|Yang Chi-Chuan|楊季涓|

INTRODUCTION

Yang Chi-Chuan's (b.1985, Taipei) work is characterised by a subtle and evocative nature that explores the connections between individuals, locations, items, and occurrences. Her artistic works encompass drawings, installations, sound pieces, and most recently wind chimes and kinetic curtain sculptures. These creations can be interpreted as a continuing collection of stories that explore the interconnectedness of things. The narrative quality of her art is inviting, charming, and captivating, immersing the audience in different situations and allowing them to examine a variety of issues related to life, family, politics, urban surroundings, and numerous cultural aspects.

A recurring theme in Yang's work is the exploration of personal experiences, a distinct and significant subject that holds relevance for everyone, particularly during their developmental years. *Picturing the stories you have told me* (2018), for example, is a collection of crayon illustrations accompanied by an audio recording. The intricate small-size compositions resemble fragments, unhurriedly scavenging memories and snippets of stories. In parallel, the recording fosters a feeling of immersion, guiding the viewer into a realm of intimacy and trust. The composite aspects of the work are intricately intertwined and imbued with an air of enigma: the presence of the "you" and the "me" in the narrative prompts us to inquire about the specific time and place of the events, compelling us to delve further and uncover responses.

Nine Lines (2018) is a substantial installation that depicts a choreographed arrangement of power lines and utility poles, intertwined and leaning against one another, representing the mundane aspects of daily life. As if uprooted from the streets, one pole bends, the other carries a microphone, encouraging the audience to think about our surroundings on the streets one passes everyday and takes for granted. Additionally, it evokes thoughts of transformation, the end of an era, and the emergence of advanced and streamlined methods of energy transportation and communication. By appropriating bodily, anthropomorphic poles, Yang's work serves as a means of reflecting on the changes in our urban or societal landscape. Other installations that also emphasise immersion, such as *Essays: A Platform* (2017), are particularly theatrical, constructing intricate stages in which the audience is exposed to captivating scenes and scenarios.

After realising the "Plastonki" exhibition in 2021, Yang has been delving deeper into the physical and emotional characteristics of handcrafted ceramics, suspending an array of ceramic objects in tree structures or vertically, producing motorised wind chimes that spin and ring, and curtains that gradually rise and fall. The recent ceramic installations crystallise different threads of Yang's practice over the past ten years—an ever-deepening exploration of personal experience, the natural environment, architectural space, memory, sound, ruin, performativity, organic form and non-readymade. Wind chimes have also transformed the gesture of suspension with which Yang has been fascinated for years—she gingerly demonstrated her interest in pendulous movements and suspension in exhibitions such as "Specimen" (2014), "What a Wonderful World" (2017), and in installations such as *Nine Lines*. Yang's recent sound-ceramic installation commissioned by the 2023 Taipei Biennial juxtaposes the wind chimes and curtain pieces presented at the solo exhibition "Tuning into Autumn" (2023): the former examines one's struggle with anxiety and fear, while the latter signifies ways in which one may calmly embrace life. In the landscape of "Tuning into Autumn", Yang gently encourages visitors to recalibrate their speed, to relive a cadence that aligns with nature, to revisit affection and fondness, and to, ultimately, cultivate a state of tranquility with life, as fallen leaves and seeds.

Yang's artistic approach encompasses several mediums and focuses on documenting, safeguarding, and reflecting on events, ideas, and individuals. She serves as an interpretive visual archivist, as well as a guardian of hidden knowledge. Amidst a constantly changing world, her practice exudes a sense of calmness that beckons you to engage and explore at your own leisure, unravelling what exists or has existed. By recording and sharing these ideas, Yang embodies an appealing sense of humanism and a compassionate exploration filled with warmth.
Yang's recent solo exhibitions include: "Tuning into Autumn", Kiang Malingue, Taipei (2023); "Plastonki", Kiang Malingue, Hong Kong (2021); "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 participated in the 2023 Taipei Biennial "Small World". She was the finalist for the 2018 Art Sanya Huayu Youth Award, and the 2017 Taipei Arts Award.

介紹

楊季涓（1985年生於台北）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。素描、空間裝置、聲音敘事及在2023年創制的風鈴與簾幕式動態雕塑等不同媒介的作品，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，精細的小尺幅畫作像是碎片、以深邃手法捕捉的記憶，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——觀眾以此走進私密記憶世界。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：故事中的「妳」或「我」都在促使觀眾設身處地去質詢敘事的時空語境。

大型裝置作品《九條線》（2018）也以同樣的方式展示了日常生活經驗。錯綜複雜的電線在作品中交插相依，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》中的電線桿也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——包括《短篇集：石子台》（2017）等——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。

在2021年的「Plastonki」展覽後，楊季涓進一步檢視手工陶瓷創作的物質性與情感性特質，將大量自行燒製的陶瓷物件以樹狀或垂直結構懸掛，通過旋轉擺動的動力設備製作輕柔作響的「風鈴」、與緩慢上升下沉的「簾幕」。這些陶件裝置凝結了楊季涓過去十年創作生涯中的多個線索——對個人經驗、自然環境、建築空間、記憶、聲音、廢墟、表演性、有機型態及非現成品的探索；風鈴作品也進一步昇華了藝術家長久以來青睞的懸置姿態——2014年的「標本與實記本」、2016年的「美好世界」以及《九條線》等早期實踐均已體現楊季涓通過懸置編織運動及靜止姿態的技藝。受2023年台北雙年展委託創作的陶件聲響裝置及「秋天的落葉和果子」展覽中出現的風鈴與簾幕作品在情感層面形成了鮮明的對比：前者試圖檢視人們面對焦慮和恐懼時必須經歷的磨難，而後者則提示著平和面對生命經驗的方式，以溫和的方式重新在緩慢的步調和景色中找回和自然相關的脈動，鼓勵觀者面對內心深處所受到的感動與溫暖，學著在四季景緻變化下如落葉與果子一般，穩當安然地面對日常。

楊季涓重視手工技藝的細膩跨媒介藝術實踐與回溯、保存、過去、思想、人物有關，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：「秋天的落葉和果子」，馬凌畫廊，台北（2023）；「Plastonki」，馬凌畫廊，香港（2021）；「Plastonki」, Künstlerhaus Bethanien, 柏林，德國（2020）；「短篇集：風和日麗」，台北國際藝術村（2017）；「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（2017）等。她曾參加2023年台北雙年展「小世界」，曾入圍2018年華宇青年獎及2017年台北美術獎。

TAO ART presents the group exhibition *Symbiotic Longing*, organized jointly with Kiang Malingue and bringing together the works of four female artists: Brook Hsu (b. 1987), Liu Yin (b. 1984), Yang Chi-Chuan (b. 1985), and Wang Zhibo (b. 1981). They live and make art in different regions, each expressing their unique perspectives with the use of distinct materials. Their works reflect a shared empathy with nature and the raw aspects of humanity. Through the power of genuine emotion, they reveal, respond to, or resist the human condition, transforming reality to create new experiences, connections, and possibilities. The exhibition uses the idea of the symbiotic state as an imaginary thread, weaving through the intermediate space as embodied in the art practices of these artists, allowing the viewer to traverse the divides between the artificial and the natural, self and object, internal perception and external reality, moving ultimately toward a wholeness of life.

Yang Chi-Chuan's installation *Plastonki* (2020) incorporates those stony-textured, handmade clay objects, redolent of childhood memories to bring about a cunning visual dialogue and resonance between coastal life forms and plastic products washed ashore, expressing a more direct, even intimate physical experience and interaction between humans and natural materials. The indoor space reminiscent of the beach landscape and a climbing wall, accompanied by the reverberating sounds of scientific discourse and allegory, serve as a persistent reminder that this is not nature, but a complex coexistence of natural and artificial remnants. Yang has also made a new work titled *Twinkle, Twinkle, Little Star* (2024) specifically for this group exhibition, extending her perspective to a wider, cosmic scope: just like these tiny rocks, human beings are stardust of unknown origin.

