

# THE FEAST

2023.06.10 – 07.29



Lili LEE  
Mai TA  
Ness LEE  
Peter CHAN  
Stanley CHEN  
Tessar LO  
Timothy BAIR  
Yi-Shuan LEE

# THE FEAST

一場宴會不僅是社交連結與慶祝的場所，更與身份建構和文化象徵意義密不可分，是與歷史和記憶傳承相關之場域。大河美術舉辦《THE FEAST》聯展，集結 8 位海外亞裔藝術家，包含 Lili LEE、Mai TA、Ness LEE、Peter CHAN、Stanley CHEN、Tessar LO、Timothy BAIR 與 Yi-Shuan LEE，開啟一場細膩的藝術盛會。

《THE FEAST》核心概念為匯聚共鳴與身分的自我覺察。從鑰匙孔望入，暗示展覽強烈的帶入目的，蠟燭開啟了一場儀式，形塑了與觀者的對話場域。長餐桌作為一種凝聚集體記憶同時蘊含傳統階級意識的象徵，這些擁有特殊流動身分的海外藝術家們，在此端上各種佳餚，試圖透過創作來掙脫框架，而「亞裔」的特質卻又讓觀者能夠從中發現與自身共鳴的痕跡，進而回應其個別身分歸屬與存在的價值。藉由一張餐桌、一場盛宴，《THE FEAST》開啟對於觀看世界的另一個討論。本次參展藝術家雖來自各種不同的文化背景，卻能透過與人們重疊的身分而對作品產生更多思考的視角，我們期望觀者完整的沈浸在空間裡，享受這場充滿記憶律動的深度饗宴。

韓國藝術家 Lili LEE 的創作著重於創作過程的儀式感與韓國薩滿 (Shaman) 的治療精神，以護身符籙上的特殊視覺符號，構築內在心靈世界；越南藝術家 Mai TA 則是透過「thick skin」系列，從人的黑暗面切入，讓觀眾直面心中，探討羞愧與道德之間的平衡。Ness LEE 為加拿大籍華裔客家人，作品強調對人類心理的研究，非物理形式，而是情感的共鳴和存在感，專注於脆弱、不適與接受的時期之間的親密和自愛關係。加拿大籍華裔藝術家 Peter CHAN，憑藉精緻的技術表現和熟悉的視覺敘事（例如來自香港經典電影的場景），力圖與觀眾建立自傳式的聯繫，促使觀眾思考流行文化如何影響我們對城市生活的理解和對社會身份的感知。澳籍華裔藝術家 Stanley CHEN，則是專注於其多元身份的表現，描繪物品與人之間的移情，試圖捕捉情感的流動性，揭示慾望如何偽裝成壓抑的形式。加拿大籍印尼華裔藝術家 Tessar LO，其作品藉由不斷在主基調（朝著觀眾駛來的蒸汽火車）上疊加各種顏色與線條，訴說一種在現實和想像的時間中移動的體驗。美籍華裔藝術家 Timothy BAIR，擅長研究自我經歷與集體歷史的交集，對於人們如何感知、解讀與回應他們接收到的數據和信息著迷，藉由生活中的各類偏見與謠言，以獲得反思與靈感。加拿大籍華裔藝術家 Yi-Shuan LEE，本展作品有著濃厚的達達主義韻味，無關乎刺激視覺的美學形式，而是與概念及觀眾的心理有關，試圖以「物件」存在最純粹的形式來引發衝突，回應自身的狀態，甚至啟發更深入的思考。

在這個快速變遷的時代，人們來到展覽現場狼吞虎嚥的飽餐一頓，漸漸失去過瀟消化等內化過程。藝廊作為品質把關角色，為人們精心篩選展出作品；而藝術家也同時在各展區藉由作品，提醒人們放慢腳步自我檢視，反身觀照與世界的關係。最後展區的長餐桌，則是呼應本展概念，除了作為文化匯聚的意象，也邀請各位成為這場宴會的嘉賓，一同品嚐享受，細嚼各有風格的藝術佳餚！

# THE FEAST

A feast is not just a place for social connections and celebration, but also closely intertwined with the construction of identity and cultural symbolism, representing a realm connected to history and the transmission of memories. RIVER ART GALLERY will hold the group show “THE FEAST”, bringing together eight overseas Asian artists, including Lili LEE, Mai TA, Ness LEE, Peter CHAN, Stanley CHEN, Tessar LO, Timothy BAIR, and Yi-Shuan LEE, to initiate a refined art gathering.

The core concept of “THE FEAST” is to gather resonance and self-awareness of identity. Looking through the keyhole implies the exhibition’s strong intention of immersing, while candles ignite a ritual that shapes the dialogue space with the viewers. The long dining table, as a symbol of condensing collective memory and carrying traditional class consciousness, becomes a platform where these overseas artists with distinctive fluid identities serve various delicacies, attempting to break free from constraints through their creations. Yet, the “Asian” quality enables viewers to discover traces of resonance within themselves, responding to the individual values of their own identity and existence. Through a table and a feast, “THE FEAST” opens up another discussion on how we perceive the world. Despite coming from diverse cultural backgrounds, the participating artists, through their identities overlapping with the viewers, can offer different perspectives that encourages deeper reflection on the artworks. We hope that viewers can fully immerse themselves in the space and enjoy this profound feast filled with the rhythm of memories.

Korean artist Lili LEE’s creations focus on the ritualistic aspect of the creative process and the healing spirit of Korean Shamans. Through the use of special visual symbols on talismans, she constructs an inner spiritual world. Vietnamese artist Mai TA, on the other hand, delves into the dark side of human nature with her “thick skin” series, confronting the viewers with their own inner selves and exploring the balance between shame and morality. Ness LEE, a Chinese-Hakka Canadian artist, emphasizes the investigation of the human psyche through her work, not in the physical form but through emotional resonance and presence, focusing on the intimacy and self-love in period of vulnerability, discomfort, and acceptance. Peter CHAN, a Chinese Canadian artist, strives to establish an autobiographical connection with viewers through intricate technical execution and familiar visual narratives (such as scenes from iconic Hong Kong films), prompting viewers to contemplate how popular culture influences our understanding of urban living and perception of social identity. Stanley CHEN, a Chinese Australian artist, focuses on the expression of his diverse identity. He portrays the transference between objects and people, attempting to capture the fluidity of emotions and revealing how desire disguises itself in repressed forms. Tessar LO, a Chinese-Indonesian Canadian artist, overlays various colors and lines on a dominant theme (a steam train approaching the viewer) in his artworks, creating an experience that moves between reality and imagination. Timothy BAIR, a Taiwanese American artist, specializes in exploring the intersection of autobiography and collective history. He is fascinated by how people perceive, interpret, and respond to the data and information they receive. Through biases and rumors found in everyday life, he seeks reflection and inspiration. Yi-Shuan LEE, a Taiwanese Canadian artist, presents artworks in this show that exude a strong flavor of Dadaism. The focus is not on visually stimulating aesthetics, but rather on the connection between concepts and the psyche of the audience. The aim is to provoke conflict by presenting the purest form of “objects”, reflecting on one’s own state and even inspiring deeper contemplation.

In this era of rapid change, people rush to exhibition venues and eagerly devour a meal, gradually losing the internal processes of filtering and digestion. However, as a role in quality control, the gallery carefully selects and showcases artworks for people; the artists, through their artworks in different exhibition areas, also serve as a gentle reminder for people to slow down, introspect, and reflect upon their relationship with the world. In the last exhibition area, the long dining table echoes the concept of this show. It not only serves as a symbol of cultural convergence but also invites everyone to become guests of this feast, to savor and appreciate the diverse artistic delicacies, each with its own unique style!

