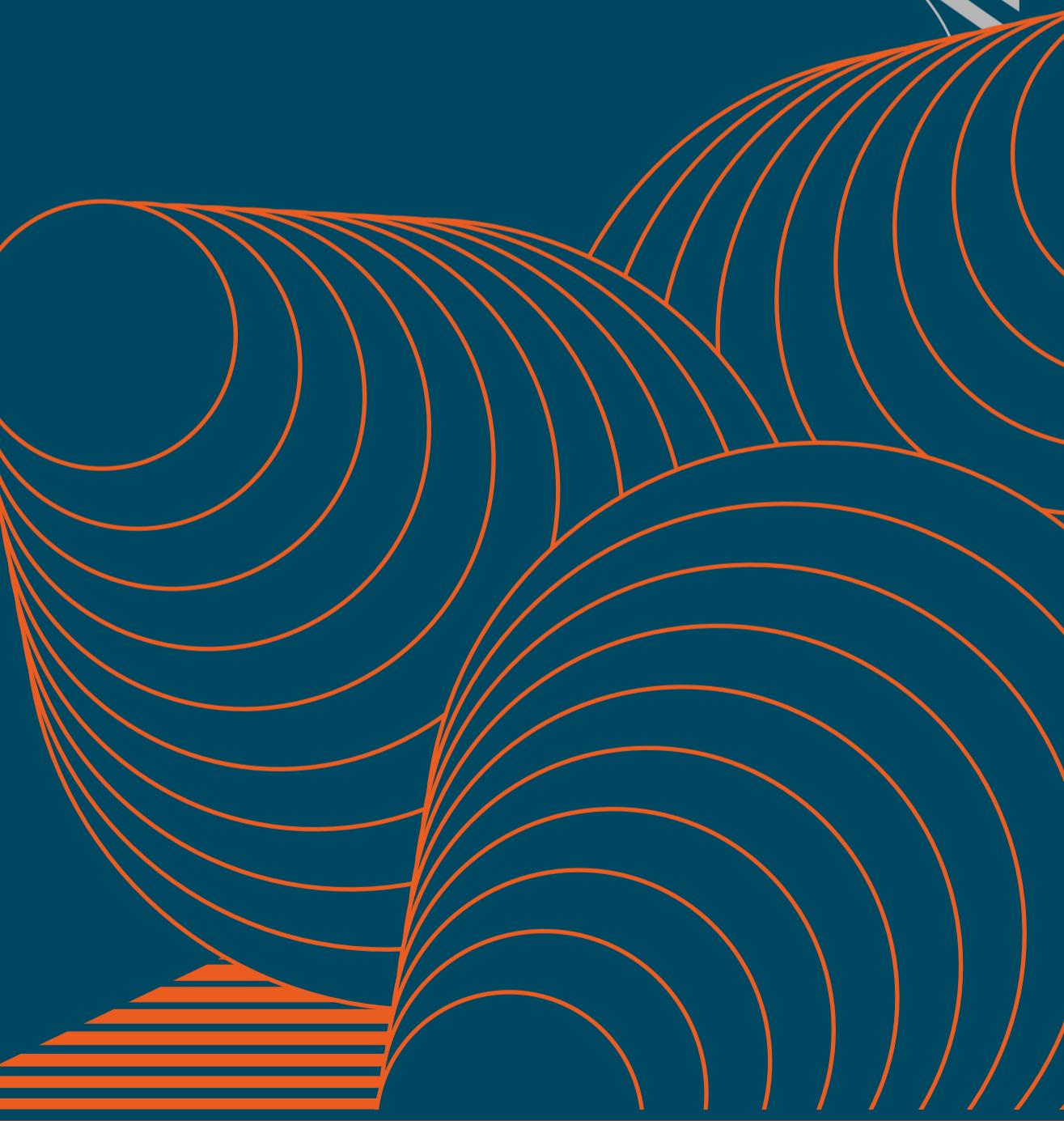


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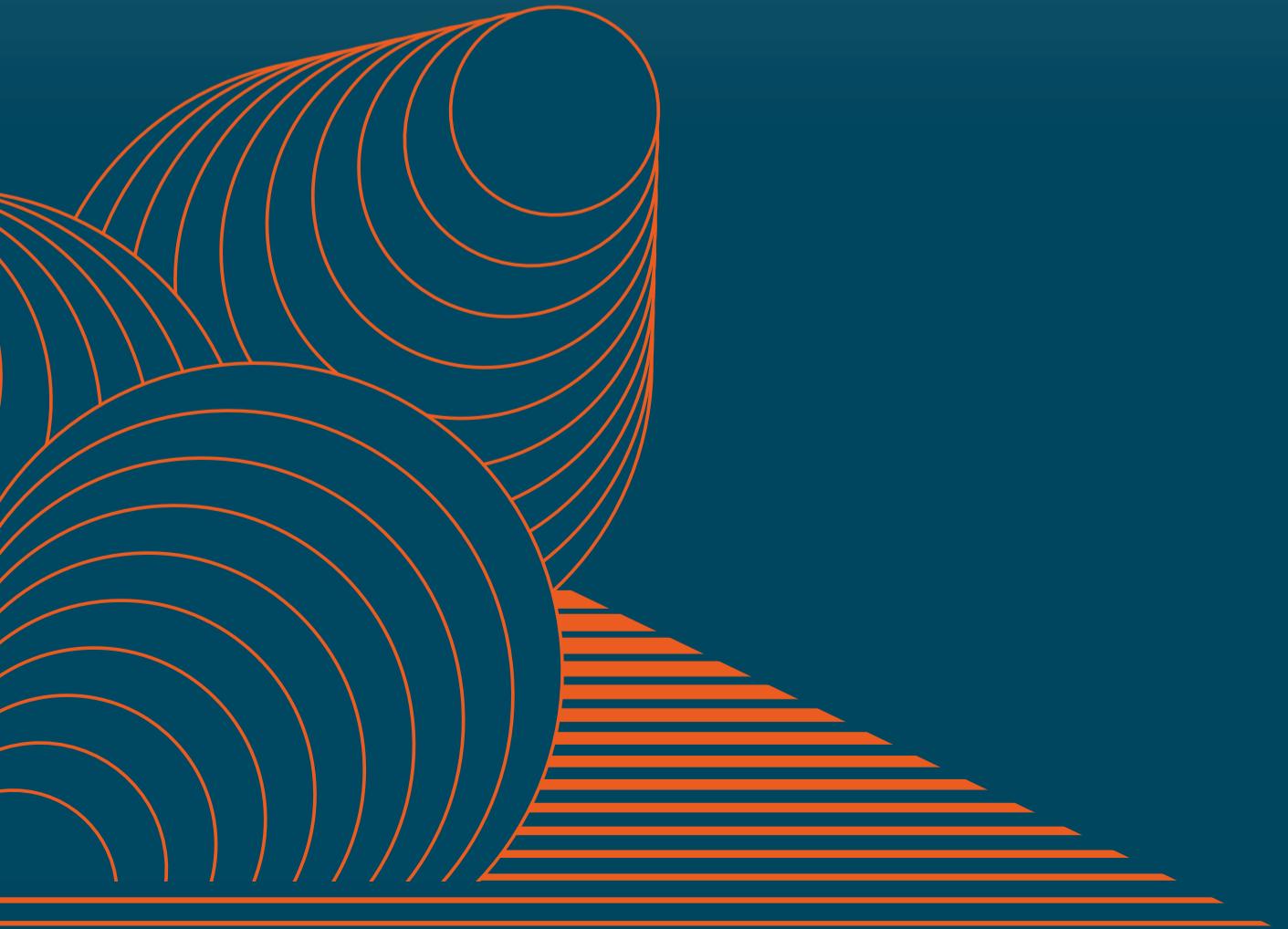
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ONE BEST
HOTEL ART FAIR

ONE ART TAIPEI 2026

VIP
Program
Book



藝 術 旬 北 —
ONE BEST
HOTEL ART FAIR
ONE ART TAIPEI 2026



ONE ART Taipei 2026

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10F., No. 221, Sec. 4, Zhongxiao E. Rd., Da'an Dist., Taipei 106448, Taiwan

藏家預展 | COLLECTOR PREVIEW

01.16 (FRI) | 12:00 – 19:00

貴賓預展 | VIP PREVIEW

01.16 (FRI) | 14:00 – 19:00

開幕活動 | OPENING EVENT

01.16 (FRI) | 14:00 – 15:00

公眾展期 | PUBLIC DAYS

01.17 (SAT) – 01.18 (SUN) | 11:00 – 19:00

JR 東日本大飯店 台北

Hotel Metropolitan Premier Taipei

104107 台北市中山區南京東路三段 133 號 10-12 樓

No. 133, Sec. 3, Nanjing E. Road., Zhongshan District., Taipei, 104107, Taiwan, 10-12F

敬愛的貴賓 您好，

全球藝術市場已邁入國際化與多元共融的新階段，亞洲勢力崛起、收藏型態轉變與千禧世代藏家的活躍，使市場更趨靈活與開放。台灣以深厚文化底蘊、成熟的市場體質，正穩步成為亞太當代藝術重鎮。「ONE ART Taipei」創立至今持續透過精準策展與高規格展商陣容打造飯店型藝術博覽會，為國際藏家、畫廊及藝術機構提供專業的市場洞察與交流場域。2026 第八屆展會，我們將以更國際化的策展思維，呈現當代藝術多元創作視角，持續提升台灣在亞太藝術產業中的能見度與代表性。

