

杨季温 YANG CHI-CHUAN

城市 台北。

个展 最近个展是2017年10月台北国际艺术村；下个个展2020年4月在德国柏林贝桑尼艺术之家。

生活 安居、乐业。

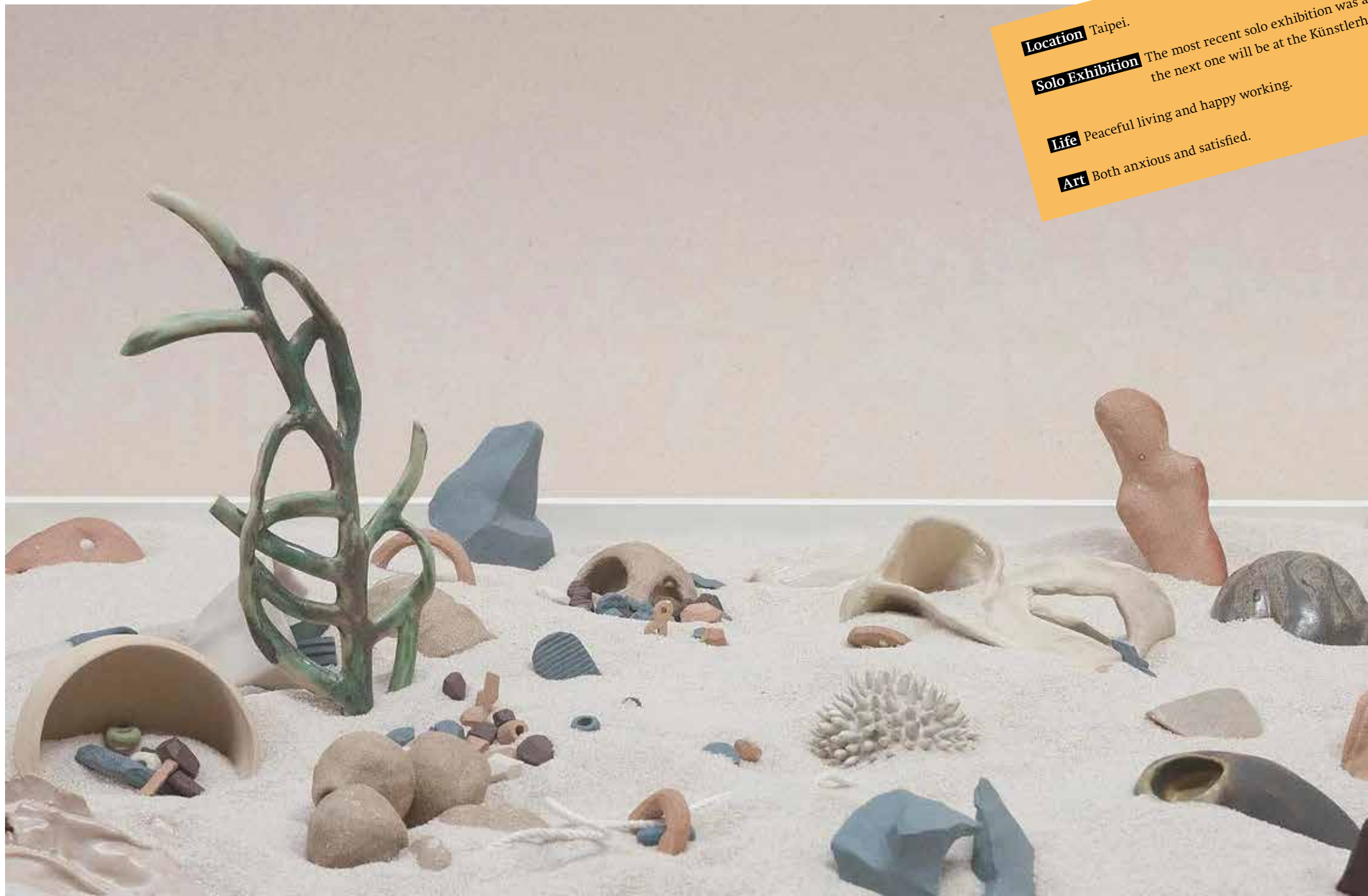
创作 既焦虑又满足。

Location Taipei.

Solo Exhibition The most recent solo exhibition was at the Taipei Artist Village in October 2017; the next one will be at the Künstlerhaus Bethanien in Berlin, Germany in April 2020.

Life Peaceful living and happy working.

Art Both anxious and satisfied.