## Lili LEE

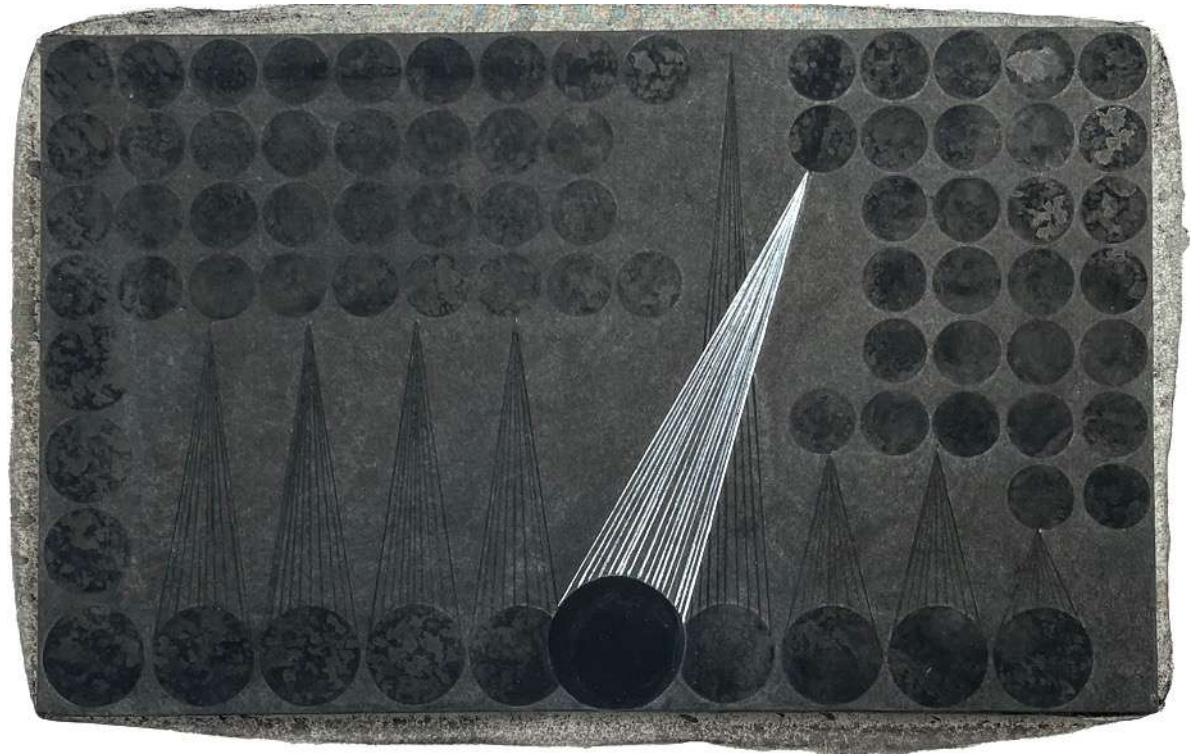
1993年生於韓國大邱，2019年畢業於檀國大學東亞藝術學系，其作品曾於韓國、法國以及多倫多展出，現居於南韓。

創作以平面繪畫為主，因喜愛建築，在表現手法及視覺風格上，都能看見包浩斯 ( Bauhaus ) 的影子，且鍾情於東方繪畫，對於觀察顏料在宣紙上的效果與陰影所造成的結果感到驚喜。藝術家在繪畫的過程中冥想，療癒自我的同時，也能幫助喚醒內在意識並產生創造力。近期受韓國傳統宗教—薩滿 ( Shaman ) 影響，以宗教護身符籙上的特殊視覺符號，來構築內在的心靈世界，並將之與東方繪畫連結，融入薩滿執行儀式所用之工具上的裝飾工藝，重新解構後形成獨特的精神語彙。藝術家以東方視角創建一個全新的世界觀，並將藝術的本質放大，強調其作品如同護身符般，能夠保護與治癒人的心靈，而藝術家正等同於薩滿，能夠成為人們與世界溝通的橋樑，啟發自我審視的心靈治療師。

Lili LEE was born in Daegu, Korea in 1993. She received her BFA in East Asian Art at Dankook University in 2019, and has since exhibited in Korea, France, and Toronto. She currently resides in South Korea.

LEE's works mainly focus on graphic arts. Due to her love of architecture, the presence of the Bauhaus can be seen in her techniques and visual style. She has a love for Eastern painting, and takes delight in observing the shadows and effects that paints create on rice paper. The artist sees her practice as a form of meditation and self-healing, awakening the inner consciousness and bringing creativity. Recently, she has been inspired by "Shaman", a traditional Korean religion. She uses the unique symbols seen on the religious talisman to construct a spiritual world and connect with Eastern art, incorporating the decorative craftwork on Shaman ritual tools to reconstruct an exceptional spiritual vocabulary. LEE creates a brand-new world view with the Eastern perspective, enlarging the essence of art and emphasizing on her work's talismanic properties with its ability to protect and heal minds. The artist herself takes on the role of a Shaman, a mind healer connecting humans with the world around them and inspiring self-introspection.





**Lili LEE**

*Plateau 1, 2023*

複合媒材、韓紙、絲綢

Mixed Media, Rice Paper, Silk

16 x 26 cm

RIVER ART GALLERY



**Lili LEE**

*Plateau 2, 2023*

複合媒材、絲綢於韓紙

Mixed Media, Silk on Rice Paper

34.8 x 24.2 cm



RIVER ART GALLERY



**Lili LEE**

*Silent Movement 1, 2022*

複合媒材於韓紙

Mixed Media on Korean Rice Paper(Hanji)

37.5 x 27.5 cm (畫面Image) / 43 x 33 cm (含框 Framed)

RIVER ART GALLERY



**Lili LEE**

*Silent Movement 2, 2022*

複合媒材於韓紙

Mixed Media on Korean Rice Paper(Hanji)

15 x 18 cm (畫面Image) / 23 x 29 cm (含框 Framed)

RIVER ART GALLERY





**Lili LEE**

*Silent Movement 3, 2022*

複合媒材於韓紙

Mixed Media on Korean Rice Paper(Hanji)

16.5 x 14 cm (畫面Image) / 22.5 x 31 cm (含框 Framed)

RIVER ART GALLERY



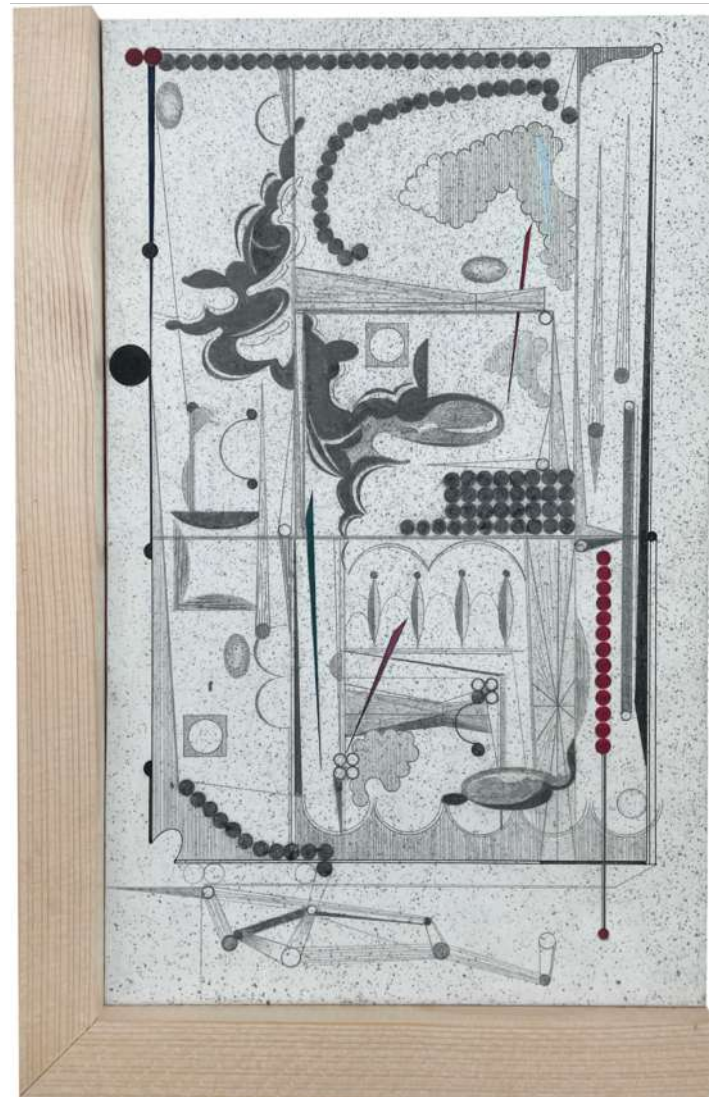
**Lili LEE**

*Silent Movement 5, 2023*

複合媒材、韓紙於木板

Mixed media, Korean Rice Paper(Hanji) on Wood Panel

35 x 21 cm (畫面Image) / 37.5 x 24 cm (含框 Framed)



