

Art | Basel
Basel

BOOTH
E13

GALLERIES

WU DAYU

GEORGE CHANN

SU XIAOBAI

SOPHEAP PICH

CHEN CHING-YUAN

耿畫廊

**TINA KENG
GALLERY**

VIP

JUNE 16-18, 2025

PUBLIC

JUNE 19-22, 2025

VENUE

Messe Basel

Messeplatz 10, 4085 Basel, Switzerland



T-CONTENT

ART BASEL IN BASEL - *GALLERIES* JUNE 19–22, 2025

展位 | E13

地點 |
瑞士巴塞爾會展中心

參展藝術家 |
吳大羽、陳蔭熙、蘇笑柏、索菲普·皮奇

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

Galleries Booth | E13

Participating Artists |
Wu Dayu, George Chann, Su Xiaobai, Sopheap Pich

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。

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.

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、陳蔭熙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。

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.

吳大羽 中國, 1903-1988

出生於江蘇省宜興縣

1922 年赴法，考入巴黎國立高等美術學校，從魯勒教授習油畫，1923 年轉入雕塑家布爾代勒工作室學習雕塑。1927 年學成歸國，任上海新華藝術專科學校教授。1960 年執教上海美術專科學校油畫系，1965 年入上海油畫雕塑學院任畫師，並擔任上海畫院副院長、中國畫院、上海美術家協會及上海交大藝術系顧問等職。

吳大羽為第一批留法的中國畫家，留法期間受野獸派、立體派、抽象表現主義影響。他將西方抽象藝術的概念結合中國傳統繪畫理論及哲學觀念，畫作並不拘泥於對物體型態的臨摹，而是強調勢象、光色、韻調三方面的結合，在創作中追求與實踐現代化的藝術表現，成為中國抽象表現主義發展的先驅之一。

1924 年，吳大羽在法留學期間，與林風眠、李金髮、劉既漂、王代之、曾一櫓、唐雋、林文錚等在巴黎組織了「霍普斯學會」（希臘文 Phoebus，即阿拉伯文 Apollo，次年改名為「海外藝術運動」），當年 6 月，學會在法國史特拉斯堡的萊因阿宮舉行第一次「中國美術展覽會」，吳大羽為最先入選的藝術家之一。1928 年與徐悲鴻等人共組杭州國立藝術學院，出任西畫系主任。後與林風眠與林文錚等創辦「藝術運動社」，並多次於學會舉辦展覽中展出。1946 年趙無極於重慶國立歷史博物館舉辦之展覽中，與林風眠、關良、丁衍庸、李仲生等人共同展出，造成轟動。1982 年參展北京北海公園畫舫齋「上海油畫展」，為首代油畫家文革後首次展覽。1988 年病逝於上海。

重要展歷包括：「華人抽象開拓者——吳大羽個展」（耿畫廊，台北，台灣，2021）；「吳大羽的抽屜」（耿畫廊，台北，台灣，2016）；「吳大羽個展」（耿畫廊，台北，台灣，2011）；「抽象」聯展（耿畫廊，台北，台灣，2006）；「近代中國抽象」聯展（大未來畫廊，台北，台灣，2005）；「近代華人藝術市場之最」聯展（大未來畫廊，台北，台灣，2004）；「吳大羽油畫藝術回顧展」（上海美術館，上海，中國，2003）；「吳大羽畫展」（國立歷史博物館，台北，台灣，2001）；「吳大羽及其杭州藝專學生展」（大未來畫廊，台北，台灣，1996）。



WU DAYU

CHINA, 1903-1988

Born in Yixing, Jiangsu Province, China

Wu Dayu went to Paris in 1922, where he was enrolled at the L'École Nationale Supérieure des Beaux-Arts. Wu was among the first group of Chinese artists who studied in France under the work-study program sponsored by the Chinese government. First he studied oil painting with Professor Rouge. Then in 1923 he transferred to the studio of sculptor Antoine Bourdelle. During his time in France, he was influenced by Fauvism, Cubism and abstract expressionism.

In 1924, Wu cofounded the Phoebus Society (later renamed as the Oversea Art Movement Society) in Paris with Lin Fengmian, Li Jinfa, Liu Jipiao, and other Chinese artists. In the same year, the society held an exhibition titled *Chinese Art Exhibition* in Palais du Rhin in Strasbourg. Wu was one of the first artists to be selected for this exhibition.

Combining the concept of Western abstract art with Chinese traditional painting theory and Chinese philosophy, Wu's paintings emphasize the balanced combination of shape, light, color, and rhythm, aiming to realize a modern expression of art. Wu was one of the leading figures of the Chinese abstract art movement in China. After his return to Shanghai in 1927, Wu taught at various art schools. In 1928 he cofounded the National Hangzhou Arts Academy and became chair of the Western painting department. He also cofounded the Art Movement Society with Lin Fengmian and Lin Wencheng, regularly showing his work at exhibitions organized by the society. Wu passed away in Shanghai in 1988. Since his death, his work has been the subject of closer examination and many retrospective exhibitions, including at the Shanghai Art Museum (1995 and 2003) and the National Museum of History in Taipei (1996).

His solo exhibitions include *Wu Dayu, Forefather of Chinese Abstraction*, Tina Keng Gallery, Taipei, Taiwan (2021); *Wu Dayu's Drawer*, Tina Keng Gallery, Taipei, Taiwan (2016); *Wu Dayu Solo Exhibition*, Tina Keng Gallery, Taipei, Taiwan (2011); *Wu Dayu Solo Exhibition*, Lin & Keng Gallery, Taipei, Taiwan (2005); *Retrospective of Wu Dayu Oil Paintings*, Shanghai Art Museum, Shanghai, China (2003); *Exhibition of Wu Dayu's Painting*, National Museum of History, Taipei, Taiwan (2001). Group exhibitions include *Abstract China*, Lin & Keng Gallery, Taipei, Taiwan (2006); *Modern Chinese Abstract Art* (2005); *Wu Dayu and His Students of National Hangzhou Art Academy*, Lin & Keng Gallery, Taipei, Taiwan (1996); *A Retrospective Exhibition of Oil Painting in Shanghai*, Shanghai Art Museum, Shanghai, China (1995); *Contemporary Oil Paintings From the People's Republic of China*, Harkness House, New York, NY, U.S. (1987).







吳大羽 WU DAYU

采韻-53

Color Rhymes-53

油彩·畫布·裱於紙板

Oil on canvas mounted
on paper board

53 x 38 cm

USD 2,600,000 (Ex. Tax)

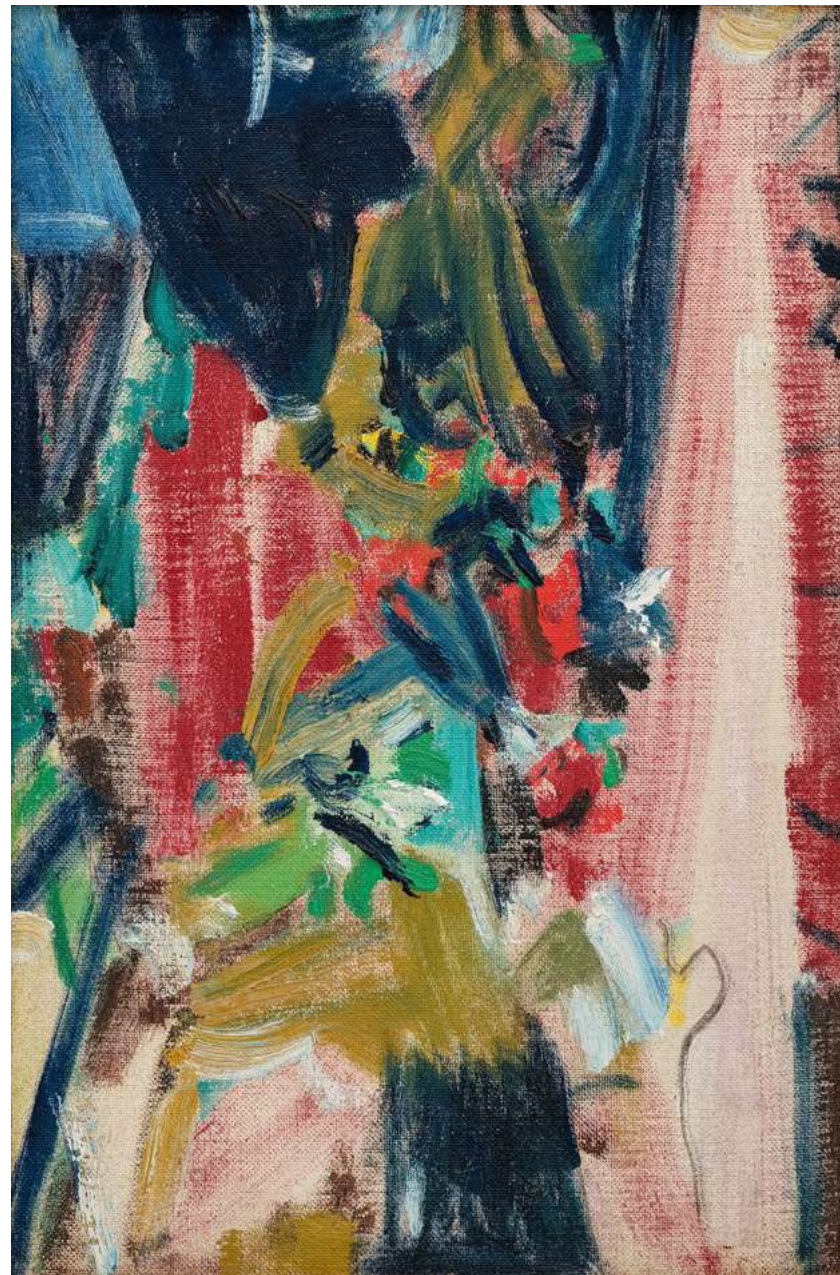
Reserved

吳大羽 WU DAYU

色奏
Color Syncopated
1980

油彩·畫布
Oil on canvas
37 x 24 cm

USD 1,500,000 (Ex. Tax)
Reserved





吳大羽 WU DAYU

無題 I-126

Untitled I-126

混合媒材 · 紙

Mixed media on paper

17 x 20 cm

USD 105,000 (Ex. Tax)

吳大羽 WU DAYU

無題

Untitled

混合媒材 · 紙

Mixed media on paper

26.5 x 19 cm

雙面畫

Double Sided

USD 200,000 (Ex. Tax)





吳大羽 WU DAYU

無題

Untitled

混合媒材 · 紙

Mixed media on paper

19.5 x 13 cm

雙面畫

Double Sided

USD 105,000 (Ex. Tax)



陳蔭熊 中國, 1913-1995

出生於江蘇省宜興縣

陳蔭熊 12 歲於中國完成中學後隨父親赴美。1934 年進入美國洛杉磯奧提斯藝術學院就讀，1940 年取得美術碩士學位，次年於洛杉磯加州藝術俱樂部舉行首次個展，而後受到洛杉磯郡立美術館館長麥堅尼的推薦，於 1942 年在舊金山榮勳宮舉行個展，同年參加奧提斯藝術學院年度展，並獲得油畫類第一名。1947-49 年返回中國，個展於廣州市文獻館及上海。1950 年返美並開始研究抽象畫，1951 年參加詹姆士·維吉維諾藝廊舉辦的「法美兩國名家小畫展」聯展，其中參展畫家包括梵谷、雷諾瓦、夏卡爾等。於 1969-73 年期間應南加州帕沙迪納美術館之邀舉行個展，展出 50 件抽象作品。其作品被中國上海美術館、廣東美術館、聖地牙哥博物館及美國數個市立美術館永久典藏。

陳蔭熊的藝術生涯始於 1940 年代初期，他於此時期的作品多以社會寫實風格為主，作品充滿悲天憫人的人道主義及對家國的關懷。1950 年代初，始有了豐富的層次與肌理變化，他在中國古文物中找到許多靈感，如青銅上銅綠腐蝕所產生的歷史文明湮滅感，或石碑上斑駁風化的感覺。陳蔭熊在畫面上運用了不同媒材特性，將畫面塑造出立體質感，並透過中國傳統書法與文字的力量，樹立了獨特的現代中國抽象表現風格。之後在陳蔭熊的變體抽象作品中，可看見絕妙的色感、純熟的繪畫功力。畫中的書寫、文字符號粹煉出更自由且抽象的線條與結構，那純白的線條，貫穿在色彩繽紛的畫面中，一如音符與旋律相互呼應。

GEORGE CHANN CHINA, 1913-1995

Born in Zhongshan County, Guangdong, China.

