

A Blast of *Lyricism* 抒情·暴

倫敦當代臺灣藝術展
Contemporary Taiwanese Art in London

Curator

Chia-Ling Yang 楊佳玲

Co-curator

Gene Chen 陳建今

Artists

Chen Chun-Hao 陳浚豪

Chiang Yomei 蔣友梅

Chiu Chen-Hung 邱承宏

He Yusen 何宇森

Ava Hsueh 薛保瑕

Lee Jo-Mei 李若玫

Su Meng-Hung 蘇孟鴻

Yang Chung-Ming 楊忠銘

Yao Jui-Chung 姚瑞中

2025

30 OCT.



15 NOV.

Venue

NO.9 CORK STREET

9 Cork St, London W1S 3LL, United Kingdom



TAIWAN CONTENT PLAN
臺灣文化展演計畫

耿畫廊
TINA KENG
GALLERY

FRIEZE
NO.9 CORK STREET

Founded in 2021 by Frieze, No. 9 Cork Street stands as a landmark exhibition space in London's historic Mayfair, a district synonymous with modern and contemporary art since the 1920s. Under the directorship of Selvi May Akyildiz, the space, designed by the architectural studio Matheson Whiteley, hosts a year-round program of ambitious exhibitions and projects by leading international galleries. It has swiftly become one of the most influential platforms shaping London's dialogue with global contemporary art.

In October 2025, *A Blast of Lyricism: Contemporary Taiwanese Art in London* marks a milestone collaboration between Tina Keng Gallery, one of Taiwan's leading international galleries, and curator Professor Chia-Ling Yang of the University of Edinburgh, with generous support from Taiwan's Ministry of Culture and its Taiwan Content Plan. Presented at Frieze No. 9 Cork Street, at the heart of London's contemporary art scene, the exhibition unites several generations of Taiwanese artists to articulate a shared aesthetic that traverses local traditions and global dialogues.

Centred on the notion of lyricism, it conjures a contemplative and sensorial sphere where materiality, emotion, and philosophy converge. Within this cross-cultural encounter, the visitor is invited to trace the subtle exchange between East and West: the merging of gestures and ideas, the resonance of time and texture, the poetic tension between continuity and rupture. Through this constellation of practices, *A Blast of Lyricism* unveils a distinctly Taiwanese visual sensibility, one that bridges inheritance and experimentation, reflection and renewal.

Lyricism in art and literature has long conveyed personal and collective experience. In Taiwan, it evolved from a modernist import into a critical, place-based mode of expression. Postwar artists trained abroad absorbed Western lyrical abstraction and Abstract Expressionism, blending colour theories and gestural vocabularies with ink traditions and East Asian atmospheres. By the 1980s–90s, this sensibility engaged political history and collective memory, inflecting poetic brushwork with the weight of martial law, rural transformation, and questions of identity. Today, lyricism moves beyond romantic sentiment, becoming a space for material experimentation, sensory engagement, and the questioning of inherited aesthetic authority.

Featuring Ava Hsueh 薛保瑕 (b. 1956), Chiang Yomei 蔣友梅 (b. 1961), Chen Chun-Hao 陳浚豪 (b. 1971), Yao Jui-Chung 姚瑞中 (1969), Yang Chung-Ming 楊忠銘 (b. 1974), Su Meng-Hung 蘇孟鴻 (b. 1976), Chiu Chen-Hung 邱承宏 (b. 1983), Lee Jo-Mei 李若玫 (b. 1985), and He Yusen 何宇森 (b. 1995), the exhibition explores how lyricism transforms when native traditions meet external influences.

How does emotional depth take shape as an art of evocation, resonance, and cultural reference through the language of materials? How can fragmented narratives reveal diverse ideals and realities across multiple media?

The exhibition is organised into four thematic sections:

- **Post-Republican Pseudo-Landscape**

Challenging conventional ink art and landscape traditions, artists reinterpret Sinophone heritage through contemporary sensibilities.

- **Secret Realm of Things**

Artists explore the intersection of poetics and materiality, utilising everyday objects and organic forms to evoke memories and the subtle connections between things and human experience.

- **Temperature of Feeling**

Transcending conventional storytelling, disrupted narratives, and open-ended compositions reflect on cultural translation and indigenous identities.

- **All Conditioned Phenomena**

Meditative compositions evoke the cyclical nature of time, embodying continuous transformation and the fluidity of being.

As the first large-scale exhibition in the United Kingdom dedicated to contemporary Taiwanese art, A Blast of Lyricism introduces multicultural audiences to Taiwan's evolving art discourse, one that resonates with reflection, critique, and transnational empathy. In essence, the exhibition demonstrates how Taiwanese artistic perspectives, within an increasingly multicentric art world, can serve as a vital locus where Eastern and Western aesthetics converge, forming a dynamic node within the fabric of global art history.

The exhibition extends beyond visual presentation into intellectual exchange. A series of artist conversations and academic forums, curated by Professor Yang, foster dialogue between Taiwanese artists and European scholars, illuminating shared inquiries into aesthetics, identity, and the politics of form.

Complementing these discourses, Deerland Tea will orchestrate an opening tea reception in collaboration with Taiwan's celebrated tea and lifestyle brands, including Jioufen Teahouse, Sun Moon Lake Black Tea, Fortune Tea Garden, COFE, and MANO MANO, translating hospitality into a cultural expression that bridges art, ritual, and everyday sensibility.

This exhibition is admission-free. All are welcome.

10
/ 30

*Artist in
Conversation*

17:15-18:15

Artist

Prof. Ava Hsueh 薛保瑕
Dr. Su Meng-Hung 蘇孟鴻

Discussant

Prof. Richard Thomson (Edinburgh)

*VIP Preview &
Drink Reception*

18:15-20:00

10
/ 31

*Artist in
Conversation*

15:30-16:30

Artist

Chiang Yomei 蔣友梅
Yao Jui-Chung 姚瑞中

Discussants

Prof. Margaret Hillenbrand (Oxford)

Opening Party

17:00

11
/ 01

*Artist in
Conversation*

15:30-16:30

Artist

Chen Chun-Hao 陳浚豪
Yang Chung-Ming 楊忠銘

Discussants

Prof. Chia-Ling Yang 楊佳玲 (Edinburgh)
Gene Chen 陳建今



耿畫廊
TINA KENG
GALLERY

FRIEZE
NO.9 CORK STREET

No. 9 Cork Street 為全球當代藝術指標性媒體 Frieze 於 2021 年創立的展覽空間，特別選址於 1920 年代以來倫敦現當代藝術重要聚落梅費爾（Mayfair）街區；由總監 Selvi May Akyildiz 所領導，No. 9 Cork Street 致力於呈現世界頂尖畫廊所策劃具前瞻性的國際藝術展覽與藝術項目，可說是倫敦最具影響力的國際型展覽平台之一。

2025年10月，為強化臺灣當代藝術論述與國際能見度並有效建立品牌及國際合作網絡，獲文化部文化黑潮計劃補助指導的「抒情．暴：倫敦當代臺灣藝術展」展覽團隊，特別與臺灣最具國際代表性的耿畫廊攜手合作，並邀請英國愛丁堡大學藝術學院教授楊佳玲策展，於座落倫敦的當代藝術核心平台 No. 9 Cork Street 面向歐洲藏家、策展人與學術評論界，帶來匯集不同世代的臺灣藝術家特展；以抒情為題，構築一個文化交會的對話場域。觀者得以於此處搜尋東西方交會的符碼與遺跡，一窺藝術家們在材質、時間與技法中所凝煉的哲思與感性張力，如何於各種承繼並橫跨東西方體系的不同藝術表述間對舞，映照出屬於臺灣的感性視野。

抒情，自古以來便是在藝術與文學中承載著個人心絮以及集體記憶的柔軟容器。在臺灣，它更是在現代主義的啟蒙中，逐漸蛻變為一種融合地方文化語境的批判性表述。戰後留學海外的藝術家們於吸納了來自西方的抒情抽象與抽象表現主義理念後，將水墨傳統融入色彩理論以及身體性語彙的表述，交織出東亞獨有的美學意韻。1980 至 1990 年代，這層感性進一步地觸及政治歷史與集體記憶的皺褶，於詩性的筆觸中滲入對於戒嚴體制、鄉土變遷以及身份認同的重量。如今，來自臺灣的抒情美學早已不只佇留於感懷，而是化作一處結合了材質實驗、感官互動以及對傳統美學權威追問的思辨場域。