本屆 ONE ART Taipei 首度與國際藝術平台 ArtSticker 跨國合作，將觀展體驗延伸至線上，為亞太區的藝術共榮提供全新交流場域。藏家不受時區與地域限制，即可即時預覽作品、與國際藝廊互動，掌握全球藝術動向，並透過更完整的市場資訊提升收藏決策效率。同時，也讓台灣藝術市場被更多國際藏家看見，實現線上線下並進、雙向流動的藝術交流。而展會亦集結台灣、日本、韓國、香港等 60 間畫廊，持續策劃三大展區——「藝術無限 Unlimited」、「發現藝術 Discovery」及「媒體藝術 Media Art」，從頂尖藝廊到新生代創作者，全方位呈現市場脈動與未來投資潛能。本屆也特別新增「臺南新藝獎 (Next Art Tainan)」展區，延伸青年藝術支持系統，深化跨城市與藝術生態的合作，促進官方與民間的互動，讓展會策展結構更趨完整與前瞻。延續「新賞獎」、「最佳空間呈現獎」、「TOP 10 十大亮點作品」及「Best Buy 畫廊推薦」等年度專業指標，協助藏家快速鎖定值得關注的作品，做出有價值的收藏決策。

不僅如此，在永續與數位化服務並進之下，展會亦持續優化電子化貴賓系統，兼顧尊榮體驗與資源效率，為每位貴賓提供最精緻、最專業的參展與收藏支持。此外，ONE ART Taipei 2026 也首次與數位科技公司 XRSPACE 旗下 Perxona 品牌，獨家合作導入「AI Avatar 智慧助理」，提供 24 小時人性化的數位互動服務，並支援中、英、日、韓四種語言即時回應，觀眾可隨時查詢展商資訊、作品亮點與活動規劃，使觀展體驗更直覺流暢，也讓藏家輕鬆掌握市場脈動，享受線上線下雙向服務帶來的便利。

誠摯邀請您蒞臨「ONE ART Taipei 2026 藝術台北」，於 2026 年 1 月 16 日至 18 日，共同見證當代藝術的國際格局，探索高端收藏的新視野，並在此典藏屬於您個人的藝術篇章。

ONE ART Taipei 2026
藝術台北 會長

劉先生

Dear Honored Guest,

The global art market is entering a new era of greater internationalization and diversity. With the rise of Asia, evolving collecting behaviors, and the growing influence of millennial collectors, the landscape is becoming more agile and open. Backed by cultural depth and a mature market foundation, Taiwan is steadily emerging as a key hub for contemporary art in the Asia-Pacific region. Since its founding, ONE ART Taipei has continued to elevate the hotel art fair model with precise curatorial direction and a strong exhibitor lineup, offering international collectors, galleries, and institutions a professional platform for exchange and market insight. For its 8th edition in 2026, the fair will further expand its international curatorial perspective and present diverse contemporary practices, strengthening Taiwan's presence in the regional art scene.

This year, ONE ART Taipei launched its first collaboration with global platform ArtSticker, extending the fair online and creating a new digital space for cross-regional dialogue. Collectors can browse works anytime, connect with international galleries, access real-time market insights, and make more informed decisions through richer data, while the partnership enhances global visibility for Taiwan's art scene and enables seamless integration of online and offline experiences. The fair gathers 60 galleries from Taiwan, Japan, Korea, and Hong Kong, presenting its key curatorial sectors Unlimited, Discovery, and Media Art to reflect market trends and emerging investment potential. This edition also introduces Next Art Tainan to expand support for young artists, strengthen intercity collaboration, and deepen connections across public and private art ecosystems, while signature awards such as the ONE ART Award, Best Interior Design Award, "TOP 10", and "Best Buy" continue to guide collectors toward notable works and meaningful acquisitions.

In parallel with its commitment to sustainability and digital innovation, the fair continues to enhance its electronic VIP system, ensuring both an elevated guest experience and efficient resource use while providing refined, professional support for every collector. This edition also marks the debut collaboration with XRSPACE's Perxona brand, introducing an exclusive AI Avatar assistant that offers 24/7 personalized digital support in Chinese, English, Japanese, and Korean. Visitors can instantly access exhibitor information, artwork highlights, and event details, enjoying a smoother, more intuitive fair journey, while collectors benefit from seamless online – offline integration and real-time market insights.

We sincerely invite you to join us at ONE ART Taipei 2026, taking place from January 16 to 18, 2026, to witness the evolving landscape of contemporary art, explore new horizons in fine collecting, and discover your own chapter within the story of art.

President of
ONE ART Taipei 2026

Frank Lin





展商名單 | EXHIBITOR LIST

藝術無限 | UNLIMITED

99° 藝術中心 | 99 Degree ART CENTER | Taipei
觀止堂 | ADMIRA Gallery | Hong Kong, Taipei
也趣藝廊 | AKI Gallery | Taipei
AN INC. | Seoul
Gallery ANN | Seoul
伊日後樂園 | BACK_Y | Taipei
東家畫廊 | BOSS art gallery | Taipei
首爾馨藝術 | Caiyun Art | Seoul
COLLAST | Seoul
德鴻畫廊 | Der-Horng Art Gallery | Tainan
朝代畫廊 | Dynasty Gallery | Taipei
晴山藝術中心 | Imavision Gallery | Taipei
ISFOR ART | Taipei
琢璞藝術中心 | J. P. ART CENTER | Kaohsiung
JILL D'ART GALLERY | Nagoya
嬉樂堂 | JOYFUL ART | Taipei, Beijing
城市美學新態度 | Kaiak.tw | Taipei
如月美術 | Kisaragi Bijutsu Studio | Chiba
神戶元町 步步琳堂画廊 |
Kobe Motomachi Buburindo Gallery | Kobe
L GALLERY | Seoul
藍瓦空間 | Living Lab Gallery | Taoyuan
Mio Contemporary | Seoul
Gallery MOS | Matsusaka
Galerie NUAGE | Tokyo
Gallery QUADRO | Tokyo
GALLERY SIACCA | Tokyo
Shinbuldang art center_M Gallery | Cheonan
SMART SHIP GALLERY | Tokyo
鶯歌光點 | Spot Gallery | New Taipei
Sun Art Gallery | Kamakura

線材畫廊 | SUNJAE GALLERY | Cheonan
大雅堂 | Gallery TAIGADO | Kyoto
暮拉多元藝術空間 |
The Moolah Multi-Art Space | Tainan
Third Art Gallery | Tokyo
陶華灼藝廊 | THZ Gallery | New Taipei
亮光藝藏 | TOV e&f ART & GALLERY | Taipei
gallery UG | Tokyo, Fukuoka
GALLERY WOO | Busan
異雲書屋 | YI YUN ART | Taipei
沂藝術 | YIART | Taipei

發現藝術 | DISCOVERY

Aile Gallery | Seoul
Artbrunch | Busan
梅軒画廊 | Gallery Baiken Kyoto | Kyoto
Chung Jark Art | Seoul
青雲畫廊 | Cloud Gallery | Taipei
蝶映藝術 | DE Global Art Agency(ALEA) | Taipei
共感画廊 | Empathy Gallery | Tokyo
銀座獮画廊 | Ginza Kawauso Galler | Tokyo
日帝藝術 | Helios Gallery | Taipei
南城美術画廊 | NANJO ART GALLERY | Okinawa
平雲堂 | Ping-Yun Palace | New Taipei
瑪麗王后藝術空間 |
Queen Marie Art Space | New Taipei
弌畫廊 | SAN gallery | Tainan
松風閣畫廊 | Song Fong Gallery | Taichung
丹之寶 | Tansbao Gallery | Taipei

媒體藝術 | MEDIA ART

飛皇畫廊 | Feihwang Gallery | Taipei

快閃美術館 | POP-UP Museum

Gallery ANN | Seoul

潮時藝術 | LIN ART PROJECTS | Taipei

臺南新藝獎 | NEXT ART TAINAN

加力畫廊 | InArt Space | Tainan

水色藝術工坊 | Mizuiro Workshop | Tainan

索卡藝術 | Soka Art | Tainan

特別呈現 | SPECIAL PRESENT

杉畝藝術 | SAM'S ART | Taipei

ONE
ART 藝術台北
TAIPEI 2026
ONE BEST HOTEL ART FAIR



ONE ART Award 新賞獎

「ONE ART Taipei 藝術台北」致力發掘更多藝術新秀，為亞太藝術圈注入創作活水。考慮到年輕藝術創作者從學院畢業後，通常會經歷一段時間的自我探究與創作蛻變期，而 35 歲是其創作生涯的重要里程碑。OAT 欲繼續向下扎根，將目標鎖定 35 歲以下更年輕的藝術家，並設立「新賞獎 ONE ART Award」，由學術界、畫廊經營者、媒體及藏家的專業角度共同評選，讓年輕創作者在初孕育創作結晶之時，獲得正面的獎項肯定，不僅給予藝術新秀有力的肯定，也為其提供一個被藝術市場看見的舞台。

「新賞獎 ONE ART Award 2026」邀集業界跨域專業人士進行評選，本年度評審包含：新北市美術館 賴香伶 館長、臺南市美術館 巍卓軍 館長、新北市文化基金會 張雅淨 副執行長、資深媒體人 詔藝、璟馨婦幼醫院 林錦義 院長，從當代藝術性以及市場性的角度，選出具潛力的藝術家。

ONE ART Taipei is committed to discovering more art talents to bring more art power to the Asian art industry. Considering that the young artists tend to go through a phase of self-discovering and style adjustment after their academic years, 35 is considered an age of a milestone. ONE ART Taipei aims to discover more young potential artists and provide them the prize, “ONE ART Award,” which is jointly decided by gallery owners, press, and collectors to give them positive recognition. This gives the new-to-industry young artists a strong recognition and a stage to be seen in the art market.

