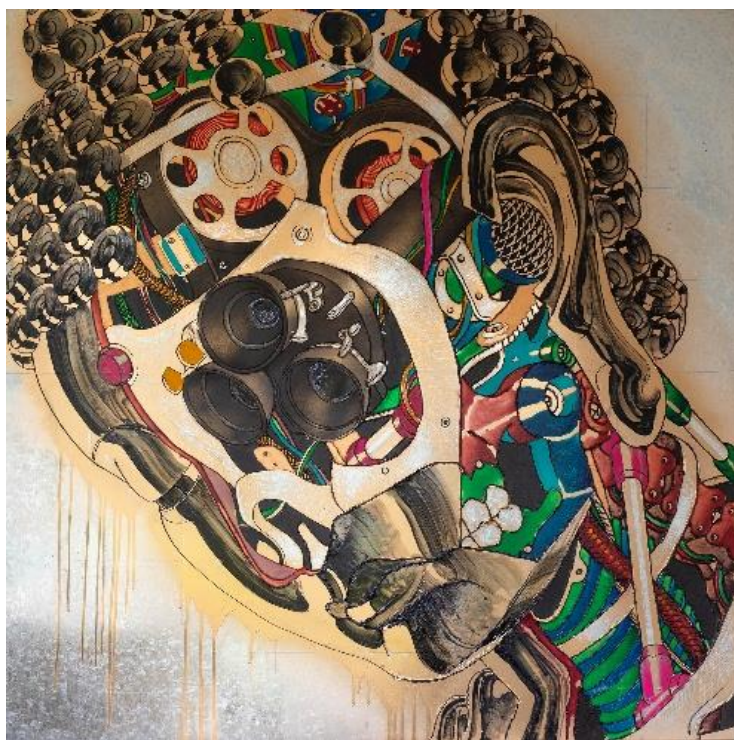


## Kongkee: Future Jataka

30 May to 30 August 2025

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



“Two ways  
To prove whether you are a robot  
Feel your chin  
Is it still there  
Think about  
Why you touch  
Your chin  
These two methods  
Are not to prove  
Whether you are a robot or not  
But to prove  
Whether you still have a soul  
Even if you are a robot”

Excerpt from Yam Gong's  
“Lucky Encounter with a Robot”

gdm Hong Kong is pleased to present “Kongkee: Future Jataka”, the artist’s debut exhibition at the gallery, featuring Kongkee’s new bodies of work, including LED animations, lenticular lightbox, neon installation, and mixed-media paintings. Through a rich tapestry of mediums, Kongkee opens up a dialogue set in an imagined future where artificial intelligence, spirituality, and humanity collide, inviting the audience to contemplate how enlightenment and humanity manifest amidst the ever-changing digital era.

Inspired by the Jataka Tales of the Buddha’s past lives, Kongkee envisions a future where religious and spiritual figures are reincarnated in a technologically advanced future filled with flickering screens and winding cables. In this world, spiritual figures take on new incarnations—a buddha observes the world through the lens of a video recorder, a binge-watching buddha is engrossed in consuming digital content, a mechanized Virgin Mary carries a robotic child in her womb. The artist poses thought-provoking questions—What if religious figures were reborn in the future? How would they make sense of our world? How would they attain enlightenment? How might they guide humanity?

Drawing inspiration from Dunhuang murals and cathedral-stained glass, Kongkee skilfully combines elements of popular culture with historical and religious motifs in his paintings. The shimmering quality of the canvases is a result of using specially treated galvanized iron—a material once a staple in Hong Kong’s manufacturing industry in the 1960s and 70s. Known for its endurance against corrosion and scratches, galvanized iron permeated the city, taking forms of everyday objects, such as mail boxes, metal gates, and food stall tables. As the works glimmer under the light, they reflect a sentimental image of Hong Kong—like the material itself, glistening, unwavering, and full of energy.

Rendered in a vibrant palette of greens, yellows, and magenta, Kongkee’s lenticular lightbox works and LED animation further elaborate on his rendition of a cyberpunk Hong Kong cityscape. Furthermore, the vivid colors in Kongkee’s creative output also represents desires in Buddhist ideology. All phenomena, and suffering, the Buddha once said, are rooted in desire. Kongkee believes that true enlightenment is achieved only if one can find clarity and “self” amidst a world brimming with the strongest desires.

