



臺北市立美術館
TAIPEI FINE ARTS MUSEUM

臺北美術獎

Taipei Art Awards

2025

展期

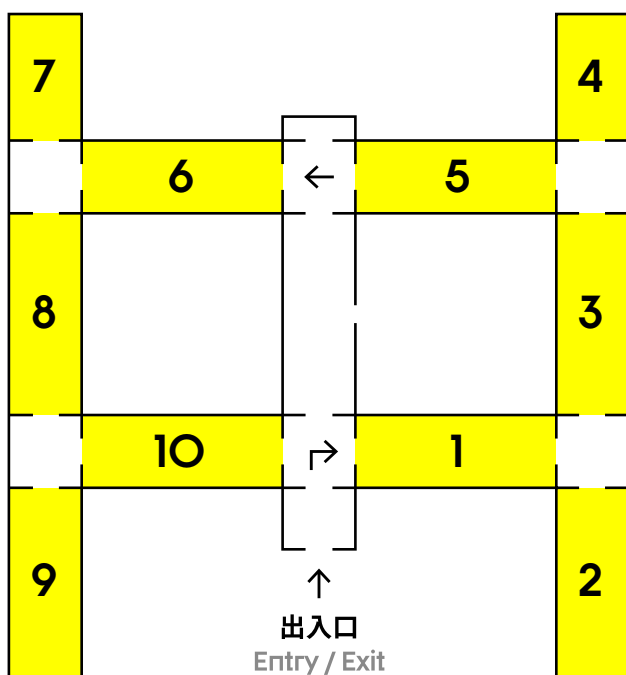
2025.12.13 —
2026.4.26

展覽室

Galleries 3A 3B

展場平面圖

Floor Plan



參展藝術家

- 1 許芯慈
- 2 陳彥齊
- 3 陳寬睿
- 4 王冠蓁
- 5 顧廣毅
- 6 明日和合製作所
(洪千涵、張剛華)
- 7 謝榕蔚
- 8 蘇睿豪
- 9 謝其軒
- 10 孫培懋

Participating Artists

- 1 Shiu Jui-Tsz
- 2 Chen Yen-Chi
- 3 Chen Kuang-Jui
- 4 Wang Guan-Jhen
- 5 Ku Kuang-Yi
- 6 Co-coism (Hung Chien-Han,
Chang Kang-Hua)
- 7 Hsieh Jung-Wei
- 8 Su Jui-Hao
- 9 Hsieh Chi-Hsun
- 10 Sun Pei-Mao

自我的版圖

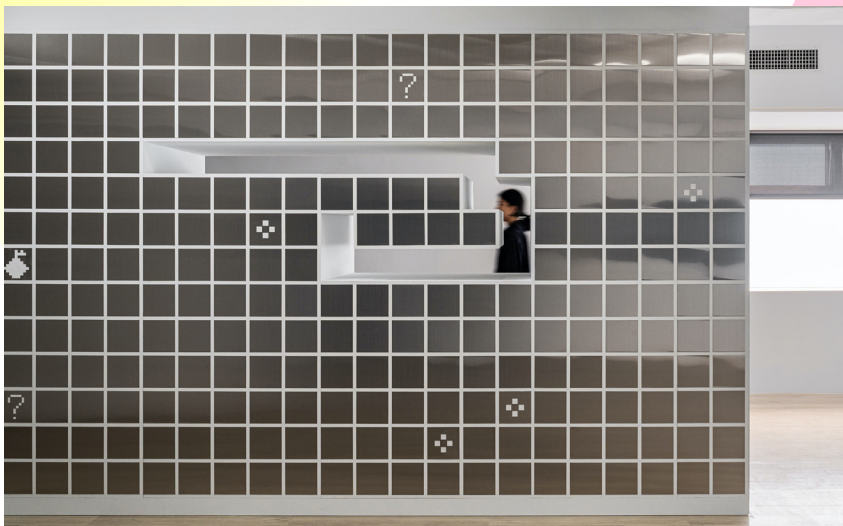
Territory of Self

《自我的版圖》系列作品源於藝術家留學期間在餐廳廚房打工的經驗，思考跨國遷移者在日常中如何透過身體與周遭物質環境的關係來確立自我的界域。藝術家將打工的廚房場域作為個人主體空間——「版圖」的隱喻；每日重複性的勞動以及與廚房物件的互動，例如：清洗、排列、擺放調理盆，則像是在遷移過程中畫界、試探、重組或是攻防。藝術家在工作的時間中嘗試構築版圖的輪廓，思考自身所經歷的身體移動和社會位置變化，並透過物件的使用與遊戲的聯想，指認個人的界線及遷移的狀態與情緒。

