

# Chen Hui-Chiao: Under One Sky

20 March to 28 May 2026

Opening reception: 20 March, 16:00 – 19:00 / Artist guided tour: 26 March, 10:30

1/F, Ruttonjee Centre, 11 Duddell Street, Central, Hong Kong

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

gdm Hong Kong presents “Chen Hui-Chiao: Under One Sky”, the artist’s debut solo exhibition in Hong Kong. *Under One Sky* charts nearly three decades of practice, spanning the early installation *Amorphous Company* (1997), through the sprawling spatial intervention *A Room with a View* (2018), to newly unveiled works including *When the Spheres Merge in Colors for a Large Wall...* (2024), *Airco* (2025), and *Starlink* (2025). Across these works, Chen mobilizes needles and thread, cotton, ping-pong balls, and LED light as instruments of thought, weaponizing the everyday to expose how humankind has turned the sky into a theater of war. When the desire for flight rewrites the stars as coordinates of war, how do we look up at the same sky?

#

The needle is the smallest weapon. It pierces fabric as desire pierces consciousness. Yet it is also a tool of connection and repair, suturing fragments into wholeness. This fragile act of piercing and suturing is where Chen’s practice locates its tension—a counterpoint to the countless larger, deadlier weapons that pierce distant cities and flood our screens. *Under One Sky* opens with this dissonance—departing from Wisława Szymborska’s poem “Under One Small Star”, Chen translates contradiction, unease, and awe into a cold, unyielding gaze at human ambition.

The exhibition begins with spheres and ends in ruins. The dream of flight collapses into the trajectory of a fall—from Icarus’s waxen wings to the rubble of apartment blocks in today’s news headlines. Every attempt to “fly higher” carries the possibility of collapse; every technological breakthrough leaves fragments that cannot be cleared—whether mythic feathers, orbital debris, or the wreckage of war.

Icarus—the boy who rose on wings of wax and feathers—is humanity’s oldest metaphor for the desire to transcend limits. Ignoring his father Daedalus’ warning, he flew too high, the sun dissolved his wings, and he plunged into the sea that bears his name. This myth is not frozen in antiquity but a prophecy of our present.

Chen’s spheres—ping-pong balls, planets, satellites, space junk—map a history of conquest. In *Pocket Encyclopedia of Flight* (2018), she compiles Tsiolkovsky’s prophecies, Cold War arsenals, and the copper needles of Project West Ford still scattered in orbit. These spheres are cradles and prisons, beginnings and boundaries. When we look up at the same sky, do we see guidance or surveillance, freedom or discipline? When the sky rains both missiles and humanitarian aid, the question is no longer philosophical, but written in flesh.

Our desire to transcend limits comes at the cost of violence. In 2026, drones swarm like mosquitoes over the Russo-Ukrainian battlefield, Gaza’s night sky is lit by airstrikes, fighter jets streak smoke over Tehran, and refugees in Sudan gaze at the stars between bombardments. Every star once charged with mythic meaning now risks becoming a missile’s coordinate. Icarus fell into a mythic sea; today, real buildings, real lives, real cities collapse in his place.

In *When the Spheres Merge in Colors for a Large Wall...* (2024), canvases illuminated by ping-pong balls form minimalist constellations across the wall, evoking a near-silent tension between light and color, point and plane. The work recalls the purity of Ellsworth Kelly’s color fields and Minimalism’s interrogation of form. Yet within Chen’s cartography, spheres are never merely formal—they are planets, suns, galaxies, but also boundaries, surveillance lenses, and the reticles of precision-guided missiles.

From here, the viewer enters *A Room with a View* (2018). Beds are arranged according to the Winter Triangle—Sirius, Procyon, and Betelgeuse. They are oriented not only to these stars but to the asterism “Jūn Shì” (“market for soldiers” in traditional Chinese astronomy) within Canis Major, transforming celestial navigation into militarized order. Canis Major is composed of numerous “Military Market Stars,” connoting watchfulness and communication—echoes of today’s ubiquitous surveillance and drone reconnaissance.

