

Ho Kun Han



Biography

Ho Kun-Han (b. 1992, Taipei) is an artist with a background in both architecture and art. His work explores the contradictions and fluidity between image construction and material experiencing through acquired perception. He focuses on site-specific media installations that create a suspended state—at once familiar and elusive. His "Infra-Image" series was awarded First Place at the New Taipei City Fine Arts Exhibition (2022), and the "Full-size Image" series was presented at Ars Electronica Festival (2023).

Website

<https://hokunhan.com>

<https://vimeo.com/hokunhan>

<https://www.instagram.com/hokunhan>

Commentary

2023 "Infra-Images | 2023 HO KUN HAN solo exhibition ", FreeS Art Space, Taipei

1. ARTalks | The Theoretical Interactions between "Infra-Images" and "Inframince" | By:王翊萱 (Tammy Wang)
<https://talks.taishinart.org.tw/talks/2/36023>
2. TNL The News Lens | Ho Kun-Han "Infra- Image": How Is Duchamp's Concept of "Inframince" Applied in Everyday Art? | By:盧國聰
<https://www.thenewslens.com/article/188090>

2023 "KUNSTUNICAMPUS at Ars Electronica Festival 2023", Hauptplatz 6, Linz, Austria

1. ARTouch | Media Art from Taiwan Forms Connections and Resonances in the Global Network, Taipei National University of the Arts' Department of New Media Art Presents "Epicentrum" at Ars Electronica Festival | By:陳思宇(Sih-Yu Chen)
<https://artouch.com/art-views/content-119546.html>

Exhibition Talk

2023 "Infra-Images" | Speakers: 王俊傑 (Wang Jun-Jieh), 高重黎 (Kao Chung-Li)

<https://reurl.cc/aZb8X9>

Education

2018-2024 M.F.A. Taipei National University of the Arts

2018 Aug-Sep M.Arch. National Yang Ming Chiao Tung University

2013-2017 B.Arch. Ming Chuan University

Awards

2022 First Place, 2022 New Taipei City Fines Arts Exhibition

2022 Judges Award, 2022 Yilan Awards

2021 Merit Award, GenieLab TNUA

2018 Judges Award, Taiwan Emerging Art Awards

Solo Exhibition

2023 "Infra-Images | 2023 HO KUN HAN solo exhibition ", FreeS Art Space, Taipei

2022 "Full Size Image | 2022 HO KUN HAN solo exhibition ", Hsinchu 241 Art Gallery, Hsinchu

Selected Group Exhibitions

2025 "2025 Yuejin Lantern Festival", Yuejin Harbor Water Park, Tainan

2024 "2024 Yuejin Lantern Festival", Yuejin Harbor Water Park, Tainan

2024 "2024 Taoyuan Land Art Festival", Taoyuan Airport MRT (A8 station), Taoyuan

2024 "2024 Taiwan Lantern Festival", Anping Canal Park, Tainan

2024 "THE GRAND EXHIBITION OF NEW TAIPEI CITY ARTISITS", New Taipei Gallery, New Taipei City

2023 "KUNSTUNICAMPUS at Ars Electronica Festival 2023", Hauptplatz 6, Linz, Austria

2023 "Taiwan Lantern Festival in TAIPEI", Zhongxiao Dunhua MRT Station, Exit 2, Taipei

2022 "2022 New Taipei City Fines Arts Exhibition", New Taipei City Art Center, New Taipei City

2022 "Meeting of styles Taiwan ", Taishan District, New Taipei City

2022 "2022 Yilan Awards", Cultural Affairs Bureau of Yilan County, Yilan

2022 "2022 Yuejin Lantern Festival", Yuejin Harbor Water Park, Tainan

2021 "IOT TechArt Festival", National Yang Ming Chiao Tung University, Hsinchu

2021 "SUB-FACULTY ", 435 ART ZONE, New Taipei City

2020 "Communicate, Navigate, Decelerate", Air Force Military Kindred Village No.1, New Taipei City

2020 "non-non-place", Taiwan Contemporary Culture Lab (C-LAB), Taipei

2019 "Kuan Du Light Art Festival", Taipei National University of the Arts Swimming Pool, Taipei

2019 "GenieLab TNUA", Taipei National University of the Arts, Taipei

2018 "Taiwan Emerging Art Awards", Taichung City Seaport Art Center, Taichung

2018 "Good Night, Good Job", Taipei National University of the Arts, Taipei

2018 "Free Art Fair", Songshan Cultural and Creative Park, Taipei

Works (2018-2025)

<i>Series1: Intervals of Inframince</i>	4
Infra- Image (N24°56'41.78", E121°18'2.17").....	5
Infra- Image (N24°56'42.85", E121°18'3.29").....	7
Infra- Image (N24°44'54.43", E121°4'42.03").....	9
Infra-Image (N25°3'50.18", E121°25'58.33").....	11
Infra-Image (N25°1'34.26", E121°28'20.27").....	14
Cut and Paste (N25°4'2.09", E121°31'38.57")	17
Copy and Paste (N25°0'53.18", E121°28'1.22").....	21
After Image (N25°4'20.81", E121°31'29.29")	24
<i>Series2: Full-size Image</i>	27
Full-size Image – Socket.....	28
Full-size Image – On/Off Cinema	31
<i>Series3: Whispers of Breeze</i>	34
Whispers of Breeze (C-Lab)	35
Whispers of Breeze (Conference Hall Corridor)	38
Whispers of Breeze ("Free Art Space" Solo Exhibition)	42
<i>Series4: Topology of Space</i>	47
Corolla	48
Subway	50
Advertising Rental	52
Ghosts in the Shell.....	54
<i>Series5: Festival Artwork</i>	57
Fluid Boundaries.....	58
Resonance of Light	61
Rainbow on the Staff.....	64
Whispers in Light and Shadow	67

Series 1: Intervals of Inframince

Is it possible for the image to free itself from its nature as a medium, and instead make “the image itself” visible?

The Infra-Image (series) replaces projection light sources with illumination lighting, transforming the illuminated architectural surface into its own representational image. By manipulating the conditions for the image’s appearance, the work reveals that the image is not merely an optical conversion of the external world, but a construct shaped, manipulated, and even acquired through viewing.

The series reexamines the relationship between light and image, not only investigating how images are cognitively shaped through acquired visual experience through “generation,” “defocusing,” “cut and paste,” and “duplication,” but also engaging the inframince intervals between the material surface and the image plane to uncover a perceptual thickness—one that blurs the boundary between image and material, thinner than image, yet thicker than painting.

Infra- Image (N24°56'41.78", E121°18'2.17")

Materials: digital projector, exhibition wall (cement wall)

Dimensions: Site-specific video art

Year: 2022

Exhibition Venue: Taoyuan Studio

Infra-Image (N24°56'41.78", E121°18'2.17") marks the beginning of the series, investigating how images come into being through the act of viewing by overlaying architectural surfaces with projected light.

I stripped the wall's paint to expose the raw cement beneath, then projected a "blank light source" onto the exposed surface. This intervention enables the wall to appear simultaneously as a physical structure and as its own projected image within the viewer's perceptual field. In doing so, the wall seems to detach from its material condition, oscillating between the spatial registers of matter and image—unsettling the boundary between surface-as-image and surface-as-matter.



Installation view "Infra- Image (N24°56'41.78", E121°18'2.17")"



Infra- Image (N24°56'41.78", E121°18'2.17"), 2022 | the architectural surface after the paint was stripped



Infra- Image (N24°56'41.78", E121°18'2.17"), 2022 / process photo

Infra- Image (N24°56'42.85", E121°18'3.29")

Materials: digital projector, exhibition wall (wood panel wall)

Dimensions: Site-specific

Year: 2022

Exhibition Venue: Hsinchu 241 Art Space

Video Link: <https://vimeo.com/852717261>

Infra-Image (N24°56'42.85", E121°18'3.29") explores how image reproduction conditions the perception of time. A “blank light source” is projected onto a stripped section of the exhibition wall, revealing traces of past construction and repair. These remnants, once concealed, now emerge as a projected image—transforming the architectural surface into both a material structure and a visual recollection of its own past.

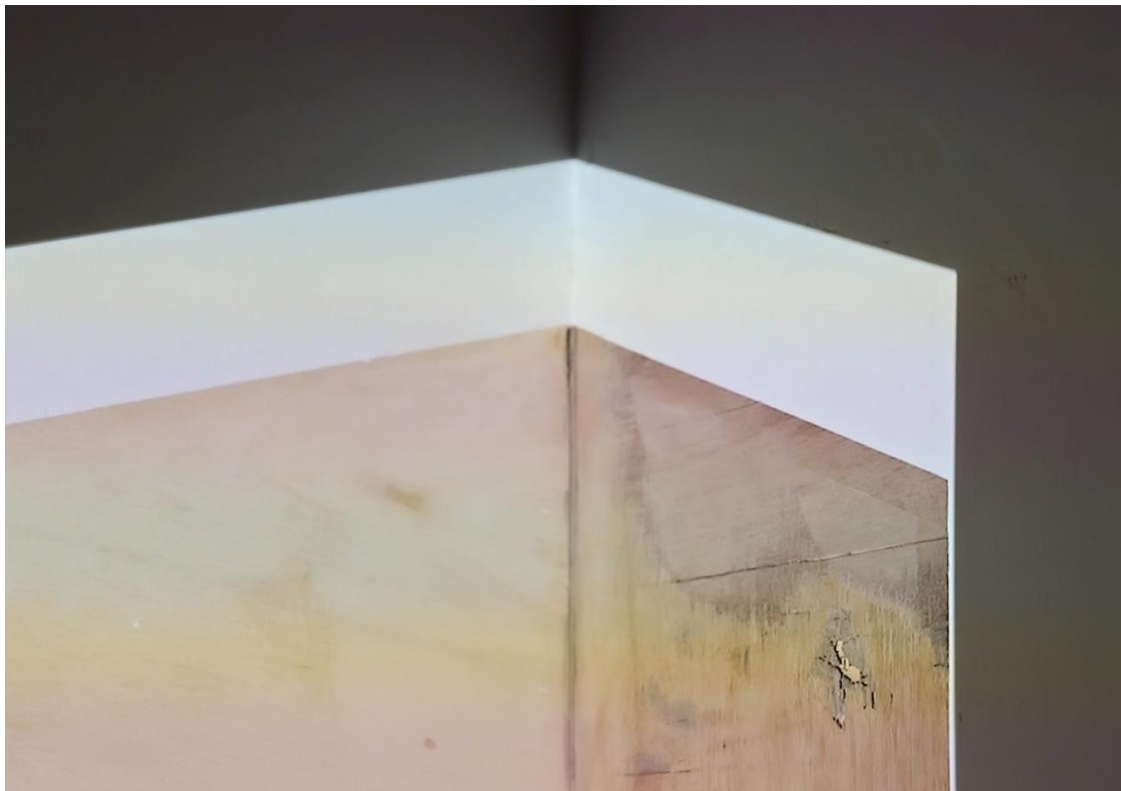
Suspended between matter and image, the wall blurs the boundary between presence and re-presence. The work prompts viewers to question whether they are encountering a tangible surface or a spectral trace of the past. In doing so, it revisits Roland Barthes’ assertion in *Camera Lucida* that images are inseparable from the past.



Installation view “Infra- Image (N24°56'42.85", E121°18'3.29")”, Hsinchu 241 Art Space, Hsinchu, 2022



Installation view "Infra- Image (N24°56'42.85", E121°18'3.29")", Hsinchu 241 Art Space, Hsinchu, 2022



Infra- Image (N24°56'42.85", E121°18'3.29")", 2022 | the architectural surface after the paint was stripped

Infra- Image (N24°44'54.43", E121°4'42.03")

Materials: digital projectors, exhibition wall (wooden plywood panel)

Dimensions: Site-specific

Year: 2022

Exhibition Venue: Yilan County Cultural Center

Two distinct light sources were positioned on opposite sides of a structural column. On one side, a projector's blank light illuminated the surface where paint had been stripped to expose the raw material, transforming the column into a projection of itself. On the other, the venue's ceiling lights shone directly onto the column, maintaining its physical materiality.

This arrangement establishes a dual state within a single object: one side perceived as an image produced in the act of looking, the other as a tangible entity anchored by observation. As viewers walk around the column, attempting to distinguish image from reality, their perception becomes shaped by surrounding conditions—rendering the boundary between “image” and “material” fluid and contingent on the act of looking.



Installation view “Infra- Image (N24°44'54.43", E121°4'42.03")”, Yilan County Cultural Center, Yilan, 2022



Installation view "Infra- Image (N24°44'54.43", E121°4'42.03")", Yilan County Cultural Center, Yilan, 2022



Infra- Image (N24°44'54.43", E121°4'42.03 ")", 2022 | the architectural surface after the paint was stripped

Infra-Image (N25°3'50.18", E121°25'58.33")

Materials: digital projector, exhibition wall (concrete wall)

Dimensions: Site-specific

Year: 2022

Exhibition venue: Abandoned factory in Taishan

Video link: <https://vimeo.com/852731104>



Installation view "Infra- Image (N25°3'50.18", E121°25'58.33")", Abandoned factory, Taishan, 2022



Installation view "Infra- Image (N25°3'50.18", E121°25'58.33")", Abandoned factory, Taishan, 2022



Infra- Image (N25°3'50.18", E121°25'58.33 ")", 2022 | the architectural surface after the paint was stripped



Infra- Image (N25°3'50.18", E121°25'58.33 ")", 2022 | Production Process



Infra- Image (N25°3'50.18", E121°25'58.33 ")", 2022 | Before wall sanding



Infra- Image (N25°3'50.18", E121°25'58.33 ")", 2022 | After wall sanding

Infra-Image (N25°1'34.26", E121°28'20.27")

Materials: digital projector, exhibition wall (calcium silicate board)

Dimensions: Site-specific

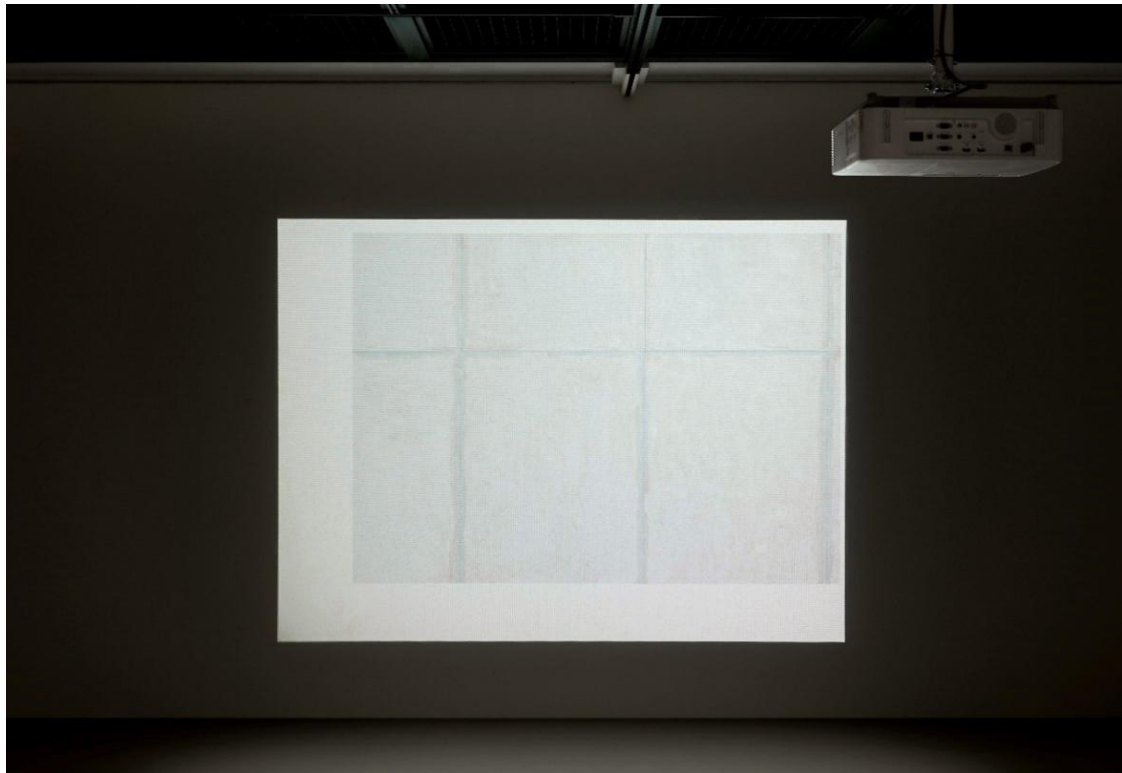
Year: 2022

Exhibition Venue: New Taipei City Arts Center

Video Link: <https://vimeo.com/852718239>

Infra-Image (N25°1'34.26", E121°28'20.27") explores how defocus alters the perception of materiality during the act of viewing.

