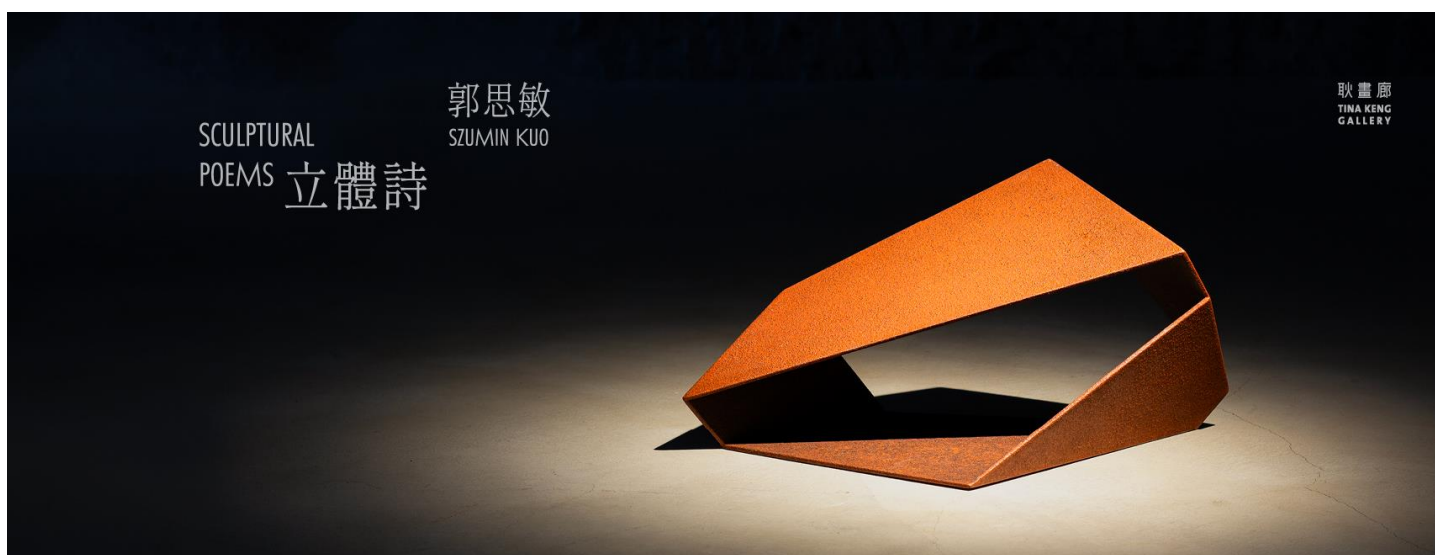


立體詩—郭思敏個展

展期 | 2026.07.18-09.12

開幕 | 2026.07.18 (六) 4:30 p.m.

地點 | 耿畫廊 (台北市內湖區瑞光路 548 巷 15 號 1 樓)



在當代藝術的脈絡中，雕塑早已不再只是對形體的塑造，逐漸成為探討空間、感知與物質關係的重要媒介。對郭思敏而言，雕塑並非是對建築形式的縮影或再現，她始終關注作品與光、影及空間之間的相互生成，以及人如何透過身體的移動，察覺空間的存在。本次展覽「立體詩」所呈現的系列作品，延續其長期以來的創作探索，以鐵與不鏽鋼為主要媒材，藉由幾何構成、結構秩序、留白處理與光影穿透，建立一種介於雕塑與建築之間的語彙，使雕塑從單純的物質形體轉化為一種可被感知、被穿越、被經驗的空間場域。

自文藝復興以來，透視法 (Perspective) 透過平面的幾何秩序創造空間的幻覺，將三度空間壓縮於二維畫面之中；而郭思敏的創作則反向地從平面出發，使原本停留於視覺中的空間關係重新回到真實世界，她嘗試以最少的面去構築足以自立的條件，那些由幾何形體組成的雕塑，在形式上展現出高度理性的特質，清晰的線條、精準的角度以及穩定而克制的結構，相較於將雕塑視為量體的堆疊，郭思敏更關注空間如何透過面與面的關係被感知。這樣的思考也呼應了現代雕塑的重要轉向：雕塑不再被理解為一個封

閉而自足的物件，而是與周遭空間共同構成作品的存在方式。形體不再只是佔據空間，而是透過界定、切割與開放空間，使空隙、光線與觀看者的身體共同成為雕塑的一部分。

然而，郭思敏的創作並未停留於現代主義所追求的形式存粹與結構完滿。與封閉而完整的量體相比，她更關注虛空如何在結構之間生成，與建築學中的負空間 (Negative Space)¹ 的概念形成深刻呼應。在建築與雕塑的語境中，空間並非由實體單獨界定，而是在構件之間間隙、開口與遮蔽關係中被組織出來。那些由形體圍塑出的「空」看似缺席，卻始終是關係得以發生之處，使觀看、移動與光線得以介入並參與其中。郭思敏的創作中，大量的鏤空與留白，使作品的實體邊界逐漸鬆動；金屬成為界定空間的結構，不再只是構成封閉的塊體，穿透性的形式使視線得以自由穿行，光線與陰影則隨著觀看位置與時間推移持續變化，使作品始終維持開放而流動的狀態。若說金屬是作品得以成立的骨架，那麼真正被建構的，始終是在觀看與移動之中持續生成的空間關係。

