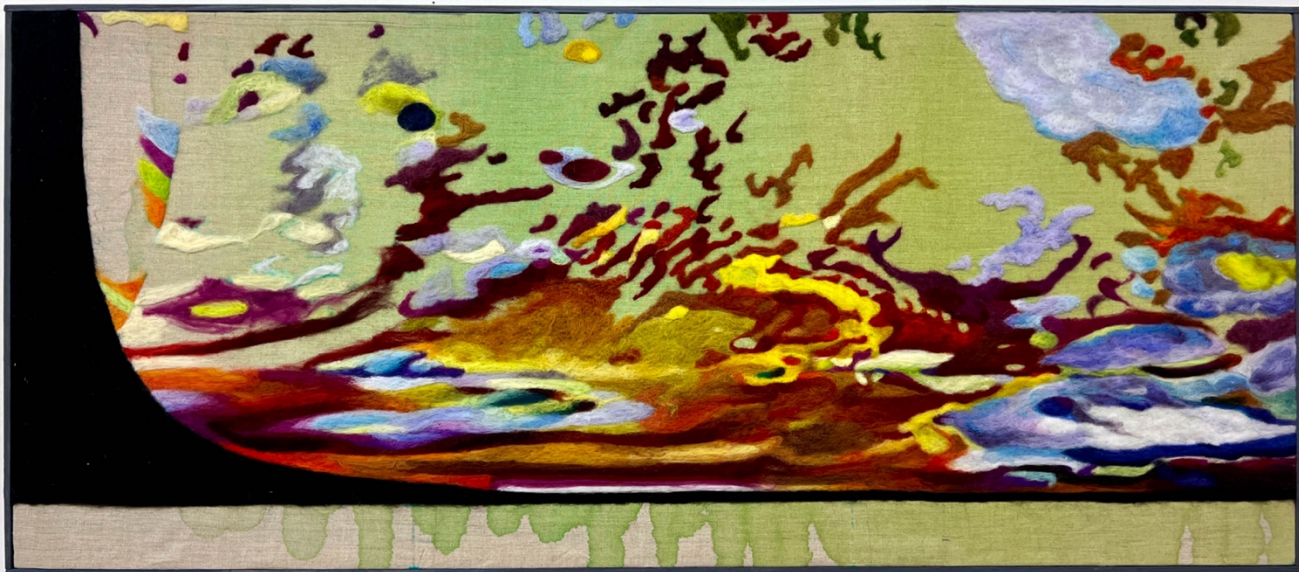


EACH MODERN

亞紀畫廊



Pauline Shaw, *Green Deluge*, 2025, hand-dyed wool, silk and acrylic wash on linen in artist frame, 47 x 108 x 3.8 cm

## 知成於物

Pauline Shaw 與 Ichi Tashiro

展覽名稱：知成於物—Pauline Shaw 與 Ichi Tashiro

展覽日期：2025 年 8 月 30 日至 10 月 3 日

藝術家講座：2025 年 8 月 30 日（六）3 p.m. – 4.30 p.m.

Pauline Shaw X Ichi Tashiro 主持人 Jocelyn Shu（藝術家、哥倫比亞大學心理學博士）

開幕酒會：2025 年 8 月 30 日（六）5 p.m. – 6.30 p.m.

