耿畫廊
TINA KENG GALLERY

TKG+

耿畫廊與 TKG+參展 Art Taipei 2026

INDEX(ING): Gallery.Art Fair. Museum.

藝廊在藝博會現場的美術館

參展藝術家 |

耿畫廊：吳大羽、常玉、王攀元、楊茂林、薛保瑕、林鉅、蔣友梅、袁慧莉、郭思敏、姚瑞中、紀嘉華、陳浚豪、蘇孟鴻

TKG+：陳傳興、彌載映、林明弘、周育正、近藤亞樹、薩望翁・雍維、陳敬元、邱承宏、阿莫・帕特爾、大山・恩利科藝薩姆

展位 | D06

地點 | 台北世界貿易中心 展覽大樓 (世貿一館)

開放時間 |

尊榮貴賓預展

2026.10.29（四）| 12:00-20:00 p.m.

貴賓預展

2026.10.29（四）| 15:00-20:00 p.m.

2026.10.30（五）| 11:00 a.m.-14:00 p.m.

公眾展期

2026.10.30（五）| 14:00-19:00 p.m.

2026.10.31（六）| 11:00 a.m.-19:00 p.m.

2026.11.01（日）| 11:00 a.m.-19:00 p.m.

2026.11.02（一）| 11:00 a.m.-18:00 p.m.

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耿畫廊與 TKG+ 於 2026 Art Taipei 聯合展位中提出《INDEX(ING): Gallery.Art Fair. Museum.》展覽計畫，以藝術博覽會這個高度濃縮的場域作為實驗現場。展覽並非試圖在藝博會中複製一座美術館，而是在各方早已熟悉的展會結構裡進行一次「重新編程」：原先依藝術家、年代、地域、市場價值與媒材所建立的展示秩序，在展期中持續被拆解、移動與重組。歷史經典與當代新作在不斷變化的並置關係中相互對話，使展場成為一個持續被重新編寫、迭代更新的開放系統。

展覽從常玉（1901–1966）、吳大羽（1903–1988）、王攀元（1908–2017）等華人近現代藝術脈絡出發，延伸至陳傳興（b. 1952）、薛保瑕（b. 1956）、蔣友梅（b. 1961）、姚瑞中（b. 1969）、陳浚豪（b. 1971）、蘇孟鴻（b. 1976）、周育正（b. 1976）、邱承宏（b. 1983）、陳敬元（b. 1984）等不同世代的台灣創作，並與彌載映（Mit Jai Inn，b. 1960）、薩望翁．雍維（Sawangwongse Yawnghwe，b. 1971）、近藤亞樹（Aki Kondo，b. 1987）、大山．恩利科義薩姆（Enrico Isamu Oyama，b. 1983）、阿莫．帕特爾（Amol K. Patil，b. 1987）等跨亞洲與跨國藝術實踐並置。橫跨近一世紀的藝術創作，不再依循年代、地域或流派的既定分類，而是透過形式、材料、身體、政治、遷徙、風景與文化記憶等不同線索，不斷建立暫時而流動的聯繫。

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本屆 Art Taipei 展會中，由畫廊建立的這座「邊界持續位移的臨時美術館」，並非對某個固定空間的想像，而是一套在展期中持續運作的機制。Gallery、Art Fair 與 Museum 也不再是彼此分立的制度位置：畫廊透過策展、研究、檔案、作品流通與國際網絡，使藝術家的創作脈絡進入更廣泛的文化討論；藝博會讓媒體、資本、知識與不同觀看者在短時間內高度交會；美術館則透過教育、典藏、研究與詮釋，將作品置入更長遠的歷史脈絡。INDEX(ING) 試圖使三者原有的功能相互交疊，讓制度之間的邊界不再固定，而能隨著展覽的進行持續移動。

此次展場採取方正、開放的空間配置，以近似美術館白盒子的展示形式，營造有別於一般藝博會展位的觀看經驗。寬達四米的入口，使觀者得以從展會的密集動線中轉入相對完整的展覽空間。然而，這座「美術館」並不維持單一而固定的展示版本，而是隨著展期中持續發生的觀看、對話與收藏行動不斷改變。

這樣的動態過程，正呼應了「INDEX(ING)」的核心概念。「Index」意指索引、編目與分類，同時帶有痕跡與指涉之意；「ing」則使原本看似固定的分類轉化為持續進行的過程。展期中，作品可能因新的策展觀點、收藏、保留或藝術機構的關注而重新配置，也可能加入新的作品，創造出意想不到的連結。每一次調整都是展覽持續「重新編程」的一部分，透過藝術、觀眾、媒體與市場之間的互動，不斷開啟新的對話與觀看視角。

