

# Gordon Cheung: New Territories

11 September to 15 November 2025

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

A lonesome baroque archway stands upright in an empty sea. A ship of the line sails towards it, flying a Union Jack. A cowboy rides a defiant bull, raising a fist above his head in triumph. A tulip blooms out of plastic. Weaving threads between these individual motifs, Gordon Cheung narrates a history that is hidden in the details. Like an archaeologist, he traces centuries of colonial cartographies and diasporic movement, bearing witness to civilizations obscured by the sands of time. Cheung seeks to understand what it means to be human, in civilizations with histories written by the victors.

gdm Hong Kong is pleased to present “Gordon Cheung: New Territories”, the artist’s debut solo exhibition at the gallery, featuring a retrospective of Gordon Cheung’s work, spanning across painting and sculpture. *New Territories* circumnavigates the historical and geographical passage of global capitalism from the Dutch Golden Age to the rise of China as a 21<sup>st</sup> Century superpower, questioning its lasting impact on our perceptions of identity, territory, and sense of belonging. Painting an intimate picture of both his ancestral lineage as well as the history of Hong Kong at large, Cheung’s practice sits against the backdrop of this city emerging from its colonial past, charting new possibilities into an uncertain future.



*New Territories*, 2025

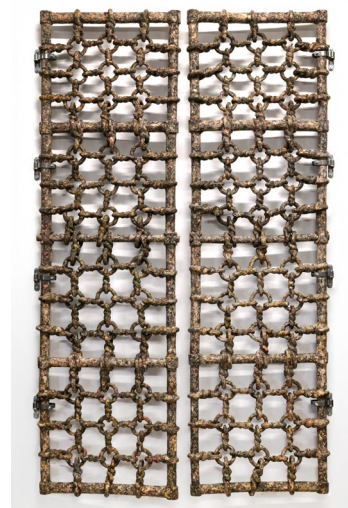
Financial Times Newspaper, Archival Inkjet, PLA Filament and Sand on Linen  
200 x 450 x 5 cm

Opening *New Territories* is a sculptural recreation of the Wing Hing Kat gates. Originally forming the entrance of the Kat Hing Wai walled village (Cheung’s mother’s ancestral village), the gates were forcibly dismantled during the Six-Day War (1899) fought between the British Empire and the major Punti clans of the New Territories in Hong Kong. The gates are constructed using Financial Times stock market lists, presenting a method of collage that has been an integral part of Cheung’s practice since 1995, employed in both his paintings and sculptural works. The lists are transformed through pixel sorting algorithms, exploring our contemporary digital environment, shaped by the light-speed transmission of capital. As artificial intelligence proliferates exponentially, Cheung harnesses these new technologies that are shaping our everyday lives to respond to our changing world order. His signature visual language attempts to understand how we comprehend the times we live in. Positioned at the entrance of the gallery, the gates are a glimpse into both the exhibition and the wider themes of Cheung’s practice.

Beyond the gates lies an oriental garden, brimming with vibrant paintings depicting civilizations past and present; scholar’s rocks hewn from porcelain, bronze and marble; geometric window silhouettes. At once familiar and uncanny, Cheung utilizes the metaphor of the landscape garden as a site of change. A pervading symbol throughout the artist’s practice, the garden emblemizes the forceful introduction of invasive flora and fauna by colonial sovereigns in the Far East, presented as a divine intervention to justify their colonial conquests. Cheung’s Still Life paintings are likewise writ with such influences, depicting Chinese dragon pots housing flowers from the Dutch Still Life tradition. Through this subversion, Cheung seeks to unveil what is already embedded in the genre. Dutch Golden Age Still Lives appear innocuous, but reflect the dark history of colonial conquest, in its collection of fruit, flowers, and objects acquired forcibly through slavery carried out across Asia and Africa—and the desire to flaunt the wealth, power, and status accrued from it.

