Art Taipei - Booth A18
October 30 - November 2, 2026

Parallel + is pleased to announce that Mia Nel and Toshio Iezumi will be presented by Donna Art alongside its represented artists Keita Sagaki, Lu Fang, and Hung Chien Hui at Art Taipei 2026, taking place from October 30 to November 2, 2026.

Discover their works at Donna Art, Booth A18. Supporting our artists and their ongoing practice is part of our commitment.

The presentation brings together two distinct approaches to material, light, and transformation. Mia Nel reimagines a century-old Chinese sugar art tradition, blending it with Shweshwe, a traditional South African printed textile pattern, as a backdrop on canvas and as intricate floral motifs. Through this interplay of cultural influences, Mia creates distinctive floral compositions that extend beyond the flat surface of the canvas. Butterflies, flowers, branches, and vases appear to float above the patterned background, lending the works a captivating three-dimensional quality that brings the intricate details and delicate forms to life.

Toshio Iezumi's glass works explore light, reflection, transparency, and space, revealing shifting perceptions through the movement of light. This presentation features four series by Toshio Iezumi: Form, Projection, Move, and Floating Move. Together, they offer a glimpse into his innovative and precise manipulation of glass, where meticulous craftsmanship transforms rigid material into undulating curves and fluid contours.

Parallel + 欣然宣布，米亞·內爾（Mia Nel）及家住利男（Toshio Iezumi）將由 Donna Art 於 2026 台北藝術博覽會中呈獻，與 Donna Art 代理的藝術家佐垣慶多（Keita Sagaki）、盧昉（Lu Fang）及洪千惠（Huang Chien Hui）一同展出。展期為 2026 年 10 月 30 日至 11 月 2 日。

