

**Artwork Collection of
Sheng-Hsiung HUNG**



洪聖雄 Sheng-Hsiung HUNG

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《彌生》系列

《彌生》系列作品具體批判了「泥塑課題」與「模塑創作」的擬仿之幻象法則表現，洪聖雄明確提供觀眾一種「簡約」的觀看路徑。作品除了彰顯材料積澱的質感，還有材料對應空間的安置程序，亦能映射藝術家的身體運用之方法。

藝術史實上，藝術家以往無法將「土」的材質保存，並透過翻模工序將泥塑的材質轉移，多以石膏、玻璃纖維或鑄造等易存、輕便之材料取而代之。而《彌生》系列是使用具有風乾功能的土質做為媒材基礎，「免燒土」能保留下土質在構成作品後的「存在」，甚至透過藝術家的身體介入而彰顯土質材料的有機性，它可以是「淤泥」、「皮層」或是「雕塑量體塊」。免燒土的材料語言也能進一步彰顯工業生產下的質感，它是一種自然的化學混合體，一種工業轉化下的「白色」物質。

《彌生》系列作品都是以裝置藝術形式呈現，其中包含運用大量身體勞動介入，機械語言、現成物的運用與類劇場性的物件拼集。洪聖雄透過不同的創作計畫，將多向度的材料進行巧妙的編排，賦予空間場域一種另類風景。

《彌生》

《彌生》作品裝置於一個狹長的廊道空間，此空間的特徵有六面大型窗戶。藝術家以免燒土作為架構作品的重要媒材，透過了「直接塑造」的方式，通過手作的按捏穿透現場紗窗縫隙而產生的「泥團滲透」，異質同構於場所空間，並建造了一個潔白的物質場域。

《彌生 – 皮層》

《彌生 – 皮層》展出的場所是在一間傢俱店，傢俱店內空間有間暴露水管結構的屋頂。《彌生 – 皮層》使用免燒土包覆了場所空間的水管結構，形成「皮層狀態」，藝術家將空間納入建構作品的觀念中。

《彌生 – 起床！》

《彌生 – 起床！》這件作品使用了多向度的媒材語言，其中藝術家透過類劇場性的物件拼集、現成物的運用，讓物件與物件相互產生一種對話關係。藝術家關注的是一種物質、物件、空間的相互「接觸」，在一種時空間中「交織」、「相撞」與「見面」。

《地景接縫》

《地景接縫》適時的再次回歸到泥質與塑造的原初切入點上。藝術家積極提出新泥質操縱方式，通過兩種軟硬迥異的白色泥材質進行並置與對接，銜接出這材質劇場中的「地景」。在這劇場裡，手捏塑造的傾斜「山壁」，因「地景」而進一步組構出「人造地境」與「自然地境」之間能被加以轉述的山體想像與被進駐的建築體場域之間的異境同化性。因觀眾的每一步踩踏而隨之碎裂崩解的「白水泥」地，則同出一徹的適時提醒著觀眾「當下每一步」的時間情境和激活的現場閱讀狀態。

《YAYOI》 Series

YAYOI specifically criticizes the expression of imitating illusion methods of 'Clay sculpture' and 'molding creation'. Author clearly provides a 'minimalistic' way of seeing. The acts of removing the expressive textures of layering material and the installing concept of correspondence between material and space, both reflect the ways of usage of artist's body.

In art historical facts, artists were unable to conserve the materiality of 'clay' and transform it through the molding procedure, such material was mostly replaced by plaster, glass fiber, casting or other materials that are easy to keep. YAYOI applies the clay with air dry ability as medium foundation, 'air dry clay' can reserve the 'existence' of materiality when artwork was constructed. What's more is that organic of clay material is being set off once intervened by the body of artist, it can be 'silt', 'cortex' or 'piece of sculpting mass'. Language of material of air dry clay can then be inclusive of the textuality produced under the industry, a natural kind of chemical mixture, a 'white' substance transformed by industry.

The series works of YAYOI are presented in the form of installation art. The works contain the intervention of massive using of body laboring, mechanical language, applying of ready-made and objects collaging of theatricalization. Through different art projects, Sheng Hsiung, Hung makes progress in his ingenious arrangement with multidimensional materials, endows an alternative landscape to the space.

《YAYOI》

"YAYOI", an artwork that installed along a narrow corridor space, which has six massive windows. I use non-burning clay as an important media, through a "direct sculpture" method, a way of handmade sculpting, that allows the media penetrated through the gap between the veil. The generated "penetration of mud", heterogeneous but constructed with space, established a plain white material field.

《YAYOI – Cortex》

The exhibition's space of "YAYOI – Cortex" is inside a furniture shop. There is an interior space that expose the structure of water pipe. "YAYOI – Cortex" with the using of non-burning clay wrapping up the water pipe, that the whole formed into a "cortex status", which showed that the artist takes the space into account in the concept of artwork constructing.

《YAYOI – Wake up!》

"YAYOI – Wake up!" applies multi-facet media vocabulary, the artist made use of theatrical assembling of object and ready-made, that formed up an inter-relationship between objects. What artist focus on is the engagement between materials, objects and spaces, "interweaving", "colliding" and "encountering".

《Landscape Jointing》

"Landscape Jointing" once again with appropriate timing back to the initial entry point of mud and sculpting. The artist positively proposed a new method of manipulation of mud. With the use of white clay material in two different hardness, through apposition and engaging, create out a "landscape" in material theater. Inside this theater, the handmade leaning "mountain wall", under the affection of "landscape", constructing an "artificial land" and "natural land", the "mountain wall" that between two land became translatable, between such effect and stationed architecture field, there is an assimilation of different place. Because every steps of audience that followed with disintegration of "white cement", remind audience the time situation and a stimulated studying status of "every steps of the moment".

彌生 YAYOI 2019

免燒土、動力機械、塑膠、木、鐵粉 Clay,Power
machine,Plastic,Wood,Magnet powder

裝置藝術形式 Installation

尺寸依據場地而定 Dimensions variable















彌生
免燒土、動力機械、塑膠、木、鐵粉
2019



YAYOI
Clay, Power machine, Plastic, Wood,
Magnet powder
2019

彌生 - 物 YAYOI-Object



彌生 - 物
免燒土、鐵粉、鏡面
2019



YAYOI-Object
Clay, Magnet powder, Mirror
2019

彌生 - 支撐 YAYOI-Support

彌生 - 支撐
免燒土、木
2019



YAYOI-Support
Clay、Wood
2019



彌生 – 皮層 YAYOI-Cortex 2019
免燒土 Clay
裝置藝術形式 Installation
尺寸依據場地而定 Dimensions variable
品緻空間 Beauxarts Spase





彌生 - 皮層
免燒土
2019



YAYOI - Cortex
Clay
2019

地景接縫 Landscape Jointing 2021

免燒土、白水泥、木 Clay,White cement,Wood

裝置藝術形式 Installation

尺寸依據場地而定 Dimensions variable

臺灣當代文畫實驗場 Taiwan Contemporary

Culture Lab





地景接縫 Landscape Jointing



地景接縫
免燒土、白水泥、木
2021



Landscape Jointing
Clay, White cement, Wood
2021



彌生 – 起床！ YAYOI-Wake up! 2020
免燒土、木、燈管、現成物、鏡面、塑鋁板、
玻璃、顏料、麻繩 Clay,Wood,Fluorescent
tube,Readymade,Mirror,Aluminum
plate,Glass,Paint,Hemp rope
裝置藝術形式 Installation
尺寸依據場地而定 Dimensions variable







Wake up!





wake up!

wake

wake up!



wake up!

wake up!

up!





彌生 - 起床！ YAYOI-Wake up!

彌生 - 起床！
裝置藝術形式
2020



彌生 - 起床！ YAYOI-Wake up!



YAYOI - Wake up!
Installation
2020

彌生 - 起床！ YAYOI-Wake up!



