

Frieze Seoul

2 - 5 September 2026

Booth A-11

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Kongkee

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吳佳儒

吳杉

徐冠宇

부르작 빙필

추웨이상

최정문

콩키

람통팡

에이디아 밀렛

엘리슨 응우옌

장새탕

탕광산

왕공의

우치성

우자루

우삼

쉬관위



Artist portrait by Mine Erkmén

Burçak Bingöl is a contemporary visual artist based in Istanbul. Working primarily with ceramics and ornamentation, she reconstructs everyday objects, images, and materials through acts of tracing, re-forming, and reconfiguring. By deconstructing familiar representations, her works seek to generate new configurations in which architectural, sensorial, and spatial relationships are reimagined, opening new grounds for visual exploration and material inquiry. Her investigation into the historical and symbolic resonance of ceramics draws heavily on Islamic ornamental traditions, particularly those of the Ottoman period; through historical crafts and visual motifs, her work examines the lasting legacies of Turkish culture and history.

Bingöl earned a PhD in ceramics from Hacettepe University, Ankara, in 2008. She has participated in international artist residency programs at Porthmeor Studios Residency at St Ives in Cornwall, IASPIS in Stockholm, Cité des Arts in Paris, and Hunter College in New York, amongst others. In 2026, she will take part in two residencies: the KuAir Artist Residency at Koç University in Istanbul and the Bruckner Foundation in Switzerland.

In 2022, Bingöl's solo exhibition "Minor Vibrations on Earth" was presented at Tate St Ives in Cornwall. In 2025, her site-specific sculpture "Unit Terrenum Rosa" was presented at Frieze Sculpture in The Regent's Park, London. Her work has been included in group exhibitions such as "Dialogues: Modern Artists and the Ottoman Past" at the Metropolitan Museum of Art, New York (2023), and the 15th Istanbul Biennial "a good neighbour" (2017).

Her works are included in institutional collections such as the Metropolitan Museum of Art, New York; the 21st Century Museum, Kentucky; Istanbul Modern Museum; Haus Des Papiers, Berlin; Hostetler-Wrigley Foundation, Florida; LVMH Collection, Paris and the MOCAM Museum of Contemporary Art, Krakow.

Bingöl worked as a faculty member at Hacettepe University and Istanbul Technical University. She is currently a member of the advisory board of the Fine Arts Institute of Hacettepe University, Ankara.

Artist website: burcakingol.com



Burçak Bingöl

***Three Sisters*, 2022**

Glazed Ceramics, Glaze, Wood

60 x 40 x 51 cm

Three Sisters was first presented as part of *Minor Vibrations on Earth*, Burçak Bingöl's solo exhibition at Tate St. Ives in 2022. The installation is like a kiln suspended in mid-firing, the objects are stacked on shelves and appear broken, incomplete, or in melting and transformative states. Bingöl connects the histories of Turkey and Cornwall, UK, through the materials and practices of ceramics. In merging forms and imagery from different times and places, Bingöl challenges us to consider how modernisation drives identity and our experience of belonging or dislocation.



Three Sisters (2022) - detail



Burçak Bingöl
Unrest in Hasbahçe, 2023
Glazed Ceramics
22 x 13 x 10 cm



Chiu Wei-Hsiang 邱瑋祥 추웨이상

b. 1997, Taoyuan, Taiwan

gdm



Chiu Wei-Hsiang, born in 1997 in Taoyuan, Taiwan, graduated from the Department of Painting and Calligraphy Arts at the National Taiwan University of Arts in 2020. He currently lives in Taipei.

Over the past few years, Chiu has managed a nursing institution full-time due to familial responsibility, thus turning his painting practice nocturnal. His brushwork is rapid on Xuan paper and canvas, capturing everyday objects to preserve the immediacy of memory. Deliberately abandoning the conventions of traditional calligraphy and painting, he also roams in the margins of the art world. From a pure, almost childlike perspective, he summons the residual traces of lived experience. As he renders vivid imagery, the existences habitually overlooked by the society regain power. His work is both a cultivation of personal memory and a response to systemic social neglect; between the periphery and the core, Chiu continues to cultivate his own artistic language.

In recent years, the artist opened the exhibitions *The House* (2023) and *Root* (2024) at his ancestral home to transform vanishing geography into spiritual resistance. In 2025, his solo exhibition *lâi-chê-chê* was presented at the Fotoaura Institute of Photography, Tainan.

His upcoming exhibition, *Toil and Soil* will open at gdm Hong Kong in September 2026; and his work will be on view at *When Tomorrow is Forgotten* in October at the Museum of Contemporary Art Taipei, Taipei.



Chiu Wei-Hsiang

Far Away, At All Times 遠方一直都在, 2023

Oil on Canvas

43 x 55 x 3.5 cm



Chiu Wei-Hsiang
Blossoming Blue 藍色開得很安靜, 2023
Oil on Canvas
69 x 46 x 5.5 cm



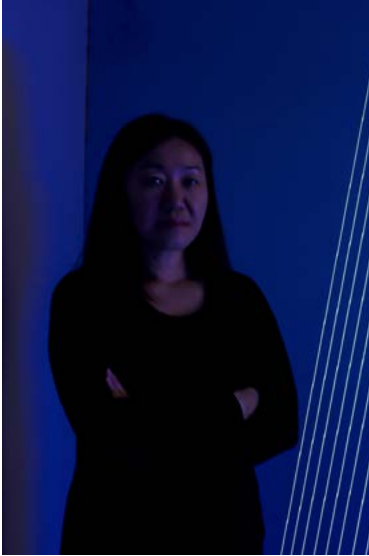
Chiu Wei-Hsiang
The Wind Blows Gently 慢慢吹著, 2026
Acrylic on Paper
79 x 55 cm



Chiu Wei-Hsiang
Wind Seeps In This Afternoon 風吹進下午, 2026
Acrylic on Paper
79 x 55 cm



Chiu Wei-Hsiang
Blooming Beyond the Vessel 花不住在花瓶裡, 2026
Oil on Paper
79 x 55 cm



Originally trained as a painter, Jeongmoon Choi expanded her practice beyond the two-dimensional plane after moving to Germany in 1995, where she began investigating space itself as an artistic medium. After studying at the Kassel Academy of Fine Arts, she has developed a unique visual language that transcends the boundaries of installation, drawing, sculpture, and architecture by using thread as a three-dimensional counterpart to the act of drawing in space.

Internationally recognized for her immersive site-specific installations, Choi transforms architectural environments into intricate networks of line and light. Constructed from kilometres of UV-reactive thread, her works create spatial compositions that dissolve the boundaries between physical and virtual realities. Under black light, geometric structures emerge from darkness, producing optical vibrations and altering viewers' perception of space. She is interested in the space between what is visible and what is understood— between structure and experience, between clarity and ambiguity.

While Choi is most well-known for her immersive thread installations, her broader practice includes wall-mounted works, drawings, and site-specific in-situ Installation. Regardless of the medium, line and space remain the fundamental elements of her artistic language. From barcode-inspired thread reliefs constructed on multiple planes, delicate pencil drawings, to mechanically driven installations, Choi investigates how invisible forces, systems, and movements can be translated into spatial experiences. Across these diverse bodies of work, she explores relationships between perception, structure, instability, and the continuous transformation of space. Recent projects have focused on natural phenomena such as earthquakes and tectonic activity, examining the invisible forces that shape landscapes, architectures, and human experience. Through the interplay of line, light, movement, and space, Choi invites viewers to reconsider their relationship to the environments they inhabit.

Choi's work has been exhibited internationally in museums and institutions across Europe, Asia, and the Americas. In 2015, she presented *Drawing in Space* at the International Biennial of Curitiba, Brazil, presented by the Oscar Niemeyer Museum. In 2016, her work was included in *The Thinking Machine – Ramon Llull and the Ars Combinatoria* at the Centre de Cultura Contemporània de Barcelona, Spain. Her solo exhibition *Manifestations of the Line* was presented at the Museo de Arte Contemporáneo de Monterrey, Mexico, in 2017. In 2021, her installation was featured in *Seductions of Light* at the State Museum Schwerin.