本展所強調的「參與」，不僅止於觀看展覽。收藏家、藝術顧問、策展人、藝術機構、媒體、研究者與一般觀眾，都在展覽的演進過程中扮演重要角色。他們的觀點、交流與決策，不僅為作品創造新的連結與發展機會，也共同參與展覽的形塑，以及藝術價值被認識與建構的過程。

《INDEX(ING): Gallery.Art Fair. Museum.》試圖與關係美學所關注的開放系統展開對話，並進一步將這些關係帶入藝術產業鏈實際運作的現場。藝術、觀眾、市場與制度不再只是被安排於同一空間中彼此觀看，而是在同一段時間裡實際影響並改變彼此。藝博會於是從藝術交易發生的場域，轉化為一個得以重新思考藝術如何被觀看、被定義、被收藏，乃至被寫入歷史的媒介。

這項實驗也建立在耿畫廊近年持續積累的國際實踐之上。從參與多屆紐約與倫敦 Frieze 藝術博覽會、瑞士巴塞爾藝術展（Art Basel in Basel）主展區、Unlimited、Kabinett 等策展單元，畫廊持續將藝術家介紹給更廣泛的國際觀眾。倫敦《抒情．暴》（A Blast of Lyricism）展覽進一步結合藝術展示與學術對話，並促成大英博物館收藏台灣藝術家的作品。這些長期投入不僅深化了畫廊與國際藝術機構的交流，也為藝術家拓展國際能見度、公共典藏與藝術史研究的可能。

因此，《INDEX(ING): Gallery.Art Fair. Museum.》所探索的不只是作品如何展示，更是畫廊、藝博會與美術館三者不斷演變的角色與關係。當研究、展覽、評論、市場與收藏日益交織，誰決定哪些藝術作品值得被看見、保存，乃至寫入藝術史？本展不試圖給出唯一答案，而是將這個問題帶回藝博會現場，邀請每一位參與者共同展開對話。

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Tina Keng Gallery and TKG+ at Art Taipei 2026

INDEX(ING): Gallery.Art Fair. Museum.

A Museum Within an Art Fair

Participating Artists |

Tina Keng Gallery: Wu Dayu, Sanyu, Wang Pan-Youn, Yang Mao-Lin, Ava Hsueh, Lin Ju, Chiang Yomei, Yuan Hui-Li, Kuo Szumin, Yao Jui-Chung, Jason Chi, Chen Chun-Hao, Su Meng-Hung

TKG+: Tsun-shing Cheng, Mit Jai Inn, Michael Lin, Chou Yu-Cheng, Aki Kondo, Sawangwongse Yawnghwe, Chen Ching-Yuan, Chiu Chen-Hung, Amol K. Patil, Enrico Isamu Oyama

Booth | D06

Venue | Taipei World Trade Center, Exhibition Hall 1 (TWTC Hall 1)

Opening Hours |

SVIP Preview
October 29, 2026 (Thu.) | 12:00–8:00 p.m.

VIP Preview
October 29, 2026 (Thu.) | 3:00–8:00 p.m.
October 30, 2026 (Fri.) | 11:00 a.m.–2:00 p.m.

Public Opening
October 30, 2026 (Fri.) | 2:00–7:00 p.m.
October 31, 2026 (Sat.) | 11:00 a.m.–7:00 p.m.
November 1, 2026 (Sun.) | 11:00 a.m.–7:00 p.m.
November 2, 2026 (Mon.) | 11:00 a.m.–6:00 p.m.

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At Art Taipei 2026, Tina Keng Gallery and TKG+ jointly present *INDEX(ING): Gallery.Art Fair. Museum.*, an exhibition project that transforms the concentrated environment of an art fair into a site of experimentation. Rather than recreating a museum within the fair, the exhibition, it seeks to ‘reprogram’ the established structures of the art fair that have long been familiar to all involved.. Established systems of classification—based on artists, historical periods, geography, market value, and medium—are continuously dismantled, rearranged, and reconfigured throughout the exhibition. Through shifting juxtapositions, modernist masterpieces and contemporary works enter into new dialogues, transforming the exhibition space into an open system that is continuously rewritten and reimagined.