著眼此一脈絡，本次展覽匯集薛保瑕（1956 年生）、蔣友梅（1961 年生）、姚瑞中（1969 年生）、陳浚豪（1971 年生）、楊忠銘（1974 年生）、蘇孟鴻（1976 年生）、邱承宏（1983 年生）、李若玫（1985 年生）與何宇森（1995 年生）等九位不同世代藝術家，探索著在地傳統與外來影響交會之際，抒情如何轉化出新的面貌。

“情感的縱深將如何透過材質語境，化為一種喚起共鳴與文化隱喻的藝術表述？碎片化的敘事，又將如何透過不同媒材折射出意象與現實的多重樣貌？”

展覽「抒情·暴：倫敦當代臺灣藝術展」分為四個主題單元，梳理以上探問：

- **後民國偽山水**

當代媒介如何轉譯全球化與政治角力中華語文化遺產的承繼與形變，挑戰傳統「水墨」道統與山水語法框架。

- **物的秘境**

探索詩性的物質性交會，以日常物件與自然有機造形召喚潛藏的記憶，揭示人與萬物之間的感知結構。

- **情的溫度**

超脫於傳統敘事框架，透過非線性以及開放性敘事架構，反思文化轉譯與原民身份認同流變。

- **有為法**

以冥想般的藝術表述，觀照時間循環往復的本質，直指存在本身必然的無常以及流動性。

作為英國聚焦當代臺灣當代藝術的大型主題性策展里程碑，「抒情·暴：倫敦當代臺灣藝術展」將為來自全球不同文化軸線的觀者，呈現來自臺灣藝術創作者們透過作品所承載的反思、辯證與共鳴，開闢一方理解臺灣視覺藝術的細膩與複雜的全新視野。展覽開幕活動更包含由策展人楊佳玲策劃的一系列藝術家與歐洲學界的學術交流論壇；並由鹿野茶房攜手橫跨臺灣眾多原創品牌呈現富含臺灣文化特色的茶會。於此，本次展覽既是一項提問，也是一則回應：在國際藝術市場與學術場域日益轉向多核心（multi-centric）的當代語境中，來自臺灣的藝術觀點，能否成為東西方美學辯證的交會之所，並成為完整構建全球藝術史進程中的一處關鍵樞紐？

Su Meng–Hung

Born in Taipei, Taiwan in 1976 | Lives and works in Taipei, Taiwan

Su Meng–Hung graduated from the National Changhua University of Education, Taiwan, and Goldsmiths College, University of London. He received his PhD from the Tainan National University of the Arts, Taiwan. His 2003 solo exhibition Kai Dao Tu Mi at the Museum of Contemporary Art, Taipei, garnered critical attention. In 2008, he participated in Expenditure: Busan Biennale (Busan, Korea).

Su Meng–Hung works across such mediums as painting, silkscreen printing, installation, and sculpture in a creative process that manifests his attempt to transform traditional Chinese imagery of flowers and birds into a visual vocabulary of gaudy and grandiose icons, or into a cultural language of sensuous and appealing symbols. He often adapts elements of flowers and birds from the work of late Qing–dynasty painters. These visual symbols are not merely driven by the artist’s desire to ridicule social codes, or to popularize the symbols in mass culture.

Instead of merely representing the taste of the aristocracy and literati instantiated by these flowers and birds, he blends the contradictory forces of contemporary visual experience. This allows the viewer, while identifying cultural symbols, to enter an open or closed system, engaged in a way of thinking that hearkens back to a historical era that has long gone. If we see the blending of East and West in Giuseppe Castiglione’s painting style, then Su Meng–Hung, on the other hand, grapples with the materiality of pigments using techniques such as simulation, xipi (literally meaning rhinoceros hide, a term describing marbled lacquer surface, formed by layers of differently colored lacquer applied to an uneven surface), mother–of–pearl inlay, even cloisonné. His work ultimately responds to the re–amalgamation of Eastern and Western craft histories, while interrogating the production of art within capitalism.

蘇孟鴻

1976年出生於台灣台北 | 現居、創作於台灣台北

畢業於彰化師範大學美術系、英國倫敦藝術大學金匠學院，畢業於台南藝術大學藝術創作理論博士班。2007年於韓國高陽藝術村駐村期間被當地美術館與策展人注意，所創作的《開到荼靡之變形記》參加2008年釜山雙年展，是國內少數以繪畫見長受邀參展的年輕藝術家。2003年應邀於台北當代藝術館以個展形式展出挪用明清花鳥畫的「開到荼靡」系列。

從蘇孟鴻的繪畫、絹印版畫、裝置與雕塑的創作歷程，可看出他試圖將中國傳統的花鳥畫和其裝飾紋改造成一種艷俗浮誇的視覺圖象；或者用立體裝置的方式，將它們變成一種近似感官訴求的文化符號。作品中經常挪用清代中晚期畫家的花鳥元素，其圖像符號並不單純是社會符碼的嘲諷與普普化，而是將這些花鳥代表的貴族與文人品味，與當代視覺經驗異質且矛盾的作用力融合；令觀者於辨識文化與符號的同時，以回到當下的歷史思考方式進入開放或封閉的系統。如果說人們在郎世寧的畫風中看見中西合筆，蘇孟鴻則是從模擬變塗、螺鈿，甚至掐絲琺瑯等工藝技法處理顏料的物質性呈現，回應東西方工藝歷史的重新配種，也對資本主義中的藝術生產畫上一個問號。



Su Meng-Hung 蘇孟鴻

Under the Fire (Turquoise Blue)

燈火闌珊下(綠松石藍)

2025

Candle, lacquer, acrylic, wood, marble

蠟燭 · 漆 · 壓克力顏料 · 木 · 大理石

68.5 x 11 x 11 cm

GBP 3,750 (ex.Tax)



Details / 細節圖：

Su Meng-Hung 蘇孟鴻

Under the Fire (Turquoise Blue)

燈火闌珊下(綠松石藍)



Su Meng-Hung 蘇孟鴻

Landscape, Birds and Flowers on the Folding Screens (Autumnal Equinox)

山水花鳥畫屏(秋分)

2025

Acrylic, linen, and wood

壓克力顏料 · 麻布 · 木板

A set of two, two double-sided screens, each: 260 x 60 cm,

Phoenix dimension: H20.5 x W23 x D24.5 cm

兩個一對的二片雙面屏風，屏風每片尺寸：260 x 60 cm，

鳳凰尺寸：H20.5 x W23 x D24.5 cm

GBP 86,700 (ex.Tax)

耿畫廊
TINA KENG
GALLERY



Details / 細節圖 :
Su Meng-Hung 蘇孟鴻
Landscape, Birds and Flowers on the Folding Screens
(Autumnal Equinox)
山水花鳥畫屏(秋分)

For enquiries : info@tinakenggallery.com



Su Meng-Hung 蘇孟鴻

Landscape, Birds and Flowers on the Folding Screens (Autumn Commences)

山水花鳥畫屏(立秋)

2025

Acrylic, linen, and wood

壓克力顏料 · 麻布 · 木板

A set of two, four double-sided screens, each: 195 x 41.5 cm,

兩個一對的四片雙面屏風，屏風每片尺寸：195 x 41.5 cm,

CloudA火雲：H10 x W20 x D3 cm

CloudB火雲：H9 x W15.5 x D3 cm

GBP 90,000 (ex.Tax)



Details / 細節圖：

Su Meng-Hung 蘇孟鴻

Landscape, Birds and Flowers on the Folding Screens

(Autumn Commences)

山水花鳥畫屏(立秋)

For enquiries: info@tinakenggallery.com



Su Meng-Hung 蘇孟鴻

Landscape in the Mist

迷霧山水

2019

Acrylic on canvas

壓克力顏料 · 畫布

A set of three, each: 194 x 97 cm

一組三件，每件尺寸：194 x 97 cm

GBP 43,900 (ex.Tax)



Su Meng-Hung 蘇孟鴻

Imitating Lacquer Exercise (Floral Skull - Black)

仿漆藝習作 (骷髏花-黑底)

2020

Acrylic on canvas

壓克力顏料 · 畫布

117.5 x 91.5 cm

GBP 11,900 (ex.Tax)

For enquiries : info@tinakenggallery.com

Chen Chun-Hao

Born 1971 in Nantou, Taiwan | Lives and works in Taipei, Taiwan

Chen Chun-Hao received a bachelor's degree in fine arts from the Taipei National University of the Arts (1996) and a master's degree in plastic arts from the National Tainan University of the Arts (1998). In addition to working as an artist, he has a long career as a curator and director of arts organizations. He is a member of the VT Artsalon in Taipei, where he has also exhibited his work.