RIVER ART GALLERY

Lili LEE

*MIND PROCESSION 1, 2023*

複合媒材、韓紙於木板

Mixed Media, Korean Rice Paper(Hanji) on Wood Panel

86.6 x 58.3 cm (畫面Image) / 90 x 61.8 cm (含框 Framed)

RIVER ART GALLERY









**Lili LEE**

*Red Evolution 2, 2023*

礦粉顏料、韓紙於木板

Powder Paints, Rice Paper(Hanji) on Wood Panel

45.5 x 33.3 cm

RIVER ART GALLERY

**Lili LEE**

*Red Evolution 3, 2023*

礦粉顏料、韓紙於木板

Powder Paints, Rice Paper(Hanji) on Wood Panel

35.5 x 24.5 cm



RIVER ART GALLERY





**Lili LEE**

*Beyond the Mind Journey 1*, 2023

複合媒材、韓紙於木板

Mixed Media, Korean Rice Paper(Hanji) on Wood Panel

30 x 110 cm (畫面Image) / 31.4 x 111.4 cm (含框 Framed)

RIVER ART GALLERY





**Lili LEE**

*Beyond the Mind Journey 2*, 2023

複合媒材、韓紙於木板

Mixed Media, Korean Rice Paper(Hanji) on Wood Panel

30 x 110 cm (畫面Image) / 31.4 x 111.4 cm (含框 Framed)

RIVER ART GALLERY





**Lili LEE**  
*RISED AND CONNECTER*, 2023  
木球  
Wood Ball  
224 x 8 x 8 cm



RIVER ART GALLERY





## Mai TA

1997年生於越南，畢業於紐約視覺藝術學院，曾於美國、香港、倫敦與瑞士等地展出，目前由紐約 Pablo's Birthday Gallery 和倫敦的 Ojiri Gallery 代理，現居住與工作於越南西貢。

藝術家的作品以小巧且較為私密的意象為主，並使用水粉繪於木板上，描繪其內在渴望及與世界和解的方式，傳達內心的創傷、秘密和回憶，同時昇華為自己的符號。Mai TA在感受中尋求真相，並藉由繪畫來表達之於這些感覺的尊重，對她來說，藝術是一種安全且自由表達自己的形式。

Mai TA, born in 1997 in Vietnam, received her BFA in illustration at the School of Visual Arts in New York City. She has exhibited her works in various locations, including the United States, Hong Kong, London, and Switzerland. Currently, she is represented by Pablo's Birthday Gallery in New York City and Ojiri Gallery in London, and she resides and works in Saigon, Vietnam.

The artist's works primarily consist of delicate and intimate imagery. She uses gouache to paint on wood boards, depicting her inner desires and her quest for reconciliation with the world. Through her art, she conveys the inner wounds, secrets, and memories within her, while also sublimates them into her own symbols. Mai TA seeks truth within her emotions and expresses them with honor through her paintings. For her, art is a form that allows her to safely and freely express herself.



**Mai TA**

*Private Shame, 2023*

水粉於水彩紙；裱於木板

Gouache on Watercolor Paper, Mounted on Wood Board

17.8 x 12.7 cm

RIVER ART GALLERY







**Mai TA**

*Envy Bears No Fruit*, 2023

水粉於水彩紙；裱於木板

Gouache on Watercolor Paper, Mounted on Wood Board

17.8 x 12.7 cm

RIVER ART GALLERY

**Mai TA**

*A Storm No One Sees, 2023*

水粉於水彩紙；裱於木板

Gouache on Watercolor Paper, Mounted on Wood Board

17.8 x 12.7 cm

[RIVER ART GALLERY](#)









**Mai TA**

*Cracked, 2023*

水粉於水彩紙；裱於木板

Gouache on Watercolor Paper, Mounted on Wood Board

17.8 x 12.7 cm

RIVER ART GALLERY





**Mai TA**

*Crushed*, 2023

水粉於水彩紙；裱於木板

Gouache on Watercolor Paper, Mounted on Wood Board

17.8 x 12.7 cm

RIVER ART GALLERY







## Ness LEE

生於1989年，加拿大籍華裔客家人。就讀於安大略藝術與設計學院插畫設計，作品曾於安大略美術館、艾格尼絲埃瑟林頓藝術中心、加德納美術館、漢密爾頓美術館等博物館機構，以及紐約、波士頓、洛杉磯、邁阿密、蒙特利爾和多倫多等展出，參加過加拿大、印度海得拉巴和墨西哥科蘇梅爾國際壁畫節，現工作與生活於多倫多。

藝術家透過歷史和其流離成長背景與文化身份，敘述肢體、語言和性相關的議題。憑藉切身體驗創造出溫柔而超現實的作品，利用插圖、繪畫、雕塑和裝置，來作為發掘與接納自我的溝通語言。探索各種於親密關係中的脆弱心理，透露出努力尋求安慰和寬恕的願望。Ness LEE的作品是一種對人類心理的研究，強調非物理形式，是情感的共鳴和存在感，將其體感經驗融入細膩的深度，幽默的述說自我探索歷程。

Ness LEE is a Chinese-Hakka Canadian born in 1989. Studying at The Ontario College of Art and Design, she has received her Bachelor of Design in Illustration. Her work has been shown in institutions such as the Art Gallery of Ontario, the Agnes Etherington Art Centre, the Gardiner Museum, the Art Gallery of Hamilton, as well as galleries in New York, Boston, Los Angeles, Miami, Montreal and Toronto. She has also participated in international mural festivals in Canada, Hyderabad (India), and Cozumel (Mexico).

LEE draws upon personal history and narratives of her diasporic cultural upbringing and identity to her body, language and sexuality. With these embodied experiences, she creates tender and surreal illustrations, paintings, sculptures and installations as a language of self-discovery and acceptance. Exploring various states of mind during intimate stages of vulnerability, LEE's work takes form as an effort in seeking comfort and forgiveness. Ness LEE' work is an investigation of the human psyche, emphasizing not the physical form but the emotional resonance and presence, integrating her sensory experiences into nuanced depths and humorously narrates her journey of self-exploration.