彌生 - 起床！
免燒土、木、燈管、
現成物、鏡面、塑鋁板、玻璃、顏料、麻繩
2020



YAYOI - Wake up!
Clay,Wood,Fluorescent
tube,Readymade,Mirror,Aluminum
plate,Glass,Paint,Hemp rope
2020

彌生 - 起床！ YAYOI-Wake up!



彌生 - 起床！
 免燒土、木、燈管、
 現成物、鏡面、塑鋁板、玻璃、顏料、麻繩
 2020



YAYOI - Wake up!
 Clay,Wood,Fluorescent
 tube,Readymade,Mirror,Aluminum
 plate,Glass,Paint,Hemp rope
 2020

彌生 - 起床！ YAYOI-Wake up!



彌生 - 起床！
免燒土、木、燈管、
現成物、鏡面、塑鋁板、玻璃、顏料、麻繩
2020



YAYOI - Wake up!
Clay,Wood,Fluorescent
tube,Readymade,Mirror,Aluminum
plate,Glass,Paint,Hemp rope
2020

櫃檯計劃 Counter Project 2020

木、燈管、塑鋁板、玻璃、顏料、霓虹燈、合作者

Wood,Fluorescent tube,Aluminum

plate,Glass,Paint,Neon light,Collaborators

裝置藝術形式 Installation

尺寸依據場地而定 Dimensions variable



櫃檯計劃 Counter Project



櫃檯計劃
木、燈管、塑鋁板、玻璃、顏料、霓虹燈、合作者
2020



Counter Project
Wood,Fluorescent tube,Aluminum plate,
Glass,Paint,Neon light,Collaborators
2020

《工作屋》

藝術家的工作室可能是作品最合理的擺放空間，在其中不僅使作品處於創作中的活絡狀態，也空間本身也作為展呈的開放場域。而當博物館的工具間成為「藝術作品」，包含堆積的布展材料、工作機具，以及物件擺置設計等整體佈局，展呈既是雙年展的幕後，也成為一座供人觀看的鏡框式舞台。

《工作屋》由木工師傅與藝術家共同協作呈現。

《The Wook Room》

An artist's studio is probably the most ideal place for their works as it keeps the works in a dynamic condition. In the contemporary art world, displaying and creating art are often happening at the same time, so one may begin to wonder if the museum work room can support the creative energy of the art sector. Based on the image of the work room, this work was developed, and it includes real-world materials and equipment for installing an exhibition. With the overall space layout, not only is it a scene behind the biennale, but it's also a proscenium stage for the audience to come and appreciate.

The Work Room was jointly created by carpenters and the artist.

工作屋 The Wook Room



工作屋 The Wook Room 2020

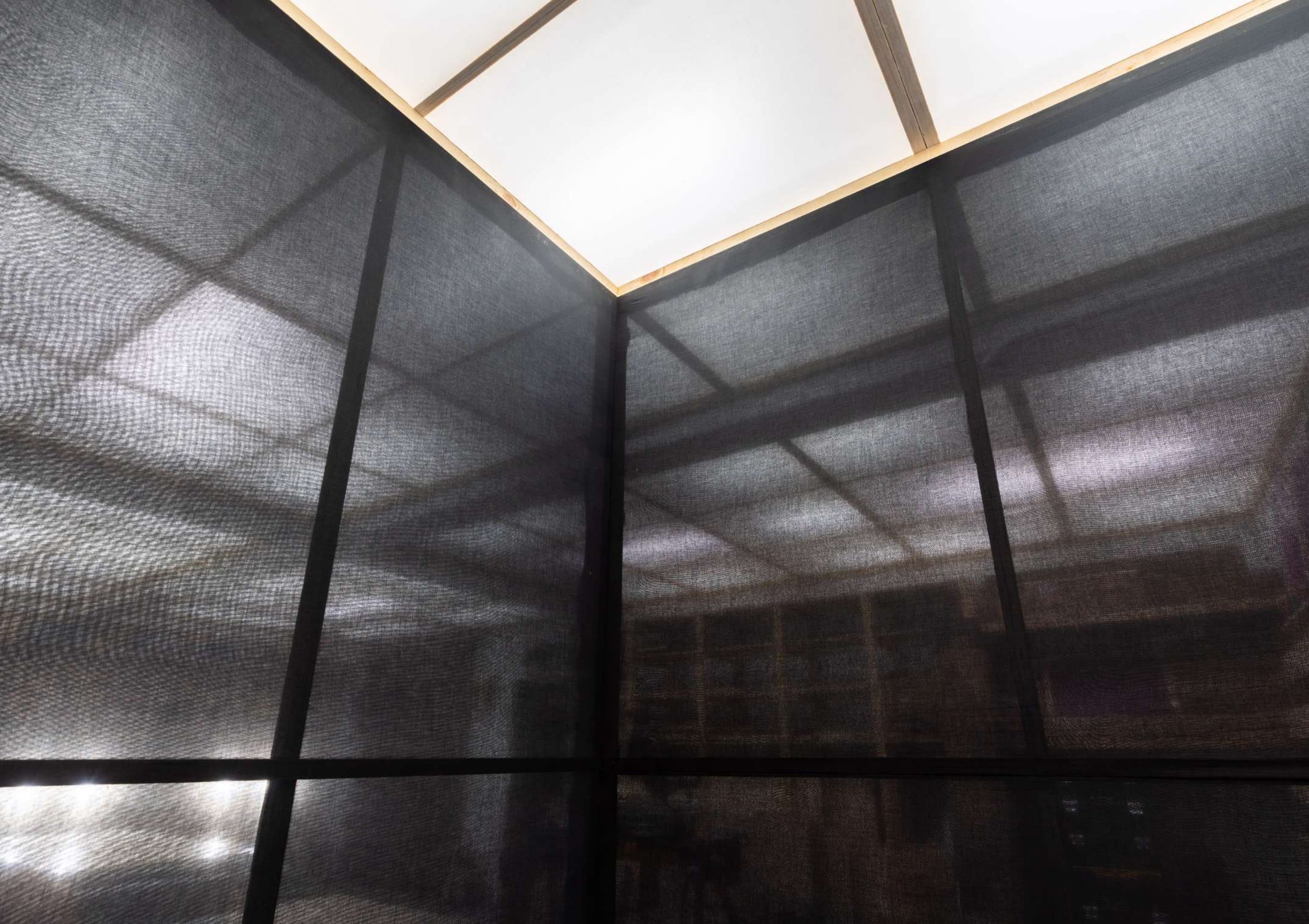
(曾徐良+洪聖雄) + 藝術協作：羅景中
(Xu-Liang ZENG, Sheng-Hsiung HONG)

Art Collaborator: Jing-Zhong LUO

裝置藝術形式 Installation

尺寸依據場地而定 Dimensions variable

有章藝術博物館 Yo-Chang Art Museum



工作屋 The Wook Room



工作屋
裝置藝術形式
2020



The Wook Room
Installation
2020

《非地方》系列

有章藝術博物館、臺北舊紙廠即將於2020年後謝幕，進行整建新博物館與都市更新的規劃，因此《再見》、《線》是洪聖雄在兩個地方場域進行的現地製作計畫。《再見》、《線》透過藝術家以「破壞」之姿介入「有章藝術博物館」、「臺北紙廠」，將展場空間的部分「地」與「牆」敲除，被鑿下的碎塊與殘片及裝在木製展示箱中。《再見》也同時討論了文資的保存方式，試圖將博物館零碎的「有形物質」，封存於「無形的」藝術之中。

《Non-Places》Series

Our Museum and Taipei old paper factory will be closing down after 2020, and conduct the progress of rebuild and urban renewal, therefore “Farewell” and “Boundary” are the project of Sheng-Hsiung, Hung that created on-site on both places. The artist played a role of “destroy”, intervened into Our Museum and Taipei old paper factory, tore down parts of the “wall” and “floor” of exhibition space, the waste and remains are contained in wooden display box. “Farewell” is simultaneously discusses the preserve method of literal resources, attempt to seal the “tangible material” of museum into the “intangible” Art.