The “ONE ART Award 2026” convenes a cross-disciplinary jury, including Hsiang-Ling Lai (Director, New Taipei City Art Museum), Jow-Jiun Gong (Director, Tainan Art Museum), Ya-Ching Chang (Deputy CEO, New Taipei City Foundation), senior media professional Yi Chao, and Chin-yi Lin (Superintendent, Jin-Sin Women's and Children's Hospital). They assess entries from both artistic and market perspectives to spotlight emerging artists with strong potential.



朝井颯志 Soshi Asai

《彩虹門 Rainbow Gate》 2025 | Japan

Room 1215

Spot Gallery 鶯歌光點

鋼鐵叢林裡，原始的思維在便利中逐漸淡薄，人們安於方盒中的生活。神明凝視著混凝土牆內——那些沉溺電子熒幕、遺忘狩獵本能的眾生，對這般失卻生存執著的日子感到頭痛，終究再次降下大洪水。祂懊悔地撕毀了「諾亞方舟後永不氾濫」的虹之契約，卻也明白覆水難收。一百五十晝夜，濁浪未歇。石油與謊言將海水染成污黑，人們在殘酷的漩渦中載浮載沉。而仍懷希望者，以愛與羞恥為帆，智慧之實為槳，駕著生命之舟，穿越神明剝奪電力、瘟疫肆虐的驚濤。當浪靜陸現之際，神明垂眸劃開天際——這道嶄新的虹之門，比初約更壯麗。門扉敞開時，春之女神芙蘿拉與美惠三女神翩然降臨。因人類文明瀕臨自然崩毀而長眠虹門的花神，終得甦醒。劫後餘生者震懾於萬物豐美，頓悟生命脆弱與頑強的雙重本質。於是神明以虹門立誓，不再興洪。此後，祇是靜觀世界流向。

In the steel jungle, primal instincts fade as people grow complacent in boxed lives. The gods watch over those lost to screens and forgetfulness, and, frustrated by their fading survival drive, unleash another great flood.

For 150 days and nights, waves blackened with oil and lies rage, tossing humanity in a merciless whirlpool. Yet the hopeful sail on, guided by love and shame, wisdom as their oar, braving divine storms and plague.

When the waters recede, the gods split the sky, revealing a rainbow gate more magnificent than before. Flora, goddess of spring, and the Three Graces descend. The long-slumbering flower deity awakens, and survivors, awestruck by life's abundance, perceive existence as both fragile and resilient.

Henceforth, the gods swear by the rainbow gate never to flood again, choosing only to observe the world's flow.

POP UP Museum 快閃美術館

JR 東日本大飯店 台北 於 2021 年 8 月開幕，作為 JR 東日本集團首家海外頂級飯店品牌以「恬適與精彩交融處」為其理念。OAT 在飯店公共區域規劃了數個區塊作為公眾展區，讓往來的民眾可以無形之間與藝術產生對話與連結。

Hotel Metropolitan Premier Taipei had its grand opening in August 2021. As the first overseas hotel under the top hotel brand of JR East Japan Group, with the concept of "comfortable and wonderful place", with smiles and considerate hospitality, it provides guests with a colorful, pleasant and relaxing stay experience. OAT has specially arranged some public spaces in the hotel for art exhibit use. Together with Hotel Metropolitan Premier Taipei, we would like to have our guests to be surrounded by art and the delights.

「ONE ART Taipei 2026 藝術台北」| POP UP Museum 快閃美術館

10F 梯廳 | Gallery ANN



11F 梯廳 | 潮時藝術 LIN ART PROJECTS



Best Interior Design Award 最佳空間呈現獎

為了讓畫廊重拾飯店型藝術博覽會的初衷，能更巧妙地運用有限制性的空間去呈現作品的特色，因此，OAT 特別設立「Best Interior Design Award 最佳空間呈現獎」，此獎項旨在鼓勵畫廊推陳出新，讓藝術展現有更加多元的風貌。參展畫廊將在飯店空間大展身手，精心打造出絕佳的展覽空間，讓觀眾每進入一間展房，都能體驗一次又一次的驚喜，並大幅提升整體活動的視覺享受。

今年加入貴賓預展日投票活動，貴賓們可於預展日 2026 年 1 月 16 日當天參與投票，選出您心目中的優秀作品。在展會結束前，評審團將綜合投票結果及專業評選，最終選出優選作品一名。

In order to regain the intention of the hotel art fair, to present artworks in a limited space, ONE ART Taipei presents the " Best Interior Design Award" to encourage participating galleries to decorate the room and create more diversity. To provide the finest art experience, full of surprises for collectors and fairgoers, the 2026 edition will continue this award program.

This year guests will have the opportunity to participate in voting during the preview day on 16 January 2026. Before the end of the exhibition, the jury will combine the voting results and professional selection to finally select the best work.

「ONE ART Taipei 2025 藝術台北」| Best Interior Design Award 最佳空間呈現獎

飛皇畫廊 Feihwang Gallery



Best Buy 畫廊推薦

ONE ART Taipei 藝術台北不僅致力於挖掘年輕藝術瑰寶，更將深具潛力的優秀作品推薦給熱愛當代藝術的收藏家。為此 OAT 持續推廣並策劃「Best Buy 畫廊推薦」，邀請參展畫廊推薦至多三件不限金額的藝術作品，為熱愛當代藝術並欲跨入收藏領域的入門藏家指引方向，引薦優質藝術家作品。

“Best Buy” is introduced for the participating galleries to present up to three artworks. By doing so, ONE ART Taipei hopes to show the contemporary art lovers who want to become collectors to purchase potential, high-quality artworks. Also, when the sky-high price of contemporary art enters the consolidation stage, some senior collectors focus on searching potential artists; investing in rising stars while paying attention to the classics. For collectors who just start their collection, the artworks are no longer out of reach. The delicate and small scales of works also meet the needs of young collectors in the display space of life aesthetics.

「ONE ART Taipei 2026 藝術台北」
Best Buy 畫廊推薦

Room
1003

COLLAST

Yoo Choongmok
《Formation - Alteration 9-1》

Glass, Gold leaf, Acrylic on canvas Glass,
Gold leaf, Acrylic on canvas
45 x 45cm | 2025



ONE ART Taipei 行銷活動

ONE ART Taipei

×

ArtSticker

特別合作

立即體驗 — Experience Now

中文



EN



本屆 ONE ART Taipei 參展畫廊將於展期前後於 Art Sticker 線上藝術平台上展售更多精選作品。貴賓可藉由平台隨時瀏覽畫廊作品、深入了解藝術家脈絡，並在展期前後持續探索與收藏。期望為您打造更便捷、多元的觀展旅程，讓精彩藝術在展場之外也能被發現、被收藏。

This year, participating galleries of ONE ART Taipei will present an expanded selection of works on the Art Sticker platform before and after the fair. Through the platform, guests can browse gallery collections at any time, explore artists' backgrounds in greater depth, and continue discovering and collecting artworks beyond the exhibition dates. We hope this collaboration offers you a more convenient and diverse viewing experience, allowing outstanding art to be found and collected both within and beyond the fair.

