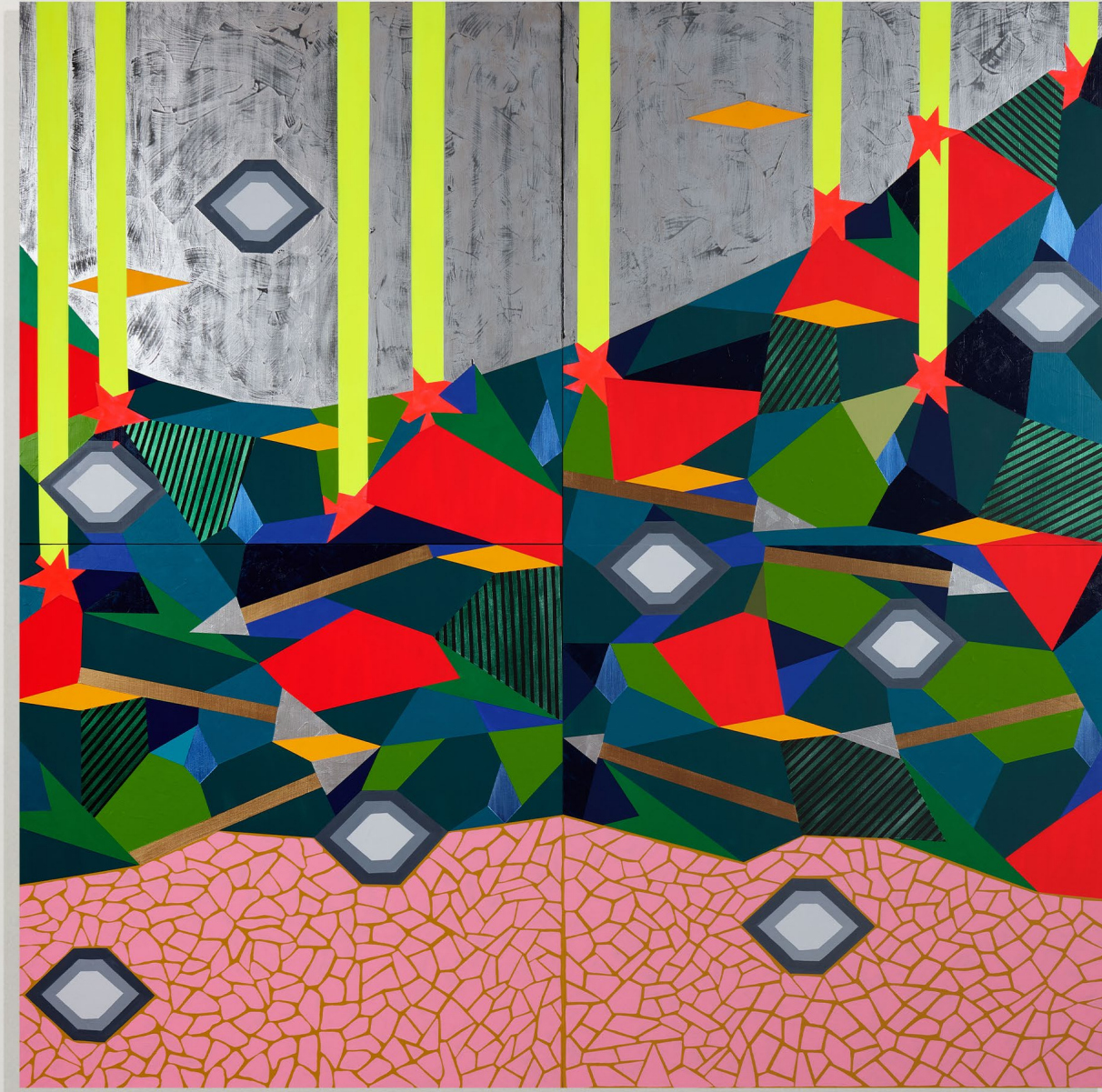


Adia Millett (b. 1975, Los Angeles) is acclaimed for her deep exploration of basic configurations, diverse expressive practices, and experimentation with mediums. Millett weaves threads of African-American experiences with broader ideas about personal identity, collective history, and human inter-connectivity. Inspired by the potential for transformative change, Millett's paintings evoke nocturnal landscapes, with depths and dimensions revealed through texture, iridescence and colors. For Millett, what exists in the dark can represent the unseen, but is also where rest, meditation, and the deepening of our other senses can occur. Millett explains, "My practice is an exploration of the many ways we can witness diversity and our personal relationships to it as a tool for clarity."