TAO ART與馬凌畫廊合作的聯展「共生渴望(Symbiotic Longing)」，集合了許鶴溪(Brook Hsu)、劉 茵、楊季涓、王之博四位藝術家們富於色彩、質地與生命力的作品。她們生活及創作於不同地域，各自以獨特的媒材及觀點，表現出對自然的共感與人性中赤裸、開放的面向，以真實的情感力量去揭露、回應或抵抗人類處境，對現實進行某種轉化，藉此創造出新的感知經驗、連結與可能性。展覽以共生狀態為想像，探索這幾位藝術家透過創作體現的過渡性空間，帶領觀者穿越人造與自然、自體與客體、內在感知與外在現實之間的分野，朝向生命的整體性。

楊季涓的空間裝置《Plastonki》(2020)以帶有礦石質感、伴隨童年記憶的手作陶土，巧妙地讓海岸上的生命體和被海浪沖刷的塑膠製品在造型上產生呼應與對話，表達了人與自然材料之間直接、親密的身體經驗與互動關係。同時透過沙灘造景和攀岩場般的室內場景，融合了科學論述與寓言的耳邊 聲響，指出自然與人為痕跡之間的複雜共存。楊季涓更為這次聯展創作了《小星星》(2024)這件全新作品，將觀點拉到更廣的宇宙與銀河；人類就如同這些小石頭，都是源頭不可知的星塵。

Symbiotic Longing
共生渴望

27.07 – 21.09.2024

TAO ART, Taipei, Taiwan
TAO ART，台北，台灣



Installation view, “Symbiotic Longing”, TAO ART, Taipei, Taiwan, 2024
展覽現場，「共生渴望」，TAO ART，台北市，台灣，2024年

Image courtesy of TAO ART. Photo: Chen You-Wei
圖片提供：TAO ART。攝影：陳又維

Plastonki
2024

Audio recording (20 min), ceramic (around 190 pieces), sand
錄音 (20分鐘)，陶瓷 (約190件)，沙
Dimensions variable
尺寸可變
Ed. 1/3 (edition 3 + 1 AP)



Detail 細節

Image courtesy of TAO ART. Photo: Chen You-Wei
圖片提供：TAO ART。攝影：陳又維

Detail 細節

Image courtesy of TAO ART. Photo: Chen You-Wei
圖片提供：TAO ART。攝影：陳又維

Twinkle, Twinkle, Little Star
《小星星》
2024

Ceramic, Color Powder, Glaze, White Gold, Stainless Steel, Chain
陶瓷、色粉、釉藥、白金水、不鏽鋼、鏈條
180 x 40 x 30 cm



Suspended by rotating mechanical devices, ceramic wind chimes sway, generating sounds that oscillate between harmony and discord—akin to the uncontrollable heartbeat during physical exertion or the tense physiology intertwined with attempts to maintain composure amid intense or anxious emotions. In the exhibition space, the artist unfolds narratives driven by mechanics with two sets of works, Tiny Drops of Sweat and Jumping High, Running Fast. Within seemingly joyful moments of play and competitive celebration, body sensations are concurrent and inseparable. It may be the fervor of a vigorous effort, the body's and mind's reactions to overwhelming speed and frustration, or the mingled tears of joy and sorrow after (unexpected) failure.

以旋轉的動力設備懸吊陶瓷風鈴，擺動出時而和諧，時而雜沓的聲響——既像是運動時無法控制的跳，也像是面臨過於激烈或不安的心情時，緊繃的生理夾雜著嘗試平靜的動作節奏。在展場中，藝術家以〈小小的汗水〉和〈跳得高跑得快〉兩組作品，展開一段段以動力驅使的情境敘事。在看似歡樂的遊戲時刻與競賽式的慶典中，體感是並存且難以拆解的。那可能是奮力一搏的激昂情緒；面對速度無力招架的身體與挫折的反應；抑或（出乎預料地）失敗後，流下的快樂與悲傷交雜的淚水。

In Terms of Sport
體育課

05.07 – 17.11.2024

New Taipei City Art Museum, Taiwan
新北市美術館，台灣



Installation view, “In Terms of Sport”, New Taipei City Art Museum, New Taipei City, Taiwan, 2024
展覽現場，「體育課」，新北市美術館，新北市，台灣，2024年

Image courtesy of New Taipei City Art Museum. Photo: Whose Image Studio
圖片提供：新北市美術館。攝影：Whose Image Studio



Tiny Drops of Sweat
《小小的汗水》
2024

Ceramics, colored powder, underglaze, copper chain, stainless steel, Chinese ash wood, kinetic equipment
陶瓷、色粉、釉下彩、銅鏈、不鏽鋼、白蠟木、動力設備
200 x 140 x 12 cm

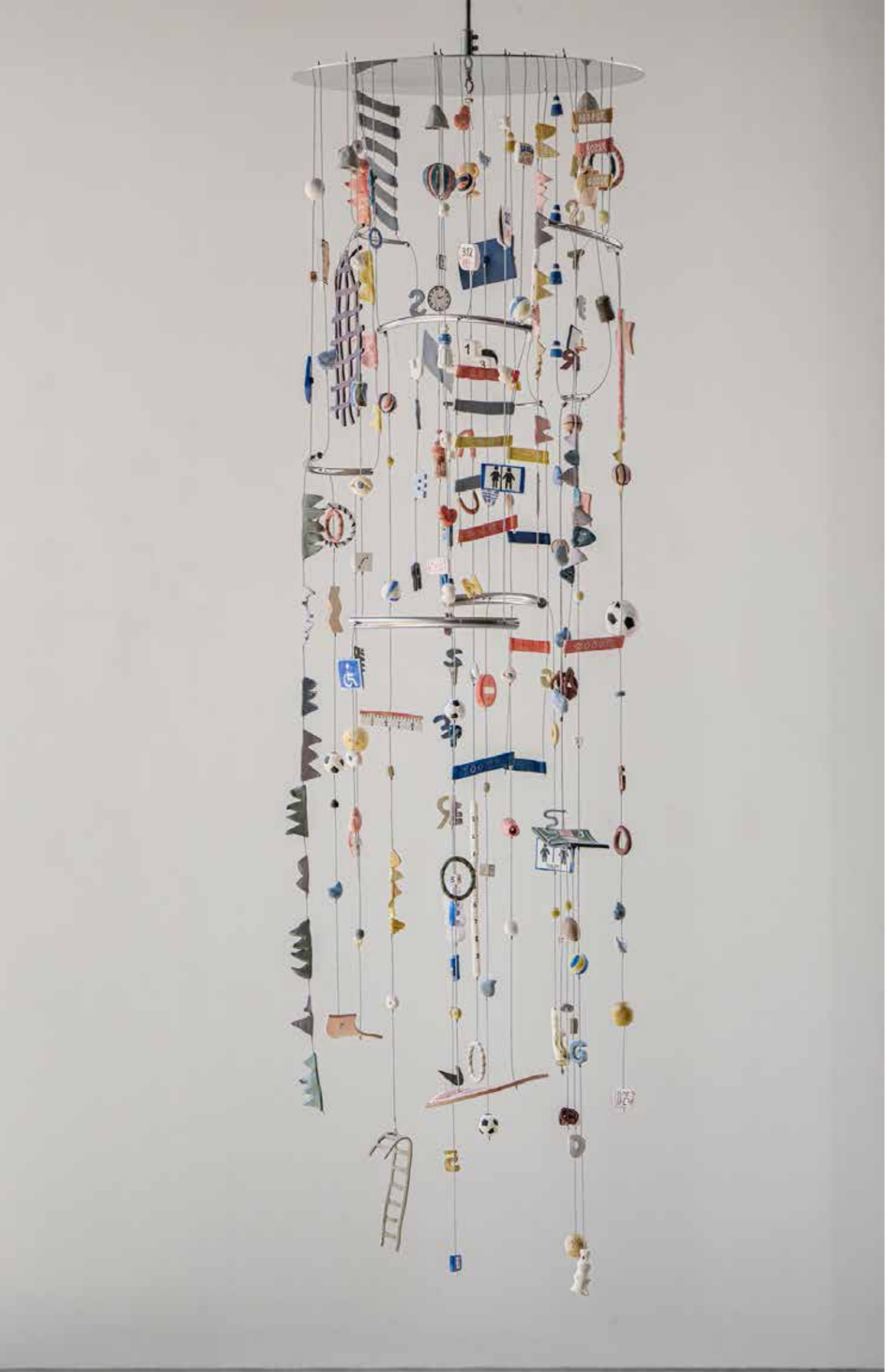


Detail 細節

Image courtesy of New Taipei City Art Museum. Photo: Whose Image Studio
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Detail 細節

Image courtesy of New Taipei City Art Museum. Photo: Whose Image Studio
圖片提供：新北市美術館。攝影：Whose Image Studio



Jumping High, Running Fast
《跳得高跑得快》
2024

Ceramics, colored powder, underglaze, steel cable, stainless steel, kinetic equipment
陶瓷、色粉、釉下彩、鋼繩、不鏽鋼、動力設備
140 x 50 x 50 cm



Detail 細節

Image courtesy of New Taipei City Art Museum. Photo: Whose Image Studio
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Detail 細節

Image courtesy of New Taipei City Art Museum. Photo: Whose Image Studio
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Tuning into Autumn
秋天的落葉和果子
17.11 – 3.12.2023
Kiang Malingue 馬凌畫廊
WUTZ, Taipei, Taiwan
屋子，台北市，台灣

Coinciding with Taipei Biennial 2023, Kiang Malingue is pleased to present “Tuning into Autumn” at WUTZ, Taipei, an exhibition of Yang Chi-Chuan’s new installations and sculptures made in 2023. Through handmade ceramic pieces and tranquil sound elements, the titular curtain piece *Tuning into Autumn*, wind chimes *The Mumbling Tree* and two reliefs come together in an atmospheric composition that contrasts the pathos embedded in Yang’s Taipei Biennial presentation: no longer tasked with painstakingly exploring fear and anxieties, “Tuning into Autumn” shows the way in which one can peacefully reconcile with life and one’s experience of it.