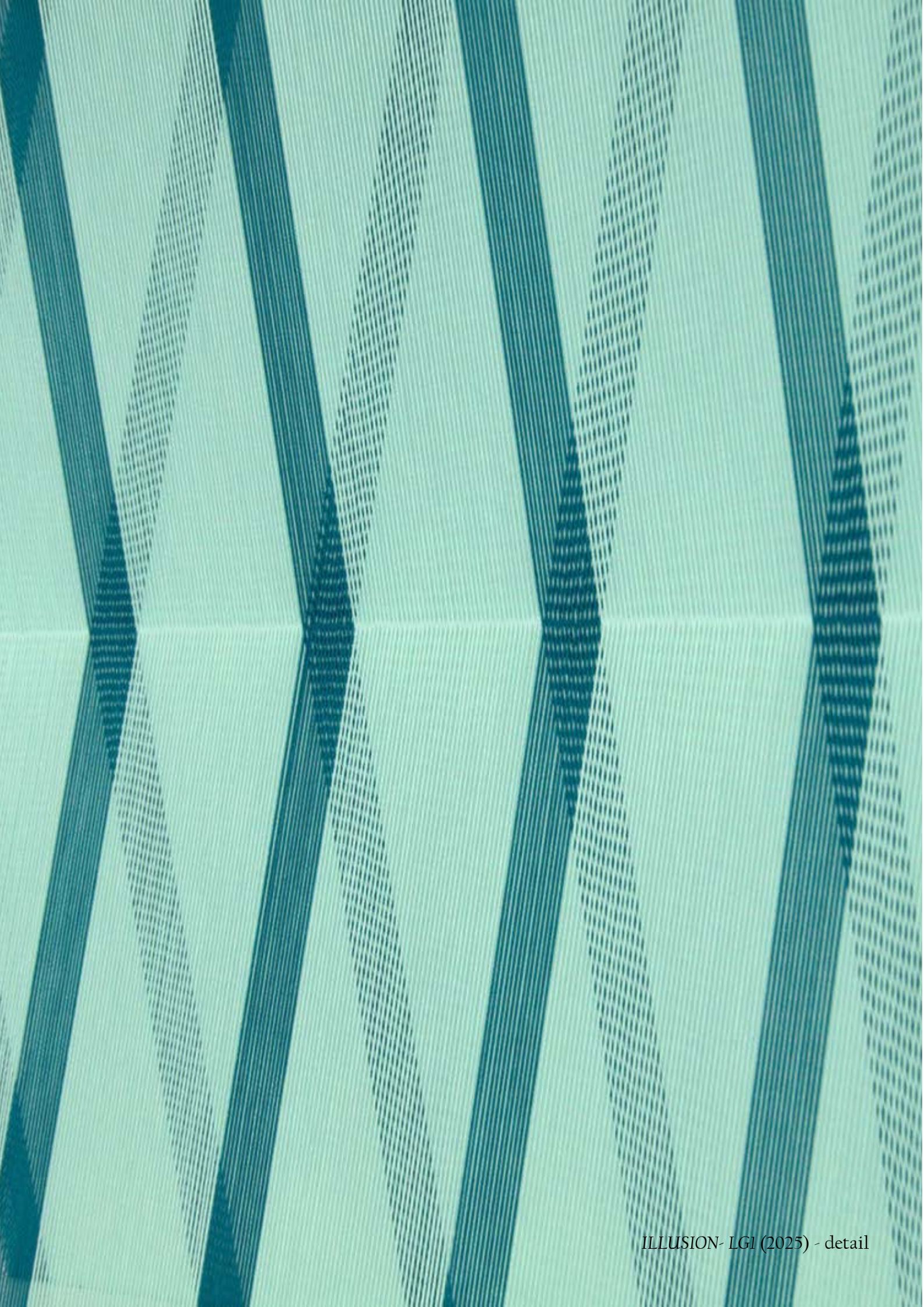
Jeongmoon Choi

ILLUSION – LG1, 2025

Colored Threads, Wooden Frame with Museum Glass

Framed size: 32 x 42 x 10 cm

Illusion – LG1 (2025) does not create an illusion of space; it reveals that space itself is an experience shaped by perception. The work explores the relationship between line, color, geometry, and the experience of space. Through the arrangement of tightly stretched colored threads between two layers, a three-dimensional geometric structure emerges, existing at the intersection of drawing and sculpture. The intersecting threads connect the two planes, creating a delicate sense of depth and volume. Depending on the viewer's position, the relationships between the lines continuously shift, revealing subtle variations in color, form, and spatial composition. Through this interplay of material, geometry, and perception, *Illusion – LG1* transforms simple lines into an immersive spatial experience, inviting viewers to discover how space is created through the act of seeing.





Jeongmoon Choi

Top (left to right): ***LINES AND SPACE - 05***, 2025 / ***LINES AND SPACE - 06***, 2025

Bottom (left to right): ***LINES AND SPACE - 07***, 2025 / ***LINES AND SPACE - 08***, 2025

Colored Threads on Paper, Wooden Frame with Museum Glass

Framed size: 37 x 27 x 3 cm each

“Lines and Space” Series (2025)

The *Lines and Space series* (2025) extends the artist’s exploration of space through thread. By shifting spatial structures from three-dimensional installations onto the two-dimensional surface of paper, Jeongmoon Choi investigate how line, material, and space are transformed. Rather than being drawn, each line is physically stitched into the paper with a needle. The thread retains its own material presence—its tension, rhythm, and subtle fragility—allowing the line to exist not only as an image but also as a tangible object in space. In this way, the ephemeral spatial structures of the installations are condensed into delicate compositions that exist between drawing, object, and spatial experience.



Jeongmoon Choi

Top (left to right): **BOJAGI - 01**, 2026 / **BOTTARI - 03**, 2026

Bottom (left to right): **GATE - 02**, 2026 / **WIND - 01**, 2026

Metallic Threads on Paper, Wooden Frame with Museum Glass

Framed size: 37 x 27 x 3 cm each

The other series of works, created with metallic threads, draws inspiration from specific objects, architectural elements and natural phenomena, including *Bojagi* (보자기) (2026), *Bottari* (보따리) (2026), *Gate* (2026), and *Wind* (2026). The metallic threads create subtle optical effects, causing their color to shift according to the viewer's perspective and the angle from which they are seen.

A *Bojagi* is a traditional Korean square wrapping cloth used to cover and carry objects. This body of work is inspired by the historical practice of Korean women using *Bojagi* to bundle their belongings into a *Bottari*. This custom arose from the precarious social position of women, who could be forced to leave their homes at any moment. At a time when women had limited rights to own personal property, they wrapped their most treasured possessions in cloth so they could preserve and carry them with them if they were ever compelled to leave. In this sense, the *Bottari* became more than a simple bundle—it came to embody memory, dignity, resilience, and the hope of survival.



Kongkee 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.

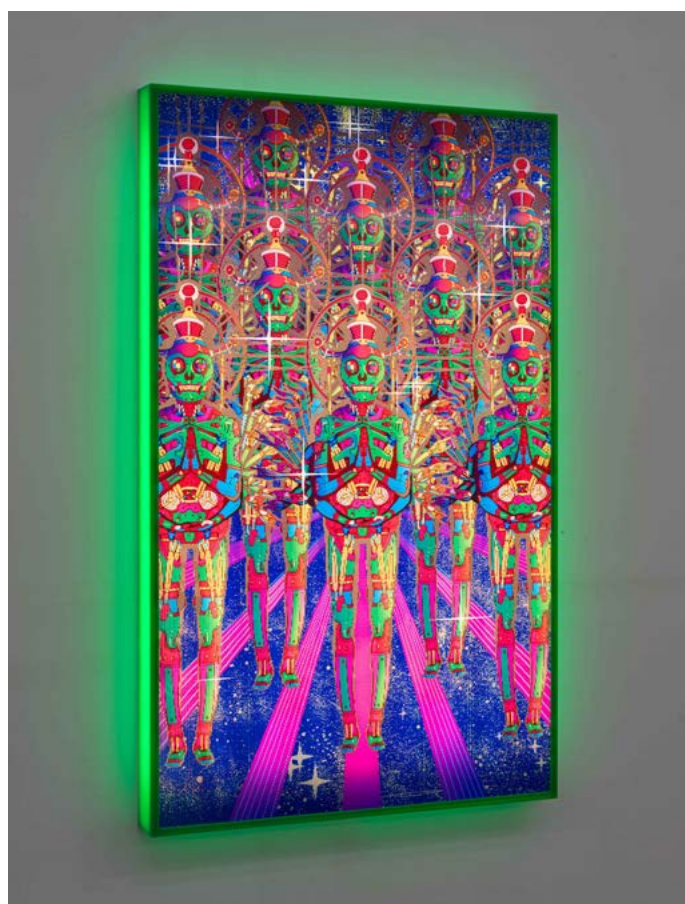
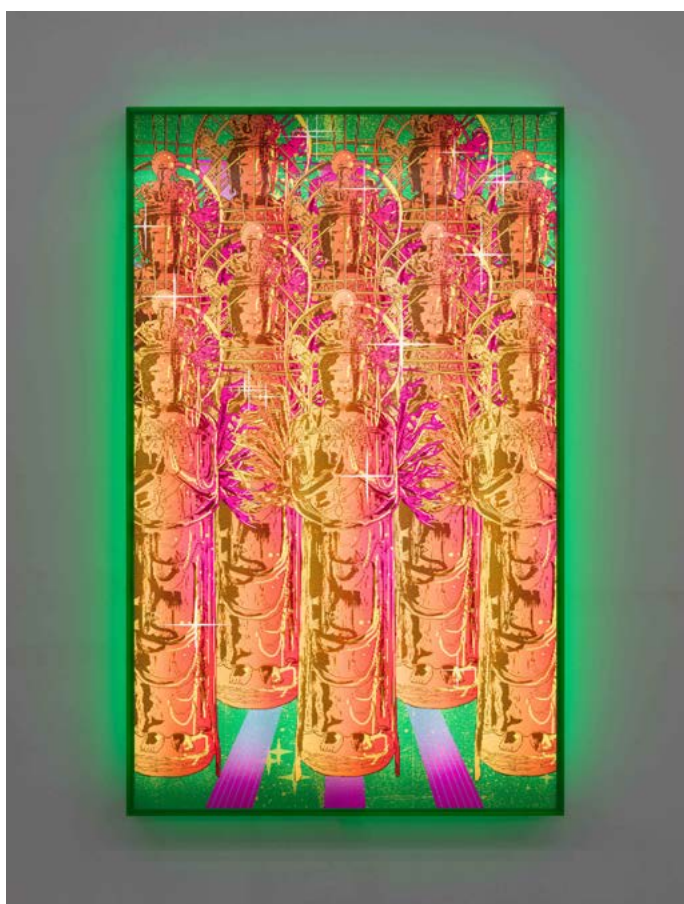
In 2003, Kongkee established the publishing organization “29s” with a number of Hong Kong creatives to promote artist-led publishing and production. In 2006, he served as one of the art directors of the literary magazine “Fleurs des Lettres” during its founding period. Kongkee’s publications include “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.

In 2025, Kongkee participated in the 18th Istanbul Biennial, and presented his first institutional solo exhibition in Japan, “Kongkee: Electric Heart Beat” at the 21st Century Museum of Contemporary Art in Kanazawa.

