

燦樂畫廊・香港

邱瑋祥《日日耕》

展覽日期：2026年9月10日至10月31日

開幕酒會：2026年9月10日下午17:00 – 19:00

藝術家導覽：2026年9月12日下午14:30

香港中環都爹利街11號律敦治中心一樓
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邱瑋祥的繪畫，是一場從失去開始的耕作。1997年生於台灣的桃園大園，一片即將從記憶中消逝的田野——他童年所屬的世界由泥土、稻浪、院子裡的雞鳴狗吠與市場的煙火氣構成。祖父是鄰長，家族龐大而緊密，鄰人進出如呼吸。這片土地曾給他一切感知的基礎：風穿過稻田的聲音、泥土的氣味、蟬鳴的節奏。然後，航空城計畫來了。老家被徵收、拆除，家族隨之離散，那個曾經完整的、充滿人情味的根系，被發展的邏輯連根拔起。繪畫，成為邱瑋祥回應這場連根拔起的方式，容許他重新落地。在日與夜、看護與創作、記憶與消逝的縫隙中，邱瑋祥以筆觸反覆追問：當土地可以被徵收、家族可以被驅散、勞動可以被體制隱形，一個人的根還能長在哪裡？燦樂畫廊香港空間的個展《日日耕》，正是邱瑋祥在這些縫隙中摸索自己形狀的記錄。

從鄉野童年，到學生時期協助家中菜市場生意，乃至今日全職於看護機構，耕種作為一項經由時間與勞動沉澱的活動，紮根於邱瑋祥的創作實踐。日出而作，日入而畫。白日裡，他在護理機構進行高度重複的勞動，面對與祖父生命軌跡重疊的長者。他的付出被體制需求，也被體制隱形——邱瑋祥身處的，正是這個龐大系統中不被看見的縫隙。照護資源的結構性短缺，最終由這些不被看見的人以身心承接。他每日接觸衰老與臨終，卻拒絕將長者簡化為個案。他凝視的，是衰弱中依然頑強的生命力，並以繪畫歸還他們不被體制承認的複雜與尊嚴。

晝夜之間的身份轉換，讓邱瑋祥的自我認知生出縫隙。從這道縫隙中，大量畫面湧現，不得不發。繪畫於他，是與生活同等密不可分的勞動，也是沉默的證詞。童年時，祖父酒醉後一句「你是啞巴嗎？」，讓他意識到自己總在邊緣觀察、以行動裹藏情感的性格，屬於一種深植於父輩祖輩的行為語言：不必言說、彼此心知。他嘴上不說，畫裡卻從不安靜。言語讓位給筆觸，沉默積累成色彩——他的創作，正是那被壓抑的聲量找到的出口。比起直接溝通，他更習慣以繪畫為那些無法言說的目光與關注存證。他不使用參考照片、不畫草稿，直接繪畫腦中畫面。這種依循記憶而非臨摹的堅持，使得記憶隨時間失真時，畫面中的物件輪廓也由具象趨向模糊，如實反映出空間消逝時的心理陣痛。

邱瑋祥以看似拙劣、不完整的線條與構圖，以最直接且接地氣的方式，召喚過往生命經驗的殘影。他有意識地拋開學院傳統書畫的嚴謹訓練，轉而以一種近乎孩童的純粹視角，表達人與人之間最真摯的情感。這種「拙」，不是技巧的匱乏，而是剝除一切修飾、直抵情感核心的倫理姿態。其中蘊含的，是一種深植於儒家的倫理：對「根」的眷戀、對先人的緬懷、對土地與血緣的默然守護。在祖屋拆遷前，他在原址先後舉辦《厝》（2023）與《根》（2024），透過繪畫把消失的地理根源轉化為精神現實，讓行動化為一種無聲的對抗。早年的拆遷經歷和今日的機構照護體驗共享同一種暴力邏輯——前者以發展之名剷除人的地理根源，後者以效率之名過早定義人的存在。邱瑋祥穿梭於這兩種暴力之間，以繪畫作為抵抗。

早年，他未有屬於自己的房間，便到開闊的後山寫生，畫樹在不同時間被風吹過的樣態。因不可控的天候與光線，迫使他練就快速筆觸。這種直觀捕捉真實經驗的模式，造就了今日一氣呵成的風格，也衍生出他矛盾的媒介應用——不留白的畫面、薄塗的油畫，他摒棄了藝術訓練的規範，以長時間的摸索累積屬於自己的語言。「風」在他的筆下，既是物理的動態，也是記憶與時間流變的隱喻，吹過人、物與土地，留下看不見的形狀。

