

《基础工作之三》布面油画  
GROUND WORK NO.3 33-1/2cm×19cm oil on canvas 2016

# Quiet is the New Loud

## 平静、弛放的新启示

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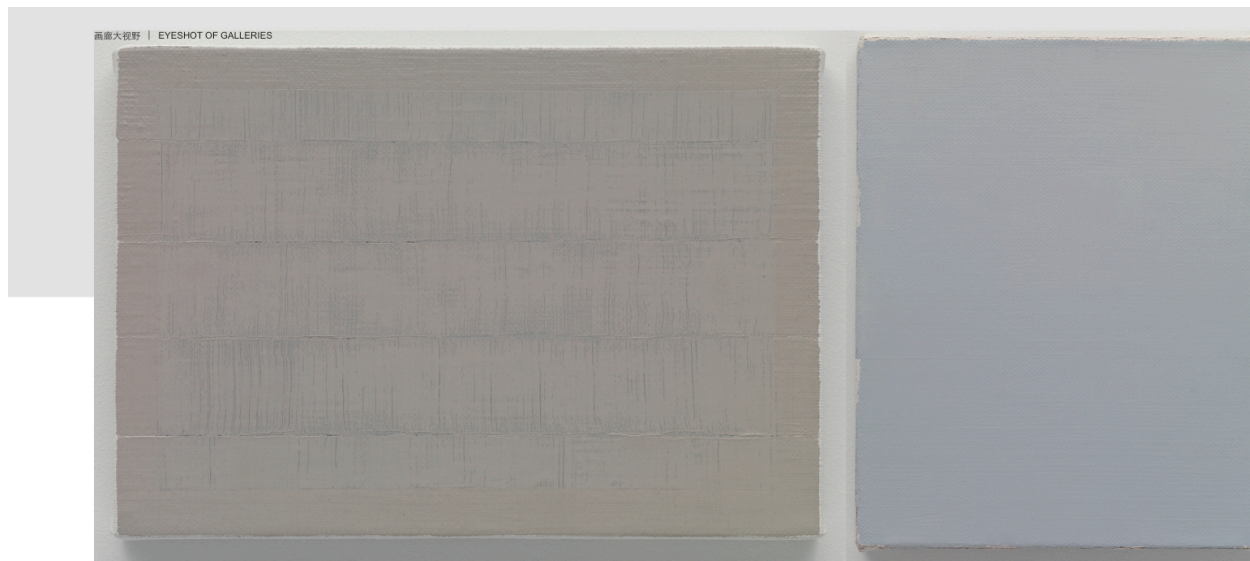
《刀子+画笔 x2》布面油画  
KNIFE+BRUSH×2 24cm×14cm oil on canvas 2016

目前，在美国，吵得越大声的人，受到的关注越多；这些人还通常在争论中占得上风，即使争论的内容与他们毫无关系。而说话轻声细语，对生活的复杂性有一定领悟的人呢，则因为声音微弱而被错认为“公共话语”的喧嚣声所淹没。这正是为何八重樫由衣（Yui Yaegashi）在洛杉矶市中心Parrasch Heijnen画廊举办的展览如此令人耳目一新的原因。她的展览无声无息，没有噪音，没有干扰，更不强迫观众或引得观众匆忙下结论。

当然，艺术展览通常是安静的场合，艺术作品以庄严的方式展示，展馆弥漫着一股安静的氛围，就像我们在图书馆、寺庙和墓园中感受到的一样。在这些严肃的社会空间，参观者通过保持安静来显示尊重。然而，在八重樫（1985年生于日本千叶市）这个名为“定点观察”（Fixed Point Observation）的展览中，观众感受到的是另外一种安静。这种安静易于察觉且独具美感，与官场的权威、历史的庄严或传统公共

Right now, in the United States, people who shout the loudest seem to get the most attention, even winning arguments in which they have no business of being contenders. Those who speak softly, and often appreciate the complexities of life, have little voice, their words drowned out by the hullabaloo of what passes for public discourse today. That's why it's so refreshing to come across Yui Yaegashi's whisper of an exhibition at Parrasch Heijnen Gallery in downtown Los Angeles. Her show is silent. There is no noise. No distractions. Nothing to force your hand. Or to make you jump to conclusions.

