

An abstract oil painting with a vibrant, multi-colored palette. The composition is dominated by large, expressive brushstrokes in shades of orange, pink, purple, and blue. A central, dark green, textured form, possibly representing a tree or a rock, stands out against the lighter background. The overall effect is one of dynamic energy and emotional intensity.

許聖泓

Sheng-Hung SHIU

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1987生於高雄

2014 國立台南藝術大學 造形藝術研究所 畢業

1987 b. Kaohsiung , Taiwan

2014 Graduated from “Tainan National University of Arts- Plastic Art”, M.F.A

“消逝”與“時間性”一直是許氏創作所關注的核心。

這樣的核心概念在多年內發展出四個不同系列的創作，並各自觸碰到各類議題面向：關於台灣過往歷史與當下的觀看，【三川州】(2015)。自身經驗與記憶所觸及的當下社會議題，【The Images Left Behind】(2018~)。繪畫性的材料感受與森林風景對於記憶與時間的隱喻，【繪畫】(2015~)。【The Glacial Landscape】(2019~)。自2021年起，許聖泓有意識地選擇對人體健康較無害的天然礦物色粉，尤其是受地質學啟發，促使他進一步探索繪畫材料的色彩史以及各類礦物色粉、合成物，並思考人與自然的關係。對他來說，繪畫是對於時間、物質、色彩的想像。

多年來許氏其作品從繪畫擴展到各種媒材闡述他的藝術思想。2012年於鳳甲美術館舉辦首次大型個展，近年於台灣、香港、日本、瑞士巴塞爾等地舉辦個展與聯展。過去曾參加TOKYO FRONTLINE (2011)、國立台灣美術館-台灣美術雙年展 (2012)、高雄獎 (2014)、台北美術獎 (2015)、VOLTA 14 (2018)、南韓首爾OCI美術館駐村等重要活動。

“Disappearance” and “temporality” have always been the cores of Shiu’s practice.

These core concepts have evolved into four art series in recent years and respectively engaged with different aspects and issues, which include Sanchuan State (2015) that explores the viewing of Taiwan’s past and present, The Images Left Behind (2018~) that discusses contemporary social issues involved in my personal experience and memory, as well as Painting (2015~) and The Glacial Landscape (2019~) that employ the perception of materials and forest landscape as metaphors for memory and time.

Continuing in the same creative vein of his artworks in the exhibition “Glacial” in 2021, SHIU Sheng-Hung consciously chooses to use natural mineral pigments due to their lower toxicity to the human body. Inspired by Geology, this shift led him to further explore the history of color in painting materials, the properties of various mineral and synthetic pigments, and the broader relationship between humans and nature. For Shiu, Painting is an imaginative engagement with time, matter, and color.

Shiu has been applying his artistic concept to painting as well as other media. In 2012, he held his first large solo exhibition at Hong Gah Museum, and in recent years, he has held solo exhibitions or participated in group exhibitions in Taiwan, Hong Kong, Japan and Basel in Switzerland. His works have been exhibited in major exhibitions, including TOKYO FRONTLINE (2011), Taiwan Biennial by the National Taiwan Museum of Fine Arts (2012), Kaohsiung Awards (2014), Taipei Arts Awards (2015), Art Central and VOLTA 14 (2018). Artist In Residency, OCI Museum of Art, Seoul, South Korea (2019).

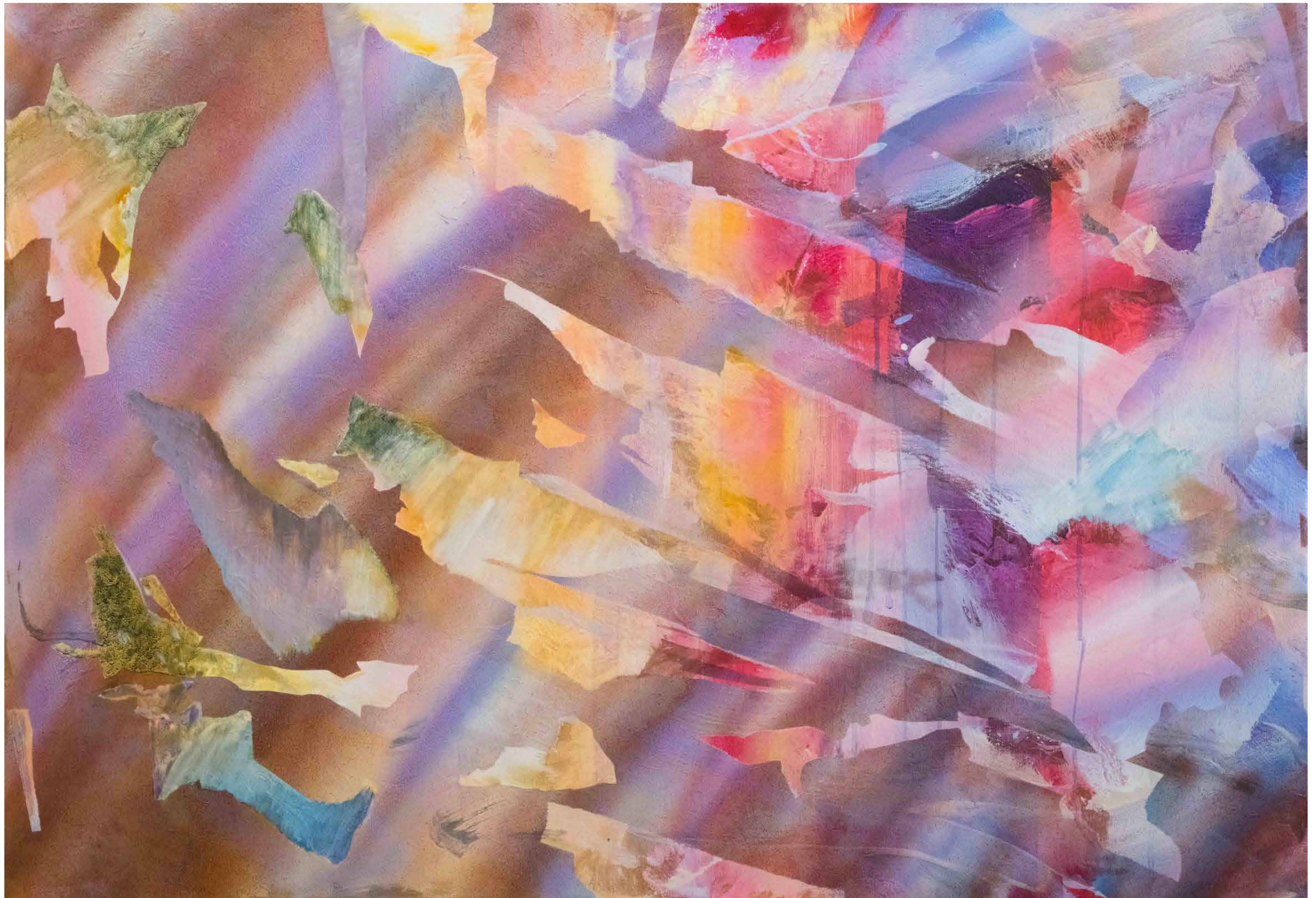




在這樣的脈絡中，他亦深刻凝視筆下的顏料，因著環境作用與時間，由礦石到色粉的變化歷程，更從各礦石的形貌追溯其生長與開採環境，因此牽引出這些色粉成份在人類文明發展史中，與科技演進、產業發展甚至地緣政治交織的變動關係。這些顏料物質—古老的土紅、青金石、鈷藍、釷錳藍 (YInMn Blue).....—在不同的歷史與自然環境洗練下展現異質的樣貌、狀態與現實，許聖泓透過將天然礦物色粉與人工合成色粉的顏料並置，讓各個色彩成份在淺薄卻也深遠的繪畫空間中，共存於流動之間。

