



| Yang Chi-Chuan | 楊季涓 |



INTRODUCTION

Pervading Yang Chi-Chuan's (b. 1985, Taiwan) work is a delicate, mnemonic quality engaging with our relations between people, places, objects and events. One may think of her works, that span drawings to installations, as a series of narratives about the relationships between things. Permeating her practice is a story-telling quality - warm, endearing, engaging - prompting the viewer to be transported into scenarios and be subtly privy to a wide range of questions regarding life, from family to politics, urban environments and various cultural fabrics.

Running throughout her work is the subject of domesticity, one that is close to individuals hearts, the foundational core of our early years. 'Picturing the stories you have told me' (2018), for example, is a series of crayon drawings accompanied by a story-telling audio. The delineations, made of a prime medium used in classrooms as a child, evoke youth, a time of the past. The drawing's delicacy and size suggests fragments, subtle captures of memories, snippets of stories, here and there. Complemented by a vocal narration, there is a sense of immersion, as if the viewer is stepping into the intimacy of this world and welcomed, trusted. These various angles support the title while equally adding a layer of mystery, the 'you', the 'me', begging the questions of when, where - leaving these as ones for us to lean in and find out.

The everyday is equally manifested in 'Nine Lines' (2018), a large-scale installation that portrays a jumble of electricity lines, entangled, leaning in on each other. As if uprooted from the streets, one bends, the other still carries a microphone, each linked the one to the other. On the one hand one thinks of our surroundings on the streets, that one passes everyday and takes for granted, but one also thinks of change, of departing eras, each street replaced by taller, more efficient, more organised modes of energy transport. Yang thus creates a vehicle for contemplating the shifts in our society, whether urban or societal. One could also say that each pole in 'Nine Lines' has a bodily presence, anthropomorphic - standing, leaning, arms intertwined.

Developing from this notion of immersion, Yang has also created various installation works that involve a setting, as if entering a delicate theatrical environment, a backdrop for a lengthier story. 'Essays: A Platform' (2017), for example, presents multiple hours of narration in the context of a multi-storey raised floor, the entirety dimly lit by a delicate drop light. It is atmospheric, nearly spectral, as if engaging with beings and bygonees from the past. There is an architectural element, the use of pebble dash, that one finds typically in the outside of buildings. A drain is even incorporated, heightening the sense of having stepped into an exterior environment despite being indoors.

Ultimately, Yang creates a delicate practice across mediums that is about recounting, preserving, pasts, thoughts, persons, acting as an interpretative visual cataloguer or keeper of secrets. In a world of flux there is a stillness to her practice, one that invites you to step in and discover at your own pace what is or indeed was. Through capturing yet sharing these insights, Yang leaves a human legacy of insight, and empathetic discovery filled with warmth.

Yang's recent solo exhibitions include: Plastonki, Künstlerhaus Bethanien, Berlin, Germany (2020); Have a Good Day, Taipei Artist Village (2017); Tick-Tock, Things That Can Happen , Hong Kong (2017); Essays During the Night, Juming Museum, Taipei, Taiwan (2017). She is the Finalist in 2018 Art Sanya Huayu Youth Award, China and 2017 Taipei Arts Award.

介紹

楊季涓作品中充斥一種與記憶相關的細膩特質，探索了我們與人、地點、物件及事件的諸多關係。從素描到裝置等不同媒介的作品，可被視作是一系列與事物聯繫有關的敘事。楊季涓藝術實踐的敘事既溫暖、親密又與切身體驗息息相關，鼓勵觀眾投入至不同的情境之中，以深邃的方式介入至有關生命、家庭、政治、都市環境及諸多文化纖維的問題之中去。

貫穿楊季涓創作的是私人經驗這一主題。此獨特主題對每個人來說都是重要的，也是我們人生早期發展的核心基礎。以《那些妳曾經說過的事》(2018) 為例：此作品是一系列配有敘事音頻的蠟筆畫。使用兒童教室常見材料創作的畫面讓人想起童年或是過往的時光。精細的小尺幅畫作也像是碎片、以深邃方式捕捉的記憶，或是故事的斷裂章節等。音頻敘事元素為此作品帶來一種沈浸感：觀眾就像是能夠走進私密記憶世界一般——記憶的主人邀請並信任每一位觀眾。作品的多個角度既支撐了作品主題，又為作品平添了一層神秘感：標題中的「你」或「我」都在促使觀眾設身處地去質詢敘事的時空語境。

《九條線》(2018) 也以同樣的方式展示了日常生活經驗。這是一件大型裝置作品，錯綜複雜的電線在其中交插、相依。像是從街道中拉出的電線桿或傾倒而立，或配有話筒，以線路與彼此相連接。觀眾以此開始考慮每日途經卻常忽視的街道環境，也以此開始考慮變遷、老年頭的景象，考慮被高效、更富組織性的能源傳輸方式替代的小街道。楊季涓以這樣的作品創造了思考都市結構變遷或社會性變遷的媒介。除此之外，《九條線》中的電線桿貌似帶有一種身體性存在狀態，像是人一樣站立、傾倚、手牽手。

楊季涓以沈浸性概念為基礎發展的多樣裝置作品也帶有強烈的舞台佈景感。觀眾就像是走進了精緻的舞台環境，其中充斥著悠長敘事的不同情節。《短篇集：石子台》(2017) 就是如此：這作品在劃分為多個層級的昏暗空間內呈現了長達數個小時的敘事。此作品是氛圍式的，幾乎帶有一種魂靈氣氛，觀眾似乎可以在這裡與過往的人和事展開溝通。《短篇集：石子台》的建築性元素——抵石子——一般出現於室外環境中；其中下水道的元素也強調了裝置的室外環境屬性。

作為詮釋性視覺記錄者或秘密守護者，楊季涓創作的細膩跨媒介藝術實踐與回溯、保存、過去、思想、人物有關。她在紛亂的世界中創造靜止，邀請你進入並以自己的步調發掘事實的真相。通過捕捉、分享其觀察，楊季涓創造了一種富有人性光輝的洞察性價值，以及一種異常溫暖的共情發現。