Millett received a BFA from the University of California at Berkeley, and an MFA from the California Institute of the Arts. In 2001, she moved to New York for the Whitney Museum Independent Study Program, followed by a residency at the Studio Museum in Harlem. She lived and worked in New York for a decade, exhibiting in high-profile group shows among them "Freestyle" (Studio Museum in Harlem, 2001), "Living Units" (Triple Candie, 2003), "Black President" (The New Museum, 2003), and "Greater New York" (Museum of Modern Art PS1, 2005), and recently in "Where is Here" (Museum of African Diaspora, 2017), and "Black Refractions" (Studio Museum in Harlem, 2019).

Recent solo exhibitions include "Wisdom Warriors" (Institute of Contemporary Art, San Jose, United States, 2023-2024); "You Will Be Remembered." (Galerie du Monde, 2022); "A Force of Nature" (di Rosa Center for Contemporary Art, United States, 2022); "A Matter of Time" (Galerie du Monde, 2020); "Breaking Patterns" (California African American Museum, United States, 2019); and "The Privilege to Breathe" (San Jose Museum of Quilts and Textiles, United States, 2019).

In 2023, the Berkeley Art Museum and Pacific Film Archive acquired a monumental work by Adia Millett titled "Underground"; Millett also executed a public project in collaboration with the city of Oakland and celebrity ambassador Zendaya to support the African-American community. Millett currently lives and works in Oakland, California.



Adia Millett / Tears of Joy (2024)

Acrylic and Spray Paint on Wood

4-part work, 91.5 x 91.5 x 4 cm each / Overall size: 183 x 183 x 4 cm



Adia Millett

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Adia Millett
Bird Fish (2024)
Glass, Grout and Wood
88 x 101.6 cm

Michael Müller

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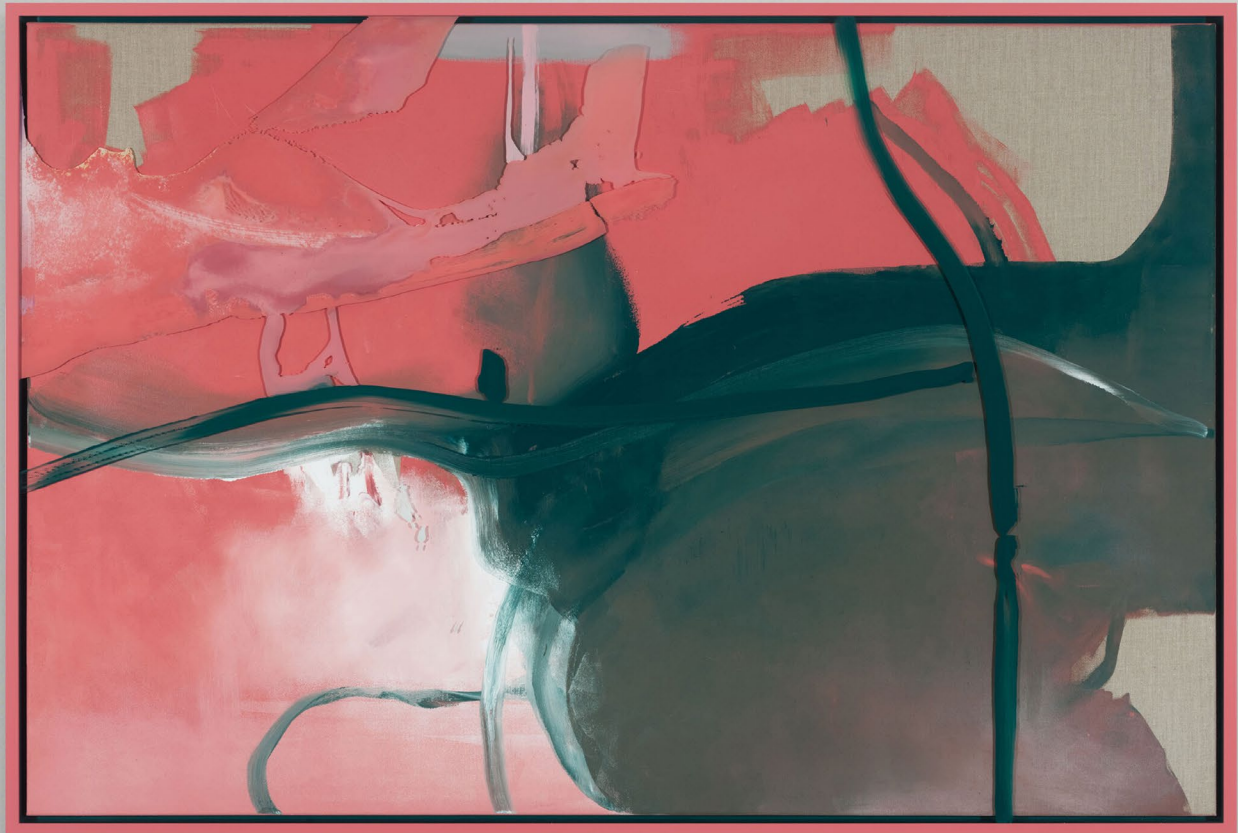