ArtSticker | 連結藝術與觀眾的日本新型藝術平台

A New Platform Connecting Art and Audiences in Japan

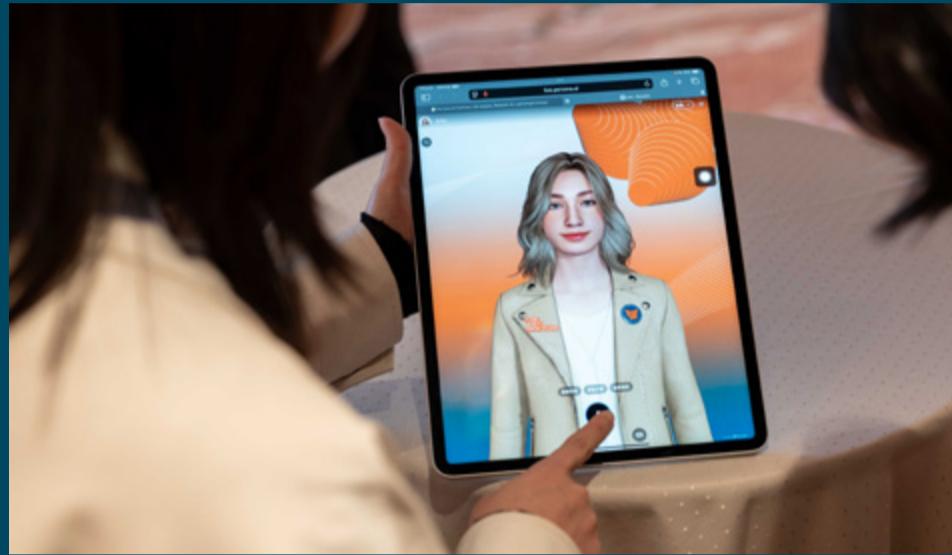
ArtSticker 是由 The Chain Museum 發起的日本藝術平台，致力以數位技術拓展藝術的流通與觀賞體驗。平台整合線上藝術品銷售、展覽票券、音頻導覽與社群互動機制，讓觀眾以貼紙支持藝術家、收藏作品或參與展覽。對畫廊而言 ArtSticker 不僅是作品推廣與銷售的數位通路，更是觸及年輕觀眾與跨領域合作媒介，協助實體展覽延伸至線上，打造更具互動性與延展性的藝術生態。

ArtSticker, developed by The Chain Museum, is a pioneering Japanese art platform that bridges the gap between art, technology, and audiences. It integrates online art sales, exhibition ticketing, audio guides, and community engagement features, allowing users to support artists through digital "stickers," purchase artworks, and explore curated exhibitions. For galleries, ArtSticker offers a dynamic digital channel to expand visibility, reach younger collectors, and extend the impact of physical exhibitions into the online space—creating a more interactive and sustainable art ecosystem.

ONE ART Taipei × Perxona AI Avatar 獨家合作

您的 24 小時智慧助理 | Artie for ONE ART Taipei

今年 OAT 首度與數位科技公司 XRSPACE 旗下 Perxona 品牌，獨家合作導入 AI Avatar 智慧助理，提供 24 小時人性化的數位互動服務，為觀眾帶來更流暢、貼心、零障礙的展會體驗。無論是在展前、展中或展後，AI Avatar 智慧助理都能隨時為您解答疑問、提供指引，讓逛展更輕鬆直覺。



更像真人的互動

Realistic & Natural Interaction

01

AI Avatar 提供自然的語音、表情與肢體動作，彷彿真人導覽員一起逛展。不論想了解展商資訊、作品亮點等，它都能以中、英、日、韓四種語言進行回應，讓各國人士都能輕鬆參與。

The AI Avatar interacts with lifelike expressions, gestures, and voice, giving you a natural and friendly guide throughout the fair. It answers questions, explains exhibitors and artworks, and supports multiple languages for international visitors.

隨問即答，資訊永遠最新

Instant Answers, Always Updated

02

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關於 Perxona - AI Avatar | 專注於打造人性化與智慧化數位體驗

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Want to See More? 博覽會期間周邊展訊

Echoes
Yigal OZERI、Carlos SAGRERA、
平久彌 Hisaya TAIRA

也趣藝廊
AKI Gallery

2025.12.12 (Fri) - 2026.1.10 (Sat)

開幕 Opening
2025.12.13 (Sat) 16:00

臺北市大同區民族西路 141 號
No. 141, Minzu West Road, Datong District, Taipei City

夢渡泰西—霍凱盛作品展

Dreaming of the Occident:
Exhibition of Eric Fok-Hoi Seng

日帝藝術
Helios Gallery

2026.1.3 (Sat) - 1.24 (Sat)

週日 & 週一 公休
Sunday & Monday Closed

臺北市中山區合江街 105 巷 21 號
No. 21, Lane 105, Hejiang Street, Zhongshan District, Taipei City

李凱真展覽

LEE KAI-CHEN Exhibition

弌畫廊
San Gallery

2026.1.3 (Sat) - 2.13 (Tue)

臺北市大安區潮州街 139 號
No. 139, Chaozhou Street, Da'an District, Taipei City

Art Shopping

暮拉多元藝術空間
The Moolah Multi-Art Space

2026.1.3 (Tue) - 3.8 (Sun)

臺南市中西區國華街三段 15 號
No. 15, Section 3, Guohua Street, Zhongxi District, Tainan City

Karinne Grimaud
國際藝術家見面餐會

Karinne Grimaud
Artist Dinner Gathering

蝶映藝術
DE Global Art Agency

2026.1.17 (Mon) 18:00-21:00

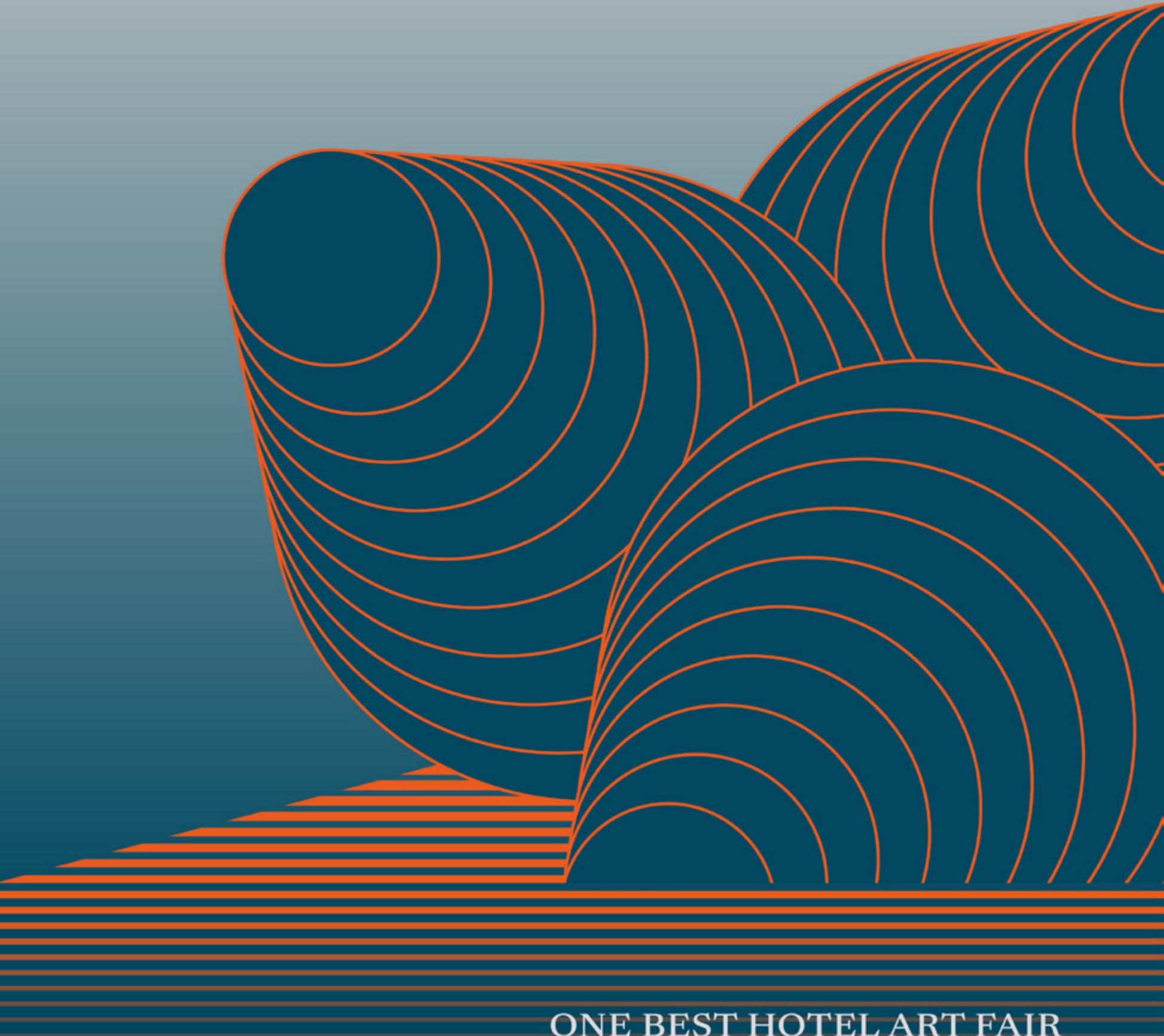
報名方式請 email 至
For more information, please email to:
degloblartagencyalea@gmail.com

TOP 10 —
十大亮點作品

ONE ART

ONE BEST
HOTEL ART FAIR

藝術台北



ONE BEST HOTEL ART FAIR

TAIPEI 2026

Room
1115

觀止堂 ADMIRA Gallery

在過去的經歷中，我們對所見之物能夠準確地記多少呢？

當我畫畫時，這個問題的答案變得明確起來。無法再現「所見之物」=「視覺形象」，我意識到自己是以多麼籠統的方式來理解事物，並將其定為「記憶」，而我正生活在一個搖擺不定的世界中。依賴「視覺」的同時，「記憶」卻不可靠。

對待人也是如此，我們只能面對那些無法復現的、搖擺不定的景象。

多年未見的同學的面孔，昨天在電視上看到的橫綱的形象，我以相似的搖擺中「記憶」著。

How precisely do I memorise what I have seen in my life?

The answer became clear while I was painting. When I found that I couldn't materialize "what I had seen" – or "what I had perceived visually" – exactly as it was in my paintings, I realized what a shaky world I live in – the world in which I only roughly perceive things around me and call it my own "memory". The more we depend on our vision as a source of information, the more unreliable the information becomes.