楊季涓近期個展包括：「Plastonki」, Künstlerhaus Bethanien, 柏林，德國（2020）；「短篇集：風和日麗」，台北國際藝術村(2017), 台灣；「Tick-Tock」，咩事藝術空間，香港(2017)；「短篇集：從夜晚10點到清晨5點」，朱銘美術館，台北，台灣(2017) 等。她曾入圍2018年華宇青年獎，2017年台北美術獎。



Plastonki
2020 -

Audio recording (20 min), ceramic (around 180 pieces), sand
錄音 (20 分鐘), 陶瓷 (約 180 件), 沙
Dimensions variable
尺寸可變

Installation view, 'Plastonki', Edouard Malingue Gallery, Hong Kong, 2021
展出於「Plastonki」, 展覽回顧, 香港, 2021 年



Pervading Yang Chi-Chuan’s works is a delicate, mnemonic quality engaging with our relations between people, places, objects and events. By often employing storytelling in her sculptures or installations with a warm, intimate and gentle touch, Yang embodies subtle access to a wide range of questions in life, around family, politics, urban environment and various cultural fabrics.

From an anthropomorphic and non-human perspective, yet under the framework of biology and geology, the project attempts to narrate the evolving changes and mutations of natural and artificial objects or materials. Its title, “Plastonki” – a portmanteau word invented by the artist, is not just the metaphor for the petrochemical industry and its products, but also the name of a new species in the taped story, tracing the natural cycles of life and the spirit of ancient beliefs.

The installation includes a narrative audio recording and handcrafted ceramics. The audio begins with a scientific introduction, then followed by an anthropomorphic fable. Alternating between informative and satirical tones, the narration illustrates various living organisms such as fish, seaweed, coral, beaches, stones, their evolutions in the ecological cycle and the causes of natural landscapes. “Plastonki”, a synonym of the product of modernisation, appears in the story as a bizarre and mysterious existence, with its identity ambiguously shifting between nature, myths and beliefs.

The forms of the handcrafted ceramics are combinations of the natural and the artificial remained on seashores, such as utensils, plastics, stones, shells, coral, branches, bones or their mixtures, all deformed by coastal erosion. These colourful objects are scattered on the sand, like untidy toys left in the sandpit after a child’s play. As for the ceramic parts attached to the wall, their shapes and concept come from the plastic rocks in the rock-climbing gym. Such “rocks” are made and engaged in the landscape under the opposing notion of natural and unnatural, echoing the questioning of the origin of the rocks in the “Plastonki” story.

One might say that, beyond being an incognito for modern petrochemicals, “Plastonki” can also refer to a phantasmagorical being hidden in the mass, silent and ghostlike. Through sound, object and space, the installation seemingly tells the story of the beginnings of a new natural ecosystem, the endless evolution of living species, their mutations and their cycles, between the arguments of nature and man-made, rational and irrational. However, underlying the science-based discourse and storytelling, there lays a more profound question: could the human’s beliefs or consciousness of their life experience be more elusive and impossible to interpret and analyse than the natural progression under scientific investigation?

楊季涓的創作裡充斥一種與記憶相關的細膩特質。她將記憶視作知識的來源與媒介，進而探索我們與地方、物件及事件間的種種關係。她的雕塑或空間裝置常常採用講故事的方式，以一種既溫暖、親密又輕巧的質地，鼓勵觀眾切身投入各種情境之中，進而穿透、展開有關生命、家庭、政治、都市環境、文化肌理等各種向度的深邃發問。

《Plastonki》試著從生物學與地質學架構下引述，以擬人與非人類的觀點來圍繞講述關於自然物與人造物的變異。題目「Plastonki」是藝術家自創的組合詞，它代表著石化工業產物，同時也在裝置的敘事中扮演著新物種的名稱，以推敲自然生物循環及遠古信仰的精神。

該裝置主要由口述聲響與手作陶土構成。口述聲響以科學論述作為引言，結合擬人化的寓言故事，在知識與反諷之間描述各式生命體——包括魚、海藻、珊瑚，直至沙灘、石頭等等——在生態循環下的變異樣貌，追溯自然地景的成因。在敘述文本中，「Plastonki」作為現代化產物的代名詞，它的生世突兀又離奇，曖昧游走於自然、神話與信仰之間。