George Chann left for the U.S. at the age of 12 with his father, upon graduation from middle school in China. In 1934, he entered the Otis Art Institute in Los Angeles, where in 1940, he also earned his master's degree in fine arts. He held his first solo exhibition the following year at the California Art Club in Los Angeles. At the recommendation of Roland Mckinney, curator of the Los Angeles County Museum, George Chann held an exhibition in 1942 at the Palace of the Legion of Honor in San Francisco. From 1947 to 1949, he lived in Mainland China, exhibiting at the Public Archives Museum in Guangzhou and in Shanghai. In 1950, he returned to the U.S. and began to study abstract painting. In 1951 he showed with artists such as Van Gogh, Renoir, and Chagall in an exhibition at the James Vigeveno Gallery. During the years from 1969 through 1973, 50 pieces of his abstract works were exhibited at the invitation of the Pasadena Fine Arts Museum. Many of his works are currently in the permanent collections of various museums, including the Shanghai Art Museum and San Diego Museum of Art.

George Chann's artistic career began in the early 1940s with works in primarily social-realist style. Reflecting his feelings about the inequalities and hardships around him in American society during World War II, his paintings are suffused with a critical, compassionate humanism and concern for the good of the nation. Chann returned to China in 1947, delving into calligraphy studies for a time with Chinese artists Huang Junbi and Zhao Shao-ang, while contact with the cultural environment and outstanding traditional works of painting and calligraphy encouraged development of a new Chinese modern painting style. Early in 1950, Chann successfully developed his essential black-and-white abstract approach in works with richly varied layers and textures, but which derived their inspiration from ancient artifacts and texts: the verdigris of corroded bronze, suggesting ancient civilization clouded in obscurity, or the spotty weathering of stone steles. Through the use of various media, Chann achieved raised surfaces with genuine textural feel and a unique abstract style in which the strength of traditional calligraphy and textural sources are voiced in a modern Chinese mode. George Chann's late-period works, emphasizing variant Chinese character forms, are impressive for their exquisite, shifting colors and complex but rhythmic compositions. Their calligraphy, texts, and symbols have now undergone further abstraction and configuration, weaving through white lines and multicolored composition like rhythmic notes of a melody.



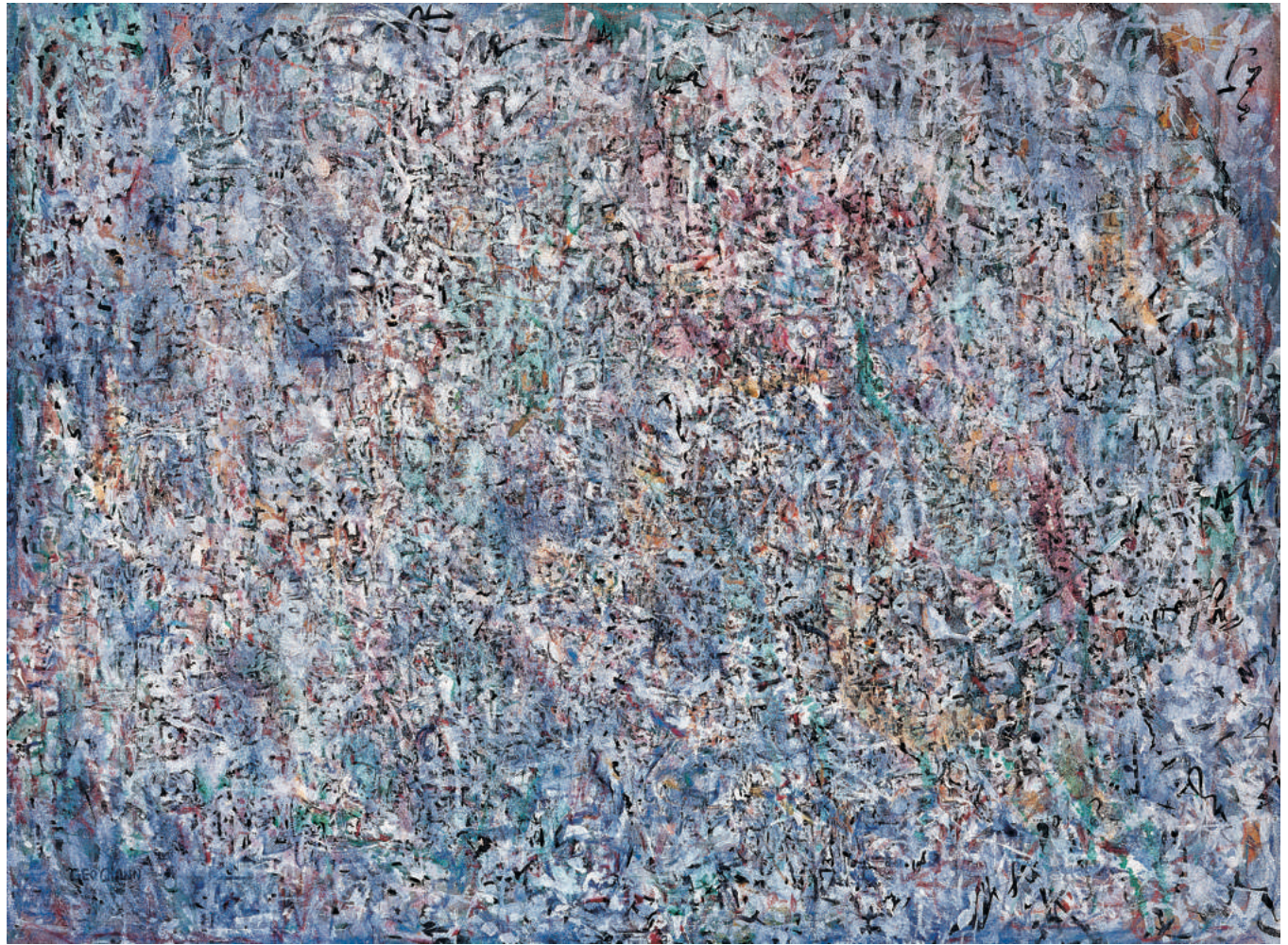


陳蔭熙 GEORGE CHANN

景象之變化
Change of Scenes
1970s

油彩·畫布
Oil on canvas
90 x 121 cm

USD 200,000 (Ex. Tax)





陳蔭熙 GEORGE CHANN

靜物

Still Life

1980s

油彩·拼貼·畫布

Oil and canvas, collage

64.5 x 49 cm

USD 63,000 (Ex. Tax)

陳蔭熙 GEORGE CHANN

線性結構
Linear Structure
1980s

油彩·畫布
Oil on canvas
133.2 x 107.5 cm

USD 250,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI , CHINA B1949

1949 年出生於武漢

現工作、生活於上海與杜塞道夫

蘇笑柏以大漆與繪畫間的轉化，使繪畫成為一種跨越文化經驗的自然表露。作品與作品間呈現不同的厚薄對比，創造出時間累積的層次與肌理，畫面細膩而富有雕塑感。類似殼狀的表面，感性的圓弧狀邊緣，磨損的紋理，它們完全依存於自身的條件，擁有自己的歷史與性格而獨立存在。蘇笑柏的作品用視覺語言和藝術的概念，體現了哲學與人類日常的普世議題。他的藝術體現了其存在的本身，而非描繪其他物件。就如同蘇笑柏所言：「把故事留給要故事的人，我只要一點光，一點平面上的起伏，一點色彩和流動，就好了。」

蘇笑柏畢業於德國國立杜塞道夫藝術學院，為杜塞道夫藝術家協會會員。精選展覽包括：「蘇笑柏的藍」（耿畫廊，台北，台灣，2022）、「一池光井：蘇笑柏畫展」（耿畫廊，台北，台灣，2019）、「無時無刻 — 蘇笑柏展」（兵庫縣立美術館，大阪，日本，2018）、「大境 — 蘇笑柏藝術展」，（國立台灣美術館，台中，台灣，2013）、「色彩王朝 — 蘇笑柏個展」（蘭根基金會與德國國家電視二台德國巡迴展，諾伊斯，德國），「考工記 — 蘇笑柏藝術展」（今日美術館，北京，中國，2008）、「大象無形 — 蘇笑柏藝術展」（上海美術館，上海，中國，2007）。

Born in 1949 in Wuhan, China

Lives and works in Shanghai and Düsseldorf

A graduate from the Düsseldorf Academy of Fine Arts in Germany, and a member of the Association of Düsseldorf Artists 1844, Su Xiaobai has developed a visual language rich in personal experience and abstraction under the guidance of Konrad Klapheck, Gerhard Richter, and Markus Lüpertz, by breaking away from the skills mastered in Beijing.

Immersion in Western culture and separation from his homeland led Su Xiaobai to rediscover the duality between art and object, and renewed his perspective towards the traditional culture of his ancestry. Su became inspired by lacquer — a thousand-year-old plant material and a symbol of Oriental culture — upon his return to China in 2002. He began experimenting lacquer on linen, bricks, sackcloth, clay, vine, and wood as a substitute for oil on canvas. The artist paints layers of vibrantly colored lacquer in a structural and balanced composition, rendering a three-dimensional momentum. The seemingly arbitrary, yet meticulously deliberate handling of visual forms reveals the artist's pursuit of aesthetics and his personal sense of reinvention.

Su Xiaobai has exhibited internationally, including: Su Xiaobai: Blue, Tina Keng Gallery, Taipei, Taiwan (2022); Beneath a descending moon, breathing: The Paintings of Su Xiaobai, Tina Keng Gallery, Taipei, Taiwan (2019); And There's Nothing I Can Do, Hyogo Prefectural Museum of Art, Kobe City, Japan (2018); Grand Immensity — The Art of Xiaobai Su, National Taiwan Museum of Fine Arts, Taichung, Taiwan (2013); The Dynasty of Colours, Langen Foundation, Neuss, Germany (2009); Kao Gong Ji — Xiaobai Su Solo Exhibition, Today Art Museum, Beijing, China (2008); and Intangible Greats, Shanghai Art Museum, Shanghai, China (2007).









蘇笑柏 SU XIAOBAI

凝妝

Poised in Bloom

2025

油彩 · 漆 · 麻 · 木

Oil, lacquer, linen, and wood

146 x 142 x 14 cm

USD 200,000 (Ex. Tax)

蘇笑柏 SU XIAOBAI

凝情憶舊

Remnants of Nostalgia

2022

油彩 · 漆 · 麻 · 木

Oil, lacquer, linen, and wood

141 x 120 x 13 cm

USD 170,000 (Ex. Tax)





蘇笑柏 SU XIAOBAI

凝神靜氣

Breath Stilled

2025

油彩 · 漆 · 麻 · 木

Oil, lacquer, linen, and wood

175 x 175 x 10 cm

USD 280,000 (Ex. Tax)

蘇笑柏 SU XIAOBAI

凝泉

Springs in Calm

2025

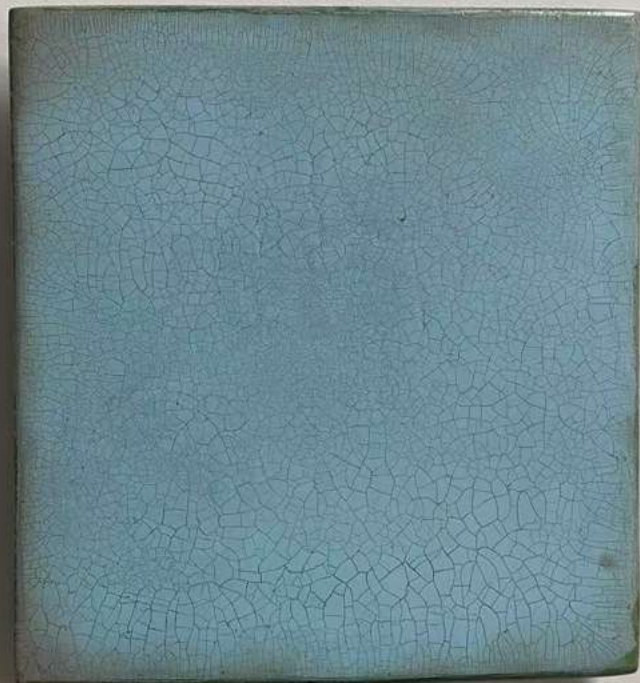
油彩 · 漆 · 麻 · 木

Oil, lacquer, linen, and wood

171 x 171 x 11 cm

USD 260,000 (Ex. Tax)