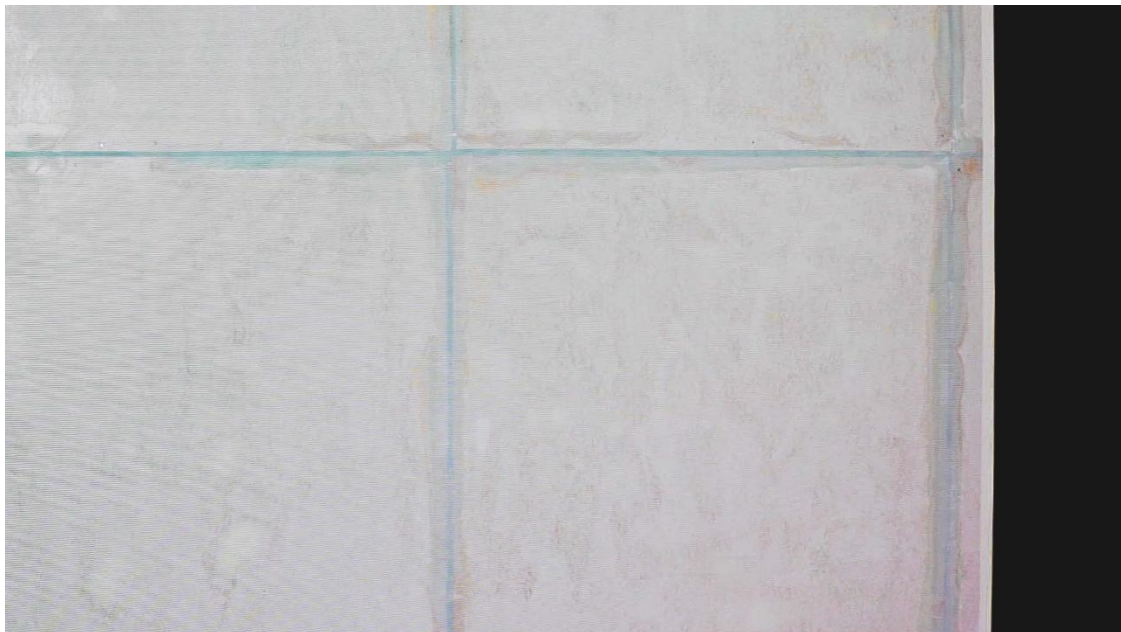
A blank light in a standard 16:9 aspect ratio was projected onto a wall where the paint had been stripped, revealing a calcium silicate board beneath. Due to the material properties of the calcium silicate board, its surface became blurred after sanding. After being illuminated by the projection, the blurriness became an effect of light rather than material construction. This visual shift caused the architectural wall to lose its sense of depth and texture, appearing increasingly flat and approaching the condition of pure light.



Installation view "Infra- Image (N25°1'34.26", E121°28'20.27")", New Taipei City Arts Center, New Taipei City, 2022



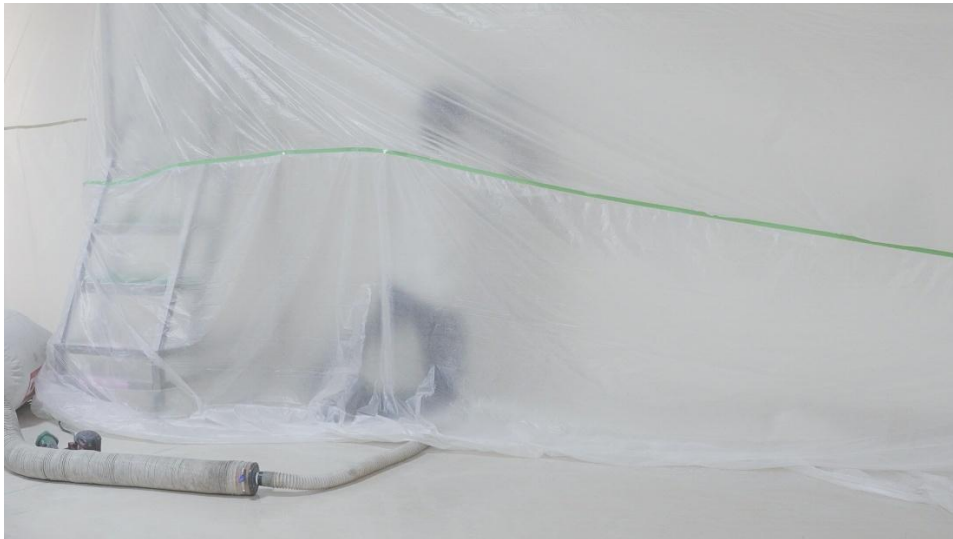
Installation view "Infra- Image (N25°1'34.26", E121°28'20.27")", New Taipei City Arts Center, New Taipei City, 2022



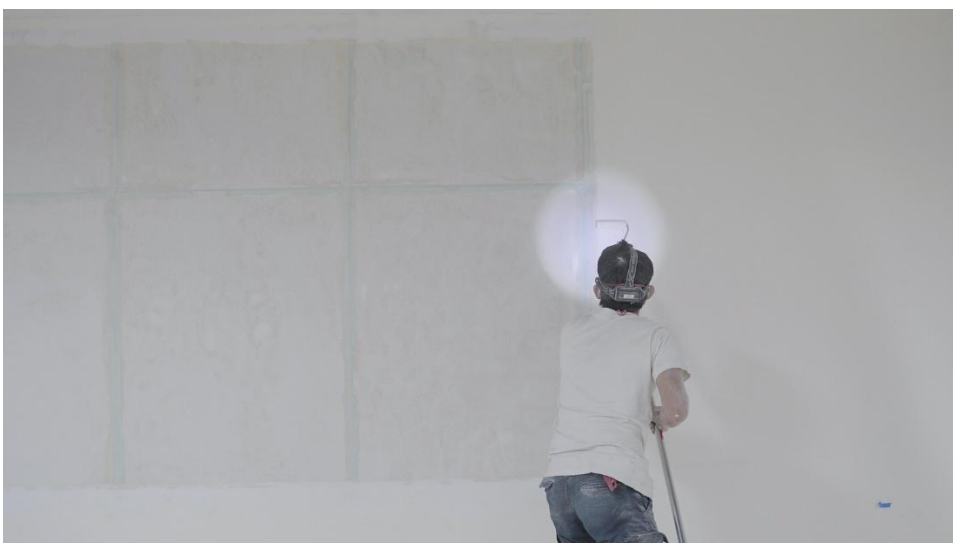
Infra- Image (N25°1'34.26", E121°28'20.27")", 2022 | the architectural surface after the paint was stripped



Infra- Image (N25°1'34.26", E121°28'20.27")", 2022 | the architectural surface after the paint was stripped



Infra- Image (N25°1'34.26", E121°28'20.27")", 2022 | Production Process



Infra- Image (N25°1'34.26", E121°28'20.27")", 2022 | After wall sanding

Cut and Paste (N25°4'2.09", E121°31'38.57")

Materials: digital projector, mirrors, exhibition wall (calcium silicate board)

Dimensions: Site-specific

Year: 2023

Exhibition Venue: Free Art Space

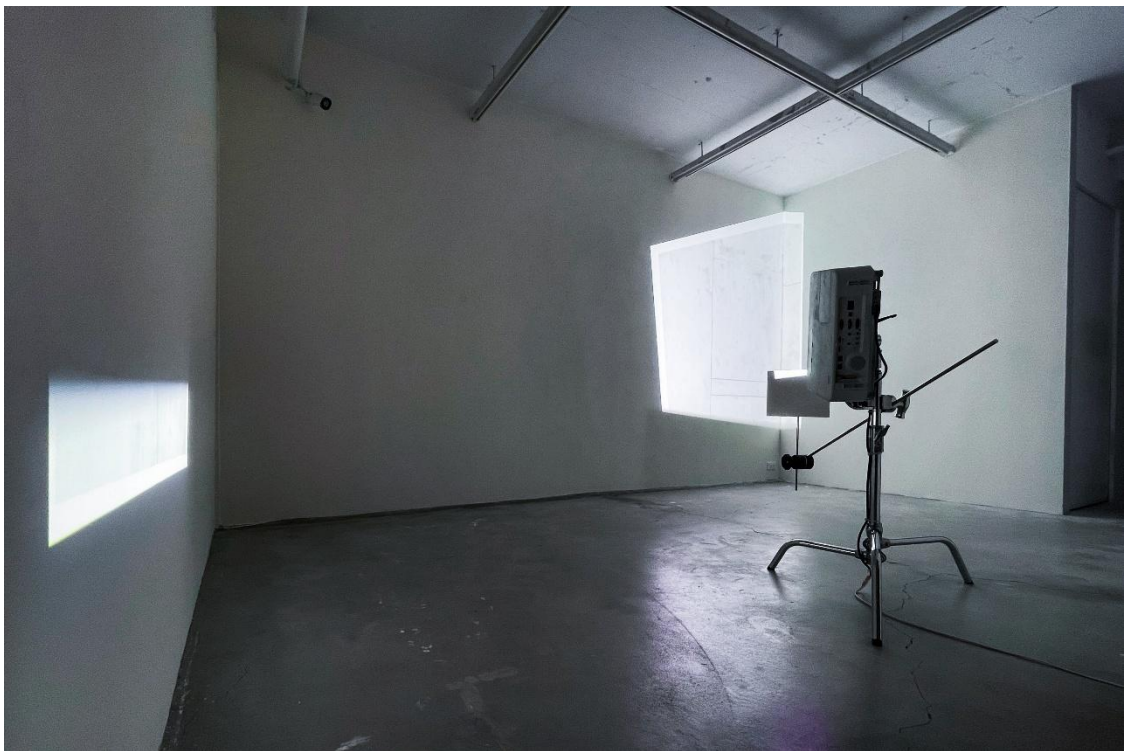
Video Link: <https://vimeo.com/852719679>

Infra-Image – Cut and Paste (N25°4'2.09", E121°31'38.57") explores how surfaces actively participate in image construction through the simulation of optical traces.

