



道

而行

繞

Detour

策展人

藝術家

Curator

Artists

林裕軒  
何彥諺、楊季涓、蔡宗勳

Lin Yu-Hsuan  
Ho Yen-Yen  
Yang Chi-Chuan  
Tsai Tsung-Hsun

展覽期間 2021.01.15 (五) – 02.28 (日)  
展覽地點 臺北國際藝術村 百里廳 (臺北市中正區北平東路 7 號)  
Date 2021.01.15 (Fri.) – 02.28 (Sun.)  
Venue Taipei Artist Village, Barry Room (No.7, Beiping E. Rd.,  
Zhongzheng Dist., Taipei)

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平高中和樂合唱團、翰廷法律事務所、立方計劃空間、福利社  
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Special Thanks Yoji Yao, TMC Culture and Arts Foundation, Taipei Municipi-  
pal Heping High School Choir, TheCube Project Space, FreeS Art Space





**Detour**  
**1.15** (Fri.)  
**2.28** (Sun.)

策展人 Curator

林裕軒 Yu-Hsuan Lin

藝術家 Artist

何彥謙 Yen-Yen Ho

楊季涓 Chi-Chuan Yang

蔡宗勳 Tsung-Hsuan Tsai

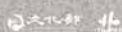
展期 Exhibition Period / 2021 1.15 (Fri.) - 2021 2.28 (Sun.) (Closed on Monday) | 開放時間 Open Time / 11:00-18:00 |  
開幕導覽 Opening Guided Tour / 1.15 (Fri.) 19:00 | 地點 Venue / 台北國際藝術村百里廳 Taipei Artist Village, Barry Room



TAIPEI ARTIST VILLAGE  
台北國際藝術村

展覽空間在臺北臺灣銀行樓  
100, Zhongxing E. Rd., Taipei, Taiwan  
第二層樓 708 - SUN 11:00am - 02:00 pm  
第一樓廳 Closed on Monday

策展顧問 curpmv2021



主辦單位 organizer



台北市文化局

台北國際藝術村基金會



## 繞道而行

不久前和朋友聊起當年 318 學運，我好奇問身為高中生的他在那段期間的生活。他說著當時的煩惱是穿越抗爭人群去南陽街補習班的困難；也有朋友提到他必須穿過拒馬才能踏入校園，更有些人在立法院前打卡被嘲笑湊熱鬧。經驗上的時差與階段性專注事物的不盡相同，我們沒有繼續探究這場運動在過去的感受和對自己現在的影響，相似的是至今走在這些柏油路的時間像是一致的。因現實的膨脹或地表擠壓發生的災難與異議現場，在線性時間裡截出了時間點，也散出了對同一個事件不同的感受。這些感受上的落差不單單顯現在家中牆上因地震產生的裂痕、褪色於電線桿上的抗議訴求貼紙，抑或是隨手從口袋翻出口罩般的奇異日常。當新型冠狀病毒（COVID-19）疫情在世界上擴散後，時間也即將區分了疫情發生前與後，甚至是疫情結束的未來，事件就這樣顫動地潛行於街道、電影院、校園、車廂與情感空間中，一路從我們的公共空間直達我獨處的時刻，這裡的我們不再是強化集體意識的口號，而是在劇烈的變化裡確認自身定位的標點，在社會反覆的意識框架中，個人情感上的反應怎麼成為一種社會願景。

「繞道而行」一展以青少年的年齡階段當作某種感性無法定義的線索，將位於北平東路的展場作為一條已知未來盡頭的路面。在這已發生、正在發生但終將成為過去的事，如何辨認那刻的感受；過去的未參與，至今仍框於生活的經歷感受，如何影響自己的觀看角度。展覽將時間與感受的變化狀態聚集於此，進而以個人的獨白重新觀看社會意識，「我」如何在個人妄想裡釐清真實。

以這樣的關注角度，何彥諺在作品《席地而坐》中，藝術家以 2014 年 3 月 19 日的報紙，頭版底下一則「臺灣科學家找到宇宙膨脹證據」的報導作為材料，她把觀看臨時社群的角度進行翻轉，將街上道路、操場與室內運動場的

地面質感，放置成一個個可以挪動的牆面，移動作為集結功能的表面，在摩擦的腳步聲中讀取在地面外的平行時空；另一方面，楊季涓的作品《每個人的身體裡都有一段旋律》，以高中時期曾參加合唱團的經歷作為故事原型。她與臺北市立和平高中合唱團共同重新錄音製作合唱歌曲——「褒忠讚歌」，以寓言的方式在這社會框架中，留出每一個聲音在群體中始終存在的（或許不易見的）特殊性；蔡宗勳用傳遞給未來自己的訊息——「時光膠囊」作為主軸，以輕鋼架與矽酸鈣板將空間的天花板填補成一個傾斜且肅靜的平面，其天花板背面的光線，讓延長影子映在這些社會碎片中。在作品《背面》裡，他將客觀時間切除、黏合與樺接在個人時間的剖面上，與已知和未知的時間交匯後，再展開與自己的溝通。

