

耿畫廊與 TKG+ 聯合參展 2025 斐列茲首爾藝術博覽會

展位 | C07

地點 | 首爾市中心江南區 COEX

參展藝術家 |

耿畫廊 | 蘇笑柏、索菲普·皮奇 (Sopheap Pich)、蘇孟鴻

TKG+ | 李綾瑄 (Jane Lee)、吳耿禎、邱承宏、阿莫·帕特爾 (Amol K. Patil)

■ 貴賓預展 ■

09.03 (三) 11:00 a.m.-7:00 p.m.

09.04 (四) 11:00 a.m.-3:00 p.m.

■ 公眾展期 ■

09.04 (四) 3:00 p.m.-7:00 p.m.

09.05 (五) 11:00 a.m.-7:00 p.m.

09.06 (六) 11:00 a.m.-7:00 p.m.

Coordinates of the Unseen

2025 年 9 月 3 日至 6 日，耿畫廊將連袂 TKG+，以聯合展位的形式，於今年斐列茲首爾藝術博覽會 (Frieze Seoul)，帶來台灣藝術家蘇孟鴻、吳耿禎、邱承宏，中國藝術家蘇笑柏、柬埔寨藝術家索菲普·皮奇 (Sopheap Pich)、新加坡藝術家 Jane Lee (李綾瑄)、以及印度藝術家阿莫·帕特爾 (Amol K. Patil) 的作品。

展覽以「Coordinates of the Unseen」作為母題，寓意每位創作者的文化背景或迥異之生命經驗；那些被忽略、壓抑，或無以言狀的議題與成分，在作品中，並非赤裸揭示，而是以間接或重構的方式，逐漸顯影。在日益流於表面的當代社會中，「可見」成為價值與真實的依據，然而，真正驅動我們認知、記憶或是情感的，往往是那些潛藏於視覺邊界外的元素——或歷史的斷裂、或語言的空缺、或情感的殘痕。本次耿畫廊與 TKG+ 所帶來的「Coordinates of the Unseen」，即試圖透過藝術家之視角，重新描繪那些不易被察覺、卻深深影響我們所處現實的隱性結構與情感地景。

作品不僅探討空間、記憶與權力結構，更挖掘觀看本身的可能性。藝術家透過層疊的影像、未竟的敘事、媒材的編碼與轉譯，在既有的歷史或現實之中標記出新的「座標」，對抗單一敘事所建構的觀看框架。在本次參展藝術

家中，有人關注被壓抑的聲音與圖像——以幽微的方式召喚那些從未真正被「看見」的個人與集體記憶；也有人從身體經驗出發，探索身份或符號如何在日常中產生變異與錯位，提出我們對於「存在」與「現場」的再思考。

「座標」是一種定位方式，也是權力結構的隱喻。而「看不見的座標」，則代表那些未被納入主流敘述、未被命名、未被制度承認的經驗。這些無形之物不應被視為空白，而是構成我們處境的關鍵線索。

關於參展藝術家

蘇笑柏 (b. 1949)

蘇笑柏將東方的傳統媒材大漆，透過當代轉譯；使其在畫筆勾勒、刷繪、浸淋、水洗、擦拭的過程中，或做停留，或任其流融，在不同曲度的木造、陶瓦結構上，轉化為具有時間感與物質張力的作品，應和著侘寂美學的材質表現，大漆自身流露的視覺質感透出溫潤的光韻，呼應瓷器、漆器、書畫等文化傳承，跳脫物質上的形式與定義，將傳統工藝與當代藝術的對話轉陳為跨文化的當代經典。

不使用帶有東方的語言或符號，作品卻標誌性地彰顯出濃厚中國文化氣質。對形式的節制與對色域的專注，則體現於大漆本身的歷史性與層疊後的物質深度。以單一色相進行長時間的建構，使色彩從視覺表面滲透進精神層面，進而喚起觀者對於文化潛意識的共鳴。

李綾瑄 (b. 1963)

重新定義畫框、畫布和顏料的關係，新加坡藝術家李綾瑄運用非傳統技法，以及顏料的物理重量型塑畫面，將人們習以為常的材質和技法，解構並加以重組。她的創作不再遵循「繪畫」作為一種圖像再現的邏輯，而是將繪畫轉化為一種與物理性、空間、身體與時間互動的動態事件。

