

HUANG Jing Jhong

Portfolio

黃 敬中 / HUANG Jing Zhong

1984年出生於台北台灣，畢業於東海大學美術系，其後前往義大利著名馬賽克鑲嵌城市拉溫納與當地作坊學習歐式古典馬賽克工藝，返回台灣後設立公司承接公共藝術案，並於臺北藝術大學美術系研究所完成碩士學業。自2020年起，持續發展以炭為核心的創作實踐，結合自然與親緣的物質記憶（父系來自竹山，祖父曾經營金紙行業），運用廢棄竹林與木材經火煉後的炭，融合馬賽克工藝，呈現生命歷經質變後的轉化與重生。

創作聚焦於炭的雙重性——脆弱與不朽、暴力與聖潔、灰燼與能量、工業與自然。這些看似對立的特質，正是炭所蘊含的張力與魅力所在。它既是燃燒後的殘餘，是能量與記憶的容器，也是火焰再次點燃的開端。

Born in Taipei, Taiwan, in 1984, he graduated from the Department of Fine Arts at Tunghai University before traveling to Ravenna, Italy—a city celebrated for its mosaic tradition—where he trained in European classical techniques within local workshops. Returning to Taiwan, he established a studio dedicated to public art projects and later earned his M.F.A. from the Taipei National University of the Arts. Since 2020, his practice has turned to charcoal as a primary medium—infused with both familial memory, tied to Zhushan's bamboo heritage and his grandfather's joss paper trade, and ecological resonance. By kiln-firing bamboo and wood gathered from abandoned groves and integrating mosaic techniques, he investigates cycles of combustion, transformation, and renewal.

His work foregrounds the dualities embedded in charcoal—fragility and permanence, violence and sanctity, ash and energy, industry and nature. These tensions form the core of its aesthetic and conceptual force. Charcoal is at once the residue of fire, a vessel of energy and memory, and the spark of renewed ignition—embodying both the remains of destruction and the promise of regeneration.



Austronesian International Art Award 2024, Selected

Where is the site of memory (Broken mirror version)

Carbonized wood, galvanized steel paint, mirror, board, LED lights , H280 x Ø300 cm, 2024

超越地圖的觀看：炭的物質性與再生風景

— Beyond Cartographic Vision: Charcoal's Materiality and Landscapes of Renewal



Do not go gentle into that #2

charcoal and cement on board , H134 x W134 x D23cm, 2022, Chuan Cheng Art Center collection

在氣候變遷與人類活動劇烈改變環境的「人類世」背景下，炭成為見證歷史的物質，透過作品，召喚出一種超越人類時間尺度的「超物件」風景視角。選擇炭作為主要媒材，是對馬賽克工藝所追求的「恆久與堅固」提出的對比與回應。馬賽克以石材與玻璃構築永恆圖像，炭的易碎與不穩定，則呼應「反脆弱」的觀點：脆弱不是終結，而是變異與重組的起點，是穿越毀壞後邁向另一種再生與延續。這種轉化的思維也延伸至觀看方式——創作試圖鬆動傳統地圖與全知視角所建構的觀看邏輯。地圖賦予地景秩序與治理，而炭的物質性則喚起身體感知，使觀看從控制性的凝視轉為經驗與記憶的感受場域，重構人、土地和歷史的關係。

Within the framework of the Anthropocene, charcoal emerges as a material witness to human impact, inscribing cycles of burning, transformation, and accumulation. These works conjure landscapes akin to hyperobjects—vast, distributed, and exceeding the grasp of individual perception. In contrast to mosaic's pursuit of permanence through stone and glass, charcoal articulates a condition of antifragility: its fragility does not signify an end, but a threshold toward regeneration. This logic extends to the act of viewing itself. The works shift perception from the ordered detachment of cartographic vision toward embodied, sensory engagement, reframing the relationship between people, land, and memory.



