DER-
HORNG
ART GALLERY

德鴻

賴科維
Ko-Wei LAI

賴科維

賴科維作品常以模具去進行以陶瓷與塑膠為主的創作，並透過材質轉換、大量身體的勞動、以及對材料的蒐集去討論關於空間、尺寸、價值、身份、體制之間的模糊邊界，試圖從狀態中的矛盾關係開啟模糊的想像。

學歷

2024　國立臺灣藝術大學 雕塑學系碩士班 畢業

個展

2026　“大阪藝術博覽會” Creative Center OSAKA/ 大阪 日本
2025　“台南新藝獎” 德鴻畫廊 / 台南 台灣
2024　“ 一些杯子 - 賴科維個展” / 新北，台灣
2023　“塑料瓷 - 賴科維個展” /新北，台灣
2022　“賴科維工作室 - 賴科維個展” /新北，台灣

聯展

2026　“台北國際藝術博覽會 2026” ,台北世界貿易中心 展演一館/ 台北 台灣
“Kiaf SEOUL 2026”COEX/ 首爾 韓國
“台灣當代雕塑展” / 新北市，台灣
“2026寶藏巖光節－微光之城” / 臺北，台灣
2025　“高雄漾藝術博覽會” / 高雄，台灣
“跟著朦朧潮濕的一天去金瓜石” / 新北市，台灣
“室內設計博覽會” / 臺北，台灣
“Voices 2025” / 臺北，台灣
“高雄獎” / 高雄，台灣
2024　“第25小時” / 基隆，台灣
“夜台北國際藝術博覽會” / 臺北，台灣
2023　“第9回ゲタ箱展” / 栃木縣大田原市，日本
2022　“第4回アーティスト・イン・レジデンス大田原2022展” / 栃木縣大田原市，日本
“用手去看見世界2022” / 新北，台灣
2021　“彫刻の五·七·五 — 亞洲國際藝術大學交流展 in 台灣暨國際袖珍展” / 新北，台灣
2019　“軀殼之外 In-corpoReal聯展” / 臺北，台灣

獲獎

2025　奇美藝術獎 雕塑類
　　高雄獎 - 評審特別獎
　　台南新藝獎
2024　磺溪美展 - 入選獎
　　台灣藝術大學雕塑系年度展 麗寶企業獎
2021　台中市第26屆大墩美展 優選獎
2019　宜蘭獎 優選獎

駐村經歷

2022　“第4回アーティスト・イン・レジデンス大田原2022 ”/ 櫪木，日本

研討會經歷

2021　“彫刻の五·七·五 — 亞洲國際藝術大學交流展 in 台灣-雕塑的詩意與
　　造境國際學術研討會”/ 新北，台灣

Ko-Wei LAI

Ko-Wei LAI's works often involve the use of molds to create pieces predominantly in ceramics and plastics. Through material transformations, extensive physical labor, and the collection of materials, Lai explores the blurred boundaries between space, dimension, value, identity, and systems. By delving into the contradictory relationships within states, the artist attempts to open up ambiguous imaginings.

Education

2024 Department of Sculpture, Master, National Taiwan University of Arts

Solo Exhibition

2026 “ART OSAKA Expanded 2026” Creative Center OSAKA/ Osaka, Japan
2025 “Next Art Tainan ” Der-Horng Art Gallery / Tainan，Taiwan
2024 “Some Cups-Lai Ko Wei solo exhibition ” / New Taipei，Taiwan
2023 “Plastic of Ceramic-Lai Ko Wei solo exhibition” / New Taipei，Taiwan
2022 “Lai Ko Wei s studio -Lai Ko Wei solo exhibition” /New Taipei，Taiwan

Group Exhibition

2026 “ART TAIPEI 2026” , Taipei World Trade Center Exhibition Hall 1 / Taipai, Taiwan
“Kiaf SEOUL 2026 ”COEX/ Seoul, Korea
“ Taiwan Cotemporary Sculpture Exhibition“ / New Taipei city，Taiwan
“ Treasure Hill Light Festival-Colors of Hidden Mountain“ / Taipei，Taiwan
2025 “Young Art Kaohsiung“ / Kaohsiung，Taiwan
“ Traveling with Hazy Humid Day in Jinguashi“ / New Taipei city，Taiwan
“ 2025 Taiwan International Interior Design Expo ”/ Taipei，Taiwan
“ Voices 2025”/ Taipei，Taiwan
“ Kaohsiung Award 2025”/ Kaohsiung，Taiwan
2024 “ The 25-Hour Days” / Keelong，Taiwan
“ NIGHT ART FAIR TAIPEI ” / Taipei，Taiwan
2023 “ 9th The Shoes Box Exhibition” / Tochigi，Japan
2022 “ The 4th Artist in residence Otawara exhibition 2022” / Tochigi，Japan
“Seeing the world with hands exhibition 2022” / New Taipei city，Taiwan

Group Exhibition

2021 “Haiku-sculpture 2021 Intrnational Exchange Exhibition for Asian Art Universities in. Taiwan” / New Taipei city，Taiwan

2019 “In-corpoReal exhibition ”/ Taipei，Taiwan

Award

2025 Kaohsiung Award 2025 Special Jury Award

Next Art Tainan Award

2024 Huang Si Art Exhibition 25th Judges' Award

2024 NTUA Sculpture Annual Exhibition Lih Pao Award

2021 Da Dun Fine Arts Exhibition of Taichung city Merit Award

2019 Yilan Art Award 2019 Merit Award

Residencies

2022 “The 4th Artist in residence Otawara”/ Tochigi，Japan

International Academic Conference

2021 “Haiku-sculpture 2021 Intrnational Exchange Exhibition for Asian Art Universities in Taiwan-The Poeticity and Ambit in sculpture ”/ New Taipei，Taiwan

創作理念

《塑膠瓷》

陶瓷與塑膠承載著截然不同的使用邏輯：陶瓷碗多被視為可長久保存、可重複使用的生活器物，而塑膠用品則往往以一次性消耗為目的，迅速地被生產、使用、丟棄。藝術家透過翻模技術，將這些短命的塑膠物件轉化為可長久留存的陶瓷，使兩種材質的特性在同一個物件中重疊，也構築出一種既陌生又熟悉的矛盾感。這樣的矛盾成為我創作思考的核心：當材質邏輯被置換後，它所指涉的文化與價值是否也被迫重新定義？

在創作過程中，我刻意將自己置於「生產者」的位置，模擬一種近乎工廠式的日常，日以繼夜地大量複製作品。這樣的勞動是重複且有節奏的，但我卻刻意在最終呈現時打破秩序：這些原本精緻、講究的器物被隨性擺放，像是堆積在街道一角、再普通不過的廢棄塑膠。作品因此同時具備兩種身份——一方面是因青瓷釉色而具備「古物般的珍貴想像」，另一方面又像毫不起眼的垃圾。觀者的視線被迫在「珍藏」與「棄置」間游移，使物件位置變得曖昧。

在大量人工複製的過程中，每件作品都不可避免地帶著微小差異與瑕疵。對我而言，這些瑕疵不是失敗，而是另一種生成的軌跡——是勞動身體、材料反應與工序偶然性共同留下的痕跡。與完美的工業製品相比，這些不一致反而是物件最鮮明的個性。當我以金水點綴並將其置於台座上時，原本被視為缺陷的位置被重新翻轉，成為視覺焦點。瑕疵不再是「沒有達到規範」，而是作品證明「存在」的方式。

於是，《塑膠瓷》最終不只是材質轉換的練習，而是一場關於複製、價值、消耗與注視的提問：
當我們不假思索地拋棄塑膠時，是拋棄物質，還是拋棄時間？
當陶瓷被仿塑膠的外型包裹，它還維持著「珍貴」嗎？
而當缺陷被金色高亮、被抬上台座時，我們究竟在觀看什麼？

作品藉由陶瓷的永續性與塑膠的短暫性並置，揭示了物件在文化中的生命週期，也讓人重新意識到——真正被賦予價值的，也許並不是材質，而是我們選擇留意的瞬間。

Art Concept

《 Plastic of Ceramics》

Ceramic and plastic embody two fundamentally different logics of use: ceramic bowls are often regarded as durable, reusable everyday objects, while plastic items are typically designed for one-time consumption—rapidly produced, used, and discarded. Through casting techniques, the artist transforms these short-lived plastic objects into ceramics thatcan endure over time, allowing the characteristics of both materials to coexist within a single form. This also creates a sense of contradiction that feels at once familiar and strange.