Image caption: *Dew & Lightning*, 2025, Mixed Media on Galvanized Iron Canvas, 107 x 107 x 2.5 cm

“Future Jataka” extends the universe of Kongkee’s acclaimed animated film “Dragon’s Delusion.” The story follows Qu Yuan, a great thinker, philosopher, strategist, Shaman, musician and politician born in the state of Chu during the Warring States period. Qu Yuan drowned himself in the Miluo River, having been in despair over the tumultuous times in which he lived. Kongkee imagines the reincarnation of Qu Yuan 2,000 years after his death into a cyberpunk future, where Qu Yuan’s memories and soul have been reborn into the body of protagonist Joe, a genderfluid android rockstar. After surviving an assassination attempt, emperor Qin Shi Huang heals his wounds with a cassette tape, rewinding his scars and returns to the contemporary era. In “Dragon’s Delusion,” boundaries of life and death, beginning and end are blurred. Characters in this world are unable to sustain their bodily vessels, resulting in the desire for immortality by merging their bodies with androids. Qu Yuan sacrifices his life, while Qin Shi Huang yearns for immortality. Humans lose their souls, while androids yearn for one. This interplay resonates with an iconic quote from “Dragon’s Delusion”—“Give up your soul, and you will be free of pain.”

In his new works, Kongkee articulates familiar tropes of Hong Kong’s visual culture, such as Cantopop icon Leslie Cheung, dressed in an androgynous outfit, dancing across a stage with the reflection of Daimaru department store, a vanished Causeway Bay landmark. Other elements and symbols from Hong Kong include the ding ding trams, Kodak camera films, cassette tapes, narrow overpasses, aeroplanes landing over Kai Tak, the HSBC lions, and cheongsams worn by Maggie Cheung in Wong Kar-wai’s *In the Mood for Love*. The site-specific neon installation “Darkness” illuminates the gallery space. Kongkee notes, “Even there is no light inside your head, you know what it looks like.”

In “Future Jataka”, Kongkee reveals the anxieties and desires stemming from a technology-driven age. Through projecting contemporary anxieties into a speculative future, the artist invites us to reevaluate the role of technology in this tumultuous age. Can technology facilitate artificial intelligence’s enlightenment, or do we instil spirituality onto these machines? Might we be inspired through our interactions with machines and androids? Might we learn more about ourselves, and our present?

Kongkee’s forthcoming projects include: WestK Shanghai Week in June 2025 featuring video installation “You Can Never Step in the Same River Twice”; the 18<sup>th</sup> Istanbul Biennial featuring site-specific neon installation and lenticular lightbox works; and solo exhibition “Kongkee: Dragon’s Delusion” at the 21<sup>st</sup> Century Museum of Contemporary Art, Kanazawa, Japan in October 2025.

Kongkee’s collaboration with local musicians and band “Fan Hung A” will be featured at a special speakeasy “Corsican Stars” from June to August 2025. Corsican Stars is a vinyl-themed bar located in Causeway Bay, where entry is only permitted with a special token. Guests will be taken on an immersive journey with Kongkee’s animation created for Fan Hung A’s hit song “Today, It’s All Normal” and tailor-made cocktails by Corsican Stars’ award-winning mixologists for a very special experience. “Today, It’s All Normal” captures a fragment of a spaceship’s cosmic voyage between a long-present robot and a newly-arrived warrior passenger. They slowly grow closer, sharing music and sleeping beside each other. After weathering several vast battles, the warrior finally dissolves like a fading melody. The silent robot, donning the vintage earphones they once shared while listening to music together, continues its solitary journey through space.

Image caption:  
*Destination: Moon*, 2025  
 Lenticular, Lightbox, 92 x 65.5 x 5.5 cm  
 Edition of 3 + 2 AP



## About the Artist – Kongkee 江康泉



Kongkee (b. 1977, Malaysia), a.k.a. KONG Khong-chang, was born in Malaysia and grew up in Hong Kong. He graduated from the Fine Arts Department of the Chinese University of Hong Kong in 2000, and completed his master's degree at the School of Creative Media, City University of Hong Kong in 2005. Focusing on the work of visual arts and animation directing, he is also committed to promoting cross-sector collaboration, such as independent publishing and video arts.

