



PIPELINE

INTERNATIONAL CONTEMPORARY ART MAGAZINE 國際當代藝術雜誌

DANCING IN THE WILD

野外的舞蹈



Chim↑Pom
Luna Dian Setya A
Tzu-chi Yeh
Chuyia Chia
Snežana Golubović
Sakiko Yamaoka
and more...

TASTING THE SOIL

Sakiko Yamaoka (b.1961, lives in Tokyo) has been a performance artist since the early 1990s.

Her works are often site-specific and include common objects, interaction with other people both willing and accidental, shifts of control over the performances' outcomes, and public spaces. For *Undisclosed Territory 9* in Solo, she created a new work, *Songs for Lives*, in which local singers invited people from the audience to sing and eat – if they sang, they ate – while she planted four young trees around the scene. In this issue of *Pipeline* Yamaoka talks about the process behind her inspiration.

I have worked site-specifically most of my career, you know. When I saw the environment in Solo, it gave me huge power. Also, it confused me. It made me question the necessity of making a fine art-based performance there and ponder the type of audience we'd get. The key component of the festival is Melati Suryodarmo herself. I asked her to invite villagers to join me: I needed to have a bridge between my art and the local nature. She said that the villagers would be too shy, that they never sing, and also that they would expect to be paid. She suggested inviting local singers. They were happy to come. We discussed it. For me the process was also important in order to get to know the local scene. For example, in Japan, farmers are often richer than me, and also they like to sing; they often go to karaoke.

Also, the two days of workshops I ran leading up to the festival influenced me with regard to our perception of reality. I talked to the participants and they proposed various kinds of thoughts to describe reality. I learned a lot from them. So I did not bring another time and another space to the place; I tried to find the truth of what was really happening here – the other time and space in the place.

A lot of the audience looked happy. I was surprised, because the performance was a bit of a mess. I was a bit unhappy because the singers were too theatrical. I expected them to be more in daily-life mode. But it is OK; it must just be another reality. I suppose the people were happy because they take pride in their local art very much and recognised the songs and the jokes, and the fact that they were involved in an art

performance, even though it was clumsy. There was a friendly spark. And I guess people enjoyed the improvised side of things and how stupid I looked. Right? Maybe. I hope to revisit this work. I would update it. I replanted two of the *kemuning* plants [Bahasa Indonesia for orange jessamine, a tropical, evergreen plant native to Southeast Asia] in the grounds. I gave what was left of the plants to the young local artists. These are for the future.

Singing songs involves the simplest basic human emotion; every culture has songs and poetry. And singing is connected to plants by breathing. Plants give us oxygen and we give them carbon dioxide. It is a cycle. Poetry must be human breath. The action of planting can emphasise the relationship, I thought.

品嚐泥土

山岡さ希子（1961年生，現居東京）於二十世紀九十年代早期起成為一名表演藝術家，一直至今。她的作品通常設在特定場地，紀錄尋常物品，常使表演的發展主導產生變化的，同他人的故意或偶然的互動，以及公共空間。在梭羅舉行的「Undisclosed Territory 9」（秘密的九號地域）中，她創造了一個名為《Songs for Lives》（生命之歌）的新作品。作品中，當地歌手邀請一些觀眾一同唱歌，吃東西，一邊唱，一邊吃，與此同時，她在周圍種四棵幼樹。在本期的《Pipeline》，山岡進一步闡述了她的靈感背後的故事。



Songs for Lives by Sakiko Yamaoka, November 2015. Performed with local women, Solo. Courtesy the artist.

「如你所知，多數時候我在特定場地工作。梭羅的環境给了我無窮的力量，卻也令我困惑。我不知是否該在那裡開展純藝術的表演，也不知什麼人會來觀看。活動的關鍵自然是 Melati Suryodarmo 她本人。我希望她能幫我邀請些村民加入進來，因為我想將我的藝術作品同鄉土性結合起來。她回應說村民可能會因害羞而不去唱歌，並且要求報償。她建議到不如邀請些當地歌手。當地歌手很樂意加入進

來，於是我們討論了這個活動。對我來講這個過程相當重要，以便藉此了解當地的風土人情。比如在日本，農民們都比我富裕，他們喜歡唱歌，也常去唱K。同時，這個我為活動準備的為時兩天的講習影響了我對事實的看法。在我同參與者的交流中，他們講述了對事實的不同看法，我從中獲益良多。因此，我並沒有把其他的時間與地區強加在這裡。我試圖了

解這裡究竟發生了什麼，也就是在此處的另一種時間與地區。

許多觀眾都看著很高興，這讓我很驚訝，因為表演其實有些凌亂。但是我對歌手不是很滿意，他們太誇張了，而我本希望他們就像平日一樣表現。不過這也沒什麼，不過是另一種事實。我猜人們很開心，大概是出於他們對本土文化的驕傲，同時認可那些歌唱以及笑話，以及他們參與的藝術表演本身，儘管表演有些笨拙。這是個很友好的想法。不過我猜他們也很喜歡看即興表演，看我是多麼愚蠢。會不會是這樣呢？或許吧。

我很希望能重訪這個作品，並去更新它。我在地裡種了兩株 *kemuning*（印尼文中的月橘，一種東南亞的本土常綠熱帶植物）。作為對未來的展望，我把植物留給當地的年輕藝術家。

歌唱包含了人類情感的基本表達，每種文化都少不了歌與詩。通過呼吸，歌唱同植物有機的聯繫在一起，植物供給我們氧氣，我們回報植物二氧化碳，這是個循環。詩是人類的呼吸。在我看來，植樹強調了這種關係。”