當觀者走進展場，隨著身體的移動，視線的路徑改變著，也轉換了光的入射與遮蔽關係。光線在郭思敏的創作中，並非靜止地附著於作品之上。從結構層次來看，光藉由移動被重新分配於實體與虛空之間，使原本穩定的邊界關係轉化為可變的空間秩序；陰影與反射不再是附屬現象，而成為界定形體的重要參與者。光的生成機制亦與展場條件密切相關，在工作室的自然光中，作品與時間同步變化，光線的方向與強度呈現連續性的流動；而當作品進入白盒子空間，投射燈將光重新設定為可被控制的條件，使觀看被凝結於特定角度與強度之中。兩種光源的轉換，不僅改變了作品的可見性，也重組了其與空間、時間之間的關係。

除了空間與光線之外，時間亦構成作品理解的重要維度。郭思敏的創作並未將媒材視為靜態的材料，她將其置於時間的作用之中，使其以不同方式呈現自身的物質狀態。鐵或不銹鋼在建築與工業文明的發展中具有鮮明的文化意涵，相關城市設施與工業技術的發展，大幅提升了標準化生產並加速了現代文明的進程，媒材本身即承載著構築性與結構性的象徵記憶。隨著鐵與空氣中的溼度變化，郭思敏跟隨著時間，使媒材在時間裡呈現它的自然樣態。部分作品保留其原有色澤與肌理，部分透過烤漆使其停留於較為穩定的表面狀態，而部分則被置於自然環境之中，使鐵材逐漸氧化、生鏽。在那些允許自然作用介入的作

¹ 負空間 (Negative Space) 指構圖中主體以外的空白區域，但並非單純的「空無」，而是與正形共同構成整體視覺關係的重要部分。此概念源自視覺藝術與格式塔心理學對圖地關係的研究，強調形體與空間之間的相互生成。

品中，鏽蝕成為時間最為直接的痕跡，使作品不再是一個完成且固定的存在，而是一種持續被時間書寫的狀態。這種持續且具有有機性的變化，也是藝術家對時間如何進入物質的回應方式。

光線的改變重新組織空間層次，身體位置的移動則使結構關係不斷轉換，觀看也因此成為一種身體參與的過程。郭思敏真正關注的，並非雕塑作為物件的存在，而是雕塑如何成為感知發生的場域。藝術家將建築中的秩序、結構與空間觀念轉譯為雕塑語言，又透過光線、鏤空與媒材時間性的介入，使作品超越物質本身的邊界，既是實體，也是空間；既是材料，也是光影；既是結構，也是時間。雕塑之所以為詩，或許正因其並不急於陳述完整的意義。藝術家如同一位詩人，不斷刪減與凝鍊，使每一道折線、每一次轉折、每一處留白，都成為必要而精確的存在。那些未被填滿的空隙並非缺席，而是為觀者預留的位置。當身體進入其中，當光影開始流動，當視線穿越結構之際，作品才在經驗中逐步完成。而「立體詩」所書寫的，正是在這些尚未被說盡之處。

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Kuo Szumin: Sculptural Poems

Dates | 07.18–09.12.2026

Reception | 07.18.2026 (Sat.) 4:30 p.m.

Venue | Tina Keng Gallery (1F, No. 15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan)



Within the discourse of contemporary art, sculpture has long since evolved beyond the shaping of form alone, becoming a vital medium through which to investigate the relationships between space, perception, and materiality. For Kuo Szumin, sculpture is neither a miniature nor a representation of architectural form. Rather, her practice consistently attends to the reciprocal formation of object, light, shadow, and space, as well as the ways in which spatial presence is revealed through the viewer's bodily movement. The works presented in *Sculptural Poems* continue this sustained line of inquiry. Employing iron and stainless steel as her primary materials, Kuo constructs a visual language situated between sculpture and architecture through geometric composition, structural order, deliberate voids, and the permeability of light. In doing so, sculpture is transformed from a purely material object into a spatial field—one that can be perceived, traversed, and physically experienced.

