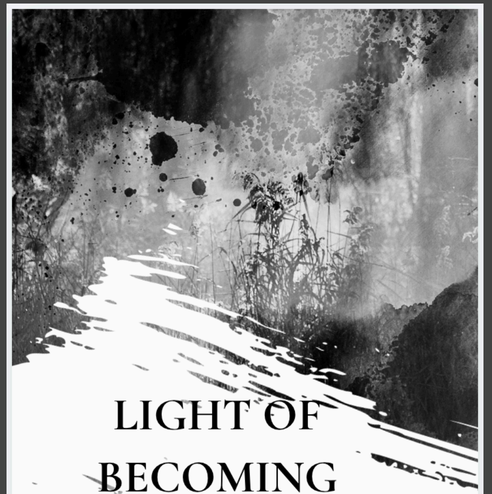


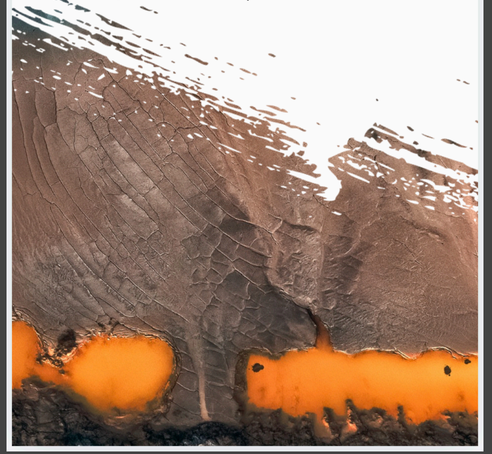
LIGHT OF BECOMING

Visual Art Exhibition
by
Lew Yung-chien, RCA
& Ning Aidong

September 19 – October 11, 2026

開幕式｜OPENING RECEPTION
9月19日（週六）下午3:00－5:00
Saturday, September 19 ·
3:00–5:00 PM

地點｜ADDRESS
硅谷亞洲藝術中心
Silicon Valley Asian Art Center
150 E Santa Clara St, Suite B
San Jose, CA 95113



Preface

Art begins with seeing. It also begins at the moment when the self encounters the world.

Light moves through fleeting instants; a realm takes shape within the mind. When we look at the world through the lens, photography is no longer merely a record of reality, but a means of perception, transformation, and re-creation. *Light of Becoming* brings together the work of two visual artists, Lew Yung-chien and Ning Aidong. Their life journeys and artistic formations are very different, yet through sustained exploration both have gradually moved away from literal representation, allowing light, color, form, and time to become another realm within the image.

Lew Yung-chien's artistic path began with ink landscape painting at the Department of Fine Arts, National Taiwan Normal University, followed by studies in modern art and graphic design in Paris. Over the course of many years, the spirit and poetic resonance of Chinese ink painting have intertwined with the structure, color, and visual rhythm of modern design. For nearly three decades, he has further developed Swiftism as the core of his practice, advancing the idea of "using the camera as a brush" and "feeling through feeling." In doing so, he transforms photography from a medium of representation into an instrument for directly capturing perception.

The three groups of works presented in this exhibition can be seen as three chapters in his artistic evolution. The first is rooted in the spirit and resonance of ink landscape painting; the second inherits the structure and rhythm of modern design shaped by his years in Paris; the third, through the practice of Swiftism, brings together the suggestive space of ink painting, the order of design, and the immediacy of photographic perception. Landscapes, flowers, and figures are no longer merely subjects before the camera. Through the movement of light, they are deconstructed and reassembled into color, line, texture, and rhythm. Photography here no longer asks, "What is it?" but moves ever closer to the question, "What does it make us feel?"

Ning Aidong's artistic journey unfolds from a very different direction. She received both her bachelor's and master's degrees in Electrical Engineering from Tsinghua University, and after moving to the United States worked as a software engineer in Silicon Valley's technology industry. Rationality, technology, and rigor formed the underlying negative of her early life experience. After stepping away from the technology sector, she returned her time and attention to nature and has devoted nearly twelve years to photographic art. Beginning with traditional landscape photography, she gradually moved toward abstraction, searching through the lens for a world beyond everyday visual experience.

Her work begins with nature, but does not end there. The rhythms of tides, the erosion of water, the movement of wind and light, and the accumulation and mingling of matter over time leave behind subtle and singular forms, colors, and traces. She is no longer concerned with rationally identifying a particular landscape, but instead with observing how it comes into being and how it changes, transforming what she sees, through the photographer's gaze and selection, into a poetic abstract language.

One artist moves from ink painting and design toward the freedom of Swiftist perception; the other moves from science and technology into nature and abstraction. Their different life paths ultimately meet in visual art. Neither is concerned simply with reproducing what lies before the eye. Instead, each seeks a new space of seeing between what is observed and what is felt.

In his Wen Fu (The Poetic Exposition on Literature), Lu Ji (261-303) wrote: "Encompassing heaven and earth within form, gathering the myriad things at the tip of the brush." The ancients contained the universe within brush and ink; today, Lew and Ning, within the small frame of the image, use the camera to breathe forth vital energy and hold the manifold world within it.

"Light" is time, and it is also sensation; "becoming" is the passage from what is seen to what is felt. *Light of Becoming* is a journey that begins in light, takes shape in the mind, and moves from seeing toward perception.

Xu Xinru
August 2026
Silicon Valley Asian Art Center

序

藝術始於觀看，也始於人與世界碰撞的那一刻。

光流動於瞬息之間，境生成於心念之中。當我們透過鏡頭觀看世界，攝影便不再只是對現實的記錄，而成為一種感知、轉化與重新創作的方式。《流光化境》匯聚劉榮黔與寧愛東兩位視覺藝術家的作品，雖然兩人的生命經歷與藝術養成各不相同，卻都在長久的探索中，逐漸去形象化，讓光影、色彩、形態與時間，在影像中化為另一重境界。

劉榮黔的藝術之路，始於國立臺灣師範大學美術系的水墨山水，之後赴巴黎研習現代藝術與平面設計。水墨所孕育的氣韻與意境，與現代設計中的構成、色彩及視覺節奏，在長年的創作中彼此交融。近三十年來，他進一步以「即創主義（Swiftism）」為創作核心，提出「相機當畫筆、用感覺來感覺」的理念，將攝影從再現現實的媒介，轉化為直接捕捉感知的工具。

此次展出的三組作品，恰如其藝術歷程的三個章節：第一組根植於水墨山水的精神與氣韻；第二組承襲巴黎現代設計的構成與節奏；第三組則在「即創主義」的實踐中，將水墨的意境、設計的秩序與攝影的瞬間感知融為一體。於是，山水、花卉與人物不再只是被攝取的對象，而在光影的流轉中被重新解構、重組，化為色彩、線條、肌理與節奏。攝影在這裡不再追問「它是什麼」，而無限接近於「它讓我們感受到什麼」。

寧愛東的藝術道路則從另一個方向展開。本科及碩士畢業於清華大學電子工程系，赴美後曾在矽谷高科技公司從事軟體工程工作，理性、技術與嚴謹構成了她早年生命經驗的底片。從科技行業抽身後，她將時間與目光重新交還給自然，近十二年專注於攝影藝術創作。從傳統風光攝影出發，她逐漸走向抽象，在鏡頭中尋找一個超越日常視覺經驗的世界。

