弐畫廊
SAN GALLERY

SAN Gallery, founded in 2021 by Susan,
is a contemporary art gallery based in Tainan, Taiwan.

“SAN”

Refers to “Susan”, the owner of this gallery.
Refers to “弍” (pronounced "san"), a Chinese word meaning "three."
Refers to Susan's position as “the third child” in her family.

“Susan”

The founder and president of SAN Gallery.

From 2010 to 2018, Susan participated in eight editions of Art Basel Hong Kong, the Beijing Art Expo, and the Shenzhen International Art Fair, and the Xiamen Art Expo, among others.

“Susan”

1990s, worked as a manager at the Shibo Fang Gallery, where she focused primarily on Taiwan's Pan-Impressionist movement.

In 2008, Susan became manager of the Soka Art Center in Tainan, Taiwan, known for showcasing Chinese masters, such as Li Tiefu, Lin Fengmian, Yan Wenliang, and Xu Beihong.

“Purpose”

SAN Gallery specializes in contemporary Asian art, focusing on discovering and nurturing young, talented artists.

Through regular exhibitions, we aim to showcase artists’ work and promote greater public engagement with contemporary art.

Past Exhibitions

“AFAF 2024”

Last year, we expanded our client base at the Art Fair Fukuoka and built connections with industry peers. Additionally, our clients also had the opportunity to get to know this beautiful city and Art Fair Fukuoka.

We look forward to our next stop at KIAF in Seoul!

AFAF 2024

ART FAIR ASIA
FUKUOKA
2024.9.20-22
AFAF

徐　嘩　壎
Huihsuan Hsu
ARTIST
ARTIST
EXHIBITOR

徐　永　旭
Yunghsu Hsu

at KIAF 2025 ...

徐永旭 Yung-Hsu Hsu

at KIAF 2025 ...

徐永旭 Yung-Hsu Hsu

1955 Born in Kaohsiung, Taiwan

2003 – 2007 MFA, Candidate of Ceramic Art, Graduate Institute of Applied Arts, Tainan National University of the Arts, Taiwan

1971 – 1976 National Pingtung Teachers College, Taiwan

at KIAF 2025 ...

徐永旭 Yung-Hsu Hsu

SOLO EXHIBITION

2023 "Ever-growing Gestalt – Solo Exhibition of HSU Yunghsu", Lotus Art Gallery, Kaohsiung, Taiwan

2022 "Boundary – Yunghsu Hsu Solo Exhibition", San Gallery, Tainan, Taiwan

2021 "Taiwan Ceramics Awards The Excellence Award Solo Exhibition", New Taipei City Yingge Ceramics Museum, New Taipei City, Taiwan

徐永旭 Yung-Hsu Hsu

ACHIEVEMENTS

2021 Awarded the 42nd Wu San Lien Art Award

2021 Received the inaugural Excellence Award at the 2021 Taiwan Ceramics Awards

2008 Won the Grand Prize at the 8th International Ceramics Competition Mino, Japan

2007 Selected for the 4th Gyeonggi International Ceramic Biennale in Korea

2022, 2023 The artworks were selected for the public section of Art Basel Hong Kong

at KIAF 2025 ...

徐永旭 Yung-Hsu Hsu

ACHIEVEMENTS

collected by public spaces including the National Taiwan Museum of Fine Arts, Taipei Fine Arts Museum, Kaohsiung Museum of Fine Arts, Tainan Art Museum in Taiwan; White Rabbit Gallery in Australia; Museum of Modern Ceramic Art, Gifu and Shigaraki Ceramic Cultural Park in Japan; National Art Gallery in Malaysia; College of the Ozarks in the United States; World Ceramic Exposition Foundation and Kyonggi University in Korea; and Yuetao Yuan in China.

at KIAF 2025 ...

徐永旭 Yung-Hsu Hsu

His sculptures are a full-body effort

Hsu Yunghsu of Taiwan will make his debut at Art Basel Hong Kong

BY DAVID BELCHER

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PHOTOGRAPHS BY CHRIS LEE FOR THE NEW YORK TIMES

"I always want to use my body to express my ideas, and through repeating and stacking, my ambition is to identify how far I can push myself and the material," Mr. Hsu said through an interpreter in a phone conversation from his studio in Tainan City, in southern Taiwan. "I'm creating holes in the structure over and over again with my bare hands. This work documents my relationship with the clay and my devotion to creating a visual 'wow' moment for the viewer."