I have also faced them as part of a shaky scenery that cannot be fully reproduced. In such a shaky condition, I "memorize" everybody equally, including the figure of a Yokozuna Sumo wrestler whom I watched on TV last night and the face of my school friend whom I haven't seen for many years.

www.admiragallery.com

台北市信義區松仁路 89 號 8 樓 A 室
2F.-1, No. 5, Ln. 768, Sec. 4, Bade Rd., Nangang Dist., Taipei City 115, Taiwan

Room
1115



國本泰英 Yasuhide KUNIMOTO

《相撲 Sumo 》

壓克力顏料、畫布 Effect pigments and acrylic on canvas

65.2 × 100 cm (M40) | 2025

Room
1001

伊日後樂園 BACK_Y

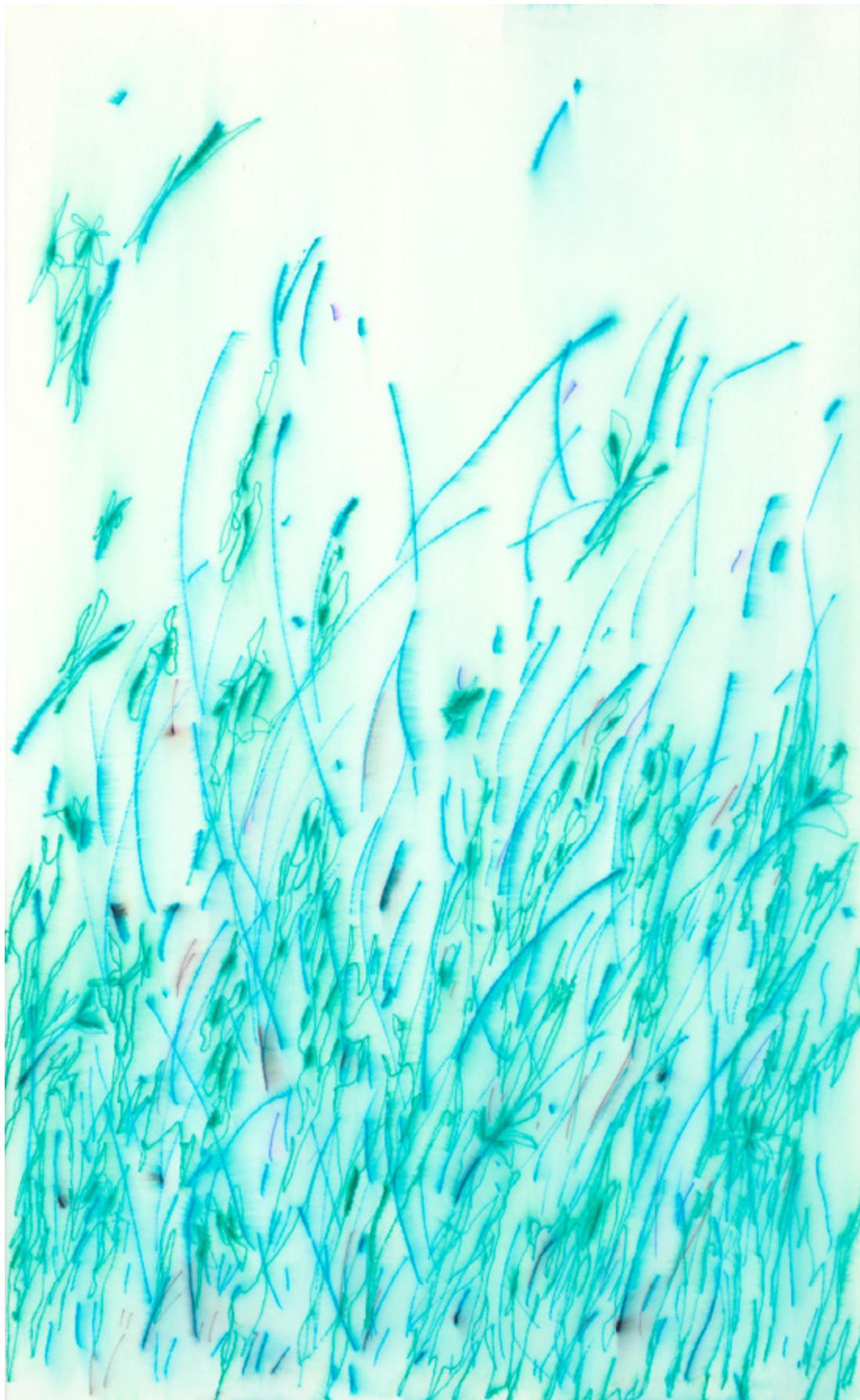
在《昨日與蜜蜂》系列中，謝榕蔚以原子筆與清水為媒材，透過滲透與暈染，使筆跡從清晰線條轉化為帶有光暈的邊界狀態。畫面在控制與生成之間展開，延續如植物般的緩慢節奏，呈現時間與筆跡交會的動態。這些律動源自藝術家對時間與感知的關注，亦根植於其文化經驗中對氣韻與細節的敏感。作品不預設圖像，而是讓墨與水自行發展，構成一種節奏性的視覺場域，在凝視中留下時間與物質交會的痕跡。

In the Yesterday and the Bees series, Jung-wei Hsieh works with ballpoint pen and water, letting ink diffuse and soften. Lines drawn with clarity shift into edges haloed by blur, holding a balance between control and emergence. The images unfold with the slow tempo of growth, where time and mark intersect. The rhythms stem from the artist's sustained attention to time and perception, and from a cultural sensibility attuned to *qi*, rhythm, and subtle detail. These works are not built from predetermined images; instead, they let ink and water determine their own course, forming visual fields shaped by cadence. What remains are traces of time and matter meeting on the surface—quiet spaces where perception finds its own rhythm.

<https://yiriarts.com.tw/>

台北市內湖區新明路 66 號
No. 66, Xinming Road, Neihu, Taipei 114030, Taiwan

Room
1001



謝榕蔚 Hsieh Jung-Wei

《昨日與蜜蜂 2025.08.06 Yesterday and the Bees 2025.08.06 》

中性筆紙本 gel ink pen on paper | 38 × 61.5 cm | 2025

Room
1103

COLLAST

俞忠穆的作品以當代視角重新詮釋韓國的造形語言，而核心意象為象徵「循環」的水滴。藝術家指出：「水滴展現了生命的結構，在其中起點與終點不斷重複。」這種循環概念主導了整體畫面的構成。

作品的底層保留了黃麻的自然纖維質感，如同時間累積的痕跡。其上覆以源自韓國傳統五方色的色面、金箔與玻璃水滴，形成多層次的「韓式情感語境」，讓過去與現在在畫面中交會。垂直與水平線條所構成的秩序結構，延續自韓國傳統建築彩繪「丹青」的造形感，而藝術家將其轉化為當代抽象語彙，使韓式美感以新的視覺形式呈現。

玻璃作為作品中不可或缺的材料，能捕捉並反射光線，投射出變化的陰影，使畫面呈現動態的空間感。平面的構成因而向深處延展，在畫布上開啟另一個維度。

最終，俞忠穆的作品呈現出一個新的「循環場域」：韓國的造形感、藝術家的個人身份、光、時間與情感在此交融，形塑出多層次的視覺體驗。

Yoo Chungmok's work reinterprets Korean visual language through a contemporary lens, placing at its center the motif of the water droplet, a symbol of cyclical flow. The artist notes that "a water droplet reveals the structure of life, where beginnings and endings continuously repeat." This concept of circulation governs the entire composition of his paintings.

The surface of each work preserves the raw texture of jute, which appears like traces of accumulated time. Layered above it are color fields inspired by the traditional obangsaek palette, along with gold leaf and glass droplets, creating a stratified sense of "Korean emotional tone" where past and present converge. The precise interplay of vertical and horizontal lines draws from the structural sensibility of dancheong, the traditional decorative coloring of wooden architecture. Yoo reorganizes these classical principles into a contemporary abstract language, extending Korean aesthetics into a modern visual vocabulary.

Glass, an essential material in his practice, holds and reflects light to cast shifting shadows, making the surface spatially dynamic. The plane expands into depth, opening an additional dimension within the painting.

Ultimately, Yoo Chungmok's works present a new "field of circulation," where Korean formal sensibilities and personal identity intersect, and where light, time, and emotion gather to form a layered visual experience.

<https://www.collast.com/>

B1, 28, Wangsimni-ro 16ga-gil, Seongdong-gu, Seoul, KR

Room
1103



俞忠穆 YOO Choong-mok
《Formation - Alteration 9-1》

玻璃、金箔、壓克力、畫布 Glass, Gold leaf, Acrylic on canvas
45 x 45 cm | 2025

Room
1212

日帝藝術 Helios Gallery

中國的使臣——卜彌格（Michał Boym），作品以 17 世紀波蘭傳教士卜彌格來華旅程為本，重構他跨越歐亞的傳教與外交軌跡，亞歐地圖中從左側的葡萄牙延伸至右方的澳門，串連當時帝國的海上貿易路線，象徵多元文化、知識與宗教的流動。卜彌格抵華之際正值明清戰亂，但動盪中卻為流亡的明朝遠赴羅馬教廷尋求援助，外交雖以失敗告終，其後更病逝於交趾邊境結束波折的一生。從外籍傳教士成為明朝遺民，投入無比的忠誠與奉獻精神，同時透過著作記錄自然、文化與醫藥，是最早將中醫知識帶往歐洲的重要橋樑。作品以幻想的城市群與海上航道，象徵他跨文化的生命歷程，亦反映一段在大帝國興衰之間、個人信念與文明交流交織的歷史。

Envoy of China — Michał Boym, This artwork is inspired by the 17th-century Polish Jesuit Michał Boym and retraces his missionary and diplomatic journey across Eurasia. The fantastical Eurasian map spans from Portugal on the left to Macau on the right, echoing the imperial maritime trade routes of the era and symbolizing the circulation of diverse cultures, knowledge, and religious beliefs.

