

TSANG Kin-Wah: T REE O GO D EVIL

19 March to 24 May 2025

Opening Reception: 19 March 2025, Wednesday, 5:00 – 7:00 pm

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

gdm Hong Kong is pleased to present “TSANG Kin-Wah: T REE O GO D EVIL”, the artist’s debut exhibition at the gallery, on view from 19 March to 24 May 2025. The exhibition features Tsang’s new bodies of work, which encompass videos and site-specific text installations. Tsang draws upon philosophy, religion, politics, allegorical tale and non-fictional materials to create an immersive experience that probes at the fragile core of morality and examines humanity’s brutality, especially as manifested during chaotic and wartime periods.



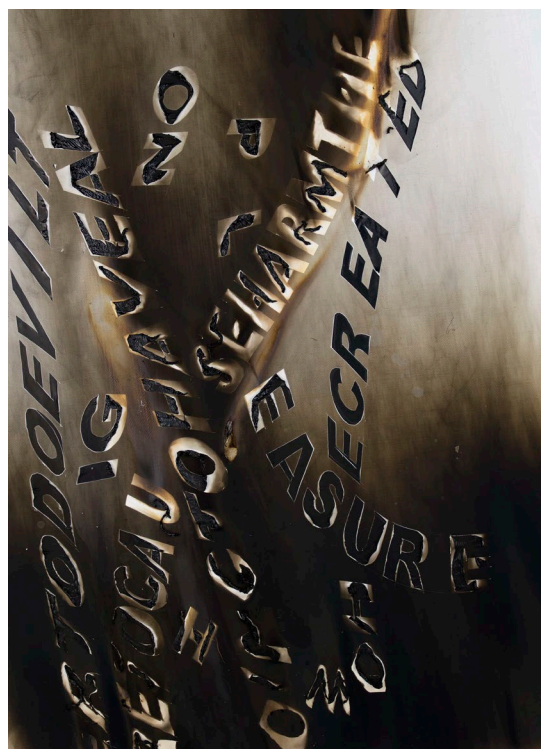
The gallery space is transformed to imitate the Garden of Eden, the site of Golgotha, and the scene depicted in Francisco Goya's haunting “Disasters of War” print series, *Grande hazaña! Con muertos!* (A Heroic Feat! With Dead Men!). On a constructed sloped hill, two black and white videos of humans burning and crawling serve as “fragments” or “limbs and skulls” on the Golgotha—vivid evidence of the brutality and evilness of humanity.

Francisco Goya (1746–1828), *Grande hazaña! Con muertos!*, Plate 39 from *Los desastres de la guerra*, 1863
Etching, lavis and drypoint, 15.5 × 20.5 cm
Image courtesy: Yale University Art Gallery

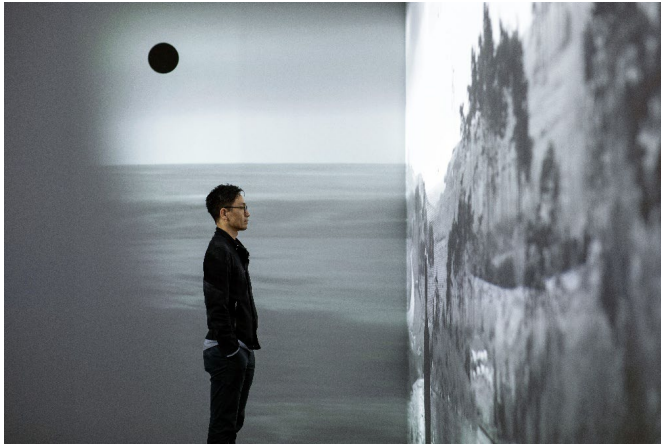
The title of the exhibition, “T REE O GO D EVIL,” invokes the Tree of Knowledge of Good and Evil. The central column in the gallery space, as well as the ceiling, is fully covered in text—a thematic adaptation of the story of Adam and Eve, the root of sin, a pivotal moment of moral awakening. Echoing Schopenhauer’s philosophy of will and desire—the will fills human with an infinite striving and an endless desiring, to which there is no end.

“T REE” could also be evolved into “THREE”, which points to the three doorways in the gallery space that hold symbolic significance. The two accessible doorways can be seen as representing the two criminals or sinners crucified alongside Jesus at Golgotha, while the third, inaccessible doorway cloaked in a slightly blurred mirror reflects the unreachable and the illusory “world or idea”—symbolizing the god, the supernatural, or the unattainable. On another level, these three doorways also represent the subject (I, the viewer, entrance), the object (the Others), and the god or higher power.

Burnt text on wall by Tsang Kin-Wah, 2025 (detail)



About the Artist – TSANG Kin-Wah 曾建華



TSANG Kin-Wah (b.1976, Shantou, China) migrated to Hong Kong at age six. After completing an undergraduate degree in fine art at the Chinese University of Hong Kong in 2000, he moved to London in 2002 and received a master's degree in book arts at the Camberwell College of Arts, London Institute (now the University of the Arts London) in 2003. Tsang lives in Hong Kong.

In his early works, Tsang combined texts in decorative patterns to create wallpaper that covers the walls, floors, and ceilings of their designated exhibition spaces. On closer inspection, seemingly elegant floral patterns reveal themselves as profane writings by both the artist and other authors. In doing so, Tsang brings to the fore contradictions between image and text, appearance and content. Such interplays continue to be important in Tsang's transition from static wall-based art to multimedia video installations. Created after 2009, the latter type of works often creates an immersive environment through digitally rendered, dynamic text and image projections. Their subjects range widely from identity, politics and cultural conflicts to current and historical events.