Of course, art exhibitions are almost always quiet affairs, their augustly displayed works accompanied by the hushed tones we often find in libraries, temples, and



《Mi-Tata》布面油画  
MI-TATA 23cm×16cm oil on canvas 2016

《无题》布面油画  
UNTITLED 24-1/2cm×19-1/2cm oil on canvas 2016

生活的习俗与礼仪所造就的安静不同。作为居于东京的八重樫在洛杉矶举办的首场个展（这是艺术家在日本之外举办的第二场个展，在日本，她举办过两场个展），“定点观察”使这个宽敞的矩形展览空间充斥着一种别样的安静，置身其中的观众会感到，一些出乎意料的事情正在发生。

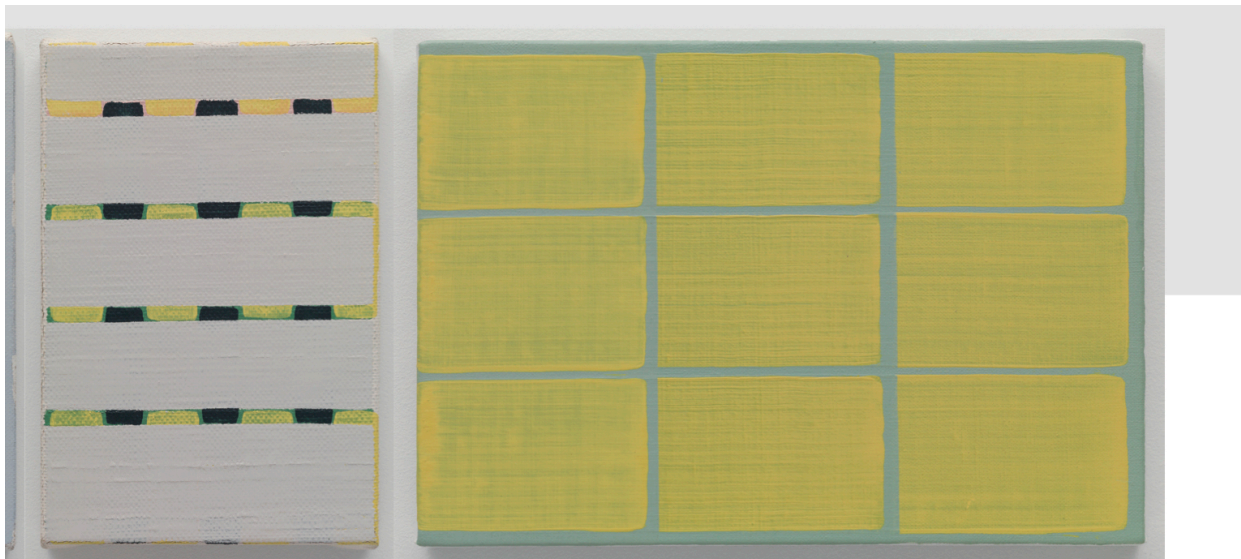
八重樫深刻的抽象画面流露出一种无声的寂静，如水一样，自由自在，不受拘束。首先，这种寂静似乎在向你呼唤且只呼唤你一个人，这瞬间拉近了你与画作的距离；而且，它与征服所造就的安静存在根本的不同，无论是故意或无意为之的征服。这是一种特殊的安静。它不要求观众克制或控制自己。它不迫使观众去抑制我们的内在冲动或控制我们的身体，也不要求我们去屈服于任何形式的外在权威，去接受至高无上的统治。反之，它邀请观众进一步放飞思维，想象眼前画作给予我们的体验是独一无二、合乎逻辑的，这不是因为它带领我们去进入更大的社会话语中，而是因为画作本身就具有价值。八重樫的作品给予的体验之所以宝贵，并非画作能让我们获得未知的知识或信息，而是它们传递了一些不同的东西，一些意识、洞察、启示，同时还让我们明白，与一个十分普通又神秘难测的世界打交道意味着什么。