In May 2026, Kongkee participates in Taiwan Contemporary Culture Lab’s (C-LAB) annual exhibition “WE Are Becoming”. In October, the artist will be featured in the group exhibition “Myths, Monsters, and Manga: The Art of Fantasy in Asia”, at M+ Museum, Hong Kong.

Artist website: penguinlab.net



Kongkee

Spiritual Practitioner 33, 2025

Lenticular, Lightbox / 90 x 55.5 x 5.5 cm / Edition of 3 + 2 AP

Rendered in a vibrant palette of greens, yellows, and magenta, Kongkee's lenticular lightbox works elaborate on his rendition of a cyberpunk cityscape. 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.

"Spiritual Practitioner 33" draws inspiration from the Kannon statues from the Sanjusangendo Temple in Kyoto, Japan. A temple built by the famous warlord Taira no Kiyomori for Emperor Go-Shirakawa in 1164, Sanjusangendo is famous for its 1,001 statues of Kannon, the goddess of compassion in her thousand-armed incarnation, lined up along the entire length of the thirty-three ken (unit of measurement) hall from which the temple gets its moniker. Kannon, the goddess of compassion, is one of the most beloved and widely venerated deities in Japanese Buddhism. She is the Japanese manifestation of the bodhisattva Avalokiteshvara, known for her boundless compassion and her unwavering commitment to relieving the suffering of all sentient beings. The thousand-armed Kannon is said to have eleven heads to better see the suffering of mankind, and one thousand arms to save everyone in need. It is said that among the Kannon statues you will find one that resembles the person you long to meet.



Kongkee

Time To Go 行行重行行, 2026

Mixed Media on Galvanized Iron Canvas

Diptych, overall size: 152.5 x 107 x 2.5 cm



Born and raised in Hong Kong, Lam Tung Pang is one of the most versatile artists of his generation, whose practice reflects the city's shifting identity in the wake of decolonization and new allegiances. He completed his BFA at The Chinese University of Hong Kong in 2002 and earned his MFA from Central Saint Martins, London, in 2004. After formative years working between Hong Kong, London, and Beijing, Lam relocated to Vancouver in 2022, while maintaining an active practice in Hong Kong.

Lam's art is distinguished by its diversity of vision and material. Moving fluidly across painting, installation, sound, and video, he transforms the most ordinary resources—plywood, found objects, fragments of vernacular imagery, into poetic architectures of meaning. His works are not confined to the studio: they are community-based, participatory, and deeply engaged with the social fabric of his time. Through allegorical landscapes, immersive environments, and fractured video perspectives, Lam captures moments and emotions that define both personal memory and collective experience.

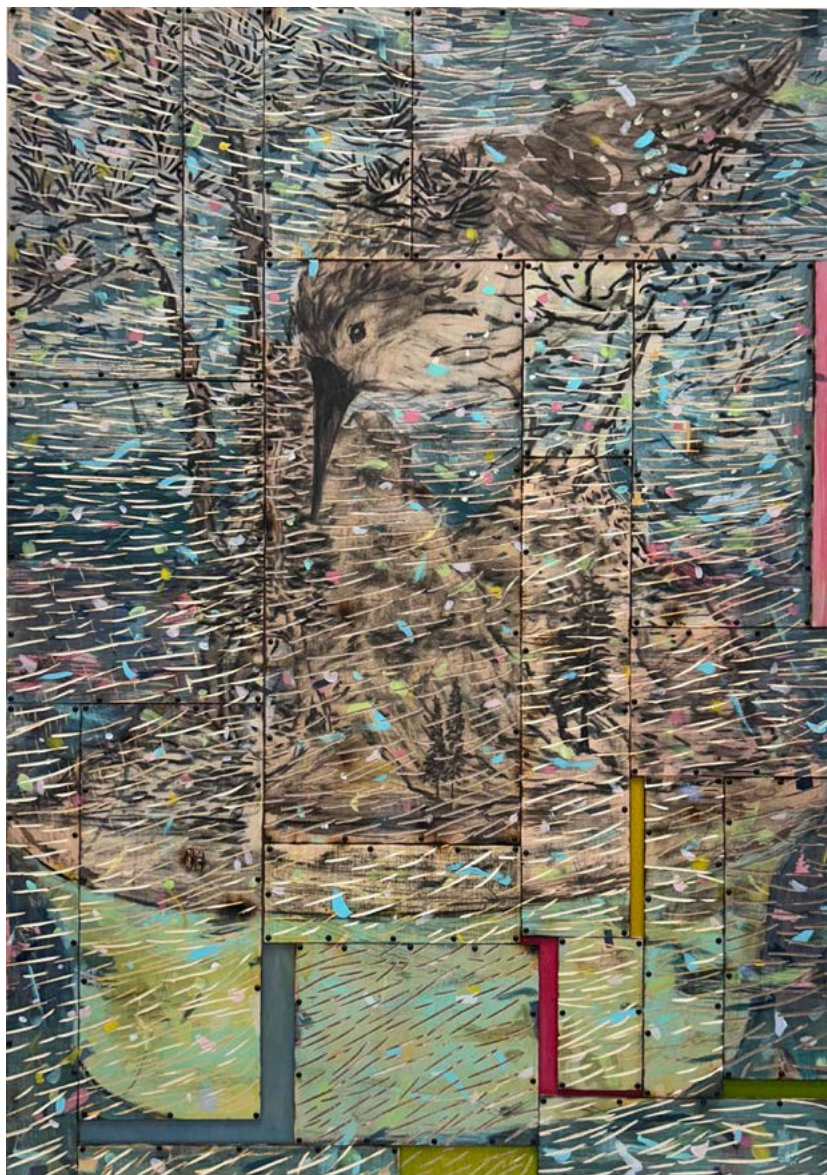
Since his early *Curiosity Box* (2013-2015) experiments, Lam has treated video not simply as a medium but as a language—a way of building fractured perspectives that mirror displacement, diaspora, and the instability of belonging. Lam's video works extend beyond the screen to create spaces of dialogue and reflection. They are at once personal and communal, capturing the lived emotions of a generation while opening new interpretive frameworks for how art can respond to history, place, and community.

Recent projects such as *Image-coated* (Hong Kong Museum of Art, 2019–2020), *Mountains de-bonding* (2024–ongoing), and *The Great Escape – our relationship will not be the same* (2026), situate landscapes as mirrors of the body and as sites of struggle between power and freedom.

His works are collected by many important institutions internationally, including the San Francisco Asian Art Museum, USA; Los Angeles County Museum of Art, USA; Hong Kong Museum of Art, Hong Kong; M+ Museum, Hong Kong; Vancouver Art Gallery, Canada, amongst others.

Key institutional exhibitions include “Mountain Jade” (Crow Museum of Asian Art, USA, 2024–2027); “Past Continuous Tense” (Asian Art Museum of San Francisco, USA, 2022–2023); “Beyond the Mountain: Contemporary Chinese Artists on the Classical Forms” (Seattle Asian Art Museum, USA, 2022–2023); “Half-Step House” (Hong Kong House, Echigo-Tsumari Art Triennale, Japan, 2021); “Memento” (Asian Art Museum of San Francisco, USA, 2021); “Classics Remix: The Hong Kong Viewpoint” (Hong Kong Museum of Art, 2019–2020); “Hi! Houses” (Wong Uk Village, Hong Kong, 2016–2017); “The Hometown Tourist” (New Capital Hotel, Hong Kong, and Counter Space, Zurich, 2015); “The Curiosity Box” (Chinese Culture Center of San Francisco, USA, 2013); “One-Two-World” (public installation presented by gdm, Art Basel Hong Kong, 2013), and “Selling my Soul” (Tate Modern, London, UK, 2010).

Forthcoming projects include a solo exhibition at the Richmond Art Gallery in Vancouver, Canada in Autumn 2026; and a group presentation at the Vancouver Art Gallery in Spring 2027.



Lam Tung Pang

The sudden wind 突然的風, 2026

Charcoal, Acrylics, Scale Model and Screws on Plywood, 140 x 100 x 5.5 cm

Lam Tung Pang assembles fragments of memory and imagination into miniature worlds that oscillate between reality and fantasy. These works evoke the childlike play of constructing safe havens amid turbulent times, where landscapes become vessels of solace and resilience. *The sudden wind* captures the fragile equilibrium of this inner sanctuary as it is unsettled by an unexpected external force — an instant of disruption that transforms tranquility into unease, reflecting the precariousness of finding joy in a fractured world.

Adia Millett 艾迪亞·米勒 에이디아 밀렛

gdm

b. 1975, Los Angeles, USA



Adia Millett is acclaimed for her deep exploration of basic configurations, diverse expressive practices, and experimentation with mediums. Trained in the fine arts, art history, and the postmodernist theories of cultural studies, Millett conveys her felt concerns in the discourses of the domestic, the public sphere, gender positions, and spirituality through the interdependent form and content of the abstract compositions of her works.

Millett received a BFA from the University of California at Berkeley, and an MFA from the California Institute of the Arts. In 2001, she moved to New York for the Whitney Museum Independent Study Program, followed by a residency at the Studio Museum in Harlem. She lived and worked in New York for a decade, exhibiting in several high-profile group exhibitions, including “Freestyle” at The Studio Museum in Harlem (2001); “Living Units” at Triple Candie, New York (2003); “Black President” at The New Museum (2003); Greater New York at MoMA PS1 (2005); “Where is Here” at the Museum of the African Diaspora, San Francisco (2017); “Black Refractions” at The Studio Museum in Harlem (2019).

Her solo exhibitions include “Wisdom Keepers” at the Institute of Contemporary Art San Jose (2023–2024); “You Will Be Remembered.” at gdm Hong Kong (2022); “A Force of Nature” at di Rosa Center for Contemporary Art, Napa (2022); “A Matter of Time” at gdm Hong Kong (2020); “Breaking Patterns” at the California African American Museum, Los Angeles (2019); and “The Privilege to Breathe” at the San Jose Museum of Quilts and Textiles, San Jose (2019).