歡迎蒞臨 Donna Art A18 展位，欣賞藝術家的作品。支持藝術家的創作實踐與持續發展，是 Parallel + 一直以來的承諾。

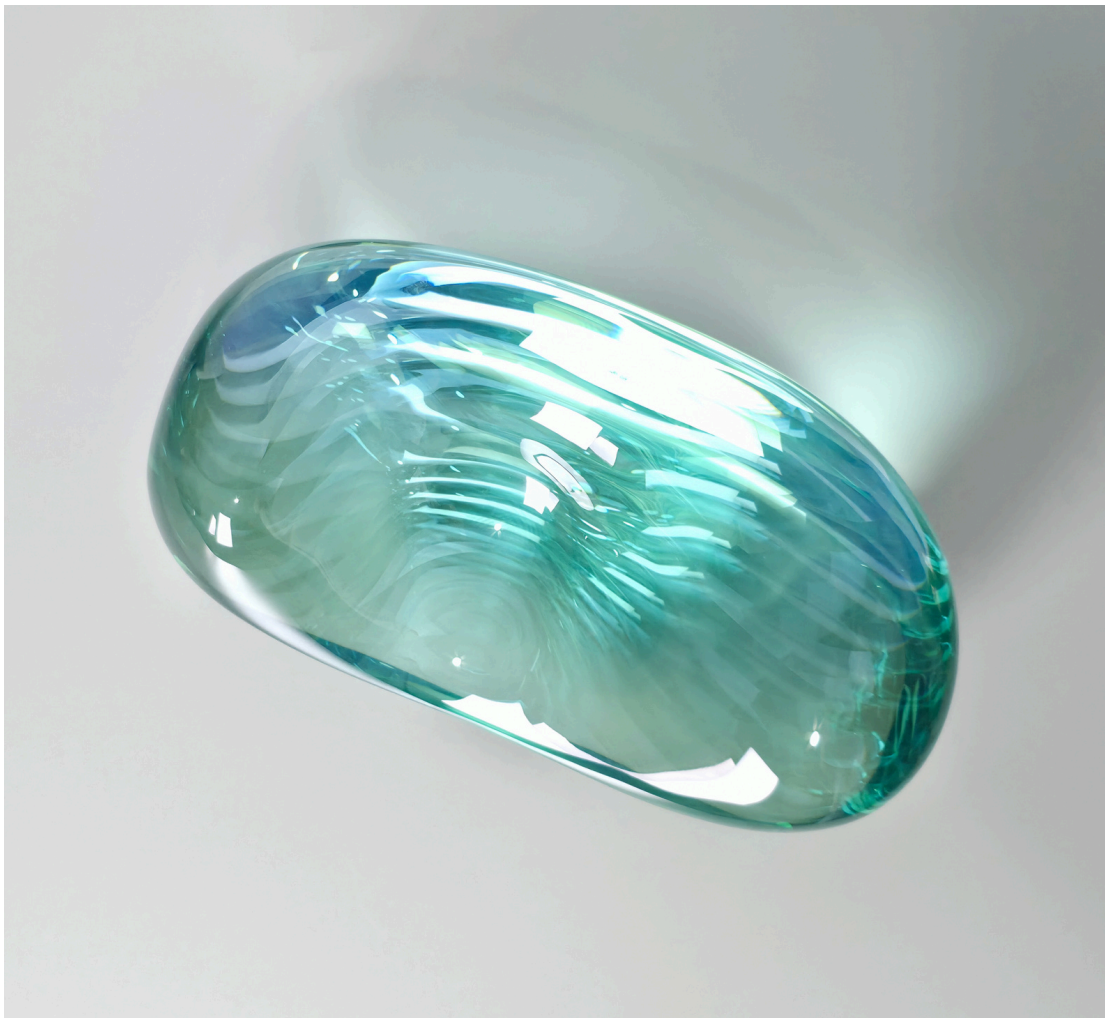
本次展出匯集兩位藝術家對材質、光線與轉化的不同探索，呈現各自獨特的創作視角。Mia Nel 以當代視角重新詮釋源遠流長的中國傳統糖藝，並將南非傳統印花布 Shweshwe 的圖樣融入創作，運用於畫布背景與細緻的花卉造型之中。透過不同文化元素的交融，她創作出獨具特色的花卉作品，突破平面畫布的界限。蝴蝶、花朵、枝條與花瓶彷彿從圖樣背景中浮現，呈現鮮明的立體感，使作品中精巧的細節與細膩的形態更加生動。

Toshio Iezumi 則透過玻璃創作，探索光線、反射、透明度與空間之間的關係，呈現光線流動所帶來的不斷變化的視覺感知。本次展出將呈現他的四個系列：Form、Projection、Move 與 Floating Move，展現他對玻璃材質的創新運用，以及精準細膩的塑形技法。在他精湛的工藝之下，堅硬的玻璃化為起伏流動的曲線與輪廓，宛如瀑布傾瀉而下，展現材質、光線與形體之間微妙而多變的關係。



"Form F.260601"
by Toshio Iezumi
Medium: Plate Glass, Handmade, Carved, & Polished, Unique
Dimensions: 33 x 18.5 x 13 cm
Year: 2026

Shaped by a continuing investigation into light and depth, the new form offers a tactile quality and can be displayed from multiple orientations, each revealing a distinct spatial experience.





「Form F.260601」
作者：家住利男
媒材：平板玻璃，手工製作，拋光，
獨一無二
尺寸：33 x 18.5 x 13 公分
年份：2026

這件新作源自對光線與深度的持續探索，呈現出獨特的觸感質感，可從多種角度展示，每個角度皆展現出截然不同的空間體驗。





"Move M.2603"
Medium: Plate Glass, Half Mirror, Handmade, Polished, Unique
Dimensions: 40 x 12 x 8 cm
Year: 2026

「Move M.2603」
媒材：平板玻璃、半鏡面、手工製作、拋光、獨一無二
尺寸：40 × 12 × 8 公分
年份：2026



"Move M.251201" by Toshio Iezumi
Medium: Heat Reflective Glass, Half Mirror, Handmade, Carved and Polished
Dimensions & Year: 100 x 10 x 7 cm, 2025

《Move M.251201》作者：家住利男
媒材：平板玻璃、半鏡面、手工製作、抛光、獨一無二
尺寸與年份：100 × 10 × 7 公分，2025年

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The Move series embodies this pursuit: solidity gives way to fluidity, stillness suggests motion, and light animates each curve. Through hand-grinding, layering, and careful polishing, every work becomes an encounter between material and perception, reflection and presence.