其次，八重樫的装置艺术总是让人感到安静、博大，同时又给人力量，这是因为她的抽象主义作品体现了一种开放性，这种开放性赋予了作品以活力，我们一旦感觉到这种开放性，就无法再忽略它、无视它、轻视它，更别说当它不存在。她的作品攫取了观众的注意力，强化了观众的感知，引导观众去注意一些被循规蹈矩、按部就班之人所忽视的微妙事物。八重樫笔下十二幅小型油画所造就的那种安静既明显又真实，与我们见到美丽事物而屏息的短暂瞬间息息相关——这屏息的瞬间不至于造成缺

氧眩晕，但足够让我们注意到一些特别事物的存在。她的作品刺激我们的感官，引导我们去注意生命中的美好事物，事实证明，这些美好事物并非昂贵的收藏品或稀有的杰作，而是一些偶然的细节：颜料涂画在帆布或周遭物品表面，或仔细观察树皮、昆虫翅膀、斑驳墙壁的木纹、水洼反光的倒影、冬夜里水分在窗户上凝固而成的图案所造就的光影、纹理和形状的微妙变化。

观众之所以从“定点观察”中感受到快乐，部分是因为快乐来得既出人意料又十分直接。这种快乐既无法预测也无常理可言，它不请自来，追寻而不可得，总是随心所欲。它出现在我们眼前，仅有当事人能亲身体验，与他人分享也只能通过回忆。我认为，这正是展览名称的意义所在：八重樫油画作品的尺寸介于7¼×5英寸和7½×13英寸之间，如此之小以至于每一幅作品每次只能由一个人进行观看。这是一种“定点”的“观察”。关于观看作品的方式，目前艺术界有一个普遍流行却根据不足的观点，即围着艺术作品走动，从多个角度对作品进行观察，观众更能投入作品之中。但八重樫的抽象主义画作摒弃了这个观点。观看她的作品，你只需站在一个位置，一遍又一遍不厌其烦地看，最终将看到全部东西。

八重樫在不同的油画作品之间设立了墙壁，使画廊看上去像一个巨大的洞穴，似乎比未陈列艺术作品时要大得多。空间的广阔性加强了极简抽象艺术手法的感染力，每个手法都造就了纹理、颜色、亮度、透明度和深度的微妙变化。每一笔，每个颜色的选择以及每个因素都至关重要。这是因为八重樫在创作过程中极小心谨慎，既要抹除个人痕迹，又要为创作时所做的简单决定留下证据：必须用这个颜色、这个黏度不可，必须将这么多的颜料装在这个宽度的画笔中，根据画笔的硬度选择，以这种方式移动，



《无题》布面油画  
UNTITLED 18-1/2cm×12-1/2cm oil on canvas 2016

Brush no. 15 of Sekaido 布面油画  
BRUSH NO. 15 OF SEKAIDO 23cm×16cm oil on canvas 2016

cemeteries. In such serious social spaces, visitors show respect by keeping our mouths shut. In contrast, the silence you find in *Fixed Point Observation* by Yaegashi (born in Chiba, Japan, in 1985) is different. Palpable and sensuous, it has nothing to do with the authority of officialdom, with the solemnity of history, or with the mores and manners of traditional public life. On the contrary, the Tokyo-based painter's first solo show in Los Angeles (and only her second one outside of Japan, where she has had two solo exhibitions), fills the large rectangular space with the kind of silence that lets you know something unexpected is taking place.