In recent years, Yang has been investigating the material and affective potentials of ceramics, suspending in elaborate or slender tree structures miniature ceramic pieces. These installations that slowly rotate and gently tinkle are known as Yang’s wind chimes, encompassing different themes and subjects the artist has dealt with in the past decade: personal experiences; natural environments; architectural spaces; memories; voices; ruins; performativity; organic forms and non-readymades. The wind chimes also sublimate the gesture of suspension the artist is interested in: earlier projects such as “Specimen” (2014), “What a Wonderful World” (2016) and the major installation *Nine Lines* (2018) all employ suspension as an intricate process through which dynamics and stillness are woven.

Yang’s participation in the Taipei Biennial 2023 includes a commissioned installation embedded with sound elements, attempting to confront the painful experience of anxieties and fear. “Tuning into Autumn” on the other hand, operates as a counterbalance by “disseminating in the space the experience of appreciating montane forests and fallen leaves.” The titular piece *Tuning into Autumn* makes use of strung ceramic pieces as wind chimes pieces do, yet is uncoiled into the shape of a curtain, effectively becoming a penetrable screen in the exhibition. *The Mumbling Tree* is a classic wind chimes piece that rotates and tinkles as ceramic components graze one another, guiding the viewer through the stories told in ceramic forms. The two reliefs, *Lost and Found on the Mountain Wall* and *Take a Walk along the Stream*, are two individual scenes one may stumble upon in mountains or alleys. In a gentle, caring fashion, “Tuning into Autumn” paces in mountainous landscapes, retrieving a stimulating dynamic that is associated with nature, encouraging the viewer to face inner motions, warmth, and the everyday reality as peacefully as fallen leaves and seeds do when the seasons change. Taking branches, foliage, fruits and nuts as her point of departure, Yang crystallises changes in nature and the personal experience of it into scenes and narratives: “The whole exhibition is like going through sights as you explore a mountain: a tree that rustles its leaves as wind passes; some scatterings by the cliffs; a waterfall that eventually appears after crossing a creek—this Autumn journey delivers fallen leaves onto your shoulders, revealing different colours of the foliage as you continue hiking.”

在2023年台北雙年展之際，馬凌畫廊榮譽呈現楊季涓個展「秋天的落葉和果子」，展出藝術家於2023年創作的裝置及雕塑作品。此次展覽包括同名簾幕式作品《秋天的落葉和果子》、風鈴作品《大樹喃喃自語》以及兩件牆面作品，通過手工製作的微型陶瓷物件及寧靜的聲音元素呈現與楊季涓台北雙年展作品截然不同的情緒：相較於雙年展作品對內心恐懼和不安的窺探，「秋天的落葉和果子」提示著平和面對生命經驗的方式。

楊季涓於近年進一步探索手工陶瓷創作的物質性與情感性特質，將大量自行燒製的陶瓷物件以樹狀結構懸掛，通過旋轉擺動的動力設備製作輕柔作響的「風鈴」裝置。這些風鈴凝結了楊季涓過去十年創作生涯中的多個線索——對個人經驗、自然環境、建築空間、記憶、聲音、廢墟、表演性、有機型態及非現成品的探索；風鈴作品也進一步昇華了藝術家長久以來青睞的懸置姿態——2014年的「標本與實記本」、2016年的「美好世界」以及2018年以電線桿結構為主要型態的大型作品《九條線》等早期實踐均已體現楊季涓通過懸置編織運動及靜止姿態的技藝。

楊季涓受2023年台北雙年展委託創作的裝置，試圖檢視人們面對焦慮和恐懼時必須經歷的磨難。「秋天的落葉和果子」卻與此形成鮮明的對比，將「觀賞山林間的樹叢及落葉的經驗飄落於此處。」主題作品《秋天的落葉和果子》如其他風鈴作品一般主要使用了纖細鏈條和陶瓷物件，卻以更為開闊舒展的簾幕形式將展覽空間切割成一個既可穿越也受其阻礙的動線。《大樹喃喃自語》是一件典型的風鈴作品，使用了旋轉運動動力設備，在旋轉的過程中因陶瓷自然碰撞而發出陣陣聲響，引領觀者追溯藝術家用串連的陶器架構出的小故事。牆面上展示的《山壁上的失物招領》及《沿著溪邊散步》也像是兩齣穿梭在山岳或是巷弄間偶然遇到的景觀。「秋天的落葉和果子」以溫和的方式重新在緩慢的步調和景色中找回和自然相關的脈動，鼓勵觀者面對內心深處所受到的感動與溫暖，學著在四季景緻變化下如落葉與果子一般，穩當安然地面對日常。楊季涓從樹梢上的枝葉、落葉與四季的果實為想像基礎，將自然界規律的息氣與置身山林中舒適悠閒的散步感受化為凝結的場景和故事：「整個展覽像是進到一座山裡沿途見到的風景：見到一棵被風吹樹葉就會發出沙沙聲的樹；在一路的山壁上看到有人遺落的東西；又經過一個小溪，一路沿著溪走見到瀑布——一整路的風景就是秋天有落葉飄零，越往山上爬，就可見一路不同的葉子顏色的轉變。」



Installation view 展覽現場

Photo by 攝影: ANPIS FOTO



Installation view 展覽現場

Photo by 攝影: ANPIS FOTO

Installation view 展覽現場

Photo by 攝影: ANPIS FOTO

秋天的落葉和果子 Autumn Tuning Into

楊季浒 Yang, Chi-Chuan

2023.11.16 - 12.3

Kiang Malingue

Installation view 展覽現場

Photo by 攝影: ANPIS FOTO

Tuning Into Autumn
《秋天的落葉和果子》
2023

Ceramic, Color Powder, Underglaze Color, Chains (total of 83)
陶瓷、釉下彩，色粉、鏈條（共 83 根）
Dimensions Variable
尺寸依空間調整



The Mumbling Tree
《大樹喃喃自語》
2023

Ceramic, Color Powder, Underglaze Color,
Stainless Steel, Chains, Rotating Power Equipment
陶瓷、色粉、釉下彩、不鏽鋼、鏈條、旋轉動力裝置
30 x 12 x 150 cm



(Detail 作品細節)



Installation view 展覽現場

Photo by 攝影: ANPIS FOTO



Lost and Found On The Mountain Wall
《山壁上的失物招領》
2023

Travertine, Ceramic, Color Powder, Chains
洞石、陶瓷、釉下彩、氧化鐵粉、鏈條
26 x 20 x 10 cm, 29 x 19 x 10 cm



(Detail 作品細節)

Installation view 展覽現場

Photo by 攝影: ANPIS FOTO



Take A Walk Along The Stream
《沿著溪邊散步》
2023

Travertine, Ceramic, Color Powder,
Underglaze Color, Chains
洞石、陶瓷、釉下彩、色粉、鏈條
18 x 12 x 190 cm

Yang Chi-Chuan is a Taiwanese artist based in Taipei whose work explores the intimate psychological relationships between people and places, objects and events. She employs a delicate expression in her sculptures and sound installations, which often feature personified objects. Drawing on personal experiences and memories, Yang invites viewers on an intimate narrative journey that offers probing questions about our surroundings.

Yang's commissioned work for the Taipei Biennial 2023, *Your Tears Remind Me to Cry*, is a sound installation that meditates on struggles with anxiety and fear. The work comprises several sets of ceramic sculptures as well as sound elements. Audio narration encapsulates the artist's own experiences, as well as her observations about friends and family. Voices of the artist and her friends seem to be in conversation, yet they could also be speaking to themselves. Accompanied by the sound of a piano, these voices recount fears of nightmares. The gentle melody of the piano and the uneasy content of the conversation creates a mixed feeling, combining conflict with soothing comfort.