# EACH MODERN

亞紀畫廊

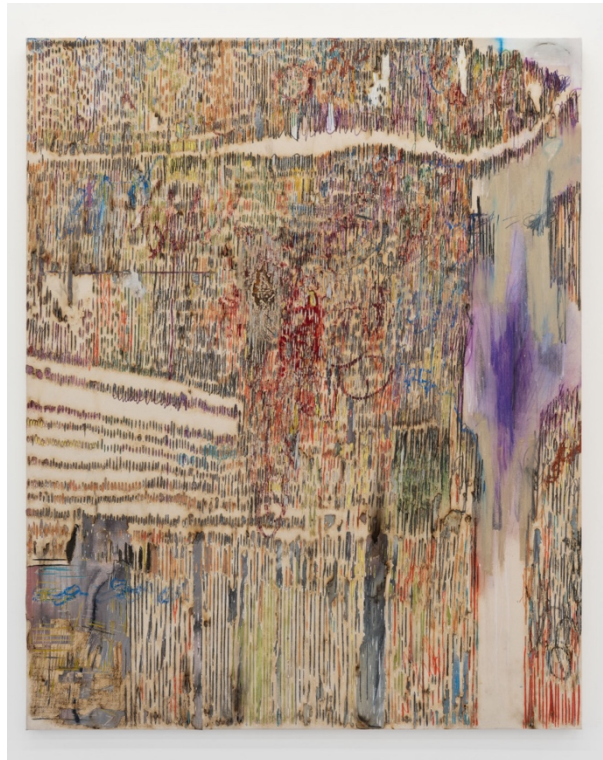
## 知成於物

Pauline Shaw 與 Ichi Tashiro

### 以感官重構知識與權力的對話

亞紀畫廊榮幸呈現 Pauline Shaw 與 Ichi Tashiro 雙個展「知成於物 Mobility of the Mind」。展覽聚焦於繪畫、纖維與雕塑交界處的當代表現，從材料出發，回應當代藝術對感知經驗與知識結構的重新認識。此展名強調一種逆向而深刻的觀點：知識不再高懸於抽象語言，而是在藝術家的實踐中，透過火、線、刀與肌理，沉澱於物質之中。兩位藝術家雖具亞洲背景，卻長年浸潤於西方文化語境，其創作不僅挑戰主導性的藝術敘事體系，更以東方哲學觀點為根柢，拓展關於「當代亞洲」的獨特感性想像，亦展現出亞洲藝術在國際藝術市場中日益增長的潛在能量。

在當代繪畫與雕塑的當前討論中，「拼貼 bricolage」成為被再度引用的概念。源於人類學家李維史陀 1962 年出版的《野性心靈》，指涉非西方文化中以勞動殘餘進行修補的神話思維。這類關於材料、勞動與記憶的「另類知識系統」，構成近年來興起的編織與纖維藝術的核心——與繪畫一樣，它根本上是關於圖像；與雕塑一樣，它關乎材料和觸感，卻長期被排除在藝術之外，直至當代的材質轉向（new materialism）中獲得高度重估。



Ichi Tashiro, *Untitled*, 2025, oil stick, oil pencil, and charring on cotton canvas, linen canvas, and wood, 162 x 130.3 x 3.5 cm, Courtesy of Gallery Common

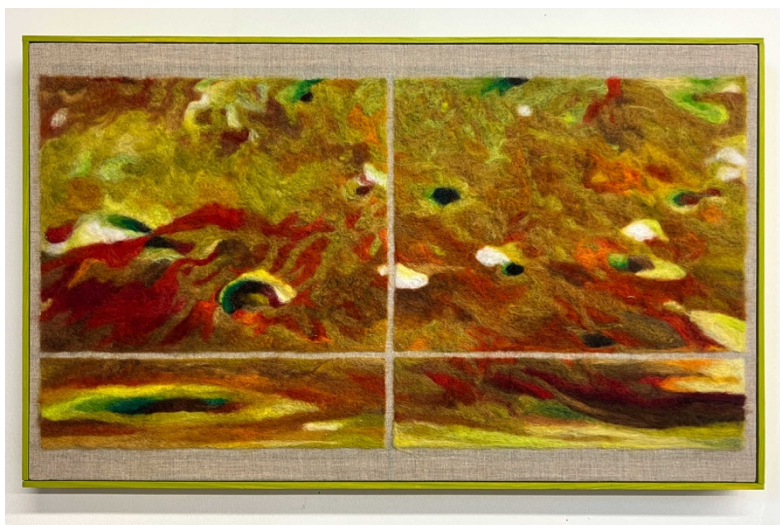
當西方藝術市場擁抱纖維藝術之際，亞洲抽象藝術的實踐路徑卻呈現截然不同的哲學軌跡。自 1960 年代起，亞洲藝術家以東方哲學為軸，主張透過身體與感官直接經驗「物」的存在，抗拒將藝術簡化為語言與概念。此脈絡下，從物派（Mono-ha）作為起點，亞洲藝術持續對西方理性主義提出辯證，倡議「物自身」的在場狀態，與西方抽象藝術對形式與符號的操控形成對照。這樣的藝術實踐，不是對西方的反覆模仿，而是根植於亞洲自身對現代性的積極回應。

