Shift

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IChin Liao

Kazuma Koike

Tessar Lo

RIVER ART GALLERY

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Shift

大河美術將舉辦聯展《Shift》，邀請到三位來自不同國家的藝術家，包含加拿大籍印尼華裔藝術家 Tessar Lo、日本藝術家小池一馬，以及臺灣藝術家廖以歆。展覽以哲學悖論「忒修斯之船（Ship of Theseus）」的概念，貫穿三位藝術家的創作，藉以探討身份、記憶與變遷的關係。「Shift」意指移動、轉變與重構，直接呼應「忒修斯之船」的核心—當一件物品的所有組成部分被逐一替換，每個元素都不再是原來的構件時，這件物品仍然是原來的它嗎？這一悖論挑戰人們對個體與集體身份轉化的認知，也進一步思考「不變」與「變化」之間的界限。展覽名稱《Shift》亦強調「轉變」所帶來的動態過程，試圖透過三位藝術家的精彩作品，開啟對當代社會變動的深層對話。

「Shift」這一詞彙帶有主動或被動的力量，暗示事物如何被推動至不同階段或狀態。在數位工具與設計軟體中，Shift 鍵是不可或缺的指令之一，與「重新排列」、「合成」及「變形」等操作密切相關，呼應藝術創作中記憶、文化與身份的流動與重構。2024 年，大都會藝術博物館（The Metropolitan Museum of Art）發生了一場由 MSCHF 主導的藝術介入行動——《Sink of Theseus》。藝術家透過逐步替換館內洗手台的零件，最終將這些被更換的原始部件鑄造成一件新作品，回應「忒修斯之船」的核心問題，也突顯「Shift（轉變）」與「Sink（沉沒）」之間的對話：前者關注演化與重構，後者則指向解體與消失，進一步強化了此哲學悖論的概念與展覽的思辨性，以及其之於當代的關聯。

展覽將三位藝術家的作品交錯展示，以活潑的編排方式強調轉變的動態過程，並以石頭組成流線型的線條，暗示洋流與遷徙的視覺意象。Tessar Lo 作為加拿大籍印尼華裔藝術家，其創作展現多元文化背景中的持續對話，更擅於拆解與重組文化符號。本次展出的作品，透過開放的態度與多元媒材，對與自身相關的元素進行解構與重構，探索存在、時間與物理，以及形而上之間的交互作用。作品呈現出適應、修補、崩解與重組等元素，反映了在生命過程中不斷調整和記錄的特質，以和諧且富有趣味的視覺畫面，觸及細膩且層次豐富的生命航線。

日本藝術家小池一馬本次展出數件雕塑與繪畫作品，其創作圍繞「虛構的古代文物」，透過神話與歷史記憶的交錯，探索時間與文化的構成。他的創作運用古代神祇、陶器、大型貓科動物、植物等視覺符號，形塑游離於時空之外的獨特懸浮感，並關注異質元素的和諧共存，在創作中質疑事物經過再加工後的意義轉變。

臺灣藝術家廖以歆的創作則以抽象的語彙詮釋生命經驗，回應社會秩序與混亂間的矛盾共存。她的作品深受哲學、心理學與文學的影響，並延伸至潛意識與夢境的探索。廖以歆擅長以直覺性的筆觸與畫布進行對話，並保留塗抹的痕跡，這些痕跡不僅強調時間與空間的流動感，更形塑了記憶與感知的符號。作品中的留白部分，則邀請觀者從自身經驗為出發點進行自由詮釋，從而與作品建立起深層的情感聯繫。

大河美術期望透過《Shift》，讓三位藝術家藉由各自獨特的創作語言，呈現人類在時間與空間中探索自我與世界的複雜性，並將視覺藝術作為思考和表達的橋樑，帶領觀者進入無限的想像空間。在全球化與文化交融加速的今日，展覽呈現身份與環境的流動，促使觀眾思考身份與變遷的動態本質，誠摯邀請各位一同來到現場對話漂流，體驗一場橫跨文化、歷史與當代語境的深刻旅程。

RIVER ART GALLERY is pleased to present the group exhibition “Shift,” featuring three artists from different cultural backgrounds: Chinese-Indonesian Canadian artist Tessar Lo, Japanese artist Kazuma Koike, and Taiwanese artist IChin Liao. This exhibition is conceptually framed around the philosophical paradox of the “Ship of Theseus,” weaving together the artists’ works to explore the relationships between identity, memory, and transformation. “Shift” signifies movement, change, and reconstruction, directly responding to the core question posed by the “Ship of Theseus”—when all components of an object are replaced one by one, with none of the original parts remaining, is it still the same object? This paradox challenges our perceptions of individual and collective identity changes, further questioning the boundaries between “constancy” and “change.” The exhibition title, “Shift,” also underscores the dynamic process of “change,” aiming to spark profound discussions on contemporary societal transformations through the compelling works of these three artists.