Some of the ceramic sculptures are inspired by cells, bacteria, and insects, evoking the microorganisms with which we coexist in our living environment. Others reflect Yang's interpretation or imagination of what "fear" would look like if it had a physical form. A constellation of these ceramic sculptures is suspended from the ceiling like sets of wind chimes, swirling in the exhibition space and producing a clapping sound when the pieces collide.

Yang's work retains a kind of sharpness within its softness. Beneath the seemingly sweet surface of her sculptures is a microscopic examination of the experience of inhabiting fear. Yang foregrounds uneasy contradictions as she attempts to find a condition for survival within the ordinary.

- Text by Taipei Biennial

Small World: 2023 Taipei Biennial
「小世界」：2023年台北雙年展

18.11.2023 – 24.3.2024

Taipei Fine Arts Museum, Taipei, Taiwan
台北市立美術館，台北市，台灣

Installation shots of ‘Small World’, 2023 Taipei Biennial, Taipei Fine Arts Museum, Taipei, 2023.
「小世界」展覽現場，台北雙年展，台北市立美術館，台北，2023年

Image courtesy of the artist. 圖片由藝術家提供。
Photography: Chiu, Chih-Wei. Documentary production : Chiu, Chih-Wei

Installation video 裝置視頻:
Password 密碼: EMGYCC123

Installation shots of 'Small World', 2023 Taipei Biennial, Taipei Fine Arts Museum, Taipei, 2023.
「小世界」展覽現場，台北雙年展，台北市立美術館，台北，2023年

Image courtesy of the artist. 圖片由藝術家提供。
Photography: Chiu, Chih-Wei. Documentary production : Chiu, Chih-Wei



Installation shots of 'Small World', 2023 Taipei Biennial, Taipei Fine Arts Museum, Taipei, 2023.
「小世界」展覽現場，台北雙年展，台北市立美術館，台北，2023年

Image courtesy of the artist. 圖片由藝術家提供。
Photography: Chiu, Chih-Wei. Documentary production : Chiu, Chih-Wei



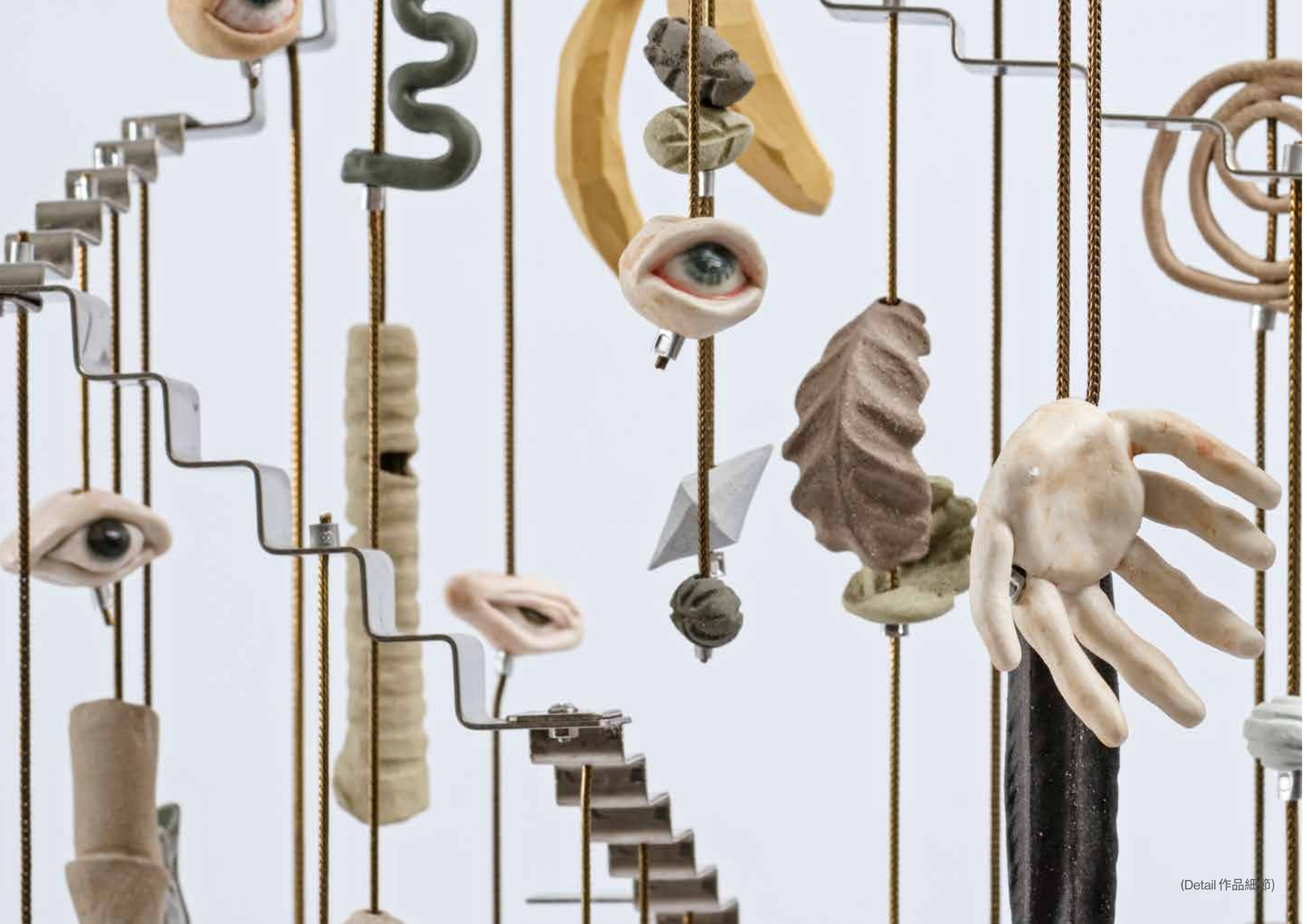
Installation shots of 'Small World', 2023 Taipei Biennial, Taipei Fine Arts Museum, Taipei, 2023.
「小世界」展覽現場，台北雙年展，台北市立美術館，台北，2023年

Image courtesy of the artist. 圖片由藝術家提供。
Photography: Chiu, Chih-Wei. Documentary production : Chiu, Chih-Wei



Your Tears Remind Me to Cry #01
《你的淚痕是我未來的眼淚 #01》
2023

Ceramic, Clay, Color Powder, Underglaze Color,
Stainless Steel, Chains, Rotating Power Equipment
陶瓷、色粉、釉下彩、不鏽鋼、鏈條、旋轉動力設備
45 x 45 x 150 cm, Sound 20 min
45 x 45 x 150 cm，聲音20分鐘



(Detail 作品細節)



Your Tears Remind Me to Cry #02
《你的淚痕是我未來的眼淚 #02》
2023

Ceramic, Clay, Color Powder, Underglaze Color,
Stainless Steel, Chains, Rotating Power Equipment
陶瓷、色粉、釉下彩、不鏽鋼、鏈條、旋轉動力設備
50 x 40 x 210 cm, Sound 20 min
50 x 40 x 210 cm，聲音20分鐘



(Detail 作品細節)

Selected Works

精選作品



Alley on a spring afternoon
《春日午後巷子裡》
2023

Clay, Color Powder, Underglaze Color, Chain, Stainless Steel, Power Equipment
陶、色粉、釉下彩、鏈條、不鏽鋼、動力設備
40x 50 x 190 cm

Installation view, “Measured in feet”, Hong Ga Museum, Taipei, 2023
「一百坪的散步練習」展覽現場，鳳甲美術館，台北，2023 年
Image courtesy of Hong-gah Museum. Photo by Chi-Hung Chu
圖片由鳳甲美術館展提供。攝影：朱淇宏

Watch video 觀看視頻
Password 密碼: KMYCC123

Documentary production : Chiu, Chih-Wei
影像紀錄：丘智偉



Walking in the alley while the weather is pleasant, the clear sunlight allows me to notice the details and senses that I would normally miss. The asphalt road glistens, potted plants tilted by the roadside, budding leaves, birds singing, and the delicate fragrance of flowers. Motorcycles and bicycles huddle against the walls, red traffic cones and tires scattered at the corner. The dilapidated old houses are surrounded by iron-sheet fences, and the construction sites necessitate people to detour.

Sometimes the development of the story is obvious, but how these scenes piece together a rhythmic day, is something that only the person can appreciate. Like this
beautiful spring afternoon, the atmosphere overlapped by the quiet alley scene, left an ordinary but comfortable impression in my mind.