她的作品始於自然，卻不止於自然。潮汐的往復、水流的侵蝕、風與光的移動，以及物質在時間中的沉積與交融，都留下細微而獨特的形態、色彩與痕跡。她不再執著於理性地辨認某一片風景，而是凝視它如何生成、變化，並在攝影者的觀看與選擇之中，轉化詩意的抽象語言。

兩位藝術家，一位由水墨與設計走向即創的自由感知，一位由科學與技術走入自然與抽象；不同的生命經歷，最終在視覺藝術中相遇。他們都不是單純地再現眼前之物，而是在所見與所感之間尋找一個新的觀看空間。

陸機《文賦》有言：「籠天地於形內，挫萬物於筆端。」古人以筆墨容納天地，今日，劉、寧兩位藝術家則在方寸之間，以鏡頭吐吶真氣，包容萬物。

「流光」是時間，也是感覺；「化境」則是由所見而入所感。《流光化境》，是一場始於光、成於心，從觀看走向感知的旅程。

徐心如
2026年8月
於硅谷亞洲藝術中心



The Source of Ink #1

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle Photo Rag 308
Framed with Archival Neutral Matting and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



The Source of Ink #2

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle Photo Rag 308
Framed with Archival Neutral Matting and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



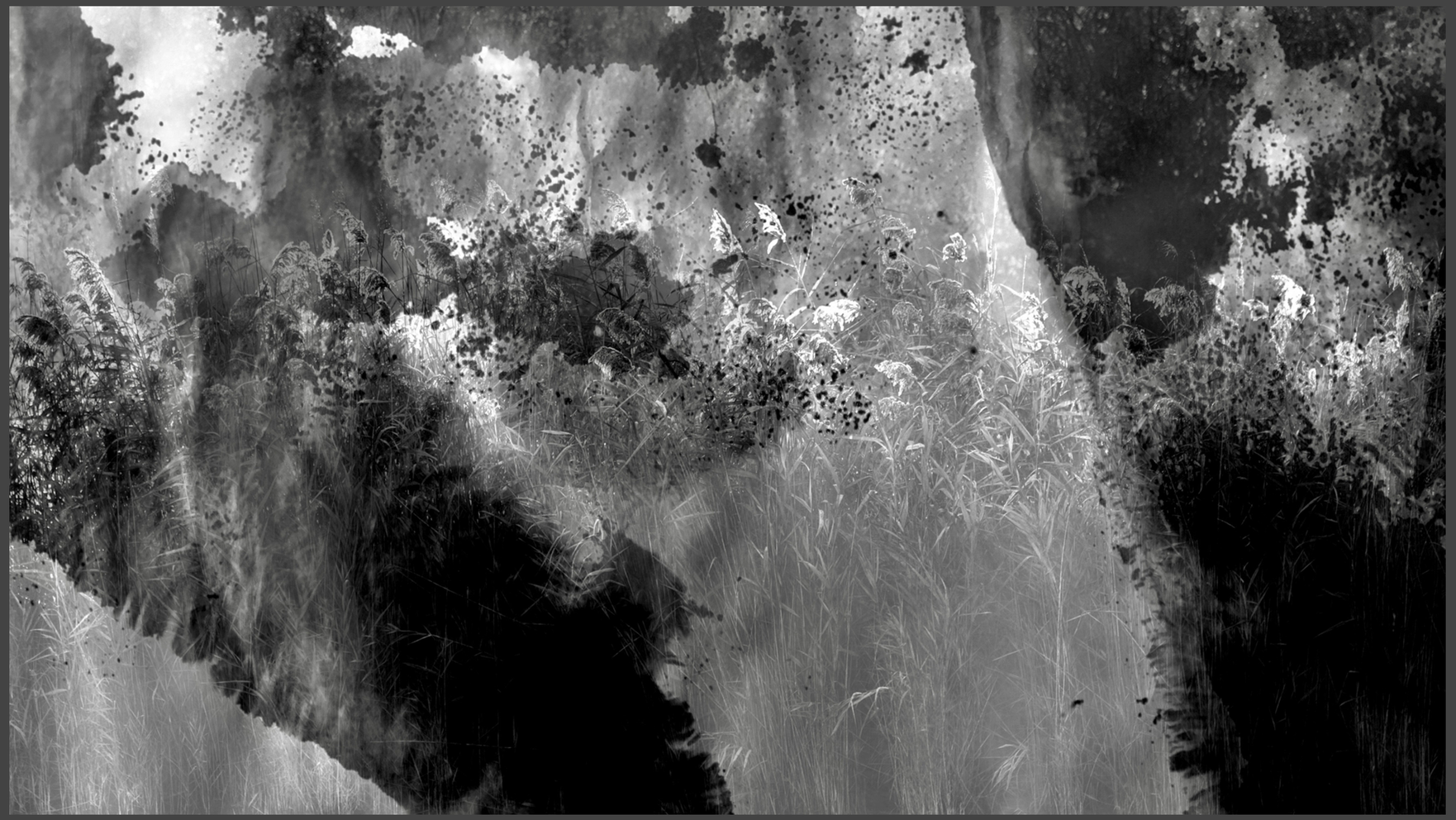
The Source of Ink #3

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle Photo Rag 308
Framed with Archival Neutral Matting and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