Millett has taught as an artist-in-residence at Columbia College Chicago, the University of California, Santa Cruz, Cooper Union, and California College of the Arts. Her work is held in the collections of the Berkeley Art Museum and Pacific Film Archive, the California African American Museum, the Chase Center Art Collection in San Francisco, the San Francisco Arts Commission, and The Studio Museum in Harlem in New York.

In 2024, her *Warrior’s Portal* was commissioned for the Chase Center Art Collection’s Homegrown series in San Francisco; in 2026, she was a finalist for the San Francisco Museum of Modern Art’s (SFMOMA) biannual SECA Art Award. Her work is featured in the group exhibition “Remixed: Entwined Histories and New Forms” (2026) at the Santa Barbara Museum of Art.

Artist website: adiamillett.com



Adia Millett
2nd Cup, 2022
Acrylic and Glitter on Wood
91.5 x 91.5 x 5 cm



Adia Millett
Migration, 2025
Acrylic on Wood
91.5 x 122 x 4 cm

Alison Nguyen 艾莉森·阮 엘리슨 응우옌

b. 1986, Delaware, USA

gdm



Artist portrait by Rowa Lee

Alison Nguyen is a visual artist and filmmaker working across video, installation, and sculpture. Her practice combines the particulars of the personal with an exploration into broader forces of history. With approaches of speculative fiction, documentary research, and performance, Nguyen's practice proposes counter-mythologies.

Alison Nguyen received her MFA in Visual Art from Columbia University and her BA in Literary Arts from Brown University. She was a 2023-2024 Studio Fellow at the Whitney Independent Study Program.

In February 2026, Alison Nguyen's *Prosthetic Memory* is featured in the Chengdu Biennale, curated by Jay Xu.

In August 2026, Alison Nguyen's *Perforation, Ellipse* will be on view at the 2026 Busan Biennale, *Dissident Chorus*. Concurrently, her film *Aisle 9* will screen at Frieze Film Seoul 2026 as part of "Busan Biennale × Frieze Film Seoul 2026," an off-site collaboration bringing *Dissident Chorus* to Seoul.

In September 2026, Alison Nguyen will debut a new film as part of High Line Originals, co-commissioned by High Line Art and the CHANEL Culture Fund.

Artist website: alisonnguyen.com



Alison Nguyen

Ellipse 8, 2026

Gold, Acrylic, and Mica Powder on Aluminum with Custom Hardware

40.6 x 46 x 1 cm

Anh Còn Nợ Em (I Still Owe You)
by Anh Bằng

Poem: Phạm Thành Tài

Nhạc: Anh Bằng

Written anecdote: Lovingly dedicated to Poet Phạm Thành Tài

Translation:

I still owe you
Park with stone benches
Park with stone benches
Fallen leaves at dusk

And I still owe you
Old current, bygone shore
Old current, bygone shore
The tranquil river

I still owe you
Mountain the swallows return
Sky overcasted, rainy night
Sky overcasted, rainy night

I still owe you
A hurried kiss
A hurried kiss
Through the curtain sunlight glares

I still owe you
A bewildered heart
A bewildered heart

I still owe you
And I still owe you
A lost love

A lost love
I still owe you

I still owe you
Mountain the swallows return
Sky overcasted, rainy night
Sky overcasted, rainy night

I still owe you
A hurried kiss
A hurried kiss
Through the curtain sunlight glares

I still owe you
A bewildered heart
A bewildered heart

I still owe you
And I still owe you
A lost love
A lost love

I still owe you
And I still owe you
A lost love
A lost love
I still owe you

40.6 x 46 x 1 cm

Hát hội trăng rằm / or Lý cây đa
(Ode to the Banyan tree)

Phạm Duy
Collected

Translation:

Lyric 1:

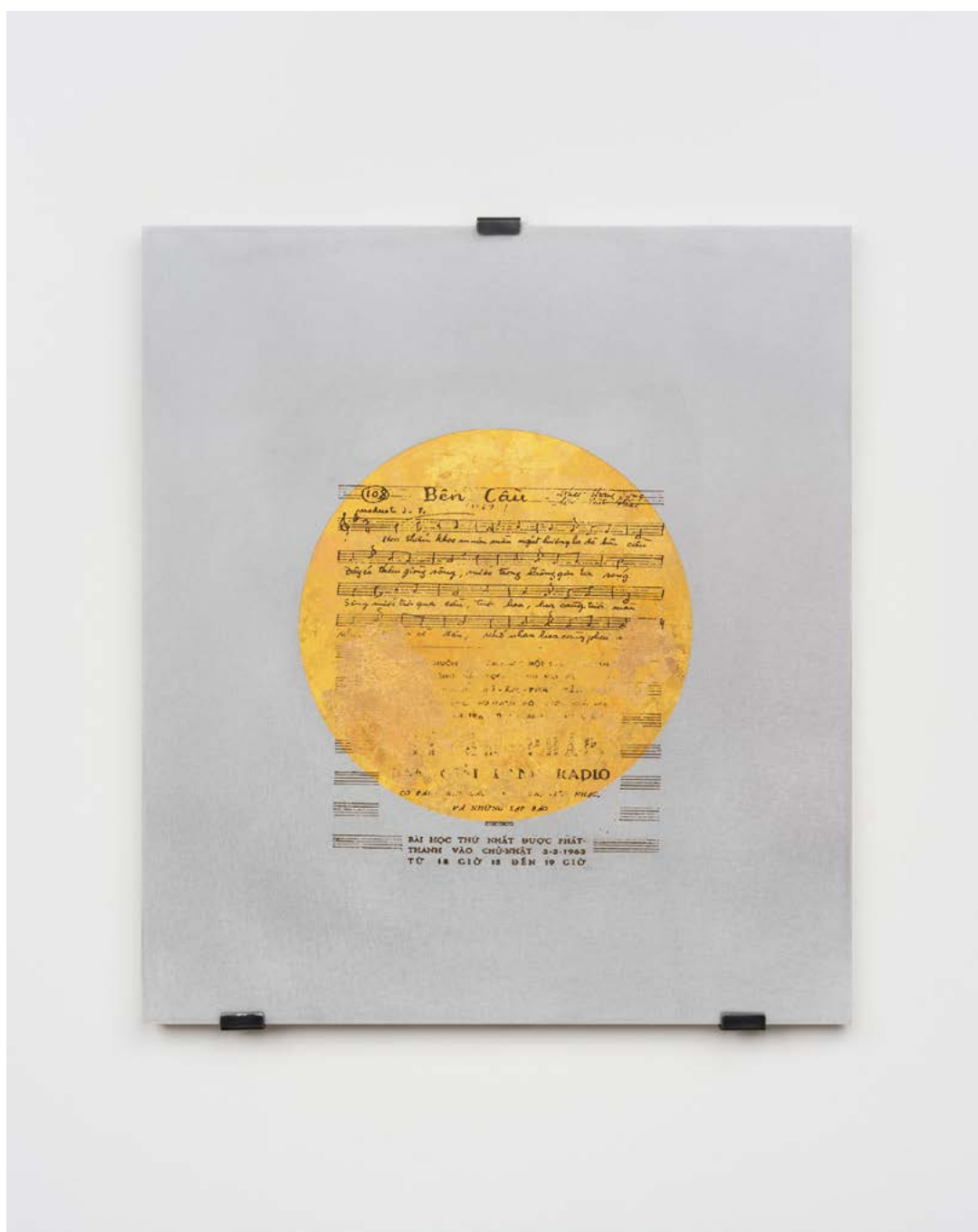
Let us ascend the hill. Rest under the banyan tree.
We shall sing an ode to the banyan tree
Who shall bring our sorrowful love. For us to meet
At the full moon festival? We shall sing an ode to the banyan tree.

Lyric 2:

Let us split the bamboo to weave a hat. A three-layered cone hat.
We shall sing an ode to each layer of the cone hat
Who shall weave our sorrowful love. For you to wear
At the full moon festival?
We shall sing an ode to the first month of the new year.

Lyric 3:

With brown cloth let us sew a shirt. A tunic shirt
I'll sing an ode to the seams of the tunic shirt
Who will sew our sorrowful love. For you to wear
To the full moon festival. And I'll sing an ode to the moon light.



Alison Nguyen

Ellipse 12, 2026

Gold, Acrylic, and Mica Powder on Aluminum with Custom Hardware

40.6 x 46 x 1 cm

Bên cầu (By the bridge), 1969

Music: Hoàng Trọng

Lyrics: Vĩnh Phúc

Translation:

In radiant hues flowers bloom, their fragrances drifting by the bridge.
Here comes a river, crystal water unruffled by a single ripple.
It flows through the bridge, nourishing flowers to bloom more brightly.
Yet as the water is going further away, longing for it, the flowers lose their color.

If you would like to learn music quickly and free of charge,
stay tuned for the radio program

An Introduction to Musical Notation by Hoàng Trọng

Every Sunday from 6:15 to 7:00 p.m, and don't forget to purchase the book:

Musical Notation: A Radio Guide

Available at bookstores, music shops, and newspaper kiosks nationwide.
The first lesson will be broadcast on Sunday, 3-3-1963, from 6:15 to 7:00 p.m.



Perforation, Ellipse (2026) Storefront for Art and Architecture - installation view

Following the American War in Vietnam, the Vietnamese government banned bolero music for its sentimentality and romantic lyricism, however, the genre has recently reentered mainstream circulation. It endured underground in Vietnam because it was condemned, forced to exist quietly in households; and in the US and abroad, disseminated through diasporic tapes, and transnational cabarets such as the television show *Paris by Night*. In the US today, different but parallel constraints are performed, shaping what may be seen, shown, or archived. Alison Nguyen stages censorship as a paradoxical system that can reproduce the very meanings it seeks to suppress, opposing a binary of freedom and repression.