蘇笑柏 SU XIAOBAI

凝晴-1

Placid Skies-1

2025

油彩 · 漆 · 麻 · 木

Oil, lacquer, linen, and
wood

80 x 80 x 7 cm

USD 80,000 (Ex. Tax)

蘇笑柏 SU XIAOBAI

凝晴-5

Placid Skies-5

2024

油彩 · 漆 · 麻 · 木

Oil, lacquer, linen, and wood

59 x 56 x 7 cm

USD 50,000 (Ex. Tax)





蘇笑柏 SU XIAOBAI

凝錦-1
Embroidered Stillness-1
2024
油彩 · 漆 · 麻 · 木
Oil, lacquer, linen, and wood
70 x 65 x 8 cm

USD 60,000 (Ex. Tax)



蘇笑柏 Su Xiaobai

凝錦-5

Embroidered Stillness-5

2024

油彩 · 漆 · 麻 · 木

Oil, lacquer, linen, and wood

49 x 45 x 6 cm

USD 40,000 (Ex. Tax)



蘇笑柏 Su Xiaobai

凝錦-6

Embroidered Stillness-6

2024

油彩 · 漆 · 麻 · 木

Oil, lacquer, linen, and wood

48 x 45 x 6 cm

USD 40,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝瓦-3

Lone Tile-3

2023

油彩 · 漆 · 麻 · 陶土

Oil, lacquer, linen, and clay

28 x 24 x 3 cm

USD 8,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝瓦-5

Lone Tile-5

2025

油彩 · 漆 · 麻 · 陶土

Oil, lacquer, linen, and clay

27 x 24 x 3 cm

USD 8,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝瓦-7

Lone Tile-7

2025

油彩 · 漆 · 麻 · 陶土

Oil, lacquer, linen, and
clay

24 x 23 x 3cm

USD 8,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝瓦-8

Lone Tile-8

2025

油彩 · 漆 · 麻 · 陶土

Oil, lacquer, linen, and
clay

24 x 23 x 3cm

USD 8,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝瓦-2

Lone Tile-2

2025

油彩 · 漆 · 麻 · 陶土

Oil, lacquer, linen, and clay

24 x 23 x 3 cm

USD 8,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝瓦-1

Lone Tile-1

2025

油彩 · 漆 · 麻 · 陶土

Oil, lacquer, linen, and clay

27 x 24 x 3 cm

USD 8,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝瓦-4

Lone Tile-4

2025

油彩 · 漆 · 麻 · 陶土

Oil, lacquer, linen, and clay

23 x 22 x 3 cm

USD 8,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝瓦-6

Lone Tile-6

2025

油彩 · 漆 · 麻 · 陶土

Oil, lacquer, linen, and clay

24 x 23 x 3cm

USD 8,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝集-2

Coalescence-2

2025

油彩 · 漆 · 麻 · 陶土

Oil, lacquer, linen, and clay

40 x 24 x 4 cm

USD 12,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝集-1

Coalescence-1

2025

油彩 · 漆 · 麻 · 陶土

Oil, lacquer, linen, and clay

39 x 24 x 4 cm

USD 12,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝集-7
Coalescence-7
2025
油彩・漆・麻・陶土
Oil, lacquer, linen, and clay
38 x 24 x 5 cm

USD 12,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝集-3
Coalescence-3
2025
油彩・漆・麻・陶土
Oil, lacquer, linen, and clay
38 x 24 x 4 cm

USD 12,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝集-6
Coalescence-6
2025
油彩・漆・麻・陶土
Oil, lacquer, linen, and clay
37 x 23 x 5 cm

USD 12,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝集-4
Coalescence-4
2025
油彩 · 漆 · 麻 · 陶土
Oil, lacquer, linen, and clay
36 x 23 x 4 cm

USD 12,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝集-5
Coalescence-5
2025
油彩 · 漆 · 麻 · 陶土
Oil, lacquer, linen, and clay
36 x 24 x 4 cm

USD 12,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝集-9
Coalescence-9
2025
油彩 · 漆 · 麻 · 陶土
Oil, lacquer, linen, and clay
37 x 23 x 5 cm

USD 12,000 (Ex. Tax)



蘇笑柏 SU XIAOBAI

凝集-10
Coalescence-10
2025
油彩 · 漆 · 麻 · 陶土
Oil, lacquer, linen, and clay
38 x 24 x 5 cm

USD 12,000 (Ex. Tax)



索菲普・皮奇

1971年出生於柬埔寨馬德望 | 現居、工作於柬埔寨金邊

1979年，當越南入侵柬埔寨導致紅色高棉政權下台時，索菲普・皮奇與家人逃往泰國，在難民營度過了四年，然後移民美國。徒步逃亡和目睹戰爭破壞的記憶——橫屍遍野、飽受蹂躪的土地、廢棄的大砲和斷壁殘垣——成為他雕塑創作的養分。皮奇於1995年獲得麻州大學阿默斯特分校的繪畫藝術學士學位，並於1999年獲得芝加哥藝術學院的藝術碩士學位，但在2002年回到柬埔寨後，他將注意力轉向了雕塑。2003年，他成立藝術團體「薩克拉佩爾」（Saklapei），並於2005年在柬埔寨首都金邊推出了備受讚譽的「視覺藝術公開」（Visual Art Open）一展。2006至2007年，皮奇於金邊共同創辦了替代組織「薩拉藝術空間」（Sala Artspace），為柬埔寨年輕藝術家教授跨學科課程。

2004年，他創作了自己的第一座雕塑《寂靜》（Silence），由藤條編織而成，一對相互連接仿如肺部造形的作品。並於隔年在金邊法國文化中心舉辦首次藤、竹雕塑的個展。這組作品代表了他從繪畫轉向雕塑的分水嶺。

2005年，皮奇完全放棄繪畫，轉而透過彷彿重建的詩意過程，創作立體物件。他從當地種植者與供應商那裡獲取材料，主要為藤條、竹子、木材和石材。由此產生的生物形態結構彷彿尚未建成的物體的鷹架，簡潔、有機的幾何形狀充滿後極簡美學。除了參考身體構造外，皮奇還從景觀（例如2007年作品《三角洲》（Delta）和《流》（Flow））以及建築（例如2011年作品《複合》（Compound）、2016年作品《宮殿前的磚》（Bricks Before Palaces）汲取靈感。在2000年代後期更繁複的雕塑中，皮奇從發展中的金邊的垃圾堆撈出廢棄物，給2009年《垃圾營養》（Junk Nutrients）這樣的作品一種斑駁殘破的氛圍。在2012年牆壁浮雕系列中，他回歸繪畫的形式，以源自雕塑創作的媒材，如在粗麻畫布（米袋）中沾染柬埔寨土壤來上色，接著用蜂蠟、達瑪樹脂密封，將之定型於立體竹格之中，呈現混合、抽象的構圖。自新冠疫情以來，他一直專注於從當地回收站收集、購買鍋碗瓢盆來回收鋁材。利用這種材料，創作出如牆壁浮雕、直立雕塑，與實際大小一樣的樹木雕塑等大型作品。近期的牆壁浮雕中，他透過不同尺寸的作品探索色彩的存無，呼應他作為畫家的教育養成，並持續創作立體物件。

自2021年開始，他成為柬埔寨藝術獎學金顧問委員會的一員，負責甄選藝術家，2023年開始擔任一群視覺藝術家的顧問。

皮奇作品為各大美術館展出與典藏，包括：紐約大都會博物館、紐約古根漢美術館、巴黎龐畢度中心、東京森美術館、香港M+美術館，以及新加坡國家美術館。他曾受邀參與多次國際重大展覽，包括：2023年光州雙年展、2022年瀨戶內國際藝術祭、2017年威尼斯雙年展、2012年卡塞爾文件展、2009年亞太當代藝術三年展。

SOPHEAP PICH

Born in 1971 in Battambang, Cambodia | Lives and works in Phnom Penh, Cambodia

In 1979, when the Vietnamese invasion of Cambodia led to the ousting of the Khmer Rouge regime, he fled with his family to Thailand, spending four years in refugee camps before immigrating to the United States. Memories of traveling vast distances on foot and witnessing the devastation of war — broken bodies, ravaged landscapes, abandoned artillery, and ruined buildings — underpin his sculptural practice. While Pich studied painting, earning a BFA from the University of Massachusetts, Amherst (1995), and an MFA from the School of the Art Institute of Chicago (1999), he turned his attention to sculpture after returning to Cambodia in 2002. In 2003, he established the artist group Saklapel, and launched the acclaimed exhibition *Visual Art Open* (2005) in the Cambodian capital Phnom Penh. Pich also cofounded the alternative organization Sala Artspace, Phnom Penh (2006–07), where he taught an interdisciplinary course to a group of young Cambodian artists.

He made his first sculpture *Silence*, an interconnected pair of lung-shaped forms woven from rattan and metal wire, in 2004, and went on to have his first solo exhibition of sculptures using rattan and bamboo as materials in 2005 at the French Cultural Center. This first group of sculptures marked his departure from painting to sculpture as an artist.

In 2005, Pich gave up painting altogether in favor of making three-dimensional objects, in a process that poetically simulates reconstruction. He draws his materials, primarily rattan and bamboo, wood, and stone from local growers and suppliers. The resultant biomorphic structures suggest scaffolding for as-yet unbuilt forms, their spare, organic geometries appealing to a Post-Minimal aesthetic. In addition to employing bodily references, the artist draws inspiration from landscape (*Delta and Flow*, both 2007) and architecture (*Compound*, 2011, *Bricks Before Palaces*, 2016). In more elaborate constructions from the late 2000s, Pich salvaged detritus from the trash heaps of developing Phnom Penh, giving works like *Junk Nutrients* (2009) a mottled, rag-tag look. In a series of wall reliefs from 2012, he returns to the format of painting, rendering hybridized, abstract compositions in materials derived from his sculptural practice by infusing burlap canvases (rice sacks) with Cambodian soils for pigments, sealing them with beeswax and damar resin, and setting them in three-dimensional bamboo grids. Since the start of the pandemic, he has been preoccupied with repurposed aluminum of pots and pans that he collects and buys from local recycling depots. Using this material, he has made large-scale works such as wall reliefs and standing sculptures, and life-size tree sculptures. In his recent wall reliefs, he has been exploring works of different scales that deals with color and the absence of color echoing his root as a painter, while also continuing to make three-dimensional objects.

Since 2021, he has been a member of Cambodian Living Arts' Fellowship Advisory Committee, where he plays a part in choosing artists for scholarships, and subsequently, mentoring a group of visual artists in 2023.

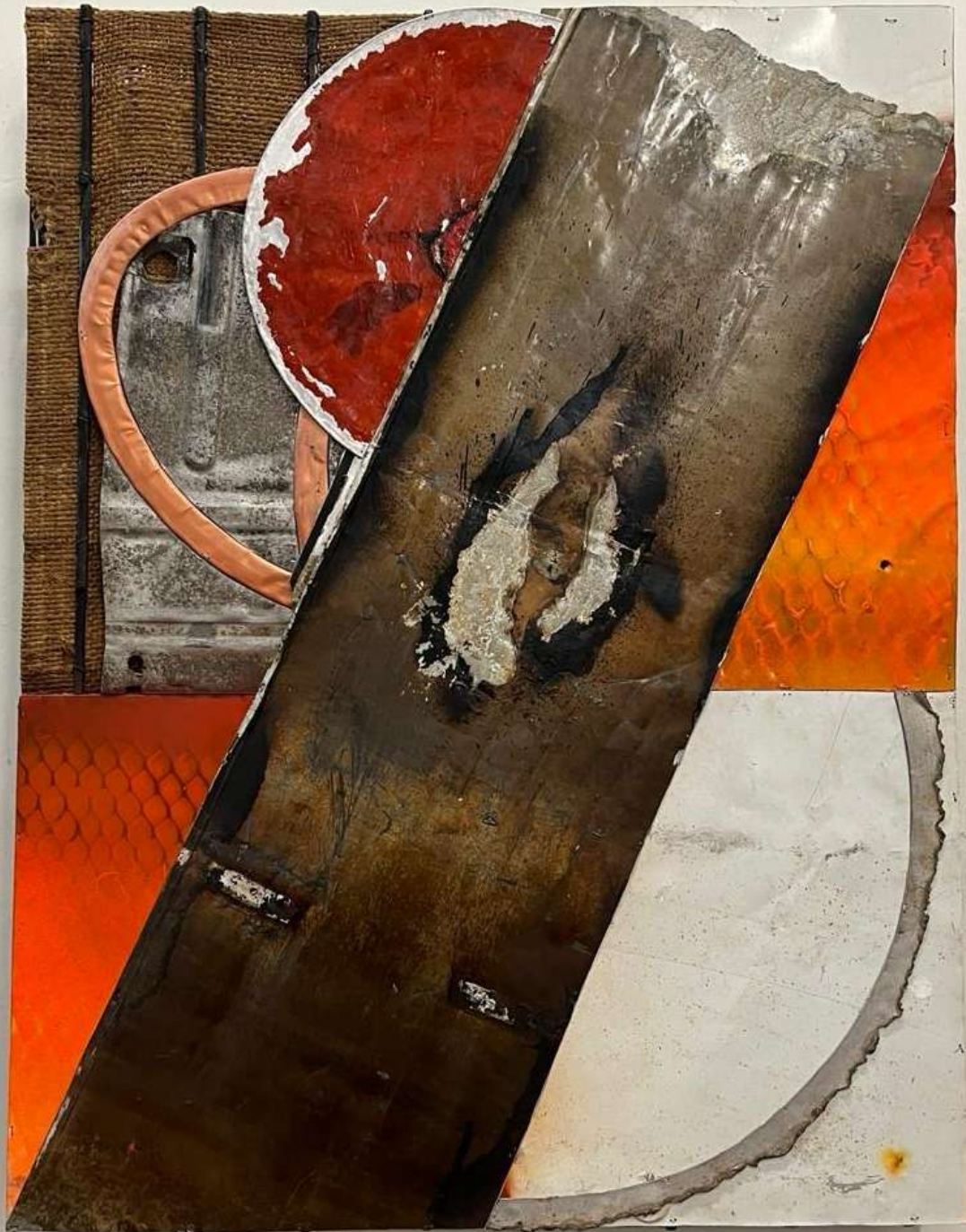
His work has been collected and shown in many museums, including the Metropolitan Museum, Solomon R. Guggenheim Museum, Centre Pompidou, Mori Art Museum, M+, and National Gallery of Singapore.

