

Lam Tung Pang

Everyone's journey toward faith is different

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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 stand and fight, finding 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 attempted 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 Tung Pang invites viewers to reflect on resilience and identity in a shattered, dangerous world, to jump over the line and fight—finding hope in action.



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.

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



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).