This contradiction lies at the core of the artist' s inquiry: when the logic of a material is displaced, are the cultural meanings and values it signifies also compelled to be redefined? In the process of making, I deliberately place myself in the position of a "producer," simulating an almost factory-like routine by reproducing the works continuously, day and night. This labor is repetitive and rhythmic, yet in the final presentation I intentionally disrupt that order: these objects—originally refined and carefully crafted—are arranged casually, as if piled up on a street corner like ordinary discarded plastic.

As a result, the works take on a dual identity. On one hand, their celadon glaze evokes the imagined preciousness of antiquities; on the other, they resemble inconspicuous trash. The viewer' s gaze is therefore made to oscillate between "preservation" and "disposal," rendering the status of the object ambiguous.

In the process of large-scale manual reproduction, each piece inevitably carries slight differences and imperfections. To me, these flaws are not failures, but traces of another kind of becoming—marks left behind by the laboring body, the reactions of materials, and the contingencies of process. Compared to the perfection of industrial products, these inconsistencies become the most distinctive qualities of each object.
When I accent them with gold luster and place them on pedestals, what was once regarded as a defect is inverted and turned into a visual focal point. Imperfection no longer signifies a failure to meet a standard, but becomes the very way in which the work proves its existence.

Thus, "Plastic of Ceramics" is ultimately not merely an exercise in material transformation, but an inquiry into reproduction, value, consumption, and the act of looking:
When we discard plastic without a second thought, are we discarding material—or time?
When ceramic is wrapped in the appearance of plastic, does it still retain its "preciousness"?
And when defects are highlighted in gold and elevated onto a pedestal, what exactly are we looking at?

By juxtaposing the durability of ceramic with the transience of plastic, the work reveals the life cycle of objects within culture, while prompting us to reconsider this: perhaps what is truly assigned value is not the material itself, but the moment we choose to notice it.

當期博覽會 Current Art Fairs

ART TAIPEI 2026 台北國際藝術博覽會



【ART TAIPEI 台北國際藝術博覽會】

展位｜Booth B10
藝術家 Artist｜賴科維 Ko-Wei LAI、鈴木貴彥 Takahiko SUZUKI、
南村遊 YUU MINAMIMURA、Tez KIM

展期 Duration｜2026.10.29 (Thu.)-2026.11.02 (Mon.)
尊榮貴賓預展 SVIP Preview | 2026.10.29(四) 12:00-20:00
貴賓預展時間 VIP Preview | 2026.10.29(四) 15:00-20:00、2026.10.30(五) 11:00-14:00
公眾展覽 General | 2026.10.30(五) 14:00-19:00
2026.10.31(六) 11:00-19:00
2026.11.01(日) 11:00-19:00
2026.11.02(一) 11:00-18:00

地點 Venue｜台北世界貿易中心展覽大樓-世貿一館 台北市信義區信義路五段五號
Taipei World Trade Center Exhibition Hall - Hall 1 No. 5, Section 5, Xinyi Road, Xinyi District, Taipei City

展出作品
Exhibited Works



味泉牛奶瓶
Wei Chuan Milk Bottle

2026

陶瓷、金水
Ceramic、Ceramic Gold Water
H22.2 x W9 x D9 cm



PH9.0鹼性離子水瓶
PH9.0 Alkaline Lon Water Bottle

2026

陶瓷、金水
Ceramic、Ceramic Gold Water
H21.6 x W6.5 x D6.5 cm



雪碧瓶
Sprite Bottle

2026

陶瓷、金水
Ceramic、Ceramic Gold Water
H20.1 x W6.1 x D6.1 cm



C.C.檸檬汽水瓶
C.C. Lemon Bottle

2026

陶瓷、金水
Ceramic、Ceramic Gold Water
H18.7 x W5.7 x D5.7 cm



Lotte樂天氣泡水瓶
Lotte Sparkling Water Bottle

2026

陶瓷、金水
Ceramic、Ceramic Gold Water
H16.3 x W5.3 x D5.3 cm



奧利多水瓶
mini-Oligo Bottle

2026

陶瓷、金水
Ceramic、Ceramic Gold Water
H20.1 x W5.8 x D5.8 cm



寶礦力水瓶
Pocari Sweat Bottle

2026

陶瓷、金水
Ceramic、Ceramic Gold Water
H20.7 x W5.8 x D5.8 cm



舒味思氣泡水瓶
Schweppes Sparkling Water Bottle

2026

陶瓷、金水
Ceramic、Ceramic Gold Water
H19.2 x W5.5 x D5.5 cm



紅茶花伝皇家奶茶瓶
Kochakaden Royal Milk Tea Bottle

2026

陶瓷、金水
Ceramic、Ceramic Gold Water
H19.4 x W5.4 x D5.4 cm



午後紅茶瓶
Kirin Afternoon Tea Bottle

2026

陶瓷、金水
Ceramic、Ceramic Gold Water
H17.9 x W5 x D5 cm





塑膠瓷 Plastic of Ceramic
Exhibited at at Kiaf SEOUL 2026, COEX, Seoul, Korea, 2026





塑膠瓷 Plastic of Ceramic
Exhibited at ART OSAKA Expanded 2026, Creative Center OSAKA , 2026, Osaka, Japan

過去展覽
Previous Exhibitions

Kiaf SEOUL 2026



【Kiaf SEOUL 2026】

藝術家 Artists｜張善學San-Hsueh CHANG、夢裡那兔 MAR2INA、
賴科維 Ko-Wei LAI 、田島大介 Daisuke TAJIMA、Tez KIM

展位 Booth | A01

展期 Duration｜
Sept.2 (Wed) 11:00-20:00 VIP
Sept.3 (Thu) 11:00-19:00 VIP、Preview / 13:00-19:00 General
Sept.4 (Fri) 11:00-19:00 VIP、Preview、General
Sept.5 (Sat) 11:00-19:00 VIP、Preview、General
Sept.6 (Sun) 11:00-18:00 VIP、Preview、General (Kiaf Only)
地點 Venue｜COEX Hall A&B, Grand Ballroom (1F), The Platz (2F)
06164, 513, Yeongdong-daero, Gangnam-gu, Seoul, Republic of Korea
聯絡 Contact｜info@derhorng.com｜06-2271125
指導單位：文化部/臺流文化黑潮計畫





