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LEAP



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梁慧圭
HAEGUE YANG



采访 / 赖非 INTERVIEW / Lai Fei
摄影 / 刘一纬 PHOTO / Liu Yiwei

韩国艺术家梁慧圭现工作与生活在柏林首尔两地。在她滞留北京为将于2015年10月在尤伦斯当代艺术中心举办的个展筹备期间,《艺术界》采访了这位行程满载的艺术家,探讨了其作品中惯常使用的日常用具如百叶窗等材料背后的抽象叙事,及其文化身份、语言、旅行与创作的关系。

Korean artist Haegue Yang lives and works in Berlin and Seoul, and spends a considerable part of each year traveling. Yang was recently in Beijing for an upcoming solo exhibition at Ullens Center for Contemporary Art scheduled for October 2015. LEAP sat down with her to explore how her practice is tied to her cultural and linguistic backgrounds, travels, and other abstract narratives.

LEAP “迁移”和“离散”是你创作中的重要概念。你可以谈谈你个人的迁移经历吗?是什么原因促使你从韩国搬到欧洲?

梁慧圭 很简单,我去留学了。当时在韩国觉得很迷茫、无聊,而我这一代韩国人大学毕业后出国是很普遍的,我可能是成千上万人中的一个。我觉得至少应该尝试一下。

LEAP 可以讲讲你的求学经历吗?

梁 我毕业于首尔大学雕塑系,后来在法兰克福国立造型艺术学院学习雕塑。这个学校规模很小,却包容了不同类型的实践。

LEAP 去德国前学习过德语吗?

梁 学过一点,但我刚到德国时一个词也听不懂,所以在读艺术的同时还要念语言学校,整个过程很艰难。语言只是问题的一方面,还有文化的障碍,譬如辨认一个人的性格和情绪好坏。我读不懂这些文化符号,也缺乏一些常识性的知识。语言不仅仅是话语,也糅合了文化的方方面面。

LEAP 在可以熟练使用多门语言的情况下,你在创作时用哪种语言思考?还是交杂了好几种语言?显然,文字在你的创作中有很重要的位置,作品中常常会使用一些抽象且含义深刻的语词。

梁 可以说是多语言,因为我像是一个语言权力系统

LEAP Concepts of migration and diaspora are very important to your work. What is your own biography of immigration? What prompted your move to Europe from your native Korea?

HY Simple. I studied abroad. I didn't have a convincing reason to go, but I was lost and bored in Korea. For my generation, it was very common to at least try to go abroad after graduating from university. I was one of maybe hundreds of thousands. I thought I should try. That's how it started.

LEAP Where did you study?

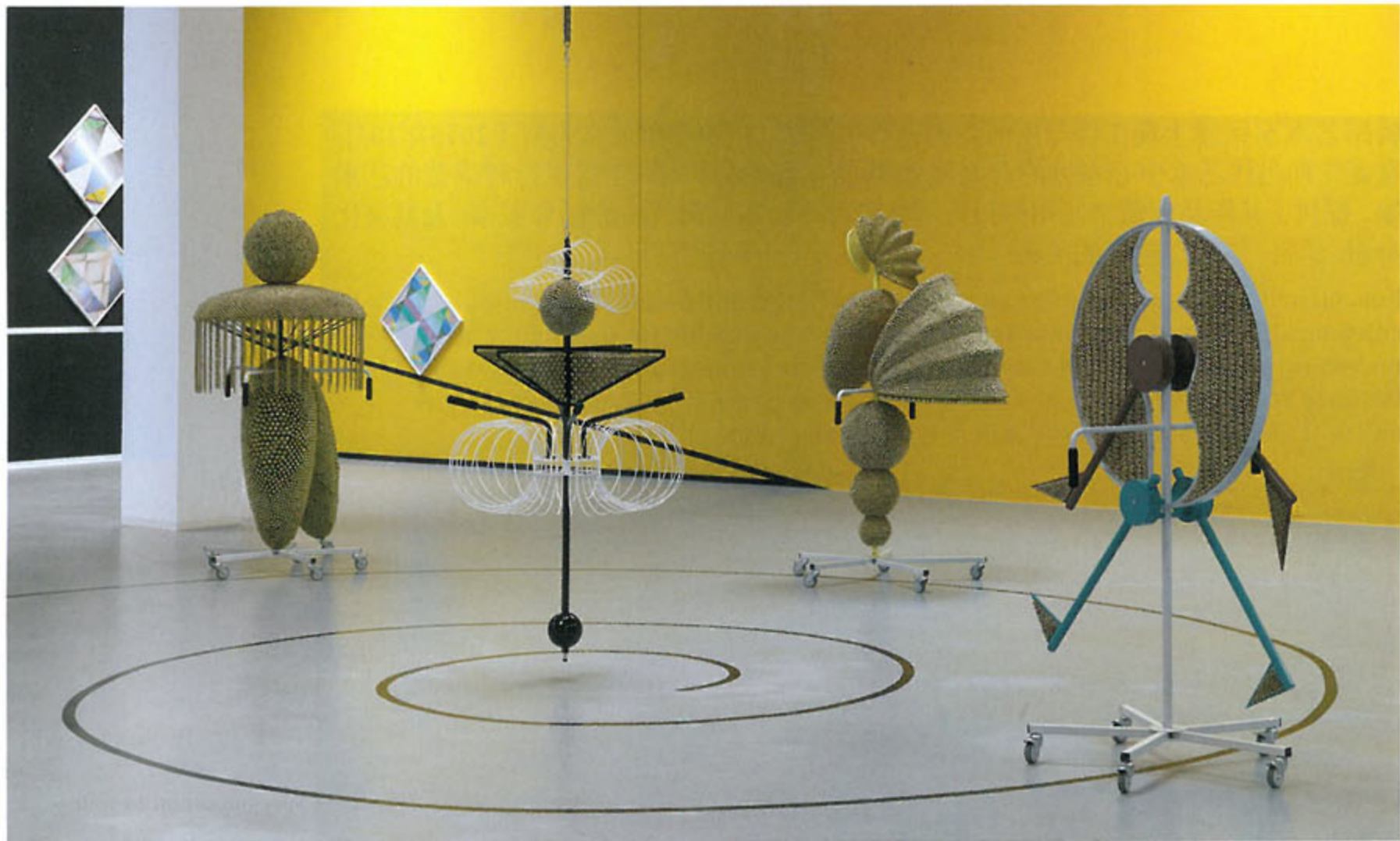
HY I studied at Seoul National University's sculpture department, then went on to study sculpture at Städelschule in Frankfurt am Main, a very small school that makes different types of practices possible.