**Ness LEE**

*Starry Night Bowl*, 2017

低溫陶器

Low Fire Earthenware

14.6 x 18.4 x 4.4 cm



**Ness LEE**

*Anna Lily Mountain*, 2019

低溫陶器

Low Fire Earthenware

10.1 x 11.1 x 6 cm



**Ness LEE**

*Kiddie Lily Mountain*, 2019

低溫陶器

Low Fire Earthenware

5.8 x 7.9 x 4.1 cm



RIVER ART GALLERY



**Ness LEE**

*Lala Lily Mountain*, 2019

低溫陶器

Low Fire Earthenware

8.4 x 8.7 x 4.4 cm



**Ness LEE**

*Lilly Lily Mountain*, 2019

低溫陶器

Low Fire Earthenware

8.9 x 8.5 x 4.4 cm



**Ness LEE**

*Lolly Lily Mountain*, 2019

低溫陶器

Low Fire Earthenware

8.1 x 9.3 x 5 cm



RIVER ART GALLERY

**Ness LEE**

*Lolo Lily Mountain*, 2019

低溫陶器

Low Fire Earthenware

13.3 x 13.1 x 8.2 cm



**Ness LEE**

*Mother Lily Mountain*, 2019

低溫陶器

Low Fire Earthenware

11 x 11.7 x 7.6 cm



**Ness LEE**

*A Lot To Handle Series –  
Fire Head Waves, 2023*

炆器

Stoneware

9.5 x 10.1 x 9.2 cm



**Ness LEE**

*A Lot To Handle Series –  
Puddle Head Waves, 2023*

炆器

Stoneware

11.4 x 10.1 x 9.5 cm



**Ness LEE**

*A Lot To Handle Series –  
River Head Waves, 2023*

炆器

Stoneware

12.7 x 10.8 x 9.5 cm



RIVER ART GALLERY







**Ness LEE**  
*Flame Drop 2, 2019*  
低温陶器  
Low Fire Earthenware  
21.6 x 14 x 12.7 cm



**Ness LEE**

*Diving in Rocker, 2023*

炆器

Stoneware

41.2 x 18.4 x 10.1 cm

RIVER ART GALLERY



**Ness LEE**  
*Gazelle Rocker, 2023*  
炆器  
Stoneware  
34.9 x 21 x 11.4 cm

RIVER ART GALLERY



**Ness LEE**  
*Sliding Rocker*, 2023  
炆器  
Stoneware  
39.3 x 11.7 x 12.7 cm





**Ness LEE**  
*Swooping Rocker, 2023*  
炆器  
Stoneware  
35.5 x 14 x 10.1 cm



## Peter CHAN 陳康俊

加拿大籍華裔，1985年生於香港。畢業於加拿大謝爾丹學院應用藝術學系。作品曾於香港、紐約、洛杉磯、蒙特利爾和多倫多等地展出。現居住和工作於多倫多。

陳康俊的創作帶有自傳式的敘事主題，經常融入東亞元素。目前正在探索迷信、身份認同、流行文化、傳統和性別意識形態等議題。藝術家經常使用當代形象，將圖像扭曲和重組，同時借鑒歷史和當代相互參照，形成新的敘事和意義。近期的創作透過精緻的技術表現和熟悉的視覺敘事（例如來自香港經典電影的場景），力圖與觀眾建立自傳式的聯繫。藝術家認為這不僅是對香港輝煌的電影業致敬，更促使觀眾思考流行文化如何影響我們對城市生活的理解和對社會身份的感知。

Peter CHAN, a Chinese Canadian artist, was born in Hong Kong in 1985. He received his Bachelor of Applied Arts at Sheridan College in Canada and has exhibited his works in various locations such as Hong Kong, New York, Los Angeles, Montreal, and Toronto. Currently, he lives and works in Toronto, Canada.

Within CHAN's paintings, the narrative themes can be considered autobiographical. He often incorporates critical themes of East Asia and is currently exploring themes of superstition, identity, popular culture, traditions, and gender ideologies. CHAN often uses contemporary figures, distorting and recomposing imagery while drawing on historical and contemporary references to form new narratives and meaning. In the latest works, CHAN strives to establish an autobiographical connection with viewers through intricate technical execution and familiar visual narratives (such as scenes from iconic Hong Kong film). More than merely paying homage to the illustrious film industry of Hong Kong, the artist prompts viewers to contemplate how popular culture influences our understanding of urban living and perception of social identity.



**Peter CHAN**  
*Apollo 11*, 2017  
油彩於畫布  
Oil on Linen  
50.6 x 50.4 cm







**Peter CHAN**

*Study of The Draw ( Betel Nut )*, 2023

油彩於紙本

Oil on Paper

15 x 20 cm

RIVER ART GALLERY



**Peter CHAN**  
*Study of Tiles ( Jadeite Cabbage )*, 2023  
油彩於紙本  
Oil on Paper  
15 x 20 cm







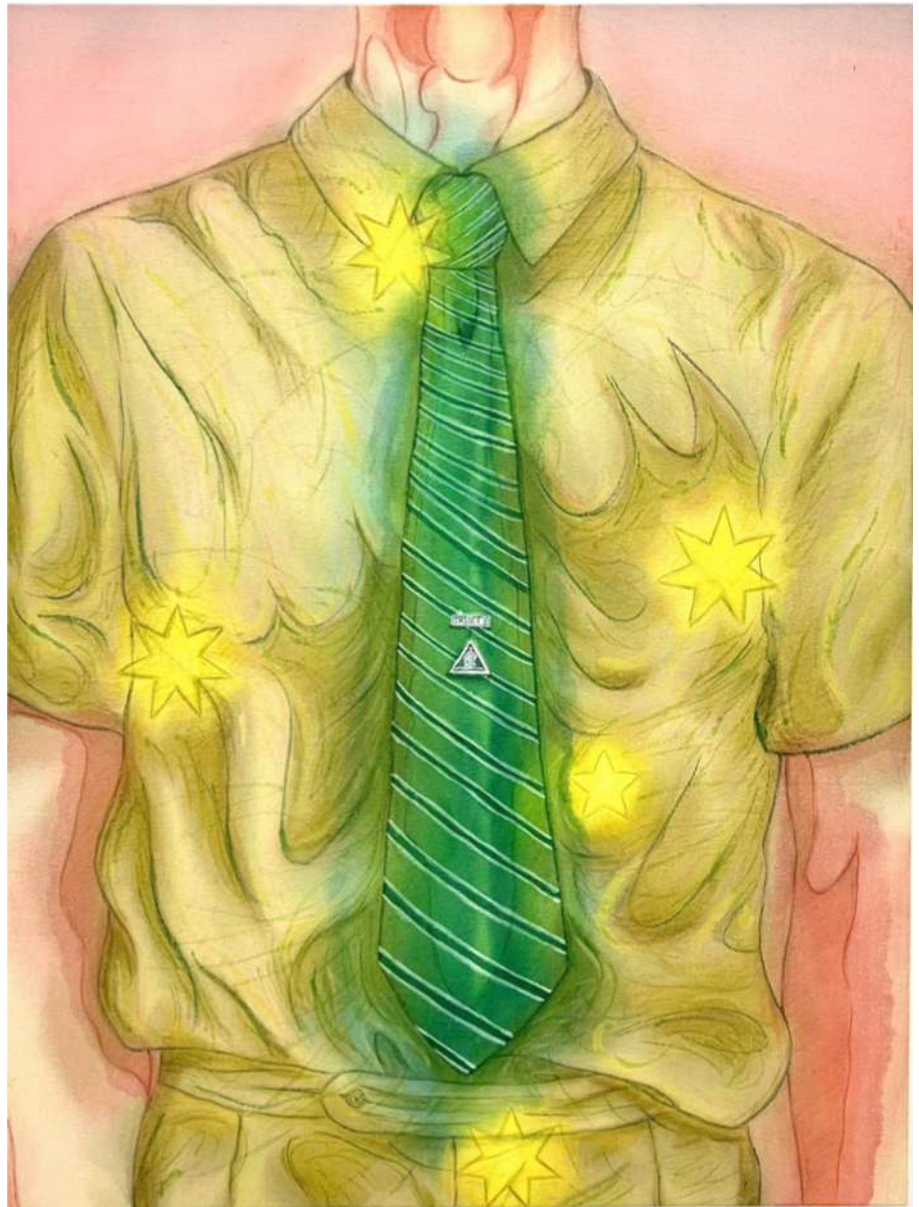
## Stanley CHEN 陳嘉俊

澳籍華裔，1997年生於澳洲。童年時隨家人從雪梨移居廣東佛山，2020年畢業於美國紐約視覺藝術學院，作品曾於紐約、澳洲、北京、上海與臺灣等地展出。

藝術家在繪畫中專注於其流動身份的表現，自傳式的創作將其對自身的思想、行為與感受表現於畫布上，同時對文化差異、傳統禁錮等生命經驗提出了挑戰，探討何為「正常」的核心，承載著在多數情況下作為少數族群身份的歸屬感。藝術家認為繪畫是超越語言、是具象的幻象，語言則為幻象的幻象，因此他不選擇語言來解釋，而是以具象又詭譎的畫面來回應身份的矛盾與衝突。

CHEN focuses on the expression of his fluidity identity in the paintings. Through autobiographical creations, he portrays his thoughts, behaviors, and feelings on the canvas. Simultaneously, he challenges life experiences such as cultural differences and traditional constraints, and explores the core concept of "normalcy", carrying the sense of belonging as a member of a minority group in most situations. CHEN believes that painting transcends language, representing physical form of illusions, while language itself is an illusion of illusions. Therefore, instead of relying on language for explanation, he responds to the contradictions and conflicts of identity through physical yet eerie imagery.