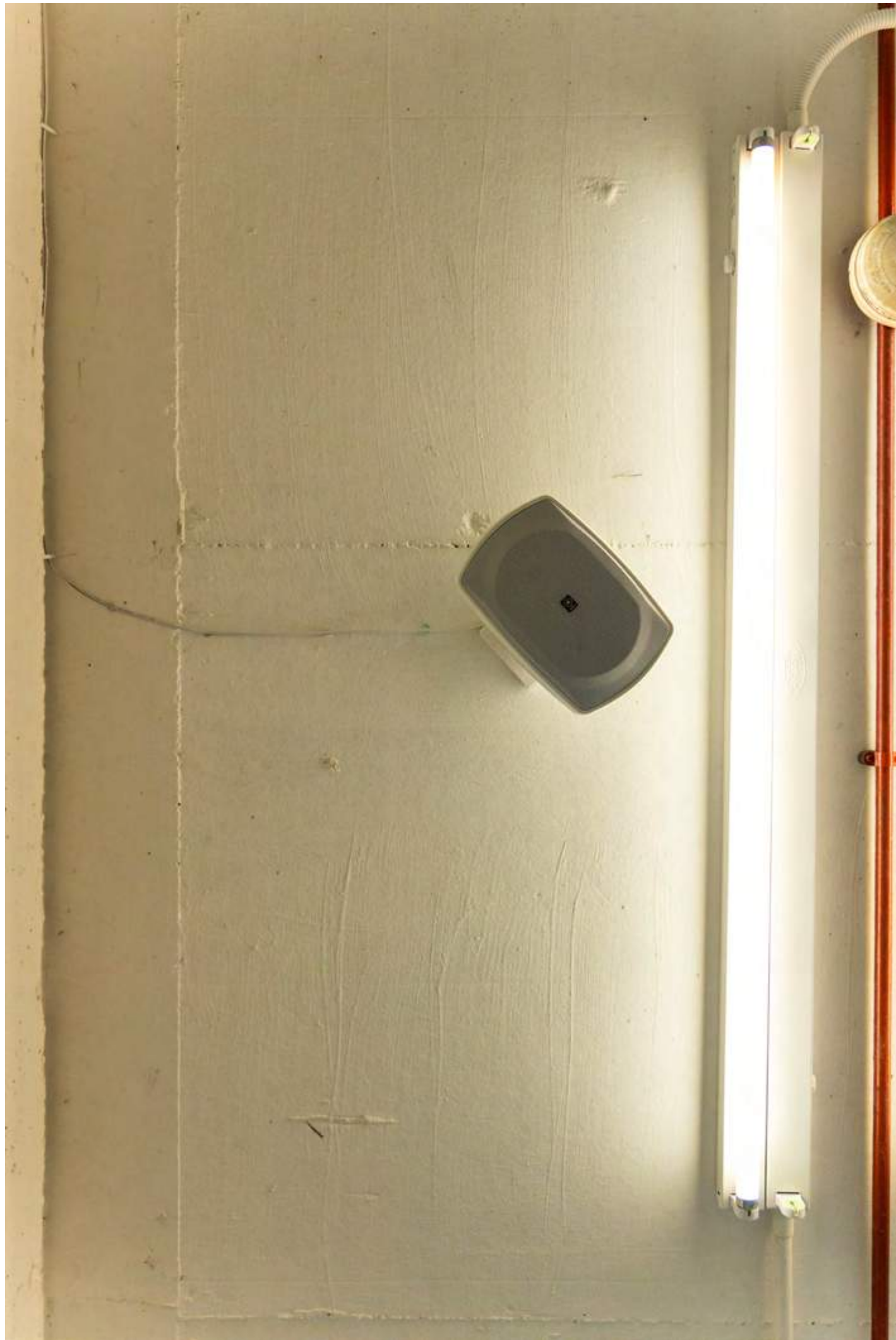
陶土的造型則疊合了海岸邊自然的與人為的痕跡，它們是一些經海浪衝刷而變形的器具、塑料、石塊、貝殼、珊瑚、樹枝、骨骸、或是其結合物。這些色彩斑斕的物件散布於海砂上，如同孩童遊戲過後遺留在沙坑里未經收拾的一地玩具。攀附在牆面的那些陶土部件，其造型與概念則來自於攀岩場的塑料造型石頭。這樣的「石頭」在自然與非自然的對立概念之下被生產出來、參與造景，有如響應著「Plastonki」故事中對石頭成因的疑惑。

可以說，「Plastonki」既是現代石化產物的匿名，也是隱藏在群體間狀似無語幽靈般的魅惑角色。該裝置透過聲響、物件與空間，在自然與人為、合理與不合理的論調之間，似在講述著新生自然生態系統的開端以及生命物種的漫長演進、變異及其循環。然而，在科普式論述及故事性開展之下，實則蟄伏著一個深切的探問：人們對生命經驗的信仰或意識，是否比科學探究的自然進程更難以被理解分析？





Yang Di-Ong
Plastiki
09-21 - 15-30 2020











Plastonki
2020 -



























Plastonki
2020

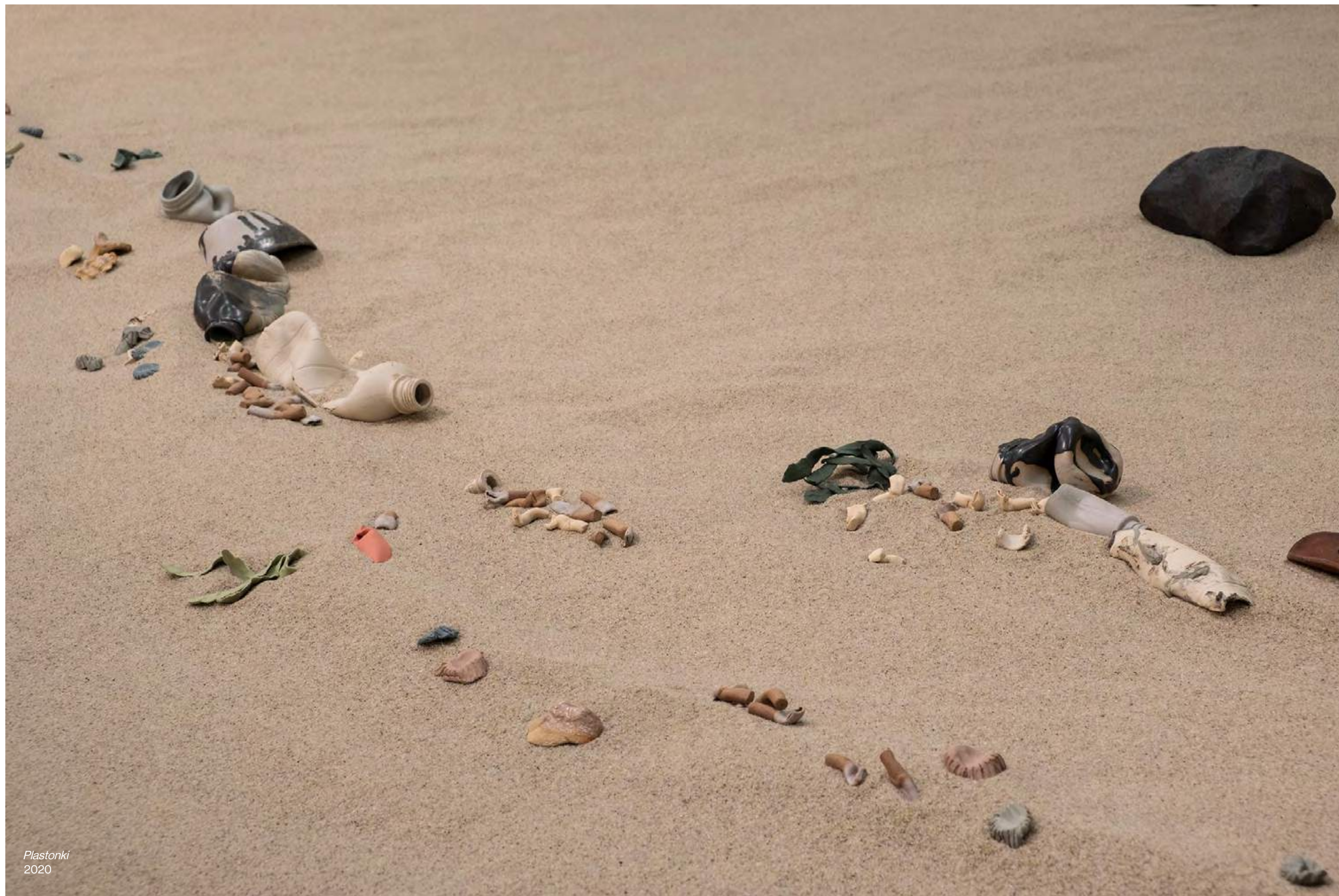
Audio recording (20 min), ceramic (around 390 pieces), sand
錄音 (20 分鐘) , 陶瓷 (約 390 件) , 沙
Dimensions variable
尺寸可變

