

2025
Asian Contemporary
Sculpture Forum

國立臺灣藝術大學
美術學院——雕塑學系
National Taiwan University of Arts
College of Fine Arts, Department of Sculpture

10/29 (Wed.)

國立臺灣藝術大學雕塑系館
1樓大視聽教室

20²⁵

亞洲
當代雕塑論壇
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前言

國立臺灣藝術大學雕塑學系自 2018 年起，為增進與亞洲各高等藝術院校之間的雕塑創作與研究交流，持續籌劃多元形式的國際交流活動。至今已舉辦兩屆以雕塑創作研究生為主的跨校國際論壇，促進青年創作者之間的對話與經驗分享。特別是去年的「2024 國際雕塑創作研究生論壇」，更匯聚來自日本、韓國、泰國、新加坡與臺灣等地藝術院校的碩士研究生與教師約 60 人，透過密集的發表與交流，激盪出跨文化的創作思維火花。

延續此經驗與成果，今年在策劃方向調整後推出的「2025 亞洲當代雕塑論壇」，將焦點轉向活躍於亞洲當代藝術領域中的雕塑創作者與學者之間的對話。論壇特別邀請新加坡藝術家、策展人，同時也是本系今年度客座教授的蘇西·琳翰博士（Dr. Susie Lingham）發表專題演講，並接續一系列的藝術家講座，邀請到芝山昌也（Masaya Shibayama，日本）、康雅筑（臺灣）、段存真（臺灣）、李樹泓（Lee Soo-Hong，韓國）、阿努薩帕蒂（Anusapati，印尼）、帕色·約卡歐（Prasert Yodkaew，泰國）等六位藝術家，分享各自的創作實踐與觀點。講者將從物體、材料、觸覺、過程與風景等不同面向出發，對亞洲當代雕塑的多元面貌提出新的思考與想像。

Foreword

Since 2018, the Department of Sculpture at the National Taiwan University of Arts (NTUA) has been actively fostering creative and research exchange with art institutions across Asia through a variety of international programs. To date, the department has organized two intercollegiate forums focusing on sculptural practice for postgraduate students, encouraging dialogue and the sharing of creative experiences among emerging artists. In particular, the Young Sculptors Forum gathered around sixty participants—master’s students and faculty—from Japan, Korea, Thailand, Singapore, and Taiwan, generating a vibrant cross-cultural exchange of ideas and perspectives.

Building on this experience and its outcomes, the Asian Contemporary Sculpture Forum 2025 has been newly conceived with an expanded curatorial focus—shifting attention to the dialogue among active sculptors and scholars in the field of contemporary art across Asia. The forum features a keynote lecture by Dr. Susie Lingham, artist, curator, and this year’s visiting professor at NTUA, followed by a series of artist talks. Invited speakers include Masaya Shibayama (Japan), Kang Ya-Chu (Taiwan), Tuan Tsun-Chen (Taiwan), Lee Soo-Hong (Korea), Anusapati (Indonesia), and Prasert Yodkaew (Thailand), who will share their artistic practices and perspectives. The speakers will approach their presentations from various dimensions—object, material, tactility, process, and landscape—offering new ways of thinking about and imagining the diverse trajectories of contemporary sculpture in Asia.

議程表

時間	活動	
10:00–10:20	Registration	
10:20–10:30	開場致詞	賴永興 國立臺灣藝術大學雕塑學系主任
10:30–11:20	專題演講	觸覺歪像——目的、意圖與過程的成形 ❖ 蘇西·琳翰 博士 國立臺灣藝術大學雕塑學系客座教授
11:20–11:40	問答及討論	主持 劉俊蘭 國立臺灣藝術大學美術學院院長
11:40–12:30	午餐	
12:30–14:00	次視角：2025 國際袖珍雕塑展 開幕茶會 地點 教研大樓 1F	
14:00–14:30	藝術家講座 場次 1	雕塑與風景 ❖ 芝山昌也 金澤美術工藝大學美術學科教授
14:30–15:00		藝術實踐與源材料 康雅筑 藝術家
15:00–15:30		擴展場域中的雕塑—— 現當代雕塑的建築性展現 段存真 東海大學美術系助理教授