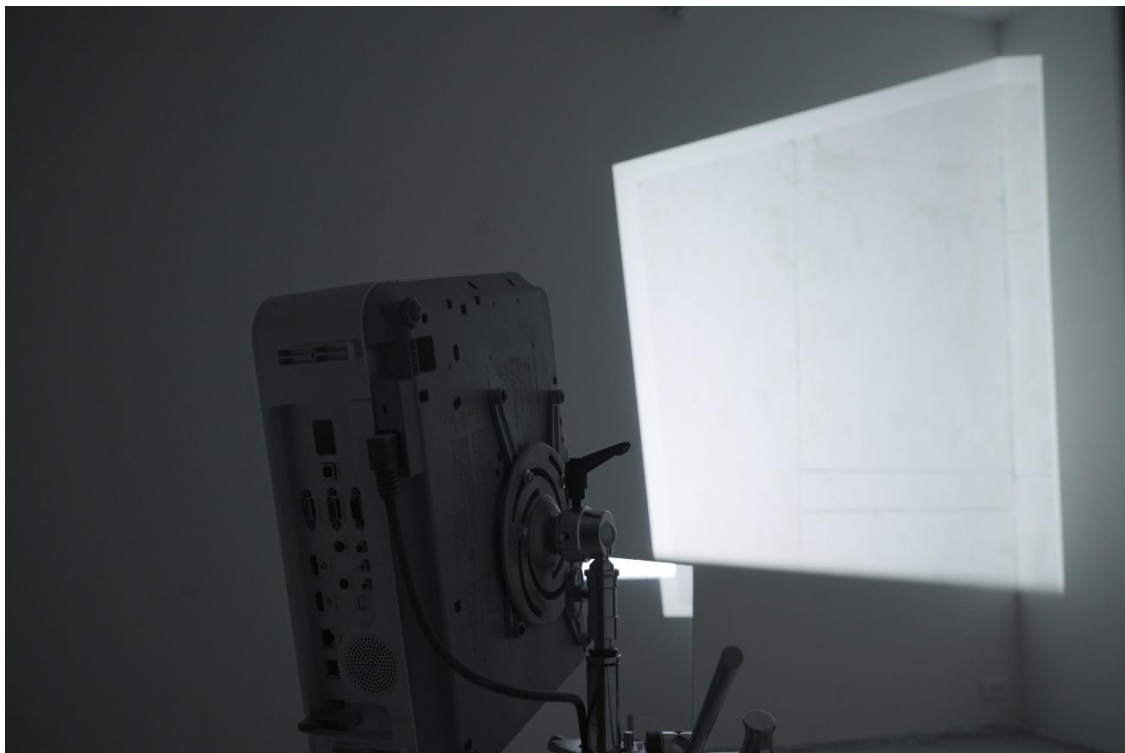
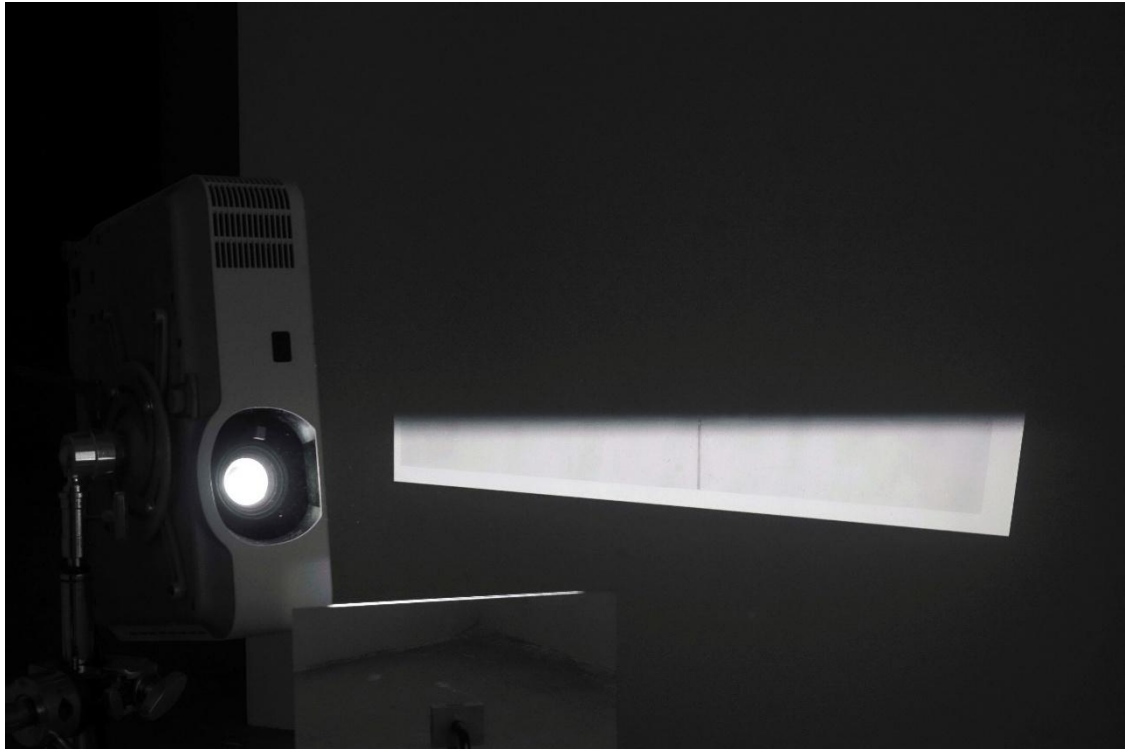
Mirrors were used to split and redirect a blank projection light onto two opposing walls. The paint within the illuminated areas was stripped away, exposing the underlying construction material.

The splitting of the projection light changed the logic of image perception, making it contingent on how each surface responded to the act of light division—simulating optical traces of defocus, fragmentation, and misalignment.

Instead of passively receiving illumination, the walls actively engaged in the construction of the image by responding to the division of light.



Installation view “Infra- Image (N25°4'2.09", E121°31'38.57")”, Free Art Space , Taipei, 2023



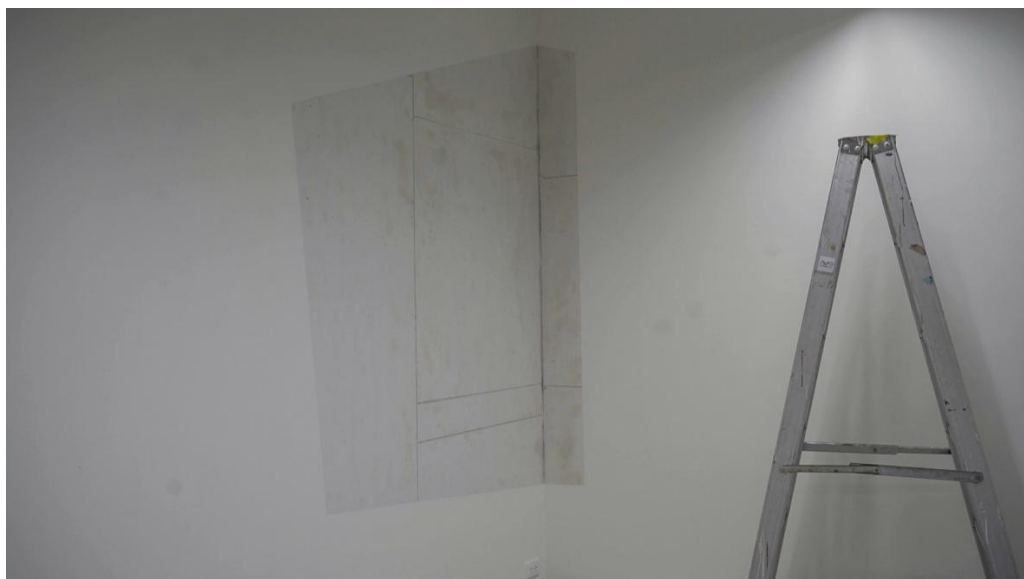
Installation view "Infra- Image (N25°4'2.09", E121°31'38.57")", Free Art Space , Taipei, 2023



Infra- Image (N25°4'2.09", E121°31'38.57 ")", 2023 | the architectural surface after the paint was stripped



Infra- Image (N25°4'2.09", E121°31'38.57 ")", 2023 | Simulating a defocused cutting effect along the edge of the projected light



Infra- Image (N25°4'2.09", E121°31'38.57 ")", 2023 | Production Process

Copy and Paste (N25°0'53.18", E121°28'1.22")

Materials: multiple digital projectors, exhibition wall (calcium silicate board)

Year: 2024

Dimensions: Site-specific

Exhibition Venue: Xinban Art Gallery

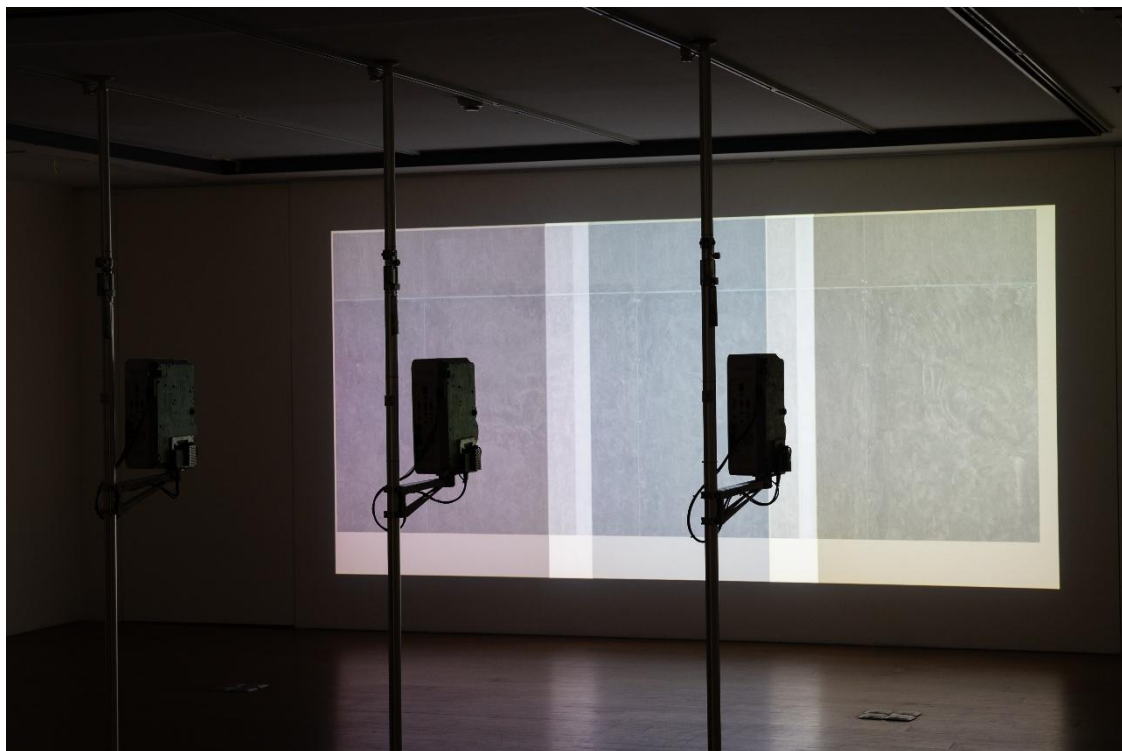
Video: <https://vimeo.com/1078075632?share=copy>

Infra-Image – Copy and Paste (N25°0'53.18", E121°28'1.22") explores the relationship between image reproduction and the replicability embedded in standardized commodity production.

The exhibition space features calcium silicate boards—a standard building material with uniform specifications and repetitive arrangements.

Leveraging this standardization, I used multiple projectors to cast blank light of three different saturation levels onto an entire wall where the paint had been stripped to expose its raw surface.

Through this process, individual structural units were reconfigured within the logic of viewing—not merely as similar elements, but as replicated copies of the same image, fundamentally transforming their substance identity into photographic representation.



Installation view "Copy and Paste (N25°0'53.18", E121°28'1.22")", Xinban Art Gallery, New Taipei City, 2024



Installation view "Copy and Paste (N25°0'53.18", E121°28'1.22") ", Xinban Art Gallery, New Taipei City, 2024



Copy and Paste (N25°0'53.18", E121°28'1.22"), 2024 | the architectural surface after the paint was stripped



Copy and Paste (N25°0'53.18", E121°28'1.22"), 2024 | the architectural surface after the paint was stripped



Copy and Paste (N25°0'53.18", E121°28'1.22"), 2024 | process photo

After Image (N25°4'20.81", E121°31'29.29")

Materials: multiple digital projectors, exhibition wall (calcium silicate board)

Dimensions: Site-specific

Year: 2023

Exhibition Venue: Free Art Space

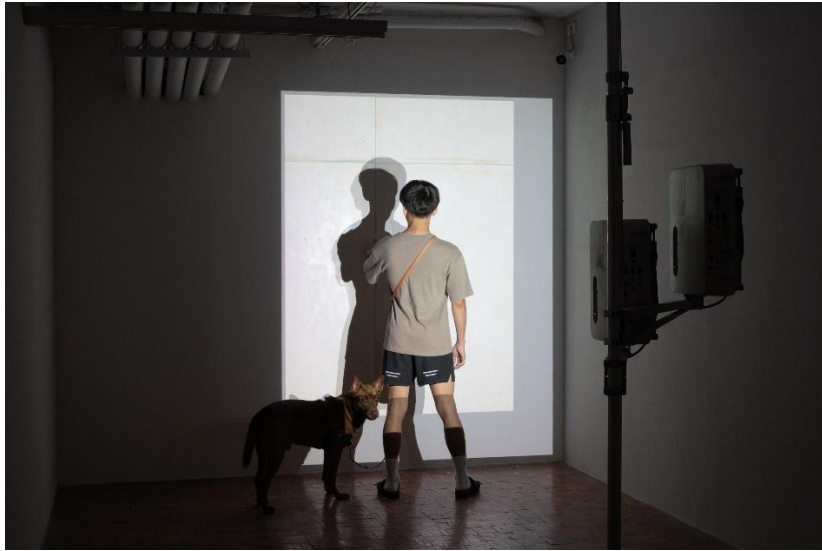
Video: <https://vimeo.com/862360752>

After Image (N25°4'20.81", E121°31'29.29") explores how images through layering on a single plane construct spatial dimensions that do not physically exist.

Two projectors use identical blank lights directed onto an exposed architectural wall. Through the act of viewing as conditioned by the image, the surface is situated within an interval inframince suspended between different spatial dimensions—an inframince plane positioned not only between substance and image, but also between one image and another.



Installation view "*After Image (N25°4'20.81", E121°31'29.29")*", Free Art Space, Taipei, 2023



After Image (N25°4'20.81", E121°31'29.29"), 2023 | Two projectors cast identical blank lights



Copy and Paste (N25°0'53.18", E121°28'1.22"), 2024 | the architectural surface after the paint was stripped



Copy and Paste (N25°0'53.18", E121°28'1.22"), 2024 | process photo

Series2: Full-size Image

The Full-size Image series explores the re-presentation of the image through the interaction of light, images, and everyday objects, examining the ambiguous relationship between images and flat objects within the same dimensional plane.

By manipulating the projection light source, the work transforms everyday objects on the wall into an image-like atmosphere.

Full-size Image – Socket

Materials: slide projector, panel socket

Dimensions: Dimensions variable

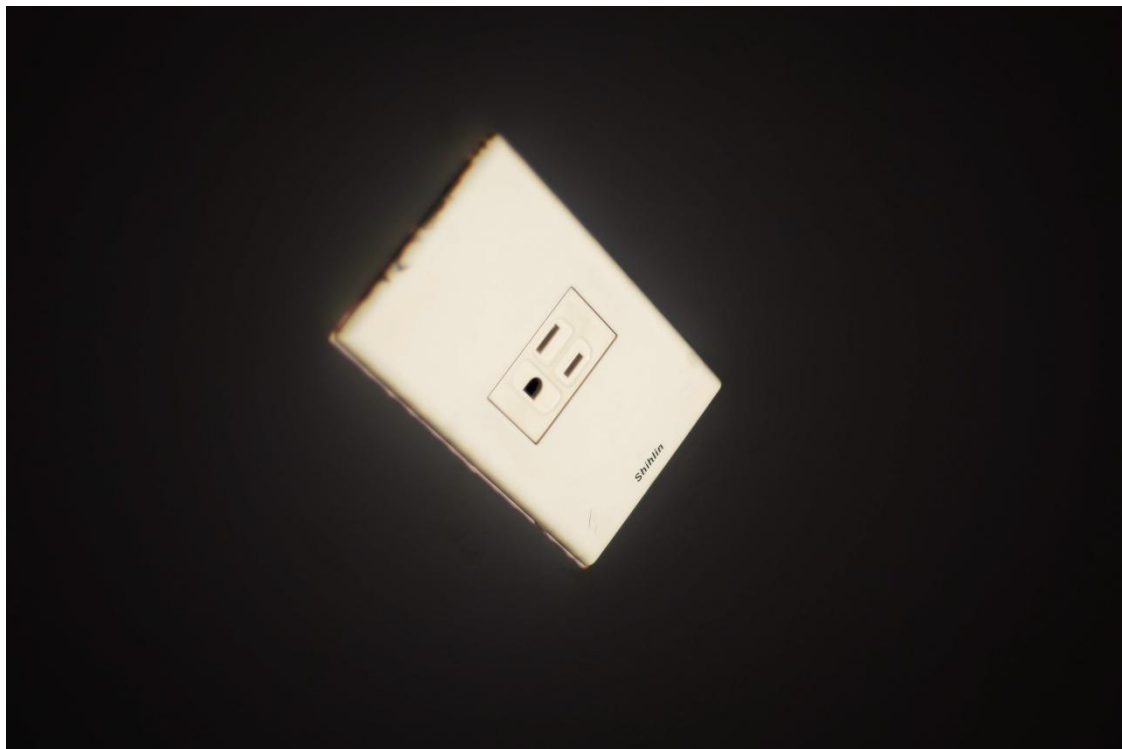
Year: 2023

Exhibition Venue: Free Art Space

Video Link: <https://vimeo.com/852714736>

Full-size Image – Socket explores the intersection of light, image, and physical objects. By using an empty slide, the projector emits a blank light source instead of a conventional image, illuminating a power socket on the wall.