換句話說，這個特定的年齡階段展示了一種「被描述」的未完成狀態：自我與他人意識的初建、進行中的自我認同，我認為其應當被視為一個帶狀且必定持續進行的感性狀態，一個從個人時間延伸至集體時間的高速公路，一路也途經我們的島嶼。從再現已經成為過去歷史的場景，到追問其中角色的內心獨白，一個相同事件是否可以透過客觀描述與符號化成就相異的塑造？看似在宣示某種感性至上，無理性下而產生的原地折返，但在這個展覽中待呈現的是：有沒有一種透過個人自傳式的途徑，來勾勒出當代曾有過且正在發生的社會景象？當事件已經在歷史中沈澱後，我們又該如何在時間中繞道回視，在此刻解讀彼刻所創造的生命經驗？



## Detour

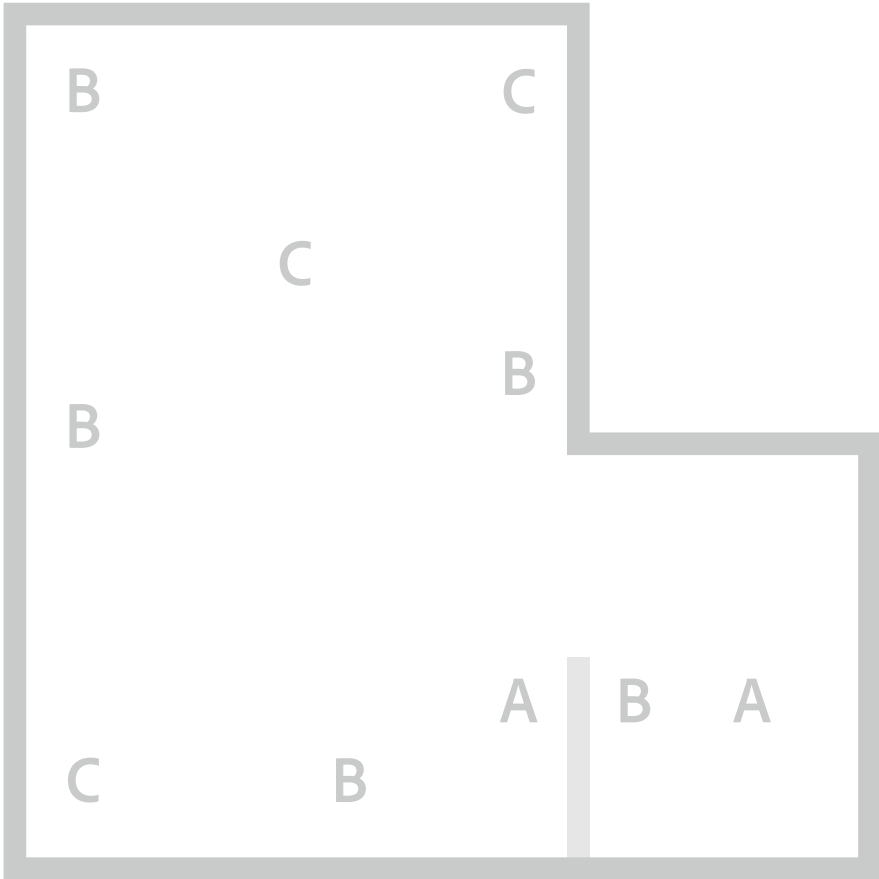
It was not long ago that my friends and I talked about the Sunflower Student Movement, and out of curiosity, I asked them about their daily life during that period of time. As a senior high student at that time, one of them said what worried him most were the difficulties of fighting his way through the crowd to the cram school on Nanyang Street. Another mentioned that he had to bypass the barricades to get into the school. The others were even teased about going along for the ride as checking in at the Legislative Yuan. This shows the fact that the differentiated experiences and concerns vary greatly across individuals and periods. On the contrary, what's coherent is the sense of time of walking on a tarred road. However, in the end, we did not discuss further about how we felt about the movement and how it has influenced us till now. Either a catastrophic scene caused by a compression on the ground surface or a battlefield for protesting marks notes in linear time and expresses different emotions toward the same thing. The gap of sensibilities is documented not only in earthquake cracks on walls and faded protest stickers on utility poles but also when wearing facial masks becomes the new normal nowadays. While the COVID-19 pandemic has spread around the world with alarming speed, the time is divided into before and after the pandemic and even the future without it. Things move latently across actual spaces, like streets, movie theatres, campus, carriages and embody within emotions as well.

From a public sphere to a moment of solitude, the "us" here is no longer a call to strengthen a collective awareness but to anchor a self-presence in dramatic changes and turbulence. In the frame of social identity, how can emotional responses of individuals reflect or foresee a social vision?

The question is addressed in this exhibition: it views adolescence as an indication which is hardly defined with sensibilities and takes the exhibition space on Beiping East Road as the road extending into a predictable future. What's happened and happening will eventually become parts of the past. Therefore, how can we identify the feeling at that particular moment? Those we missed, on the one hand, settle in our shared experiences. On the other hand, they reframe our perspectives toward certain things. This exhibition collects changes of time and feelings; moreover, reviews a social awareness via a personal monologue: How can "I" distinguish reality from my personal illusion?