「Move」系列體現了這種追求：堅實轉化為流暢，靜止中隱含動感，光線則為每一道曲線注入生機。透過手工研磨、層疊處理與細緻拋光，每件作品皆成為材質與感知、映照與當下的邂逅。

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"Projection P.2613"
by Toshio Iezumi
Medium: Plate Glass,
Half Mirror, Handmade,
Polished, Unique
Dimensions: 50 x 30 x 6 cm
Year: 2026

「投影 P.2613」
作者：家住利男
媒材：平板玻璃、
半鏡面、手工製作、抛光、
獨一無二
尺寸：50 × 30 × 6 公分
年份：2026

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"Projection P.2502"
by Toshio Iezumi
Medium: Plate Glass, Half Mirror,
Handmade, Polished, Unique
Dimensions: 60 x 20 x 5 cm
Year: 2026

「投影 P.2502」
作者：家住利男
媒材：平板玻璃、半透鏡、手工製
作、拋光、獨一無二
尺寸：60 × 20 × 5 公分
年份：2026

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Toshio Iezumi

About Toshio Iezumi

Toshio Iezumi (b. 1954) is a world-renowned glass sculptor recognized for developing a unique technique for shaping glass by laminating sheets of glass into a bloc, then carving and polishing it with stone carving tools. Influenced by ancient Chinese bronzes as well as the works of Brâncuşi and Donald Judd, Iezumi's technique of direct curving and dealing with light reflection and refraction seeks to illustrate volume and depth as it occurs in the glass.

Iezumi employs angle grinder as a tool for shaping glass. He is a master of this technique which requires extensive experimentation in grinding and polishing the glass surface and the use of heat reflective glass, which traces the concavities and convexities that spread like ripples of water.

Iezumi is a multi-awarded artist who has received numerous honors throughout his career, including the Gold Prize at the '86 Takaoka Crafts Exhibition, the Suntory Prize, and the prestigious Fugaku Biennale Award at the Shizuoka Prefectural Museum of Art. His glass works have been exhibited internationally, including at the Toyama Glass Art Museum in Japan and the annual Sculpture by the Sea in Australia.

His works are held in the permanent collections of the 21st Century Museum of Contemporary Art, Kanazawa, the National Museum of Modern Art, Tokyo, the Tochigi Prefectural Museum of Fine Arts, the Toyama Glass Art Museum, the Corning Museum of Glass, the Museum of Fine Arts, Boston, the Los Angeles County Museum of Art, the The Henry Ford, and the Real Fábrica de Cristales de La Granja.

His works have also been commissioned by institutions including the Shangri-La Tokyo, the Cerulean Tower Tokyu Hotel, Park House Geo Rokobrancho Tokyo, the Hilton Odawara Resort & Spa, Sanyo Gakuin University in Okayama, and The Senri Residence Osaka.