**Stanley CHEN**

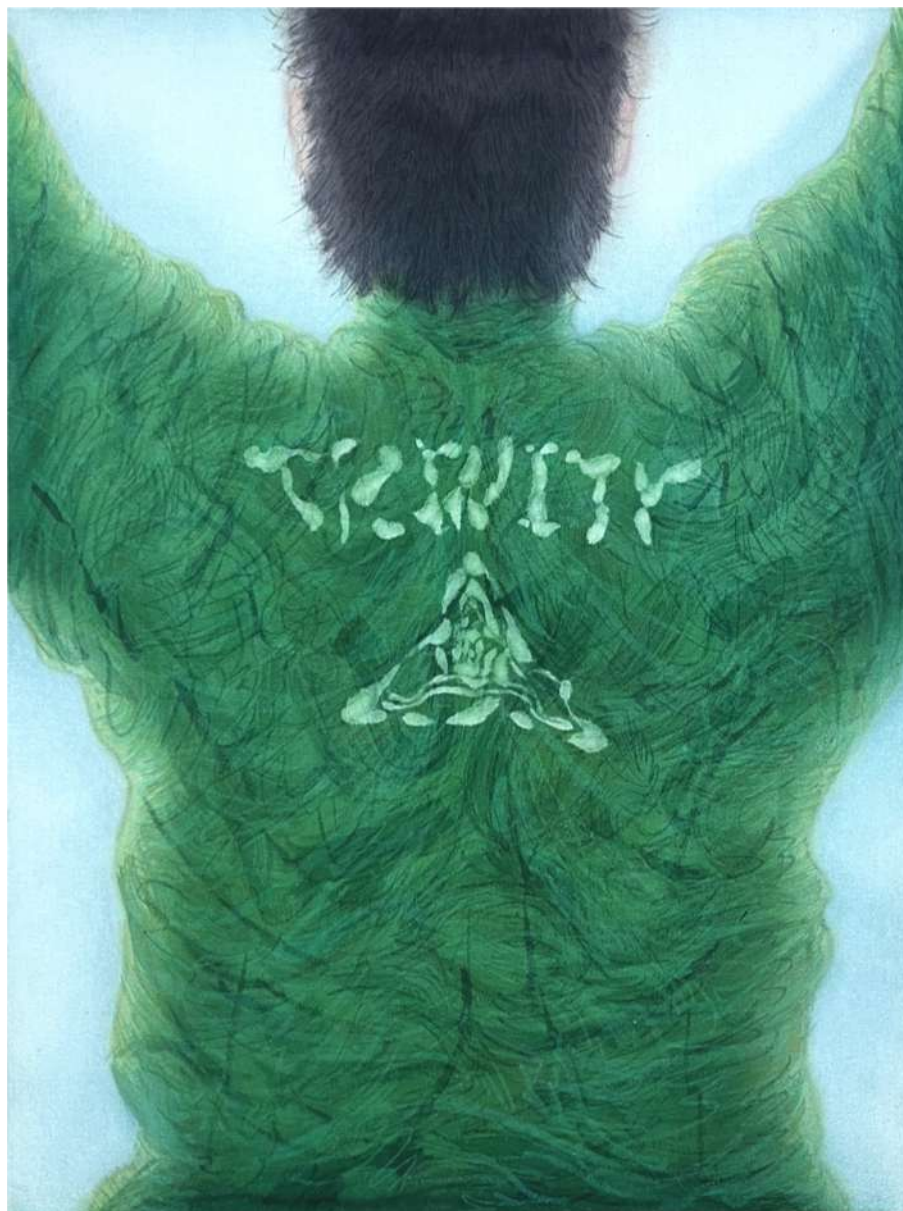
五顆星 *Five Stars*, 2023

石墨、壓克力、水彩於畫布

Graphite, Acrylic and Watercolor on Canvas

80 x 60 cm

RIVER ART GALLERY



**Stanley CHEN**

*引體向上 Pull-ups, 2023*

石墨、壓克力、水彩於畫布

Graphite, Acrylic and Watercolor on Canvas

80 x 60 cm

RIVER ART GALLERY



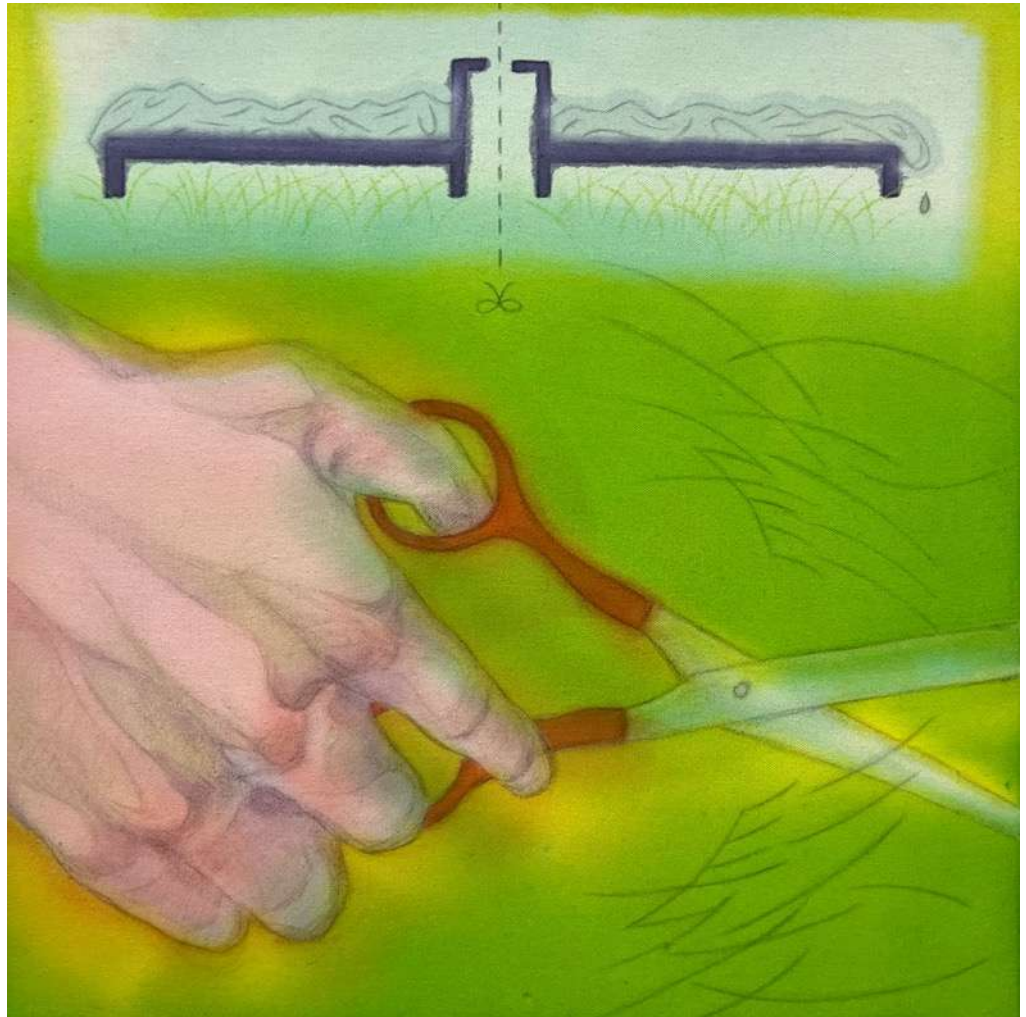
**Stanley CHEN**

舊宿舍 *Bishop Chambers House*, 2023

石墨、壓克力、水彩於畫布

Graphite, Acrylic and Watercolor on Canvas

50 x 50 cm



RIVER ART GALLERY





**Stanley CHEN**

*雨中夜巴* *Night bus in Rain*, 2023

石墨、壓克力、水彩於畫布

Graphite, Acrylic and Watercolor on Canvas

25 x 20 cm



RIVER ART GALLERY



**Stanley CHEN**

墨西哥 66 Mexico 66, 2023

石墨、壓克力、水彩於畫布

Graphite, Acrylic and Watercolor on Canvas

25 x 40 cm

RIVER ART GALLERY







# Tessar LO

加拿大籍印尼華裔，1984年生於印尼雅加達，2007年取得謝爾丹學院應用藝術學位，現工作與生活於多倫多。作品多次於加拿大、巴黎、阿姆斯特丹、香港、巴塞羅那、東京和美國洛杉磯、舊金山、邁阿密、紐約、西雅圖、費城等地展出，也曾在洛杉磯日美國家博物館、多倫多加丁納博物館、安大略美術館等機構參展和活動，並與眾多單位合作壁畫與裝置藝術。

Tessar LO在多元文化背景中成長，因此他的創作是一種試圖連結自己與身處這些環境經歷的持續性對話。他擅於使用各種媒材，將新舊流行文化符號拆解重組，作品多以顯眼的標記、顏色和紋理來呈現。元素多為日常平凡物件，如後院的一角、水果、童年經驗與玩具或自身文化等，來構築諷諧感且神秘畫面。近期創作漸趨於抽象，著重探討其內在的解構，減少作品晦澀艱深之感，用純粹的媒材與主題來跟作品進行大量的對話。

Tessar LO is a Chinese-Indonesian Canadian artist born in Jakarta, Indonesia in 1984. He received his BAA at Sheridan College in 2007 and currently resides in Toronto. His works have previously been shown in Canada, Paris, Amsterdam, Hong Kong, Barcelona, Tokyo, Los Angeles, Francisco, Miami, New York, Seattle, and Philadelphia. He has also participated in events hosted by institutions such as the Los Angeles Japanese American National Museum, Gardiner Museum, and Art Gallery of Ontario, and collaborated with multiple organizations to create murals and installations.