Michael Müller (b. 1970, Ingelheim am Rhein, Germany) is an artist whose manifold, proliferating oeuvre cannot be ascribed to any one-way interpretation. He continuously broadens the methods of his artistic expression, combining works on paper with painting, text-based work, sculpture, found objects, music, and performance. Müller studied sculpting and fine arts at the Kunstakademie Düsseldorf with Magdalena Jetelová. From 2015 to 2018, he was a professor at the Berlin University of the Arts. In 2018, he was nominated for the Kunstpreis der Böttcherstraße, Bremen. Müller lives and works in Berlin.

The artistic work by Müller develops out of existing historical narratives, methods and norms: systems which he pushes to their limits by modifying them along fictitious lines. Every boundary – whether it is culturally encoded, materially circumscribed, or rationally established, is a provocation for Müller. The spectrum of his themes spans from literature, language, writing, music, and dance, across mythology and nature, religion and its rituals, across gender identity or clothing, to the operating system of art.

By means of painting, but while also going beyond its boundaries, Müller presents a multi-faceted artistic reflection on the meaning of time, mortality, and love that endures outside time. In the process, he weighs up the potential of abstraction and asks the crucial question: Can an abstract artwork tell a story?

Recent solo exhibitions include: "The Given Day. Castor & Polydeuces" (The Städel Museum, Frankfurt, 2022-2023); "Drei biographische Versuche" (3-chapter series) (Galerie du Monde, 2021-2022); "Schwierige Bilder" (Sammlung Wemhöner, Berlin, 2021); "Stripping the Force – The Self and the Other" (Spotlight by Art Basel, Galerie du Monde, 2020); "Anton in a Bast Skirt" (Galerie Thomas Schulte, Berlin, 2020); "An Exhibition as a Copy" (Galerie du Monde, 2018); "Stripping the Force" (Kunsthalle Bremen, 2018); "SKITS. 13 Exhibitions in 9 Rooms" (Staatliche Kunsthalle Baden-Baden, 2016); "Who's Speaking?" (KW Institute for Contemporary Art, Berlin, 2015). Müller's works belong to many prominent museum collections including the Städel Museum, Germany; Kunstmuseum Bonn, Germany; Museum of Contemporary Art in Los Angeles, United States; among others.



Michael Müller

Mr. James at Lake Palace (2012)

Acrylic, Gesso and Lacquer on Belgian Linen and Glass

125.7 x 185.7 x 6 cm



Michael Müller

I throw my mind into nothing but mist (2022-2023)

Acrylic and Gesso on Printed Belgian Linen

120 x 98.5 x 6 cm



Michael Müller

Poppers up (Paint yourself into the prejudices that are presented to you) (2023)

Acrylic, Lacquer and Oil on Printed Alu-dibond and Glass, 202.7 x 152.7 x 5 cm

Alison Nguyen

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Alison Nguyen (b. 1986, Pennsylvania, United States) is a New York-based artist working across video, installation, sculpture, and performance. She received her M.F.A in Visual Art from Columbia and her B.A. in Literary Arts from Brown University. Nguyen is a 2023-2024 Studio Artist at the Whitney Independent Study Program (New York, NY). Her most recent solo exhibition was presented in 2023 at MIT List Center for Visual Arts (Cambridge, MA). In December 2023, her first institutional solo screening was presented at the Museum of Modern Art (New York, NY).

Alison Nguyen's practice combines the particulars of the personal with an exploration into broader forces of history, particularly those entwined with technology. Weaving together approaches of performance, documentary research, and narrative, her work is infused with incisive analysis, humor, and philosophical undertones. Nguyen's installations and sculptures are material counterparts to her moving image work which conflate distinctions such as the virtual and the real.

Collage and the readymade are recurring techniques in her work. In past projects, Nguyen has borrowed user-generated, 3-D-modeled objects, which often appear in video games, and employed found footage to trace the evolution of consumer-produced media (from early home videos to YouTube vlogging). In her critically acclaimed body of work surrounding computer-generated woman Andra8, Nguyen has enlisted motion-capture technology (which maps the artist's movements onto an animation in real time) to outsource live-broadcast virtual lecture performances to her gig-working avatar, Andra8.

