

紙與光的交會

A Dialogue between Paper and Light

紙裡透光

光行紙間

光 不光

紙不 紙

自然 不自然

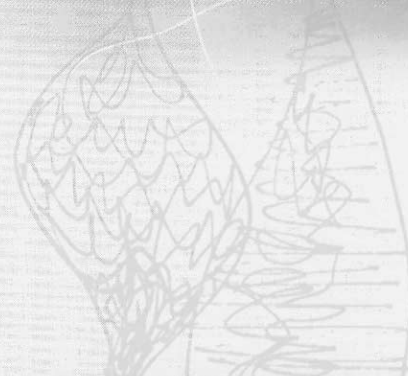
終究和諧

1996-2000

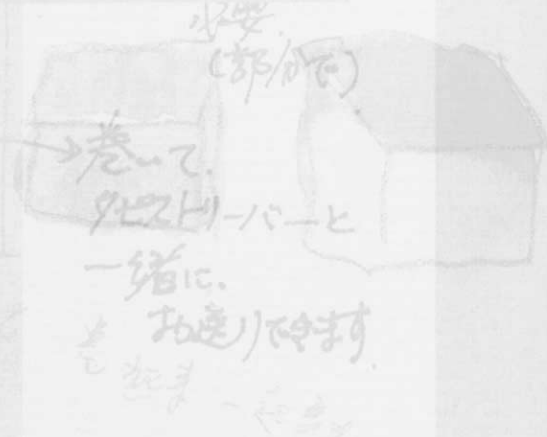
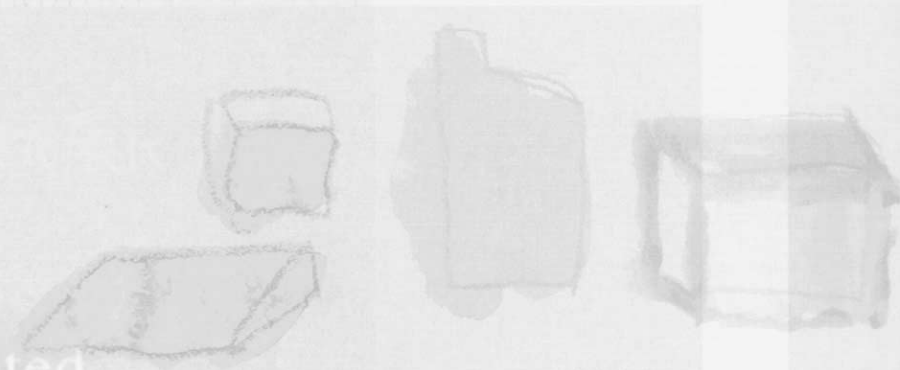
Mosquito Misquoted

② Lypta obliqua (25)

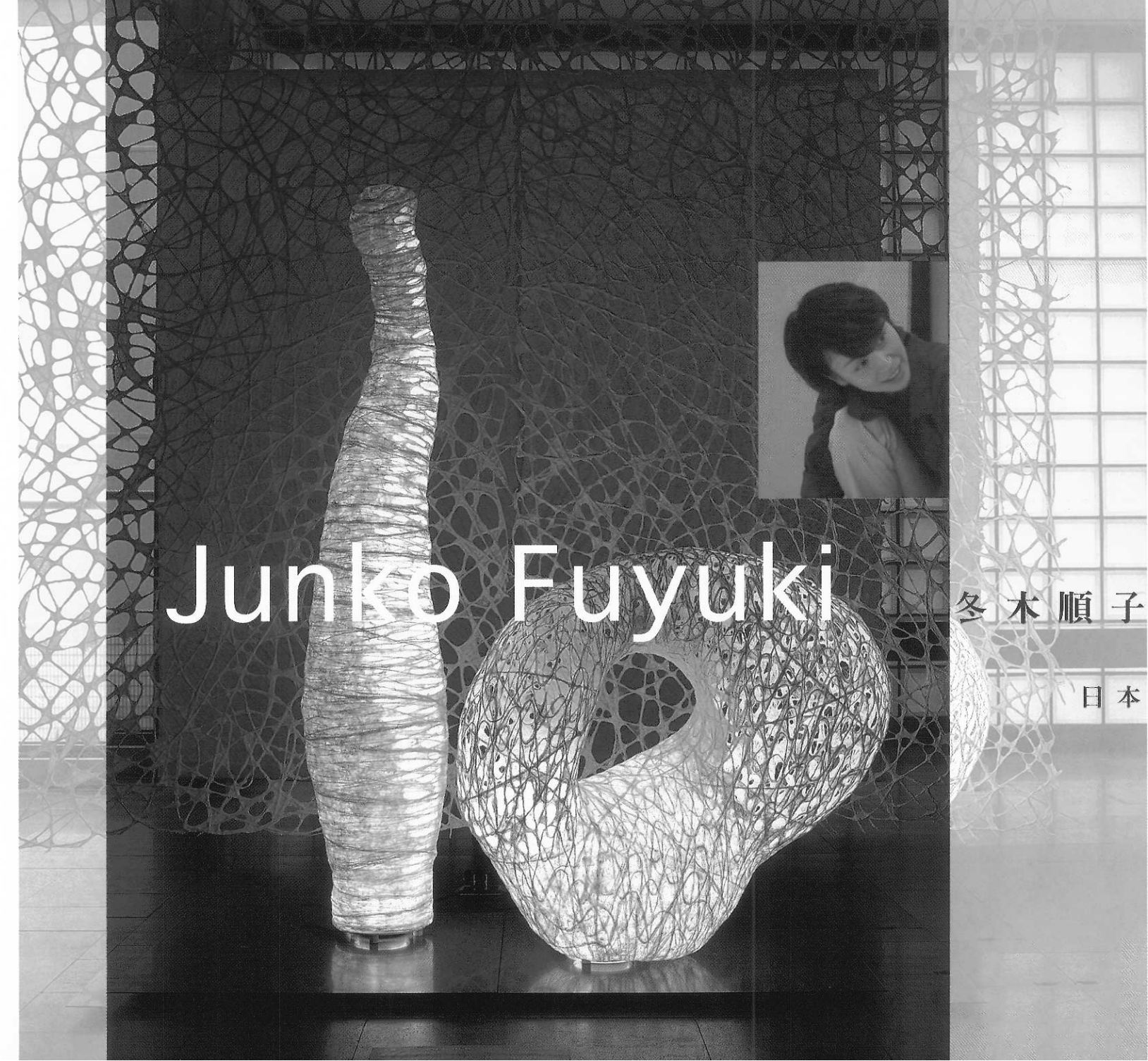
≒500.