土味——這份來自逝世親人與土地的養分，被他轉化為快速、真實且富有情感共鳴的視覺語彙。平凡如貢桌上的鮮花水果、路上的野犬雞豬，邱瑋祥都慣以高飽和度的色彩繪畫日常事物。從學生時期的黑白與抽象，過渡到今日的具象構圖，數年間的變化讓他有了要認識自己的意識。通過繪畫，他的視角得以轉向自身。

他每隔一段時間便繪製自畫像，以肢體與表情紀錄當下狀態。這些自畫像的身體與面容被刻意扭曲，色彩濃烈飽和，面部常以一彎唇色與單隻眉線示意，五官在簡化與變形中成為情緒的載體。在家庭期待與自身選擇之間，他接續家中事務，暫時擱置個人步調。在這樣的日常之中，夜間繪畫成為重要的儀式，將勞動後的疲憊轉化為創作。藝術成為他的日記與出口，在記憶、哀傷與渴望之間，形成脆弱卻有力的圖像。每一道筆觸，都是為自己保留呼吸與空間的方式。

邱瑋祥畫土地，是為了在已經失去的座標上，重新捏塑一座情感的居所。他畫老家和照護院裡的事物，不是為了記錄衰老，而是為了在照護工作的縫隙中，觸及生命本質的尊嚴與光澤——一種超越肉體衰敗的生命力。他畫自己，則是為了在多重勞動的擠壓下，確認「我仍然是我」。他畫日常事物，是以樸素的眼光耕種記憶，在平凡中看見生命流轉的本質。最終，邱瑋祥的作品既保存了逐漸消散的親情溫度，也映照出他在夜晚中持續前行的狀態。

這是一場日復一日的耕種——在記憶的荒原上，在勞動的疲憊中，在被體制隱形的照護現場，在生與死的交界處，一種最低限度的、卻也最頑強的存在實踐。在對根的守護、在人與人的默然連接中，為自己在縫隙中找到立足之地。

關於藝術家 — 邱瑋祥



邱瑋祥（1997 年生於台灣桃園），2020 年畢業於國立臺灣藝術大學書畫系，現居台北。

過去數年因家庭責任，他白天全職管理看護機構，只能在夜間投入繪畫實踐。無論在宣紙或畫布上，他皆以快速筆法捕捉日常物件的形態，保留即時性的記憶。邱瑋祥刻意捨棄學院傳統書畫的規範，游離於藝術生態邊陲，以近乎孩童的純粹視角召喚生命經驗的殘影，並以鮮活的圖像聚焦於社會慣於忽略的存在。其創作既是個人記憶的耕種，也是對社會制度性忽視的回應，邱瑋祥在邊緣與核心之間持續開拓屬於自己的藝術語言。

近年，他在祖屋原址舉辦個展《厝》（2023）與《根》（2024），將消逝的地理根源轉化為精神抵抗；翌年於台南海馬迴光畫館舉辦《來坐坐》（2025）。2026 年 10 月，他將參展台北當代藝術館群展《當未來不再被紀念》。

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。

gdm Hong Kong

Chiu Wei-Hsiang: Toil and Soil

10 September to 31 October 2026

Opening reception: 10 September, 17:00 – 19:00

Artist guided tour: 12 September, 14:30

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

galeriedumonde.com

Chiu Wei-Hsiang's painting is cultivation that begins with loss. Born in 1997 in Dayuan, Taoyuan, Taiwan, he grew up among soil, rice waves, courtyard animals, and the bustle of the market, a world erased by the government's Aerotropolis project. His grandfather was neighborhood chief, his family large and rooted. Demolition scattered kin and severed bonds. Painting became his act of regrounding: not nostalgia, but a defiant counter to erasure. *Toil and Soil*, presented by gdm Hong Kong, situates this cultivation in the fissures between demolition and memory, caregiving and creation, disappearance and survival.

From rural childhood to assisting the family's wet market stall, and now full-time labor in a nursing institution, farming as repetition and endurance anchors his practice. Daylight is toil, nightfall is soil. In the care facility, Chiu confronts aging and death daily. His labor is consumed by systemic demand yet rendered invisible by its logic. He refuses to reduce elders to cases, painting their vitality and returning dignity denied by institutional structures. His images grow from this double ground: invisible labor and the soil of resistance.