He also pays scrupulous attention to changes in the pigments on his brush, noting the effects of the environment and time over their transformation from ores to pigments. Through the appearance of each piece of ore —its morphology — he is able to trace it back to the environment in which it formed and was mined. In this way, the artist delineates the changing, entangled relationship of color pigments with scientific and technological evolution, industrial developments, and even geopolitics, throughout the history of human civilization. In different historical contexts and natural environments, these pigments — ancient red ochre, lapis lazuli, cobalt blue, yttrium indium manganese blue (YInMn Blue) — have appeared in heterogeneous states and materialities. By juxtaposing natural mineral pigments with artificial synthetic counterparts, SHIU Sheng-Hung allows each ingredient of color to coexist and drift between the layers, shallow yet profound, in his paintings.



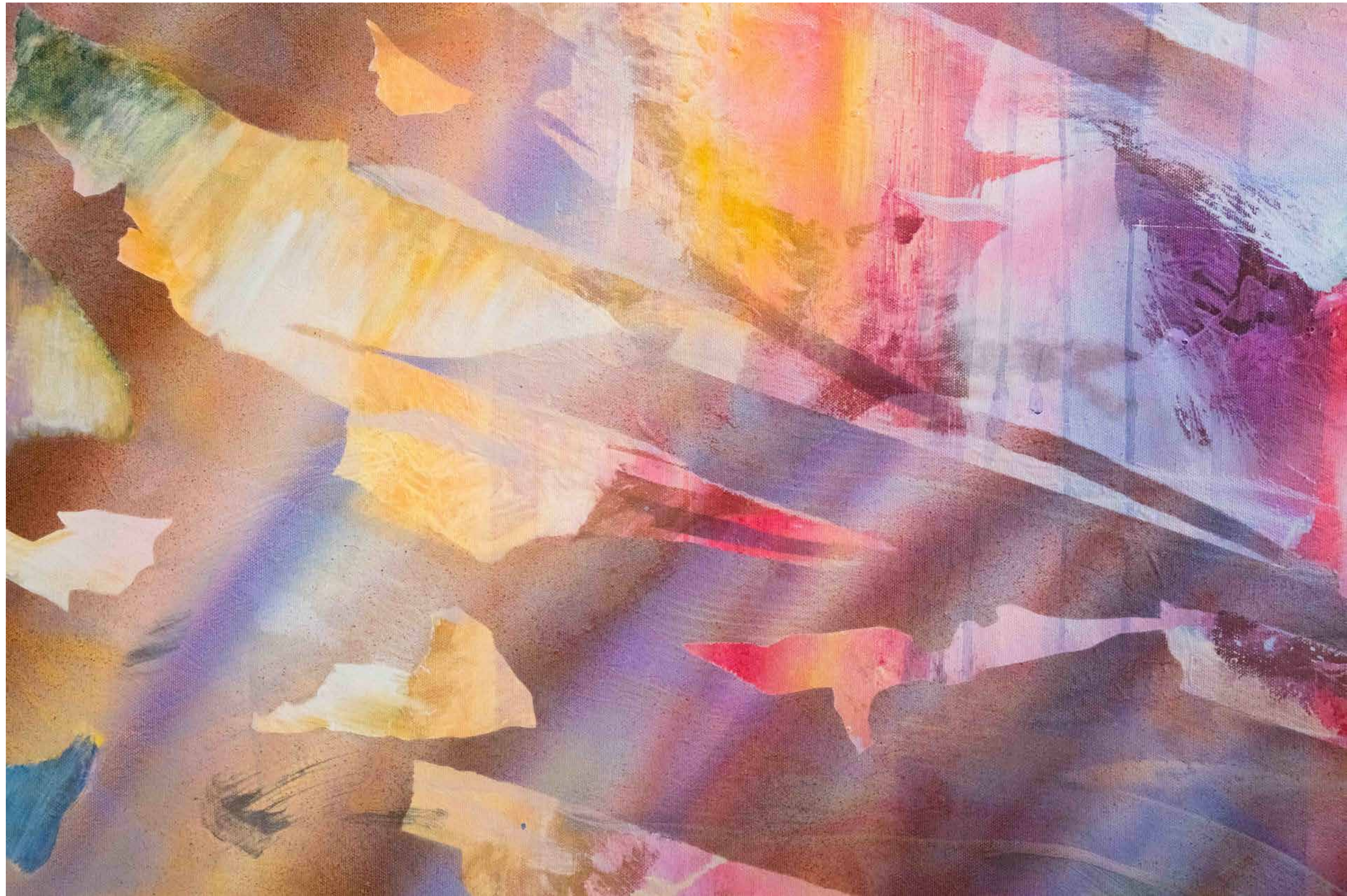


2025日夜_No.3

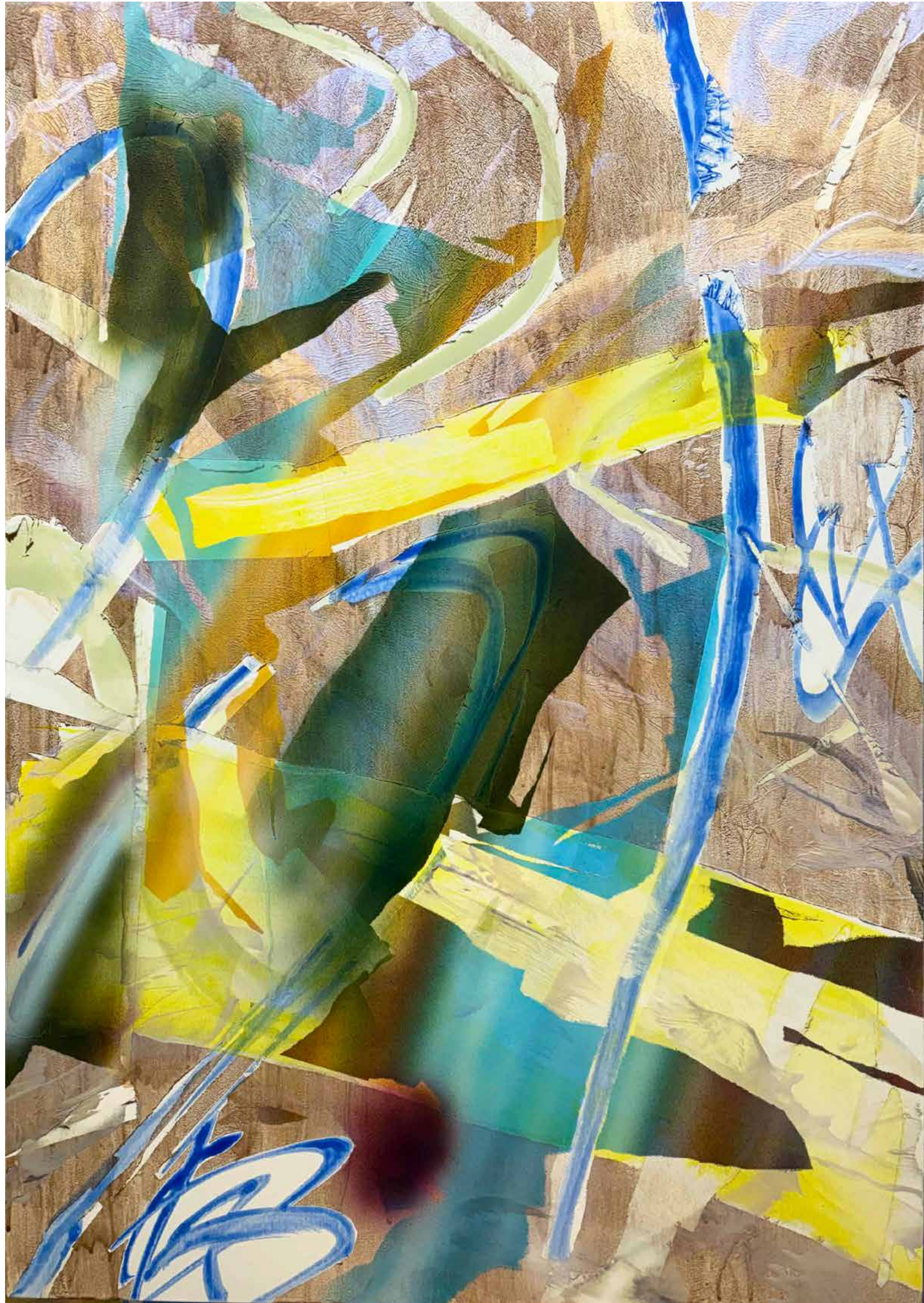
2025
70 x 100 cm
天然礦物色粉(綠簾石、鈷、赭石)、
合成色粉、壓克力顏料、油彩、畫布