ART OSAKA Expanded 2026



藝術家Artist｜賴科維 Ko-Wei LAI
展期 Duration｜2026.05.28 (Thu.) - 2026.06.01 (Mon.)
公眾展覽 General｜2026.05.28(Thu.) 13:00 pm–19:00 pm
2026.05.29 (Fri.)–2026.05.31 (Sun.) 11:00 am –19:00 pm
2026.06.01 (Mon.) 11:00 am–16:00 pm
聯絡 Contact｜info@derhorng.com｜06-2271125
地點 Venue｜Creative Center OSAKA
4-1-55 Kitakagaya Suminoe-ku Osaka 559-0011 JAPAN
https://www.namura.cc/
指導單位：文化部/臺流文化黑潮計畫

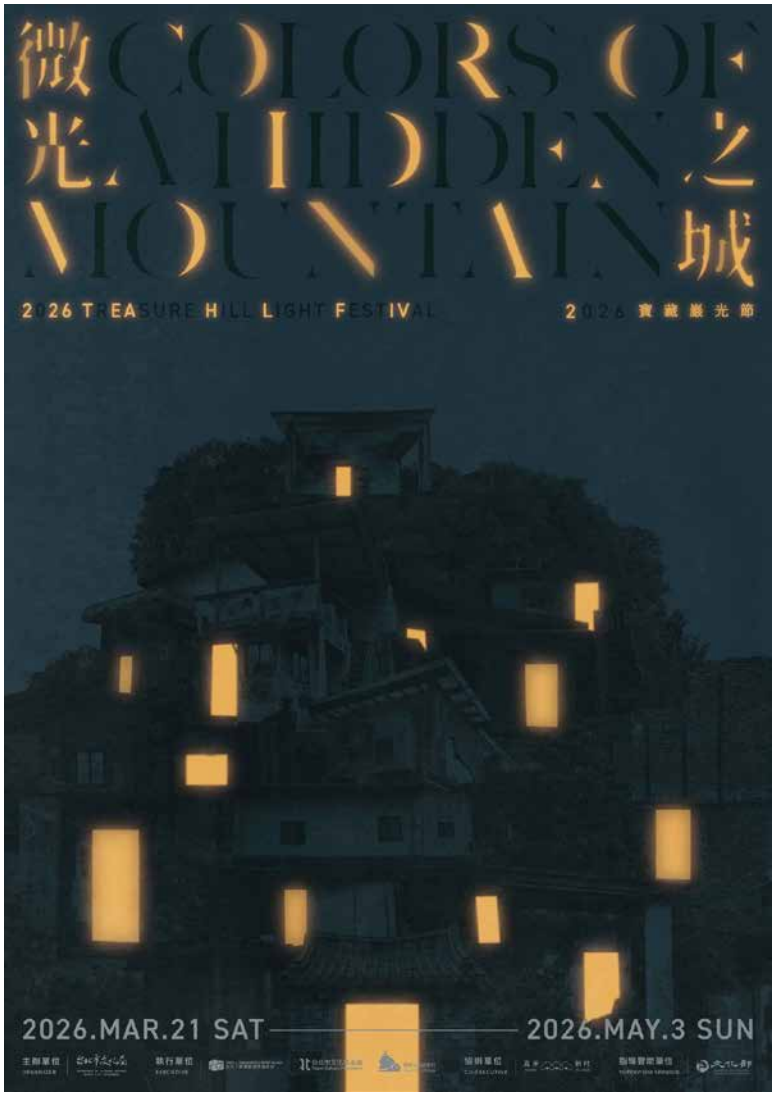






2026寶藏巖光節-微光之城“

Treasure Hill Light Festival-Colors of Hidden Mountain



展期｜2026.03.21 (六) – 05.03 (日)
時間｜11:00~22:00 周一休園
地點｜寶藏巖國際藝術村、蟾蜍山煥民新村
亮燈時間｜開園日 18:00-22:00
煥民新村開放時間｜週二至週日 10:00-12:00 / 13:00-20:00







圖片提供/台北｜寶藏巖國際藝術村；攝影/黑鳥音像
Image Courtesy of Taipei | Treasure Hill Artist Village; Photo by BlackBird Imagine Studio

Voices 2025



Voices 展出藝術家 Artists｜邱杰森 Chieh-Sen CHIU、賴科維 Ko-Wei LAI
PHOTO ONE 展出藝術家 Artist｜鈴木貴彥 Takahiko SUZUKI
策展人 Curator｜王焜生 Emerson Wang

展期 Duration｜2025.05.08 (Thu.) - 2025.05.12 (Mon.)
貴賓預展 VIP Preview｜2025. 05. 08 (Thu.) 11:00 am - 19:00 pm
開幕 Opening｜2025. 05. 09 (Fri.) 17:30 pm - 19:00 pm
公眾展覽 General｜2025.05.09 (Fri.) - 2025.05.12 (Mon.) 11:00 am - 19:00 pm
地點 Venue｜華山1914文創產業園區 東2A館、東2B館、東2C館、東2D館

Huashan1914 Creative Park E2/ Building A, B, C, D
10058 台北市中正區八德路一段一號
No. 1, Sec. 1, Bade Rd., Zhongzheng Dist., Taipei City 10058

台南新藝獎 Next Art Tainan 2025



藝術家 Artist｜賴科維 Lai Ko Wei
策展人 Curator｜高森信男 Nobuo TAKAMORI
展期 Duration｜2025.03.13 (Thu.) - 2025.04.13 (Sun.)
開幕茶會 Opening｜2025.03.15 (Sat.) 15:00 pm
聯絡 Contact｜info@derhorng.com｜06-2271125
展覽開放時間 Exhibition Open Hours｜(Tue.) ~ (Sat.) 11:00am-19:00pm
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）

展覽論述

文 / 高森信男

臺南是一座不斷增生的城市：因為泥沙淤積的自然環境，17世紀的臺江內海已逐漸消失。荷蘭古地圖中曾出現的潟湖地形，隨著自然環境的遷移早已逐漸消失。1655年，當荷蘭東印度公司修築的普羅民遮城（今赤崁樓）完工之時，臺江內海的海岸線尚在城池的西面。然而當時間來到18世紀末時，海岸線已經遠離赤崁樓街區。由新港墘港、佛頭港、南勢港、南河港及安海港，等五處被稱為「五條港」的舊河道，仍連結為當時臺南市區主要的對外通商口岸。五條港的航路曾匯集於臺南舊運河河道，以便提供商船出海的航路。

1860年代，隨著安平開港；臺南的通商口岸再度外移至安平港。即便洋行及海關等設施紛紛設立於安平一帶，然而安平港淤積的問題依舊存在。自日治時期開始，臺灣南部的港運樞紐便因而逐步轉移至今日的高雄港。透過對於臺南地理誌的回顧，我們可以發現臺南變幻莫測的海岸線不僅不間斷地處在變化的過程之中，同時也意味著臺南是一座逐步朝著海洋增生的城市。朝鹽水溪以北望去，從四草、安南、一路到七股潟湖及北門，潟湖地形不僅依舊存在；在這裡，海洋與陸地之間的界線顯得十分模糊。

事實上臺灣島的西海岸都擁有類似的地理環境，導致西海岸的海岸線逐年地朝海洋的方向增生。然而臺南作為臺灣史第一座具有近現代意義的城市，其市鎮的發展及文獻資料，亦使我們得以進一步知道海岸線變遷的細節，及其與市街發展的相對關係。於臺南舊市區狹窄的巷弄中散步，很可能就正好步行於曾經的汪洋或淺灘之上。也因為海洋、潟湖及河道在每個時代的位置亦有所變化，我們甚至可以去探問今日的市街，究竟是哪個時代的水域？