LO grew up immersed in various cultures. His practice is an ongoing dialogue seeking to bridge him and his experiences from these environments. He employs various materials and media, reassembling new and old iconography of popular culture, presenting his work with prominent marks, colors, and textures. LO uses everyday mundane objects as elements in his works, incorporating the corner of a backyard, fruit, childhood experiences or toys, and his culture to create humorous and mysterious. His recent creations have gradually inclined towards abstraction, focusing on exploring the internal deconstruction. Removing the abstruseness of art, he uses simple mediums and themes to initiate lengthy conversations with the works.



**Tessar LO**  
*choo choo fever dream 1, 2023*  
油彩於紙本  
Oil on Paper  
40.5 x 30.5 cm

RIVER ART GALLERY



**Tessar LO**  
*choo choo fever dream 3, 2023*  
油彩於紙本  
Oil on Paper  
40.5 x 30.5 cm



RIVER ART GALLERY



**Tessar LO**  
*choo choo fever dream 5, 2023*  
油彩於紙本  
Oil on Paper  
40.5 x 30.5 cm



RIVER ART GALLERY



**Tessar LO**  
*choo choo fever dream 6*, 2023  
油彩於紙本  
Oil on Paper  
40.5 x 30.5 cm



RIVER ART GALLERY



**Tessar LO**  
*choo choo fever dream 9, 2023*  
油彩於紙本  
Oil on Paper  
40.5 x 30.5 cm



RIVER ART GALLERY



**Tessar LO**  
*choo choo fever dream 11, 2023*  
油彩於紙本  
Oil on Paper  
40.5 x 30.5 cm



RIVER ART GALLERY



**Tessar LO**  
*i wish you well*, 2022  
油彩於畫布  
Oil on Canvas  
122 x 91 cm

RIVER ART GALLERY



**Tessar LO**  
*nomadic romantic*, 2022  
油彩於畫布  
Oil on Canvas  
122 x 91 cm

RIVER ART GALLERY







**Tessar LO**  
*6PM double*, 2022  
油彩、拼貼於畫布  
Oil and Collage on Canvas  
76 x 61 cm



RIVER ART GALLERY



**Tessar LO**  
*red bean fever dream, 2022*  
油彩、拼貼於畫布  
Oil and Collage on Canvas  
76 x 61 cm



RIVER ART GALLERY





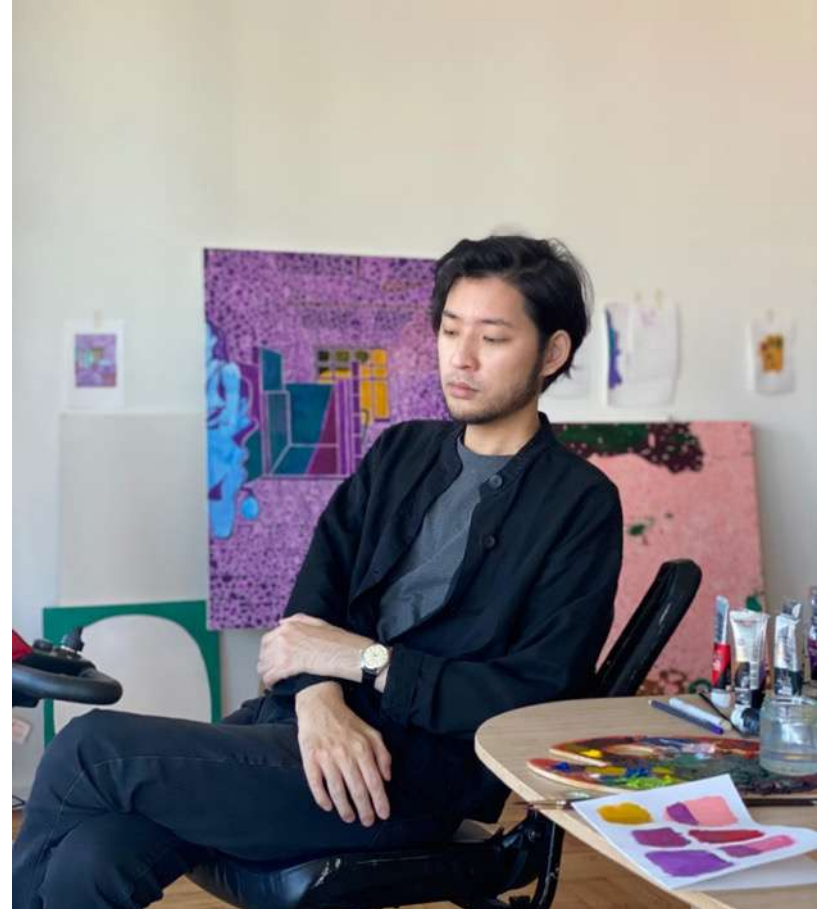
# Timothy BAIR

美籍華裔，1996年生於臺中臺灣，2019年取得紐約視覺藝術學院純藝術學士學位，並於同年榮獲甘迺迪中心新銳藝術家卓越獎。作品曾於加拿大、紐約、新加坡與臺灣展出。現工作與生活於紐約。

藝術家透過素描、繪畫以及雕塑等媒介來研究其自我經歷與集體歷史的交集。對於人們如何感知、解讀與回應他們接收到的數據和信息著迷，藉由生活中的各類偏見與謠言，以獲得反思與靈感。作品除涵蓋日常元素外，也多將具有象徵寓意的符號隱藏其中，並以繁複的線條構築畫面色彩。近期作品經由剖析成長過程中，父母口中的臺灣民間故事與自身生活經驗，審視其成長歷程與身份認同問題。Timothy BAIR 擅長利用自身特點創造獨特視覺語言的同時，亦意在主動挑戰觀者的視角。

Timothy BAIR is a Taiwanese-American artist born in Taichung, Taiwan in 1996. He received a BFA from School of Visual Arts and was honored the John F. Kennedy Center Honors Emerging Artist Award of Excellence in 2019. His works have previously been shown in Canada, New York, Singapore and Taiwan. He currently resides and works in New York.

BAIR's practice exists at the intersection of autobiography and collective history, exploring issues through the media of drawing, painting, and sculpture. He has been very interested in how people perceive, translate, and respond to the data and information they receive, and always gets the reflections and inspirations from all kinds of prejudices and rumors in his life experiences. In addition to the use of daily elements, he also conceals many symbolic tokens in his works, with intricate lines that compose the paintings. In recent works, BAIR focuses on the Taiwanese folk stories he heard from his parents during growing up years, as well as his personal life experiences, examining his upbringing and self-identity. BAIR not only creates a peculiar visual language through his unique characteristics, but also aims to actively challenge the viewer's perspectives.