*Gatekeeper*, 2025

Financial Times Newspaper, Wood Glue and PETG  
240 x 142 x 8 cm





In Cheung's landscape paintings, vibrant auroras, adapted from the Qianlong Emperor's imperial album "40 Scenes of the Yuanmingyuan," hover over modern Chinese cities like ghosts of the past—or harbingers of what is yet to come. The Yuanmingyuan was a complex of imperial palaces and gardens constructed throughout the 18<sup>th</sup> and early 19<sup>th</sup> centuries. Regarded as the pinnacle of Chinese cultural achievement, it was destroyed and pillaged by French and British troops during the Second Opium War. While all that remains are European palace ruins that formed only one part of the entire garden, the Yuanmingyuan's memory persists in the consciousness of the Chinese people, and has become a focal point of modern Chinese nationalism. Cheung articulates on the memory of this lost cultural monument to create landscapes permeated by heavy reminders of loss—the impermanence of systems of power, and the eventuality of their decline.

*Celestial Dance of Time*, 2025

Financial Times Newspaper, Archival Inkjet, PLA Filament and Sand on Linen  
200 x 150 x 5 cm

From as early as 2011, Cheung has employed the symbol of the tulip, emblematic of the Dutch Still Life movement coinciding with the Dutch Golden Age. The Dutch Golden Age saw widespread economic and cultural prosperity in The Netherlands through its developments in overseas colonization, marking the birth of modern capitalism with the establishment of the first global multinational company—the Dutch East India Company. At the same time, the era recorded the first economic bubble, which emerged through the unregulated speculation over tulip bulbs, described as "Tulipmania". By juxtaposing the tulip as a Romantic symbol conveying elegance and transient beauty with stock market lists, Cheung explores the contradiction at the heart of "Tulipmania", in how something natural and ephemeral can become entangled in human constructs of perceived economic value and greed.

Dotted throughout the gallery space are "Scholar's Rocks," originating from Cheung's 2022 residency at the porcelain capital of China, Jingdezhen. Coveted for their natural beauty and unique asymmetry, these natural forms are reproduced using man-made materials, reinterpreting the rocks' ancient symbolism through a contemporary lens. First constructed using Financial Times stock listings, Cheung 3D-scans the sculptures through photogrammetry, simplifying the shapes into polygons. Working on the equivalence of the polygon to 3D space as the pixel is to 2D space, Cheung translates the digital landscape into the physical. Evincing 'meditative focal points' between nature and human civilization in the digital age, these sculptures underscore the tension between nature and the manufactured world, reflecting on how nature has been commodified and subsumed by capitalist interests.

Hung up against the walls, window lattices are arranged as if to suggest a ghost architecture beyond. The windows architecturally embody the complex history of China's evolution towards authoritarian capitalism, evoking the ruins of homes demolished in China's rapid urbanization. At the same time, they represent an in-between, transitional space, synonymous with the artist's identity of being from two different cultures. The action of looking out of these window sculptures suggests the wistful recalling of the past, or even looking beyond—yet their positioning against the walls leads to a dead-end; an uncertain future.

In *New Territories*, Gordon Cheung tends to a perennial garden of tulips, sunflowers, and chrysanthemums. Planted over a grave of colonial history, he brings to the surface their lasting impact on identity formation, stemming from the artist's own journey to explore the roots of his heritage. His signature visual language continually reinforces itself with new technological methods, speaking to a desire to learn, adapt, and make sense of our ever-evolving world. He brings to the fore an invested interrogation of global capitalism, asking the viewer to dig deeper into prevailing narratives—concealed, rewritten; even rediscovered, according to those in power. Having relocated to Hong Kong and Jingdezhen, this exhibition envisions not only new directions for Cheung's practice, but also his ongoing endeavors into uncharted new territories.

## About the Artist – Gordon Cheung 張逸斌



Gordon Cheung (b. 1975, London, UK) pioneers an innovative approach to making art, seamlessly blending physical and digital media and techniques across painting, collage, sculpture, and moving image. His work explores the intersection of virtual and actual realities, reflecting on how these worlds converge to influence our perceptions. Cheung graduated with a Bachelor of Fine Arts in Painting from the Central Saint Martins College of Art and Design in London in 1998, and completed his Master's of Fine Art in 2001 at the Royal College of Art in London.