Each bed is embroidered with constellations and poppies, stitching cosmic ambition and the memory of war into the same fabric. Here, the needle is both weapon and bond—piercing mattresses with wounds of thread, while binding sea, sky, stars, myth, and history into the everyday. This contradiction runs through the exhibition: what appears harmonious is steeped in violence; sewing is both solace and scar, connection and rupture. The poppy, drawn from the battlefields of Flanders, recalls “Never Again”—yet more than a century after World War I, new trenches, drone strikes, and refugee routes are mapped daily across the globe. The sea into which Icarus fell now bears new names: Gaza, Kharkiv, Khartoum, Tehran.

Chen weaponizes the everyday, turning “women’s labor” against militarized machines. Embroidery becomes language, stitching cosmic ambition and war memory into the same fabric. The bed is the anchor of dreaming, desire, life and death; in this intimate realm, Chen

uses needle and thread to weave boundless blue seas and skies, evoking visions of fleets in flight. Today, real fleets transport grain and munitions across the Black Sea and the Persian Gulf; real drones circle in skies thousands of kilometers away, streaming real-time footage to operators' screens—operators who may have just woken in their own beds. Their beds, and the beds of those who fall, lie under the same sky.

The orderly rows of military cots evoke at once hospitals and barracks, shelters and encampments—dissolving the distance between care and control, intimacy and destruction. Military washbasins, steel cups, toothbrushes, soap dishes, and towels, all objects borrowed from soldiers' daily lives—are being used, abandoned, and destroyed in real time across the world's war zones.

*Pocket Encyclopedia of Flight* chronicles humanity's "milestones" in the conquest of the sky with clinical detachment: from Blanchard's controllable balloon (1784) to the Wright brothers' first powered aircraft (1903); from Douhet's doctrine of air supremacy to the founding of the first independent air force (1918); from the V-2 rocket reaching the edge of space (1944) to Sputnik inaugurating the satellite age (1957); from the moon landing (1969) to US and Soviet anti-satellite weapons tests; from Project West Ford's copper needles dispersed into orbit (1963) to SpaceX's Starlink announcement (2018). It is a history of humanity flying ever closer to the sun, like Icarus. Yet when these achievements are set against embroidered bedsheets and military washbasins, they cease to be epic and become indictment: every star is also a military coordinate; every flight that "transcends limits" leaves fragments that cannot be cleared.

Through Szyborska's poem "Under One Small Star", Chen insists: desire and violence are inseparable. Progress has degenerated into an endless quest for domination. But when stars are renamed as military markers, when skies are carved into sovereign airspace, when orbit fills with debris that cannot be cleared—can apology still suffice? At a moment when wars rage and the displaced search for shelter beneath the same sky, apology feels hollow, almost obscene.

*Under One Sky* is not an act of contemplation but a reckoning. Chen Hui-Chiao refuses consolation; she demands confrontation. Leaving the gallery means carrying its urgency: to see complicity, to resist erasure, to fight for a world not defined by war—where care, connection, and survival remain possible. The needle's piercing and suturing become metaphor: we must first see the wound before we can mend it; we must first acknowledge complicity before we can choose resistance.

And right now, war is unfolding across the world. The sky has never been so crowded: satellites, drones, missiles—and prayers. Still, skylarks rise in song, spreading their wings in the pauses between shellfire, above refugee camps, in each fleeting instant of ceasefire.

We are all under the same sky.

After Icarus fell, his father flew home, hung his wings up in a temple, and never flew again. Do we still have the choice not to fly?

#### About the artist — Chen Hui-Chiao 陳慧嶠



Born in Taipei in 1964, Chen Hui-Chiao is the co-founder of IT Park and a pioneering female figure in Taiwan's contemporary art. Her practice spans installation, embroidery, spatial interventions, and archival work, using a precise visual language to probe the intersections of astronomy, technology, military, and human nature. Pushing minimal materials to their limits—needles, thread, roses, feathers, ping-pong balls—she inscribes sky, memory, and dreams, weaving expansive forms into layered narratives. Her works embody tensions between softness and resistance, fantasy and danger, desire and loss, and can be read as allegories of female awakening. Transforming sensory and poetic vision into a distinctive visual language, she refracts the emotional ties between art, everyday life, the body, and the spirit.

