

## 耿畫廊及 TKG+ 聯合參展 2025 台北當代藝術博覽會

展位 | C03

地點 | 台北南港展覽館 1 館 4 樓

參展藝術家 |

耿畫廊 | 蘇笑柏、薛保瑕、蔣友梅、索菲普·皮奇、蘇孟鴻

TKG+ | 林明弘、吳耿禎、邱承宏

### ■ 貴賓預展 ■

05.08 (四) 2:00-5:00 p.m.

### ■ 預展開幕夜 ■

05.08 (四) 5:00-8:00 p.m.

### ■ 公眾展期 ■

05.09 (五) 11:00 a.m.-6:00 p.m.

05.10 (六) 11:00 a.m.-6:00 p.m.

05.11 (日) 11:00 a.m.-5:30 p.m.

BOOTH  
C03

Tina Keng Gallery

蘇笑柏 Su Xiaobai  
薛保瑕 Ava Hsueh  
蔣友梅 Chiang Yomei  
索菲普·皮奇 Sopheap Pich  
蘇孟鴻 Su Meng-Hung

TKG+

林明弘 Michael Lin  
吳耿禎 Jam Wu  
邱承宏 Chiu Chen-Hung

耿畫廊  
TINA KENG  
GALLERY

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TKG<sup>+</sup>

VIP  
May 08, 2025

PUBLIC  
May 09-11, 2025



台北  
TAIPEI  
DANGDAI  
當代  
Art & Ideas  
TAIPEI NANGANG EXHIBITION CENTER HALL 1, 4F

耿畫廊與 TKG+ 懷著對當代藝術探索的熱情，將於 2025 台北當代藝術博覽會帶來蘇笑柏、薛保瑕、蔣友梅、索菲普·皮奇、蘇孟鴻、吳耿禎、林明弘、邱承宏等八位藝術家，各自從不同角度出發，共同譜寫出一段關於生命、時間與文化的多重對話。他們的創作不僅展示出媒材的內在張力，更以獨特的語彙和手法，觸及那些隱藏在日常與歷史之間的深層意涵，藉此突破傳統藝術呈現的界限，以具體而細膩的創作實踐，邀請觀者從中探尋存在的層次，並感受藝術如何在時間與空間的交錯中，回應歷史、記憶與個體意識。

蘇笑柏藉由大漆與繪畫之間的轉化，展現時間在厚薄肌理中累積的痕跡。他以圓弧狀的邊緣與磨損紋理，構築出一種介於繪畫與雕塑之間的立體效果。在他的創作中，時間並非線性的流逝，而是以有機的方式沉積於畫面之中，喚起觀者對於生命本質的思索，並在觀看與感知的過程中，體驗藝術如何成為一種內在世界的映照。游移於感性與理性之間，薛保瑕透過冷熱抽象的語彙，在嚴謹理性的結構與流動的色彩之間取得微妙的平衡。她的作品既具有強烈的形式感，又蘊含直覺性的情感流動，使畫面呈現一種內在張力與秩序共存的狀態。透過畫面的層次與筆觸，引導觀者在瞬息萬變的當下與歷史沉積的片刻之間來回游移，體會時間的脈動與意識的轉化。蔣友梅則以身體與心性修練的互文記錄，將濃重油彩和輕透墨跡透過手筆反覆運動，轉譯成色彩與空間融合的抽象敘事。她的筆觸呼應佛理中「無始、亦無所終」的存有狀態，並邀請觀者一同感受一首獻給宇宙和生命的讚歌，激發對內在心靈與外在世界連結的深刻體認。連接自然乃是索菲普·皮奇發現自身與周身文化環境創作的靈感來源。從東南亞高棉文化而來的他，帶著雨後熱帶森林的濕熱氣息，採用竹子、藤條、粗麻布、礦物顏料和金屬等當地日常可取之材，協同抽象幾何形狀，構造出自然、歷史以及藝術創作的本質。蘇孟鴻的繪畫作品以鮮明的色彩與自由奔放的筆勢，賦予畫面極大的情感張力。他透過層層堆疊的色彩與形構，探索繪畫本質的無限可能，使畫布成為個人精神狀態與集體記憶的交會之地，亦展現藝術在純粹視覺語言上的直覺性與力量。

