TKG+ Projects

TKG+ Projects 台北

專業局外人

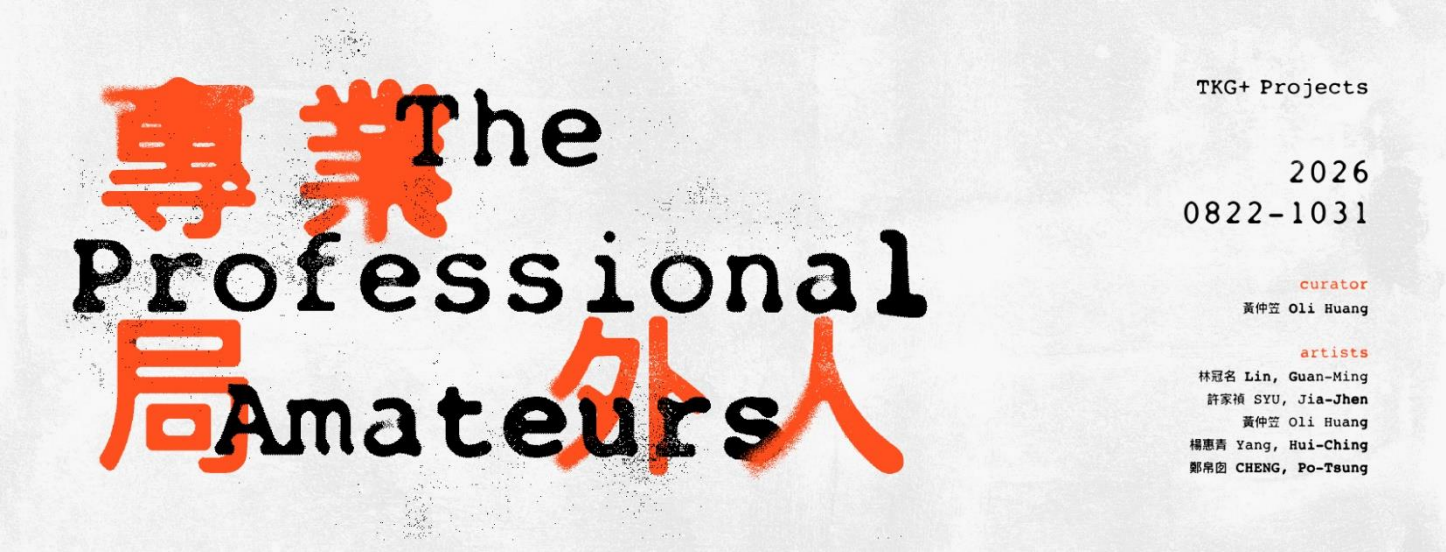
展期｜2026.08.22-10.31

開幕｜2026.08.29（六）04:30 p.m.

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

策展人｜黃仲笠

藝術家｜林冠名、楊惠青、許家禎、黃仲笠、鄭帛囪



「專業局外人」展覽起源於 TKG+ Projects 團隊中展覽企劃黃仲笠的提案，以「藝術機制與身份」為核心命題，回應他在體制內多年累積的工作經驗與思考。長期負責展覽企劃執行的黃仲笠，在工作結束後的零碎時間裡沈澱反思，他開始意識到，當一位長期在制度內工作的展覽企劃，如果同時以創作者的身分站在機制的另一端，「專業」是否仍只屬於體制內部? 基於這樣的提問，本展作為一個打開機制的場域，邀請林冠名、楊惠青、許家禎、黃仲笠、鄭帛囪五位藝術家，以各自的創作實踐回應制度運作面向，以及參與其中的人在被形塑之後如何進行身份轉換。

市場機制：機構決策與作品可見性的政治

在當代藝術體系中，畫廊扮演著文化仲介的角色，掌握藝術家進入公共視野的主要渠道。持有收藏家資源的畫廊在規劃展覽時，依循自身品牌脈絡選擇並代理藝術家，為作品訂定售價與定位，使其經濟價值在一級市場中初步

成形。「選擇」因此帶有一體兩面的效應：獲選的作品得以被保存、納入機構敘事與學術及公共討論，未獲選者則可能被遺留在主流視野之外。在這套機制裡，可見性本身為一種政治經濟的選擇。

