

# TKG+

TKG+台北

## TKG+ 參展 2025 香港巴塞爾藝術博覽會

參展藝術家 | 陳傳興、吳耿禎、邱承宏、陳敬元、阿莫·帕特爾 (Amol K. Patil)

展位 | 1D03

地點 | 香港灣仔港灣道 1 號 (香港會議展覽中心)

貴賓時段 (只限獲邀請人士出席)

優先預展 | 03.26 (三) 12:00-8:00 p.m.

優先預展及貴賓預展 | 03.26 (三) 3:00-8:00 p.m.

03.27 (四) 12:00-4:00 p.m.

03.28 (五) 12:00-2:00 p.m.

03.29 (六) 12:00-2:00 p.m.

03.30 (日) 11:00 a.m.-12:00 p.m.

開幕之夜 | 03.27 (四) 4:00-8:00 p.m.

公眾開放日 | 03.28 (五) 2:00-8:00 p.m.

03.29 (六) 2:00-8:00 p.m.

03.30 (日) 12:00 -6:00 p.m.

Art | Basel  
Hong Kong

BOOTH  
1D03

VIP  
MARCH 26-27, 2025  
PUBLIC  
MARCH 28-30, 2025  
VENUE  
Convention & Exhibition Centre

TSUN-SHING CHENG  
JAM WU  
CHIU CHEN-HUNG  
CHEN CHING-YUAN  
AMOL K. PATIL

TKG+

作品的生成即是一種認知過程，將特定事物所夾帶之訊息，移轉到其他特定事物之上，它也是形塑生命中面對所有外來訊號的對應，或是自身內在訊號的轉譯；而在數位時代的此刻，創作更是對於過去的情懷和眷戀。2025年 Art Basel Hong Kong 的 TKG+，即是在位處高速科技化的洪流中，帶領五位亞洲藝術家，分別在五個不同的平面領域，與五種傳統媒材基礎之上，藉由各自手法，將主題移轉至作品中，連接著社會與人類文明的符碼，對於社會、自然、亦或人文的映射和回應。

台灣攝影師陳傳興於 2023 年所完成之新系列「色」，利用近半世紀前之彩色作品，在技術和材料皆闕如之狀態下，利用傳統銀鹽技法，花費數年的時間將其重現。作品在無數次的曝光時數計算和鏡頭反覆校正下之心血結晶，是藝術家意欲將數位輸出無法展現的色彩層次，以傳統工藝重新帶到觀者眼前。

吳耿禎則從剪紙技藝出發，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；此外，台灣藝術家邱承宏，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，帶出如窗櫺向外望去之風景取樣，是邱承宏對記憶的挖掘與重建；而另一系列作品「繡燕」，是以台灣和香港常見的磨石質地，視覺化隱藏於人類社會中變遷下的虛空和軌跡，並對現代廢棄物件的轉譯和討論。

陳敬元的繪畫作品善於利用色彩和構圖來建構層次豐富的圖像語言，藉此捕捉一種集體的共通感性與個人的內在視角，亦傳達出其對現實世界的觀察和反思。藝術家描繪記憶中對於夜晚深沉的魅力，捕捉光影與騷動的情感以及淌流其中的慾望。「夜行 V：北海岸」以低對比的色調，描繪了某種深夜聚焦凝視光點後所產生的視覺殘影，亦像是清晨時分慢步於戶外的光影，塑造出一種曖昧不明的時間片段。

而來自印度的藝術家阿莫·帕特爾(Amol K. Patil)，將金屬銅料以宛若陶土般的捏塑，體現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；2024 年的繪畫系列「光的陰影」，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。

與此同時，於 Art Basel Hong Kong 展會期間，香港本地也蓬勃舉辦眾多藝術相關活動。位於香港中環的衛星展 Supper Club(藝匯)即是其中最令人期待與振奮的項目；今年作為第二屆的 Supper Club，有別於傳統藝博會，

最初構想即為營造一處讓藝術家與藝術愛好者交流、鑑賞藝術之場域，同時為了更貼近普羅大眾，開放時間從下午至凌晨時分，更結合講座、表演等活動，以及品牌聯名、美食等。TKG+此次也將參與 Supper Club，帶來泰國藝術家彌載映的系列作品。彌氏除了專注於泰國政治的參與、祖國歷史與公共議題，他也經由對於色料的反覆塗抹和操作，使顏料的多元和豐富躍然於畫布上，試圖建立關於人與人、人與社會，以及人與自然的對話領域，去年更受邀於澳洲第 11 屆亞太當代藝術三年展(The 11th Asia Pacific Triennial of Contemporary Art)中。Supper Club 將於三月廿四號到卅號於 H Queen's 舉辦，屆時也歡迎共襄盛舉，體驗另一種參與、對話當代的可能。