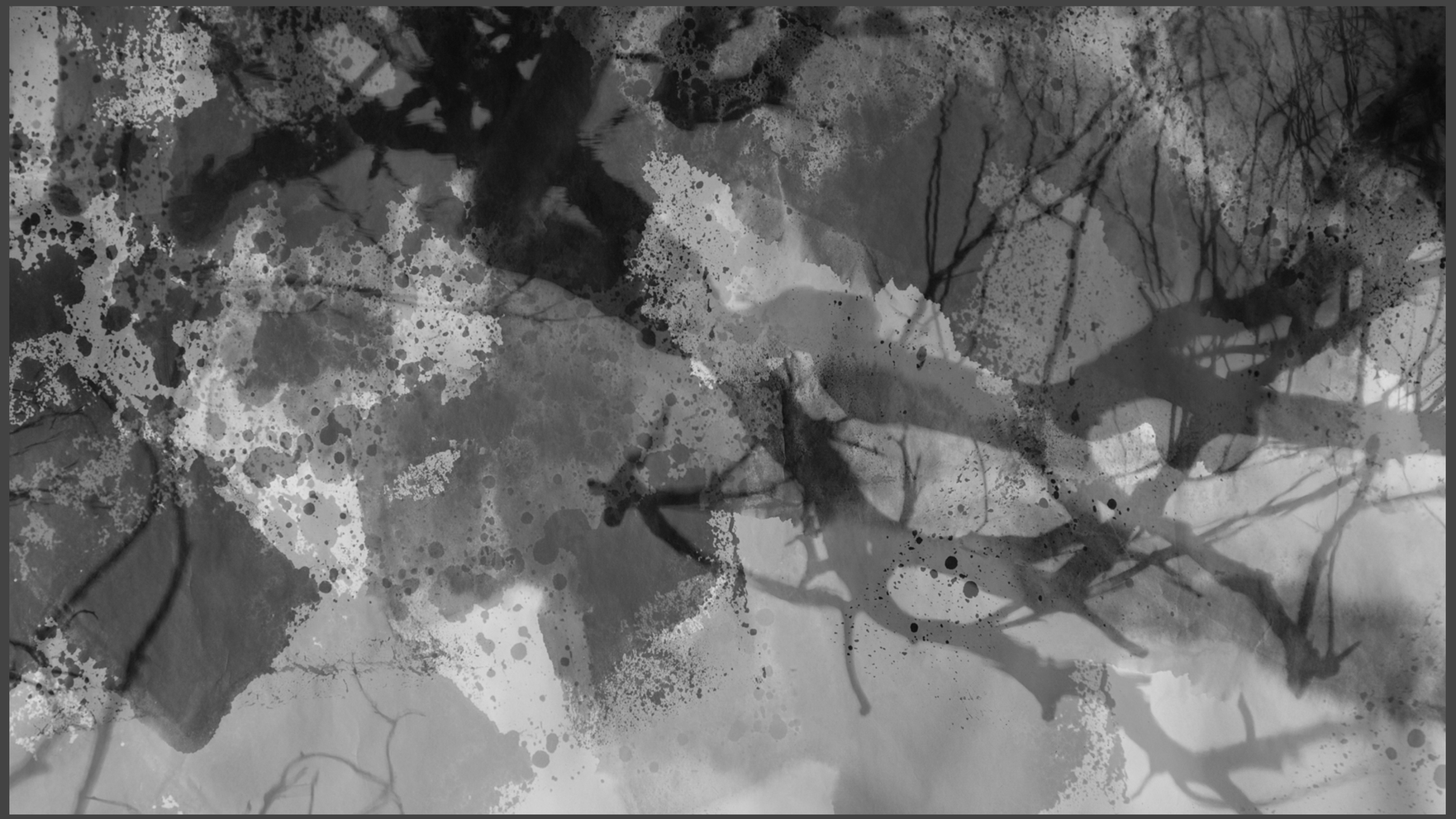
The Source of Ink #4

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle Photo Rag 308
Framed with Archival Neutral Matting and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



The Source of Ink #5

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle Photo Rag 308
Framed with Archival Neutral Matting and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