時間	活動	
15:30-16:00		綜合討論 主持 賴永興 國立臺灣藝術大學雕塑學系主任
16:00-16:10	茶敘	
16:10-16:40	藝術家講座 場次 2	不斷重構的世界 ❖ 李樹泓 弘益大學教授
16:40-17:10		論自主與他律的藝術 ❖ 阿努薩帕蒂 國立日惹印尼藝術大學副教授
17:10-17:40		藝術中的物件真實性 ❖ 帕色．約卡歐 泰國藝術大學助理教授
17:40-18:10		綜合討論 ❖ 主持 游威 國立臺灣藝術大學雕塑學系助理教授
18:10-18:15	結語	劉俊蘭 院長 國立臺灣藝術大學美術學院院長

❖ 標示記號為英語場次，其餘為中／英逐步口譯。

Programme

Time	Event	
10:00–10:20	Registration	
10:20–10:30	Opening Remarks	LAI Yun-Hsin Chair, Department of Sculpture, NTUA
10:30–11:20	Keynote Lecture	Haptic Anamorphosis – Objectives, Intent, and Process Taking Form ❖ Dr. Susie LINGHAM Visiting Prof., Department of Sculpture, NTUA
11:20 –11:40	Q&A Discussion	Moderator: LIU Chun-Lan Dean, College of Fine Arts, NTUA
11:40–12:30	Lunch	
12:30–14:00	Opening Reception of the Exhibition Tilted Gaze: Shoebox Sculpture 2025 (Venue: 1F, Teaching & Research Building)	
14:00–14:30	Artist's Talk Session 1	Landscape and Sculpture ❖ Masaya SHIBAYAMA Prof., Department of Fine Art, Kanazawa College of Art
14:30–15:00		Artistic Practice and Source Materials KANG Ya-Chu Artist
15:00–15:30		Sculpture in the Expanded Field: Architectural Manifestations in Modern and Contemporary Sculpture TUAN Tsun-Chen Assistant Prof., Department of Fine Arts, Tunghai University

Time	Event	
15:30–16:00		Panel Discussion Moderator: LAI Yun-Hsin Chair, Department of Sculpture, NTUA
16:00–16:10	Tea Break	
16:10–16:40	Artist's Talk Session 2	Continually Reconfiguring the World ❖ LEE Soo-Hong Prof., Hongik University
16:40–17:10		Considering Autonomous and Heteronomous Art ❖ Anusapati Guest Lecturer, Indonesian Institute of the Arts Yogyakarta
17:10–17:40		The Reality of Objects in Arts ❖ Prasert YODKAEW Assistant Prof., Silpakorn University
17:40–18:10		Panel Discussion ❖ Moderator: YU Wei Assistant Prof., Department of Sculpture, NTUA
18:10–18:15	Closing Remarks	LIU Chun-Lan Dean, College of Fine Arts, NTUA

❖ – indicates English sessions; others are bilingual (Mandarin–English).



Keynote Lecture | 專題演講

觸覺歪像——目的、意圖與過程的成形

專題講者 | 蘇西·琳翰 博士（國立臺灣藝術大學雕塑學系客座教授）

「亞洲當代雕塑」的語境指向地緣政治、區域、社會文化與歷史的特殊性，同時也關乎「雕塑」在當代藝術發展中的不斷變化與重新定義。面對形塑亞洲當代藝術界的複雜且相互抵觸的多重力量，人們的關注焦點持續落在「差異」、「分化」以及對歷史餘像持續修訂的過程上。所謂的「亞洲當代」，被賦予或自覺地承擔起回應前殖民、殖民與後殖民歷史的責任。這些歷史雖各自殊異，卻又共享從千年前延續至今的文化遺緒，並在較近代的「殖民／後殖民」經驗中相互交織。同時，是否也存在著某種不可避免的**共通感性**——地哲學的、地詩學的、或美學的共振——橫越這片廣袤地域？