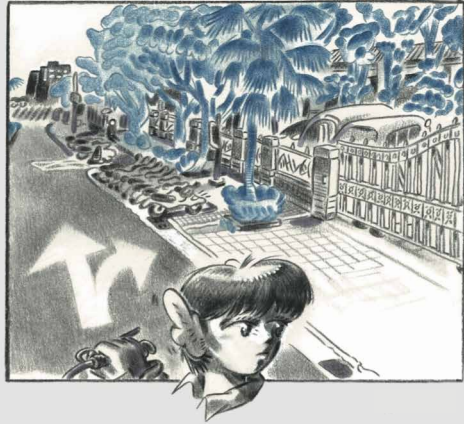
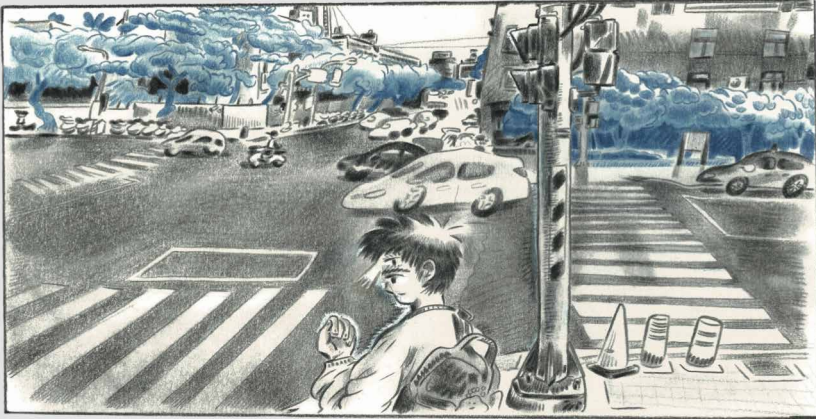
This exhibition invites three artists to outline the scenario. In her work *On the Ground*, Ho Yen-Yen takes a newspaper clipping as materials. This overlooked information about a Taiwanese cosmologist found the evidence of the earth's inflation was placed at the bottom of the front page on March 19th 2014. She provides another way of viewing and engaging a temporary community. Ground textures of road, playground, and indoor stadium are placed as movable vertical panels. These ground panels escape from their purpose of gathering and the friction of dragging panels resonates the parallel universe outside. On the other hand, Yang Chi-Chuan's work *The Rhythm Inside* is based on her experience of singing in a choir in senior high school. She invites the choir of Taipei Municipal Heping Senior High School to co-record the song, *Ode to Bozung*, interpreting each distinctive voice existing in a society. Tsai Tsung-Hsun, in his work, *Far Side*, delivers a message— a time capsule to his future self. Covered with light steel frames and calcium silicate panels, the ceiling turns into a gentle incline. The light streaming behind the ceiling casts a long shadow of calcium silicate panel on other objects intentionally arranged in the space. The artist cuts, sticks and joints a slice of objective time onto an intimate and personalized one. The known time intersects with the unknown one, and meanwhile the intersection leads to an internal dialogue of the artist's himself

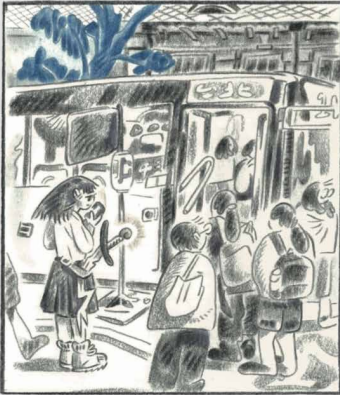
In other words, this specific age manifests an unfinished condition: the awareness of distinguishing "I" from "the other" and an ongoing identity construction. Thus, this condition should be seen as a linear and proceeding one with sensibilities, like a highway runs from an individual toward a collective. Taiwan, likewise, has featured this kind of ambiguous and unsettled situation in every aspect. From unfolding a historical situation to tracing self-monologue, whether an event is objectively described or symbolized into a simple and flat one? Through an unreasoning back-and-forth which seemingly underlines and values sensibilities, this exhibition tends to address whether there is an autobiography-like approach to depict social scenes in our time. When an event recedes into history, how can we take a detour in retrospect to interpret those previous life experiences once again?



- A 每個人的身體裡都有 楊季涓  
一段旋律  
*The Rhythm Inside*  
Yang Chi-Chuan
- B 席地而坐 何彥諺  
*On the Ground*  
Ho Yen-Yen
- C 背面 蔡宗勳  
*Far Side*  
Tsai Tsung-Hsun