Circadian No.3_2025

2025
70 x 100 cm
Natural mineral pigments (Epidote, Cobalt, Ochre),
Synthetic pigments, Acrylic and Oil on canvas



Circadian No.3_2025, details



2025日夜_No.4

2025
70 x 100 cm
天然礦物色粉(碧玉、鈷)、
合成色粉、壓克力顏料、油彩、畫布

Circadian No.4_2025

2025
70 x 100 cm
Natural mineral pigments (Jasper, Cobalt),
Synthetic pigments, Acrylic and Oil on canvas





2025日夜_No.1

2025
112 x 162 cm
天然礦物色粉(綠簾石、鈷)、
合成色粉、壓克力顏料、油彩、畫布

Circadian No.1_2025

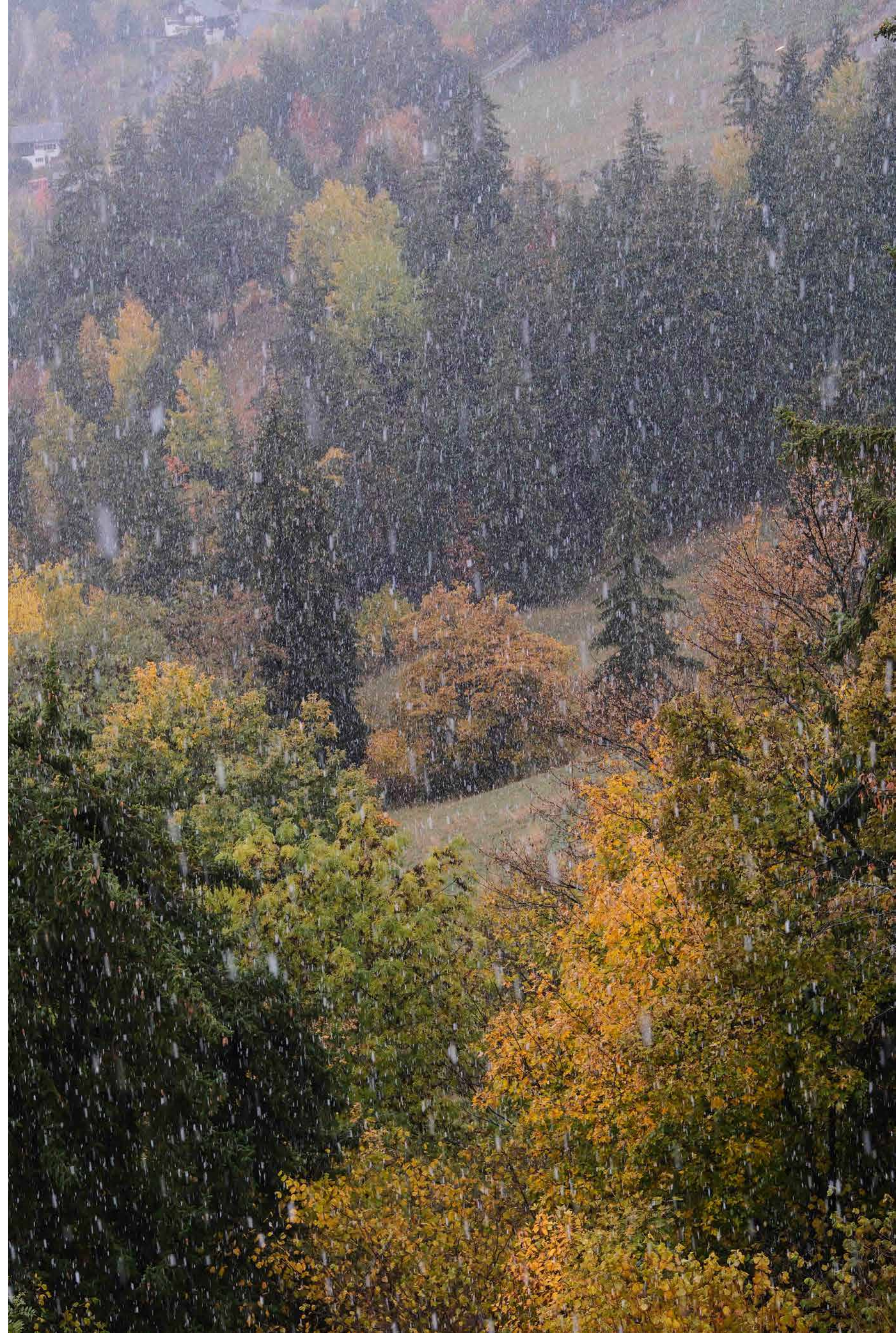
2025
112 x 162 cm
Natural mineral pigments (Epidote, Cobalt, Malachite,
Slate), Synthetic pigments, Acrylic and Oil on canvas