About Toshio Iezumi

家住利男（1954年出生）是世界知名的玻璃雕塑家，以其獨創的玻璃塑形技法而聞名：他將多層玻璃板層疊成塊，再運用石雕工具進行雕刻與拋光。受中國古代青銅器以及布朗庫西（Brâncuşi）和唐納德·賈德（Donald Judd）作品的影響，他的技法透過直接彎曲玻璃，並運用光線的反射與折射，旨在展現玻璃本身所蘊含的體積感與深度。

家住利男見使用角磨機作為塑形玻璃的工具。他精通這項技法，該技法需要對玻璃表面的研磨與拋光進行大量實驗，並運用熱反射玻璃，藉此勾勒出如水波般擴散的凹凸紋理。

家住利男是一位屢獲殊榮的藝術家，其職業生涯中曾獲得眾多榮譽，包括1986年高岡工藝展金獎、三得利獎，以及靜岡縣立美術館頒發的權威性「富岳雙年展獎」。他的玻璃作品曾於國際間展出，包括日本的富山玻璃藝術博物館，以及澳洲年度「海濱雕塑展」。

他的作品被金澤21世紀當代藝術博物館、東京國立近代美術館、櫪木縣立美術館、富山玻璃藝術博物館、康寧玻璃博物館、波士頓美術館、洛杉磯縣立美術館、亨利·福特博物館，以及拉格蘭哈皇家水晶工廠等機構納入永久館藏。

此外，他的作品亦曾受東京香格里拉大飯店、東急蔚藍塔大飯店、東京Park House Geo Rokobrancho、小田原希爾頓度假村及水療中心、岡山山陽學園大學，以及大阪千里住宅等機構委託創作。



"Butterfly Bouquet"
Medium: Pigment Ink, Mixed Media
– Organic Crystalline Composite (Sugar and Resin)
Dimensions & Year: 100 x 80 x 5 cm, 2026



「蝴蝶花束」
媒材：顏料墨水、綜合媒材
– 有機結晶複合材料（糖與樹脂）
尺寸與年份：100 × 80 × 5 公分，2026年



The individual elements of this artwork are crafted from a unique, proprietary crystalline composite developed by Mia Nel. By bonding sugar crystals within an archival resin matrix, the sugar is chemically "fossilized," to create a high-performance hybrid material. The resulting sculptures are waterproof, scratch-resistant, and possess a permanent glass-like stability with the deep, lustrous gloss of traditional imperial Chinese ceramics.

Emerging like a living floral arrangement, this sculpture honors the unexpected natural beauty of Hong Kong—a city rich with over 250 butterfly species. Relocating to Sai Kung revealed a landscape far beyond the concrete jungle, captivating me with its constant flurry of motion and life.

The artwork features butterfly species native to Asia and Africa. Arranged as blossoms bursting from a vase, they embody the butterfly effect, reflecting how small shifts, like moving across the world, can transform our perspective and reveal unexpected wonders.

“Grounding the composition is a hand-piped acrylic lace pattern inspired by traditional South African Shweshwe textiles. By layering this childhood heritage beneath the floral butterfly arrangement, the background acts as a physical anchor for my dual identity—harmonizing my roots with my present home into a single, unified visual ecosystem.”



這件藝術品的各個元素，皆採用由米亞·內爾（Mia Nel）研發的一種獨特、專有的結晶複合材料製成。透過將糖晶體嵌入經長期保存驗證的樹脂基質中，使糖在化學作用下「化石化」，從而創造出高性能的混合材料。由此製成的雕塑不僅防水、抗刮，更具備如玻璃般恆久的穩定性，並散發著傳統中國帝王級陶瓷那般深邃而璀璨的光澤。

這件雕塑宛如一束生機盎然的花藝作品，致敬香港那令人驚豔的自然之美——這座城市擁有超過 250 種蝴蝶。搬遷至西貢後，我發現這裡的景致遠非「混凝土叢林」所能比擬，那永不停歇的生機與活力深深吸引著我。

這件藝術作品呈現了亞洲與非洲的原生蝴蝶品種。它們如花朵般從花瓶中綻放，體現了「蝴蝶效應」，反映出微小的變化——例如橫跨全球的遷徙——如何能轉變我們的視角，並揭示出意想不到的奇蹟。