The Transformation in Paris #1

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



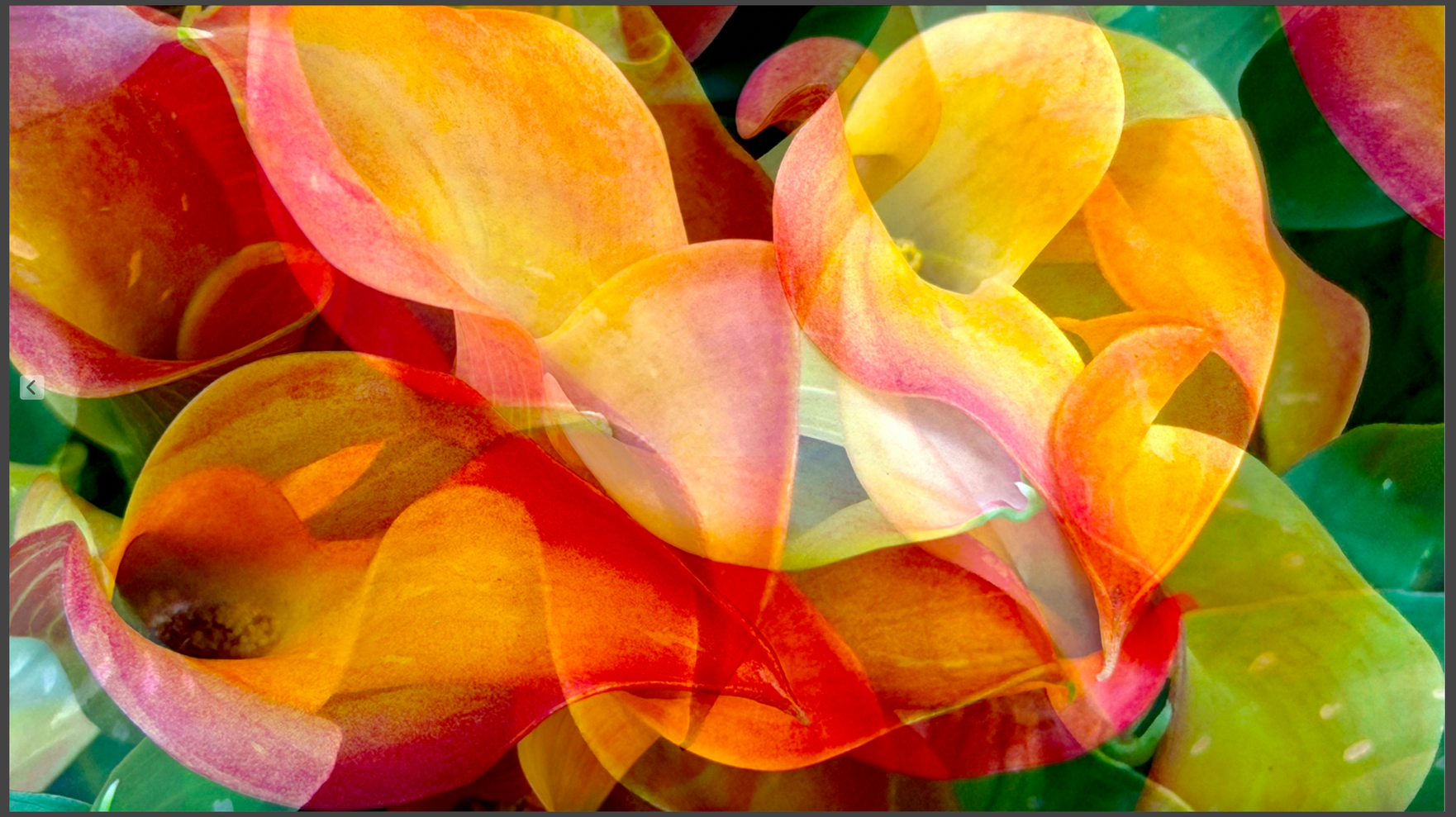
The Transformation in Paris #2

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



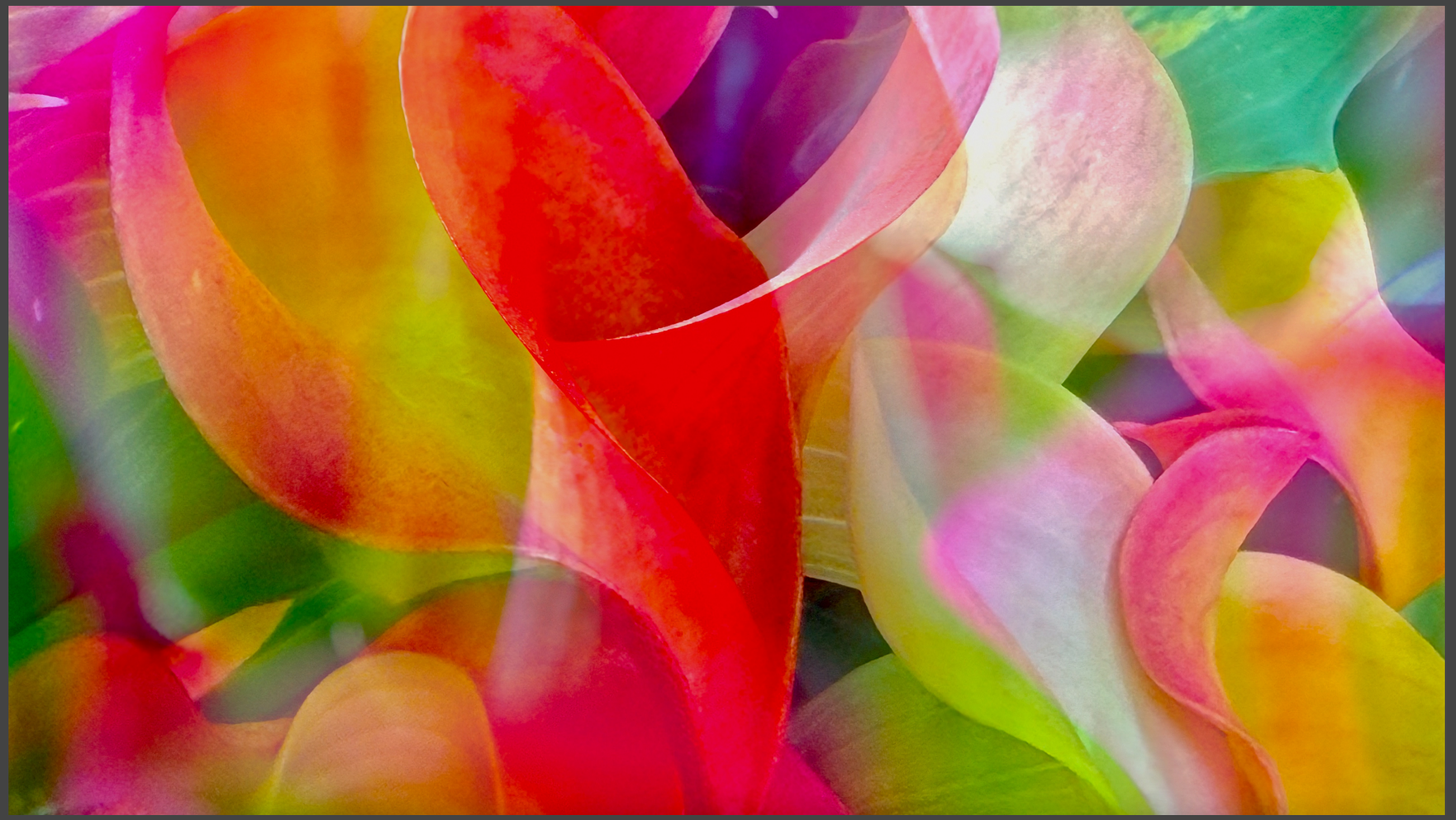
The Transformation in Paris #3

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle FineArt Baryta Satin
Framed with Archival Neutral Matting and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



The Transformation in Paris #4

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



The Transformation in Paris #5

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



A Realm of Swiftism #1

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



A Realm of Swiftism #2

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



A Realm of Swiftism #3

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



A Realm of Swiftism #4

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



A Realm of Swiftism #5

Lew Yung-Chien, 2026

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and TRU VUE Optium Museum Acrylic

Edition 1/3
Print Size: 30x20 in
Framed Size: 40x30 in

$3500



Tailings Lake #29

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle Photo Rag 308
Framed with Archival Neutral Matting and Anti-Reflective Acrylic