≒ 1000. x φ 400.



置き式に
可動性 (紙) (紙)



Junko Fuyuki

冬木順子

日本

Japan

擅

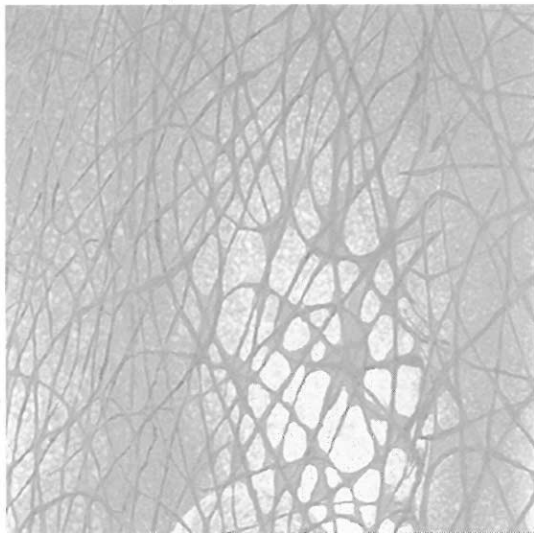
長發揮紙張纖維和立體特性，從事特殊手工紙開發，搭配各式各樣的光與建築空間結合，創造空間新樣貌。曾榮獲數項得獎肯定，在日本各地官廳、成田機場、著名旅館、餐廳等多處建築中皆有其作品呈現。

Fuyuki has great skill in bringing paper fibers and its plasticity into full play. The special handmade paper she is engaged now is accompanied by various kinds of lights that go well with the structural space and it provides us with a brand new, creative spatial outlook. She has accordingly earned several awards. Fuyuki's works are exhibited in buildings like Japan city halls, Narita Airport, hotels and restaurants.

當

我知道主題是「紙與光」時，以表現楮皮纖維素材的特徵為思考原點，因而創作了展場中的三件作品。透過由地面開始的作品「孕育」來串聯生命能量；「繞圈兒」表面連貫的線條，則由地面上達天際，擴散至穹蒼之中，最後安排了「天風」在兩者的後方舞動著。我認為靜與動、天與地這樣對比的觀念被平衡了，創造出一種和諧，期望這樣的連結能夠將自然的姿態與表情，以抽象的方式表達出來。

When knowing the "light and paper" is the subject matter of this exhibition, for displaying the character of this special material the fiber of the mulberry bark, I created three pieces of work in the exhibition room. "Nourish" starts from the ground to link energies of life, through the continuous lines in "Rolling" which also starts from the ground and reach and spread in the sky, and finally "Wind in the Sky" waving behind the two. I think the contrast concepts of the stable and unstable, sky and earth are thus balanced, and it shows a sense of harmony. Such linkage aims to express the shape and bearing of nature by an abstract way.



