

柔韌之餘 — 邱承宏個展

展期 | 2026.03.07-04.25

開幕 | 2026.03.14 (六) 4:30 p.m.

地點 | TKG+ (台北市內湖區瑞光路 548 巷 15 號 B1)



「在充滿變化與災難性的時代中，藝術如何在破碎的材料裡重建感知、意識與倫理？」—— 邱承宏

迎春之際，TKG+再次迎來藝術家邱承宏的全新個展《柔韌之餘》。生長於火環帶上的台灣島，天災之於個體的感受構築於觀見新聞播報中的滿地狼藉，更體現在親身經歷大地震盪時的惴惴不安，災難降臨時的破碎是那樣鮮活地在記憶的色盤上留下了濃厚的底色，也因此如何面對、感受、記憶那破碎後的日常，是每一個本土居民所共有的經驗。不同於如村上村樹筆下《神的孩子都在跳舞》等災難文學以眾生百態之姿來回應個體如何應對天地以萬物為芻狗的不仁，《柔韌之餘》所切入的是關於如何記憶的討論，將時間置於災後遺跡的殘片與重量之中，邱承宏透過雕塑的話彙，試著將破碎失序的瞬間重新納入新的秩序之中。

雕塑之於當代藝術形式演化而言，其功能不再僅是作為宗教或英雄主義贊歌的承載物，它更重視現世的普常與價值；而邱承宏於創作中，迴避了以事件指涉內容作為塑形的考量，而期望以作品作為回應時間、空間、身體的媒介，進而顯示抽象意念之視野，也促使了當代雕塑得以指涉遠超於自身形式所能承載的意涵。對邱承宏而言，所

謂的秩序，或說雕塑語言詮釋後的樣態，並非古典雕塑語言所歌頌的不朽與偉大，而是一種經由修補後的圓滿。透過將缺口與殘片重新修復，亦或是使缺口自身透過藝術的形式獲得美學上的新生，舉凡動植物及有機物件的外在生命樣態及其缺陷或傷口，藝術家希望可以將這些體察轉化為另一種完整造型的基礎，正如日本工藝「金繼」將陶罐的傷口成為造型的一部分，其作品中對於碎片與缺失的關懷貫穿了藝術家生涯最核心的價值觀。

以其作品水泥動物園為例，邱承宏曾言：「我覺得水泥動物的出現，就像是某個時代的填充物，我自己是把他們想像成一種缺乏自信的雕塑。」這些由不知名工匠製作、造型滑稽笨拙的水泥動物雕像，既缺乏專業雕塑家製作時對於黃金比例的考究，其在材料上亦非大理石、銅及不鏽鋼本身所期許的完美與永恆。然而正是這些不穩定、崩壞、充滿缺陷的雕塑，在美崙山裡以旺盛的生命力回應了雕塑中最重要的使命，記錄下時間的重量與意義。

在本次展覽中，邱承宏以地震倒塌建築中回收的鋼筋、磚瓦與混凝土為基礎材料，重構出旋轉樓梯、櫃體結構、與仿生燈具等雕塑形體，彷彿在一片崩壞的現實中尋索出一種異質卻相互依存的秩序。作品〈失衡的螺旋〉中的螺旋造型取法自然界的費波那契數列與 DNA 雙螺旋結構——那象徵生命生成與自我複製的基本法則。然而在此，螺旋不再穩定向上、循環不息，而是帶著偏斜與裂縫的軌跡，顯露出斷裂、錯置與再生的痕跡。每一階梯面如同模具般承載來自不同災難場域的殘片，表面則以磨石子質地封存時間與磨損的層層疊積，像是將地質層理的運動視為一種雕塑生產的過程，凝結為一種看似建構、實則失衡的螺旋結構。