Boym arrived in China during the turbulent Ming–Qing transition. Amid the upheaval, he chose to support the exiled Ming court and traveled to the Roman Curia in a desperate quest for aid. Although his diplomatic mission ultimately failed, he continued his journey back to East Asia, only to pass away at the border of Jiaozhi. His life, marked by hardship and perseverance, saw him transform from a foreign missionary into a loyal Ming subject. Through his writings on nature, culture, and medicine, Boym became a vital bridge between civilizations and one of the earliest figures to introduce traditional Chinese medicine to Europe. The artwork's imagined cityscapes and maritime passages evoke his cross-cultural odyssey and reflect a historical moment where personal conviction intertwined with the rise and fall of great empires and the exchanges between civilizations.

<http://www.helios2014.com/>

台北市 10478 中山區合江街 105 巷 21 號
No. 21, Lane 105 ,Hejiang St.,Zhangshan District, Taipei,Taiwan

Room

1212



霍凱盛 Eric FOK

《卜彌格之書 The Book of Michal Boym 》

針筆、紙筆 Line Drawing on Paper | 45 × 71 cm | 2024

Room
1010

晴山藝術中心 Imavision Gallery

《愛情毒》是一件以 親密關係為核心的情 感書寫作品，呈現藝術家在愛與衝突之間 的真實掙扎。作品源 於藝術家與伴侶同居 後的生活經驗，兩人 於不斷的爭吵與和解 中，體驗到愛情既甜蜜又腐蝕的雙重本 質。藝術家以「毒」 作為隱喻，指涉愛情 中因自我意識與情感 依附所產生的痛楚與 成長。在關係的碰撞 中，藝術家意識到自 身的自私與伴侶的脆 弱，並藉由坦誠的對 話重新理解「愛」的 平衡。作品不僅探討 愛情的矛盾本質，也 反映了人在親密關係 中學習自我與他者共 存的過程。《愛情 毒》最終指向的，是 在情感毒素中尋求療 癒與共生的可能性。

"Toxic Loveers " is an emotionally charged work centered on intimate relationships, presenting the artist's genuine struggle between love and conflict. The work stems from the artist's life experiences living with their partner, where they experienced the dual nature of love—both sweet and corrosive—through constant arguments and reconciliations. The artist uses "poison" as a metaphor to refer to the pain and growth arising from self-awareness and emotional dependence in love. In the clashes of the relationship, the artist becomes aware of their own selfishness and their partner's vulnerability, and through honest dialogue, re-understands the balance of "love." The work not only explores the contradictory nature of love but also reflects the process of learning to coexist with others in intimate relationships. Ultimately, "Love Poison" points to the possibility of healing and coexistence amidst emotional toxins.

www.imavision.com.tw

台北市北投區承德路 7 段 286 號 2 樓
2F No.286 Sec 7 Chengde Road Beitou District Taipei Taiwan

Room
1010



高一心 Eason KO

《愛情毒 Toxic Lovers》

壓克力、油性 色鉛筆、油畫 棒於全麻畫布 Acrylic, color pencil, oil pastel on canvas.

72.5 × 60.5 cm | 2025

Room
1203

琢璞藝術中心 J. P. ART CENTER

紙袋系列主要是「失焦·解構」系列的延伸，使用過的紙袋痕跡，猶如畫面構圖的展現，透過色彩的變化或圖案組合，賦予紙袋內容物的想像及新的語彙，畫面隱約中重現了記憶裡味道的「存有」與「存在」，再因觀賞的想像而重新建構圖像，便是提供觀者與作品對話的空間。觀者與作品之間猶如失焦的對話，需透過想像的感知重新建構。既抽象也具象，沒有答案，也無須尋找答案，若能感受作品內在的寧靜，自然是畫面的再現。

【Paper Bag Series】Creative Concept The Paper Bag series is primarily an extension of the "Out of Focus, Deconstruction" series. The traces of used paper bags, like the composition of a painting, are used to imbue the contents of the bags with imagination and new vocabulary through variations in color or patterns. The images subtly recreate the "presence" and "existence" of flavors from memory, and the image is then reconstructed through the viewer's imagination, thus providing a space for dialogue between the viewer and the work. The dialogue between the viewer and the work is like an out-of-focus conversation, requiring reconstruction through imaginative perception. It is both abstract and figurative, without answers, and there is no need to search for answers. If one can feel the inner tranquility of the work, it is naturally a reproduction of the image.

www.jpart.tw

高雄市前金區五福三路 63 號 8F
8F, No.63, Fu-Wu 3rd Road, Kaohsiung, Taiwan

Room
1203



李益成 Li I-Cheng

《失焦 - 紙袋系列 003-3 Out-of-focus -
Paper Bag Series 003-3》

玻璃鋼 | FRP $34.5 \times 25 \times 17$ cm | 2024

Room
1013

丹之寶 Tansbao Gallery

《Yarney 3》取材自藝術家在印度寄宿學校的經驗，描繪夏安居 (Yarney) 期間的日常景象。夏安居本是佛教僧侶在雨季閉關的傳統，目的是避免外出時踩踏或傷害到細小生命，象徵慈悲與對一切眾生的保護。在這段時期，校園的運動場也自然變成各種生命共享的空間。畫面中的牛與犢牛穿越跨欄，其自在的動作與賽道上鮮明的號碼形成對比，呈現出規則與不可控之間的幽默張力。對孩子們而言，這樣的場景十分日常：比賽可能因動物闖入而暫停、改道，甚至被迫中止。但這些「意外」也成了一種溫柔的提醒——生活不全由我們掌控，而是與其他生命共同編織。藝術家以細膩的筆觸捕捉這種混亂中的秩序、戲謔中的慈悲。透過跨欄象徵界線，作品呈現出共存、包容，以及在互相干擾中仍能找到幽默的生活態度，呼應夏安居的核心精神：尊重生命、學習並存。

Yarney 3 draws from the artist's memories of attending a boarding school in India, depicting everyday life during Yarney, the Tibetan Buddhist summer retreat.

Traditionally, Yarney is a rainy-season practice in which monks remain indoors to avoid unintentionally harming even the smallest living beings—a gesture of compassion and mindful coexistence.

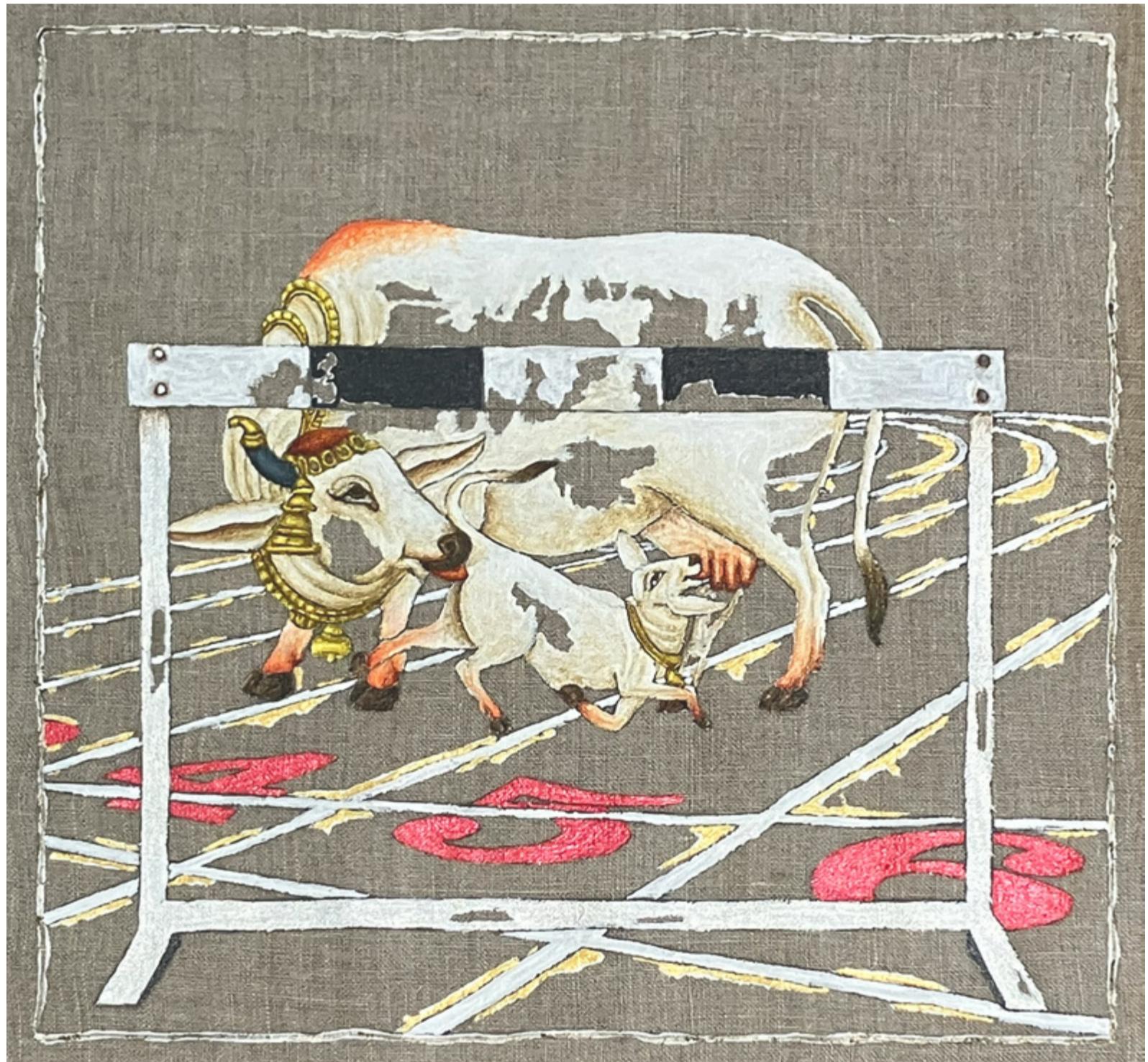
During this period, the school's athletic ground also becomes a shared landscape for all forms of life. In the painting, a cow and its calf casually cross a hurdle, their unhurried presence contrasting with the numbered racing lanes—an interplay between structure and unpredictability.