Installation view, 'Plastonki', Künstlerhaus Bethanien, Berlin, Germany, 2020
展出於「Plastonki」, Künstlerhaus Bethanien, 柏林, 德國, 2020 年

Image courtesy of the artist
圖片由藝術家提供



Plastonki
2020











The Rhythm Inside
每個人的身體裡都有一段旋律
2021

Four-channel audio (25 min), crayon on the paper
四聲道聲音裝置 25 分鐘，色粉繪於紙張

Installation view, 'Detour', Taipei Artist Village, Taipei, Taiwan, 2021
展出於，「繞道而行」，台北國際藝術村，台北，台灣，2021 年

Image courtesy of the artist
圖片由藝術家提供

Sound link 聲音連結
<https://vimeo.com/manage/videos/510085215>
[PW: EMGYCC123]

Yang’s recent works have been gradually veering from personal memories to a fable framework and evolving toward imaginations of a collective and surroundings. *The Rhythm Inside* derives from Yang’s experience of choir and is in collaboration with the Choir and the director from Taipei Municipal Heping Senior High School. A back-and-forth correction during the practice runs through the work along with a narrator who sometimes partakes in the narrative and sometimes withdraws from it. In this way, on the one hand, the relationships between an individual and a collective are fictionalized. On the other hand, a choir is viewed as a social microcosm.

‘Ode to Bozung’, the Hakka song performed by the Choir, manifests a nostalgia for nation or collective event commonly found in a Taiwanese folk song. Its lyrics and composition develop into melodious and stimulating tunes. At the moment, the Yimin spirit of an era built with a sense of melodiousness and resonates to the collective awareness and identity which are metaphorized in *The Rhythm Inside*.

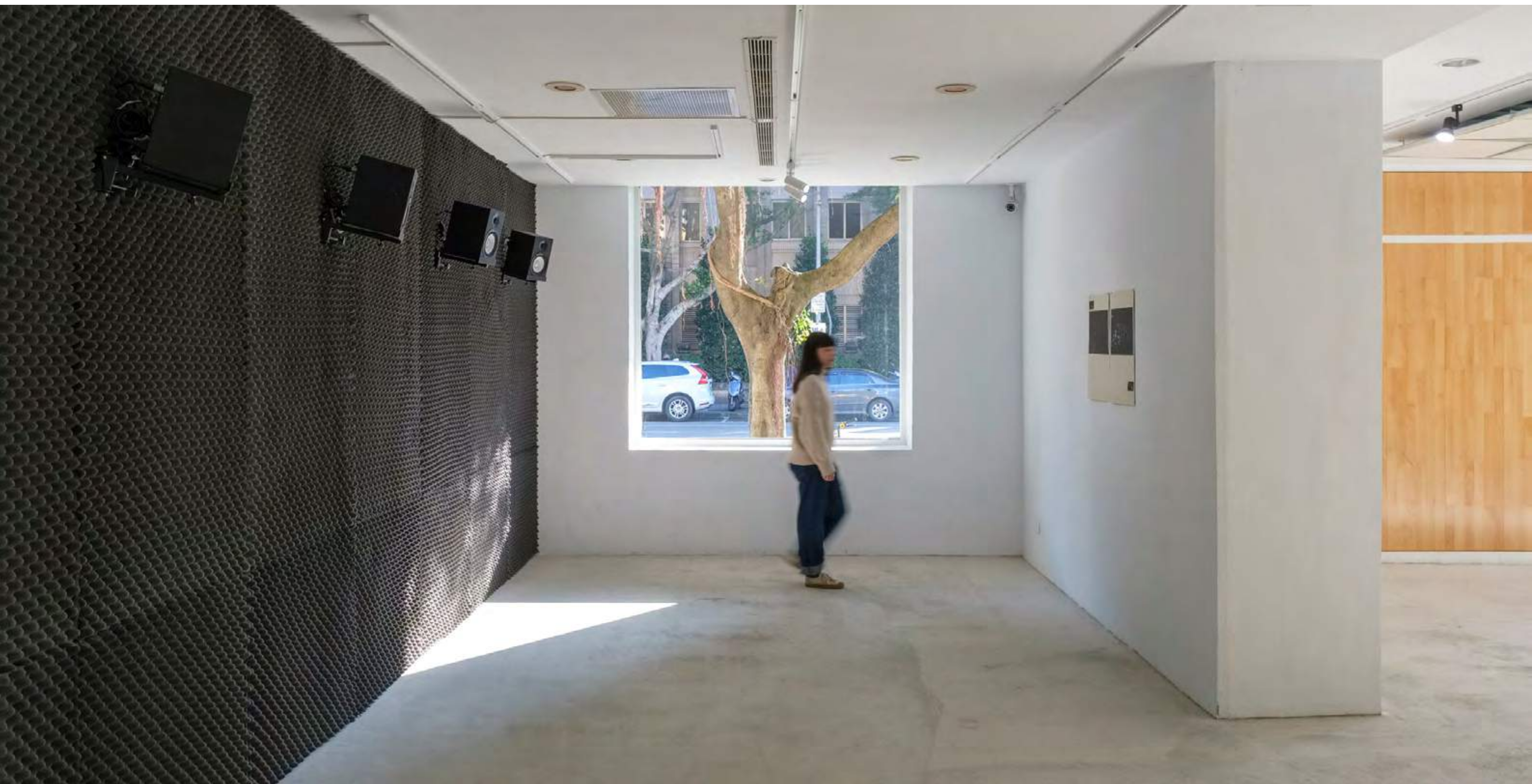
楊季一近年的創作，全部由個人化的記憶事件轉向寓言式結構，內容擴展至近貼環境與群體的想像。並邀請練練高中和樂合唱團和指導老師共同錄製完成作品。以合唱團員唱過程中被定向反交覆的，搭配上白時過程而參與其中，時跳跳脫姿勢的生命，將個人與群體的關係寓言式的形象，寫合唱團隱喻為社會縮影。

