



Crossing – Group Exhibition

9 January to 8 March 2025

Participating artists: Au Wah Yan, Sushan Chan, Lilin, Law Yuk Mui, Sharon Lee, Joseph Leung, Andrew Luk, Ivy Ma, and Michelle Tam

Opening Reception: 9 January 2025, Thursday, 5:00 – 7:00 pm

Venue: gdm (Galerie du Monde), 108 Ruttonjee Centre, 11 Duddell St, Central, Hong Kong

Press Inquiry: All artists and the curator are available for interviews.

gdm Hong Kong is delighted to present *Crossing*, a group exhibition curated by independent curator Chris Wan. Featuring new works by nine artists—Au Wah Yan, Sushan Chan, Lilin, Law Yuk Mui, Sharon Lee, Joseph Leung, Andrew Luk, Ivy Ma, and Michelle Tam—the exhibition explores the emotional intersections of Hong Kong’s history through diverse perspectives, highlighting the deep connections between individuals and their times.

Building on the curator’s research into Chinese diasporic experiences, *Crossing* captures a moment in Hong Kong’s present. History’s ripples unfold within everyday life, as people’s displacement, connections, and separations mirror the uncertainty of crossing uncharted waters. This challenging journey also holds immense potential for self-creation and renewal.

The participating artists, from Hong Kong and beyond, respond to pivotal moments in their personal lives through their work, reflecting on the pressing question: “How do we navigate this turbulent time?” The artworks blend imaginative and conceptual ideas with sincere and direct expressions, delineating a heartfelt letter to the city of Hong Kong.

The exhibition is accompanied by workshops, talks, and guided tours that invite audiences to connect with the artists and the curator, exploring the stories and themes behind the works.

Curatorial Statement

Crossing

Text By Chris Wan

The “Waang Seoi Dou,” or “Crossing Water” ferry route, is a ferry service connecting the outlying islands of Hong Kong, weaving between Peng Chau, Mui Wo, Chi Ma Wan, and Cheung Chau. On a map, the distance appears short. Only by experiencing it can one grasp its unique scale that is distinct from ordinary ferry journeys. Through the vast sea, the boat moves slowly, and at certain moments during the crossing, one feels disoriented and lost. The past and future vanish into the waves and currents, leaving only the present moment.

In this present moment of Hong Kong, history and destiny are folded into the wrinkles of daily life, where grand history and everyday life intertwine—their timelines strangely and intimately connected. In this moment, between events, the silent present glimmers on the ever-changing waves and clouds, proving its existence is not empty.

Art, too, proves itself as more than nothingness. The artists’ gaze on reality seeks to measure, grasp, and respond to the present moment, expressing its passion and calm, its disasters and salvation, its pain and joy, its encounters and farewells, its twists, changes, and crossings, and its existence between departure and arrival.

Through mapping and reflecting on history, we speculate on and escape towards the future; through keeping mobility and fluidity, we root ourselves in a place. More importantly, we must have patience and await the journey of crossing. Here, many vectors of “I” intersect, and the formation of subjectivity into which we are drawn is only just beginning.



About the Artists

Au Wah Yan 區華欣 (b.1984, Hong Kong) is a visual artist, comic artist, printmaker, and writer. She graduated from the Department of Fine Arts at the Chinese University of Hong Kong in 2007 and pursued a Master's degree in printmaking from the Royal Academy of Fine Arts Antwerp, Belgium in 2023. Au is passionate about animals, plants, and nature. Her work suggests a prophetic quality, blurring the boundaries between fiction and reality, peeping into inner lives with narrative structures rich in surrealistic imagery. Au lives in Hong Kong.

Sushan Chan 陳素珊 (b.1986, Hong Kong) graduated from the Department of Fine Arts at the Chinese University of Hong Kong. Through her works, viewers are invited to immerse themselves in her perspective of the world—observing anonymous individuals, ordinary life, and also becoming part of this observation themselves. Chan's artistic inspiration draws from social life and grassroots perspectives, expressing the contradictions between proclaimed freedom and social reality. She is currently based in Hong Kong.

Lilin 里林 (b.1982, Dalian) is an artist, writer, and performer. Lilin's artistic practice is deeply rooted in the intersection of semiotics and social engagement. In recent years, she has mainly worked with ceramics and woodcut printing. Starting from domestic and feminist issues, Lilin seeks to give voice to marginalized groups while maintaining a keen observation of the nuances of everyday life. Lilin currently lives in Hong Kong.

