

TKG+

TKG+ 參展 2026 京都藝術博覽會

時間棲居之處

參展藝術家 | 吳耿禎、邱承宏、蔡佳葳、Crystal Lupa

展位 | GC16

地點 | 日本國立京都國際會館

貴賓預展 | 2026.11.06 (五) | 12:30–7:00 p.m.

公眾展期 | 2026.11.07 (六) | 12:00–7:00 p.m.

| 2026.11.08 (日) | 12:00–7:00 p.m.

| 2026.11.09 (一) | 11:00 a.m.–5:00 p.m.

(最後入場時間為閉館前 1 小時)

TKG+ x

JAM WU
CHARWEI TSAI
CHIU CHEN-HUNG
CRYSTAL LUPA

GC16

DATES NOVEMBER 6-9
VENUE Kyoto International Conference Center

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時間並不總以鐘錶或日期的形式存在。有時，它停留在礦物的斷面、化石的紋理、古老牆體的碎片之中；有時，它藏在被反覆剪裁與編織的紙張、經過雙手塑形與火焰燒製的陶土，或那些陪伴日常生活的枕頭與木托盤裡。

2026 年，TKG+ 再度參與京都藝術博覽會 (Art Collaboration Kyoto, ACK)，帶來吳耿禎、邱承宏、蔡佳葳與 Crystal Lupa 的作品。四位藝術家從紙張、礦物、化石、古城牆、陶土與日常物件出發，觀看時間如何停留於物質之中，又如何透過人的觸碰、製作與想像，被重新喚起。

對吳耿禎而言，時間存在於反覆的手工勞動之中。紙張與纖維經過剪裁、摺疊、縫合與編織，逐漸累積出密度；每一個動作都在材料表面留下身體經過的證據，也讓記憶從抽象感受轉化為可被觀看的形體。紙張因而成為時間得以棲居的肌理。

邱承宏則將視線拉向遠超越個體生命尺度的時間。此次作品不使用木材，而以稀有礦物、化石、古城牆等材料，延續對記憶與傷痕的發展。礦物保存地質作用的痕跡，化石凝結曾經存在的生命，古老牆體則承載歷史的更迭。此次較小體積的作品使觀看更為靠近；當漫長時間被收束進有限尺度，裂紋、斷面與不完整反而更加清晰。

蔡佳葳此次帶來一組書寫《心經》的小型陶件。相較於礦物與化石所承載的漫長歲月，陶土呈現的是更貼近身體的時間：柔軟的泥土經雙手塑形、乾燥，再由火固定下來；《心經》的文字則隨書寫的動作留在器物表面，使經文、手勢與材料彼此交疊。每件陶作既像是一個被留下的手勢，也像是一段被置入物質之中的誦念。觀者必須靠近，才得以察覺陶土表面的起伏、手工的不規則、書寫的痕跡，以及燒製造成的細微差異。

Crystal Lupa 則將時間帶回熟悉的日常生活。她以枕頭、木托盤等生活物件為基底，在表面畫上帶有童話寓意的圖像，使器物逐漸轉化為介於現實與想像之間的敘事載體。枕頭指向睡眠、夢境與私密經驗，木托盤則連結盛裝、分享與家庭生活；當童話般的圖像覆蓋其上，日常也成為寓言發生的場所。

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四位藝術家的作品所指向的並不是同一種時間，而是時間可能棲居的不同所在。它可以存在於地質的深處，也可以留在歷史的牆面；可以由身體的反覆勞動慢慢累積，也可以在一次燒製中凝結；甚至可以藏在每天使用的物件裡，等待圖像與想像將它重新打開。

在這裡，物質不只是被動接受時間，而像是一種記憶的容器。裂痕、折痕、經文的書寫、紋理、火痕與使用的聯想，使已經離開的時刻仍以另一種形式存在。自 2021 年創辦以來，Art Collaboration Kyoto 持續以「合作」為核心，讓日本與國際畫廊共享展覽空間，在不同文化與藝術實踐之間建立交流。

