Julia Hung

Selected Press 2017-2026

Julia Hung

Visual Artist
Taipei, Taiwan
Virgo
Former Alias, Bun Chan

Pink Torus, 2021
Suspended sculpture, enameled copper wire
98 × 60 × 60 cm

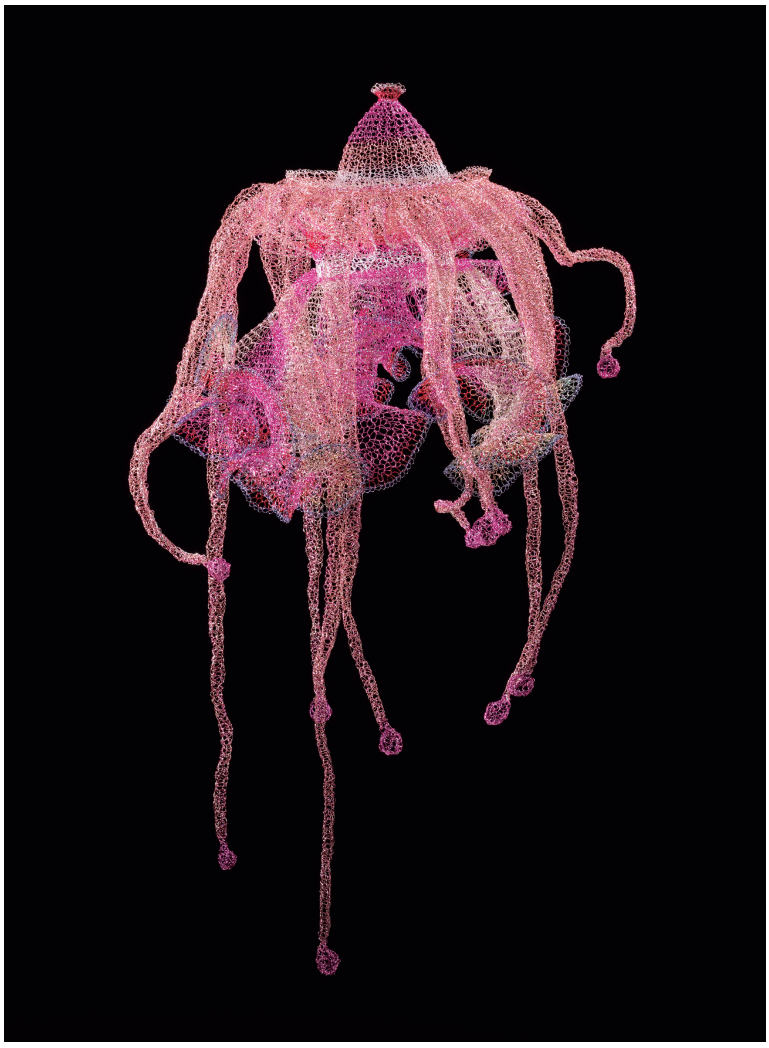


I understand "being a woman" not as a natural condition—despite my biological reality—but as a role learned through repetition, obligation, and expectation. It is a state that must be continually questioned. The body of work presented here, spanning from 2018 to 2025, maps the genealogy of this inquiry, tracing how labor that is historically coded as female can be repurposed as a method of critical thinking.

Drawing on a multicultural upbringing and a sensitivity to impermanence, my work blurs conventional boundaries, transforming everyday materials into contemplative microcosms. Through weaving and other material-transforming techniques historically linked to domestic labor, my practice investigates social value and gendered expectations. In my latest work, *Being as a Woman* (2025), the abstract negotiation of space becomes a specific confrontation with the self. The work asserts that femininity is not a static identity, but an ongoing negotiation between socially enforced expectations and an instinctive way of being that resists fixation. It is a performed alias—visible, constrained, and should be continually redefined.

Julia Hung (b. 1986, Taipei) creates poetic, immersive installations that explore the fluid interplay of material, form, and perception.

Hung holds a bachelor of design from OCAD University (2012) and an MFA from HEAD–Genève (2016). Her work has received numerous honors, including the Asian Cultural Council's New York Fellowship (2024), and finalist recognition in the New Heads–Fondation BNP Paribas Art Award (2017) and the Taoyuan Fine Arts Exhibition (2023). Her installations are featured in both public and private collections, including the King Car Cultural & Educational Foundation, t.Hub Taipei, and Hotel Indigo Alishan.



FB:

Your sculptures are mesmerizing! They are intricate and iridescent, and the way you capture them feels sublime. Can you describe the experience of making them?

JH:

For me, making is not merely a process, it's a conversation between material and intention. I begin with materials that have been overlooked or discarded. Rather than imposing a preconceived form, I listen. It feels like meeting a stranger and slowly sensing who they are: not just observing what the material is, but intuiting what it might want to become.

As I engage by ironing discarded plastic or weaving enameled copper wire, a flow state emerges that is both physical and subconscious. I weave my own beliefs and experiences into the work, while allowing organic influences such as smoke, liquid, the cycles of growth and withering, to guide the form. The sculptures hover between solidity and dissolution, capturing movement within stillness. They exist as much in negative space as in positive, appearing and disappearing as the viewer shifts perspective.

Through this process, I am not only giving shape to physical presence but also to the ephemeral: impermanence, transition, and the subtle negotiations of identity. This attentiveness to the temporary—what is woven, unwoven, and redefined—becomes a quiet yet firm refusal to accept the predetermined function of both material and role.

Top
Déjà Vu05, 2023
Wall-based sculpture, enameled copper wire
52 × 73 × 30 cm

L–R
Untamed13, 2023
Wall-based sculpture, enameled copper wire
86 × 56 × 34 cm

Amphichira, 2021
Freestanding sculpture, enameled copper wire
197 × 96 × 63 cm



FB:

I love the proposition that your work traces "femininity as a performed alias." Tell us more about this idea.

JH:

From a young age, I was taught explicitly and implicitly how a woman should behave, care, endure, and accommodate. I learned this role early on, but it never felt natural to me. It became an alias that functioned as a survival mechanism, allowing me to move more smoothly through social structures.

But an alias also conceals. Over time, I realized this performance was not only hiding parts of myself, but also masking the unequal expectations placed on women. It narrowed what a female identity was allowed to encompass.

In *Being as a Woman*, I distinguish between being a woman (the physiological condition) and being as a woman (the role shaped through repeated cultural enforcement). The wired biomorphic forms embody this tension: resilient and vulnerable, matter and affect, expectation and becoming.

L–R
Bloom, 2023
Installation view, enameled copper wire, stainless steel
155 × 128 × 55 cm

Biomimicry, 2018
Suspended sculpture, used plastic bag, wire, resin
170 × 80 × 70 cm







L,Top-Bottom:
2Ig, 2024
Installation view, enameled copper wire
9 × 3 × 3m

Wisps and Whispers 03, 2025
Wall-based sculpture, enameled copper wire
82 × 125 × 30cm

R:
Being as a Woman, 2025
Suspended sculpture, enameled copper wire
35 × 21 × 15 cm



FB:

The performance of gender can vary across cultures. How do you decide which tropes you want to subvert with your work?

JH:

I respond to lived friction rather than abstract tropes. Across Taiwan, Geneva, and New York, I've seen that while gender expressions shift, the expectation that women serve as caregivers, emotional managers, and maintainers persists.

I am drawn to the figure of the "socially appropriate female" who accommodates and sustains without friction. Rather than engaging specific cultural symbols, I work with gestures that form a shared grammar: cooking, ironing, weaving. Recognizable across cultures, these acts carry nearly universal expectations.