Wall works made with gold leaf and metal evoke a linguistic slippage: vàng means gold as well as “yellow,” which was the color used to disparage bolero as decadent or counterrevolutionary. Alison Nguyen uses gold as a conceptual hinge to mark the transmutation of cultural forms under pressure, and an index of political contradiction. When bolero swells in unison across the installation with a momentary sense of continuity, a fleeting homeland is built through affect, time, and space, rather than territory.

By staging cultural memory as an unstable montage, Nguyen questions how narratives of belonging are constructed, mythologized, and controlled. Instead of offering a single story, Nguyen proposes a constellation of moving images whose connections remain open-ended, and move according to the pulse of time drifting, interrupted, and traversing future, past, and present.

Text courtesy of Jessica Kwok and Storefront for Art and Architecture.

Tang Chang 陳壯 장새탕

1934-1990, Bangkok, Thailand

gdm



Tang Chang (1934-1990), also known as **Chang Sae-tang** (จาง แซ่ต้ง), was a self taught Thai Chinese artist and poet who shattered the conventions of Thai modernism. Born into Bangkok's Chinese diaspora, his education was cut short by war, yet this rupture became the ground for radical independence. Without institutional training, he forged a practice that fused calligraphy, abstraction, and poetry into a language of defiance and reflection, painting with his body—fingers, hands, and gestures pressed directly into canvas—to transform ink into rhythm, urgency, and spiritual search. His canvases collapsed the boundary between writing and painting, while his more than four hundred self portraits formed an uncompromising archive of selfhood probing solitude, diaspora, and belonging; in his final years, vivid landscapes of his Bangkok neighborhood captured urban transformation as a mirror of mortality and change.

Beyond innovation, Chang was an activist and mentor who championed young talents across visual art, music, and literature, insisting that creativity remain free from hierarchy and nationalism. His refusal to conform, embrace of cross disciplinary exchange, and insistence on independence marked him as a radical pioneer whose legacy continues to shape Thai art.

International recognition, including landmark exhibitions at the Centre Pompidou and the Smart Museum of Art, has repositioned him within global narratives of abstraction.

The opening of the Tang Chang Private Museum in Bangkok on 1 May 2026, a dedicated institution illuminating his legacy in depth, secures his position as one of the most powerful pioneers of Thai modernism—an artist whose body, ink, landscapes, and poetry remain urgent, uncompromising, and profoundly global. In June 2026, gdm Hong Kong presented Tang Chang's solo exhibition, *Into the Heart-Mind of the World*.

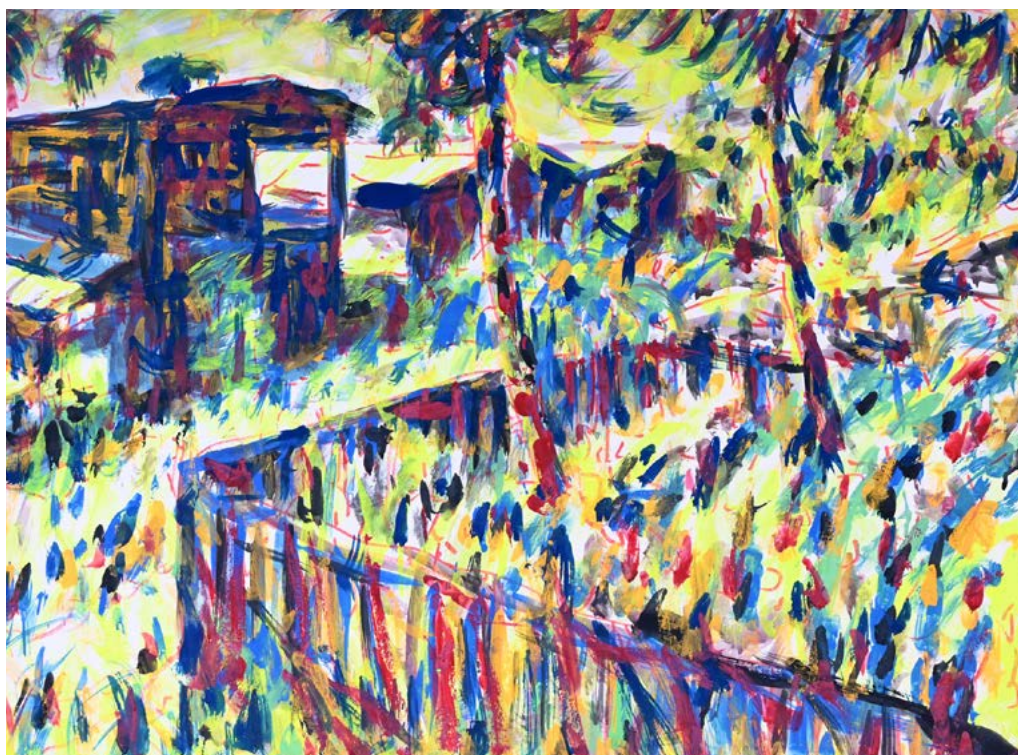
Artist website: tangchangmuseum.com



Tang Chang
Untitled, 1969
Marine Paint on Canvas
96.6 x 111.8 cm



Tang Chang
Untitled (Neighbourhood), 1986
Poster Paint on Paper
56 x 77 cm



Tang Chang
Untitled (Neighbourhood), 1987
Felt-Tip Pen and Poster Paint on Glossy Paper
55 x 79 cm

Tang Kwong San 鄧廣燊 탕광산

b. 1992, Dongguan, China

gdm



Tang Kwong San's multimedia practice spans graphite drawing, oil painting, objects, photography, and video installations. His process is rigorous, with each medium serving a distinct role. Graphite provides a steady, rhythmic foundation, while oil painting adds a lighter, more lyrical counterpoint. By embedding photographs and found materials into his works, Tang transforms paintings into objects—reconstructing and reinterpreting them to explore the layered interplay of memory. Through this process, he conveys the subtle, interwoven relationships between longing, loss, and belonging.

Born in 1992 in Dongguan, China, Tang Kwong San received his BFA in 2019 through the joint program between RMIT University and the Hong Kong Art School. He currently lives and works in Hong Kong.

Recent exhibitions include: “Earthed: Reconnecting with the Ground” at the Guangdong Museum of Art (2026), “Floating World” at Guangdong Times Museum (2025), “How to be Happy Together?” at Para Site (2024-2025), “Rootstock” at gdm Hong Kong (2024), “Marginal Notes” at the Hong Kong Arts Development Council (2023), “Landing on the East” at Hong Kong Art Centre, and “Wandering. At Sea” at Hidden Space, Hong Kong (2020).



Tang Kwong San

Darwin's Orchid I & II 達爾文蘭 I & II, 2026

Brown Glass, Aluminum, Wood and Graphite on Paper in Artist Frame

68 x 100.5 x 12.5 cm

Tang Kwong San transforms fragments of memory into “specimens” — graphite, oil, photography, and found objects reassembled as living archives of diaspora. His practice crystallizes the paradox of migration: uprooted yet preserved, fragile yet enduring. The specimen, recurring throughout his oeuvre, is both metaphor and method: evidence preserved against time, carriers of intergenerational histories suspended between life and archive. By destabilizing the authority of the archive, Tang insists on memory’s emotional and collective dimensions.

His graphite drawing of Darwin’s orchid crystallizes survival and adaptation. The orchid’s improbable nectar spur, once Darwin’s emblem of coevolution, becomes Tang’s metaphor for Hong Kong — grafted, hybrid, fragile yet persistent.

In Cantonese, “moth” (*ngor*) echoes “me,” collapsing pollinator into artist. Tang’s graphite labor becomes the moth’s proboscis — reaching, enduring, sustaining. Pinned into specimen boxes, his drawings echo the orchid’s improbable survival: suspended between archive and life. In this gesture, Tang reframes the orchid as diasporic metaphor, grafting evolutionary adaptation onto Hong Kong’s own persistence.



Darwin's Orchid I&II (2026) - detail



Tang Kwong San
Bauhinia Variegata V 羊蹄甲 V, 2025
Oil on Canvas
150 x 100 cm



Wang Gongyi joined the Tianjin People's Fine Arts Publishing House as an editor after the Cultural Revolution. In 1978, she pursued her master's degree in Printmaking at the Zhejiang Academy of Fine Arts in Hangzhou (now the China Academy of Art), and after graduating in 1980 she stayed at the academy as a teacher. In 1986 and 1992, she was invited by the French Ministry of Culture to study art in France. After her residencies at the Museum of Oregon State University and the Pacific Northwest College of Art, she relocated to the United States in 2001 and has since been based in Portland.

In the early 1980s, Wang Gongyi gained wide recognition in China after being awarded first prize in the second National Youth Fine Art Exhibition for her powerful suite of seven woodcuts devoted to the Chinese feminist and revolutionary martyr Qiu Jin. This work called for social reforms and represented the passion of a new generation. It has become an important work in the historical narrative of contemporary Chinese art.

Wang's printmaking earned broad recognition and opened opportunities for international travel. In 1986, she received a scholarship from the French Ministry of Culture and spent six months in France studying at local art academies. This experience significantly influenced her practice and led to her first experiments with ink on paper. From 1992 to 1994, supported by another scholarship from the French Ministry of Education, she studied ink and wash at the École d'Art d'Aix-en-Provence and further developed her printmaking in Lyon, including lithography at the URDLA Centre International Estampe & Livre and copperplate etching at Atelier ALMA.

Using charcoal to imbue strength in her marks, made against a background of ink, watercolor and acrylic, Wang Gongyi brings new life to her recollections of natural landscapes. Wang Gongyi's landscapes are characterized by an agitated and an unrestrained energy that defies our idealized memories of nature as a soft and subdued realm.