而在京都這座過去始終與現在並存的城市裡，四位藝術家的作品也提出一種更安靜的觀看方式：時間並沒有真正消失。它只是改變了形態，棲居在事物之中。

媒體垂詢

info@tkgplus.com

+886.2.2659.0789

追蹤 TKG+

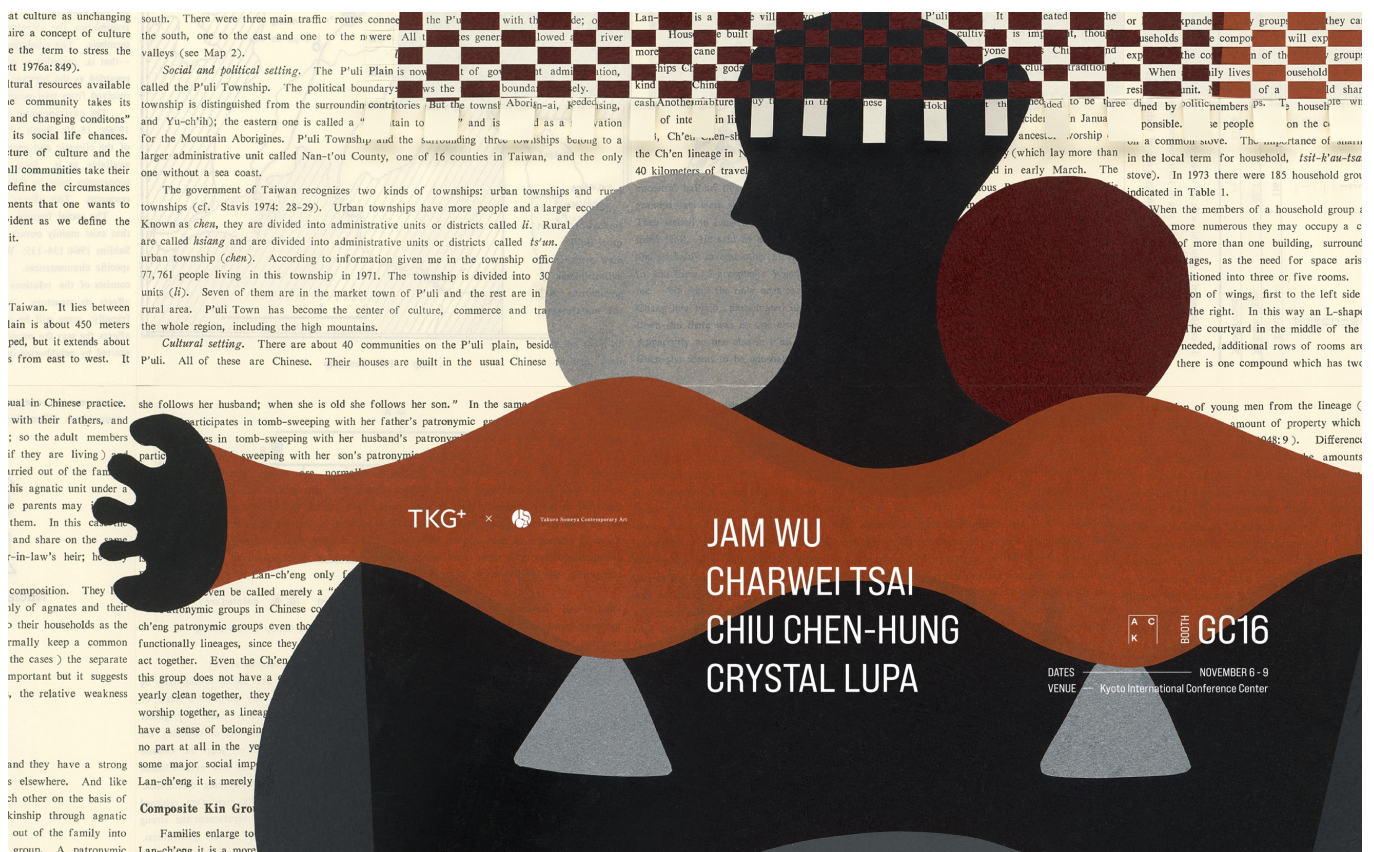
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TKG+ at Art Collaboration Kyoto 2026