亞紀畫廊此次雙個展，正是在此藝術史脈絡下，聚焦 Pauline Shaw 與 Ichi Tashiro 兩位長期遊走於非原生文化（non-heritage）城市的亞洲藝術家。透過作品回應材料、記憶與知識之間的關係。他們的創作超越技法上的拼貼創新，實為一場關於知識本質與文化能動性的視覺論述：透過揭示物的感官潛能，重新思考亞洲文化遺產如何在全球語境中生成新的理解與對話方式。

# EACH MODERN

## 亞紀畫廊

Pauline Shaw（1988 年生）的創作植根於雕塑，交織個人史、文化傳承、科學研究與神秘主義。其標誌性大型毛毯與裝置作品，透過磁力共振掃描、檔案圖像、製圖學與裝飾紋樣等多元視覺來源，構建出流動而碎片化的抽象構圖，與觀者的經驗感知展開對話。Shaw 採用的每種工藝與材料皆承載複雜文化脈絡，經由拼貼與抽象化過程，將物質轉化為記錄無形感知的載體。最終呈現的懸掛式毛氈面板，既質疑保存機制的脆弱性，並作為對未知渴望的視覺表現。



Pauline Shaw, *Small Cross*, 2025, hand-dyed wool on linen in artist frame, 42 x 69.8 x 3.8 cm

Ichi Tashiro（1984 年生）則發展出一種融合繪畫與雕塑的獨特語彙。從早期紙上拼貼演進至複合媒材的繪製創作，他透過切割、灼燒、層覆、繪畫等手法，在木板表面創造介於繪畫與雕刻之間的質地。每件作品歷經破壞性與轉化性並存的製作過程，在非顏料媒介上構建出深度、色彩與肌理。對 Tashiro 而言，這些承載傷痕與時間痕跡的作品猶如「身體表皮」，是心靈的物理銘刻，他以火與刀為筆，在堅毅與詩意間取得平衡，將情感、歷史與精神性凝鍊為可觸的視覺經驗。

Shaw 與 Tashiro 的作品共同揭示隱匿與顯現之間的辯證，拒絕理性主義的認知框架，轉而將創作視作「具身化知識」（embodied knowledge）的生成場域。他們的作品如同精心設置的「回音室」，既是內在能量的共振空間，也是隨意卻又刻意用來與當代流行文化和他所處時代保持距離的分界線。觀者面對的，是不斷被重組、解構與再銘刻的經驗軌跡：一套持續流變的知覺裝置。

當代藝術市場熱衷纖維與混合媒材之際，兩位藝術家的實踐超越形式創新，從亞洲視角重新定義感知與知識的政治性。他們以作品挑戰標準化敘事，在當代藝術語境中開展不對身份議題、而對藝術本質的深刻追問。他們的作品，不僅為我們提供了觀看「當代亞洲」的方式，也為國際藝術市場注入了來自東方文化深層肌理的另一種感性與潛能。



Ichi Tashiro, *Untitled*, 2025, oil stick, oil pencil, and charring on cotton canvas and wood, 65 x 53 x 3 cm, Courtesy of Gallery Common