Law Yuk Mui 羅玉梅 (b. 1982, Hong Kong) graduated from the Department of Fine Arts at the Chinese University of Hong Kong. Performative video works and sound installations are her main creative mediums. Through extensive field research, she interjects into city spaces and everyday life, captures historical, physical, and psychological traces, and investigates time and geopolitics. Law specializes in digging out small narratives and objects underneath the surface, delving into their history, and re-imagining them in her creations with new meanings. She currently lives in Chiba, Japan and Hong Kong.

Sharon Lee 李卓媛 (b.1992, Hong Kong) graduated from the Department of Fine Arts at the Chinese University of Hong Kong. She is currently pursuing an MFA at Columbia University in New York City. Lee often uses time-based mediums to respond to the absence of memory and the passing of history. From photographing her family's old store, to the use of mold to present the changes of time, Lee responds to the complex feelings of "leaving home" and "coming home." She is concerned with cultural migration, the sense of belonging and its displacement, and women in colonial history.

Joseph Leung 梁望琛 (b.1995, Hong Kong) graduated from the School of Creative Media at City University of Hong Kong. Since 2022, he has been pursuing his doctoral research at the University of Applied Arts Vienna (Die Angewandte). Leung is a transmedia artist and researcher whose practice traverses the boundaries between photography, found objects, and critical theory. Specifically, he explores how "Angst" translates in different social political contexts. Leung was a finalist for the Hong Kong Human Rights Art Prize and the WMA Masters Award. He is currently active in Hong Kong and Vienna.

Andrew Luk 陸浩明 (b.1988, New Jersey) is a multidisciplinary Hong Kong artist. He is currently pursuing an MFA at Yale University. Luk explores the mythology and history behind civilization building, analyzing the complex relationships between culture and nature, the personal and the collective. He explores humanity's yearning for utopia, its dystopian consequences, and the destruction of civilization. Luk's extensive artistic practice connects to a range of disciplines, questioning potential futures while simultaneously revealing the aesthetics of preserving entropy.

Ivy Ma 馬琮珠 (b.1973, Hong Kong)'s practice traverses from painting, photography and object-based installation works. Ma completed her BA at the Hong Kong Art School/RMIT, and MA at the University of Leeds, majoring in feminist theories and practices. Ma's "Last Year" (2015) work series was acquired by the San Francisco Museum of Modern Art. In 2021, she left Hong Kong and embarked on a journey of nomadic living with her family. As they traverse unfamiliar cities, Ma discovers that expansive vistas and richly textured landscapes invite her to open her heart. This dramatic lifestyle change has influenced her artistic practice. She began creating with simple, readily available materials, completing all her works during her travels, and they can always be packed up to accompany her on her next journey.



Michelle Tam 譚敏晴 (b.1998, Hong Kong) received her MFA from Goldsmiths University in 2024 and BA in Fine Arts from the Chinese University of Hong Kong in 2020. Tam's practice draws from material research, speculative ecology, and anthropology. Tam is stimulated by contemporary primitivities to explore the attachment recalled in human amidst their ambivalence towards the world. Through her multimedia practice, Tam examines and explores the relationship among constructs and people with everyday objects, concurrently establishing her conversations with humanity and the cosmos. Tam lives in Hong Kong.

About the Curator – Chris Wan 萬豐

Chris Wan is an independent curator and writer based in Hong Kong. His research, writing, and curatorial work focus on the intersection of locality and art ecosystems. Chris contributes to numerous art publications, including *ArtForum*, *ArtReview*, and *Ocula*. He is also the founder and executive editor of *Daoju* (www.daoju.art), a non-profit platform for art writing that particularly highlights the contemporary art scene centered around Hong Kong.

In 2023, he was invited to curate the public program at Art Central in Hong Kong and the “Hong Kong Focus” sector at Abu Dhabi Art in the UAE. In 2024, he nominated and curated for the Xiamen Jimei Arles Discovery Prize and organized the special moving image project for Guangzhou MOORDN Art Fair. Over the past two years, his curatorial projects *Blue Throat* have been presented in Hong Kong, Singapore, Tokyo, Shenzhen, Paris and other locations, exploring the shared themes of diaspora, displacement, and identity in our turbulent world through experimental curatorial methods and case studies of Hong Kong artists.

About the Gallery – gdm 燦樂

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.