By overturning their expected function—cooking food that unsettles, ironing plastic into sculpture, weaving wire into forms beyond utility—I transform acts of service into quiet resistance. They are my voice: embodying belief, illuminating the overlooked, questioning assumptions of worth and utility, and offering shape to what has long remained unspoken.

In *Being as a Woman*, the biomorphic forms make visible both constraint and possibility, revealing resilience beneath what is often considered "soft." I do not dismiss cultural tropes; I transform them into material reflection through works that appear delicate yet bear an underlying strength that defies fixed expectations.

SOURCE
4N Magazine, Issue 5, Alias, 2026.

NOAH BECKER'S WHITEHOT MAGAZINE OF CONTEMPORARY ART

By Centering Taiwan, Curator Gin Lin Encourages Collective Reflection on Diasporic Experiences

BY ANNA MIKAELA EKSTRAND August 24. 2025



Julia Hung. *Wisps and Whispers*, 2025. Enameled copper wire. 50x18x20 cm. Courtesy of the artist.

What is an artwork that has drawn your attention recently, and why?

GL: *Wisps and Whispers* by Julia Hung. It is a suspended sculpture made from enameled copper wire that appears almost weightless, like mist or drifting clouds caught mid-transformation. I was drawn to its surreal and ethereal quality, as well as the precision of its craftsmanship, which re-examines female labor through the lens of contemporary sculpture. Through her practice rooted in Taoist philosophy, particularly interdependence and transformation, Hung has managed to achieve a remarkable balance between technical control and poetic ambiguity in this work. Rather than presenting a fixed meaning, she creates an atmosphere, something quiet, contemplative, and deeply resonant.

Hung is—can you guess?—a Taiwanese artist who recently received a grant from the Asian Cultural Council to come to New York. She studied at OCAD University and HEAD – Genève. The work lingered with me after our first encounter.

SOURCE
Anna Mikaela Ekstrand, "By Centering Taiwan, Curator Gin Lin Encourages Collective Reflection on Diasporic Experiences," Whitehot Magazine of Contemporary Art, August 24, 2025.

ARTouch 典藏

A Look at the Inaugural Voices: How Is It Raising the Bar for Collecting and Exhibition at Taiwan's Art Fairs?

By Sid Chen
ARTouch, January 27, 2024



Installation view of Julia Hung's works at *Voices*. Photography by Sid Chen.

A2 | JULIA HUNG

Upon entering the A2 exhibition space, visitors first encounter Taiwanese artist Julia Hung's installations made from enameled copper wire. Through meticulous weaving, Hung transforms hair-thin strands of wire into delicate wisps that evoke drifting smoke or the presence of a soul. Within these intricate layers, she creates an atmosphere that recalls the organic rhythms and vitality of nature.

Her work *21g* takes inspiration from the symbolic notion of the weight of the soul, translating this idea into a sculptural form that feels simultaneously weightless and densely layered.

Hung holds a master's degree in Contemporary Art Practice from HEAD – Genève in Switzerland. She received a Merit Award in Category II at the 2020 Pingtung Fine Arts Exhibition; her work has been collected by the Swiss gallery ARTVERA'S; and she previously presented an installation in the art section of the 2019 Taiwan Lantern Festival.

SOURCE
Sid Chen (陳晞), "首屆 Voices 現場一覽：它如何推進臺灣藝博會的收藏與展示水平？" ["A Look at the Inaugural Voices: How Is It Raising the Bar for Collecting and Exhibition at Taiwan's Art Fairs?"], ARTouch, January 27, 2024.

Across Disciplines, Across Venues: ONE ART Taipei 2024 × Voices Opens at Two Sites

Reporting & Text by Melody TU
Kaiak, January 26, 2024

The inaugural **Voices**, conceived as an academically curated fair without partition walls, brought together large-scale sculpture, installation, sound performance, and interdisciplinary practices. The exhibition collaborated with curator **Emerson Wang**, who coordinated the relationship between the works and the exhibition space while developing the presentation through a clearly defined theoretical framework.



Between Visible and Invisible

The third curatorial theme, **"Between Visible and Invisible,"** explores the threshold between what can and cannot be seen.
Julia Hung transforms traditional weaving into vibrant sculpture, breaking through the limitations of the material to create organic sculptural forms. Here, the work presents a spatial challenge: how can an illusory, abstract psychological state be made present within a real, physical space?

Julia Hung, 21g, enameled copper wire, dimensions variable, 2024.
Image courtesy of ONE ART Taipei.

SOURCE
Melody TU, "跨域直擊！ONE ART Taipei 2024 × Voices 雙展場揭幕" ["Across Disciplines, Across Venues: ONE ART Taipei 2024 × Voices Opens at Two Sites"], Kaiak, January 26, 2024.

IW 傢飾

Taipei Dangdai Art & Ideas 2024
Julia Hung – *Indefinite Pink*

Interview by Ana Wang



Presented by IS Art at Taipei Dangdai 2024, Julia Hung's large-scale installation *Indefinite Pink* explores gender stereotypes through material, color, and deconstructed weaving techniques. *IW Magazine* spoke with Hung about her creative process, material language, and the relationship between art, space, and the viewer.

Q: In your creative process, do the interwoven lines, materials, or colors represent particular meanings or images?
A: My copper-wire works begin intuitively. The process feels like a way of connecting and communicating with my subconscious through the work, gradually transforming vague mental prototypes into fully realized sculptures. Each piece becomes an independent entity, forming its own identity.
Since childhood, I have enjoyed creating with curves and drawing inspiration from nature. Almost all of my works consist of natural, organic lines. My color choices are guided by my immediate feelings and intuition toward each work rather than by contemporary aesthetic conventions. I also enjoy sourcing materials from everyday life, such as familiar copper wire or recycled materials including plastic bags, PET bottles, and old clothes. These familiar materials help viewers connect with the work, and I reinterpret them to give them new life.

Q: How do you balance technique, material, and color while maintaining structural integrity in three-dimensional works?
A: For smaller pieces, I experiment with different materials to ensure structural stability. My copper-wire weaving technique evolved from techniques I learned from my grandmother, which I have continued to develop in my own way. I allow wires of varying thicknesses to naturally hang and drape to achieve balance. For larger installations, the structural challenges become more complex. Stainless-steel frames or other supports are often required. Since most manufacturers are accustomed to working with straight-line structures, I provide 3D models or diagrams for curved supports and work closely with them throughout production to maintain the organic curves.



Indefinite Pink, 2024

Q: Can you elaborate on the inspiration for *Indefinite Pink* and the ideas you hope to convey?
A: Pink, the primary color of this work, is also the color I most frequently wear in daily life. I have a fairly gender-neutral personality; as a child, I preferred playing with Transformers and toy cars. However, society often associates pink with young girls or Barbie, which made me reflect on how predetermined frameworks influence our perception of color.
While creating food-based art in Switzerland, I was questioned about gender associations within culinary traditions. I realized that most chefs are male yet are rarely questioned about gender. Returning to Taiwan and working with weaving, I encountered similar questions. This prompted me to reconsider gender stereotypes in everyday life and the possibility of challenging these systems.
Indefinite Pink reflects the fluidity and variability of everyday concepts rather than fixed assumptions. The work appears to be woven from rippling material, but is actually held together with transparent epoxy resin, deconstructing a craft historically associated with female labor and questioning ingrained stereotypes.

The outer pink layer draws on a color now strongly associated with women, although pink was more often linked to men in the early twentieth century because of its relationship to red, which symbolized strength and vitality.
The installation's exterior resembles a melting tent or pointed cap, while the interior invites viewers to enter and reflect. Its fluid contours encourage open interpretation, symbolizing the malleability of stereotypes.
Through *Indefinite Pink*, I examine societal norms, challenge fixed perceptions, and explore the fluidity of human perception. Many so-called immutable truths are human constructs, waiting to be deconstructed and reimagined.