構圖的基底是一幅受南非傳統「Shweshwe」織物啟發、以手工擠壓技法製成的壓克力蕾絲圖案。透過將這份童年遺產層層鋪陳於花卉蝴蝶擺設之下，背景成為我雙重身份的實體錨點——將我的根源與現今的家園和諧地融合，形成一個統一的視覺生態系統。



"Frolicking in Florals"
Medium: Pigment Ink, Mixed Media
– Organic Crystalline Composite (Sugar and Resin)
Dimensions & Year: 50 x 50 x 5 cm, 2026

Sculpted in my signature Crystalline Composite material, this artwork honors the enduring bond between humans and their pets. The intricate floral patterns mirror the fleeting nature of life, reminding us to cherish every moment, while sugar—a natural preservative—symbolizes how the enduring power of love sustains us through life's challenges.

Rooted in my deep affection as a bulldog owner, the sculpture captures their loyal and tenacious spirit. The work evolves into a powerful guardian figure that bridges my two homes, Africa and Asia, drawing stylistically on the centuries-old tradition of Imperial Guardian Lions ("Foo Dogs") to symbolize protection and strength.



「花海嬉遊」
媒材：顏料墨水、綜合媒材
– 有機結晶複合材料（糖與樹脂）
尺寸與年份：50 x 50 x 5 公分，2026

這件以我標誌性的「結晶複合材料」雕塑而成的藝術品，旨在頌揚人類與寵物之間永恆的羈絆。精緻的花卉圖案映照出生命的短暫，提醒我們珍惜每一刻；而作為天然防腐劑的糖，則象徵著愛那持久的力量，如何在人生的挑戰中支撐著我們

這件雕塑源自我身為鬥牛犬飼主的深厚情感，生動捕捉了牠們忠誠且堅韌的精神。作品演變為一尊強而有力的守護者形象，連結了我位於非洲與亞洲的兩處家園，其風格汲取了擁有數世紀歷史的帝王護衛獅（「福犬」）傳統，象徵著守護與力量。



"Barking in Bloom"
Medium: Pigment Ink, Mixed Media
– Organic Crystalline Composite (Sugar and Resin)
Dimensions & Year: 50 x 50 x 5 cm, 2026

《盛放的吠聲》
媒材：顏料墨水、綜合媒材
– 有機結晶複合材料（糖與樹脂）
尺寸與年份：50 × 50 × 5 公分，2026年

"Rooted in my personal journey between Africa and Asia, I employ sugar, as a medium alongside ink painting. With my technique of preserving sugar sculptures with intricate ink brushwork, I've created a space navigating between two cultures."

There is a beautiful irony in using sugar; we think of it as something ephemeral, but it has actually been used for centuries to preserve things. My sculptures undergo a meticulous preservation process, transforming them into lasting object d'art and defying expectations of sugar's limitations. This work archives cultural memory. Like a flowering branch in spring, it reclaims fading traditions and grants them a second, permanent life—inviting a reflection on the impermanence of beauty and the importance of preservation.



"Blue Bouquet"
Medium: Pigment Ink, Mixed Media
– Organic Crystalline Composite (Sugar and Resin)
Dimensions & Year: 65 x 50 x 4.8 cm, 2026

「根植於我在非洲與亞洲之間的個人旅程，我將糖作為媒材，與水墨畫並用。透過以精緻的水墨筆觸來保存糖雕的技法，我創造了一個遊走於兩種文化之間的空間。」

使用糖這材料蘊含著一種美麗的諷刺：我們通常認為糖是轉瞬即逝的，但事實上，它已被用於保存物品數世紀之久。我的雕塑經過細緻入微的保存工序，使其蛻變為永恆的藝術品，並打破了人們對糖材局限性的預期。這項作品記錄了文化記憶。猶如春日裡綻放的花枝，它重拾逐漸消逝的傳統，賦予其第二次、永恆的生命——邀請觀者反思美的無常與保存的重要性。



《藍色花束》
媒材：顏料墨水、綜合媒材
– 有機結晶複合材料（糖與樹脂）
尺寸與年份：65 × 50 × 4.8 公分，2026年

A secret scientist at heart, Mia's technical curiosity led her to master the "superpower" of sugar— a potent preservative despite its reputation for being fleeting. By bonding sugar crystals within a protective polymer framework, she developed her own proprietary crystalline composite that transforms the material into a durable, permanent medium.