而在作品〈夜與靈魂〉中，藝術家將地震災後遺留的扭曲鋼筋與碎裂混凝土，轉化為書櫃與書本的雕塑結構，構築出一座承載記憶的微型圖書館。工作燈投射出的微光在金屬與碎片之間緩慢游移，使空間瀰漫著一層近乎潮濕的氣息，彷彿某段被壓覆於瓦礫之下的時間重新滲出表層。邱承宏曾提及，這件作品揉合了他在高壓狀態下反覆出現的夢魘意象，以及 0403 地震中倒塌建築所留下的斷壁殘垣。夢境裡，夜晚的他獨自佇立海邊，遠方地平線上的月亮畸變為一顆巨大的獨眼，無聲地凝視著他。那些在夢魘中破碎、翻湧的海浪，在作品中轉化為隱藏著故事卻無法真正翻閱的書本。藝術家自廢棄場回收地震後遺留下的殘骸，讓扭曲的鋼筋構成書櫃的骨架，碎裂的混凝土經擊碎、混合水泥後重新鑄造成書的形體，使創傷、夢境與物質在此交疊為一種無法言說卻持續凝視著觀看者的存在。

順此脈絡，便不難理解邱承宏為何著迷於與各式物件展開對話，不論是礦物遺跡、金屬工具、吊車、工作燈、等，這些不被視為雕塑的建築碎片與勞動工具在邱承宏的語彙下皆納入了雕塑的系統中。對藝術家而言這些邊緣

的、缺乏自信的雕塑語彙，恰如其分的修補了時間所造成的裂縫，跨越自然與工業、有機與幾何、缺席與完整等界線的關係。回到《柔韌之餘》這一題目，邱承宏語彙下的柔韌並非僅是以人本出發所展現的堅韌，更是關於材料自身作為一種見證，也關於雕塑作為一種當代的紀錄，側寫下了這個時代人與物與自然之間依存又緊繃的關係。

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Chiu Chen-Hung: Softness Remain

Dates | 03.07-04.25.2026

Reception | 03.14.2026 (Sat.) 4:30 p.m.

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



“In an era of catastrophic transformation, how can art reconstruct subjectivity, consciousness, and a new ethics out of fractured materials?” — Chiu Chen-Hung

As the new year begins, TKG+ presents *softness remain*, a new solo exhibition by artist Chiu Chen-Hung. For those born and raised on the island of Taiwan, poised along the Pacific Ring of Fire, natural disaster is not merely an image of devastation seen on the news. It is a visceral experience—the unease that seizes the body during a seismic jolt, the lingering anxiety etched into memory long after the ground has settled. The rupture brought by disaster leaves behind vivid marks in the palette of recollection, forming a deep-toned ground shared by all who live here. How to face, feel, and remember the everyday after such fracture is a collective condition among the island’s inhabitants.

Unlike works of disaster literature, such as Haruki Murakami’s *After the Quake*, which portrays how individuals respond to the indifference of the universe, *softness remain* turns its focus toward the act

of remembering. It situates time within the weight and debris of what remains. Through the language of sculpture, Chiu attempts to recontain moments of disarray and breakage within a new order—one that does not resolve or erase, but gathers what has splintered into a fragile, emergent coherence.

In the evolution of contemporary art forms, sculpture is no longer confined to commemorating religion or heroism. It has come to value the everyday and the ethical dimensions of the present. In his practice, Chiu Chen-Hung deliberately avoids shaping his work around specific events or direct references. He conceives of the sculptural object as a medium that responds to time, space, and the body, opening up a field in which abstract thought may become visible. In doing so, his work extends the function of sculpture beyond what form alone can conventionally bear.

For Chiu, the notion of order—or rather, the configuration of sculptural language—is not aligned with classical ideals of permanence or grandeur. Instead, it is a form of wholeness achieved through repair. Whether through literal mending of cracks and fragments or by allowing rupture itself to acquire aesthetic renewal through artistic form, Chiu redefines completion through imperfection. Attuned to the external life-forms of flora, fauna, and organic matter, along with their flaws and wounds, he treats these irregularities as foundations for a different kind of formal integrity. Like the Japanese craft tradition of kintsugi, where the fissures of a broken vessel are rejoined and made visible as part of its design, Chiu's sculptural vocabulary is rooted in a sustained care for what is fragmented and missing. This ethic of attentive restoration has remained central to his artistic worldview.