Nguyen has been exploring the relationship between political conditions and technological developments. These subjects are brought to bear in her most recent work "history as hypnosis". Drawing on the cinematic tropes of science-fiction and road films, history as hypnosis surfaces themes of alienation, assimilation and refusal, centering on characters and narratives that, as the artist observes, are often "omitted from history and the screen". The film follows three women programmed by artificial intelligence whose memories from their previous existence have been erased. In search of a man named "X", the trio venture from the California desert to gas stations, gritty strip malls, starchitect-designed buildings, and underground enclaves. Interweaving subtle references to past geopolitical violence associated with the US war in Vietnam, "history as hypnosis" offers a complex take on how memory, consciousness, and historical narratives merge into a shared cultural imaginary, which is produced, and reinforced, through cinematic images.



Alison Nguyen

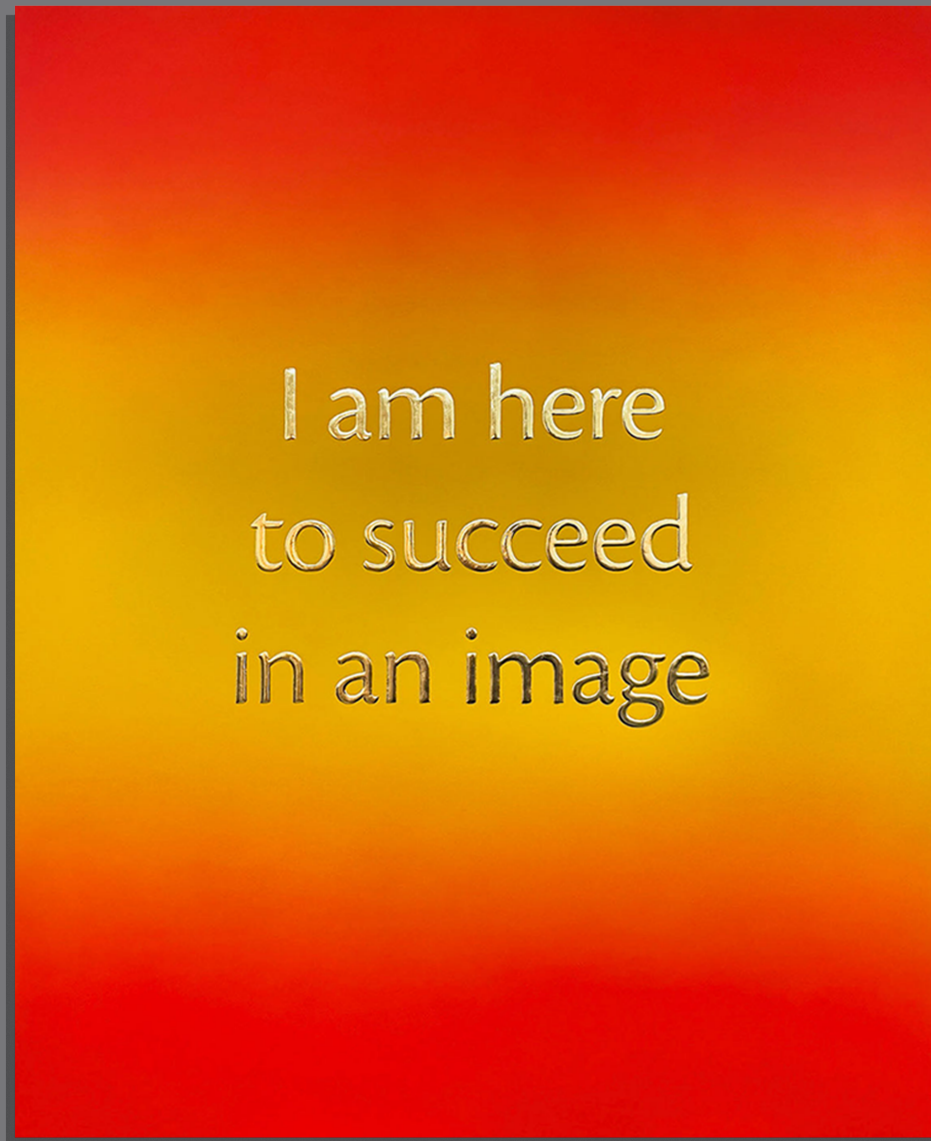
Cu / are you aware that you are being hypnotized? (2022)

Silkscreen on Hand-dyed Paper, 76.2 x 56 cm [Full text of poem "Cu"](#)

HD Video, Color, Stereo Sound, 10" Monitor, Monitor Arm, 1 min 7 sec, loop

Edition of 5 / Preview: <https://youtu.be/79m08F1iess>

[eFlux Dialogue between artist Alison Nguyen and curator Min Sun Jeon](#)



Alison Nguyen

I am here to succeed in an image (2024)

Acrylic and Gold on Canvas, 91.5 x 76.2 x 4 cm, Unique work

A painterly interpretation of a virtual sunset meets text rendered through the Medieval technique of hand-raised gilding. Text from *my favorite software is being here*, Alison Nguyen's body of work surrounding [Andra8](#).