作品名稱 / **天風** Title / **Tempu · Wind in the Sky**

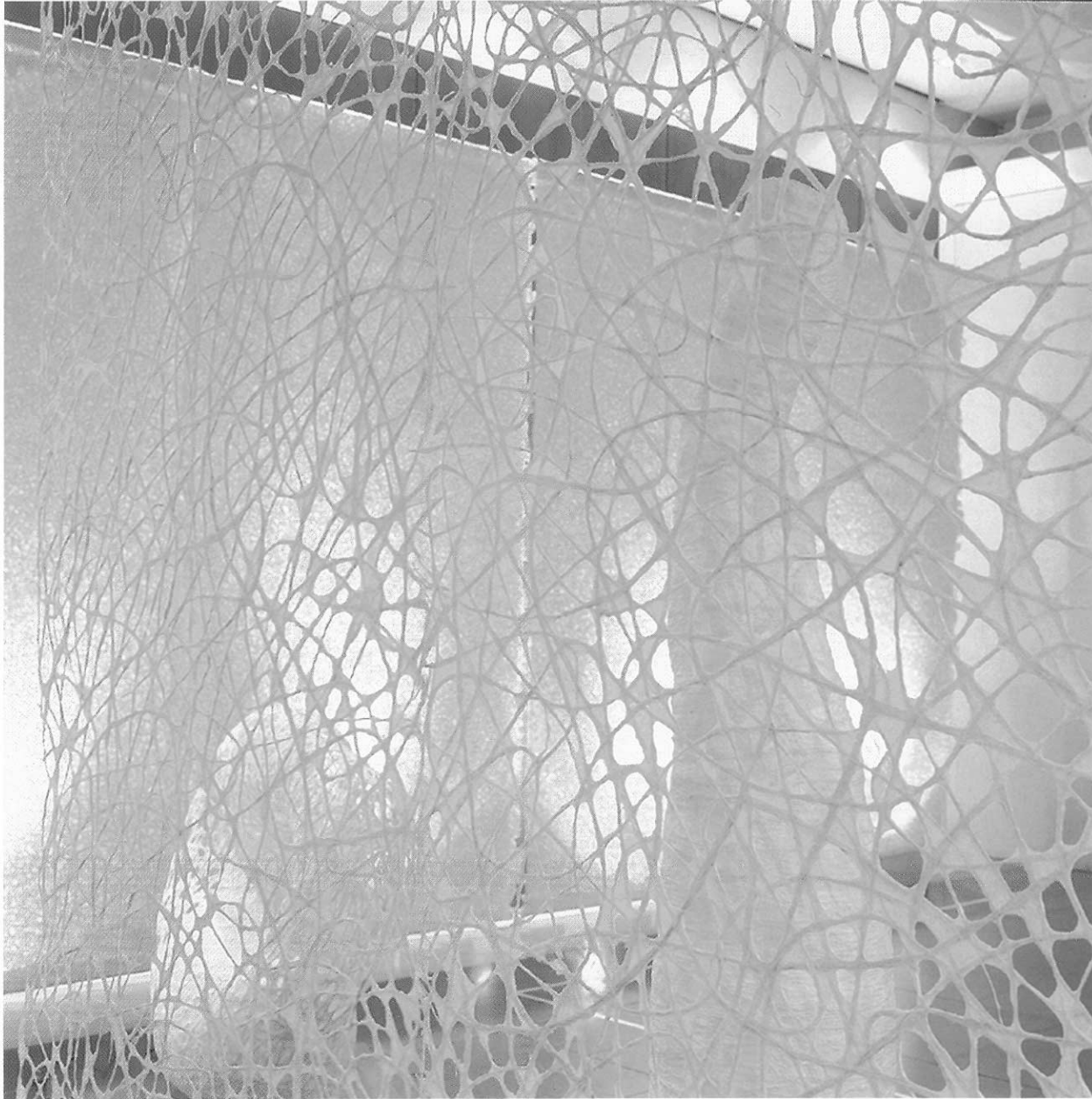
隔間裝置 Partition 尺寸 / L90xW180 cm/per sheet

楮皮手工紙 Handmade Kozo paper

這是一種創新的隔間方式：我不把它當作一面牆壁，因這張楮皮紙的設計表現出其透明感、空氣感，所以說它是「面」卻又「不是面」。我藉由和紙的原料～楮皮作為素材，表現出空間與空間中的共融感。

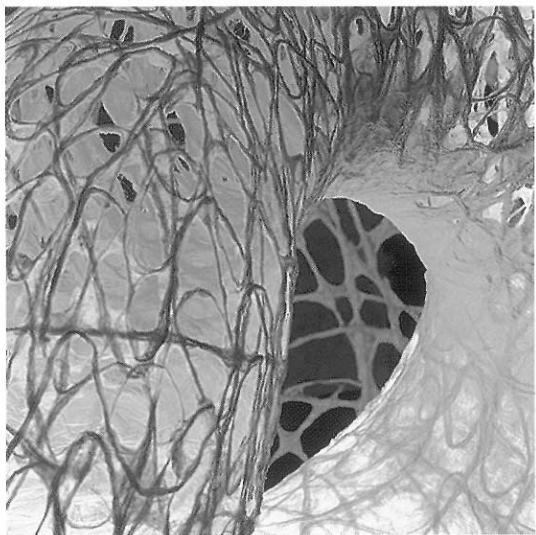
紙上的曲線就如同作品的名稱「天風」一般，描寫風奔馳過天空，我想像著光的反射，宛如仙女在空中飄舞般地柔美，同時具備毛筆在白色紙上揮毫的速度與氣勢。

憑藉著想像，我將楮皮纖維直接放在絹紗上，沒有先畫底稿，將紙漿由上而下地流放，然後再一個個地穿洞完成。我利用楮皮纖維柔軟又強韌的特質，創造新的和紙形式，並將之應用在生活空間。



It is a new attempt on interior design: to partition off a space with hanging paper, so it is not a substance wall. By using "Kozo"- the raw material of Washi paper (traditional Japanese handmade paper), I wish to express the harmony between spaces through its transparency character.

The curves on the paper resemble the route of wind running in the sky. With the reflection of light, the wind runs over the sky like a fairy dancing elegantly in the air, rather like the calligraphy lines on the paper shows the strength of the light. With these imaginations, I put the Kozo fibers directly on the net without drawing, pour the pulp, and then make holes to finish this art work. By using the strength and softness of Kozo fibers, I try to bring the paper in daily living space with a new and creative way.