这张照片是近期新阶段作品的初期，我觉得很贴近自己对环境、对自己的心理需求（手作的温度吧……）的想象，比较贴近目前自己的状态。今年开始试着做一些和“讲故事”系列不一样的东西，还在持续变化中，还不知道最后会长成什么样。

The "portrait" is an early stage of a new work. I think it is very close to the way I imagine my psychological needs towards the environment and myself (the temperature of the hand-made maybe...), quite close to my current state. This year I started trying something different from the "storytelling" series. It's still in progress and I don't know yet how it will grow in the end.

The works of Yang Chi-Chuan invariably fill the spectator with a sense of warmth. Yet this feeling of warmth doesn't stem from the materials used in creating her works. Admittedly, fabric, plants or lighting may possess the texture of living beings, but if we are able to perceive temperature fluctuations in stone, metal, or even destitute spaces, we realize that this all-enveloping atmosphere comes from the artist endowing the objects and scenes with warmth. Rather than taking a physical approach, she engages in "modulation" via the central pivot point of memory and emotions. In this sense, Yang's creations can be said to be extremely intimate, so much so that she doesn't presuppose the position of the spectator. In all of the ambient scenes or narrated stories in her work, what matters is not so much the "recounting" as the artist's solitary mutterings. This makes her work all the more incisive, since there is actually no such thing as a distant and exalted creator who looks on from the vantage point of a spectator. No one is standing in the center of the stage. For that reason, the creative act comes to fruition within a modest expressive state that precedes the notion of creation itself.

Hence, as we come across the most commonplace scenes and objects in the oeuvre of Yang Chi-Chuan, or hear her "stories" which have practically no story-like qualities to them, the works themselves "materialize" all the same. They don't rely on provocation via their external forms or histrionics on the level of content to conquer audiences, as their murmuring state itself carries within it a self-evident validi-

杨季涓的作品总是给人一种温度感。但这种感觉的来源却不是作品所遭遇的材料——布、植物或是灯光固然有着生命体的质感，然而当我们能在石头、金属上甚至是徒壁的空间中也感知到温度起伏的时候，会意识到这种整体包围着我们的气息来自于艺术家对她所经手的所有物和情境的有温度的使用。这并不是一个物理上的处理，而是通过记忆和情感的中枢所完成的“调节”。是在这个意义上，我们可以说杨季涓的创作是极为私人的。她甚至没有预设观众的位置——在所有呈现出情境或是叙述的故事里，重要的并不是“对你诉说”，而是喃喃自语。这反而让她的作品显得真切，因为事实上并不存在一个从观众的位置上看过去的、自带着距离和高度的创作者。没有人站在舞台的中央。也正因为此，创作的行为得以在一种先于创作的观念而发生的朴素的表达状态里完成。

《那些你曾经说过的事》，2018年
立体声，说故事，30分钟，纸上蜡笔和三福记号笔
尺寸可变
“2018年华宇青年奖入围展：前提”展览现场，海南三亚，2018年
Picturing the stories you have told me, 2018
Stereo, storytelling: 30 min, crayon and Sharpie on paper
Dimensions variable
View of the exhibition "Condition,"
Art Sanya Huayu Youth Award, 2018

杨季涓 喃喃与自语

Yang Chi-Chuan: Mutterings and Murmurs

文/贺婧 TEXT/He Jing

因而，当我们在杨季涓的作品中遇到再日常不过的场景和物件、抑或是听到那些几乎没有故事性的“故事”的时候，作品本身仍然是“成立”的。它们不借助于外部形式上的刺激或是内容上的戏剧性来征服观众，其呢喃自语的状态本身即带有不证自明的合法性。但是这样的创作手法也并不是自然主义的，因为艺术家的工作实际上被渗透在更为抽象的感知和体验层面，包括情境、温度、语调甚至气息的调节，以及对回忆的选择和调用。可以说，杨季涓真正将她个体的经验和在现场即时即刻的感受作为了创作的主体，并在这一主体所设定的“恒温”状态里调节着微妙刻度之间的变化。这种笃定而谦谦的姿态是杨季涓所尤其擅长的，它一方面显现出艺术家在这种述说情境中的主动，另一方面又帮助她避免了自恋情绪的萦绕。

有趣的是，生活中的杨季涓往往更多是以倾听者而非诉说者的身份出现的。就像她自己说的，“我喜欢听别人说话”。这一两相转换之间微妙的冲突感在杨季涓的作品里随处可见，比如自然又“人为”的环境设置，比如物的安静和言说的絮絮有声，又比如那些静态无体征的材料下所翻涌的回

ty. Yet this creative approach is not a naturalist one, because the artist's efforts actually percolate into the more abstract level of perception and experience, namely through her regulation of the scene, warmth, tone and atmosphere, along with the memories she selects and invokes. Yang, as it were, has effectively turned her individual experience and on-the-spot, in-the-moment perceptions into the subject of her creations. She regulates the subtle fluctuations in the “temperature constant” determined by her subject. She is especially adept at taking on this poised yet modest attitude, which on the one hand shows the artist's gumption in the narration of these scenes, while on the other keeping her own narcissistic sentiments from lingering around.