Alison Nguyen

Your content is My occupation (2024)

Acrylic and Gold on Canvas, 91.5 x 76.2 x 4 cm, Unique work

A painterly interpretation of a virtual sunset meets text rendered through the Medieval technique of hand-raised gilding. Text from *my favorite software is being here*, Alison Nguyen's body of work surrounding [Andra8](#).

Young Sook Park

gdm



Young Sook Park (b. 1947, South Korea) has been exploring and expanding the possibilities of ceramics and white porcelain as one of Korea's pioneering and leading contemporary ceramicists. She is particularly renowned for her beautiful moon jars, a special type of large, round white porcelain jar that dates back to the Choson period in Korea.

While Park draws upon the long legacy of Korean ceramics, her contemporary moon jars are larger than any produced in the Choson period, and also have a more pristine white color. She spent 30 years developing her practice and choice of materials in order to produce jars that are more elongated with thinner walls. Drawn from specific deposits to produce the desired white hue of her jars, the clay she uses takes 6 to 10 years to mature. She is also highly attentive to conditions in the kiln, monitoring aspects such as air flow and variations in temperature. Owning and operating her own kiln since 1982, Park has carefully perfected her methods.

The jars are highly vulnerable to breakages in the kiln, only about 10% survive firing, while the luminous, plain white glaze is one of the most difficult to execute. It is a vocation that demands tremendous resilience and physical fitness. Now in her 70s, Park burns 500 calories a day at the gym, and farms her own vegetables.

A moon jar is a serene and ethereal thing, like a rippling reflection of the moon itself in a lake. Young Sook Park is regarded as a modern master of this challenging form. Park pushes the boundaries of the form, increasing the size of the jars, and refining the glazes and firing techniques.

Her work can be found in the collections of the V&A, the British Museum of Art, the Seattle Art Museum, and the Arthur M. Sackler Museum at Harvard University.



Installation View, Hong Kong



Young Sook Park

Moon Jar (2017)

Porcelain, Glaze

Height: 65 cm; Diameter: 69 cm



Young Sook Park

Birds and Fruits #1 (2023)

Porcelain, Glaze

Height: 84 cm; Diameter: 35 cm



Young Sook Park

Birds and Fruits #2 (2023)

Porcelain, Glaze

Height: 33 cm; Diameter: 37 cm



Wesley Tongson (1957-2012) was born in Hong Kong in 1957. He moved to Toronto to study at the Ontario College of Arts in 1977 and returned to Hong Kong in 1981. Throughout the 1990s, Tongson explored ways of integrating his splash ink methods with traditional Chinese brushstroke techniques. Tongson considered landscape painting to be the highest accomplishment of Chinese art and was devoted to mastering the form throughout his career. For Tongson, transcending the conventional bounds of landscape painting was akin to transcending one's self, to attain enlightenment. Tongson also excelled in painting bamboo, plum blossoms, lotus, orchids, and pines.

In 2001, he started to experiment with finger painting. By 2009, Tongson has abandoned the brush and painted directly with his fingers and fingernails, creating emotionally communicative and powerful pieces, a hallmark of his mature period. Tongson's finger paintings are full of sweeping, energetic lines and dots, depicting landscapes and plants. Working in large-scale forms, Tongson's ability to maintain momentum and cohesiveness over a large-size surface is outstanding. These works from the "Spiritual Mountains" series represent the level of Tongson's spiritual development, his path to enlightenment.

Tongson's first solo exhibition was held at the Hong Kong City Hall in 1985, and Galerie du Monde presented his first gallery exhibition in 1986. Tongson passed away in July 2012, and had retrospectives at the Hong Kong Arts Centre in 2014, the Chinese Culture Center of San Francisco in 2018, and the Berkeley Art Museum and Pacific Film Archive in 2022.

His work is in many private and public collections worldwide, including the Asian Art Museum, the Berkeley Art Museum and Pacific Film Archive, USC Pacific Asia Museum, the M+ Museum of Visual Culture, Hong Kong Museum of Art, and the University Museum and Art Gallery of Hong Kong University.

In 2024, Tongson's "Spiritual Mountains" is on view at M+ Museum's exhibition "Shanshui: Echoes and Signals" in Hong Kong; while his splash ink "Mountains of Heaven No. 2" is being featured in the Asian Art Museum of San Francisco's exhibition "Into View: New Voices, New Stories". Both works are in the institutions' permanent collection.



Wesley Tongson

Mountains of Heaven No. 82 (2004)

Ink and Color on Board, 72 x 96.5 cm



Wesley Tongson
Spiritual Mountains No. 620 & No. 1039 (2010-2011)
Ink on Paper, 180 x 97 cm each

Wu Chi-Tsung

gdm



Wu Chi-Tsung (b. 1981, Taiwan) 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 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. 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 (cunfa) 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.