In 2003, Kongkee established the publishing organization "29s" with a number of Hong Kong creatives to promote artist-led publishing and production. In 2006, he served as one of the art directors of the literary magazine "Fleurs des Lettres" during its founding period. Kongkee's publications include "Travel to Hong Kong with Blur," in collaboration with English rock band BLUR in 2015. Kongkee started developing the comic series "Mi Luo Virtual" in 2013, which was later animated and transformed into a short film "Dragon's Delusion: Preface" that won the grand prize of the 22nd DigiCon6 from the Japan TBS channel. This animation work was extended to an experimental music live performance at Hong Kong West Kowloon Cultural District in 2023.

In 2021, his interactive video installation "Flower in The Mirror" was commissioned by M+ Museum. In 2022, his major solo exhibition "Kongkee: Warring States Cyberpunk" debuted at the Asian Art Museum of San Francisco, toured to Wrightwood 659 Museum in Chicago, and Tai Kwun in Hong Kong. In 2024, Kongkee was awarded as the honoree of the Asia Game Changer West Awards by Asia Society, US.

Artist website: [www.penguinlab.net](http://www.penguinlab.net)

## 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.

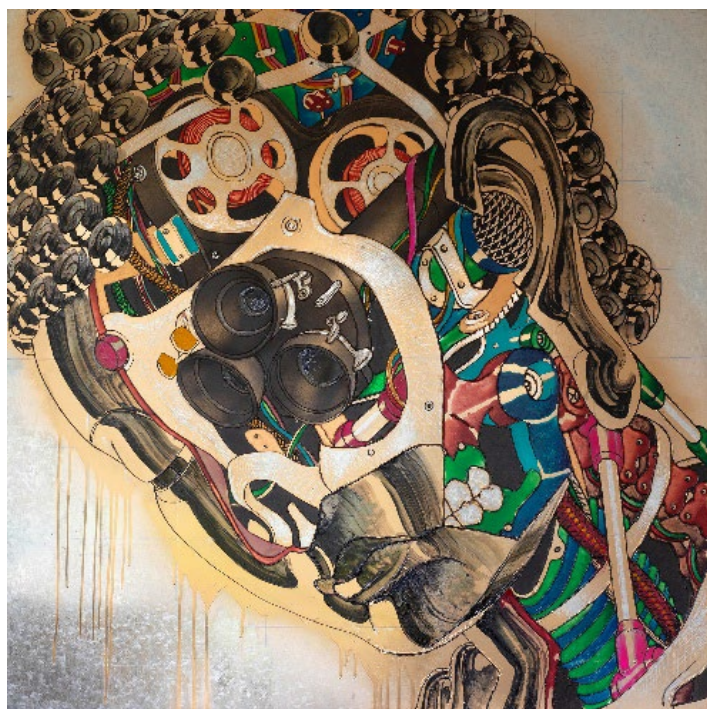
Opening hours: Tuesday to Saturday, 10:00 – 19:00



## 江康泉《未來本生》

2025 年 5 月 30 日至 8 月 30 日

地址：香港中環都爹利街 11 號律敦治中心一樓 gdm 燦樂



「兩種方法  
證明自己是不是機械人  
摸摸自己  
有沒有下巴  
想想自己  
為什麼要摸一摸  
自己的下巴  
這樣的兩個方法  
不是來證明  
你是不是機械人  
而是來證明  
你是機械人了  
究竟還有沒有靈魂」

節錄自 飲江《幸遇機械人》

gdm 燦樂畫廊（曾用名：世界畫廊）香港空間將於 2025 年 5 月 30 日至 8 月 30 日，首次舉辦藝術家江康泉（又名江記）的個展《未來本生》。是次展覽將呈現江記一系列的新作品，包括動畫、光柵燈箱、霓虹裝置、及繪畫。江記透過多媒介的豐富交織，想像未來人工智能可以頓悟得道。「他們」會如何思考生命的意義？人類會不會倒過來，從與機械人的對話中得到啟發？

