

May 11 2026

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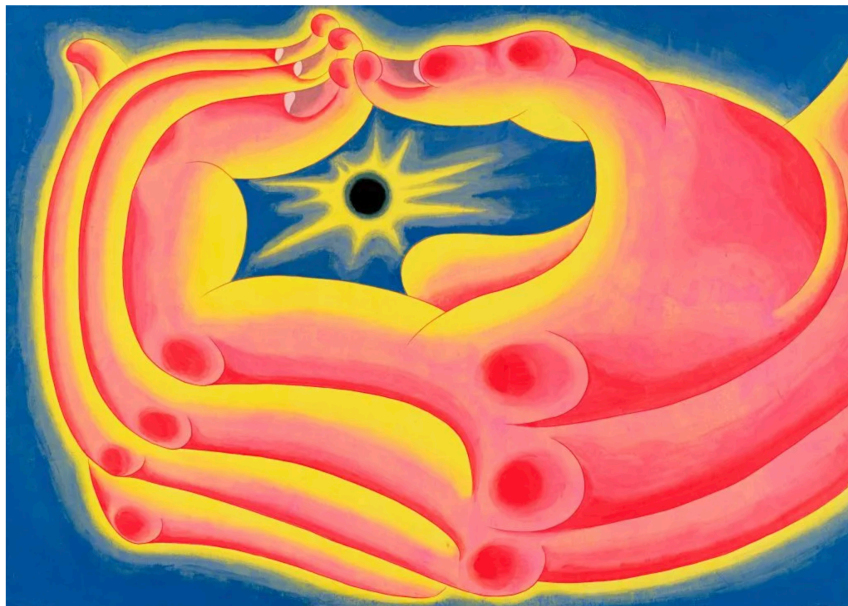
“Asian Artists Set the Stage at Independent Art Fair 2026”

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Asian Artists Set the Stage at Independent Art Fair 2026

Six solo booths by Asian artists embody a shifting global perspective at the New York art fair.



Tseng Chien-Ying, *Singularity* 熵日 (2026). Photo: Chu Chi-Hung. Courtesy of Kiang Malingue and Independent.

Annikka Olsen • May 11, 2026 • [Share This Article](#)

Ahead of the 17th edition of **Independent**, a key trend has already emerged among the exhibitors. No less than six galleries will be presenting solo booths dedicated to Asian artists—from a rising artist making their U.S. debut to a pivotal figure of 20th-century Korean geometric abstraction.

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Flagging this thematic concentration to Artnet News, Founder and Creative Director of Independent **Elizabeth Dee** sees it as pointing to a greater art world inclination, one that stretches far beyond the booth and fair walls.

“As globalization’s effects reverse across Asia and the world,” says Dee, “and as America enters a set of post-empire challenges—working artists are more keen than ever to exhibit in New York right now, as a place that tackles these geopolitical divides. Independent represents a commission opportunity for gallerists and exhibition platform where cultural references have the potential to be debated in their complexity and depth.”



Tseng Chien-Ying, *Ornamentation#1/#2* (2026). Photo: Chu Chi-Hung. Courtesy of Kiang Malingue and Independent.

Evolving Inspirations

Tseng Chien-Ying (b. 1987) is making his U.S. debut with a presentation with **Kiang Malingue**, New York, with works created both in Taiwan and at the artist residency **99Canal** in New York.

Tseng said that the residency has been “transformative.” The departure from his daily routines in Taiwan and the emotional tenor of New York itself, coupled with the necessity of having to source new materials and thus experiment with new techniques, has had a profound effect on his his work. Nevertheless, this new body of work still engages with the themes of Tseng’s ongoing practice, including mythology, desire, power, and the dichotomy between beauty and violence.

“Rather than a complete departure from my work in Taiwan,” says Tseng, “I see the works made in New York as an extension or mutation of the same psychological world, shaped by a different environment and emotional climate.”