Chen Hui-Chiao's important international presentations include the touring group exhibition *Inside Out: New Chinese Art* (1998–2000), jointly organized by the Asia Society and the San Francisco Museum of Modern Art; the 4th Gwangju Biennale (2002); and the 10th Istanbul Biennial (2007). Her key institutional exhibitions include *Smile of the Skeptic* at IT Park, Taipei (1997); *Here and Now* at the Museum of Contemporary Art Taipei (2006); *Beyond the Tree* at the Kuandu Museum of Fine Arts (2012); *Re-Base: When Experiments Become Attitude* at the Taiwan Contemporary Culture Lab (2018); *Affect Machine: Self-healing in the Post-Capitalist Era* at the Taipei Fine Arts Museum (2021); and *We Always Need to Create New Stories for the World*, also at the Taipei Fine Arts Museum (2025).

#### About the gallery — gdm 燦樂畫廊

gdm is a Hong Kong-based art gallery founded by Fred Scholle in 1974. Originally opened as Galerie du Monde, gdm represents more than twenty artists, 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, and Taiwan's Fifth Moon. gdm Projects launched in 2008 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.

To celebrate 50 years (1974–2024), gdm opened a new space in Taipei in 2024. With its opening, gdm Taipei will launch "Siōng Tshinn," a special program that focuses on spotlighting emerging local talent, providing a platform for young, unrepresented Taiwanese artists to showcase their works. Through "Siōng Tshinn," gdm hopes to plant meaningful and lasting roots in the local art community.

## 陳慧嶠《在一片天空下》

展覽日期：2026年3月20日至5月28日

開幕酒會：2026年3月20日下午16:00 - 19:00 / 藝術家導覽：2026年3月26日上午10:30

香港中環都爹利街11號律敦治中心一樓

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

燦樂畫廊欣然呈現陳慧嶠於香港的首次個展《在一片天空下》，是次展覽集結藝術家自1997年以來的創作脈絡，從早期裝置《無形玩伴》到2018年大型裝置《床外的藍天》，以及2024年至2025年間全新發表的系列作品——包括《當球體融入牆上的色彩時...》、《轟炸機》與《星鏈》等。陳慧嶠以針線、棉花、乒乓球、LED等材質作為思想的載體，探問人類如何將天空化為戰場——當超越的慾望終將星空改寫為軍事座標，我們還能以什麼樣的姿態，仰望同一片天空？

#

針，是最小的武器。它刺穿織物，如同願望刺穿意識。但針也是聯結的工具，它將分離的布塊縫合，將破碎的圖案拼回完整。這一針一線之間，正是陳慧嶠創作的張力所在。此刻，正有無數更大、更致命、更先進的武器——刺穿遠方的城市與近在眼前的螢幕。陳慧嶠以此開啓她的展覽《在一片天空下》——從辛波絲卡的詩句「在一顆小星星底下」出發，將矛盾、不安與敬畏轉譯為對人類野心的冷靜凝視。

展覽始於球體，終於廢墟；始於飛行的夢想，終於墜落的軌跡——從伊卡洛斯的蠟翼，到今天新聞標題裡的每一座公寓大樓。

伊卡洛斯，那個用蠟和羽毛飛向太陽的少年，是人類渴望超越限制的最古老隱喻。父親代達洛斯告誡他：飛得太低，翅膀會被海水沾濕；飛得太高，蠟會被太陽融化。但他被飛行的快感沖昏了頭，忘記了警告，最終墜入大海。那片海從此以他為名。這個神話預言了人類與天空的全部糾葛：每一次「飛得更高」的渴望，都伴隨著墜落的可能；每一次技術的突破，都留下無法清除的碎片——無論是神話中的蠟羽，還是軌道上的太空垃圾，或是戰火下的瓦礫。

這些球體——乒乓、行星、人造衛星、太空垃圾——在陳慧嶠親手編纂的《飛行小百科》（2018）中，從齊奧爾科夫斯基的預言流向冷戰的軍備競賽，從伊卡洛斯的蠟翼流向西福特針至今未散的碎片。它們是搖籃，也是監獄；是起點，也是邊界。當我們仰望同一片天空，看見的是指引還是監控？是自由還是規訓？而當天空同時落下飛彈與空投物資時，這個問題不再只是哲學的，而是血肉的。