Circumnavigating the historical and geographical passage from the Dutch Golden Age to the rise of China as a 21<sup>st</sup> Century superpower, Cheung's practice critiques the underlying mechanisms of global capitalism, and its impact on our perception of identity, territory, and sense of belonging. These narratives are refracted through the prisms of culture, mythology, religion, and politics into dreamlike spaces of urban surreal worlds that are rooted in the artist's 'in-between' diasporic identity. His works engage with the existential question of what it means to be human in civilizations with histories written by victors.

His works can be found in key collections and museums, including at the British Museum (London), the Asian Art Museum (San Francisco), the Hirshhorn Museum and Sculpture Garden (Washington D.C.), and the Museum of Modern Art (New York). He won the Jerwood Contemporary Painters Prize in 2008, and was the Knoxville Museum of Art's featured artist in 2022.

Artist website: [gordoncheung.com](http://gordoncheung.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



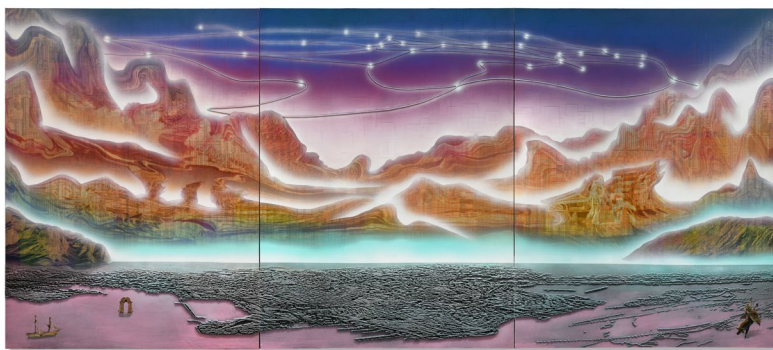
## 張逸斌《新界》

2025 年 9 月 11 日至 11 月 15 日

地點: gdm 燦樂畫廊 (Galerie du Monde), 108 香港中環都爹利街 11 號律敦治中心

一座孤立的巴洛克拱門矗立於空曠的海面上，一艘懸掛著英國國旗的戰艦正緩緩駛向它；一位牛仔騎著躁動的公牛，高舉拳頭宣告勝利；塑料叢中綻放的一朵鬱金香。**張逸斌**將這些獨立的意象編織在一起，講述隱藏於細節中的歷史。他如同一位考古學家，追溯數百年來殖民地圖學與離散遷徙的軌跡，見證那些被時光沙塵掩埋的文明。在由勝利者書寫歷史的文明河中，張逸斌不斷思索人類存在的本真意義。

gdm 香港欣然呈獻《張逸斌：新界》，這是與藝術家首次舉辦的個展，全面展出其橫跨繪畫與雕塑的創作歷程。《新界》環繞全球資本主義的歷史與地理脈絡，從荷蘭黃金時代一直延伸至 21 世紀中國崛起為世界強權的軌跡，並探問其對我們身份認同、疆域觀念與歸屬感的深遠影響。透過描繪自身家族血脈的敘事，以及香港整體的歷史脈絡，張逸斌的創作立基於這座城市走出殖民歷史的背景之上，為面對未知的未來描繪出新的可能性。



