

Lam Tung Pang's *Guest Room Theater*

24-29 March 2026

Open by appointment only

Location: Yue On Building, 146-148 Lockhart Road, Wan Chai, Hong Kong

A guest room, a city's body. Between intimacy and alienation, Hong Kong's fault lines are laid bare.

#

Lam Tung Pang's *Guest Room Theater* was first conceived in 2015 as part of *Curiosity Box (Hong Kong) – Hometown Tourist*, which began as a month-long experiment in estrangement. Leaving his home in Sha Tin, he checked into a Wan Chai love hotel and wandered Hong Kong as a "tourist." Maps and itineraries traced the unsettling truth: if Hong Kong is "our city," it is also a city we scarcely know. "Being a guest" was not simply role-play but a critique of belonging under conditions of alienation.

By 2026, the metaphor becomes reality. Lam returns from self-exile in Vancouver to a city transformed by political rupture, inhabiting Hong Kong as a literal "guest." The guest room is no longer a stage but his dwelling, a liminal site between public and private where memory collides with displacement and hope. "Guest room" signals precarious shelter; "theater" exposes the performance of identity in a city where belonging itself is contested. His practice reveals how identity is rehearsed, carried, and reconstructed under the pressures of exile and erasure.

Extending the trajectory of *Curiosity Box* (2013–2015), Lam's work insists on the politics of displacement—turning temporary apartments and hotel rooms into exhibition spaces across New York, San Francisco, Hong Kong, and Zurich. Suspended between tourist and resident, host and guest, his practice confronts the binaries of homeland and diaspora, belonging and exile, and exposes the fragile coordinates of cultural identity in a city marked by rupture.

The Great Escape (2020/2022)—created during the pandemic from drawings copied out of children's books, the installation layered rotating videos, painting, and kinetic elements into imaginative worlds. Figures rode across landscapes and gazed toward moons, unfolding with the theatricality of a magician's trick—images shimmering, spilling outward, dissolving boundaries as if conjured from nowhere. Projection here is both technical and psychological: beams of light illuminating drawings on the wall, and Lam's imaginative projection of escape from isolation. While wonder and nostalgia animated the surface, enchantment was inseparable from fragility. This instability established the conceptual ground that *The Great Escape - our relationship will not be the same* (2026) intensifies: projection and domestic architecture as fragile frames for identity under conditions of displacement.

After his self-exile to Vancouver in 2022, Lam now carries two hometowns—Hong Kong and Vancouver—each charged with contradictory pulls. Hong Kong remains a site of alienation, while Vancouver embodies both refuge and distance. These parallel anchors infuse *Guest Room Theater* with tension: the living area dissolves into a new projection environment for *The Great Escape - our relationship will not be the same* (2026), while earlier video works unfold in the intimacy of a bedroom.

Lam revisits early video works whose fabricated travelogues, refracted through the lens of 2026, take on renewed urgency. From scenic wanderings to a dialogue with Michael Rogge's 1949 film, and from the inner and outer worlds of the New Capital City Hotel to a love letter for his hometown, Lam assembles an audio-visualscape where memory and history collide. In *The Air is the Soil* (2021), created during hotel quarantine, Lam's hand gestures dance to a love song while gazing down at Hong Kong's crowded apartment blocks, their small windows opening onto wet markets and ordinary lives in motion. This "finger-waltz" crystallizes intimacy denied: family close yet unreachable, home visible yet barred. That rupture now extends into self-exile, where intimacy itself is recast as absence. Rendering Hong Kong estranged yet beloved, politically charged as a city-body marked by migration, displacement, and alienation.

Here, "escape" is reactivated not as retreat but as condition: interiors leaking into public spaces, dual hometowns locked in push and pull, projection forming a fragile architecture of identity. Escape folds into pursuit, the hunt becoming survival itself and the restless search for identity—outward toward fractured homelands, inward toward the shifting self.

Displacement today is not an exception but a structural violence: states redraw borders, economies fracture communities, and generations inherit instability as their condition. Lam's practice insists that fragility is systemic, reverberating from domestic space to the architecture of cities, making visible how identities are continually forged under rupture and resistance.