He has been included in many international exhibitions, including the Guangju Biennale (2023), Setouchi Triennale (2022), 57th Venice Biennale (2017), Documenta 13, (2012), 6th Asia Pacific Triennale (2009), among others.









索菲普·皮奇 SOPHEAP PICH

Daydream

2025

竹·藤·金屬·鋁·麻布·琺瑯噴漆·塑膠

Bamboo, rattan, metal, aluminum, burlap,
spray enamel, plastic

79.5 x 61 x 8 cm

USD 18,000 (Ex. Tax)

索菲普 · 皮奇 SOPHEAP PICH

Char Flower

2025

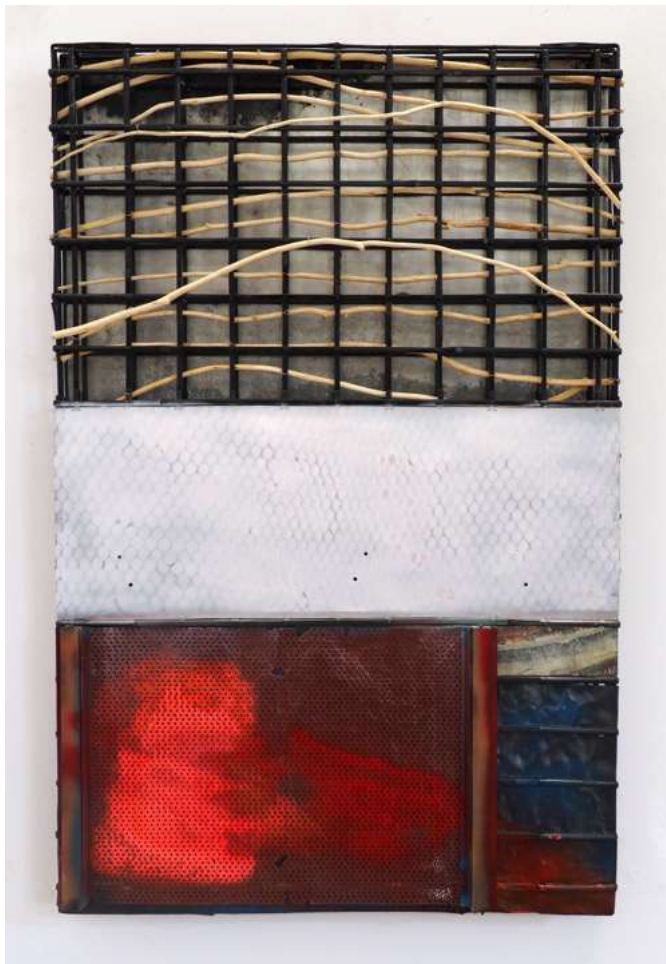
藤 · 不鏽鋼

Rattan, stainless steel

140 x 105 x 45 cm

USD 56,000 (Ex. Tax)





索菲普·皮奇 SOPHEAP PICH

潮汐之間

Between the Tides

2023

竹·藤·鋁·木·琺瑯·不鏽鋼

Bamboo, rattan, aluminum, wood,
enamel, stainless steel

122.5 x 80 x 12 x 0 cm

USD 22,000 (Ex. Tax)

索菲普·皮奇 SOPHEAP PICH

Days Gone By

2025

竹·藤·麻布·鋁·不鏽鋼·矽膠·琺瑯噴漆

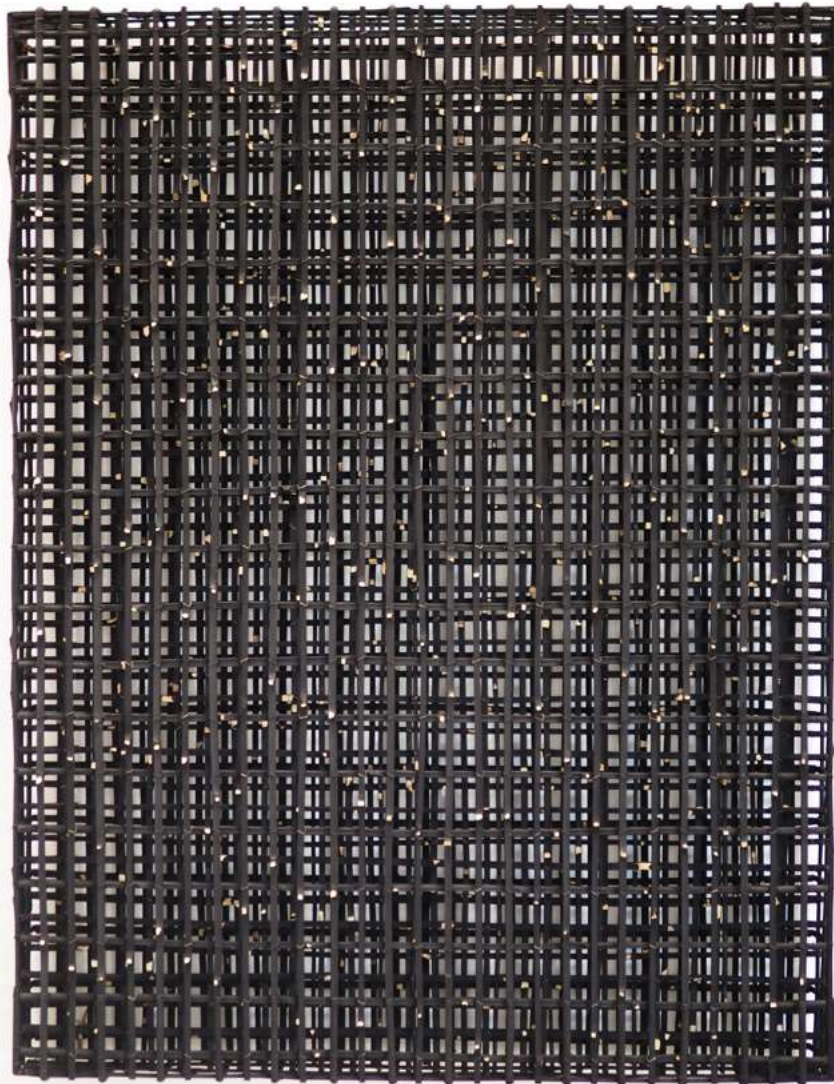
Bamboo, rattan, burlap, aluminum, stainless

steel, silicones, spray enamel

86 x 61 x 9.5 cm

USD 19,500 (Ex. Tax)





索菲普·皮奇 SOPHEAP PICH

匿名 No.2

Anon No.2

2023

竹·藤·不鏽鋼·油墨

Bamboo. Rattan. Stainless Steel. Ink

171 x 131 x 16 x 0 cm

USD 57,000 (Ex. Tax)

Art | Basel
Basel

BOOTH

E13

KABINETT

YANG MAO-LIN
AVA HSUEH
YUAN HUI-LI
YAO JUI-CHUNG
PENG WEI

耿畫廊

TINA KENG
GALLERY

VIP

JUNE 16-18, 2025

PUBLIC

JUNE 19-22, 2025

VENUE

Messe Basel

Messeplatz 10, 4085 Basel, Switzerland



T-CONTENT

ART BASEL IN BASEL - *KABINETT*
JUNE 19-22, 2025

地點 |
瑞士巴塞爾會展中心

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

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

Kabinett Booth | E13

Participating Artists |
Yang Mao-Lin, Ava Hsueh, Yuan Hui-Li, Yao Jui-Chung,
Peng Wei, Su Meng-Hung, Chen Ching-Yuan

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。

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.

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。

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.

楊茂林 YANG MAO LIN

1953 年出生於台灣彰化 | 現居、創作於台北台灣

1979 年畢業於台北文化大學美術系，1985 年為台北畫派創始成員及第一任會長，於 1991 年榮獲第一屆雄獅美術創作獎，並於 1999 年又獲得了李仲生基金會現代繪畫創作獎。

楊茂林的創作媒材橫跨平面繪畫、電腦繪圖、裝置與雕塑等多種形式。其作品清楚呈現台灣經由歷史上多元時空的文化交錯，從而演變出殖民交配後獨具特色的新型態文化現象，極具生命力與新鮮活潑的魅力。楊茂林以開放、詼諧而又深刻的手法，對大多數人視而未見的台灣文化特質作一另類的反思。

他的作品展覽紀錄尤其豐富，自 1987 年第一次個展於台北市立美術館以來，迄今已舉辦過 28 次個展。除了多次參與台灣各美術館的展覽之外，也受邀參加其他各國美術館舉辦的展覽，以及 2009 年的第 53 屆威尼斯雙年展平行展。

Born in 1953 in Changhua, Taiwan | Lives and works in Taipei, Taiwan

Yang Mao-Lin graduated from the fine art department of Chinese Culture University in 1979. He was the first director and a founding member of the Taipei Painting School in 1985.

Yang Mao-Lin works across diverse mediums from painting, computer animation, installation, to sculpture. Through the juxtaposition of multiple historical space-times, the artist explores Taiwan's unique cultural phenomenon that derives from colonial hybridization, ingrained with a peculiar vibrancy. In an open-minded, humorous, and insightful way, he reflects upon Taiwan's cultural identity that goes readily unnoticed.

Yang has exhibited extensively. Since his first solo exhibition in the Taipei Fine Arts Museum in 1987, he has held 28 solo exhibitions. In addition to the exhibitions in Taiwan's museums, his works have also been on view in international exhibitions and the 53rd Venice Biennial in 2009.

Yang received the 1st Hsiungshin Prize for Fine Arts in 1991 and the Contemporary Painting Prix of Li Chun Shen Foundation in 1991.







楊茂林 YANG MAO-LIN

風暴白武天

Stormtrooper Deva

2021

香樟 · 銅 · 金箔 ·

綜合媒材

Taiwan camphor, bronze,
gold foil, mixed media

106 x 46 x 44 x 0 cm

USD 63,700 (Ex. Tax)

薛保瑕 AVA HSUEH

1956 年出生於臺灣臺中 | 現居、創作於臺中

薛保瑕為美國紐約大學教育學院藝術博士。現任國立臺南藝術大學榮譽教授。曾任國立臺灣美術館館長、財團法人國家文化藝術基金會執行長，國立臺南藝術大學視覺藝術學院院長、藝術創作理論研究所博士班專任教授暨所長等。

長久以來選擇以抽象藝術作為藝術創作的表現形式，作品主要以冷熱兩種抽象符號表現混合性的現實，並因應時代的改變進一步探討當代抽象藝術的特質。

其作品多次於臺灣、中國、美國、法國、義大利、韓國，和日本等地展出。曾獲李仲生基金會現代繪畫獎、女性文化藝術學社獎、行政院特殊功績三等功績獎章、教育部第三屆藝術教育貢獻獎—教學傑出獎，和國科會 84 學年度甲種研究獎勵等。

作品為國立臺灣美術館、臺北市立美術館、高雄市立美術館、臺中市立美術館、臺南市美術館、北京中國美術館、澳洲白兔美術館等機構典藏，以及私人收藏等。

Born in 1956 in Taichung, Taiwan | Lives and works in Taichung, Taiwan

Ava Hsueh obtained her D.A. degree in Arts from New York University, and currently serves as the Honorary Professor in the Tainan National University of the Arts. She has been appointed as the Director of National Taiwan Museum of Fine Arts, Chief Executive of National Cultural and Arts Foundation, and has served as the Dean of the College of Visual Arts, the Chair of the Doctoral Program in Art Creation and Theory in Tainan National University of the Arts.