LEAP Did you study the language before you went to Germany?

HY I learned a little bit, but I realized once I arrived that I couldn't understand a single word, so I went to language school and art school at the same time. It was tough. Language is one thing, but there's also the cultural code—to read whether someone is depressed or outgoing or nerdy—I had no understanding of those codes or other general knowledge, like what it meant to speak about Germany in the 1930s. Language isn't just language; it fuses together all these aspects of culture.

LEAP Now you find yourself fluent in multiple languages. In your creative process, which language do you think in? Text plays an important role in your practice, which typically employs very loaded titles. It's interesting to see how words are abstracted and incorporated into the work.

HY I would say yes, in a sense, in that I am a refugee from the regime of lan-



《拳击芭蕾》，2013年，“愚蠢，复写”展览现场，德国波恩邦纳艺术协会
“Boxing Ballet,” 2013, installation view at “Follies, Manifold,” Bonner Kunstverein, Bonn, Germany

的逃难者。我无法彻底掌握任何一门语言，而我的母语逐渐退化，外语也不纯熟，但却有一种对纯熟表达的欲望和紧迫感。或许掌握语言的欲望和语言能力无关。有些时候我不能表达自己，却能明确感到对方的误解，因此有一种获得理解的迫切愿望。

LEAP 尽管我们能从你的作品中看到表达的欲望，但从来不是一种明确、特定的信息，更多的时候你的作品为观众创造一个用直觉去感知的环境。

梁 我作品中的抽象元素一方面来自对介入性艺术实践的“真理性”的怀疑。多少程度上的表达是真正有效的？我并不是说我们应该避免这种实践，但对此我一直持有怀疑的立场。

LEAP 你的作品经常有具体的引用，譬如

某些人物的生平。叙事线索被植入在作品中，又在一层层的抽象过程中变得不可读。对你来说，观众看不出作品的具体指涉构成问题吗？

梁 我想逃离知识和历史，也希望人们能有片刻喘息的机会。作品背后的信息是在机构以及作品自身语言中被找到，但我不希望这些具体的信息成为焦点。这是一种消极主动的呈现研究的方式——提供信息但并不强迫观众接受它。知道了事物的一些特定知识必然会排除一切你所不知道的。我并不认可这个结构。当然无知更不是解决办法，所以我经常使用“负荷势能”的概念。“负荷”意味着有目标和方向，但一旦抵达目标就必须面对。作为艺术家，我能做的就是为观众提供一个感受势能的平台，而不是一些框定的叙事。我的媒介是物质、材料和空间，我希望展览