**Timothy BAIR**

*Various Small Fires ( Left Panel ), 2021*

油彩、壓克力於畫布  
Oil and Acrylic on Canvas  
100 x 80 cm

RIVER ART GALLERY





**Timothy BAIR**

*Various Small Fires ( Central Panel )*, 2021

油彩、壓克力於畫布  
Oil and Acrylic on Canvas  
100 x 80 cm

RIVER ART GALLERY



**Timothy BAIR**

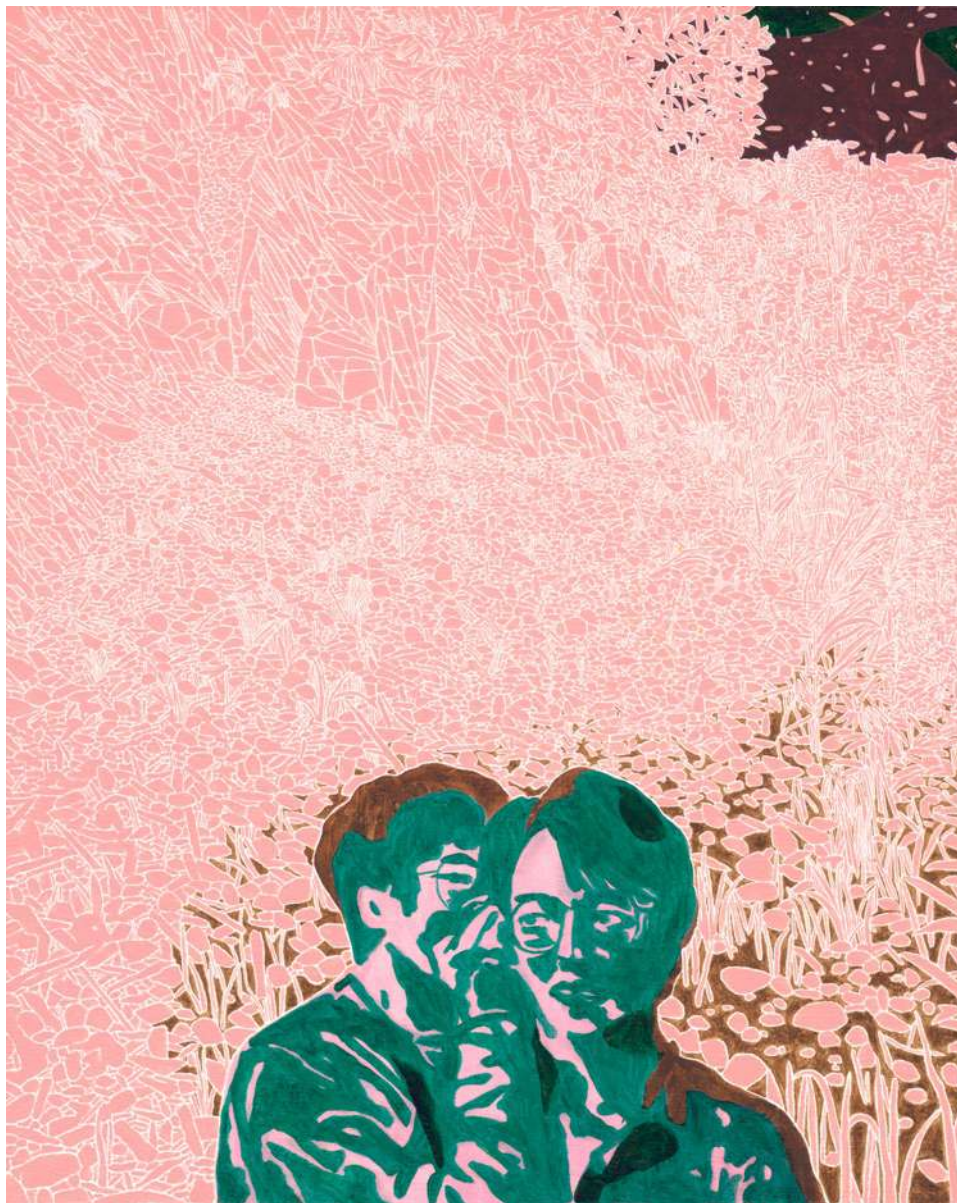
*Various Small Fires ( Right Panel )*, 2021

油彩、壓克力於畫布

Oil and Acrylic on Canvas

100 x 80 cm

RIVER ART GALLERY









**Timothy BAIR**  
*Rats in the House*, 2023  
色鉛筆於紙本  
Color Pencil on Paper  
51 x 38.3 cm



RIVER ART GALLERY

**Timothy BAIR**  
*Cold Showers, 2023*  
色鉛筆於紙本  
Color Pencil on Paper  
51 x 38.3 cm



RIVER ART GALLERY



**Timothy BAIR**  
*Flower Moon*, 2023  
色鉛筆於紙本  
Color Pencil on Paper  
35.4 x 27.7 cm

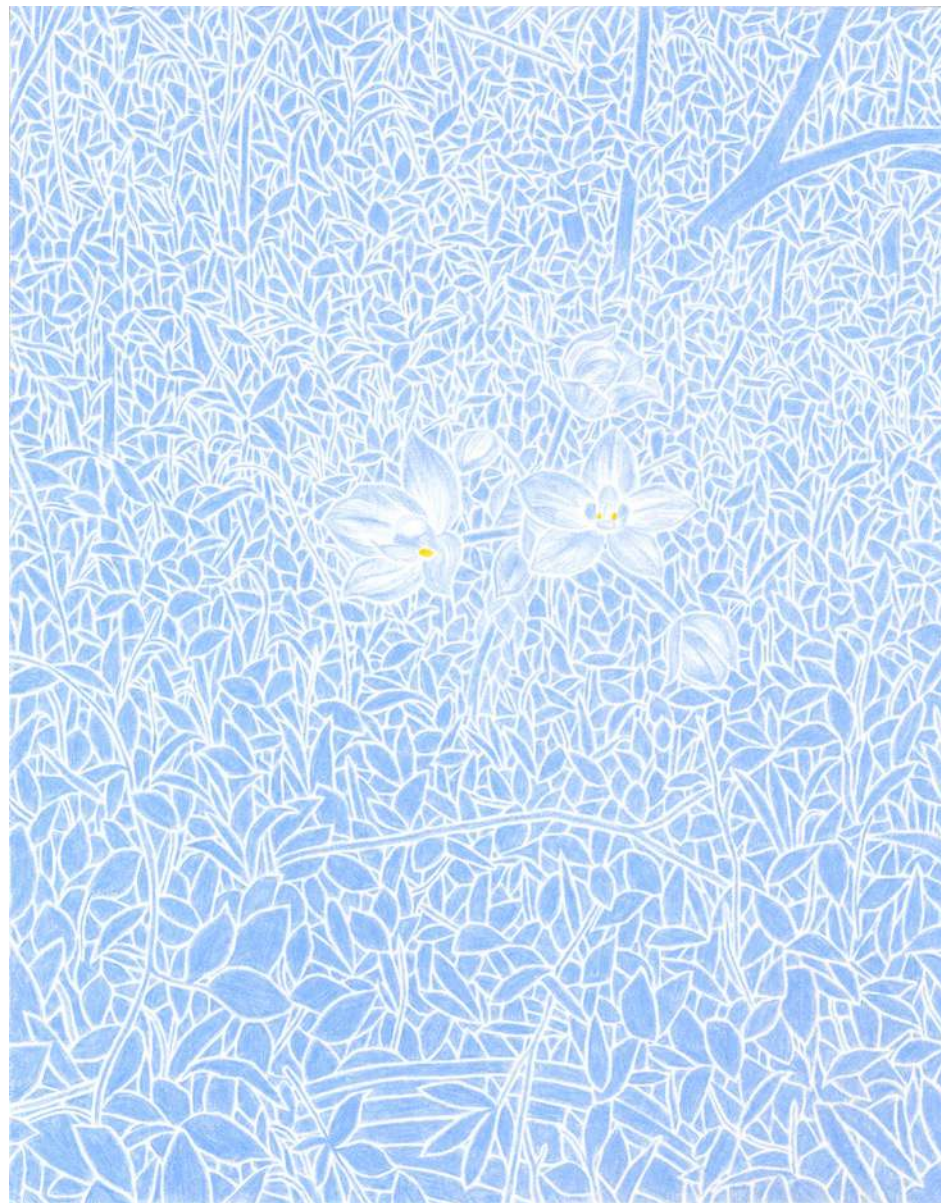


RIVER ART GALLERY





**Timothy BAIR**  
*Blue Bush*, 2023  
色鉛筆於紙本  
Color Pencil on Paper  
35.4 x 27.7 cm



RIVER ART GALLERY

**Timothy BAIR**  
*Corner Growth*, 2023  
色鉛筆於紙本  
Color Pencil on Paper  
35.4 x 27.7 cm



RIVER ART GALLERY









## Yi-Shuan LEE 李奕誼

加拿大籍華裔 · 1995年生於臺灣臺中 · 2017年畢業於安大略藝術設計大學藝術創作學系。自此 · 其作品曾頻繁展出於加拿大、台灣、中國、法國、義大利及美國 · 現工作及生活於多倫多。

李奕誼作品的主要媒介涵蓋繪畫及雕塑 · 善於取材於個人經歷 · 並在畫布上構築一個夢幻、詭譎的超現實世界。藝術家將東方視覺語言所形成的世界觀 · 融入西方特徵 · 兩者的衝突與結合 · 反映了自身背景以及內涵。此外 · 其作品亦充斥著深沉的人文關懷 · 將目光投射於當代年輕人的生活形態 · 不斷嘗試突破傳統所附加的價值觀下遇到的各種阻礙 · 傾情於審視東西方文化中還未曾被講述的隱密議題 · 將思考與批判的東方視角浸潤在其作品之中。

Yi-Shuan LEE is a Taiwanese Canadian artist born in Taichung, Taiwan in 1995. LEE received his BFA from OCAD University in 2017 and has since exhibited frequently across Canada, China, France, Italy, Taiwan, and the United States. He currently resides and works in Toronto.

