

# 耿畫廊參展 2024 瑞士巴塞爾藝術展

地點 | 巴塞爾會展中心 Messe Basel

藝廊薈萃 ( Galleries ) 展位 | E14

參展藝術家 | [朱沅芷](#)、[蘇笑柏](#)、[索菲普·皮奇 \( Sopheap Pich \)](#)

意象無限 ( Unlimited ) 展位 | U59

參展藝術家 | [吳天章](#)

意象無限開幕 | 06.10 ( 一 ) 4:00-8:00 p.m.

貴賓預展 | 06.11 ( 二 ) - 06.12 ( 三 ) 11:00 a.m.-8:00 p.m.

開幕之夜 | 06.12 ( 三 ) 5:00-8:00 p.m.

公眾展期 | 06.13 ( 四 ) -06.16 ( 日 ) 11:00 a.m.-7:00 p.m.



Art | Basel  
Basel

耿畫廊  
TINA KENG  
GALLERY

BOOTH

E14

SU XIAOBAI  
YUN GEE  
SOPHEAP PICH

UNLIMITED

WU TIEN-CHANG

VIP

JUNE 10-12, 2024

PUBLIC

JUNE 13-16, 2024

VENUE

Messe Basel  
Messeplatz 10, 4085 Basel, Switzerland

## 「台灣畫廊史里程碑——耿畫廊前進瑞士巴塞爾藝術展主展區」東方藝術脈絡

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「奧林匹克運動會」的入場資格，一直是各國傑出畫廊所競逐的黃金票券。而今，台灣終於在今年迎來了里程碑式的躍進，憑藉著多年來積極經營的國際策略，耿畫廊首度為台灣取得主展區 ( Galleries ) 參展資格；更以被譽為台灣藝壇「解嚴第一人」的當代藝術家吳天章代表性鉅作《再見春秋閣》，進入瑞士巴塞爾藝術展大型藝術項目特別策展平台——「意象無限 ( Unlimited )」展區。

## 耿畫廊展位 ( 主展區 E14 ) —— 以亞洲觀點書寫台灣當代藝術視野

作為台灣第一家成功叩關巴塞爾藝術展主展區 ( Galleries ) 的耿畫廊，此次策畫展出涵蓋 20 世紀早期的現代主義藝術先鋒朱沅芷 ( 1906-1963 ) 至當代藝術大師蘇笑柏 ( 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, 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，揭示東方美學系統著重物性、精神內觀乃至指向“象外之象”的獨特藝術核心，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美學哲思與當代藝術思維所交織出的不同維度。

## 莊周夢蝶——東方美學意識的象外之象

作為留洋海外領軍人物的現代主義大師朱沅芷，於二十世紀初期浸淫於各家前衛西方藝術理論並灌注自身對於東方哲學的體會，融合中國傳統繪畫的構圖元素與注重意境締造的文人畫特質，終將繪畫表現錘煉為反映出精神敘事及潛在情緒的一面棱鏡，終以折射出融合造型、色彩以及心靈感知的「鑽石主義」(Diamondism) 藝術理論，為華人現代藝術開立出一條重要的脈絡。

旅德抽象大師蘇笑柏，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。

透過三位藝術家的不同創作為引，耿畫廊本次於瑞士巴塞爾主展區的展出將以莊子於哲學經典《齊物論》中提出的著名思想實驗「莊周夢蝶」為題，將其於夢境與現實的對位詰問，於現象學式的思辨中引導出橫跨認知解構與物我轉化的哲學命題；並嘗試自橫跨精神、文化經驗以及記憶的藝術語彙中，提煉並揭示出東方美學系統著重物性、精神內觀而指向“象外之象”的獨特藝術核心。

### 意象無限 ( Unlimited ) ——南柯夢迴，吳天章代表作《再見春秋閣》現身瑞士

與主展區比鄰相對的「意象無限 ( Unlimited ) 」展區乃是巴塞爾展會專為大型項目所設的獨特平台，由聖加侖美術館 ( Kunst Halle Sankt Gallen ) 館長 Giovanni Carmine 擔綱策展人，以最高規格精選呈現各國頂尖藝術家們帶來的大型裝置、雕塑、錄像裝置與表演；以不同於傳統的敘事語境，展現藝術創作潛在的影響力及社會意義。台灣當代藝術指標性藝術家吳天章於本屆以代表性作品《再見春秋閣》入選；透過以歷史文本為依據並結合嬉謔悲情風格的獨特創作語彙，將於來自各國頂尖藝術家的不同創作中，帶來一抹台灣特有的「台客風情」，同場挑戰並拓展當代藝術敘事語境。