《New Territories》2025

（中譯：新界）

金融時報報紙、檔案級噴墨印刷、  
PLA 線材、砂粒、亞麻布  
200 x 450 x 5 cm

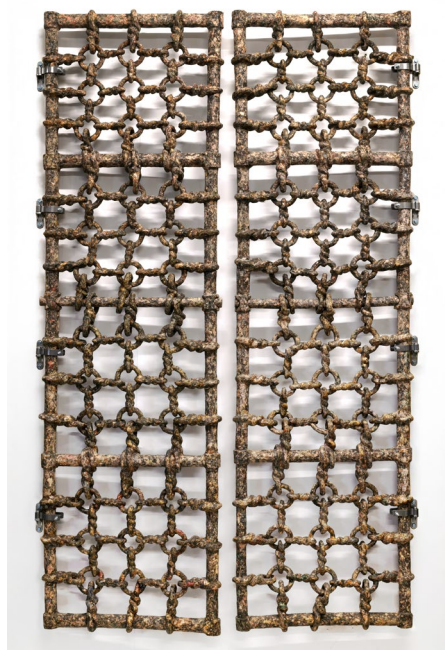
《新界》的開場作品，是對永慶圍城門的雕塑重構。該城門原為張逸斌母親的祖籍地——香港新界屏山的吉慶圍入口，卻於 1899 年「六日戰爭」中，遭大英帝國與新界主要本地宗族衝突後強行拆除。此次重構的城門以《金融時報》的股市數據構築而成，這種拼貼方式自 1995 年以來便是張逸斌創作的重要核心，並貫穿於其繪畫與雕塑之中。這些數據經過像素排序演算法的轉化，映射出當代由資本光速流動所塑造的數位環境。隨著人工智能呈指數級擴散，張氏運用這些重塑日常生活的新科技，回應不斷變遷的世界秩序。他標誌性的視覺語言試圖理解人類如何解讀所處的時代。矗立於畫廊入口的一座城門，既是展覽的開端，也是深入理解張逸斌整體創作脈絡的一扇窗口。

穿過城門，映入眼簾的是一座東方園林：鮮活濃烈的繪畫描繪古今文明；以瓷器、青銅與大理石雕鑿而成的供石；以及幾何圖案的窗影。這些元素既熟悉又陌生，張逸斌藉由園林的隱喻，將園林比喻為轉變的場所。園林作為其創作中反覆出現的意象，寓意著殖民者在東亞地區強行引入外來的植物與動物，並將此行為包裝為天意，以合理化其殖民征服。張逸斌的靜物畫同樣承載著這種影響，作品中常見中國龍缸盛載源自荷蘭靜物畫傳統的花卉。透過這種顛覆，張逸斌揭示了早已潛藏於此類繪畫中的意涵。荷蘭黃金時代的靜物畫表面看似無害，實則折射出殖民征服的黑暗歷史：其中所描繪的水果、花卉與器物，往往來自橫跨亞洲與非洲的奴役和掠奪，背後彰顯的則是由此積累的財富、權力與地位。

《Gatekeeper》2025

（中譯：掌門人）

金融時報報紙、木膠、PETG  
240 x 142 x 8 cm





在張逸斌的風景畫中，取材自乾隆皇帝御製《圓明園四十景圖》的絢爛極光，懸浮於現代中國城市上空，如同幽靈般提醒著人們歷史的存在——又或許是未來的預兆。圓明園是一座建於十八世紀至十九世紀初的皇家園林建築，被視為中國藝術與文化成就的巔峰成就，卻在第二次鴉片戰爭中遭英法聯軍劫掠焚毀。如今僅存的，是園區中屬於歐式建築的一隅殘垣，但圓明園的記憶仍深植於中國人的集體意識，並成為當代民族主義的重要象徵。張逸斌透過對這座失落文化遺址的記憶加以詮釋，創造出充滿沉重失落感的風景——映照權力體系的無常，以及衰頹的必然。

《Celestial Dance of Time》2025

（中譯：天宇時舞）

金融時報報紙、檔案級噴墨印刷、PLA 線材、砂粒、亞麻布  
200 x 150 x 5 cm

早在 2011 年，鬱金香便成為張逸斌作品中的重要意象。這一花卉是荷蘭靜物畫的代表象徵，也呼應荷蘭黃金時代。荷蘭黃金時代見證了荷蘭在海外殖民發展下的經濟與文化繁榮，隨著全球首家跨國公司「荷蘭東印度公司」成立，標誌著現代資本主義的誕生。同時也記錄了首個經濟泡沫：由對鬱金香球莖的無規範的投機而引發，被稱為「鬱金香狂熱」（Tulipmania）。張逸斌將鬱金香象徵浪漫、優雅且稍縱即逝之美，與股市數據並置，探索鬱金香狂熱核心的矛盾：自然且短暫的事物，竟被捲入由人類建構的經濟價值與貪欲認知之中。

