

## 共壤 — 蔡佳葳個展

展期 | 2025.10.30-01.31

開幕 | 2025.10.30 ( 六 ) 4:30 p.m.

地點 | TKG+ ( 台北市內湖區瑞光路 548 巷 15 號 B1 )



「人們總以為，解決世界的問題是要征服土地，而不是去觸碰它，真正地落實於其上。」

— 丘揚創巴仁波切 ( Chögyam Trungpa Rinpoche, 1939–1987 )

2025 年底，TKG+ 將推出藝術家蔡佳葳全新個展「共壤 Touching the Earth」。承襲 2022 年 個展對於跨文化、集體創作與地方記憶的探索，蔡佳葳在「共壤」中將視野轉向更為個人化的 感知實踐，從台灣島嶼出發，蔡佳葳的創作行經文字的紋理、陶土的觸感與繪畫的筆勢，延伸 至蒙古無垠的草原，透過創作回應當代社會中人與自然關係的重構可能，以陶器、礦物顏料繪 畫及錄像裝置等形式，構築土地、儀式與文化記憶之間的交織關係。

本展核心作品《親吻大地》( Kissing the Earth, 2025 )，由蔡佳葳與蒙古行為藝術家 Ganzug Sedbazar 合作，於蒙古草原完成拍攝。Sedbazar 親自實踐這段儀式，作品中所呈現的並非形 式上的表演，而是一種源自內在信念的真誠回應，以繩索、麵粉與牛糞等象徵性材料，構成一個動態的空間語境，探究自然元素與人類行為之間的關係。游移在圍繞自身所布置

的儀式空間，Sedbazar 將牛糞引燃置入獸皮的容器，以繩索緊束之，隨後用全身之力拋甩懸於空中。作品所追求的不是重現傳統，而是藉由行動重新理解儀式作為關係重構的行為可能性。

由多件陶土器皿組成，以不同姿態錯落展場中，另一重要系列作品《古老的願》( Ancient Desires, 2025 )，則回應藝術家個人記憶中 80 年代台灣街頭的供桌文化。部分器皿中置放著藥草，作為對身體與療癒的祝願；創作並非只是裝飾性的形式，而是一種回應與共感的實踐。此系列的陶器製作與台北抱瓶庵藝事空間合作完成，保留了手工製作的溫度與質地，也反映了藝術家對於「製作」本身作為一種連結與回應的重現。

延續對土地與實踐的關注，蔡佳葳亦創作數件以天然礦物顏料繪製的畫作。進一步探討精神與物質之間的轉化關係。顏料選用青金石與藍銅礦等礦石製色，並以「圓」為構圖符號，呼應其 在不同文化脈絡中所象徵的循環與整體性。畫作結合手寫經文，引用自《華嚴經》中的《普賢行願品》段落，述說一種萬象並生的宇宙觀，也回應藝術家持續對物我共存的關注。

「共壤」是人與土地之間非佔有式的關係，透過觸碰、共處與傾聽，建立連結。多種媒材與形式的交織，讓展場呈現出一種靜緩的觀看節奏。錄像的時間性、陶器的溫度與繪畫的定格，在空間中彼此呼應，使每件作品不僅是單獨的物件存在，而是成為一種網絡。蔡佳葳以創作作為行動與感知的橋樑，邀請觀者重新思考人與土地、與他者之間的關係，她所關注的不僅是具體的跨文化實踐，更包含那些未被提及、卻深刻存在於每個人記憶中的經驗與連結。

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## ***Charwei Tsai: Touching the Earth***

Dates | 10.30-01.31.2025

Reception | 10.30.2025 (Sat.) 4:30 p.m.

Venue | TKG+ (B1, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan)



"Too often, people think that solving the world's problems is based on conquering the Earth, rather than touching the Earth, touching ground."

— *Chögyam Trungpa Rinpoche (1939–1987)*

TKG+ is pleased to present Charwei Tsai's latest solo exhibition, "Touching the Earth." Specifically for this exhibition, Tsai creates a new body of work that includes ceramic offering vessels, mineral pigment paintings, and a video work produced in collaboration with performance artist Ganzug Sedbazar in Mongolia, which will be showcased for the first time.

Beginning from the island of Taiwan, Tsai's work travels through the textures of language, the tactility of clay, and the gestures of painting, extending all the way to rituals performed in the Mongolian grasslands. In this exhibition, Tsai transforms her sensitivity to nature and spirituality into a quiet ceremony, allowing the works to become an intimate portal of listening to the land.

The center piece, “Kissing the Earth”, 2025, is a video that captures a powerful Shamanistic ritual performed by Sedbazar. In the video, the artist encircles himself with the three elements of water, air, and fire, represented by a rope, flour and lit cow dung in the midst of the vast Mongolian steppes. He then fills a copper vessel with cow dung, kindles it with fire, and wraps it inside a piece of animal skin tied by a rope. Then he swings the leather pouch around in circles with full body strength until

the smoke and fire elements gradually disseminate into space. The ritual completes with reverent prostrations made to the ancestral spirits and gentle caresses to the land.

In the interstitial spaces of the exhibition, “Ancient Desires”, 2025, a series of turquoise ceramic offering vessels, large and small, are placed intently throughout. This series of vessels is inspired by Tsai’s childhood memories of growing up in Taiwan in the 1980’s where the streets are filled with offering tables set up during full and new moons to appease wandering spirits and invisible forces for the collective wellbeing. The vessels in the exhibition are activated with medicinal herbs such as lotus seeds, goji berry, jojoba, peony root, dried chrysanthemum, and cinnamon as a gestural offering for those suffering from mental and physical unwellness. The vessels were made collectively with support from Versammeln Pottery Workshop in Taipei.

As a part of the offerings are a series of paintings painted ritualistically in circular motion with natural pigments made from the precious stones of lapis lazuli and amethyst, each believed to embody healing and calming properties. Hand-inscribed on the painting is a passage from the Flower Ornament Sutra, a seminal Mahayana text illustrating the multitudes and interconnectedness of the natural phenomenon.

Through her practice, Tsai continues responding to one of the most fundamental questions during this turbulent time: how do we reconnect with nature, with others, and with ourselves? This exhibition offers not only one possible answer, but also an invitation to begin asking the question anew.

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