再見 See you 2020

裝置藝術形式 Installation

現地製作 Sitsite-Specific

有章藝術博物館 Yo-Chang Art Museum

再見 See you

再見
裝置藝術形式
現地製作
2020



再見 See you

See you
Installation
Sitsite-Specific
2020



















OUR MUSEUM







線 Boundary

Non-place Boundary

116

線 Boundary 2021
裝置藝術形式 Installation
現地製作 Site-specific
臺北紙廠 Taipei Paper Mill

117

Boundary

Non-Places







線 Boundary



線
裝置藝術形式
現地製作
2021

Non-place

Boundary

124



Boundary
Installation
Sitsite-Specific
2021

125

Boundary

Non-place

線 Boundary



線
裝置藝術形式
現地製作
2022



Boundary
Installation
Sitsite-Specific
2022



《合作者的居所》

當代藝術的創作生產，在許多時候有其策略性和特定的鑲嵌關係。如何提取這樣的生產關係，並在展覽的脈絡上以日常生活的方式加以美學化並再次生產，是洪聖雄在《合作者的居所》試圖創造的事情。

進入展場，觀眾會發現展場中並沒有任何一處擺放著明確與「作品」定義相關聯的物件，相反地，窗戶透出的光線以及聯結空間的建築元素，以幽微的姿態試圖向觀眾述說在這居住空間所見證過的時空變遷。現場能感受到吊扇的微風吹拂、燈飾光影相互映照、離散的文字與視覺物件，亦如劇場角色一般在空間中進行對話與牽連，搖滾樂團的音樂則適度地呼應空氣流動的節奏。洪聖雄在本次展覽計畫中邀集十組公司品牌與藝術外擴工作者共同合作，在此處以編導式的創作方式介入空間，由藝術做為中介的策略，揭露當代藝術情境中的生產關係。同時，這也是一場「人」與「物」相遇的過程／風景，日常生活的詩學在此被藝術轉換為真正的主角。

合作者

獨立樂團 | 布萊梅

家具店 | 品緻

風扇設計 | Kubrick

燈飾設計 | Licht im Raum

燈飾設計 | 睦叁精品燈飾

五金選物 | 流石五金選物

營造工程 | 德昕營造

視覺設計 | 王昱惟

攝影 | 劉蕓榮

口筆譯 | 林庭如

《The Dwelling of Collaborators》

The creation of contemporary art often involves strategic and specific interconnected relationships. How to use everyday methods to extract such productive relationships and aestheticise and reproduce them in an exhibition setting is what Hung Sheng-Hsiung seeks to achieve with The Dwelling of Collaborators.

Upon entering the exhibition room, the audience will notice the absence of objects that can be clearly defined as a “work of art”. On the contrary, the natural light from the window and the architectural elements that unite the spaces subtly convey the spatial and temporal changes that this living area has witnessed. Inside the space, gentle drafts are felt coming from a ceiling fan, and there is an interplay of light and shadow and also some dispersed words and visual objects; like characters in a theatrical production, they come together in the space to engage in a dialogue and to interact with one another. The rock music playing in the background also befittingly corresponds to the rhythms of the circulating air. The artist has invited ten collaborators – ranging from brands to a broader spectrum of art practitioners, intervening in the space using a staged approach. This strategy employs art as an intermediary to expose the production relations within the context of contemporary art. At the same time, this is also a process/scene of an encounter between people and objects, with art applied to transform the poetics of everyday life into a genuine main character.

Collaborators

Indie Band | Bremen Entertainment Inc.

Furniture Store | Beauxarts

Fan Design | Kubrick

Lighting Design | Licht im Raum

Lighting Design | Moodsans

Hardware Store | Sasugas

Construction Engineering | De Xin Construct

Visual Design | Yagi WANG

Photography | LIU Wei-Tsan

Translation & Interpreting | LIN Ting-Ru



合作者的居所 The Dwelling of
Collaborators 2023

裝置藝術形式 Installation

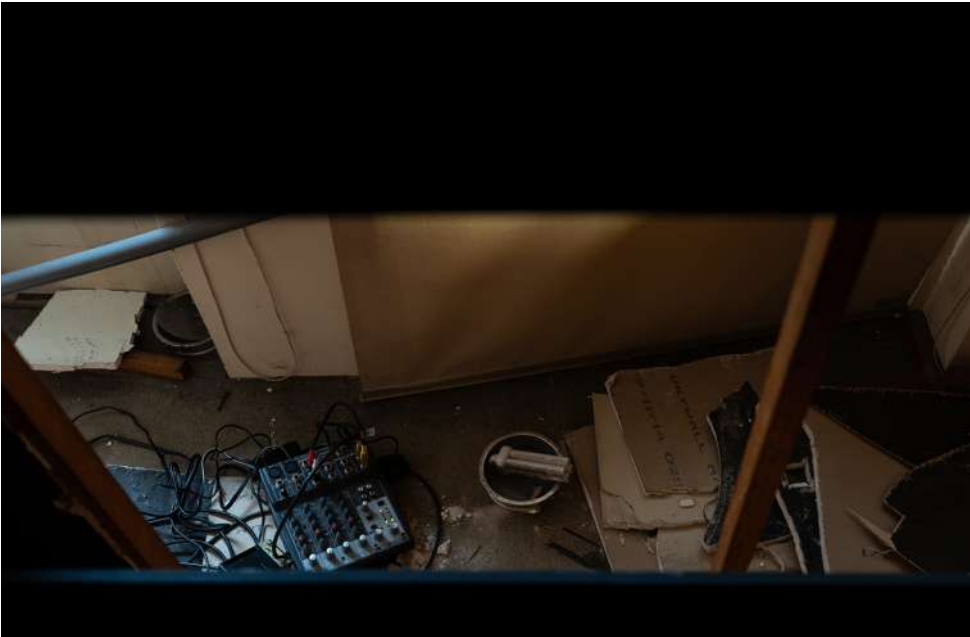
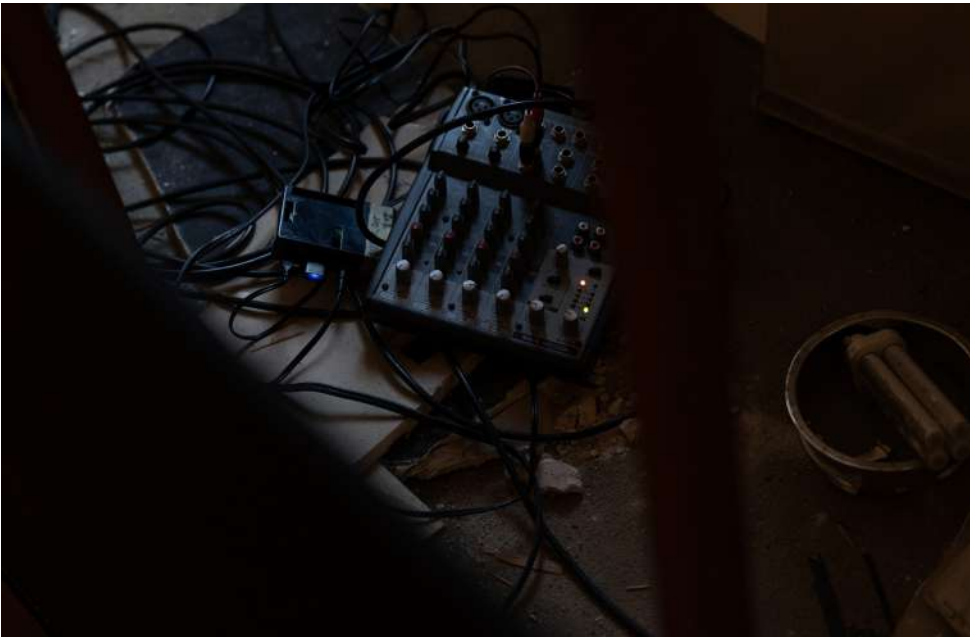
尺寸依據場地而定 Dimensions variable