天氣好的時候走在安靜的巷子裡，清透的陽光會讓我看到平日忽略掉的許多細節和感覺，柏油路在閃閃發光，路邊傾倒的盆栽、嫩葉初露的枝枒、清脆的鳥叫聲和微微的花香；摩托車和腳踏車擠在牆邊，轉角處的紅色三角錐和輪胎；有幾個正在施工讓人不得不繞路的工地；還有一些荒廢的老屋被鐵皮圍籬包起。

有時候故事的發展就如同眼前所見，但是這些景象該怎麼拼湊成記憶中有節奏的一日，是自己才能細細體會，像是這美好的春日午後，巷子裡安安靜靜的景象交疊出的氣氛，在我腦子裡留下了平凡卻舒適的印象。

Installation view, “Measured in feet”, Hong Ga Museum, Taipei, 2023
「一百坪的散步練習」展覽現場，鳳甲美術館，台北，2023 年
Image courtesy of Hong-gah Museum. Photo by Chi-Hung Chu
圖片由鳳甲美術館展提供。攝影：朱淇宏



Installation view, “Measured in feet”, Hong Ga Museum, Taipei, 2023
「一百坪的散步練習」展覽現場，鳳甲美術館，台北，2023 年
Image courtesy of Hong-gah Museum. Photo by Chi-Hung Chu
圖片由鳳甲美術館展提供。攝影：朱淇宏



Alley on a spring afternoon
《春日午後巷子裡》
2023

Clay, Color Powder, Underglaze Color, Chain , Power Equipment
陶、色粉、釉下彩、鏈條、動力設備
Dimensions Variable 尺寸可變

Installation view, "Measured in feet", Hong Ga Museum, Taipei, 2023
「一百坪的散步練習」展覽現場，鳳甲美術館，台北，2023 年
Image courtesy of Hong-gah Museum. Photo by Chi-Hung Chu
圖片由鳳甲美術館展提供。攝影：朱淇宏

Watch video 觀看視頻
Password 密碼: KMYCC123

Documentary production : Chiu, Chih-Wei
影像紀錄：丘智偉



Installation view, “Measured in feet”, Hong Ga Museum, Taipei, 2023
「一百坪的散步練習」展覽現場，鳳甲美術館，台北，2023 年
Image courtesy of Hong-gah Museum. Photo by Chi-Hung Chu
圖片由鳳甲美術館展提供。攝影：朱淇宏



The close interdependence of various things in life is like the connection between substances, such as stones, soil, plants, people, and water. Like the cellular activities in our body, starting from the smallest molecule, matter can condense into crystals and gradually evolve into various organic life forms, and finally become an effective network; bacteria will also form alliances and infect some alien area together; dust in the air can also accumulate as another substance.

It's raining. Look at the raindrops falling, and imagine dripping along with other invisible tiny substances, from the smallest molecules to bacteria, water, and dust. They float in the atmosphere, land on the soil and rivers, and are closely connected with us.

生命中各種事物間的緊密相依就像是物質之間的關聯，像是石頭、土壤、植物、人和水。和我們體內的細胞活動一樣，從最小分子開始，物質可以凝結成結晶體再漸漸演變成為各種有機的生命，最終成為一個有效的網絡；細菌也會結盟，一起侵入另一個異域中；空氣裡的塵埃也能堆積成為另外一種物質。

下雨了，看看水滴落下，想像空中也將降下其他不可見的物質，從最小的分子到細菌、水、塵埃，他們微小地在空氣裡漂浮，降落在土壤與河川，和我們緊密相連。

Installation view, “Measured in feet”, Hong Ga Museum, Taipei, 2023
「一百坪的散步練習」展覽現場，鳳甲美術館，台北，2023 年
Image courtesy of Hong-gah Museum. Photo by Chi-Hung Chu
圖片由鳳甲美術館展提供。攝影：朱淇宏



Installation view, “Measured in feet”, Hong Ga Museum, Taipei, 2023
「一百坪的散步練習」展覽現場，鳳甲美術館，台北，2023 年
Image courtesy of Hong-gah Museum. Photo by Chi-Hung Chu
圖片由鳳甲美術館展提供。攝影：朱淇宏



Foggy Mountain
《山雨霧》
2022

guan-yin stone , textured stone, medical stone, volcanic rock, artificial stone, organic compounds extracted from plants, atomizer
觀音石、紋石、麥飯石、火山岩、人造石、植物萃取有機化合物、水、霧化器

Installation view, Solid Art, Taipei, 2022
展覽現場，本事藝術，台北，2022 年
Image courtesy of Solid Art. Photo by ANPIS FOTO, Shibang Wang
圖片由本事藝術提供，攝影：ANPIS FOTO 王世邦

The inspiration of creation is the landscape of fog shrouded mountaintops in Taiwan's mountainous region. The vapor and fog in the mountainous area formed by level and temperature is vital resources to nourish the forest biodiversity. Taking a further imagination on the personal relationship between us and the visible fog and invisible air, the artwork relates the fog and the odor to human breathing cycle and environment.

Through stone-carving, the work *Foggy Mountain*, a garden-like landscape similar to an imitation of nature is created among the stones' natural appearances and man-made cuts. Various smells generated are diffused in the mist over the stone-made landscape. The overall shape is as a miniature of a mountain landscape as well as a special machine which breathes out environmental odors.When reflecting on the cause-and-effect of our daily life, the imitated landscape *Foggy Mountain* shows both rationalness of science and sensibility; whether the air flow and environmental circulation driven by human activities and nature, or whether the beautiful scenery to our sensations. The imitation of nature, water, fog suggesting the daily circulation inside and outside our bodies is simultaneously hidden in the fairyland-like foggy landscape, environmental odors and healing effects.

以台灣山區霧氣籠罩山頭景象做為創作的根源。山區因地勢與溫度所形成的水氣與霧氣，是滋養山林間生態多樣的重要資源，以此景觀進一步想像——這些可見的霧與不可見的空氣在環境中和我們的切身關係，並以霧氣以及氣味連結至人體內的呼吸循環與環境的關聯。

《山雨霧》造型上以石材進行切割，在石材原貌與加工的切痕之間，製造出類似庭園造景的仿自然景致，再結合上以霧擴散出的各式氣味在石頭造景之間隨空氣蔓延，整體造型既像是微型的山區景觀，也是一座座吐納環境氣味的特殊機器。在這仿造的景觀中，《山雨霧》思考我們日常生活環境生成的因果，呈現了無論在理性科學中，因自然與人類活動帶動的氣流、環境循環，亦或是感性上在如仙境般的霧氣景觀、環境氣味與療癒作用間，美麗的景色之於我們的感官關係，以仿造的自然、水、霧氣同時展示日常身體內外的循環。



Foggy Mountain
《山雨霧》
2022

guan-yin stone , textured stone, medical stone, volcanic rock, artificial stone, organic compounds extracted from plants, atomizer
觀音石、紋石、麥飯石、火山岩、人造石、植物萃取有機化合物、水、霧化器

Installation view, Solid Art, Taipei, 2022
展覽現場，本事藝術，台北，2022 年
Image courtesy of Solid Art. Photo by ANPIS FOTO, Shibang Wang
圖片由本事藝術提供，攝影：ANPIS FOTO 王世邦



Foggy Mountain
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Installation view, Solid Art, Taipei, 2022
展覽現場，本事藝術，台北，2022 年
Image courtesy of Solid Art. Photo by ANPIS FOTO, Shibang Wang
圖片由本事藝術提供，攝影：ANPIS FOTO 王世邦



Foggy Mountain
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Installation view, Solid Art, Taipei, 2022
展覽現場，本事藝術，台北，2022 年
Image courtesy of Solid Art. Photo by ANPIS FOTO, Shibang Wang
圖片由本事藝術提供，攝影：ANPIS FOTO 王世邦



Foggy Mountain
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Installation view, Solid Art, Taipei, 2022
展覽現場，本事藝術，台北，2022 年
Image courtesy of Solid Art. Photo by ANPIS FOTO, Shibang Wang
圖片由本事藝術提供，攝影：ANPIS FOTO 王世邦

Black Dunes
《黑色沙丘》
2021

Black sand, clay, underglaze colour, colour powder, dimensions variable
黑色工程沙、陶、釉下彩、色粉，尺寸因空間而異

Installation view, Yo-Chang Art Museum, New Taipei City, 2021
展覽現場，有章藝術博物館，新北市，2021 年

Starting from the view of the old buildings surrounding the exhibition venues, the artist imagined how living in the narrow lanes and alleyways was like in the past, and reproduced a state of construction, renovation, and rebuilding with the use of black sand; the strewn garbage and daily necessities inadvertently left in the lanes and alleyways are reproduced bearing the traces of time with hand-made clay. *Black Dunes* resembles an illustration in a children's book, with each item representing what will eventually be forgotten, while this work also silently tells the story of the people and things that have once lived there.