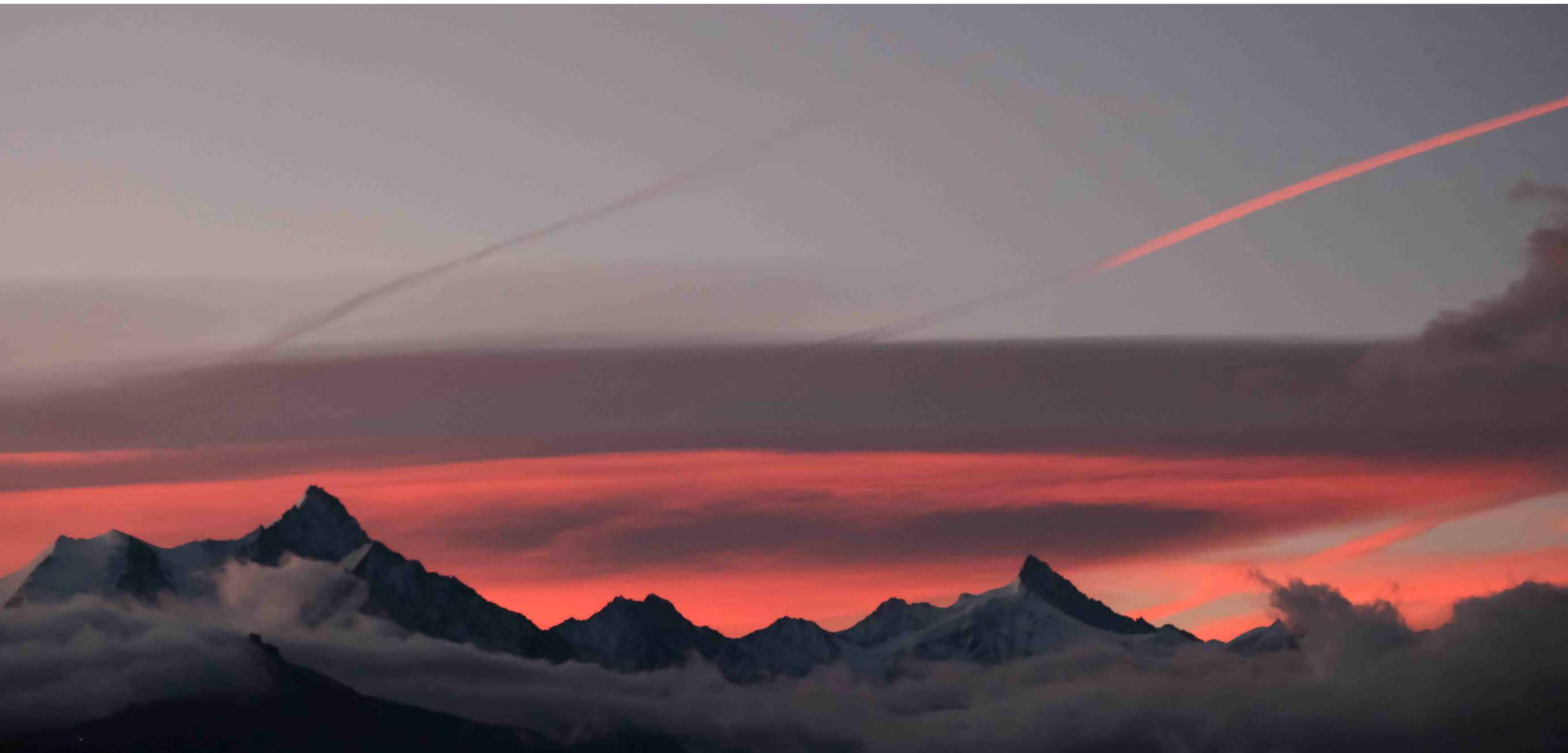


Circadian No.1_2025, detail

繪畫，始終是時間與物質的累積，一如所有自然物的初始，自顆粒積累的同時也持續迎向各種變化，「風化」與「沈積」為循環且互相補充的概念，邀請觀眾感受其中細微緩慢、不易察覺但恆常變動中的物質狀態。在許聖泓的創作裡，具象與非具象的關聯性在畫面中不斷聚合變形，讓其作品呈現多元的時間維度與觀看視角；色彩各自的特性則透過繪畫造型語言與過程展現出其意義 — 關於如何透過這些物質來看待這個世界的複雜運作，以及藝術家的作品又是如何與藝術家的生命故事相映成輝。

Painting, after all, is the accumulation of time and matter — akin to the beginning of all natural substances, where the amassing of particles simultaneously undergoes all kinds of constant change. The English title of the exhibition “Weathering” and its Mandarin Chinese title that implies “sedimentation” are cyclical and mutually complementary concepts, inviting the audience to reflect on these subtle and slow material processes, almost imperceptible yet constantly in flux. In SHIU Sheng-Hung’s paintings, figurative and abstract associations merge and morph unceasingly, creating multiple dimensions of time and perspective in the artworks. Through the language and process of painting, each color and its particular characteristics gain significance — regarding how, via these materials, the world’s complex operations may be viewed, as well as how the artist’s works are able to hold a mirror to the artist’s own life.