臺北當代藝術館 Museum of Contemporary Art





合作者的居所
裝置藝術形式
2023



The Dwelling of Collaborators
Installation
2023



合作者的居所
裝置藝術形式
2023



The Dwelling of Collaborators
Installation
2023











合作者
The Dwelling of Collaborators
居所



notes are flowing

casiness and elegance

circulating air

the light shines

intertwined sentiments

egnerfo ediv ert

marks of time

when imagination runs wild

preserved memories

stream of thought



TOWER

ARCH



MOONSAHS



栗山
MOUNTAIN ZEN



静山
SERENE TWILIGHT



谦子
MODESTOP



合作者的居所 The Dwelling of
Collaborators 2023
裝置藝術形式 Installation
尺寸依據場地而定 Dimensions variable
水谷藝術 Waley Art

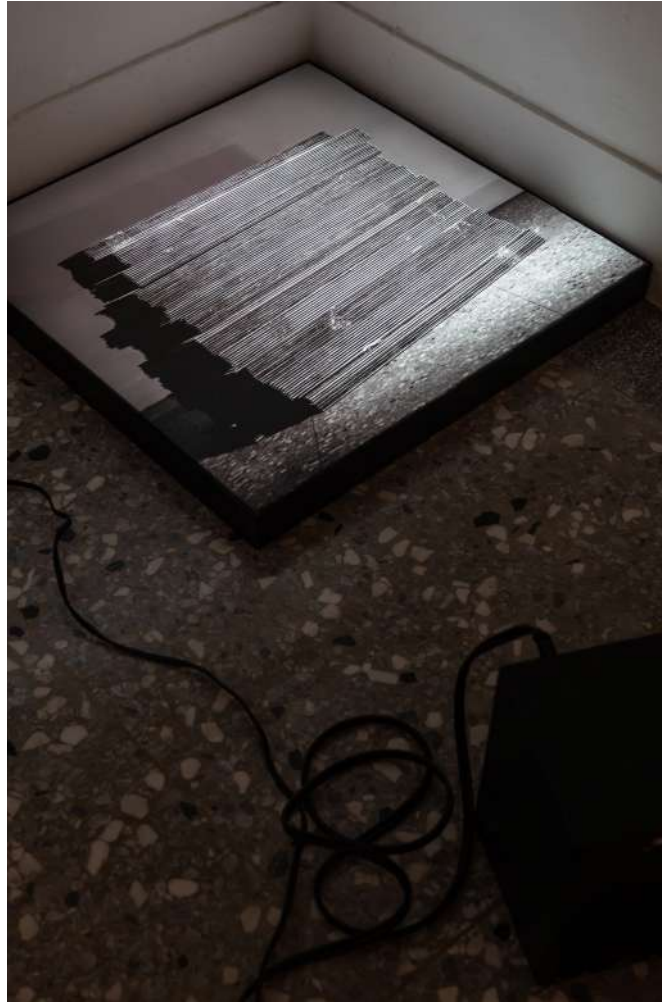
合作者的居所
The Dwelling Of Collaborators
11.26. 12.24. 2023
12 PM 19.30 PM
Venue 水谷藝術館 Waley Art

合作者的居所
The Dwelling Of Collaborators
11.26. 12.24. 2023
12 PM 19.30 PM
Venue 水谷藝術館 Waley Art









合作者的居所
裝置藝術形式
2023



The Dwelling of Collaborators
Installation
2023







虛；移；界限

Virtual;Displacement;Boundray 2019

洪聖雄、洪瑞翔 Sheng-Hsiung HUNG,

Jui-Hsiang HUNG

裝置藝術形式 Installation

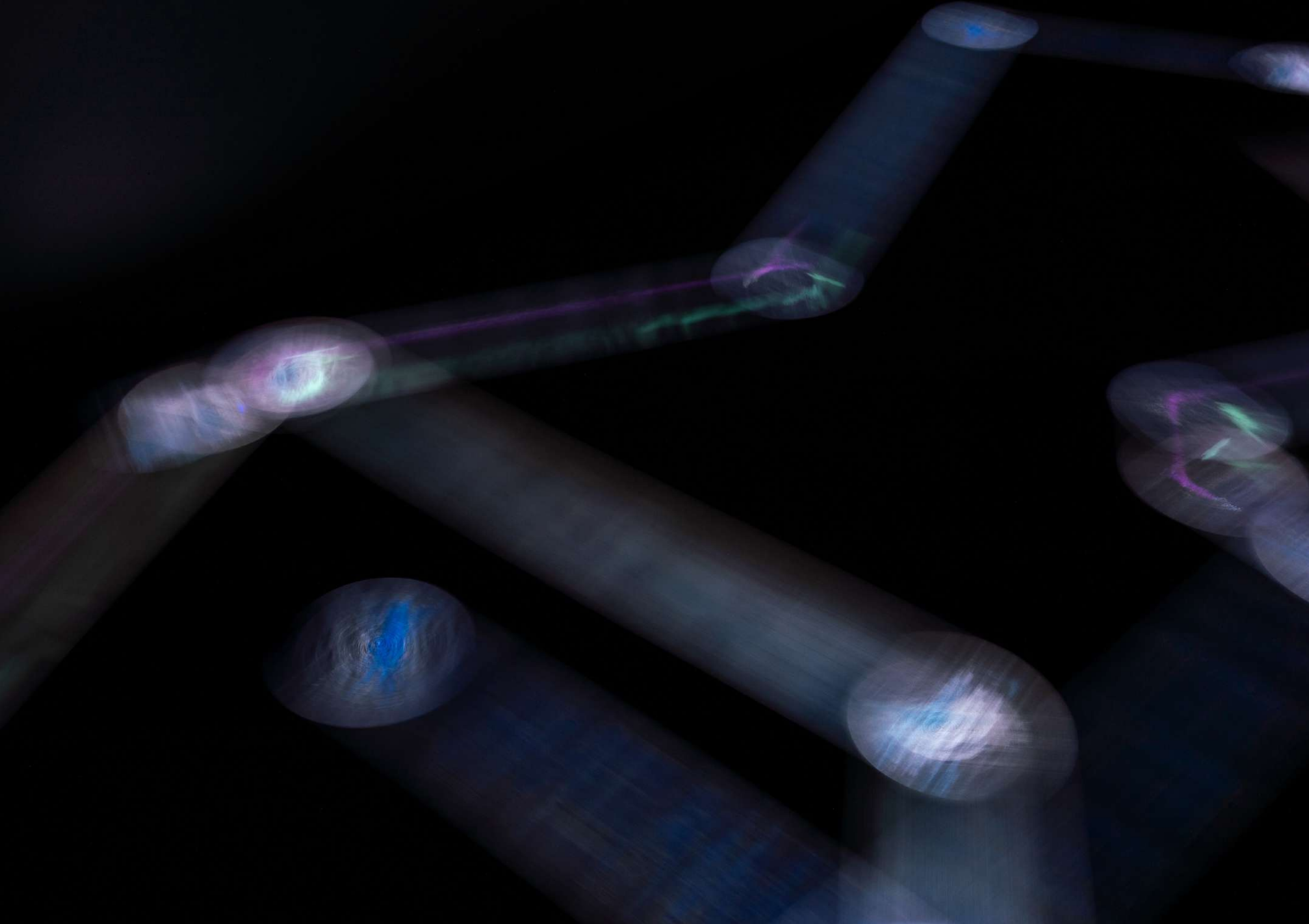
尺寸依據場地而定 Dimensions variable



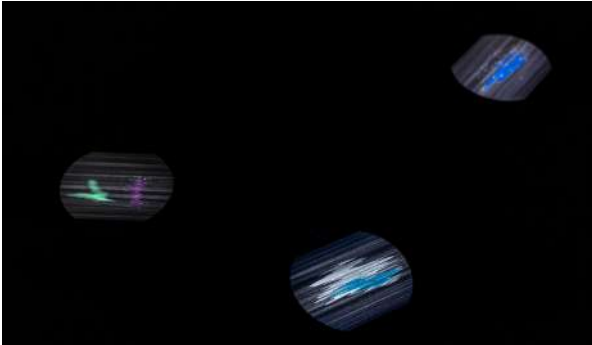
虛 ; 移 ; 界限
 Virtual;Displacement;Boundray
 洪聖雄、洪瑞翔
 Sheng-Hsiung HUNG,
 Jui-Hsiang HUNG
 2019