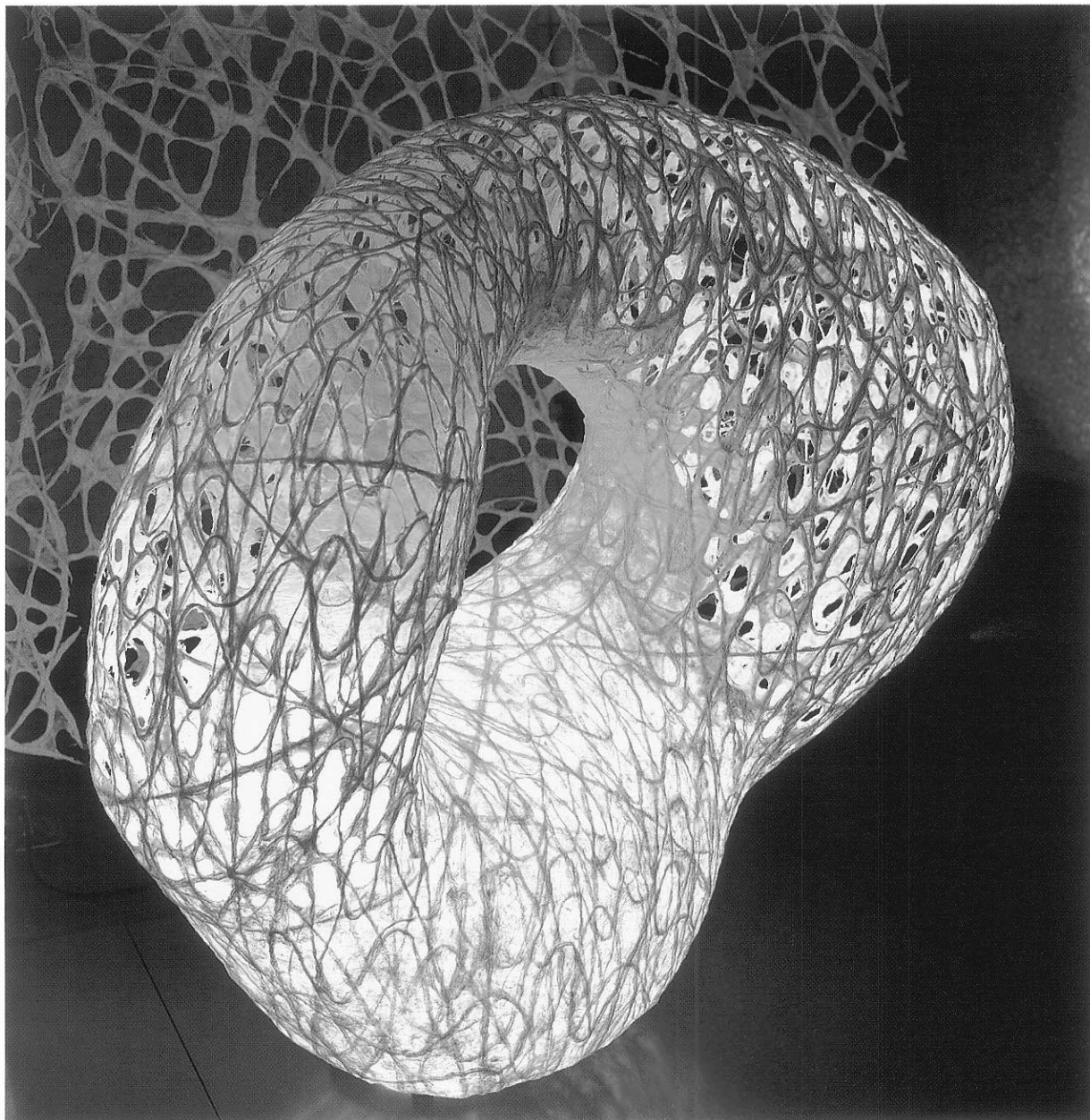
作品名稱 / **孕育** Title / **Moku Moku · Nourish**

和紙光體作品 Lighting object 尺寸 / W78xH70xD32 cm

楮皮紙 Kozo paper

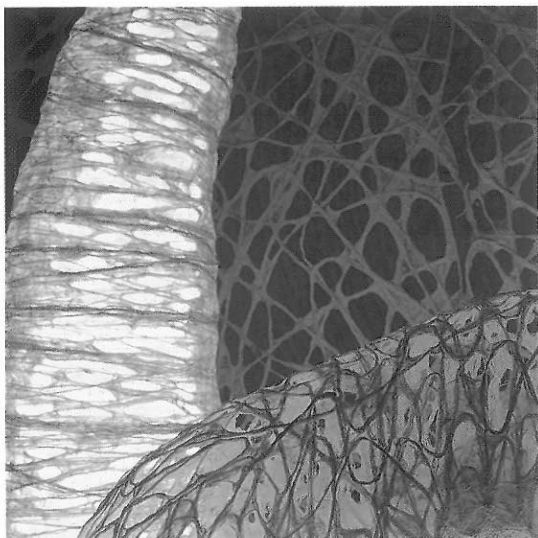
這個作品的意象是讓光透過和紙，散發出溫暖的氣氛。它擁有將光遮蔽及釋出的兩種「表情」～光被包起來，但又可以透出光線；沒有光線的時候，也可以當成立體作品觀賞。

作品的形狀像「甜甜圈」，它代表我對太陽的想像。上頭細微的楮皮纖維曲線層層重疊，這是我對海浪象徵無限且接連不斷拍擊的想像所描繪出來的。而生命誕生的瞬間，就像感受到光出現，為了表現這一剎那，我先作出形狀，之後放上楮皮纖維，再擺上紙漿。然後我將作品的某些部份挖洞，賦予它宛如呼吸的表情。這一次我利用楮皮纖維強韌、柔軟及透光的特性，結合照明和立體二種要素，完成這個光體創作。



This art work express the idea of light that produces warm atmosphere through paper. It contains two "faces": light is covered but it can out through; while without illumination , it is simply a cubic (three-dimensional) installation.