Wang Gongyi's works are collected by many important institutions and collections internationally, including the Ashmolean Museum, UK; China Academy of Art; M+ Museum, Hong Kong; Portland Art Museum, USA; The National People's Congress, China; The National Art Museum of China; Shanghai Art Museum, China; USC Pacific Asia Museum, USA, and the Zhejiang Art Museum, China, among others.

In 2022, Wang Gongyi's works were featured in the Centre Pompidou's "Women Artists of the 20th Century" program.

Artist website: wanggongyi.com

Asia Art Archive artist file: aaa.org.hk/en/collections/search/archive/wang-gongyi-archive



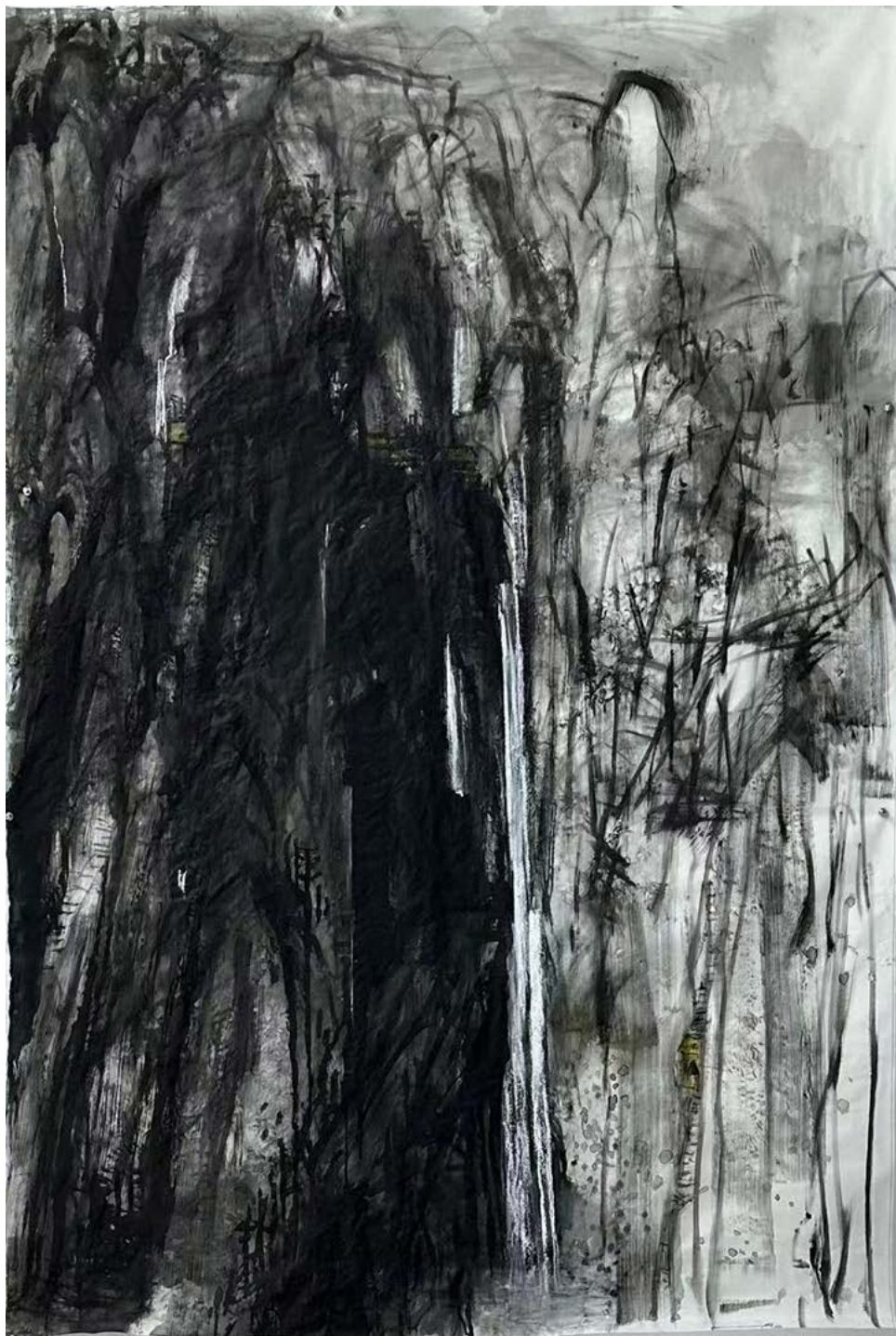
Wang Gongyi

Emerald Mist Embraces the Forest 空翠潤山林, 2026

Ink, Ancient Ink, Mineral Pigments, Watercolour and Pastel on Suzhou Pi Paper

蘇州皮宣、墨、清朝老墨、礦物顏料、色粉筆、水彩色

137 x 204 cm



Wang Gongyi

Hues Fall Silent in the Deep Pines 色靜深山裡, 2026

Ink, Ancient Ink, Pastel on Silk

絹、墨、清朝老墨、色粉筆

213 x 144 cm



Wu Chi-Tsung is a multi-disciplinary artist whose work seamlessly weaves Western and Chinese arts both on a technical and philosophical level. He received his BFA in 2004 from the Taipei National University of the Arts. After decades of creating experimental ink paintings, Wu turned to photography, video and installations, finding in these new media compelling conceptual stratagems that spurred new and dynamic approaches to making images.

Wu's signature *Wrinkled Texture* and *Cyano-Collage* series explore the process of "recording light" on Xuan paper. In 2012, Wu began the *Wrinkled Texture* series with the intention to reinterpret the traditional Texturing method (*Cun Fa*) of Chinese landscape painting. Instead of using ink and brush, Wu utilizes a classical photographic technique Cyanotype, to treat his Textures. He shows the world that he could somehow manipulate the unpredictable, creating beautiful illustrations of the relationship between man and nature. Wu currently lives and works in Taipei, with another working studio in Ho Chi Minh City.

Selected exhibitions include: *In the Interstice of Light* at the Taipei Astronomical Museum (2025-2026); *Trail to the Moon* at gdm, Taipei (2024-2025); *Into View: New Voices, New Stories*, at the Asian Art Museum of San Francisco, USA (2024); *Wu Chi-Tsung: Synchronicity*, at the Katonah Museum of Art, New York, USA (2023); *Summoning Memories: Art Beyond Chinese Traditions*, at Asia Society Texas Center, USA (2023); *INK Dreams*, at the Los Angeles County Museum of Art, USA (2021); *Far from East*, at the Künstlerhaus Bethanien, Germany (2017), *The Shadow Never Lies*, at the Shanghai 21st Century Minsheng Art Museum (2016), and *The Elegance of Silence: Contemporary Art from East Asia*, at the Mori Art Museum, Tokyo, Japan (2005).

Wu is the recipient of the 2019 Liu Kuo-Sung Ink Art Award. His works have been collected by the Asian Art Museum of San Francisco, USA; Los Angeles County Museum of Art, USA; M+ Museum, Hong Kong; UCCA Center for Contemporary Art, China; amongst others.

Artist website: wuchitsung.com



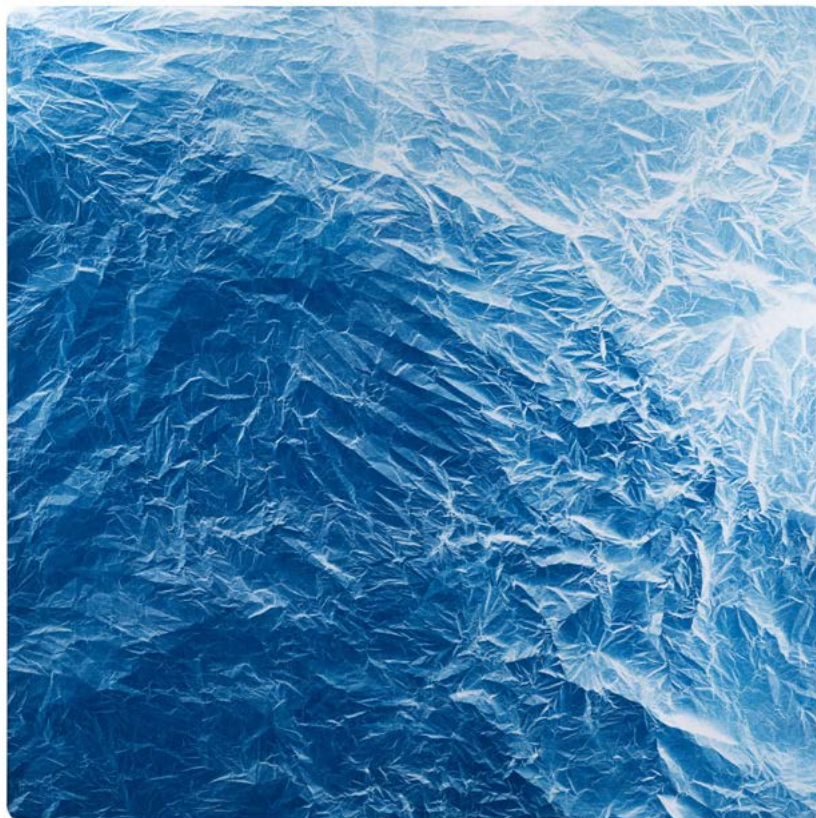
Wu Chi-Tsung

Cyano-Collage 273 靑山集之二百七十三, 2026

Cyanotype Photography, Xuan Paper, Acrylic Gel, Acrylic, Mounted on Aluminum Board

靑版、宣紙、壓克力膠、壓克力、鋁板

90 x 90 cm



Wu Chi-Tsung

Wrinkled Texture 181 皺法習作之一百八十一, 2026

Unique Cyanotype on Xuan Paper, Acrylic Gel, Mounted on Aluminum Board

氰版、宣紙、壓克力膠、鋁板

60 x 60 cm



Wu Chi-Tsung

Wrinkled Texture 188 皺法習作之一百八十八, 2026

Unique Cyanotype on Xuan Paper, Acrylic Gel, Mounted on Aluminum Board

氰版、宣紙、壓克力膠、鋁板

Diameter: 70 cm

Wu Jiaru 吳佳儒 우자루

b. 1992, Guangdong

gdm



Wu Jiaru is a multidisciplinary artist whose practice spans painting, moving image, sculpture, and installation. Her work investigates infrastructures of perception and memory, engaging cultural mythology, diaspora, and urban imagination. Through reflective surfaces, hand drawn film, found objects, and sound, she creates environments that unsettle viewing and implicate audiences in questions of identity, displacement, and translation.