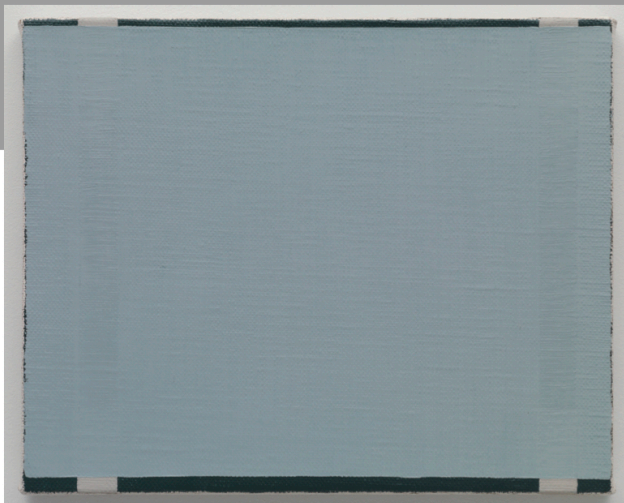
The soundless stillness that spills from Yaegashi's intimate abstractions is fluid and freeing. It feels that way, first of all, because it seems to appeal to you and to you alone—in a way that makes it intimate, not personal, and radically different from the silence that comes with any kind of subjugation, willful or otherwise. That is a particular kind of quiet. It asks not for restraint or control. Individuals are neither

compelled to subjugate our own inner impulses—to control our own bodies—nor are we expected to bow down before any kind of external authority, welcoming dominion that extends above and beyond us. Instead, we are invited to imagine that our experience of the paintings before us is singular, legitimate not because it loops us into a larger social discourse, but because it is valuable in its own right and on its own terms. The experience of Yaegashi's paintings matters not because it brings us knowledge or introduces us to information with which we are unfamiliar, but because it makes room for something different: awareness, insight, and revelation, as well as the understanding of what it means to be in touch with a world that is both perfectly ordinary and profoundly mysterious.

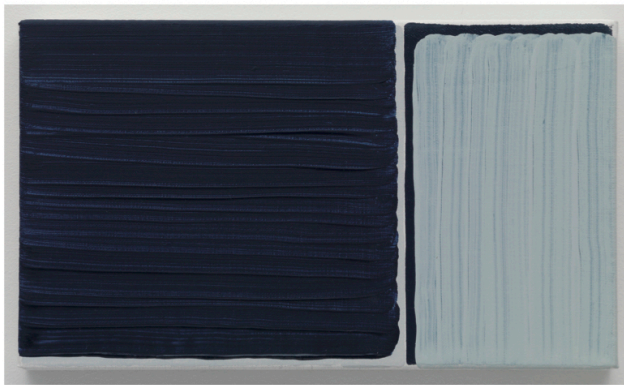
Second, Yaegashi's calming installation feels expansive and empowering because her abstractions are animated by a kind of openness that, once sensed, is impossible to ignore, to dismiss, or to disparage, much less to live without. Her works elicit a type of

attentiveness that heightens perception, attuning visitors to nuances that cannot be discerned when we are following rules or going along with whatever we have become familiar with. The kind of quiet Yaegashi's twelve tiny canvases make palpable and present has, on the contrary, everything to do with those fleeting moments when you see something beautiful and your breath catches—not so long that you get light-headed, but just long enough to notice that you are in the presence of something special. Stimulating our senses, her supple works enliven us to the finer things in life, which, it turns out, are not expensive collectibles or rare masterpieces but otherwise incidental details: the subtle shifts in light, texture, and shape that can be seen in paint brushed on canvas or on the surfaces of objects all around us, whenever we look closely at the bark of trees, the wings of insects, the wood grain of weathered walls, as well as the reflections that shimmer in puddles and the patterns made when moisture freezes on windows after winter nights when the conditions are