The doughnut-like shapes represent my image of the sun, while the curving layers of Kozo fibers symbolize the lines of infinite and continuous ocean waves. In the moment, when life is generating, it is just like illumination. To reach this moment, I firstly create the shape, put the Kozo fibers on, and then place the pulp. The holes present the lively breathing in expression. I try to combine the two elements - light and space in this three-dimensional lighting work by the Kozo fiber's unique qualities.



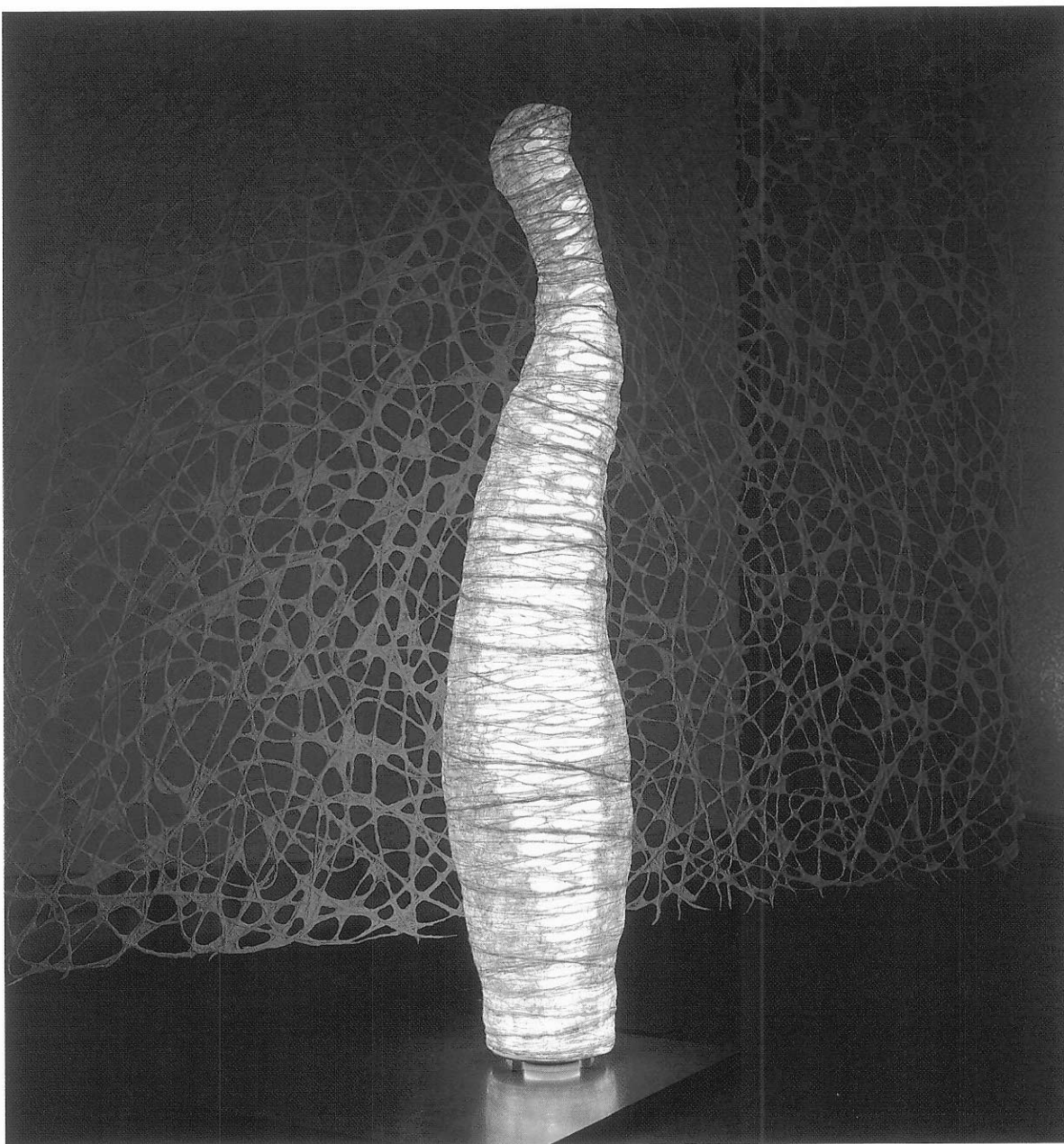
作品名稱 / **繞圈兒** Title / **Guru Guru · Rolling**

和紙光體作品 Lighting object 尺寸 / W78xH70xD32 cm

楮皮紙 Kozo paper

這件作品既可說具有人型，也像山林中生長的樹木，或像是河灘上滾轉的石塊...，依照大自然中的一些實體來想像，盡量淡化人為製造的感覺。作品整個捲上的楮皮纖維，代表著自然輪迴或是連綿不斷的河流，像年輪一般的曲線，刻劃並觸發出各種連鎖想像；創作時我在有些地方打孔，同時想像著它由內側向外閃閃發光的樣子。

我將其中三個元素結合：包住光，又能透光的特質、表現出光線的強弱及由下而上透過洞洞映照在天花板上的效果。最初在塑形的時候，我先畫下簡單的草圖，然後憑著心中擁有的抽象概念，漸漸地將形狀具體表現出來。我先藉由表現出形狀，再進行創作，雖然我的想法如此，但是我所表達出來的感覺會因人而異；如果這件作品能帶給觀賞者自由在地產生各式各樣的想像，會是我所期待也最高興的。



The original idea of this art work is to form its shape from creatures of the nature, it could be the shape of a human beings, tree in the woods or rolling stone on the river bank, etc. I consciously recall those image, nevertheless, give it an unidentified figure. I roll this work entirely with Kozo fibers to represent the transmigration of the nature or the extending water. The curving lines of its surface, like the growth rings of the trees, arouse many imaginations. I pierce holes here and there to make it to be twinkling from inside out while illumination.