楊季涓  
Yang  
Chi-Chuan

A

每個人的身體裡都有一段旋律

聲音裝置，色鉛筆繪於紙張

尺寸依場地而定，30 分鐘

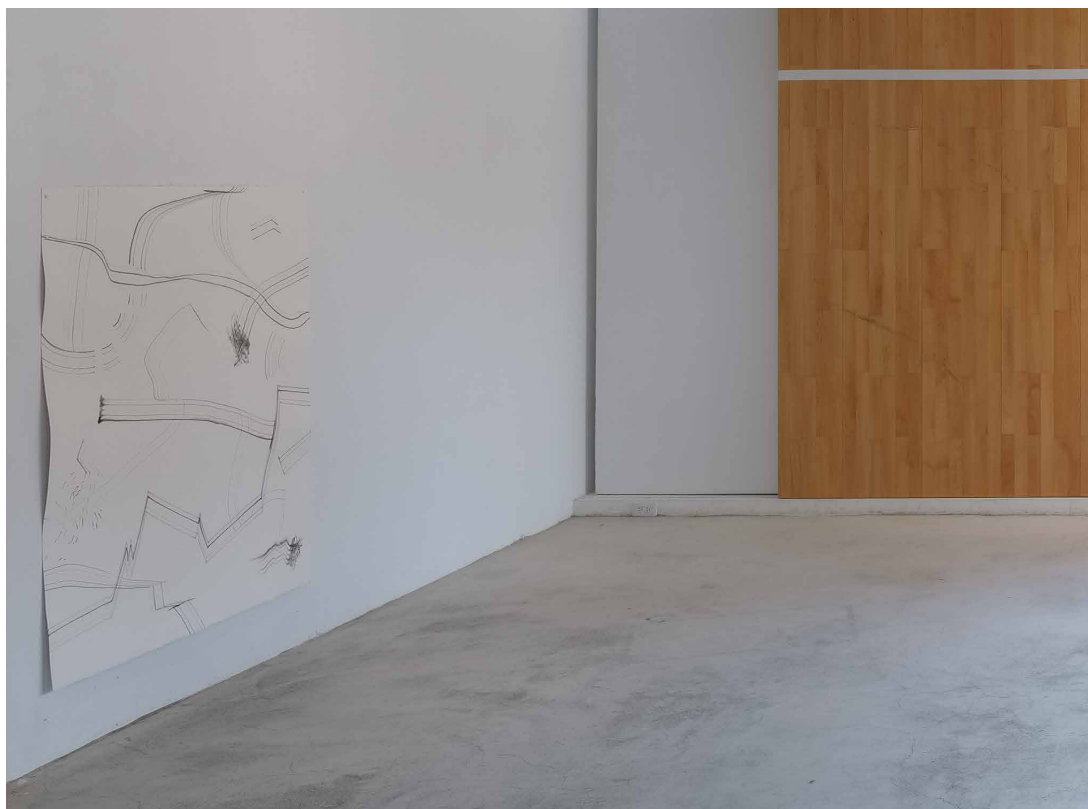
*The Rhythm Inside*

Audio recording, crayon on paper

Dimensions variable, 30 min

2021

楊季涓近年的創作，逐漸由個人化的記憶事件轉向寓言式架構，內容擴展至更貼近環境與群體的想像。《每個人的身體裡都有一段旋律》是由過去參與合唱團的經驗轉化而來，並邀請和平高中合唱團「和樂」及指導老師共同錄製完成。作品以合唱團員練唱過程中被指揮反覆糾正的過程，搭配旁白時而參與其中，時而又跳脫情境的敘事。將個人與群體的關係寓言式的呈現，並將合唱團隱喻為社會縮影。



其中合唱團員所演唱的客家歌曲《褒忠讚歌》，顯現臺灣民謠中常見對於故鄉情感或集體事件的情懷，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《每個人的身體裡都有一段旋律》中，所隱喻、欲呈現的群體意識及認同從何而來相呼應。

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*.



何彥諺

Ho  
Yen-Yen

**席地而坐**

木板、瀝青、砂礫、彈性樹脂砂漿複合材、水性壓克力地床鋪裝材、  
路線漆、鏡子、口香糖、油墨、紙張

尺寸依場地而定





B

***On the Ground***

Wood board, asphalt, gravel, elastic resin cement  
composite material, acrylic floor paint, ink, paper

2021

Dimensions variable

計畫開頭來自一則剪報，在 2014 年 3 月 19 日頭版上被忽略的一角。臺灣物理學家郭兆林參與的美國研究團隊，哈佛－史密森尼天體物理中心（Harvard-Smithsonian Center for Astrophysics）宣布首度發現宇宙初期擴張所留下的痕跡——初始重力波之存在，透過 BICEP2 望遠鏡觀測到的微波輻射如同大爆炸的指紋，以科學方法證實了長久以來宇宙起源理論之假說。

與這名窮究真理、仰望星叢身影並置的，是一夜間群眾佔領議會的激烈場面，出現在同一份客觀時間作註記的油墨紙張上，我彷彿看見集體事件下幽微的個人——回溯成長經驗中臨時社群的動員與集結，最切實的是人在現場卻抽離觀看的隻身孤獨，其中也包含著回望事件和經驗當下的陌生。在此計畫中，透過空間經驗的重組，處理臨時社群狀態下的身體記憶，探索容納於公共空間中人事物的標記，那些看似不相干的細小片段背後潛在的相關性，描繪大事件下何以形塑出整體。



*On the Ground* develops from an overlooked newspaper clipping on March 19th 2014, about Dr. Kuo Chao-Lin, a Taiwanese cosmologist and the team of Harvard-Smithsonian Center for Astrophysics. They announced that they had discovered features in the cosmic microwave background (CMB) that are consistent with gravitational waves from the early universe. With the BICEP2 telescope, this result agreed with predictions from the decades-old theory of inflation.