2025 日夜_No.17

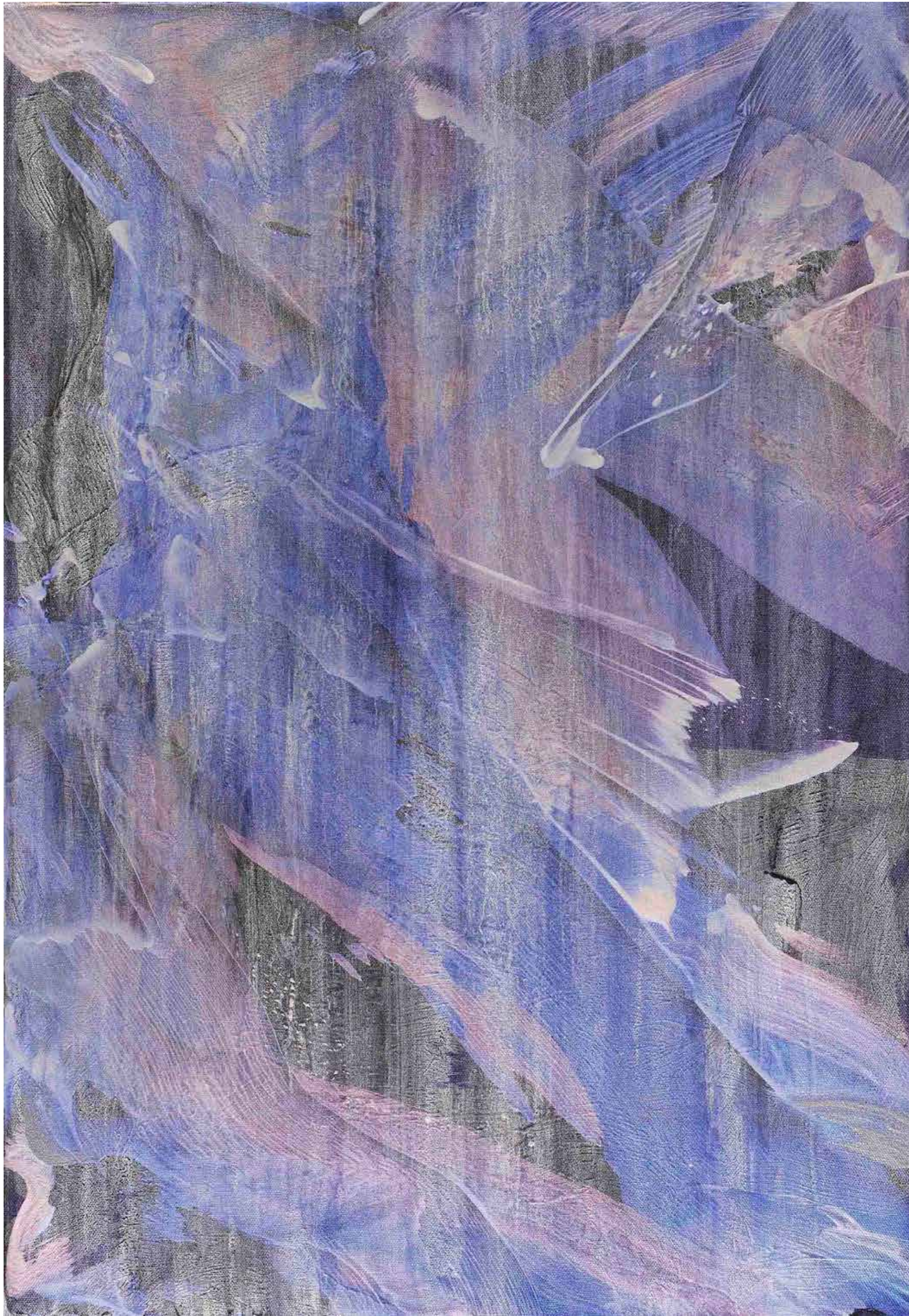
2025
70 x 100 cm
胡粉、合成色粉、壓克力顏料、油彩、畫布

Circadian No.17_2025

2025
70 x 100 cm
Natural pigments (Gofun、Epidote, Brimisvellir Green),
Synthetic pigments, Acrylic and Oil on canvas



