

## 重新發現紙藝術

紙，在現代人的生活中，可說已成為不可缺少的必備物品。東漢和帝時，蔡倫造紙，從此開啓紙的新紀元，也使得人類文明史展開新的扉頁。透過紙張，寶貴的知識得以傳播給普羅大眾，然而除了遞嬗知識的功能之外，紙所特有的觸感與質感，也能讓人從中感受到不同質材之美。而隨著科技不斷的發明與突破，紙與其他藝術創作媒材相結合，或水墨、或水彩、或紙雕等，藝術家於其上開創出了各種屬於美的不同風貌。

曾幾何時，資本主義大量化與規格化的生產模式，逼使手工造紙技術漸趨稀少，雖然每個人一天之中總會接觸到各式各樣的紙張，卻很少有人會回頭思忖紙張最原初的製作過程，並細細品味、欣賞紙質本身的美感，這真是一件令人感嘆的事。台灣，素有「福爾摩莎」之稱，但由於開發過度、濫伐濫墾，破壞了大自然的生態平衡。人類與自然是相互依存的，如今許多人以自身為本位，營一己之利，揮霍大

自然的豐富資源，使得人與自然的協調性急速淪喪，但我們只有一個地球，環境保育與資源再生，是新世紀重要的生活、藝術觀念之一。

此次展出承蒙國內外多位藝術家的熱情參與，以手工造紙結合光的穿透性，讓紙質的自然之美於裝置藝術中復活，而社會大眾也藉由這些藝術作品，得以窺見藝術家的巧思與紙張引發而出的萬種風情，並具體地形塑出紙與光結合後那若隱若現、既紙非光的視覺效果，希望藉此獲得社會大眾的共鳴，並透過與紙藝術家面對面的交流活動，促使國人認識紙漿創作的技巧，進而引發其關心紙藝創作與學得珍惜自然環境資源。

財團法人樹火紀念紙文化基金會一向本著延續與推廣手工造紙的優良傳統精神，令人感佩。本會本著鼓勵國內藝術創作的初衷，重視優良傳統的保存，希望藉著此次盛會，重新將這項獨特的創作媒材介紹給國內藝術同好。

行政院文化建設委員會主委

陳郁秀

# The New Perspective of Paper Art

Paper, undoubtedly, has thus become a necessity in modern life. It is by this medium that knowledge is dispersed and popularized and, put aside its function of delivering messages, its unique texture and tactile sensation impress people to appreciate this attractive material as well. Paper is not only the medium that contributes to the dispersant of knowledge into the common public; but also the material that draws our appreciation with its unique attraction of texture. Meanwhile, with the modern development and breakthroughs in technology, paper work has been used to combine with other forms of art, such as ink painting, watercolor, or paper cutting, etc. Hence offers artists the chance to explore various unconventional aspects of beauty.

However, with the influence of mass production and standardization brought forth by capitalism, our traditional handmade paper has gradually, inevitably lost its spread of techniques. Every person will more or less touch paper every day while he or she seldom thinks about this certain piece thoroughly, its primitive stage of forming, and taste it carefully, its handsome texture. Taiwan, also known as "Formosa", which refers to a beautiful and uncontaminated place; yet unfortunately, due to the excessive cultivation and exploitation, our ecological environment

loses its balance. Humans should live with nature interdependently, but many people today are self-centered and wastefully consume our natural resources, thus lead to the discordance between human and nature.

I am especially grateful to the many artists, and to their enthusiasm, which contributes to this exhibition. The handmade paper, with its pervious character of light, reveals its unrefined beauty. The unrefined beauty of handmade paper, with its previous character of light, makes the installation art works alive. And through the displays and activities held by the Museum, the public would have a chance to gain a closer insight of the multifaceted possibilities and visual illusions that paper contain; then in turn, learn the skills of paper production, arouse concerns for the paper art, and, at the same time, how to cherish our natural resources.

The So Ho Memorial Paper Culture Foundation has been promoting and preserving the splendid tradition of papermaking and its handiwork. The original intention of Council for Cultural Affairs is to encourage domestic art creation and at the same time treasure and preserve our good tradition. I believe that through grand meeting, we can reintroduce this unique medium to fellow art lovers in Taiwan.