In this cubic shape, there are involved with three elements: the unique character of handmade paper (to cover and through the light) , adjust of light, and the effect on the ceiling (space). It the beginning, I draw a draft. By keeping the abstract idea in mind, eventually form the figure. I would be glad if this rather abstract creation could bring some different thinking to the viewers, and if they experience it without limitation.



Joel Fisher

美國 U.S.A

1 970年代開始致力於環保再生藝術，並將紙素材本身與生活中的哲學反思結合藝術創作。發跡於紐約，曾在歐洲及美國舉辦多次個展，是一位極受國際前衛藝術界推崇的藝術家。曾於法國高等藝術學院、倫敦大學、紐約視覺藝術學院、費城藝術學院等機構任教，其作品曾於歐美諸多博物館展出及收藏。

Fisher began his environmental career of recycling art in 1970's; his creative works results from the combination of the material of paper with philosophical reflection in every day life. Being an artist he is highly praised by the avant-garde: he gained his fame in New York and had many solo exhibitions in Europe and America. He has taught in colleges like Ecole Nationale Supérieure des Beaux-Arts, Paris (1995-1999), Goldsmiths College, London University (1979), School of Visual Arts, New York (1989-1999) and Philadelphia Academy of Art, MFA (1993). His works can be seen on exhibition or in the collection list in Many European and American art museums.

The simple lines on the window are weaving, joining, scattering and constructing themselves spontaneously in space. Fiber, the original element of paper, now reverses to take the main role: paper is withdrawn as a background, which is the idea the artist wants to convey. "Watermarks" contains thirteen pieces of paper; they were display at the long ales, like the passing of time, and echo to the space. The artist here parallels a poet for he follows his mind and writes it down casually. He compares the principles of natural phenomena to the relationships between the elements in his works. We would rather hold he uses paper to think and feel than believe he creates with paper.

作者將一些單純的圖形編織、串聯、散佈及構形在空間中，不同圖形還會各自隨著自然光與室內光的增減，表現出各種變化。紙的元素～纖維，變成了主角，紙成爲背景，這也往往是作者想要表達的觀念。

而十三張「浮水印」的作品，好似與紙博物館的空間互相呼應，不但有流年輪遞的美感，也彷彿透露著當初浮水印被發明時所蘊藏的歷史秘密訊息。

他總像詩人一般寫出創作的隨想，進而利用大自然現象的原理比喻作品中的關聯性，與其說他是以紙來創作，不如說他是用紙來思考與感受更爲恰當。

作品名稱 / **濾·光·紙** Title / **Light Filters**

混合媒材 Mix Media 尺寸/ L711xW288 cm, L834xW345 cm

手工紙、纖維、廣告顏料 Handmade paper, fibers, poster paint

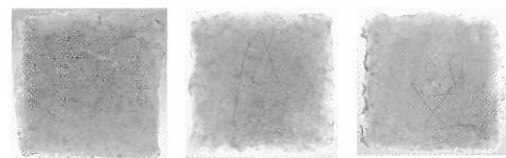


這些作品裝置後就如同光線過濾器，過濾射入空間內的光線，就像抄網把紙漿的水過濾一樣，也很像我以前畫在牆上一些作品的變化。經過適當的裝置，通過窗戶的光線會因為我們畫上的線條有一點點偏射，我們可以想像這種氣氛就像人造的黎明或黃昏一般，光線輕輕地被推送到室內。

請想像我們在看這些作品的時候是浸淫在光之中或面對著光的，如果產生陰影的話，是投影至身後，我們會像這些作品一樣被光線照亮，面積夠大的話，甚至可以「調整」這些光線。我們只有在光由後往前照的時候才能看到彩虹，因為空氣中的水氣將光線分割反射出彩虹的各種顏色，雖然這件作品的光來自不同的方向，線條也不會反射，我仍舊希望線條能夠折射並分割光線。

在玻璃上的每個圖案都是根據「原圖」而來，這在我的作品中是很顯著的一部份，而且，這些圖案都在抄紙的過程中一次完成。

既然我們談的是紙、光與空間這個議題，那麼這個主題就會跟空間的「界限」有關。雖然作品本身可能有裝置的限制，可是我認為主題是不受限於博物館的範圍內的。



原圖"Seed" drawings 尺寸/L42xW40 cm/each

任意選擇紙上的其中一根毛絮為圖，這毛絮有可能是紙漿中的纖維也可能是吸水時所覆蓋上去的屑屑，再以鉛筆將圖案描繪在紙上。展示時是以無酸板為底，櫻桃木為框。

Pencil and found tiny little hairs on handmade paper. Matted in acid-free museum board and framed in cherry wood frame.



These works are concerned with the idea of filtering light, as if light itself could be filtered the way a paper mould filters the pulp. These works are a variation on an earlier work for which I drew on the walls. The idea is that in the proper setting, the full light coming through the window will be slightly deflected by the thin lines painted on the window. We can imagine it as nudging the light ever so slightly toward an artificial twilight (an artificial dawn or artificial dusk)

To experience these works one looks into or toward the light. Our shadow, if there would be one, is behind us and does not get in the way. We are illuminated by the same light as the work. If the area covered has enough surface area the drawing should be able to "tune" the light. We can only see rainbows when the light comes from behind us. Water vapor in the air splits the light into separate colors. Though the light for this work will come from a different position, and the lines in the work will not be reflective, it is hoped that the lines can still deflect and split the light.