Circadian No.17_2025, detail



安靜的夜晚

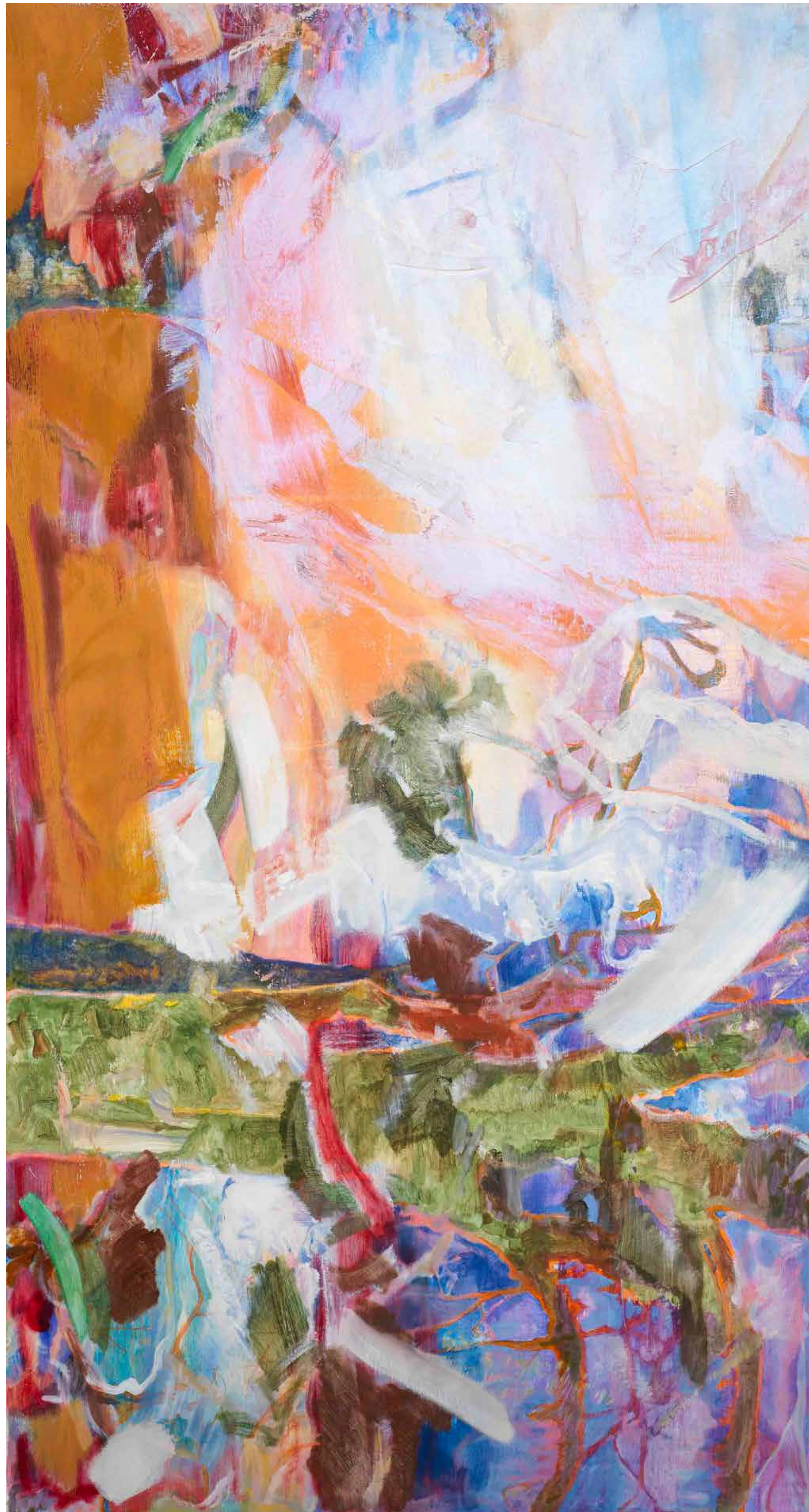
2024
45 x 65 cm
合成色粉、天然色粉(鐵礦)、壓克力顏料、畫布

Tranquil Night

2024
45 x 65 cm
Synthetic Pigments, Natural Pigment (Iron), Acrylic on canvas



Tranquil Night, detail

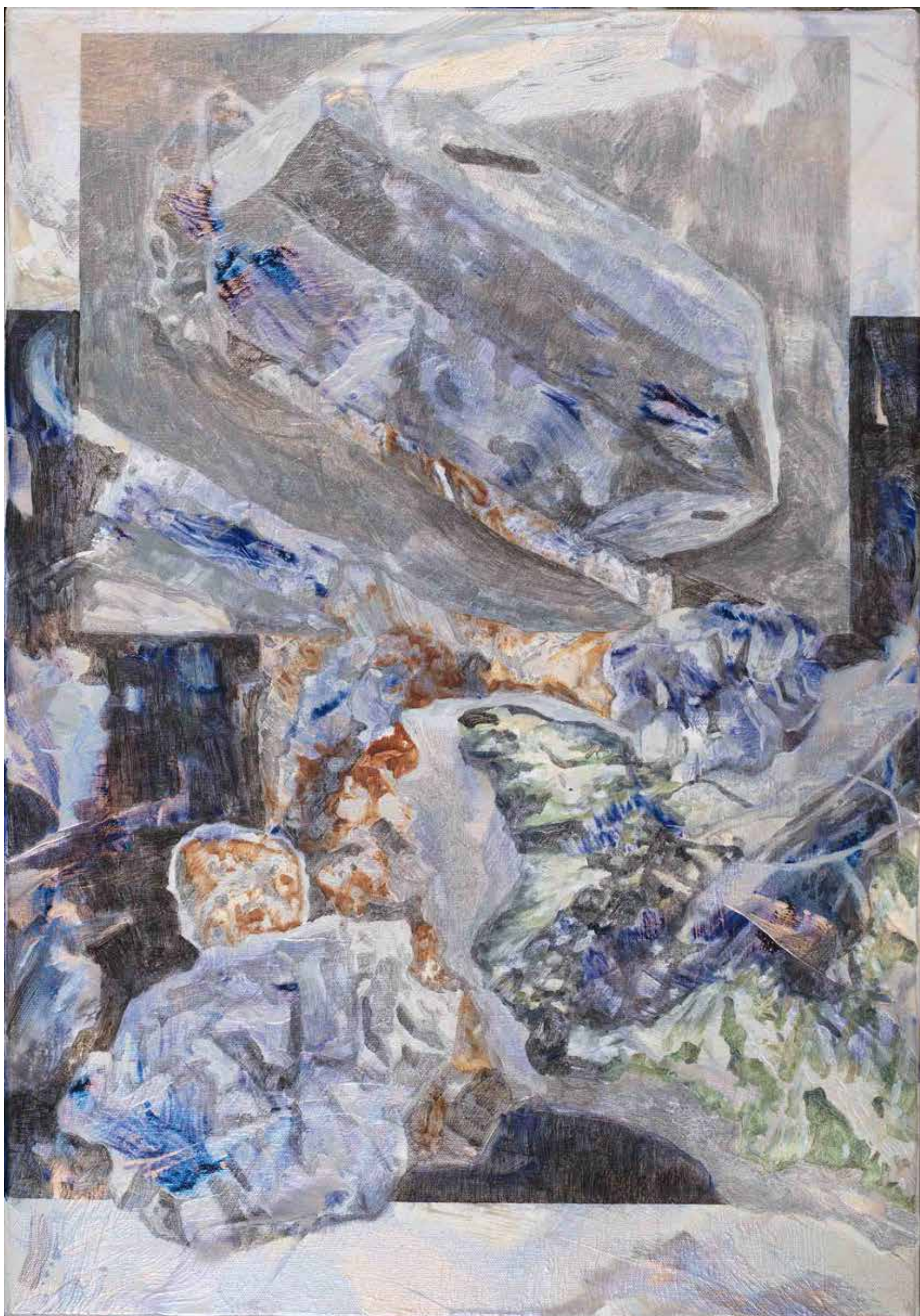


沉積物

2023
80 x 150 cm
合成色粉、天然色粉(火山紅土、紅珊瑚、板岩、綠土、
赭石、孔雀石、青金石)、油彩壓克力顏料、亞麻布

Weathering

2023
80 x 150 cm
Synthetic Pigments, Natural Pigment
(Snaefellsjokull Red, Tubipora musica, Slate,
Green Earth, Yellow Ochre, Malachite, Lapis Lazuli)
Oil and Acrylic on linen



鋯

2021
45 x 65 cm
天然礦物色粉(各色赭石、綠土、鐵礦、鎳、鉻)、合成色粉油彩、壓克力顏料、畫布

The Glacial Landscape#7-Zirconium

2021
45 x 65 cm
Natural Ochre, Natural Green Earth, Iron, Nickel, Chromium, Synthetic pigments, Oil and Acrylic on canvas



鐳

2021
45 x 65 cm
天然礦物色粉(赭石、鐵、鎳、鉻)、合成色粉、油彩、壓克力顏料、畫布

The Glacial Landscape#5-Praseodymium

2021
45 x 65 cm
Natural Ochre, Iron, Nickel, Chromium, Synthetic pigments, Oil and Acrylic on canvas

短葉紅豆杉 3

2020-2021

120 x 180 cm

天然礦物色粉(氧化鈷、青金石、土綠、各色赭石)、合成色粉、壓克力顏料、油彩、畫布

Pacific Yew Tree#3

2020-2021

120 x 180 cm

Oxide of Cobalt, Lapis Lazuli, Natural Green Earth,
Natural Ochre, Synthetic pigments, Acrylic and Oil on canvas



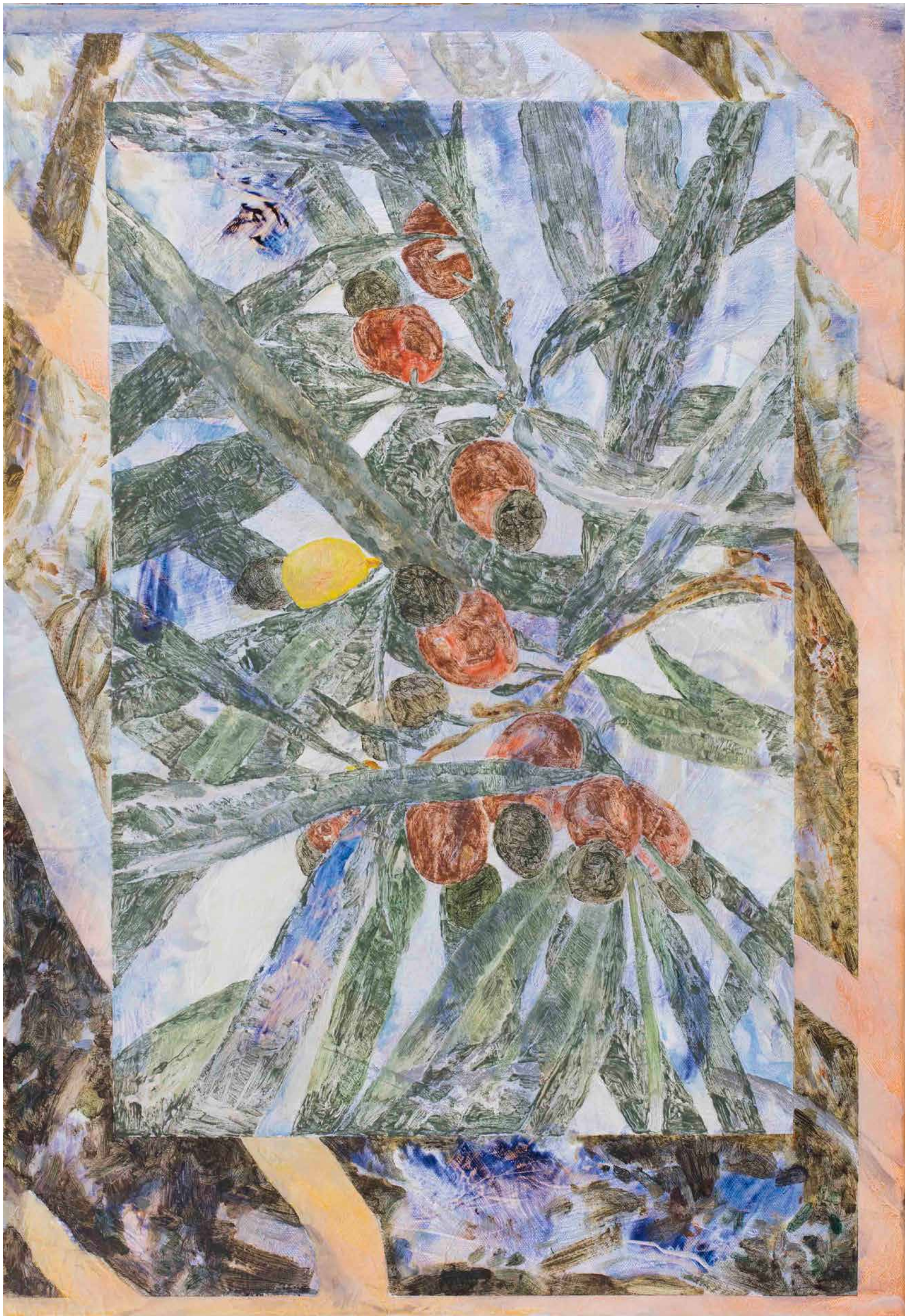


隆河冰河

2020-2021
100 x 150 cm
天然礦物色粉(青金石、綠土、各色赭石)、合成色粉、壓克力顏料、油彩、畫布

Glacier#12

2020-2021
100 x 150 cm
Lapis Lazuli, Natural Green Earth, Natural Ochre,
Synthetic pigments, Acrylic and Oil on canvas