LEE's art practice mainly includes painting and sculpture, drawing on his personal experiences to construct a dreamlike, eccentric hyperreality. The artist infuses Western influences with the world perspective of the Eastern visual language, the collision and integration of the two cultures reflective of his own background and ideologies. In addition, his works are full of deep humanitarian compassion, shedding light on the lifestyles of the youth in this current era. Examining obscured stories that are yet to be told, he repeatedly attempts to surpass obstacles laid by traditional moral values by integrating the Eastern perspective of thought and critique in the works.



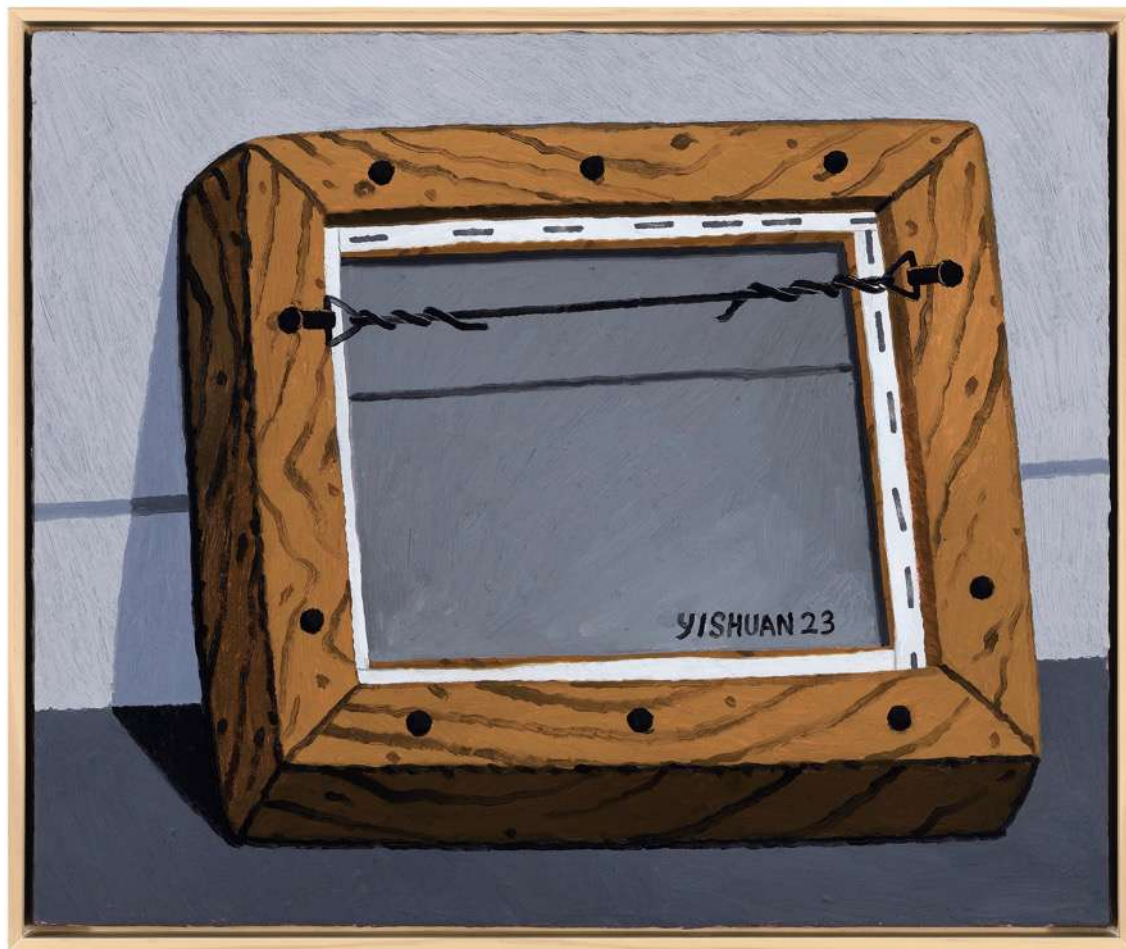




Yi Shuan LEE  
*Helping Hands*, 2023  
油彩於畫布  
Oil on Linen  
45 x 53 cm

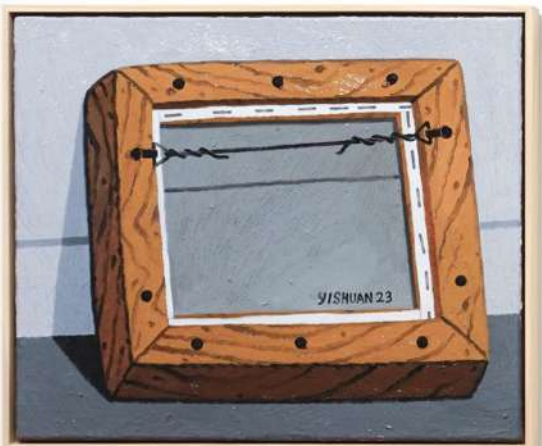


**Yi Shuan LEE**  
*Friend & Enemy*, 2023  
油彩於畫布  
Oil on Linen  
38 x 45.5 cm



**Yi Shuan LEE**  
*Dissatisfaction*, 2023  
油彩於畫布  
Oil on Linen  
38 x 45.5 cm





**Yi Shuan LEE**

Jade Ashtray, Different Types of Men, 2023

油彩於畫布

Oil on Linen

20 x 20 cm



RIVER ART GALLERY









大河美術

RIVER ART GALLERY

大河美術 1998年創立於臺灣臺中，早期發掘臺灣知名藝術家李真與洪易。2021年畫廊品牌轉型，以全新當代展覽空間重現，不受任何主題、形式與媒材限制，長期經紀極具潛力且風格獨特之海內外藝術家，並同步推動跨界品牌合作，以提高藝術家能見度；亦提供當代名家作品之交流、鑑賞與諮詢，企圖以多元豐富的藝術作品與專業精緻的顧問服務來滿足不同藏家的喜好與需求。

未來，大河美術將透過策展及舉辦當代藝術展推廣社會美學教育，致力提升大眾藝術品味、自我省思與社會反饋能力，以此打造市場、學術與教育兼具的藝術交流平台；同時也將積極參展海內外藝術博覽會，增進與其他國家當代藝術的連結互動，期許成為具宏觀視野與影響力的國際藝廊品牌！

RIVER ART GALLERY was established in Taichung, Taiwan in 1998, initially discovering renowned Taiwanese artists LI Chen and HUNG Yi. In 2021, the gallery underwent a rebrand, reemerging as a contemporary art space that is not limited by any specific theme, form, or medium. It focuses on a long-term representation of domestic and international artists with high potential and unique style, simultaneously prompting for cross-border brand collaborations to increase visibility of the artists. It also provides the exchange, appreciation, and consultation services for contemporary artworks by famous artists, aiming to satisfy the various tastes and needs of different collectors with diverse and abundant artworks as well as professional and exquisite consulting services.

In the future, RIVER ART GALLERY plans to promote social aesthetics education through curating and hosting contemporary art exhibitions, striving to enhance the public's artistic tastes, self-reflection, and communal contribution abilities. The ultimate goal is to create an art exchange platform that appeals to and encompasses the market, academia, and education. In addition, the gallery will actively participate in domestic and international art fairs to enhance its connections and interactions with contemporary art in different countries, with a hope of establishing itself as an international gallery brand with a broad vision and influence!

[RIVER ART GALLERY](#)