Since 1997, Chen has experimented with the use of industrial materials in his work, such as thumbtacks. For the “Mosquito Nail Shan Shui” series, Chen carefully emulates landscape paintings found at the National Palace Museum, Taipei and abroad, by placing diminutive mosquito nails on canvas. After precise calculations, for his first completed piece, Early Spring for the Mosquito Nail (2010), Chen used a specially designed nail gun to place as many as 400,000 stainless steel mosquito nails on canvas. Enlarging the original Early Spring (1072), he then carefully replaced the ink of the scroll with the mosquito nails, which protrude about one centimeter from the canvas. Each nail punctures the surface of the canvas, at the same time conjuring a three-dimensionality that accentuates the work's otherworldliness.

陳浚豪

1971 年出生於台灣南投 | 現居、創作於台灣台北

1996 年畢業於國立藝術學院美術系，並於 1998 年取得台南藝術大學造型藝術研究所碩士學位；2002 年 6 月至 9 月間受邀至美國舊金山赫德蘭藝術中心駐村。

自從 1997 年開始，陳浚豪即運用大量製造的工業化「圖釘」作為創作媒材，在空間中、畫布上以理性安排點、線、面的造型構成與光學原理，讓觀者藉由位移而能夠對作品獲得不同感知，在台灣當代藝術圈中獨樹一格。直至 2009 年底，才開始以「蚊釘」創作。利用木工裝潢時所使用的特殊「蚊釘槍」，進行古畫的臨摹創作。對他來說，這樣的臨摹是極為個人式的創作行為，同時也延續了先前的創作慣性——「在材質的限制性下尋找創作的可能性」。陳浚豪運用蚊釘與傳統書畫的水墨置換，視個人的臨摹為「再創作」的創作方式，將眾多書畫典範，以當代書寫的方式，賦予其嶄新的面貌。



Chen Chun-Hao 陳浚豪
*Imitating Flying Cascades
in Autumn Woods by Fan Kuan,
Song Dynasty*

臨摹宋范寬《秋林飛瀑圖》

2022

Mosquito nail, canvas, and carbonized wood

不鏽鋼蚊釘 · 畫布 · 碳化夾板

280 x 155.5 cm

GBP 71,300 (ex.Tax)

Details / 細節圖：

Chen Chun-Hao 陳浚豪

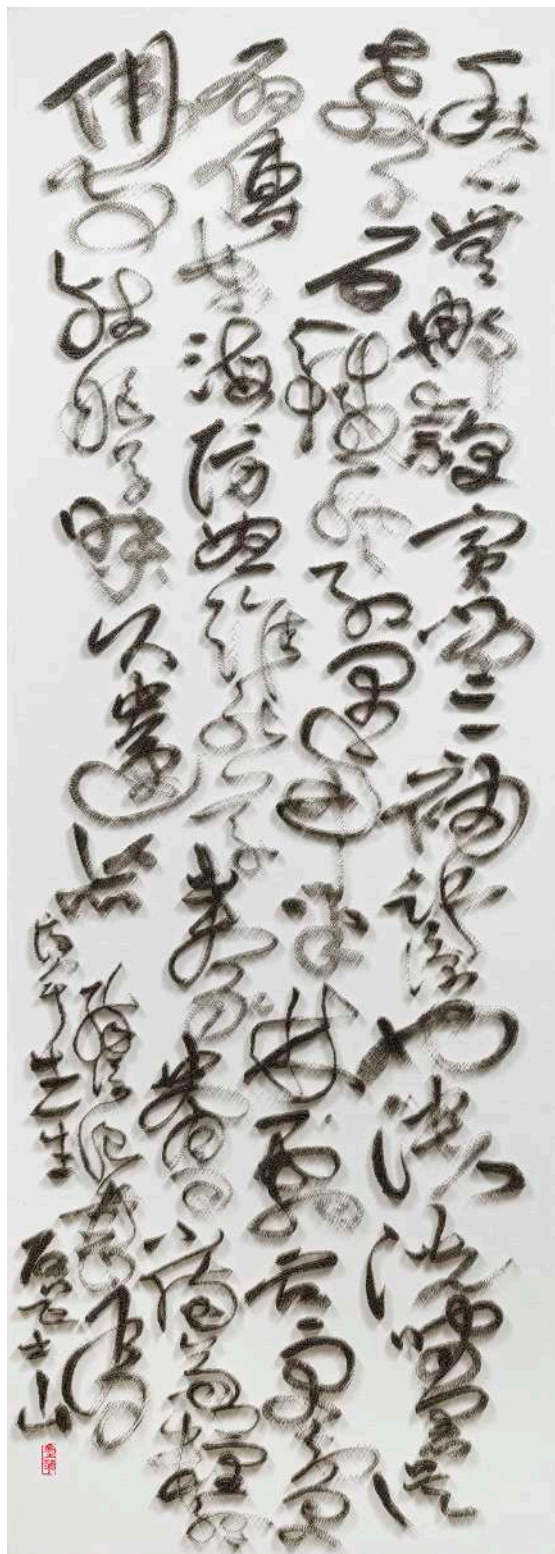
Imitating Flying Cascades

in Autumn Woods by Fan Kuan,

Song Dynasty

臨摹宋范寬《秋林飛瀑圖》





Chen Chun-Hao 陳浚豪
*Imitating Calligraphy of Intoxicated Abandon
in Cursive Script by Fu Shan, Qing Dynasty*
臨摹清·傅山《草書醉後浪書》
2025
Mosquito nail, canvas, and carbonized wood
不鏽鋼蚊釘·畫布·碳化夾板
176 x 63 cm

GBP 10,700 (ex.Tax)



Chen Chun-Hao 陳浚豪

*Imitating Calligraphy of Seven-Character Poem in
Cursive Script by Fu Shan, Qing Dynasty*

臨摹清·傅山《草書七絕》

2025

Mosquito nail, canvas, and carbonized wood

不鏽鋼蚊釘 · 畫布 · 碳化夾板

176 x 63 cm

GBP 10,700 (ex.Tax)

Details / 細節圖：

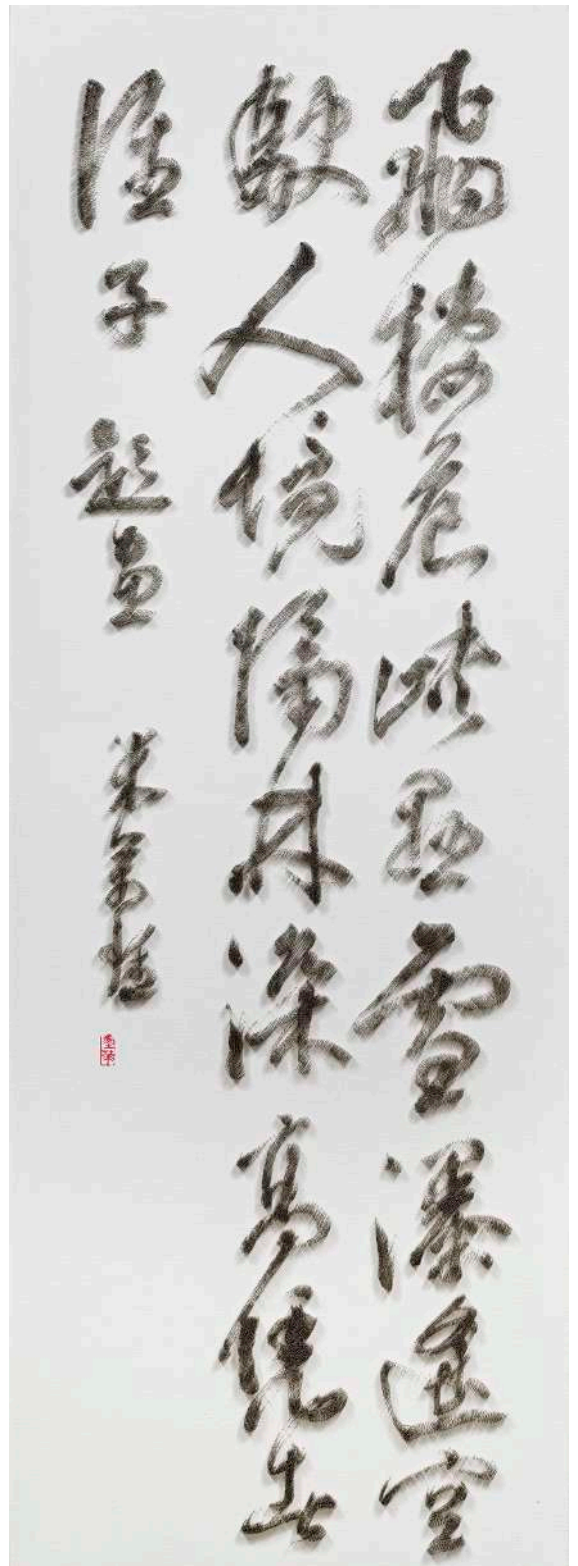
Chen Chun-Hao 陳浚豪

Imitating Calligraphy of Seven-Character Poem in

Cursive Script by Fu Shan, Qing Dynasty

臨摹清.傅山《草書七絕》





Chen Chun-Hao 陳浚豪

*Imitating Calligraphy of Poem Written for a Painting
in Running Script by Mi Wanzhong, Ming Dynasty*