The term “Shift” carries both active and passive implications, suggesting how things are propelled into different stages or states. In digital tools and design software, the Shift key is an essential function associated with actions such as “reordering,” “composing,” and “transforming”—echoing the fluidity and reconstruction of memory, culture, and identity in artistic creation. In 2024, the Metropolitan Museum of Art hosted an artistic intervention led by MSCHF titled “Sink of Theseus.” The project involved gradually replacing components of a museum sink, with the removed original parts being cast into a new artwork. This intervention directly responded to the core question of the “Ship of Theseus” while highlighting the dialogue between “Shift” and “Sink”—the former focuses on evolution and reconstruction, while the latter signifies dissolution and disappearance. This further reinforces the concept of the philosophical paradox, the critical reflection of the exhibition, and its relevance to contemporary discourse.

The exhibition integrates the works of the three artists in an interwoven display, using dynamic curation to emphasize the fluid process of change, with the flowing stone arrangements suggesting visual imagery of currents and migration. Tessar Lo, as a Chinese-Indonesian Canadian artist, engages in continuous cultural dialogues through his work, with a particular strength in deconstructing and reassembling cultural symbols. His exhibited pieces embrace openness and diverse media, deconstructing and reconstructing elements related to his identity, exploring the interaction between existence, time, materiality, and metaphysics. His works embody adaptation, restoration, dissolution, and reconstruction—qualities that reflect the ongoing changes, adjustments, and documentation inherent in life’s journey. Through harmonious and interesting visuals, his art touches upon intricate and multi-layered life narratives.

Japanese artist Kazuma Koike presents a series of sculptures and paintings centered around “fictional ancient artifacts.” His work interweaves mythology and historical memory to explore the reconstruction of time and culture. By employing visual symbols such as ancient deities, potteries, large felines, and plants, he creates a distinct sense of suspension as if his works exist outside conventional notions of time and space. His work contemplates the harmonious coexistence of disparate elements and questions how the meaning of objects alters through reconfiguration.

Taiwanese artist IChin Liao interprets life experiences through abstract visual language, responding to the paradoxical coexistence of societal order and chaos. Deeply influenced by philosophy, psychology, and literature, her practice extends into the exploration of the subconscious and dreams. Liao engages in a dynamic interaction with the canvas through her intuitive brushwork, preserving the traces of her strokes. Through this process, she not only highlights the fluidity of temporal and spatial dimensions but also constructs symbolic representations of memory and perception. The blank spaces in her paintings invite viewers to interpret the works through their own personal experiences, fostering a deep emotional connection with the art.

Through “Shift,” RIVER ART GALLERY aims to present how these three artists, each with their unique artistic language, explore the complexities of selfhood and the world across time and space, positioning visual art as a bridge for reflection and expression that guides viewers into infinite imaginative realms. In an era of rapid globalization and cultural convergence, “Shift” highlights the fluidity of identity and environment, prompting viewers to reflect on the dynamic nature of identity and transformation. We sincerely invite you to come and drift in this immersive dialogue—an exploration that traverses cultures, history, and contemporary discourse.