作品中，顏料成為具主動性的物質，它不再只是色彩的載體，而是能滲透、壓迫、推擠畫布本身的結構，畫布也不再是被動承載圖像的平面，而是一個會皺縮、坍塌、懸垂的有機體，對應顏料的流動與壓迫。這種以顏料「形塑」畫布的創作方式，使原本的視覺經驗轉化為更具空間感與肌理的存在。作品經常介於繪畫與雕塑之間，李綾瑄挑戰的不僅是繪畫媒材的邊界，更是對「作品」與「觀看者」之間關係的再定義。

索菲普·皮奇 (b. 1971)

自然和柬埔寨人文，是索菲普·皮奇連結自身，與所處文化作為創作靈感的主要來源。從東南亞高棉文化中，那雨後熱帶森林的濕熱氣息，到取材竹、藤、麻布、礦物顏料和金屬等當地隨處可見之元素，協同抽象化的建構，帶出索菲普·皮奇那關乎自然、歷史與身份認同交錯的詩性語言。其創作不是對過往文化符號的再現，而是一種穿越時間與感知的提煉；以材質本身所承載的記憶、勞動痕跡與地理脈絡，重新建構一幅柔韌又深刻的文化敘事。

蘇孟鴻 (b.1976)

橫跨繪畫、絹印版畫、裝置與雕塑的創作歷程，蘇孟鴻將中國傳統中的花鳥描繪，延伸、變造為更貼近當代中的文化符碼，讓挪用與取樣並不單是嘲諷與普普化，而更直指背後隱含的文人品味象徵。蘇孟鴻關注的不僅是圖像本身的再製，而是圖像所承載的審美、文化與權力結構，如何在當代語境下被重新閱讀。以層疊、錯置、鏡像與遮蔽的方式處理畫面，使那些看似熟悉的文化符號呈現出特有質地。

捨棄懷舊的態度，更非簡化為東方符號的表面化消費，而是試圖在文化記憶與視覺語言之間，以冷靜而精密的方式，將「看似可見」的傳統再度隱身於新的視覺語境中，迫使觀者重新思索那些習以為常的圖像意義。

吳耿禎 (b. 1979)

從剪紙技藝出發，在閩南文化、原住民文本，以及東亞神話傳說等處，取材人類歷史中關於女性，或母系文化描寫。從紙材收集、剪紙編織、手作染色，每一階段的工藝技巧展現，到成品所顯露的文化實踐，是文化傳遞，更是藝術家精神轉移。

剪紙不再僅是民俗工藝，而是轉化為一種介入歷史與書寫女性經驗的語言。藝術家將各地原民母系傳說中的形象，剪裁、重塑，使其在今日語境中獲得新的視覺位置。這不僅是形式的創新，更是一種敘事策略——以柔韌細膩的手工，回應結構性遺忘與歷史主體缺席的現象。藝術家以剪紙為媒介，剪的不只是圖像，更是時代、身份與記憶，讓原本無形的情感與歷史，在紙的縫隙中，緩緩浮現。

邱承宏 (b. 1983)

採擷原生地和成長記憶中的水泥與補土，以刨刀陰刻出光影灑落下的植物剪影。利用物質屬性與深淺光影，帶出如窗櫺向外望之風景取樣，是邱承宏對記憶的挖掘與重建。

在台灣城市與鄉村的日常建築中的無所不在，水泥既是空間的基底，也記錄了時間與使用痕跡。邱承宏將之視為一種能夠被雕刻、被打開的「記憶地層」。觀者接近時，能察覺那些潛藏於表面下的脈絡與肌理，如光影浮動於

牆面，如植物映現於窗櫺間。透過重複的雕刻動作，使水堅硬冰冷的材料被賦予柔性與感性，重新構築出一種關於「家」、「時間」、「觀看」的詩學空間。

阿莫·帕特爾 (b. 1987)

以糾纏的軀幹與肢體造型，揭示出印度底層貧民社會，百姓摩肩擦踵，掙扎求存的社會悲歌，藝術家以鋼筆的線條質地刻劃出因密集勞動而造成的粗糙皮膚，畫面中的人形暗喻底層群體，也回應印度城市中潛藏其中的種姓、階級、勞動狀態等議題。

耿畫廊媒體垂詢

(蘇笑柏、索菲普·皮奇、蘇孟鴻相關)

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Tina Keng Gallery and TKG+ to Jointly Participate in Frieze Seoul 2025

Booth | C07

Venue | COEX, 513, Yeongdong-daero, Gangnam-gu, Seoul, Republic of Korea

Artists |

Tina Keng Gallery | Su Xiaobai, Sopheap Pich, Su Meng-Hung

TKG+ | Jane Lee, Jam Wu, Chiu Chen-Hung, Amol K. Patil

Preview

09.03 (Wed.) 11:00 a.m.-7:00 p.m.