臨明米萬鍾《行書題畫詩》

2025

Mosquito nail, canvas, and carbonized wood

不鏽鋼蚊釘·畫布·碳化夾板

176 x 63 cm

GBP 10,700 (ex.Tax)

Yao Jui-Chung

Born in 1969 in Taipei, Taiwan | Lives and works in Taipei, Taiwan

Yao Jui-Chung specializes in photography, installation, and painting. The themes of his works are varied, but they all examine the absurdity of the human condition. Representative works include the “Action Series,” where he explores Taiwan’s identity in Military Takeover (1994), subverts modern Chinese political myths in Recovering Mainland China (1997), and examines post-colonialism in The World is for All (1997–2000), as well as Long March — Shifting the Universe (2002).

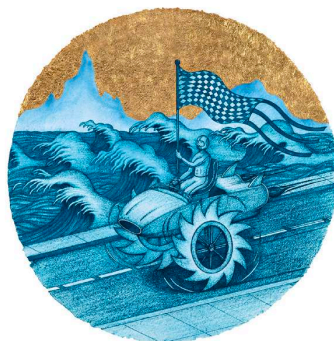
In recent years, he has created photo installations combining the style of “gold and green landscape” with the superstitions that permeate Taiwanese folklore, expressing a false and alienated “cold reality” that is specific to Taiwan. Representative works include the series “Celestial Barbarians” (2000), “Savage Paradise” (2000), and “Heaven” (2001). Another photo installation series “Libido of Death” (2002) and “Hill” (2003) probe the eternal issue of body and soul.

姚瑞中

1969 年生於台灣台北 | 現居、工作於台灣台北

專長為攝影、裝置及繪畫，作品涉獵層面廣泛，代表作品包括探討台灣主體性問題的《本土佔領行動》（1994）、顛覆中國近代史政治神話的《反攻大陸行動》（1997），以及探討後殖民主義的《天下為公行動》（1997–2000）與「行動三部曲外一章」的《萬里長征行動之乾坤大挪移》（2002）；2007 年發表的《歷史幽魂》、《分列式》及《玉山飄浮》三件錄像，則以幽默手法對過往威權統治進行顛覆，2011 及 2013 年的《萬歲》與《萬萬歲》則針對冷戰時期的台灣白色恐怖與軍事戒嚴進行反思。

除此之外，也透過攝影裝置手法，以「金碧山水」風格結合台灣民間充斥的怪力亂神現象，呈現台灣特有的一種虛假、疏離的「冷現實」，代表作品為《獸身供養》（2000）、《野蠻聖境》（2000）及《天堂變》（2001）系列；而另以銀箔結合攝影裝置的系列《死之慾》（2002）、《地獄頌》（2003），則試圖探討肉體與靈魂間的永恆議題。自2005年起整理過去15年在台灣各處踏查所拍攝的廢墟照片，歸納了工業、神偶、建築及軍事廢墟四大部份，呈現台灣在全球化潮流與特殊歷史背後中，所隱藏著的龐大意識形態黑洞，延續「人類歷史的命運，具有某種無可救藥的荒謬性！」創作主軸。





Yao Jui-Chung 姚瑞中

Mimike (Mysticism): Delay Again

秘密客：又誤點（臨甲子太歲聖像）

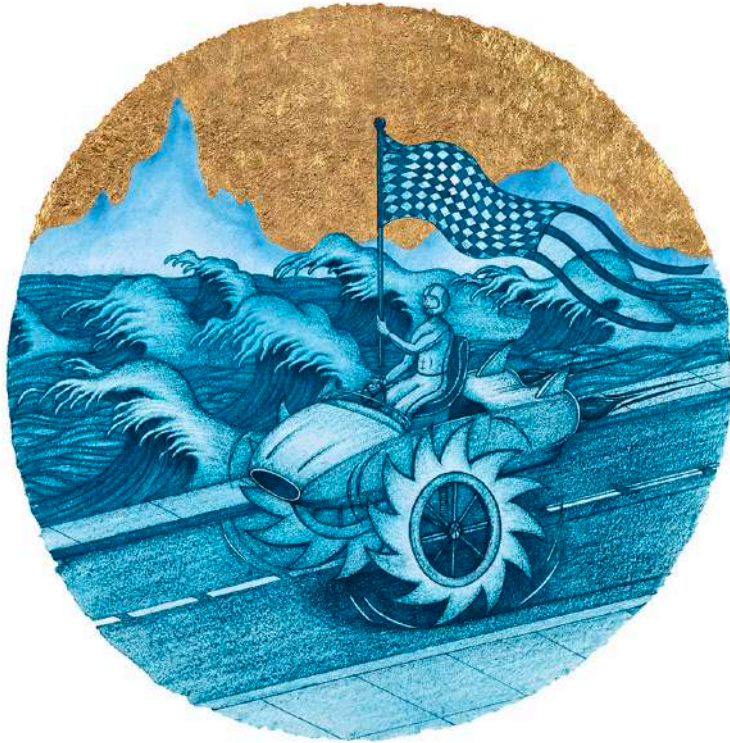
2022

Gold leaf and ink pen on Indian handmade paper

金箔・藝術筆・印度手工紙

50 x 50 cm

GBP 3,150 (ex.Tax)



Yao Jui-Chung 姚瑞中

Mimike (Mysticism): Speed No Limit

秘密客：時速無上限（改繪《山海經》）

2022

Gold leaf and ink pen on Indian handmade paper

金箔・藝術筆・印度手工紙

50 x 50 cm

GBP 3,150 (ex.Tax)



Yao Jui-Chung 姚瑞中

Mimike (Mysticism): Add IG?

秘密客：能加IG嗎？

2022

Gold leaf and ink pen on Indian handmade paper

金箔・藝術筆・印度手工紙

50 x 50 cm

GBP 3,150 (ex.Tax)



Yao Jui-Chung 姚瑞中

Mimike (Mysticism): What Is Love?

秘密客：問世間情為何物？

2022

Gold leaf and ink pen on Indian handmade paper

金箔・藝術筆・印度手工紙

50 x 50 cm

GBP 3,150 (ex.Tax)



Yao Jui-Chung 姚瑞中

Mimike (Mysticism) : Super Heat Wave

秘密客：超級熱浪（改繪狩野一信「五百羅漢圖」）

2022

Gold leaf and ink pen on Indian handmade paper

金箔·藝術筆·印度手工紙

50 x 50 cm

GBP 3,150 (ex.Tax)



Yao Jui-Chung 姚瑞中

Mimike (Mysticism) : Christopher Street Day

秘密客：同志大遊行

2022

Gold leaf and ink pen on Indian handmade paper

金箔・藝術筆・印度手工紙

50 x 50 cm

GBP 3,150 (ex.Tax)



Yao Jui-Chung 姚瑞中

Nature Plus : Lonely Statue of Liberty

自自然然：孤獨女神

2021

Gold leaf, and ink on Indian handmade paper

金箔 · 藝術筆 · 印度手工紙

193.7 x 38 cm

GBP 10,500 (ex.Tax)



Details / 細節圖：

Yao Jui-Chung 姚瑞中

Nature Plus: Lonely Statue of Liberty

自自然然：孤獨女神



Yao Jui-Chung 姚瑞中

Taiwan Strait

海峽風雲

2023

Gold leaf, india ink on Indian handmade paper

金箔 · 印度墨 · 印度手工紙

197.5 x 456 x 4 cm

六屏屏風 Six-panel screen

GBP 126,000 (ex.Tax)

Yang Chung-Ming

Born in 1974, Taiwan | Lives and works in Taipei.