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, United States; Los Angeles County Museum of Art, United States; M+ Museum, Hong Kong; UCCA Center for Contemporary Art, China; among others. Wu currently lives and works in Taipei, with working studios in Berlin and Ho Chi Minh City.

In 2024, Wu's "Cyano-Collage 024" is being featured at the Asian Art Museum of San Francisco, exhibition "Into View: New Voices, New Stories".



Wu Chi-Tsung

Cyano-Collage 205 (2024)

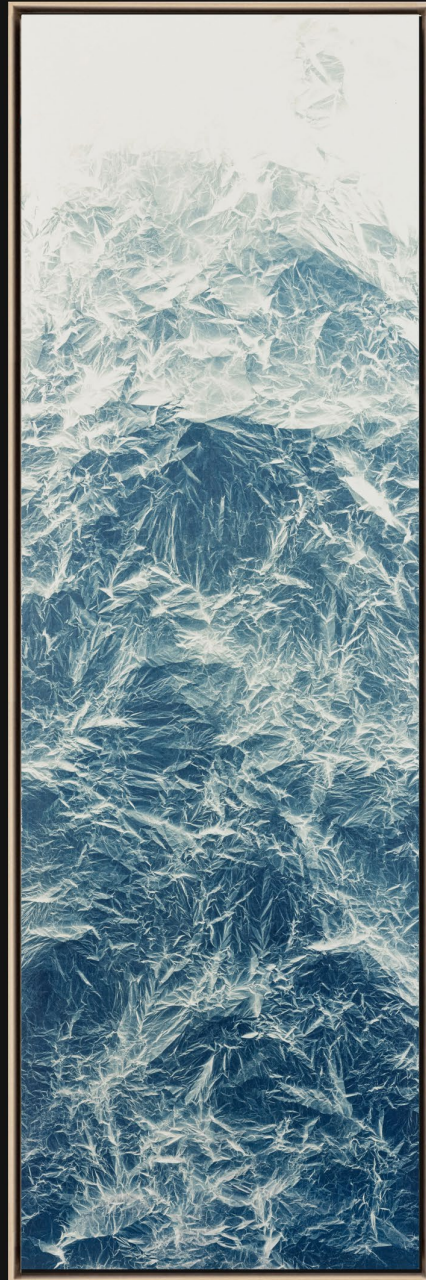
Cyanotype, Xuan Paper, Acrylic Gel, Acrylic,
Mounted on Aluminum Board, 240 x 420 cm



Wu Chi-Tsung

Cyano-Collage 197 (2024)

Cyanotype, Xuan Paper, Acrylic Gel, Acrylic,
Mounted on Aluminum Board, 120 x 150 cm



