



Tina Keng Gallery

## Tina Keng Gallery at Art Basel in Basel 2025 | Kabinett

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

**Kabinett Booth** | E13

**Participating Artists** | Yang Mao-Lin (b. 1953), Ava Hsueh (b. 1956), Yuan Hui-Li (b. 1963), Yao Jui-Chung (b. 1969), Peng Wei (b. 1974), Su Meng-Hung (b. 1976), Chen Ching-Yuan (b. 1984)

**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 Kabinett |

*Duobaoge*: East and West in Reflection

Continuing the theme of Tina Keng Gallery's booth in the Galleries sector — which spans from early 20<sup>th</sup>-century modernism to contemporary Eastern abstract art exploration — the gallery further extends its curatorial focus through the Kabinett sector. Drawing on the concept of the *duobaoge*, or cabinet of curiosities, the gallery presents contemporary artistic explorations by various artists who have inherited and deconstructed traditional Eastern cultural codes. This guides the viewer into different dimensions woven from traditional Eastern aesthetics and contemporary artistic thinking, providing Western audiences with a multifaceted context of contemporary Asian art.

The *duobaoge* originates from ancient Chinese imperial chambers used for storing and displaying art collections. Utilizing national resources for extensive research, cataloging, and classification, it not only showcased the collector's eclectic taste spanning ancient and modern, Chinese and foreign works, but served as a precursor to modern Eastern museums. In a chamber resembling a treasure room, elegant spatial layers are formed using openwork partition shelves of varying sizes. Different types of artworks are placed in openwork frames of unequal horizontal and vertical dimensions, at varying heights. This constructs a viewing perspective imbued with Eastern philosophy, and fosters connections between works, conjuring a continuum of past and present that evokes a treasure hunt. Through this presentation, Tina Keng Gallery reconfigures traditional Eastern aesthetics into a visual discourse that transcends time and space, guiding the viewer into a cultural journey where the trajectories of history and geography — ancient and contemporary, Eastern and Western — intersect.

This presentation brings together contemporary works by Yao Jui-Chung (b. 1969) and Peng Wei (b. 1974), whose narrative paintings intertwine elements of Eastern traditional culture with contemporary issues. Works by Ava Hsueh (b. 1956) and Yuan Hui-Li (b. 1963) explore the dynamism of calligraphic strokes and the textural techniques of ink painting, reinterpreted through a contemporary lens. Su Meng-Hung (b. 1976) and Yang Mao-Lin (b. 1953) refine historical symbols, staging a dialogue between traditional Chinese lacquer art or sculpture and the aesthetics of contemporary consumer culture. This progression culminates in the work of Chen Ching-Yuan (b. 1984), whose paintings capture a nuanced, shared sensibility drawn from literature, history, and mythology across cultures — forming a visual constellation that, while seemingly fragmented and non-linear, resonates closely with the human condition.

This year's Kabinett sector, nestled within a partitioned chamber of the Tina Keng Gallery booth, engages in quiet dialogue with the overarching theme of the Galleries sector outside. Like stepping into a *Taiji* diagram, the space unfolds across multiple layers — exterior and interior, yin and yang, legacy and the contemporary — inviting the viewer into a multidimensional narrative.

By revisiting the juncture where Western contemporary art and Eastern traditions first converged, the presentation seeks to highlight how contemporary artists carry forward, dismantle, and rearticulate



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historic Eastern cultural symbols. In this treasure room-like chamber, viewers from diverse cultural backgrounds are guided through a map of artistic expressions — each traversing Eastern and Western philosophies — that bridges ancestral wisdom and the contemporary. In doing so, the presentation charts new pathways for cross-cultural exchange between East and West.

Press Inquiries

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## 耿畫廊參展 2025 瑞士巴塞爾藝術展 | 策展角落

地點 | 瑞士巴塞爾會展中心 ( Messe Basel )

主展區「策展角落」( Kabinett ) 展位 | E13

參展藝術家 | 楊茂林、薛保瑕、袁慧莉、姚瑞中、彭薇、蘇孟鴻、陳敬元

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「策展角落」( Kabinett ) 展覽主題 |

「多寶閣——東方與西方的鏡像」

延續耿畫廊「藝廊薈萃」( Galleries ) 單元中始自二十世紀初現代主義至當代東方抽象藝術探索的主軸呈現，耿畫廊將於「策展角落」( Kabinett ) 單元將策展主題作進一步延伸——以多寶閣為視覺與意象藍本，呈現不同華人當代藝術家們承續並解構傳統東方文化符碼的當代藝術探索，將觀者引入東方傳統美學與當代藝術思維所交織出的不同維度，為來自文化軸線彼端的西方觀眾，梳理出華人當代藝術承繼並轉化歷史文化符碼的多元脈絡。

多寶閣為源自於中國古代皇室用於陳設並存儲藝品的皇家密室；盡顯收藏者博覽古今中外的藝術品味之餘，已然成為東方現代博物館的濫觴。在這有如藏寶間的密室中，多寶閣以大小不同的鏤空隔斷書架構築出典雅的空間層次；各式藝品在橫豎、高低錯落的鏤空格架中擺放，透過不同類型作品間的美學連結，建構出充滿東方哲思的觀

看視角；譜出一種連貫古今中外，近似於尋寶的新奇意境。耿畫廊意圖於本次展出中轉化此獨特東方傳統美學視角，構築一方跨越時空的視覺對話，邀請觀者踏入一場蘊藏古今、東西交匯的人文之旅。

本次展出的當代藝術作品包含姚瑞中 ( b. 1969 )、彭薇 ( b. 1974 ) 連結東方傳統文化元素至當代議題的繪畫敘事；薛保瑕 ( b. 1956 )、袁慧莉 ( b. 1963 ) 融合並轉化書法筆勢動能或水墨皴法的繪畫呈現；蘇孟鴻 ( b. 1976 )、楊茂林 ( b. 1953 ) 精煉歷史符號，於中國傳統漆藝或雕塑的對話間延伸至當代資本消費文化的藝術辯證；從而連貫至陳敬元 ( b. 1984 ) 藉由繪畫所捕捉存在於不同文化的文學、歷史神話中微妙的共同感性，互融為一幅幅看似破碎、不存在線性敘事卻又緊密對應至人文本質的圖像總集。

本次座落於耿畫廊展位隔間中的「策展角落」( Kabinett ) 展區，將與外部空間「藝廊薈萃」( Galleries ) 展覽主題遙相對應；一如走入太極圖中橫跨表/裡、陰/陽以及傳統/當代等多種不同敘事脈絡的空間層次。期盼能在回望西方當代與東方藝術交匯原點的同時，以當代藝術家們承續並解構傳統東方文化符碼的藝術探索，引領來自不同文化脈絡的觀者在有如藏寶間的密室中，將各種承繼並橫跨東西方哲學的不同藝術表述，譜寫為連結傳統文化與當代藝術的藏寶圖；於傳統與當代之間，搜索出東西方藝術交流的嶄新路徑。

媒體垂詢

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