Along with this dedicated cosmologist, the crowd occupying the Parliament ignited stormy scenes. While the dates objectively recording both events, the artist suddenly notices the very moment of a faint individual in the collective. Retrospecting the experiences with a temporary community and of its mobilization and gathering, what strikingly real is the loneliness caused by the disengagement while being an outsider in a movement, in which a sense of unfamiliarity is also included. With the assemblage of spatial experiences, the artist tackles with a shared body memory within a temporary community and explores surroundings in the public sphere. The potential connection behind those seemingly unassociated fragments depicts how to frame a collective in a decisive event.







蔡宗勳

Tsai  
Tsung-Hsun

背面

矽酸鈣板、輕鋼架、燈光、21世紀百科全書、樺木條紋木球、樺木木塊、雕刻於矽酸鈣板、種子（大葉山欖、樟樹、茄苳、榔榆、榕樹、大花紫薇、大王椰子）  
尺寸依場地而定



C

*Far Side*

Calcium silicate panels, light steel joist ceiling, lighting, 21st-century encyclopedia, birch wooden balls and blocks, carving on calcium silicate panels, seeds of taiwan nato tree, comphor tree, toog tree, smallleaf elm, marabutan, queen crapemyrtle, and mountain glory  
Dimensions variable

2021

2012年，我與一群高中同學，在畢業當天，各自寫下了一封我們留給未來的自己的信，放進鐵桶後藏在教室天花板上並約定再次打開。總會回看過去的自己如何期待未來的我，昨日、今日到明日，層層堆積與轉變後的現在，可以想像過去但無法回到當初，我們曾經想像的模樣與期待，各以不同的方式前進，過去的想像與未來的期待交錯於現在。

《背面》在遠處發生，透過空間的隔層、縫隙的漏光與遠處稍低的天花板，像是記憶中藏了時光機囊的天花板，可以被窺看與想像；倚靠在牆面與角落的矽酸鈣板們，以樁接的方式彼此連接，在板子夾層中放入時間艙的目錄文字、展場周圍樹種的種子、木球及 21 世紀的百科全書等，像是考古地層中裡的時間與線索被展現。

《背面》是我對於事物背後的好奇，天花板的上部、矽酸鈣板背後的日期等，一種過去的已知與未來的未知在這裡交匯；我以自己的時光，想像 1939 年由西屋電氣公司所作的時間艙，艙裡細述了 21 世紀的我們，以各種大寫的我們描述了這個時代。我想以空間周圍的種子至時間艙的地理位置、時代的 1939 年到我的 2012 年，以個人的時間至時代的時間，考掘想像、期待、憂鬱、進步、勞動與溝通。



In 2012, before graduating from senior high school, my friends and I wrote letters to our future selves. We hid these letters above the ceiling and scheduled to open them after ten years. I always look back to see how I used to imagine my future self, which the concepts of yesterday, today and tomorrow multi-layer into the present. The past can only be imagined but never be reached again. How and what we envisioned and expected run toward different directions. The imagination in the past and the expectation for the future intersect at the present now.

*Far Side* is an installation that refers to a distant place. The compartment, light streaming through gaps and the further lower ceiling grid construct the ceiling which is similar to the one holding the time capsule in my memory. This provokes our curiosities to peep through and imagine what's over there. The piles of jointed calcium silicates panels leaning against walls and corners. The piles are cramming with objects, like a tablet carved with words replicated from the original catalogue in Westinghouse Time Capsules, seeds from trees around the Taipei Artist Village, wooden balls and the 21st-century encyclopedia. Therefore, the work turns into an archaeological site, and the traces of time and history are embodied in it like a deposit.

*Far Side* is developed from my strong curiosity toward the back sides of things, like the upper part of a ceiling or dates carved on calcium silicates panels, where, in other words, the past and the future are intertwined. Everything begins with myself, with my imagination about the Westinghouse Time Capsules in 1939. The time capsules chronicled life in the 21st-century and portrayed this era with capitalized "WE." From seeds gathering around the exhibition space to the location of the Westinghouse Time Capsules, from my 2012 to its 1939, I replace an era with a personal timeline, excavating imagination, expectation, depression, progression, action, and communication.













## 從合作關係中再定位—— 楊季涓訪談

○黃郁捷：你的作品一直都嘗試跟不同的人產生一個合作關係；譬如說寫作的人，或你這次在台北雙年展的作品《你的淚痕是我未來的眼淚》是跟音樂領域相關的人合作，你怎麼看待這些合作關係在你的作品裡扮演的角色？

○楊季涓：我覺得合作的產生，首先是來自於我認識到自己的個人能力有限，我第一次跟別人可以算是有合作關係的產生就是在「繞道而行」（2021）這檔展覽，那次的展覽因為時間很緊迫，我沒有辦法獨力完成，所以才想到邀請一位很久沒見的做音樂的朋友——陳珍惠一起創作。很幸運地，她也爽快答應了我的邀請。