Each pattern is based on a "seed" drawing. This is a kind of work drawing very prominent in my work, and comes directly out of the process of making paper.

Since we are dealing with issues of light, space and paper, the question of boundaries is relevant. The theme cannot really be confined to the museum, even if the works might.

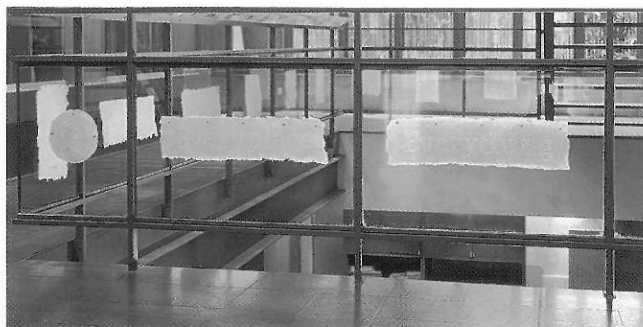
作品名稱 / 浮水印 Title / **Watermarks (#1~#13)**

裝置 Installation 尺寸/見說明

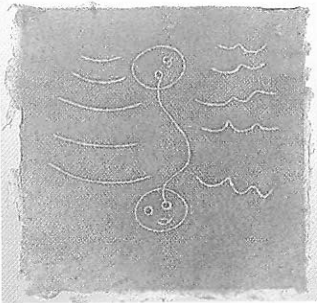
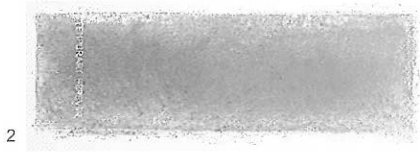
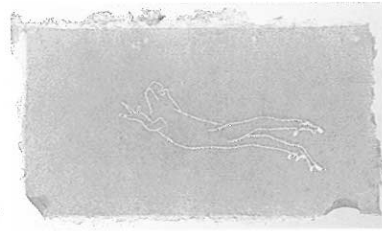
手工紙 Handmade paper

我隨機選擇了從1974年到現在所創作的浮水印作品來台展出。這一系列的浮水印作品中有以前我為其他博物館展覽創作的，也有幾件我為了紀錄新年來臨時所做的作品。

A small selection of some watermarks I have made over the years. Most of these are what I consider my annual transition papers, special papers that I make to mark the new year.



1. 杯子 Cup and Cup 24 x 38 cm 1995
 2. 暫時的永恆 Temporary Forever 21 x 60 cm 1975
 3. 每件事物 Everything 18 x 64 cm 1998
 4. 聯合國 United Nations 29 x 29 cm 1999
- *註：本次計劃詳細內容請參見P.66 Please see p.66 for further information about this project.
5. 2000年 21cm in circumference 2000
 6. 跳躍的青蛙 Leaping Frog 20 x 36 cm 1994
 7. 鯉魚 Fish(Carp) 39 x 21 cm 1993
 8. 傾倒的水壺 Pouring Pitcher to Pitcher 36 x 30 cm 1991
 9. 短暫的永恆 Tentative Forever 21 x 60 cm 1977
 10. 到處 Everyplace 18 x 64 cm 1999
 11. 黑暗的誕生 Dark Birth 29 x 32 cm 1998
 12. 每種力量都包含著某種形式 Every Force Evolves a Form 28 x 29cm 1992
 13. 2001蛇年 2001 Snake 30 x 30 cm 2001





Chin-Taa Yuan

袁金塔

台灣 R.O.C

早期作品融合中西繪畫自創一格，曾於台灣、大陸、日、韓、美、加、法國等地展出，近年來投身於中國現代水墨現代畫的發展不遺餘力。其繪畫作品融合中西文化、繪畫理論及表現技法，欲由台灣特有的自然環境、人文思想與社會變遷中，自抒所見。本次應邀參與嘗試紙媒材的實驗創作，提供其深具啟發性的藝術理想。曾任全國美展等評審委員，現任師大美術系系主任暨研究所所長。

Yuan's earlier works is a combination of Chinese and Western art and presented an individual style. In Taiwan, Mainland China, Japan, Korea, USA, Canada and France there are his works exhibited. These years he has been devoted to the developing and modernization of Chinese ink paintings; we see the Chinese-Western culture, theories of painting and techniques of expression blend well in his works. The particular natural environment, humanist thoughts and social changes in Taiwan are his subjects through which he voices his concern. The works here are experiments with paper that convey its insightful and instructive ideal of art. Yuan had been the juror, the committee member of the National Fine Arts Exhibition, and is now the Chief of the Department and Institute of Fine Arts at National Taiwan Normal University.