09.04 (Thurs.) 11:00 a.m.-3:00 p.m.

Public

09.04 (Thurs.) 3:00 p.m.-7:00 p.m.

09.05 (Fri.) 11:00 a.m.-7:00 p.m.

09.06 (Sat.) 11:00 a.m.-7:00 p.m.

Coordinates of the Unseen

From September 3 to 6, 2025, Tina Keng Gallery will join forces with TKG+ in a collaborative booth at this year's **Frieze Seoul**, presenting works by Taiwanese artists **Su Meng-Hung**, **Jam Wu**, and **Chiu Chen-Hung**, Chinese artist **Su Xiaobai**, Cambodian artist **Sopheap Pich**, Singaporean artist **Jane Lee**, and Indian artist **Amol K. Patil**.

The exhibition adopts “***Coordinates of the Unseen***” as its overarching theme, signifying how each artist's cultural background and distinct life experience bring to light topics and elements that are often neglected, repressed, or ineffable. These concerns do not manifest in overt ways but instead emerge through indirect, refracted, or reconstructed forms. In a contemporary society increasingly fixated on appearances, the “visible” has become the default measure of value and truth. However, what truly shapes our cognition, memory, and emotional life often lies beyond the visual threshold—fractures in history, voids in language, and traces of emotion. Through the perspectives of the artists, “***Coordinates of the Unseen***” seeks to map these subtle yet potent undercurrents and emotional terrains that shape the reality we inhabit.

The works not only probe into space, memory, and structures of power, but also question the very act of seeing. Through layered imagery, unfinished narratives, and the encoding and translation of materials, the artists mark

out new "coordinates" within existing histories and realities—challenging the visual frameworks imposed by dominant narratives. Among the participating artists, some attend to silenced voices and hidden images—gently invoking personal and collective memories that have never been fully “seen.” Others explore how identity and symbols mutate and dislocate through bodily experience and the everyday, prompting a reconsideration of presence and immediacy.

"Coordinates" represent a mode of positioning—but also a metaphor for power structures. The unseen coordinates symbolize experiences excluded from dominant discourse: unnamed, unacknowledged, and institutionally invisible. These intangible elements should not be mistaken for absence; rather, they form the critical threads of our lived reality.

About the Artists

Su Xiaobai (b. 1949)

Su Xiaobai reinterprets the traditional East Asian medium of lacquer through a contemporary lens. In his process—comprising brushwork, pouring, soaking, washing, and wiping—the lacquer may be allowed to pause or flow freely, transforming across curved wooden and ceramic-tile structures into works imbued with a sense of time and material tension. These works resonate with the aesthetics of *wabi-sabi*, where the innate visual texture of lacquer reveals a warm, luminous glow. This quality evokes cultural legacies found in porcelain, lacquerware, and ink painting, transcending material form and definition to render a cross-cultural contemporary classic—a dialogue between traditional craftsmanship and contemporary art.

Though devoid of overtly Eastern symbols or motifs, Su’s works are unmistakably infused with a deep Chinese cultural sensibility. His restraint in form and focused engagement with chromatic fields reflect both the historical gravitas of lacquer and its layered material depth. Through the slow construction of monochromatic surfaces over time, color seeps beyond the visual into the spiritual realm, awakening within viewers a resonance with cultural memory and collective unconscious.

Jane Lee (b. 1963)

Singaporean artist Jane Lee redefines the relationships between frame, canvas, and paint. Employing non-

traditional techniques and leveraging the physical weight of paint itself, she deconstructs and reconstructs familiar materials and methods. Her work breaks away from the conventional logic of painting as image representation, instead transforming it into a dynamic event—one that engages with materiality, space, the body, and time.

In Lee's practice, paint becomes an active material presence. No longer a mere vehicle for color, it infiltrates, compresses, and distorts the structure of the canvas. The canvas, in turn, is no longer a passive, flat surface bearing an image; it becomes a reactive, organic entity—one that crumples, collapses, and drapes in response to the pressure and flow of paint. This approach, where paint sculpts the canvas, shifts the viewer's experience from the purely visual to one imbued with spatial and tactile intensity.

Often straddling the line between painting and sculpture, Lee's works challenge not only the boundaries of painterly media but also the very relationship between the artwork and the viewer—redefining what it means to encounter and engage with a painting.

