

## Local Flavour



Taipei Dangdai attracted scores of local and foreign galleries to its second edition. Pictured here is an installation view of LuxuryLogico's *Wandering-Feather*, 2016, presented by Eslite Gallery. Stainless steel, aluminum alloy, carbon fibre rod, motor, 140 x 248 x 717 cm  
Image courtesy of Eslite Gallery

*Text*  
Leora Joy Jones

According to Magnus Renfrew, founding director and co-organiser of newcomer art fair Taipei Dangdai (and former director of Art Basel Hong Kong and Art HK), the motivation behind Dangdai is to be 'regional on purpose'. The second edition in early 2020 saw curator and editor Robin Peckham join Renfrew at the helm as co-director, and the duo's localised focus has garnered wide-ranging attention for the fair.

Yaji Huang, founder and director of Each Modern gallery, echoed this sentiment when she described Dangdai as a 'successful international art fair with a local accent'. Of the 99 galleries present at this year's fair, 23 have permanent spaces in Taiwan. 'Taipei is a spectacular city, and there are many different reasons why we came here,' says Renfrew. Boasting an established biennale, multiple art fairs, a thriving gallery scene and a number of art-focused institutions and museums, the country also has a strong and sophisticated collector base. And aside from being a fitting addition to the already established art scene, Peckham notes that 'Dangdai connects with mainstream society, so it attracts a more diverse audience'.

'Taipei is not Hong Kong or Shanghai,' says Michael Ku of Taipei's Michael Ku Gallery. 'It's much slower, so people can see, think about, question, and study art slowly and quietly.' At Dangdai, this considered appreciation is fostered by the carefully curated set of installations that is neatly folded into the fair's Ideas Forum and its four themes of pop, ecology, tradition and technology. The cohesive framework of the forum proved a

handy tool for navigating and interpreting the fair, and the themes were subtly mirrored in the fair itself.

The themes of tradition and technology, for example, were reflected in the work of Taiwanese artists who blend traditional practices with contemporary processes. One such creator is Taipei-based Wu Chi-Tsung, who exhibited a handful of works from his *Cyano-Collage* series with both Galerie Du Monde and Sean Kelly. In creating these jagged deep-blue contours that resemble windswept oceans or distant shadow-dappled mountains, Wu merges cyanotype photography with traditional Chinese painting and collage.

A number of off-site public art installations and citywide collaborations revealed a diverse range of thrilling work. Visible from across the city was Michael Lin's *Taipei 101 x Taipei Dangdai*, a kaleidoscopic projection of traditional Taiwanese windows that swirled over the entire facade of the Taipei 101 skyscraper. Meanwhile, in downtown Taipei, Dong Gallery's 90-metre-long digital screen showcased moving electronic work by artists from the fair's Young Galleries section. The abundance of standout off-site shows at Project Fulfill Art Space, Each Modern, Lin & Lin Gallery, Double Square Gallery and Huashan 1914 Creative Park suggests that multiple symbiotic relationships have already been established. 'This dynamic mix is more true to the story of how art is happening now,' says Peckham. And Taipei Dangdai is making its mark, its second year proving to be a celebration of Taiwan's homegrown dynamism.

Top  
 Wu Chi-Tsung, *Cyano-Collage 073*, 2019. Mixed media collage, cyanotype, Xuan paper, acrylic gel, 135 × 70 cm. © Wu Chi-Tsung  
 Image courtesy of the artist and Sean Kelly, New York