Through this innovative process, Mia creates a space where fragility meets endurance. Her sculptures serve as a reflection on the natural world and the necessity of cultural preservation. She invites viewers to contemplate the impermanence of beauty while anchoring cultural memory within an ever-shifting world.



"Flowering Branches in Blue"
Medium: Pigment Ink & Mixed Media - Crystalline Composite (Sugar and Resin)
Dimensions & Year: 50 x 50 cm, 2026

米亞骨子裡是個秘密科學家，她對技術的好奇心促使她掌握了糖的「超能力」——儘管糖素以易逝著稱，卻是一種強效的防腐劑。透過將糖晶體結合在保護性的聚合物骨架內，她研發出獨家專有的結晶複合材料，將這種物質轉化為一種耐用且永久的媒介。

透過這項創新工藝，米婭創造出一個脆弱與堅韌交會的空間。她的雕塑作品既是對自然世界的反思，也是對文化保存必要性的探討。她邀請觀者在這個瞬息萬變的世界中，既沉思美之無常，同時將文化記憶錨定於其中。



《藍色花枝》
媒材：顏料墨水與綜合媒材——結晶複合材料（糖與樹脂）
尺寸與年份：50 x 50 公分，2026年

"The surrounding nature is my biggest inspiration. I love watching the sun filter through the thick leaves, creating those incredible, intricate silhouettes — it's that natural complexity I'm trying to capture. Using my proprietary medium like a fluid form of paper cutting, "I capture these delicate patterns to explore themes of renewal, illustrating how something seemingly lifeless — like a bare winter branch —can be granted new life the moment it begins to bloom."

"The artist works with a proprietary medium she calls Crystalline Composite, which is a sophisticated hybrid of sugar and archival resins.

Essentially, she has developed a way to 'fossilize' sugar, transforming it from a delicate substance into a durable, glass-like mineral. By fusing the sugar's natural crystal structure with high-end binders, she creates a material that is waterproof, scratch-resistant, and built to last.



"Flowering Branches in Green"
Medium: Pigment Ink & Mixed Media - Crystalline Composite (Sugar and Resin)
Dimensions & Year: 50 x 50 cm, 2026

「周遭的大自然是我最大的靈感來源。我喜歡看著陽光穿過茂密的葉片，勾勒出那些令人驚嘆且精緻的剪影——我正試圖捕捉的，正是這種自然的複雜性。透過運用我獨創的媒材，如同流動的剪紙藝術一般，『我捕捉這些精緻的圖案來探索『重生』的主題，展現看似毫無生氣的事物——例如光禿的冬日樹枝——在開始綻放的那一刻，如何獲得新的生命。』

「這位藝術家使用一種她稱為『結晶複合材料』（Crystalline Composite）的獨家媒材，這是糖與檔案級樹脂的精密混合物。

簡而言之，她開發出一種『化石化』糖的方法，將這種脆弱的物質轉化為堅韌、如玻璃般的礦物。透過將糖的天然結晶結構與高端黏合劑融合，她創造出一種防水、抗刮且經久耐用的材質。」



《綠意中的綻放枝枒》
媒材：顏料墨水與綜合媒材——結晶複合材料（糖與樹脂）
尺寸與年份：50 x 50 公分，2026年

About Mia Nel

Rooted in my personal journey between Africa and China, I employ sugar, as a medium alongside ink painting. With my technique of preserving sugar sculptures with intricate ink brushwork, I've created a space navigating between two cultures.