從「繞道而行」、「家物事」（2021）到今年的台北雙年展（2023），我跟珍惠已經是第三次合作，彼此也漸漸培養出默契。「繞道而行」那次雖然在錄製上比較複雜，又需要跟臺北市立和平高中合唱團合作，但現在回想，我和她的互動反而是最清晰的，從一開始的想像就很清楚；到了「家物事」的多聲道裝置，每次的合作都開啟我對聲音的不同想像。

○郁捷：你是如何跟這些合作對象討論？你會提供給他們什麼資訊？如何啟動合作？

- 季涓：像這次在台北雙年展的作品，創作核心是著重在「音樂」上，我之前的作品都是用唸的，所以我就跟珍惠說希望可以做到一種「唸唱」的感覺，可是用中文的話，怎麼想都會變成有一種饒舌（rap）的感覺，他甚至還傳給我電影「血觀音」裡開場的那個國寶級老奶奶的影片，我就說我不是要這種唸唱啊……（笑）。
- 郁捷：確實，因為中文發音的聲調太多了，所以要押韻很難，英文可能相對簡單一些。
- 季涓：對！因為她是音樂專業，我忘記她當時怎麼跟我解釋，但她一說明完我就覺得：「哇天啊！那真的完全是不同領域的東西」；大意就是用國樂的方式去想音樂的話，永遠不可能跟英文歌曲一模一樣，其實是很簡單直覺的觀念，但她就是可以用一個說法說服我中文沒有辦法做到我想像的唸唱感。所以後來我們就慢慢調整，既然沒辦法用中文唸唱，那作品在音樂介入的時候，不同的人聲、音樂的韻律感可以產生什麼樣的效果，所以最後就著重在四個配音員之間的協調性怎麼去篩選，還有他們跟音樂的關係。
- 郁捷：我好奇從早期純粹的聲音（譬如說喃喃自語），到現在因為另一個人的加入，讓「聲音」變成「音樂」，聲音在你作品裡變成一個媒介、元素存在在作品裡，早期的喃喃自語好像是空間的一部分，到「繞道而行」之後，聲音反而直接變成主角，這樣的轉換是因為開始找不同合作者之後出現的嗎？還是你對聲音可以達到的效果，或是存在的目的有不同的看法了？

○季涓

：以前喃喃自語的方式，已經進行了好幾年，那些喃喃自語都來自於我見到、經歷的事。但有一檔在中國的展覽結束後，我突然意識到我沒辦法跟所有的地方都有關係，那次展覽很幸運的是那個地方是我奶奶曾經生活過的地方，我也很高興可以去那地方講一段跟她有關的故事，但那怎樣都是我運氣好跟這地方有關，不然我可能就沒辦法完成這件事。我忽然覺得我的作品失去了廣度，如果只是在重複喃喃自語的話，那我的故事遲早會有說完的一天。是那次展覽之後，我發覺這件事需要被改變，我不能只用相同的方式處理作品，所以也不只是音樂加入，也開始嘗試加入做陶土的部分。



○郁捷：這好像是必然會面臨到的問題跟瓶頸，確實不是每個地方都會跟藝術家有關係，特別是當作品回應個人生命經驗的時候。

○季涓：尤其是那段時間我會不斷去找那地方跟我的關聯性，會很在意自己跟地方之間的關係，後來我才學會慢慢放掉這件事。因為它會變成一種蠻奇怪的感覺，反而讓作品很不自由。

**你的淚痕是我未來的眼淚**，2023，聲響裝置、陶瓷、黏土、色粉、釉下彩、不鏽鋼、鍊條、動力設備、動力裝置。尺寸依場地而定，20分鐘。攝影：丘智偉

*Your Tears Remind Me to Cry*, 2023, Sound installation, ceramics, clay, pigment, underglaze color, stainless steel, chain, power equipment, power devices. Dimensions variable, 20 min. **Photo: Chiu Chih-Wei**

○郁捷：你也跟裕軒合作了「繞道而行」以及「一百坪的散步練習」兩檔展覽，我覺得他的展覽都很明確的在想要講一個東西，比如說社會運動，或者是人跟空間之間的關係，你可以針對跟裕軒的合作分享一些參與經驗嗎？

○季涓：「繞道而行」的準備期很趕，那一檔展覽真的有點把我嚇到，因為聯絡不到可以合作的合唱團，我很擔心出包，那時候臺北國際藝術村說展覽要跟青少年有關，鼓勵我們可以跟學校合作，所以我就想說也許可以找高中合唱團來錄音。

○郁捷：當我看見《每個人的身體裡都有一段旋律》這件作品時其實很驚喜：「哇！你做了一個聲音裝置」，聲音從配角變成主角。因為我印象中之前你的作品都是以旁白的方式說一個故事，但那一次的轉變是你讓聲音成為了作品的核心。

○季涓：我那時候跟裕軒說我想錄高中合唱團，也不是很明確知道最終成品會長成什麼樣，甚至我一開始是蠻聚焦在「指揮」這件事上，就是「怎麼操控整個團？」。但在過程中反而沒有任何人變成主要的角色，我自己覺得這段過程最有趣的，是他們在練的那首歌竟然跟抗爭有關聯，我覺得很多事情好像冥冥之中都串在一起。

○郁捷：我都不知道這些小故事。

○季涓：那次本來也想邀請合唱團來表演，好像連續遇到他們一連串很密集的期末考、寒假，然後又接著過年，所以最終沒促成這件事，有點可惜。

○郁捷：某種程度上裕軒的展覽是在回應一個社會氛圍，那你怎麼看待自己的作品如何跟一個社會議題、結構，或跟這個時代產生關係，你在創作上會考慮這個面向嗎？

黃郁捷，專職藝術工作者，工作居住於臺灣臺北。從事展覽策畫及統籌、編輯，長期與國內外當代藝術機構合作。

Huang Yu-Jie, an art professional based in Taipei, Taiwan. With a focus on exhibition curation, coordination, and editing, she has established long-term collaborations with art institutions.