位移 Displacement



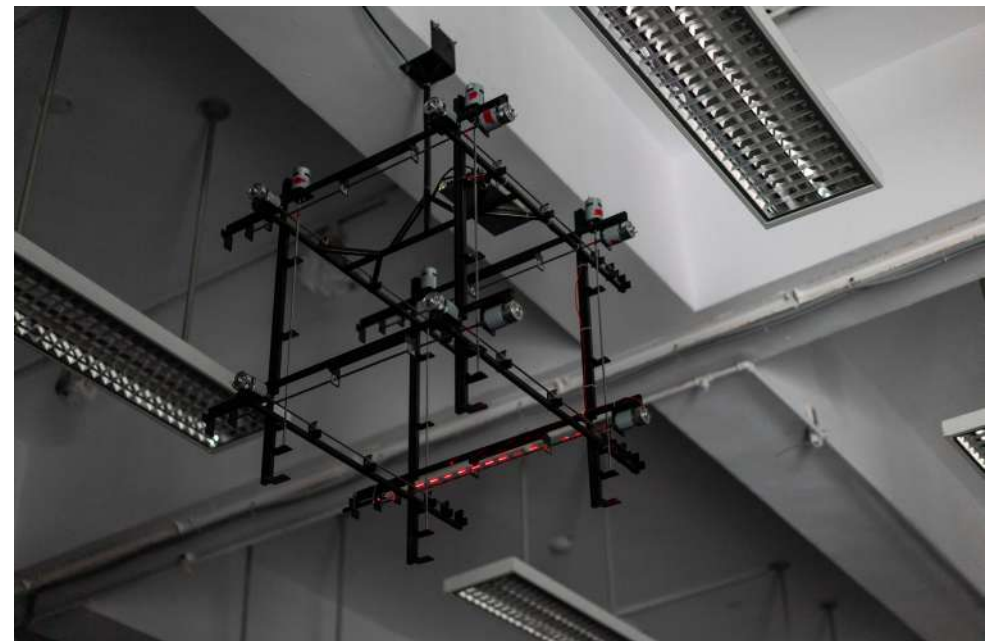
位移
動態影像、動力機械、燈
管、感應器
2019



Displacement
Motion Graphic,Power
machine,Fluorescent
tube,Sensor
2019

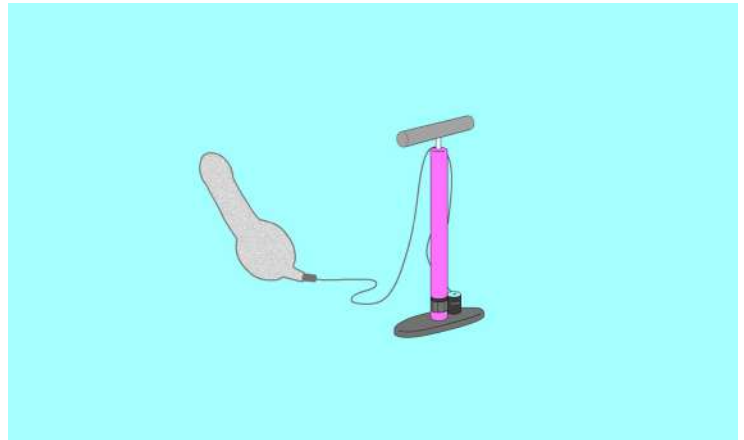
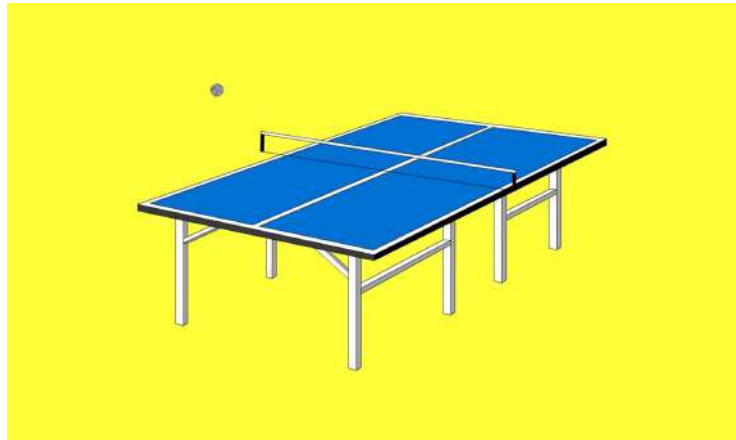


