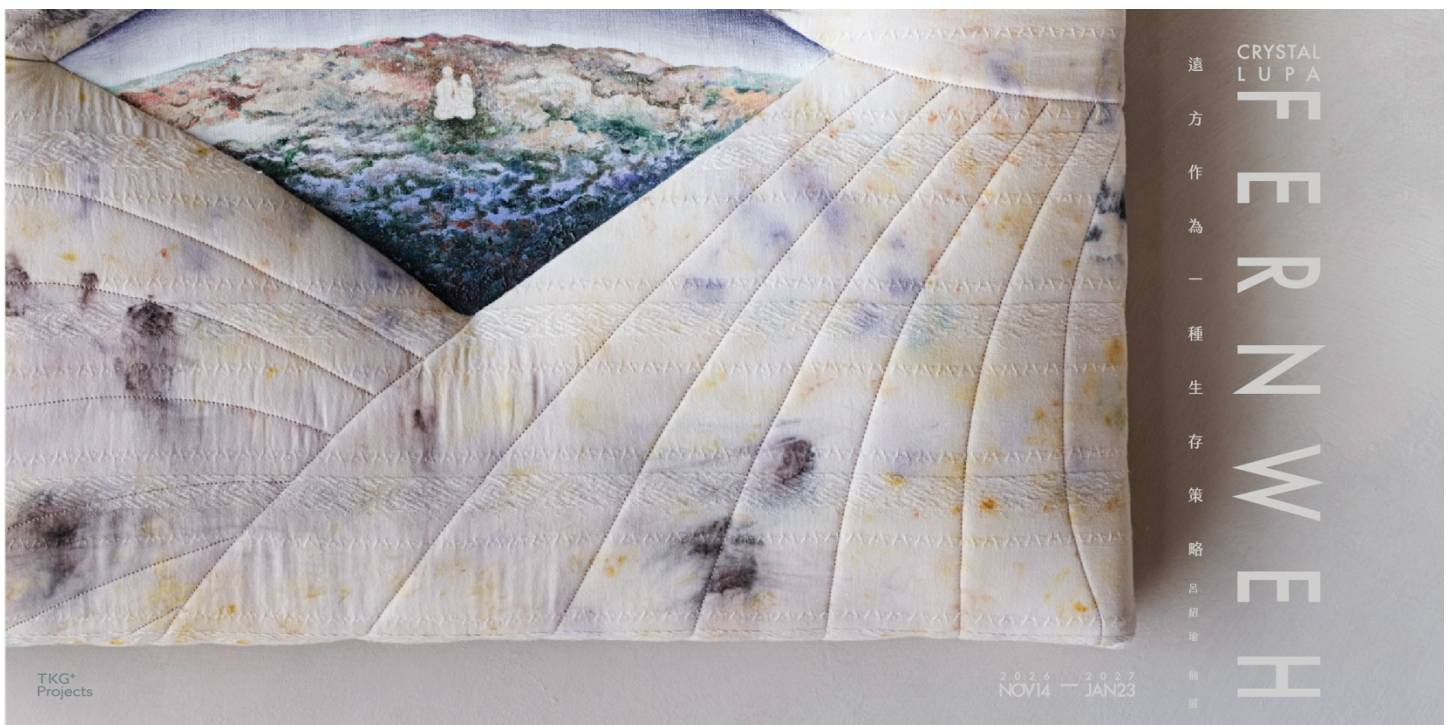


## 遠方作為一種生存策略：Crystal Lupa 個展

展期 | 2026.11.14 – 2027.01.23

開幕 | 2026.11.14 (六) 4:30 p.m.

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



人與遠方的關係，有時從一個安放睡眠的位置開始。夜裡躺下後，白日尚未整理好的事情仍在心中停留，枕頭承接頭頸的重量，人也在細微的翻身之間，尋找一個可以稍稍卸下力氣的地方。Crystal Lupa 將於 TKG+ Projects 呈現「遠方作為一種生存策略」個展，從這份日常的需要，展開對他處的想像。

曾有一段時間，Lupa 蒐集與情緒相關的詞彙，藉此整理自己的感受。其中，德文詞彙 Fernweh 由意為「遙遠」的 fern 與「疼痛」的 Weh 組成，表達對遠方的深切渴望。以陌生的語言描述熟悉卻難以言明的感受，也與她對未知之地的嚮往形成連結。遠方可能來自旅行、閱讀、觀看或睡夢，某處尚未成為經驗，卻已在心裡取得位置，慣常的事物可以帶來安全感，也可能使感知停滯；陌生雖可能令人不安，卻也能喚起好奇與探索的動力。這份嚮往未必源於逃避或不適，也可能讓人重新觀看眼前的生活，為繼續前行留下餘裕。

本次展覽呈現百餘件作品，涵蓋紙本創作、枕頭系列及木上油彩，使對遠方的想像在不同媒材中取得形貌。其中，數十件紙本作品沿展場的一整面長牆展開，呈現藝術家圖像發想與探索的軌跡。這些作品與其他媒材的創作相互映照，讓觀者循著圖像之間的連結與變化，看見感受如何逐漸形成思路，並在材料與形式的轉換中持續延伸。

其中「PILLOW SERIES」的枕頭系列創作在近似工廠的節奏中展開。從接觸布料時開始，色澤、肌理與觸感引發聯想，透過印染、紵縫、鋪棉與包覆畫布，形成立體的枕頭結構。之後，依每日感受選擇一顆枕頭，如睡前挑選枕頭的儀式，在中央為尚未到來的夢預留位置，如同步入一扇通往閾限空間的洞口，圖像延續材料所引發的聯想，使整段製作過程共同參與作品意義的形成。當繪畫進入柔軟的物件，車縫留下的線跡與鋪棉撐起的量感，並喚起人們對寢具的視覺與觸覺記憶。

