

03.12 → → 04.12  
(Thu.) (Sun.)  
開幕茶會 Opening  
03.14 (Sat.) 2:00 pm

策展人 高森信男  
Curator Nobuo TAKAMORI

倒風內山 文 發酵術  
臺南 文明 新藝獎  
BREWERS OF CIVILIZATION  
WINDY HILLS:

殘存的片刻  
Residual Moments

2026 NEXT ART TAINAN 台南新藝獎  
得獎藝術家 Award-winning Artist  
陳星宇 Chen, Hsing-Yu

展覽開放時間 Exhibition Open Hours  
(Tue.)~(Sat.) 11:00am-19:00pm

聯絡 Contact | info@derhorng.com | 06-2271125  
地點 Venue | 德鴻畫廊 (台南市中西區中山路1號) Der-Horng Art Gallery (No.1, Chung-Shan Rd., West Central Dist., 700007, Tainan, Taiwan)

指導單位 文化部 臺南市政府 | 主辦單位 臺南市政府文化局財團法人 臺南市文化基金會  
協辦單位 社團法人中華民國畫廊協會 絕對空間 醉美空間 甘樂阿舍美術館 大新美術館 德鴻畫廊 加力畫廊 藝非凡美術館 水色藝術工坊 式畫廊 素卡藝術 節點藝術空間 | 協力單位 台南晶英酒店

## 2026 台南新藝獎 NEXT ART TAINAN

展覽 Exhibition | 倒風內山:文明發酵術 Windy Hills: Brewers of Civilization

策展人 Curator | 高森信男 Nobuo TAKAMORI

展期 Duration | 2026.03.12 (Thu.) - 2026.04.12 (Sun.)

開幕茶會 Opening | 2026.03.14 (Sat.) 2:00 pm

地點 Venue | 德鴻畫廊(台南市中西區中山路1號) Der-Horng Art Gallery

得獎藝術家 陳星宇個展  
Award-winning Artist Chen, Hsing Yu

德鴻畫廊即將在2026年3月12日(三)至4月12日(日)期間與台南新藝獎聯合舉辦得獎藝術家 陳星宇 個展，殘存的片刻，展覽開幕時間訂為3月14(六)下午2點，同日下午2點舉行開幕茶會，誠摯地邀請大家共襄盛舉。

Der-Horng Art Gallery will collaborate with the "NEXT ART TAINANA 2026" to present a solo exhibition "Residual Moments" by award-winning artist "Chen, Hsing Yu" from Wednesday, March 12 to Sunday, April 12, 2026. The exhibition opening is scheduled for Saturday, March 14 at 2:00 PM, followed by an opening reception at 2:00 PM the same afternoon.

### 得獎藝術家

#### 陳星宇

陳星宇 (B.2001, 臺北) 清華大學藝術與設計學系學士，現就讀國立臺北藝術大學美術創作研究所，目前居住創作於臺北。

創作媒材以版畫、空間裝置為主，關注於生活中留下的痕跡，將這些微小的事物重新提取，結合自身的感知經驗，試圖從日常的殘留中提煉出新的視覺經驗重新反思被忽略事物所潛藏的價值。



陳星宇 Chen, Hsing Yu

### Award-winning Artist

#### Chen, Hsing Yu

Chen, Hsing Yu (b. 2001, Taipei) received a BFA from the Department of Arts and Design at NTHU and is currently pursuing an MFA in Fine Arts at TNUA. He lives and works in Taipei.

He works primarily with printmaking and installation. His work focuses on traces left behind in everyday life. He extracts subtle, often overlooked details and combines them with his own perceptual experience. Through this process, he seeks to draw new visual experiences from everyday remnants while reconsidering the hidden value contained within these fragments.

## 展覽介紹

### 倒風內山：文明發酵術

文／高森信男

「倒風」(Tò-hong) 意旨每年東北季風季節時，從山區往海岸線方向吹拂的強風。在17世紀於今日麻豆一帶仍存在的「倒風內海」，便是用來形容當時船舶須逆風航向內陸的情境。倒風內海雖如同台江內海一般，早已隨歷史的演進而消失，但「倒風」一詞似乎還存在於先民的記憶之中，並透過語言的傳承而進入到描述台南風土的地景詞彙庫之中。



全國美術獎\_國立臺灣美術館\_展出場景  
"National Art Exhibition R.O.C.\_National Taiwan Museum of Fine Arts\_2025

「內山」則是清治時代用來指稱北起白河、東山，南至南化、龍崎的台南丘陵地帶。該地區雖山勢不如中央山脈險峻，卻因其破碎的地形及特殊的地質地貌，意外成為了台灣的文明庇護所。從石器時代的左鎮人文化、直至今日的西拉雅文化，台南的內山地帶雖地近台灣先民與外界文明接觸的「海景第一排」，卻因其特殊的自然環境而成為多元文化交匯之處：甚而成為了文化及文明的發酵之處。台灣的「內山」在概念上不同於日本人所指稱的「裏山」，該詞常被視為日本村落的「後山」。對日人而言，「裏山」雖同為眾靈居住之所，卻相對可被居民親近，甚而是庇佑村民的存在。台灣的「內山」，一方面對拓殖者來說仍舊被視為某種程度上的禁忌空間，但亦可視為某種可供文明交流和延續的特殊地景空間。