虛；移；界限
動態影像、動力機械、燈管、感應器
2019



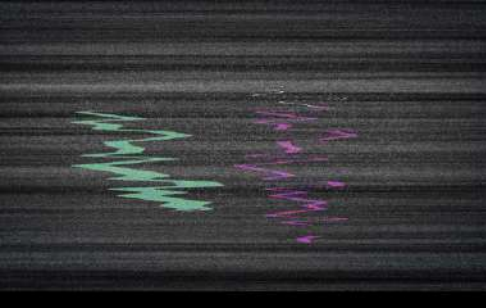
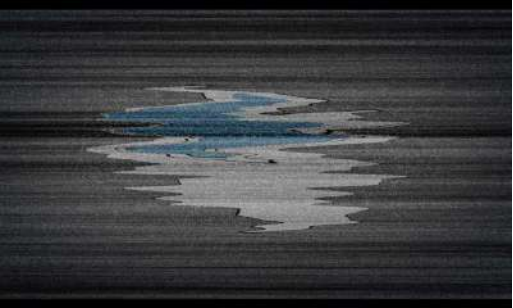
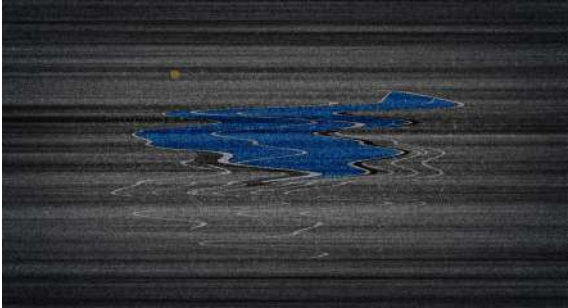
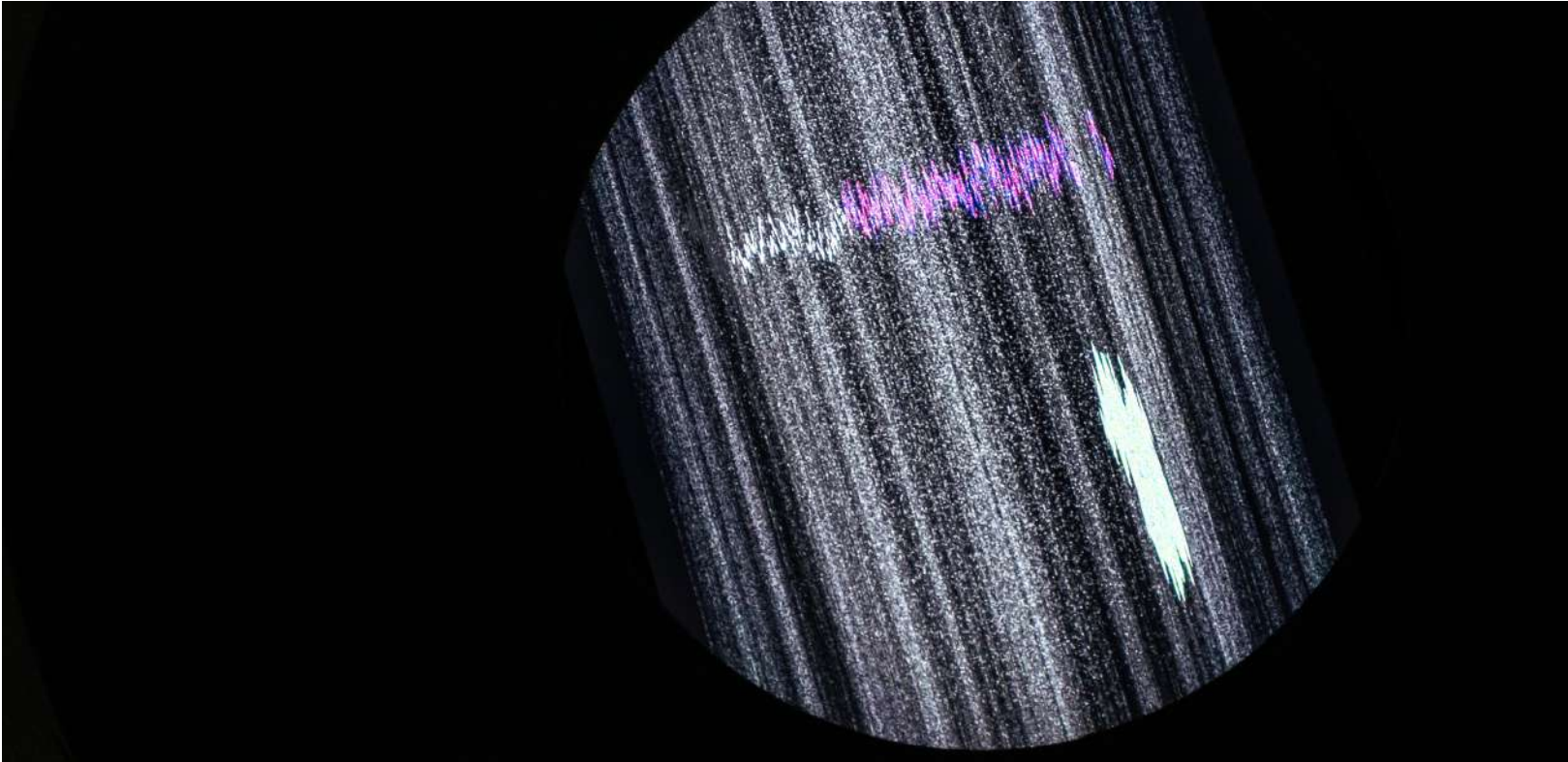
Virtual;Displacement;Boundray
Motion Graphic,Power machine,
Fluorescent tube,Sensor
2019

日常：無意識循環 Daily:Unconsciously-loop



日常：無意識循環
動態影像
洪聖雄、任怡靜
2018

Daily:Unconsciously-loop



Daily:Unconsciously-loop
Motion Graphic
Sheng-Hsiung HUNG,YC
2018

《籠罩》

推門走進綠漆房，綠屏空間展現媒體運作的後台，機械聲－狂躁聲和通過口頭動作的音軌－機械聲和來自身體的聲音，屏幕就像一個窗口或窗口非常類似於屏幕。《籠罩》讓觀眾穿過層層界面，近距離接觸那毫無遮擋的世界。同時，觀眾在這些竊竊私語的媒體產生的聲音和圖像中穿行，行走在各個連貫而不同的空間中。

諧噪機器

團隊由三人組成，團體創作交叉各自的創作觀點，裡去影像與聲響的自然擬仿，試探原初的數位狀態。江易錚研究聲音－人聲以口腔肌肉運動與聲帶發聲成為樂音元素，洪聖雄專注於光影影像與實體物質的交互作用，擴延影像的介面觀看至空間的層疊性質，江俊毅則關注視覺圖像與聲響的連動情形。

《Shrouded》

Open the door and walk into a room with green paint. The studio with green screen is revealing the operation behind the scenes. The mechanical sounds—noises as well as melodies produced by oral movement—comes from the human bodies, while the screen looks like a window, or the window resembles the screen. ' Shrouded ' allows people to go through layers and layers of interface, so the viewers approach an uncovered world. Meanwhile, the viewers also affecting the humming images and sounds created by the media, walking in different spaces that connect to one another.

Harmonoise Machine

It is a team of three. Each member in the team creates with their own perspectives. Removing the natural simulation of video and audio, the team reinvestigates the prototypical state of the digital world. Yi-Cheng CHIANG conducts research on sounds—vocals are based on the movement of oral muscles and the vibration of vocal cord. Sheng-Hsiung HUNG places focus on the interaction of light and physical substances, extending the 2D view of interface to the 3D multilayering characters as that of a space. Chun-Yi CHIANG focuses on the connecting effect of visual images and sounds.

