

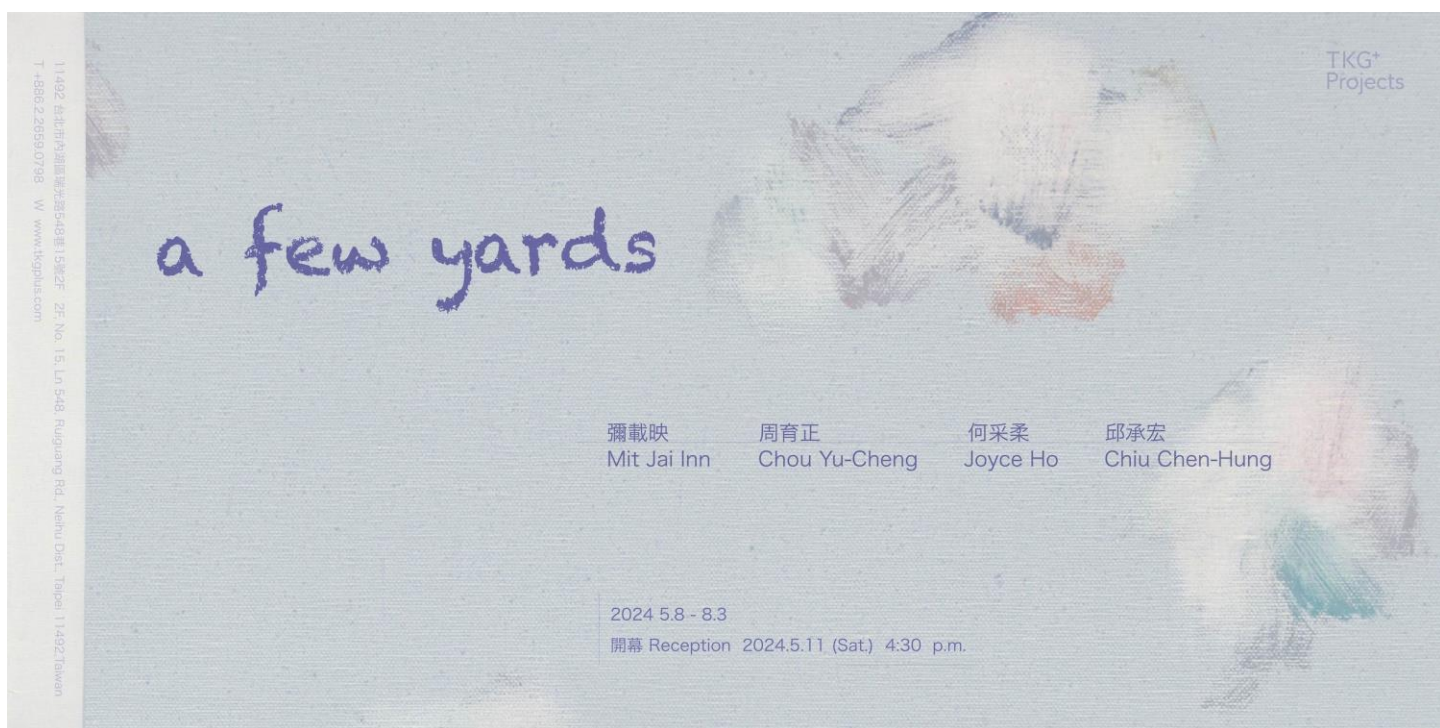
# A Few Yards

展期 | 2024.05.08 – 2024.08.03

開幕 | 2024.05.11 (六) 4:30 p.m.

地點 | TKG+ Projects (台北市內湖區瑞光路 548 巷 15 號 2F)

參展藝術家 | 彌載映、周育正、何采柔、邱承宏



只要有作品的地方，幾乎就存在一種空間單位。所有作品都像佔據我們的眼光般停留在腦中，成為一種展覽的尺度。不經意間，展廳內的每次遊走都將是意義的生產，當我們在此感到生機勃勃，那是因為身體與作品之間透過穿行產生了聯繫。本展意圖宣示，「Yard」在數坪方米的空間中將成為象徵，在不同距離、媒材向度間測繪一座又一座的想像庭院。

在超過三十年的創作時間，彌載映的圖像始終朝向一種抽象的表徵，長期以來，透過藝術行動的介入、日常空間的重塑，同時融入佛教法門的精神世界與社會實踐，屬熱帶氣候的鮮明色彩皆以顏料、肌理編碼進看似平靜和諧的繪畫、雕塑、裝置和參與式作品中。還有什麼比一句誓言換來一顆“石頭”更適合創造人群的聚集？原為參與

式計畫的《Marking Stones》(2022)，援引泰國佛寺中的結界石 (Bai Sema)——它們界定出神聖的空間，也作為動土前的測量工具，如今轉化成猶如籃子、燈具、凳子造型的彩色紙漿雕塑，在展廳內部結界出可能的想像場域。