林明弘以日常生活中的布料與傳統印花為素材，打破固有圖紋的秩序，透過圖案的錯位與重構，探討身份認同與文化記憶的流動性。他將傳統圖案賦予全新意涵，在層層變化中創造出既親民又充滿驚喜的視覺空間，並藉此激發對個人經歷與文化傳承的再思考。吳耿禎則在繪畫中挖掘圖像與符號的詩意，透過繁複的構圖與層次變化，營造出介於現實與想像之間的微妙張力。他的畫面如同歷史與個人記憶交織的場域，時而沉穩內斂，時而鮮活跳躍，使觀者在視覺與心理的多重感知中，體驗藝術如何超越具象，觸及更深層的思考。邱承宏的創作宛如一場考古探險，透過抽象手法挖掘生存時空中曾存在的軌跡與身影，結合對光影與媒材特性的敏銳洞察，將材質的選擇與結構進行解構並重塑，讓散落於歷史縫隙中的記憶重新獲得生機，形成一個關於遺忘與重生、過去與當下對話的敘事。

在 2025 台北當代藝術博覽會中，耿畫廊與 TKG+ 以聯合展位形式共同呈現，藉此回應當代藝術中跨領域、跨媒介、跨世代的對話趨勢。這次合作不僅展現兩空間在脈絡上的連結，也標誌著一種更開放而互補的觀看架構。我



TKG<sup>+</sup>

們期望藉由這樣的平台，讓藝術成為穿越時空的感知媒介，引導觀者在每件作品的細節與色彩變化之中，感受藝術如何映照我們的世界觀，並在其中找尋新的思辨視角與內在對話。

耿畫廊媒體垂詢

( 蘇笑柏、薛保瑕、蔣友梅、索菲普·皮奇、蘇孟鴻相關 )

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TKG+ 媒體垂詢

( 林明弘、吳耿禎、邱承宏相關 )

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追蹤 TKG+

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## Tina Keng Gallery and TKG+ to Jointly Participate in Taipei Dangdai 2025

Booth | C03

Venue | Taipei Nangang Exhibition Center, Hall 1, 4F

Artists |

Tina Keng Gallery | Su Xiaobai, Ava Hsueh, Chiang Yomei, Sopheap Pich, Su Meng-Hung

TKG+ | Michael Lin, Jam Wu, Chiu Chen-Hung

### Preview

05.08 (Thurs.) 2:00-5:00 p.m.

### Vernissage

05.08 (Thurs.) 5:00-8:00 p.m.

### Public

05.09 (Fri.) 11:00 a.m.-6:00 p.m.

05.10 (Sat.) 11:00 a.m.-6:00 p.m.

05.11 (Sun.) 11:00 a.m.-5:30 p.m.

The banner features a dark, textured background with a horizontal split. The top half is black, and the bottom half is a dark teal color. On the left, the text 'BOOTH C03' is displayed in large, white, sans-serif font. To the right of this, the names of the artists are listed in two columns. The first column lists artists from Tina Keng Gallery, and the second column lists artists from TKG+. The dates and times for the preview, vernissage, and public viewing are listed on the right side of the banner. The Taipei Dangdai 2025 logo is located in the bottom right corner.

BOOTH C03

Tina Keng Gallery

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薛保瑕 Ava Hsueh  
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Tina Keng Gallery and TKG+ are pleased to announce a joint participation in the 2025 edition of Taipei Dangdai, highlighting an eclectic roster of visionary artists: Su Xiaobai, Ava Hsueh, Chiang Yomei, Sopheap



Pich, Su Meng-Hung, Michael Lin, Jam Wu, and Chiu Chen-Hung. This curated presentation invites the viewer into a dynamic exploration of life, temporality, and culture through a multiplicity of artistic dialogues.

