



Tina Keng Gallery

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

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

**Unlimited Booth** | U55

**Participating Artists** | Su Meng-Hung (b. 1976)

**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.

### Unlimited: Su Meng-Hung, Desolate Landscape on the Golden Screens |

First introduced at Art Basel in Basel in 2000, the Unlimited sector offers a dedicated platform for participating blue-chip galleries to present large-scale projects that transcend the constraints of traditional booth formats. These include monumental sculptures, spatial installations, video works, murals, photographic series, and performance art. This year's edition is curated by Giovanni Carmine, Director of Kunst Halle Sankt Gallen, and features 67 large-scale installations ranging from canonical historical works to new pieces by contemporary artists.

Following the enthusiastic reception of the large-scale installation *Farewell, Spring and Autumn Pavilions* by Taiwanese contemporary art pioneer Wu Tien-Chang (b. 1956) in the 2024 edition of Unlimited, Tina Keng Gallery returns this year with a new spatial installation by Su Meng-Hung (b. 1976), titled *Desolate Landscape on the Golden Screens*. Selected by the curator for inclusion, this

monumental new work makes its world premiere on the foremost global stage of Art Basel.

Taking traditional Chinese carved lacquer folding screens in ebony as a visual inspiration, Su Meng-Hung builds up thick layers of paint, then sands them down to reveal silkscreened outlines beneath — leaving behind mottled lines and color fragments that become the primary visual language of the work. Scattered across the surface of the screens are non-linear pictorial patterns: illustrations excerpted from classic texts such as *The Manual of the Mustard Seed Garden*, *Dream of the Red Chamber*, and *The Golden Lotus*. Through the dislocation of temporal and spatial contexts, these ornamental fragments shimmer with imagined glimpses, and proliferate into a constellation of visual signs. Juxtaposing the void and the ornate, elegance and kitsch, literati aesthetics and contemporary consumer culture, Su deftly reimagines the traditional East Asian folding screen as a conduit for modern artistic expression.

At the same time, Su investigates the screen's inherent humanistic qualities — its mobility and function as a semi-permeable divider — unraveling it into intangible psychological boundaries and markers of power. The hidden erotic imagery interwoven into bird-and-flower motifs on the screen panels quietly alludes to a web of binary relations: appearance and essence, public and private. In *Desolate Landscape on the Golden Screens*, Su transforms the installation into a metaphorical vessel composed of object, painting, and spatial logic. As the viewer meanders and peers through its folds, they encounter a rich visual language of symbols, colors, and arrangements drawn from Eastern heritage. Resembling an elaborate Eastern garden framed by lacquered screens, the setting ushers the viewer into a space governed by the silent choreography and pliable boundaries of power.

Press Inquiries

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# 耿畫廊參展 2025 瑞士巴塞爾藝術展 | 意象無限

地點 | 瑞士巴塞爾會展中心 ( Messe Basel )

「意象無限」 ( Unlimited ) 展位 | U55

參展藝術家 | 蘇孟鴻

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.

「意象無限」 ( Unlimited ) 展區——蘇孟鴻屏風空間裝置《殘山剩水鬧金屏》 |

特別策展單元——「意象無限」 ( Unlimited ) 展區，自 2000 年首度引入瑞士巴塞爾藝術展後，為參展的頂級藝廊提供特別平台，呈現於傳統展位規模所無法展出的巨型雕塑、空間裝置、錄像、壁畫、攝影系列及表演藝術等大型藝術項目。本屆由聖加侖美術館 ( Kunst Halle Sankt Gallen ) 總監 Giovanni Carmine 策展，囊括了從殿堂級歷史作品到當代藝術新作的 67 個大型裝置。

耿畫廊繼 2024 年以台灣當代藝術代表人物吳天章 ( b. 1956 ) 的空間裝置鉅作《再見春秋閣》獲選參展並獲得熱烈迴響後，於本屆再次以藝術家蘇孟鴻 ( b. 1976 ) 全新屏風大型空間裝置《殘山剩水鬧金屏》 ( Desolate Landscape on the Golden Screens ) 獲得策展人青睞入選；並將此全新鉅作於全球首席藝術博覽會場景中首次呈現。

以中式烏木雕漆屏風為視覺藍本，藝術家蘇孟鴻將一層層厚質顏料堆疊，後以砂紙打磨令絹印其上的線稿顯影，徒留斑剝線條色團為其美感來源；穿插於屏風表面的樣板圖像，去敘事化地錯落著諸如《芥子園畫譜》、《紅樓夢》以及《金瓶梅》等書內頁圖像插畫。透過古今不同場域語境的錯位關係，各種裝飾性圖像切片出各種想像的浮光掠影與其衍伸出的視覺符號，在虛無與華麗、唯美與媚俗、文人風雅與當代消費等視覺語彙的並置共讀間，巧妙地賦予東方古代重要的繪畫形式——畫屏一種屬於當代藝術的現實指涉。同時，蘇孟鴻更進一步深入屏風自身所隱含的人文意識結構，以其「可移動性」與「隔而不斷」的特性，將座座屏風解構為一道道不可視的精神結界以及權力界線劃痕；一如於屏風扇面花鳥紋樣間埋藏的春宮圖像所隱微指涉的表象/本質、公眾/私密等諸多對應關係，藝術家將屏風空間裝置《殘山剩水鬧金屏》轉化為由物件、繪畫以及空間三種脈絡交織構築的隱喻載體，引導觀者於「繞行」與「窺視」中，細細品嚐各式承載著東方文化的符號、色彩以及空間佈局所投射出的人文寓意，恍如步入一處由華麗雕漆屏風所構築的深邃東方園林，體會一場牽繫著權力流動的空間秩序。

媒體垂詢

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