籠罩 Shrouded 2019

洪聖雄、江易錚、江俊毅 Sheng-Hsiung HUNG

Yi-Cheng CHIANG, Chun-Yi CHIANG

技術協力：ThunPie

Technical Collaboration：ThunPie

裝置藝術形式 Installation

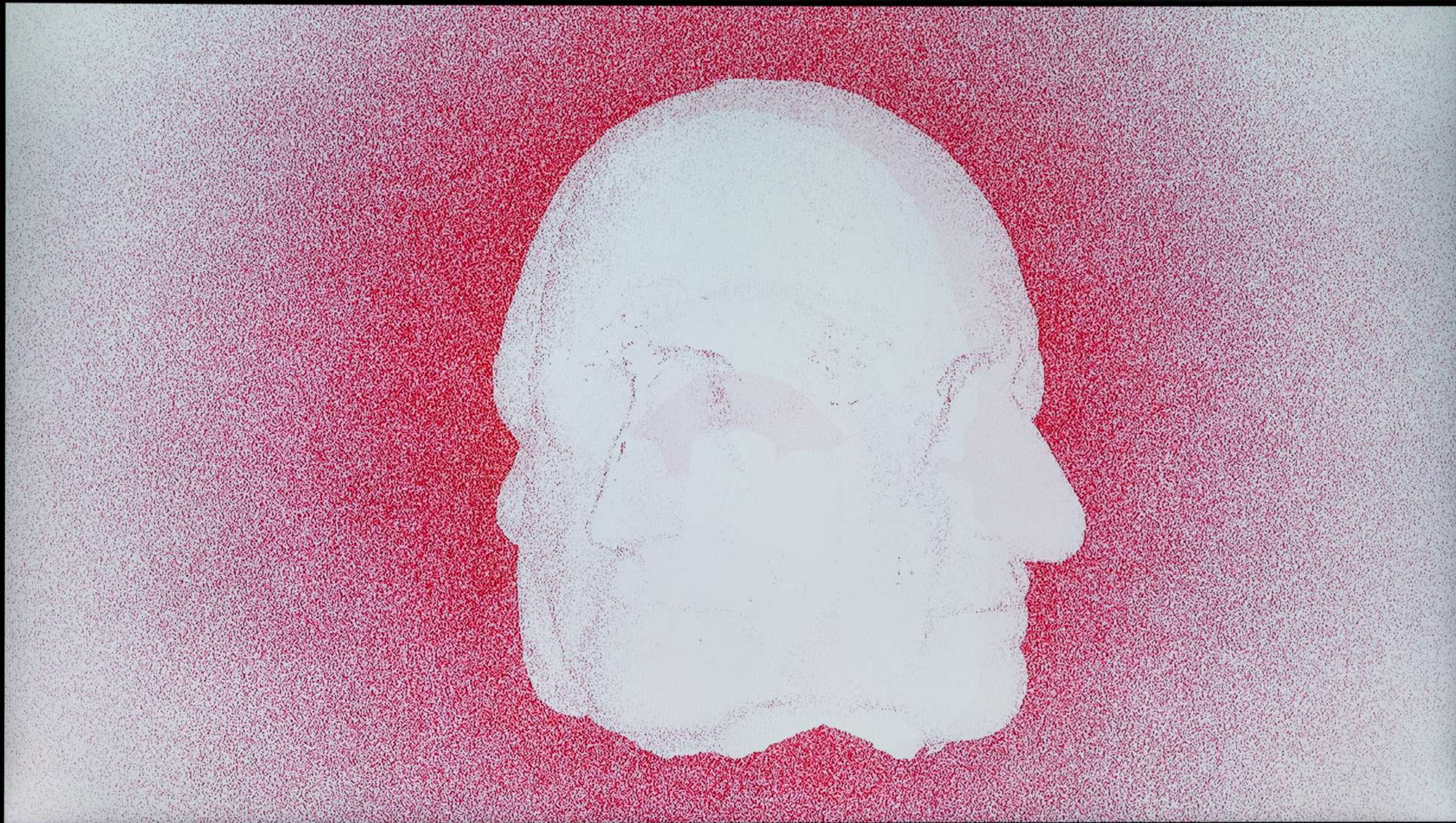
尺寸依據場地而定 Dimensions variable



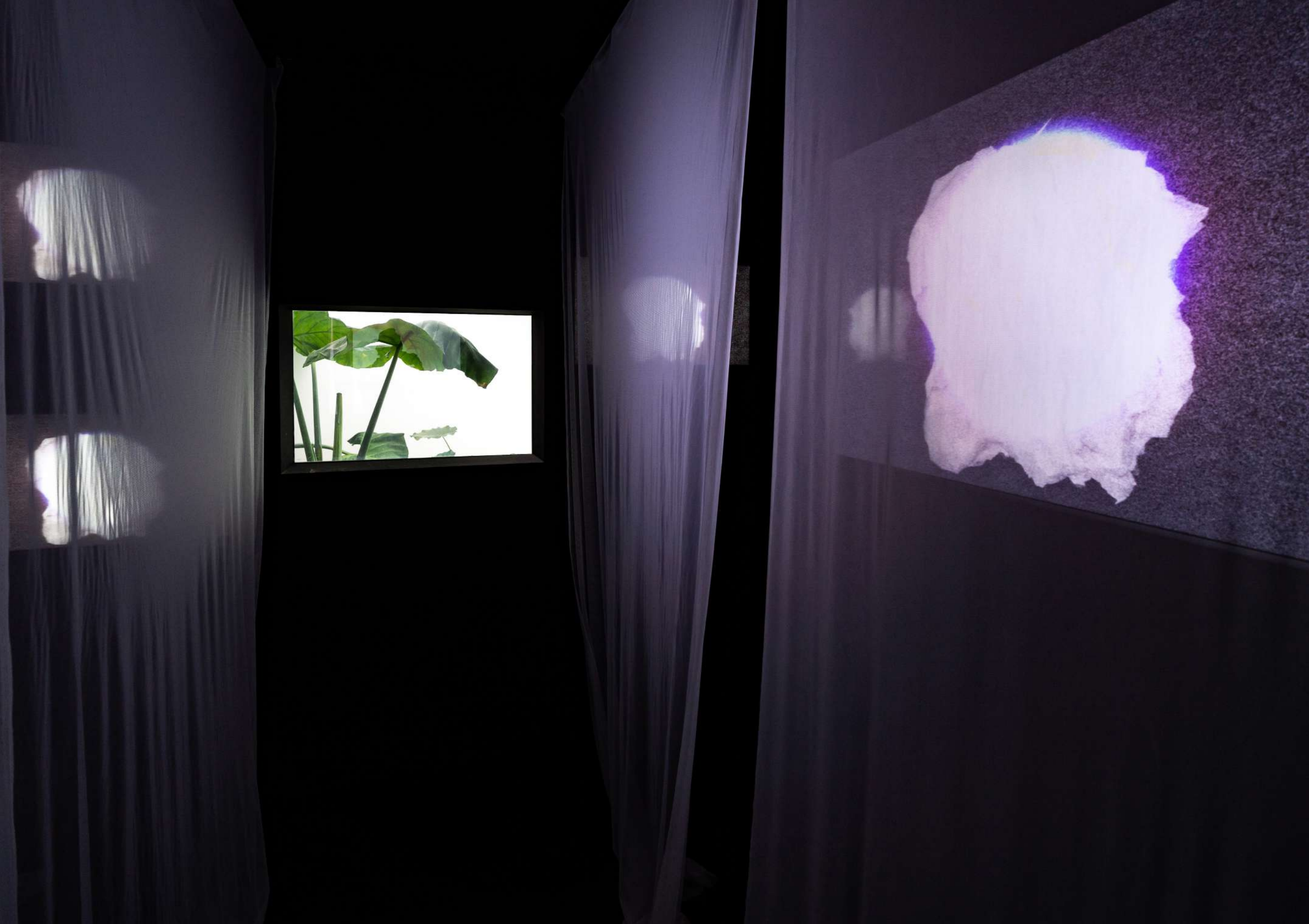
籠罩 Shrouded
裝置藝術形式 Installation
2019















籠罩 Shrouded



籠罩
裝置藝術形式
共演：張瑀、張育嘉
2019



Shrouded
Installation
Coact : YU CHANG, Yu-Chia CHANG
2019



《暫存》

《暫存》為四頻道錄像裝置，討論虛擬空間、現實空間之間的「間距」，以「數位模型」滲透改建的聚落建築，並以標記、運鏡、材質轉換、描摹的手法模糊化觀眾的空間意識及感知狀態，《暫存》從現場性、現地性等思維，重新定義一個地方的存在與非存在。透過在經歷一段穿越建築的路程，並且在觀看方才所穿越的路程後，觀眾會開始懷疑自己是否又再次途經同一個地方，以此「既視感」錯亂觀眾的大腦。

《Temporary Storage》

《Temporary storage》 is a four-channel video installation that investigates the inter-distance between virtual space and reality space, penetrates the reframed settlement building with digital model which blur the spatial consciousness and perception of viewers through the techniques of marking, camera movement, materials transform and portraying. 《Temporary storage》 redefines the existence and non-existence of a place in the reflecting on liveness and locality. After the experiences of a journey walking through the buildings and viewing of its traces, the viewers might doubt if oneself has across the same place again, a 'déjà vu' to confuse the minds.



暫存 Temporary Storage 2022

裝置藝術形式 Installation

現地製作 Site-Specific

臺藝大藝術聚落 35.06.02

NTUA Art Village 35.06.02







暫存 Temporary Storage



暫存
裝置藝術形式
現地製作
2022



Temporary Storage
Installation
Sitsite-Specific
2022

洪聖雄

1998，臺灣高雄

學歷

2020 國立臺灣藝術大學美術學當代視覺文化與實踐 碩士
2016 國立臺灣藝術大學雕塑學系 學士

獲獎

2023 世安美學獎 – 造型藝術類
2022 天美藝術基金會臺灣當代藝術家海外參訪計畫
2021 臺北設計獎 – 公共空間設計類，優選
金點設計獎 – 空間設計類，金點設計獎
臺北市立美術館 X-site 計畫，首獎
2020 集保結算所當代藝術賞，優選
臺灣美術新貌獎，入選
臺藝藝術大學雕塑年度展，複合媒材類，金獎
2019 臺藝藝術大學雕塑年度展，塑造類，金獎

專業經歷

2020–2021 X-site《爆炸容器》– 多重真實 計畫總監
2019–2021 有章藝術博物館 策展執行、展覽規劃

典藏

2021 有章藝術博物館 – 作品典藏《再見》
2021 臺灣集中保管結算所 – 作品典藏《再見》

駐村經歷

2021 有章藝術博物館 駐村藝術家
2020 有章藝術博物館 駐村藝術家
2019 STUPIN 435 藝術家工作室駐村計畫

個展

2023 合作者的居所，水谷藝術，臺北，臺灣
2022 暫存，臺藝大藝術聚落 –35.06.02，臺北，臺灣
2019 虛；移；界限，臺藝大雕塑系實驗展場，臺北，臺灣