# EACH MODERN

亞紀畫廊

## 關於藝術家



**Pauline Shaw**（生於 1988 年）於 2011 年獲得羅德島設計學院（Rhode Island School of Design）藝術學士學位，2019 年獲得哥倫比亞大學藝術學院（Columbia University, School of the Arts）藝術碩士學位。近期重要機構展覽包括：丹麥哥本哈根 Kunsthallen《Under the Talking Tree》（2025）；波士頓美術館（Museum of Fine Arts, Boston）《Tender Loving Care》（2023）；邁阿密 Frost Museum《Draw》（2023）；紐約皇后區美術館（Queens Museum）委託製作的壁畫（2023）；以及即將於卡內基藝術博物館（The Carnegie Museum of Art, Pittsburgh, PA）舉辦的展覽（2027）。她近期的個展包括：墨西哥城 NARANJO 141（2024）；紐約 Chapter NY 與 Antonia Kuo 聯展（2023）；洛杉磯 In Lieu（2021）。Shaw 的作品被國際重要公私藏機構收藏，包括波士頓美術館、摩根大通及 JP Morgan Collection。她現居並工作於紐約布魯克林。



**Ichi Tashiro**（生於 1984 年）長期沒有固定居所，在完全自由與高度創作的時期之間穿梭，他的生活方式深刻影響了創作的節奏與深度。他的作品曾於香港、巴黎、紐約、洛杉磯、阿姆斯特丹、比利時、丹麥、新加坡與東京等地舉辦個展與聯展，並參與包括香港巴塞爾藝術展（Art Basel Hong Kong）與巴黎 ASIA Now 在內的國際藝博會。近期個展於東京 Gallery Common（2024, 2022），並於 2025 年策畫了與 Rose Salane, Minh Lan Tran 的三人展，其作品為亞洲、歐洲與北美的私人收藏機構收藏。

## 關於亞紀畫廊與亞裔藝術家

自戰後至新生代，海外華人與亞裔藝術家一直是亞紀畫廊藝術市場價值建構的核心板塊。除長期經營的藝術家陳昭宏、李元佳、林亦軒之外，畫廊亦透過群展與策展專案，積極向收藏家推介海外華人與亞裔藝術家，並致力於連結與支持其所在的國際社群，強化他們與台灣的交流與互動。近年來，這一方向已成為亞紀畫廊的重要貢獻，代表性展覽包括 2022 年的「Either is Good – 海外年輕華人」，至今所呈現的藝術家涵蓋 Antonia Kuo、Cole Lu、Jia YiRui、Jeffrey Cheung 等，持續擴展國際視野與亞洲藝術的跨域對話。

# EACH MODERN

亞紀畫廊

## Pauline Shaw and Ichi Tashiro

### *Mobility of the Mind*

30 August to 3 October 2025

*Artists Talk* 30 August, 3 to 4.30 p.m. moderated by Jocelyn Shu (artist, PH.D in Psychology)

*Opening Reception* 30 August, 5 to 6.30 p.m.

Each Modern proudly presents the dual exhibition "Mobility of the Mind," featuring the compelling works of Pauline Shaw and Ichi Tashiro. This exhibition boldly confronts the blurred boundaries of painting, textile, and sculpture, redefining materiality and perceptual experience in contemporary art. Both artists, while rooted in Asian heritage, have immersed themselves in Western cultural contexts, challenging dominant knowledge structures. Their works, grounded in Eastern cultural textures, open new sensorial dimensions for interpreting "contemporary Asia" and the international art market.

In current discussions surrounding contemporary painting and sculpture, the concept of "bricolage" has resurfaced. Originating from anthropologist Claude Lévi-Strauss's 1962 publication "The Savage Mind," it encapsulates the mythological thinking in non-Western cultures that repurposes remnants of labor for repair. This alternative knowledge system regarding materials, labor, and memory is at the heart of the resurgence of weaving and fiber art. Like painting, it revolves around imagery; akin to sculpture, it pertains to material and touch, yet has long been marginalized in fine art until its recent reevaluation within the context of new materialism.

As the Western art market embraces textile art, Asian abstract art reveals a distinctly different philosophical trajectory. Since the 1960s, Asian artists have championed a direct experience of "things" through the body and senses, rooted in Eastern philosophy, resisting the reduction of art to mere language and concepts. From Mono-ha to contemporary practices, Asian art engages dialectically with Western rationalism, developing a "non-possessive tactile perception" that rejects naming, representation, and control, standing in stark contrast to the Western desire for formal signification.