In this moment, the socket exists both as a tangible object and as its own projected image simultaneously. The work challenges the relationship between images and objects, redefining light not just as a medium of vision, but as an active condition that shapes the experience of image. When the socket is illuminated, it simultaneously functions as a physical entity and an image, transforming image from a mere optical translation into a conceptual construct shaped through the act of viewing and cognition.



Installation view "Full-size Image – Socket ", Free Art Space, Taipei, 2023



Installation view "Full-size Image – Socket ", Free Art Space, Taipei, 2023



Full-size Image – Socket, 2020 | a film slide with a hollowed-out center to project the light without image

Full-size Image – On/Off Cinema

Materials: digital projector, light switch, exhibition lighting, motor control system, mouse cursor sticker

Dimensions: Site-specific

Year: 2021 2023

Exhibition Venue:

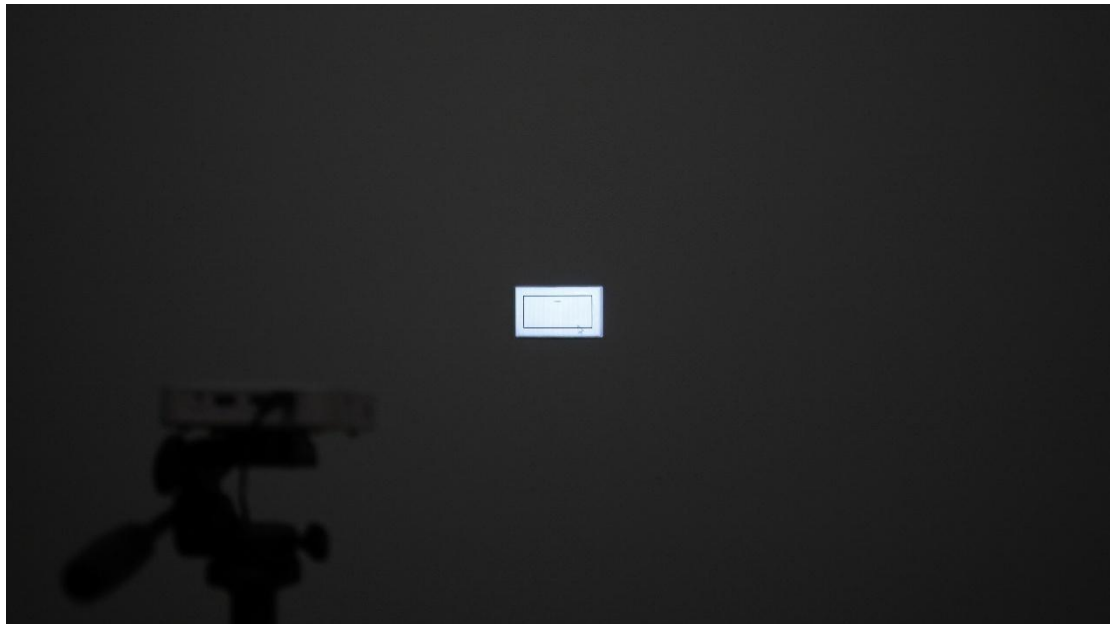
Hsinchu 241 Art Gallery, Hsinchu, Taiwan

Ars Electronica Festival, Linz, Austria

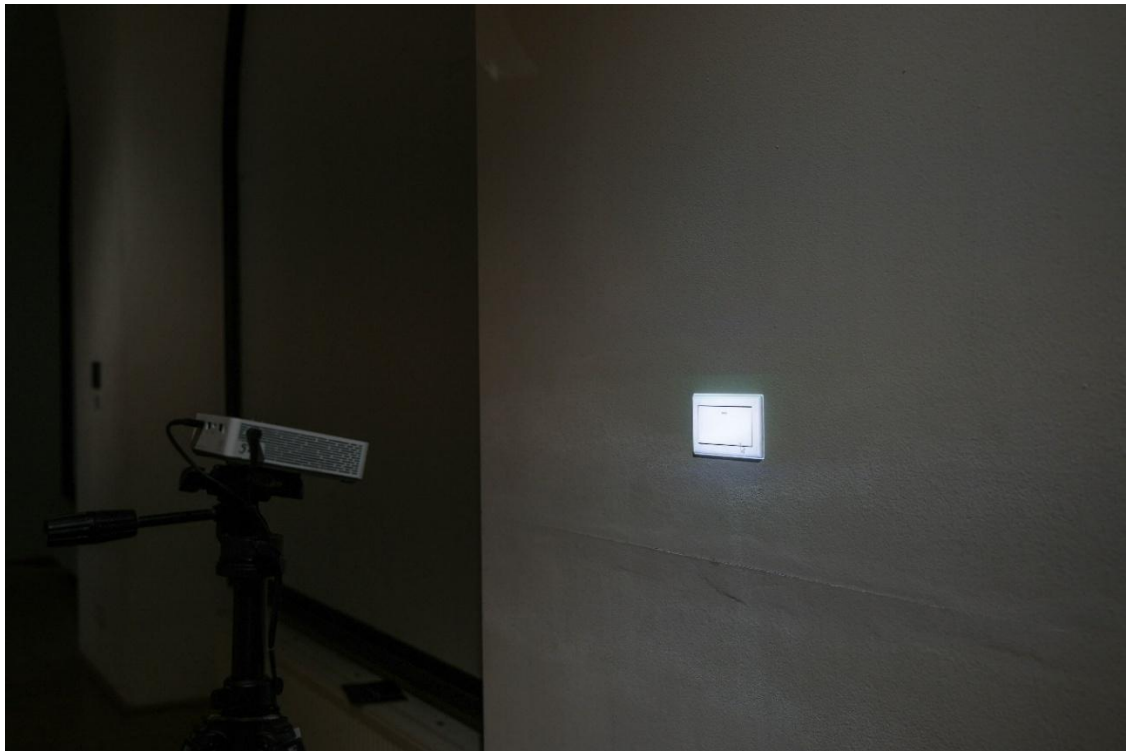
Video Link: <https://vimeo.com/1067306498>

In a dark exhibition space, a projector replaces the exhibition lighting, casting a "blank light source" instead of an image and directing it onto a self-operating light switch mounted on the wall. A motorized mechanism repeatedly presses the switch, causing the space to alternate between illumination from the exhibition lights and the projected light. As a result, the switch itself continuously shifts between its physical and image-based states.

By allowing the switch to determine its own state of existence through the interplay of light sources, the work disrupts the traditional hierarchy of image production. Control is shifted from the photographer to the subject, which now decides whether to appear as a tangible object or as an image—challenging the logic of representation and inviting reflection on how visibility is constructed.



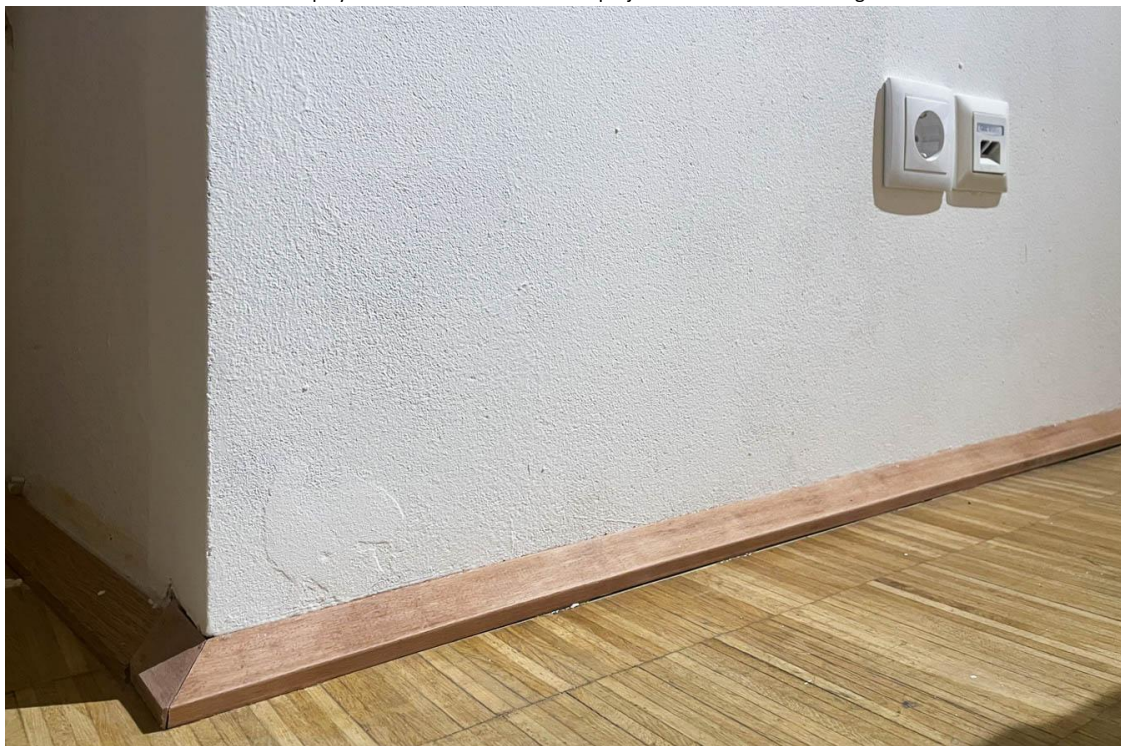
Installation view "Full-size Image – On/Off Cinema ", Ars Electronica Festival, Linz, Austria, 2023



Installation view "Full-size Image – On/Off Cinema ", Ars Electronica Festival, Linz, Austria, 2023



Full-size Image – On/Off Cinema, 2023 |
the interplay of illumination between the projector and the exhibition lights



Full-size Image – On/Off Cinema, 2023 |
a wall extends from an existing column, retaining original elements such as trim and electrical outlets on the column

Series3: Whispers of Breeze

The *Whispers of Breeze* series challenges viewers' intuitive perceptions of their surroundings, inviting them to reconsider how media reconstructs perception itself—not as a passive reaction of the skin to external stimuli, but as a man-made construct actively assembled by the brain through lived experience.

The series began with *Whispers of Breeze (C-LAB)*, which encouraged viewers to question the perceived boundary between interior and exterior spaces.

In *Whispers of Breeze (Conference Hall Corridor)*, the work further emphasizes the process by which perception is constructed, turning “wind” into a purely man-made phenomenon, detached from passive physical sensation.

In *Whispers of Breeze (Free Art Space)*, the work challenges conventional modes of perception by blurring the boundary between exhibition and everyday space, prompting viewers to reflect on how spatial context conditions their perceptual experience.

In the end, the exhibition space emerges not as a passive backdrop, but as an active subject within the artwork itself.

Whispers of Breeze (C-Lab)

Materials: ceiling fan, ultrasonic directional speaker ,natural wind

Dimensions: site-specific sound installation

Year: 2020

Exhibition venue: Taiwan Contemporary Culture Lab

Video link: <https://vimeo.com/852722394>

The installation manipulates viewers' bodily sensations and their judgments of everyday life, seeking to create a sense of familiarity imbued with subtle contradictions. During the hot summer exhibition, the demolition of the building's walls allowed the outdoor breeze to enter the space, evoking the feeling of standing outside.

A common ceiling fan was installed, its blades replaced by an Ultrasonic Directional Speaker that played the sound of a fan. By causing viewers to misidentify the natural breeze as an artificial indoor wind, the work invites reflection on how perception is shaped through lived experience.



Installation view "Whispers of Breeze (C-Lab) ", Taiwan Contemporary Culture Lab, Taipei, 2020



Installation view "Whispers of Breeze (C-Lab)", Taiwan Contemporary Culture Lab, Taipei, 2020



Installation view "Whispers of Breeze (C-Lab) ", Taiwan Contemporary Culture Lab, Taipei, 2020



Whispers of Breeze (C-Lab), 2020 |
an Ultrasonic Directional Speaker module specifically designed to match the size of the ceiling fan

Whispers of Breeze (Conference Hall Corridor)

Materials: ceiling fan, ultrasonic directional speaker module, exhibition posters, pendant lights, motor module

Dimensions: site-specific sound installation

Year: 2020

Exhibition venue: International Conference Hall Corridor / Taipei National University of the Arts

Video link: <https://vimeo.com/1078009249?share=copy>

A ceiling fan in the university's conference hall had its blades replaced with a directional speaker emitting fan noise. Concealed mechanisms in the display wall and ceiling caused hallway objects—posters and hanging lamps—to sway in sync with the sound, mimicking the effect of wind. By merging auditory and visual cues, wind ceased to be a purely natural phenomenon, instead resembling an image-like construct fabricated by the mind. This subtle sensory shift transformed the familiar space, creating a sensation of unexpected yet logical displacement.