展場中散布著多件「供石」雕塑，源自張逸斌 2022 年於中國瓷都景德鎮的駐地創作。這些石頭因其天然之美與獨特的非對稱形態而備受珍視，而張逸斌則以人造材料與當代視角重新詮釋其古老象徵意義。藝術家先以《金融時報》股市行情表構建初始形態，再進行 3D 掃描，將形態簡化為多邊體結構——正如像素轉為二維空間，或多邊體正轉為三維空間，藝術家藉此將數字景觀物理化。作為數位時代中自然與人類文明之間的「冥想焦點」，這些雕塑突顯了自然與人造之間的張力，同時反思自然如何被商品化，並被資本利益所吞噬。

懸掛於牆面上的窗格，彷彿暗示著牆外隱約存在的幽靈建築。這些窗戶在建築意義上體現了中國邁向威權資本主義的複雜歷程，喚起在中國急速城市化的過程中被拆毀的家園廢墟。同時，它們也象徵著一種介於兩者之間的過渡空間，呼應藝術家自身遊走於兩種文化的身份。透過凝視這些窗戶雕塑的動作，觀者似乎在追憶過往，或試圖眺望未來——然而窗戶被固定於牆面，使視線最終止於盡頭，象徵著充滿未知的未來。

透過展覽《新界》，張逸斌打造出一座由鬱金香、向日葵與菊花構成的長青花園。這座植於殖民歷史墓地之上的景觀，喚醒其對身份認同的深遠影響，同時也源自藝術家自身探索血脈與家族根源的旅程。藝術家標誌性的視覺語言不斷融合新技術手段，訴說著對學習、適應與理解不斷演變世界的渴望。展覽凸顯了對全球資本主義的深入反思，邀請觀者挖掘被既有敘事所掩蓋、改寫，甚至被掌權者重新發現的歷史與故事。隨著藝術家移居香港與景德鎮，本次展覽不僅為張逸斌的創作開拓了新的方向，也延伸了他身為一位亞裔離散藝術家，在面對新世界秩序、充斥著許多未知的新版圖中持續的探索與實踐。

## 關於藝術家 – 張逸斌 (Gordon Cheung)



張逸斌 (Gordon Cheung, 1975 年生於英國倫敦)，父母均為華人。他於 1998 年畢業於倫敦中央聖馬丁藝術與設計學院，取得繪畫學士學位，並於 2001 年完成倫敦皇家藝術學院藝術碩士學位。張逸斌以開創性的藝術手法聞名，融合繪畫、拼貼、雕塑與動態影像等實體與數位技術。他的作品探索虛擬與現實的交會，並思考這兩個世界如何彼此滲透，進而影響我們的感知。

張逸斌的創作環繞歷史與地理脈絡，從荷蘭黃金時代延伸至 21 世紀中國崛起為世界強權，批判全球資本主義的運作機制，以及其對我們身份認同、疆域觀念與歸屬感的影響。這些敘事透過文化、神話、宗教與政治的稜鏡折射，轉化為夢幻般的超現實空間，而這些空間又深植於藝術家「介乎之間」離散身份之中。他的作品探討了在在由勝利者書寫歷史的文明河中人類存在的本真意義。

張逸斌的作品被多間重要收藏機構與美術館典藏，包括：倫敦大英博物館、舊金山亞洲藝術博物館、華盛頓特區赫希洪博物館與雕塑園，以及紐約現代藝術博物館。他曾於 2008 年榮獲「Jerwood 當代畫家獎」，並於 2022 年成為諾克斯維爾藝術博物館的特邀藝術家。

藝術家官網: [gordoncheung.com](http://gordoncheung.com)

## 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。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。

開放時間: 週二至週六, 10:00 – 19:00