系列作品中的最後一件作品〈禮物〉則是源自於藝術家在異地的搬遷經驗。在她寄出的包裹或搬家時所攜帶的紙箱中，彷彿帶著一種對於未來的寄託。遷移者生活在多重時空座標之中，在原鄉與現實、現在與未來之間游移。這些裝載著實質或抽象物件的包裹，是由現階段勞動所賺取，並給予未來自己的禮物。

The *Territory of Self* series draws from the artist's experience of working part-time in a restaurant kitchen while studying abroad. It examines how transitional migrants establish their personal boundaries through the interplay between their bodies and the surrounding material environment in daily life. The artist uses her workplace—the kitchen—as a metaphor for personal space, or the “territory,” where repetitive tasks and interactions with kitchen items, such as washing, arranging, and placing utensils, symbolize the process of setting, testing, reconstructing, or defending boundaries. As she works, she aims to shape this territory's borders while reflecting on her body moments and shifts in social position. Through the use of objects and playful associations, she identifies personal boundaries and explores the emotional aspects of migration.

The final piece in the series, *Gift*, is inspired by the artist's experience of moving to foreign places. The boxes she sends or carries during her moves symbolize hopeful trust in what lies ahead. Migrants' lives are shaped by multiple coordinates of time and space, as their existence seems to oscillate between their homeland and their current reality, as well as between the present and the future. These containers, which hold both physical belongings and intangible items, are earned through present effort and serve as gifts to the future self.



貪吃蛇？，2025，不鏽鋼、玻璃纖維，尺寸依場地而定
Snake?, 2025, stainless steel, FRP, dimensions variable

這裡沒有神仙教母 *There Is No Fairy Godmother Here*

童話總是承諾奇蹟與拯救，而《這裡沒有神仙教母》則以教母的缺席為核心，揭示聲音如何在制度與技術中被操控，暴露潛藏的權力結構。

〈Repeat After Me〉以數十隻鸚鵡回聲娃娃與虛擬鸚鵡展開對話，當粗俗語言被不斷模仿，主體逐漸失控，聲音作為權力載體的異變浮現。〈No Miracles〉借用《小美人魚》的聲音交換情節，呈現女高音演出前繁瑣卻無聲的勞動，正式演出時則刻意消音，凸顯身體忙碌與聲音缺席的矛盾；同時以指向性喇叭將歌聲精確定位，迫使觀者主動接近，揭露聲音的物質性與控制機制。〈Over the Land〉邀請前迪士尼鋼琴師「倒譜彈奏」〈Under the Sea〉，以陌生旋律挑戰專業規訓，並透過口述揭露聲音作為社會規訓工具的現實。

同名作品則以巨大的數位腿部模型與霓虹標語，直指身體標準化與童話奇蹟的缺席。整體展覽強調：聲音是一種勞動與制度，也是一種文化工程，既能發聲，也能支配與馴化。觀者在聲音與沉默、模仿與主體間徘徊，重新感受權力運作的無聲現場。

Fairy tales always promise miracles and salvation, yet *There Is No Fairy Godmother Here* centers on the absence of the fairy godmother, exposing how voices are manipulated within systems and technologies, and revealing the hidden operations of power.

Repeat After Me stages a dialogue between dozens of parrot-shaped echo dolls and a virtual parrot. As coarse language is continuously mimicked, subjectivity gradually becomes unraveled, and the mutations of voice as a carrier of power surface. *No Miracles*, drawing from *The Little Mermaid's* exchange of voice for legs, depicts the soprano's meticulous yet voiceless labor before performance, while the actual singing is deliberately muted, highlighting the contradiction between bodily exertion and absent sound. An ultrasonic directional speaker precisely positions the extracted voice, compelling the audience to approach and hear it, thereby revealing the materiality and control mechanisms of sound. *Over the Land* invites a former Disney pianist to “reverse-score” *Under the Sea*, producing dissonant melodies that subvert professional discipline, while her oral recollections uncover how sound functions as a tool of social regulation.