由展場周遭的老舊建築景緻為起點，想像過往巷弄居所與生活，透過黑色建築用沙為基底，重現建築施作、整修或再搭建的施作狀態；巷弄間不經意被遺留的垃圾或生活用品，則以手作陶土再現時光在物件的痕跡。《黑色沙丘》狀似童書內的插圖，每一樣物品代表著每一件被漸漸淡忘的事，也以無聲的姿態訴說曾經生活在這裡的人和事。



Black Dunes
《黑色沙丘》
2021

Black sand, clay, underglaze colour, colour powder, dimensions variable
黑色工程沙、陶、釉下彩、色粉，尺寸因空間而異

Installation view, Yo-Chang Art Museum, New Taipei City, 2021
展覽現場，有章藝術博物館，新北市，2021 年

Black Dunes
《黑色沙丘》
2021

Black sand, clay, underglaze colour, colour powder, dimensions variable
黑色工程沙、陶、釉下彩、色粉，尺寸因空間而異

Installation view, Yo-Chang Art Museum, New Taipei City, 2021
展覽現場，有章藝術博物館，新北市，2021 年



Black Dunes
《黑色沙丘》
2021

Black sand, clay, underglaze colour, colour powder, dimensions variable
黑色工程沙、陶、釉下彩、色粉，尺寸因空間而異

Installation view, Yo-Chang Art Museum, New Taipei City, 2021
展覽現場，有章藝術博物館，新北市，2021 年
Image courtesy of Yo-Chang Art Museum
圖片由有章藝術博物館提供



Small House
《我是一間小房子》
2021

10-channel sound installation, dimensions variable
10 聲道聲音裝置，尺寸因空間而異

Installation view, Yo-Chang Art Museum, New Taipei City, 2021
展覽現場，有章藝術博物館，新北市，2021 年
Image courtesy of Yo-Chang Art Museum
圖片由有章藝術博物館提供

Referring to moulds and patches found in the room, the artist took the house's smell and sound as its soul and mind, reincarnating them into the house's memory and perception. Working with a sound engineer to collect, design, and mix different kinds of sounds together, the artist then had at hands sounds of people touching things, yawning, sighing, and saying simple words and sentences, or sounds from nature. Eventually, the artist created a multi-channel audio installation which "sprinkles" those sounds on the house's ground and imitates its pulses and feelings in a ghostly way.

Sound Collector, Mixed and Acoustic Design: CHEN J-H | Voice Actor: LIN Wei Chih | Equipment cooperator: Roger Hsu | Technical Coordination: l'atelier muxuan

由屋內的霉與斑剝做為擬人化想像的參考，將氣味及聲音假想為屋子的靈魂和意識，展現小房子本身的記憶與知覺。透過與聲音工程師合作，共同設計及採集多種聲音後混音製作而成 ，從人發出的極輕微觸摸聲、呵欠、嘆息聲、或簡單字句，到自然界的各式聲響，最後以多聲道環繞式呈現聲音的跳動和灑落，鬼魅般地擬人化房子的脈動和思緒。

聲音採集、混音及音場設計：陳珍惠 | 聲音表演：林濰芝 | 器材協力：許克瑋 | 展場技術：牧晅

Small House
《我是一間小房子》
2021

10-channel sound installation, dimensions variable
10 聲道聲音裝置，尺寸因空間而異

Installation view, Yo-Chang Art Museum, New Taipei City, 2021
展覽現場，有章藝術博物館，新北市，2021 年





Small House
《我是一間小房子》
2021

10-channel sound installation, dimensions variable
10 聲道聲音裝置，尺寸因空間而異

Installation view, Yo-Chang Art Museum, New Taipei City, 2021
展覽現場，有章藝術博物館，新北市，2021 年



Small House
《我是一間小房子》
2021

10-channel sound installation, dimensions variable
10 聲道聲音裝置，尺寸因空間而異

Installation view of the 4th Hangzhou Triennial of Fiber Art, Zhejiang Art Museum, Hangzhou, 2022
第四屆杭州纖維藝術三年展展覽現場，浙江美術館，杭州，2022 年
Image courtesy of the 4th Hangzhou Triennial of Fiber Art
圖片由第四屆杭州纖維三年展提供



Small House
《我是一間小房子》
2021

10-channel sound installation, dimensions variable
10 聲道聲音裝置，尺寸因空間而異

Installation view of the 4th Hangzhou Triennial of Fiber Art, Zhejiang Art Museum, Hangzhou, 2022
第四屆杭州纖維藝術三年展展覽現場，浙江美術館，杭州，2022 年
Image courtesy of the 4th Hangzhou Triennial of Fiber Art
圖片由第四屆杭州纖維三年展提供



Plastonki
2020 -

Audio recording (20 min), ceramic (around 180 pieces), sand
錄音（20 分鐘），陶瓷（约 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



Plastonki
2020 -

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？











Plastonki
2020 -



Plastonki
2020 -

Plastonki
2020 -



Plastonki
2020 -



Plastonki
2020 -



Plastonki
2020 -

Plastonki
2020 -

Plastonki
2020 -



Plastonki
2020 -

Plastonki
2020 -

Plastonki
2020 -



Plastonki
2020 -



Plastonki
2020 -

Plastonki
2020 -

Plastonki
2020 -



Plastonki
2020 -

Plastonki
2020 -



Plastonki
2020 -

Plastonki
2020 -



Plastonki
2020

Audio recording (20 min), ceramic (around 390 pieces), sand
錄音（20 分鐘），陶瓷（约 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



Plastonki
2020

Plastonki
2020



Plastonki
2020

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。

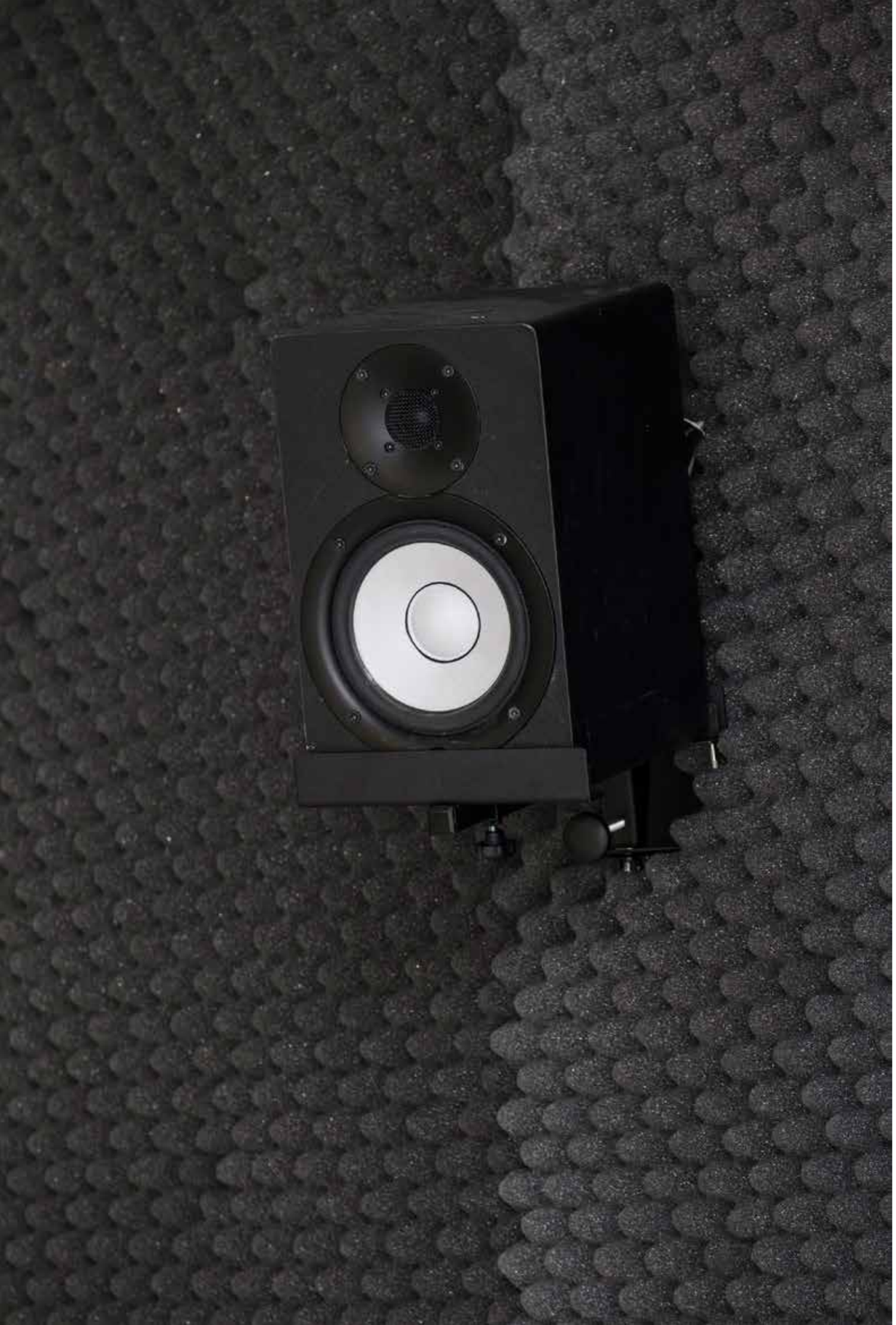
Sound courtesy
褒忠讚歌 Ode to Bozung
作詞：羅思容 Lyrics by Lo Sirong
作曲：石青如 Composed by SHIH, Ching-Ju
授權單位：財團法人拉縴人文化藝術基金會 Authorized by TMC Culture and Arts Foundation
演唱：和平高中和樂合唱團 Performed by Taipei Municipal Heping High School Choir