Where Time Dwells

Participating Artists	Jam Wu, Cheng-Hung Chiu, Charwei Tsai, Crystal Lupa
Booth	GC16
Venue	Kyoto International Conference Center
Preview	November 6, 2026 (Fri.) 12:30-7:00 p.m.
Public Days	November 7, 2026 (Sat.) 12:00-7:00 p.m.
	November 8, 2026 (Sun.) 12:00-7:00 p.m.
	November 9, 2026 (Mon.) 11:00 a.m.-5:00 p.m.
	Last admission is one hour before closing.



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Time does not always take the form of clocks or dates. At times, it rests within the cross-section of a mineral, the texture of a fossil, or a fragment of an ancient city wall. At others, it resides in paper that has been repeatedly cut and woven, clay shaped by hand and transformed by fire, or the pillows and wooden trays that accompany everyday life.

In 2026, TKG+ returns to Art Collaboration Kyoto (ACK) with works by Jam Wu, Cheng-Hung Chiu, Charwei Tsai, and Crystal Lupa. Moving across paper, rare minerals, fossils, ancient walls, clay, and domestic objects, the four artists consider how time comes to dwell within matter—and how touch, making, and imagination bring it into view once more.

For Jam Wu, time exists in the repetition of manual labor. Through processes of cutting, folding, stitching, and weaving, paper and fiber gradually acquire density. Each gesture leaves evidence of the body upon the material, allowing memory to shift from an abstract sensation into a visible form. Paper is no longer merely a surface for images, but a texture in which time can reside.

Cheng-Hung Chiu turns toward a timescale that extends far beyond an individual life. In this presentation, he does not use wood; instead, rare minerals, fossils, and materials connected to ancient city walls continue his exploration of memory and scars. Minerals bear traces of geological processes, fossils hold the remains of past life, and old walls register the passage of history. The works are notably smaller in scale, drawing the viewer closer. As vast spans of time are condensed into compact forms, fissures, exposed surfaces, and incompleteness become more apparent.

Charwei Tsai presents a group of small ceramic works inscribed with the Heart Sutra. In contrast to the extended duration held by minerals and fossils, clay embodies a form of time that remains close to the body. Soft earth is shaped by hand, dried, and made permanent through firing, while the sutra remains on the surface through the act of writing. Text, gesture, and material thus overlap: each ceramic object resembles both a gesture held in place and a recitation set into matter. Their intimate scale asks viewers to approach closely and attend to the contours of the clay, handmade irregularities, traces of writing, and subtle differences produced by fire.

Crystal Lupa brings time back into the familiar realm of daily life. Using pillows and wooden trays as the foundations of her works, she paints images with fairy-tale and allegorical implications across their surfaces. Objects with specific functions become narrative carriers suspended between reality and imagination. The pillow evokes sleep, dreams, and private experience; the tray suggests holding, sharing, and domestic life. Once covered by these images, the everyday becomes a setting in which allegory can unfold.

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The works do not point toward a single form of time, but toward the different places in which time may dwell. It can be found in geological depths or on the surface of a historical wall; accumulated through repeated bodily labor or fixed in a single firing; concealed within an object used each day, waiting to be reopened through image and imagination.

Here, matter is not simply a passive recipient of time, but a vessel for memory. Cracks, folds, the written sutra, textures, traces of fire, and associations of use allow moments that have passed to persist in another form. Since its founding in 2021, Art Collaboration Kyoto has placed collaboration at its core, bringing Japanese and international galleries together and opening exchanges across cultures and artistic practices.

Within Kyoto—a city where the past continually coexists with the present—the four artists offer a quieter way of looking: time has not truly disappeared. It has only changed form, dwelling within things.

Media Enquiries

info@tkgplus.com

+886.2.2659.0789

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