For the students, such interruptions were entirely normal. Games often paused, diverted, or dissolved altogether when animals wandered onto the field. Yet these disruptions were not annoyances; they became gentle lessons about living with others—human or not—and embracing what lies outside our control.

<https://www.tansbao.com/>

台北市中山區明水路 547 號
No. 547, Mingshui Rd., Zhongshan Dist., Taipei City 10462, Taiwan (R.O.C.)

Room
1013



丹增·葛美·多吉 TENZIN GYURMEY DORJEE
《夏安居 3 Yarney 3》

壓克力、麻布 Acrylic on Raw Linen | 49 × 49 cm | 2025

Room
1110

暮拉多元藝術空間 The Moolah Multi-Art Space

「禮物」系列的創作概念是由包裝材的裝飾花作為動機發想，使用了鳳梨花和緞帶兩種符號構圖。以「禮物」為主題，葉子為緞帶，金屬箔為各色包裝紙，結合鳳梨花包裝成各色禮物。運用抽象植物與裝飾物之間的對話，隱含「祝福」和「希望」的雙重意象。

The Gift series originates from the decorative blooms found in packaging materials, using the motifs of the pineapple flower and ribbon as its starting point. Centered on the theme of "gift," leaves are transformed into ribbons, and metallic foil becomes layers of colored wrapping paper, with pineapple flowers assembled into gifts of various hues. Through the dialogue between abstracted botanical forms and ornamental elements, the work carries a dual symbolic resonance of blessing and hope.

<https://themoolahart.com/>

臺南市中西區國華街三段 15 號
No. 15, Sec. 3, Guohua St., West Central Dist., Tainan City 700, Taiwan(R.O.C.)

Room

1110



蕭珮宜 HSIAO, Pei-I

《禮物 VI Gift VI 》

親和箔、壓克力彩、畫布 Color Foil and Acrylic on Canvas

70 × 50 cm | 2024

Room

1217

陶華灼藝廊 THZ Gallery

過去的回憶、未來的想像或期待即將出發的旅程，在白日夢的建構中，藉由一個人物角色為載體，轉化了生活中的角色、畫面、文字 … 等，透過插畫式的型塑，日常故事的情節被重新理解，在看似荒謬卻豐富的畫面裡穿梭，演繹出種種五味雜陳卻又難以言表的真實人生。

Recalling past memories, future imaginations or anticipation of a new journey all are constructed in my daydreams. I apply figures to carry the meanings of the various roles in life, images, words, etc., through the cartoonish sculpture, stories from daily life have been re-understood, Navigate through seemingly absurd yet rich visuals, interpreting the myriad flavors of life, which are difficult to articulate but undeniably real life.

www.facebook.com/thzart

新北市鶯歌區尖山埔路 70 號
No. 70, Jianshanpu Rd, Yingge Dist, New Taipei City

Room

1217



郭舒凡 Shu Fan KUO

《花開時 - 一簇花
When Flowers Bloom - A Bunch of Flowers》

陶瓷 Ceramics | 33.5 × 32 × 21 cm | 2025

Room

1210

gallery UG

本系列作品〈RAW〉始於在家中與旅途中所遇見的食材，並以「肖像攝影」的方式加以記錄。
土地不同，孕育的生命也會改變。

我觀察它們、拍攝它們，並將親自品嚐後將所料理的菜名，作為作品題目。

這並非全然虛構的世界，同時也不只是單純的紀錄。

我的創作來源以及尊重族群文化（Ethnicity）的方式，皆建立在對現實持續觀察的延長線上。

The RAW series started from portraits I took of ingredients that I came across from my hometown or while travelling.

When the land changes so will the animals.

I would observe, photograph, and use the name of dishes I ate as the title.

It is not a world of pure imagination, but also not completely from memory either.

The source of my creativity, and my way of honoring ethnicity lies in the continuous act of observing reality.

<https://gallery-ug.com/en/>

2F TERRADA ART COMPLEX II, 1-32-8, Higashishinagawa, Shinagawa-ku

Room

1210



板谷麗 Rei ITAYA

《甜菜沙拉 Beet Salad》

銀鹽印刷 Lambda Print | 42.4 × 34.9 cm | 2023

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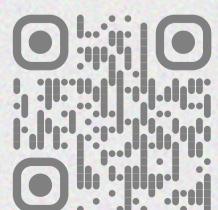


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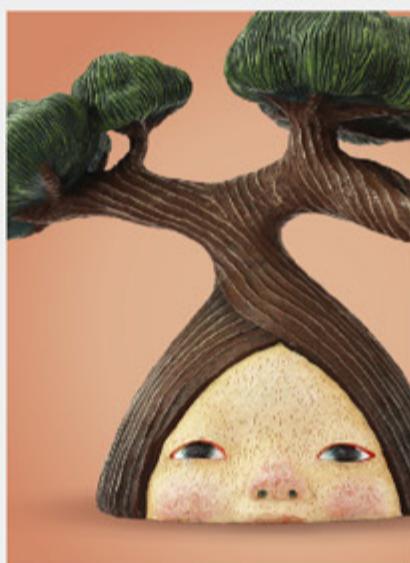
台灣唯一藝術產業鏈全通路領導品牌 | 興櫃代號6650-TW

帝圖科技文化專注於「藝術品牌與通路」領導地位，也是台灣唯一擁有帝圖藝術實體拍賣、Online Bid 線上專拍、非池中藝術網、非池中畫廊平台、非池中線上藝廊、帝圖藝術研究中心等一條龍藝術相關服務與銷售能力品牌通路，旗下擁有：



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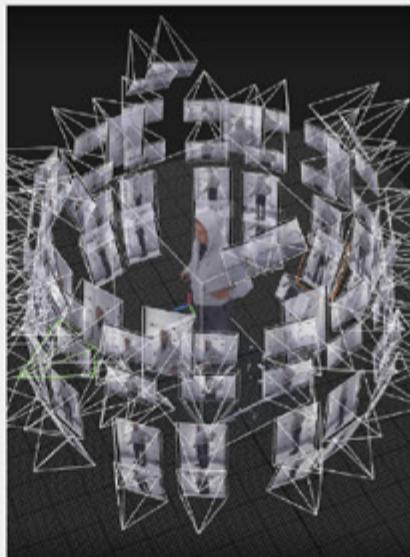
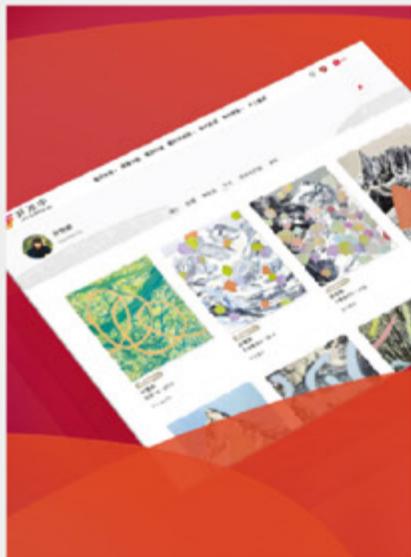
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帝圖藝術研究中心

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應用研發等，主要促進藝術
及科技領域之跨域應用
為主要任務。



《藝術家》雜誌已發行超過六百期，專注報導亞洲與國際藝術思潮及趨勢。每月定期出刊，深入探索藝術歷史與名作，讓讀者搶先掌握最新動態。秉持專業與客觀理念，為藝術愛好者提供全面平台，長期訂閱可讓您不錯過每期精彩內容，持續拓展視野，享受不斷激發靈感的藝術之旅。