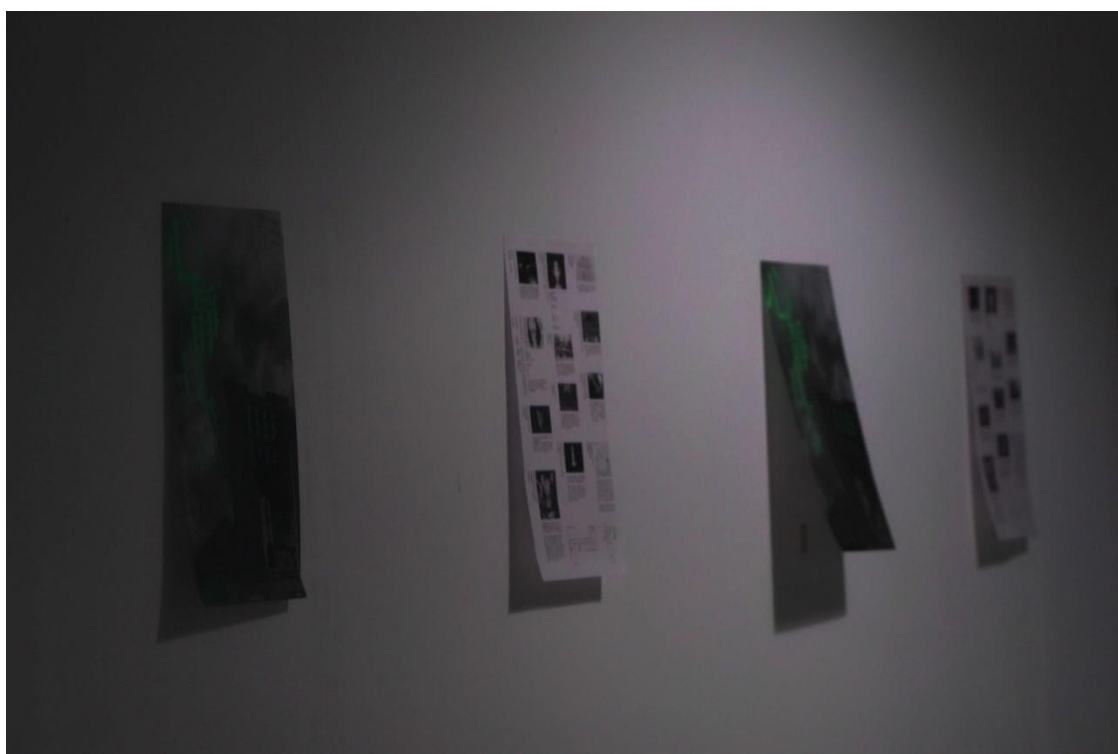
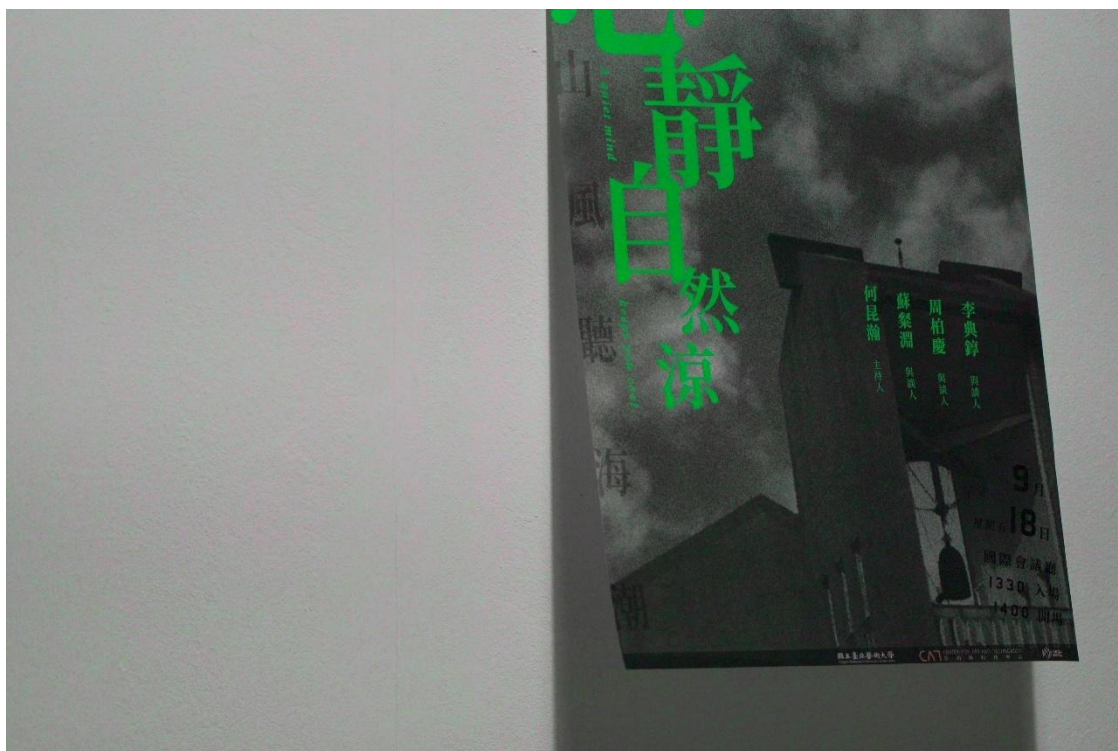
Installation view "Whispers of Breeze (Conference Hall Corridor)", Taipei National University of the Arts, Taipei, 2020



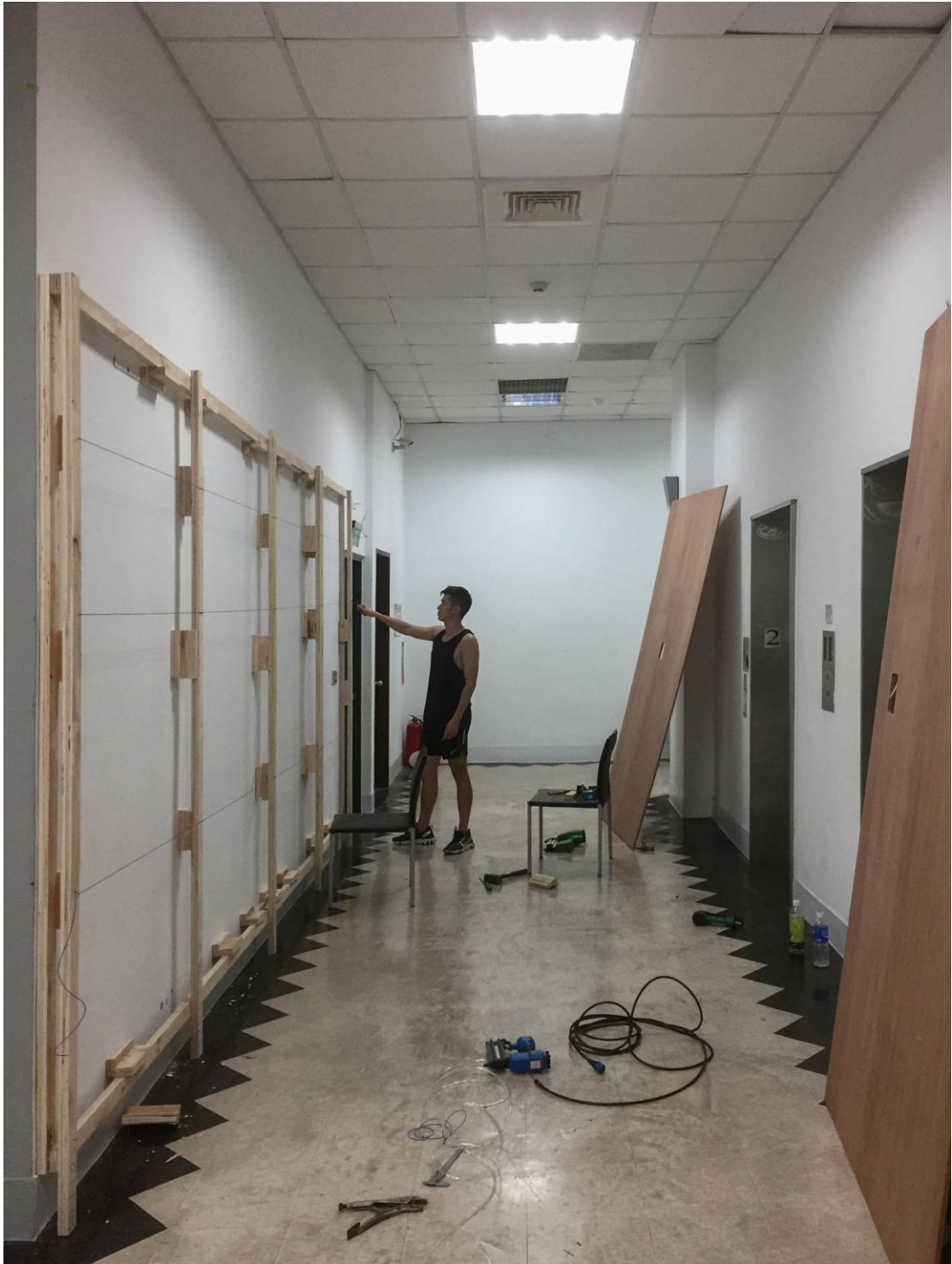
Whispers of Breeze (Conference Hall Corridor), 2020 |
an Ultrasonic Directional Speaker module embedded in a ceiling fan



Whispers of Breeze (Conference Hall Corridor), 2020 |
self-swaying pendant light powered by a motor hidden in the ceiling



Whispers of Breeze (Conference Hall Corridor), 2020 |
self-swaying posters powered by a motor hidden behind the wall, 29.7*42cm



Whispers of Breeze (Conference Hall Corridor), 2020 | process photo

Whispers of Breeze ("Free Art Space" Solo Exhibition)

Materials: ultrasonic directional speaker, solo exhibition posters, ceiling fan, pendant light, motor system

Dimensions: Site-specific

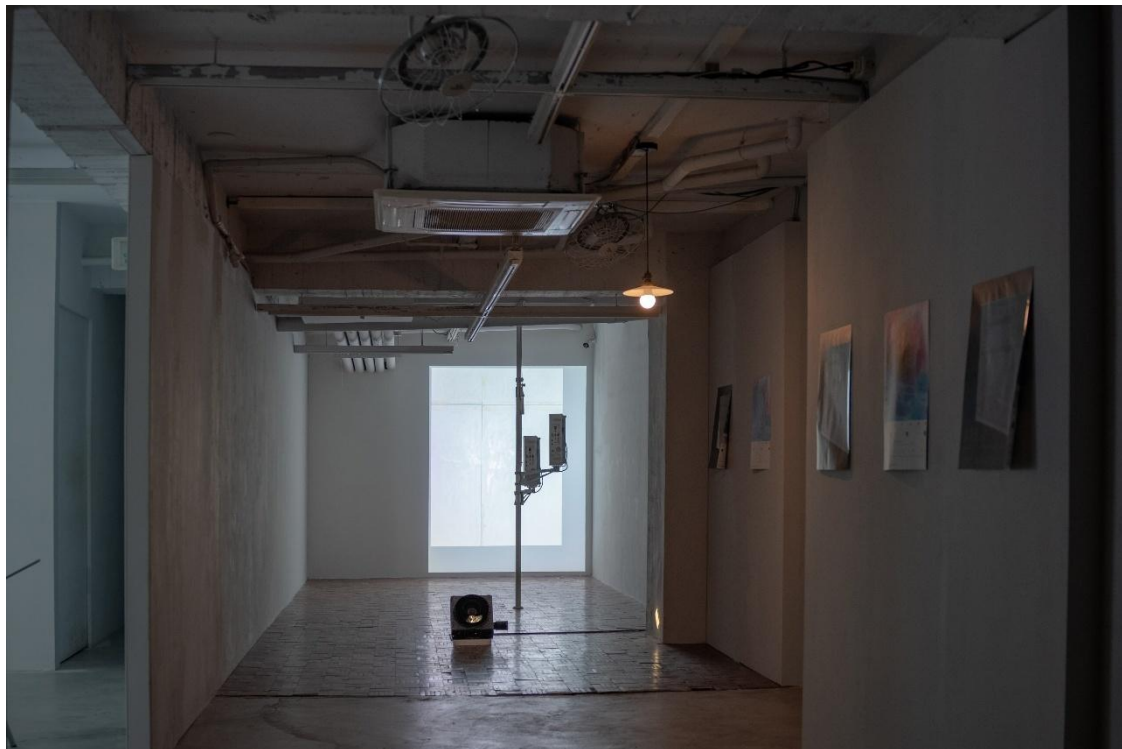
Year: 2023

Exhibition venue: Free Art Space

Video link: <https://vimeo.com/969300681>

In the "Free Art Space" Solo Exhibition, I replaced the fan blades with an Ultrasonic Directional Speaker module that plays fan noise. Hidden motors in the walls and ceiling subtly swing the exhibition posters and pendant lights, synchronizing their motion with the fan's rotation to simulate the effect of wind. These overlapping visual and auditory cues create the sensation of airflow in a windless space, making the presence of wind feel real. In doing so, the work redefines wind as a man-made construct—an illusion fabricated by the brain.

Meanwhile, the shifting objects blur the spatial function, making it unclear whether viewers are standing in an exhibition area or merely passing through a corridor. This discrepancy between sensory perception and spatial logic destabilizes the experience of the venue, transforming it from a passive backdrop into something to be re-seen and reinterpreted.



Installation view 'Whispers of Breeze' ("Free Art Space" Solo Exhibition), Free Art Space ,Taipei, 2023



Whispers of Breeze ("Free Art Space" Solo Exhibition), 2023 |
an Ultrasonic Directional Speaker module embedded in a ceiling fan



Whispers of Breeze ("Free Art Space" Solo Exhibition), 2023 |
A self-swaying pendant light powered by a ceiling-concealed motor, briefly flickering to simulate a loose electrical connection



Whispers of Breeze ("Free Art Space" Solo Exhibition), 2023 |
self-swaying Solo Exhibition posters powered by a motor hidden behind the wall, 29.7*42cm



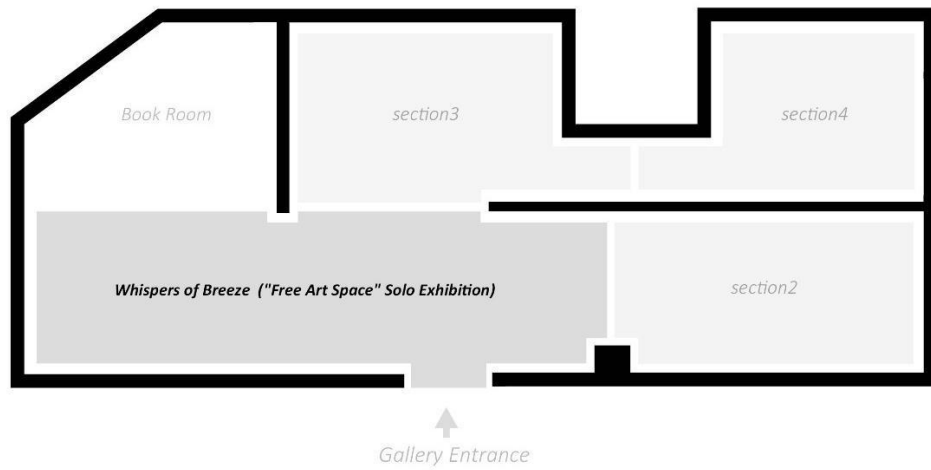
Whispers of Breeze ("Free Art Space" Solo Exhibition), 2023 |
exhibition poster (2023 Solo Exhibition)



Whispers of Breeze ("Free Art Space" Solo Exhibition), 2023 | process photo



Whispers of Breeze ("Free Art Space" Solo Exhibition), 2023 |
the motorized mechanism that controls the fluttering of the exhibition posters



Whispers of Breeze ("Free Art Space" Solo Exhibition), 2023 | floor plan

Series4: Topology of Space

Topology of Space explores how transposed sound and light can create spatial disjunctions, merging distant environments into a shared perceptual experience by recontextualizing familiar objects—such as windshields, metro chimes, advertising banners, and military relics—within the exhibition space. These reconfigurations unsettle the objects' original meanings and evoke a subtle sense of displacement, giving rise to the illusion of being elsewhere.