我們超越限制的渴望，總是以暴力為代價。2026年的今天——俄烏戰場上的無人機像蚊群一樣密集，加薩的夜空被空襲照亮，伊朗上空的戰機剛剛劃過德黑蘭的濃煙，蘇丹的難民在轟炸間隙仰望星辰尋找出路。每一顆曾被賦予神話意義的星，如今都可能成為飛彈的導航座標。伊卡洛斯墜入的是神話中的海，而今天「墜落」的是真實的建築、真實的生命、真實的城市。

在《當球體融入牆上的色彩時...》（2024）中，被乒乓球點亮的彩色畫布，於牆面構成極簡的星座——光與色、點與面之間形成近乎靜默的張力。這件作品喚起埃爾斯沃斯·凱利色域繪畫的純粹，以及極限主義對形式本體的追問。但在陳慧嶠的知識圖譜中，這些球體從不只是形式——它們是行星、太陽、星系，也是邊界，是監控鏡頭，是精準導彈的瞄準標記。

由此進入，觀眾踏入《床外的藍天》（2018）。一張張床鋪依照冬季大三角的星座排列——天狼星、南河三、參宿四。然而床的方位不僅指向星辰，更指向大犬座中被稱為「軍星」的位置，將天體導航轉化為軍事化的秩序。大犬座由眾多「軍市星」組成——軍市，有看守與通信的含義，恰如今天無所不在的監控與無人機偵察。

每張床都用針線繡出星座與罌粟花，將宇宙的野心與戰爭的記憶縫合進同一張床單。針線在此既是武器——它刺穿床褥，留下細微的傷痕紋理；也是聯結的工具——它將海、天、星辰牽繫在一起，將神話與歷史縫入日常。這矛盾貫穿整個展覽：看似和諧，亦蘊含暴力；縫紉既是撫慰，也是傷口；既是連接，也是斷裂。罌粟花，取自法蘭德斯戰場——第一次世界大戰結束逾百年，而新的戰壕、新的無人機攻擊、新的難民路線，正在世界各個角落每天更新。伊卡洛斯墜落的海，今天有了新的名字：加薩、哈爾科夫、喀土穆、德黑蘭。

陳慧嶠將傳統上歸屬於女性勞務的日常工藝武器化，用以對抗軍事規訓的機器。在她手中，刺繡不再是慰藉，而是控訴——將床榻轉化為戰場，將針線轉化為語言。床是造夢、愛欲、生與死的休憩之區——在這最私密的場域，她用針線織出無垠的碧海藍天，象徵在空中飛行的中隊。但今天，真正的艦隊正在黑海與波斯灣運送糧食與彈藥，真正的無人機正在數千公里外的天空盤旋，將即時影像傳回操作員手中的螢幕——而那個操作員，可能剛從自己的床上醒來。他的床，與那些墜落者的床，在同一片天空下。

那些規整排列的床鋪，同時讓人想起病房與軍營、避難所與兵營——消解了照護與控制、親密與毀滅之間的距離。軍用面盆、鋼杯、牙刷、肥皂盒與毛巾，這些從士兵日常生活借來的物件，此刻在世界各地的戰區裡，正被真實地使用著、遺棄著、炸毀著。

《飛行小百科》以冷靜的紀事錄鋪陳人類飛向天空的每一個「里程碑」。從 1784 年布朗夏爾的可控制汽球，到 1903 年萊特兄弟的第一架動力飛行器；從杜黑的制空權理論，到 1918 年世界上第一支獨立空軍；從 1944 年 V-2 火箭抵達太空邊緣，到 1957 年史普尼克一號開啟人造衛星時代；從 1969 年人類登陸月球，到美蘇反衛星武器試驗；從西福特針散布於軌道成為太空垃圾，到 2018 年 SpaceX 宣布 Starlink 計劃——這是一部人類像伊卡洛斯一樣不斷飛近太陽的歷史。但當這些功績記載被並置於刺繡的床單與軍用面盆之間時，它們不再是一部英雄史詩，而是一份起訴書：每一顆指引航行的星辰，同時也是一枚軍事座標；每一次「超越限制」的飛翔，都留下無法清除的碎片。

