

# TKG+

TKG+台北

## TKG+ 參展 2024 香港巴塞爾藝術博覽會

參展藝術家 | 彌載映、李綾瑄、林明弘、吳耿禎

展位 | 1D03

地點 | 新加坡丹戎帕迦公園

開幕之夜 | 03.27 (三) 4:00-8:00 p.m.

貴賓預展 | 03.26 (二) 12:00-4:00 p.m.

4:00-8:00 p.m.

03.27 (三) 12:00-4:00 p.m.

03.28 (四) 12:00-2:00 p.m.

03.29 (五) 12:00-2:00 p.m.

03.30 (六) 11:00 a.m.-1:00 p.m.

公眾展期 | 03.28 (四) 2:00-8:00 p.m.

03.29 (五) 2:00-8:00 p.m.

03.30 (六) 1:00 a.m.-7:00 p.m.

TKG+

MIT JAI INN  
JANE LEE  
MICHAEL LIN  
JAM WU

Art Basel  
Hong Kong

VIP 26-27 MARCH 2024  
DATE 28-30 MARCH 2024  
VENUE Convention & Exhibition Centre

BOOTH 1D03

2024 年的香港巴塞爾藝術展，TKG+將帶來泰國藝術家彌載映、新加坡藝術家李綾瑄、和台灣藝術家林明弘與吳耿禎的作品。

「繪畫」是什麼？又或者更具體的探究：「東亞繪畫」是什麼？

主流閱聽大眾對於亞洲繪畫的認知，不外乎停留在以漢文化的傳統水墨開枝散葉的中國、日本繪畫。然而，在民族、文化、語系、甚或歷史極為不同且細膩的東亞/東南亞，關於繪畫的語彙和路徑，既不同於西方自歐陸所建立起來的體系，更與中國水墨大相徑庭。而彌載映、李綾瑄、林明弘以及吳耿禎，正是來自閩越、馬來，以及太平洋群島系統這樣的一個文化上、地理上、血緣上的正統繼承。

因此，當我們以「非傳統繪畫方式」的語言敘述他們的創作，某種程度是正以霸權式的優越及傲慢，他者化、邊緣化這樣一個多元且複雜的人文生態。事實上，以縫線、編織、剪紙、覆蓋塗抹等等手法作為傾訴和表現手段，恰恰正是四位藝術家以他們文化中的正統傳承，展現其主體性。

此次 TKG+ 所帶來的作品，不論是彌載映作品中探索繪畫的界線，轉化重複的勞動循環，將創作過程中不斷混和、覆蓋、塗抹顏料，昇華成他對於泰國社會的、政治的觀察和實踐，或是李綾瑄以堆疊的顏料層次，交織、滴流，讓作品成為一種新的姿態，並藉由觀者的閱讀，重新定義了一個關於二度空間和三度空間的平衡，還是吳耿禎利用文史資料，以編織手法詮釋出的南島語族文化，關注傳統民間與當代的交互可能，來自生命與社會經驗的提問；亦或是林明弘作品中，利用台灣傳統的花布式樣，以包覆加以再現、轉譯，闢開一條屬於南島文化，屬於台灣庶民文化記憶，都讓我們經驗了一個不同於以往，但卻又再正統不過的東亞當代繪畫。

儘管來自不同的文化、國族背景，我們仍可看見四位藝術家的共同點：抵去多餘的裝飾和喧嘩，清新淡雅中顯露的狡黠，純粹理性之餘又展現對於自身社會的情懷。同樣擁有敏銳的洞悉力，他們顯示出那既不同又相同的困境，以及那既不同又相同的生命力。

藉這次香港巴塞爾藝術展的機會，TKG+ 意欲帶給全世界觀者另一個視野，另一種東亞與南亞藝術家面對當代思潮的答辯。遍跡世界各大展會的 TKG+，在地深耕 15 年的今日，TKG+ 也期許能以台灣作為座標，擴散亞洲藝術家的能量和光芒。

# TKG<sup>+</sup>

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## TKG+ at Art Basel Hong Kong 2024

Participating Artists | Mit Jai Inn, Jane Lee, Michael Lin, Jam Wu

Booth | 1D03

Venue | Convention & Exhibition Centre, Hong Kong

Vernissage | 03.27 (Wed.) 4:00–8:00 p.m

Preview | 03.26 (Tue.) 12:00–4:00 p.m.

4:00–8:00 p.m.

03.27 (Wed.) 12:00–4:00 p.m.

03.28 (Turs.) 12:00–2:00 p.m.

03.29 (Fri.) 12:00–2:00 p.m.

03.30 (Sat.) 11:00 a.m.–1:00 p.m.

Public | 03.28 (Turs.) 2:00–8:00 p.m.

03.29 (Fri.) 2:00–8:00 p.m.

03.30 (Sat.) 1:00–7:00 p.m.

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For the 2024 edition of Art Basel Hong Kong, TKG+ is pleased to present Mit Jai Inn, Jane Lee, Michael Lin, and Jam Wu.

What is painting? Or more specifically, what is East Asian painting? The mainstream understanding of Asian painting usually revolves around traditional Chinese and Japanese painting, which has branched out from the roots of Han culture and ink traditions. In the diverse and nuanced East Asia/Southeast Asia, which comprises different ethnicities, cultures, linguistic groups, and even vastly different histories, the vocabulary and trajectory of painting are not only distinct from the systems established in the West which originated from Europe, but also markedly different from Chinese ink traditions. Artists like Mit Jai Inn from Thailand, Jane Lee from Singapore, Michael Lin and Jam Wu from Taiwan represent a cultural, geographical, and ancestral lineage that encompasses influences from the Minyue, Malay, and Pacific Island systems.

When we describe their work as using non-traditional painting methods, we risk marginalizing and othering a complex cultural ecology by asserting superiority. In fact, using techniques such as sewing, weaving, paper cutting, layering, or kneading as means of expression, the four artists affirm their subjectivity through their cultural heritage.

Mit Jai Inn (b. 1960) explores the boundaries of painting through repetitive manual labor, sublimating the continuous blending, layering, and mixing of pigments into observations of Thai society and politics. Jane Lee (b. 1963) redefines the balance between the two-dimensional and three-dimensional with assiduous layering, weaving, and daubing of paint. Michael Lin (b. 1964) encapsulates Taiwanese popular cultural memory in traditional Taiwanese floral patterns. Jam Wu (b. 1979) reinterprets the Austronesian culture, using weaving techniques that trace back to ancient folk traditions in his examination of contemporary social experience. Together these four artists infuse a new perspective into East Asian painting that is at once singular and authentic.

Despite coming from different cultural and ethnic backgrounds, the works of these four artists share commonalities: excess stripped away, subtle wit tinged with grace, rationality coupled with social concern. A sense of keen insight pervades their practices, where they confront the human predicament with the same audacious vigor.

With this year's presentation at Art Basel Hong Kong, TKG+ aims to offer a new approach to East and South Asian art for its global audience. Having participated in major art fairs worldwide, TKG+ celebrates its 15<sup>th</sup> year of regional engagement, aspiring to catapult Asian contemporary art to new heights.

# TKG<sup>+</sup>

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