隨著合唱團員所出席的客家歌曲“褒忠讚歌”，出現了台灣民謠中常見的故鄉情感或集體事件的懷情，藉由詞、曲人創作出時而柔美時而激昂的旋律，以音樂性構築的大時代義民精神，亦與《人的身體裡有一段旋律》中，所隱喻、欲產生群體意識及認知從何而來。

Sound courtesy
褒忠讚歌 Ode to Bozung
作詞：羅思容 Lyrics by Lo Sirong
作曲：石青如 Composed by SHIH, Ching-Ju
授權單位：財團法人拉繹人文化藝術基金會 Authorized by TMC Culture and Arts Foundation
演唱：和平高中和樂合唱團 Performed by Taipei Municipal Heping High School Choir

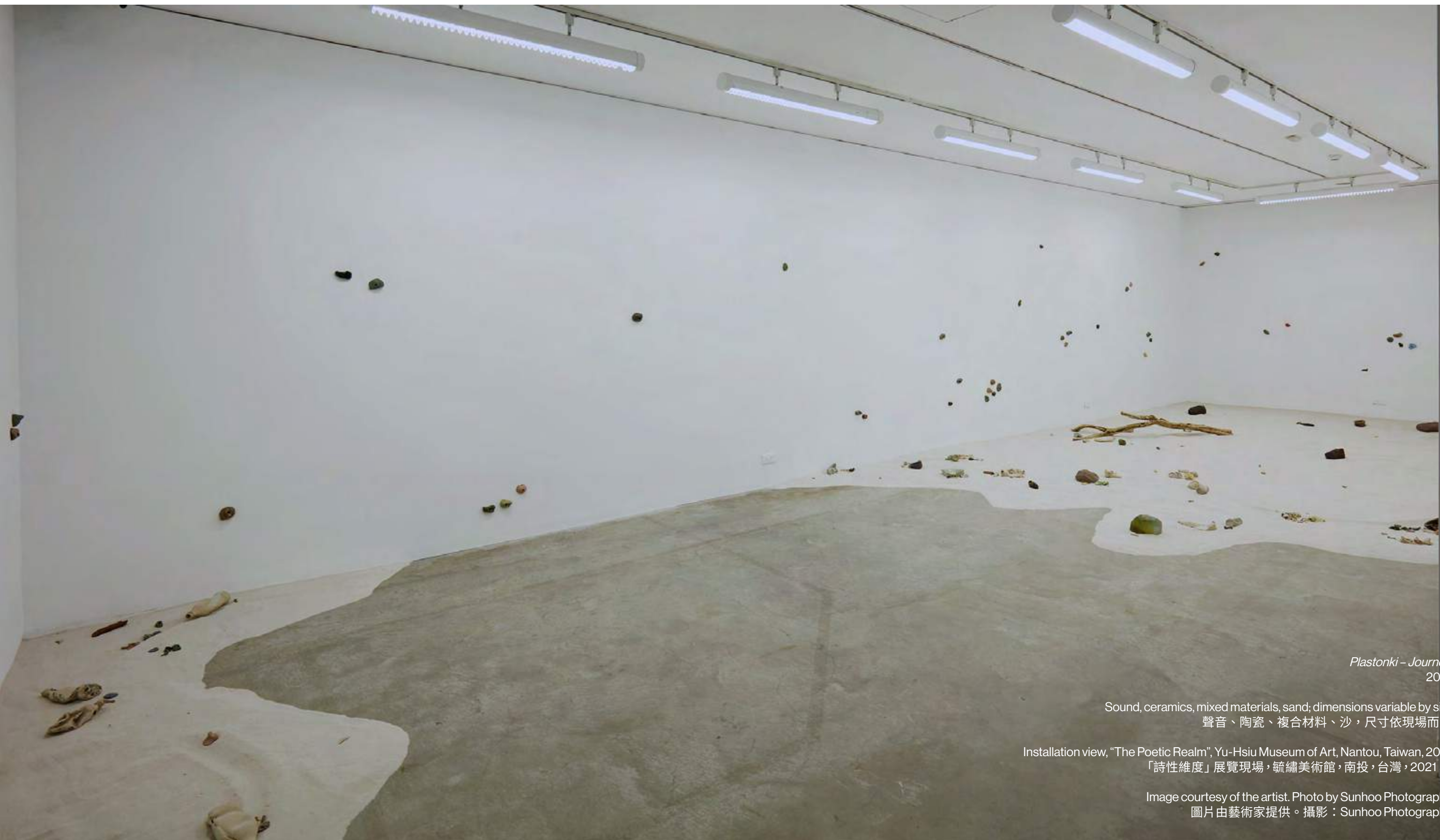
錄音助理 Recording Assistant：
許克瑋 Roger Hsu
羅健恆 Chien-Heng LUO