本展策展人黃仲笠指出，畫廊在建構「專業」與「品質」標準時，往往需要回應市場機制的期待，將多樣的藝術形式納入可辨識、便於評論與流通的標籤。我們對「藝術」的理解與觀看方式，早已深受教育與學院體系、資產階級的審美，以及由官方補助、畫廊營運與藝術博覽會所支持的市場邏輯所框架；在這樣建制化的生態中，評價標準多由同一套學術體制與資本邏輯主導，不僅決定誰被視為「專業」與「合格」、甚至「成功」，也建構出一座無形的殿堂，規訓作品得以被標籤的方式。在我們重新檢視之際，也許不妨細問：它們否能足以為當今創作形式的多樣性，提供全面、且充足的詮釋？因此，那些看似理所當然的標準，格外值得被細細梳理與審視。

專業局外人的策展視角: 展覽實踐框架的再檢視

如果把視線拉回 TKG+ Projects 現場，可以看到畫廊展覽其實是從策展面向一點一滴被建構起來。對規模較精緻的畫廊而言，多採水平分工、藝術行政經常身兼多職；若當組織結構走向部門化並導入垂直分工後，各職位的權責被進一步細化，將使展覽生產有了更清晰的層次與角色定位。以 TKG+ Projects 為例，藝術總監暨策展人許峰瑞在早期將系統化營運與策展模式導入商業畫廊，以垂直結構規範展覽、典藏、展務、業務行銷等部門，建立具系統化的組織分工。透過制度的設計，展覽部門得以建立「內部策展機制」，展覽不再僅由單一策展人或管理階層決策，轉由具備實務經驗與多元學術觀點的展覽部門（包含筆者在內）共同主導策劃與敘事建構，並發展自身的策展觀點，成為作品呈現與詮釋的重要推動者；展覽執行的工作也因而從單純的實務執行，延伸為機構知識生產與公共文化價值形成的重要實踐。

TKG+ Projects 身為台灣畫廊產業體系中的一員，黃仲笠長期為畫廊推廣的藝術家創作，進行梳理並建構獨到的視角；他在本次計畫中擔任策展主導，正是將常態化的幕後工作轉化為展覽前台的一個切入點。與此並置的，則是位處於機構外緣、以非全職或跨領域的創作實踐。透過分屬機構內部與外緣的兩種實踐於同一空間中的並置，展覽帶領觀眾一窺藝術產業中鮮少為人知的機制面，並在既有生態裡開啟更具啟發性的推廣路徑。值得注意的是，「局外」在本次展覽中並非僅指向藝術家的身分，同時也指涉內部策展機制本身：當一位長期身處畫廊體制內部的藝術行政，選擇以非典型的方式重新梳理「專業」的定義時，他從藝術行政轉為策展人這個角色的變化，也構成了另一層「局外」的實踐。

專業局外人：從生活場域出發的藝術創作

在當代藝術中，「原真性」指作品承載真實經驗與未過度修飾的創作風格，其形式挑戰傳統的風格與技術審美，不依循專業認證與市場分類，也不受主流文化規訓，以高度個人化創作跨越身份與標籤束縛，拓展藝術的多元面貌。當藝術市場走向風格與語彙的同質化，體制外的原真性創作便顯得稀缺並備受追捧；然而，體制對「純粹」與「局外」的想像往往仰賴素人、非全職藝術家、非學院背景等簡化標籤，使「局外」被建構為一種被想像的他者位置，甚至被劃入市場關注之外的區域。那麼，這些「專業局外人」究竟如何在日常生活中實踐創作、自我定位與敘事，也因此成為一層有待揭開的面紗。