ART COLLECTION+ DESIGN 藝術收藏+設計

《藝術收藏+設計》期刊以精緻而專業的編輯取向，提供藝術收藏與投資的靈活觀念、當代藝術市場分析，包括資深藝術收藏家經驗訪談，國際知名收藏家締造收藏經驗之宏觀紀事，以及有關設計的趨勢與新知，從生活的各個面向切入，再加上環境與設計美學的報導與探討，讓品味藝術打造更適意而優渥的愉悅生活。



月刊アートコレクターズ、 Art Collectors'

Monthly Japanese Art Magazine

Distribution and Language : Japanese



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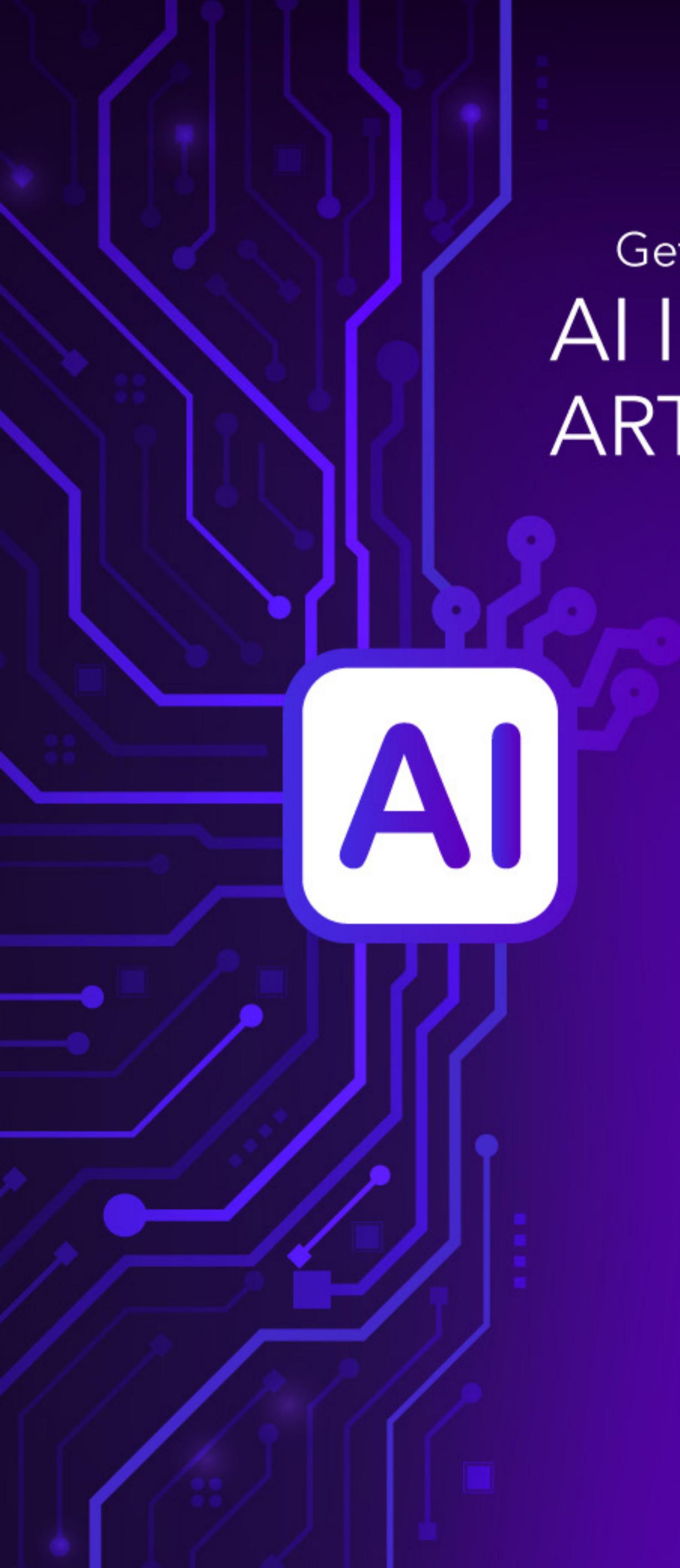


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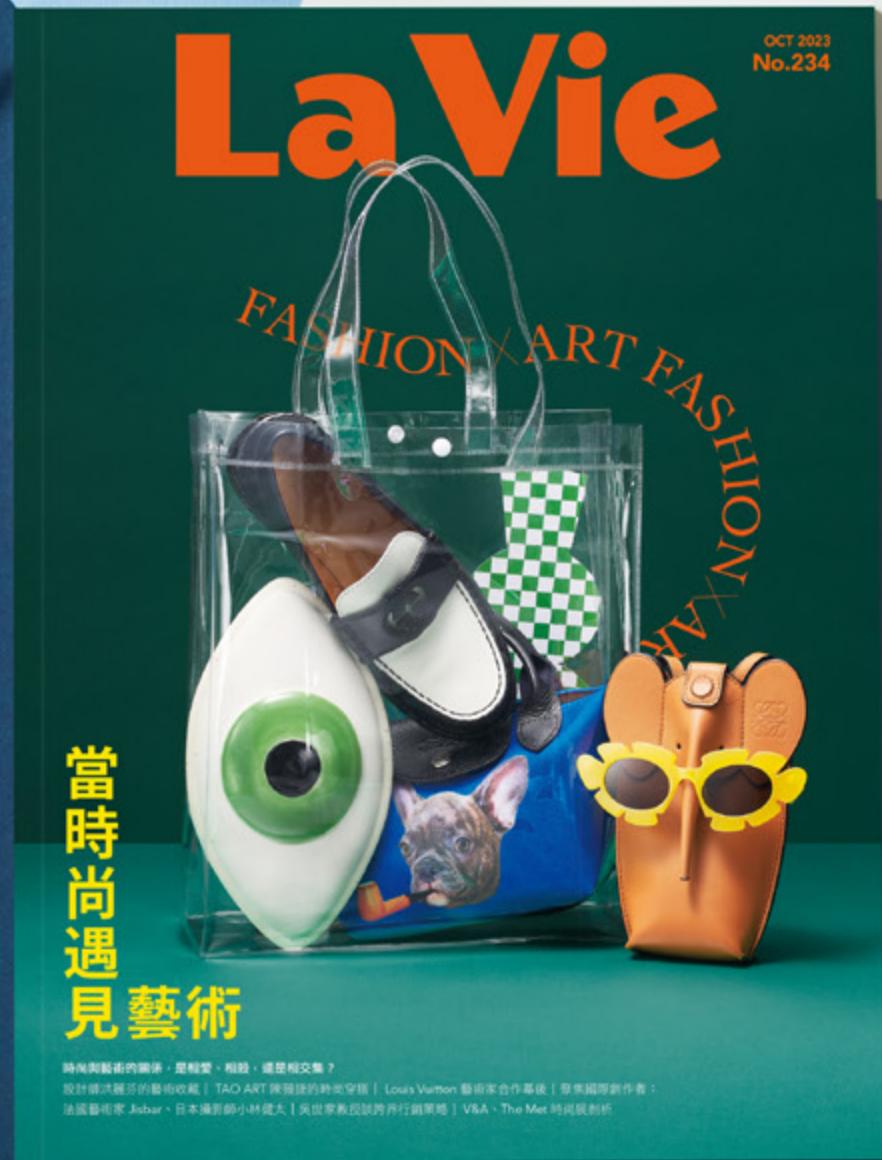
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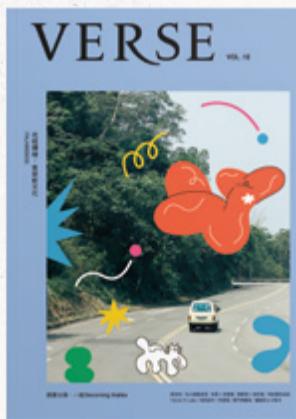


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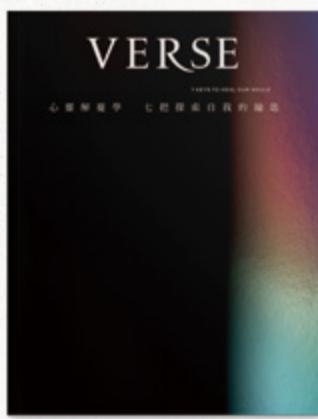
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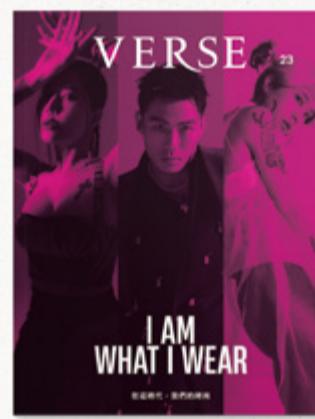
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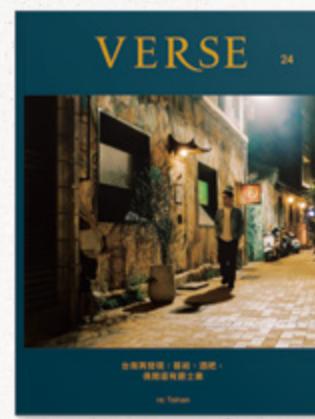
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文化創意正發生



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23·在這時代，我們的時尚



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