

另闢蹊徑 — 陳浚豪個展

展期 | 2026.10.03 – 11.21

開幕 | 2026. 10.03 (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)

策展人 | 張禮豪



甫於去年參與愛丁堡大學藝術教授楊佳玲於倫敦所策之《抒情·暴：倫敦當代臺灣藝術展》，並獲英國大英博物館典藏的陳浚豪，在今年 10 月，連袂策展人張禮豪，於耿畫廊推出全新個展《另闢蹊徑》。從 2020 年的《仙路迢迢》以及 2024 年的《大千我門》，《另闢蹊徑》是陳浚豪自過往取材宋代以降之古典文人山水，轉而將目光移至台灣百岳，直面真實台灣地貌，並透過自身親登台灣雪山及其他百岳雄峰，以現代科技作為取材方式，完成了從歷史文本走向真實土地體感的新篇章。

展名《另闢蹊徑》，恰恰體現陳浚豪登山取材之際，捨棄千篇一律之百岳形象或視角，轉而藉由空拍科技的輔助，深入雪山山脈中人類肉身難以企及之險境，記錄雪山南壁的絕險與壯闊，確切賦予了《另闢蹊徑》在物理路徑上的實踐意義；與此同時，《另闢蹊徑》更隱喻藝術家不甘受限於傳統山水繪畫框架，亟欲在當代視覺語彙中開創新局的宏大企圖：新作跳脫過往題材之窠臼，呼應了在主題選擇上的顛覆，藝術家亦不再受限於傳統山水畫的皴法與散點透視，而是更多著墨與思考關於蚊釘體現寫實山景的肌理與光影。

展中作為主視覺的系列作品《雪山南壁 No.1》、《雪山南壁 No.2》與《雪山南壁 No.3》、形塑品田山的《品田山褶》，以及長近二米的《大霸遠雲》等，皆是藝術家利用蚊釘高低密度的排列與光影折射，將畫面切分成多達四至五層色階，刻劃出圈谷的深邃、稜線的銳利，以及岩壁的粗獷肌理等等；有別於過往古典山水的溫潤，此次新作則更彰顯當代的冷冽，作品中擷取山壁的片段，或是雲霧繚繞的留白處理，也使畫面顯露不同於以往的抽象感。此番介於具象與抽象之間的視覺遊移，正是金屬蚊釘在光線推移下所流露的獨特效果：若近身凝視，滿佈的金屬蚊釘構成冷硬純粹的排列，充滿了工業材質的冰冷秩序；然退步遠觀，這數以萬計的金屬微粒卻又瞬間幻化為氣勢磅礴的高山絕景。

若說百岳群峰展現的是宏觀的磅礴，以玉山圓柏為命題的系列作，則將視角收攏至微觀的生命張力中。歷經高海拔嚴寒風雪的淬鍊，玉山圓柏生長出蒼勁扭曲卻充滿韌性的存在，而以金屬蚊釘順著樹幹盤根錯節的走向緻密釘列，在疏密流轉間，陳浚豪勾勒出樹形交纏、扭曲，如狂草般的獨特姿態，卻也同時於其中點綴上活靈活現的禽鳥身影。這抹輕盈的靈動，在剛與柔、無機與有機間，達成詩意的平衡。

除了上述台灣百岳與玉山圓柏系列，是次延續 2024 年的《大千我門》之脈絡，現場亦展出其中經典作品《仿大千「仿巨然夏山圖」》、《仿大千「仿劉道士湖山清曉圖」》，以及首度發表陳浚豪過往未曾嘗試的四屏屏風鉅作《臨傅山書法〈今日良宴會〉》等，完整呈現其穿梭於古典臨摹與當代語彙間的廣闊光譜。

要而言之，無論是過往的古典臨摹或是現今的山景，利用現成物件的大量排列與聚斂，是陳浚豪巧妙結合點描派的圖像拆解概念，以及視覺心理學中「閉合律 (Law of Closure) 」法則：蚊釘與蚊釘間經由

藝術家的計算與佈列，使觀者面對畫面時，大腦能自行補齊孔隙，將其還原為完整的線條與圖像。過往臨摹古典山水或仕女作品時，陳浚豪多著眼於傳統水墨中「皴法」與「墨韻」的當代轉譯，意欲以金屬光澤重現古典氣韻；而如今的他，則進一步將蚊釘這樣的個人語彙，推向自然地景，或是屏風如此的物件形制，持續拓寬其創作可能。

誠如策展人張禮豪所言，當 AI 與數位浪潮席捲全球的當下，我們依然可以看到藝術家選擇最純粹的肉身勞作與精神凝練。早年拜師林章湖、張光賓兩位大家，亦受李義弘提點，陳浚豪對傳統書畫的氣韻自然是熟稔。而這份古典底蘊，使他即便日後捨棄筆墨、轉與冷硬的工業蚊釘為舞，作品依然能精準傳遞出東方水墨的精神哲思。然令人矚目的是，在本次展出的新作中，他進一步突破了過往的框架，向世人展現其對於西方客觀寫實同樣擁有游刃有餘的駕馭能力。某種程度上，「另闢蹊徑」四字，也是陳浚豪在創作道路上一貫的選擇：無意重複過去的成功模式，每一次的轉換與題材跨越，都是他對自我創作邊界的再次突圍。走在不斷「另闢」的「蹊徑」上，陳浚豪以苦行僧般的純粹，為我們展現了那專屬於他的壯闊絕景。

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Chen Chun-Hao: Forging a New Path

Dates | 10.03 – 11.21.2026

Opening | 10.03.2026 (Sat.) 4:30 p.m.

