

CYCLES — 彌載映 (Mit Jai Inn) 個展

展期 | 2026.05.23-07.04

開幕 | 2026.05.23 (六) 4:30 p.m.

地點 | TKG+ (台北市內湖區瑞光路 548 巷 15 號 B1)



出生於文化交會的東南亞，成長於冷戰格局下，彌載映 (Mit Jai Inn) 的藝術語彙始終生成於地域、歷史與意識形態交錯的張力之中。他的抽象繪畫常以明亮、飽和而富於熱帶感知的色彩展開，粗礪而厚實的油彩凝結於未經修飾的巨幅亞麻畫布之上。藝術家將這些大小各異的色塊或滯空於展間，使觀者的移動被容納進空間的敘事；或吊掛於牆上，延續繪畫在立面上的觀看傳統；或平鋪於地上，挑戰觀看與作品間形式上的距離與方法，這種藉由繪畫媒材的使用轉換所營造出的觀看方式，混雜著色彩的文化意識，將平面的語彙延展進空間的範疇。

在實踐上，彌載映首先將色粉、顏料與畫布視為繪畫最基本的構成單位，透過色彩的調合、媒材質地的堆疊與彼此滲透，將文化符碼埋藏在社會政治的紋理之中，藉此使繪畫突破純粹的圖像生成，成為一種抽象語言如何進入空間、回應場域，並在觀看中被重新辨識的實踐。與此同時，彌載映透過反覆混合、塗抹、覆蓋與蝕去色料，將創作推向近乎勞動的循環。這些看似單純的手勢，既回應日常生活中嚴謹而重複的節奏，也揭示媒材在時間推移中所累積的層次與變化。由身體行動所留下的痕跡，記錄了創作過程中的時間密度。

本次個展《CYCLES》正是從這套長期實踐出發，將藝術家對空間、色彩與身體行動的關注，進一步推向時間的探問。展覽所指涉的「循環」，起源於藝術家對月相的反思，卻並不止於自然規律的重複，也不僅是月相盈虧所象徵的週期秩序；它更關乎時間如何作用於個體、物件與感知之間的關係。月亮的圓缺牽動自然節律，也映照人體在生理與情緒層面上的起伏。然而，規律本身並不必然產生意義；若缺乏身體的介入與感知的參與，循環很容易退為空洞的重複。彌載映所關注的，正是在每一次看似相似的回返之中，差異如何被重新啟動。當觀者透過移動、觸摸、翻閱或凝視參與作品，時間便不再只是被動流逝的背景，而成為一種在行動中被賦形的經驗。正如月相不斷走向下一次圓滿，日常中反覆發生的動作、節奏與時間，也唯有在人的參與之中，才獲得其積極的價值與意義。

因此，《CYCLES》中的時間是身體性的，而非抽象性的。本次系列作品在形式上以十二頁、二十四個畫面的結構，呼應曆法與星曆表對時間及天體循環的記錄方式，藝術家將厚實層疊的畫布透過金屬環串連在一起，對彌載映而言，這樣的串連拋開實用主義，更希望在觀念上引入一種受限的可動性 (constrained mobility)，形成一個容許運動產生，卻未脫離現實的結構。作品本身介於繪畫與雕塑之間的性質，迫使觀者必須透過持握、翻頁與移動視線，才能進入作品。翻動這一舉動看似微小，卻是一個不可逆的動作，它改變了畫面之間的關係，也改變了觀看者與作品所共享的時間序列，進而使主動參與成立。與此同時，作品也提示我們，時間無法脫離空間而存在。時間的變化，必須透過距離、位移、位置與間隔等空間關係才得以被感知。換言之，時間並不是在世界背後自行流動的獨立實體，而是在空間的配置與轉換之中浮現，並經由身體的佔據、移動與改變位置而生成。我們所稱的綿延，最終正是在這些關係之中被記錄下來。

對彌載映而言，關於時間，關於綿延，並不全然體現抽象時間的線性特質，而是經由一連串細微決定的累積後形成之經驗。因此，時間並不是在我們面前逝去的無形之物，而是在感知自身之中，持續被製造、被重塑的過程。

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Mit Jai Inn: CYCLES

Dates | 05.23-07.04.2026

Reception | 05.23.2026 (Sat.) 4:30 p.m.