江記以佛陀過去多世因緣的故事《本生經》為靈感，構想了一個科技發達的未來。宗教與靈性人物在人工智能和電線纏繞的世界中轉世、重生。佛陀透過攝錄機鏡頭觀看世界、沉迷追劇的佛陀陶醉於網絡內容、而機械芯的聖母瑪利亞懷著機械嬰兒。如果聖者於未來轉世，它們會如何理解我們的時代，如何在數據洪流中頓悟得道？它們又會如何引導人類？

受敦煌壁畫及教堂彩繪玻璃啟發，江記在繪畫中巧妙地融合流行文化與歷史和宗教的元素。採用特別製作的白鐵作畫，作品在光線照射下閃爍生輝。白鐵曾是 1960 至 70 年代香港製造業的標誌性產物。憑藉其抗鏽耐磨的特性，白鐵當年遍佈香港的街頭，用作信箱、鐵閘、大排檔餐桌等日常物件。當作品在光線下閃爍時，它們彷彿映照出香港的懷舊影像，正如白鐵本質，閃耀著堅韌不拔的生命力。

以鮮明的青綠、黃色與紅色創作的光柵燈與 LED 動畫作品，江記進一步演繹他筆下的賽博龐克風格的香港城市景觀。鮮明的色彩更表現出佛教思想中對「慾望」的詮釋。佛陀曾開示，一切現象與苦痛都源於慾望。藝術家認為，在花花世界最熾烈的慾望中若能保持清醒、尋得「自我」，才能達至真正的覺悟。

圖註：《如露亦如電》，2025，混合媒材、白鐵，107 x 107 x 2.5 cm

《未來本生》的創作脈絡繼續延伸動畫《離騷幻覺》的宇宙。故事在戰國時代的楚國詩人屈原被政權流放、投江自盡後展開。江記想像於屈原的肉身隕落後，他的靈魂在二千年後輪迴再生，甦醒於一個賽博龐克的迷幻搖滾世界。帶有屈原靈魂和記憶的主角名為阿祖，是一位性別流動的搖滾巨星。秦始皇在一次暗殺中倖存下來，用一盒卡式錄音帶回來治癒傷口，他的身體狀況像是被倒回過去，直到恢復健康後立刻去帶回到當下。《離騷幻覺》是一個零碎、模糊、妖異的世界，無法區分白晝與夜晚、生與死的界線，而開始即是結束。故事中的人們無法保持肉體上的完整，為了無限延長壽命，他們被迫與機器結合。對江記來說，真實是零碎的，而零碎的也可以很真實。屈原捨棄生命、秦王渴望長生；人類捨棄靈魂、機械人渴望靈魂。《離騷幻覺》裡有一句重要對白：「放棄靈魂，你就不會痛苦。」

江記的新作堆棧了許多為人熟悉的香港視覺元素——如粵語流行音樂歌手張國榮穿上雌雄同體的服裝，在帶有銅鑼灣大九百貨倒影的舞臺上翩然起舞；以及電車叮叮、柯達菲林、卡式錄音帶、高架天橋、抵達和離開啓德機場的飛機、香港滙豐銀行的守門獅、王家衛《花樣年華》中的蘇麗珍旗袍等等。由霓虹燈製成的裝置作品《黑暗》以不同速度播放的簡潔動態影像，詮釋人性：「黑暗的腦袋，裡面也有光。」