隨著時代的進展，不少城市皆會不間斷地發展及擴大。但臺南獨特的自然史背景，使得臺南這座城市似乎不停地「增生」，並且在有機發展地過程之中逐步取代既有的潟湖。臺南或許不如湖中之城特諾奇提特蘭（Tenochtitlan、今墨西哥城）及潟湖之城威尼斯一般名聞遐邇，然而臺南在歷史刻度中所沉積而得的生活厚度，卻絕不亞於任何一座與水域相關的歷史名城。本屆的「臺南新藝獎」便期望擷取臺南有機及增生的特質，來作為其策展的主軸；並期望同時透過邀展的作品來回應臺南的變動性及城市的水域文化史。

2025年臺南新藝獎延續往年慣例，同時設置徵件獎項及國際邀請參展機制。在本屆的徵件部分共徵集390位投件藝術家並從中選出10位／組得主，其中3位則會同步參與「Art Tainan」臺南藝博會。本屆於徵件的評選部分亦刻意設計邀請較為年輕世代的藝術工作者，包括南部地區的美術館工作者、未參與本屆新藝獎的臺南地區畫廊工作者，以及藝術家及策展人等，期盼能選取出兼顧藝術市場、獨特藝術觀點及南部視角的新銳創作者。綜合本屆的徵件結果，我們可以發現獲獎藝術家們具備對於材質的敏銳觀察、如何以作品映射外在環境、對於探索繪畫可能性的熱情以及如何透過反諷及趣味的敘事來進行遊戲性的表現等特質。

在徵件藝術家的得主部分，藝術家丁冠云曾利用纖維材質製作的玩具積木及容器，透過轉化相關的作品材質來呈現獨特的視覺效果。藝術家賴科維也採取類似的創作路徑，其透過燒製陶瓷的方式製作出數量龐大且造型類似於寶特瓶塑膠容器的陶瓷器皿，藝術家企圖同時改變陶瓷材質及塑膠容器的意涵。藝術家陳肇彤擅長大型雕塑裝置，其作品《縫隙的深度計算式》透過討論水的路徑及水的流向，來重新鑄造出相關的雕塑作品。陳肇彤的作品不只探討的水的物理性質，他亦擅長使用「負空間」的手法將隱而不宣的空間轉化為具體的物件。藝術家張芸家及吳德馨皆選擇挑戰繪畫此種較為傳統的媒材，但在她們的作品中可以看到藝術家們對於材質性的研究及關注。張芸家的寫生繪畫透過顏料肌理的表現，描繪蔓生的植物如何覆蓋既有的老舊建築，也藉此凸顯城市空間在時間軌跡上的變化。吳德馨的繪畫創作則是必須要於展場現場觀看時，才能發現其如何透過繪畫的層次及堆疊，來表現出彷如星空一般的特殊情境。

藝術家李盈蓁進一步結合了繪畫及陶瓷兩者的材質，使用陶瓷的創作方式燒製出一系列鏤空的「山水繪畫」。和傳統的繪畫不同，李盈蓁的作品在不同的觀看條件及光線下，皆會產生出變化多端的觀看效果。藝術家翁榛羚將其水墨學習背景加以轉化，改以蝕刻版畫的方式來進行創作。其版畫創作作品透過強調「荒誕」及「怪誕」的形式，描述現代社會及現代家庭中的各種疏離及詭異的場景。藝術家邱馳的裝置作品一樣延續了「荒誕」的基調，其所創作的裝置往往需要藝術家自身及觀者投身參與，才能促成整件作品的完成。譬如其曾創作的《Self-service Barber-shop》（自助理髮店），必須要以非常荒謬的姿勢來參與互動，才能完成整套自助投幣「剃髮」的程序。

本屆亦有許多入選的得主著重於與環境之間的對話，譬如藝術家張君慈，其創作以聲響及聲音為主，此次的創作計畫預計將會透過其聲響裝置討論臺南的環境。藝術家藍郁棠的作品則是深切的觀察臺南的空間及環境，其錄像作品《為臺南公園增添視野》，將其住宅內的骨董級落地窗移至臺南公園內裝設，藉此討論何為「取景」及景觀的文化史議題。除了徵件藝術家外，本屆臺南新藝獎亦針對不同的策展策略來邀請邀展藝術家。本屆在邀展的策略上特別強調作品及藝術家所延伸的互動性，並期望藉此可以爭取更多觀眾前來觀展及參與作品所欲設定的互動經驗。

相信幾乎所有的在地人都會自豪於臺南的美食文化，也因此，飲食的經驗被視作本次所設定的邀展策略之一：藝術家羅聿綺自稱「食物藝術家」，其所發展的「食物雕塑」創作計畫不僅是雕塑，亦是可以被食用的作品。藝術家李珮瑜則預計於本次提出陶製餐具創作計畫，其作品過往連結幼時的市場生活經驗，藝術家希望重現印度的「用完即摔」的廉價陶製餐具，將此發展為一藝術行動事件。馬來西亞藝術家符芳俊（Hoo Fan Chon）將延續其針對彈塗魚的研究，預計在臺南駐村期間研究於臺南被稱為「花跳」的傳統食材。符芳俊預計尋找臺南花跳魚養殖業，並且希望可以研究日漸失傳的「花跳湯」及彈塗魚的相關生活棲地。藝術家將結合其過去於馬來西亞及日本所蒐集的相關研究成果，於臺南規劃相關的工作坊。臺灣藝術家李奎壁則是以臺灣南部的蕉業作為背景，討論因為殖民農業而發展的香蕉產業，其與經濟系統之間的關係。

因為時間而產生的空間性，亦是策展團隊的另一項考量。藝術家蔡宗勳將使用弍畫廊的閣樓空間，對其老屋的特殊環境進行針對空間「隙縫」的探討。藝術家鈴木貴彥將延續其「全球商店計畫」，藝術家的紙模型創作系列將呈現臺南及蒙古的小型商店建築，觀眾可透過展場的相關資訊尋找到商店們的真實位置。擅長討論身體感知經驗的林怡君，預計將會設置使觀者可以感知體溫及空間關係的裝置。本屆臺南新藝獎所邀請的國際藝術家，預計將回應與水域文化有關的討論。除了馬來西亞的符芳俊將對在地的彈塗魚文化進行文化史的考掘外，來自哈薩克的Almagul Menlibayeva，其獨具時尚感的作品針對水域逐漸消失的裡海進行探討。來自柬埔寨的Lim Sokchanlina則會帶來探討柬國水域文化的新作，藉此來與本屆的主題相互呼應。

臺南新藝獎在臺灣一直以來具備了獨特的策略；隨著國內美術館紛紛成立，臺南新藝獎此種在空間上結合「街坊美術館」的特質，並期望整合年輕藝術家與商業空間的企圖在國內各縣市來說依舊是十分少見的形式。對於主辦單位及策展團隊來說，臺南新藝獎作為一種特殊的平臺來聯繫在地與國際，如今亦將邁入第13屆；我們不僅期待新銳藝術家及國際藝術家們的表現，更期待各位觀眾能趁著春季的舒適氣候，來臺南進行一場藝術散步之旅。

Exhibition Introcution :

Text / Nobuo TAKAMORI

Tainan is an ever-evolving city. Because of sediment accumulation, the Taijiang Inner Sea, the vast lagoon depicted in 17th-centry Dutch maps, has vanished with the changes in the natural landscape. In 1655, when the Dutch VOC completed building Fort Provintia (now Chihkan Tower), the coastline of the Taijiang Inner Sea was still to the west of the fortress. But by the late 18th century, the coastline had receded far from the town district of Chihkan Tower. There were also the old Tainan Canal and its five branch canals—Xingangqian, Fotou, Nanshi, Nanhe, and Anhai. The "Five Branch Canals" merged into the old Tainan Canal, the vital waterway for commercial boats to reach the ocean. The harbor points where these "Five Branch Canals" flowed into the city served as the main commercial ports connecting Tainan to the outside world.

