

gdm Taipei

Wesley Tongson: Whispers of Myriad Valleys

Exhibition Period: 16 April – 27 June 2026

Opening Reception: 16 April 2026, 4pm to 7pm

Address: 390 Ruiguang Road, Neihu, Taipei, Taiwan

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Wesley Tongson (1957–2012) transformed ink painting into a fearless act of experimentation and expression. From his early splash-ink works—pigments cascading in ecstatic rhythms—to his radical abandonment of the brush, painting instead with fingers, fingernails, and hands, Tongson made the body itself the brush. Each gesture was a performative outpouring of emotion, each mark a whisper that swelled into powerful resonance.

His artistic journey unfolds as a restless search for transcendence. Radiant splash-ink landscapes dissolve boundaries between tradition and innovation, while monumental finger paintings collapse the distance between artist and medium. At the exhibition's center, the monochrome *Spiritual Mountains* are set within a mirrored chamber, immersing viewers in a space of contemplation. In later years, Tongson reintroduced color into these mountains, conjuring imaginary worlds where dreams and his inner voice could be revealed.

The path culminates in finger-painted plants, placed in dialogue with the living garden beyond the gallery walls. These works embody resilience, purity, and renewal, extending his communion with nature into the present moment.

Whispers of Myriad Valleys unveils Tongson's art as a voice from the margins—a whisper that became bold resonance. His valleys of ink remind us that painting can be liberation, performance can be voice, and that those once unheard can speak with extraordinary force.

This marks Wesley Tongson's first solo exhibition in Taiwan, a landmark in the recognition of his experimental practice. His calligraphy was previously included in the 2023 Hengshan Calligraphy Biennial. A forthcoming retrospective at Asia Society Hong Kong opening in July 2026, curated by Julia White and Rosaline Kyo, will further affirm Tongson's place within the global history of contemporary ink art.

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Born in Hong Kong in 1957, Wesley Tongson trained in both traditional and experimental approaches to ink painting before developing his own radical methods. Though he spent several years in Canada, his practice remained deeply rooted in Hong Kong, where he forged a personal language of ink that merged cultural inheritance with spiritual pursuit.

Institutional exhibitions have steadily expanded recognition of his work. *Wesley Tongson: The Journey* at the Chinese Culture Center of San Francisco (2018) marked his first US solo exhibition in over two decades, presenting finger paintings and personal writings that revealed the depth of his spiritual search. This was followed by *Spiritual Mountains: The Art of Wesley Tongson* at the Berkeley Art Museum and Pacific Film Archive (2022), a landmark survey that situated his experimental ink practice in dialogue with the masters of past centuries, his place within the contemporary ink tradition was firmly established.

燦樂畫廊・台北

唐家偉《萬壑聽寂》

展期：2026年4月16日至6月27日

開幕：2026年4月16日下午4時至7時

地點：台北市內湖區瑞光路390號

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香港藝術家唐家偉（1957-2012）的水墨實踐，為二十世紀下半葉的中國藝術留下了一則難以歸類的傳奇。他既非傳統的守護者，亦非傳統的反叛者，而是一位將水墨語言推向極限的探險家——在肉身與山水的相遇處，尋得了一條通往精神超越的秘徑。

本次展覽以《萬壑聽寂》為題，試圖捕捉唐家偉藝術中既磅礴又幽微的雙重性：萬千山谷的迴響，最終匯入一片深沉的寂靜。那些潑墨作品中傾瀉而下的色彩，是他內心洶湧的天色。而當他決然拋棄毛筆，以手指、指甲乃至整個手掌為工具作畫時，身體成為了筆觸的直接延伸，每一次按壓與劃痕都成為一次靈魂的震顫。唐家偉的藝術，是一場永不停歇的對話——在喧囂與靜謐之間，在山的雄偉與內心的幽微之間，在傳統的根基與實驗的邊界之間。

展覽的空間敘事循著藝術家的精神軌跡徐徐展開。早期潑墨山水以其絢爛的色彩消解了筆墨的邊界，水墨不再是克制的媒介，而成為情感的洪流。進入展廳核心，一座鏡面圍合的空間將《靈山》系列黑白作品納入其中——山巒在鏡像中無限延伸，觀者的身影亦被吸入這片無盡之境。這是唐家偉藝術中最为沉靜也最为深邃的時刻：山不再是外在的風景，而是內在的修行。在這寂靜中，萬壑有聲。

晚期的彩色指畫山水中，色彩以更為內斂的方式重新歸來。那些層疊的墨色與斑駁的色塊構築出一個想像中的世界——既非對自然的摹寫，亦非純粹的抽象，而是藝術家內心圖景的直接投射。展覽的尾聲，手指繪就的花卉與窗外真實的花園遙相對望。生命可以脆弱，亦可以堅韌；藝術可以消逝，亦可以在凝視中不斷重生。

唐家偉曾說，他的山水畫「從空靈中化現出來」。這「空靈」並非虛無，而是萬千經驗沉澱後的澄明，是喧囂過後聽見的寂靜。他的藝術，長久以來如同一縷被忽略的低語，在香港這個國際都會的邊緣地帶獨自迴響——然而低語終將匯入山谷的回聲。他的水墨實踐以其激進的肉身性和深刻的精神性，為當代水墨的全球敘事開闢了一條獨特的路徑——在這裡，繪畫是一種解放，身體是一種語言，而那些曾經沉默的，終將以驚人的力量發聲。

《萬壑聽寂》是唐家偉在台灣的首次個展，亦是其藝術逐漸進入更廣闊視野的重要節點。他的書法曾入選2023年橫山書藝雙年展；而即將於2026年7月在香港亞洲協會開幕的回顧展（由Julia White與Rosaline Kyo聯合策展），將進一步確立他在當代水墨全球史中的獨特位置。

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唐家偉1957年生於香港，早年研習傳統與實驗水墨，後發展出完全屬於他自己的探索性創作方法。雖曾旅居加拿大數年，其藝術實踐始終扎根於香港，在文化的傳承與精神的求索之間，鍛造出一門獨屬於他的水墨語言。近年來，他的作品逐漸獲得更多機構的關注。2018年舊金山中華文化中心的《唐家偉：旅塵》展，是他二十餘年來在美國的首次個展，展出的指畫與手稿揭示了其精神探尋的深度。2022年伯克利藝術博物館與太平洋電影檔案館舉辦的《靈山：唐家偉的藝術世界》大型回顧展，將其作品與館藏宋元明清山水畫並置，在與歷代大師的對話中，確立了他在當代水墨譜系中不可或缺的位置。