

Lam Tung Pang

Everyone's journey toward faith is different

23 October 2025 to 10 January 2026 | 390 Ruiguang Road, Neihu, Taipei | galeriedumonde.com

gdm Taipei is pleased to present an exhibition by **Lam Tung Pang**, a self-exile, Hong Kong diaspora artist based in Vancouver since 2022. Furthering the artist's exploration of existence and disappearance, fragmentation and identity. *Everyone's journey toward faith is different* speaks to a resilience in the face of a broken world—to unlearn, to decolonize oneself, to jump over the line, and to find hope in action.

Born in 1978 and raised in Hong Kong, Lam Tung Pang's multidisciplinary practice examines the fragmented nature of contemporary life. Foregrounding Hong Kong's colonial history to transformations as an autonomy under Chinese sovereignty, and the shifting global order from unipolarity towards a new era defined by multipolar rivalry. Lam translates the intangible experience of present-day forced displacement and resistance, isolation and activism—through video installation “Image-coated,” epic plywood landscapes “Mountains de-bonding,” and kinetic sculpture “Praying Hands.” These varied approaches capture the essence of Lam's evolving selfhood in a foreign terrain.

“History is like a pair of glasses, granting us perspective, while art is like a mirror, allowing us to see ourselves.” – Lam Tung Pang

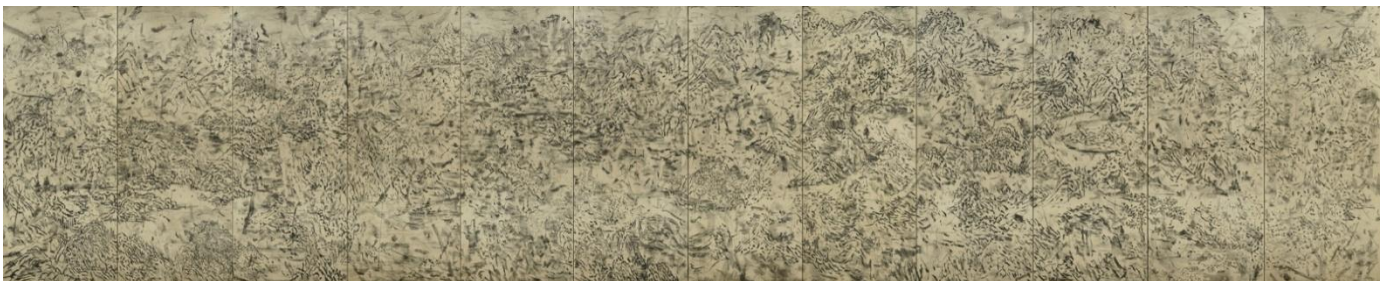
“Image-coated” was initially realized as a projection onto a translucent screen over windows with panoramic views of the Victoria Harbour at the Hong Kong Museum of Art at the end of 2019. An assemblage of animated charcoal drawings, manipulated camera footage and found images, expanding the myth of Lo Ting—who resisted the rule of the empire and were portrayed as social outcasts. For Lam, the amphibious form of Lo Ting recalls the Hong Kong people, who are constantly drifting between different cultural and sociopolitical terrains. On 28 May 2020, days before a historical addendum came into effect, Lam Tung Pang covered the museum windows with broken strokes resembling raindrops, using a whiteboard marker. [[documentary](#)]



“No matter how heavy the rain, I will still see Hong Kong through the gaps in the downpour.” – Lam Tung Pang

Since 2020, ‘broken strokes’ became a prominent visual vocabulary in Lam's plywood landscapes. Before his relocation to North America, Lam's final works produced in Hong Kong were part of a series titled “The land from further you are,” encapsulating the artist's complex emotions leaving his homeland. For the artist, plywood embodies strength, a supper ground, its warm golden color also alludes to human skin. Plywood is a material for construction, yet it conveys a sense of temporariness, which echoes with Lam's status.

“The broken landscape formed by the broken world, inspired the broken language, spoke by the broken strokes...” – Lam Tung Pang



Leaving Hong Kong pushed Lam into questioning his colonial experience, and to search for an emotional homeplace in a foreign terrain. He attempts to decolonize himself through understanding the beauty and politics behind landscapes and nature. Lam believes landscapes and body are interchangeable, they are the symbol of struggling between power and autonomy.