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



Born in culturally intersecting Southeast Asia and raised under the geopolitical conditions of the Cold War, Mit Jai Inn's artistic language has consistently emerged from the tensions between region, history, and ideology. His abstract paintings often unfold through bright, saturated colours charged with a tropical sensibility, with rough and densely layered oil pigment condensed upon large, untrimmed linen canvases. These fields of colour, varied in scale and format, may be suspended in midair within the exhibition space, allowing the movement of viewers to be drawn into a spatial narrative; they may be hung on the wall, continuing the tradition of viewing painting on a vertical plane; or they may be laid flat on the ground, challenging the formal distance and modes of encounter between viewer and work. Through this transformation in the use of painting media, Mit creates a mode of viewing that is interwoven with a cultural consciousness of colour, extending the language of the plane into the realm of space.

In practice, he first takes toner, pigment, and canvas as the fundamental elements of painting. Through the blending of colour, the accumulation of material texture, and their mutual permeation, he embeds cultural codes within the fabric of sociopolitical experience. In doing so, painting moves beyond the mere production of images and becomes a practice through which abstract language enters space, responds to site, and is re-identified through viewing. At the same time, through the repeated mixing, rubbing, covering, and eroding of pigment, Mit pushes creation toward a cycle of near-laborious process. These seemingly simple gestures respond to the rigorous and repetitive rhythms of everyday life, while also revealing the layers and transformations accumulated by the material over time. The traces left by bodily action register the temporal density of the creative process.

The solo exhibition *CYCLES* departs precisely from this long-standing practice, extending the artist's concern with space, colour, and bodily action toward an inquiry into time. The "cycle" invoked by the exhibition originates in the artist's reflection on lunar phases, yet it does not stop at the repetition of natural law, nor is it merely the periodic order symbolised by the waxing and waning of the moon. Rather, it concerns how time acts upon the relations between individuals, objects, and perception. The moon's phases move natural rhythms, while also reflecting the fluctuations of the human body on physiological and emotional levels. Yet regularity itself does not necessarily produce meaning. Without bodily intervention and perceptual participation, cycle can easily recede into empty repetition. What concerns Mit is how difference is reactivated within each seemingly similar return. When viewers participate in the work through movement, touch, browsing, or looking, time is no longer merely the passive background of passing, but becomes an experience given form through action. Just as the lunar cycle continually moves toward its next fullness, the repeated gestures, rhythms, and temporalities of everyday life acquire active value and meaning only through human participation.

Time in *CYCLES* is therefore embodied rather than abstract. Formally, the series is composed of twelve pages and twenty-four sides, echoing calendars and ephemerides as systems historically associated with recording temporal and astronomical cycles. The artist binds thickly layered canvases together with metal rings. For Mit, this binding moves beyond functional necessity; conceptually, it introduces a

constrained mobility, a structure in which movement is possible but never entirely free from reality. The work occupies the interval between painting and sculpture, requiring viewers to enter it through holding, turning pages, and shifting their gaze. The act of turning may appear modest, yet it is an irreversible gesture. It alters the relations between images, as well as the temporal sequence shared by viewer and work, thereby enabling active participation. At the same time, the work suggests that time cannot be separated from space. Temporal change becomes perceptible only through spatial relations: through distance, displacement, position, and interval. In this sense, time is not an autonomous substance moving behind the world. It emerges through spatial configuration and transformation, through bodies occupying, moving through, and altering positions. What we call duration is ultimately registered within these relations.

For Mit, time and duration do not simply manifest the linear qualities of abstract time. They are experiences formed through the accumulation of a succession of small decisions. Time, therefore, is not an invisible thing that passes before us, but a process continually made and remade through perception itself.

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