廖以歆 IChin Liao

廖以歆，1987年生於臺灣新北市，2014年畢業於舊金山藝術大學美術研究所西畫創作組。曾於2016年及2019年分別赴韓國與匈牙利布達佩斯參與藝術駐村計畫，並於2025年獲選芬蘭 Arteles 藝術進駐計畫。藝術家曾於臺灣、韓國、美國、歐洲及斯里蘭卡等地展出，現工作與生活於臺灣與芬蘭。

對廖以歆而言，創作是透過抽象語彙詮釋生命經驗的方式，同時也是對自身思考的回應。其藝術實踐長期關注社會秩序與混亂之間的矛盾與共存，探索精神欲望與時空對話的可能性，並從日常生活中捕捉直覺與感性的視覺記號。她的創作深受旅途中的自然景象、哲學、心理學與詩歌文學影響，甚至延伸至潛意識與夢境的探討，以探究感知與生命變遷的關聯。廖以歆擅長以直覺性的筆觸與畫布進行對話，在畫面中有意識地保留塗抹的痕跡，以強調創作過程中時間與空間維度的流動，以及矛盾情緒的張力。她的作品形塑出記憶與感知的符號，同時刻意留白，邀請觀者透過自由詮釋與作品展開深層對話，進一步延伸藝術的敘事空間。

IChin Liao (b. 1987, New Taipei City, Taiwan) received her MFA in Painting from the Academy of Art University in San Francisco in 2014. She participated in artist residency programs in South Korea and Budapest, Hungary, in 2016 and 2019, respectively, and was selected for the Arteles artist residency in Finland in 2025. Liao has exhibited in Taiwan, South Korea, the United States, Europe, and Sri Lanka. She currently lives and works between Taiwan and Finland.

For Liao, artistic creation is a means of interpreting life experiences through an abstract visual language and serves as a response to her own introspection. Her practice explores the tensions and coexistence between societal order and chaos, delving into the dialogue between spiritual desires and temporal-spatial dimensions. She captures intuitive and emotional visual symbols drawn from daily life, weaving them into her creations. Deeply influenced by natural landscapes encountered during her travels, as well as philosophy, psychology, and poetry, her work even extends into the realms of the subconscious and dreams, examining the relationship between perception and the transformation of life.

Liao engages in a dynamic interaction with the canvas through her intuitive brushwork, preserving the traces of her strokes. Through this process, she highlights the fluidity of temporal and spatial dimensions of artistic production and the tensions between conflicting emotions. Her work constructs symbolic representations of memory and perception, while intentionally leaving space for interpretation. This openness invites viewers to engage in a profound dialogue with the artwork, further expanding its narrative possibilities.

廖以歆 IChin Liao
大自然的訊息 The message from nature, 2024
壓克力於畫布
Acrylic on Canvas
72.5 x 60.5 cm

廖以歆 IChin Liao
蘭嶼風景:珊瑚白化 Orchid island scenery: coral bleaching, 2024
壓克力於畫布
Acrylic on Canvas
53 x 45.5 cm

廖以歆 IChin Liao
藍色心跳 Blue heartbeat, 2024
壓克力、噴漆於畫布
Acrylic, Spray Paint on Canvas
116.5 x 91 cm

廖以歆 IChin Liao
綠咬鵑的羽毛 Feathers from quetzal, 2024
油彩、油畫棒於畫布
Oil, Oil Pastel on Canvas
60.5 x 72.5 cm

廖以歆 IChin Liao
海蛞蝓路線Sea slug trails, 2024
壓克力、噴漆於畫布
Acrylic, Spray Paint on Canvas
60.5 x 72.5 cm

廖以歆 IChin Liao
靜物Still life, still, 2024
油彩、噴漆於畫布
Oil, Spray Paint on Canvas
72.5 x 60.5 cm

廖以歆 IChin Liao
站在懸崖邊Standing on the edge of the cliff, 2023
壓克力、油畫棒、噴漆於畫布
Acrylic, Oil Pastel, Spray Paint on Canvas
72.5 x 60.5 cm