Q: Many of your works respond closely to their sites and surrounding spaces. How do you see your work creating a dialogue between art, space, and the viewer?
A: I believe that when a work is placed in a different site or space, shown alongside other artworks, or encountered by different viewers, it can generate endlessly varied interactions. These dialogues involve both elements that can be controlled and others that cannot.
I think of each exhibition almost as an experiment: I take into account the factors I can control, such as the space and the work itself, and then observe how the variables that emerge on site create unexpected relationships and effects. I especially enjoy watching how viewers respond to the work and how they experience it in the exhibition space. Their reactions often lead to feedback and discoveries that I could never have anticipated.



Left: Julia Hung with *Déjà Vu06*, 2023. Enameled copper wire, H91 × W70 × D28 cm.
Courtesy of *Harper's BAZAAR Taiwan* · Photography by WEN JUN FU.
Right: *Biomimicry 02*, 2022. Mixed media (used plastic bag, wire), H105 × W70 × D70 cm.

SOURCE
Ana Wang, "台北當代 – 洪郁雯「Indefinite Pink 不定的粉紅」" ["Taipei Dangdai – Julia Hung: Indefinite Pink"], IW Magazine, 2024.

| Special Report |

True Colors

Life as Art | Julia Hung on Weaving Reality and Dreams

Concept, interview & text by Melody Tu · Photography by Weslie Wei · Additional images courtesy of the artist

Like drifting clouds, fluid lines twist and suspend through space, reflecting the shimmer of the ocean or sunlight filtering through a forest. During the turbulent years of the pandemic, Julia Hung reconsidered her relationship with the world and began developing colorful three-dimensional woven works that might offer viewers a sense of healing.
"Lace used to be crocheted by hand, unlike today's industrial production. I found that fascinating and learned from my grandmother," Hung says of the technique she inherited. "The curves of weaving may appear delicate, but copper wire is actually very resilient. It reminds me of women."

Between the Constructed and the Natural

"If I had a representative color, it would probably be white. It is full of possibility and gives me the greatest freedom. It may look like nothing, but it actually reflects every color."
Although familiar with color theory, Hung prefers intuitive combinations and often develops palettes in response to specific themes. *Infinite*, a commissioned work inspired by Alishan, reflects the changing colors of its seasons. *Mystic*, meanwhile, explores the Taoist interdependence of yin and yang: black and white emerge and disappear through light and shadow, suggesting that what cannot be seen does not necessarily cease to exist.
Her large-scale installation *Indefinite Pink*, presented at Taipei Dangdai this year, appears woven but is actually joined with epoxy resin. The work examines two stereotypes associated with women: pink and weaving.
"In the early twentieth century, pink was more closely associated with men because of its relationship to red, which represented strength and aggression. As an artist who works with weaving, I am also often asked why women use weaving in art, even though many contemporary artists working with textiles are men."
Hung moved to Canada at fifteen, studied art and design in Toronto, pursued contemporary art in Switzerland, and also spent time in Paris. Living among different cultures prompted her to question assumptions she had once taken for granted.
In Switzerland, she created a food-based artwork involving eggs. In Taiwan, people often associate a reddish-orange yolk with greater nutritional value, yet its color is actually determined by what chickens are fed. Preferences vary by country and region, and egg production adapts accordingly.
"Art allows me to see everything in life from different perspectives. Many things we think are natural are actually constructed realities, while things we assume are fake or strange may be closer to their natural state."

Weaving Time: Exploring the Subconscious Through Life

Through weaving, Hung explores the unseen forces of fate and communicates with her subconscious. She begins without a predetermined composition, working immersively in a state of flow. Each crochet stitch subtly affects what follows, but never determines the whole; the final form only becomes clear at the end.
"We believe life unfolds through linear time. But what if it doesn't? Like in the film *Arrival*, many of the causal relationships we imagine would no longer hold. If copper wire represents time, then everything in life seems interconnected, although it is impossible to know how much one thing affects another.
"There is no need to regret the past or worry about the future; we can only attend to the present. Something that seems negative now may look different when we look back later. Like roots or branches in nature, things gradually grow into the forms they are meant to take."
Over time, art has helped Hung clarify her thoughts, trust more courageously in what she wants to do, and express her own voice. At every stage of life, art has accompanied her, and she hopes the works she creates can, in turn, accompany others.

Pink is just the right amount of love.
"Red feels too intense to me—more aggressive and connected to survival.
Pink is just the right amount of care, the right amount of love. It feels exactly right."

SOURCE
Melody Tu, "True Colors 生命是一場藝術｜專訪藝術家洪郁雯，編織真實與夢境" ["True Colors: Life as Art | Julia Hung on Weaving Reality and Dreams"], Marie Claire Taiwan, October 2024.



| special report |

TRUE COLORS

生命是一場藝術

在充滿粉紅色的這一期，《美麗佳人》邀請不同風格的藝術家們：洪郁雯、蕭郁書、酥酥、蓉生，
分享看待顏色、照護身心、感受世界與創作的各種視角。
通過藝術，希望我們都能發現自己獨特的美麗色彩。

企劃＆採訪撰文／涂千曼　攝影／Weslie

洪郁雯作品《綻》，藝術家提供。

編織真實與夢境——洪郁雯

仿若煙雲般，流動纏繞的線條懸掛在空間中，折射出海洋波光粼粼，或陽光透過山林的美感。疫情紛亂那幾年，洪郁雯反思自己與世界的關係，希望可以做一些讓大家感覺療癒的作品，因而發展出色彩多樣的立體編織藝術。

「以前蕾絲都要手工勾針，不像現在工業化可以做很多，我覺得很有趣就跟阿嬤學。」他描述自己的技藝傳承，以及不同媒材的使用。「編織的曲線，看起來可能滿柔弱，但其實銅線的材質是很堅韌的，讓我覺得好像女性一樣。」

在人造與自然之間，探問真假的想像

「我的代表色應該是白色。充滿可能性的顏色，有更多自由可以發揮。看起來好像什麼都沒有，但其實它反射了所有的色彩。」

儘管熟悉色彩學的配色，洪郁雯更喜歡憑直覺碰撞不同的效果，也會從特定主題發揮。例如阿里山地景的訂製作品《無盡藏》呈現季節多面的色彩；《玄》探討陰陽相生，黑白主要雙色在光影中顯現或隱沒，看不見不代表不存在。

今年在台北當代展出的大型裝置《不定的粉紅》，貌似編織物，實際上用環氧樹脂接著，是以「粉紅」與「編織」兩種對女性的刻板印象來創作。「在20世紀，粉紅色更屬於男性的顏色，因為接近紅色，代表堅強、敵意。身為編織藝術家，我也常常被問為什麼女性用編織來創作，但當代藝術編織的男性其實也很多。」

15歲就遠赴加拿大的他，大學時期在多倫多讀藝術與設計，研究所在瑞士讀當代藝術，也在巴黎待過一陣子。多元的文化環境，帶給他不同的衝擊與反思。

他分享在瑞士做過關於「蛋」的食物藝術。台灣人覺得有營養價值的蛋黃應該偏紅色。但事實上，是餵給雞吃的飼料，決定產出來的蛋是什麼的顏色。不同國家與區域的人，喜歡的蛋顏色都不一樣，蛋的生產也會配合人們想要的顏色。

「藝術讓我從更多不同視角，去看待生命的一切。」洪郁雯說。「很多我們以為自然的事情，其實是人造的現實；以為是假的或奇怪的事情，才是真的自然的樣子。」

編織的時間線，探索潛意識也陪伴生活

通過編織，他探索冥冥中命運的牽引，與自己的潛意識溝通。沒有先思考構圖，以沉浸的狀態在心流中創作。後來發現每一次勾針會稍微影響接下來的發展，但不會影響太多。因為整體的形狀仍是最終才會決定。