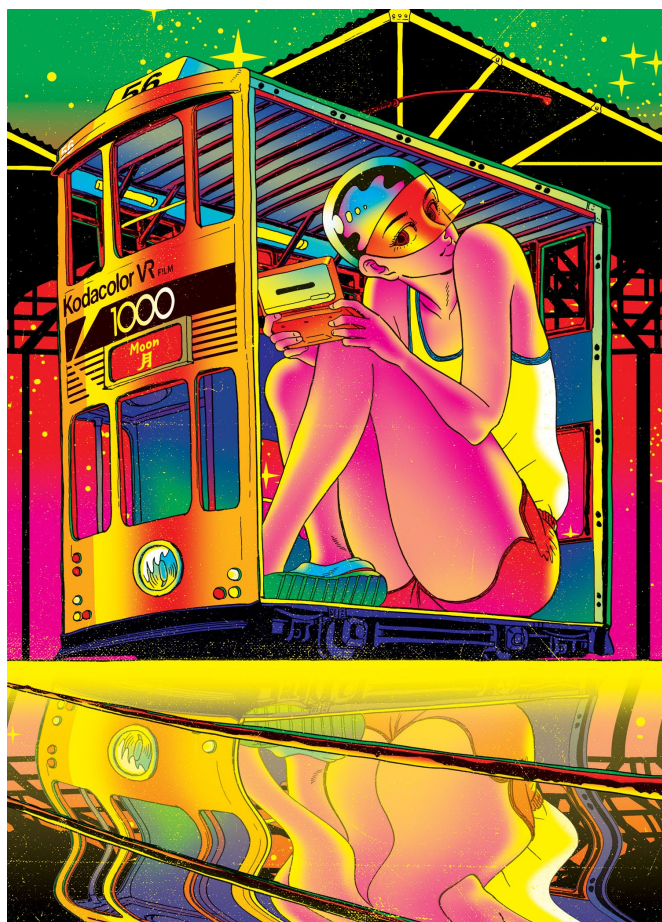
透過展覽《未來本生》，江記揭示了科技驅動時代下的焦慮與貪念。透過將當代憂慮投射至虛構的未來，藝術家邀請我們反思科技在這個動盪時代的角色——科技能否促進人工智能的覺悟，還是我們將靈性強加於這些機器上？人類又會否倒過來從與機械人的互動中得到啟發，反省自我，反省當下？

江記在 2025 年 6 月以影像裝置《你永遠無法踏進相同的河流兩次》參與西九文化周在上海舉行的特別展覽；9 月於第 18 屆伊斯坦布爾雙年展中呈現其大型霓虹燈和光柵燈箱裝置；亦將於 10 月在日本金澤 21 世紀美術館舉辦個展《江康泉：離騷幻覺》。

江記與本地樂隊「粉紅 A」的合作項目將於 2025 年 6 月至 8 月期間在銅鑼灣隱密式酒吧 Corsican Stars 特別呈現。以黑膠唱片為主題，唯有憑特製代幣入場。《今天一切正常》的音樂動畫，節錄了一首漂泊在宇宙的太空船的一段旅程：老早存在的機械人，靜靜地陪伴著新來的戰士搭客，他們慢慢靠近，一起分享音樂，相依而睡。經歷了幾次浩瀚的戰鬥後，最終戰士消逝如歌，而安靜的機械人，默默地掛上了那個他們分享音樂的舊式耳機，繼續旅程。

圖註：

《Destination: Moon》，2025  
光柵、燈箱，92 x 65.5 x 5.5 cm  
版數 3 + 2 AP



## 關於藝術家江康泉



江康泉，又名江記 (Kongkee)。1977 年出生於馬來西亞，後於香港長大。2000 年畢業於香港中文大學藝術系，2005 年於香港城市大學創意媒體學院完成碩士。專注於視覺藝術及動畫導演的工作，亦致力推動跨界別的合作，如獨立出版及影像藝術。

2003 年與多位香港創作人成立出版組織「廿九几」，促進藝術家主導的出版製作，及擔任 2006 年文學雜誌《字花》初創時期的美術總監之一。2015 年，江記跟英國樂隊 BLUR 合作漫畫作品《The Magic Whip: Travel to Hong Kong with Blur》。與智海合作的《大騎劫——漫畫香港文學》亦在歐洲文藝界獲得好評。2020 年以其原創漫畫改及導演之動畫作品《離騷幻覺 - 序》獲得日本 TBS 頻道「22nd DigiCon6 Asia Grand Prize」。並以其動畫作品延伸為 2023 年於香港西九文化區藝術公園舉行的混合現場實驗音樂會《離騷幻聽》。

2021 年，江記受香港 M+ 博物館委約，製作了互動影像裝置作品《海市鏡花》。2022 年，他的重要個人展覽「江康泉：戰國龐克」於美國舊金山亞洲藝術博物館首次展出，並巡迴至芝加哥萊特伍德 659 藝術空間及香港大館展出。2024 年，獲美國 Asia Society 頒發亞洲創變者獎。

藝術家網址：[www.penguinlab.net](http://www.penguinlab.net)

## 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