

gdm Hong Kong

Tang Chang: Into the Heart-Mind

Curated by Sheryl Gwee

Exhibition Period: 4 June – 29 August 2026

Opening Reception: 4 June 2026, 4pm to 7pm

Address: 1/F, Ruttonjee Centre, 11 Duddell St, Central, Hong Kong

#

gdm Hong Kong presents the first solo exhibition in Greater China of Tang Chang (1934–1990), curated by art historian Sheryl Gwee—reframing the Sino-Thai poet and painter’s lively visions of being in the world through classical philosophy and aesthetics.

Energized by an indomitable desire to create, Tang Chang’s intuitive, idiosyncratic practice transcends any one art movement or style. Art, for him, was a way of life: a mode of being with others and with nature, a perceptual sensitivity and curiosity attuned to the kaleidoscopic world around him.

“The stillness of a sage’s mind is a looking glass for heaven and earth, a mirror for the ten thousand things.” — Zhuangzi

Tang Chang was never taught to paint. He was a self-taught visionary who moved fluidly between languages and cultures—yet never left the city of his birth. Born to a Chinese immigrant family in Bangkok, he translated the *Daodejing* and Shitao’s *Treatise on Painting* into Thai, while walking the same alleyways and sun-drenched fields for decades.

Across Tang Chang’s oeuvre, we find lively portrayals of his world: glimpses of the Chao Phraya River, asemic configurations evoking abstract mental spaces, fences tangled with banana trees. In the 1980s, in the face of declining health, he turned to the world with a renewed vigour, producing a torrent of works on paper which depicted his neighbourhood in calligraphic bursts of color. For too long, these works have been overshadowed by his monumental abstract canvases of the 1960s, dismissed as derivative post-impressionism or mere “landscapes.”

Drawing on the ancient Daoist metaphor of the mind as a mirror—tranquil, receptive, reflecting heaven, earth, and the ten thousand things—the exhibition proposes a new interpretative framework: **the heart-mind-scape**. Here, “landscape” is not a distant vista to be mastered via realism, nor is it a Eurocentric genre bound to the project of envisioning empire. Instead, the heart-mind sees the world as a site of embodied belonging; painting as a practice of spiritual and ethical cultivation, a means of aligning one’s entire being with the rhythms of the cosmos.

Beyond mere eccentricity, Tang Chang’s free play with pictorial elements traces a dynamic mode of presence. His fingertip, nails, brushes and pens move as one. Writing and painting collapse into each other. The Thai words for *dharma* (ธรรม) and *dao* (道) multiply across the page, both naming and embodying the rhythm of life itself. His works are not just depictions of place but reflection of consciousness—mirror-images of a heart-mind in constant dialogue with the world.

Organized into four thematic strands—**True Forms, Writing the Cosmos, Wilderness Colors, Living Traces**—the exhibition traces how Tang Chang approached existence as aesthetic cultivation. From monochromatic ink studies that distil riverscapes into calligraphic gesture, to fluorescent fields where verve and vitality bleeds through layered washes of color and dragged fingerprints, to cosmic compositions where the order of heaven and the order of the heart become one.

Into the Heart-Mind invites us to see Tang Chang not as a peripheral figure, but as one of Asia’s most radical self-taught artists—his work leaps across the limits of language, across space and time, traversing worlds to meet us in the here and now.

About the artist – Tang Chang

Tang Chang (1934–1990), also known as Chang Sae-tang (จาง แซ่ตั้ง), was a self-taught Thai-Chinese artist and poet who shattered the conventions of Thai modernism. Born into Bangkok’s Chinese diaspora, his education was cut short by war, yet this rupture became the ground for radical independence. Without institutional training, he forged a practice that fused calligraphy, abstraction, and poetry into a language of defiance and reflection, painting with his body—fingers, hands, and gestures pressed directly into canvas—to transform ink into rhythm, urgency, and spiritual search. His canvases collapsed the boundary between writing and painting, while his more than four hundred self-portraits formed an uncompromising archive of selfhood probing solitude, diaspora, and belonging; in his final years, vivid landscapes of his Bangkok neighborhood captured urban transformation as a mirror of mortality and change.

Beyond innovation, Chang was an activist and mentor who championed young talents across visual art, music, and literature, insisting that creativity remain free from hierarchy and nationalism. His refusal to conform, embrace of cross-disciplinary exchange, and insistence on independence marked him as a radical pioneer whose legacy continues to shape Thai art.

International recognition, including landmark exhibitions at the Centre Pompidou and the Smart Museum of Art, has repositioned him within global narratives of abstraction, and the opening of the Tang Chang Private Museum in Bangkok on 1 May 2026 secures his place as one of the most powerful pioneers of Thai modernism—an artist whose body, ink, landscapes, and poetry remain urgent, uncompromising, and profoundly global.

About the curator – Sheryl Gwee

Sheryl Gwee is an art historian, writer, and curator from Singapore. From 2024–2025, she was the lead archivist at The Tang Chang Private Museum, where she developed an inventory project to document over 8,800 of the artist’s works.

About the gallery – gdm

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.