儘管風格迥異，六位創作者皆是延續傳統工藝的精髓。在中西文化交匯的香港，TKG+期盼將創作者對於抽象概念、以及人文精神更豐富的閱讀層次，帶予世界各地藏家。也期許藏家更加了解東亞創作者們，在創造美感之餘，作品背後所具備的文化價值。透過他們，各自抒發了對於當代的覺察和投射，對自我內在生命、外在環境所展開的側寫與再詮釋。

媒體垂詢

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追蹤 TKG+

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## TKG+ at Art Basel Hong Kong 2024

**Participating Artists** | Tsun-shing Cheng, Jam Wu, Chiu Chen-Hung, Chen Ching-Yuan, Amol K. Patil

**Booth** | 1D03

**Venue** | Convention & Exhibition Centre, 1 Harbour Road, Wan Chai, Hong Kong

**VIP Days (by invitation only)** |

**First Choice** | 03.26 (Wed.) 12:00-8:00 p.m.

**First Choice and Preview** | 03.26 (Wed.) 3:00-8:00 p.m.

03.27 (Thur.) 12:00-4:00 p.m.

03.28 (Fri.) 12:00-2:00 p.m.

03.29 (Sat.) 12:00-2:00 p.m.

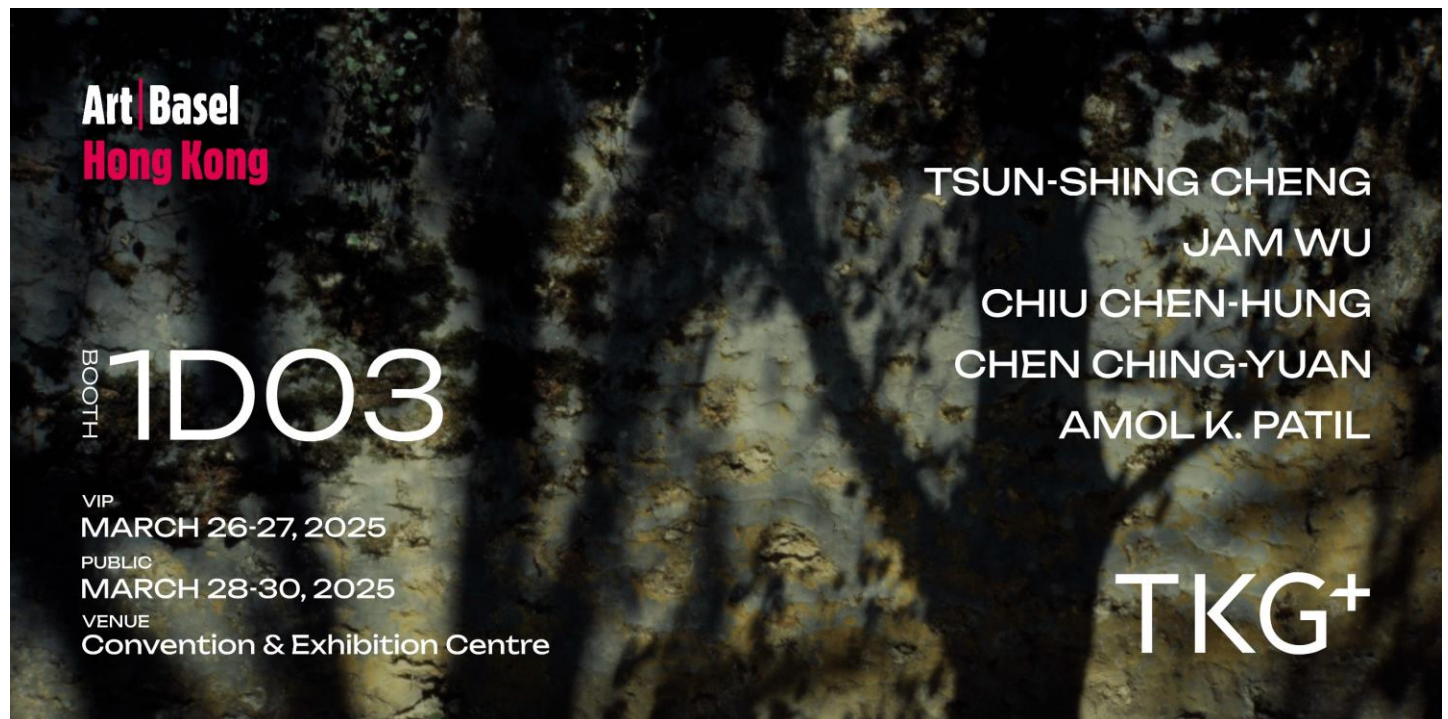
03.30 (Sun.) 11:00 a.m.-12:00 p.m.