「我們相信活著的是線性的時間。可是如果不是，就像那部電影《異星入境》（Arrival），很多我們想像的因果關係就不成立了。如果把銅線想成時間的話，我覺得就好像人生所有事，都是相互連結的，但影響多大很難判定。不必去後悔過去也不用擔心未來，只要把握好當下。有些事現在看起來可能是不好的，但以後往回看也說不定。好像自然中的根或樹枝這樣，它慢慢就會長出它該有的模樣。」

慢慢地，藝術讓洪郁雯想清楚一些問題，比較勇敢去相信自己想要做的事情，表達自己的聲音。無論生命中的什麼時刻，他透過藝術來陪伴自己，也希望創造出來的作品可以去陪伴其他更多人。

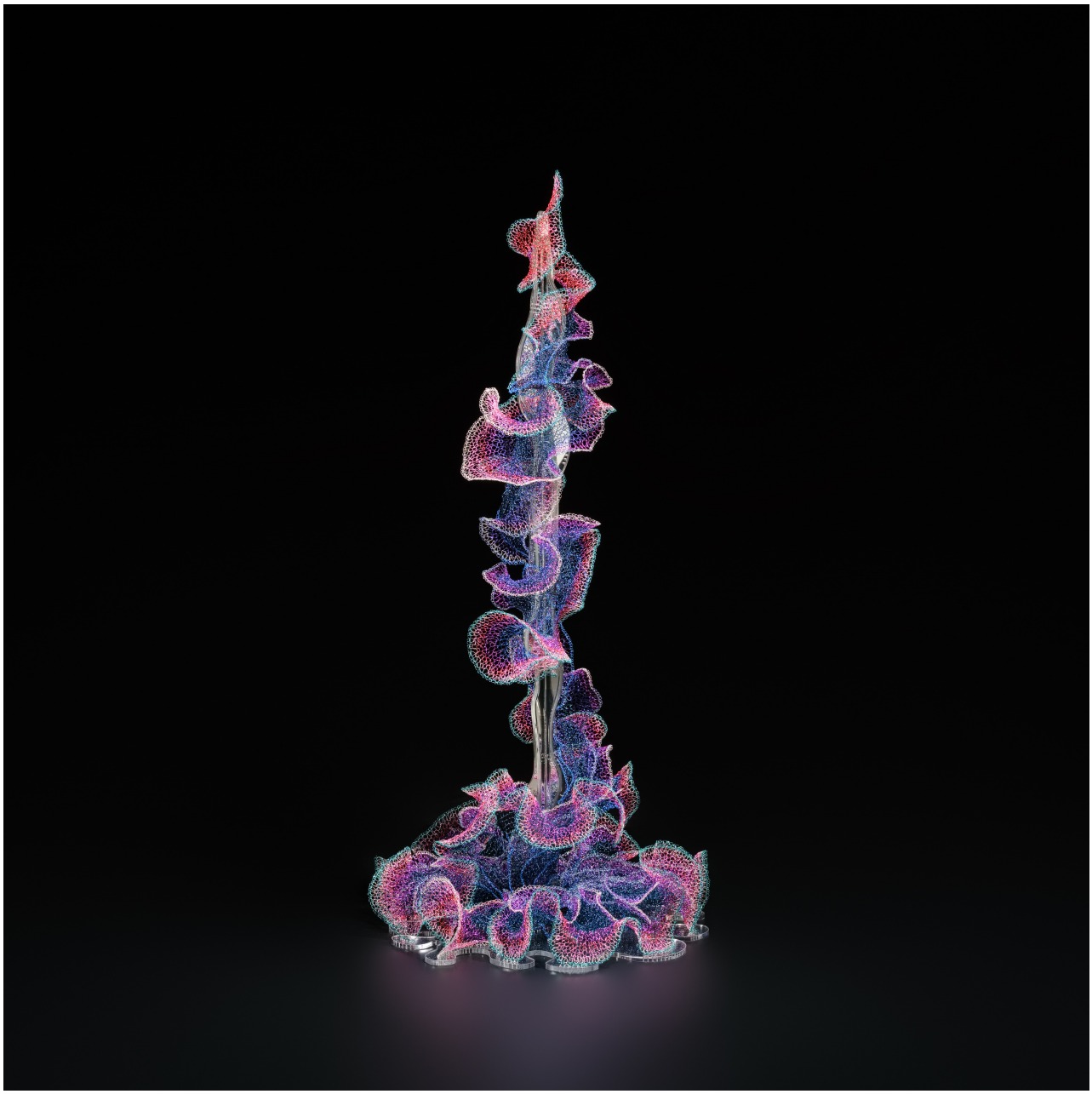


粉紅色，是對世界剛剛好的愛

洪郁雯：「我覺得紅色相對太濃烈了，比較有侵略性，跟生存感有關。但粉紅色就是恰好的關心，恰好的愛，剛剛好的。」

Taiwan's Emerging Artist Julia Hung: a Dynamic Perspective on Multicultural Art

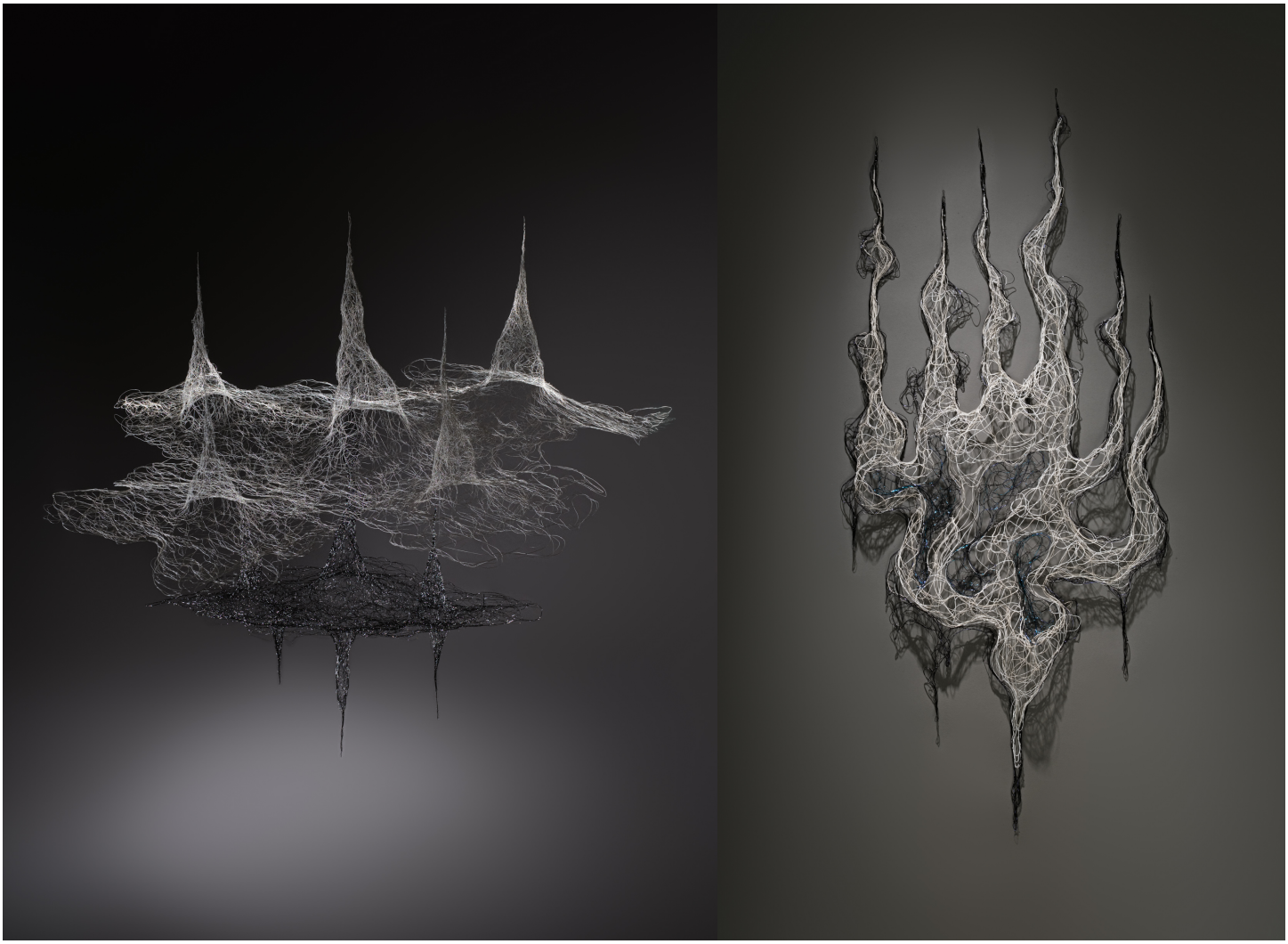
By Adelina, Published July 25, 2024



Spun Twist, 2021, Enamelled copper wire, acrylic board, H120x W60x D58 cm

Born in Taipei in 1986, Julia Hung has a multicultural background that has imbued her identity and art with dynamic and ever-changing qualities. Her creations, like water, effortlessly transcend boundaries and forms while retaining their intrinsic essence. This fluidity reflects her diverse perspective and embraces the profound Taoist philosophy of interdependence and interchangeability.

Hung seamlessly blends traditional techniques with various mediums to explore alternative modes of thinking and creating art. She uses fine copper wires of different colors to weave sculptures that resemble flowing water, reflecting her philosophical musings on the multifaceted nature of life through the fluidity of the forms.