Do not go gentle into that #7

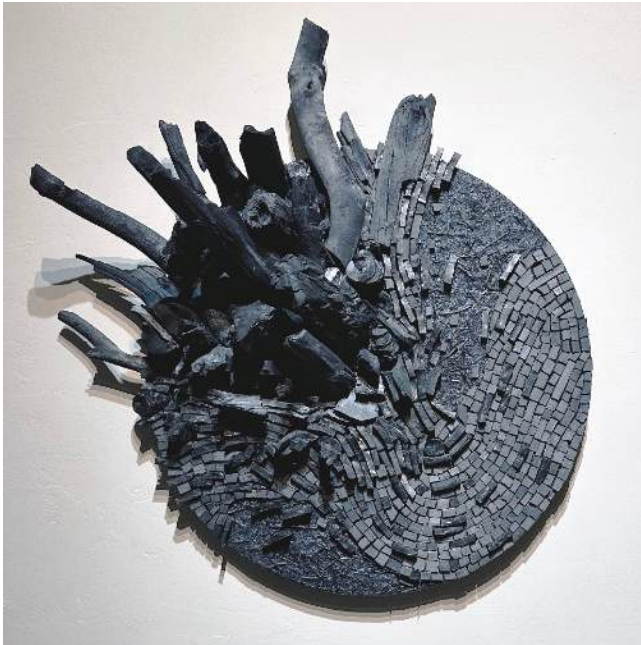
charcoal and cement on board, H128 x W120 x D16 cm, 2023, Chuan Cheng Art Center collection



At the Edge #1
charcoal, cement and
acrylic on board
H90 x W92 x D14 cm
2024



At the Edge #2
charcoal, cement and
acrylic on board
H82 x W91.5 x D10 cm
2024



Under One Small Star #7
 charcoal and cement on board
 Ø 50 (protruding part+15) x D22 cm
 2024

Through the infinite #2
 charcoal and cement on board
 H 61 x W 63 x D 21 cm
 2024



The end is the beginning #2
 charcoal and cement on board
 H56 x W58 x D15 cm
 2024

灼流之島：生態危機與地緣政治的焦灼

— Island in the Searing Currents:

Ecological Crisis and Scorched Geopolitical Volatility



Sea(r)oute #1 charcoal, cement and acrylic on board, H80 x W240 x D3 cm, 2025

這片海，環繞著島嶼台灣，Sea(r)oute 之名，既是交流之路，亦是焦灼之徑，文化的遷徙與地緣的角力，在焦流中並行無聲。自古，黑潮深流，浪尖化作灼熱的奔行脈搏，潮湧之聲，低迴著南島語族的呢喃。漂浮、靠岸、向南、向北。而今，政治的力量盤旋島嶼海域，看不見的邊界彼此對峙，島嶼成為無可迴避的焦點，海域成為爭奪拉鋸的焦土。

與此同時，海平面悄然上升，森林山火四處蔓延，氣候災難步步逼近，焦慮如煙，難以散去。炭，是火的殘存終點，亦是再次燃起的起點。焦黑暗流之下，島嶼的記憶、文化的流變、災害的警示如潮交纏，化為一道道閃爍微光。炭，不再只是繪畫工具，並超越日常物件。它不服從繪畫總是形式高於物質的安排，開始滲透畫面、抵抗時間、污染形式、偷渡意義，與創作者共謀，讓多層詮釋，在炭燼中浮現。

Encircling Taiwan, Sea(r)oute evokes both a channel of exchange and a searing passage, where cultural migrations and geopolitical frictions unfold in silence. Once the tides carried Austronesian voices; today, invisible borders collide, rendering the island an unavoidable focal point and the surrounding sea a contested stage. Meanwhile, rising seas, spreading wildfires, and the advancing climate crisis leave unease suspended in the air, like lingering smoke. Charcoal—at once the residue of fire and the spark of its return—embodies memory, transformation, and warning. Beneath these darkened currents, the island's histories, shifting cultures, and traces of disaster entangle, glimmering as fragile light.

Charcoal is no longer confined to the role of drawing tool or everyday material. It unsettles painting's hierarchy of form over matter, seeping into surfaces, resisting time, staining form, smuggling meaning, and conspiring with the artist. From the embers, layered interpretations emerge—flickering, volatile, and alive.