Chairwoman, Council for Cultural Affairs  
Yu-Chiou Chen

# 玩出「紙」的萬種風情

紙張，其實對於經常從事創作的我而言並不會感到陌生，但此次展出中的紙張必須透過自己的手去進行手工造紙，再以紙素材從事藝術創作，卻是一次嶄新的經驗；企劃「自然·人·和諧～紙與光的交會」聯展，是本系與「樹火紀念紙文化基金會」的首度合作，希望藉此開啓本系學生對於「紙」的重新認識，從事新媒材創作與教學的新嘗試，並藉由與藝術家的直接交流，習得國內、外紙藝名家寶貴的創作經驗，為藝術創作開拓另一視野，並達到國際交流的目的。

「自然·人·和諧～紙與光的交會」聯展中，藝術家們藉由紙藝裝置藝術，串聯起紙、光、空間的呼應效果，呈現出紙張與纖維、光線與環境的獨特美感；另一方面，在全球開發過度、資訊過度爆炸的體認之下，「樹火紀念紙文化基金會」不斷致力於鼓吹紙藝創作與紙張的再利用，對於推展民衆關懷台灣自然生態，傳達資源再利用的觀念，實有卓著的幫助；而在樹火紀念紙博物館中，也設置有手工造紙的流程示範，設施完備，可作為學生與紙藝愛好者最好的實習工廠，對於推廣我國優良傳統造紙術，有十分實質的貢獻。

真誠期盼兩單位的第一次配合，能肩負起藝術教育的文化使命，為國內藝術創作與紙藝傳承，激起一次絢爛的火花。

師大美術系系主任暨美研所所長



# Discover with the Multifaceted Looks of Paper

To a person who frequently engages in art creation, paper is an indispensable element. In this exhibition, however, it was a brand new experience for us to make paper with our own hands and then use this paper as the main material for our artwork. This project "Nature. People. Harmony-A Dialogue between Paper and Light " is our first collaboration with the Su Ho Memorial Paper Culture Foundation. We hope that through this exhibition, we can redefine the value of paper for our fellow art students and inspire them into exploring new methods of teaching and creating. Meanwhile, we hope to learn from the precious experiences of local and overseas artists by interacting with them; thus open up a new era for our creation and attend international art exchange.

With the paper installation in "Nature. People. Harmony-A Dialogue between Paper and Light ", the artists are thus able to coordinate the wonderful combinational effects of paper, light, and space, and to present the unique beauty in the contrasts of paper

and fiber, light and surrounding environment. Meanwhile, with the full realization in the over-exploitation of the earth, the Su Ho Memorial Paper Culture Foundation has been dedicated to promoting paper art and reuse of paper. Such a promotion has been of a lot of help to arouse public concerns for Taiwan's ecology and to convey the concept of recycling. The exemplary procedure of handmade paper and the well-equipped facilities in the Su Ho Memorial Paper Museum would also be a perfect place for students and our fellow paper lovers to have a better understanding about paper making. The Su Ho Memorial Paper Museum has immensely contributed to the propagation of the traditional paper making.

I sincerely hope this new collaboration of the two institutes shed light on our local art and paper art tradition and pass on the torch of art education.

Chairman of the Department and Institute of Fine Arts, National  
Taiwan Normal University

Chin-Taa Yuan

## 繼「玩·紙工廠」後—探紙究光

1999年5月，宜蘭的中興紙廠到處洋溢著紙的味道，十四位國內外紙藝術家共同參與了台灣史無前例的「玩·紙工廠」～國際紙藝術創作營的活動，從那時開始，樹火紀念紙文化基金會推廣國際紙藝術的行動正式展開，紙藝術的多面向得以落實呈現，紙藝術的種子已然散播開來。

2000年初，一個偶然的機會，在台灣師範大學美術系袁金塔主任的拜訪及深談中，我們感受到台灣藝術界希望能更了解紙素材，因其雖有創作的熱情，但無論在媒材的認識、技法的運用、相關資訊的取得或是國際視野的開拓上，仍需更多的學習。基金會於紙文化教育的推廣一直不遺餘力，亦責無旁貸，雙方一拍即合，於是共同主辦第二次國際紙藝術展覽的構想成型。能與同樣努力於藝術教育植根的學校單位共同舉辦如此深具意義的活動，令人欣喜；而後又獲得行政院文化建設委員會對於本專刊經費的贊助與指導，更是鼓舞人心。

不同於首次大規模邀請國際紙藝術家現場創作的型態，本次活動改以「小而精」的規劃，構思出單一紙藝術主題展～「紙與光的交會」，邀請了五位國內外藝術家盡情揮灑創意，並於樹火紀念紙博物館展出。冬木順子小姐以日本手工紙融合極簡風格創作了立體光照作品；來自美國的 Joe1Fisher先生以美學思辯為主，呈現出視覺與思維的另類意味；袁金塔先生則將裝置作品融合紙材，提供深具啟發性的藝術