For Chiu, painting is labor as vital as living itself, and a testimony that speaks through silence. As a child, his tipsy grandfather once asked, "Are you mute?" The remark exposed his silent, observant disposition, a family language of action without words. His paintings insist: silence accumulates into color, suppressed voice erupts as image. He paints directly from memory, without sketches or photographs. As memory distorts, contours blur, registering the pain of disappearance. *Toil and Soil* is cultivation of memory itself: distorted, aching, fragile. It is also cultivation of identity: a young artist shaping his own voice from silence, insisting on a worldview forged in rupture.

With raw, unvarnished lines and incomplete compositions, Chiu summons the shadows of vanished places and dispersed kinship. His cultivated awkwardness (*zhuó*) is deliberate: a rejection of the polished, a stance that strips ornament to reach emotional truth. It is humility as resistance, simplicity as truth, vulnerability as strength. This aesthetic embodies his attachment to roots, ancestors, land, and bloodline. Before the demolition of his ancestral home, he staged *The House* (2023) and *Root* (2024), transforming vanishing geography into spiritual resistance. Demolition and caregiving enact parallel violences: one uproots geography under the banner of development; the other predetermines existence in the name of efficiency. Painting resists both. In resisting, he builds a worldview grounded in dignity and survival.

As a child without a room of his own, he sketched outdoors, painting trees in shifting wind. Weather and light forced rapid brushwork, shaping his fluid style. Today, with a studio, he paints with thin acrylic and oil, little negative space, rejecting academic norms. Wind in his work is both force and metaphor: memory and time sweep through bodies and land, leaving unseen contours. His practice is rhythm: labor and breath, wind and ground, unseen survival. This rhythm is also self-formation: each brushstroke a step toward defining his own ground.

From deceased loved ones and land, he draws "earthiness" (*túwèi*) — fast, raw, emotionally charged. He paints altar offerings, stray animals, quotidian things in saturated color. His shift from student monochrome abstraction to figurative composition reflects a turn inward, a conscious effort to know himself through image.

Every few months he paints self-portraits, recording his state through gesture and expression. Bodies and faces are deliberately distorted, colors saturated, features simplified into carriers of emotion: a twisted lip, a single raised brow. Between family duty and personal rhythm, nocturnal painting becomes ritual, transforming exhaustion into fragile yet forceful images. These portraits declare selfhood — a young artist insisting on his own shape against the weight of

labor and expectation. Art is his diary and outlet, forming images of memory, sorrow, and longing. Each brushstroke preserves breathing space. In these portraits, Chiu affirms identity under pressure, cultivating survival through toil and soil alike.

He paints land to reshape dwelling on lost coordinates. He paints family and care-facility objects not to record aging but to reveal dignity beyond decline. He paints himself to insist “I am still me” under labor’s weight. He paints everyday things to cultivate memory with humility, seeing life’s essence in the ordinary. His works preserve fading warmth while reflecting nocturnal struggle.

At 29, Chiu Wei-Hsiang has faced mortality daily through caregiving labor, while watching his birthplace erased by development. His paintings are not nostalgic returns but acts of resistance: cultivating memory in the wasteland, dignity in the blind spots, and identity in exhaustion. From erased soil and unseen toil, Chiu cultivates survival and selfhood: fragile yet defiant, art as witness and ground.

About the artist — Chiu Wei-Hsiang 邱瑋祥

Chiu Wei-Hsiang (b. 1997, Taoyuan, Taiwan) graduated from the Department of Painting and Calligraphy Arts at the National Taiwan University of Arts in 2020 and lives in Taipei.



Bound by family responsibility, Chiu has managed a nursing institution full-time, relegating his painting practice to nocturnal hours. This dual existence: care labor by day, artistic labor by night, defines the urgency and immediacy of his work. His rapid brushstrokes on paper and canvas capture everyday objects as fleeting memory, while deliberately rejecting the strictures of academic calligraphy and painting. From a childlike vantage, he summons residual traces of lived experience, restoring visibility to lives society routinely overlooks. His practice is both cultivation of personal memory and critique of systemic neglect, articulating an artistic language that insists on the political weight of the marginal.

Recent exhibitions include *The House* (2023) and *Root* (2024), staged at his ancestral home in Taoyuan, Taipei as acts of resistance against erasure, and *lâi-chê-chê* (2025) at the Fotoaura Institute of Photography, Tainan. His work will be featured in group exhibition *When Tomorrow is Forgotten* at the Museum of Contemporary Art Taipei in October 2026.

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.