The presentation foregrounds the unique perspectives and methodologies of each artist, underscoring their ability to navigate the inherent tensions within their chosen mediums. Through innovative visual vocabularies and techniques, these artists investigate the quotidian and historical realms. By transcending conventional boundaries of artistic expression, their works offer nuanced manifestations of existence, while engaging the viewer in the complex interaction of history, memory, and individual consciousness.

Su Xiaobai (b. 1949) transforms the interplay between lacquer and painting into a tactile expression of temporality, capturing its traces through textured, sculptural surfaces. He creates rounded edges and distressed patterns, conjuring a dimensionality that bridges painting and sculpture. Time, in his work, is not linear but organically embedded within the canvas, eliciting a meditation on the essence of life and art as a mirror of interiority.

Ava Hsueh (b. 1956) traverses intuition and logic, achieving a delicate balance between structured abstraction and fluid color. Her work exhibits a strong formal presence intertwined with emotional spontaneity, creating a synergy where order and dynamism coexist. Through layered composition and brushwork, she allows the viewer to oscillate between fleeting moments of the present and lingering remnants of history, evoking the pulse of time and shifts in consciousness.

Chiang Yomei (b. 1961) integrates art making with spiritual introspection, translating dense oils and translucent inks into abstract narratives that merge color and space. Her brushwork resonates with the Buddhist notion of timeless existence, transmuting her work into a hymn to the cosmos and life itself, fostering a profound connection between spirituality and external reality.

For Sopheap Pich (b. 1971), the connection to nature serves as his inspiration. The Cambodian native employs locally sourced materials, such as bamboo, rattan, burlap, mineral pigments, and metal, to create abstract geometric forms, suffused with a warm moistness reminiscent of the tropical forest, and an essence of nature, lived experience, and creation.

The paintings of Su Meng-Hung (b. 1976) burst with a vivid palette and expressive imagery, imbuing his canvases with visceral intensity. By layering hues and shapes, he explores the infinite possibilities of painting as a medium. His work morphs into an intersection of personal states of mind and collective memory, emanating the raw power of visual language.

Michael Lin (b. 1964) adopts everyday fabrics and traditional prints as his creative materials, disrupting conventional patterns to examine the fluidity of identity and cultural memory. By reconfiguring and displacing these motifs, he instills new meanings in them, crafting visual spaces that are approachable and surprising, where personal experience and communal heritage are seen through an alternative lens.

Jam Wu (b. 1979) delves into the poetic juxtaposition of imagery and symbolism in his painting, employing

meticulous composition and layered transformation to create a subtle contrast between reality and imagination. His work serves as a convergence of history and personal memory, shifting between quiet reflection and vibrant energy. Through this exchange, the viewer perceives how art transcends the tangible to stir deeper thought.

The work of Chiu Chen-Hung (b. 1983) resembles an archaeological exploration, uncovering traces of existence through abstract techniques. With an acute sensitivity to light, shadow, and material, he reimagines textures and structures to breathe life into forgotten memories interwoven with the fabric of history. His work forms narratives that steer between forgetting and rebirth, past and present

For the 2025 Taipei Dangdai, Tina Keng Gallery and TKG+ present a joint presentation that engages cross-disciplinary, cross-media, and cross-generational dialogues in contemporary art. This collaboration underscores a shared commitment to curatorial exchange, bridging distinct artistic approaches through a common platform of encounter. Here, art becomes a conduit for perception across time and space, inviting viewers to consider how each work—through its material nuances and chromatic shifts—mirrors our worldview and opens new pathways for reflection and inner dialogue.

### **Tina Keng Gallery Press Inquiries**

(Su Xiaobai, Ava Hsueh, Chiang Yomei, Sopheap Pich, Su Meng-Hung)

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