桃實百日青

2021

45 x 65 cm

天然色粉(板岩、苔癬綠、綠簾石、土綠)、
合成色粉、壓克力顏料、油彩、畫布

The Glacial Landscape#10

2021

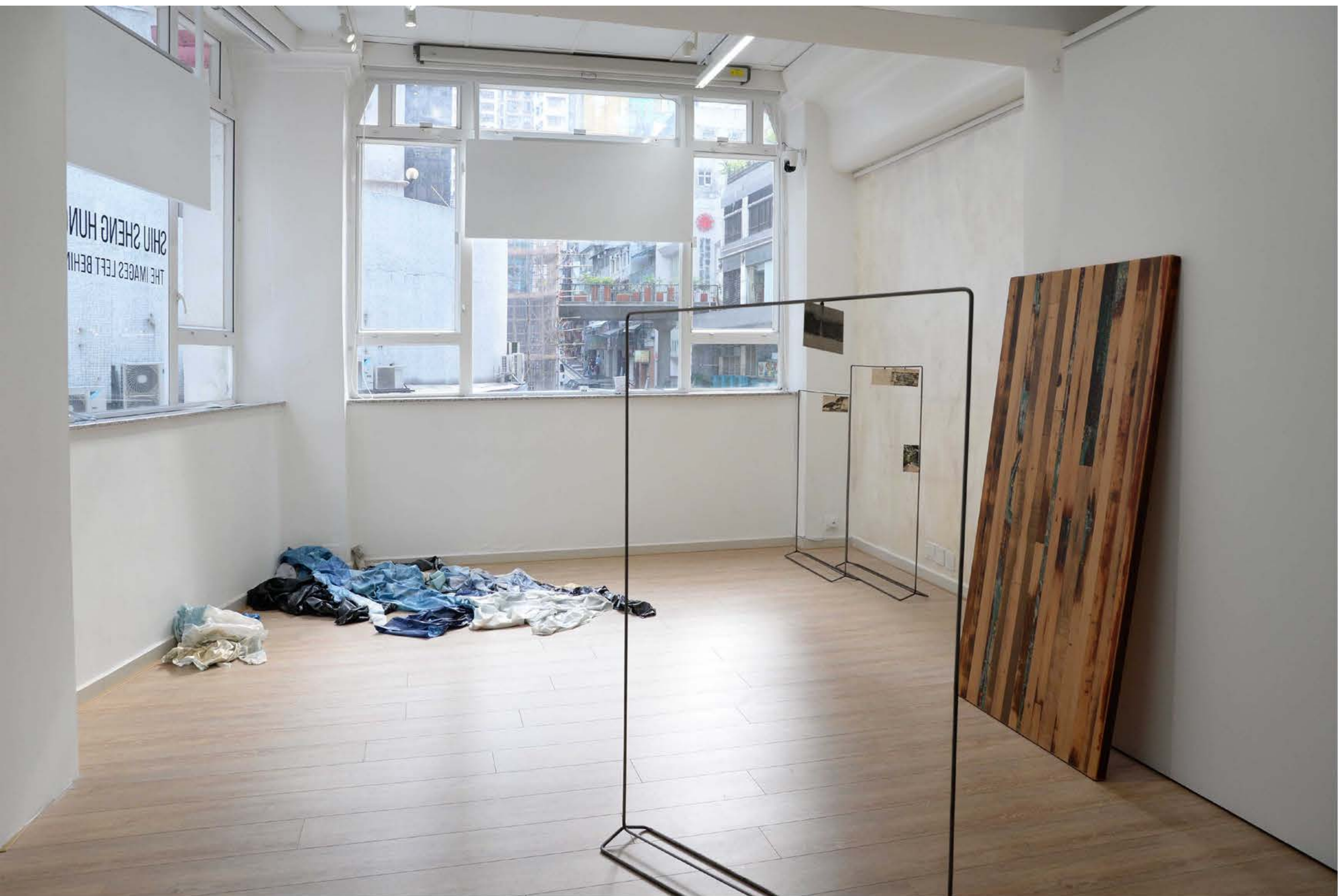
45 x 65 cm

Natural pigments (Slate Green,
Brown-Red Slate, Brimisvellir Green,
Epidote、Green Earth), Synthetic pigments,
Oil and Acrylic on canvas



Forest#12

2017
200 x 345 cm
Acrylic on canvas



2018年《The Images Left Behind》, Affinity Art, 香港。
“The Images Left Behind”, Affinity Art, Hong Kong, 2018





2015年《2015台北美術獎》，台北市立美術館，台北，台灣。
“2015 Taipei Art Award”, Taipei Fine Arts Museum, Taipei, Taiwan, 2015



A



D



B



E



C



F



G

A | Ehagaki 23-Panoramic View of Mount Kotobuki in Takao City
B | Ehagaki 30-Daiton National Park
C | Ehagaki 28-Shiraito Falls Resembling White Mists
D | Ehagaki 10-Cliff on Main Peak of Mount Niitaka
E | Ehagaki 15-Panoramic View of Taiwan Shinto Shrine
G | Ehagaki 11-Cowtail Fir Planted by His Highness the Crown Prince