Sopheap Pich (b. 1971)

Nature and Cambodian cultural heritage are central to Sopheap Pich's artistic practice, serving as vital links to his identity and sources of inspiration. Drawing from the Khmer culture of Southeast Asia, his work evokes the humid atmosphere of rain-soaked tropical forests and utilizes locally abundant materials such as bamboo, rattan, burlap, mineral pigments, and metal. Through abstract constructions, Pich weaves a poetic language that intertwines nature, history, and identity.

Rather than replicating cultural symbols of the past, his work distills experiences that traverse time and perception. The materials themselves—imbued with memory, traces of labor, and geographic specificity—become vessels of meaning. Through them, Pich reconstructs a resilient yet profound cultural narrative, one that speaks to both personal and collective experience, grounded in place yet open to universal resonance.

Su Meng-Hung (b. 1976)

Spanning painting, silkscreen printmaking, installation, and sculpture, Su Meng-Hung reinterprets traditional Chinese bird-and-flower imagery by transforming it into cultural codes that resonate within contemporary

contexts. His practice goes beyond appropriation or pop-inflected parody; instead, it points to the deeper connotations of literati taste and symbolism embedded within these motifs. Su is not merely reproducing images—he interrogates the aesthetic, cultural, and power structures they carry, and how these are recontextualized in the present.

Through techniques such as layering, displacement, mirroring, and obscuration, he alters the visual field to give seemingly familiar cultural symbols a new texture. Rejecting nostalgic sentimentality and resisting the flattening of Eastern motifs into surface-level consumption, Su approaches cultural memory and visual language with a cool precision. His work conceals what appears visible, embedding tradition within a new visual lexicon that challenges viewers to reconsider the meanings of images they may take for granted.

Jam Wu (b. 1979)

Rooted in the traditional craft of paper cutting, Jam Wu draws inspiration from Minnan culture, Indigenous texts, and East Asian mythology, focusing particularly on representations of women and matriarchal narratives throughout human history. From sourcing paper, cutting and weaving it by hand, to dyeing each piece, every stage of his process reflects not only refined craftsmanship but also the transmission of cultural practice—serving as both a form of heritage and a channel for the artist's spirit.

In Wu's hands, paper cutting transcends its folkloric origins to become a powerful language for engaging with history and articulating female experience. He reimagines and reshapes mythological figures from Indigenous matrilineal traditions, repositioning them within contemporary visual discourse. This is not merely a formal reinvention but a deliberate narrative strategy—one that responds, through delicate and resilient handwork, to structural erasure and the absence of historical subjects.

By using paper cutting as a medium, Wu is not simply cutting images—he is cutting through time, identity, and memory, allowing intangible histories and emotions to emerge slowly from the layered folds of paper.

Chiu Chen-Hung (b. 1983)

Drawing from memories of his native environment, Chiu Chen-Hung uses cement and putty—materials ubiquitous in both urban and rural Taiwanese architecture—as the foundation for his work. With a hand plane,

he carves plant silhouettes cast by light and shadow into these surfaces, creating fragments of scenery akin to views glimpsed through window grilles. This process becomes a way of excavating and reconstructing memory.

Cement, omnipresent in Taiwan's built environment, is not only a structural base but also a silent recorder of time and use. Chiu treats it as a "stratum of memory"—one that can be carved open to reveal hidden layers of history and emotion. As viewers approach his work, subtle shifts in texture and pattern begin to emerge: shadows flutter across walls; plants appear as if filtered through the frame of a window. Through repeated carving gestures, Chiu transforms a cold, rigid material into one that feels soft and sensitive, crafting a poetic space that reflects on ideas of home, time, and looking.

Amol K. Patil (b. 1987)

Through entangled torsos and contorted limbs, Amol K. Patil reveals the quiet elegy of India's marginalized communities—crowded bodies struggling to survive within the densely packed urban landscape. Using the fine textures of pen-and-ink drawing, he renders roughened skin shaped by relentless labor, capturing both the physical toll and the emotional weight borne by those in the lower strata of society.

The human figures in Patil's works serve as metaphors for the working class, while also confronting deeper systemic issues embedded in Indian cities—caste, class, and labor. His art becomes a form of visual resistance, shedding light on the often-invisible lives of the urban poor, and turning their stories into a poignant, corporeal language.



TKG⁺

Tina Keng Gallery Press Inquiries

(Related to Su Xiaobai, Sopheap Pich, Su Meng-Hung)

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