Mystic01, 2024, Enamelled copper wire, Dimensions variable
Mystic02, 2024, Enamelled copper wire, H81.5 x W38.5 x D5 cm

Mystic 玄

Her current series, *Mystic* 玄 *(Xuan)*, explores the fluidity between the visible and invisible, and between being and nothingness. In Taoist philosophy, the concepts of “nothingness 無 (*wu*)” and “being 有 (*you*)” originate from the same source and are collectively referred to as “mystic 玄 (*xuan*).” Although being and nothingness seem opposite, they are actually interchangeable and interdependent, much like how white is hidden within white and revealed in black, and vice versa.

Through the use of black and white and the interplay of light and shadow, Hung defines and dissolves the forms of her works within space, flowing between the visible and the invisible. This also embodies the coexisting nature of being and nothingness, highlighting how perception is constantly being shaped and reshaped.

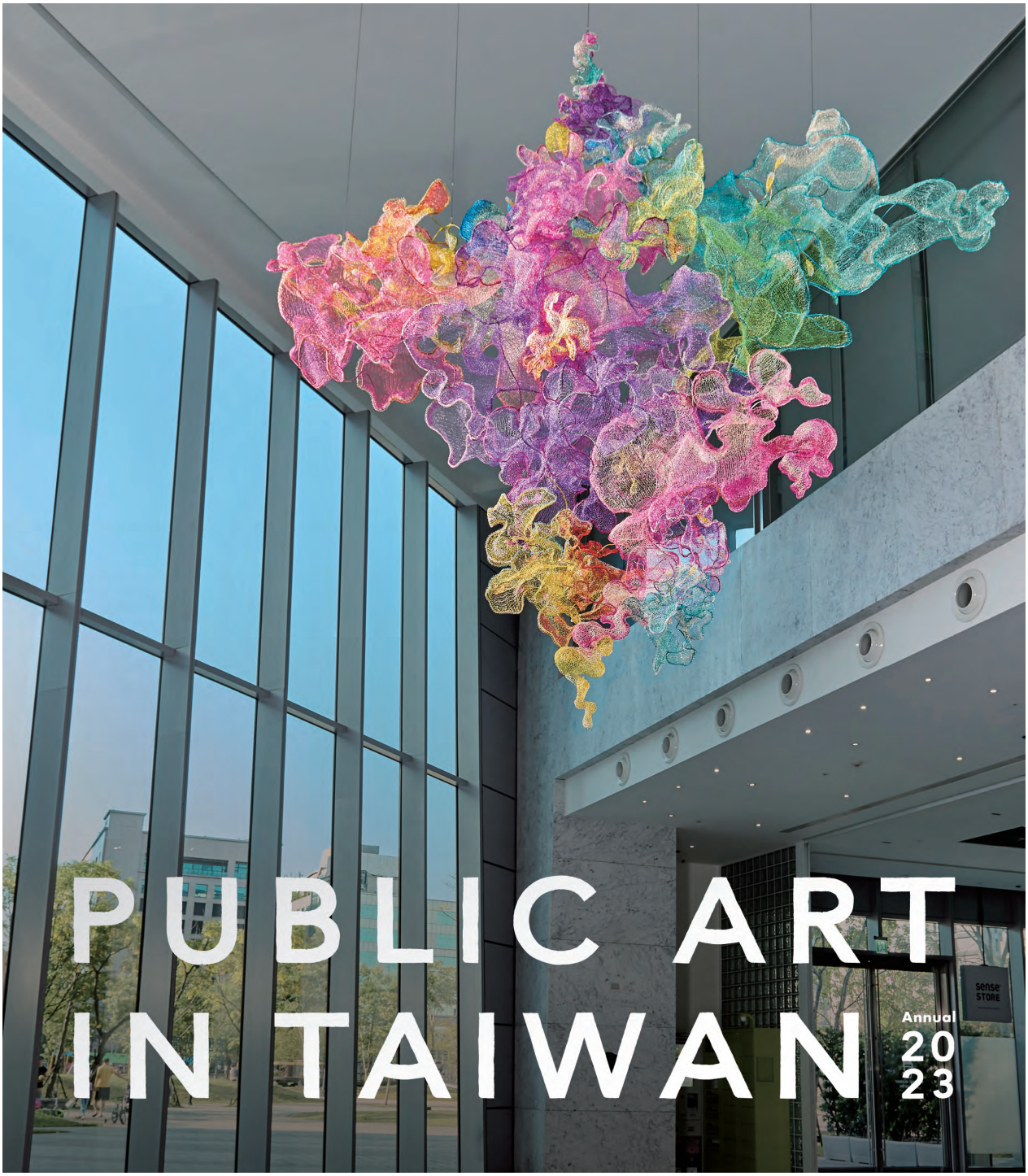
Julia Hung’s art is a testament to the influence of multiculturalism and profound Taoist philosophy. Her work not only transcends cultural and societal norms but also invites viewers to reflect on the interdependence of all things, celebrating the ever-changing and fluid nature of existence.