Yang Chung-Ming is the only contemporary artist whose printmaking works are collected by the National Palace Museum in Taipei. He primarily works in the medium of printmaking. Infused with rich life experiences and acute sensitivity, Yang departs from the artistic appearance of traditional printmakers who are engrossed in technique. His art emphasizes profound thoughts and subtle emotions over technical skill, freely navigating between nature and humanities, East and West, as well as classical and contemporary. Through constant experimentation and pushing the boundaries of printmaking, he has carved out a unique artistic landscape.

“I have always been searching for the path in art that can only be traversed through printmaking,” Yang says. Since falling in love with printmaking in college, he has devoted his life to exploring this art form. In his hands, printmaking transforms into pieces that are filled with craftsmanship, romanticism, and humanistic sentiments.

From painting and installation art to printmaking, and from highly detailed mezzotints to one-of-a-kind prints, he has honed his craft over decades. In his work, the medium becomes a tool subservient to the concept, allowing him to express a diversity of styles not confined to a single genre. Beyond form, what is even more precious is that Yang Chung-Ming’s art doesn’t clamor for attention; instead, it resonates subtly, seeping into the depths of the viewer’s heart.

楊忠銘

1974 出生於台灣 | 現工作與生活於台北

台北故宮唯一典藏版畫作品的當代藝術家，以版畫為主要創作媒材。音樂、影像、閱讀、物件中隱藏的美感、時光遺留的細節……因著豐富的生命經驗與敏銳的感受性，造就其有別於傳統版畫家深陷於技藝的創作樣貌：深刻思想與細膩情感先行於技法，悠遊於自然與人文、東方與西方、古典與當代之間，在一次次不斷另闢蹊徑、擴張版畫藝術邊界的實驗中，走出一片獨有的藝術風景。

「我一直在尋找藝術中那只有版畫能通過的道路」，從大學時期開始迷戀上的版畫，他期許用一生來註解。而版畫也在他的手中，化成一件又一件帶著工藝的執著與浪漫，同時充滿人文情感的動人之作。

從繪畫、裝置藝術到版畫，從極精細的美柔汀到無法重來的單版複刻，在數十年不斷磨練的純青技巧承載下，媒材成為了臣服於理念的工具，任其揮灑成不拘於單一風格的多樣性創作。在形式之外，更珍貴的是，楊忠銘的藝術，不是喧囂地證明自己的存在，而是一種慢慢流進觀者內心深處的共鳴。



Yang Chung-Ming 楊忠銘

Byroads, A Time Odyssey : Paper Blooming

歧夢園系列：無華之物

Edition:A.P.

2016

Watermark Paper and Embossing

浮水印造紙法 · 拱花技法

98 x 39 cm

GBP 18,800 (ex.Tax)



Details / 細節圖：

Yang Chung-Ming 楊忠銘

Byroads, A Time Odyssey : Paper Blooming

歧夢園系列：無華之物。

Edition:A.P.

Yang Chung-Ming 楊忠銘

Flora of Formosa : Twins

無華之境系列：雙生

Edition:2/4

2023

Watermark, Handmade Paper

浮水印手抄紙

70 x 47 cm

GBP 9,750 (ex.Tax)





Yang Chung-Ming 楊忠銘

Flora of Formosa : Chapter 3 of Moonlight

無華之境系列：鏡月卷之三

Edition:1/5

2023

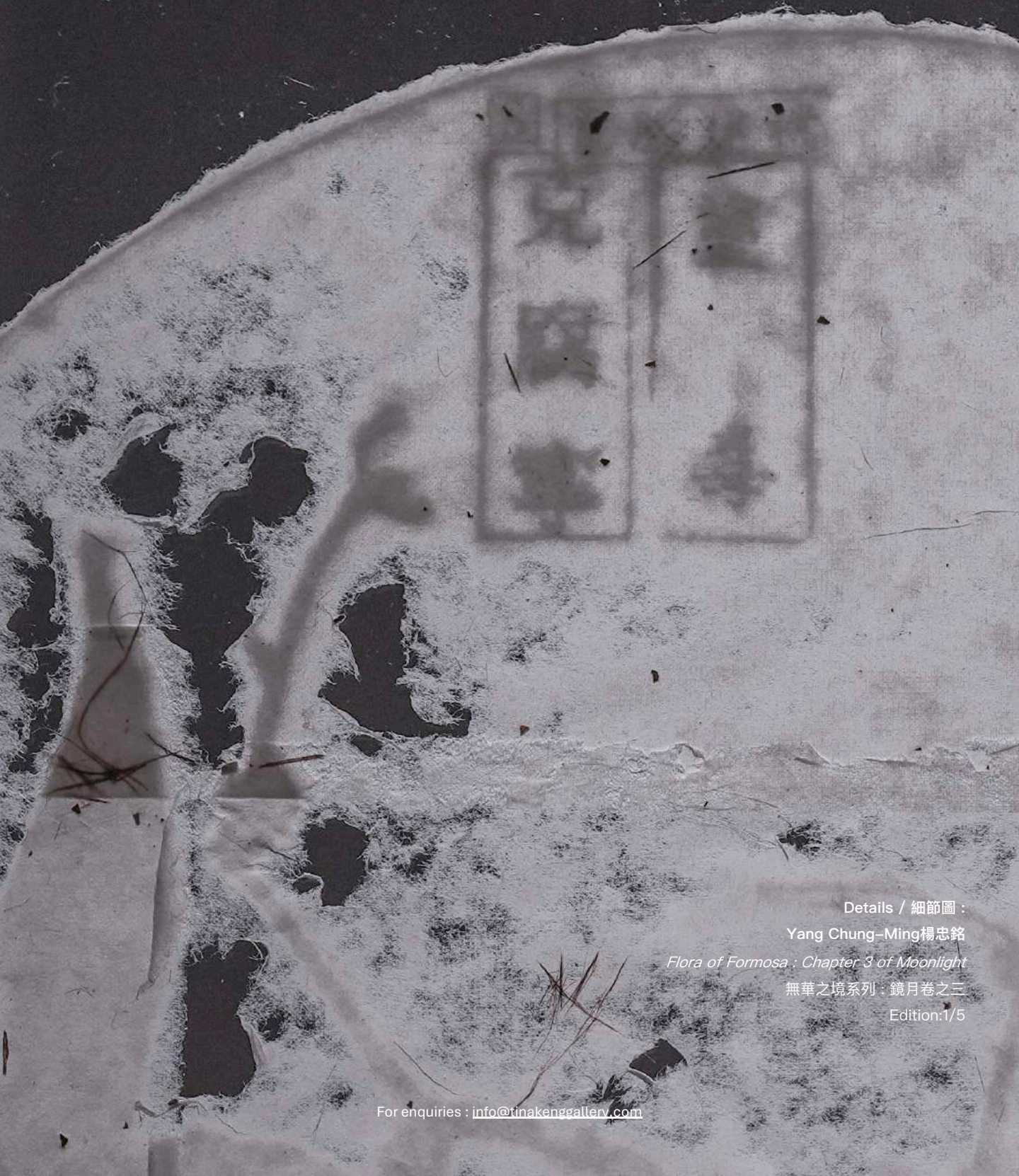
Watermark, Handmade Paper

浮水印手抄紙

81 x 54 cm

GBP 8,250 (ex.Tax)

For enquiries : info@tinakenggallery.com



Details / 細節圖：

Yang Chung-Ming 楊忠銘

Flora of Formosa : Chapter 3 of Moonlight

無華之境系列：鏡月卷之三

Edition: 1/5



Yang Chung-Ming 楊忠銘

Flora of Formosa : B612 fig. 3

無華之境系列 : B612 fig. 3

Edition:2/3

2024

Mezzotint, Watermark, Handmade Paper, Chine-collé

銅版美柔汀 · 浮水印手抄紙 · 中國裱貼法

78 x 120 cm

GBP 12,200 (ex.Tax)

For enquiries : info@tinakenggallery.com

Details / 細節圖：

楊忠銘 Yang Chung-Ming

Flora of Formosa : B612 fig. 3

無華之境系列 : B612 fig. 3

Edition:2/3



Yang Chung-Ming 楊忠銘

Flora of Formosa : Under the Moon: Grape-leaved Anemone

無華之境系列：冷月暗香

Edition:2/8

2024

Linocut, Handmade Paper with Natural Dye

橡膠版·植物染手抄紙

15.8 x 60 cm

GBP 8,250 (ex.Tax)