In the 1860s, when the Anping Port was built, the main commercial port of Tainan moved then to Anping, which saw the rise of trading houses, custom offices and other trade-oriented facilities. However, the problem of sediment accumulation in Anping Port persisted. Beginning in the Japanese ruling period, southern Taiwan's shipping hub gradually shifted to what is now Kaohsiung Port. Reviewing Tainan's geographical records, we find that its coastline has been in a constant state of transformation. This also signifies that Tainan is a city gradually expanding toward the sea. Looking toward the north of Yanshui River, from Sicao and Annan all the way to the Qigu Lagoon and Beimen, the lagoon landscape remains intact and the boundary between the ocean and the land appears remarkably blurred.

Such a geographical landscape is quite common along the west coast of Taiwan, leading to the gradual coastal land expansion toward the sea. Given that Tainan is the first city in Taiwan's history with modern significance, Tainan's urban development and historical records allow us to further understand the details of its shifting coastlines and its relationship with the city's development. Strolling through the narrow alleys in old-town Tainan, one might unknowingly be walking over what was once open sea or a shallow tidal flat. As the locations of the ocean, lagoons, and waterways have shifted throughout different eras, we might also wonder: which historical body of water does today's cityscape correspond to?

Many cities continue to develop and expand over time. Tainan's unique natural history has also led the city to continuously expand and generate new cityscapes, gradually replacing existing lagoons through an organic process of development. Tainan may not be as renowned as the lake city of Tenochtitlan (now Mexico City) or the lagoon city of

Venice, but the depth of life it has accumulated over time is no less profound than that of any historic city shaped by water. As its curatorial focus, this year's Next Art Tainan Award explores Tainan's organic growth and continuous evolution around water-scapes. It also features invited works that engage with the city's fluid nature and rich water heritage.

The 2025 Next Art Tainan Award continues its tradition of featuring both an open call for submissions and an international invitation mechanism. This year, a total of 390 artists applied, from which 10 artists/groups were selected as awardees. Among them, three participate in the Art Tainan expo. For this year's selection, we have deliberately invited more younger-generation art professionals, including museum staffers from southern Taiwan, gallery representatives from Tainan who are not participating in this year's Award, as well as artists and curators. This approach highlights emerging artists who balance market potential, unique artistic perspectives, and a distinctly southern Taiwan viewpoint. Based on this year's submissions, we observe that the award-winning artists demonstrate a keen sensitivity to materials, an ability to reflect the external environment through their works, a passion for exploring the possibilities of painting, and playful expressions through use of irony and engaging narratives.

Artist Ting Kuan-Yun uses fiber materials to create toy blocks and containers, transforming these materials to achieve a unique visual effect. Lai Ko-Wei adopts a similar creative approach, producing a large quantity of ceramic vessels shaped like plastic PET bottles through firing process. Lai seeks to alter the meanings of both ceramic material and plastic containers. Artist Chen Chao-Tung specializes in large-scale sculptural installations. His work, Depth Calculation Formula for Gap, explores the pathways and flow of water, reinterpreting these concepts through sculptural forms. Chen's work not only explores the physical properties of water but also skillfully applies the concept of "negative space," transforming unseen or implied spaces into tangible objects. Article Chang Yun-Chia and Wu Te-Shin both choose to challenge the more traditional medium of painting. Their works reveal a deep exploration and focus on materiality. Chang Yun-Chia's outdoor paintings use paint textures to depict how sprawling vines overtake dilapidated buildings, highlighting the transformation of urban spaces over time. Wu Te-Shin's paintings must be viewed in person to fully appreciate how layers and textures are meticulously added to create a unique atmosphere reminiscent of a starry sky.

Artist Li Yin-Chen further integrates the materials of painting and ceramics, using ceramic techniques to create a series of openwork "landscape paintings." Unlike traditional paintings, Li's works exhibit ever-changing visual effects under different viewing conditions and lighting. Weng Jhen-Ling transforms her background in ink painting by adopting etching as her medium of creation. Her printmaking works emphasize the absurd and the grotesque, depicting scenes of alienation and eeriness within modern society and contemporary family life. Chiu Chih's installations also carry an underlying sense of absurdity. His works often require active participation from both the artist and the audience to be fully realized. For example, his work Self-service Barbershop requires participants to engage in an absurdly awkward posture to complete the self-operated, coin-based "haircut" process.

This year, many awardees focus on dialogue with the environment. For instance, artist Iris Chun-Tzu Chang centers her work on sound and auditory experiences. Her current project plans to explore Tainan's environment through sound installations. Aritst Lan Yu-Tang's work offers a keen observation of Tainan's spaces and environment. His video piece,

Add viewing into Tainan Park, relocates an antique floor-to-ceiling window from his home to Tainan Park, sparking a discussion on the concept of "framing" and the cultural history of landscapes. In addition to the open-call artists, this year's Next Art Tainan Award has also invited artists based on various curatorial strategies. This year's curatorial approach emphasizes the interactive nature of the artworks and the engagement they foster. The exhibitions invite more visitors to participate in the interactive experiences designed by the artists.

Another curatorial focus is on Tainan's rich food culture and culinary experience, which many locals take pride in. Artist Lo Yu-Chi, who self-identifies as a "food artist," has developed a "food sculpture" project in which her works are not only sculptures but also edible pieces. Artist Lee Pei-yu develops a ceramic tableware project for this year's Award. Her past works have been closely tied to childhood experiences in local markets. This time, she recreates India's disposable clay tableware and transform it into a performative art event. During his arts residency, Malaysian artist Hoo Fan Chon continues his research on mudskippers, focusing on the locally known "Huatiao," a traditional delicacy in Tainan. Hoo Fan Chon explores Tainan's mudskipper farming industry and the natural habitats of mudskippers, while also studying the increasingly rare dish of Huatiao soup. The artist integrates his previous research collected in Malaysia and Japan to organize a related workshop in Tainan. Taiwanese artist Li Kuei-Pi takes the banana industry in southern Taiwan as his subject, exploring its development under colonial agriculture and its relationship with economic systems.

Another focus of the curatorial team is the spatial dimension shaped by time. Artist Tsai Tsung-Hsun uses the attic space in San Gallery to explore the crevice spaces within the unique architectural environment of a historic building. Continuing its Global Store project, artist Takahiko Suzuki uses a series of paper model artworks to depict small shop buildings from Tainan and Mongolia. Visitors can locate the real shops using the information provided in the exhibition. Lin Yi-Chun, known for exploring bodily perception and experiences, creates an installation that allows viewers to experience body temperature and spatial relationships. As for the invited international artists, they focus on responses and discussions associated with aquatic culture. Hoo Fan Chon explores the cultural history and significance of mudskippers native to Tainan. Kazakh artist Almagul Menlibayeva, known for her distinct fashion-infused aesthetic, examines the gradual disappearance of the Caspian Sea. Also aligning with this year's theme, Lim Sokchanlina from Cambodia presents a new work exploring Cambodia's water culture.