整體而言，當代藝術可視為一個高度毛細化的中介節點，世界觀在其中逐步被重新感化與轉譯。當代藝術家深知：作品將被不同觀點與感知背景的觀者所觀看；作品本身亦蘊含、提供並干擾著多重的主體間視角；而「經驗」本身即是塑形的力量。此時，「過程」優先於「形式」——作品不再以物件為中心，而轉化為由物件、工具、場域、檔案、行動與互動所組成的集合體，作為開放的「目標」運作。藝術家在過程的推動下，塑造的已不僅是形體，而是「目的」本身，並以「意圖」作為作品的內容。作品**即是**介於「被觀察」與「被想像」之間的斜視視角——它原則上是一種「歪像」（anamorphosis，或變形透視），標記出經驗生成、轉化的交會處。

Haptic Anamorphosis: Objectives, Intent, and Process Taking Form

Keynote Speaker | Dr. Susie Lingham

Visiting Professor, Department of Sculpture, National Taiwan
University of Arts

The given context of 'Asian Contemporary Sculpture' calls attention to geopolitical, regional, sociocultural and historical specificities, as well as the shifting definitions of what 'sculpture' is, and might become, within the evolving scope of contemporary art. Amidst the many complex and often conflicting forces shaping the Asian contemporary artworld and its ever-widening influence, there is ongoing focus on difference, differentiation, and a 'persistence of revision' of the afterimage of history. The Asian 'contemporary' assumes, or is expected to assume response-ability to the pre-colonial, colonial and postcolonial histories of the region. While there are distinct and particular differences in these histories, there are also undeniable shared legacies, from millennia ago, intersecting the relatively more recent 'colonial' and 'postcolonial'. And what of inevitably shared *sensibilities* – geophilosophical, geopoetic and aesthetic resonances – across these lands?

Contemporary art in general is a highly capillaried interstitial node through which worldviews are slowly being resensitized, and reframed. The contemporary artist is *aware*: that the work will be perceived by an array of observers with differently held viewpoints, and with different sensitivities; that the work itself holds, offers and interrupts intersubjective perspectives; and that experience is a sculptor. Process takes precedence as form – the object-as-centre is displaced by an assemblage: objects, instruments, sites, documentation, actions, interactions – that perform more as objectives. Or rather, process-nudged, the artist sculpts objectives, and wields intent as content. The work *is* the oblique view, held between the observed and the imagined: it is anamorphic in principle – x-marking the spots where experience takes form, and transforms.



藝術家講座 | Artist's Talk

風景與雕塑

講者 | 芝山昌也 (金澤美術工藝大學美術學科教授)

我近年的創作聚焦於雕塑、風景與社群之間的關係。個展「早已有石、有浪、有在場」(2022) 反思日常環境中與自然共存的經驗；「靜物」(2024) 則以個人方式回應能登半島地震後那片艱難而不安的風景；2025 年在山中溫泉我與藝術大學畢業生合作的計畫，嘗試重新想像在地空間。本次演講將介紹這些展覽與計畫，並探討其在雕塑與地方性之間的連結。

Landscape and Sculpture

Speaker | Masaya SHIBAYAMA

Professor, Department of Fine Art, Kanazawa College of Art

My recent works explore the relationship between sculpture, landscape, and community. The solo exhibition *Already There Are Stones, Waves, and Presences* (2022) reflects on coexistence with nature experienced in daily surroundings. The solo exhibition *Still Life* (2024) was created to trace, in my own way, the difficult and unsettling landscapes I encountered after the 2024 Noto Peninsula earthquake. A collaborative project in Yamanaka Hot Springs (2025), carried out with art university graduates, reimagined local spaces. This presentation introduces these exhibitions and projects.