群展《橫水》

2025年1月9日至3月8日

參展藝術家：

區華欣、陳素珊、里林、梁望琛、李卓媛、羅玉梅、陸浩明、馬琮珠、譚敏晴

歡迎媒體預約與藝術家和策展人採訪。

地址：香港中環都爹利街11號律敦治中心一樓 gdm 燦樂

gdm 燦樂畫廊（曾用名：世界畫廊）欣然於香港空間呈現由獨立策展人萬豐策劃的群展《橫水》，展現區華欣、陳素珊、里林、梁望琛、李卓媛、羅玉梅、陸浩明、馬琮珠、譚敏晴九位藝術家的最新創作，通過多元視角，探討香港歷史和現實的情感交匯，揭示個體與時代之間的深層聯繫。

延續策展人近年來關於注華人離散現象的研究，展覽《橫水》試圖捕捉香港的當下瞬間：歷史的波瀾折疊隱現於日常的褶皺之中，人的流動與聚散、人與地方的相依相離，猶如橫渡一片起伏不定的不確定水域。在這充滿挑戰與情感牽絆的未知旅程中，蘊藏著自我創造與再生的無限潛能。

參展藝術家涵蓋身處世界各地與紮根香港的多元視角。他們以藝術創作深刻回應自身生命經驗中的當下時刻，並共同思索「我們該如何度過這個動盪時代」的重要提問。以此為基礎，展出的作品融合了充滿想像的觀念創作和真誠質樸的表達，化作寫予香港的一封信。

展覽期間將舉辦多場工作坊、座談會及特別導賞，邀請觀眾與藝術家、策展人展開深入對話，共同探索展覽背後的議題與故事。

策展人語

橫水

文 / 萬豐

橫水渡是香港離島的一條街渡航線，在坪洲、梅窩、芝麻灣和長洲間之字形穿梭。地圖上看不太遠的距離，身處其中才能體會那與普通渡輪不一樣的尺度：海面寬闊，船行緩慢，橫渡的某一時刻，四顧茫然，過去和未來隱沒於波濤與潛流中，只餘當下此刻。

此刻，香港，歷史的宿命折疊在日常的褶皺里，大歷史和日常生活，兩種維度的時間詭譎地相互纏繞著。此刻，事件與事件之間，寂靜的此刻在變化莫測的浪花和雲朵上閃耀，證明自己並非虛無。

藝術也證明自己並非虛無。藝術家投向現實的關注目光正是要測量、把握和回應當下的此刻，訴說它的激情和平靜，它的災難和救贖，它的傷痛與喜悅，它的相遇和離別，它的轉折、改變、跨越，在出發和抵達之間的此刻。

藉助測繪和思考歷史，我們推想和逃逸未來；藉助保持流動，我們根植地方。更重要的是，讓我們保有耐心，等待這橫水的一程。其中主體的許多矢量相交於此，而我們被捲入的主體性生成才剛剛開始。



關於藝術家

區華欣 Au Wah Yan (b.1984, 香港) 是一位視覺藝術家、漫畫家、版畫家及作家。2007 年畢業於香港中文大學美術系，2023 年在比利時安特衛普皇家美術學院版畫系取得碩士學位。區華欣熱愛山海動植物，鍾情詩歌。其創作帶有預言性質，經常模糊虛構與現實之間的界限，以富有超現實意象的敘事結構窺視內心風景。區華欣目前生活於香港。

陳素珊 Sushan Chan (b.1986, 香港) 畢業於香港中文大學藝術系，現於香港生活。通過陳素珊的畫作，觀者看到她所閱讀的世界——閱讀有無名無臉者的事件及當中的幽微處，閱讀她身邊的生活日常，以及成為閱讀的一部分。陳素珊的創作靈感來源社會生活，是民間聲音，以最荒渺卻直接、以小搏大的力量展現，表達宣稱的自由與現實的控制之間的矛盾關係。

里林 Lilin (b.1982, 大連) 近年主要從事陶藝與木刻版畫創作，同時也是大中華地區活躍的活動策劃人、作家及表演者。她的藝術實踐植根於符號學與社會參與的交匯處，作品常以在地社會議題為出發點，試圖為弱勢群體發聲，同時保持對日常生活細節的敏銳觀察。里林現於香港生活。

羅玉梅 Law Yuk Mui (b.1982, 香港) 畢業於香港中文大學藝術系，創作以展演性錄像及聲音裝置藝術置為主要媒介。常以田野調查和搜集為方法，介入城市空間及日常，捕捉歷史的物理痕跡、人的心理軌跡、時間的形跡與地緣政治的關係。羅玉梅擅於挖掘表層下的細碎敘事與物事，鉤沉微歷史，以及重新想像創作的剩餘物，賦予其全新意義。羅玉梅目前在日本千葉及香港兩地生活。