器材調度 Equipment Coordinator：
林雨辰 Yu-Chen LIN



The Rhythm Inside
每個人的身體裡都有一段旋律
2021





Plastonki - Journey
2021

Sound, ceramics, mixed materials, sand; dimensions variable by site
聲音、陶瓷、複合材料、沙，尺寸依現場而定

Installation view, "The Poetic Realm", Yu-Hsiu Museum of Art, Nantou, Taiwan, 2021
「詩性維度」展覽現場，毓繡美術館，南投，台灣，2021 年

Image courtesy of the artist. Photo by Sunhoo Photography
圖片由藝術家提供。攝影：Sunhoo Photography



Plastonki - Journey
2021

Image courtesy of Yu-Hsiu Museum of Art.
圖片由毓繡美術館提供。



Refresh, Sacrifice, New
Hygiene, Home,
Washing, Choo
Yu-Cheng Acrylic, Rag,
Scouring Pad, Plate,
Image Album



Gra



water color



water color

Installation view, Taipei Dangdai 2020, Taipei, Taiwan
展出於，2020 台北當代，台北，台灣



Things turn into stones, stones turn into sand
東西變石頭·石頭變成沙
2019

人造石、沙子、陶
Artificial Stone, Sand, Pottery

大型 Large: 160 x 100 x 65 cm
中型 Middle: 90 x 70 x 50 cm
小型 Small: 85 x 70 x 25 cm



(細節 Detail)



(細節 Detail)



(細節 Detail)



(細節 Detail)







Photo by Ariadne Long

Dream
夢想
2019

Stereo, story telling 10 mins
雙聲道說故事 10 分鐘
Variable dimensions
尺寸依空間調整

Installation view, 'Extreme Mix', Guangzhou Airport Biennale, Guangzhou, China
展出於「極限混合」, 廣州空港雙年展, 廣州, 中國

Image courtesy of the artist
圖片由藝術家提供

Sound link 聲音連結
<https://soundcloud.com/efgj1ltweiie/dream-1/s-DLqp7>





Picturing the stories you have told me
那些妳曾經說過的事
2018

Stereo, story telling 30 mins , crayon and sharpie on the paper
雙聲道說故事 30 分鐘、色鉛筆繪於紙張
Variable dimensions
尺寸依空間調整

Installation view, 'Condition', Art Sanya Huayu Youth Award, Hainan Island, China
展出於「前提」, 三亞華宇青年藝術獎, 海南島, 中國

Image courtesy of the artist
圖片由藝術家提供

Sound link 聲音連結
<https://soundcloud.com/efgj1ltweie/picturing-the-stories-you-have-told-me/s-uohC7>







Nine Lines
九條線
2018

Wood, rubber, metal, ready-made
福山桁木、橡膠、金屬、現成物
Variable dimensions
尺寸依空間調整

Installation view, 'Reality | Undercurrent', TKG+ Projects, Taipei, Taiwan
展出於「現實伏流」, TKG+ Projects, 台北, 台灣

Image courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場



Installation view
展覽現場



Two Houses of Sixty Years Old
兩間六十年的房子
2018

Stereo, story telling 40 mins, Terrazzo
雙聲道說故事 40 分鐘、磨石子
Variable dimensions
尺寸依空間調整

Installation view, 'Limited by Words', Crane Gallery, Kaohsiung, Taiwan, 2018
展出於「話符」, 弔詭畫廊, 高雄, 台灣

Image courtesy of the artist
圖片由藝術家提供

Sound link 聲音連結
<https://soundcloud.com/efgj1tweiie/two-houses-of-sixty-years-old-1/s-2yWU5>





Essays: a Platform
短篇集：石子臺
2017

Surround sound, story telling 3 hours 30 mins, pebble dash
5.1 聲道說故事 3 小時 30 分鐘、抿石子
Variable dimensions
尺寸依空間調整

Installation view, "2017 Taipei Art Awards", Taipei Fine Arts Museum, Taipei, Taiwan
展出於「2017 台北美術獎」，台北市立美術館，台北，台灣

Image courtesy of the artist
圖片由藝術家提供

Sound link 聲音連結
<https://soundcloud.com/efgj1ltweiie/essays-a-platform-1/s-jmXwm>



Installation view
展覽現場



Have a Good Day
短篇集：風和日麗
2017

Sound installation, story telling 5 hours, pebble dash
無線耳機、說故事 5 小時、磨石子
Variable dimensions
尺寸依空間調整