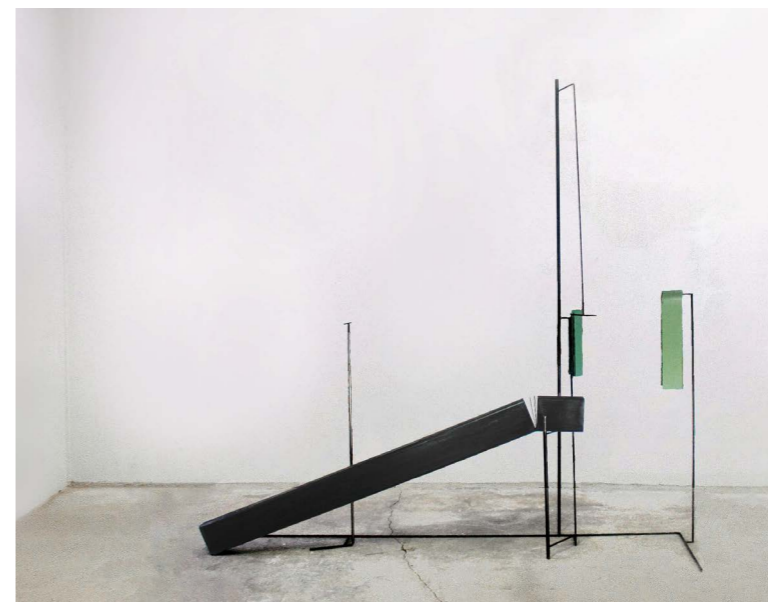
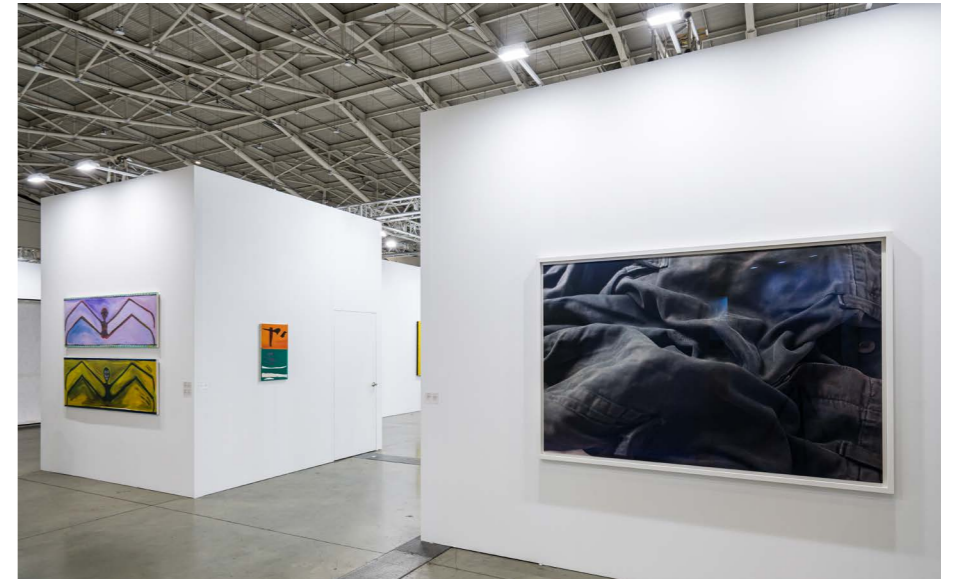


Bottom left  
 Tina Keng Gallery exhibited works from Chen Chun-Hao's Meandering Toward the Clouds series. Pictured here is *Stone Fairy, The View South*, 2019. Mosquito nail, canvas, carbonised wood, 280 × 193 cm  
 Image courtesy of Tina Keng Gallery

Bottom right  
 Among the artists represented by Each Modern was Ueda Shoji. Pictured here is *Dad, Mom and Their Children*, 1949. Gelatin silver print, paper, 27.8 × 25.5 cm, image 20 × 28 cm  
 Image courtesy of Shoji Ueda Office



Top  
 An installation view of David Zwirner's booth at Dangdai. Represented artist Oscar Murillo also gave a talk at the fair's Ideas Forum  
 Image courtesy of David Zwirner



Middle  
 An installation view of Hsu Jui-Chien's *Uplift Point-Yellowy-Pinky*, 2019. Iron, gypsum, 200 × 42 × 200 cm

Bottom  
 An installation view of Hsu Jui-Chien's *Cross-section with a Little Green*, 2019. Iron, polyurethane, 235 × 53 × 217 cm  
 Images courtesy of Kalos Gallery