

上班下班：仲崇毓個展

展期 | 2023.07.15 – 2023.10.07

開幕 | 2023.07.15 (六) 4:30 p.m.

地點 | TKG+ Projects 台北市內湖區瑞光路 548 巷 15 號 2F



仲崇毓以藝術行政身份在耿畫廊工作近數年時光，同時，他在私下的個人生活中仍持續在創作路上實踐不輟。「上班下班」一展便是以藝術創作者的雙重身份作為貫穿：仲崇毓試圖在藝術行政與藝術創作者的雙重身份下，將已熟習屬性的畫廊空間，翻轉出更多可能的觀展視線。

展名以「上班下班」為題，點出了仲崇毓在上下班打卡這種被社會規則化的職場機制中，試圖透過他對於畫廊空間的了解，巧妙地模糊掉在制式結構裡的邊界——這種邊界來自於他的雙重身份——作為畫廊內部的藝術行政，仲崇毓總是在每一檔展覽中，運用他對於空間與器材的專業幫助藝術家解決佈展上的技術問題。展務執行的專業是他用來協助藝術家在過於浪漫、或者近乎理想的展覽想像中，找尋一種得以具現的實踐方法；他也總習慣在這

樣的思考中，把自己擺放到藝術家的位置，以創作者的眼光去理解每一檔展覽的精神需求。這種感性與理性不停切換的思考模式也顯現在他的創作脈絡之中。

仲崇毓習慣以透視法構圖、或以建模軟體先模擬出畫面草圖，再以水泥作為媒材將畫面構築在木板上，這種先打稿（建模）再製圖的過程，亦反映出他將藝術行政具備步驟與條理的工作方法融於其創作姿態中。在作品畫面中建築物總是被水泥分割地邊界感分明；空間的概念在精準的透視下，隨著抹刀的平塗起落，被仲崇毓以平整且近乎潔癖的手法整抹出來。而以水泥與木板兩種相異、但材質感皆非常鮮明的媒材作畫，則是仲崇毓對於感性觸覺的延續——「上班下班」並非是仲崇毓在 TKG+ Projects 首度亮相的展覽。在 2021 年他便以聯展藝術家的身份，參展了由策展人吳牧青策畫的「creN/Ature 物·自·造·_」一展。「上班下班」可視為仲崇毓在「物·自·造」後的創作延伸，除了持續摸索「作品/非作品」的邊界外，在空間的使用上他亦善用了自身經驗的主場優勢，將空間以墨斗中的棉線作出區隔。展間在棉線的切割中，摒棄了木作的厚重與強烈的結構感，體現出仲崇毓對於空間尺度的平衡與拿捏——輕盈通透，卻帶著對空間操作的熟練與別有洞悉。

褪去畫廊藝術行政的角色，仲崇毓在「上班下班」中，以身份的雙重性作為創作切入點，並以更感性的角度企圖指認出作為藝術創作者身份的另一個自己。



仲崇毓

1993 年出生於高雄，台灣。成長於彰化，現居、工作於台北。

2015 年台北市立大學視覺藝術學系畢業，主修油畫及複合媒材。

仲崇毓善於將展場空間所汰除的木作廢料，或佈展時運用的五金工具等，化作媒材進行創作。這種在展覽後撿拾剩餘及再製的過程，亦提供另一種可讀的面向：藝術展品不再是一次性的展現，透過創作方法的轉化，它得以成為某種有機且耐人尋味的美學延續。

自 2017 年入職耿畫廊及 TKG+ 擔任展務執行一職至今。在技術佈展、展場空間與燈光設計等長達六年的展覽幕後經驗中，無論是作為畫廊方針對展覽調性的技術應用，或是藉創作者的身分同理藝術家的創作脈絡等，這些不同向度的思考皆成為仲崇毓創作路上的重要養分。

聯展

2021 「creN/Ature 物·自·造·_」，TKG+ Projects，台北，台灣

2019 「非典型傳承 — 蘇秀美、仲崇毓創作聯展」，埔鹽鄉立圖書館，彰化，台灣

2015 「第 33 屆桃源美展」，桃園市政府文化局，桃園，台灣

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info@tkgplus.com

+886.2.2659.0789

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Clock In, Clock Out: Chung Chung-Yu Solo Exhibition

Dates | 07.15.2023–10.07.2023

Reception | 07.15.2023 (Sat.) 4:30 p.m.

