

光之絮語 — 李綾瑄個展

展期 | 2025.05.03 - 08.09

開幕 | 2025.05.03 (六) 4:30 p.m.

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

策展人 | 李晏禎



「真相介於兩者之間。」

——近松門左衛門

此次李綾瑄於 TKG+ 的展覽《光之絮語》(In Praise of Light)，是她在台灣的首次個展，展覽核心取自日本美學與哲學中的「間」(Ma)。藝術家以此哲思為基底，嘗試捕捉空間與時間之間的微妙停頓與韻律變奏。

在日本美學傳統中，「間」從來不是單純的空白或靜止，而是一種充滿動態的詩意狀態，如音符之間的無聲休止，或呼吸之間稍縱即逝的靜默。它指涉事物內在的節奏與感知的層次，揭示出流動而豐盈的虛空狀態。如建築學家

磯崎新(Isozaki Arata)所言，空間唯有透過時間的流動才能被真正地感知，在這交織中生成一種難以言述卻真實可感的場域，令觀者在靜與動的雙重感知之間遊移。

李綾瑄以自身敏銳的觸覺與視覺感知回應這樣的美學命題。她透過光的層次處理、材質選擇及空間的編排，讓作品成為與環境共鳴的能量場，而非靜止的物件。光線的折射、反射與消逝共同構成觀看的節奏，畫面在視覺的變化中體現出時間的流動，也映射出「間」所蘊含的靜謐與變化。空間因此不再只是被觀看的場域，而成為活生生的「有機空間」，引導觀者沉浸於光的變奏，感受靜止與流動交錯之間的詩意。

此次展出的十四件《在》系列燈箱作品，李綾瑄進一步挑戰繪畫形式，以松香（松樹與針葉樹的油樹脂）和多種礦物晶體——包括白水晶、紫水晶、藍東陵石、橄欖石等天然材料作為媒介，將礦物之微光轉化為視覺韻律。這樣的創作方式深受禪宗書寫啟發，藝術家在過程中拋棄預設的邏輯構思，允許身體與心靈自由地隨當下的感覺流動，作品的誕生因此成為內在直覺與外在材料的即興對話。對她而言，這種直覺式的創作，不僅意味著擺脫藝術中對「合理性」的執著，更是一種開放而深刻的心流狀態(flow state)，讓作品能通往一個超越語言、充滿未知的場域。

媒體垂詢

info@tkgplus.com

+886.2.2659.0798

追蹤 TKG+

f @tkgplusandprojects

@ @tkg_plus

Jane Lee: In Praise of Light

Dates | 05.03-08.09.2025

Reception | 05.03.2025 (Sat.) 4:30 p.m.

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

Curator | Jenny Lee



“The truth is in between.”

-Chikamatsu Monzaemon

“In Praise of Light” at TKG+ Projects marks Jane Lee’s first solo exhibition in Taiwan. The core concept draws inspiration from the Japanese aesthetic and philosophical notion of *ma*. With this notion, Jane Lee attempts to capture the subtle pause and rhythmic variations between space and time.

In traditional Japanese aesthetics, *ma* has never been simply a blank or standstill—it is a dynamic, poetic state, like the silent pause between musical notes or the fleeting quietness between breaths. It refers to the inner rhythm of things and the layered nature of perception, revealing a dynamic, resonant vacuity. As architect Isozaki Arata once noted, space can only be truly perceived through the passage of time. It is in this interweaving of

time and space that a field emerges—one that is difficult to articulate but deeply felt, drawing the viewer into an experience vacillating between stillness and movement.

Jane Lee responds to this aesthetic proposition with finely tuned tactile and visual sensitivity. Through her treatment of light intensity, thoughtful choice of materials, and careful spatial composition, her works become energy fields in resonance with their surroundings—rather than static objects. The refraction, reflection, and fading of light together form a rhythm of viewing, allowing images to register the flow of time through visual shifts while evoking the serenity and transformations inherent in the concept of *ma*. As a result, space is no longer merely a site to be observed but becomes a living, “organic space”—one that entices the viewer to immerse in variations of light and encounter the poetics that arise where stillness meets motion.

In the fourteen lightbox works from her “Being” series presented in this exhibition, Jane Lee pushes the boundaries of painting even further. Using rosin (a resin derived from pine and coniferous trees) alongside a range of minerals—including rock quartz, amethyst, blue aventurine, olivine—she transforms the subtle glimmer of these natural materials into a visual rhythm. This approach is deeply inspired by the spirit of Zen calligraphy. Rather than following a predetermined logic or concept, Lee allows her body and mind to move intuitively, responding to the sensations of the present moment. The act of creation becomes an improvised dialogue between inner intuition and external materials. For Lee, this process represents a repudiation of rationality in art as much as it is an open, profound state of flow, propelling her work into uncharted waters that transcend language.


Press Inquiries

info@tkgplus.com

+886.2.2659.0798

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