“Mountains de-bonding” (2023-ongoing) is a 3-part series composed of 36 plywood panels, each part 12 meters in width, where Lam deconstructed 213 mountains (from prints Lam found in the encyclopedia of pre-modern China, The Complete Classics Collection of Ancient China in 1725) with charcoal, combined with rubbing, erasure and burning—his broken strokes formed movement, between deconstruction and construction, in a broken world.



Huang Gongwang (1269-1354)'s "Dwelling in Fuchun Mountains" (1348-50) is one of the most famous paintings in Chinese history, depicting magnificent 'mountain and water' (shanshui) across four seasons. Created during Yuan dynasty's decline, a time marked by upheaval and the end of Mongol dominance. The masterpiece was tragically split into two pieces after Huang's death—one half now resides in the Zhejiang Provincial Museum, and the other in Taipei's National Palace Museum. This forced dislocation echoes Lam's personal experience—sense of non-belonging, and internal division between cultures and homelands.

In Lam's rendition, he deconstructed elements from the separated masterpiece and reproduced them into a new allegorical landscape featuring two mountains situated across a river, like two islands. The reproduction gradually diverged from the original as the artist incorporated trees and plants, revealing layered perspectives between past and present, hope and disillusion.

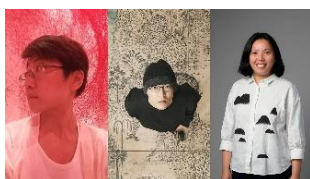
Lam sought to address the urge for hope in an era defined by polarization, instability, and dysfunction—through reimagining Albrecht Dürer's "Study of Praying Hands" (1508) into a 23-part kinetic sculpture made of plywood. Echoing the imagery of the two isolated islands in his painting, the divided segments of his praying hands remain perpetually close, yet never united. This physical and symbolic separation evokes a profound sense of longing, as the hands reach toward one another in an unfulfilled gesture. Movement of the kinetic installation intensifies this sentiment—suggesting a shaken faith in existing systems.

Through this powerful visual metaphor, Lam invites viewers to reflect on resilience and identity in a shattered, dangerous world, to jump over the line and fight—finding hope in action.



Image captions:

- (1-3) Lam Tung Pang, "Image-coated" (2019-20) at the Hong Kong Museum of Art; documentation of Lam Tung Pang's performance art on 28 May 2020.
 (4) Lam Tung Pang, "Mountains de-bonding #1" (2024), charcoal and ink on plywood, 12-part work, 240 x 1200 cm
 (5) Lam Tung Pang, "Dwelling in Fuchun Mountains (Rebuild)" (2025), charcoal and ink on plywood, 18-part work, 357 x 732 cm
 (6) Lam Tung Pang, Sketch of "Praying Hands" (2025), kinetic sculpture, plywood, UV-print, motor, wires, 350 x 355 x 160 cm



Special event

Lam Tung Pang in Conversation with Dr. Lu Pei-Yi and Dr. Vivian Ting
 25 October 2025, 3:00pm, at gdm Taipei

The two curators are long-time peers of the artist, they will unveil stories behind Lam's evolving artistic practice over the past two decades.



Artist biography

Born in 1978 and raised in Hong Kong, Lam Tung Pang completed his BFA at the New Asia College at the Chinese University of Hong Kong in 2002 and graduated from Central Saint Martins College of Art and Design in London with an MFA in 2004. Lam lives in Vancouver.

Institution project highlights:

"Selling my Soul", Tate Modern (2010); "The Curiosity Box", Chinese Culture Center of San Francisco (2013); "Play", Espace Louis Vuitton, Hong Kong (2014); "Toys Stop", chi K11 art space, Hong Kong (2016); "Hi! House", Wong Uk Village, Hong Kong (2017); "Image-coated", Hong Kong Museum of Art (2019-20); "Half-step House", Echigo-Tsumari Art Triennale (2021); "So long, thanks again for the fish", Helsinki Biennale (2021); "The Great Escape", Seattle Asian Art Museum (2022); "Past Continuous Tense", Asian Art Museum of San Francisco (2022-23); "Shan Shui Reboot: Re-Envisioning Landscape For Changing World", China Institute, New York (2024); "We Need Sun & Books", in collaboration with the Asian Art Museum and Arion Press, San Francisco (2024); "Mountain Jade", Crow Museum of Asian Art (2025-26).