藝術實踐與源材料

講者 | 康雅筑 (藝術家)

在藝術實踐中探究材料的源頭、借鏡紡織文化史及當代社會意義，探索技藝、勞動、生活和遷徙如何交織結構。纖維既是材料，也是隱喻，在不同時空間扮演多重角色，成為連結社區、社會和環境的網絡與線索。在印度、東南亞、台灣與日本進行的田野調查與文化研究，在棉花田、養蠶農家與染織產業中，溯源作品使用的原料素材及雕塑型態。在本次演講中將分享這種以人為本，關照環境，質疑社會制度的方法，透過創作提出具想像與思辨的方式。

Artistic Practice and Source Materials

Speaker | KANG Ya-Chu

Artist

This talk explores the origins of materials in artistic practice, drawing insights from the cultural history of textiles and their contemporary social significance. It examines how craft, labour, everyday life, and migration interweave to form complex structures. Fiber serves both as a material and a metaphor, assuming multiple roles across time and space and becoming a network of connections among communities, societies, and the environment. Through field research and cultural studies conducted in India, Southeast Asia, Taiwan, and Japan—across cotton farms, sericulture households, and dyeing and weaving industries—the work traces the sources of raw materials and the sculptural forms derived from them. This presentation introduces a human-centred approach that is environmentally attuned and socially reflective, questioning systemic structures while proposing imaginative and critical methods of artistic creation.

擴展場域中的雕塑——現當代雕塑的建築性展現

講者 | 段存真（東海大學美術系助理教授）

本研究以羅莎琳·克勞斯的〈擴展場域中的雕塑〉一文為理論基礎，探討「建築性」在現當代雕塑中的關鍵地位。所謂建築性，並非指建築本身，而是一種關於結構、秩序與空間意識的思考方式。據此，研究聚焦於克勞斯所提出的四個象限——傳統雕塑、標記場地、場地建構與公理結構，進行延伸性的分析。研究旨在說明：當前的雕塑已超越物件層次，轉化為建築、景觀與身體經驗之間的空間實踐。

Sculpture in the Expanded Field: Architectural Manifestations in Modern and Contemporary Sculpture

Speaker | TUAN Tsun-Chen

Assistant Professor, Department of Fine Arts, Tunghai University

This presentation takes its theoretical foundation from Rosalind Krauss's seminal essay 'Sculpture in the Expanded Field' to examine the crucial position of 'architecturality' within modern and contemporary sculpture. Here, 'architecturality' does not refer to architecture *per se*, but to a mode of thinking concerned with structure, order, and spatial awareness. Building upon this framework, the research extends Krauss's four quadrants—traditional sculpture, site marking, site construction, and axiomatic structures—through an expanded analysis. The study aims to demonstrate that contemporary sculpture has already transcended the status of the object, transforming into a spatial practice that mediates architecture, landscape, and embodied experience.

不斷重構的世界

講者 | 李樹泓 (弘益大學教授)

雅克·拉岡所提出的「凝視」概念揭示了「觀看者與被觀看者之間的差距」——當我們觀看一個對象時，那個對象也以某種方式回望我們。在當代藝術中，這一概念已被延伸至三個層面：(1) 主體與客體界線的解構；(2) 物質的能動性；以及 (3) 作為「行動性切口」

(agential cut) 的凝視。「糾纏」(entanglement) 的視角使傳統的主導凝視轉化為一種倫理性的覺察——萬物相互生成、彼此構成。這樣的認識促使觀者超越被動的消費，意識到自身在世界持續重構過程中的參與與責任。

Continually Reconfiguring the World

Speaker | LEE Soo-Hong

Professor, Hongik University

Jacques Lacan's gaze describes "the discrepancy between the seeing and the seen." It presents a paradoxical situation: when we look at an object, that object also gazes back at us. In contemporary art, the concept of gaze has expanded to encompass: 1) deconstruction of the subject/object boundary; 2) agency of matter; and 3) the gaze as an 'agential cut.' The perspective of entanglement shifts the traditional dominant gaze towards an ethical realisation that all things are mutually constituted. This compels viewers to move beyond passive consumption and recognise their participation in the continual reconfiguration of the world.