This exhibition situates itself within this art historical context, focusing on two Asian artists who navigate non-heritage urban environments. Their works innovate and interrogate the "nature of knowledge," highlighting the agency of material itself while reexamining how Asian cultural heritage responds to the global context. They deconstruct and reconstruct the symbiotic relationship between knowledge and power from a sensory perspective, linking their philosophical gaze towards materiality to the unique modern experiences of Asia.

Pauline Shaw (born 1988) roots her practice in sculpture, intertwining personal history, cultural heritage, scientific inquiry, and mysticism. Her large-scale tapestry and installations construct fluid and fragmented abstract compositions through diverse visual sources, engaging in dialogue with the viewer's experiential perception. Each craft and material Shaw employs carries complex cultural contexts, transforming material into a vessel that records intangible perceptions through processes of collage and abstraction. The final suspended felt panels question the fragility of preservation mechanisms and serve as visual manifestations of desire within the unknown.

Ichi Tashiro (born 1984) has developed a unique vocabulary merging painting and sculpture. Evolving from early paper collages to mixed media works, he creates textures on wooden surfaces that exist between painting and sculpture through cutting, burning, and layering. Each piece undergoes destruction and transformation, constructing depth, color, and texture with non-pigment media. Tashiro views his scarred and aged works as akin to "body skin," physical manifestations of the soul. Employing fire and knife as unconventional brushes, he masterfully balances strength and artistic expression. In doing so, he transforms emotion, history, and spirituality into a palpable and visually compelling experience.

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The works of Shaw and Tashiro collectively reveal the dialectic between concealment and manifestation, rejecting the cognitive frameworks of Rationalism and viewing creation as a generative field of "embodied knowledge." Their works function as meticulously arranged "echo chambers," resonating with inner energy while intentionally distancing themselves from contemporary popular culture. Viewers encounter a continuously restructured, deconstructed, and re-engraved trajectory of experience: a set of ever-evolving perceptual devices.

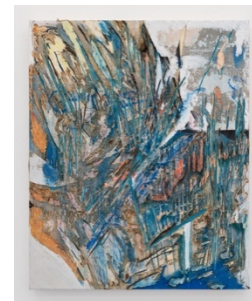
As the contemporary art market embraces fiber and mixed media, the practices of these two artists transcend formal innovation, redefining the politics of perception and knowledge from an Asian perspective. Their works challenge standardized narratives, engaging in profound inquiries into the essence of art itself within a new context. They provide a lens through which to view "contemporary Asia," infusing the international art market with a different sensibility and potential drawn from the deep textures of Eastern culture.

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*From the postwar era to the current generation, overseas Chinese and Asian diaspora artists have been a core focus in Each Modern's construction of market value. In addition to representing long-term artists such as Hilo Chen, Li Yuan-Chia, and Lin Yihuan, the gallery actively introduces overseas Chinese and Asian diaspora artists to collectors through group exhibitions and curatorial projects, while fostering connections and providing support to their international communities. Strengthening these artists' ties with Taiwan has been one of the gallery's key contributions in recent years. Notable exhibitions include Either is Good – Young Overseas Chinese Artists (2022), while the gallery has featured artists such as Antonia Kuo, Cole Lu, Jia YiRui, and Jeffrey Cheung, expanding global perspectives and fostering cross-regional dialogues within Asian contemporary art.*



1 Pauline Shaw 2 Pauline Shaw, *Green Deluge*, 2025, hand-dyed wool, silk and acrylic wash on linen in artist frame, 47 x 108 x 3.8 cm 3 Pauline Shaw, *Pockmark*, 2025, acrylic and sumi ink, paper and pewter mounted on canvas and wood in artists frame, 61 x 58.5 x 3.8 cm



1 Ichi Tashiro 2 Ichi Tashiro, *Untitled*, 2025, oil stick, oil pencil, and charring on cotton canvas, linen canvas, and wood, 162 x 130.3 x 3.5 cm, Courtesy of Gallery Common 3 Ichi Tashiro, *Untitled*, 2025, oil stick, oil pencil, and charring on cotton canvas and wood, 65 x 53 x 3 cm, Courtesy of Gallery Common