画廊大视野 | EYESHOT OF GALLERIES



《无题》布面油画  
UNTITLED 28cm×22-1/2cm oil on canvas 2016

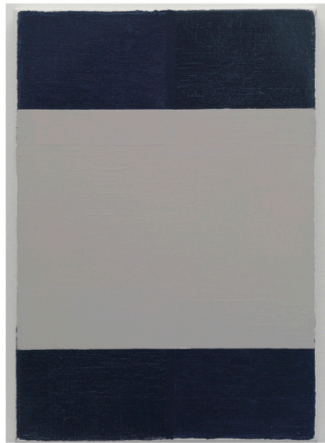


《交换》布面油画  
EXCHANGE 24cm×14cm oil on canvas 2016

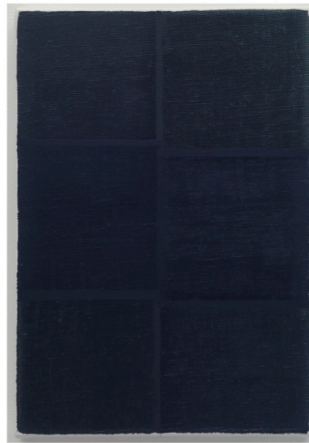
才会产生独特的图案。八重樫使用的任何材料既不浮夸也不奢华，其展示的作品更无炫耀技巧的成分在。相反，她脚踏实地地展开创作，选择几个颜色，决定简单的构图，然后投入创作中，实事求是地按计划进行，既不哗众取宠，也不矫揉造作。

有时候，八重樫只使用一种颜色，通常是浅米黄、浅灰、深蓝或午夜黑色。在《Mi-Tata》、《无题》(Untitled)、《新闻》(Press)和《青蓝色+头号单色冷色调》(Ultramarine + Monochrome Tint Cool No.1)等油画作品中，最值得注意的是艺术家拖动画笔的方向，这种手法创造出看似由多个笔画交织而成的表面，其层叠元素形成一个富于颗粒质感、似乎由多个小气候组成的复杂图案。在其他时候，八重樫会选择一、两个或三个颜色，像用砖块砌墙一样对它们进行排列。类似《交换》(Exchange)、《基础工作之三》(Ground Work No.3)、《Brush No. 15 of Sekaido》、《刀子+画笔×2》(Knife+Brush×2)和两幅《无题》(Untitled)这些作品让观众注意到八重樫笔下实心色块之间浅薄的线性空间，在这些地方，墙壁的灰浆将使上下以及/或者左右的砖块黏在一起。然而，八重樫不像砌墙一样将色块拼接起来以形成完整的构图，而是反过来利用这些空间以疏松结构，分解系统和腾出一些喘息的空间。正是从这个地方，以及用这种方式——八重樫显示出自己是一个着眼于“裂缝”的艺术家，一个深信美好事物出自与整个结构、系统和构图不甚协调之处的画家。

最后两幅作品《空白行》(White Line)和《青蓝色+头号单色冷色调》(Ultramarine + Monochrome Tint Cool No.1)展现了更多的空间。《空白行》引人注目的原因莫过于其颜色之多，甚至超过其他画作所使用的颜色总和。除此之外，这件作品的风格也比其他油画要更自由、更散漫、更随心所欲和更有趣。相比之下，《青蓝色+头号单色冷色调》是八重樫十二幅画作中最冷静、最克制和最泰然自若的。这件作品中两个颜色的搭配比其他画作的颜色搭配都要镇定和从容，既冷静果断又不失趣味。八重樫的展览无处不透露出一种随性的优雅和低调的华丽，与其他作品一样，《青蓝色+头号单色冷色调》在克制与放任之间找到平衡。而且，它们吸引观众进入情节之中，以其不起眼的尺寸推翻了“越大越好”和“越吵越好”的观点。■



《靑蓝色 + 头号单色冷色调, 米色》布面油画  
 ULTRAMARINE + MONOCHROME TINT COOL NO.1 AND BEIGE  
 28cm x 19cm oil on canvas 2016



《靑蓝色 + 头号单色冷色调》布面油画  
 ULTRAMARINE + MONOCHROME TINT COOL NO.1  
 28cm x 19cm oil on canvas 2016

just right.