Hsueh has long chosen abstract art as her expression. In dexterously conjuring biomorphic abstraction and geometric abstraction, she creates a hybrid reality that corresponds to epochal shifts in contemporary abstract art.

Hsueh has exhibited internationally, including in Taiwan, China, Korea, Japan, France, Italy, and the U.S. She has been awarded the Creation Award of Li Chun Shen Foundation of Modern Painting, the Institutional Honorable Award for Woman in Culture and Arts, the Third Merit Medal from the Executive Yuan of Taiwan, the 3rd Art Education Contribution Prize: Outstanding Teacher from the Ministry of Education, and the Research Award National Science Council (1996). Her works are housed in various collections, including the National Taiwan Museum of Fine Art, Taichung, Taiwan; Taipei Fine Arts Museum, Taipei, Taiwan; Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan; Taichung Art Museum, Taichung, Taiwan; Tainan Art Museum, Tainan, Taiwan; National Art Museum of China, Beijing, China; White Rabbit Museum, Chippendale, Australia; and private collections.



#薛保瑕工作室。

此時彼刻 | 2022-2023 | 壓克力顏料、畫布 | 291 x 346 cm, 二聯屏
影像由藝術家提供。

#Ava Hsueh Studio.

Within the Pulse of Time | 2022-2023 | Acrylic on canvas | 291 x 346 cm, diptych
Image courtesy of the artist.







薛保瑕 AVA HSUEH

光之徑

Path of Light

2023

壓克力顏料·畫布

Acrylic on canvas

45.4 x 114 cm 三聯屏 triptych

USD 19,000 (Ex. Tax)



薛保瑕 AVA HSUEH

彼方

Other Side

2018

壓克力顏料·畫布

Acrylic on canvas

173 x 72 cm

USD 46,700 (Ex. Tax)

薛保瓊 AVA HSUEH
界內
Within the Boundaries
2020
壓克力顏料·畫布
Acrylic on canvas
72 x 86 cm
USD 24,600 (Ex.Tax)



袁慧莉

1963年生於台灣台北 現居、工作於新北市

袁慧莉14歲立志成為畫家，第一屆國立藝術學院（今台北藝術大學）美術系畢業。1992年獲得台北市立美術館舉辦水墨創新獎入選獎，2005年畢業於台北藝術大學美術創作碩士班水墨組，2012年獲得高雄市立美術館高雄美術獎水墨／膠彩類優選，以水墨專業論文於2016年畢業於國立台南藝術大學藝術創作理論博士班。現為國立清華大學兼任助理教授。

袁慧莉將傳統視為養分，也視為反思的對象。創作媒材傾向多元化，無論平面的多種媒材、立體裝置，或者數位影像等不同系列作品，都試圖從傳統的內部更新原有的形意美學語彙，或者在傳統未曾觸及之處提出個人新的觀點。其代表作有：表現當今人際疏離狀態、以不同材質探討「墨」與「物」之間「物性」關係的《孤山水》、《勢山水》；探討霾害汙染，提出全球獨創之《火墨》形意論述，徹底翻轉傳統水墨的墨性美學；以「情緒性」的《袁氏皴譜》，取代傳統皴法的「自然性」形意語法，打開皴法的異質圖文詮釋空間；以《類山水》呈現具有「混雜性」、「差異並置」的新世界樣貌；以數位影像《類山水》Photoshop古畫系列，翻轉傳統山水畫的語意與結構；以及將積墨法翻出時間性面向的《時間之漬》等等。

重要個展包括：「元漱－袁慧莉的身筆墨」（高雄市立美術館，高雄，台灣，2024）「靜說了群動」（耿畫廊，台北，台灣，2023）；「隱身皴」（耿畫廊，台北，台灣，2021）；「墨的兩種呼吸方式」（耿畫廊，台北，台灣，2017）；「複數世界」（耿畫廊，台北，台灣，2014）；「陰性山水」（東吳大學游藝廣場，台北，台灣，2011）；「元素·意韻」（恆廬美術館，杭州，中國，2010）；「軌跡－1985-2008袁漱水墨創作展」（新竹教育大學竹師藝術空間，新竹，台灣，2008）；「空·間·遊·轉」（觀想藝術中心，台北，台灣，2005）；「居山飲壑」（真善美畫廊，台北，台灣，2000）。重要聯展包括：「嘉義國際藝術紀錄影展」（嘉義市立博物館，嘉義，台灣，2018）；「力場與變奏－水墨的跨文化性」（耘非凡美術館，台南，台灣，2017）；「沉默風景－藝術視界的人文觀想」（高雄市立美術館，高雄，台灣，2016）；「典藏·對話－演繹台灣當代水墨」（高雄市立美術館，高雄，台灣，2014）；「高雄美術獎」（高雄市立美術館，高雄，台灣，2012）；「當代平淡繪畫展」（宋莊書譜美術館，北京，中國，2011）；「新象－兩岸當代水墨展」（國立台灣美術館，台中，台灣，2009）；「形意質韻－東亞國際水墨創作邀請展」（台北市立美術館，台北，台灣，2008）；「傑出校友展」（關渡美術館，台北，台灣，2007）；「軌跡大化－解碼筆墨新次元」（關渡美術館，台北，台灣，2006）；「水墨創新獎聯展」（台北市立美術館，台北，台灣，1992）。



YUAN HUI-LI

Born in 1963 in Taipei, Taiwan | Lives and works in New Taipei City, Taiwan

At the age of 14, Yuan Hui-Li aspired to become a painter. She was part of the first graduating class of the fine arts department at the National Institute of the Arts in Taipei. In 1992 she was awarded to be part of the group exhibition *Innovational and Experimental Chinese Ink Painting* at the Taipei Fine Arts Museum. In 2005, she received a M.F.A. degree in Chinese ink painting from the Taipei National University of the Arts. In 2012, she received the Ink and Gouache Painting Preferred Award of the Kaohsiung Award from the Kaohsiung Museum of Fine Arts. In 2016, she received her PhD degree in art creation and theory from the Tainan National University of the Arts. She is now an adjunct assistant professor at the National Tsing Hua University in Hsinchu.

Yuan considers tradition as the fountainhead of her artistic expression, but also as an object of reflection. Her practice stretches across diverse media, from varying two-dimensional mediums, to three-dimensional installation, to digital imagery, through which she attempts to rejuvenate the existing aesthetics vocabulary of form and meaning, and to offer a new perspective on what may have been neglected in the broader art-historical narrative. Her distinct body of work include: *Discrete Islands* and *Intrinsic Potential Landscape*, where she investigates the relationship between ink and object through different materials as a metaphor for the modern state of alienation; *Fiery Ink*, where she probes haze pollution in this pioneering discourse of form and meaning that upends the canon of traditional ink painting; *Manual of Yuan's Texturizing Strokes*, where she supplants naturalism of the traditional texturizing technique with emotionalism of her own making that opens a window on the alternate realm of the classical method; *THEY Shanshui*, where she creates a world of hybridity and juxtaposed dissimilitude; digitally altered *THEY Shanshui*, where a composite of *THEY Shanshui* and an ancient classical masterpiece upturns the conventional context and structure of traditional ink painting; and *More Is Less*, where her approach to the accumulated ink method conjures temporality.

Important solo exhibitions include: *Essence Ablution: Ink, Brushes, and the Embodiment of YUAN Hui-Li's Shanshui Painting*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (2024); *Motion Within Stillness*, Tina Keng Gallery, Taipei, Taiwan (2023); *Hidden Emotion in Texture*, Tina Keng Gallery, Taipei, Taiwan (2021); *Moist and Burnt: As Ink Breathes*, Tina Keng Gallery, Taipei, Taiwan (2017); *Plural Landscape*, Tina Keng Gallery, Taipei, Taiwan (2014); *Maternal Landscape*, Soochow University Arts Center, Taipei, Taiwan (2011); *Element & Rhythm*, Henglu Art Museum, Hangzhou, China (2010); *Track: 1985–2008*, NHCUE Art Space, National Hsinchu University of Education, Hsinchu, Taiwan (2008); *Roaming and Revolving in Vacancy and Space*, Guan Xiang Art Gallery, Taipei, Taiwan (2005); *Dwell Amidst the Mountain and Inhale From the Valley*, Kalos Gallery, Taipei, Taiwan (2000). Notable group exhibitions include: *Lost Pieces of Me*, Chiayi International Art Doc Film Festival, Chiayi Municipal Museum, Chiayi, Taiwan (2018); *Force Field and Variations: The Cross-Culturally of Ink Painting*, Yun Fei Fan Museum, Tainan, Taiwan (2017); *Reading the Landscape, Stories From Artists*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (2016); *Collection and Dialogue — Taiwan's Contemporary Ink Painting*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (2014); *Kaohsiung Award*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (2012); *Contemporary Bland Painting — Exhibition & Symposium*, Songzhuang Art Museum, Beijing, China (2011); *The New Space: 2009 Exhibition of Contemporary Cross-Strait Ink Paintings*, National Taiwan Museum of Fine Arts, Taichung, Taiwan (2009); *Form, Idea, Essence, Rhythm: Contemporary East Asian Ink Painting*, Taipei Fine Arts Museum, Taipei, Taiwan (2008); *Prominent Alumni Exhibition*, Kuandu Museum of Fine Arts, Taipei, Taiwan (2007); *Qui Ji Da Hua: Ink Painting*, Kuandu Museum of Fine Arts, Taipei, Taiwan (2006); *Innovational and Experimental Chinese Ink Painting*, Taipei Fine Arts Museum, Taipei, Taiwan (1992).







袁慧莉 YUAN HUI-LI

類山水No. 44：島之春

THEY Shanshui No. 44

2015

彩墨·灑金淨皮宣

Color and ink on sprinkle gold-leaf

Chinese handmade paper

66 x 132 cm

USD 19,700 (Ex. Tax)



袁慧莉 YUAN HUI-LI

類山水 No. 74

THEY Shanshui No. 74

2025

彩墨・日本金潜紙

Color and ink on Japanese

Gold latent I paper

39 x 40.5 cm

USD 3,600 (Ex. Tax)



袁慧莉 YUAN HUI-LI

類山水 No. 77

THEY Shanshui No. 77

2025

彩墨 · 金箔 · 宣紙

Color, ink and gold leaf on Chinese handmade paper

39 x 59.6 cm

USD 5,100 (Ex. Tax)

姚瑞中

1969 年 生於台灣台北 | 現居、工作於台灣台北

1994年國立台北藝術大學美術系畢業，曾代表台灣參加1997年威尼斯雙年展、2005年橫濱三年展、2009年亞太三年展、2012年上海雙年展、2013年北京攝影雙年展、「集群藝術獎」得主，2014年深圳國際雕塑雙年展、威尼斯建築雙年展、首爾國際媒體藝術雙年展、英國曼徹斯特亞洲藝術三年展、新加坡「亞太藝術獎公眾獎」得主，2015年亞洲雙年展、2016年雪梨雙年展、2019巴西庫里提巴雙年展與俄羅斯克拉斯諾亞爾斯克雙年展、2020年台北雙年展與2021年雅加達雙年展，2019年「文馨獎」得主、2018年「台新獎」得主並再次受邀於上海雙年展展出。1992至1997年曾擔任「天打那實驗體」團長、1994年楊德昌電影「獨立時代」美術指導等工作。

專長為攝影、裝置及繪畫，作品涉獵層面廣泛，代表作品包括探討台灣主體性問題的《本土佔領行動》（1994）、顛覆中國近代史政治神話的《反攻大陸行動》（1997），以及探討後殖民主義的《天下為公行動》（1997-2000）與「行動三部曲外一章」的《萬里長征行動之乾坤大挪移》（2002）；2007年發表的《歷史幽魂》、《分列式》及《玉山飄浮》三件錄像，則以幽默手法對過往威權統治進行顛覆，2011及2013年的《萬歲》與《萬萬歲》則針對冷戰時期的台灣白色恐怖與軍事戒嚴進行反思。