It is a daring approach in a 40-year career that has entailed taking more than one risk. Born in 1955 in Kaohsiung, Taiwan, Mr. Hsu graduated from a teachers' college in the 1970s and worked as a schoolteacher and a professional musician, becoming a master of the guzheng, the classical Chinese zither. After 22 years of teaching elementary school and just short of qualifying for retirement, he left teaching in 1998, and in 2003 began studying ceramics at the Tainan National University of the Arts.

Since changing professions, Mr. Hsu has had artistic residencies in Taiwan, South Korea, China, Japan and the United States, and his works have been exhibited internationally. He has earned accolades, including the grand prix at the 2008 International Ceramics Competition in Mino, Japan, where his work triumphed over more than 3,200 pieces by artists from more than 50 countries and territories. Last year, he was also a major winner at the Taiwan Ceramic Awards, which honor the nation's artists.

"What makes Hsu different from other artists is how he uses his body, and the repeating and stacking shows his willpower and the sheer physicality it takes to create his works, but also there is a lightness to all of it," said Weng Shu-Ying, an independent curator who will organize "Ingenuity in Minimalism," a year-end exhibition at Liang Gallery that will include Mr. Hsu's sculptures. "Anyone who stands in front of any of Hsu's works will be overwhelmed by the size and detail of what ceramic art can be. This is why he has been awarded inside and outside of Taiwan."

Adeline Ooi, the Asia director for Art Basel, also finds Mr. Hsu's sculpture distinctive. "It looks deceptively simple, but the process of creating it with clay is painstaking and demanding," she said.

Mr. Hsu's techniques range from flattening a clay surface by throwing the entire weight of his body into it to pinching dozens — or even hundreds — of pieces together delicately. Like "2021-3," many of his works from the last several years have swirling, empty pods that feel safe and inviting. They have become his central imagery.

The size of "2021-3" makes it difficult to show outside Taiwan, said Claudia Chen, the director of Liang Gallery, which is marking its eighth visit to Art Basel Hong Kong, "and we have wanted to share not only Hsu's reputation as a ceramic artist, but also the scale of work he produces. We really wanted to show this to the world, and this art fair is a great way for people to learn about Hsu and Taiwanese art in general. As a gallery, Liang wants to show what great artists we have in Taiwan and celebrate the great deal of freedom they have in their creative process."

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Shaped by hand Left, the stoneware sculpture "2021-3" by the Taiwanese artist Hsu Yunghsu, right. Measuring about 8 by 10 feet, it will be the centerpiece of his debut at Art Basel Hong Kong. It features thousands of holes made by his fingerprints.

The New York "TIMES"

Ready for discovery, again

PUEBLA, MEXICO

The Mexican artist Cisco Jiménez is reintroduced at Art Basel Hong Kong

BY KAY MARK RINALDI

At 52 years old and with nearly three decades of exhibitions behind him, Cisco Jiménez is far from new to art making or the gallery scene, and in Mexico, where he lives, he is something of a living legend, breaking into the fine art world during the graffiti movement in the 1980s and sustaining a career ever since.

Yet, here he is, set to show this month at Art Basel Hong Kong in the Discoveries section, an area of the fair where galleries pitch the up-and-comers they hope will break through with collectors.

It is a funny thing, Mr. Jiménez acknowledged, and one of the quirks of the international art business, which has handed him both highs and lows. His exhibition, Mexico City's MAJA Contemporary, understands that his fame does not fully extend to the Asian markets. So the setup introduces him to a new audience, but with the urgency of being one of the next big things it should know about.

"I will be presented as an eternally emerging artist," he joked, though making clear that the staging makes some sense. "It's a totally new experience for my work. I will have to confront a new audience from a distant context in all the senses."

Geographically that distance extends all the way from Art Basel to Guanajuca, in the state of Morelos, where the artist has long maintained a studio. But there is a cultural separation as well because his work is so specific to Mexico and full of references that define contemporary art here: Latin American politics and current events, drug violence, the pervasive influence of U.S.-made pop culture, and how so much of what happens today catches connected to the colonial upheaval that began five centuries ago.