Incidentally, in real life, Yang Chi-Chuan more often than not takes on the role of the listener rather than the narrator. She herself has claimed to “[...] like hearing about other people's lives.” The tricky sense of conflict that comes from her shifting between these two sides is pervasive in her oeuvre. To illustrate by way of examples: an ambient set-up that is natural yet “artificial”; the silence of things versus the endless loquacity of speech; or the memories and emotions surging underneath quiescent materials devoid of signs or symbols... These examples are all remarkably contradictory, akin to oscillations on a microscopic scale or the grinding of two counter-clockwise gear wheels thwarting one another,

左图：《短篇集：石子台》，2017年
环绕声，说故事：3小时30分钟，卵石墙面
尺寸可变
“2017年台北美术奖”展览现场，台北市立美术馆，2017年

LEFT: *Essays: a Platform*, 2017
Surround sound, storytelling: 3 hr 30 min, pebbledash
Dimensions variable
View of the exhibition “2017 Taipei Art Award,” 2017

右图：《Tick-Tock》，2017年
声音装置：8小时，线、沙发、墙纸、现成物
尺寸可变
“Tick-Tock”展览现场，咻事艺术空间，香港，2017年

RIGHT: *Tick-Tock*, 2017
Sound installation: 8 hr, line, sofa, wallpaper, readymade materials
Dimensions variable
View of the exhibition “Tick-Tock,” Things That Can Happen, Hong Kong, 2017



忆和情绪……这其中的矛盾是迷人的，类似于一种微观上的震动，或者方向向左的齿轮间的相互咬噬。这是只在近切处才能体会到的作品的生命力。比起故事的独特性，抑或是物件的私人化，这种在情境中被交付出来的真实可能是依赖个体叙事的创作所更富有力量的部分，也是一种天然的亲切感的来源。而艺术家是在经历了几年的滞待状态，才确切地找到了作为自我的个体在外部与内部的摩擦之间相对舒适的位置。对她而言，这个位置更接近于某种原点，从容和顺畅恰恰是来自于能够在这样一个“最初”的状态里用成熟的方式讲自己的故事。

因此我们可以像追读连载小说那样，在不同的空间和情境下跟随艺术家在“讲故事”系列里的娓娓叙述。只不过这些几乎不能称其为“故事”的故事，带有很强的片段性和主观剪辑的节奏，并不会依着“读者”的期待而展现其样貌。而即使抛却内容不谈，仅仅是“讲故事”的创作方式，也来自艺术家自己主动而清晰的选择——尽管她在最开始只是“想做一件很简单的事情”、一件“随时随地都可以完成的事情”。有意思的是，讲故事正是处于“文字”和“影像”之间的——因为有了声音，它可能比文字更多地“暴露”了自己；而因为没有图像，它又比影像更好地“隐藏”了自己。对于杨季涓来说，这可能是再好不过的选择。

and entail a vital force which can only be experienced by getting up close to the works. Compared to the uniqueness of stories, or the intimacy of objects, this realness emanating from these ambient scenes perhaps constitutes a more potent part of the works relying on individual narratives, while being the source of a natural sense of intimacy. Only after having been inactive for several years, did the artist conclusively find a comfortable position as an individual in her own right amid the friction between the exterior and interior. She likens this position to some sort of point of origin. Her poise and finesse stem precisely from her ability to use seasoned methods to tell her own story while finding herself in this kind of “primal” state.

We can therefore, against the backdrop of these different spaces and scenes, follow the artist's tireless narration as she spins her yarn for us, much like catching up on a serial novel. The only caveat being that these stories can hardly be called “stories.” They are highly fragmentary in nature, and owe their cadence to subjective montage. Their appearance is not revealed to the “reader” based on their expectation. Supposing we disregard the content altogether, the mere creative approach of storytelling still comes from distinct choices made by the artist on her own accord, even if initially she just wanted to “do a simple thing” that she “could accomplish no matter the time or place.” Stories are situated on the cusp between “writing” and “film”: because they comprise sound, stories perhaps expose much more than writing; yet due to their absence of images, they are also more concealed than films, thus making them the ideal choice for Yang Chi-Chuan. *Translated by Sid Gulinck*