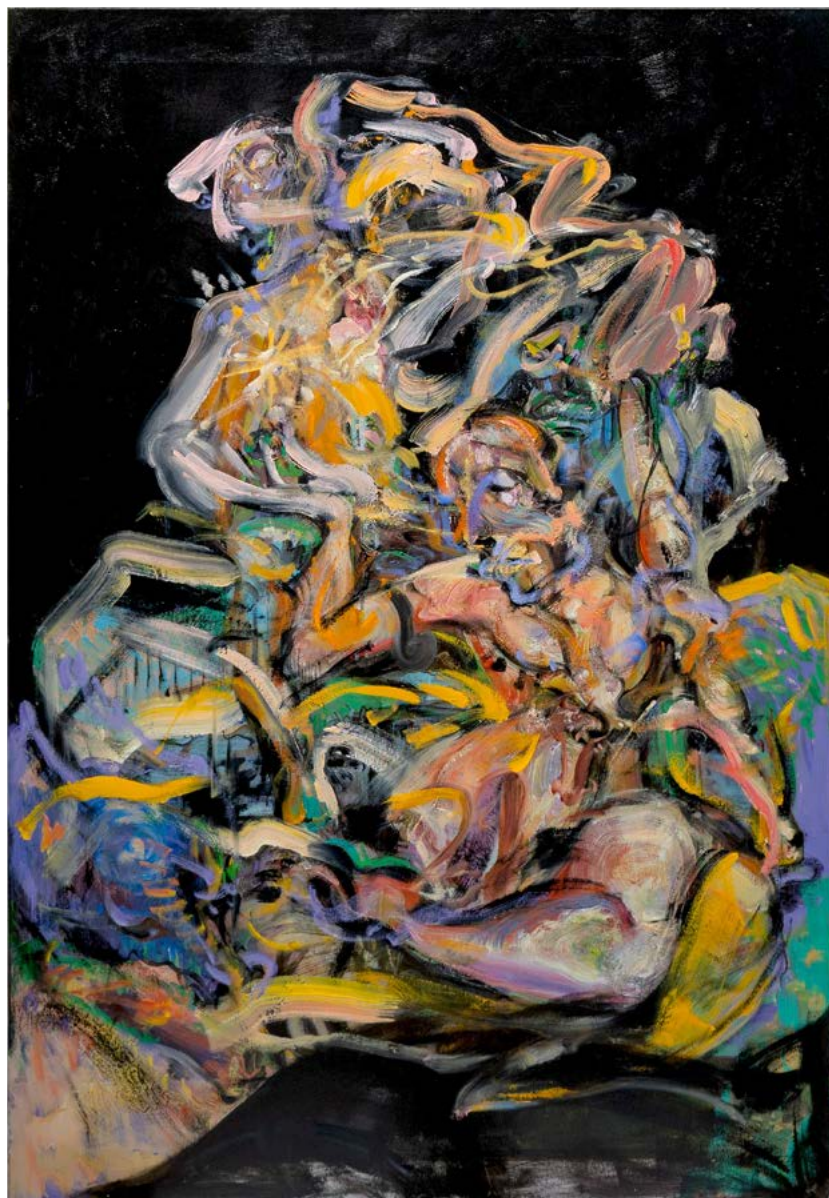
Wu Jiaru graduated from Tsinghua University in 2014 with a dual degree in Fine Arts and English. She received her master degree in Creative Media from City University of Hong Kong in 2017. Key exhibitions include “A Brief Digression” at HART HAUS, Hong Kong (2024); “Book Lab: Landing on the Paper Space” at WMA, Hong Kong (2024); “Myth Makers – Spectrosynthesis III” at Tai Kwun Contemporary, Hong Kong (2023); “Postmodern Tales” at HART HAUS, Hong Kong (2023); “Curtain” at Para Site, Hong Kong (2021); “Sparkle! Journey of a City Foot Soldier” at Oil, Hong Kong (2018); “KOTODAMA” at Para Site, Hong Kong (2018), and “On the Road” at Guan Shanyue Art Museum, Shenzhen, China (2015).

Wu was awarded the Asian Cultural Council New York Fellowship in 2022. Her works belong to key collections including the Morgan Stanley Art Collection, Burger Collection, M+ Museum, amongst others.

Artist website: wujiaru.com



Wu Jiaru
docile_body_I_iii, 2026
Oil on Linen
150 x 110 x 4 cm



Wu Jiaru
docile_body_m_y, 2026
Oil and Reflective Pigment on Linen
120 x 80 x 4 cm

Wu Shan 吳杉 우삼

b. 1960, Hangzhou

gdm



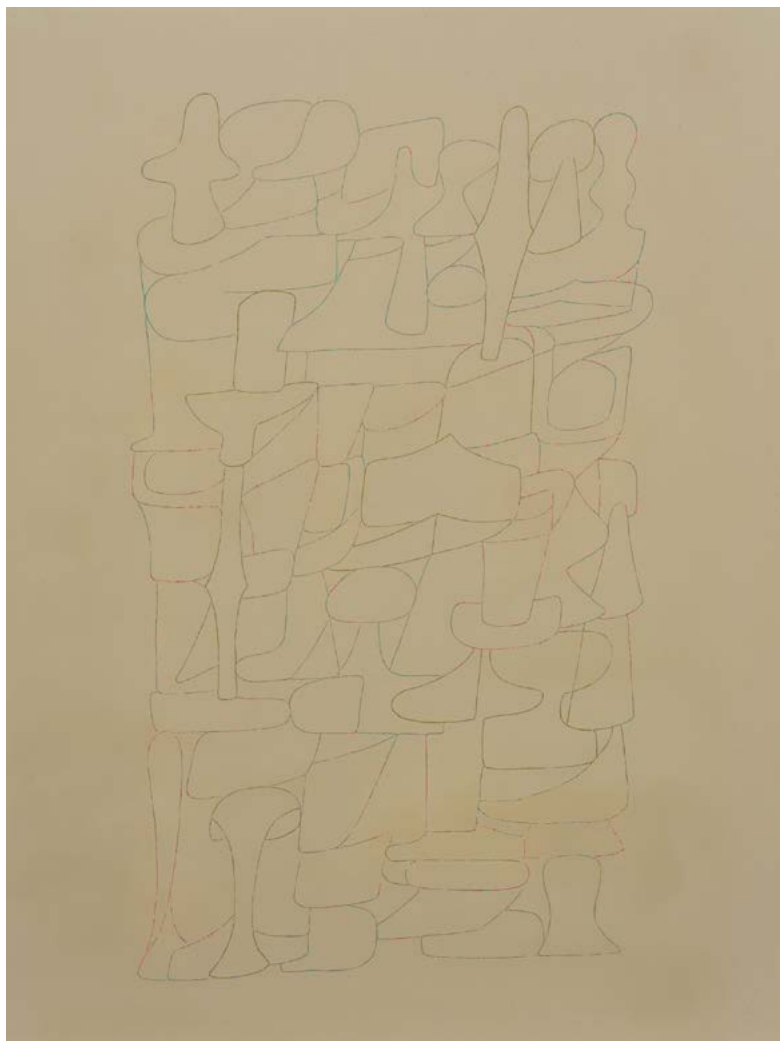
Artist portrait shot by Jin Shi

Wu Shan graduated from the renowned Zhejiang Academy of Fine Arts (currently known as China Academy of Art) with a BFA in Oil Painting in 1982, and completed his MFA at the Art Institute of Chicago in 1986. He returned to China in 2006 and currently lives in Hangzhou.

Lightness and the turbulence of lines are the core of Wu Shan's visual language for over two decades. The fine lines in Wu's lacquer paintings are an embodiment of the artist's life philosophy—to pursue a simple and authentic way of living.

As a fan of Kunqu Opera, Wu Shan believes elements of Kunqu comes alive in his works—the strong lyricism and intricate rhythms of Kunqu form a dialogue with the abstract forms in his painting. Hence, many of Wu's recent lacquer paintings have been titled after Kunqu Qupai (qupai is a fixed melody used in traditional Chinese music).

Wu Shan has widely exhibited in institutions across Asia and North America, including the National Art Museum of China in Beijing; OCAT Contemporary Art Terminal in Shenzhen; Boxes Art Museum in Shunde, China; the Art Institute of Chicago; Hyde Park Art Center in Chicago; and The Snite Museum of Art in Indiana, United States, among others.