論自主與他律的藝術

講者 | 阿努薩帕蒂（國立日惹印尼藝術大學客座講師）

本文探討自主藝術與他律藝術之間的動態關係。所謂自主藝術，強調創作的真實性、美學探索與想像自由，脫離社會、政治或宗教的外部功能；相對地，他律藝術則運作於外部框架中，服務於道德、意識型態或文化目的。這類藝術的價值不僅體現在形式美學，也體現在其社會與溝通的力量之中。在我的創作過程中，這兩種傾向經常交會——自主性帶來美學的滿足與創新，而他律性則確認藝術在形塑集體意識與推動變革中的積極角色。與其將藝術視為純然自足或完全功能性的存在，不如理解為自由與目的之間的動態連續體，其中美學經驗與社會參與並存且互相滋養。

Considering Autonomous and Heteronomous Art

Speaker | Anusapati

Guest Lecturer, Indonesian Institute of the Arts Yogyakarta

This paper reflects on the dynamic relationship between autonomous and heteronomous art. Autonomous art exists for its own sake, emphasizing creative authenticity, aesthetic exploration, and imaginative freedom detached from social, political, or religious functions. In contrast, heteronomous art operates within external frameworks, serving moral, ideological, or cultural purposes. The value of such art lies not only in its aesthetic form but also in its social and communicative power. In my creative process, both tendencies often intersect—autonomy offers aesthetic fulfilment and innovation, while heteronomy affirms art's active role in shaping collective awareness and encouraging transformation. Rather than viewing art as purely self-contained or purely functional, this reflection proposes an understanding of art as a dynamic continuum between freedom and purpose, where aesthetic experience and social engagement coexist and mutually enrich one another.

藝術中的物件真實性

講者 | 帕色·約卡歐 (泰國藝術大學助理教授)

「香蕉」在現實中是可食用的水果。然而，當我們將香蕉丟向他人時，它仍然只是香蕉，還是變成了一種武器？那麼，物件的真正功能取決於什麼——物件本身，還是操控它的人？同樣地，當香蕉被展示於美術館中時，它的意義是否依然相同？這些情境提出了一個問題：我們應如何理解物件在社會現實與藝術現實中的雙重意義？

The Reality of Objects in Arts

Speaker | Prasert YODKAEW

Assistant Professor, Silpakorn University

‘Banana’, in reality, we perceive it through its function as an edible fruit. However, if we throw a banana at someone, does it remain just as a banana or does it become a weapon? Therefore, what does the true function of an object depends on? Is it the object itself or the person who controls it? In the same time, when a banana is displayed in an art gallery, does its meaning remain the same? This leaves a question that; how can we understand the social reality and the artistic reality of a banana?

講者簡介 | Speakers' Profiles

依發表順序排列

In order of presentation

蘇西·琳翰 博士 Dr. Susie LINGHAM

蘇西·琳翰博士是一位跨領域的思想者、作家、藝術家、策展人與教育者。她曾擔任 2016 年新加坡雙年展「鏡子地圖集」的創意總監，並於 2013 至 2016 年間出任新加坡美術館館長。在此之前（2009–2013），她於新加坡南洋理工大學國立教育學院任助理教授。蘇西·琳翰博士取得英國薩塞克斯大學文學、宗教與哲學博士學位，曾任教於澳洲、新加坡及英國的多所大學與藝術學院。她於 2014 年獲新加坡南洋藝術學院頒發「傑出校友獎章」。目前，她受聘為國立臺灣藝術大學雕塑學系客座教授。

Dr Susie Lingham is an interdisciplinary thinker, writer, artist, curator and educator. Susie was Creative Director of the Singapore Biennale 2016, *An Atlas of Mirrors*, and from 2013 to 2016, was the Director of the Singapore Art Museum. Prior to these appointments, she was Assistant Professor at the National Institute of Education/NTU, Singapore (2009–2013). Susie has a DPhil in Literature, Religion and Philosophy (University of Sussex, U.K.), and has taught at universities and art colleges in Australia, Singapore and the U.K. Conferred the Distinguished Alumni Medal 2014 by the Nanyang Academy of Fine Arts, Singapore, Susie is currently appointed as Visiting Professor in the Department of Sculpture at the National Taiwan University of Arts.