除此之外，也透過攝影裝置手法，以「金碧山水」風格結合台灣民間充斥的怪力亂神現象，呈現台灣特有的一種虛假、疏離的「冷現實」，代表作品為《獸身供養》（2000）、《野蠻聖境》（2000）及《天堂變》（2001）系列；而另以銀箔結合攝影裝置的系列《死之慾》（2002）、《地獄頌》（2003），則試圖探討肉體與靈魂間的永恒議題。自2005年起整理過去15年在台灣各處踏查所拍攝的廢墟照片，歸納了工業、神偶、建築及軍事廢墟四大部份，呈現台灣在全球化潮流與特殊歷史背後中，所隱藏著的龐大意識形態黑洞，延續「人類歷史的命運，具有某種無可救藥的荒謬性！」創作主軸。

2007年後赴蘇格蘭高地駐村後開始繪製《忘德賦》（2007）、《世外塵》（2008-2012）、《如夢令》（2008-2011）、《恨纏綿》（2009）及《甜蜜蜜》（2010-2012）、《腦殘遊記》（2015）、《週休八日》（2016）、《寶寶》（2017）、《乖乖》（2018）、《離垢地》（2019）…，以「借屍還魂」策略改寫並挪用中國美術史經典畫作，再將其轉化成個人生活或真實故事，試圖將宏大史詩文本轉化為私微自傳敘事，以「偽山水」策略對所謂的正統性進行篡位。

2010年至2019年帶領三百餘位同學返鄉進行《海市蜃樓 I、II、III、IV、V、VI、VII — 台灣公共閒置設施》拍攝計劃，以「臨終關懷」概念刺穿社會積習已久的「蚊子館」現象，引起社會高度關注並間接促進政府內部改革。2016年至2017年以「永劫輪迴」概念完成《巨神連線》系列，探討台灣民間宗教信仰透過巨大神像所展現的「欲力奇觀」。2018年至2019年拍攝宮廟內的人造地獄《地獄空》，試圖捕捉台灣特有的「新變形主義」，呈現「業力的具體化」。

著有《台灣裝置藝術1991-2001》（2002）、《台灣當代攝影新潮流Since 1999》（2003）、《台灣廢墟迷走》（2004）、《台灣行為藝術檔案1978-2004》（2005）、《流浪在前衛的國度》（2005）、《廢島》（2007）、《姚瑞中》（2008）、《人外人》（2008）、《幽暗微光》（2009）、《逛前衛》（2010，合著）、《恨纏綿》（2010）、《海市蜃樓》（2010，編著）、《甜蜜蜜》（2011）、《海市蜃樓II》（2011，編著）、《萬歲山水》（2012）、《萬萬歲》（2013）、《海市蜃樓III》（2013，編著）、《小幻影》（2013）、《海市蜃樓IV》（2014，編著）、《Mirage》（2016，編著）、《海市蜃樓V》（2016，編著）、《好時光》（2016）、《腦殘遊記》（2016）、《巨神連線》（2017）、《攝影訪談輯一》（2018，主編之一）、《海市蜃樓VI》（2018，編著）、《攝影訪談輯二》（2019，主編之一）、《海市蜃樓VII》（2019，編著）、《禽獸不如：台灣雙年展》（2020）、《犬儒共和國》（2021）、《攝影訪談輯三》（2021，主編）、《地獄空》（2021）、《攝影訪談輯四》（2021，主編）…等書。

策展經歷包括「幻影天堂：台灣當代攝影新潮流」（2002，台北大趨勢畫廊）、「酷斃了」（2002，高雄新濱碼頭空間）、「金剛不壞 — 台灣當代行為藝術錄像展」（2003，高雄豆皮藝文空間）、「出神入畫 — 華人攝影新視界」（2004，台北當代藝術館）、「台灣行為藝術檔案展」（2005，台北牯嶺街小劇場）、「好自在：行為錄像接力展」（2005，台北MOMA）、「台北藝術博覽會：超時空連結 — 台灣當代藝術空間與藝術村網路」（2005，台北世貿二館）、「禽獸不如：台灣雙年展」（2020，國美館）…等。

YAO JUI-CHUNG

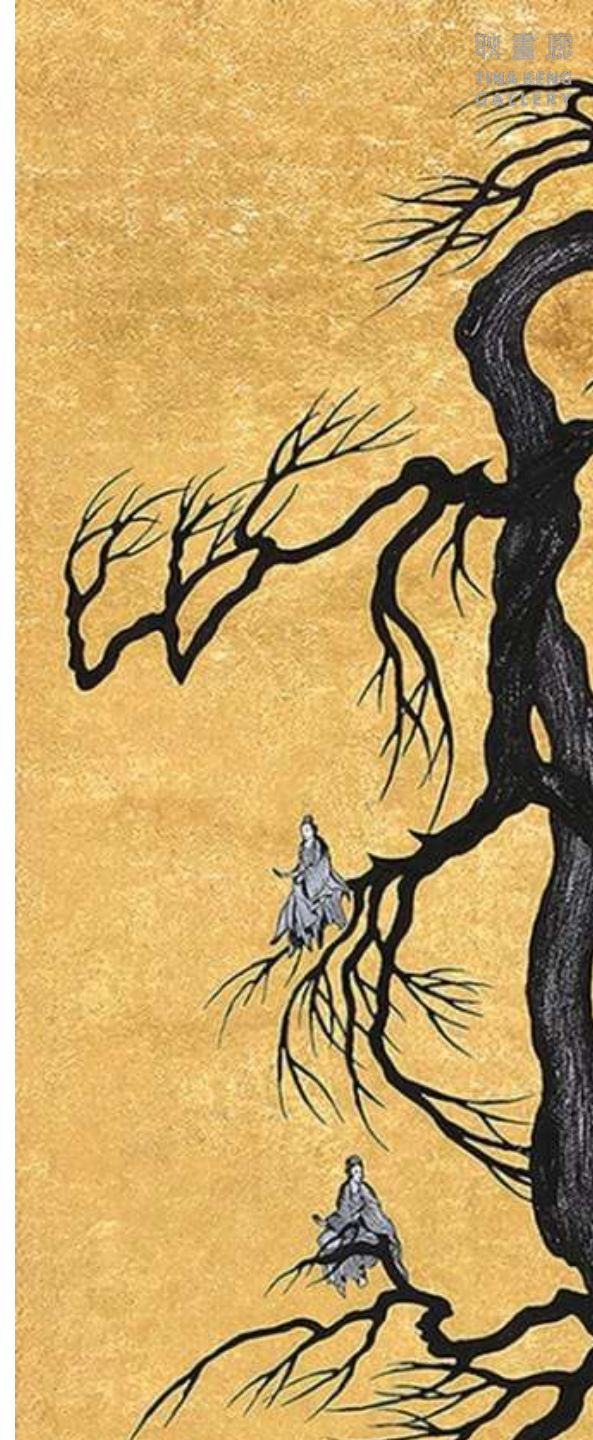
Born in 1969 in Taipei, Taiwan | Lives and works in Taipei, Taiwan

Graduated from the Taipei National University of the Arts with a degree in art theory, he has exhibited internationally. In 1997, he represented Taiwan in “Facing Faces-Taiwan” at the Venice Biennale. After that, he took part in the International Triennale of Contemporary Art Yokohama (2005), APT6 (2009), Taipei Biennial (2010), Shanghai Biennale (2012), Beijing Photo Biennale (2013), Shenzhen Sculpture Biennale, Venice Architecture Biennale, Media City Seoul Biennale, Asia Triennial Manchester (2014), Asia Biennale (2015), Sydney Biennale (2016), Shanghai Biennale (2018), 14th Curitiba International Biennial (2019), XIII Krasnoyarsk Museum Biennale (2019), Taipei Biennial (2020), and Jakarta Biennale (2021). Yao is the winner of the Multitude Art Prize (Hong Kong) in 2013 and 2014 Asia Pacific Art Prize (Singapore). He received the Taishin Arts Award (Taiwan) in 2018, and the Arts & Business Awards from the Ministry of Culture of Taiwan in 2019. He is also widely involved in the fields of theater and film.

Yao specializes in photography, installation, and painting. The themes of his works are varied, but they all examine the absurdity of the human condition. Representative works include the “Action Series,” where he explores Taiwan’s identity in *Military Takeover* (1994), subverts modern Chinese political myths in *Recovering Mainland China* (1997), and examines post-colonialism in *The World is for All* (1997–2000), as well as *Long March—Shifting the Universe* (2002).

In recent years, he has created photo installations combining the style of “gold and green landscape” with the superstitions that permeate Taiwanese folklore, expressing a false and alienated “cold reality” that is specific to Taiwan. Representative works include the series “Celestial Barbarians” (2000), “Savage Paradise” (2000), and “Heaven” (2001). Another photo installation series “Libido of Death” (2002) and “Hill” (2003) probe the eternal issue of body and soul.

Recently, Yao Jui-Chung has assembled all the black-and-white photos of ruins he took in the past 15 years, grouped under the themes of industry, religious idols, architecture, and military bases. They reveal the enormous ideological black hole in Taiwan hidden behind the trends of globalization and Taiwan’s specific historical background as a continuation of the main theme of his work: the absurdity of the historical destiny of humanity.



Since 2007, Yao has started a series of works, including *Wonderful*(2007), *Dust in the Wind*(2008–2010), *Dreamy*(2008–2010), *Romance* (2009) and *Honeymoon* (2010–2011). He appropriates masterpieces from Chinese art history and reinterprets them in his own way, transforming them into his personal history or real stories in an attempt to turn grand narratives into the trivial affairs of his personal life. Yao intends to usurp the so-called orthodoxy with his recreated landscapes.

In 2010, Yao grouped his students into a team of photography workshop called the “Lost Society Document” (LSD). He encouraged them to photograph and survey in their hometowns. Through the way of field survey, they attempt to portray “mosquito houses,” which have been widely criticized. Titled *Mirage: Disused Public Property in Taiwan*, seven volumes of the photographs taken by the LSD have been published, encapsulating art’s potential as a tool for social observation.

Apart from art making, Yao Jui-Chung has also curated exhibitions, including *The Realm of Illusion — The New Wave of Taiwan Photography*(2002), *King-Kong Never Dies — The Contemporary Performance & Video Art in Taiwan*(2003), *Spellbound Aura — The New Vision of Chinese Photography*(2004), *Performance Art in Taiwan 1978–2004*(2005), and *Sub-zoology: Taiwan Biennial* (2020). His essays have been published in numerous art journals. He is a prolific author, publications including *Installation Art in Taiwan Since 1991–2001*(2002), *The New Wave of Contemporary Taiwan Photography Since 1999*(2003), *Roam the Ruins of Taiwan* (2004), *Performance Art in Taiwan 1978–2004*(2005), *A Walk in Contemporary Art: Roaming the Rebellious Streets*(2005), *Ruined Islands* (2007), *Yao Jui-Chung* (2008), *Beyond Humanity*(2008), *Nebulous Light*(2009), and *Biennial-Hop* (2010), *Mirage: Disused Public Property in Taiwan I, II, III, IV, V, VI, VII*(2010–2018), *Incarnation* (2017), *Photo-logues I, II, III, IV* (2018, 2019, 2021), *Sub-zoology: 2020 Taiwan Biennial*(2020), *Republic of Cynic*(2021), and *Hell Plus*(2021).

His work is housed in renowned institutions and private collections, including the Taipei Fine Arts Museum, Taipei, Taiwan; Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan; National Taiwan Museum of Fine Arts, Taichung, Taiwan; New Taipei Art Museum, New Taipei City, Taiwan; Queensland Art Gallery, Brisbane, Australia; Herbert F. Johnson Museum of Art Collection, Cornell University, U.S.; Bibliothèque National de France, Paris, France; Art Museum of Seoul, Seoul, South Korea. Yao Jui-Chung currently works as an artist and professor at the Department of Fine Arts of the National Taiwan Normal University.