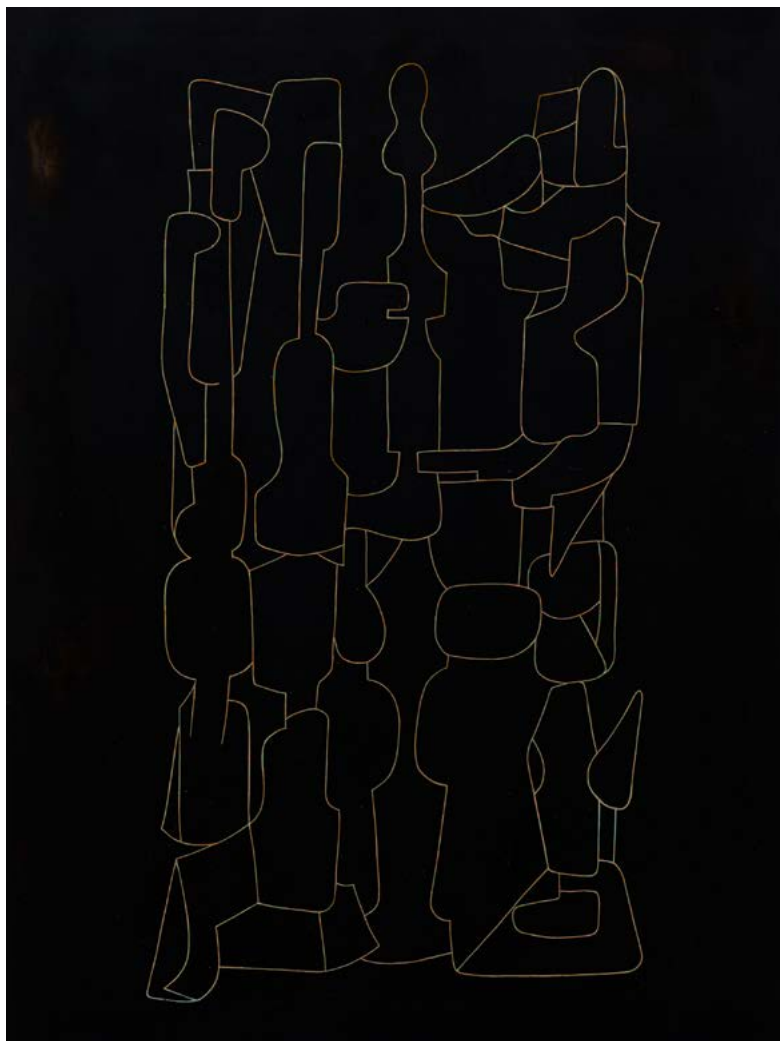
Wu Shan
Yujiaozhi 玉嬌枝, 2024
Lacquer, Hemp, Board
40 x 30 x 4 cm



Wu Shan
Hongshaner 紅衫兒, 2022
Lacquer, Hemp, Board
40 x 30 x 4 cm



Wu Shan
Yingtianchang 應天長, 2021
Lacquer, Hemp, Board
40 x 30 x 4 cm

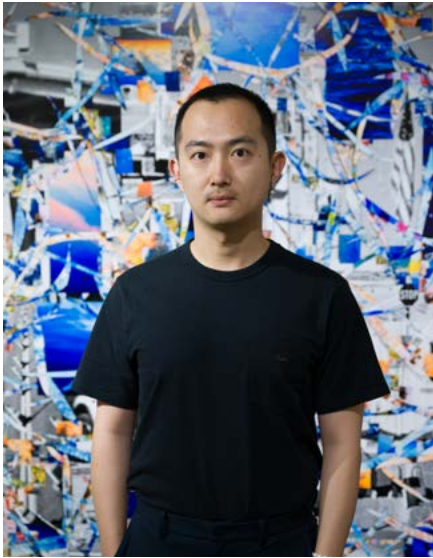


Wu Shan
Tinyindeng 易銀燈, 2016
Lacquer, Hemp, Board
40 x 30 x 4 cm

Guanyu Xu 徐冠宇 쉬관위

b. 1993, Beijing

gdm



Influenced by the production of ideology in American visual culture and his conservative upbringing in China, Guanyu Xu's practice examines the production of power in photography to question notions of personal freedom and its relationship to political regimes. His works navigate the nuances of the migratory experience through photography, new media, and installation, which parallels his own displaced and fractured identity.

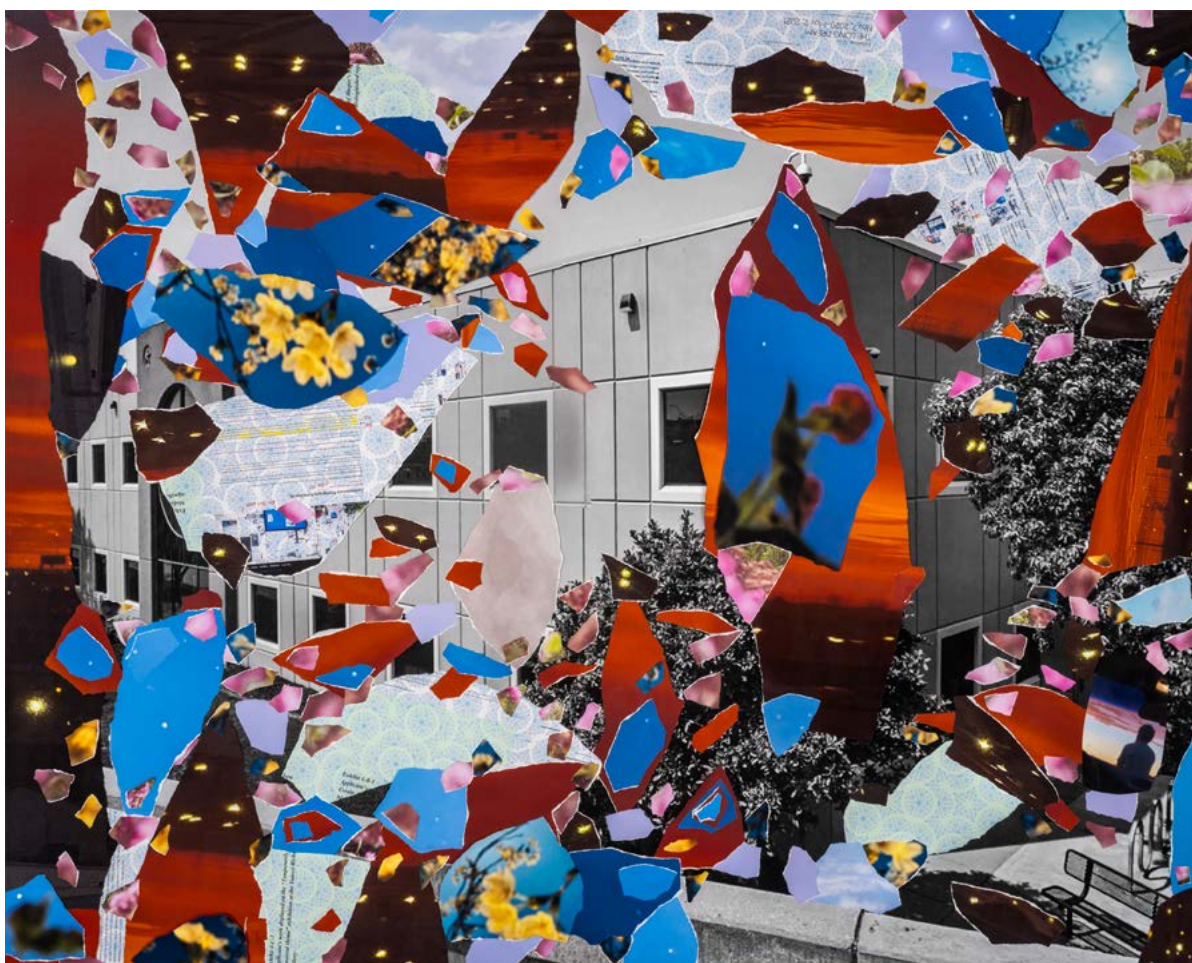
Xu's *Resident Aliens* is a series of intimate portraits of the immigrant experience that captures the domestic spaces of visa-holding participants. Xu creates temporary interventions in homes of immigrants using photographs he takes of the same interiors, and prints from his subjects' own archives. His *Temporarily Censored Home* series expounds upon his own queer identity; compromising photographic interventions of his childhood home, the artist reclaims the heteronormative space in an act of defiance.

In 2026, Xu was awarded a Guggenheim Fellowship. He is also the recipient of the Illinois Arts Council Creative Projects Grant (2026); Chicago DCASE Artist Grant (2022); CENTER Development Grant (2021); Hyères International Festival Prize (2020); PHOTOFAIRS Shanghai Exposure Award (2020); Philadelphia Photo Arts Center Annual Competition (2019), and Kodak Film Photo Award (2019). He has received numerous artist residencies including the Swatch Art Peace Hotel Residency, Shanghai (2025); Pioneer Works Residency, New York (2023), and the LATITUDE Residency, Los Angeles (2022), amongst others.

His work has been collected by numerous public collections. Selected highlights include the San Francisco Museum of Modern Art, Harvard Art Museums, Madison Museum of Contemporary Art, Museum of Fine Arts Houston, Museum of Contemporary Photography Chicago, and the J. Paul Getty Museum.

In 2026, Guanyu Xu presents the solo exhibitions *i dreamt of this and there will be more* at re.riddle, San Francisco, USA, and *Beneath the City, a World* at The Luminary, St. Louis, USA.

Artist website: xuguanyu.com



Guanyu Xu

Nebraska USCIS Service Center #4

(sunset from my studio, a red flower in san francisco, and wintersweet in nanjing), 2025

Archival Pigment Print

61 x 76 cm (unframed)

Edition of 3 + 2 AP

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. Fostering collaborations with curators and institutions worldwide — gdm operates a dynamic program that encourages imagination and risk-taking, driven to provide opportunities for artists to amplify their voices within their communities, and across platforms in the international contemporary art world.

To celebrate 50 years (1974-2024), gdm opened a new space in Taipei in 2024. With its opening, gdm Taipei will launch "Siong Tshinn," a special program that focuses on spotlighting emerging local talent, providing a platform for young, unrepresented Taiwanese artists to showcase their works. Through "Siong Tshinn," gdm hopes to plant meaningful and lasting roots in the local art community.

For additional information,
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