聯展

2023 網路衝浪手冊，有章藝術博物館，臺北，臺灣
Signal Z，臺北當代藝術館，臺北，臺灣
我們在此相遇，嘉義市立美術館，臺北，臺灣
2022 七堂還是伽藍，新浜碼頭藝術空間，高雄，臺灣
2021 當代一年展 – 評審團獎入圍特展，福利社，臺北，臺灣
沉積物，有章藝術博物館，臺北，臺灣
2021X-site《爆炸容器》– 多重真實，臺北市立美術館，臺北，臺灣
超編碼：地理圖 / 誌的藝術測量術，臺灣當代文化實驗場，臺北，臺灣
2020 第十一屆國際袖珍雕塑展，臺灣藝術大學真善美藝廊，臺北，臺灣
集保結算所當代藝術賞，臺北國際藝術村，臺北，臺灣
大臺北雙年展：真實世界，有章藝術博物館，臺北，臺灣
世界引遊人，有章藝術博物館 – 北區藝術聚落，臺北，臺灣
再交往 – 虛構的實存，新樂園藝術空間，臺北，臺灣
暫態響應，臺北當代藝術中心，臺北，臺灣，臺灣
臺灣美術新貌獎，臺中港區藝術中心，臺中，臺灣，臺灣
沃野叢萃 – 多維度間距，有章藝術博物館，臺北，臺灣
毛序，國立臺灣藝術大學美術學院大工作坊，臺北，臺灣
雕塑年度展，國立臺灣藝術大學大觀藝廊，臺北，臺灣
2019 大臺北雙年展系列：限時動態 – 超領域國際展，有章藝術博物館，臺北，臺灣
軀殼之外 In-corporal，品緻空間，臺北，臺灣
極限，剝皮寮藝術空間，臺北，臺灣
雕塑年度展，國立臺灣藝術大學大觀藝廊，臺北，臺灣
2018 佈展中臺灣當代文化實驗場，臺北，臺灣
435 駐村藝術家聯展，435 藝術特區大漢館，臺北，臺灣
赤立藝術國際袖珍雕塑巡迴展，國立高雄師範大學，高雄，臺灣
第八屆國際袖珍雕塑，宜蘭國立傳統藝術中心，宜蘭，臺灣
第八屆國際袖珍雕塑，國立臺灣藝術大學大觀藝廊，臺北，臺灣
雕塑祭，國立臺灣藝術大學大觀藝廊，臺北，臺灣

策展 / 策劃

2021 2021X-site《爆炸容器》– 多重真實，團隊，臺北市立美術館，臺北，臺灣
2019 大臺北雙年展系列：限時動態 – 超領域國際展，團隊，有章藝術博物館，臺北，臺灣

Sheng-Hsiung HUNG

1998 · Kaohsiung, Taiwan

Education

- 2020 M.F.A., Graduate School of Contemporary Visual Culture Practice, National Taiwan University Arts, Taipei, Taiwan
2016 B.F.A., Department of Sculpture, National Taiwan University of Arts, Taipei, Taiwan

Grants and Honors

- 2023 S-An Art Award, Plastic Arts
2022 Tianmei Art Foundation Taiwan Contemporary Artists Overseas Visit Program
2021 Taipei International Design Award, Merit Award
Golden Pin Design Award, Golden Pin Design Award
X-site program, Taipei Fine Arts Museum, First Prize
2020 TDCC Contemporary Arts Award, Taipei Artist Village, Merit Award
Taiwan Emerging Art Awards, Selected
NTUA Sculpture Annual Exhibition, Mixed Media, First Prize
2019 NTUA Sculpture Annual Exhibition, Clay Sculpture, First Prize

Professional Experience

- 2020–2021 X-site program : Boom room, Program Director
2019–2021 Yo-Chang Art Museum–Citation Team, Exhibition Coordinator

Collection

- 2021 Yo-Chang Art Museum, Collection, 《See you》
2021 TDCC, Collection, 《See you》

Residency

- 2021 Yo-Chang Art Museum, Residency Artist
2020 Yo-Chang Art Museum, Residency Artist
2019 STUPIN 435 Art Residency Studio Program

Solo Exhibitions

- 2023 The Dwelling of Collaborators, Waley Art, Taipei, Taiwan
2022 Temporary Storage, NTUA Art Village–35.06.02, Taipei, Taiwan
2019 Virtual; Displacement; Boundary, NTUA Department of Sculpture Experiment Space, Taipei, Taiwan

Group Exhibitions

- 2023 Internet Surfing, Yo-Chang Art Museum, Taipei, Taiwan
Signal Z, Museum of Contemporary Art, Taipei, Taiwan
Here is where we meet, Chiayi Art Museum, Chiayi, Taiwan
2022 Shichido or Garan, Sin Pin Pier–Absolutely Art Space, Kaohsiung, Taiwan
2021 Taiwan Annual, Freesart space, Taipei, Taiwan
Sediment, Yo-Chang Art Museum, Taipei, Taiwan
2021X–site program : Boom room, Taipei Fine Arts Museum, Taipei, Taiwan
Transcodage : Art Surveying Techniques of Maps, Taiwan Contemporary Culture Lab, Taipei, Taiwan
2020 International Shoebox Sculpture Exhibition, NTUA Kalos Gallery, Taipei, Taiwan
TDCC Contemporary Arts Award, Taipei Artist Village, Taipei, Taiwan
Greater Taipei Biennial of Contemporary Art : Authentic World, Yo-Chang Art Museum, Taipei, Taiwan
The Tourist Guide of the World, NTUA Art Village, Taipei, Taiwan
Contact–imaginary and Subsistence, Shin Leh Yuan Art Space, Taipei, Taiwan
Transient response, Taipei Contemporary Art Center, Taipei, Taiwan
Taiwan Emerging Art Awards, Taichung City Seaport Art Center, Taichung, Taiwan
Blossoms Flourish in Fertile Wilderness, Yo-Chang Art Museum, Taipei, Taiwan
Hair sequence, The Achievement Exhibition Of Opening Studio, NTUA, Taipei, Taiwan
NTUA Sculpture Annual Exhibition, NTUA Dagan Gallery, Taipei, Taiwan
2019 Greater Taipei Biennial of Contemporary Art : Snaps Omni Expo, Yo-Chang Art Museum, Taipei, Taiwan
In-corporal, Pinzhi, Art Space, Taipei, Taiwan
limit, Bopiliao, Art Space, Taipei
long Distance Relationship, Department of Sculpture Experiment Space, Taipei, Taiwan

Sheng-Hsiung HUNG

1998 · Kaohsiung, Taiwan

2018 Installing, Taiwan Contemporary Culture Lab, Taipei, Taiwan
435 Art Residency Program Exhibition, 435 Art, Space, Taipei, Taiwan
Red Gold Fine Art Gallery, International Shoebox Sculpture Traveling Exhibition, National Kaohsiung Normal University, Kaohsiung, Taiwan
The 8th International Shoebox Sculpture Exhibition, Yilan Park of NCFTA, Yilan, Taiwan
The 8th International Shoebox Sculpture Exhibition, NTUA Kaos Gallery, Taipei, Taiwan
NTUA Sculpture Annual Exhibition, NTUA Dagan Gallery, Taipei, Taiwan

Curating

2021 2021X-site program : Booom room, Executive team, Taipei Fine Arts Museum, Taipei, Taiwan
2019 Greater Taipei Biennial of Contemporary Art : Snaps Omni Expo, Yo-Chang Art Museum, Executive team, Taipei, Taiwan

Artwork Collection of
Sheng-Hsiung HUNG

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