芝山昌也 SHIBAYAMA Masaya

1972 年出生，1999 年於日本金澤美術工藝大學獲得美術博士學位。主要創作以石材為基礎的雕塑，透過獨特的手法探討日本文化層次，同時進行地方祭典相關的雕塑史研究。他曾參與多項國際藝術節，包括越後妻有大地藝術祭，並擔任多個地區藝術節的總監。近期個展包括：「遙遠的前景」（2017）、「已然存在的石頭、波浪與符號」（2022）、「靜物」（2024）。

b. 1972. Ph.D. in Fine Arts, Kanazawa College of Art, 1999. Creates stone-based sculptures using unique methods that explore the cultural layers of Japan, while also conducting historical research on Japanese sculpture through local festivals. Participated in international art festivals including the *Echigo-Tsumari Art Triennale*, and has directed several regional art festivals. Recent solo exhibitions include *A Distant Foreground* (2017, Nagi Museum of Contemporary Art), *Already There Were Stones, Waves, and Signs* (2022, Kanazawa Art Gumi), and *Still Life* (2024, Gallery Renaissance Square).

康雅筑 KANG Ya-Chu

出生於台灣，現居於台北與曼谷之間。身為一位跨領域的藝術家，她的藝術實踐探討工藝技能與體力勞動、生活狀態與遷徙移動、經濟貿易與社會結構之間的關係，作品遊走在現實與想像之間。康雅筑的藝術研究以紡織文化史與全球後殖民敘事為基礎，參照人類學與生態學，將潛意識經驗、存在危機與可持續發展的問題交織於她的創作中，感知自然環境並反思社會狀態。

Born in Taiwan, Kang Ya-Chu currently lives and works between Taipei and Bangkok. As an interdisciplinary artist, her practice explores the relationships among craft skills and physical labour, modes of living and migration, as well as trade economies and social structures. Her works move fluidly between reality and imagination. Grounded in textile cultural history and global postcolonial narratives, Kang's artistic research draws on anthropology and ecology, intertwining subconscious experience, existential anxiety, and questions of sustainability within her creative process. Through her work, she observes the natural environment while critically reflecting on social conditions.

段存真 **TUAN Tsun-Chen**

西班牙國立瓦倫西亞理工大學當代雕塑博士，現任東海大學美術系專任助理教授。以雕塑創作為核心，並持續關注當代雕塑的發展與理論思潮。

Tuan Tsun-Chen holds a Ph.D. in Contemporary Sculpture from the Polytechnic University of Valencia, Spain, and is currently an Assistant Professor in the Department of Fine Arts at Tunghai University. His practice centres on sculpture, with ongoing research focusing on the development and theoretical discourses of contemporary sculpture.

李樹泓 **LEE Soo Hong**

1961 年出生於韓國首爾，李樹泓就讀於弘益大學美術學院雕塑系，並於同校完成碩士學位。之後赴美國紐約普拉特學院攻讀藝術碩士，學成後返回韓國，自 1995 年起於母校弘益大學任教至今。至今已舉辦 19 次個展，並參與國內外超過 300 次聯展。現任弘益大學美術學院院長，以及亞洲當代雕塑家協會會長。

Born in Seoul, South Korea in 1961. Lee Soo Hong majored in sculpture at Hongik University's School of Fine Arts and completed his master's degree at the same university. Lee returned to Korea after completing MFA at Pratt Institute in New York, the U.S., and have been teaching students as professors at my alma mater, Hongik University, since 1995. Lee has held 19 solo Exhibitions and more than 300 group exhibitions at home and abroad. Currently, he is the Dean of the College of Fine Arts, Hongik University and the President of the Asian Contemporary Sculptors' association.

阿努薩帕蒂 Anusapati

1957 年生於印尼梭羅，阿努薩帕蒂現於日惹工作與生活。他畢業於印尼藝術學院，之後赴紐約布魯克林普拉特學院攻讀雕塑碩士。自 1985 年起，他在印尼藝術學院任教，現為副教授。阿努薩帕蒂是印尼當代知名雕塑家之一，現任印尼雕塑家協會會長。他曾參與多項國際重要藝術活動，包括第九屆雅加達雙年展（1993）、第七屆印度三年展（1993）、約翰尼斯堡雙年展（1994）、亞太當代藝術三年展（1996，布里斯本）、威尼斯雙年展（1997）、印尼藝術高峰會（2003）、亞洲潛力展（2005）。他曾獲得「第九屆雅加達雙年展最佳作品獎」（1993）及「印尼雕塑三年展最佳作品獎」（1996）。其作品典藏於印尼國家美術館、澳洲昆士蘭美術館、新加坡美術館等地，並有多件公共雕塑與紀念碑坐落於萬隆、明古魯及峇里島。