李卓媛 Sharon Lee (b.1992, 香港) 畢業於香港中文大學藝術系，現於紐約哥倫比亞大學攻讀藝術碩士。李卓媛的創作以雕塑和關係解構影像，常以建基於時間的物料為素材，回應記憶的缺失與歷史的消逝。由一開始以倒模介入，拍攝已消失的家族士多，至以發霉去呈現時間對事物的改變，以回應「離家」與「回家」的微妙感受。她關注文化移植、歸屬感的游移和殖民歷史中的女性。

梁望琛 Joseph Leung (b.1995, 香港) 畢業於香港城市大學創意媒體學院，2022 至今於維也納應用藝術大學進行博士研究。其創作橫跨攝影、文本、現成物和裝置等媒介，以概念性探討的形式，審視情感的表現，尤其是焦慮 (Angst) 在不同社會政治語境中的體現。梁望琛曾入圍香港人權藝術獎和 WMA 大師攝影獎。現於香港及維也納兩地活躍。

陸浩明 Andrew Luk (b.1988, 美國新澤西州) 是一位香港藝術家，目前在耶魯大學攻讀藝術碩士。陸浩明的作品涉及一系列媒體，研究人類經驗的複雜性以及與文明建設相關的神話和歷史。通過對文化與自然、人類與非人類、個人與合體等二元對立關係的調查，探討人類對烏托邦的完美渴望和反烏托邦的後果、文明和建立的毀滅。陸浩明廣泛的藝術實踐連繫到一系列的學科，質疑潛在的未來也同時揭示了保存和熵的美學。

馬琮珠 Ivy Ma (b.1973, 香港) 從事繪畫、攝影及裝置藝術。2001 年獲香港藝術學院/澳洲皇家墨爾本理工大學藝術系文學士 (純藝術) 學位，2002 年獲英國利茲大學視覺藝術碩士，主修女性主義理論與實踐。2015 年系列作品《去年》為美國三藩市現代藝術博物館所收藏。2021 年，馬琮珠離開香港，與家人過著游牧旅居式的生活。生活方式的劇烈變化影響了她的藝術實踐，開始使用隨手可得的簡單材料進行創作，所有的作品均在旅途中完成，也隨時可以放入行囊再次出發。

譚敏晴 Michelle Tam (b.1998, 香港) 的創作跨越影像、裝置及介入性實踐等多元媒介。2020 年畢業於香港中文大學藝術系，2024 年獲倫敦大學金匠學院藝術碩士。她受當代的原始性啟發，在人類對世界的若即若離中探究被喚起的依賴性。譚敏晴多以日常物件審視和探索人與建構的關係，同時建立她跟人文及宇宙的對話。現於香港生活。



關於策展人——萬豐

萬豐，獨立策展人、寫作者，工作生活於香港，他的研究、寫作和策展關注地方性和藝術生態系統的交織。萬豐為許多專業藝術媒體撰稿，如 ArtForum、ArtReview 和 Ocula 等。他也是藝術寫作平台“島聚”（www.daoju.art）的創始人和執行編輯，該非盈利藝術評論項目特別關注以香港為中心的當代藝術現場。

2023 年，他被邀請策劃香港 Art Central 的公共項目以及阿聯酋 Abu Dhabi Art 的“香港聚焦”環節；2024 年，他提名和策展了廈門集美阿爾勒發現獎和廣州魔燈當代的特別影像項目。近兩年他策劃的“青喉”系列展覽已在香港、新加坡、東京、深圳、巴黎等多地展開，通過香港藝術家的個案研究和實驗性的策展方法探討當下動蕩世界中離散、流動和身份的共同課題。

關於畫廊——gdm 燦樂

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。

Crossing 橫水

Curator: Chris Wan 萬豐

Andrew Luk 陸浩明 @_bestofluk

“Space as a Place” provides a heterogeneous mirror to all other places. 「太空作為地方」，提供了一種異質的鏡像，關照其他所有的地方。