曾代表台灣參展威尼斯雙年展的影像裝置鉅作《再見春秋閣》，巧妙結合台灣歷史、黑色喜劇及台灣傳統儀式中常見的俗豔裝飾元素，並以虛實交替的「光學魔術」和「道具特技」創造出變化莫測的視覺饗宴。影像中包裹著

皮膜面具，穿著塑膠皮革質感水手服的主角，拎著吉他，隨著文夏（1928–2022）的《再會啦！港都》訴說著生離死別的樂句中輕快地向前邁步；於背景畫幕輪轉上演著指涉台灣殖民史的不同場景間，如魔術表演般地變換服裝以及手邊道具，令舞台與影像疊合著歷史傷痕的記憶，瀰漫著懷舊而又詭譎的氛圍。這場由吳天章所導演出的魔幻夢境，勾勒出的不僅只是亞洲共有的時代記憶，更遙相對應著當下全球所面對著的地緣政治情勢；舉重若輕地將歷史的回眸投射在愛情與死亡、主體與他者、身分與國族所聚合出的生命本質。

### 跨領域領導品牌的整合與聯盟——流向國際的文化黑潮

本次耿畫廊瑞士巴塞爾藝術展參展計畫除了可視為台灣藝術產業跨入頂級國際市場的重要首步；更代表了首席品牌與技術間的重要結盟。顯示技術領導品牌友達光電應用其獲得國際級博物館認可的 A.R.T. 獨家技術（Advanced Reflectionless Technology）所開發的「FindARTs 擬真藝屏」，也將首次於藝術家吳天章作品《再見春秋閣》中呈現。在連結全球頂級機構、國際藍籌畫廊以及頂尖藝術家群體的指標性平台瑞士巴塞爾藝術展中，耿畫廊將整合來自台灣不同產業端的頂級團隊，呈現台灣當代藝術的獨特觀點，為來自世界各處不同藝術群眾提供一個跨文化的對話體驗；於東方人文、歷史與哲學維度的轉譯間，提供一道深入內心縫隙的感知途徑。

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# Tina Keng Gallery at Art Basel Hong Kong 2024

Venue | Messe Basel

Galleries Sector Booth | E14

The Participating Artists | [Yun Gee](#), [Su Xiaobai](#), [Sopheap Pich](#)

Unlimited Sector Booth | U59

The Participating Artist | [Wu Tien-Chang](#)

Unlimited Opening | 06.10 (Mon.) 4:00-8:00 p.m.

VIP Preview | 06.11 (Tue.)- 06.12 (Wed.) 11:00 a.m.-8:00 p.m.

Vernissage | 06.12 (Wed.) 5:00-8:00 p.m.

Public Days | 06.13 (Thurs.) -06.16 (Sun.) 11:00 a.m.-7:00 p.m.



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## **The Milestone of Taiwanese Gallery History:**

### **Tina Keng Gallery Enters Galleries Sector of Art Basel in Basel**

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. Now, Taiwan has finally reached a milestone this year. With years of proactive international strategies, Tina Keng Gallery has been selected for the first time to be part of the Galleries sector, as the very first gallery from Taiwan to have accomplished this. Wu Tien-Chang, one of the pioneers in Taiwanese contemporary art and one of Tina Keng Gallery's artists, will also present his iconic piece *Farewell, Spring and Autumn Pavilions* at the Unlimited sector, a special curated platform for large-scale installation projects at the fair.

## **Tina Keng Gallery (Booth E14):**

### **Foregrounding Taiwanese Contemporary Art Through an Asian Lens**

As the very first in Taiwan to enter the Galleries sector of Art Basel in Basel, Tina Keng Gallery presents a meticulously curated project that spans Chinese modern and contemporary art, from early 20<sup>th</sup>-century modernist pioneer Yun Gee to contemporary master Su Xiaobai. This project is also a tribute to East Asian aesthetics encapsulated by the work of Cambodian artist Sopheap Pich. Exploring the spirit of the times, material experimentation, and different thematic focuses across a century, the project reveals the core of Eastern aesthetics, which emphasizes materiality, spiritual introspection, and the construct of "imagery beyond representation." This presentation highlights a multilayered Asian cultural identity that Tina Keng Gallery has endeavored to cultivate and promote, offering Western audiences a more nuanced understanding of Eastern aesthetic philosophy and contemporary artistic thought.