林冠名長期從事平面設計，過去以錄像為主要創作媒介，如今以攝影作為自己的「第二視覺」，將每一幀畫面視為錄像定格的延伸。透過設計工作的經驗，他特別關注公共空間中帶有「過度美化」意圖的視覺輸出，將那些既可愛又略顯尷尬的畫面當作日常觀察的起點。藉由這些影像，他在影像充斥的時代思考如何為即將消逝的公共記憶留下一點溫度，同時捕捉其中讓人會心一笑的勞動共鳴; 許家禎從台灣雕塑史的研究出發，試圖在歷史與日常之間，捕捉屬於這片土地的記憶與認同。透過不斷的再思考，將西方雕塑的內涵深刻內化至個人創作實踐中。此次展出作品分別取材自公共紀念碑與傳統翻模技法，將散落的生命經驗重新拼組為立體敘事; 鄭帛囪以隨手可得的書寫文具，繪製微型平面作品。反覆描繪的日常片段累積成手札般的紀錄，也是內在風景的索引。他的繪畫表現性鮮明，造型質樸坦率，色調明亮溫潤；流動的色塊與筆觸間，隱約流露細微私密的心理節奏，如同心緒在時間中悄然留下的痕跡。

楊惠青長期耕耘兒童藝術教育，並以教學經驗與早年的劇場實務為基底，發展出獨特的個人圖像符號與創作語彙。她以簽字筆或毛筆快速記錄人事物，敏銳捕捉並轉譯生活中的感知時刻；本次展出的手稿源自留英後發展的「盲畫」系列，以幾乎同步的觀察與繪製取代過度理性的技巧。這些不受制約的線條在紙面游移，呈現如劇場般鬆弛卻俐落的張力; 黃仲笠身為畫廊內的展覽企劃，於本次展覽重拾過往藝術家的身份，兼具體制內外視角的雙重身分，以自身回應與驗證「專業局外人」的命題。在創作上，他以油彩為媒材，刻意消弭嚴謹的透視結構、弱化傳統的中心構圖。他將自己作為機構工作者的視角，轉化為對「繪畫正統性」的反思，並以疏離宏大敘事的創作姿態，回應當代藝術體制中關於內外、中心與邊緣的種種想像。

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展覽「專業局外人」聚焦於身兼數職的創作群體，他們扎根於各自的職業場域，貼身感受社會日常，並將勞動與生活經驗轉化為圖像等形式語彙，形塑作品中獨特的視角，以回應自身對現實的觀察。展中五位藝術家的創作脈絡，成為理解身份轉換與體制運作的重要入口，他們主張有別於將職業化的單一路徑，憑藉獨立經濟基礎保留創作的彈性與節奏，從而建構自身的創作主體。其有意識疏離體制的路徑，淡化了身份標籤的二元對立，也揭示既有評價系統的侷限，並促使我們回望制度運作與「成功」標準，為創作價值與觀看方式擴展更寬廣的空間。

媒體垂詢
info@tkgplus.com
+886-2-2659-0798

追蹤 TKG+
@tkgplusandprojects
@tkg_plus

TKG+ Projects

TKG+ Projects Taipei

The Professional Amateurs

Exhibition Dates | 03.14–07.04.2026

Reception | 03.14.2026 (Sat.) 4:30 p.m.

Venue | TKG+ Projects (2F, No. 15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan 114)

Curator | Oli Huang

Artists | Lin Kuan-Ming, Yang Hui-Ching, Syu Jia-Jhen, Oli Huang, and Cheng Po-Tsung

The Professional Amateurs originated from a proposal by Oli Huang, exhibition coordinator at TKG+ Projects. Centered on institutional mechanisms and identity, the exhibition draws on his years of experience working within the contemporary art field. Reflecting on his position in the fragmented hours outside of work, Huang came to ask: when an exhibition professional also assumes the role of an artist and stands on the other side of the institutional structure, does “professionalism” still belong exclusively to the institution? Developed from this inquiry, the exhibition brings together five artists—Lin Kuan-Ming, Yang Hui-Ching, Syu Jia-Jhen, Oli Huang, and Cheng Po-Tsung—whose practices examine different aspects of institutional operation and explore how individuals shaped by such structures navigate shifts in identity.

Market Mechanisms: Institutional Decision-Making and the Politics of Artistic Visibility

Within contemporary art's institutional and market structures, galleries function as cultural intermediaries, shaping how artists enter public view. Through their collector networks, galleries select and represent artists, establish pricing, and determine how artworks first acquire economic value in the primary market. Selection therefore produces a double effect: chosen works gain visibility and enter institutional, scholarly, and public discourse, while others may remain outside the dominant field of recognition. In this system, visibility is itself a political and economic choice.