# EACH MODERN

亞紀畫廊

## Pauline Shaw

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1988	Born in Kirkland, USA
2019	M.F.A. Columbia University, School of the Arts, New York
2011	B.F.A. Rhode Island School of Design, Providence, Rhode Island

Lives and works in New York, USA

### Solo Exhibition

2025	<i>Pauline Shaw and Ichi Tashiro, Each Modern, Taipei, Taiwan (Upcoming)</i>
2024	<i>Not a Number, NARANJO 141, Mexico City, Mexico</i>
2023	<i>Antonia Kuo + Pauline Shaw, Chapter NY, New York, USA</i>  <i>Pauline Shaw at the Queens Center, Mural commissioned by Queens Museum, New York, USA</i>
2021	<i>the blues, In Lieu, Los Angeles, USA</i>
2019	NADA, Solo presentation with In Lieu Gallery, Miami, USA
2016	<i>Nancy B, Rhabbitat, Los Angeles, USA</i>
2013	<i>Bent, Musée des Beaux-Arts de Bordeaux, Bordeaux, France</i>

### Selected Group Exhibition

2025	<i>Under The Talking Tree, Kunsthall N, Copenhagen, Danmark</i>  <i>Mother/Land, Murmurs, Los Angeles, USA</i>  <i>Industrial Dry, Jack Barrett Gallery, New York, USA</i>  <i>Thresholds I &amp; II, Olympia / Naranjo 141, New York, USA / CDMX, Mexico</i>  NADA Spotlight, Naranjo 141, New York, USA
2024	<i>Alien, David Castillo Gallery, Miami, USA</i> <i>Fruit and Fruition, Grimm Gallery, New York, USA</i> <i>Objects USA Triennial, R &amp; Company, New York, USA</i> <i>A Tale of Small Moments, curated by Anais Castro, Galerie Nicolas Robert, Montreal, Canada</i>

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- 2023 *Not a Number*, Naranjo 141, Mexico City, Mexico  
*EUTIERRIA*, Carvalho Park, New York, USA  
*Tenterhooks*, Simone Subal, New York, USA  
*Tender Loving Care*, Museum of Fine Arts, Boston, Boston, USA  
*Draw*, Phillip & Patricia Frost Museum of Science, Miami, USA  
*May the Moon be Still as Bright*, Harper's Chelsea 512, New York, USA  
*Foolish Fire*, Newchild Gallery, Antwerp, Belgium  
*Old Ghost New Light*, Dinner Gallery, New York, USA  
Expo Chicago, Micki Meng, Chicago, USA  
Art Basel Hong Kong, In Lieu, Hong Kong
- 2022 *Bath*, ISCP, New York, USA  
*Vaster than Empires*, Friends Indeed, San Francisco, USA  
*Signals*, Someday Gallery, New York, USA  
*In Defense of Secrets*, Downs & Ross, New York, USA  
*Domesticada*, JO-HS, Mexico City, Mexico  
*Feria Material*, JO-HS, Mexico City, Mexico  
Frieze, Focus curated by Amanda Hunt, In Lieu, Los Angeles, USA
- 2021 *Apostolic Succession*, SPURS, Beijing, China  
*Open Call*, The Shed, New York, USA
- 2020 *Introducing*, In Lieu, Los Angeles, USA  
*Under Glass*, Half Gallery, Los Angeles, USA
- 2019 *Chorus*, Almine Rech, Paris, France  
*Domestic Horror*, Gagosian Park & 75, New York, USA  
*Tropical Lab 13: Erase*, LASALLE College of the Arts, Singapore, Singapore  
*Body Remnants, and Other Impressions*, organized by Kate Eringer, In Lieu, Los Angeles, USA  
*Columbia MFA Thesis Show*, curated by Regine Basha, Wallach Art Gallery at Columbia  
University Lenfest Center of the Arts, New York, USA
- 2018 *Feel That Other Day Running Underneath This One*, curated by Sara O'Keefe, Times Square  
Space, New York, USA  
*In Response: Scenes*, The Jewish Museum, New York, USA  
*Columbia MFA First Year Show*, curated by Natalie Bell, Wallach Art Gallery, Columbia  
University, New York, USA
- 2017 *Do Sensibilities have Sides*, Elevator Mondays, Los Angeles, USA  
*Overhead*, Underfoot, Ms. Barbers, Los Angeles, USA
- 2016 *Central Park Benefit Auction*, Central Park Gallery, Los Angeles, USA  
*Slightly Undercooked*, BBQLA, Los Angeles, USA  
*All of You're Sudden*, In Lieu, Los Angeles, USA  
*Practice*, Rocine Studios, Los Angeles, USA
- 2015 *Maosoleum*, Night Gallery, Los Angeles, USA
- 2014 *LA Art Show*, Los Angeles, USA
- 2013 *Museum of Destiny*, The Impermanent Collection, Los Angeles, USA  
*Joy of Fear*, The Impermanent Collection, Los Angeles, USA