**Vernissage** | 03.27 (Thur.) 4:00-8:00 p.m.

**Public Days** | 03.28 (Fri.) 2:00-8:00 p.m.

03.29 (Sat.) 2:00-8:00 p.m.

03.30 (Sun.) 12:00 -6:00 p.m.



The making of an artwork involves a cognitive process that transfers specific messages between different entities, mapping external signals to internal interpretations. In the digital age, art making has evolved into an act of nostalgia and remembrance. For the 2025 edition of Art Basel Hong Kong (ABHK), TKG+ is pleased to present five Asian artists who, while inhabiting the mercurial landscape of technology, work across various traditional mediums to imbue two-dimensionality with new meaning. Through their respective approaches, they translate universal themes into works that decipher societal and civilizational codes, responding to the dynamics of social, natural, and humanistic environments.

The 2023 series “Color” of Taiwanese photographer Tsun-shing Cheng (b. 1952) reconstructs nearly half-a-century-old color works, using traditional silver halide printing techniques. Despite technological and material limitations, he spent years calculating exposure times and repeatedly calibrating lenses. The final works resurrect color nuances beyond digital reproduction, reviving them through traditional photographic craftsmanship.

Jam Wu (b. 1979) explores female and matriarchal narratives through paper-cutting, drawing from Minnan culture, indigenous text, and East Asian mythology. His process — from paper selection and intricate cutting to hand-dyeing — transforms each creative step into a cultural legacy and artistic expression.

Informed by childhood memory, Taiwanese artist Chiu Chen-Hung (b. 1983) uses cement and putty from his native landscape, rendering plant silhouettes with the intaglio technique. By manipulating material properties to create light and shadow, he reconstructs memory through landscape fragments reminiscent of window-framed views. In his “Embroidered Swallow” series (2021), the artist reinterprets modern discarded objects by visualizing social transformation through terrazzo — a material commonly used in Taiwan and Hong Kong architectural surfaces — to explore emptiness and change.

Chen Ching-Yuan (b. 1984) employs color and composition to construct a layered visual language that has come to define his painting, imbued with a sense of collective sensibility and personal perspective that conveys his observation and reflection on the real world. The artist depicts the allure of the night with indigo, encapsulating light, shadow, emotion, and desire that cascade within.

*Night Walking V: North Coast* evokes in a low contrast the afterimage that occurs after staring at a light source late at night, or the blurred light and shadow experienced during an early morning stroll, a moment of ambiguity gently crafted.

Born in Mumbai, India, Amol K. Patil (b. 1987) uses bronze as the medium, creates clay-like sculptures, comprises unembellished bronze torsos and limbs that reveal the social lament of residents living in chawls under the constraints of the caste system. In his latest series “The Shadow of Luster”(2024), the artist uses delicate pen lines to depict weathered skin, etched by hard labor, of those living on the fringe of society. These individuals rise from the city’s crevices, fighting to survive in the swiftly expanding urban jungle, pursuing autonomy and prosperity against all odds.

Numerous captivating art events also take place during Art Basel Hong Kong. Among them, the satellite exhibition “Supper Club”, located in Central, stands out as one of the most anticipated and exciting projects. Now in its second edition, “Supper Club” distinguishes itself from traditional art fairs by creating a space for artists and art enthusiasts to exchange ideas and appreciate art. To make it more accessible to the general public, the event runs from the afternoon until the early morning, featuring lectures, performances, brand collaborations, and culinary delights. As part of this year’s “Supper Club”, TKG+ presents a series of works by Thai artist Mit Jai Inn. Mit has established a rigorous artistic practice, through repeated application and manipulation of pigments, he produces vibrantly colored canvases, seeking to create a connection between people, society, and nature. Last year, he was invited to participate in the “11<sup>th</sup> Asia Pacific Triennial of Contemporary Art” in Australia. “Supper Club” takes place at H Queen’s from March 24 to 30. Please join us and experience a new way of engaging with and exploring contemporary art.

Despite their distinct styles, these six artists embody the essence of traditional craftsmanship. TKG+ aims to foreground nuanced perspectives on abstraction and humanistic values by bridging Eastern and Western cultural interpretations. This project seeks to illuminate the cultural values underlying East Asian artists practices. Through their works, each artist articulates contemporary perceptions, examining personal and collective experiences through their intimate engagement with their surroundings.

Press Inquiries

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