冷靜觀察——諸如日常環境中的污染、污漬都能調和進周育正的創作實踐。也許，這些信息可以重新轉譯成藝術語言，菜瓜布與抹布構建出繪畫行為，使「衛生」的概念在周育正的造型語彙下破題為《刷新、犧牲、新衛生、家居、洗滌、周育正、顏料、抹布、菜瓜布、畫布、形象、繪畫集 #4》(2018)。在《電鍍金、流動、土壤、融合、稻米、畸形生長、毒素、關懷、法規》(2019)，藝術家將常見於經濟型住宅的鍍鋁鋅板，結合大型米粒雕塑、漸層畫作、仿 iOS 系統的藍色文件夾、及滑鼠游標排列組合於牆面上。不僅源於環境污染的主題，作品從一連串的詞彙到圖像的轉譯，彷彿展示了當代網絡信息如何將對立的元素生成新意象，同時展開語言命名與視覺空間的複雜關係。

翻一個模，重塑你的時間——在創作了一系列以校準、計數為基礎的作品中，何采柔的雕塑《Momentum》(2023) 翻模出數件深色單寧長褲，展示了可能的站立或坐下、直立又下蹲——它們通過來回的起身動作被連續定格為瞬間。半弧形的動態恰似時鐘上的四個時段、某個時刻的區間，時間重新被身體慣有的基本動作再現，一個日常生活再平凡不過的起身 Sit-to-Stand，從數千年來的計時法及翻模技術象徵著生理力學的記憶。關於藝術家是如何探索細微事物的感知邊界，期間她究竟看到什麼，也許可以回到總是倏忽即逝、日復一日的無謂瑣碎。

日月更替，斗轉星移之間，窗景、遺址被表現得如此含蓄，以至於能引發這樣的假設：在邱承宏近年來的雕塑，從物件的材料構成與似重若輕的量體，都在試圖雕刻被掩蓋、荒廢、剎那、忽明忽滅、角落邊邊的世界。就像埋藏於都市地底下的長河緩緩流淌，移除其上的水泥與柏油是為了使河流重現——來自現代水流工程治理術的「Daylighting」，成為浮雕系列《採光》(2021-2024) 的借代，將水泥與礦物、補土形成的板塊，陰刻出植物和光跡剪影的柔軟質地。這些灰白氤氳使窗外植物與光景重現於石板上，在目光所及之處投向了五座雕塑風景。

當破曉時分至夜幕降臨——礦物、木頭、水泥、金屬、紙漿、壓克力顏料、玻璃纖維、鍍鋁鋅板將成為材料，在這裡，展覽如同一天的過程，庭院不再只是物理空間，而是能被測量和重塑的感知場域：身體與作品將在開放和閉合中搖擺；聽見步履跨足牆與牆、光及光的間距；在幽暗角落與門道之間緩緩展開那幾座又幾座的庭院。

媒體垂詢

[info@tkgplus.com](mailto:info@tkgplus.com)

+886.2.2659.0789

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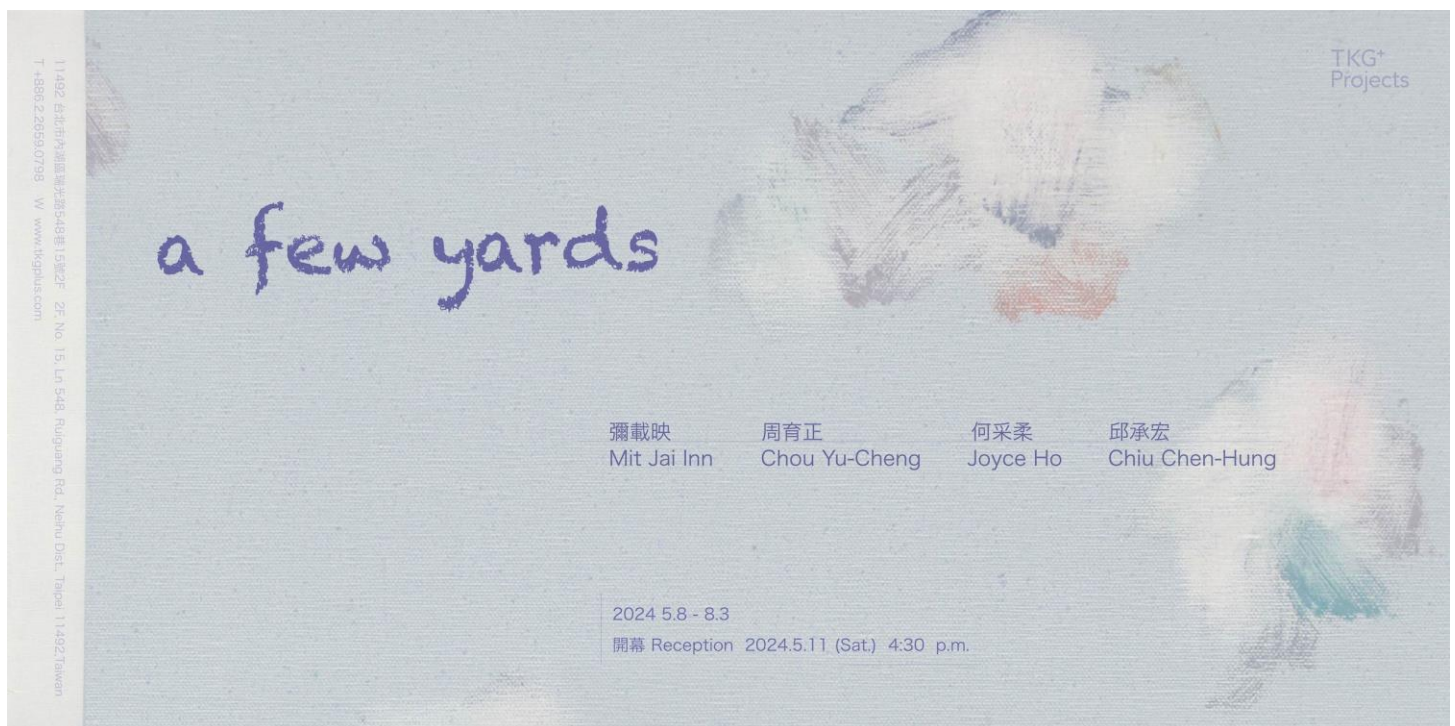
## A Few Yards