Edition 1/3
Print Size: 40 × 20 in
Framed Size: 46 × 26 in

$1800



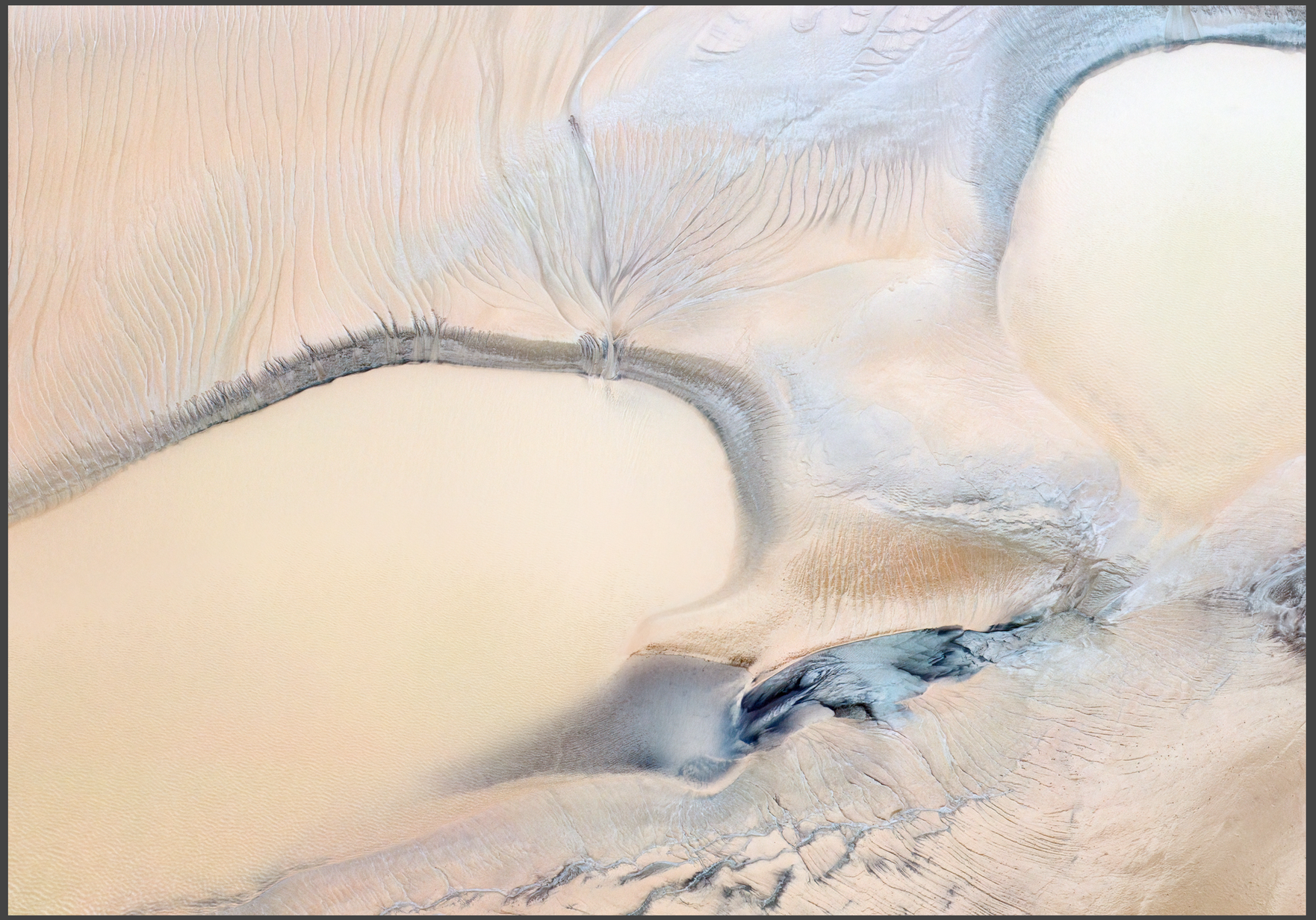
Tailings Lake #45

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and Anti-Reflective Acrylic

Edition 1/3
Print Size: 30 × 20 in
Framed Size: 36 × 26 in

$1500



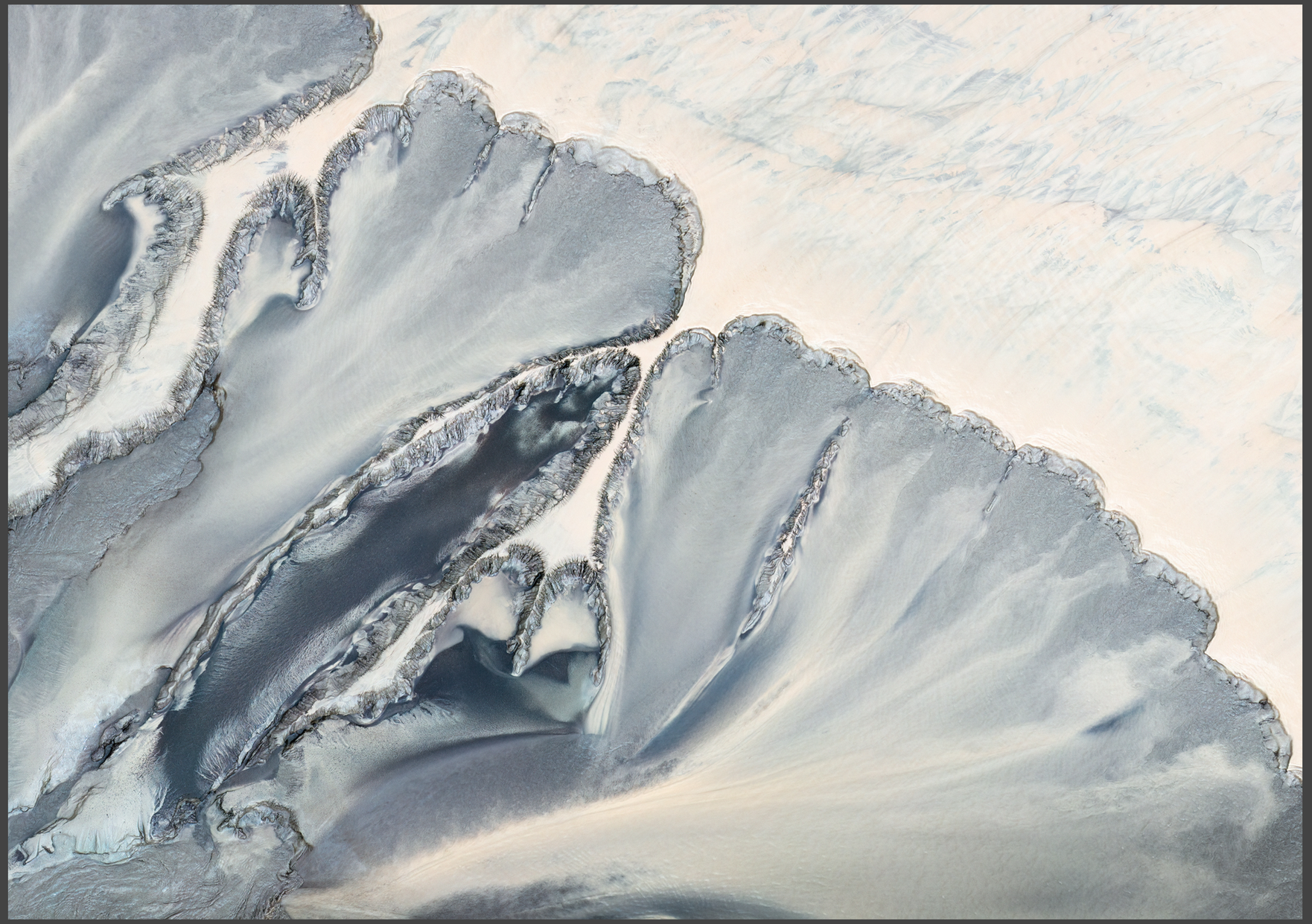
Tidal Painting #29

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle FineArt Baryta Satin
Framed with Archival Neutral Matting and Anti-Reflective Acrylic