The titular work presents an oversized digital model of human legs alongside neon signage, pointing to bodily standardization and the absence of miraculous transformation. The exhibition underscores that sound is a form of labor and institution, as well as a cultural apparatus—capable of both articulation, domination, and discipline. Viewers drift between voice and silence, mimicry and subjectivity, encountering the silent stage where power operates.



這裡沒有神仙教母，2025，回聲娃娃、單頻道錄像、超聲波指向性喇叭、監聽喇叭、PLA、錄音檔、紙本、LED燈、壓克力，尺寸依場地而定
There Is No Fairy Godmother Here, 2025, echo doll, single-channel video, ultrasonic directional speaker, monitor speaker, PLA, audio recording, paper, LED light, acrylic, dimensions variable

山體切分計畫：硫、泉與之間

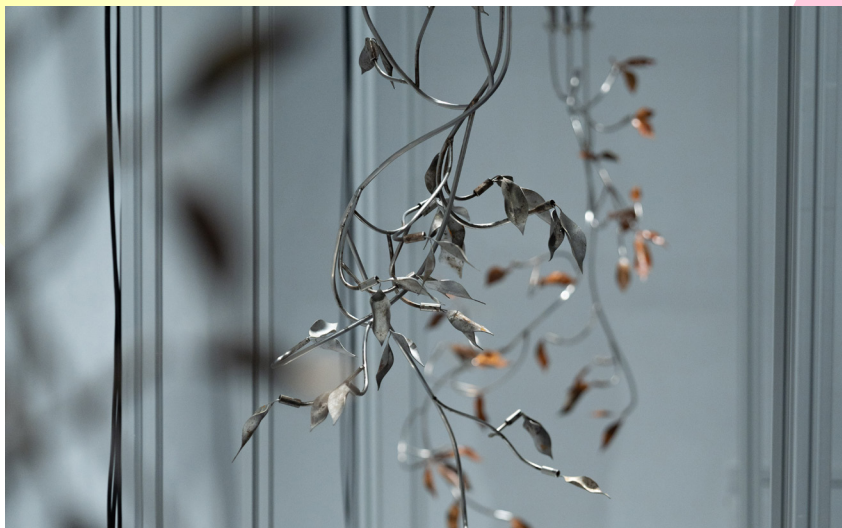
Divide the Mountain Mass: Sulfide, Springs, and What Lies Between

《山體切分計畫》源於一段來自家庭情感的深刻記憶，以時間為核心，利用金屬與水體的互動、感性與理性的交錯，探索時間如何形塑物質，並在變化中刻劃痕跡。本作品不僅關注材質的轉變，更在意這種變化如何成為語言，使自然的流動與消逝得以被觀看並感知。作品主軸圍繞「時間」與「隨機」，並延伸至「物質的記憶」與「環境的切分及共生」。

陳寬睿以富含硫化物與礦物質的溪水為研究場域，記錄介入環境的過程，並將自然還原。以金屬葉片作為載體，在氧化與腐蝕中顯現色彩與肌理。每片葉片的軌跡各異，如同各自乘載著一段屬於自身的時間，像生命般生長與衰變，形成「環境自塑」的狀態。鏽蝕的色彩與紋理持續變動，宛如山嵐、溪流及個人情感的縮影，成為獨特的視覺語彙。藝術家嘗試在自然系統中設定可控變因，亦保留不確定性，使作品處於人造與自然的張力之間。

Divide the Mountain Mass stems from a deep memory of family emotions. Focusing on the concept of time, it explores how the interaction between metal and water, along with the blending of sensibility and reason, influences how materiality is shaped and marked by change. The work highlights not only the physical changes in materials but also how these transformations become a language, allowing viewers to perceive and feel the flow and disappearance of nature. The work revolves around the themes of “time” and “randomness,” which are also expanded to “material memory” and the “division and coexistence of environment.”

Chen Kuang-Jui's research focuses on creek water rich in sulfides and minerals, documenting the process of environmental interventions and nature's restoration. Metal sheets, used as substrates, display colors and textures that develop through oxidation and corrosion. Each sheet tells a unique story, as if carrying its own timeline—growing and decaying like a living entity—forming a state of “environmental self-formation.” The rust-colored patterns evolve continuously, resembling microcosmic landscapes—such as mountain mist, streams, or personal emotions—creating a distinctive visual language. The artist aims to control variables within natural systems while also preserving a degree of unpredictability, placing the work between man-made and natural tensions.