理想；施並錫先生以其油畫創作多年經驗，透過紙素材展現其實驗精神；而周成樑先生亦運用紙漿，搭配空間情境，塑造獨特的風格。此外，本會亦舉辦了交流會與對談等配合活動，前者讓藝術家及有興趣的民衆齊聚一堂，分享創作歷程，後者則以「紙、光和空間對人的心理影響」為題，激盪出精采內容。

紙藝術，這種將纖維紙漿及紙張淋漓發揮的藝術，不但是具體創作的呈現，還有太多的空間值得玩味、省思與探究。本專刊期望充分呈現我們致力發掘紙藝術多重面貌的努力，就如同光與紙的多面性本質，無論從實用功能、生活美學或藝術媒材著手，均可不受限制地任人發掘其無盡蘊藏。今後，基金會仍將繼續規劃各類創新主題的紙藝術展覽，並期待與更多文化機關團體、有心從事紙藝術創作及推廣的人士共同合作，冀望有朝一日台灣的紙藝術，躍登國際舞台，因此，基金會以「2001樹火國際紙藝術創作交流展」為題，作為紙藝術推廣系列的宣示。今年，種子已經發芽，未來仍需我們持續灌溉、栽培。

文末，謹向此次活動指導單位及共同主辦單位：行政院文化建設委員會及國立台灣師範大學美術系，致上最誠摯的感謝，還有活動期間所有熱心相助的朋友們，因著大家的信任支持與協助，本活動才能順利圓滿達成。

財團法人樹火紀念紙文化基金會執行長

## After 「Play.Paper Factory」 — Contemplation on Paper and Light

On May 1999, fourteen local and overseas paper artists participated in the unprecedented 「Play.Paper Factory」 - 1999 International Paper Art Festival in the factory of Taiwan Chung Hsing Paper Corporation in Yi-lan County. The Su Ho Memorial Paper Culture Foundation thereby inaugurates the promotion of international paper art; thus the variety of paper art is brought to fruition.

Later in early 2000, Professor Chin-Taa Yuan, Chairman of the Department of Fine Arts in National Taiwan Normal University, in his occasional discussion with us, indicated the need for further understanding of the use of paper in Taiwan art circles. Professor Yuan mentioned that in spite of their devotion to paper art creation, they were starved of the knowledge of the media, the application of techniques, the attainment of the related information and the exploitation of its international scope. Since the propagation of paper art in Taiwan is the indispensable responsibility of our foundation, we therefore agreed to collaborate on the second international paper art exhibition. We are honored to organize this meaningful exhibition in cooperation with such a school that commits to art education and to receive auspices and guidance from the Council for Cultural Affairs.

Unlike the first exhibition, which encouraged on-spot creation from international paper artists, our second exhibition focused on the single yet sophisticated theme - "A Dialogue between Paper and Light". We invited five artists to participate in such a special event and held the exhibition in the Su Ho Memorial Paper Museum. Junko Fuyuki's works of illuminators that which interfuse with minimalism are excellent representation of Japanese handmade paper art. Joel Fisher presents an alternative visual and spiritual aroma in his works at a new and unique aesthetic speculation. Chin-Taa Yuan's work is an

insightful and experimental mixture of paper representing his ideal of art. Bing-Shyi Shih successfully demonstrates his unflinching creativity with his use of paper and his years of experience in oil painting. And with his distinctive arrangement of space and paper pulp, Chen-Liang Chou has established his idiosyncrasy in art. The efforts of these artists instill new ideas into this exhibition. In addition, we have also held seminar and forums in this exhibition. The seminars provided special opportunities for the paper artists to share their experience and thoughts with fellow art lovers. The content of the forums are embodied in the .Epilog for further propagation of paper art and its future application .

Paper art with the full play of fibers, pulp and paper is not only the concrete representations of our concepts but also the initiators of our further exploration and cogitation. We hope to bring our devotion to the varieties of paper art into full presentation with this book. Such is our dream in the unlimited exploitation of the bountiful potentialities of paper in its functional, practical and artistic aspects. The foundation expects future collaboration with fellow paper artists, paper art lovers or cultural organizations in the future paper art exhibitions henceforth. It is our goal to introduce paper art into international arena. Thus the 2001 Su Ho International Paper Art Exhibition is our manifesto of the propagation of paper art to the whole world.

Finally, we would like to express our gratitude to the Council of Cultural Affairs of the Executive Yuan and the Fine Arts Department of National Taiwan Normal University, without whose help this event could not have been staged. Last but not the least, we are grateful to those who devote themselves wholeheartedly to this event for the perfection of this exhibition owes a lot to their support and assistance.

So Ho Memorial Paper Culture Foundation  
Director, Ruey-Huey Chen