Curator Oli Huang notes that, in defining "professionalism" and "quality," galleries often respond to market expectations by translating diverse artistic practices into recognizable and marketable categories. Our understanding of art has long been shaped by academic systems, bourgeois aesthetics, and the market logic sustained by public funding, galleries, and art fairs. Within this institutionalized ecology, such standards determine who is considered "professional," "qualified," or even "successful," while constructing an invisible architecture of value that governs how artworks are classified and understood. This raises a fundamental question: can these criteria adequately account for the diversity of contemporary artistic practice? Precisely because they are so often taken for granted, they demand closer examination.

The Curatorial Perspective of *The Professional Amateurs*: A Reappraisal of Exhibition Practice

A closer look at TKG+ Projects reveals how exhibitions are shaped through curatorial practice. Under Artistic Director and Curator Hsu Fong-Ray, a systematic departmental structure was established across exhibition planning, collections, production, sales, and marketing. This enabled the exhibition department to develop an internal curatorial framework in which exhibitions are collectively shaped through practical experience and diverse academic perspectives. Exhibition work thus extends beyond execution into curatorial interpretation, institutional knowledge production, and the formation of cultural values.

Within this context, Oli Huang has long researched and contextualized the practices of artists presented by the gallery. By taking the curatorial lead in this project, he brings this largely behind-the-scenes work into the foreground. Juxtaposing this institutional practice with part-time and cross-disciplinary practices

at its margins, the exhibition reveals less visible mechanisms of the art industry. Here, the “outsider” position refers not only to the participating artists, but also to Huang’s own shift from arts administrator to curator—another way of reconsidering “professionalism” from within the institution.

***The Professional Amateurs*: Artistic Practices Emerging from Everyday Life**

In contemporary art, “authenticity” often refers to practices rooted in lived experience and expressed through a direct, highly individual artistic language. Such practices may challenge conventional standards of style and technique, while resisting professional accreditation, market categories, and mainstream cultural norms. As the art market becomes increasingly homogenized, work perceived as authentic or outside established systems can appear both rare and highly desirable. Yet notions of the “pure” or the “outsider” often rely on reductive labels such as self-taught, part-time, turning the outsider into an imagined position of otherness that may also remain beyond market recognition. How, then, do these “professional amateurs” sustain their practices in everyday life, position themselves, and construct their own narratives?

Lin Kuan-Ming draws on his background in graphic design and video, using photography as a “second vision.” Focusing on over-beautified imagery in public space, he captures everyday humor, shared labor, and traces of fading collective memory. **Syu Jia-Jhen** grounds his practice in the history of sculpture in Taiwan. Drawing on public monuments and traditional casting techniques, he reassembles fragments of lived experience into sculptural narratives that connect history, memory, and place. **Cheng Po-Tsung** creates small works on paper using everyday drawing materials. Repeated fragments of daily life form diary-like records and inner landscapes, where direct forms, warm tones, and fluid brushwork reveal subtle psychological rhythms.

Yang Hui-Ching draws on her experience in children’s art education and theatre to develop a distinctive visual language. Her *Blind Drawing* series captures everyday perception through near-simultaneous observation and drawing, with loose yet precise lines creating a theatrical tension. **Oli Huang**, an exhibition coordinator at the gallery, returns to his artistic practice for this exhibition. Working

in oil, he loosens perspective and central composition to reflect on the orthodoxies of painting and ideas of center and periphery within the art system.

The Professional Amateurs bring together artists who sustain their practices alongside other professional roles, transforming experiences of work and everyday life into distinct visual languages. Their practices offer a way to reconsider shifting identities and institutional structures beyond a singular path of professionalization. Supported by economic independence, they retain greater flexibility in shaping their own artistic rhythms and positions. Their distance from established systems challenges fixed identity categories, exposes the limits of prevailing evaluative frameworks, and opens broader ways of understanding artistic value and success.

Press Inquiries
info@tkgplus.com
+886.2.2659.0798

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