離潺，2024，生態裝置，65×65×220 公分

Depart from the Creek, 2024, ecological installation, 65×65×220 cm

意識的推手 Before Paint

我耗盡日夜推敲一則訊息。

扁平的螢幕，這些所謂隔著屏幕的世界大局、奇聞軼事至未完結的工作進度和與他人對話，將思緒絞成模糊的殘羹。顯示著數字的紅點，是訊息累積的型態，處理不能的事被納進看而不見的視閾。

出門散步，渴望不斷變動的局部視角，能夠產生連動的知覺，尤其人的肢體表述。塞尚言道「外表景觀在我體內思考，我是它的意識」，除了在路地上走跳的白尾八哥和前往不同地方的行人，幾乎坐著的人都在滑手機，躺著的人似乎都無家可歸，而我在這個拼接搖擺的國度，試著勾勒出訊息不斷疊加的來由。

回家以隨手的紙顯影撿拾的念想和畫面，抖出口袋裡的風，補足感知的風味，體驗的吐納以繪畫的語法，在透露思想的棲息處之時亦相互召喚。繪畫是認知的地圖，且是尚未開盡的時間捲軸型態，這些思維的路線帶給我實體化的衝動。關於暫緩的、等待的、期待的或紛沓而至的，一切還未化為言語之前，訊息對我說道：「嗨，繪畫是意識的推手。」

I exhaust myself day and night trying to decode a single message.

A flat screen, these so-called grand situations, peculiar news and anecdotes, as well as unfinished work and conversations with others, twist my thoughts into a blurred, leftover mess. The red dots showing numbers indicate the accumulation of messages. All the unmanageable matters are cast into the invisible threshold of sight.

As I go for a walk, I long for evolving partial perspectives that can form interconnected perceptions, especially through people's bodily expressions. Cézanne stated, "The landscape thinks itself in me, and I am its consciousness." Aside from white-tailed magpies hopping in alleys and pedestrians heading to different places, most seated individuals are scrolling through their phones. Those lying down seem homeless. In this patchwork, swaying kingdom, I try to understand why and how messages keep layering up.

When I return home, I use found paper to visualize my thoughts and images collected along the way, shaking the wind out of my pockets, adding to the flavor of perception, recapitulating experiences through the syntax of painting, and allowing these elements to interact within the dwelling of thought. Painting is a map of cognition—a scroll of time yet to be unrolled. These pathways of thought inspire me to materialize my ideas, whether they involve the suspended, waiting, anticipating, or approaching states. Before everything turns into words, the message reaches me, saying, "Hi, painting is what propels consciousness."



掉筆的寫生，2024，油彩、畫布，163×112 公分
Bed by Road, 2024, oil on canvas, 163×112 cm

酷兒解剖學圖譜 *Atlas of Queer Anatomy*

醫學中解剖學界定了清晰的身體邊界，並掌握定義何謂乾淨、健康與完整身體的權力，但其階級結構長期忽視邊緣群體，造成文化歧視與臨床、公共衛生問題。例如雙性人被視為病理，而非解剖多樣性。藝術家顧廣毅與阿姆斯特丹大學性傳播感染專家 Henry de Vries 合作，提出對酷兒解剖學的新詮釋與想像。

《酷兒解剖學圖譜》以建立曖昧且流動的解剖系統為目標，挑戰醫學父權與異性戀正常性。首先是出版虛構教科書《酷兒解剖學圖譜》，對照並批判自 20 世紀中期沿用至今、由白人男性學者 Frank H. Netter 繪製的《人體解剖學圖譜》，指出其缺乏性別與人種的多元視角。此計畫已完成五章並於 2025 年出版，後續把 2D 圖像轉化為 3D 裝置，挑戰既有解剖展示的僵化。透過此計畫，顧廣毅批判醫學解剖學的排他性，並提出更包容的身體想像。

In medicine, anatomy defines clear bodily boundaries and holds the authority to determine what constitutes a clean, healthy, and complete body. Yet, marginalized groups have long been neglected in its hierarchical structure, resulting in cultural discrimination as well as clinical and public health issues. For instance, intersex people have been regarded as pathological rather than as expressions of anatomical diversity. Ku Kuang-Yi, in collaboration with Prof. Henry de Vries, a specialist in sexually transmitted infections at the University of Amsterdam, offers new interpretations and speculative approaches to queer anatomy.

