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# How new cultural salon Gold will reflect Hong Kong's changing art scene

Gold will open in Hong Kong's Wong Chuk Hang during Art Basel in 2026. Its founders talk about the changing face of art in the city

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There is a large commercial space at street level in the heart of Hong Kong Island's southern Wong Chuk Hang neighbourhood whose interesting and rather random history lends it a somewhat mysterious air.

The high-ceilinged, 3,500 sq ft (325 square metre) unit on the ground floor of the Remex Centre, a large industrial building just in front of an MTR station, was previously occupied by a gold and jewellery shop that was almost exclusively patronised by tour groups from mainland China. Before that, it was a bank.

The otherwise nondescript Remex building also once housed [Spring Workshop](#), a non-profit art organisation founded by Mimi Brown that, during its tenure between 2012 and 2017, played a role in turning the area into a major art district, one that many local and international galleries now call home. In 2024, [Current Plans](#), an experimental art space, moved into the same spot on the third floor.

Now, a new cultural institution is giving the ground-floor space a massive makeover before its scheduled opening in March 2026 during Art Basel Hong Kong.

Called Gold in reference to the previous tenants, the new salon is being planned by Tobias Berger and Benjamin Cha – the former a curator, the latter a property developer. The pair were brought together by their love for the arts and of Hong Kong as an international art hub.



Gold will take up the spacious ground floor of the Remex Centre in Wong Chuk Hang, Hong Kong. Photo: Ashlyn Chak

Inspired by Europe’s intellectual and interdisciplinary “salon” gatherings between the 16th and 19th centuries, the new space aims to combine contemporary art, design, music and other kinds of culture, bringing a breath of fresh air to the typically siloed creative ecosystem in Asia.

Cha is a former board member of M+ and Tai Kwun in Hong Kong. Berger worked at Tai Kwun as the curator of visual arts and head of art, respectively. Shortly after Berger left Tai Kwun in 2022, he joined Cha’s new company, Serakai, as curatorial director of Serakai Studio. The studio is the “cultural think tank” of Serakai, a property investor with a focus on “the art of placemaking”.

“The art world is changing. The galleries are all complaining because business is going badly. But funnily, other things are coming in and thriving.

“It’s so in the air at the moment, and not only in Hong Kong. We see up-and-coming art institutions in Southeast Asia like never before,” he says, pointing to other non-profit institutions such as Marisa Chearavanont’s [Khao Yai Art](#) and the soon-to-open Dib Bangkok private museum in Thailand.

Property investment and running an arts space may seem an odd pairing, but Cha, who has 25 years of experience in property investment and is known in Hong Kong as a keen patron of the arts, positions Serakai as having a “quite different world view” to the rest of his industry.

“We see the value in culture,” says Cha, a board member for the global non-profit organisation Urban Land Institute and for the Asia Art Archive. “We consider ourselves investors in the built environment and investors in neighbourhoods inspired by art and culture.”

Gold is not a gallery, but a salon that also harks back to the Eastern tradition of teahouses, he says – “places for exhibition, discussion, poetry, performance, gathering and community”.

The inaugural exhibition in March 2026 will be titled “Certainly”, which Berger says is about uncertainty in the art world.

“The only thing we know is that we don’t know ... We have to go deeper. We have to make more connections, especially in Asia, in Hong Kong. We have to be more connected to all places.”



The cover of the second issue of Cong, released in November. Photo: Serakai Studio

Berger recalls moving to Asia in the early 2000s and seeing how disconnected the cities' art scenes were from one another, as art workers “would go three times a year to London or to New York, but they never thought about going to Shanghai or to Seoul”.

But times have changed and there is now “a totally different way of looking at things”, he says.

Last year, the studio launched an annual multilingual journal called Cong, which covers art, design and more. The recent announcement about Gold, Serakai Studio's first physical space, is complemented by the release of the second issue of Cong, edited by Daniel Ho, previously editor and project manager at Tai Kwun.

The ambitious Gold project is being launched at a time when Hong Kong's cultural scene is gearing up for another period of transformation in a multipolar, factious and unpredictable era.

Berger believes that “the future is here ... or somewhere between Hong Kong and Shenzhen”.



**Ashlyn Chak** [+ FOLLOW](#)

Ashlyn joined the Post's culture desk in 2022. She holds two degrees from the University of the Arts London and launched her career in New York. Besides writing, she enjoys films that pass...

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