

ROMANCE of NG

Date 10.26 – 11.24.2013 | Reception 10.26.2013 4:30-7:00 pm

Artists and Curator Talk | 10.27.2013 3:00-5:00 pm

Curator | Huang Chien-Hung

Artists | Chiang Chung-Lun, George Folk, Ni Xiang, Cing Chen-De, Chang Li-Ren, Chen Po-I, Chen Pin-hua, Takahiko Suzuki, Teng Chao-Ming, Su Yu-Hsien

TKG⁺ is pleased to present *Romance of NG*, a group exhibition curated by Huang Chien-Hung featuring works by Chiang Chung-Lun, George Folk, Ni Xiang, Cing Chen-De, Chang Li-Re, Chen Po-I, Chen Pin-hua, Takahiko Suzuki, Teng Chao-Ming, and Su Yu-Hsien. The ten artists' respective reactions to the topic, in forms of installations, photographs, and videos, are on view from 26 October to 24 November 2013 (opening reception on Saturday, 26 October 2013, 4:30-7:00 pm). A roundtable discussion between the artists and curator will take place on Sunday, 27 October 2013.

Taiwan's contemporary art scene became globalized in the late 1990s as a result of the influx of institutional resources, human resources, and ideas influenced by the expanding local economy. Examining the artistic and creative realm during that era, young artists back then were energized by the new subject of globalization. The artistic expression of "NG (No Good)" is a syndrome, rather than a conceptual or ideological reference, that engages in conversation with subjects of contemporary art and social science. *NG* embodies the attitude, necessity, technicality, and strategy of being in dialogue. Particularly in Taiwan, *NG* becomes a stylized, temporary, and confrontational ethos. This notion is initiated by a conflicting sentimental struggle between admiration and rejection of an aesthetic model. Subsequently, this innate desire to converse and interact is further driven by the mechanics of a repressed cultural history.

The poetic creation process inspired by *NG* has been omnipresent in the last ten years. Nonetheless, we face an imbalanced dynamic between psychoanalysis and economy. The latter becomes a machine for demand that continuously generates rhetoric, which then questions the authority of power. Ultimately, the inequality shapes a new dominance and even colonialism at times. The discussion of *NG* turns into a psychoanalytical script- while acting as a cultural interpretation of internal conflicts; it is also an imprint of rejection. *Romance of NG* proposes an overarching verdict in retrospective of Taiwan's contemporary art scene in the past decade.

TKG⁺, the contemporary platform of the Tina Keng Gallery, opened its expansive space in the Neihu District of Taipei in October 2009. Its mission is to promote and support the most interesting and significant contemporary art from the region. The gallery works with emerging artists and privileges experimentation in art across different mediums, from video and photography to installation and new media. As its name suggests, TKG⁺ believes in the exponential growth and possibility of art in the 21st century.