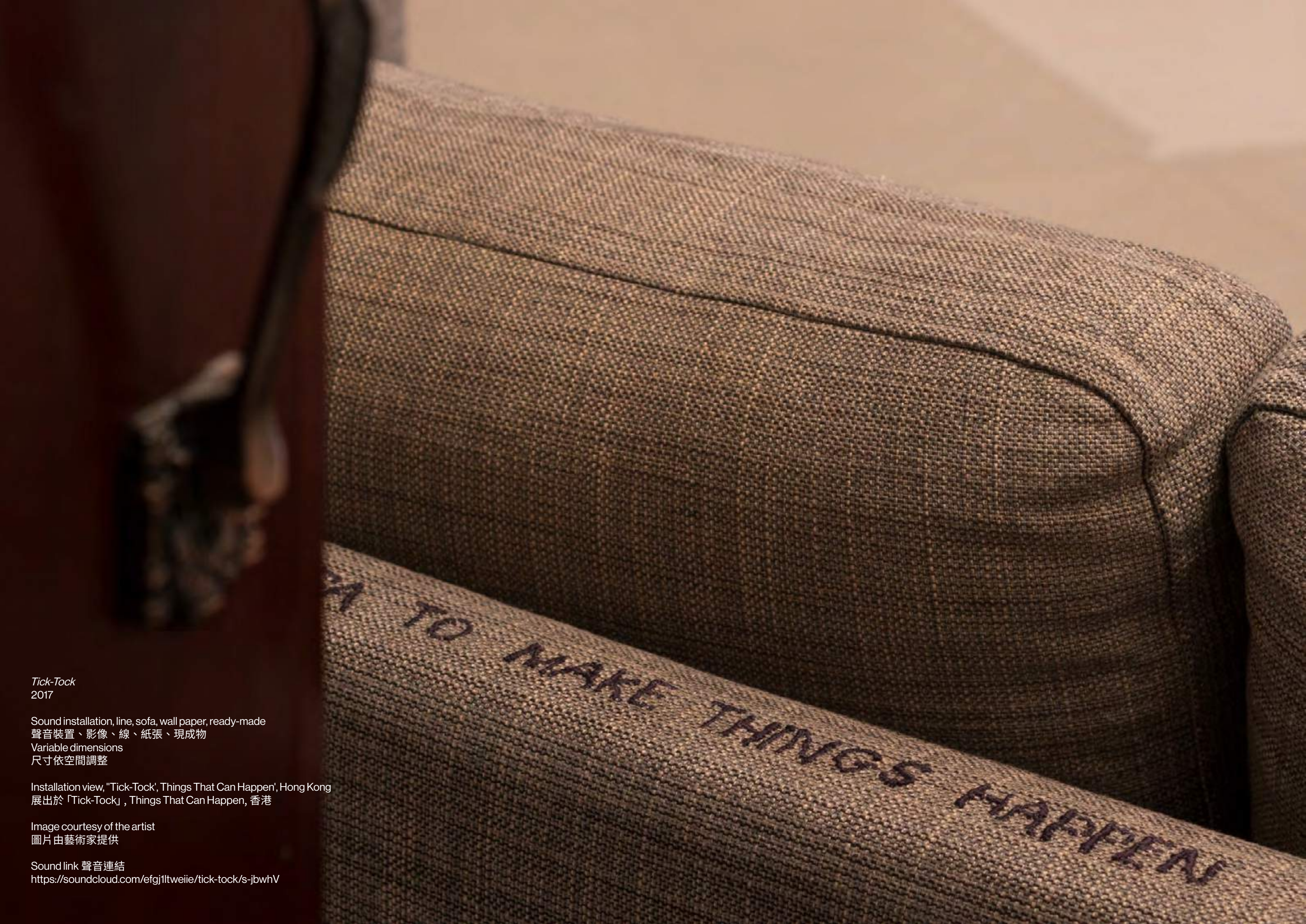
Installation view, 'Have a Good Day', Taipei Artist Village, Taipei, Taiwan
展出於「短篇集：風和日麗」, 台北國際藝術村, 台北, 台灣

Image courtesy of the artist
圖片由藝術家提供

Sound link 聲音連結
<https://soundcloud.com/efgj1ltweiie/have-a-good-day-1/s-vngHz>



Installation view
展覽現場



Tick-Tock
2017

Sound installation, line, sofa, wall paper, ready-made
聲音裝置、影像、線、紙張、現成物
Variable dimensions
尺寸依空間調整

Installation view, "Tick-Tock", Things That Can Happen', Hong Kong
展出於「Tick-Tock」, Things That Can Happen, 香港

Image courtesy of the artist
圖片由藝術家提供

Sound link 聲音連結
<https://soundcloud.com/efgj1ltweiie/tick-tock/s-jbwhV>



Installation view
展覽現場



Essays During the Night
短篇集：從夜晚 10 點到清晨 5 點
2017

Stereo, story telling 7 hours, painting on the carpet and curtain
雙聲道說故事 7 小時、麥克筆繪畫於地毯與窗簾
Variable dimensions
尺寸依空間調整

Installation view, 'Essays During the Night', Juming Museum, Taipei, Taiwan
展出於「短篇集：從夜晚 10 點到清晨 5 點」，朱銘美術館，台北，台灣

Image courtesy of the artist
圖片由藝術家提供

Sound link 聲音連結
<https://soundcloud.com/efgj1ltweie/essays-during-the-night-1/s-XJbl3>





√YANG, CHI-CHUAN
2016

Sound installation, lightbox, curtain, painting, plants, ready-made
聲音裝置、燈箱、窗簾、繪畫、紙板、植物、現成物
Variable dimensions
尺寸依空間調整

Installation view, '√YANG, CHI-CHUAN', Radicals sign, Taipei, Taiwan
展出於「√YANG, CHI-CHUAN」, Radicals sign, 台北, 台灣

Image courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場



What a Wonderful World
美好世界
2016

Sound installation, papers, bamboo
聲音裝置、色紙、竹子
Variable dimensions
尺寸依空間調整

Installation view, 'What a Wonderful World', Grey Project, Singapore
展出於「美好世界」, Grey Project, 新加坡

Image courtesy of the artist
圖片由藝術家提供

Sound link 聲音連結
<https://soundcloud.com/efgj1ltweiie/what-a-wonderful-world/s-l9rLu>



Installation view
展覽現場



Inside the Greenhouse
溫室裡面
2015

Paper pulp, wax, noctilucent power
紙漿、蠟、感光原料
Variable dimensions
尺寸依空間調整

Installation view, 'Bio Apartment Vol.2', TAI Herbarium, Taipei, Taiwan
展出於「生物公寓 Vol. 2」, 台灣大學植物標館 - 溫室, 台北, 台灣

Image courtesy of the artist
圖片由藝術家提供



Specimen
標本與實記本
2014

Wax, oil painting, metal, ready-made, clay, cotton material, print
蠟、油畫顏料、金屬、黏土、現成物、布料、植物、木料、噴墨輸出
Variable dimensions
尺寸依空間調整

Installation view, 'Specimen', Nanhai Gallery, Taipei, Taiwan
展出於「標本與實記本」，南海藝廊，台北，台灣

Image courtesy of the artist
圖片由藝術家提供







Kiang Malingue Yang Chi-Chuan

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Born 1985 in Taipei, Taiwan. Lives and works in Taipei.

