



Tina Keng Gallery

Tina Keng Gallery at Art Basel in Basel 2025

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

Booth | Galleries E13

Participating Artists |

> Galleries

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

> Kabinett

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)

> Unlimited | Booth U55

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.

Established in 1970, Art Basel in Basel, Switzerland, has been one of the world's most influential art fairs. Under strict scrutiny from the jury panel, entry into this fair has been a coveted golden ticket for outstanding galleries worldwide. With years of proactive international strategies, Tina Keng Gallery was selected for the first time in 2024 to be part of the Galleries sector, as the very first gallery from Taiwan to have accomplished this.

Tina Keng Gallery returns to Art Basel in 2025, not only participating in the main Galleries sector, but extending its curatorial theme into the Kabinett sector, one of 24 special curatorial presentations selected by the fair. Additionally, Su Meng-Hung's large-scale folding screen installation *Desolate Landscape on the Golden Screens* (2025) makes its debut in the Unlimited sector.

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.

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 20th-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 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.

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.



Tina Keng Gallery


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耿畫廊參展 2025 瑞士巴塞爾藝術展

地點 | 瑞士巴塞爾會展中心 (Messe Basel)

耿畫廊展位 | 主展區「藝廊薈萃」 (Galleries) E13

參展藝術家 |

主展區「藝廊薈萃」 (Galleries) : 吳大羽、陳蔭熙、蘇笑柏、索菲普·皮奇 (Sopheap Pich)

主展區「策展角落」 (Kabinett) : 楊茂林、薛保瑕、袁慧莉、姚瑞中、彭薇、蘇孟鴻、陳敬元

「意象無限」 (Unlimited) | 展位 U55 : 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.

成立於 1970 年的瑞士巴塞爾藝術展 (Art Basel in Basel)，素為全球藝術界最具影響力的頂級藝術博覽會，於展會評審團嚴格的審查基準下，這場被比擬為藝術界「奧林匹克」的入場資格，一直是各國傑出畫廊所競逐的黃金票券。耿畫廊憑藉著多年來積極經營的國際策略，於 2024 年首度為台灣取得主展區「藝廊薈萃」 (Galleries) 參展資格。

2025 年耿畫廊再度與會，除參與主展區「藝廊薈萃」 (Galleries) 的展出外，更將展題延伸至大會精選 24 個策展主題的「策展角落」 (Kabinett) 單元；同時以蘇孟鴻首次發表的大型屏風空間裝置《殘山剩水鬧金屏》獲選參展「意象無限」 (Unlimited) 展區。

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、陳蔭熊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。

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，同時標誌著台灣當代藝術以主題策展的模式，首度前進瑞士巴塞爾藝術展會的重要里程碑。

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。

「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並獲得觀眾票選獎第三名後，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。

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