23 Spaced (2024)
Printed Paper, Freezer Door

Sharon Lee 李卓媛 @sharonleecw

Archives and history, a ghostly return to the present. 檔案和歷史，幽靈般迴返當下。

14 Canton Girl in the MET (2024)
Archival Pigment Print on Canvas, Acrylic, Plastic Zip Ties

19 One Face on Thousands Postcards - 1 (2024)
Archival Pigment Print on Awagami Washi Paper, Watercolor Ed of 3

20 Barbie (2024)
Photography, Printed on Porcelain

Michelle Tam 譚敏晴 @mthe11

From colonial histories to cell colonies, the power relationships that are meticulously interwoven by variances and interdependence. 由殖民歷史延伸到細胞群體，在變異性和相互依存交織的權力關係。

15 Flash (2024)
Ink, Silicone, Carrageenan (Red Seaweed), Vegetable Glycerine, White Vinegar

16 Over the Head (2024)
Found Social Distancing Screen, Generative Single-Channel Video, Color, Loop, 3'04"
Ed of 3 + 1 AP

Sushan Chan 陳素珊 @sushan_0609

All character images are inspired by Hong Kong newspaper pictures. All those whose faces are blurred. 所有人物形象的靈感都來自香港報紙新聞圖片。所有面目模糊的人。

17 News Drawing 2024 series (2024)
Color Pencil, Watercolor on Paper

18 News Drawing 2008 series (2008)
Ink, Watercolor on Paper

Lilin 里林 @endlesslilin

The Book of Sand, from Italo Calvino's novel, is about non-verbal, non-linear self-representation and the potential for dialogue that it opens up. 沙之書，與卡爾維諾的小說同名，關於非語言、非線性的自述和重新打開的對話潛能。

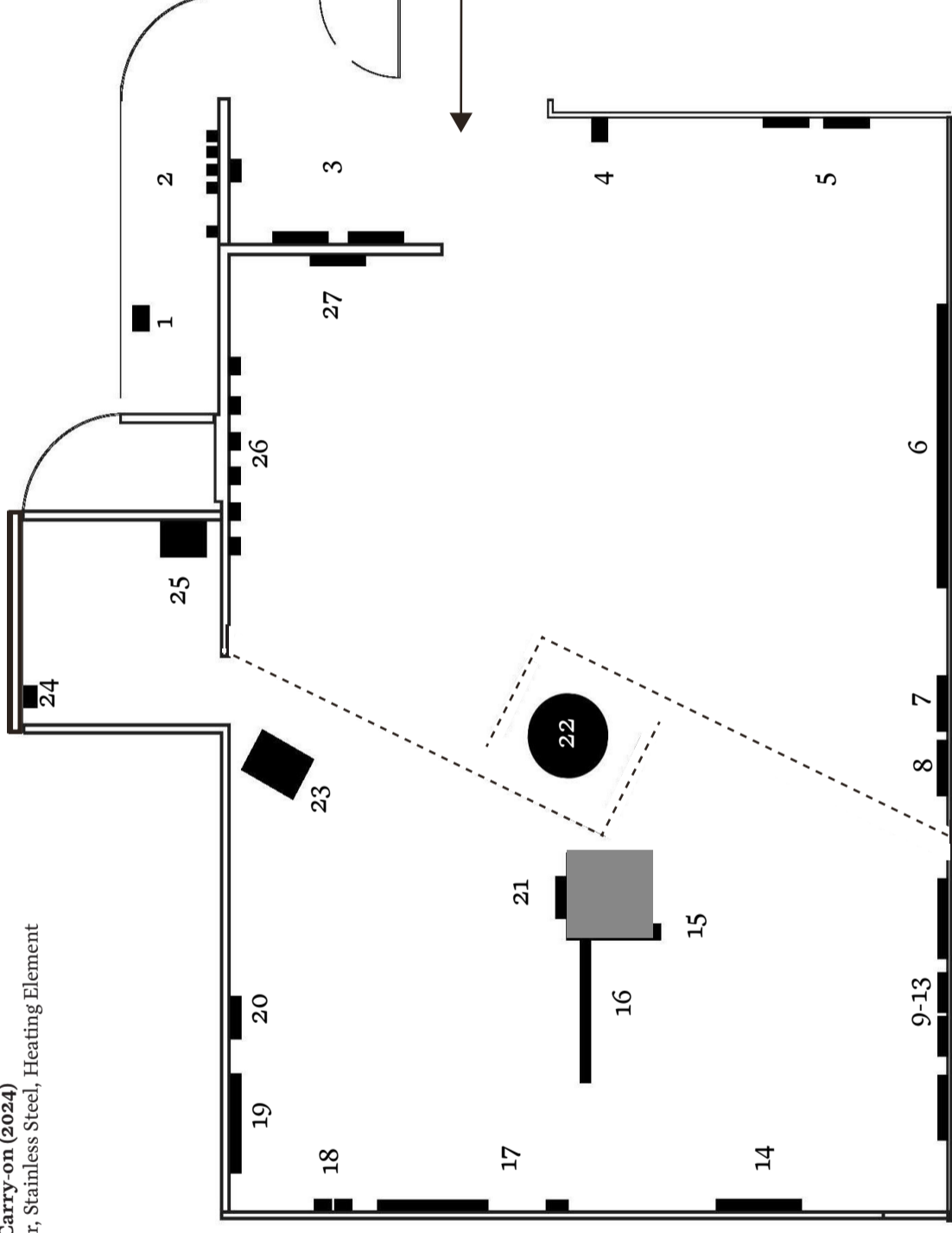
22 The Book of Sand 沙之書 (2025)
Ongoing, Interactive Community Engagement Project
Sand Tray Installation, Ceramics, Readymade Objects