MIA, b.1980, a South African artist based in Hong Kong, has redefined her artistic practice by exploring the unexpected medium of sugar. Having lived and worked in Africa, Europe, and Asia, she explores shifting concepts of origin and identity. Mia views herself as a cultural hybrid using her art to depict personal experiences, creating a world between two cultures trying to navigate the space amongst her African heritage and Hong Kong life.

MIA was born (1980) in the Eastern Cape Province of South Africa and is a third-generation artist. She earned her degree in graphic design and illustration from the University of Stellenbosch before embarking upon a multi-decade design career, working mainly in London and Hong Kong.

Since relocating to Hong Kong over a decade ago, her artistic journey has been profoundly shaped by an exploration of identity, culture, and the natural world. Initially focused on ink painting and brush calligraphy, she found inspiration in the ancient art of Chinese sugar painting. Born out of a pandemic experiment, her recent work seamlessly blends her ink and brush techniques with preserved sugar sculptures.

Mia reinterprets this ancient Chinese art-form to invite viewers to contemplate the impermanence of beauty, the importance of preservation, and the interconnectedness of human culture and the natural world.

The Art of Preservation, a modern twist on tradition is rooted in my personal journey between Africa and Asia. I employ sugar, my unexpected canvas, as a medium to create thought-provoking sculptures. A visual dialogue that reflects on the fragility of our world, where cultural heritage and ecological balance are increasingly under threat.

About Mia Nel

基於我在非洲與中國之間的個人歷程，我將糖作為一種媒介，與水墨畫並用。透過以精緻的水墨筆觸來保存糖雕塑的技法，我創造了一個遊走於兩種文化之間的空間。

MIA（1980年出生）是一位定居香港的南非藝術家，她透過探索糖這種出人意料的媒材，重新定義了自己的藝術實踐。曾在非洲、歐洲和亞洲生活與工作的她，持續探討「起源」與「身份」概念的變遷。MIA視自己為文化混血者，運用藝術描繪個人經歷，在兩種文化之間構築一個世界，試圖在她的非洲血統與香港生活之間尋求平衡。

MIA 出生於 1980 年，成長於南非東開普省，是第三代藝術家。她於斯泰倫博斯大學取得平面設計與插畫學位後，展開了長達數十年的設計生涯，主要在倫敦和香港工作。

自十多年前移居香港以來，她對身份認同、文化及自然世界的探索，深刻地塑造了她的藝術旅程。起初她專注於水墨畫與毛筆書法，後來從中國古老的糖畫藝術中汲取靈感。她的近期作品源於疫情期間的一次實驗，將水墨與毛筆技法與糖雕完美融合。

米婭重新詮釋這項古老的中國藝術形式，邀請觀者思考美的無常、保存的重要性，以及人類文化與自然世界之間的相互連結。

《保存之藝》這項對傳統的現代詮釋，源於我往返非洲與亞洲的個人旅程。我運用糖——這塊出人意料的畫布——作為媒介，創作發人深省的雕塑作品。這是一場視覺對話，反思我們這個世界所面臨的脆弱性，在這個世界裡，文化遺產與生態平衡正日益受到威脅。

About Parallel +

Parallel+ creates immersive curatorial experiences, transforming exhibition spaces into resonant dialogues. Guided by the enchanting concept of Komorebi—we envision an art space that resonates with the transformative power of contemporary art, fine art objects, and innovative designs.

We craft narrative journeys through bespoke art exhibitions—curating not just displays, but encounters that spark deep engagement between artwork and the audience. Committed to showcasing innovative perspectives, Parallel+ collaborates with both emerging and established artists to ensure each exhibition tells a distinctive story.

Through collaborative projects, we amplify diverse voices, explore new artistic possibilities, and create spaces where art is not only seen but deeply felt. Guided by inclusivity, we aim to deepen public engagement with contemporary creative expression and cultivate lasting connections through art.

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