His works can be found in key collections and museums, including Asian Art Museum (San Francisco), M+ Museum of Visual Culture (Hong Kong), Mori Art Museum (Tokyo), the Solomon R. Guggenheim Museum (New York), and MAXXI, the National Museum of 21st Century Arts (Rome). Tsang represented Hong Kong at the 56th Venice Biennale in 2015.

Artist website: <http://www.tsangkinwah.com/>

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.

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.

Opening hours: Tuesday to Saturday, 10:00 – 19:00

曾建華個展《T REE O GO D EVIL》

2025年3月19日至5月24日

開幕酒會: 2025年3月19日(星期三)下午5時至7時

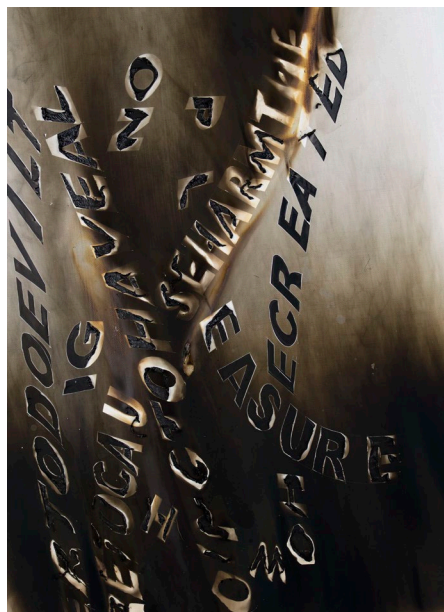
地址: 香港中環都爹利街11號律敦治中心一樓 gdm 燦樂

gdm 燦樂畫廊(曾用名: 世界畫廊)香港空間將於2025年3月19日至5月24日, 首次舉辦藝術家曾建華的個人展覽。《T REE O GO D EVIL》以戰爭災難為切入點, 圍繞「善惡的彼岸」和「慾望與權力」的主軸, 並因應畫廊空間而創作一組錄像及文字裝置, 將其改造為模仿伊甸園、各各他(Golgotha), 或是弗朗西斯科·戈雅(Francisco Goya)《戰爭的災難》版畫系列《Grande hazaña! Con muertos!》中所描繪的景象。透過他精妙的剪接、拼貼、重組、轉化, 以影像融合空間和光影, 呈現一個結合歷史、宗教故事、時事、電影、現成影像(found footage)等等的獨特場景, 真實又虛擬, 既具歷史, 亦為當下。



弗朗西斯科·戈雅,《戰爭的災難》版畫系列
《Grande hazaña! Con muertos!》(1863)
蝕刻、凹版, 15.5 × 20.5 cm
圖片: 耶魯大學美術館

文字一直是曾建華藝術創作的重要面向。通過文字的擺佈和整合, 歷史與當下在他的語言遊戲中交叉重疊。扭曲變形的文字圖像及人性慘狀的意境, 如海嘯般衝擊著觀眾的認知。展覽標題《T REE O GO D EVIL》源於基督教中的「知善惡樹」。畫廊空間的柱子和天花板被文字組成的繁茂枝葉圖像覆蓋, 讓觀眾彷彿置身伊甸園中亞當和夏娃被蛇引誘偷吃禁果、人類原罪和一切罪惡開端的場地。



「T REE」亦為戈雅《戰爭的災難》版畫中, 掛滿著頭顱、肢體軀幹等的樹幹, 甚或是各各他上, 行刑處決罪犯的血腥地, 播放著被大火焚燒得匍匐掙扎於地上的人物的黑白影像, 生動地佐證著人類的殘暴與邪惡。痛苦是生命基本的刺激與現實, 歡愉也只是痛苦的消極中止而已。

構建的善惡樹樹幹上的文字被藝術家以火焚毀, 書籍燃燒的黑白影像亦被投射於山丘之上。在基督教中, 火代表著上帝和祂的存在; 基督教和伊斯蘭教亦以火刑來懲罰「邪惡」、「有罪」、不信上帝或真主的人。

構建的善惡樹樹幹上的文字被曾建華以火焚毀, 2025 (細節)

關於藝術家曾建華



曾建華（1976 年生於中國汕頭）是一位香港視覺藝術家，六歲時移居香港。他於 2000 年在香港中文大學獲得藝術學士學位，並於 2003 年在倫敦藝術大學的坎伯韋爾藝術學院（Camberwell College of Arts）獲得書籍藝術的碩士學位。曾建華現居香港。

文字一直是曾建華藝術創作的重要面向，他早期以一系列的牆紙裝置作品成名，探索以文字構圖、圖像與空間的可能性。他以扭曲變形的文字構成鮮豔美觀的圖案，當觀眾近距離觀看，會慢慢察覺到這些花紋圖案竟是由挑釁的字句所構成，傳達了憤怒和嘲諷等強烈情緒，令人深思。這種把玩表象與真相的形式使作品展開一種雙重的經驗，體現藝術家在創作、精神與情感上的豐富層面。近年，曾建華開始用流動影像創作，匯合文字和時間元素，進一步加強知覺經驗的力量。融合空間和光影，用他獨特的藝術語言去質疑現實的確實性與可信性，並認為我們對世界的認知，是流動的和不確定的，因為我們對世界的理解，都基建於各種再現與主觀的詮釋。

曾建華的作品被收藏於亞洲藝術博物館（舊金山）、M+視覺文化博物館（香港）、森美術館（東京）、索羅門古根漢美術館（紐約）、及 MAXXI 國立二十一世紀藝術博物館（羅馬）。曾建華於 2015 年代表香港參加威尼斯雙年展。

藝術家網址：<http://www.tsangkinwah.com/>

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。

畫廊營業時間：週二至週六 10:00 - 19:00