Throughout his career, Mr. Jiménez has been making this portrait of Mexico, using common artist tools like paint, pen, clay and carved wood, but also a hodgepodge of discarded items he collects on the street: old shoes, children's toys, rusty cans, chipped plates, cheap religious totems and boomboxes. Mr. Jiménez uses lots of boomboxes.

He has conceived thousands of odd visual works, acrylic paintings, weavings, hand-chiseled sculptures and more that link together as a picture of his country as a whole and of Corazones, in particular.

In his view, those places are defined by their contradictions — the things that show on the surface and the different truths that lie underneath — and his art illustrates that idea, sometimes literally. His paintings often unfold as anatomical or archaeological diagrams, with cosmic cutaways that peel back layers allowing viewers to see the inconsistencies inside. There is a sense of a stable exterior, but a tumultuous core.

He often paints or draws internal views of stomachs, hair follicles or other organs. One example would be his 2014 painting "Triperia," which the artist interprets to capture the essence of being Mexican. It is merely a comic-book cartoon of an intestines with various bubbles of foods traveling through it looping labels like "chilaquiles en pulpa" and "huevos con chorizo." People truly are what they eat, he explained.

Mr. Jiménez does not avoid vulgarity; his anatomical studies often include sex organs and they are usually exaggerated. Nor does he shy away from political commentary; among his most recent works is a series of fake ceramic hand-grenades.

The artist conceived the pieces and commissioned indigenous women in the nearby state of Guerrero to fabricate them using centuries-old pottery techniques from their region.

Both the grotesque and the shocking have serious aesthetic purposes. They draw viewers close, where they then encounter Mr. Jiménez' more refined social observations. The game, for example, are meant to show how people in Guerrero, now the site of frequent narco-violence, find ways to survive and sometimes identify.

Those boomboxes are symbols of significance that Mexicans are across the border with the United States but that is often unattainable because of economic conditions at home. When he was a young adult, listening to bands like Talking Heads and U2, images of boomboxes were everywhere in the media, but he could not afford one himself, he said.

That desire formed him, and the metaphor has lingered in his work. For another recent piece, he collected old boomboxes and answering machines and gave them to other ceramists in Morelos to replicate in clay.

"Here, in the same preoccupations, the same symbols, and stories from over time," said Tobias Ostrander, a veteran of the Mexico City art scene who is now the adjunct curator of Latin American Art for the Tate museum in London. "But they might mean different things at different moments."

Other images and objects that recur in Mr. Jiménez' work include volcanoes, which can symbolize virility and power; sacred objects from both Catholicism and pre-Hispanic religions that have contributed to the deep divide in modern Mexican identity; and the wooden bones that shoeshiners carry, which for the artist represent the resilience of people who find some way to make a living even when situations are bleak.

"As an artist, I take all this energy, materials and stories and, with a few changes, they are transformed into art-works that contain a rich variety of lessons and meanings," he said.

It is perhaps that repetition, or maybe his willingness to take his work in crude directions, that has challenged curators and critics to take him seriously at times.

"He's an interesting figure that has come in and out of visibility in terms of interest in his work over the past 10 or 25 years," Mr. Ostrander said.

Mr. Jiménez said he had gotten used to that fluidity and learned to adapt. His original success rode on a wave of wealthy collectors during the original dot-com boom and fell when the bubble popped.

"I've had to reinvent," he said. But he stopped worrying about making money and decided it was best to just make art.

At present, his career is at a new peak. In addition to showing at art fairs, he is the subject of a retrospective in the city of Puebla's Museo Amparo, one of Mexico's most prestigious showplaces. The exhibition, curated by Mr. Ostrander, includes hundreds of works and traces his entire professional output.

The artist said that he was enjoying the moment and the attention, but that he was more interested in securing a legacy there days than building up sales.

"He's not passive with the work, but he's passive with the art world," Mr. Ostrander explained. "He wants to tell to make a living, he's not out to be the most famous artist in the world."

Emerging artist Cisco Jiménez, bottom far left, brings a complicated style and Mexican specificity to his art. Among his works on display at Art Basel Hong Kong, clockwise from top left: "Turntable with a (Mueblestereo) of Organic Forms" (2020); a ceramic replication of a boombox; and "Hosts and Stones and Some Fronts" (2022).