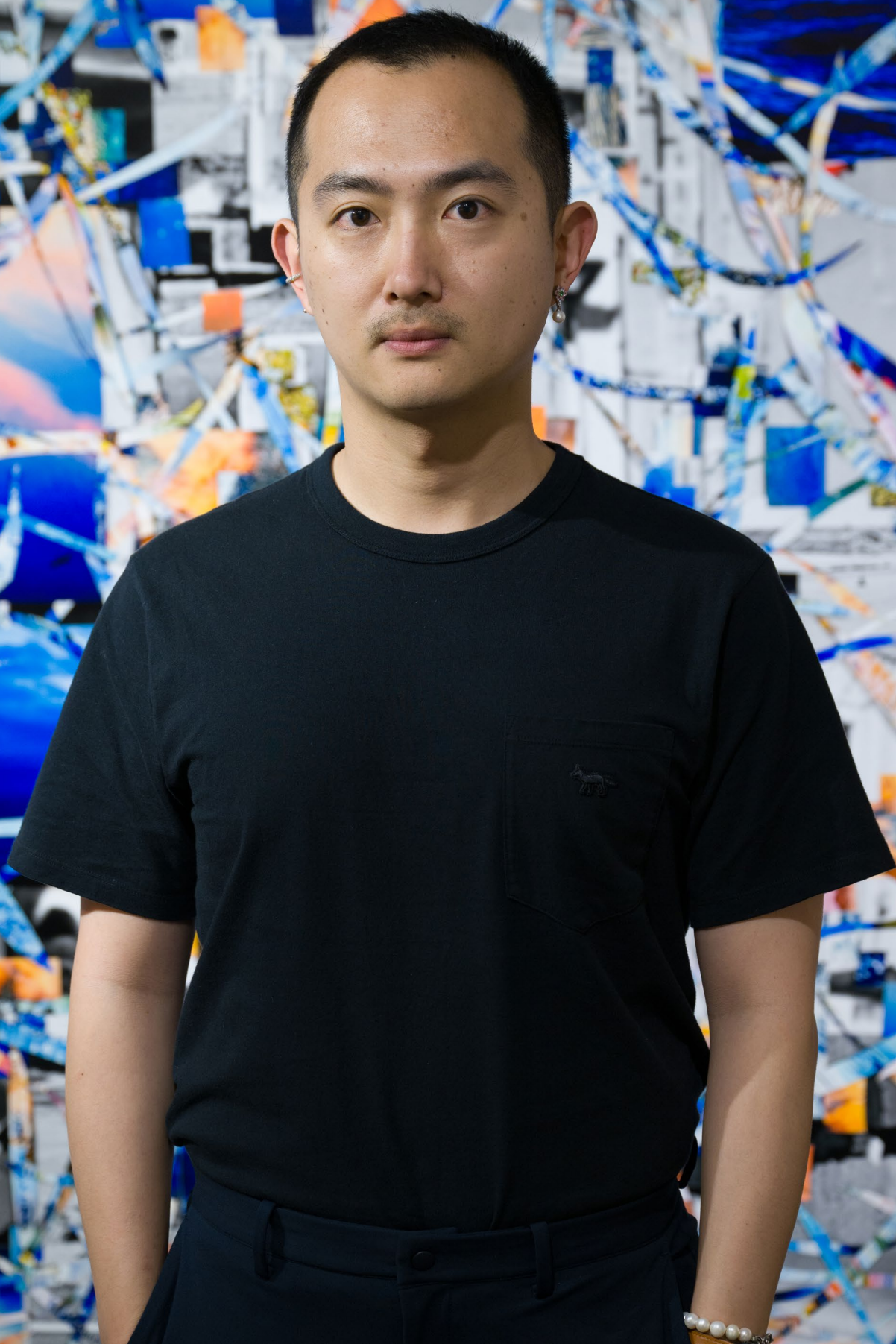
Wu Chi-Tsung

Wrinkled Texture 148 (2023)