Rather than treating space as a static container, the series approaches it as a responsive medium shaped by perception. Through light, sound, and motion, each work destabilizes the boundary between object and setting, opening new possibilities for how space might be experienced, imagined, or restructured.

Corolla

Materials: acrylic, stainless steel, motor, speaker, piezoelectric microphone, Corolla car floor mat

Dimensions: 150 × 70 × 40 cm

Year: 2018

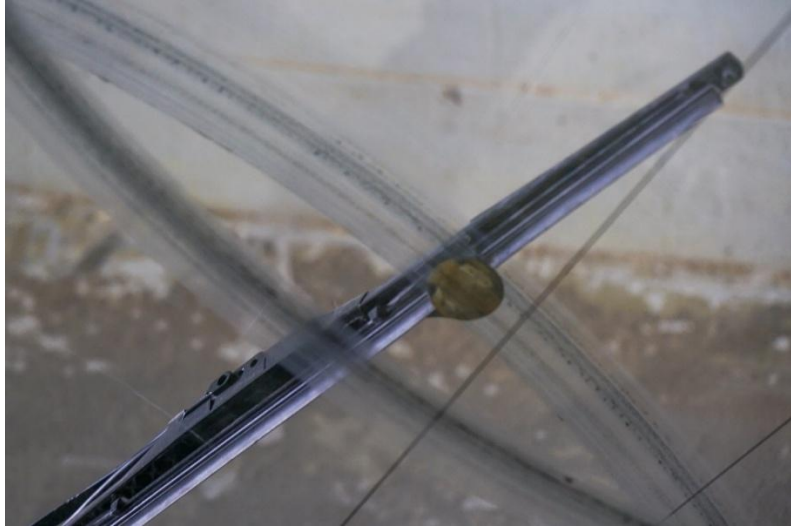
Exhibition venue: Taichung City Seaport Art Center

Video Link: <https://vimeo.com/852734174>

Stuck in traffic and rain, I watched as rainwater and seawater blended on the wiper blades—separate yet intertwined. The windshield took on an unexpected sense of depth, turning into a tactile and auditory surface. To heighten this effect, I installed a piezoelectric microphone to capture the wiper's frictional sounds. By amplifying the tension of standstill, the work evokes urban isolation, agitation, and entrapment



Installation view "Corolla", Taichung City Seaport Art Center, Taichung, 2018



Corolla, 2023 |

two piezoelectric microphones are placed between the wiper and the car window to amplify the frictional sound of the wiper



Installation view "Corolla", Taichung City Seaport Art Center, Taichung, 2018

Subway

Materials: LED light strips, speakers

Dimensions: Dimensions variable

Year: 2018

Exhibition venue: Taipei National University of the Arts (TNUA)

Video link: <https://vimeo.com/1081770147>

The path is part of students' daily journey home in school. To introduce an additional layer of perception to this otherwise unremarkable route, I concealed speakers and LED strips beneath storm drain covers, playing metro chimes and passenger voices with shifting lights that simulate the shadows and illumination of a passing train.

By merging sound and light, the installation links the underground metro station to the sewer space, transforming it into an unseen metro station—one that exists not as a physical structure, but as an experience shaped entirely by perception.



Installation view "Subway", Taipei National University of the Arts, Taipei, 2018



Subway, 2018 | LED light strips and audio equipment installed beneath the sewer

Advertising Rental

Materials: metal, steel cables, large-format canvas print, motor

Dimensions: 200 × 140 × 450 cm

Year: 2019

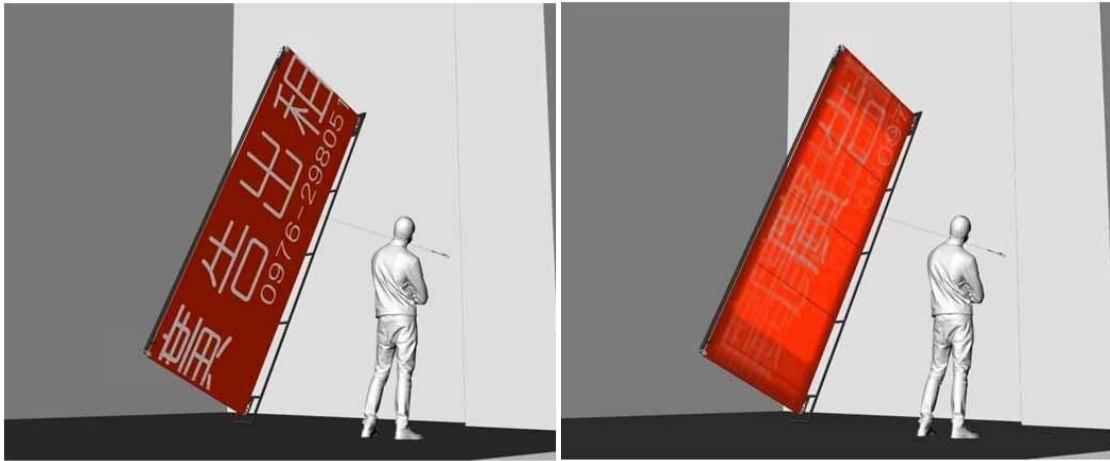
Exhibition venue: Taipei National University of the Arts (TNUA)

Video link: <https://vimeo.com/1081781808>

A motor-driven advertising banner leans unsteadily against the wall. The fabric strip, printed with "Advertising Rental," spins continuously day and night, accelerating and brightening every two minutes until the text blurs beyond recognition, then gradually slowing down. By altering speed, the work reconstructs the experience of urban signage within the exhibition space, exposing the precarious tension between familiarity and sensory overload in an era of excessive information.



Installation view "Advertising Rental", Taipei National University of the Arts, Taipei, 2019



Advertising Rental (rendering), 2019 |
the banner accelerates, and the text on it becomes too blurred to read due to the excessive speed



Advertising Rental (rendering), 2019 | process photo

Ghosts in the Shell

Materials: 40 mm anti-aircraft shell casing (found object), motor module, paper strip

Dimensions: Dimensions variable, sound installation

Year: 2020

Exhibition venue: Sanchong AirForce Military Kindred Village No.1

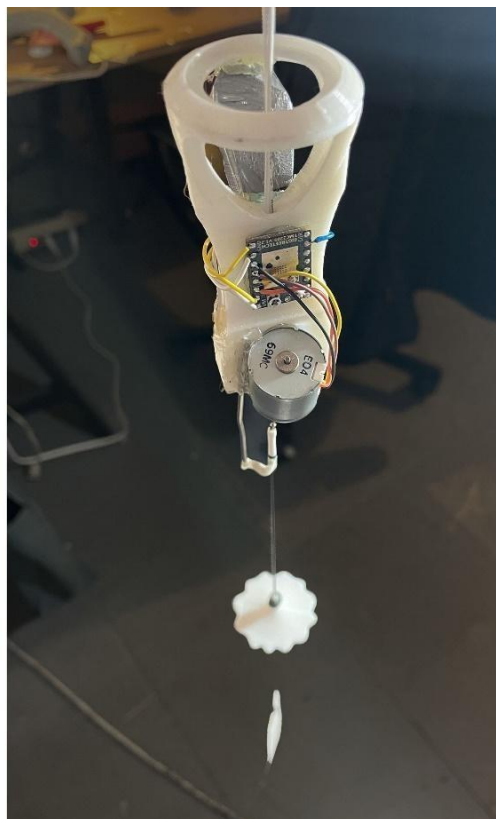
Video link: <https://vimeo.com/1064018258>

The exhibition venue (Sanchong AirForce Military Kindred Village No.1) was originally a Japanese anti-aircraft artillery base. After Taiwan came under the rule of the Republic of China following the Chinese Civil War, it was repurposed as a military dependents' village for the ROC Army's anti-aircraft artillery unit, and remains preserved today. Over time, relics of war have become a kind of "spectacle," revealing how historical memory continues to linger quietly within everyday life.

I embedded a motor into a 40 mm anti-aircraft shell casing (found object) and suspended it beside a window, causing it to emit repetitive sounds in a steady rhythm—like an echo of the past, a war ghost whispering endlessly, haunting the object and softly and repeatedly reminding future generations: "The revolution has not yet succeeded; comrades must continue to strive."



Installation view "*Ghosts in the Shell*", Sanchong AirForce Military Kindred Village No.1, New Taipei City, 2020



Ghosts in the Shell, 2020 |
a hidden mechanism embedded in the Bofors 40 mm anti-aircraft shell casing (found object)



Ghosts in the Shell, 2020 |
the propaganda slogan "Retake the Mainland" used by the ROC during the Chinese Civil War



Installation view "Ghosts in the Shell", Sanchong AirForce Military Kindred Village No.1, New Taipei City, 2020

Series5: Festival Artwork

This series of work explores how dynamic visual experiences can be constructed beyond the frame of the conventional moving image.

Commissioned for large-scale outdoor art festivals, each installation combines lighting and electronic elements with geometric structures to capture ephemeral impressions and evolving visual effects—each shaped by reflection, transmission, motion, and time.

By inserting itself into the tempo of public life and slowing the experience of time, the work draws attention to subtle emotional changes and creates an atmosphere that resonates across both public space and private perception, turning subtle phenomena into a communal emotional experience.

Fluid Boundaries

Materials: stainless steel, motor, woven mesh, LED

Dimensions: 500 × 250 × 100 cm

Year: 2024

Exhibition Venue: Anping Canal, Tainan (2024 Taiwan Lantern Festival)

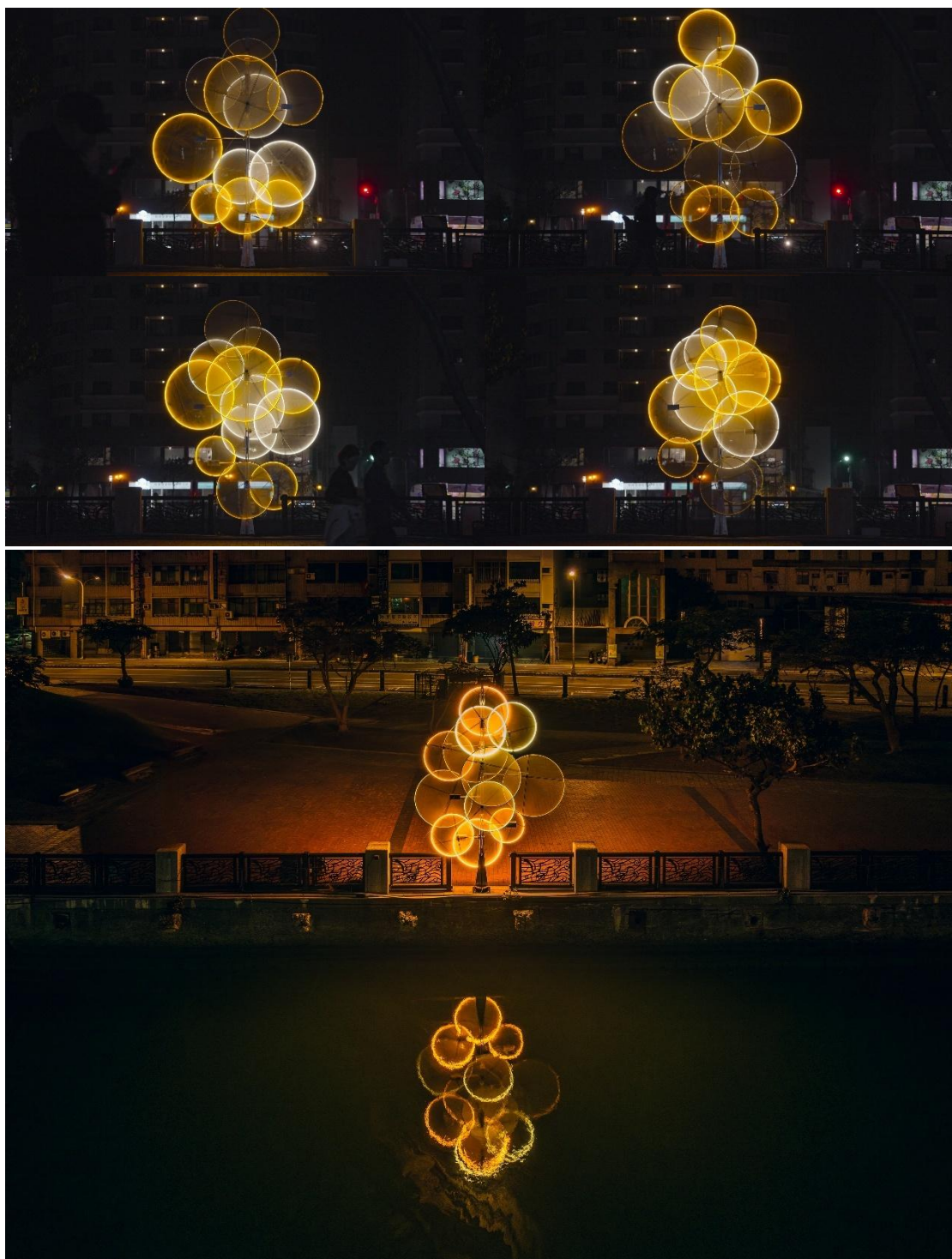
Artists: Ho Kun-Han, Chou Po-Ching (Collaborative Work)