## **Zhuangzi's Dream of the Butterfly: An Extramundane Manifestation of Asian Aesthetics**

As a pioneering figure in overseas Chinese artists, modernist painter Yun Gee (1906–1963) immersed himself in various avant-garde Western art theories in the early 20<sup>th</sup> century, while infusing his own experiences with Eastern philosophy. By merging the compositional elements of traditional Chinese painting with the literati qualities that accentuate poetic imagery, Yun Gee ultimately refined his painting expression into a multifaceted prism, reflecting spiritual narratives and underlying emotions. This gave rise to his theory of Diamondism, which combines form, color, and inner perception, establishing a significant trajectory in Chinese modern art.

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.

Through the diverse works of these three artists, Tina Keng Gallery's presentation at Art Basel in Basel pivots on the famous thought experiment "Zhuangzi's Dream of the Butterfly," from Zhuangzi's philosophical classic "On the Equality of Things." His idea explores the relationship between dream and reality, leading to philosophical inquiries that span cognitive deconstruction and the transformation between self and the external world through phenomenological contemplation. The Zhuangzi-inspired project unveils the core of Eastern aesthetics, which revolves around materiality, spiritual introspection, and the construct of "imagery beyond representation" through an artistic language that bridges spirituality, cultural experience, and memory.

**Unlimited:**

**Wu Tien-Chang presents *Farewell, Spring and Autumn Pavilions* in Basel, Switzerland**

Adjacent to Galleries, the Unlimited sector is a unique platform dedicated to large-scale projects. Curated by Giovanni Carmine, Director of the Kunst Halle Sankt Gallen, this sector showcases installations, sculptures, video installations, and performances by leading artists from around the world, attesting to the impact and social significance of artistic creation through non-traditional contexts.

This year, Taiwanese contemporary artist Wu Tien-Chang (b. 1956) has been selected for this sector with his iconic work *Farewell, Spring and Autumn Pavilions* (2015). Drawing on Taiwan's complex history, blended with a singular style of playful melancholy, Wu's work brings a distinct Taiwanese flair amidst a constellation of international artists, challenging and expanding the narrative of contemporary art.

Previously on view at the Taiwan Pavilion for the 2015 Venice Biennale, large-scale video installation *Farewell, Spring and Autumn Pavilions* concatenates into one theatrical spectacle varying elements of Taiwanese history, black comedy, and gaudy decorations commonly seen in Taiwanese folk ceremonies, aided by optical illusions, special effects, and props.

In the video, the protagonist — in a latex mask and plastic, glitzy sailor suit — carries a guitar, and steps forward briskly to the tune of *Goodbye! Harbor* by Taiwanese singer Wen Hsia (1928–2022), who sang wistfully about parting and yearning. Against a backdrop of rotating scenes referring to Taiwan's colonial days, the protagonist magically changes costumes and props on stage, unknowingly haunted by specters of a past steeped in eerie nostalgia.

Directed by Wu, this illusory narrative not only resonates with the current global geopolitical climate, but limns Asia's shared memory, where love and death, self and others, identity and nation remain an integral part of the human condition.

### **Integration of Cross-Disciplinary Leading Brands: A Surging Cultural Black Tide**

The participation of Tina Keng Gallery in Art Basel in Basel can be seen as a significant first step of Taiwan's art industry into the top-tier international market. It also represents an important alliance between leading brands and technologies. AUO Corporation, an innovator in display technology, has developed A.R.T. (Advanced Reflectionless Technology) and the High Fidelity ART Display, which has garnered recognition from





Tina Keng Gallery Taipei

international renowned museums. This is the first time the display screen debuts in Wu Tien-Chang's *Farewell, Spring and Autumn Pavilions*.

At Art Basel in Basel, a platform connecting blue-chip galleries, esteemed institutions, and leading artists, Tina Keng Gallery's presentation encapsulates the unique perspective of Taiwanese contemporary art, allowing Eastern humanistic thought, history, and philosophy to coalesce into a perceptive journey through multiple dimensions of contemporary art.

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