Born in Surakarta, Anusapati was born in Solo, Indonesia, and currently works and resides in Yogyakarta. He completed his education at ASRI Indonesia Art College, Yogyakarta, and later pursued his MFA degree in Sculpture at Pratt Institute, Brooklyn, New York. Since 1985, Anusapati has been teaching at Indonesia Institute of the Arts (ISI) Yogyakarta, where he is now an associate professor. As one of Indonesia's prominent contemporary sculptors, he serves as the President of the Indonesia Association of Sculptors. Anusapati has participated in major art events, including *The Biennale IX Jakarta* (1993), *India Triennial VII* (New Delhi, 1993), *Johannesburg Biennale* (1994), *Asia-Pacific Triennale of Contemporary Art* (Brisbane, 1996), *Venice Biennale* (1997), *Indonesia Art Summit* (Jakarta, 2003), and *Asian Potential* (Nagoya, 2005). He won The Best Work Award at *Biennale IX Jakarta* (1993) and The Best Work at *Indonesia Sculpture Triennale* (1996). His works are part of collections at Indonesia National Gallery, Queensland Art Gallery, and Singapore Art Museum. Several of his public sculptures and monuments can be viewed in Bandung, Bengkulu, and Bali.

帕色·約卡歐 Prasert YODKAEW

畢業於泰國藝術大學繪畫、雕塑與版畫學院，獲得學士及碩士學位。他的創作並不試圖給予觀眾答案，而是透過矛盾式的設計進行對話，常結合裝置、動物形象，以及對傳統建築的立體解構，並與生物標本相互融合。他也在創作中結合西方工程技術與泰國元素，探索兩者之間的微妙平衡。2017 年他參加「曼谷—魁北克交流計畫」，於魁北克魚眼藝廊畫廊展出；此外亦參與多項群展，如「三亞藝術季」（2012）、「如何回到天堂」（2013）、「惡夢」（2018）、「亞洲的鼓聲：臺韓泰三地藝術對話」（2019）。其作品亦曾於「人類學航行：探索人之深度」（2012）展出。帕瑟的作品多次獲得泰國國內獎項肯定。

Prasert Yodkaew graduated from Silpakorn University Faculty of Painting, Sculpture and Graphic Arts with BFA and MFA degrees. In his work Yodkaew does not intend to provide answers for the audience; instead, he is looking to confront by employing paradox designs. That involves devices, creatures, and three-dimensional decompositions of traditional architecture mixed with biological specimens. In addition, in his practice, Yodkaew blends western engineering with Thai elements to generate a precarious balance between the two. Prasert took part in the exchange programme 'Bangkok-Quebec' 2017 at L'Oeil De Poisson Gallery in Quebec, Canada. He also participated in group shows such as *Art Sanya* 2012 at Venue Art Sanya, Hainan/China, *How to get back to heaven* 2013 at Tang Contemporary Art, Beijing/China, *Nightmare* 2018 at Vin Gallery, Saigon/Vietnam, and *Asian Drums* 2019 at VT Art Salon Gallery in Taipei/Taiwan. His works have been exhibited in *Anthropos Navigating Human Depth* 2012 at Sundaram Tagore Gallery/Singapore. He was awarded several times in Thailand.

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2025 亞洲當代雕塑論壇

Asian Contemporary Sculpture Forum 2025

2025.10.29 (Wed.) 10:00–18:15

國立臺灣藝術大學雕塑系館

1F 大視聽教室

指導單位 | 國立臺灣藝術大學

國立臺灣藝術大學美術學院

主辦單位 | 國立臺灣藝術大學雕塑學系

協辦單位 | 國立臺灣藝術大學雕塑學系系學會

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