While art museums continue to emerge across the nation, the Next Art Tainan Award holds its unique approach of being a "neighborhood museum"—connecting young emerging artists to citywide galleries and exhibition spaces. This is still an unique practice in Taiwan and is something that we take pride in. As the Award enters its thirteenth edition, both for the organizers and curatorial team, we believe the Next Art Tainan Award continues to serves as a unique platform connecting local and international art scenes and communities. We look forward not only to showcasing outstanding works by emerging and international artists but also to welcoming visitors to Tainan for an artsy stroll in the delightful spring weather.

跟著朦朧潮濕的一天去金瓜石



「跟著朦朧潮濕的一天去旅行Traveling with Hazy Humid Day」在台十年巡迴計畫，
繼2023年首站在高雄內惟藝術中心展出，第二站在離島澎湖具有地方歷史建築特色的
澎湖開拓館展出，第三站前進國境之南－屏東，到有著70年歷史的屏東美術館與大家見面。
第四站將前往承載島嶼重要礦業記憶的金瓜石。

「跟著《朦朧潮濕的一天》去金瓜石」除了延續屏東展出的作品外，更帶來6件今年
全新創作的繪畫及13件素描作品，是巡迴展覽以來展品數量最多的一次。同時，
也邀請郭俊佑、賴科維、洪宇蕎與石孟鑫四位台灣年輕藝術家一起在金水基地展出，
以「島嶼青春」為子題，共同呈現這塊島嶼年輕世代的創作與熱情，
也回應不同世代創作者在年輕時期的初心與對世界的想像。

展覽期間，金水基地一樓也規畫周邊商品銷售點，帶來新明信片套組和銀色包袋，
以及由台電退役變電箱製成的造型徽章供喜愛奈良美智的民眾購買收藏。
金水基地的咖啡廳也將推出印有奈良美智畫作的咖啡杯、台灣精品冷泡茶、
造型雞蛋糕與台電老字號消暑聖品「協和冰棒」等期間限定商品，邀請大家
欣賞作品後，也以味覺體驗藝術的餘韻。

▨「跟著朦朧潮濕的一天去金瓜石」▧

展期｜6/28 ㈥ - 9/28 ㈰ 10:00-18:00（每週一公休）

地點｜台電金水基地（新北市瑞芳區洞頂路 361 號）







跟著朦朧潮濕的一天到金瓜石　作品紀錄 攝影師/法呢

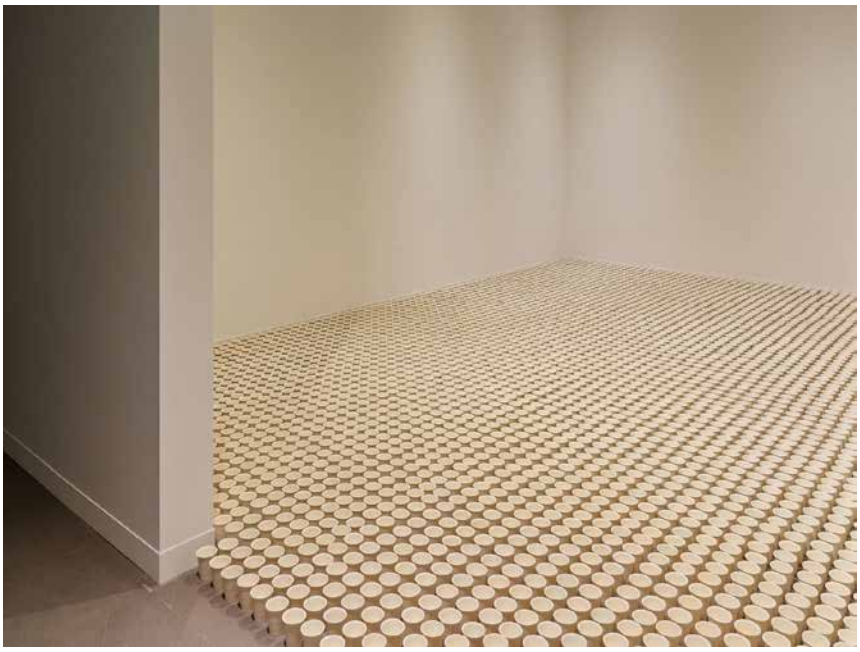
2025 高雄獎 Kaohsiung Award

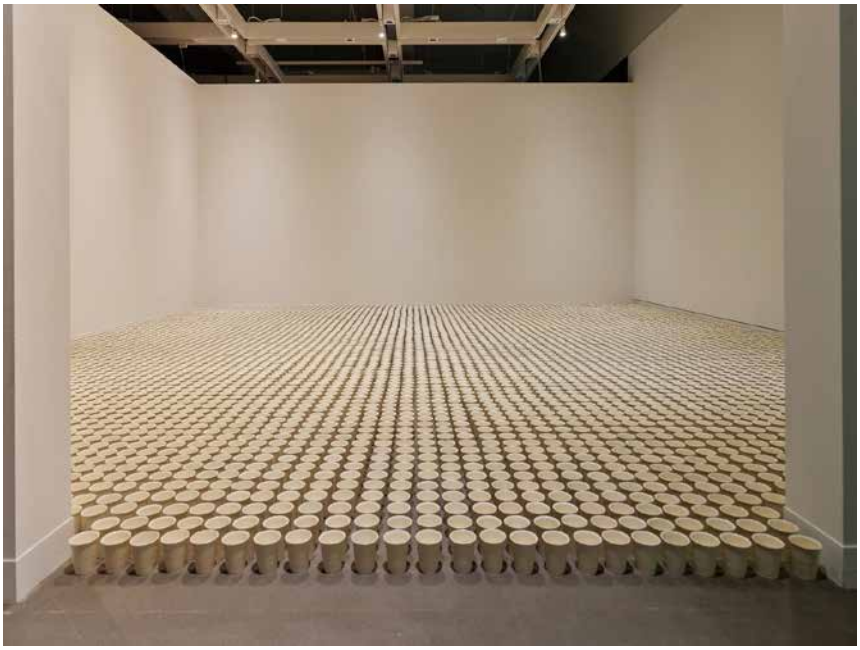


展期｜2025.01.25 - 2025.04.20
▌評審特別獎：評審蔡佩桂／賴科維《一些杯子》

高雄獎秉持著當代藝術多樣性與跨領域之融合精神，提供藝術家一個多元且開放的創作平台。
2025高雄獎共有376位藝術家報名參賽，其中包含了14位外籍藝術家。獎項除延續
「初審分類，複審不分類」的評選機制外，本屆高雄獎也秉持不斷自我轉變的精神，
在賽制上做出改變。由原本5大初審分類的優選改設評審特別獎，並由聚和國際股份
有限公司贊助設立聚和國際環境永續特別獎，鼓勵關注環境生態議題的藝術創作。
透過高雄獎這一平台，提供了藝術家更多不同的可能性，也讓觀眾得以感受當代藝術的豐富多元。