Yang Chung-Ming 楊忠銘

Flora of Formosa : Unspoken Chapter II

無華之境系列：碎句不語之二

2024

Watermark, Handmade Paper, Natural dye, Burned Book

浮水印手抄紙・植物染・焦本

44 x 32 x 20 cm

GBP 13,500 (ex.Tax)



Details / 細節圖：

Yang Chung-Ming 楊忠銘

Flora of Formosa : Unspoken Chapter II

無華之境系列：碎句不語之二



Details / 細節圖：

Yang Chung-Ming 楊忠銘

Flora of Formosa : Unspoken Chapter II

無華之境系列：碎句不語之二



Yang Chung-Ming 楊忠銘

Flora of Formosa: Whisper in the night III

無華之境系列：墨夜寄語之三

2025

Watermark, Handmade Paper, Natural Dye, Red copper, Acrylic

浮水印手抄紙・植物染・紅銅・壓克力

23 x 48 x 1 cm

GBP 13,500 (ex.Tax)



Details / 細節圖

Yang Chung-Ming 楊忠銘

Flora of Formosa: Whisper in the night III

無華之境系列：墨夜寄語之三

For enquiries : info@tinakenggallery.com



Details/back side 細節圖/背面

Yang Chung-Ming 楊忠銘

Flora of Formosa: Whisper in the night III

無華之境系列：墨夜寄語之三

Lee Jo-Mei

Born in 1985, Taipei, Taiwan | Lives and works in Taipei.

Graduated from National Taiwan University of Arts with a master's degree in Fine Arts. LEE Jo-Mei's practice is mainly based on sketches, painting and three-dimensional sculptures. She looks to depict how we gaze on the texture of objects throughout the everyday experience to explore the sense of memory's own landscape. From 2015 to the present, the artist has been focusing on the exploration of nature and materials. She loves observing plants and the mysterious notches or small cuts in plants to perceive the sense of time of plants from her own micro view. In this way, her artworks are presented with a particular poetic lyric. Lee has participated in major group exhibitions at the Tainan Art Museum and the Kuandu Museum of Fine Arts, and has been invited to take part in numerous group exhibitions and residency programs in France, Japan, the United States, and Australia.

李若玫

1985年生於臺灣臺北 | 現工作與生活於台北

畢業於國立臺灣藝術大學美術學系碩士班，李若玫的創作以寫生、平面素描及立體雕塑的為主，從日常經驗及事物細節的凝視與反覆中，尋找觸動感知的記憶風景。2015年至今創作朝向自然探索及材料研究上，喜愛觀察植物，尋找植物身上神秘的缺口，試從近身的微觀中，開啟細微感知的植物時間。作品帶有特殊的詩性。重要聯展於台南市美術館、關渡美術館；亦曾多次受邀於法國、日本、美國、澳洲參與聯展與驻村計畫。



Lee Jo-Mei 李若玫

The Leaf Shelter 01

植物時間 01

2022

Dried plant, masking tape, pencil, copper nail, metal, motor

乾燥植物 · 牛皮紙膠帶 · 鉛筆 · 銅釘 · 金屬 · 馬達

48 x 48 x 8 cm

GBP 2,100 (ex.Tax)



Lee Jo-Mei 李若玫

Worm Track

蟲徑

2022

Giclee print on metallic paper, aluminum

影像輸出於金屬相紙・裱於鋁板

20.3 x 26.5 cm

GBP 675 (ex.Tax)

Details / 細節圖:
Lee Jo-Mei 李若玫
Worm Track
蟲徑



Lee Jo-Mei 李若玫

Light on Alocasia Odora Leaves

姑婆芋葉上的反光

2023

Iron, Wood, Wax

金屬 · 木 · 蠟

108 x 87 x 15 cm

GBP 7,880 (ex.Tax)

For enquiries : info@tinakenggallery.com



Lee Jo-Mei 李若玫

Garden, Body, Leaves 01

園子是身體是葉 01

2022

Watercolor paper, natural dye, toner, charcoal, pigment,
dirt, iron fillings, pencil

水彩紙 · 植物染 · 炭粉 · 色粉 · 泥土 · 鐵屑

Flat Dimensions 300 x 100 cm , dimensions variable

攤平尺寸: 300 x 100 cm, 尺寸依現場而定

GBP 3,600 (ex.Tax)



Lee Jo-Mei 李若玫

Garden, Body, Leaves 02

園子是身體是葉 02

2022

Watercolor paper, natural dye, toner, charcoal, pigment,
dirt, iron fillings, pencil

水彩紙 · 植物染 · 炭粉 · 色粉 · 泥土 · 鐵屑

Flat Dimensions 300 x 100 cm , dimensions variable

攤平尺寸: 300 x 100 cm, 尺寸依現場而定

GDP 3,600 (ex.Tax)

Chiu Chen–Hung

Born in 1983 in Hualien, Taiwan | Lives and works in Hualien, Taiwan

Chiu Chen–Hung’s works are primarily presented in the framework of installation and sculpture. Like conducting an archeological expedition, he is especially proficient in excavating remnants from bygone times and uninhabited space. He reimagines forsaken objects and derelict structures by transforming them into abstract forms suffused with memory and sentiment that obey an intimate logic of nostalgia.

Chiu received his MFA degree in plastic arts from the National Taiwan University of Arts in 2008. Recent notable exhibitions include Anonymous Exhibition, Central Harbourfront, Hong Kong (2024) ; Art SG, Marina Bay Sands Expo and Convention Centre, Singapore (2024) ; Art Basel Hong Kong, Hong Kong Convention and Exhibition Centre, Hong Kong (2023) ; Frieze Seoul, COEX, Seoul, Korea (2023) ; Art Collaboration Kyoto, Kyoto International Conference Center, Kyoto, Japan (2023); The Sovereign Asian Art Prize Finalists Exhibition, Hong Kong Convention and Exhibition Centre, Hong Kong (2022); Kunstfest Weimar, Park des Landguts Holzdorf, Weimar, Germany (2021); Embroidered Swallows Across Original Jungle, TKG+ Projects, Taipei, Taiwan (2021); The Secret South: From Cold War Perspective to Global South in Museum Collection, Taipei Fine Arts Museum, Taipei, Taiwan (2020)

邱承宏

1983年生於台灣花蓮 | 現居、工作於台灣花蓮

邱承宏的創作多以裝置、雕塑的方式呈現，就像是進行一場考古探險般，他善於挖掘生存時空曾經存在的身影與軌跡，並透過抽象的手法重新演繹那些被合理化及設計過的邏輯規則，將它們生動地重塑，藉此發展出一套巨大的記憶修補術。

邱承宏2008年畢業於國立台灣藝術大學造形藝術研究所。近年重要展覽包括Sovereign藝術基金會20週年展（中環海濱展場，香港，2024）；新加坡國際藝術博覽會（新加坡濱海灣金沙會展中心，新加坡，2024）；香港巴塞爾藝術博覽會（香港國際會議中心，香港，2023）；斐列茲首爾藝術博覽會（國際會議暨展示中心COEX，首爾，韓國，2023）；京都新型態藝術博覽會（國立京都國際會館，京都，日本，2023）；「Sovereign傑出亞洲藝獎」（香港會議展覽中心，香港，2022）；德國威瑪藝術節（威瑪市霍爾茨多夫莊園，威瑪，德國，2021）；「繡燕與原林」（TKG+ Projects，台北，台灣，2021）；「祕密南方 — 典藏作品中的冷戰視角及全球南方」（台北市立美術館，台北，台灣，2020）。



Chiu Chen Hung 邱承宏

Daylighting No. 23

採光 No.23

2021

Intaglio on concrete and putty

陰刻. 混凝土. 補土

102.7 x 63 x 5 cm

GBP 6,150 (ex.Tax)

Details / 細節圖：

Chiu Chen Hung 邱承宏

Daylighting No. 23

採光 No.23



Chiu Chen Hung 邱承宏

Daylighting No. 58

採光 No.58

2024

Intaglio on concrete, white cement and minerals

陰刻 · 白水泥 · 有色礦物

40.4 x 40 x 3 cm

GBP 3,380 (ex.Tax)



Chiu Chen Hung 邱承宏

Daylighting No. 37

採光 No.37

2023

Intaglio on concrete, white cement and minerals

陰刻 · 白水泥 · 礦物

42.5 x 42.5 x 3 cm

GBP 3,380 (ex.Tax)