In his work *Concrete Zoo*, Chiu Chen-Hung reflects, “I see the emergence of these concrete animals as a kind of filler for a particular era. To me, they are like materials, or ready-mades, that lack confidence.” These animal sculptures, produced by anonymous craftsmen, are crude and comically awkward in form. They show none of the proportional precision expected from trained sculptors, nor are they rendered in materials such as marble, bronze, or stainless steel—those traditionally associated with perfection and permanence. And yet, it is precisely these unstable, deteriorating, and flawed sculptures that speak most vividly to the mission of sculpture itself. Nestled within the forested hills of Meilun, their wild vitality offers a poignant counterpoint to classical ideals. They mark the

passage of time not through monumental permanence but through weathered fragility, bearing the weight and meaning of time in ways that only such imperfect objects can.

In *softness remain*, Chiu Chen-Hung works with salvaged materials—steel reinforcement bars, bricks, and concrete recovered from buildings that collapsed during earthquakes. From these fragments, he reconstructs sculptural forms: a spiraling staircase, cabinet structures, slope reinforcements, and biomorphic lighting fixtures. Together, they suggest a heterogeneous yet interdependent order drawn from the wreckage of reality.

In *Unbalanced Spiral*, the spiral form draws on the Fibonacci sequence and the double helix of DNA, primal geometries that signify the laws of life and self-replication. Yet here, the spiral is no longer stable or perpetually ascending. It veers off-center—ruptured, asymmetrical. Traces of fracture, displacement, and regeneration are inscribed along its path. Each stair tread functions like a mold, embedding fragments from various disaster zones. The terrazzo surfaces preserve sedimented layers of time and erosion, congealing into a spiral that appears structurally coherent yet inherently unbalanced.

In *Night and Soul*, Chiu transforms twisted rebar and shattered concrete left in the wake of earthquakes into sculptural forms resembling bookshelves and books, constructing a miniature library that holds memory. The soft glow of a work lamp drifts slowly across the metal and debris, bathing the space in a damp, spectral humidity—as though time buried beneath rubble were beginning to seep once again to the surface. Chiu has said that this work weaves together recurring nightmare imagery he experienced under intense psychological pressure with the broken architecture left behind by the 403 Earthquake. In these dreams, he stands alone by the sea at night. From the horizon, the moon distorts into a massive single eye, silently staring back at him. The crashing waves of the dream, full of dread and fragmentation, are transfigured in the artwork into sealed books, inscribed with stories, yet unreadable.

The artist gathers post-earthquake remains from abandoned sites. Twisted rebar becomes the structural spine of the bookshelf, while fractured concrete, shattered and remixed with cement, is recast into the forms of books. In this transformation, trauma, dream, and material are layered into a

presence that cannot be fully verbalized—one that continues to gaze, unrelentingly, back at the viewer.

Within this trajectory, it becomes clear why Chiu Chen-Hung is drawn to dialogue with objects of all kinds: mineral remnants, metal tools, work permits, slope stabilization meshes. These fragments of architecture and instruments of labor, rarely seen as part of sculptural discourse, are absorbed into Chiu's sculptural system. For the artist, these marginal, unassuming materials offer precisely the vocabulary needed to mend the fractures of time. They traverse the boundaries between nature and industry, organic and geometric, absence and wholeness.

Returning to the title *softness remain*, Chiu's notion of softness is not merely an expression of human resilience. It speaks to the material's own capacity to bear witness. It is about sculpture as a contemporary form of recordkeeping—capturing, through its oblique angles and fractured syntax, the tense and interdependent relationship between people, objects, and the natural world in our time.

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