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



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



Installation view, Taipei Dangdai 2020, Taipei, Taiwan
展覽現場，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



(Detail 作品細節)

(Detail 作品細節)



(Detail 作品細節)



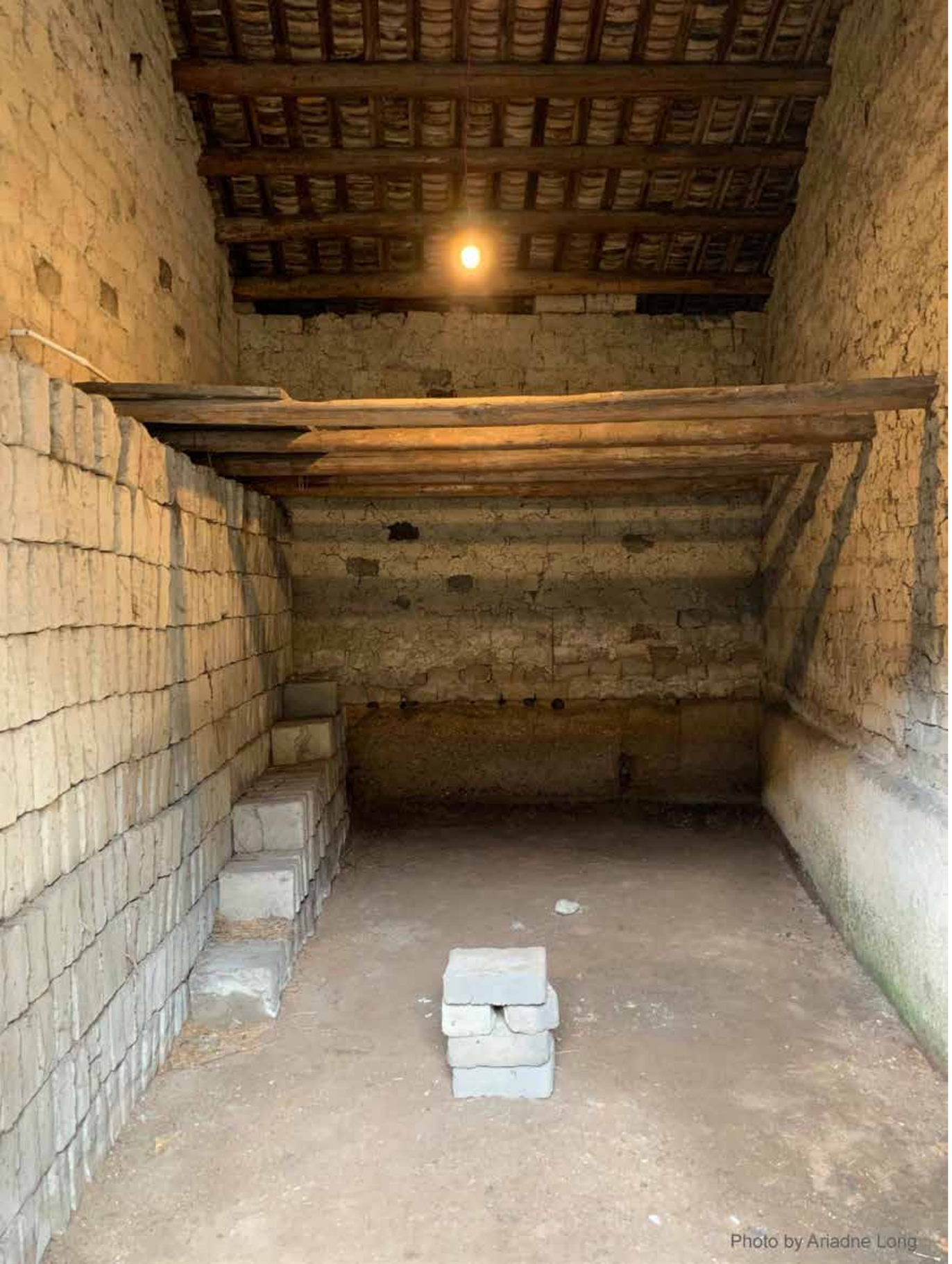
(Detail 作品細節)

(Detail 作品細節)





(Detail 作品細節)



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

Detail 細節



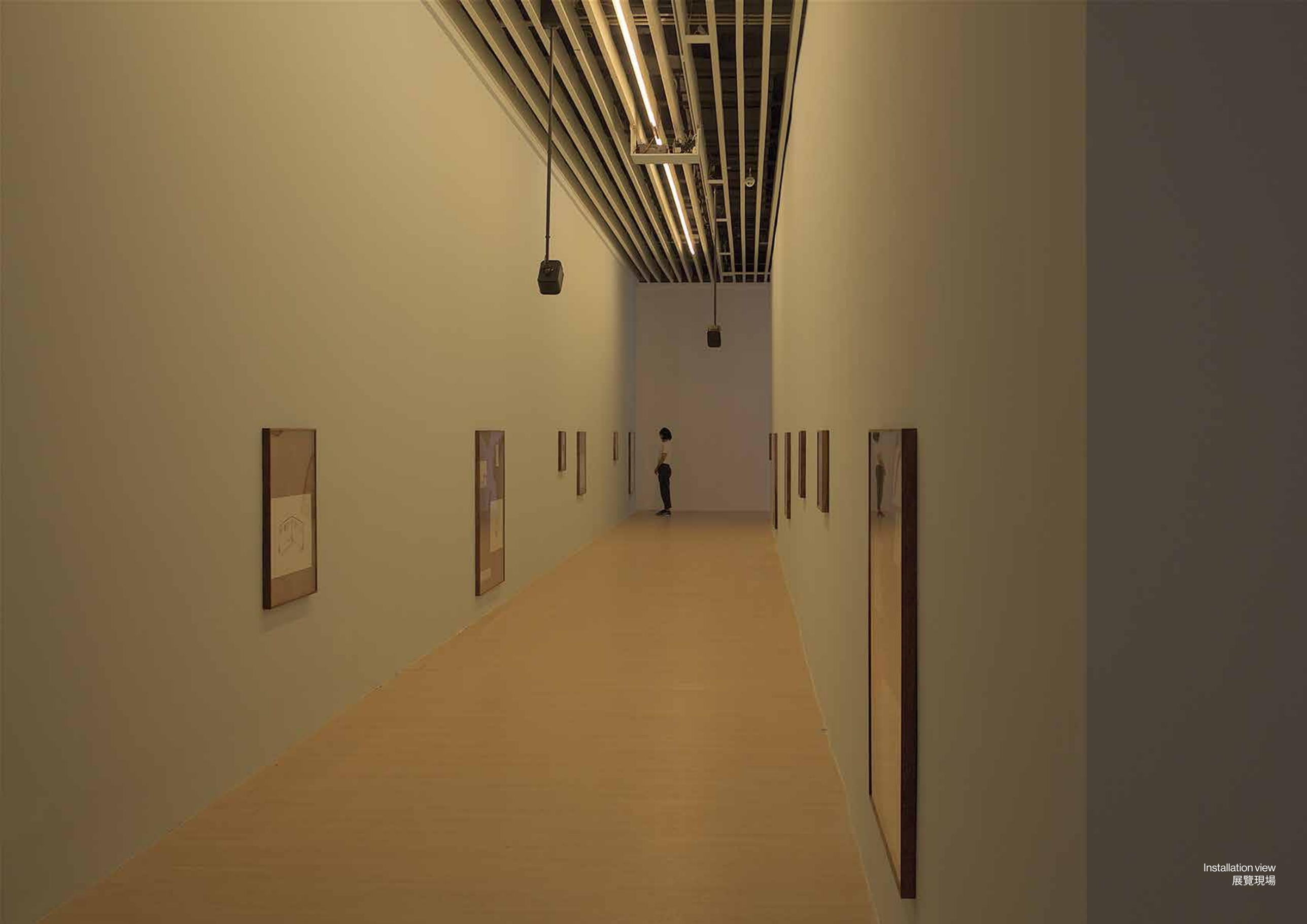
Picturing the stories you have told me
那些妳曾經說過的事
2018