Chiu Chen Hung 邱承宏

Daylighting No. 50

採光 No.50

2024

Intaglio on concrete, laterite, white cement, and minerals

陰刻 · 混凝土 · 紅磚土 · 白水泥 · 礦物

102 x 63 x 5 cm

GBP 6,150 (ex.Tax)

For enquiries : info@tinakenggallery.com

Chiu Chen Hung 邱承宏
Embroidered Swallows #28
繡燕 #28
2024
Mineral, concrete and brass
礦物 · 混凝土 · 黃銅
32.5 x 55 x 39.5 cm

GBP 4,150 (ex.Tax)



Chiu Chen Hung 邱承宏
Embroidered Swallows #26
繡燕 #26
2024
Mineral, concrete and brass
礦物 · 混凝土 · 黃銅
47 x 46 x 49 cm

GBP 5,400 (ex.Tax)





Details / 細節圖：

Chiu Chen Hung 邱承宏

Embroidered Swallows #26

繡燕 #26



Details / 細節圖：

Chiu Chen Hung 邱承宏

Embroidered Swallows #28

繡燕 #28

Chiang Yomei

Born in 1961, Taipei, Taiwan | Lives and works in London

Born to a Chinese–Russian father and a Chinese–German mother, Chiang Yomei studied traditional Chinese landscape painting with the contemporary master Hu Nian–Tzu, life drawing with Li Der, and watercolor with Wang Lan. After completing high school in Taiwan, Chiang started years of academic endeavor abroad, from studying art and literature at the Skidmore College in New York (1978 – 1980), to obtaining a bachelor of arts degree in the history and theory of art and English literature from the University of Kent in Canterbury (1981 – 1984), pursuing the history of Chinese painting and ceramics at the School of Oriental and African Studies (SOAS), University of London (1985 – 1986), and completing a bachelor of fine art degree from the Winchester School of Art (1991 – 1994). In the early 1990's, she met the poet–painter–calligrapher Chu Ge, a prominent member of the pioneering Fifth Moon Group, who has had a lasting influence on her life and work. In 1989 Chiang embarked upon an intensely creative journey producing paintings, drawings, collages, photography, installations, performances, artist's books, poetry and short stories. Along with Buddhist practice, her great love of music, philosophy, film and literature have become inextricably linked to her creative work. She creates an abstract narrative that unifies form and emptiness, reflecting a state of existence that embraces both birth and death, without beginning or end.

Chiang has exhibited internationally, including Where I Rest My Heart, Tina Keng Gallery, Taipei, Taiwan (2025); Without Beginning or End, Tina Keng Gallery, Taipei, Taiwan (2022); Doors of Perception, Tina Keng Gallery, Taipei, Taiwan (2018); Chiang Yomei: Other Realms, Sotheby's Hong Kong Gallery, Hong Kong (2016); and The Hidden Heart, Gallery Elena Shchukina, London, U.K. (2015). Her works are housed in private and public collections across Europe and Asia.

蔣友梅

1961年生於台灣台北 | 現居、創作於倫敦

身具中、俄、德三國血統，蔣友梅曾拜山水大師胡念祖、水彩大師王藍及素描大師李德為師。在台灣高中畢業後，其展開多年的學術生涯，先在美國紐約州史克德末大學專修藝術和文學（1978 – 1980）、而後於英國完成英國甘德伯里的肯特大學之藝術史及英國文學雙學士（1981 – 1984）、以及倫敦大學亞非學院中國美術史研究（1985 – 1986）。1990年代，她於溫切斯特藝術學院攻讀美術學士學位（1991 – 1994），並在此期間認識了對其一生影響深遠、身兼藝術家、作家及資深學者的楚戈老師。這樣深厚的人文與藝術造詣，加上對哲學、量子物理、心理學、音樂、電影及文學等領域的喜愛，充分滋養著蔣友梅始於1989年的創作實踐。同時間，她也開始修佛，深受佛法啟發。在實驗不同媒材的過程中，她發展出包含繪畫、寫作、攝影、裝置、表演等嘗試。她的作品呈現其身體與心性修練的互文記錄，透過手筆反覆運動，將濃重的油彩抑或是輕透的墨跡轉譯為色空一體的抽象敘事，引領觀者感知佛理所述「無始、亦無所終」的存有狀態，也是一首獻給宇宙和生命的讚歌。

蔣友梅多次於國內外舉辦展覽，重要展覽包括個展「心憩之處」，耿畫廊，台北，台灣（2025）；「無始無終」，耿畫廊，台北，台灣（2022）；「心色之扉」，耿畫廊，台北，台灣（2018）；「別有天地」，蘇富比藝術空間，香港（2016）；「隱密的心」，伊蓮娜舒奇娜畫廊，倫敦，英國（2015）等。作品獲亞洲與歐洲私人與公眾機構收藏。



Chiang Yomei 蔣友梅

Vibration in Violet

共振（紫）

2017

Oil and mixed media on canvas

油彩・複合媒材・畫布

152 x 458.5 cm

三聯屏 Triptych

GBP 72,500 (ex.Tax)

Details / 細節圖：
Chiang Yomei 蔣友梅
Vibration in Violet
共振 (紫)



Chiang Yomei 蔣友梅

The Texture of Silence

靜的質感 (一)

2015

Oil and mixed media on canvas

油彩 · 複合媒材 · 畫布

100 x 100 cm

GBP 11,700 (ex.Tax)



Chiang Yomei 蔣友梅

After the Fire

火燒後

2016

Oil and mixed media on canvas

油彩・複合媒材・畫布

127 x 127 cm

GBP 18,800 (ex.Tax)



Chiang Yomei 蔣友梅

Cold Mountain 33

寒山 33

2021

Ink, salt, and acrylic on paper

水墨·鹽·壓克力顏料·紙

Ø 110 cm

GBP 10,200 (ex.Tax)



蔣友梅 Chiang Yomei

The Spell of the Sensuous: Gong Shi I

感官之頌：供石 1

2019

Ink and pencil on paper

水墨 · 鉛筆 · 紙本

48 x 36 cm

GBP 3,450 (ex.Tax)



Chiang Yomei 蔣友梅

Raga: Memory of Fire (2)

火的記憶 (二)

2022

Watercolor and salt on paper

水彩 · 鹽 · 紙

70 x 50 cm

GBP 6,000 (ex.Tax)



Chiang Yomei 蔣友梅

Raga: Memory of Water (2)

水的記憶 (二)

2022

Watercolor and salt on paper

水彩 · 鹽 · 紙

70 x 50 cm

GBP 6,000 (ex.Tax)

Ava Hsueh

Born in 1956 in Taichung, Taiwan | Lives and works in Taichung, Taiwan

Ava Hsueh obtained her D.A. degree in Arts from New York University, and currently serves as the Honorary Professor in the Tainan National University of the Arts. She has been appointed as the Director of National Taiwan Museum of Fine Arts, Chief Executive of National Cultural and Arts Foundation, and has served as the Dean of the College of Visual Arts, the Chair of the Doctoral Program in Art Creation and Theory in Tainan National University of the Arts.

Hsueh has long chosen abstract art as her expression. In dexterously conjuring biomorphic abstraction and geometric abstraction, she creates a hybrid reality that corresponds to epochal shifts in contemporary abstract art.

Hsueh has exhibited internationally, including in Taiwan, China, Korea, Japan, France, Italy, and the U.S. She has been awarded the Creation Award of Li Chun Shen Foundation of Modern Painting, the Institutional Honorable Award for Woman in Culture and Arts, the Third Merit Medal from the Executive Yuan of Taiwan, the 3rd Art Education Contribution Prize: Outstanding Teacher from the Ministry of Education, and the Research Award National Science Council (1996). Her works are housed in various collections, including the National Taiwan Museum of Fine Art, Taichung, Taiwan; Taipei Fine Arts Museum, Taipei, Taiwan; Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan; Taichung Art Museum, Taichung, Taiwan; Tainan Art Museum, Tainan, Taiwan; National Art Museum of China, Beijing, China; White Rabbit Museum, Chippendale, Australia; and private collections.