Part of the pleasure that unfolds in *Fixed Point Observation* derives from its unexpectedness, along with the immediacy with which it rushes forth. Neither predictable nor rational, that pleasure comes unbidden, rarely when you pursue it, and always on its own terms. It happens right in front of your eyes, a one-on-one affair that can be shared with others only in retrospect. That, I think, is the point of the exhibition's title: Each of Yaegashi's canvases is so small, ranging in size from 7¼ by 5 inches to 7½ by 13 inches, that there is only enough space for one person to see one at any one time. That is a "fixed point" of "observation." The popular but ill-grounded idea—that viewers are more acutely engaged by a work of art when we have to walk around it and observe it from multiple perspective—is dispensed with by Yaegashi's abstract paintings. One location—and lots of time—is all you need to see everything, every time, over and over again.

Installed with lots of bare wall between them,

Yaegashi's canvases make the gallery seem cavernous, significantly bigger than it would feel with no art in it. That expansiveness intensifies the impact of the minimal gestures the artist has made, each of which has resulted in subtle shifts in texture, color, luminosity, translucence, and depth. Every brushstroke, every color choice, and every element of every composition matters. That's because of the care Yaegashi has taken, both to paint herself out of the picture and to leave clear evidence of the rather simple decisions she has made: this color and no other, this viscosity not that one, this volume of paint, loaded, just so, on a brush just this wide, which was moved in just this way, it bristles, selected for their stiffness, leaving a pattern unlike any other. There is nothing flamboyant or extravagant about any of the materials Yaegashi has used, nor is there anything like virtuoso painterly pyrotechnics put on display. Instead, she proceeds plainly, selecting a handful of colors, deciding on a simple composition, and then going to work, following her plans matter of

factly—without fanfare or drama, bombast or pretense.

Sometimes, Yaegashi uses only one color, often a faint beige or light gray, deep blue, or midnight black. What matters in such canvases as *Mi-Tata*, *Untitled*, *Press*, and *Ultramarine + Monochrome Tint Cool No. 1* is the direction she has dragged her paintbrush, creating surfaces that appear to be woven, their overlapping elements forming a complex pattern so granular that it seems to be made up of micro-climates. At other times, she chooses one, two, or three colors and arranges them like bricks in a wall. Such paintings as *Exchange*, *Ground Work No.3*, *Brush No. 15 of Sekaido*, *Knife + Brush\*2* and a pair of *Untitled* paintings draw the eye toward the thin linear spaces between Yaegashi's solid blocks of color, where a wall's mortar would hold together the rows and/or columns of bricks. But rather than cementing her compositions into place, Yaegashi uses these parts of her paintings to loosen the structure, to unfix the systems, to open up some breathing. That is where—and how—she shows herself to be a nooks-and-crannies artist, a painter who believes that that best things happen in the gaps, at those points in a structure or those places in a system that are less regimented than the overall composition.

The two remaining paintings, *White Line* and *Ultramarine + Monochrome Tint Cool No.1*, open up even more space. The former, which stands out because it includes more colors than can be found in all the rest of the paintings put together, is freer and looser—more carefree and fun—than any of the other canvases. The latter, in contrast, is the most calm, cool, and collected of Yaegashi's twelve paintings. Its paired colors meet each other with more composure and ease than any of the colors in any of the other paintings. Decisiveness and playfulness sit side by side. Like all of the works in the artist's casually elegant and unselfconsciously gorgeous exhibition, they strike just the right balance between restraint and abandon. Even better, they draw visitors into the action, their modest dimensions pulling the rug out from under the idea that bigger is better and loudest is best. 