Edition 1/3
Print Size: 30 × 20 in
Framed Size: 36 × 26 in

$1500



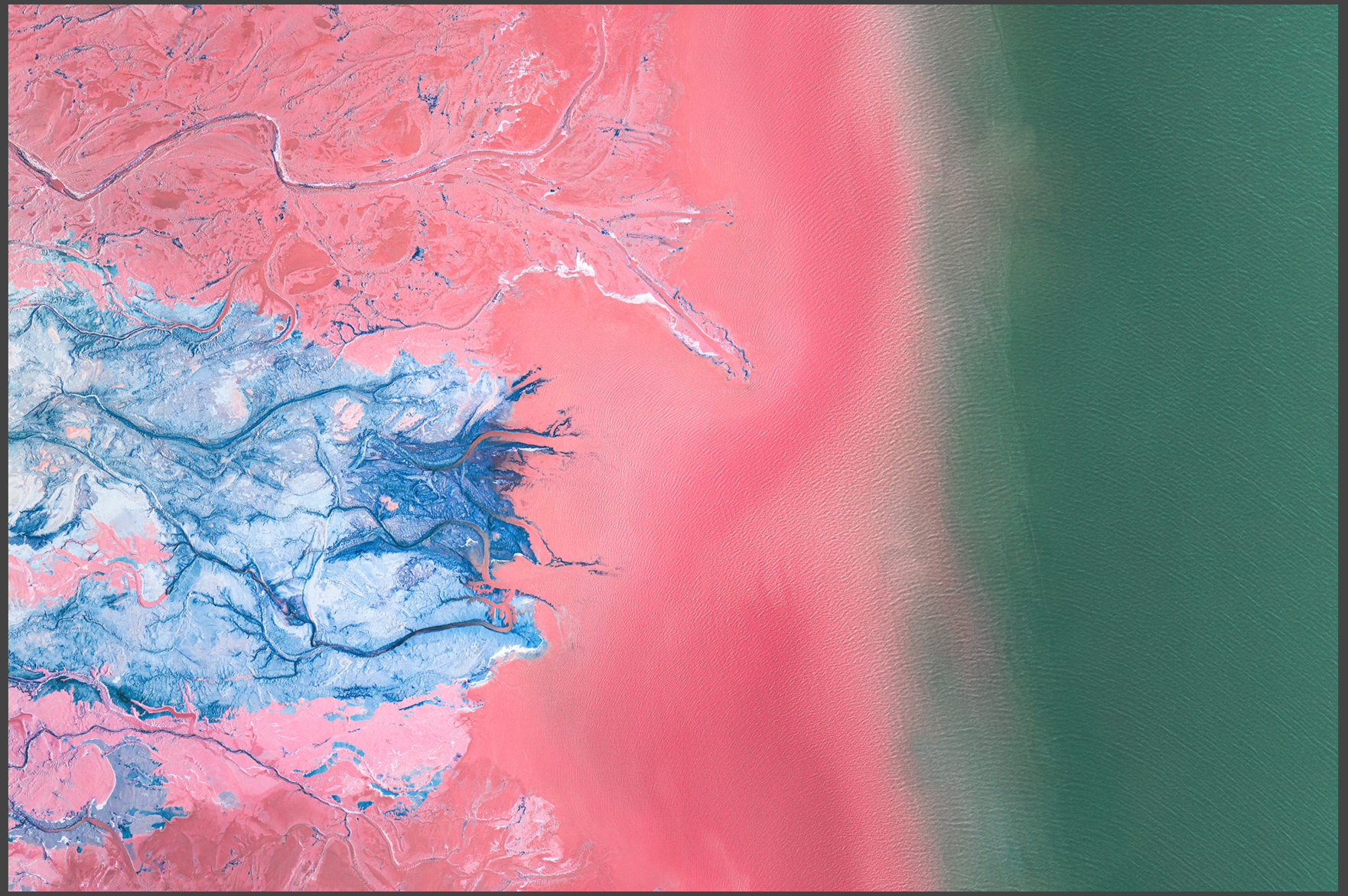
Tidal Painting #28

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and Anti-Reflective Acrylic

Edition 1/3
Print Size: 30 × 20 in
Framed Size: 36 × 26 in

$1500



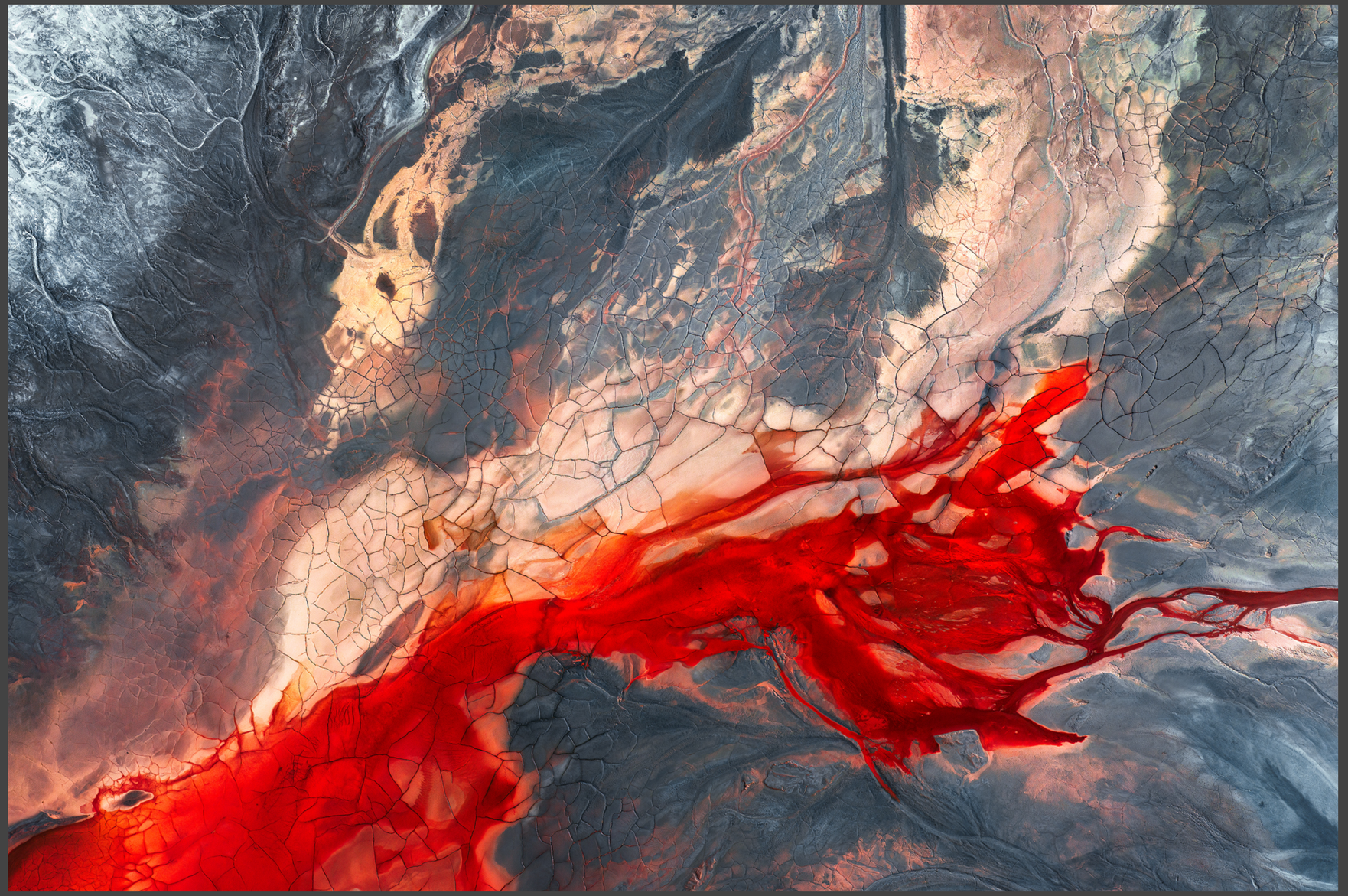
Tailings Lake #21

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle PhotoRag Baryta
Moth-Eye Anti-Reflective Acrylic, Sandwich Mounted
蛾眼防反光亚克力三明治（装裱）