His sculptures are a full-body effort

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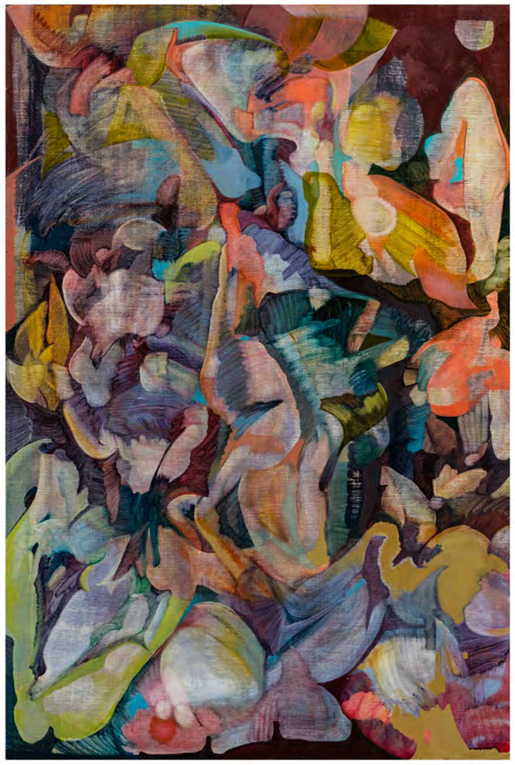
at KIAF 2025 ...

徐嘒壎 Hui-Hsuan Hsu



at KIAF 2025 ...

徐嘒壎 Hui-Hsuan Hsu

1982 Born in Kaohsiung, Taiwan

PhD, Fine Art, History of Art and Cultural Studies, University of Leeds, Leeds, UK

MA, Fine Arts, National Kaohsiung Normal University, Kaohsiung, Taiwan

BA, Fine Arts, National Kaohsiung Normal University, Kaohsiung, Taiwan

Assistant Professor in Fine Art, Tunghai University, Taichung, Taiwan

at KIAF 2025 ...

徐嘒壎 Hui-Hsuan Hsu

SOLO EXHIBITION

2024 "Our Dreams Rhyme with Each Other", Yu Guo Xing Gallery, Taichung, Taiwan
2023 "Aldebaran in the Chamber of Secrets", Ke Yuan Gallery, Taichung, Taiwan
2018 "Sprinkling", FreeS Art Space, Taipei, Taiwan
2017 "Image of Difference", See Art, Taipei, Taiwan
2017 "The House Theatre", Qing Shui Art Village, Taichung, Taiwan
2015 "See the Seeing", Lifton Studio, Leeds, UK
2014 "Blind", Old Mining Building, Leeds, UK

at KIAF 2025 ...

徐嘒壎 Hui-Hsuan Hsu

ARTE LANGUNA PRIZE2024

The finalist artist

https://artelagunaprize.com/finalist-artists-2024/

THE FINALIST ARTISTS

Arte Laguna Prize - 19th Edition

Dear HuiHsuan,
the jury has considered your work of great relevance and you have been selected as finalist.

at KIAF 2025 ...

葉仁焜 Jen-Kun YEH

at KIAF 2025 ...

葉仁焜 Jen-Kun YEH

1984 Born in Taoyuan, Taiwan

2008 B.A., Department of Fine Arts, Chinese Culture University, Taipei, Taiwan

2011 M.F.A., Program , Department of Fine Arts, Taipei National University of the Arts, Taipei, Taiwan

at KIAF 2025 ...

葉仁焜 Jen-Kun YEH

SOLO EXHIBITION

2024 "Where Water Flows", CYCU Art Center, Taoyuan, Taiwan
2023 "Where Water Flows", Da Xin Art Museum, Tainan, Taiwan
2020 "Star, Fireworks & Ideal Life", Space Two, Taipei, Taiwan
2015 "Hello & Good-Bye", Asia Art Center, Taipei, Taiwan
2011 "The Border of City", Art & Collection Inspiration Zone, Taipei, Taiwan
2010 "After the Departure", A Piao Piao Gallery, Taipei, Taiwan

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