姚瑞中 YAO JUI-CHUNG

自自然然：晚禱

Nature Plus : Prayer

2021

金箔·藝術筆·印度手工紙

Gold leaf and ink pen on Indian
handmade paper

193.7 x 38 cm

USD 15,500 (Ex. Tax)





姚瑞中 YAO JUI-CHUNG

自自然然：懸崖跳水

Nature Plus : Cliff Diving

2021

金箔·藝術筆·印度手工紙

Gold leaf and ink pen on Indian
handmade paper

90.7 x 66 cm

USD 12,500 (Ex. Tax)



彭薇 PENG WEI

1974生於中國成都 | 現居、工作於中國北京

彭薇，南開大學哲學碩士，現居北京。她的作品結合了中國文人畫的經典美學與當代生活形態的表現方式。一襲古代漢服，一雙繡履，是她長期以來的創作題材。近年，彭薇更將她的筆墨遊戲拓展到三維空間，創作了系列繪畫裝置作品。彭薇的作品一舉逸出傳統的物質範式，在三度空間的裝置遊戲中，「國畫」在異質化、陌生化的過程中，被徹底篡改，而國畫的神韻竟不曾絲毫喪失。在藝術樣式紛繁蕪雜、畫壇日趨多元化的今日，這種突破性的嘗試其實是罕見的、稀有的，兼具傳統符號和個人風格。她不僅保留了中國傳統水墨的精華，也將水墨畫形式帶出平面，由紙上進入多維的空間，同時完整保留老祖宗的絕活，從水墨走出，最終回歸水墨。

彭薇在台北、上海、北京、香港等地都舉辦過個展，近期展覽為2024年於台北耿畫廊舉辦個展「記憶的宮殿」；2020年於耿畫廊舉辦個展「女性空間」；2020年於廣東美術館舉辦個展「女性空間」；2017年於蘇州博物館舉辦個展「我想起了你」；2016年參與聯展「烏托邦·異托邦——烏鎮國際當代藝術邀請展」；2015年於台北歷史博物館舉辦個展「圓滿的旅程」。作品亦被美國克利夫蘭美術館、波士頓美術館、舊金山亞洲藝術博物館、紐約布魯克林美術館、香港M+美術館、中國美術館、希克Sigg Collection等收藏。

Born in 1974 in Chengdu, China | Lives and works in Beijing, China

With a master's degree in philosophy from the Nankai University in Tianjin, Peng Wei is a Beijing-based artist, whose work combines classical Chinese painting and subjects with altered traditional and contemporary materials. She has focused much of her work on garments and embroidered shoes. In recent years, she has expanded her practice by applying traditional Chinese paintings onto three-dimensional objects and creating installation art, without losing the meaning and proficiency of the traditional Chinese works.

Peng Wei has exhibited internationally, including *Memory Palace*, Tina Keng Gallery, Taipei, Taiwan (2024); *Feminine Space*, Tina Keng Gallery, Taipei, Taiwan (2020); *Feminine Space*, Guangdong Museum of Art, Guangzhou, China (2020); *I Thought of You*, Suzhou Museum, Suzhou, China (2017); *Utopias/Heterotopia* — Wuzhen International Contemporary Art Exhibition, Wuzhen, China (2016); and *Coming Full Circle*, National Museum of History, Taipei, Taiwan (2015). Her work is housed in public and private collections, including the Cleveland Museum of Art, Cleveland, U.S.; Museum of Fine Arts, Boston, U.S.; Asian Art Museum, San Francisco, U.S.; Brooklyn Museum, New York, U.S.; M+ Museum, Hong Kong; National Art Museum of China, Beijing, China, and Sigg Collection.





彭薇 PENG WEI

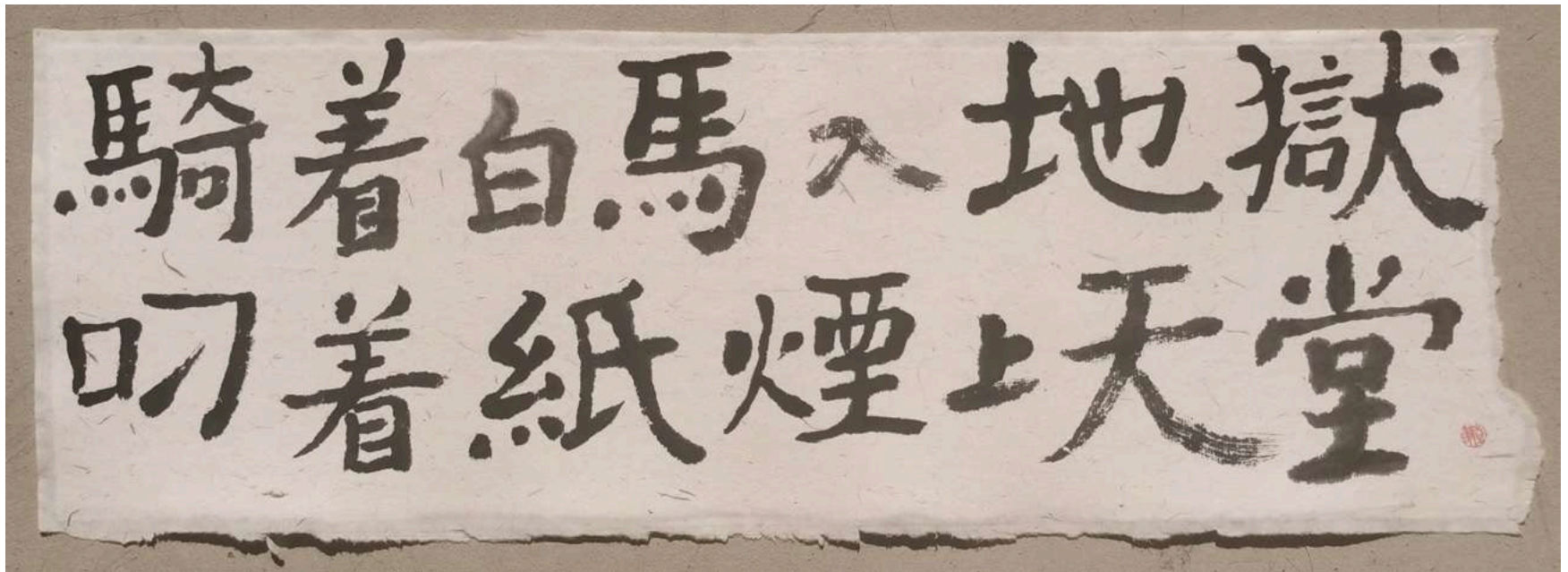
窺—5
Peek - 5
2019
水墨 · 絹
Ink on silk
89.2 x 59.3 cm

USD50,000 (Ex. Tax)

彭薇 PENG WEI
窺 - 25 青蛇
Peek - 25, Green Snake
2019
水墨 · 絹
Ink on silk
60 x 40 cm

USD30,000 (Ex. Tax)





彭薇 PENG WEI

画字系列：騎著白馬入地獄 叨著紙煙上天堂

Calligraphy Series: Ride a white steed down to hell and stroll up
to heaven with a roll-up in the mouth

2022

水墨·絹

Ink on silk

17 x 39 cm

USD1,100 (Ex. Tax)

蘇孟鴻

1976年出生於台灣台北
現居、創作於台灣台北

畢業於彰化師範大學美術系、英國倫敦藝術大學金匠學院，畢業於台南藝術大學藝術創作理論博士班。2007年於韓國高陽藝術村駐村期間被當地美術館與策展人注意，所創作的《開到荼靡之變形記》參加2008年釜山雙年展，是國內少數以繪畫見長受邀參展的年輕藝術家。2003年應邀於台北當代藝術館以個展形式展出挪用明清花鳥畫的「開到荼靡」系列。

從蘇孟鴻的繪畫、絹印版畫、裝置與雕塑的創作歷程，可看出他試圖將中國傳統的花鳥畫和其裝飾紋改造成一種艷俗浮誇的視覺圖象；或者用立體裝置的方式，將它們變成一種近似感官訴求的文化符號。作品中經常挪用清代中晚期畫家的花鳥元素，其圖像符號並不單純是社會符碼的嘲諷與普普化，而是將這些花鳥代表的貴族與文人品味，與當代視覺經驗異質且矛盾的作用力融合；令觀者於辨識文化與符號的同時，以回到當下的歷史思考方式進入開放或封閉的系統。如果說人們在郎世寧的畫風中看見中西合筆，蘇孟鴻則是從模擬變塗、螺鈿，甚至掐絲琺瑯等工藝技法處理顏料的物質性呈現，回應東西方工藝歷史的重新配種，也對資本主義中的藝術生產畫上一個問號。

個展經歷包括「異己國情調」（耿畫廊，台北，2021）、「香．奈．兒」（耿畫廊，台北，2019）、「帝國畫師」（耿畫廊，台北，2016）、「罌粟．金蓮．多巴胺」（耿畫廊，台北，2012）、「開不到荼靡——以蘇孟鴻為名」（伊通公園，台北，2007）；聯展經歷包括「版面．對話——台美版畫交流展」（紐約台灣書院，駐紐約台北文化中心，紐約，2016）、台北雙年展（2014）、「反堵：亞洲當代藝術的壅塞文化」（南坡公園藝術中心，布拉克內爾，英國，2009）。



SU MENG-HUNG

Born in Taipei, Taiwan in 1976
Lives and works in Taipei, Taiwan

Su Meng-Hung graduated from the National Changhua University of Education, Taiwan, and Goldsmiths College, University of London. He received his PhD from the Tainan National University of the Arts, Taiwan. His 2003 solo exhibition *Kai Dao Tu Mi* at the Museum of Contemporary Art, Taipei, garnered critical attention. In 2008, he participated in Expenditure: Busan Biennale (Busan, Korea).

Su Meng-Hung works across such mediums as painting, silkscreen printing, installation, and sculpture in a creative process that manifests his attempt to transform traditional Chinese imagery of flowers and birds into a visual vocabulary of gaudy and grandiose icons, or into a cultural language of sensuous and appealing symbols. He often adapts elements of flowers and birds from the work of late Qing-dynasty painters. These visual symbols are not merely driven by the artist's desire to ridicule social codes, or to popularize the symbols in mass culture.

Instead of merely representing the taste of the aristocracy and literati instantiated by these flowers and birds, he blends the contradictory forces of contemporary visual experience. This allows the viewer, while identifying cultural symbols, to enter an open or closed system, engaged in a way of thinking that hearkens back to a historical era that has long gone. If we see the blending of East and West in Giuseppe Castiglione's painting style, then Su Meng-Hung, on the other hand, grapples with the materiality of pigments using techniques such as simulation, *xipi* (literally meaning rhinoceros hide, a term describing marbled lacquer surface, formed by layers of differently colored lacquer applied to an uneven surface), mother-of-pearl inlay, even cloisonné. His work ultimately responds to the re-amalgamation of Eastern and Western craft histories, while interrogating the production of art within capitalism.

Su's notable solo exhibitions include *Self-Exoticism*, Tina Keng Gallery, Taipei, Taiwan (2021); *Xiang Nai Er*, Tina Keng Gallery, Taipei, Taiwan (2019); *A Painter of the Empire*, Tina Keng Gallery, Taipei, Taiwan (2016); *Poppy, Golden Lotus, Dopamine*, Tina Keng Gallery, Taipei, Taiwan (2012); and *Unreachable Blooming*, IT Park, Taipei, Taiwan (2007). He has also participated in international exhibitions and biennials, including *Dialogue on Printmaking — The Taiwan-U.S. Exchange Exhibition*, Taiwan Academy, Taipei Economic and Cultural Office in New York, New York, U.S. (2016); Taipei Biennial (2014), Taiwan; and *Jam — Cultural Congestions in Contemporary Asian Art*, South Hill Park Art Centre, Bracknell, U.K. (2009).