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/efgj1ltweiie/picturing-the-stories-you-have-told-me/s-uohC7



Installation view
展覽現場

Detail 細節

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/efgj1ltweiie/two-houses-of-sixty-years-old-1/s-2yWU5

Detail 細節



Essays: a Platfrom
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-platfrom-1/s-jmXwm



Installation view
展覽現場

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



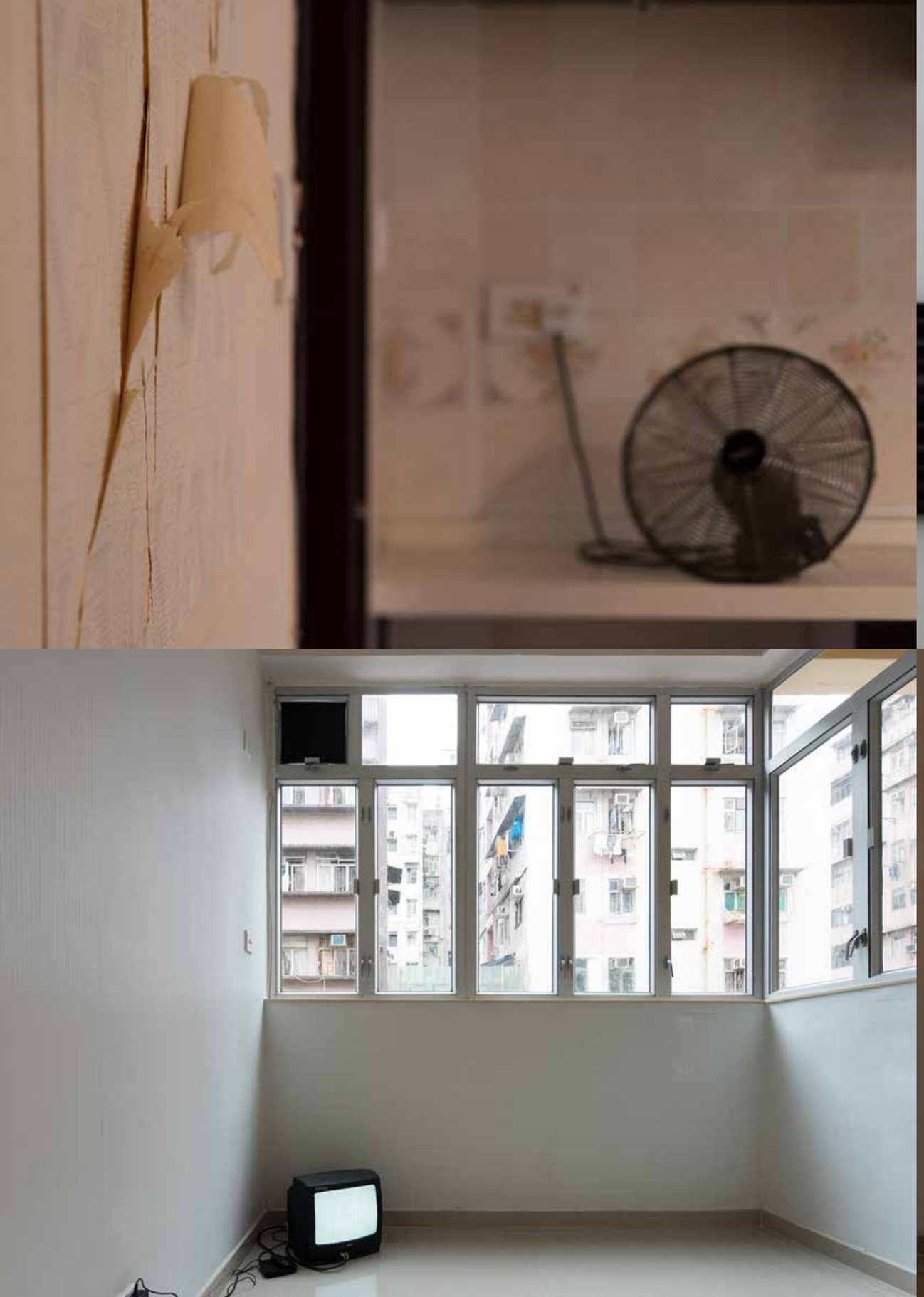
Tick-Tock
2017

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/efgj1ltweiie/essays-during-the-night-1/s-XJbl3

Installation view
展覽現場

√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', Radicalsign, Taipei, Taiwan
展出於「√YANG, CHI-CHUAN」, Radicalsign, 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

Specimen
標本與實記本
2014



Specimen
標本與實記本
2014



Specimen
標本與實記本
2014

Kiang Malingue

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong
適安街 10 號 | 灣仔 香港
Open: Tuesday-Saturday 12-6PM
and by appointment.

Yang Chi-Chuan

Office N° | 電話 +852 2810 0317

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

2025
“YANG Chi-Chuan - Where A River Runs by”, Taishin Tower, Taipei, Taiwan

2023
“Tuning into Autumn”, Kiang Malingue, Taipei, Taiwan

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”, Radicalsign, 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

2026
Art Collaboration Kyoto, Kyoto International Conference Center, Kyoto, Japan
“Unfolding Circuits”, Tainan Art Biennial, Tainan, Taiwan

2025
“A Call of All Beings”, Taichung Art Museum, Taichung, Taiwan

2024
“Prosodic Grains”, BY ART MATTERS, Hangzhou, China
"Pulse of the Hinterland", the 4th Xinjiang International Arts Biennale, Xinjiang, China
“Symbiotic Longing”, TAO ART, Taipei, Taiwan
“In Terms of Sport”, New Taipei City Art Museum, New Taipei City, Taiwan

2023
“Small World”, 2023 Taipei Biennial, Taipei Fine Arts Museum, Taipei, Taiwan
“We are here, talking about the view along the road and us.”, Hsinchu City Art Gallery, Hsinchu, Taiwan
“Measured in feet”, Hong Ga Museum, Taipei, Taiwan

2022
“Once Within Borders“, Neiwei Art Center, Kaohsiung, Taiwan
“The Fantasy of Sound - 5 Senses Journey“, Juming Museum, New Taipei City, Taiwan
“Being Theoria”, 4th Hangzhou Triennial of Fiber Art, Zhejiang Art Museum, Hangzhou, China

“Tides in the Body”, Solid Art, Taipei, Taiwan

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

Collection

Taipei Fine Arts Museum, 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

2025
「楊季涓——溪水流過的地方」，台新新光金控大樓，台北，台灣

2023
「秋天的落葉和果子」，馬凌畫廊，台北，台灣

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

2026
Art Collaboration Kyoto 藝博會，國立京都國際會館，京都，日本
「迴圈 · 超展開」，臺南藝術雙年展，台南，台灣

2025
「萬物的邀約」，臺中市立美術館，台中，台灣

2024
「浮聲切響」，天目里美術館，杭州，中國
「腹地脈動」，第四屆中國新疆國際藝術雙年展，新疆，中國
「共生渴望」，TAO ART，台北，台灣
「體育課」，新北市美術館，新北市，台灣

2023
「小世界」，2023 台北雙年展，台北市立美術館，台北，台灣
「棲居：關於路邊的風景與我們」，新竹市美術館，新竹，台灣
「一百坪的散步練習」，鳳甲美術館，台北，台灣

2022
「解惟 · 解圍」， 內惟藝術中心，高雄，台灣
「聲音的奇幻異想」，朱銘美術館，新北市，台灣
「緩存在」，第四屆杭州纖維藝術三年展特別項目，浙江美術館，杭州，中國

「作浪」，本事藝術，台北，台灣

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
「辶反風景」，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

收藏

臺北市立美術館，台北，台灣

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