SOURCE

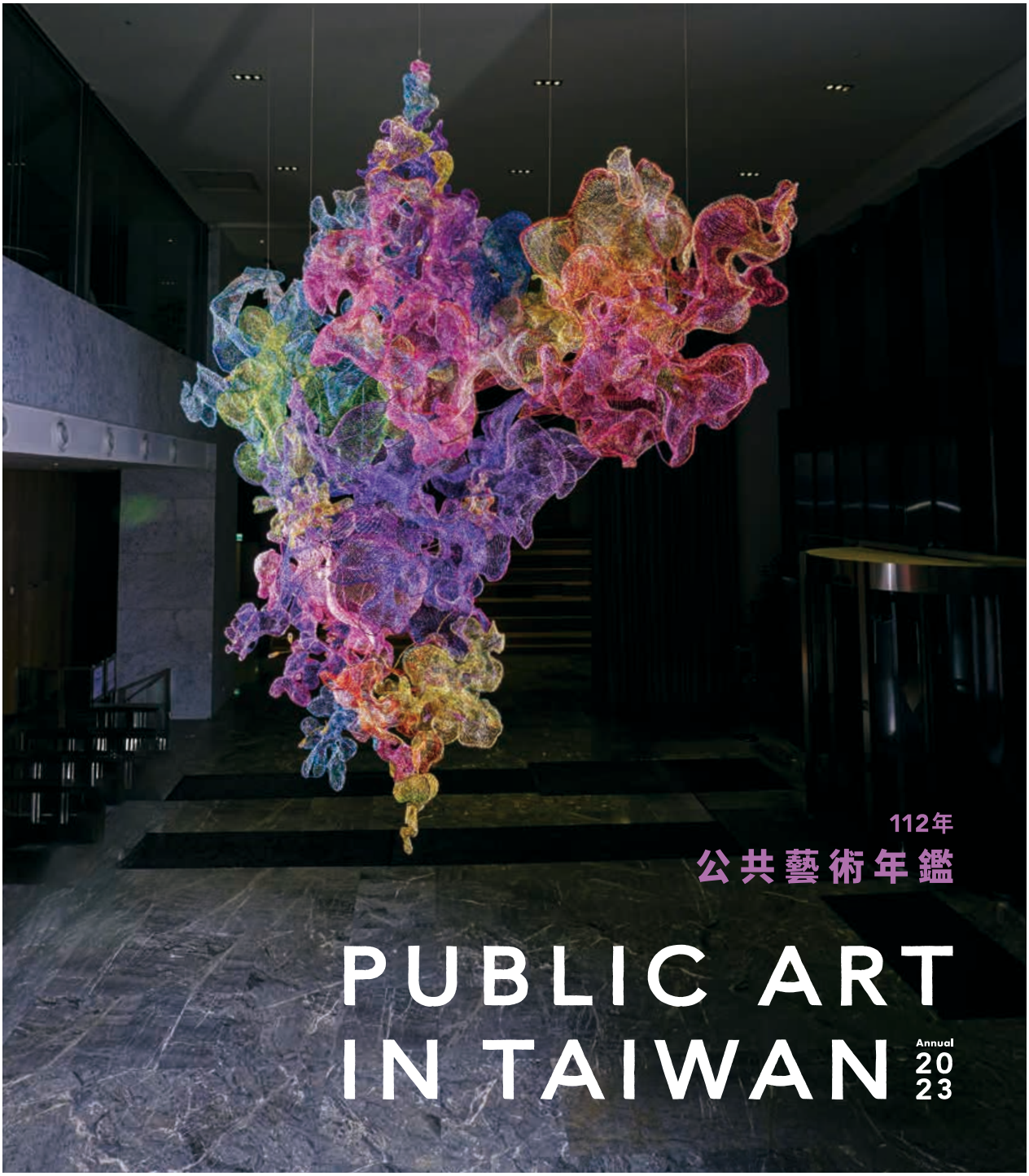
Adelina, “Taiwan’s Emerging Artist Julia Hung: a Dynamic Perspective on Multicultural Art,” Our Narratives, July 25, 2024.

PUBLIC ART IN TAIWAN ANNUAL 2023

Julia Hung's *Bloom* was selected as the cover artwork for the *Public Art in Taiwan Annual 2023*, published by Taiwan's Ministry of Culture. The annual documents 237 public artworks completed across Taiwan in 2023.



Bloom, 2023, Enameled copper wire, stainless steel, 335 × 140 × 335 cm
Permanent public art installation, t.Hub, Taipei



Opening page featuring Bloom, *Public Art in Taiwan Annual 2023*



P013-07

綻 Bloom

洪郁雯 Julia Hung
335×140×335 cm
金屬、不鏽鋼 metal, stainless steel

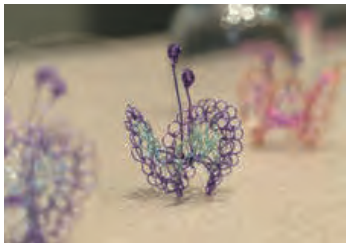
花中有花的有機形體，綻放著繁花似錦的美好寓意。線型交織映射出萬花嬉春意象，給予心靈上的鼓舞。
The organic shape of embedded flowers is a metaphorical expression of efflorescence. The interlaced lines evoke the imagery of blooming spring, which is nothing if not heartening.

民眾參與計畫 Public Participation

花綻｜金屬小花編織課
Blossom | Metal Flower Weaving Workshop

洪郁雯、啾創藝團隊 Julia Hung, JuJu Atelier Inc.

帶領參與者以鉤針技法編織彩漆銅線小花，領會藝術家銅線編織過程的同時，也收穫了獨自創作的藝術擺飾。
The artist guides the participants to crochet small flowers with enamelled copper wire. The participants create their own artistic ornaments while appreciating the artist's skills of copper wire weaving.





Back cover, detail of Bloom, *Public Art in Taiwan Annual 2023*

SOURCE
Ministry of Culture, Taiwan, Annual of Public Art in Taiwan 2023 (112年公共藝術年鑑), 2024.

An Unusual Knot

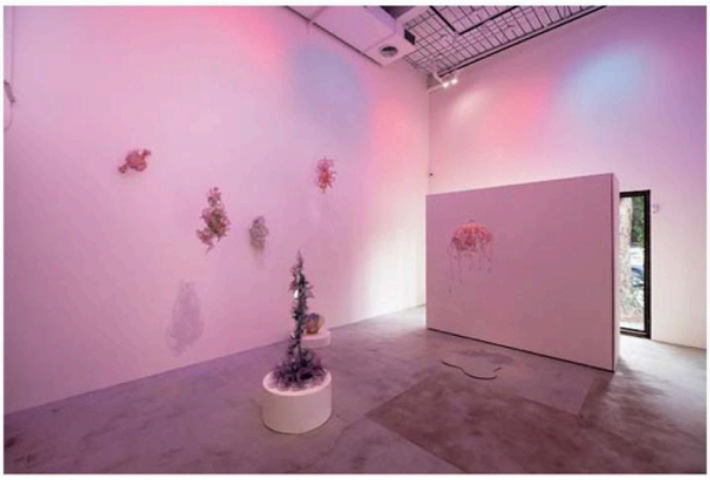
Julia Hung Solo Exhibition

By Lin Zhiyun
ARTouch, October, 2021
All images courtesy of Hiro Hiro Art Space

Julia Hung has loved making art since childhood and dreamed of becoming a painter at five. Coming from a business-oriented family, she initially followed her family's expectations and studied business at university, but her desire to pursue art remained strong. She eventually left the program to study illustration, then continued her education in Switzerland, earning a master's degree in Contemporary Artistic Practice from HEAD – Genève. Over the years, Hung has moved across different media and social issues, searching for a language of expression while exploring her inner world. Her solo exhibition *An Unusual Knot* at Hiro Hiro Art Space extends the inquiries of her 2020 exhibition *Déjà Vu*, using three-dimensional copper-wire sculptures to reflect on years of artistic practice and contemplation.

Weaving is rooted in Hung's childhood memories of watching her grandmother crochet lace and textiles and learning the technique from her. After experimenting with various materials, Hung found copper wire particularly suited to expressing her sensibility and emotions. Unlike the softness of yarn and lace, or the mass and weight of marble and conventional metal sculpture, she twists and weaves copper wire into open, permeable forms. The physical structure of the wire interweaves with the voids within and around it, creating a distinctive sense of space.