蘇孟鴻 SU MENG-HUNG

仿漆藝習作（骷髏花-黑底）
Imitating Lacquer Exercise (Floral Skull - Black)
2020

壓克力顏料·畫布
Acrylic on canvas
117.5 x 91.5 cm

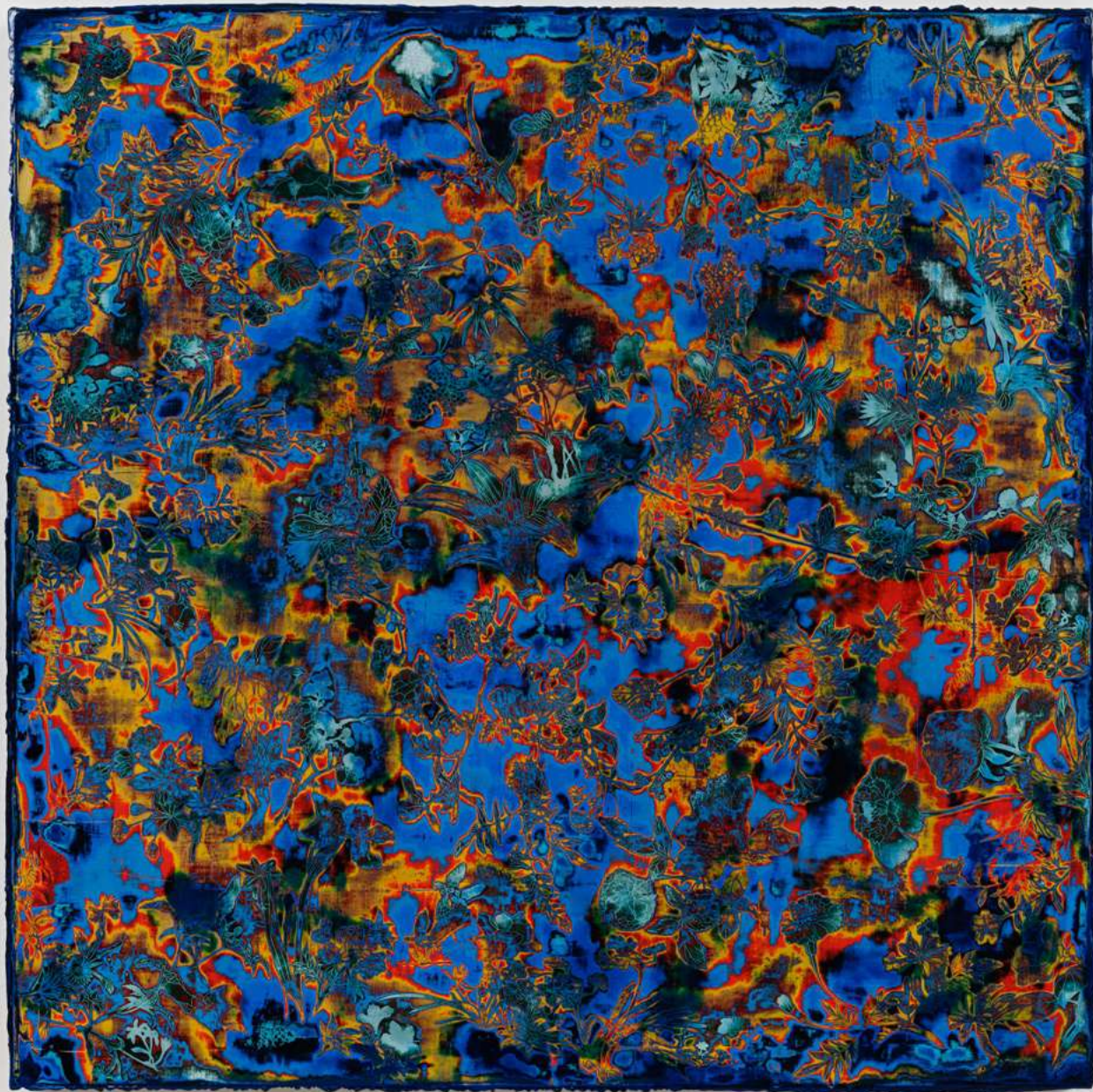
USD16,000 (Ex. Tax)

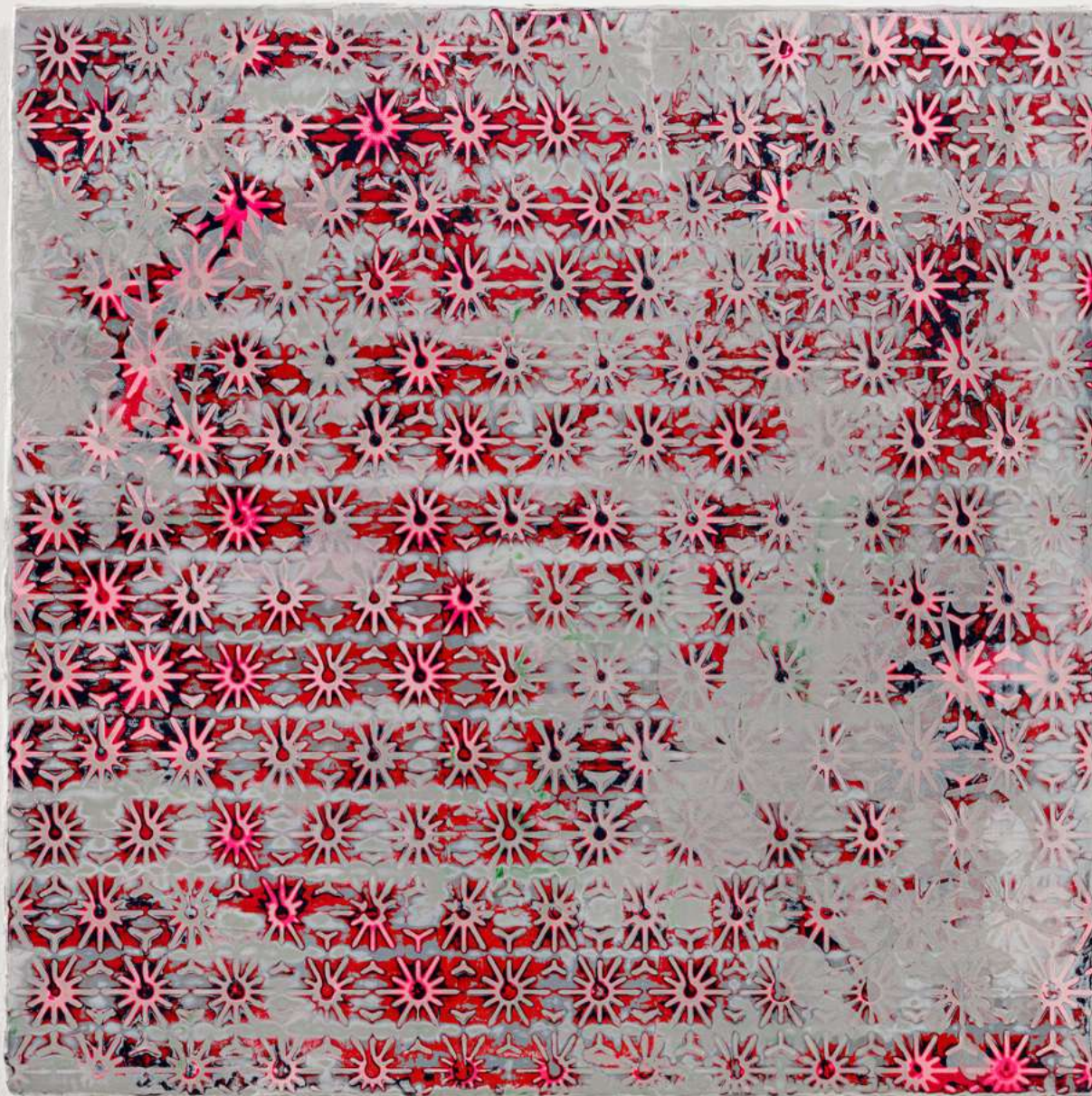
蘇孟鴻 SU MENG-HUNG

采采澤中藍田玉
Abundant Bluefield Jade
from the Marsh
2024

壓克力顏料·畫布
Acrylic on canvas
121.5 x 121.5 cm

USD21,700 (Ex. Tax)





蘇孟鴻 SU MENG-HUNG

銀雪堆火光
Silver Flakes Aflare
2025
壓克力顏料·畫布
Acrylic on canvas
60 x 60 cm

USD5,600 (Ex. Tax)



陳敬元

1984年生於台灣台南
現居住及創作於台北

畢業於台北藝術大學美術創作研究所。陳敬元近年的作品多藉由繪畫捕捉存在於不同文化的文學、歷史神話中微妙的共同感性，並藉個人獨特的組織方法，貫穿互融為一幅幅看似破碎、不存在線性敘事卻又緊密對應到人文本質的圖像。

在他浪漫主義的風格氛圍下，那乍看謹慎而穩定的結構中被安排各種充滿既視感的超現實情境，作品中承載著大量敏感且細瑣的象徵性符號，重構了所有在現實中的感知經驗，畫面中所有可能的敘事線索，皆在觀者欲攀索而上時應聲斷裂，其寫實的表象下浮動著一股奇異的前意識暗流，直觸人心幽微的底層。陳敬元的創作時而在畫面中強調作品的視覺優位、時而刻意置入大量訊息；部份用色緊湊、部份則構圖放鬆；使得作品和作品之間，存在著非線性的連結，而每件作品在此就如同一個小型的寓言故事並潛藏著個人強烈的意識表述。

陳敬元曾多次舉辦個展如：「PAGES (2021-20)」 (TKG+，台北，台灣，2021)；「磚與木」 (白立方，線上展廳，2021)；「Card Stunt」 (摩爾·沙波提爾畫廊，巴黎，法國，2019)；「船上的蜘蛛」 (伊通公園，台北，台灣，2017)；「What am I? If I can't be Yours」 (TKG+，台北，台灣，2016)；「命名未來—陳敬元個展」 (伊通公園，台北，台灣，2015)；「手勢—島嶼之眼」 (Logo 畫廊，聖保羅，巴西，2014)；「(flare-s) 陳敬元 × TKG+ Projects」 (TKG+ Projects，台北，台灣，2013)；「Staggering Matter—陳敬元個展」 (TKG+，台北，台灣，2011)；「液態島嶼—陳敬元個展」 (非常廟藝文空間，台北，台灣，2009) 等。其它重要展歷包括：小世界—台北雙年展 (台北市立美術館，台北，台灣，2023)；台灣美術雙年展 (國立台灣美術館，台中，台灣，2016)；第八屆亞太當代藝術三年展 (昆士蘭美術館，昆士蘭，澳洲，2015)；「台灣：亞細亞安那其連線展AAA」 (關渡美術館，台北，台灣，2014) 等。

CHEN CHING-YUAN

Born in Tainan, Taiwan, 1984

Currently lives and works in Taipei, Taiwan

Chen Ching-Yuan received his MFA in 2013 from the School of Fine Arts of the Taipei National University of the Arts. In recent years, he attempts to capture through his painting the subtle sensibility that weaves through literature, mythology, and history in different cultural contexts. The artist's unique compositions coalesce into a constellation of images where the absence of the temporal element and the fragmentation of meaning elicit unexpected narrative parallels between the artist's imaginary worlds and the essence of humanity.

Cocooned in a romanticist ambience, Chen Ching-Yuan's work is built on a sense of déjà vu that enshrouds mystifyingly surrealist narratives that appear at first glance pregnant with fixed and careful connotations. An overflow of subtle and fragmented symbols pervades his painting, where sensory experiences are reconstructed with plausible, fleeting narrative clues. His intricate palette and loose compositions collapse connections between each work, turning every piece into a fable tinged with the artist's profound consciousness.

Chen's notable solo exhibitions include *PAGES (2021–20)*, TKG+, Taipei, Taiwan (2021); *The Brick and Timber*, White Cube, Online Viewing Room (2021); *Card Stunt*, Mor Charpentier, Paris, France (2019); *The Spider on Ship*, ITPARK, Taipei, Taiwan (2017); *What am I? If I can't be yours*, TKG+, Taipei, Taiwan (2016); *Un title*, ITPark, Taipei, Taiwan (2015); *Gestos — Até os olhos da ilha*, Logo Gallery, São Paulo, Brazil (2014); *(flare-s) Chen Ching-Yuan* × TKG+ Projects, TKG+ Projects, Taipei, Taiwan (2013); *Staggering Matter*, TKG+, Taipei, Taiwan (2011), and *The LiQUiD STATE*, VT Artsalon, Taipei, Taiwan (2009). He has exhibited internationally, including Small World — Taipei Biennial, Taipei Fine Arts Museum, Taipei, Taiwan (2023), Yes, Taiwan — 2016 Taiwan Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan (2016), the 8th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia (2015); Asia Triennial Manchester, Manchester, U.K. (2014); and 7th Busan International Video Festival, Space Bandee, Busan, Korea (2010).





陳敬元 CHEN CHING-YUAN

變動座標 V
Shifting Coordinates V
2025

油彩·畫布
Oil on canvas
46.5 x 56 x 2.2 cm

USD10,000 (Ex. Tax)





陳敬元 CHEN CHING-YUAN

變動座標 IV
Shifting Coordinates IV
2025

油彩·畫布
Oil on canvas
53 x 64.5 x 2.4 cm

USD10,000 (Ex. Tax)

陳敬元 CHEN CHING-YUAN

不是春天
Not the Season of Spring
2024
油彩·畫布
Oil on canvas
100 x 80 x 3cm

USD22,800 (Ex. Tax)