Education

2009-2011 Ecole Nationale Supérieure des Beaux-Arts (DNSAP), Paris, France
2008-2009 Ecole Nationale Supérieure des Beaux-Arts (DNAP), Paris, France
2003-2007 National Taiwan University of Arts, Taipei, Taiwan

Awards

2017 Taipei Art Award, Judges Award
2018 Art Sanya Huayu Youth Award, final nominee

Residencies

2020 Künstlerhaus Bethanien, Berlin, Germany
2017 Things That Can Happen, Hong Kong
2016 Grey Projects, Singapore

Selected Solo Exhibitions

2021
"Plastonki", Edouard Malingue Gallery, Hong Kong

2020
"Plastonki", Künstlerhaus Bethanien, Berlin, Germany

2017
"Have a Good Day", Taipei Artist Village, Taipei, Taiwan
"Tick-Tock", Things That Can Happen, Hong Kong
"Essays During the Night", Juming Museum, Taipei, Taiwan

2016
"√YANG, CHI-CHUAN", Radicalsing, Taipei, Taiwan
"What a Wonderful World", Grey Projects, Singapore

2014
"Specimen", NanHai Gallery, Taipei, Taiwan

2011
"Experience/Me", Atelier Paris ENSBA, Paris, France

2009
"Process", Atelier Deacon ENSBA, Paris, France

Selected Group Exhibitions

2021
"Housing Things", Yo-Chang Art Museum, New Taipei City, Taiwan
"Detour", Taipei Artist Village, Taipei, Taiwan
"The Poetic Realm", Yu-Hsiu Museum of Art, Nantou, Taiwan

2020
"Re. Visiting Landscape", Chiayi Art Museum, Chiayi, Taiwan

2019
"Island Tales: Taiwan and Australia | Taipei↔Perth", Taipei Fine Art Museum, Taipei, Taiwan
"Extreme Mix - Guangzhou Airport Biennale", Guangzhou, China

2018
"Condition - Huayu Youth Award", Art, Sanya, Hainan, China
"Reality Undercurrent", TKG+ Projects, Taipei, Taiwan
"10th anniversary, Coconut, Banana tree, Memorial, Sulfur, Storytelling, Arrangement, Perfect, Hyper trace, Third", Project Fulfill Art Space, Taipei, Taiwan
"Limited by Words", Crane Gallery, Kaohsiung, Taiwan

2017
"Taipei Art Award 2017", Museum of Contemporary Art, Taipei, Taiwan

2015
"Bio Apartment Vol.2", AI Herbarium, Taipei, Taiwan

2014
“One Has Said That....”, National Art Education Center, Taipei, Taiwan
“Writing”, NanHai Gallery, Taipei, Taiwan
“For for for forest”, TKG+ Projects, Taipei, Taiwan

2010
“Thank You ART - Nezumiko Exhibition Vol.2”, Void+, Tokyo, Japan
“Fêtes printanières”, University Paris 7, Paris, France

2009
“Tous Ensemble”, Galeries Droite&Gauche, Paris, France

2007
“Transformed”, NanHai Gallery, Taipei, Taiwan
“Beginning In Human”, Salt Peanuts Space, Taipei, Taiwan

2006
“My Dear Ladies”, Hua-Shan Creative Park, Taipei, Taiwan

K

M

楊季涓

1985 年生於台北，現居住工作於台北

學歷

2009-2011 法國國立巴黎高等藝術學院畢業 國家高等造型藝術文憑
2008-2009 法國國立巴黎高等藝術學院 國家造型藝術文憑
2003-2007 國立台灣藝術大學 雕塑學系畢業

獲獎

2018 華宇青年獎 入圍
2017 2017 台北美術獎 入選

駐村

2020 Künstlerhaus Bethanien，柏林，德國
2017 咩事藝術空間，香港
2016 Grey Projects，新加坡

個展

2021
「Plastonki」, 展覽回顧 , 香港

2020
「Plastonki」，Künstlerhaus Bethanien，柏林，德國

2017
「短篇集：風和日麗」，台北國際藝術村，台北，台灣
「Tick-Tock」，咩事藝術空間，香港
「短篇集：從夜晚 10 點到清晨 5 點」，朱銘美術館，台北，台灣

2016
「√YANG, CHI-CHUAN」，Radicalsign，台北，台灣
「美好世界」，Grey Projects，新加坡

2014
「標本與實記本」， 南海藝廊， 台北， 台灣

2011
「關於生活經驗」，巴黎高等藝術學院巴黎工作室，巴黎，法國

2009
「階段的製造」，巴黎高等藝術學院迪更工作室，巴黎，法國

群展

2021
「家物事」，國立臺灣藝術大學有章藝術博物館，新北市，台灣
「繞道而行」，台北國際藝術村，台北，台灣
「詩性維度」，毓繡美術館，南投，台灣

2020
「乚反風景」，嘉義市立美術館，嘉義，台灣

2019
「小說：雙城計畫」，台北市立美術館，台北，台灣
「極限混合 —— 廣州空港雙年展」，廣州，中國

2018
「前提 —— 華宇青年獎入圍展」，華宇藝術中心，海南島三亞，中國
「現實伏流」，TKG+ Projects，台北，台灣
「十年、椰子、芭蕉樹、紀念、硫磺、說故事、安排、美好、幻聲跡、第三」，就在藝術空間，台北，台灣
「話符」，弔詭畫廊，高雄，台灣

2017
「2017 台北美術獎」，當代藝術館，台北，台灣

2015
「生物公寓 Vol.2」，國立台灣大學植物標本館， 台北， 台灣

2014
「某人曾說 ...」， 台灣藝術教育館， 台北， 台灣
「中文書寫」， 南海藝廊， 台北， 台灣
「森森」， TKG+， 台北， 台灣

2010

- 「Thank You ART - Nezumiko Exhibition Vol.2」，Void+，東京，日本
- 「春季饗宴」，法國巴黎第七大學展廳，巴黎，法國

2009

- 「集合」，Gauche & Droite 藝廊，巴黎，法國

2007

- 「Transformed」，南海藝廊，台北，台灣
- 「因人工學」，鹹花生咖啡 / 展廠，台北，台灣

2006

- 「我親愛的娘兒們」，華山藝文中心，台北，台灣

K

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