林東鵬《每個人走向信仰的過程都不一樣》

2025 年 10 月 23 日至 2026 年 1 月 10 日

台北內湖區瑞光路 390 號

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燦樂畫廊榮幸於台北空間呈現《每個人走向信仰的過程都不一樣》，是林東鵬 (Lam Tung Pang) 移居北美後首度於亞洲舉辦的個展。涵蓋藝術家由 2020 年至 2025 年創作的作品，結合行為表演、影像裝置、繪畫、及首次實驗的動力裝置。

林東鵬，一位自我流放的香港離散藝術家，於 2022 年移居溫哥華。1978 年生於香港，其成長經歷見證了殖民歷史、後殖民時期的回歸，隨之而來的劇烈社會變革，以及全球地緣政治的重塑。

《每一個人走向信仰的過程都不一樣》講述了一個藝術家如何以生命回應時代變遷。林東鵬展現出在破碎現實中不屈不撓的意志——**透過質疑和瓦解既有認知、去殖民化、跨越界限，在持續行動中尋找希望的可能。**

「歷史猶如眼鏡，給我們視角，而藝術則如鏡子，讓我們看見自己。」— 林東鵬

動態影像裝置《鍍影》首度於 2019 年底在香港藝術館亮相。那年的春夏，林東鵬每天在工作室循環播放中國獨立音樂人張淺潛的《地火》，繼而發明「失憶剪接法」及「呼呼剪接法」去完成《鍍影》。作品投映於俯瞰維港的落地窗上，林東鵬融合炭筆動畫、影像素材與現成圖像，延伸出盧亨的神話——傳說中為一種半人半魚的生物，長久以來受到陸上漢人政權的壓迫和排擠，被邊緣化的象徵。對林東鵬而言，盧亨的兩棲特質象徵著香港人在多重文化與社會政治地景中持續漂泊的狀態。2020 年 5 月 28 日，在國安法通過的前夕，林東鵬在香港藝術館窗面上以點狀的馬克筆筆觸紀錄了打在玻璃窗上的雨水，是說「**雨再大，我還是在雨縫裡看到香港。**」，以消極式樂觀態度對香港未來予以寄望。[行為表演記錄]



自 2020 年起，「破碎的筆觸」逐漸成為林東鵬的核心創作語彙。在啟程前往北美之前，他創作了《距離之地》木板繪畫系列，彷彿為離開香港留下的一則情感註腳，深蘊著告別故鄉的複雜心緒。對林東鵬而言，木夾板不僅是承載力量的創作基底，其溫潤的色澤更散發出如肌膚般的親密感。這種由多層木片黏合而成的材料，原本象徵穩固與持續，卻也透露出一種強烈的短暫性，猶如林東鵬的生命狀態——在堅韌與漂泊之間悄然自我映照。

「在崩裂的世界，找到破碎的言語，刻劃崩場的風景.....」— 林東鵬



離港之後，林東鵬開始正視自身的殖民經歷，並在異地尋覓文化認同、情感的依附。他試圖從風景與自然所蘊含的權力結構與社會脈絡中進行解讀，以此展開自我「去殖民化」的過程。在他的視角中，風景與身體形成一種雙重鏡像——風景是身體的延伸，身體則是風景的內化。兩者彼此交織，在某種層面上互為構成，共同承載著權力與自主之間持續拉扯的張力。

《解山圖》是林東鵬自 2023 年起創作並持續發展的三部曲繪畫系列。作品由 36 塊木夾板組成，每部曲橫跨 12 米寬幅。藝術家從 1725 年出版的古籍《古今圖書集成》版畫中擷取 213 座山的意象，以炭筆在木夾板上進行解構與重繪。林東鵬融合拓印、擦除與燒灼等技法，塑造出獨特的「破碎的言語」。這種游走於解構與建構之間的視覺語言，正是他對當前支離破碎世界所作出的深刻回應與思索。



黃公望（1269 – 1354）於元末創作的《富春山居圖》（1348 – 1350）為中國山水畫史上的重要作品。元代文人多出身宋朝士族，面對蒙古統治與文化斷裂，普遍懷有失落與疏離感。黃公望亦曾入仕，後因獄事退隱，轉而寄情山水。畫中所描繪的富春江畔清幽山居，象徵文人理想中的「避世桃源」與「心靈歸宿」。此畫在流傳過程中被分割為兩部分——《剩山圖》現藏於浙江省博物館，《無用師卷》則由台北故宮博物院典藏。此一物理上的分離，成為後人觀賞時無法忽視的歷史痕跡，也與當代離散經驗中對歸屬感的探尋產生了深刻的共鳴。