廖以歆 IChin Liao

Hi, there!, 2023
油彩、油畫棒、噴漆於畫布
Oil, Oil Pastel, Spray Paint on Canvas
100 x 80 cm

小池一馬 Kazuma Koike

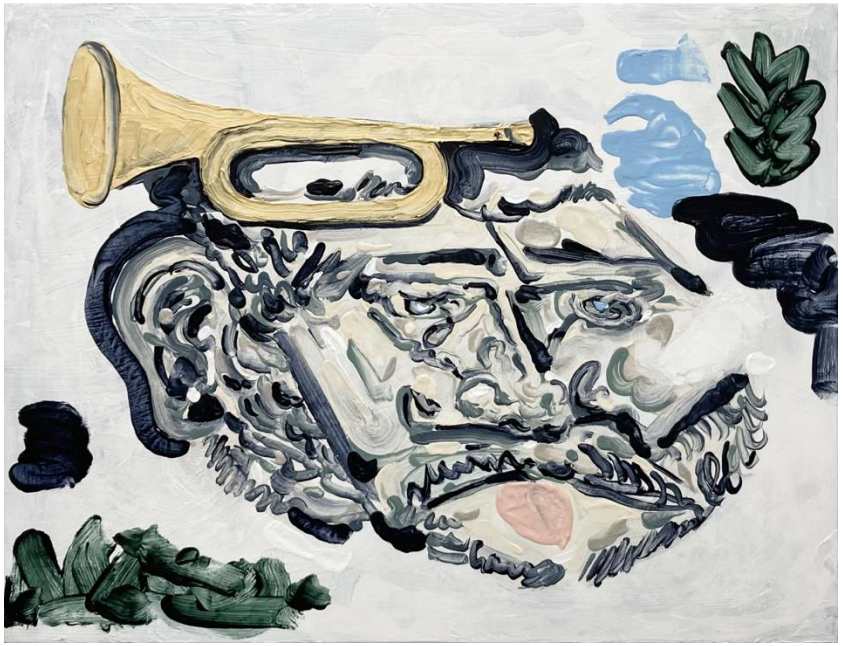
小池一馬，1980年生於日本神奈川縣，童年時期於阿根廷布宜諾斯艾利斯度過，後於西班牙巴塞隆納接受中學教育，2003年畢業於日本大學藝術學部雕塑系，現於大阪工作與生活。藝術家的藝術實踐涵蓋陶瓷雕塑、素描與繪畫，並積極參與歐洲、美洲與亞洲各地的展覽及藝術博覽會，展現其跨地域的影響力。

小池一馬的創作以「虛構的古代文物」為核心概念，透過對虛構神話的探討，探索歷史記憶與當代語境的關聯。作品常見古代神祇、陶器、大型貓科動物、植物與鳳梨等意象，並融合來自不同地域與時代的視覺元素，塑造出游離於時空之外的獨特懸浮感。小池關注「異質元素的和諧共存」及「事物經過再加工後之用途與意義的變化」，呈現一種超越時空限制，卻同時呼應當代敘事的藝術語彙。

Kazuma Koike was born in 1980 in Kanagawa, Japan. He spent his childhood in Buenos Aires, Argentina, and later received his secondary education in Barcelona, Spain. In 2003, he graduated from the Department of Sculpture at Nihon University College of Art. He currently lives and works in Osaka. Koike's artistic practice encompasses ceramic sculpture, drawing, and painting. Actively participating in exhibitions and art fairs across Europe, America, and Asia, he has established a significant transregional presence.

At the core of Koike's work is the concept of "fictional ancient artifacts." Through the exploration of fabricated mythologies, he examines the relationship between historical memory and contemporary contexts. His works frequently incorporate imagery of ancient deities, pottery, large felines, plants, and pineapples, integrating visual elements from diverse regions and time periods. This approach creates a distinctive sense of suspension, as if his works exist outside conventional notions of time and space. Koike is particularly interested in the "harmonious coexistence of disparate elements" and the "reconfiguration of objects to alter their function and meaning." His artistic language transcends temporal boundaries while simultaneously engaging in a dialogue with contemporary narratives.