Edition 1/3
Print Size: 30 × 20 in
Framed Size: 36 × 26 in

$1500



Tailings Lake #19

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and Anti-Reflective Acrylic

Edition 1/3
Print Size: 30 × 20 in
Framed Size: 36 × 26 in

$1500



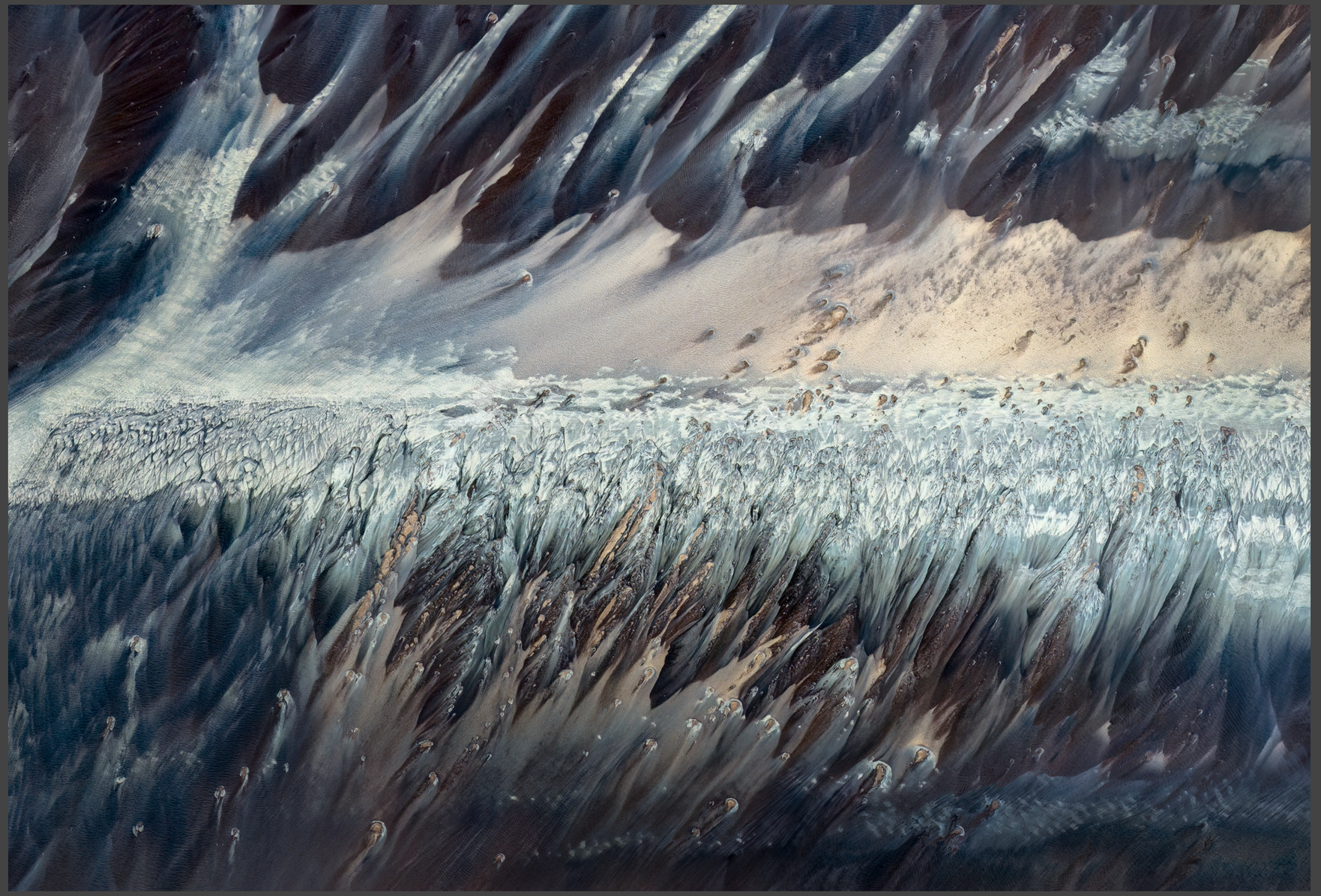
Tailings Lake #5

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle PhotoRag Baryta
Moth-Eye Anti-Reflective Acrylic, Sandwich Mounted
蛾眼防反光亚克力三明治（装裱）