## Awards

- 2023 Finalist, Artadia Award, New York, USA  
2021 Open Call, The Shed, New York, USA

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2020	Funded fellowship, ISCP, New York, USA
2019	Visual Arts Scholarship
2018	Andrew Fischer Scholarship Visual Arts Scholarship
2017	Brevoort Eickemeyer Grant, Columbia School of the Arts, New York, USA Visual Arts Scholarship
2011	Jeanne Stahl-Webber Scholarship

## Residence

2024	Residency, NARANJO 141, Mexico City, Mexico
2022	Residency, Villa Lena
2020	Residency by the Lenore G. Tawney Foundation, ISCP, New York, USA
2019	Residency, Tropical Lab 13: Erase, Singapore, Singapore
2016	CES Residency I, nominee, New York, USA
2014	France Los Angeles Residency Exchange Program (FLARE), Los Angeles, USA

## Teaching/Lectures

2022	Guest Lecturer/Visiting Critic, Painting I, UCLA, Los Angeles, USA
2021	Guest Lecturer/Visiting Critic, Drawing I, Columbia University, New York, USA
2018	Teaching Assistant, Sculpture I, Columbia University, New York, USA
2017	Teaching Assistant, Ceramics I, Columbia University, New York, USA
2013	Visiting Artist Lecture, École des Beaux-Arts, Bordeaux, France

## Publication

2025	Exhibition Catalogue, “Under the Talking Tree”, March 1, 2025  Charlotte Vannier: 2025, “Art of Thread in Contemporary Art”, PYRAMID BOOKS  Lena Corwin: 2025, “Cloth 100 Artists: Contemporary & Heritage Techniques”, Abrams Books
2024	Spencer Klink, “Eroding the Nature-Culture Divide”, Impulse Magazine, Apr.16 Angelik Vizcarrondo-Laboy and Kellie Riggs: 2024, “Objects: USA 2024”, August Editions  Maxwell Rabb, “Inside the Mathews Sisters’ Bold New Vision for Their Family Collection”,  Artsy, July 16
2023	Wendy Vogel, “Fiber is the New Painting”, Art in America  Paul Moreno, “Antonia Kuo & Pauline Shaw”, New Art Examiner, Apr.22
2022	Alfonse Chiu, “Towards a Geopolitics of the body”, Art Basel, March 10 Ayanna Dozier, “Women Artists of Color are Using Textiles to Rewrite Histories”, Artsy, Dec.16  Janelle Zara, “Here are the 10 Best Things We Spotted Over the Weekend”, Elle Décor, Feb.22