能够承载实时的能量。这种实时性是媒体稿件和参照所无法提供的。我们身边充斥着文字和媒介，在真实空间里片刻的交会才是最有意义的。我希望尽可能突出这种实时性。

LEAP 你选择斯特拉文斯基的《春之祭》作为雕塑系列《战士信徒爱人》（2010）的配乐，这一引用有着非常强烈的文化历史背景。《战士信徒爱人》在重叠文化、地理、历史和意识形态的同时将一些居家用品从原本的语境中释放。理论上来说你最终呈现的是一个具有后现代性和全球化特征的作品，与《接纳史诗的离散：论非宣泄性离散》（2012）中反映的移民焦虑形成了对比。我认为这是同一概念的两面性，但它们的表象却很复杂。你能谈谈这些作品背后的创作思路吗？

guage. I don't speak any of them perfectly. I'm losing my mother tongue, while I never reached a high level of proficiency for any of my other languages. But I have developed the urgency and desire to get closer to that level, so maybe eagerness to learn a language varies with one's ability to speak it. Of course, you get very attentive in order to understand and be understood. At one point, I couldn't express myself but I knew I was being completely misunderstood, so there was a desperate desire to make myself understood.

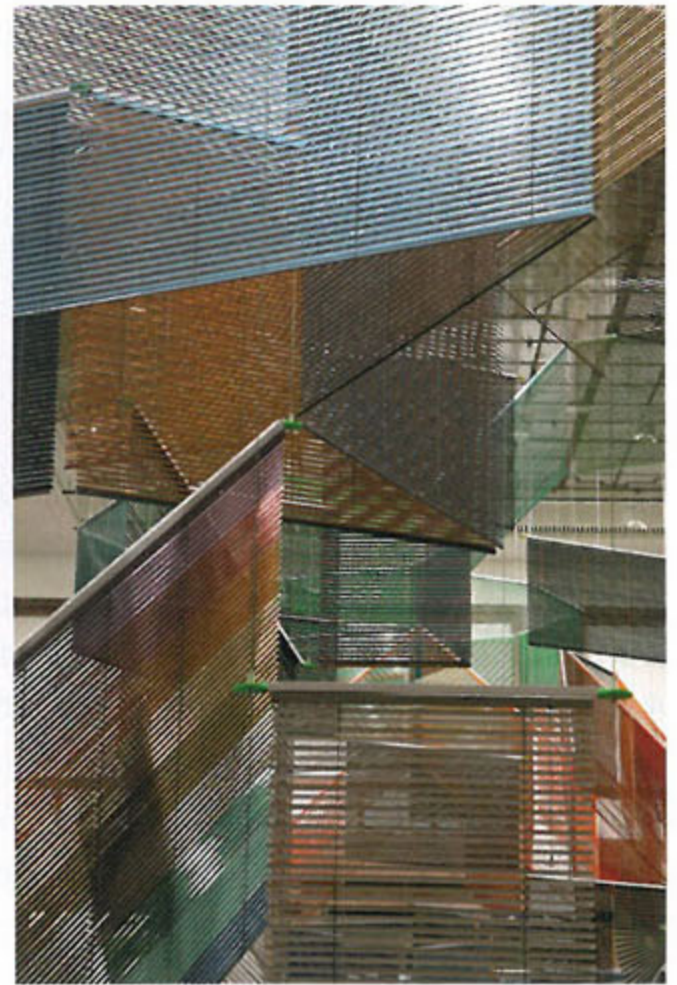
LEAP Your work is anything but didactic. There's a very obvious desire to express, but, instead of delivering a certain message, your work creates an environment in which people can develop their own intuitive interpretations.

HY I think the element of abstraction in my work comes from a doubt about the dialectics of art as an engaged practice. To what extent is communication really legitimate? I'm not saying it's something that must be avoided, but I do agonize over it.

LEAP Your work often makes very specific references, such as biographies of particular people. These narrative threads are woven into your work and obscured through layers of abstraction. Is it problematic that viewers might be completely ignorant of the references?

HY I want to set myself free from knowledge and history, and I want other people to be a bit free from that context as well. I think, institutionally and artistically, I spill information that can be tracked down, but I don't want that to be the primary thing viewers see. It's a very passive-aggressive way of embracing research—offering it and then not making anyone a slave to it. Knowing something excludes all the other information that you don't know. I have a structural problem with this distinction. Not knowing isn't a solution, so I often talk about the charged state of potentiality. If you're charged, that means you're going towards something, but, as soon as you achieve it, you confront the after-effects of what you've achieved. I think what I can offer as an artist is a platform where people can feel this potential instead of feeding them particular narratives. As someone who deals with physical materials and the occupation of space, I want the exhibition to carry more actual momentum. You lose the actuality of it so much when you read the press release and references. There's so much text and media, but the momentary encounter is what really matters. I want to empower this actuality as much as I can.