小池一馬 Kazuma Koike
Untitled (Fish), 2025
壓克力於畫布
Acrylic on Canvas
50 x 65 cm

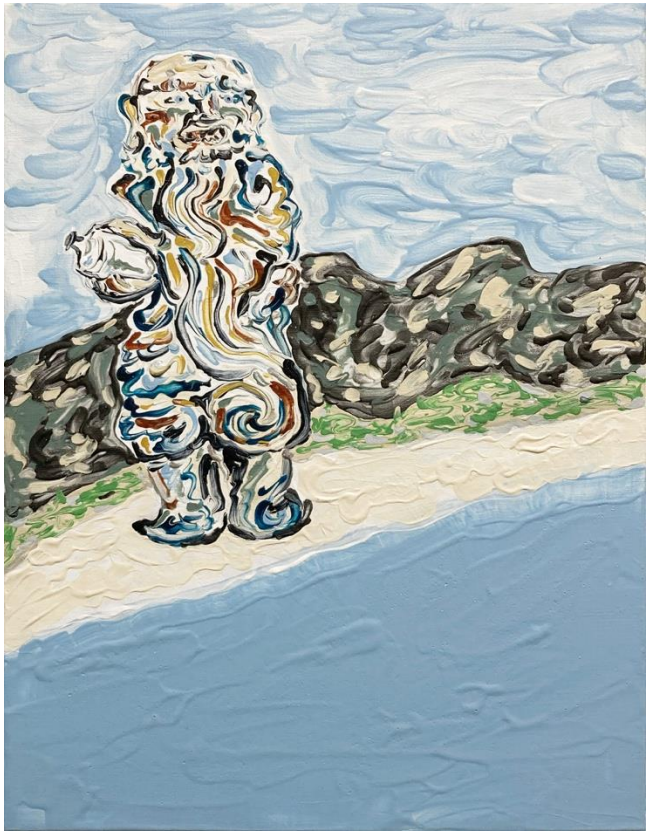


小池一馬 Kazuma Koike
Let Me Think (Horn), 2025
壓克力於畫布
Acrylic on Canvas
50 x 65 cm

小池一馬 Kazuma Koike
Untitled (Owl), 2025
壓克力於畫布
Acrylic on Canvas
41 x 31.8 cm

小池一馬 Kazuma Koike

Bird and Tiger on a Journey, 2025
壓克力於畫布
Acrylic on Canvas
41 x 31.8 cm



小池一馬 Kazuma Koike
The Hermit Poured Sake into the Ocean, 2025
壓克力於畫布
Acrylic on Canvas
41 x 31.8 cm

小池一馬 Kazuma Koike
Untitled (Tiger), 2024
壓克力於畫布
Acrylic on Canvas
33.3 x 24.2 cm

小池一馬 Kazuma Koike
BC250130, 2025
釉面炻器
Glazed Stoneware
23.5 x 12 x 39 cm

小池一馬 Kazuma Koike
BC250123, 2025
釉面炻器
Glazed Stoneware
25 x 19 x 17.5 cm

小池一馬 Kazuma Koike
BC250120, 2025
釉面炻器
Glazed Stoneware
15.5 x 17 x 15.5 cm

小池一馬 Kazuma Koike
BC240129, 2024
釉面炻器
Glazed Stoneware
37 x 21 x 15.5 cm

小池一馬 Kazuma Koike
BC240507, 2024
釉面炻器
Glazed Stoneware
33 x 16 x 16 cm

小池一馬 Kazuma Koike
BC240805, 2024
釉面炻器
Glazed Stoneware
19 x 24 x 18 cm

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，來構築詼諧感性且神祕的畫面。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.

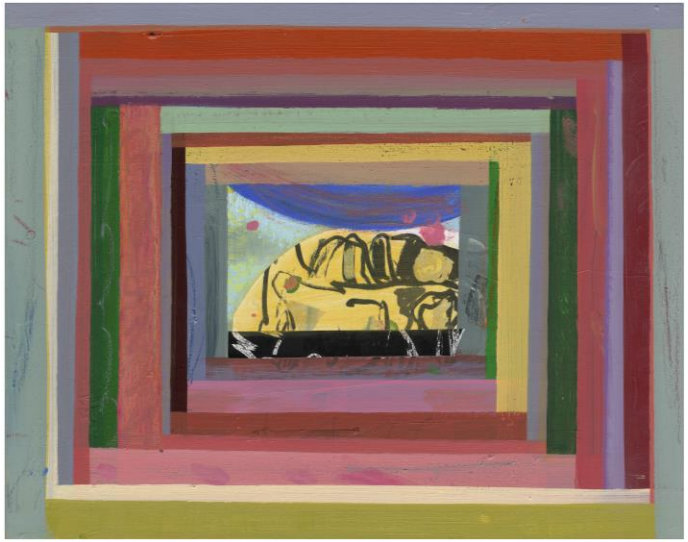
Tessar Lo
sky sutra, 2025
複合媒材、拼貼於畫布
Mixed Media, Collage on Canvas
40.6 x 50.8 cm

Tessar Lo
old books, 2025
複合媒材、拼貼於畫布
Mixed Media, Collage on Canvas
40.6 x 50.8 cm