殘跡-003-3  
細節照  
2025  
尺寸依場地而定

Traces-003  
Detail Photos  
2025  
Dimensions Variable

## Exhibition Introduction

### Windy Hills: Brewers of Civilization

Text by Nobuo TAKAMORI

“Tò-hong” (literally “against the winds”) refers to the strong winds that blow from the mountains toward the coast during the annual northeast monsoon season. In the seventeenth century, the area around present-day Madou was known as the Tò-hong Inner Sea, where ships crossing the lagoon had to sail into strong headwinds to reach inland ports. Although this natural landscape, like the Taijiang Inner Sea, has long since disappeared over the course of history, the term “Tò-hong” appears to have persisted in the collective memory of earlier Settlers. Through the transmission of language, it has entered the vocabulary used to describe Tainan’s terroir and local landscape.

As for “Lāi-suann” (literally “interior mountains”), it was a term used during the Qing dynasty-ruling era to refer to the hilly region of Tainan stretching from Baihe and Dongshan in the north to Nanhua and Longqi in the south. While these hills are far less imposing than Taiwan’s Central Mountain Range, their fragmented terrain and distinctive geology unexpectedly provided refuge to successive waves of civilizations on the island. From the Zuojhen Man culture of the Stone Age to the present-day Siraya culture, Tainan’s “Lāi-suann” region functioned as one of the island’s earliest points of contact with the outside world and as a crossroads of multiple cultures, its unique natural environment. One can even argue that “Lāi-suann” became a place where cultures and civilizations were able to “ferment”—taking form and evolving slowly over time. Conceptually, Taiwan’s “Lāi-suann” differs from the Japanese notion of “Urayama.” In Japan, Urayama typically refers to the hills behind a village—the space inhabited by spirits yet regarded as accessible and even protective of human communities. In Taiwan, by contrast, these interior mountains were long perceived by settlers as a taboo or forbidden zone, while simultaneously serving as a special landscape where cultural exchange and continuity could nonetheless take place.



灰色地帶 02 Gray area 02, 2026, 水泥、碳酸鈣、樹脂  
Concrete、Calcium Carbonate、Resin ,H50 x W35 x D4 cm

## 創作論述

### 殘存的片刻

文／陳星宇

「殘存的片刻」指向事物在時間流逝後所留下的短暫狀態，一種介於存在與消散的瞬間。壁癌作為牆面長時間受環境影響所形成的痕跡，本身即是時間作用下的殘留物，它並非刻意生成，而是在不斷滲透、風化與剝落的過程中自然顯現的。這些痕跡既是層層的累積，也標示著即將消散的狀態，形成一種無法被固定的切片。

作為一種不完美的象徵，我重新審視這些平凡事物的價值，在展覽中，這些殘破的痕跡從採集到被轉譯至平面之上，如同將一個原本即將被忽略或清除的瞬間加以保存與延展。透過如同投影與再現的方式，將原本短暫的片刻被延長為可被觀看、閱讀與想像的圖像，我進一步將這些痕跡的圖像與島嶼的意象產生連結，使其轉化為一種介於真實與虛構之間的視覺狀態。藉由這層轉譯，痕跡得以從日常空間中被抽離，呈現出一種邊界模糊、無法被界定的存在狀態，讓這些在時間作用下的殘存痕跡，成為片刻凝結的瞬間。



佈展紀錄 Exhibition record

## Art Concept

### Residual Moments

Text by Chen, Hsing-Yu

“Residual Moments” refers to the fleeting states that remain after the passage of time, moments suspended between existence and disappearance. Wall efflorescence, marks formed over long periods under environmental influence, is itself a residue shaped by time. These traces are not deliberately created but emerge naturally through seepage, weathering, and peeling. They accumulate in layers while simultaneously indicating a state on the verge of vanishing, forming a slice of time that resists fixation.

As symbols of imperfection, these ordinary traces are re-examined for their inherent value. In the exhibition, the artist collects these fragmented surfaces and translates them onto a two-dimensional surface, preserving and extending moments that might otherwise be overlooked or erased. Through processes akin to projection and reproduction, fleeting instants are transformed into images that can be viewed, read, or imagined. These traces are further associated with the imagery of islands, creating a visual state that exists between reality and fiction. Through this process of translation, the traces are detached from their everyday context, presenting an ambiguous and undefinable presence, allowing remnants shaped by time to become condensed moments, held in suspension.



殘跡地圖 (07) Traces Atlas (07), 2026, 版印油墨、紙張  
Printmaking · Paper, H21 x W14.8 cm

## 畫廊資訊 | Gallery Info

展覽開放時間：星期二～星期六 | 11:00 - 19:00 / 休息日：星期日 & 星期一 & 國定假日

OPEN: TUE - SAT | 11:00 - 19:00 / CLOSED: SUN & MON & HOLIDAYS

台灣台南市中西區中山路1號

No.1 Chung-Shan Road, West Central District, Tainan City 70007, TAIWAN

E: info@derhorng.com

T: +886-6-2271125/ 2211603

F: +886-6-2111795

\*Any inquires, please feel free to contact