LEAP You used *The Rite of Spring* by Stravinsky to accompany the sculptures of "Warrior Believer Lover" (2010), which is a strong intellectual gesture. The work distinctively overlaps cultures, geog-



《接纳史诗的离散：论非宣泄性离散》，2012年
铝制百叶帘，铝悬挂结构，粉末涂料，钢丝，尺寸可变

*Accommodating the Epic Dispersion – On Non-cathartic
Volume of Dispersion*, 2012

Aluminum Venetian blinds, aluminum hanging structure,
powder coating, steel wire, dimensions variable

Courtesy of Galerie Chantal Crousel, Paris and Kukje Gallery, Seoul

raphies, histories, and ideologies while decontextualizing domestic objects. Theoretically speaking, the product you arrive at is a globalized, postmodern one, which seems to contradict the anxieties of global migration, a feature of *Accommodating the Epic Dispersion – On Non-cathartic Volume of Dispersion* (2012). I think they are two sides of the same coin. But the ways in which you approach them are very complex. Could you talk about the processes underpinning these works?

HY I don't perceive my thinking as particularly complex, but that's something I can't judge. The situation for me is completely natural—there's simply no other way. Talking with an artist is very revealing, but also limited. In one sense, we're very capable, but, in another sense, we're incapable of addressing all sides of a question. I obsessively look at what other artists do because I feel so much in their work. It gives me so much joy, almost like a drug. I had a lot of doubts when my practice wasn't fully developed because it evoked less in myself than the empathy I felt toward other people's work, but now I find myself more responsible.

《战士信徒爱人》，2010年
综合材料，尺寸可变
“Warrior Believer Lover,” 2010
Mixed media, dimensions variable



梁 我不认为我的思考方式很复杂，但这也是我无法客观评价的。这种情况对我来说是自然而然的，因为没有其它选项。与艺术家交谈可能会很有收获，但也有局限。艺术家能做很多事，但从另一个层面来讲，我们对包含一个问题的多种角度无能为力。我非常沉迷于观看其他艺术家的作品，于我而言就像一剂兴奋剂。我在创作没有完全成型之前总是怀疑自己，因为作品在我心里引起的共鸣远不如别人的作品。不过现在我觉得我更应该带给别人共鸣。

LEAP 有哪些艺术家最能引起你的共鸣？

梁 不用多想，第一个就是罗斯玛丽·特洛柯尔。她的作品非常非常吸引我。其他人对我的影响都远不及她。这并不是说我完全理解她的创作。她的作品神秘而奇妙，黑暗却富有幽默感。她所处的位置很独特，不是典型的德国艺术家，也不能被归于任何流派或地区。我对这种独特的位置很感兴趣。

LEAP “神秘”和“奇妙”这些词语也可以用来形容你的作品。

梁 但愿如此，但她创作背后的心理学不同，她的作品要黑暗得多。或许作为亚洲人我的精神状况更健康稳定些吧（笑）。

LEAP 你经常旅行，这一点也体现在你的作品当中。旅行是你创作重要的一部分吗？

梁 这些年来我旅行的方式改变了很多，不变的是我从来不是一个好的旅行者。这有点像我和语言的关系。我努力成为一个好的旅行者，但我并不享受旅行，或是说也没什么天分。我曾经像购物者一样带着大包小包旅行，目的是为作品收集材料。我会逛市场、全场一元店、百货商场、五金店等等，再把淘到的东西打包邮寄。那时我主要收集的是做灯光雕塑的材料。但突然有一天我发现自己不能继续这样工作了。现在旅行的时候我更想结识陌生人、观察不同的情境。从两年前开始，我更多地去往欧洲和北美以外的地方，比如印度和中东。我仍然在不断地适应和变化中。（由康康翻译）

LEAP Could you name a fellow artist whose work speaks the most to you?

HY The one person I can mention without a doubt is Rosemarie Trockel. I'm very, very drawn to her work. Hardly anyone comes close. Not because I fully understand her—I think she's miraculous and mysterious at the same time, as well as dark and humorous. She possesses a unique position, so you can't reduce her to any trend or region. She's not a typical German artist. This isolation interests me.

LEAP Some of the same things can be said about your work—"miraculous and mysterious" for one.

HY I hope so. But I think she's much darker. The psychology behind her work is different. Maybe I'm more stable psychologically, as a healthy Asian (laughs).

LEAP You travel a lot, which manifests in your work as well. Do you think this is an important part of your practice?

HY The way I travel has changed a lot over the years. The one thing that hasn't changed is that I'm not a good traveler. It's similar to my relationship with language. I try very hard to be good at it, but I don't like it, and I'm not particularly talented at it. I used to travel like a shopper—traveling was a way to source materials. I traveled with so many objects. I would go to markets, dollar stores, malls, and hardware stores, and I always went to the post office to mail things. I was mostly collecting materials for my light sculptures. Then, all of a sudden, I couldn't do that work any more. Nowadays I'm more curious about meeting people and observing different scenes. My travel destinations have also changed. Just two years ago I started traveling more to countries outside of Europe and North America, to places in India and the Middle East. I'm still adapting and evolving. 🌍