藉由辛波絲卡的詩句「在一顆小星星底下」，陳慧嶠堅持：渴望與暴力不可分割，進步已淪為支配。而當我們將星辰命名為軍星，當我們將天空劃分為領空，當我們在軌道上留下無法清除的垃圾——我們是否還能對這一切「感到抱歉」？而此刻，當戰爭正在發生，當流離失所的人們在同一片星空下尋找庇護，「抱歉」這個詞，顯得如此虛妄。

展覽最終留下的，是無從迴避的叩問：當每一顆星星都已被命名為軍事座標，當天空同時是航線與射線，當伊卡洛斯的墜落不再是神話而是每晚的新聞——我們還能以什麼樣的姿態，仰望同一片天空？

《在一片天空下》不是一場靜觀，而是一次召喚。陳慧嶠拒絕慰藉，她要求對峙。走出這個展廳，便是帶著它的緊迫感離去：看見共謀，拒絕抹除，為一個不被戰爭定義的世界而戰——在那裡，照護、聯結與倖存，仍有其可能。針線的刺穿與縫合，在此成為隱喻：我們必須先看見傷口，才能開始修補；必須先承認共謀，才能選擇抵抗。

而此刻，世界就在發生戰爭。天空從未如此擁擠：衛星、無人機、飛彈、以及祈禱。雲雀依舊高歌展翅——在砲火稍歇的間隙，在難民營的上空，在每一次停火的短暫片刻。

我們，在同一片天空下。

伊卡洛斯墜落之後，其父親飛回了家鄉，將翅膀懸在神廟中，從此不再飛翔。而我們，是否還有不飛的選擇？

---

## 關於藝術家 — 陳慧嶠



陳慧嶠 1964 年生於台北，是「伊通公園」的共同創辦人與守護者，也是台灣當代藝術中具先鋒地位的女性藝術家之一。她的創作橫跨裝置、刺繡、空間介入與文獻編纂，以冷靜而精準的語言，探討天文、軍事、科技與人性之間交疊關係。她擅長將極簡的媒材推向極致。她運用針、線、電繡、玫瑰、羽毛與乒乓球等元素，註記天空、記憶與夢境。並以蔓生擴延的形態，建構出複雜的敘事與層層隱喻。她的作品呈現出柔順與反抗、幻想與危險、渴望與失落等對立關係，其創作過程可被解讀為一部女性覺醒的寓言——將感官與詩意的視野，轉化為理性且獨特的視覺語言，折射出藝術、日常、身體與心靈之間的感性連結。

陳慧嶠的重要國際展覽經歷包括：由亞洲協會與舊金山現代藝術博物館共同策劃的巡迴群展《蛻變突破：華人新藝術》（1998 - 2000）、第四屆光州雙年展（2002）與第十屆伊斯坦堡雙年展（2007）。機構重點展覽則有：台北伊通公園《懷疑者的微笑》（1997）、台北當代藝術館《此時此刻》（2006）、關渡美術館《樹上的雲》（2012）、台灣當代文化實驗場《再基地——當實驗成為態度》（2018）、台北市立美術館《感性機器：後資本主義時代的自我療癒》（2021）與《我們總是需要為世界創造出更新的故事》（2025）。

---

## 關於畫廊 — gdm 燦樂畫廊

燦樂畫廊（gdm）於 1974 年由 Fred Scholle 在香港創辦，遂以世界畫廊（Galerie du Monde）開始舉辦展覽至今。畫廊致力培育及支持藝術家的長期藝術實踐，目前代理了二十多位藝術家。燦樂畫廊以其開創性的戰後華人藝術項目而受到國際讚譽，其中包括香港“中元畫會”，台灣“五月畫會”等。2008 年，燦樂畫廊邁進新的里程碑，以當代藝術為重心，致力支持新銳、中生代和亞裔離散藝術家的藝術實踐。推進與策展人和全球機構的合作，為藝術家提供更多元的實驗平台和展覽機會，讓藝術家在本地社區以及國際當代藝術界的舞台上保持活躍，並以最大限度展現他們的理念，發揮當代藝術作為社會參與性論述的潛能。

為慶祝畫廊成立 50 周年（1974-2024），燦樂畫廊於 2024 年底在台北設立新空間，並發布全新“上青”項目，專門發掘本地年輕藝術家，為年輕、未被代理的藝術家提供發表作品的平台，希望透過該項目根植本地藝術社群。