- 季涓：我個人好像沒有特別想過這件事，比如說有些人會特別去研究某個議題，或進行一些社會觀察。我覺得「繞道而行」那個策展命題因為真的很明確跟抗爭有關，所以那件作品會涵蓋這層內涵，但那也不是我刻意的，而是自然而然地發生。然後到了「一百坪的散步練習」的時候，我真的只是在做我自己想做的事情，可是我反而覺得跟展覽題目還蠻合的。
- 林裕軒：我覺得有一部分的原因，是因為整個展覽的命題也是隨著這些作品慢慢長出來，再慢慢調整、重新塑形的。
- 郁捷：算是蠻有機的一個過程，所以最後變成說雖然你不是刻意想要回應裕軒的展覽命題，但你們兩個之間的各種討論反而相互地回應彼此在思考的，比較像是裕軒提問，你用作品回答，然後裕軒再回過來去修正命題。
- 裕軒：我記得有一次吃飯，周育正就開玩笑說你原本都是在講自己的故事，我就覺得這之間的轉換不曉得是不是因為階段到了，還是什麼……就好像開始有慢慢把那個開放度打開。

### 我是一間小房子

2021，十頻道聲音裝置。尺寸依場地而定。圖片由藝術家提供

#### *Small House*

2021, 10-channel sound installation. Dimensions variable. **Image courtesy of the artist**

○郁捷

：我覺得是欸，畢竟我年長你們好幾年，過了幾年每個人都會經歷這種階段，會想要把事情의 廣度打開一點，然後去找到自己進入新的媒材、合作關係、故事的方法。

○季涓

：謝謝季涓今天抽空跟我們聊聊這些創作過程中，個人心境上的轉變跟作品背後的小故事，期待接下來你的作品能開啟更多不同的對話。





# Repositioning from Cooperative Relationships— An Interview with Yang Chi-Chuan

○ **Huang Yu-Jie** : You have long collaborated with different people in your works, and developed close cooperative relationships. For example, the writers in your previous works, or your work *Your Tears Remind Me to Cry* currently exhibiting at the Taipei Biennial collaborate with music professionals. How do you think these types of partnerships have interacted with your working process?

○ **Yang Chi-Chuan** : I think the reason for my collaboration came from the realization that my personal abilities are limited. My first collaboration was *Detour* (2021), which was a very rushed exhibition and the preparation time was tight. I couldn't complete it alone, so I suddenly thought of inviting a friend of mine, J-H Chen, whom I hadn't seen for a long time, to do the music composing work. She readily agreed.

From *Detour* to *Housing Things* (2021), to the Taipei Biennial(2023), it's been three times we've collaborated, and we have gradually developed a tacit understanding of cooperation. Although the recording in *Detour* was more complicated and required cooperation with the Taipei Municipal Heping High School Choir, looking back now, it was the clearest. The imagination was very clear from the very beginning. When it comes to the multi-channel installation in *Housing Things*. I gradually realized that each collaboration opens up a different imagination of sound.

- **Yu-Jie** : So how did you discuss it with them? What information did you give to them? Where did your collaboration start?
- **Chi-Chuan** : Take the Taipei Biennial for example. My original intention of the work focused on “music.” Since my previous works were all done with chanting, I told her that I wished to accomplish a feeling between “chanting and singing.” However, since it was in Chinese, no matter how you think about it, it will eventually become a “rap” thing. She even sent me the national treasure-level old lady who chants in the opening scene of the thriller film, *The Bold, the Corrupt, and the Beautiful*, and I said that was definitely not how I imagined it... (laugh).
- **Yu-Jie** : It is true that Chinese has too many tones, so it is difficult to rhyme, but in English it’s relatively easy.
- **Chi-Chuan** : Right! Because she majored in music... Actually, I can’t remember how she explained it to me at the time, but my response was, “Wow! That’s a completely different field.” Anyway, it probably means that if we think about it in the ways of Chinese music, we will never be able to achieve the effect of English songs. It’s actually a very simple concept, but she was able to convince me with one statement that there was no way to achieve the sense of chanting and singing in Chinese in the way that I imagined. So we began to slowly adjust. Since we can’t chant and sing in Chinese, what kind of effects can different human voices and the rhythm of music produce when the music is involved in the work. In the end, we decided to focus on the coordination between our four voice actors and their relationships with the music.

○ **Yu-Jie** : I'm quite curious about how you went from pure sounds (such as mumbling to yourself) in the early days to now where "sounds" have turned into "music" because of another person's additions. Sound becomes a medium and element in your work. The muttering seemed to be part of the space in your early works. After *Detour*, the sound itself became the core. Did this transformation occur after you started looking for different collaborators? Or was there a shift in your idea of what you could achieve with sound?