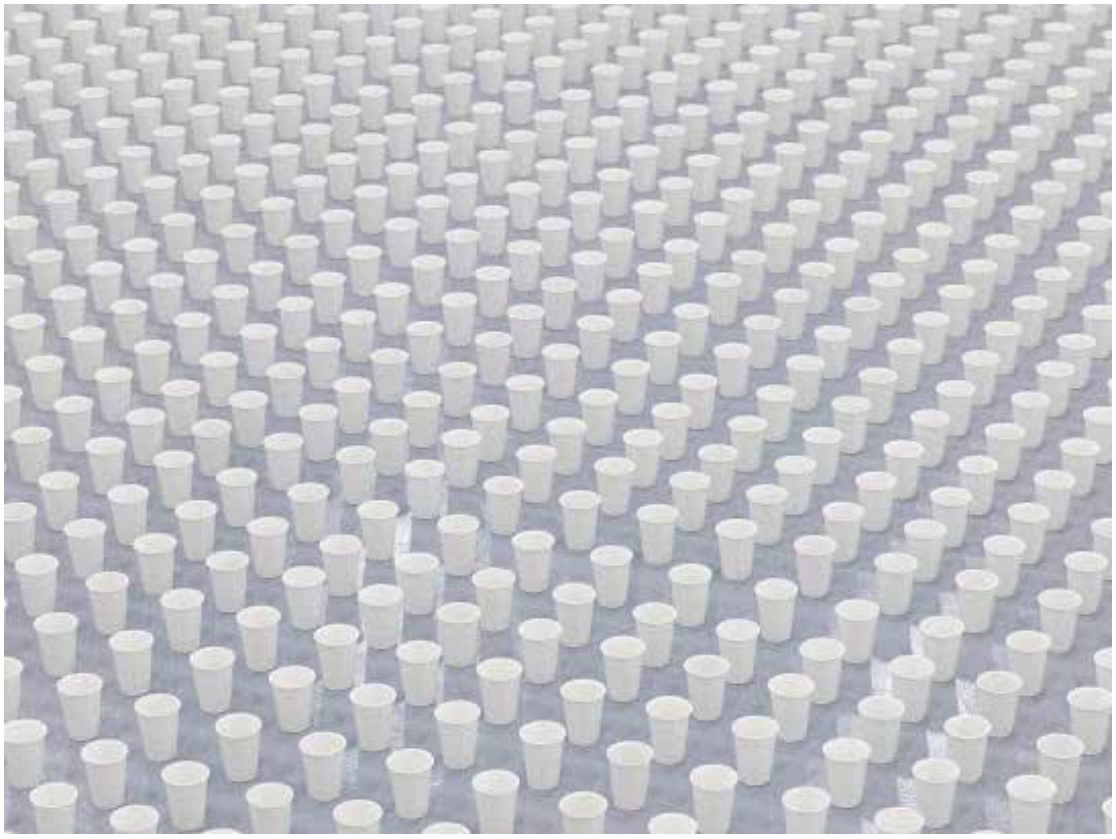




一些杯子 - 第25小時

—— 基隆美術館。







塑料瓷 - 賴科維個展





作品以燒陶翻製一次性的塑膠為題。

通過燒陶製程轉換塑膠器物本身的特點和材質，藉此闡述工藝品與現成物之間的關係。塑膠杯用過即拋的便利性質，與陶瓷用品能永久使用的狀態恰好相反，那麼現場的杯子是藝術品還是日常用品？
生活中使用的塑膠瓷是有價值的，還是沒有價值的？藝術家透過對於價值狀態的矛盾將，陶製的塑膠做為垃圾堆砌在角落，而作品中的塑膠則分為兩類，一種是碗杯盤碟，另一種則是各式寶特瓶，前者轉換為陶瓷後可做為實用器皿使用，而寶特瓶則反之只能做為擺件，透過功能性的差異再帶出塑膠瓷價值狀態的不同。藝術家將投入大量時間的作品隨意設置,進一步帶出對於塑膠瓷與塑膠之間狀態的類似，並在價值間做出一層一層的翻轉。



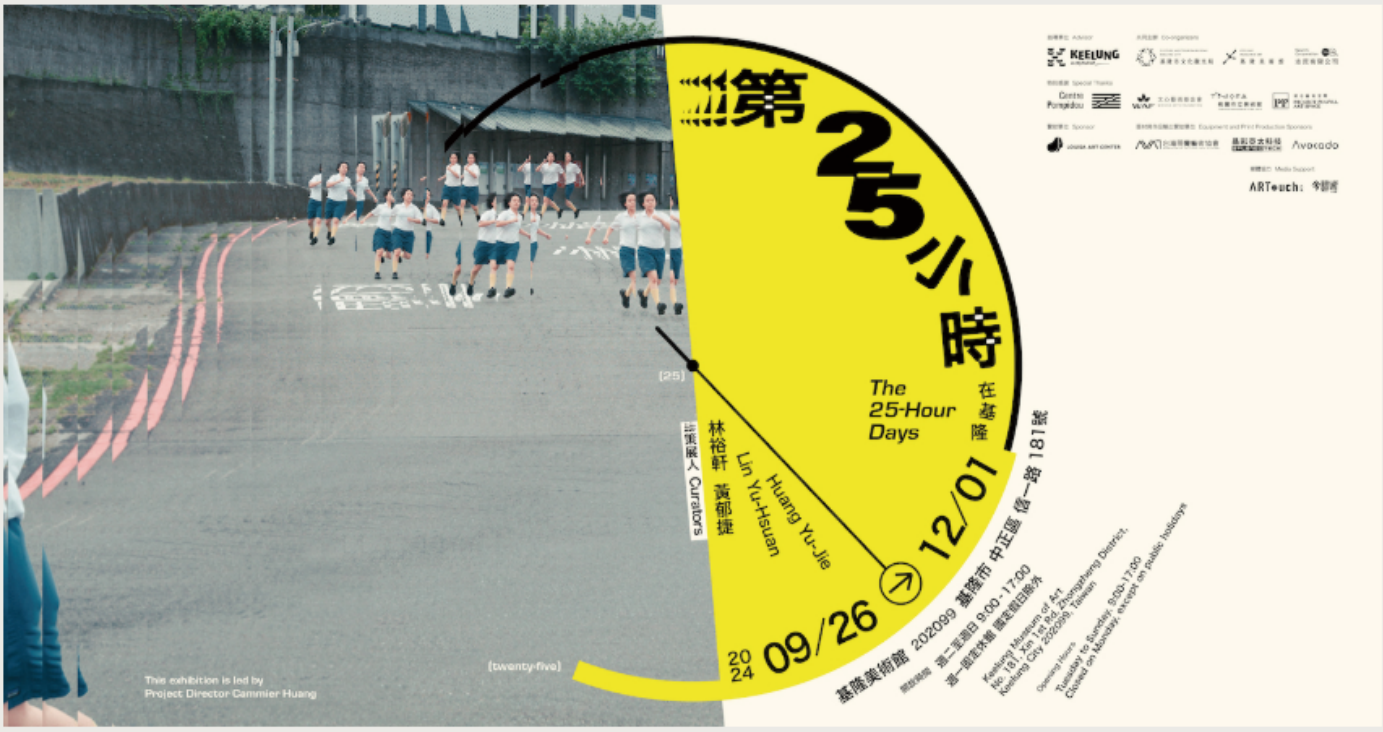


報導
Press

明日誌 - 基隆美術館《第25小時》開展！
7國17組藝術家以小見大，獨特時空尺度延展豐沛創作

非常規的生命經驗，溢散出第25小時感知

展覽主題「第25小時」則源自策展人黃郁捷、林裕軒與幾位藝術家之間的對話，藝術家們不約而同都談起經歷過一段特殊的生命經驗後，包括疫症、災害、人生階段等，藉由大規模裝置、影像、互動等形式，描述彷彿在日復一日之外，延伸出另外一個時空，能夠裝載那些伴隨改變而來，滿盈、尚未歸類，且無法言喻的情感與行為。本次展覽現場，是從傳統文化中心轉型而成的港口美術館「基隆美術館」，以「藝術委託行」為核心概念，結合美術館空間規劃與展覽內容，打造一座屬於基隆人、台灣人，甚至世界各地訪客的美術館。