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- 2021 Caroline Ellen Liou, “Satisfyingly Tactile Art at Frieze Los Angeles”,  
Hyperallergic, Feb.18  
Dessane Lopez Cassell, Cassie Packard, “Your Concise New York Art Guide for  
June 2021”, Hyperallergic, June 8
- “Between Artists: Simon Liu and Pauline Shaw”, The Shed, June 8
- Lidia Guibert Ferrara, “Open Call”, Art Summary, June 22  
“The Shed Presents Open Call, an Exhibition and Performance Series”, Flash Art,  
Apr.19
- Jennifer S. Li, “Pauline Shaw, The Blues”, ArtAsia Pacific, Issue 123
- 2020 Lindsay Preston-Zappos, “Art Insider Top 3,” KCRW, March 26  
Eliza Jordan, “Pauline Shaw Sheds Light on her Silver Linings”, Whitewall, May 22
- 2019 Zachary Small, “Columbia University MFA Students Gamble on Uncertainty in  
Thesis  
Exhibition”, Hyperallergic, May 21

## Collection

Stanley Morgan Collection  
Boston MFA

# EACH MODERN

亞紀畫廊

## Ichi Tashiro

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1984 Born in Ehime, Japan

Lives and works in Tokyo and Paris

### Selected Solo Exhibition

- 2024 *verve*, Gallery Common, Japan  
*Emotional Landscape*, the uncommon, Hong Kong
- 2023 *Kioku no Puzzle*, cassette, Fukuoka, Japan
- 2022 *SERENDIPITY*, Gallery Common, Tokyo, Japan
- 2017 *Who is this?*, TOKYOÏTE, Paris, France
- 2016 *Shinichi Tashiro*, Tokyo Gallery by Musée Collection, Singapore 2015 Almost Famous, Kumquat Gallery, Hong Kong
- 2013 Kumquat Gallery, Hong Kong
- 2010 Kortman Gallery, Rockford, IL, USA
- 2007 NYC Bottle Gallery Exhibition, NY, USA

### Selected Group Exhibition

- 2025 Hong Kong Art Gallery Association and WKM Gallery HKAGA Salon at Art Basel Hong Kong
- 2023 *Metamorphosis: Japan's Evolving Society*, WKM Gallery, Hong Kong  
Art Fair Tokyo, Tokyo International Forum, Japan  
ASIA Now Paris, Monnaie de Paris, France
- 2022 *Ichi Tashiro x Setsuya Kurotaki: SERENDIPITY*, The Plug, Tokyo, Japan  
Taipei Dangdai, Taipei World Trade Center Exhibition Hall 1, Taipei, Taiwan  
Art Fair Tokyo, Tokyo International Forum, Tokyo, Japan
- 2021 *VIEWING*, Sai, Tokyo, Japan
- 2019 Mouche Gallery Soro LA Beverly Hills, LA, USA

# EACH MODERN

亞紀畫廊

ASIA Now, Les Salons Hoche, Paris, France

2018

Art Collector Association Exhibition Dubai, UAE

Art Basel Hong Kong, HKCEC, Hong Kong

2017

*DYSTOPIA*, Thomas Mustaki & Ichi Tashiro, Palais-Royal, Paris, France

Tokyo International Art Fair - First Prize, Shibuya Hikarie Hall, Tokyo, Japan

The Affordable Art Fair, F1 Pit Building, Singapore

International Art Fair Amsterdam, RAI Centre, Netherlands

Urban Art Fair, Carreau du Temple & Espace Communes, Paris, France

Art Taipei, Taipei World Trade Center Exhibition Hall 1, Taipei, Taiwan

Art Central Hong Kong, Central Harbourfront Event Space, Hong Kong

2016

Urban Art Fair, Carreau du Temple, Paris, France

Art Taipei, Taipei World Trade Center Exhibition Hall 1, Taiwan

Art Stage Singapore, Marina Bay Sands Expo & Convention Centre, Singapore

Art Central Hong Kong, Central Harbourfront Event Space, Hong Kong

2015

Art Kaohsiung, City Suites–Kaohsiung Chenai and Pier-2 Art Center, Kaohsiung, Taiwan

Fine Art Asia, HKCEC, Hong Kong

Asia Contemporary Art Show, Conrad Hong Kong, Hong Kong

2008

*AIDS Concern Auction*, Hung Hom Hotel, Hong Kong NYC Bottle Gallery Group Exhibition, NY, USA

## Collections

Okada Museum of Art, Hakone, Japan

Le Méridien Cyberport, Hong Kong