Hung does not begin with a preconceived image. Instead, in a process akin to meditation, she allows the subconscious to guide her body as lines and forms intuitively emerge and gradually become sculpture. Conscious and unconscious impulses flow freely through the process, revealing intimate inner states. At the same time, the small, repetitive gestures of weaving create a calm, almost still state when the body becomes fully absorbed in making, offering a form of self-healing for an anxious mind and



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deepening the artist's connection with the work. The transition from yarn to copper wire can also be seen as reflecting the different characters of two generations of women: thread-like and delicate, yet strong and supple.

Within these complex, organic three-dimensional spaces, Hung moves beyond established frameworks, giving form to abstract and ineffable emotions and allowing sculpture to become an expression of free will. Yet she also questions whether each seemingly free decision made during creation may be shaped by underlying constraints. Can free will ever be entirely free, or is every choice influenced by factors such as genetics and environment? Freedom and constraint arise in relation to one another and cannot easily be separated.

01 Installation view of Julia Hung's solo exhibition *An Unusual Knot*.
02 Julia Hung, *Blue Multifoil*, enameled copper wire, 20 × 28 × 20 cm, 2021.

This inquiry also appears in the exhibition's presentation. Shadows cast by the sculptures onto the gallery walls remain connected to the physical works, yet can also be perceived as drawings or paintings in their own right. Mirrored surfaces within the sculptures reveal different facets of the forms while reflecting the viewer, suggesting entry into another world that nevertheless remains closely connected to the present.

If the strands of copper wire are understood as linear time, past, present, and future might seem to unfold sequentially, as though moving toward an ending already written. In Hung's work, however, the wires become densely entangled, forming structures too complex for a linear worldview to hold. The accumulation of time within the wire constructs an intricate network while simultaneously deconstructing linear temporality. Freedom and constraint, like past, present, and future, therefore cease to be binary oppositions and instead become interdependent and interconnected.

Today, Hung may not have become the beret-wearing painter she imagined herself to be as a child, but her passion for making art remains unchanged. Through years of sustained practice, she has developed a distinctive artistic vocabulary. Established systems and rules are not burdens to her, but conditions with which one can coexist. In her copper-wire sculptures, we encounter both the complexity of will and the artist's own position within it.



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03 Julia Hung, *Trefoil Pretzel* (detail), 2021. Enameled copper wire, 62 × 39 × 38 cm.
04 Julia Hung, *Amphichiral* (detail), 2021. Enameled copper wire and acrylic board, 197 × 96 × 63 cm.
05 Julia Hung, *Pretzel Twist*, 2021. Enameled copper wire, 48 × 19 × 24 cm.
06 Julia Hung, *Pink Torus*, 2021. Enameled copper wire, 98 × 60 × 60 cm.

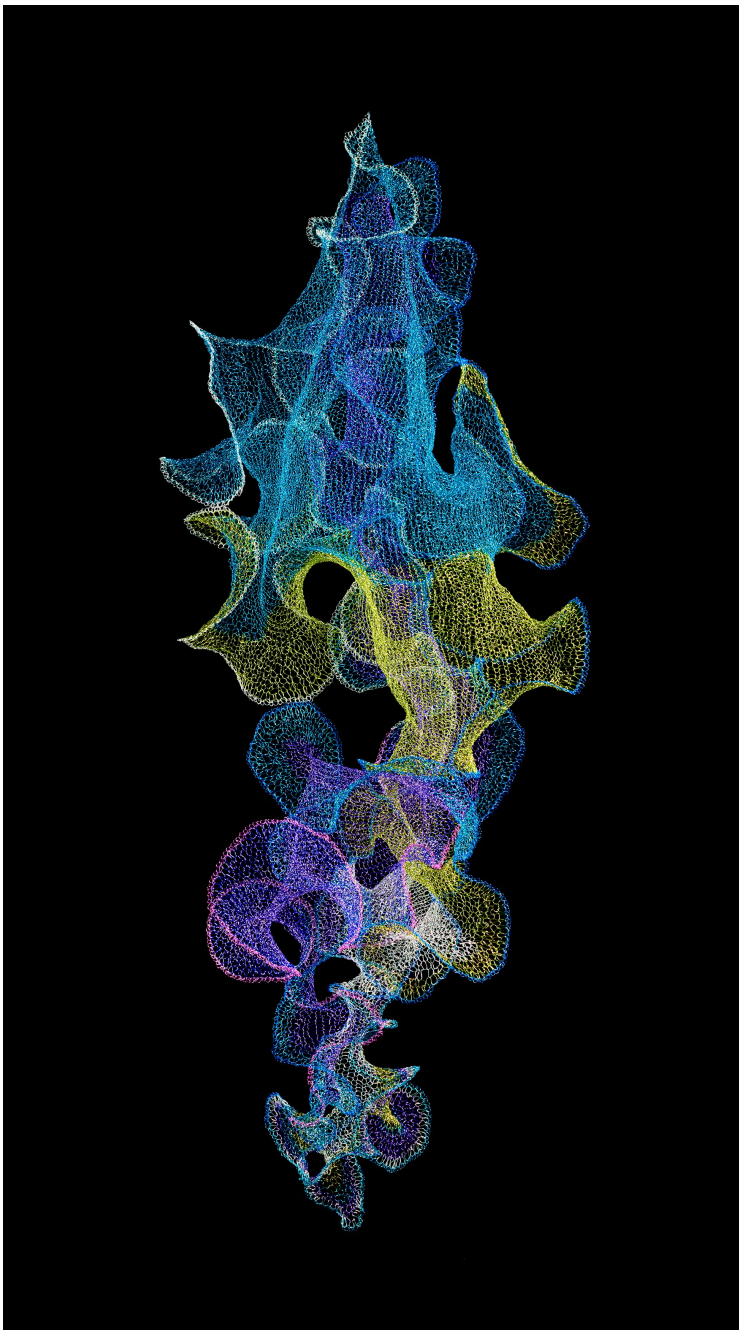
SOURCE
Lin Zhiyun (林芷筠), "非平凡紐結——洪郁雯個展" ["An Unusual Knot: Julia Hung Solo Exhibition"], Artco & Investment, No. 349, October 2021; republished by ARTouch, October 22, 2021.

Harper's BAZAAR

Julia Hung Transforms Traditional Weaving into Vibrant Sculpture in *Untamed*

Artist Julia Hung's latest solo exhibition, *Untamed*, presents a new body of intricately woven artworks.

BY ANGELINE HSIAO AND ROUHAN LAI June 5, 2023



Emerging artist Julia Hung expands traditional weaving techniques into works imbued with an organic quality. Moving beyond the limitations of a single viewpoint, she continues to explore the possibilities of material.

Known for her vibrant use of color, Hung draws on weaving techniques passed down from her grandmother, placing three-dimensional weaving at the core of her practice. Through experimentation, she explores the possibilities of different materials, combining traditional weaving methods with lustrous enameled copper wire. The finished works interact with light, creating an atmospheric visual experience in the exhibition space that evokes drifting clouds and mist.

In her solo exhibition *Untamed*, Hung explores the most instinctive and unrefined state of artistic creation through complex, interwoven forms. Using asymmetrical structures and spontaneous, flowing lines, she creates works that resist predetermined rules and convey a strong sense of rhythm and movement.

Untamed18
Enamelled copper wire
H152 x W60.3 x D49 cm
2023



JULIA HUNG, Untamed19, Untamed20

Within Hung's rich and ever-changing linear language, enameled copper wire is transformed into abstract, freely flowing forms. In *Untamed19* and *Untamed20*, black and white serve as the foundation, while vivid colors emerge at the ends of undulating lines. The works evoke the continuous vitality of nature as well as a sense of lightness and ease. Activated by light and shadow, they reveal an ever-shifting beauty when viewed from different angles.