Video Link: <https://vimeo.com/972050128>

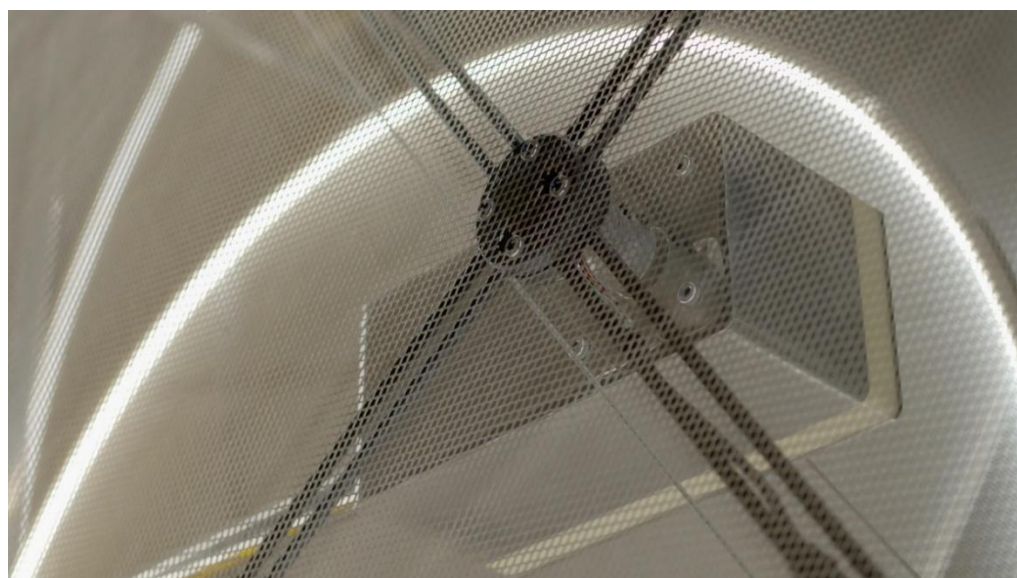
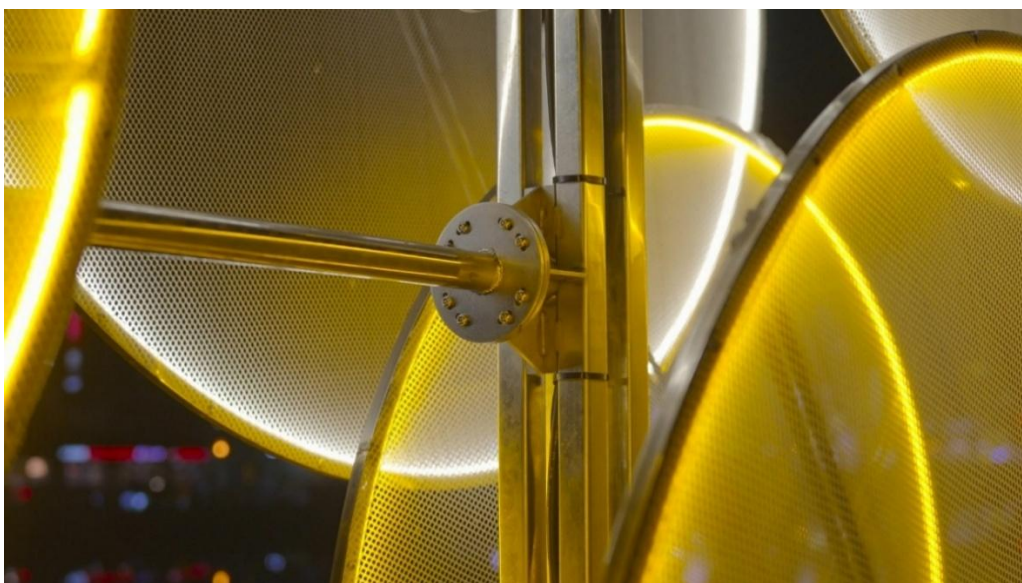
Fluid Boundaries subtly explores the boundary between people and the river, transforming the rigid division between the sidewalk and the water into a fluid, ever-changing visual experience. The installation introduces an abstract fissure filled with luminous bubbles, dissolving the static border into a soft interplay of light and shadow. As the bubbles move, they break down spatial separation, inviting viewers to reimagine the physical boundary between the city and the river.



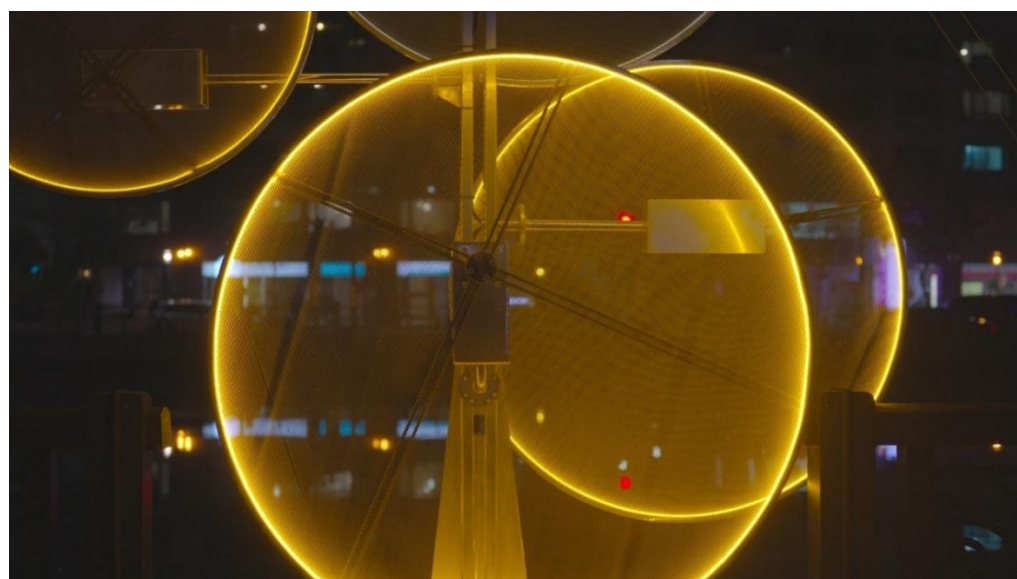
Installation view "Fluid Boundaries ", 2024 Taiwan Lantern Festival, Tainan, 2024



Installation view "Fluid Boundaries", 2024 Taiwan Lantern Festival, Tainan, 2024



Fluid Boundaries, 2024 | Motor module and lighting woven mesh extending from the stainless steel structure



Fluid Boundaries, 2024 | the installation replaces part of the riverside railing

Resonance of Light

Materials: stainless steel, motor, LED tubes

Dimensions: 500 × 300 × 300 cm

Year: 2024

Exhibition Venue: Anping Canal, Tainan (2024 Taiwan Lantern Festival)

Artists: Ho Kun-Han, Chou Po-Ching (Collaborative Work)

Video Link: <https://www.youtube.com/watch?v=VaKRb0fx5mY>

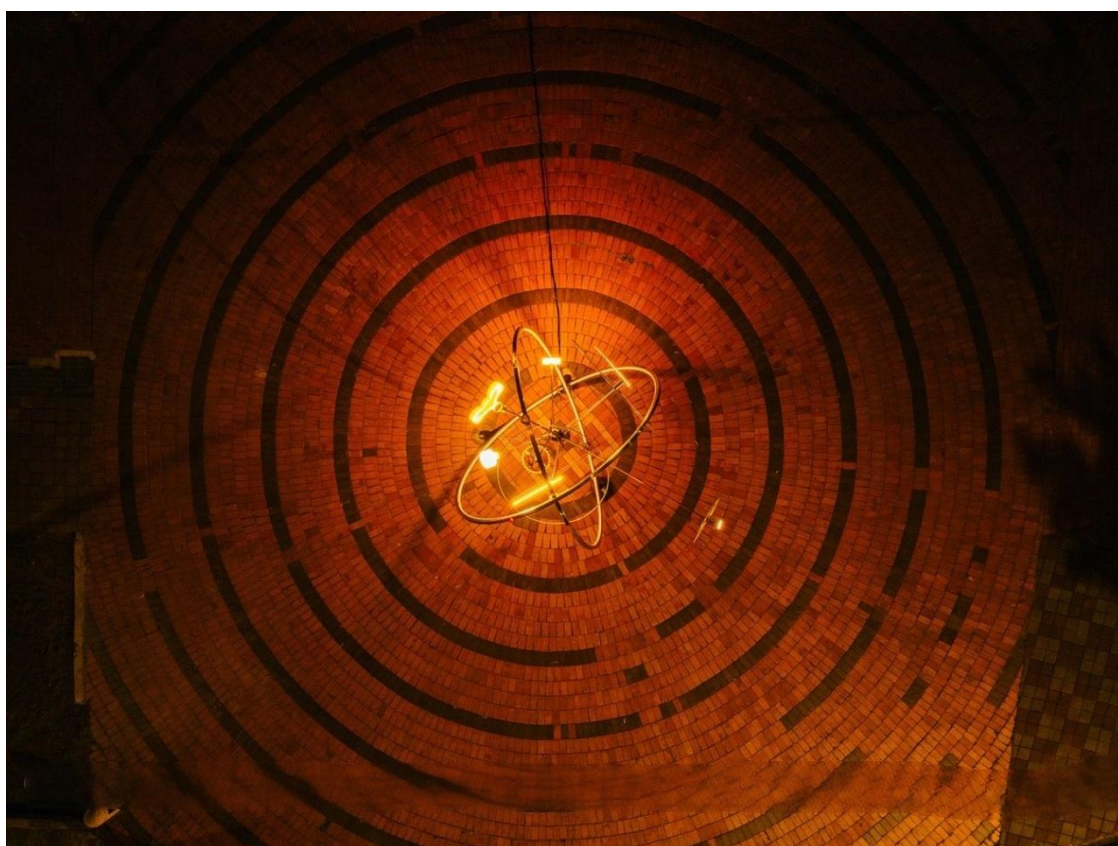
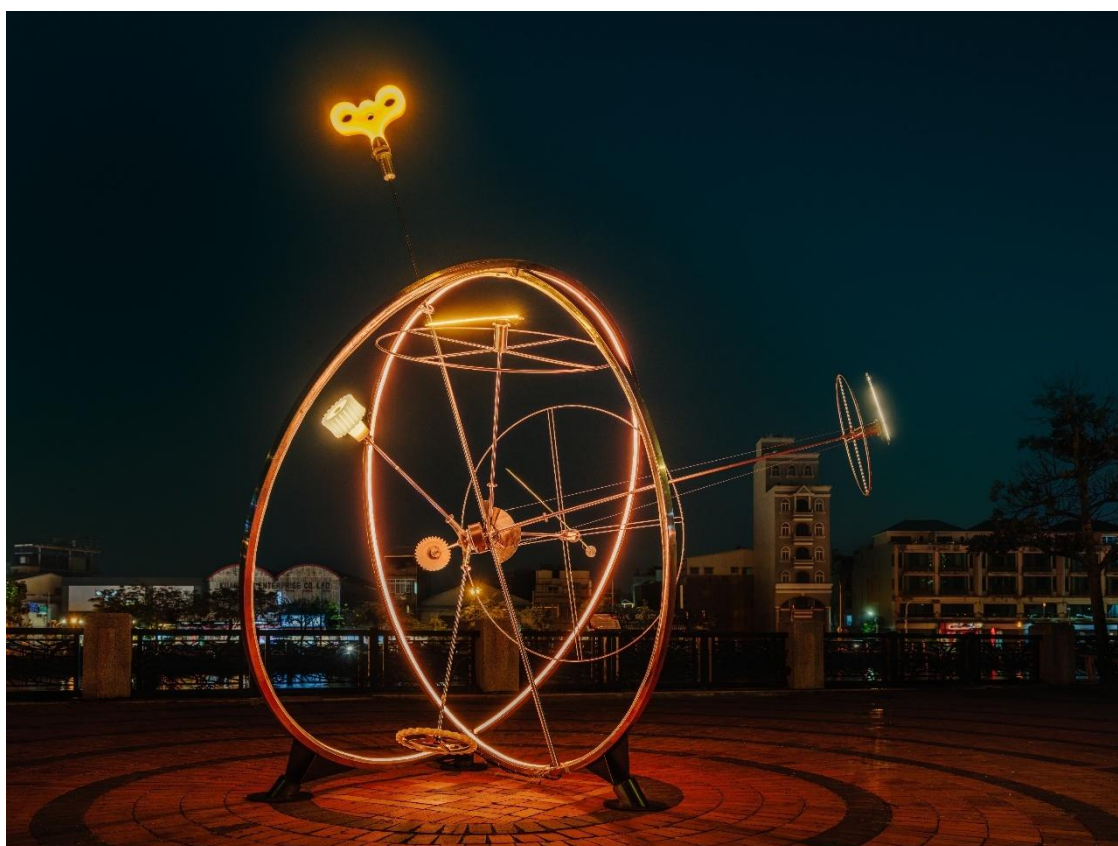
Resonance of Light captures the moment a clock explodes, suspending its destruction in time.

As the structure collapses, gears and hands are torn apart, yet they continue to spin and glow—struggling to function despite being severed from their mechanism.

The explosion is no longer a singular instant, but an ongoing condition where time fractures without ever fully vanishing—held in suspension between motion and stillness.



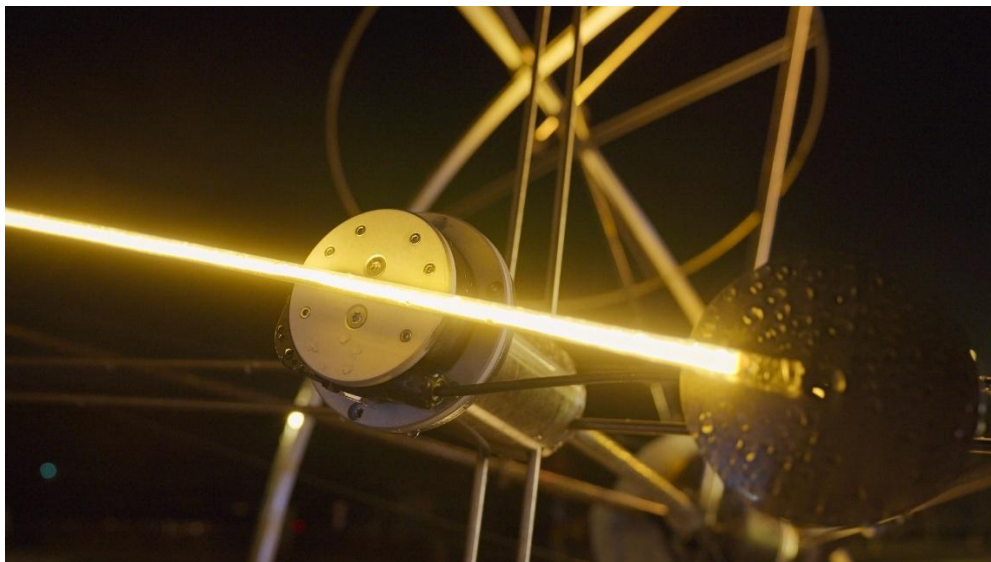
Installation view "Resonance of Light", 2024 Taiwan Lantern Festival, Tainan, 2024



Installation view "Resonance of Light", 2024 Taiwan Lantern Festival, Tainan, 2024



Fluid Boundaries, 2024 | The clock's internal gears revolve steadily around a central core



Fluid Boundaries, 2024 | The hands of the clock glow softly in the dark



Fluid Boundaries, 2024 | A spring extends from the center of the clock and spins endlessly

Rainbow on the Staff

Materials: colored light panels, stainless steel, motor module

Dimensions: 300 × 120 × 50 cm

Year: 2024

Exhibition Venue: Taoyuan Airport MRT A8 Station (2024 Taoyuan Land Art Festival)

Artists: Ho Kun-Han, Chou Po-Ching (Collaborative Work)

Video Link: <https://www.youtube.com/watch?v=c6YkA5jDMUs>

Rainbow on the Staff is composed of transparent-to-color gradient panels, kinetic mechanisms, and natural light, creating chromatic interactions as light passes through the material. The work translates sunlight into a musical language, allowing light and melody to visually resonate.