《第25小時》主視覺。（Photo Credit：基隆美術館）

策展人黃郁捷表示：「經歷一場疫情後，確實有種時空被扭曲的錯覺。但除了談『事件』本身，我們還能怎樣理解這種生活被迫重新調整的經驗，該如何從中細緻地提取和描繪個人感受，以小見大地去回應這種具大規模關聯性的轉變，是我一直希望可以在這檔展覽中呈現的。非常感謝幾位參展藝術家不吝與我們分享他們的生命經驗，給予我們策劃這展覽的靈感。」

alive - 基隆美術館改裝後首檔大展＜第25小時＞，攜手龐畢度中心探索非日常時空

一些杯子：大量製造與一次使用的探問

賴科維《一些杯子》的特殊經驗，則與生活中常見的免洗杯有關。他用陶燒製形體如免洗杯般相同的6000多個陶杯。大量重複的陶杯放在同一個空間裡，視覺感不斷延伸，同時也分不清楚其真實材料。賴科維透過不斷重複製作杯子的過程，探討在城市中大量複製及一次性使用的狀態之下，到底杯子是藝術品或者是工藝品，價值又在何處？



賴科維的《一些杯子》，現場6,000個免洗杯形狀的陶杯全數排開，觀展畫面很有趣。（圖片來源：第25小時提供）

過去作品
Past Works



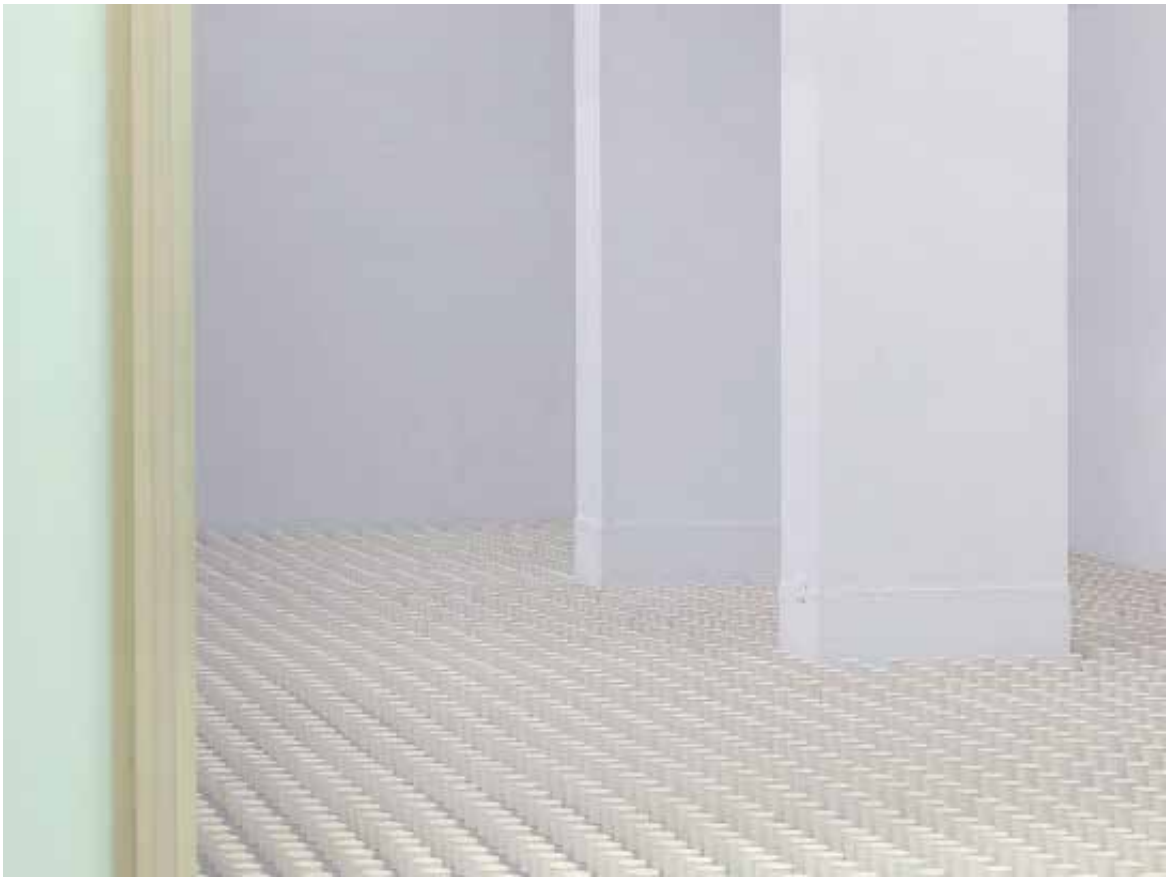
一些杯子
Some Cups

2024
陶瓷 Ceramic

作品介紹 Introduction :

作品以燒陶翻製一次性的塑膠杯為題。
通過燒陶製程轉換塑膠杯本身的特點和材質,藉此闡述工藝品與現成物之間的關係。塑膠杯用過即拋的便利性質,與陶瓷用品能永久使用的狀態恰好相反,那麼現場的杯子是藝術品還是日常用品?生活中使用的塑膠瓷是有價值的,還是沒有價值的?藝術家與陶瓷師傅的雙重身份又有什麼不同?藝術家以「一些」這個模糊、表示少量的量詞命名,點出創作過程中因重複勞動而產生時間體感的壓縮,透過現場7000個陶製塑膠杯,帶出對現成物、工藝、複製和勞動的另一層思考。







一學期拉坏計畫

2022
陶瓷 Ceramic



作品介紹 Introduction :

作品以一段時間做為單位，我將這段時間中能夠支配的時間量化，透過反覆的拉胚過程。並在作品設定的期間結束之後，透過地上的器皿去對應期間生產所對應的時間。
而這件做品的時間是學生的時間的量化，一方面將器皿鋪滿廊道去對應學生與學校機制之間的關聯，做為雕塑系的學生卻整天拉著胚？
而可以被使用的器皿卻像擺地攤攤在地上，某種該做與不該做的矛盾狀態則油然而生，意圖將簡單日常的事物透過重複執行將藝術家的日常帶出不日常的狀態。



金繼雪碧青瓷瓶
Kintsugi Sprite Bottle

2023
陶瓷 Ceramic
H28 x W8 x D8 cm



塑膠瓷碗
Plastic of Ceramic Bowl

2022
陶瓷 Ceramic
H6 x W14 x D14 cm



塑膠瓷-水桶
Plastic of Ceramic-Bucket

2025
陶瓷 Ceramic
H33 x W29 x D29 cm



塑膠瓷
Plastic of Ceramic

2023
陶瓷 Ceramic
尺寸依場地而定
Depends on the Venue.



塑膠瓷－花盆系列
Plastic of Ceramic-Flower Pot Series

2025
草、土壤、陶瓷
Glass、Soil、Ceramic
尺寸依場地而定
Depends on the Venue.