SOURCE

Angeline Hsiao and Rouhan Lai, "藝術家洪郁雯將傳統編織幻化為繽紛雕塑！個展《Untamed 初始狀態》以彩漆金屬銅線織交織出無限可能！" ["Julia Hung Transforms Traditional Weaving into Vibrant Sculpture in Untamed"], Harper's BAZAAR Taiwan, June 5, 2023.

THE BEAUTY OF REGENERATION IN ART

As an emerging artist working with recycled materials, Julia Hung redefines what is commonly seen as "waste," giving it new value through her perspective. By questioning the boundary between discarded objects and art, she asks us to define value for ourselves rather than accept socially imposed assumptions, while raising awareness of sustainability and environmental responsibility.

By Ailing Tsai · Images courtesy of the artist



Julia Hung 洪郁雯

Sustainability has become a concern across many fields. In art, Julia Hung (Hung Yu-wen) creates a universe from recycled materials. What first drew her to them?

"Initially, my use of recycled materials was a way to explore contemporary value systems. In an age dominated by consumerism, we often judge objects by monetary worth or practical function while overlooking deeper, immeasurable meanings."

This question became central to Hung's practice. A line from Yao Chien's documentary *My Dear Art*—"Artwork that cannot be sold is simply garbage"—further strengthened her determination to transform discarded materials into art.

As her research deepened, Hung became more aware of consumerism's often overlooked effects on nature and culture. Each work therefore begins with a question.

"I believe everything in nature has a purpose. My first work, *Biomimicry*, used discarded plastic bags to weave organic, nature-inspired forms."

Clothing, plastic bags, and PET bottles—materials commonly dismissed as waste—become sculptures. Once transformed, where does "trash" end and "art" begin?

This inquiry led Hung to collaborate with others interested in sustainability. At The Seedin Lab, through *I Have Eaten an Exhibition*, a project combining art, ecology, and food, she developed a renewed awareness of her identity as someone from an island surrounded by the sea. Island communities depend on the ocean while also contributing to its degradation, prompting her to consider sustainable fishing, oil pollution, overfishing, global warming, and water waste.

These concerns informed her *Debris* series, in which discarded clothing, PET bottles, and plastic bags are crocheted together with white elements evoking coral bleaching. The work also asks whether social pressures cause us to lose our individuality and forget that we are part of the environment we affect.

Hung later organized the exhibition and workshop *Forestry Island* on Xiaoliuqiu, where she witnessed the power of community action:

"I noticed that many local shops offer reusable tableware. Such a small action can influence an entire community and integrate sustainability into everyday life. If expanded to other regions, it could help create a more sustainable food culture."

Each collaboration broadens her perspective through exchange, mutual learning, and attentive engagement.

Working with recycled materials, however, brings practical challenges. Collecting, cleaning, and testing them requires time, labor, and persistence. One of Hung's most demanding projects was *Dreamy Tide*, a four-by-six-meter installation for the Taiwan Lantern Festival. Her proposal to use recycled plastic bags initially met with skepticism.

"No manufacturers were willing to help produce the work with recycled plastic bags. They felt it was not economically viable and advised me to give up. But I believed it could be done."

With support from the Miculture Foundation and close friends, the work was eventually completed. Hung also preserves traces of the materials' former lives—logos on plastic bags, buttons and labels on old clothing—reinforcing her questioning of consumer-driven systems of value.



"One person alone may not be able to achieve it, but when people come together, even what seems impossible can become possible."

Hung extends this philosophy into socially engaged practice. Invited by Principal Julia Yeh of Mingde Elementary School, she participated in the "Kwui Kwong Initiative" at an orphanage in the Golden Triangle region, guiding children in transforming discarded plastic bottles into hanging sculptures.

"I want them to feel that a person's value is not defined by others. Just like these plastic bottles, we can recreate value through imagination and creativity."

For Hung, sustainability ultimately returns to a deeper question of value. When resources are genuinely valued, sustainable behavior becomes a natural consequence rather than an imposed obligation.

Through co-creation, individual actions can extend far beyond themselves. Empathy and collaboration can make seemingly impossible things possible, reinforcing Hung's belief that even a small idea, like a drop of water, can create ripples that gradually spread outward.

Looking ahead, she hopes to continue developing sustainability-focused work through collaboration, bringing its ideas and emotional resonance to a wider audience. P

SOURCE
Ailing Tsai, "藝術中的再生之美" ["The Beauty of Regeneration in Art"], Prestige Taiwan, No. 135, March 2024.

PRESTIGE

ASIA'S ARTISTS TO WATCH

BY OLIVIA JIANG PUBLISHED: MAR 14, 2024 12:38 PM TST

A new generation of artists is emerging across Asia. To mark this moment, *Prestige* brought together its editions in Hong Kong, Singapore, Thailand, Indonesia, and Malaysia for **Asia's Artists to Watch**, a special feature highlighting rising talents across the region. From newly emerging voices to artists already gaining recognition, each contributes to an increasingly rich dialogue and exchange across Asian cultures through their work.

By PRESTIGE HONG KONG Translation： Wendy Chang



7 / 10 JULIA HUNG

TAIWAN

Born in Taipei in 1986, Julia Hung grew up living abroad before beginning her art studies in Canada and Switzerland. Her vibrant body of work reflects her multicultural upbringing and explores questions surrounding the purpose and meaning of life.
In 2017, Hung was selected as a finalist for the New Heads – Fondation BNP Paribas Art Awards in Geneva. Her work has been acquired by the Geneva-based gallery Artvera's, as well as by numerous private collectors. She has presented solo exhibitions in Taiwan and participated in group exhibitions across Europe and North America. In recent years, she has gained international recognition as an emerging artistic talent, with her work appearing in exhibitions, art fairs, and galleries in Taipei and Geneva.

SOURCE
Prestige Hong Kong, "ASIA'S ARTISTS TO WATCH｜亞洲藝術新勢力，你不能不知道的藝術新星（上）" ["Asia's Artists to Watch"], Prestige, March 14, 2024.

LE TEMPS

Young Minds at HEAD

The fifth edition of New Heads takes visitors
into highly personal, powerful, and sometimes disorienting worlds.

By Emmanuel Grandjean
Le Temps, January 18, 2017



Vrai de Vrai/Real of Real – In the Mood for Egg?, Yu-Wen Julia Hung. **Photograph © Michel Giesbrecht.**

Distinctive Worlds

Nine master's graduates from HEAD – Genève were selected to compete for three New Heads awards supported by the BNP Paribas Foundation.
The exhibition was curated by Jeanne Graff, a Lausanne-based curator and writer who divides her time between Geneva and New York. She reviewed around fifty artists and selected nine for the exhibition. "Artists with very distinctive worlds of their own," she said of her criteria. "They also had to speak about the world today, to say something about the society we live in."

Fake Eggs

Exchange and sharing personal stories. The exhibition title, *L'Oranger*, refers to the café where Jeanne Graff and the graduates regularly met to discuss the exhibition. "It so happens that I also like the color orange. It makes me think of the fruit, the tree, but also eggs." Which brings us to eggs. Straddling art and business, Yu-Wen Julia Hung founded a small juice company in Taiwan, which she later sold. At HEAD, she presents series of artificial eggs, with the lustrous appearance of real eggs, lined up on a rail of the kind used in battery-hen farms. Their arrangement also evokes the proliferation of start-ups, appearing and disappearing with the fluctuations of the economy.

SOURCE
Emmanuel Grandjean, "Jeunes têtes chercheuses à la HEAD" ["Young Minds at HEAD"], Le Temps, January 18, 2017.