The *Atlas of Queer Anatomy* aims to construct an ambiguous and fluid anatomical system that challenges medical patriarchy and heteronormativity. The first step is the publication of a fictional textbook, *Atlas of Queer Anatomy*, which juxtaposes and critiques the long-standing *Atlas of Human Anatomy*, drawn by white male scholar Frank H. Netter and used worldwide since the mid-20th century, by highlighting its lack of gender and racial diversity. Five chapters have already been completed and published in 2025. Subsequently, 2D illustrations are transformed into 3D installations to question the rigidity of conventional anatomical exhibitions. Through this project, Ku critiques the exclusivity of medical anatomy and proposes a more inclusive imagination of the human body.

合作醫師、科學家：Henry de Vries 視覺、書籍、網頁設計：陳姿延
影像設計：陳姿延 3D 模型設計與製作：蔡汶瑜
空間設計：林幸玟、木長木設計團隊 織品設計與製作：盧冠妤
乳膠製作：楊芯華 裝置製作：張嬾容、許芯瑜
影音技術與佈展：小個好有限公司 展覽執行製作：陳君婷

Collaborative Medical Doctor, Scientist: Henry de Vries Visual, Book and Website Design: Tzu-Yen Chen Video Making: Tzu-Yen Chen
3D Model Design and Fabrication: Wen-Yu Tsai Spatial Design: Hsing-Wen Lin, MCMarchi Textile Design and Fabrication: Kuan-Yu Lu
Latex Fabrication: Shin-Hua Yang Installation Fabrication: Man-Jung Chang, Xin-Yu Xu Technical Executive: Piccolo Perfetto
Exhibition Production: Chun-Ting Chen

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This project is supported by Bio Art & Design Award, National Culture and Arts Foundation, and Creative Industries Fund NL.



酷兒解剖學圖譜，2025，書、網頁、布料數位輸出、三維列印模型、乳膠、織品、錄像裝置，尺寸依場地而定

Atlas of Queer Anatomy, 2025, book, website, digital prints on textile, 3D-printed models, latex, textile, video installation, dimensions variable

母親凝視過你

Through the Mother's Eyes

《母親凝視過你》為一件現場展演作品(Live Exhibition)。作為以表演藝術為創作出發的團隊，明日和合製作所關注與參與者之間的觀演關係，期許透過作品，提取「日常經驗」與參與者「主動生產」間著力，透過不同感官經驗、空間敘事，實驗出更多可能。

「母親凝視過你，你即能凝視萬物。」

一個人的存在感，來自他感受被另一個人看見。母親的凝視，是人類最初的記憶，也是一個人確立自己存在的開始。在母親的凝視下，你直挺挺地走遠，卻無論走得有多遠，母親依舊凝視著你。一則訊息、一通電話，你瞬間又成為那個窩在母親懷中，被母親凝視的那個稚子。有一天，你突然發現她正在變老，你是否也能凝視著她，帶著她去看這個世界？

再回頭時，你和她的凝視成為一格LINE 的小小視訊視窗。

Through the Mother's Eyes is a live exhibition piece. As an art group rooted in performing arts, Co-coism focuses on its spectatorial relationship with participants and aims to explore the intersection between “everyday experience” and the participants’ “active production,” uncovering more possibilities by experimenting with sensory experiences and spatial narratives.

“Through the mother’s eyes, you can see all things.”

A person’s sense of existence comes from feeling seen by someone else. The mother’s gaze is humanity’s earliest memory and marks the beginning of establishing one’s existence. Under her gaze, you walk straight and far, but no matter how far you go, she is always watching. A message or a call makes you feel like a child in your mother’s embrace and under her watch. One day, when you suddenly notice her aging, can you take her to see the world through your eyes instead?

Looking back, your gaze and hers become a tiny window for a LINE video call.

本作品由「陳美玲」展覽委託製作。

This work was commissioned for the exhibition *Michelle Chen*.