Venue | 2F, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei 114, Taiwan



Clock In, Clock Out, Chung Chung-Yu's first solo exhibition at TKG+ Projects, serves as a manifestation of his dual identity. Working at Tina Keng Gallery as an art administrator for several years, Chung continues to pursue his creative vision in his personal life. With this exhibition, he explores new perspectives within the familiar setting of the gallery space, informed by his experience in both art administration and art making.

The exhibition title "Clock In, Clock Out" highlights Chung's attempt to blur the boundaries within the standardized structure of the workplace, drawing from his understanding of the gallery space. As an art administrator in the gallery armed with equipment expertise and first-hand knowledge of the space, he always helps artists troubleshoot technical issues during installation. His professional experience and execution of installation tasks become a means to actualize each artist's vision, be it overtly romantic or nearly idealistic. Always putting himself

in the shoes of the artist, Chung approaches the needs of each exhibition from the perspective of someone who practices art. This interplay between sense and sensibility is also evident in his own artistic practice.

Chung uses perspective drawing or 3D modeling software to simulate the composition of his work. He then constructs the image on a wood panel, using cement as his medium. This process of sketching (or modeling) before creating the final piece attests to a systematic approach of art administration underlying his practice. Buildings in his work are often divided by distinct cement borders, and the concept of space is meticulously rendered with precise perspective and smooth application of the palette knife, highlighting Chung's methodical, almost surgical techniques. By using cement and wood panels as two visually distinct materials for painting, he explores the tactile qualities of two-dimensional mediums.

This is not the first time Chung has exhibited at TKG+ Projects. He was one of the participating artists in *creN/Ature* curated by Wu Mu-Ching in 2021. *Clock In, Clock Out* can be considered an extension of Chung's creative endeavor since *creN/Ature*. Toeing the line between *work* and *nonwork*, he leverages his familiarity with the venue, and demarcates the space with the cotton thread of an ink fountain. The exhibition space, delineated by the cotton thread, escapes a sense of heaviness and partition, Chung's balanced and precise handling of spatial dimensions embodied in a sense of lightness and transparency.

Stripping away the role of art administrator, Chung Chung-Yu examines the duality of identity in *Clock In, Clock Out*, in an attempt to identify himself through art making.



Chung Chung-Yu

Born in 1993 in Kaohsiung, Taiwan.

Spent his formative years in Changhua. Lives and works in Taipei.

With a BA degree in oil painting and mixed media from the department of visual arts, University of Taipei (2015), Chung Chung-Yu is well versed in the repurposing of installation tools or discarded wood from an exhibition space into his own artistic mediums. This adaptation of what was left offers a different vantage point: no longer confined to a one-time presentation, an artwork — transformed through a creative approach — becomes an organic, intriguing continuation of aesthetics.

Chung has been an art administrator at Tina Keng Gallery and TKG+ since 2017. His extensive experience in installation, space design, and lighting design, his knowledge about the technical application geared toward the tone of an exhibition, and his empathetic understanding of another artist's state of mind, together these aspects inform Chung Chung-Yu's creative journey.

Group Exhibitions

2021 *creN/Ature*, TKG+ Projects, Taipei, Taiwan

2019 *Su Hsiu-Mei and Chung Chung-Yu: Atypical Legacy*, Changhua County Public Library, Changhua, Taiwan

2015 *33rd Taoyuan Fine Arts Exhibition*, Department of Cultural Affairs, Taoyuan, Taiwan

Press Inquiries

info@tkgplus.com

+886.2.2659.0789

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