Dates | 05.08.2024-08.03.2024

Reception | 05.11.2024 (Sat.) 4:30 p.m.

Venue | TKG+ Projects (2F, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei 114, Taiwan)

Participating Artists | Mit Jai Inn, Chou Yu-Cheng, Joyce Ho, Chiu Chen-Hung



Wherever there are works of art, there almost always exists a unit of space. All the works linger in our mind as they occupy our gaze, forming a scale of the exhibition. Unintentionally, each stroll through the exhibition space conjures meaning. We feel rejuvenated by the connection between our body and the works through our movement. *A Few Yards* redefines the unit “yard” as a symbol within a space measured in square meters, mapping one fantastic yard after another across varying distances and mediums.

For more than 30 years, the work of Mit Jai Inn has always been characterized by abstract representation. From the intervention of performance in his early days, to the reshaping of everyday spaces, and the integration of Buddhist teachings and social practice, his scrupulous practice now shifts toward a vivid palette evocative of tropical climate, rendered within exuberant painting, sculpture, installation, and participatory work.

What could be more fitting than a vow exchanged for a stone to create a gathering of people? Originally a participatory project, *Marking Stones* (2022) draws inspiration from bai sema, boundary stones of Thai Buddhist temples that define sacred spaces, and serve as measuring instruments before construction. The artist transforms bai sema into colorful papier-mâché baskets, lamps, and stools, delineating an imaginary realm within the exhibition space.

Imbued with a sense of dispassionate observation, Chou Yu-Cheng's practice amalgamates elements of pollution and household stains. Perhaps, these pieces of information can be reinterpreted through the language of art, where scouring pads and rags turn into painting tools, transmuting the concept of hygiene in *Refresh, Sacrifice, New Hygiene, Home, Washing, Chou Yu-Cheng, Acrylic, Rag, Scouring Pad, Canvas, Image, Album #4* (2018).

In *Electroplating, Flowing, Soil, Fusion, Rice, Malformation, Toxins, Care, Regulations* (2019), the artist integrates electroplated zinc plates commonly found in affordable housing, along with large-scale rice grain sculptures, a gradient painting, and an iOS blue file folder on the wall. Pivoting on the idea of environmental pollution, the work translates a series of terms into visual icons, and examines how opposing elements mutate into new imagery in the age of the Internet, while unfolding the complex relationship between language, visual art, and space.

A continuation of her interest in calibration and counting, Joyce Ho's *Momentum* (2023) is a roll casting of multiple pairs of denim trousers, instantiating the act of standing up and sitting down, each moment frozen in time. The semi-arc resembles a quarter of an hour, where time is reimagined through mundane physical movements. Spanning thousands of years of chronometry and casting technology, the work encapsulates the memory of the body. Exploring the nuanced perceptual boundaries, the artist delves into the fleeting, trivial aspects of the everyday.

As time inches forward, window views and ruins are rendered in exquisite silhouettes through Chiu Chen-Hung's craftsmanship. His recent body of sculptural work limns the obscure corners of the world, foregrounding what is abandoned, transient, out-of-the-way through materiality and volume. Inspired by the hydraulic engineering technique of daylighting, where the gentle flow of a river hidden beneath the city is revealed by removing the concrete and asphalt above, the "Daylighting" series (2021–2024) captures flora against light and

shadow in intaglio on concrete, putty, and minerals. Together five distinctive landscapes on view form a vista of serenity.

Comprising a diverse array of works rendered in minerals, wood, cement, metal, papier-mâché, acrylic paint, fiber-reinforced plastic, and electroplated zinc plates, *A Few Yards* dwells in a courtyard of imagination where the body and the works on view become engaged in an open-ended dialogue, while footsteps echo between walls, space ultimately warped through experience.

Press Inquiries

[info@tkgplus.com](mailto:info@tkgplus.com)

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