Ivy Ma 馬琮珠 @ivy.ma.kingchu

26 Bird of Shape - Box No. 08, 09, 10, 12, 13, 16 (2024)
Cut-outs from Archival Pigment Print and Acrylic on Paper

27 Bird as Water (2024)
Collage and Drawing in a Journal
80 pages (double-sided), 38 collages, numbered by the artist

A record of a reading journey, All sentences are from Elif Shafak's "There Are Rivers in the Sky." 圖像與文字的互文，閱讀旅程的紀錄。所有句子來自艾莉芙·夏法克的《There Are Rivers in the Sky》。



Au Wah Yan 區華欣 @auwahyan

The Dancing Plant, also known as the telegraph plant, will dance when they hear sound. Sending Stone, holding one tightly in your palm can help you communicate over long distances. 跳舞草，又名電報草，聽到聲音會翩翩起舞。傳訊石，緊握一塊在手，可以作遠距離通訊。

6 This Message Was Deleted 此訊息已刪除 (2023)
Single-Channel Video, Color, Loop, 7'59"
Ed of 3 + 1 AP

7 Sending Stone 傳訊石 (2023)
Stone Lithography

8 This Message Was Deleted 此訊息已刪除 (2023)
Stone Lithography
Ed of 3/5



Law Yuk Mui 羅玉梅 @lawyukmui

1 Discord 不協調和音 (2024)
18 Note Musical Mechanism, Copper Panel, Kakishib (Persimmon Tannin) Paint on Cardboard (Cardboard that transported the artist's works from Hong Kong to Japan in 2022, the shipment was retained by Japanese customs) 5-part work

2 I Listen to the Wind that Obliterates my Traces 我聽那抹去我痕跡的風 (2024)
Bleached and Toned Cyanotype on Silk, Mounted on Wooden Gesso Panel
10-part work

4 Make a Wish 虛榮可把握 (2024)
Copper Sheet, Copper Thread, Wood, Resin, Glass, Novel "Thousand Cranes by Yasunari Kawabata" pages 281-282
4-part work

At the end of February, the rain that has persisted for 3 days stopped before the nightfall. Soft and droopy clouds in the sky, Sunday is like the pale pink that is spreading. 二月末，連續三天的雨在傍晚前停下。柔和低垂陰暗的天空，週日像是逐漸擴散的淺粉紅色。

Joseph Leung 梁望琛 @josephlms

3 Who Shut up the Sea behind Doors When it Burst Forth from the Womb (2015)
Inkjet Print on Hahnemühle Photo Paper
5-part work, Ed 3 + 1 AP

5 Common Ground (Day/Night) (2024)
Silver Gelatin Prints on Fiber-based Paper
2-part work, Ed 3 + 1 AP

Framed silver gelatin prints of grids from Google Maps. 明膠銀鹽相紙印出的谷歌地圖網格。

21 You (2024)
3D Printing with Nylon
Ed 3 + 1 AP

The utterance of the word "You" rotates into a sonic envelope. 念出「You」的聲音，聲波圖像旋轉成爲一個圓形。

9 Sing Her a Song I, II, III 給她唱首歌 I, II, III (2022)

10 They Have Ears I 她們擁有耳朵 I (2023) Ed of 3

11 They Have Ears II 她們擁有耳朵 II (2023)

12 The Dancing Plant 跳舞草亂舞 (2023)

13 Dance with Her 跟她跳舞 (2023)

All Collagraphs