The exhibition traces a trajectory from modern Chinese art, represented by Sanyu (1901–1966), Wu Dayu (1903–1988), and Wang Pan-youn (1908–2017), to successive generations of Taiwanese artists, including Tsun-shing Cheng (b. 1952), Ava Hsueh (b. 1956), Chiang Yomei (b. 1961), Yao Jui-chung (b. 1969), Chen Chun-hao (b. 1971), Su Meng-hung (b. 1976), Chou Yu-Cheng (b. 1976), Chiu Chen-hung (b. 1983), and Chen Ching-yuan (b. 1984). These works are presented alongside the transnational artistic practices of Mit Jai Inn (b. 1960), Sawangwongse Yawnghwe (b. 1971), Aki Kondo (b. 1987), Enrico Isamu Oyama (b. 1983), and Amol K. Patil (b. 1987), fostering dialogues across generations, cultures, and artistic traditions. Spanning

nearly a century of artistic production, the exhibition moves beyond conventional classifications of chronology, geography, and artistic movements. Instead, it brings diverse practices into new and evolving relationships through their shared and divergent explorations of form, materiality, the body, politics, migration, landscape, and cultural memory.

At Art Taipei 2026, this “temporary museum with shifting boundaries,” conceived by Tina Keng Gallery and TKG+, is not merely an imagined physical space but a dynamic framework that evolves throughout the fair. Gallery, Art Fair, and Museum are no longer regarded as distinct institutional entities. Through curatorial practice, research, archives, the circulation of artworks, and international networks, galleries situate artistic practices within broader cultural discourse. Art fairs bring together media, capital, knowledge, and diverse audiences within a concentrated period of time, while museums, through education, collecting, research, and interpretation, place artworks within longer art-historical narratives. *INDEX(ING)* seeks to bring these functions into dialogue, allowing their institutional boundaries to shift and overlap as the exhibition unfolds.

The exhibition adopts an open, rectangular layout reminiscent of a museum's white cube, offering a viewing experience distinct from that of a conventional art fair booth. A four-meter-wide entrance invites visitors to step away from the bustling environment of the fair and into a space that evokes the atmosphere of a museum. Yet this “museum” is far from static. Its configuration evolves throughout the fair, shaped by the ongoing interactions of viewing, dialogue, and collecting.

This dynamic approach lies at the heart of *INDEX(ING)*. While “index” suggests cataloguing and classification, the suffix “-ing” introduces a sense of continuous change. Throughout the fair, artworks may be rearranged in response to new curatorial perspectives, conversations, acquisitions, or institutional interest. New works may also be introduced, creating unexpected connections and fresh dialogues. Each adjustment becomes part of the exhibition's ongoing “reprogramming,” reflecting the evolving relationships between art, audiences, and the market.

Participation in *INDEX(ING)* goes beyond simply viewing an exhibition. Collectors, art advisors, curators, institutions, the media, researchers, and visitors all play an active role in shaping its evolution. Their perspectives, conversations, and decisions create new connections and opportunities for the artworks, contributing to how artistic value is recognized and shaped over time.

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INDEX(ING): Gallery.Art Fair. Museum. seeks to engage with the open systems explored in relational aesthetics, while extending these relationships into the actual workings of the art ecosystem. Art, audiences, markets, and institutions are no longer simply brought together within a shared space; they actively influence and transform one another in real time. The art fair thus shifts from being a site of artistic transactions to becoming a medium through which we may reconsider how art is viewed, defined, collected, and ultimately written into history.

This project builds on Tina Keng Gallery's sustained efforts to strengthen its presence and connections within the international art community. Through its participation in multiple editions of Frieze New York and Frieze London, as well as Art Basel in Basel, including its main sector, Unlimited, and Kabinett, the gallery has consistently worked to introduce its artists to a wider international audience. Its exhibition A Blast of Lyricism in London further brought together artistic presentation and scholarly dialogue, contributing to the British Museum's acquisition of works by Taiwanese artists. These initiatives reflect the gallery's long-standing commitment to international exchange and its expanding role beyond the art market, creating opportunities for artists to gain wider recognition, enter public collections, and become part of broader art-historical narratives.

Ultimately, *INDEX(ING): Gallery.Art Fair. Museum.* explores not only how artworks are presented, but also the evolving roles and relationships of galleries, art fairs, and museums. As research, exhibitions, criticism, the art market, and collecting become increasingly interconnected, who determines which works of art are seen, preserved, and ultimately written into art history? Rather than offering a definitive answer, *INDEX(ING)* brings this question to the heart of the art fair, inviting everyone involved to take part in shaping the conversation.

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