★展演時間 Live Exhibition Schedule

每週四至週日 13:00-17:00

Thursdays through Sundays from 1:00 pm to 5:00 pm



母親凝視過你，2025，現場展演，尺寸依場地而定

Through the Mother's Eyes, 2025, live exhibition, dimensions variable

軌道 *Orbit*

《軌道》以1919年愛丁頓爵士於日全蝕期間觀測星光偏移、驗證愛因斯坦廣義相對論的歷史事件為起點，透過光與結構的安排，將天體物理中關於重力與時間的觀念，轉化為可由身體經驗的空間感知過程。作品以藝術語言建立一種可感知的秩序，使觀者透過自身的經驗接近宇宙的運行邏輯。

裝置依據太陽運行的軌跡與角度進行計算，將展場視為接收與反射光線的條件空間。結構與表面的安排，使光線於特定時刻進入、停留與消失，構成一套可被觀察的節奏。觀者的行走與等待參與其中，使作品在物件、天文條件與身體經驗之間形成動態關係。

作品關注的不是科學圖像的呈現，而是觀察、對位與感知的過程。它邀請觀者進入一種實驗狀態，在與環境互動的過程中，重新思考當我們試圖理解宇宙時，也同時在理解我們自身的位置。

Orbit takes as its point of departure the historic 1919 solar eclipse, when Sir Arthur Eddington observed the bending of starlight, offering evidence for Einstein's theory of general relativity. Through the choreography of light and structure, the work translates astrophysical concepts, especially those related to gravity and time, into a spatial experience that can be felt through the body. It speaks through the language of art to construct a perceptible order, inviting viewers to approach the logic of the cosmos through personal perception.

The installation is precisely calibrated to the sun's path and angle, treating the exhibition space as a receptive and reflective field for light. Surfaces and structures are arranged to allow sunlight to enter, linger, and vanish at particular moments throughout the day, creating a rhythm that can be seen and felt. As viewers walk, wait, and dwell within the space, the work unfolds through a shifting relationship between material forms, astronomical conditions, and bodily presence.

Rather than illustrating scientific images, the work foregrounds the processes of observation, alignment, and perception. It invites viewers into an experimental, open-ended state of encounter, where perceiving the shifting light becomes a way of locating oneself, and of sensing one's place within the vast, unknowable movement of the universe.

本創作計畫獲國家文化藝術基金會補助。

Supported by the National Culture and Arts Foundation.



軌道，2025，陽光、光固化樹脂、彈性反光布、橡膠球、LED軌道燈、高密度泡棉、高密度保麗龍、環氧樹脂、石頭漆、墨水紙本，尺寸依場地而定
Orbit, 2025, sunlight, UV-curable resin, reflective elastic fabric, rubber balls, LED track lighting, high-density foam, high-density polystyrene, epoxy resin, stone-textured paint, ink on paper, dimensions variable

闌珊生態圈 Twilight Ecosphere

縫隙與畸零角落是休戰區域，彼此不再相互侵擾。但誰又曉得不經意地驚鴻一瞥，它們竟胡扯著你沒來過。

被挑釁的抄起掃具，又是它們王國衰敗的時候。

掃除並非終點性的清除行動，而是一種試圖延緩混亂蔓延的延命機制。它標示出人與空間、時間之間的關係調節：不斷排除、重整。現代社會所建立的清潔系統，往往伴隨著對不潔、殘餘、無用的排拒。在這樣的語境中，清掃成爲一種象徵性的分類與審判機制。在一段段無法被準確描繪的記錄裡，藝術家試圖理解那些非中央的訊號與材料——那些偏離主體，落於參數閾值之外；既不被視爲資源，也難以序列化的知覺殘餘。

《闌珊生態圈》中的三件子作品皆以剩餘料、二手物件或是重複性耗材組構，形成感知殘餘及剩餘訊號的追蹤與接納機制。作品指向感知過程中被排除、遺漏與失效的部分，試圖組構非線性的知覺地景。

Cracks and leftover corners are ceasefire zones, where things no longer disturb one another. Yet who could know that, with a fleeting glance, they would conspire to claim that you were never there.

Provoked, you seize the broom—their kingdom is once again in decline.

Cleaning is not a terminal act of removal, but a mechanism to delay the spread of disorder. It marks the regulation of relationships between people, space, and time: continually eliminating and reorganizing to maintain order. Modern systems of cleanliness are often accompanied by the rejection of impurity, residue, and uselessness. In this context, cleaning becomes a symbolic mechanism of classification and judgment. Within fragments of records that cannot be accurately depicted, the artist attempts to understand those signals and materials that never take center stage—those that deviate from the subject, get stuck in the margins, or fall outside parametric thresholds, neither recognized as resources nor easily serialized, existing as perceptual residues.

The three sub-works of *Twilight Ecosphere* are composed of discarded remnants, second-hand objects, or repetitive consumables, forming a mechanism for tracing and receiving perceptual residues and leftover signals. The works highlight the aspects of perception that are excluded, omitted, or rendered ineffective, attempting to construct a non-linear perceptual landscape.

