

Tina Keng Gallery at Art Basel in Basel 2025 | Galleries

Venue | Messe Basel (Messeplatz 10, 4058 Basel, Switzerland)

Galleries Booth | E13

Participating Artists | Wu Dayu (1903–1988), George Chann (1913–1995), Su Xiaobai (b. 1949), Sopheap Pich (b. 1971)

Opening Hours |

> Unlimited Opening (By invitation only)

06.16 (Mon.) 4:00-8:00 p.m.

> VIP Preview (By invitation only)

06.17 (Tue.), 06.18 (Wed.) 11:00 a.m.-8:00 p.m.

> Vernissage

06.18 (Wed.) 4:00-8:00 p.m.

> Unlimited Vernissage

06.19 (Thurs.) 7:00-10:00 p.m.

> Public Days

06.19 (Thurs.) -06.22 (Sun.) 11:00 a.m.-7:00 p.m.

Tina Keng Gallery in Galleries |

Abstraction Contextualized: The Essence of Eastern Abstract Art

For the 2025 edition of Art Basel in Basel, Tina Keng Gallery is pleased to present Wu Dayu, George Chan, Su Xiaobai, and Sopheap Pich in a curated project that foregrounds the divide and continuation of Eastern abstract art in the past century. By tracing a hundred years of shifting cultural sensibilities, material experimentation, and conceptual vantage points, this presentation articulates an Eastern abstract aesthetic grounded in materiality, spiritual introspection, and a distinct artistic ethos that privileges essence over likeness — retaining spirit while shedding form.

In the early 20th century when diverse modern art movements thrived, Wu Dayu (1903–1988) went to Paris — the art hub where avant-garde artists from all over the world gathered — and immersed

himself in Impressionism, Cubism, and Fauvism. Fusing color theories with expressions of form, Chinese calligraphy with literati painting, Wu evinced the idea of *shixiang*, or Dynamic Expressionism, which amalgamated light and color, tone and hue. This profoundly influenced a generation of disciples who would later become iconic abstract painters, such as Zao Wou-Ki, Chu Teh-Chun, and Wu Guanzhong. Wu Dayu's pioneering approach helped shape the postwar Eastern abstract art scene, aligning it with Western trends, cementing his position as a founding figure in Chinese abstract art.

In contrast, George Chann (1913–1995), who broke out on the American art scene in the 1940s, took a different approach from Wu's European style that was deeply rooted in Chinese heritage. Chann's early body of work exuded a sense of humanitarian concern for the underclass before he shifted toward abstraction. Ancient Chinese artifacts and inscriptions served as his inspirations, and his layering and deconstruction of Chinese characters, ink, and paper became his tribute to and re-imagination of Chinese legacy, while he was oceans away from home. Verdigris blooming across ancient bronze and the timeworn etchings on stone tablets conjure the fading traces of civilization. In Chann's work, abstracted characters emerge as metaphors for cultural remnants, anchoring a distinctive style of abstract expressionism that reimagines Han character traditions through a fusion of Chinese philology and Western painterly abstraction.

The Düsseldorf-based abstract artist Su Xiaobai (b. 1949) creates a visual vocabulary with traditional mediums — oil paint, lacquer, and linen — which embody Eastern history, tinged with *wabi-sabi* aesthetics. His work emanates a sense of time, with the texture of lacquer exuding a warm luster. The sensuous and rounded edges, the weathered and cracked surfaces, all speak of a unity of humanity and nature, transforming the dialogue between traditional craftsmanship and contemporary art into a transcultural experience.

For Cambodian artist Sopheap Pich (b. 1971), nature and memory serve as profound sources of creative inspiration, allowing him to deepen his connection with traditional culture. Through the use of natural materials from Cambodian everyday life, from bamboo, rattan, burlap, mineral pigments, to metals, rendered with traditional weaving techniques, he imbues concrete forms with solidity and

ethereal qualities within an abstract composition. A sultry atmosphere of the tropical forest permeates his sculptures, transporting the viewer to an ancient terrain of cultural memory, where whispers of bamboo and rattan echo and linger.

From Wu Da-Yu's *shixiang*, which fused Eastern and Western painting sensibilities, to George Chann's abstraction rooted in the deconstruction of calligraphy and the semiotics of Chinese characters; from Su Xiaobai's sculptural works that distill historical symbolism through a dialogue with traditional lacquer, to Sopheap Pich's biomorphic abstractions born from natural materials and cultural craft traditions — these diverse practices trace a century of Eastern abstraction. Through these trajectories, Tina Keng Gallery reflects on the intersecting points of Eastern and Western modernisms, while presenting its ongoing exploration of Asia's cultural heritage. For Western audiences, this curatorial journey opens new dimensions where Eastern abstract aesthetics and contemporary artistic thought converge.