燦樂畫廊 · 香港

陳壯 《心鏡之景》

策展人：魏愷琪

展期：2026年6月4日至8月29日

開幕：2026年6月4日下午4時至7時

地點：香港中環都爹利街11號律敦治中心一樓

#

燦樂畫廊呈獻陳壯（Tang Chang, 1934–1990）於大中華區首次個展，由藝術史學者魏愷琪（Sheryl Gwee）策展——以古典哲學與美學為脈絡，重新詮釋這位中泰詩人兼畫家對於「在世存在」的生動想像。

在不屈不撓的創作欲望驅使下，陳壯憑直覺發展出一套獨到的實踐，不歸屬於任何單一藝術運動或風格。對他而言，藝術就是一種生命形式：與他人、與自然共處的「在世」之道，也是一種感知的敏銳與好奇，與萬花筒般的世界共振。

「聖人之心靜乎，天地之鑑也，萬物之鏡也。」——《莊子·天道》

陳壯從未受過正規學院訓練。他是一位自學成才的遠見者，自如遊走於語言與文化之間，卻終其一生未曾離開自己出生的城市。生於曼谷一個華人移民家庭，他將《道德經》與石濤《畫語錄》譯為泰文，同時數十年如一日行走於住處周圍的窄巷與日光炙烈的田野。

縱觀陳壯的作品，可以看見他以鮮活筆觸描繪自己的世界：昭披耶河的掠影、彷彿書寫般蔓延的非語義抽象構圖、被芭蕉樹纏繞的籬笆。1980年代，健康每況愈下之際，他反而以更昂揚的姿態投入周遭，創作出大量紙上作品——以書法性的色彩迸發，描繪他所居住的街區。長期以來，這批作品被淹沒在他1960年代的巨幅抽象畫布之下，僅被視為衍生的後印象派風格，或僅僅是「風景」。

展覽借用道家古老隱喻——心靜如鏡，虛而待物，映照天地萬物——提出一個新的詮釋框架：「心鏡之景」。在此，「風景」不再是透過寫實去征服的遙遠景致，亦非與帝國想像及製圖相捆綁的歐洲中心類型。相反，心鏡所見的世界是一處具身的歸屬之域；繪畫成為一種靈性與倫理的修行，使人的存在與宇宙節律相呼應。

陳壯對畫面的自由調度並非徒然怪奇，而是勾勒出一種動態的在場方式。他的指尖、指甲、畫筆與鋼筆一體運作；書寫與繪畫彼此消解、交疊互滲。泰文的「法」（กรรม）與「道」（เต๋า）在紙面上反覆繁衍——既是命名，也是具身，成為生命自身的符號與節律。他的作品不是對地點的再現，而是意識的鏡像：一幅幅心鏡與世界持續對話的瞬間截影。

展覽以四條主題線索鋪陳——**真形、天文、野色、現身**——追溯陳壯如何將「存在」視為一種美學修行，將身邊環境轉化為終其一生的修養之所。從以單色水墨將河景與風景提煉為書法性筆觸，到螢光色域中情感在層層渲染與指痕拖曳間流淌，乃至宇宙構圖裡天體秩序與內心秩序合而為一。

《心鏡之景》邀請我們重新審視陳壯：他並非邊緣人物，而是亞洲最具革命性的自學藝術家之一。他的作品穿越時間、空間與情感，跨越語言本身的邊界，於此時此地與我們相遇。

關於藝術家——陳壯 Tang Chang



陳壯，其泰文名為昌賽堂 (จาง แซ่ต้ง, Chang Sae-tang)，是一位自學成才的藝術家與詩人，他的創作徹底顛覆了泰國現代主義的既定框架。生於曼谷的華人僑居社群，他的學業因戰亂而中斷，然而這一斷裂卻成為他走向徹底獨立的起點。未受過體制內的藝術訓練，他自行開創出一種融合書法、抽象與詩歌的創作語言，既是反抗，也是沉思。

他以身體作畫——手指、手掌直接按壓在畫布上——將水墨化為身體的動勢與節奏，一場靈性的追尋。他的畫作模糊了書寫與繪畫的邊界，而他留下的四百多幅自畫像，則構成了一份不妥協的自我檔案：這些存在主義式的作品，探問著孤獨、離散與歸屬。在他生命的最後幾年，曼谷街區的鮮活風景，成為映照變遷與消逝的城市鏡像。

陳壯不僅是一位開創者，更是一位行動者與導師。他支持年輕一代的視覺藝術、音樂與文學創作者，堅持創作必須擺脫等級與國族主義的束縛。他拒絕從俗、擁抱跨領域交流、堅守獨立精神——這一切使他成為一位激進的先驅，其影響至今仍在形塑泰國藝術的面貌。正如陳勝利的論文所言，陳壯的「不合時宜」——游離於體制之外、拒絕出售作品、坦然面對泰國華人身份——使他既處於邊緣，又不可或缺；他在顛覆泰國現代主義典範的同時，也成為其另類脈絡中的核心人物。

近年來，國際藝壇逐漸將陳壯納入全球抽象主義的敘事之中。龐畢度中心與芝加哥大學斯馬特美術館的重要展覽，皆肯定了他的藝術價值，將其創作實踐置於世界現代主義最前衛的實驗之列。

陳壯私人博物館於 2026 年 5 月 1 日在曼谷開幕，透過此一專屬機構，得以更為完整地呈現其藝術遺產；博物館的成立亦進一步鞏固他作為泰國現代主義關鍵先驅的地位。一位持續以身體、水墨、風景與詩歌發聲的藝術家，不妥協、不從俗，並具深刻的全球視野。

關於策展人——魏懷琪 Sheryl Gwee

魏懷琪是一位來自新加坡的藝術史學者、作家、策展人。2024 至 2025 年任陳壯私人博物館首席檔案研究員，主導陳壯檔案建置計劃，記錄藝術家逾八千八百件作品。

關於燦樂畫廊

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。gdm 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，gdm 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。