Tessar Lo
landing, 2025
複合媒材、拼貼於畫布
Mixed Media, Collage on Canvas
40.6 x 50.8 cm

Tessar Lo

equator come down, 2025
複合媒材、拼貼於畫布
Mixed Media, Collage on Canvas
40.6 x 50.8 cm



Tessar Lo
side shown, 2025
複合媒材、拼貼於畫布
Mixed Media, Collage on Canvas
40.6 x 50.8 cm

Tessar Lo
x-ray, 2025
複合媒材、拼貼於畫布
Mixed Media, Collage on Canvas
40.6 x 50.8 cm

Tessar Lo
alter altar, 2025
複合媒材、拼貼於畫布
Mixed Media, Collage on Canvas
40.6 x 50.8 cm

Tessar Lo
oli oli, 2025
複合媒材、拼貼於畫布
Mixed Media, Collage on Canvas
40.6 x 50.8 cm

Tessar Lo
packed(legend), 2024
油彩於畫布
Oil on Canvas
122 x 91.5 cm

Tessar Lo
plume juice at dolphin port, 2024
油彩於畫布
Oil on Canvas
122 x 91.5 cm

Tessar Lo
that which never leaves (lub dup), 2024
油彩於畫布
Oil on Canvas
183 x 137 cm

Tessar Lo
vibrational snow country, 2024
油彩於畫布
Oil on Canvas
122 x 91.5 cm

Tessar Lo
viewfinder, 2024
油彩於畫布
Oil on Canvas
122 x 152.4 cm

RIVER ART GALLERY

大河美術1998年成立於臺灣臺中。創辦人洪瑞鎰先生對雕塑藝術有著相當濃厚的興趣，在初期發掘了臺灣知名雕塑家李真和洪易，並持續與臺灣藝術家合作了二十多年。2021年，在二代接班人洪曼媛的掌舵下，將位於臺中市中心一挑高四層樓、佔坪1600平方公尺的嶄新空間，作為擴展其國際藝術家陣容的計畫基地。

為深化與國際的連結，大河美術率先加入了如加拿大籍臺裔藝術家李奕諠和美籍臺裔藝術家 Timothy Bair 等與臺灣關係緊密的藝術家。透過和這些出生於 90 年代並且曾在海外生活的藝術家合作，藝廊將在國際舞台上向大眾重新介紹更廣闊且當代的福爾摩沙文化。

在實行相關計畫數年後，現階段藝廊的國際藝術家陣容穩定成長並滿足了其多元的展覽需求，同時亦致力於擴大其在國際舞台的影響力，承諾促進學術發展和教育推廣。大河美術秉持著與當代頂尖藝術家共同成長茁壯的決心，重新思考展覽的形式，並將其作為一至關重要的媒介，以探究本質的視角及多元開放的觀點來譜寫未來實踐計畫的新篇章，期許成為兼具深度與廣度的國際藝廊品牌。

River Art Gallery was founded in 1998 in Taichung, Taiwan. The gallery's initial years were known for, then director, Ray Hung's interest in sculptural art; and in the process, discovering renowned Taiwanese artists, such as Li Chen and Hung Yi. After over two decades of focusing on working with Taiwanese artists domestically, the gallery gradually opened up its program to an international roster in 2021, with the presence of the new director, Ella Hung, the youngest daughter of gallery founder, Ray Hung.

Ella Hung's present-day program resides in a brand new, three-level, 1600 sqft gallery space in the heart of Taichung City. The gallery made its first steps to broadening its roster with the addition of artists who are somewhat close to home, such as Taiwanese-Canadian artist; Yi-Shuan Lee, and Taiwanese-American artist; Timothy Bair. The decision for working with these 90s born artists who have spent time living outside of their motherland, is a direct way for the gallery to reintroduce a much more expansive, and yet contemporary, idea of what Formosan culture stands for on an international stage.

Now, a few years into Ella Hung's program at River Art Gallery, along with the much larger premises to accommodate the demands of the wide range of exhibition practices in its steadily growing roster of internationally recognized artists; River Art Gallery strives to take on an even greater presence on the global stage, with a commitment to invigorate academic as well as educational purposes. The gallery's program is based on a determination to build and grow alongside the top innovative figures of today, in radically rethinking the exhibition as a form and taking it as a critical medium.