○ **Chi-Chuan** : It was because I realized that the way I'd been mumbling to myself had been going on for several years, and it all came from things I'd seen and experienced. But after one exhibition in China ended, I suddenly realized I couldn't relate to all places. Because that exhibition was lucky to be held in the place where my grandma once lived, I was very happy to go there and tell a story about her. It's because of luck that I've been able to do this work. I suddenly felt that my works had no breadth and were just repeating what I muttered to myself. Sooner or later, I would run out of stories and there would be nothing left to say. At that exhibition, I felt like something needed to change. I couldn't treat my work the same way every time and there were a lot of things that needed to change. Not just adding music, but also beginning to use clay.

○ **Yu-Jie** : This seems to be a problem that you will inevitably face. It is true that not every place has a relationship with artists. More often so if your works are related to your own life experience you will eventually encounter such a bottleneck.

- **Chi-Chuan** : Especially during that time, I would continue searching for the connection between myself and that place, and I would be very concerned about the relationship in-between. It was not until later that I slowly let go of this matter, because it became a very strange feeling which restrained my working process.
- **Yu-Jie** : You've collaborated with Yu-Hsuan twice, in *Detour* and *Measured in Feet*. I think his exhibitions are all clearly focused on one thing, such as social movements, or the relationship between people and space. Can you share some experiences from your cooperation with Yu-Hsuan?
- **Chi-Chuan** : *Detour* was urgent, super urgent. That exhibition actually scared me a bit. We couldn't contact the choir at the time, and I was really worried about screwing up. At that time, the Taipei Artist Village said the exhibition could be related to young people, and encouraged us to cooperate with schools. I just thought that we could find a high school choir to collaborate with. It was also the first time I collaborated with a composer friend.
- **Yu-Jie** : That work was the first time I really thought, "Wow! You made a sound installation." I felt the sound had changed from a supporting role to a protagonist. Your previous works were story-telling, but the change that time made me feel very different. Sound actually became the core of the work.

- **Chi-Chuan** : At the time, I told Yu-Hsuan that I wanted to record a high school choir, but I didn't know exactly how the final product would turn out. In fact, I was quite focused on "conducting" at the beginning. "How does someone control the entire choir?" This kind of matter. But in the end, no one seemed to have become the main character. I think the most interesting thing about this process is that the song they were practicing was actually related to "resistance." All at once, I realized many things were connected together.
- **Yu-Jie** : I've never heard about these stories.
- **Chi-Chuan** : I also wished to invite the choir to perform live, but it seems they encountered a series of intensive final exams, winter vacation, and Chinese New Year. So in the end it was not possible.
- **Yu-Jie** : To a certain extent, Yu-Hsuan's exhibition is responding to a social phenomenon. How do you think your work relates to a social issue, structure, or this era? Do you consider aspects of these in your creative consciousness?
- **Chi-Chuan** : I don't seem to be doing this in particular, because for example, some artists will do research or observation on something specific or regarding a social issue... but I don't seem to have thought about it in particular. I think the curatorial proposition of *Detour* was really clearly related to resistance, so it had this connotation at the time. However, it was not intentional on my part, but it happened naturally. Then when it came to *Measured in Feet*, I was really just doing what I wanted to do, but I felt that it fit well with the exhibition theme.

- **Lin Yu-Hsuan** : I think part of the reason is that the theme of the entire exhibition slowly grew out of these works. It slowly adjusted and re-shaped.
- **Yu-Jie** : Quite an organic process so to speak. So in the end, it turned out that although you didn't deliberately respond to Yu-Hsuan's exhibition proposition, various discussions between the two of you actually responded to each other's thinking. It's a bit like Yu-Hsuan asking a question, and you answering it with your work. Then Yu-Hsuan went back to revise his proposition.
- **Yu-Hsuan** : I remember one time when we were having dinner, Chou Yu-Cheng<sup>1</sup> joked that you were always telling your own stories. I wonder if the transition between these is because you've begun changing how you create, or something... It's like you're gradually starting to open up your flexibility.
- **Chi-Chuan** : I do think so. After all, I am several years older than you, and everyone eventually goes through this stage after a few years. You start to see things differently and find yourself a way into new media, partnerships, and stories.
- **Yu-Jie** : Thank you Chi-Chuan for taking the time to talk to us today about your personal mood changes in the creative process and the stories behind your works. I believe your future work will definitely stimulate interesting conversations with so many others.

<sup>1</sup> Yang Chi-Chuan's partner, who is also an artist based in Taipei.



你的淚痕是我未來的眼淚，2023，聲響裝置、陶瓷、黏土、色粉、釉下彩、不鏽鋼、鍊條、動力設備、動力裝置。尺寸依場地而定，20分鐘。攝影：丘智偉

*Your Tears Remind Me to Cry*, 2023, Sound installation, ceramics, clay, pigment, underglaze color, stainless steel, chain, power equipment, power devices.

Dimensions variable, 20 min. **Photo: Chiu Chih-Wei**