Unique Cyanotype on Xuan Paper, 207 x 67 cm

Guanyu Xu

gom

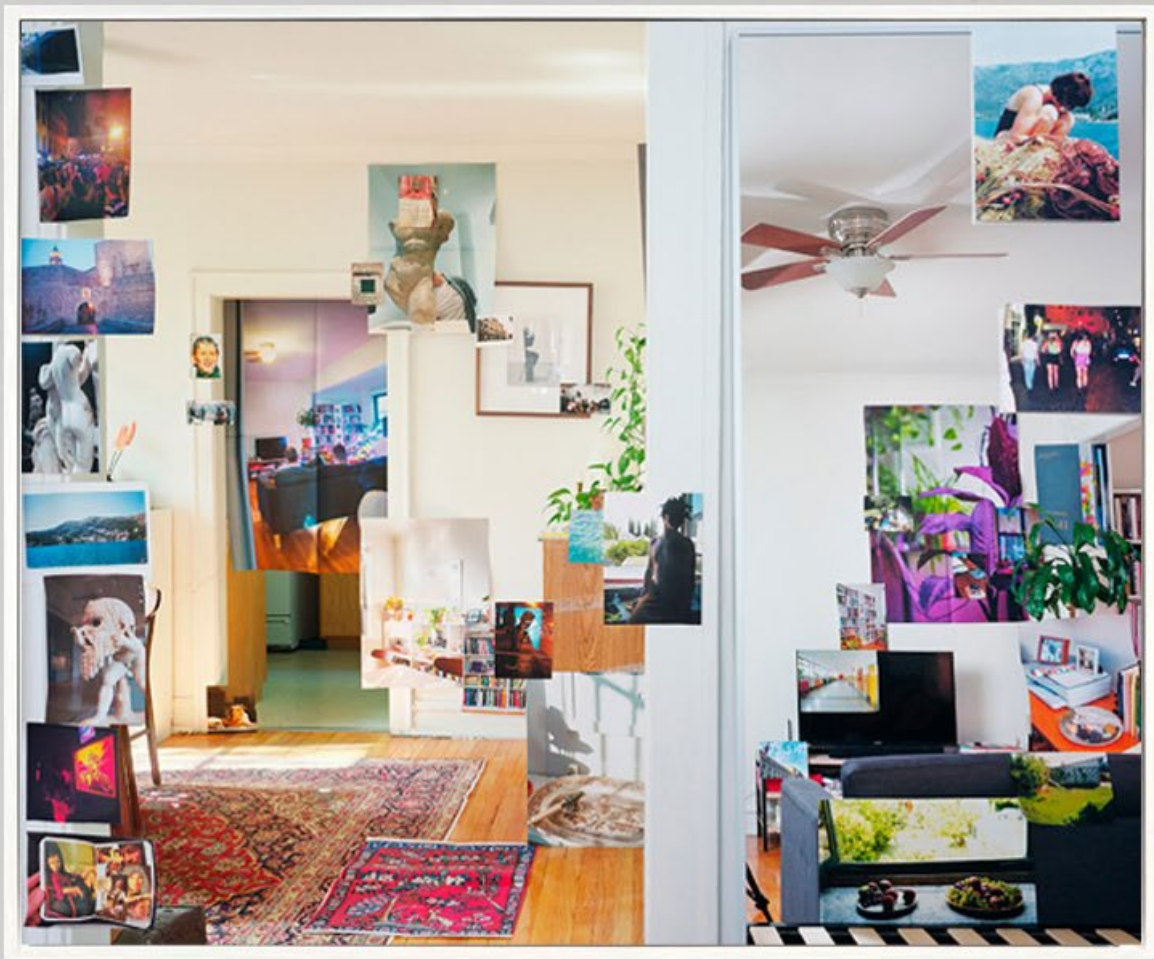


Guanyu Xu (b. 1993, Beijing) is an artist currently based in Chicago. Influenced by the production of ideology in American visual culture and a conservative familial upbringing in China, Xu's practice extends from examining the production of power in photography to the question of personal freedom and its relationship to political regimes. He negotiates this from the perspective as a Chinese gay man. In his work, Xu migrates between mediums like photography, new media, and installation. These movements operate similarly to his displaced and fractured identity. 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.

"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. 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.

His work is in public collections including the Cantor Arts Center at Stanford University, 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, and International Center of Photography in New York.

In 2024, Xu's "Resident Aliens" series is featured in UCCA Beijing's exhibition "Dream Time", while his "Temporarily Censored Home" series is on view at SFMOMA's "Sea Change: Photographs from the Collection" and the International Center of Photography's "ICP 50" in New York City.



Guanyu Xu / RR-08212010-05012021 (2021)
Series: Resident Aliens / Archival Pigment Print
101.6 x 127 cm, Edition of 5 plus 2 AP
142.2 x 177.8 cm, Edition of 3 plus 2 AP



Guanyu Xu

Seascape (Interior Border Checkpoint, Niland, CA), 2023

Sunset (Interior Border Checkpoint, Niland, CA), 2023

Series: Traversable Landscape

Archival Pigment Print, 190.5 x 107 cm each, Edition of 3 plus 2 AP



Chongbin

gdm

Zheng Chongbin (b. 1961, China) received his BFA in classical Chinese painting from the elite China Academy of Art in Hangzhou in 1984 and stayed at the academy to teach upon graduation. As one of China's most preeminent young experimental ink painters in the 1980s, Zheng presented his first solo exhibition at the Shanghai Museum of Art in 1988. In the following year, he received a fellowship from the San Francisco Art Institute to study installation, performance and conceptual art, where he obtained his MFA in 1991. Zheng lives and works in San Francisco and Shanghai.

Central to Zheng's art is the notion of the world as always in flux, consisting of flows of matter and energy that repeatedly cohered and dissipated. Systematically exploring and deconstructing classical Chinese ink tradition and Western pictorial abstraction conventions – through the interactions of ink, acrylic, water, paper and light. Zheng's paintings demonstrate the processes found in nature. In his videos and installations, Zheng explores the structures that emerge from within the human chaotic existence.

Zheng's works are in many important institutions and collections internationally, including: Asian Art Museum of San Francisco, United States; British Museum, United Kingdom; Brooklyn Museum, United States; Los Angeles County Museum of Art, United States; M+ Museum, Hong Kong; Metropolitan Museum of Art, United States; Power Station of Art, Shanghai; among others.

In March 2024, gdm transforms the gallery space into a ceaseless agential world with artist Zheng Chongbin's intricate and luminescent light installation "Immeasurable things – life flows within and without you", a monumental light space installation created with layered video projection, aluminum, scrim, screen, vinyl sheet and glass. The installation showcases an intertwined and destabilized space, where the boundaries between human, technology and environment blur. Time is stretched, erasing the distinctions between past, present and future – they coexist as one.

In 2025, Zheng Chongbin will be presenting a solo exhibition at the Los Angeles County Museum of Art in the United States, and a permanent installation at the Museum of East Asian Art (Museum für Ostasiatische Kunst Köln) in Cologne, Germany. It is the first-ever public art project funded by the government of Cologne.



Zheng Chongbin

Untitled No. 2 (2019)

Ink and Acrylic on Xuan Paper, 191.5 x 149 cm

Zheng Chongbin

gdm



Zheng Chongbin

Light Fracture (2023)

Ink and Acrylic on Xuan Paper, 170 x 150 cm

gdm
Taipei Dangdai 2024
Booth E07

gdm

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