在林東鵬的《富春山居圖再造》詮釋中，他將原作中分離的元素加以解構，重組為一幅寓意性的嶄新風景畫——畫面中兩座山隔河相望，宛如兩座孤立的島嶼。隨著藝術家逐步加入樹木與植物，作品漸漸偏離原貌，呈現出過去與現在、希望與幻滅之間多層次的視角。林東鵬的山水創作，呼應傳統文人精神，既象徵對社會劇變的沉思與疏離，也抒發出渴望對烏托邦的想像。而遷徙鳥的圖像，則隱喻因應變遷而生的適應與流動。

林東鵬在一個極端對立、秩序崩解的時代中，試圖回應人們對希望的深切渴望。他將阿爾布雷希特·丟勒 (Albrecht Dürer) 於 1508 年創作的《祈禱之手習作》重新詮釋為一件由 23 個木夾板組成的動力裝置。作品呼應其繪畫中兩座孤立島嶼的意象，祈禱之手的分割部件始終緊鄰，卻永不合一。這種物理與象徵上的分離，喚起深切的渴望——雙手彼此伸向對方，卻始終無法交握成那祈禱的姿態。隨著動力裝置機械結構的律動，那份未竟的渴望愈發強烈，亦暗示著人們對既有體制信念的動搖。

透過這個強而有力的視覺隱喻，林東鵬試圖啟發觀者在這個破碎而危險的世界中思索韌性、流動、邊界，從而奮起抗爭——在行動中尋找希望。

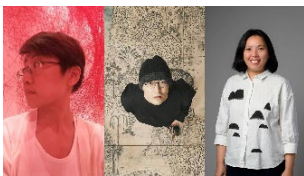


藉由個人敘事與流散經驗的交織，《每一個人走向信仰的過程都不一樣》記錄了林東鵬自身的生命轉折，也為置身當今社會政治現實中的觀者提供一處反思的空間。流動的身份與意識，就藏身在旅程中、在異國土地上、在不同族群中。

圖片說明：

- (1-3) 林東鵬《鍍影》(2019-20) 於香港藝術館展出；林東鵬於 2020 年 5 月 28 日的攝影記錄。
 (4) 林東鵬《解山圖 #1》(2024)，炭筆、墨、木板，十二聯作，240 x 1200 cm
 (5) 林東鵬《富春山居圖再造》(2025)，炭筆、墨、木板，十八聯作，357 x 732 cm
 (6) 林東鵬《祈禱之手》草圖 (2025)，動力裝置：木板、UV 印刷、鐵架、馬達、鐵絲，350 x 355 x 160 cm

特別活動



林東鵬與呂佩怡博士與丁穎茵博士對話

2025 年 10 月 25 日下午三時，於樂樂台北舉行

兩位策展人是藝術家多年的好友及合作者，將分享林東鵬過去二十年藝術實踐歷程中的轉折與其背後的思想軌跡。

藝術家簡介



林東鵬 1978 年生於香港並成長於此，2002 年於香港中文大學新亞書院美術系取得學士學位，2004 年畢業於英國倫敦中央聖馬丁藝術與設計學院，獲美術碩士學位。林東鵬現居溫哥華。

其重要機構項目包括：《不出賣靈魂—獨立藝術節》（英國倫敦泰特現代美術館，2010 年）；《好奇匣》（美國舊金山中華文化中心，2013 年）；《玩物》（香港路易威登藝術廊，2014 年）；《玩具亭》（香港 chi K11 藝術空間，2016 年）；《邂逅：老房子—林東鵬 × 王屋村古屋》（香港王屋村，2017 年）；《鍍影》（香港藝術館，2019-20 年）；《半步屋》（日本越後妻有大地藝術祭，2021 年）；《喂！拜拜你條尾》（赫爾辛基雙年展，2021 年）；《大逃亡》（西雅圖亞洲藝術博物館，2022 年）；《過去進行式》（舊金山亞洲藝術博物館，2022-23 年）；《山水重啟：為多變的世界造景》（華美協進社，紐約，2024 年）；《We Need Sun & Books》（與舊金山亞洲藝術博物館及 Arion 出版社合作，2024 年）；以及《玉山》（克羅亞洲藝術博物館，2025-26 年）。