Since the Renaissance, the development of linear perspective has relied upon geometric order to create the illusion of space, compressing three-dimensional depth onto a two-dimensional surface. Kuo's practice, by contrast, reverses this trajectory. Beginning with the planar surface, she restores spatial relationships from the realm of visual representation to the physical world. She seeks to establish the minimum structural conditions necessary for a form to stand independently. Composed of geometric planes, her sculptures embody a distinctly rational formal language, characterized by lucid lines, precise angles, and restrained structural balance. Rather than treating sculpture as the accumulation of solid mass, Kuo is fundamentally concerned with how space is perceived through the relationships between planes. This approach resonates with a pivotal shift in modern sculpture: sculpture is no longer understood as a self-contained, autonomous object, but as a mode of existence constituted in relation to the surrounding environment. Form no longer merely occupies space; through defining, dividing, and opening it, the void, light, and the viewer's body become integral components of the sculptural experience.

Yet Kuo Szumin's practice does not remain within the modernist pursuit of formal purity and structural completeness. Rather than privileging the closed and autonomous sculptural mass, she is more deeply concerned with how void emerges through the relationships between structural elements, echoing the architectural concept of **negative space**¹. Within the contexts of both architecture and sculpture, space is not defined by solid form alone, but is organized through intervals, openings, and the dynamic interplay of enclosure and exposure. These voids, shaped by surrounding forms, may appear absent, yet they are precisely where relationships unfold—allowing vision, movement, and light to enter and participate. Throughout Kuo's work, extensive perforations and deliberate voids dissolve the fixed boundaries of the object. Metal becomes a structural framework that articulates space rather than enclosing mass. Its permeable forms allow the gaze to pass freely through, while light and shadow continuously shift with changes in viewpoint and time, maintaining the work in a state of openness and perpetual transformation. If the metal framework provides the structural skeleton of the work, then what

¹ Negative space refers to the empty areas surrounding the main subject in a composition. It is not mere emptiness, but an essential part of the overall visual structure alongside positive forms. Originating from visual art and Gestalt psychology's study of figure-ground relationships, it emphasizes the interdependence between form and space.

is ultimately constructed is the evolving spatial relationship that unfolds through the act of viewing and moving.

As viewers move through the exhibition, each shift in bodily position alters the trajectory of vision while simultaneously transforming the relationships of illumination and occlusion. In Kuo's sculptures, light is not a static element that merely falls upon the surface. Structurally, it is continually redistributed between solid form and void through movement, converting seemingly stable boundaries into fluid spatial configurations. Shadow and reflection cease to function as secondary optical effects and instead become active agents in defining sculptural form. The production of light is likewise inseparable from the conditions of display. Under natural daylight in the artist's studio, the works change continuously with time, as variations in the direction and intensity of light produce an ever-shifting spatial experience. Once installed within the white cube, however, artificial lighting reconfigures illumination into a carefully controlled condition, fixing perception within specific angles and intensities. This transition between natural and artificial light not only transforms the visibility of the works, but also fundamentally reconstitutes their relationship to space and time.

Beyond space and light, **time** constitutes another essential dimension through which Kuo Szumin's work is understood. She does not regard her materials as static substances; instead, she places them within the passage of time, allowing them to reveal their material conditions through processes of transformation. Iron and stainless steel carry distinct cultural associations rooted in the histories of architecture and industrial civilization. Their widespread use in urban infrastructure and industrial production accelerated the standardization of construction and the development of modernity, imbuing these materials with enduring connotations of structure, order, and construction. Rather than resisting these temporal processes, Kuo embraces them, allowing the materials to assume their own natural states over time. Some works preserve the original colour and texture of the metal, while others are coated to maintain a more stable surface. Still others are exposed to the natural environment, where iron gradually oxidizes and rusts. In these works, corrosion becomes the most direct inscription of time, transforming the sculpture from a fixed and completed object into one that remains continuously

rewritten by temporal processes. This sustained and organic transformation reflects the artist's ongoing inquiry into how time enters and inhabits matter.

As light continually reorganizes spatial relationships, the movement of the body likewise reconfigures structural perception, making viewing itself an embodied experience. Ultimately, Kuo's concern lies not in sculpture as an autonomous object, but in its capacity to become a site where perception takes place. Translating architectural principles of order, structure, and spatial thinking into sculptural language, she further extends their possibilities through the interplay of light, void, and the temporal agency of materials. Her works thus exceed the boundaries of physical form: they are at once objects and spaces, materials and light, structures and time. If these sculptures may be understood as poems, it is perhaps because they resist the impulse to deliver complete meaning. Like a poet, Kuo continually refines and distills, allowing every fold, every inflection, and every deliberate void to exist with necessity and precision. The spaces left unfilled do not signify absence; rather, they remain open for the viewer's presence. Only when the body enters, when light begins to move, and when the gaze passes through the structure does the work gradually come into being through experience. It is precisely within these moments—where meaning remains unfinished—that *Sculptural Poems* finds its poetic expression.

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