薛保瑕

1956 年出生於臺灣臺中 | 現居、創作於臺中

薛保瑕為美國紐約大學教育學院藝術博士。現任國立臺南藝術大學榮譽教授。曾任國立臺灣美術館館長、財團法人國家文化藝術基金會執行長，國立臺南藝術大學視覺藝術學院院長、藝術創作理論研究所博士班專任教授暨所長等。

長久以來選擇以抽象藝術作為藝術創作的表現形式，作品主要以冷熱兩種抽象符號表現混合性的現實，並因應時代的改變進一步探討當代抽象藝術的特質。

其作品多次於臺灣、中國、美國、法國、義大利、韓國，和日本等地展出。曾獲李仲生基金會現代繪畫獎、女性文化藝術學社獎、行政院特殊功績三等功績獎章、教育部第三屆藝術教育貢獻獎—教學傑出獎，和國科會 84 學年度甲種研究獎勵等。

作品為國立臺灣美術館、臺北市立美術館、高雄市立美術館、臺中市立美術館、臺南市美術館、北京中國美術館、澳洲白兔美術館等機構典藏，以及私人收藏等。



Ava Hsueh 薛保瑕

Reaction-Dawu

應對 – 達悟族

2020

Acrylic on canvas

壓克力顏料 · 畫布

173 x 215 cm

GBP 92,300 (ex.Tax)



Ava Hsueh 薛保瑕

Reaction — Truku

應對 – 太魯閣族

2019–2020

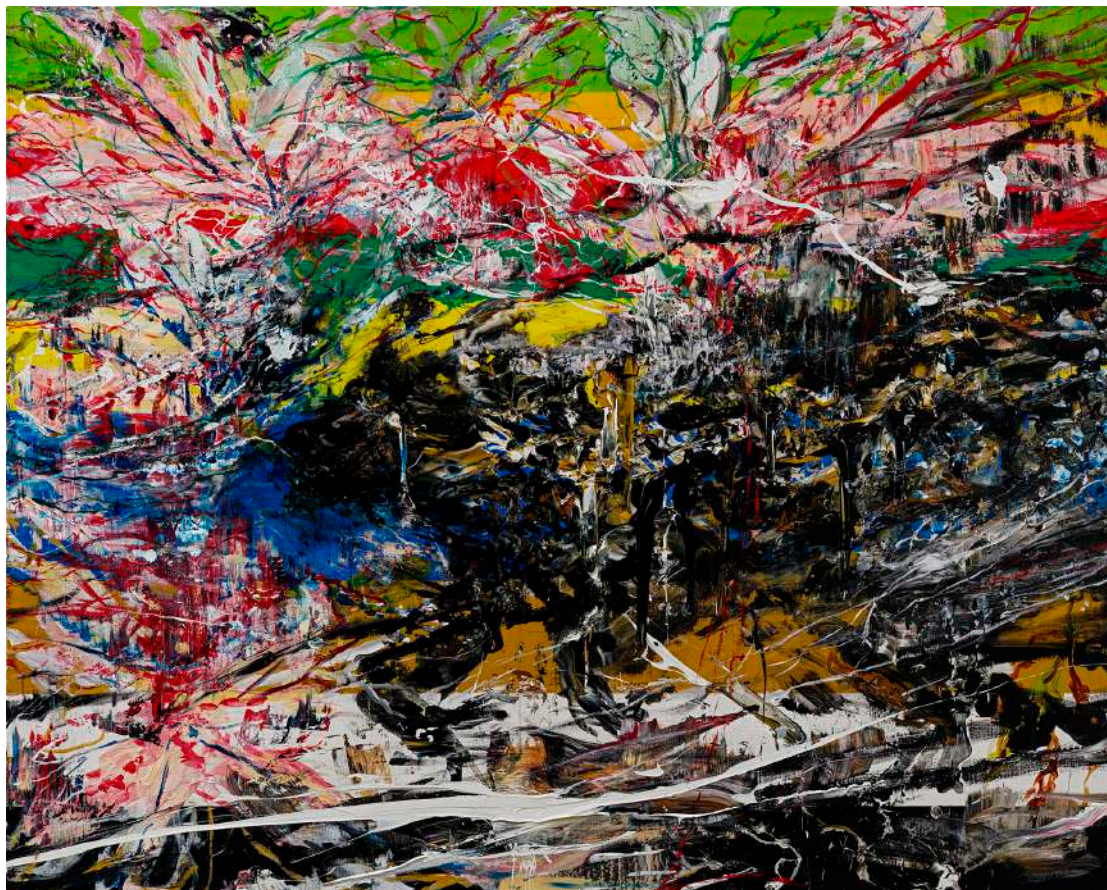
Acrylic on canvas

壓克力顏料 · 畫布

173 x 215 cm

GBP 92,300 (ex.Tax)

Details / 細節圖
Ava Hsueh 薛保琨
Reaction - Truku
應對 - 太魯閣族



Ava Hsueh 薛保瑕

Reaction — Rukai

應對 – 魯凱族

2024–2025

Acrylic on canvas

壓克力顏料 · 畫布

173 x 215 cm

GBP 92,300 (ex.Tax)



Ava Hsueh 薛保瑕

Implications

涵蘊

2019

Acrylic on canvas

壓克力顏料・畫布

72 x 86 cm

GBP 18,000 (ex.Tax)



Ava Hsueh 薛保瑕

Continuous Aggregation

聚合無間

2025

Acrylic on canvas

壓克力顏料・畫布

130 x 162 cm

GBP 55,500 (ex.Tax)

Details / 細節圖：

Ava Hsueh 薛保瑕

Continuous Aggregation

聚合無間



Ava Hsueh 薛保瑕

Standing Point

立點

2018

Acrylic on canvas

壓克力顏料 · 畫布

162 x 65 cm

GBP 29,600 (ex.Tax)



Ava Hsueh 薛保瑕

Path of Light

光之徑

2023

Acrylic on canvas

壓克力顏料·畫布

45.4 x 114 cm

三聯屏 Triptych

GBP 14,100 (ex.Tax)

He Yusen

Born in 1995, Tainan, Taiwan | Lives and works in Taipei.

Recipient of the Judges' Special Award at the 2025 Kaohsiung Awards, He Yusen holds a BFA in Sculpture from the National Taiwan University of Arts and an MFA in Conceptual Sculpture and Material Studies from the Central Academy of Fine Arts, Beijing.

He's practice is rooted in an exploration of material fluidity, focusing on the way liquid substances gradually envelop and obscure objects. This slow, immersive process transforms solid forms, dissolving their original contours into softened, blurred edges, evoking a sense of quiet transience.

Through constructing physical objects as conceptual inquiries into permanence, erasure, and perceptual transformation, He investigates the possibilities of sculptural material and form. By revealing the randomness and latent potential within the material world, he seeks a balance between the natural and the artificial, redefining the language of sculpture through his distinct perspective.

何宇森

1995 出生於台灣台南 | 現工作與生活於台北

2025 年高雄獎評審特別獎得主，台灣藝術大學雕塑系學士，中央美術學院觀念雕塑 與材料研究碩士。他的創作核心聚焦於材料與形態之間的關係，藉由觀察液態物質包覆與掩映物件的過程，探討材料在液化與固化之間的轉化。這種緩慢且具沉浸感的過程，使原本堅實的形體逐漸被溶解、模糊，邊界變得柔和，散發出一種靜謐而短暫的氛圍。

何宇森將雕塑的具體形態轉化為一場對「永恆」、「消逝」與「感知轉變」的概念性探問，以此挖掘物質世界中的隨機性與未知可能，試圖在自然與人工之間找到平衡，並以獨特的視角重新定義雕塑語彙。



He Yusen 何宇森

condense-claw

凝結-爪

2020

plaster, steel, FRP

高強石膏 · 鋼鐵 · 玻璃纖維強化塑膠

35 x 34 x 30 cm

110 x 40 x 50 (Base 臺座)

GBP 3,750 (ex.Tax)



Details / 細節圖：
He Yusen 何宇森
condense-claw
凝結-爪



He Yusen 何宇森

crystallize-match

結晶-對象

2022

plaster, stainless steel, steel, FRP

高強石膏 · 不鏽鋼 · 黑鐵 · 玻璃纖維強化塑膠

120 x 12 x 12 cm

40 x 40 x 120 (臺座Stand)

GBP 3,000 (ex.Tax)

For enquiries : info@tinakenggallery.com



Details / 細節圖：

He Yusen 何宇森

crystallize-match

結晶-對象



He Yusen 何宇森

gravitational-chandelier

引力-吊燈

2019

plaster, stainless steel, FRP

高強石膏 · 不鏽鋼 · 玻璃纖維強化塑膠

42 x 35 x 60 cm

GBP 3,150 (ex.Tax)



Details / 細節圖：
He Yusen 何宇森
gravitational-chandelier
引力-吊燈

耿畫廊
TINA KENG
GALLERY