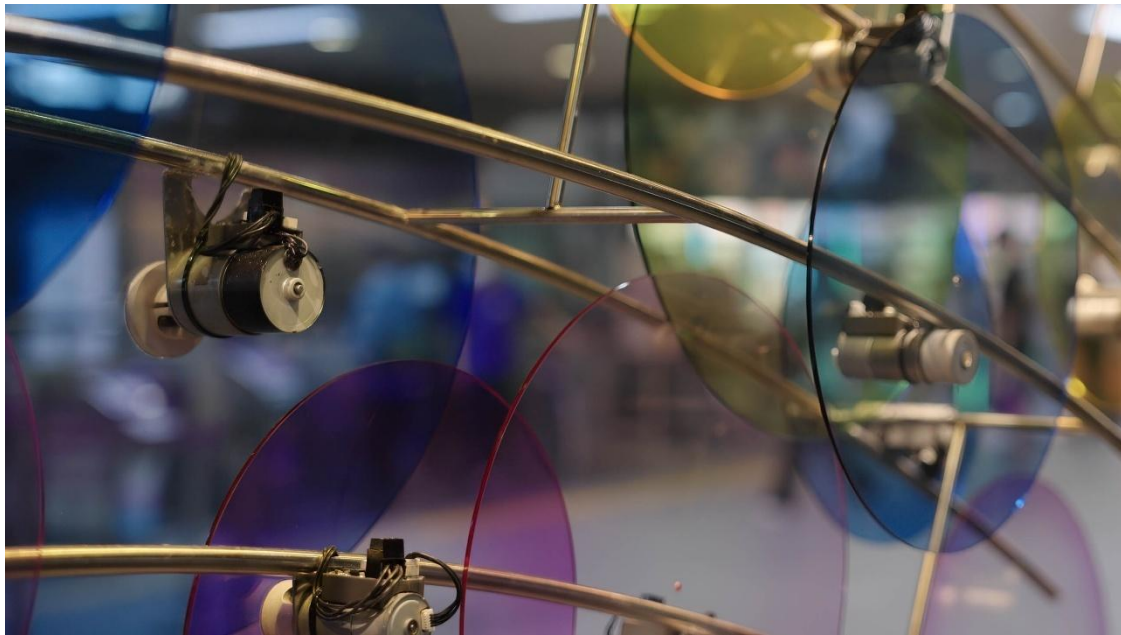
Color panels within the installation resemble dancing notes, mixing different colors continuously with the kinetic system, repeating endlessly in a silent yet colorful symphony.



Installation view "Rainbow on the Staff", Taoyuan Airport MRT A8 Station, Taoyuan, 2024



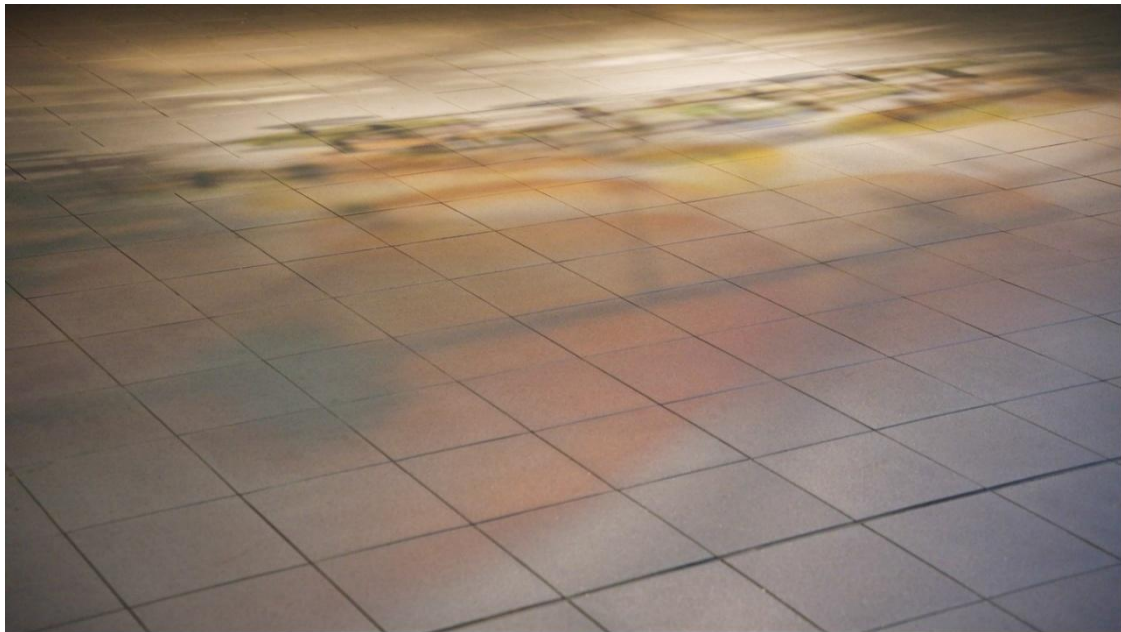
Installation view "Rainbow on the Staff ", Taoyuan Airport MRT A8 Station, Taoyuan, 2024



Rainbow on the Staff , 2024 | motor module



Rainbow on the Staff , 2024 | Gradient panels gradually shift from transparency to color



Rainbow on the Staff , 2024 | The installation transforms changing natural light into shifting rainbow patterns on the ground

Whispers in Light and Shadow

Materials: motor module control system, LED tubes, metal structure

Dimensions: 400 × 400 × 350 cm

Year: 2025

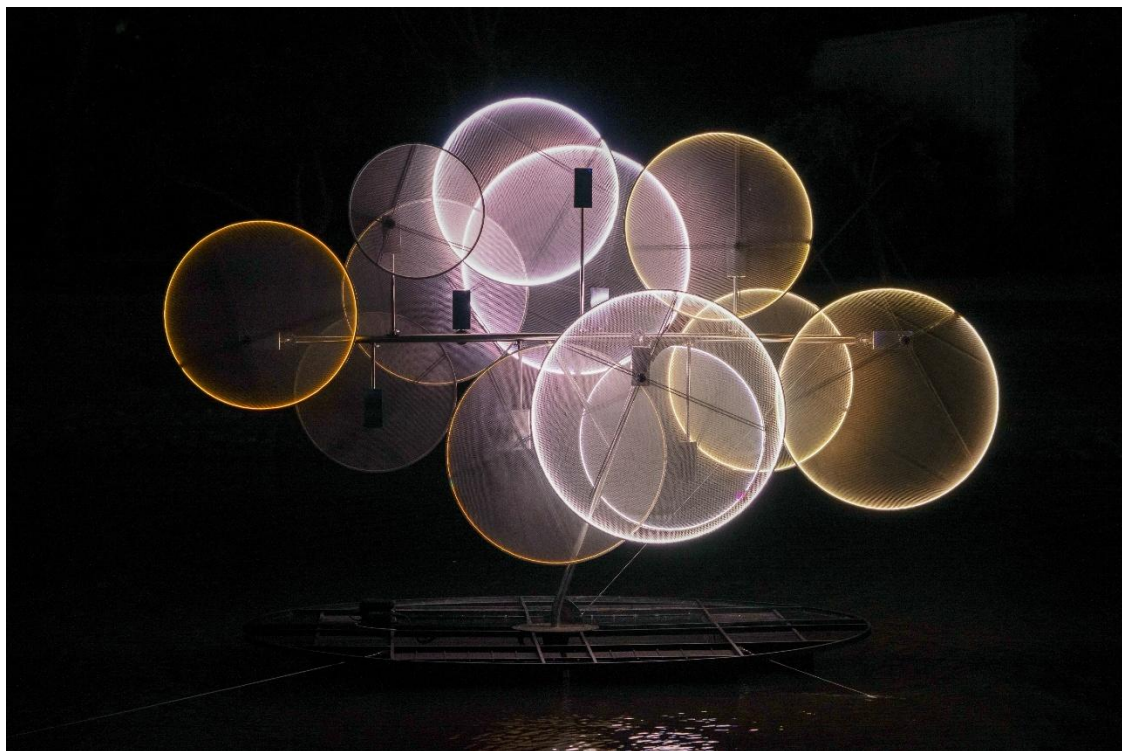
Exhibition Venue: Yuejin Harbor, Tainan (2025 Yanshui Lantern Festival)

Artists: Ho Kun-Han, Chou Po-Ching (Collaborative Work)

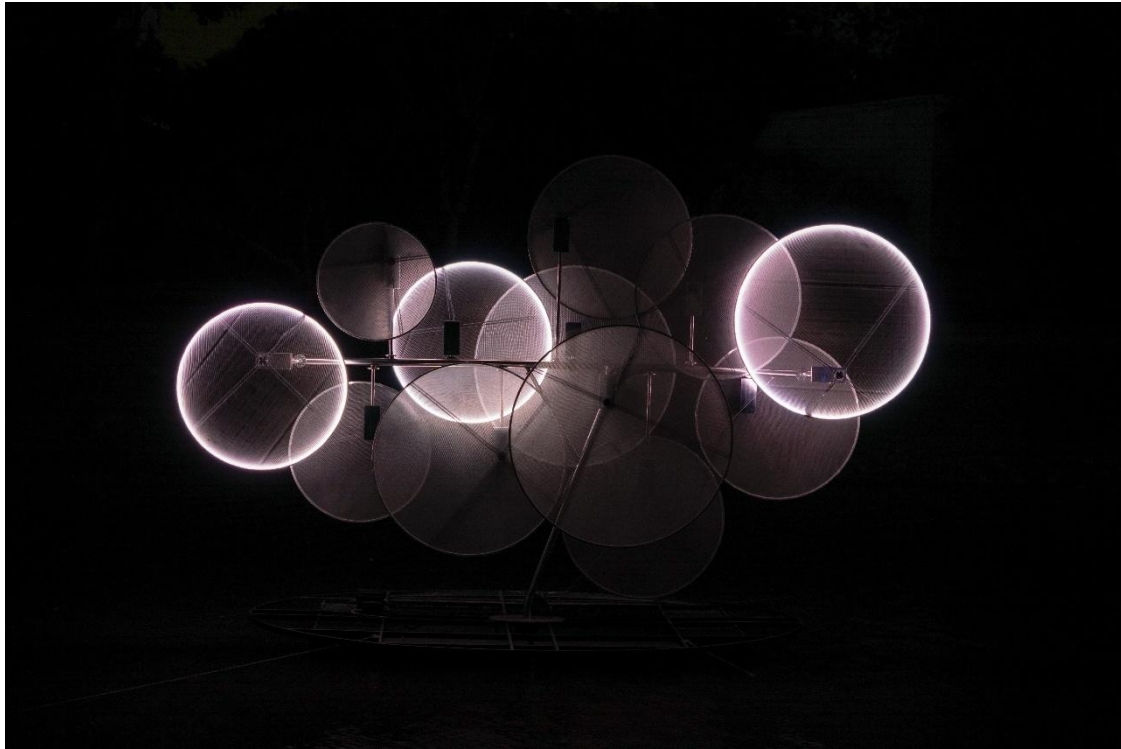
Video link: <https://www.youtube.com/watch?v=bmP5n1l2WOg>

Whispers in Light and Shadow Inspired by the fragmentation and repetition of light across the rippling surface of the river, it shapes an endless sequence of dynamic visuals through layered light and rhythmic variations generated by the random rotation of geometric forms.

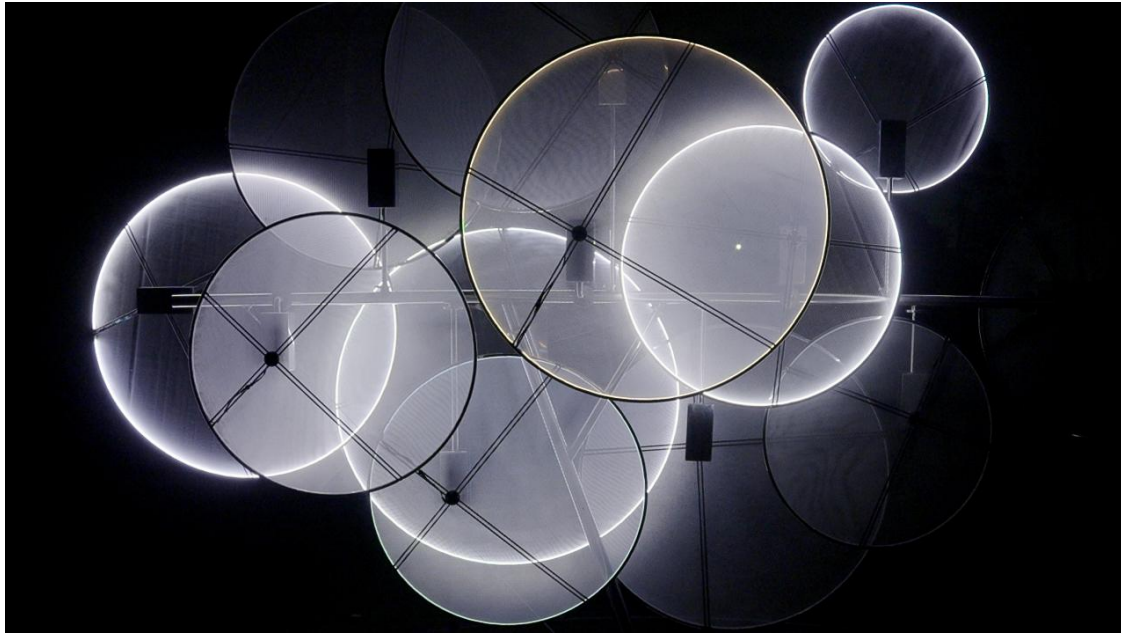
Like an ambiguous dialogue between light and shadow, it whispers softly through space, quietly shaping an atmosphere of stillness and depth. Within the subtle rhythm of light, viewers are invited to experience the quiet profundity of a fleeting glimmer.



Installation view "Whispers in Light and Shadow", Yuejin Harbor, Tainan, 2025



Installation view *"Whispers in Light and Shadow"*, Yuejin Harbor, Tainan, 2025



Whispers in Light and Shadow, 2025 | Motor module and lighting woven mesh extending from the stainless steel structure



Whispers in Light and Shadow, 2025 | process photo