林東鵬《客房劇場》[Guest Room Theater]

展期：2026年3月24日至29日

需預約參觀

地點：香港灣仔駱克道146-148號裕安大廈

一間客房，一座城市的身體。在親密與疏離之間，觸摸香港的裂縫。

#

《客房劇場》初現於2015年，為林東鵬《好奇匣·香港作客家鄉》項目的一部分。彼時，他以一場為期一個月的行為表演介入城市：離開沙田的家，入住灣仔一間時鐘酒店，以「遊客」身份重新遊走香港。酒店成為據點，巴士與電車載他闖入未曾踏足的社區。若香港是「我城」，理應是最熟悉的家鄉，地圖揭示的卻是遍布的陌生角落——迫使我們承認，對所謂家鄉其實從未真正認識。「作客」在此是方法論上的角色扮演，是主動選擇的異化距離。

2026年的重現，扮演已成現實。林東鵬不再是短暫入住房間一個月的表演者，而是以真正的「客人」身份回到香港——從自我流放的溫哥華歸來，踏入曾經熟悉、如今卻更加遙遠的城市。客房不再只是表演的場域，而是他此刻真實的棲居之所。這一次，他介入一處介乎公共與私密之間的過客居所，將其轉化為承載記憶、流離與希望的舞台。「客房」象徵短暫的庇護與不確定的歸屬，「劇場」則揭示身份的排演與敘事的建構。兩者交織，構築出林東鵬創作的獨特場域：個人現實與集體歷史在此交匯，揭示身份如何在流離與斷裂之中，反覆承載、排演，並不斷重構。這種「作客」的方法論，延續了林東鵬自2013年《好奇匣》以來的創作軌跡——在紐約、舊金山、香港與蘇黎世之間，他將臨時居所轉化為展覽場域，懸浮於遊客與在地者之間，讓流離成為創作的座標。

林東鵬持續拆解那些流動的二元對立：內與外、家鄉與離散、主人與客人、歸屬與流亡。

《大逃亡》(2020/2022) 誕生於疫情隔離的封閉時期。以兒童書籍的圖像為基底，裝置結合旋轉影像、繪畫與動力裝置元素，構築出一個臨時的幻象世界——人物穿行於風景、凝望月亮，影像如魔術般閃現、流溢，又轉瞬即逝。投影在此具有雙重意涵：既是照亮牆面繪畫的光束，也是林東鵬從隔離中逃逸的心理投射。奇趣與懷舊的敘事表層，始終潛藏脆弱與不穩定——流離作為方法，暴露了身份與權力之間的斷層。

2022年，林東鵬自我流放至溫哥華，從此擁有兩個家鄉：香港與溫哥華，各自承載矛盾的引力。香港是疏離之地，溫哥華則既是庇護亦是距離。這種拉扯滲透於《客房劇場》的空間敘事：客廳化身為《大逃亡——從我們的關係不再一樣》(2026)的投影場域，早期錄像則在客房的親密氛圍中展開。空間的重組，揭露權力與邊界如何潛入私人領域——私密的棲居之所，亦是最無所遁形的政治現場。

林東鵬重新審視早期錄像——從虛構的旅行日記，到與荷蘭攝影師、導演米高·羅格 (Michael Rogge) 於1949年拍攝的影片對話；從新都酒店的內外世界，到寫給家鄉的情書。他在影像與聲音之間編織記憶與歷史交織的地景。在《空氣即土壤》(2021)中，他於酒店隔離期間，以手指隨情歌起舞，俯瞰香港密集的樓宇、潮濕的街市與流動的日常——一場「隔窗獨舞的指尖」，凝結了被拒絕的親密：家人近在咫尺，卻無法觸及；家園清晰可見，卻被無形阻隔。如今，這道裂痕延伸至自我流放，親密本身被重新定義為缺席。香港既被疏遠，又被深情召喚，成為一具政治化的「城市身體」，刻滿遷徙、流離與異化的痕跡。

在此，「逃亡」不是撤離，而是一種生存的狀態：私密空間滲入公共領域，雙重家鄉在拉扯中對峙，投影構築脆弱的身份建築。逃離與追尋交織成同一場域——成為生存本身，成為身份的不懈追問：向外朝向破碎的故土，向內朝向流動不居的自我。

當今的流離與邊緣化，早已不限於遷徙或流亡。它滲透於國家重劃邊界、經濟撕裂社群、以及新一代所繼承的——一個以斷裂為常態、非連續性的世界。林東鵬的創作揭示脆弱是結構性的，從家庭空間的親密延伸到城市的肌理。通過在不同尺度上排演流離，他的作品讓我們看見：身份如何在微觀與宏觀的張力之間生成——流離不是例外，而是時代的本質。