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

Curator | Chang Li-Hao



Following his participation last year in *A Blast of Lyricism: Contemporary Taiwanese Art in London*, curated by Dr. Chia-Ling Yang of the University of Edinburgh, and the subsequent acquisition of his work by the British Museum, artist Chen Chun-Hao is teaming up with curator Chang Li-Hao to present his latest solo exhibition, ***Forging a New Path***, at Tina Keng Gallery this October. Following his previous exhibitions *Meandering Toward the Clouds* (2020) and *The Myriad Doors of Existence* (2024), ***Forging a New Path*** marks a pivotal shift for Chen. Moving away from his past focus on classical literati landscapes from the Song Dynasty onwards, the artist now casts his gaze upon Taiwan's "Hundred Peaks" (Baiyue). By confronting the authentic Taiwanese topography—personally ascending the Snow

Mountain (Xueshan) and other majestic peaks—and employing modern technology as his method of gathering material, Chen has composed a new chapter that transitions from historical texts to the visceral experience of the real land.

The exhibition title, ***Forging a New Path***, perfectly encapsulates Chen's approach during his mountain expeditions. Discarding the cliché imagery and conventional perspectives of the Baiyue, he utilized aerial drone photography to delve into the treacherous terrains of the Snow Mountain Range—places inaccessible to the human body—capturing the perilous and magnificent Snow Mountain South Wall. This literally fulfills the physical meaning of "*Forging a New Path*." Concurrently, the title serves as a metaphor for the artist's profound ambition to break free from the traditional landscape painting framework and forge a new frontier in contemporary visual vocabulary. Escaping the constraints of past subjects, the new works echo a subversion in thematic choice. No longer bound by the *cunfa* (texture strokes) and scattered perspective of traditional ink painting, the artist delves deeper into how his signature "Headless Pins" (fine pin nails) can articulate the textures, light, and shadow of realistic mountains capes.

The exhibition's key visuals—*Snow Mountain South Wall No. 1, No. 2, and No. 3, Pintian Mountain Folds* depicting Mount Pintian, and the nearly two-meter-long *Daba Enveloped in Clouds*—all demonstrate the artist's use of varying densities of Headless Pins and the refraction of light. He segments the picture plane into up to four or five tonal gradations, meticulously carving out the profound depths of cirques, the sharpness of ridges, and the rugged textures of rock faces. Diverging from the warmth of classical landscapes, these new works exude a contemporary coldness. By isolating fragments of mountain walls or leaving negative space to represent swirling mist, the images reveal an unprecedented abstract quality. This visual oscillation between the figurative and the abstract is precisely the unique effect yielded by the metal headless pins as light shifts: up close, the densely packed nails form a cold, pure arrangement radiating the icy order of industrial materials; from a distance, these tens of thousands of metallic particles instantly transform into a majestic, towering alpine panorama.

If the Baiyue peaks showcase a macroscopic majesty, the series themed around the Taiwan Juniper converges the perspective onto a microscopic tension of life. Tempered by the severe cold and

blizzards of high altitudes, the Taiwan Juniper grows into a gnarled, twisted, yet remarkably resilient existence. By driving metal headless pins densely along the interlocking paths of the trunks, Chen traces the entwined, contorted, and uniquely wild cursive script (kuangcao)-like postures of the trees through the rhythmic interplay of density and sparsity. Simultaneously, he accents these scenes with the vivid presence of birds. This touch of ethereal agility achieves a poetic balance between the hard and the soft, the inorganic and the organic.

In addition to the aforementioned Baiyue and Taiwan Juniper series, this exhibition continues the lineage of his 2024 solo show *The Myriad Doors of Existence*. Classic works from that series, such as *"Imitating Ju Ran's Summer Mountains by Chang Dai-Chien"* and *"Imitating Liu Daoshi's Lake and Mountains in Early Morning by Chang Dai-Chien"*, are also on view. Furthermore, Chen debuts a monumental four-panel folding screen, *"Copying Calligraphy 'Today's Fine Banquet' by Fu Shan"*, a format he has never attempted before, comprehensively presenting his broad artistic spectrum as he navigates between classical imitation and contemporary vocabulary.

In essence, whether in past classical imitations or current mountains capes, the massive arrangement and convergence of ready-made objects manifest Chen Chun-Hao's ingenious integration of Pointillist image deconstruction and Gestalt psychology's "Law of Closure." Through the artist's precise calculation and arrangement of the headless pins, the viewer's brain instinctively fills in the gaps, restoring them into complete lines and images. When copying classical landscapes or portraits of beauties in the past, Chen primarily focused on the contemporary translation of traditional ink painting's cunfa and ink resonance (moyun), intending to recreate classical rhythmic vitality through metallic luster. Today, he propels this highly personal vocabulary of headless pins toward natural topography and object formats like folding screens, continuously broadening his creative possibilities.

As curator Chang Li-Hao observes, in an era where the waves of AI and digital technology sweep across the globe, we can still witness the artist choosing the purest form of physical labor and spiritual concentration. Having studied under masters Lin Chang-Hu and Chang Kuang-Pin in his early years, and having received guidance from Lee Yi-Hong, Chen is naturally well-versed in the rhythmic vitality of traditional calligraphy and painting. This classical foundation ensures that even as he later abandoned brush and ink to dance with cold, hard industrial headless pins, his works accurately convey

the spiritual philosophy of Eastern ink painting. Yet, what is most striking about his new works in this exhibition is how he breaks through his previous framework, revealing to the world his equally masterful command of Western objective realism. To a certain extent, ***Forging a New Path*** is Chen Chun-Hao's consistent choice on his creative path: unwilling to repeat past formulas of success, every transition and thematic leap is a renewed breakthrough of his own artistic boundaries. Walking this continuously "forged" "new path," Chen Chun-Hao, with the purity of an ascetic, reveals to us a magnificent panorama that is exclusively his own.

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