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耿畫廊參展 2025 瑞士巴塞爾藝術展 | 藝廊薈萃

地點 | 瑞士巴塞爾會展中心 (Messe Basel)

主展區「藝廊薈萃」(Galleries) 展位 | E13

參展藝術家 | 吳大羽、陳蔭熙、蘇笑柏、索菲普·皮奇 (Sopheap Pich)

開放時間 |

意象無限 (Unlimited) 展區開幕 (只限獲邀人士出席)

06.16 (一) 4:00-8:00 p.m.

主展區 (Galleries) 、 「 意象無限 」 (Unlimited) 展區貴賓預展 (只限獲邀人士出席)

06.17 (二) 、 06.18 (三) 11:00 a.m.-8:00 p.m.

開幕之夜

06.18 (三) 5:00-8:00 p.m.

意象無限 (Unlimited) 之夜

06.19 (四) 7:00-10:00 p.m.

公眾展期

06.19 (四) - 06.22 (日) 11:00 a.m.-7:00 p.m.

耿畫廊「藝廊薈萃」(Galleries) 展覽主題 |

「遺形——東方抽象百年流變」

耿畫廊將於 2025 年瑞士巴塞爾藝術展的展出中向東方抽象藝術的歷史維度爬梳，為大家呈現涵蓋 20 世紀早期華人抽象繪畫之父吳大羽 (1903-1988)、美籍華裔抽象表現主義先鋒陳蔭熙 (1913-1995) 至當代藝術大師蘇笑柏 (b. 1949) 的華人現當代藝術脈絡，並連結柬埔寨籍當代藝術家索菲普·皮奇 (Sopheap Pich, b. 1971) 所代表的東亞美學思路；以橫跨百年的時代精神、媒材探索以及不同觀照主軸，揭示東方抽象美學系統著重物性、精神內觀乃至指向「遺形取神」的獨特藝術核心。

在各派現代藝術運動蓬勃發展的二十世紀初，吳大羽遠赴當時各國藝術先鋒齊聚的巴黎習藝，浸淫於野獸派、表現主義、立體派等現代藝術探索，於色彩理論與形式表現中，揉入中國書道和文人水墨畫的寫意筆法——並依

據勢象、光色、韻調三方面結合；將革命性的西方色彩藝術理論導入，於繪寫意韻的東方藝術哲思融會轉譯。提出的「勢象主義」(Dynamic Expressionism) 哲思，為趙無極、朱德群、吳冠中等後代中國抽象繪畫巨擘所承繼的創作核心，形塑與西方戰後抽象浪潮同步的東方體系。

於 1940 年代便已在美國藝壇嶄露頭角的陳蔭熙，與當時師承杭州藝專歐法現代風格的一眾華人藝術先鋒有著截然不同的脈絡。早期陳蔭熙的創作著重底層階級的人道關懷，爾後於中國古文物與碑文中汲取靈感，並透過中國傳統書法與文字的力量，將脫逸於形的漢文字超譯為書寫歷史文化的美學符碼，並為畫作添入時代色韻的肌理——青銅上銅綠腐蝕所產生的歷史文明湮滅感、石碑上斑駁風化的時光刻痕，令字符的抽象表現成為文化遺跡的隱喻化身，奠定陳蔭熙訓詁新譯漢字文化的獨特抽象表現主義繪畫風格，開創融合中、西藝術語彙的抽象表現新視野。

旅德當代抽象大師蘇笑柏，則以油彩、大漆、麻布等雋刻著東方歷史及美學痕跡的傳統媒材，其應和著侘寂美學的材質表現轉譯當代抽象語彙，令作品透出彷彿時間所積累的美學層次；大漆自身流露的視覺質感透出溫潤的光韻、感性而圓潤的立體邊緣以及磨損龜裂的細膩紋理，在在以其滿溢的物性美學，訴說著天人合一的東方核心，將傳統工藝與當代藝術的對話轉陳為跨文化的當代經典。

對柬埔寨藝術家索菲普·皮奇 (Sopheap Pich) 而言，自然與記憶是他深掘自身與傳統文化連結的創作靈感。透過竹子、藤條、粗麻布、礦物顏料和金屬等高棉文化日常不可或缺的天然媒材，採用傳統的編織形式，賦予具象造形體堅實而空靈的抽象型態。其編織雕塑彷彿包裹著熱帶森林的濕熱氣息，引領觀者意識在藤與竹所乘載的古老文化記憶低語間，觀照自身的內心世界。

自吳大羽融會東西方繪畫意韻轉譯而出的「勢象主義」繪畫、陳蔭熙解構筆墨書道以粹煉漢字意符的抽象美學探索；延續至蘇笑柏精煉歷史符號，與中國傳統漆藝間對話而生的當代經典雕塑；乃至索菲普·皮奇 (Sopheap Pich) 結合文化傳統技藝與自然環境語彙的抽象造形。透過流貫百年的東方抽象藝術探索，耿畫廊期能在回望西方當代與東方藝術交匯原點的同時，於經典的傳承與裂解中，呈現耿畫廊持續耕耘推展的亞洲文化底蘊；為來自文化軸線彼端的西方觀眾梳理出東方抽象美學與當代藝術思維所交織出的不同維度。



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