Acrylic on canvas | 24x35 cm each | 2015



A



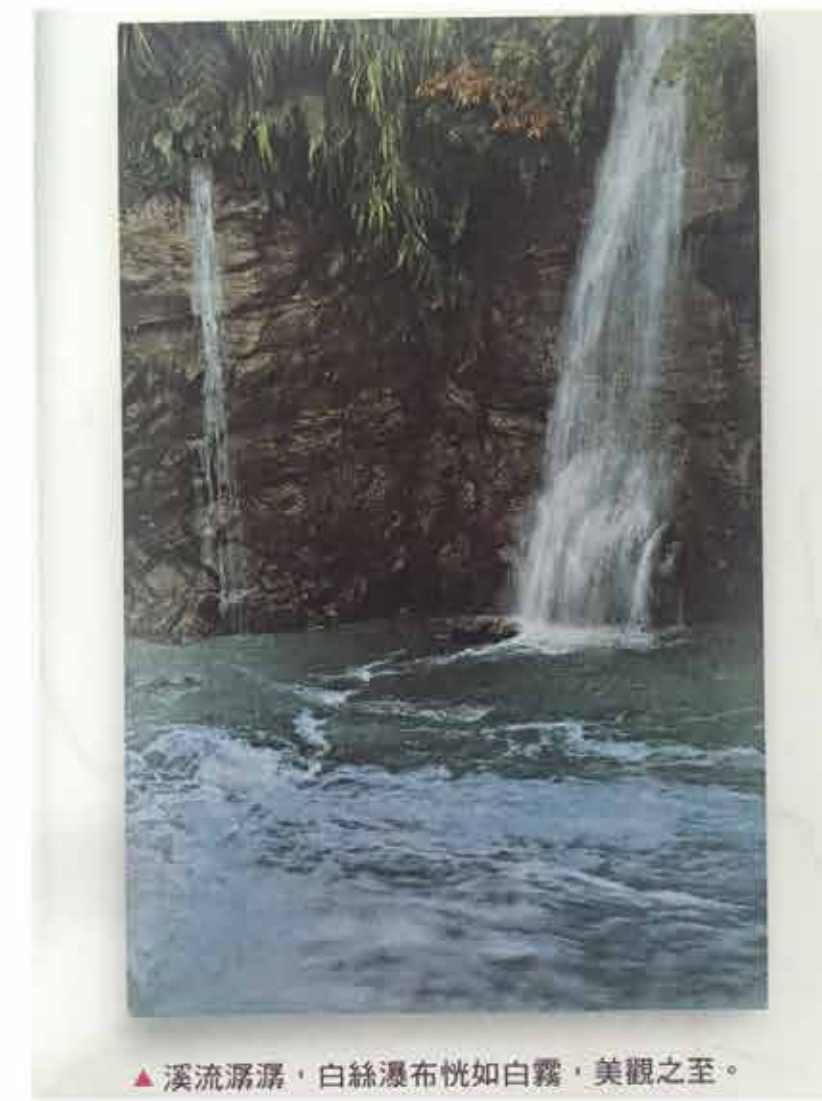
D



B



E



C



F



G

A | Ehagaki 23-Panoramic View of Mount Kotobuki in Takao City
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G | Ehagaki 11-Cowtail Fir Planted by His Highness the Crown Prince

Reference

SELECT SOLO EXHIBITIONS

- 2024 “Weathering”, Solid Art, Taipei, Taiwan.
- 2023 “Seen: Unseen”, Affinity Art, Crans-Montana, Switzerland.
- 2022 “About Painting”, Chushih Artspace, Hsinchu City, Taiwan.
- 2021 “Time Folding”, art think, Taichung, Taiwan.
- 2019 “Sheng-Hung SHIU Solo Exhibition”, A Gallery, Taipei, Taiwan.
- 2018 “VOLTA 14”, Affinity Art, Basel, Switzerland.
- 2018 “The Images Left Behind”, Affinity Art, Hong Kong.
- 2017 “Sheng-Hung SHIU Solo Exhibition_2017”, YIRI ARTS, Kaohsiung, Taiwan.
- 2015 “Sanchuan State”, Gai Art Gallery, Taipei, Taiwan.
- 2013 “Planning An Exotic Journey”, NanHai Gallery, Taipei, Taiwan.
- 2012 “Surface Fragment”, HONG-GAH MUSEUM, Taipei, Taiwan.

SELECT GROUP EXHIBITIONS

- 2024 “Touching:Material-Makers and Their Worlds”, Hsinchu City Art Gallery, Hsinchu, Taiwan.
- 2023 “ART TAIPEI”, LIN ART PROJECT, Taipei, Taiwan.
- 2022 “ART TAIPEI”, LIN ART PROJECT, Taipei, Taiwan.
- 2022 “Gazing at Poetic Landscapes”, GALERIE PIERRE, Taichung, Taiwan.
- 2022 “Between Before and After”, San Gallery, Tainan, Taiwan.
- 2021 “ART Taichung”, Each Modern, Taichung, Taiwan.
- 2021 “Glacial”, Solid Art, Taipei, Taiwan.
- 2021 “Anecdote Trio” Shiu Sheng-Hung, Lu Yi-Lin ,Liu Yao-Chung Group 2021 Exhibition, A Gallery, Taipei, Taiwan.
- 2020 “Beyond”, Affinity Art, Geneva, Switzerland.
- 2020 “2020 CRESTIVE REPORT”, OCI Museum of Art, Seoul, South Korea.
- 2019 “Art Central”, Affinity Art, Central Harborfront, Hong Kong.
- 2019 “Art Fair Philippines”, Affinity Art, Philippines.
- 2018 “The Journey of A Glance Back”, Nan Gallery, Taipei, Taiwan.
- 2018 “《台湾·美 TAIWAN》台湾近代画家と新生代アーティスト”, Taipei Economic and Cultural Representative Office in Japan, Tokyo, Japan.
- 2018 “Art Central”, Affinity Art, Central Harborfront, Hong Kong.
- 2018 “In Search of Lost Time”, Telling Arts, Taipei, Taiwan.
- 2016 “Post Ecolonialism Project”, Museum of Contemporary Art Taipei, Taipei, Taiwan.
- 2016 “RHETORICAL LANDSCAPE”, Affinity for Art, Hong Kong.
- 2016 “Transition of Times”, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan.
- 2016 “Detective”, THE PER-2 ART CENTER, Kaohsiung, Taiwan.
- 2015 “Dreams’ Habitations-NTMoFA Young Artist Collection Exhibition”, National Taiwan Museum of Fine Arts, Taichung, Taiwan.
- 2015 “2015 Taipei Art Award”, Taipei Fine Arts Museum, Taipei, Taiwan.
- 2015 “art gwangju:15”, FreeS Art Space, Gwangju, South Korea.
- 2015 “A Room with a View”, YIRI ARTS, Kaohsiung, Taiwan.
- 2014 “2014 Kaohsiung Art Award”, KAOHSIUNG MUSEUM OF FINE ARTS, Kaohsiung, Taiwan.
- 2013 “That Has Been”, Neo Gallery, Taipei, Taiwan.
- 2012 “Taiwan Biennial”, National Taiwan Museum Of Fine Arts, Taichung, Taiwan.
- 2011 “TOKYO FRONTLINE Art Fair”, 3331 ARTS CYD- Galerie Grand Siècle , Tokyo, Japan.
- 2011 “2011 SOKA So Young”, Soka Art Center, Taipei, Tainan, Taiwan.
- 2011 “2011 Kaohsiung Art Award”, KAOHSIUNG MUSEUM OF FINE ARTS, Kaohsiung, Taiwan.
- 2010 “Shallow layers”, The Quan Artist Agency, Taichung, Taiwan.
- 2010 “Paintings impulse in the image generation-A glimpse of the academic phenomenon”, Stock 20, Taichung, Taiwan.
- 2009 “ART TAIPEI 2009 - Made in Taiwan: Young Artist Discovery”, Taipei World Trade Center, Taipei, Taiwan.



SELECT AWARD

- 2015 Selected for "2015 Taipei Arts Awards- Honorable Mention".
- 2014 Selected for "National Taiwan Museum of Fine Arts: Young Artist Collections".
Selected for "2014 Kaohsiung Arts Awards- Grand Award".
- 2011 Selected for "2011 Kaohsiung Arts Awards- Jury's Award".
- 2009 Selected for "ART TAIPEI 2009 - Made in Taiwan: Young Artist Discovery".
Selected for "The 7th Taoyuan Art Award".

SELECT SUPPORT

- 2023 Selected for "National Culture and Arts Foundation 112-2 creation support"
- 2020 Selected for "National Culture and Arts Foundation 109-2 creation support"
- 2019 Selected for "National Culture and Arts Foundation 108-2 creation support"

RESIDENCY

- 2019 OCI Museum of Art, Seoul, South Korea.

COLLECTION

- Art Bank Taiwan (Ministry of Culture), Taiwan.
- National Taiwan Museum of Fine Arts, Taiwan.
- Kaohsiung Museum of Fine Arts, Taiwan.
- OCI Museum of Art, South Korea.
- Private collection (Taiwan·Hong Kong·Japan·Philippines·Switzerland).





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