Edition 1/3
Print Size: 30 × 20 in
Framed Size: 36 × 26 in

$1500



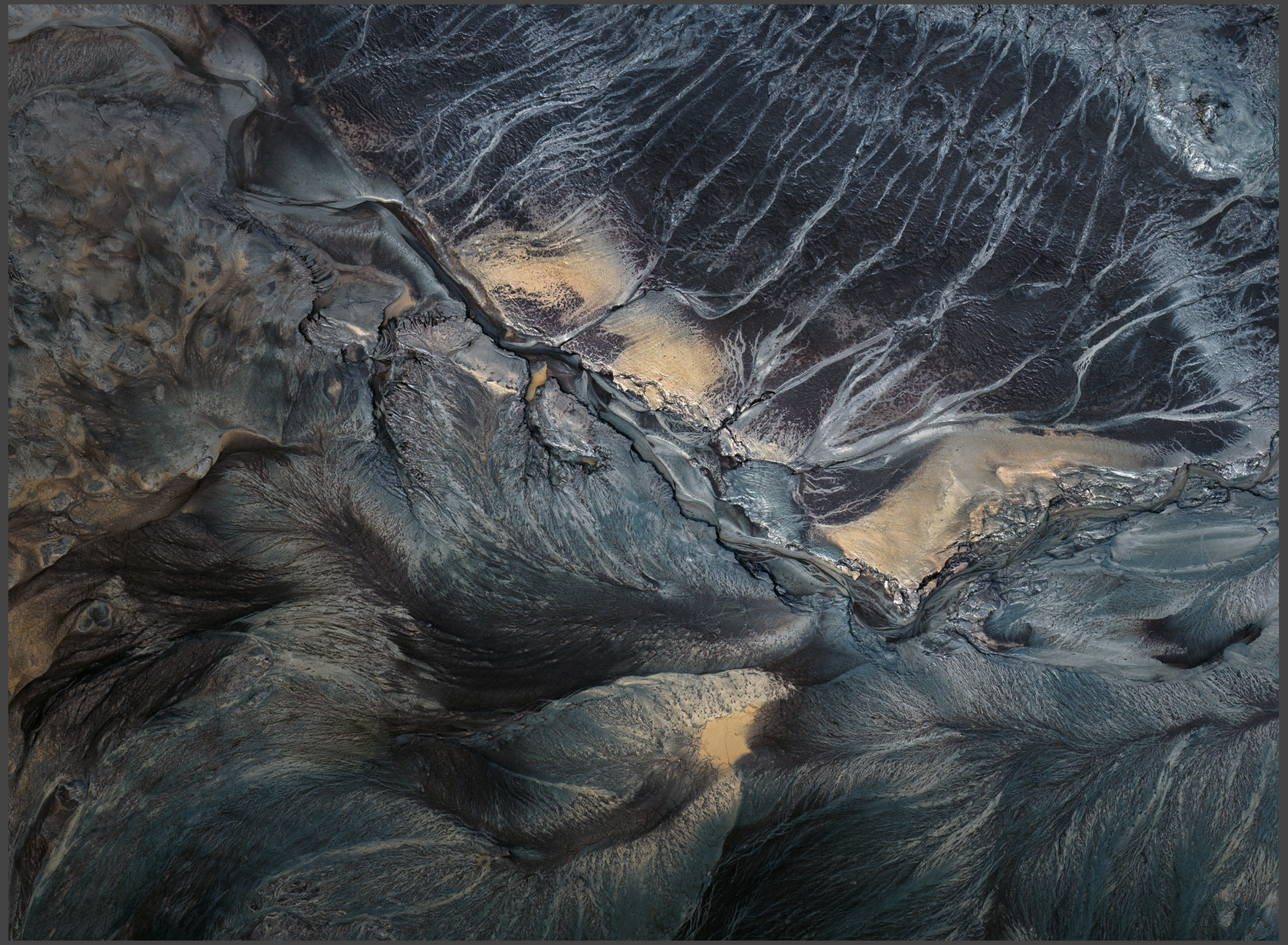
Tidal Painting #23

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and Anti-Reflective Acrylic

Edition 1/3
Print Size: 30 × 20 in
Framed Size: 36 × 26 in

$1500



Tidal Painting #21

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and Anti-Reflective Acrylic

Edition 1/3
Print Size: 30 × 20 in
Framed Size: 36 × 26 in

$1500



Tidal Painting #22

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and Anti-Reflective Acrylic

Edition 1/3
Print Size: 24 × 24 in
Framed Size: 30 × 30 in

$1500



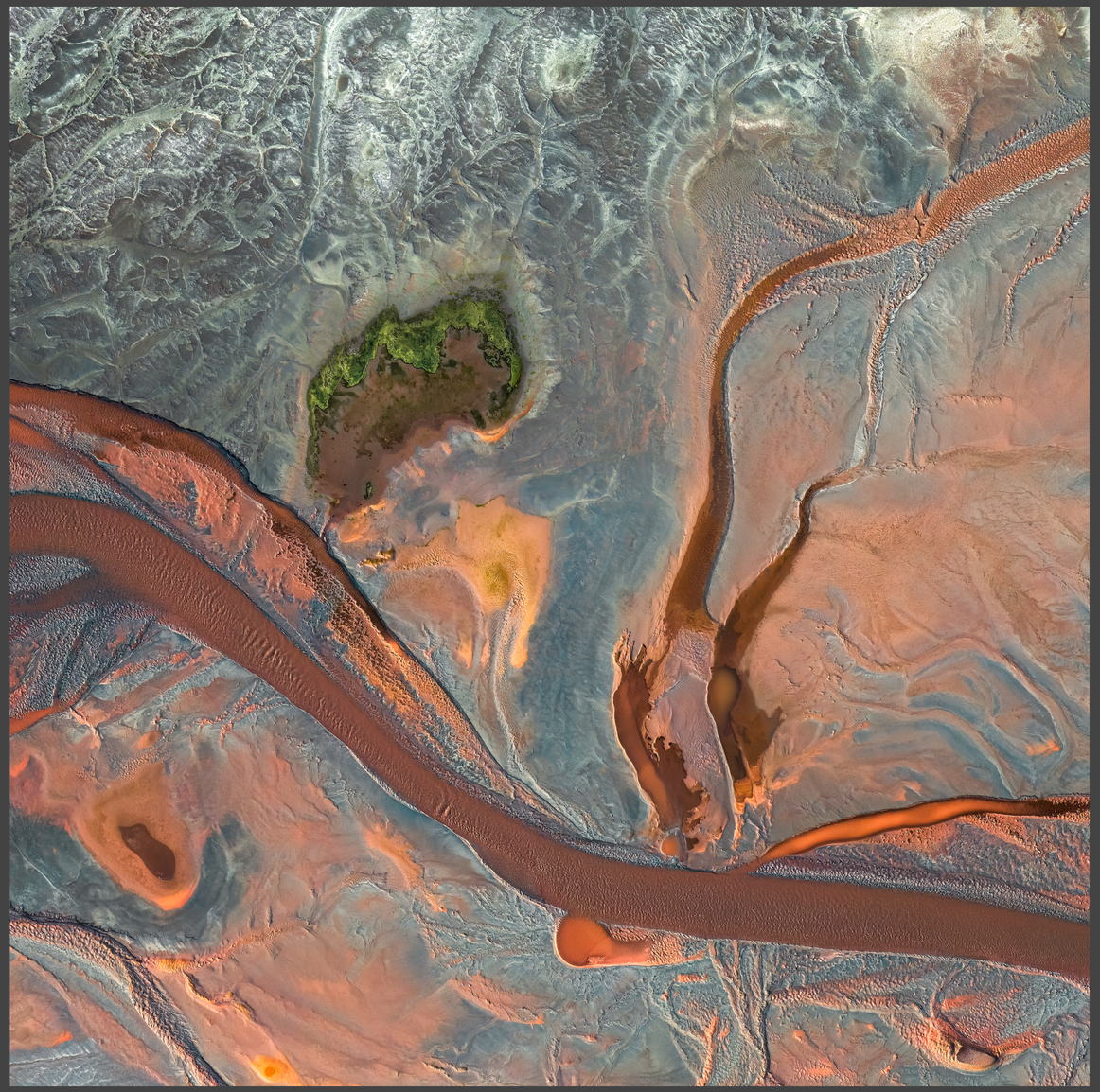
Tailings Lake #12

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and Anti-Reflective Acrylic

Edition 1/3
Print Size: 24 × 24 in
Framed Size: 30 × 30 in

$1500



Tailings Lake #4

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and Anti-Reflective Acrylic

Edition 1/3
Print Size: 24 × 24 in
Framed Size: 30 × 30 in

$1500



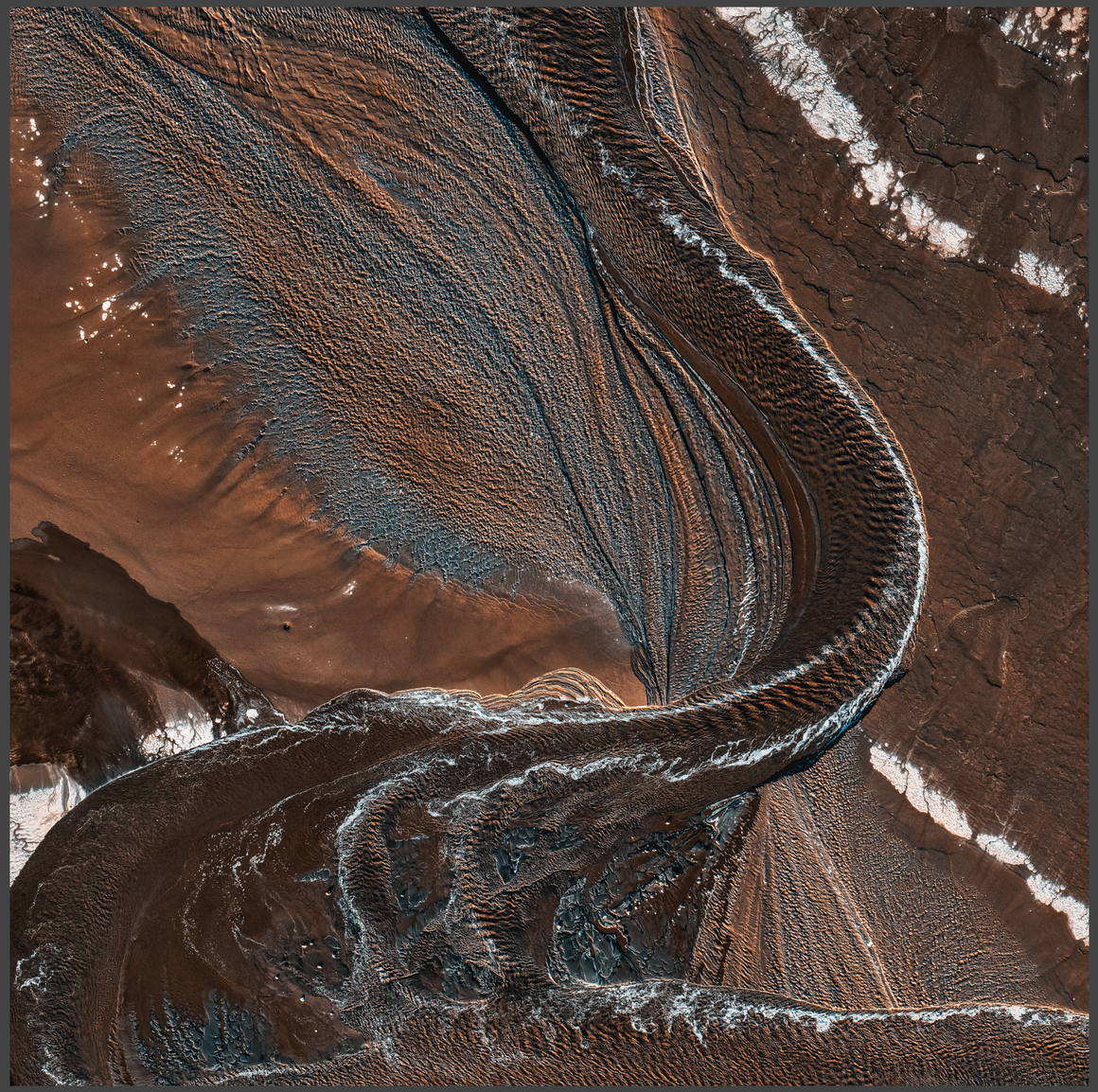
Tailings Lake #9

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and Anti-Reflective Acrylic

Edition 1/3
Print Size: 24 × 24 in
Framed Size: 30 × 30 in

$1500



Tailings Lake #26

Aidong Ning, 2025

Archival Pigment Print on Hahnemühle
FineArt Baryta Satin
Framed with Archival Neutral Matting
and Anti-Reflective Acrylic

Edition 1/3
Print Size: 24 × 24 in
Framed Size: 30 × 30 in

$1500

藝術座談｜ARTIST TALK & PANEL DISCUSSION

異途同境：攝影如何成為創造
Different Paths, One Realm: How Photography Becomes Creation

9月27日（週日）下午3:00－5:00（美西）
Sunday, September 27 · 3:00–5:00 PM（Pacific Time）

Zoom ID: 864 120 9030
Passcode: 3777

地點｜VENUE
硅谷亞洲藝術中心
Silicon Valley Asian Art Center
150 E Santa Clara St, Suite B
San Jose, CA 95113

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