作品協力：郭秉恩、郭恩碩 影像拍攝：葉婉萱

演出與談：沈裕昌、宋相邦

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Collaborators: Kuo Ping-En, Kuo En-Shuo Videography: Ye Pei-Hsuan

Discussion Participants: Shen Yu-Chang, Sung Hsiang-Pang

Special Thanks: XRIO LTD, HONG TAI PRINTING CO., LTD, Ding Chen Co., Ltd., Jin Xing Enterprises, Nan Fang LCD Display



闌珊生態圈，2025，工業剩餘物、木棧板、LCD 螢幕、電子板、聲音裝置、影像、行為，尺寸依場地而定

Twilight Ecosphere, 2025, industrial remnants, wooden pallets, LCD screens, electronic boards, sound installations, video, performance, dimensions variable

On My Way

《on my way》以空間裝置搭配多段影像構成。影像來自謝其軒創作過程中的紀錄，也源自於親友對他作為創作者的好奇與提問。這些畫面不強調事件本身，而是捕捉在生活中不斷嘗試、調整與摸索的時刻。裝置作為載體，提供觀看的空間；而影像則如片段記憶，在現場持續流動、交錯、堆疊。

藝術家希望作品能讓觀眾感受到創作並非一條線性進程，而更像是一種在路上的狀態。透過觀看這些不斷發生的片段，也許能喚起觀者自身關於「移動」、「尋找」、「暫停」與「繼續」的經驗。

《on my way》不是關於抵達的作品，而是一次關於路途、過程與自我定位的練習。

On My Way is a spatial installation featuring various video segments. These videos document Hsieh Chi-Hsun's creative process and stem from the curiosity and questions his friends and family have about his identity as an artist. Instead of highlighting specific events, they depict continuous snippets of experimentation, adjustment, and exploration in everyday life. The installation acts as a spatial platform for viewing, while the videos resemble fragmented memories that flow, intersect, and overlap on-site.

The artist intends for the work to convey that creation is not a linear, ongoing process, but rather a state of being in progress, or "on the way." By viewing these constantly appearing snippets, viewers are encouraged to reflect on their own experiences of "moving," "searching," "pausing," and "continuing." Instead of illustrating arrival at a destination, *On My Way* emphasizes the journey, the process, and an exercise in self-positioning.



On My Way, 2025, 水、合成木、鐵、影像、馬達, 尺寸依場地而定
On My Way, 2025, water, engineered wood, iron, video, motor, dimensions variable

一念之間

All in a Thought

孫培懋的作品誕生於靈感與念頭交會的瞬間。這些來自潛意識的畫面往往難以立刻被理性理解，需要透過不斷回望，才能逐漸領會當時的創作。靈感多源自藝術家熱愛的視覺美學形式，例如電影特效、電玩美術、科幻與戰爭等，它們共同形塑了他對「美」的理解與認同。

雖然當代視覺特效已高度發展，但孫培懋仍選擇繪畫作為核心創作方式，他常在優秀的繪畫作品中看見自己的一部分，那是一種難以言喻的熟悉感，像是回憶起曾經的自己，使自我體驗更為完整。對他而言，繪畫是一種自我確認的途徑：我能否將領悟到的抽象概念轉化為清晰且具條理的具體畫面？只有當我將它畫出來時，我才能確定自己所認知的層次。而如何讓自身的天性與特質暢然展現，仍是我在探索的課題。

Each of Sun Pei-Mao's work is born from the instant when inspiration and thought intersect. These images, arising from the subconscious, are often difficult to understand immediately through reason; only through continual reflection can one gradually grasp the creative process at that moment. Inspiration mostly derives from visual aesthetic forms the artist deeply love, such as film special effects, video game art, science fiction, and war, which collectively shape his understanding and recognition of "beauty."

Although contemporary visual effects have developed to a high degree, Sun still choose painting as his main mode of creation. He often see a part of himself in outstanding paintings. It is an indescribable sense of familiarity, like recalling a former self, making the self-experience more complete. For him, painting is a way of self-affirmation: Can I transform abstract concepts I have perceived into clear and organized concrete images? Only when I paint them out can I confirm the level of my understanding. Allowing my nature and characteristics to be freely expressed remains an ongoing area of exploration for me.



文明的落日餘輝，2025，油彩、畫布，116.5×91 公分
The Direction of Civilization, 2025, oil on canvas, 116.5×91 cm

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