Sea(r)oute #1 detail

流動中的歸屬：記憶、身份與遷徙

— Belonging in Motion: Memory, Identity, and Migration

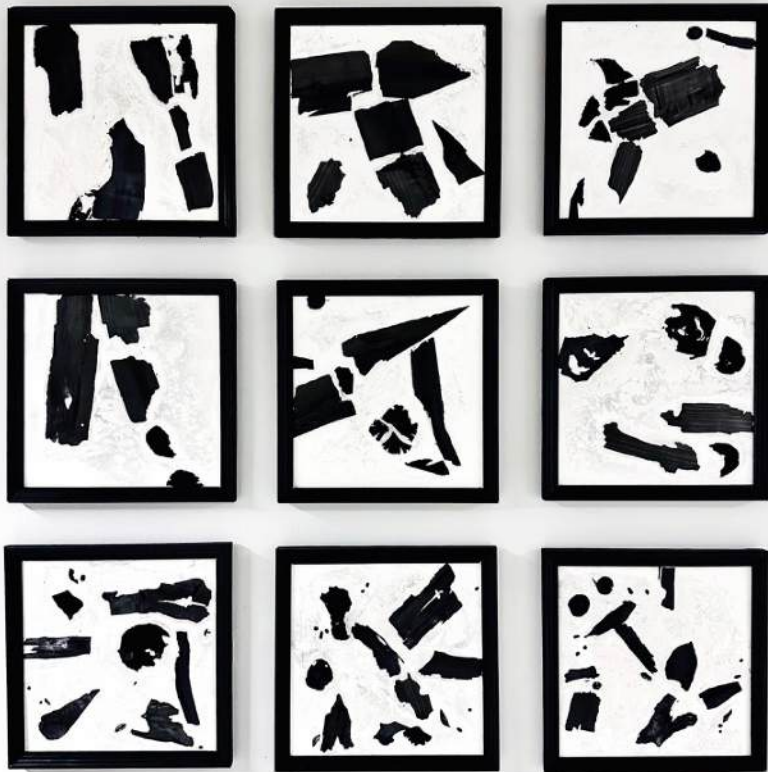


Where is the site of memory
(Bamboo Charcoal version)
Carbonized wood, galvanized
steel paint, board, bamboo
charcoal, H190 x Ø200 cm,
2024

藝術家的創作關注記憶、身份與文化如何在遷徙與交會中被重新塑造。《所繫何處》與《接觸地帶》分別從不同的角度切入，卻都指向同一核心：人在環境、文化與歷史交錯時所面臨的歸屬矛盾。

《所繫何處》以視覺化與紀念碑化的方式，呈現人類遷徙中自然原鄉與都市居所之間的拉鋸。無論因政治、經濟或氣候所驅動，遷徙總會在原鄉與新地之間生成疊合而矛盾的身份與記憶。作品以炭化木材與黑鐵構築的框架，一方面喚起山林的原始印象，一方面又對應城市鋼構的形象，提示「家」已不再是單一座標，而是一種隨著流動與再造不斷被書寫的狀態。

《接觸地帶》則將視角轉向文化交流。不同文化的相遇，往往伴隨權力的衝突、觀點的翻轉，以及集體認同的迷惘。作品既透過切割、刨削、打磨等工藝過程呈現物質的「接觸」，也在美學意識中展現張力：一方面是西方現代藝術對物質與再現的突破，另一方面則是東方書畫所強調的具身性與空間觀。於是，一個如遊戲般、隨機的、不斷生成的「景觀地帶」得以展開，藝術本身也成為人與文化之間的接觸場域。



Contact Zone

#6 | #11 | #9

#7 | #10 | #8

#12 | #13 | #14

charcoal and cement on board
single piece H28 x W28 cm
2024

Anonymous private collection

The artist's practice engages with how memory, identity, and culture are reshaped through migration and encounters. "Where is the Site of Memory" and "Contact Zone" address this concern from different perspectives, probing the paradoxes of belonging when environment, culture, and history intersect.

"Where is the Site of Memory" visualizes the tension between natural homelands and urban dwellings in the process of migration. Whether driven by political, economic, or climatic forces, migration creates overlapping and contradictory layers of memory and identity between one's place of origin and new settlement. Frames constructed from carbonized wood and blackened steel recall both the primal memory of forests and the skeletal structures of cities, suggesting that "home" is no longer a fixed point but a fluid condition, continuously rewritten through displacement and reconstruction.

"Contact Zone" extends this reflection into cultural exchange. When cultures meet, zones of collision and negotiation emerge, producing shifts in power, reversals of perspective, and uncertainties of collective identity. The work embodies these encounters materially—through cutting, planing, and polishing surfaces—and aesthetically, through the tension between Western modern art's explorations beyond representation and East Asian painting's embodied spatial sensibilities. The result is a game-like, ever-evolving "landscape zone" where art itself becomes the contact zone—between people, cultures, and histories.



Do not go gentle into that #6 charcoal and cement on board, H162 x W372 x D18cm, 2023

Kaohsiung Award 2024, Selected



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