法國哲學家加斯東·巴舍拉 ( Gaston Bachelard ) 在《空間詩學》中對親密空間的探討，提供了理解作品的線索：空間的意義也來自生活經驗，並在記憶與想像中超出實際的尺度。循此理解，枕頭也能引出一個讓遐想得以展開的心理空間，觀者的視線進入圖像，布料的光澤、褶皺與厚度又將感知帶回眼前；植物染的色斑與滲痕，讓藝術家聯想到睡夢中留下的汗漬與唾液痕跡，使難以留存的夢境在現實中有所依附。包覆材料既形成圖像的邊界，也參與作品的意義的生成；遠方正是在物質與想像的往返之間，與此處保持聯繫。

回到最初的枕頭，從親密物件將人引向他處，在距離的矛盾與游移間，遠方在此與日常相依，也使明日仍有可以靠近的地方。從一件熟悉物品的製作開始，當圖像進入預留的窗口，繪畫便與先前已在進行的材料實驗、重複勞動與即興變化相互連結，使整段創作歷程取得更完整的形態。生活未必能全然掌握，尋找舒適的動作仍會繼續，而 Lupa 的作品中，這份在安置與變動之間持續調整的能力，構成了重新安排自身與世界關係的生存策略。

# TKG+ Projects

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## ***Fernweh* : Crystal Lupa Solo Exhibition**

**Exhibition Dates** | 2026.11.14 – 2027.01.23

**Opening** | 2026.11.14 (Sat.) 4:30 p.m.

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



Our relationship with the faraway sometimes begins with something as simple as finding a place to sleep. At night, as we lie down, the unfinished thoughts of the day remain with us. A pillow supports the weight of the head and neck, while small shifts of the body help us find a position in which we can finally relax, if only for a moment. TKG+ Projects is pleased to present *Fernweh*, a solo exhibition by Crystal Lupa that takes this everyday search for comfort as a starting point for imagining elsewhere.

At one point, Lupa began collecting words associated with different emotions as a way of making sense of her own feelings. Among them was *Fernweh*, a German word combining *fern*, meaning “far,” and *Weh*, meaning “ache” or “pain,” to describe a deep longing for distant places. Finding an unfamiliar word for a feeling that was both recognizable and difficult to articulate resonated with her attraction to the unknown. The faraway may be encountered through travel, reading, images, or dreams. A place can occupy the imagination long before it becomes part of our lived experience.

While familiar surroundings can offer a sense of security, they can also limit our perception. The unfamiliar, though sometimes unsettling, can awaken curiosity and a desire to explore. This longing does not necessarily arise from dissatisfaction or a wish to escape. It can also offer a new perspective on everyday life, creating room to breathe and the possibility of moving forward.

Bringing together more than 100 works, including works on paper, the *PILLOW SERIES*, and oil paintings on wood panels, the exhibition explores how imaginings of the faraway take shape through different materials and forms. Dozens of works on paper extend along an entire wall of the gallery, tracing the development of Lupa's visual ideas and explorations. Presented in dialogue with works in other media, they invite viewers to follow the connections and variations between images, revealing how feelings gradually develop into ideas and continue to evolve through changes in material and form.

The *PILLOW SERIES* unfolds through a process with a rhythm reminiscent of factory production. From the moment Lupa encounters a piece of fabric, its color, texture, and feel begin to spark associations. Through printing and dyeing, quilting, padding, and wrapping fabric around canvas, she constructs three-dimensional, pillow-like forms. She then selects one according to her feelings each day, in a ritual much like choosing a pillow before going to bed. The space reserved at its center becomes an opening into a liminal space, making room for a dream yet to come. The painted images emerge from associations first prompted by the materials, allowing the entire process of making to shape the meaning of the work. As painting enters these soft objects, the visible stitches and padded forms evoke visual and tactile memories of bedding and the body's familiar encounters with fabric.

French philosopher Gaston Bachelard's exploration of intimate spaces in *The Poetics of Space* offers a way of approaching these works. The meaning of a space is shaped not only by its physical dimensions but also by the lived experiences, memories, and imaginings it holds. Seen in this light, a pillow can open onto an inner space where reverie unfolds. While the painted images draw the viewer's gaze inward, the sheen, folds, and thickness of the surrounding fabrics bring attention back to the physical object. The stains and traces left by plant-based dyes remind Lupa of sweat and saliva marks left on bedding after sleep, giving dreams, however fleeting, a tangible presence in waking life. The surrounding fabric both defines the boundaries of the image and contributes to the work's meaning. Through this movement between material and imagination, the faraway remains connected to the here and now.

Returning to the pillow, the intimate object that first set this exploration in motion, the exhibition considers how something familiar can become a point of departure for elsewhere. Amid the shifting tensions of distance and proximity, the faraway remains intertwined with everyday life, offering something to look toward in the days ahead. Beginning with the making of a familiar object, Lupa's process brings together material experimentation, repetitive labor, and improvisation. As the painted

image enters the space prepared for it, these different stages of making come together, giving the work its final form. Life may never be entirely within our control, and the search for comfort continues. In Lupa's work, this ongoing capacity to adjust between stability and change becomes a survival strategy, a way of continually reshaping our relationship with the world.

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