作品名稱 / **廁所文化** Title / **Culture of Toilet**

裝置 Installation 尺寸 / L360xW208 cm

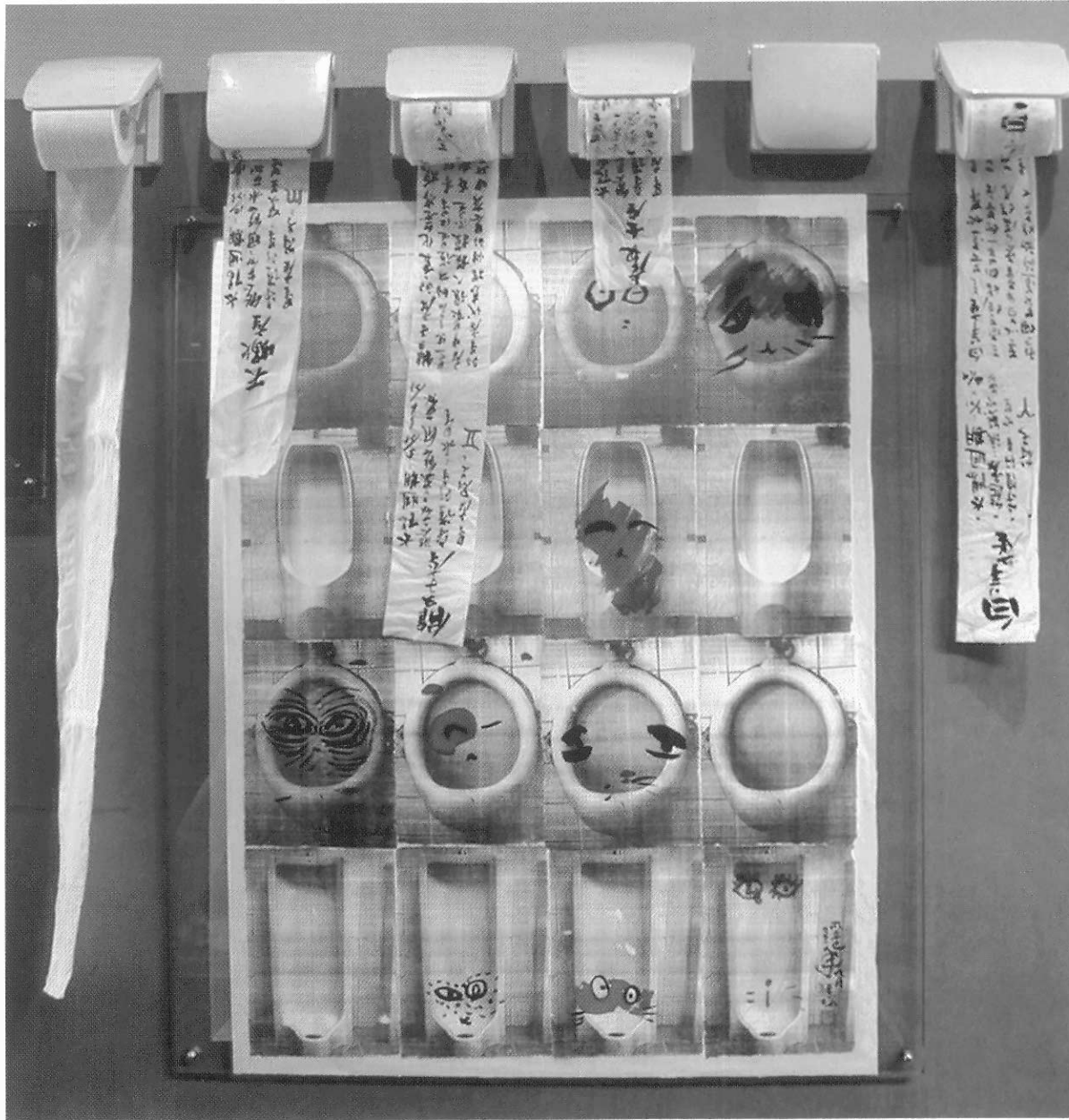
陶瓷、手工紙水墨繪畫、影印紙

Pottery pot, ink painting on handmade paper, copy paper



我的創作常因時、因地、因對象的不同，而呈現多樣的面貌。換言之，無固定的方法，而是自由、隨興、跟著感覺走。

此次「廁所文化」乃因在紙博物館展出，強調「紙」性與「透光」性，讓我想起日常生活中最常用的擦手紙、紙巾、衛生紙，於是聯想到「廁所」，因此過去上廁所的經驗一幕幕呈現出來，特別是一些髒亂廁所牆上的塗鴉，污穢文字、三字經等，進而深入心理層面，如看A書、吸煙、排泄...等宣洩快感，似乎「廁所」這世間隱蔽的一小角，赤裸裸的可以看到「人性」的諸多「面相」，於是才開始創作。



My creation is spontaneous and rather determined by time and space, by the object and conditions. In other words, it is liberal and followed my inspiration.

Because of displaying my work "Culture of Toilet" at the paper museum, I emphasize both paper and light. I also remember all kinds of tissue papers used in our daily life. Therefore, the idea of making something related in "Toilet" came into my thinking, especially those scribble, negative words on the toilet wall and then go into some psychological reflect; for example, people can read erotic books, smoke, drain in the toilet...it seems that it is a place for people to lead off something, and also a corner for them to hide. It reveals many different "faces" of humanity, and it gives me the main idea of creating this work.



我以東方文化中較不同於西方的水墨、線性、宣紙水韻與陶瓷來表現，並將其組合在一起。在影像部分我實地拍攝，然後影印，再加些水墨圖形符號於其上，似人首與貓頭，呈現幽默、塗鴉的談諧氣氛。

I combine the elements which I think are mostly important in the Eastern culture, compare to the Western culture: the ink paintings, calligraphic lines and the Suan paper to express my main idea. I photograph some real objects to create the images. I copy them, and then paint some patterns and symbols with ink on the copy paper. That picture then looked like human's or cat's heads, and thus present a kind of humorous and scribble atmosphere.





Bing-Shyi Shih 施並錫

台灣 R.O.C

擅長油畫創作，1977～1998年間於國內舉行14次個展，曾獲席德進基金會之繪畫大獎、1993年金爵獎、1994年中興文藝獎等，並有多項著作。此次秉持其多年西洋藝術洗禮之經驗，意欲透過紙素材展現其源源不絕的創作力及實驗精神。

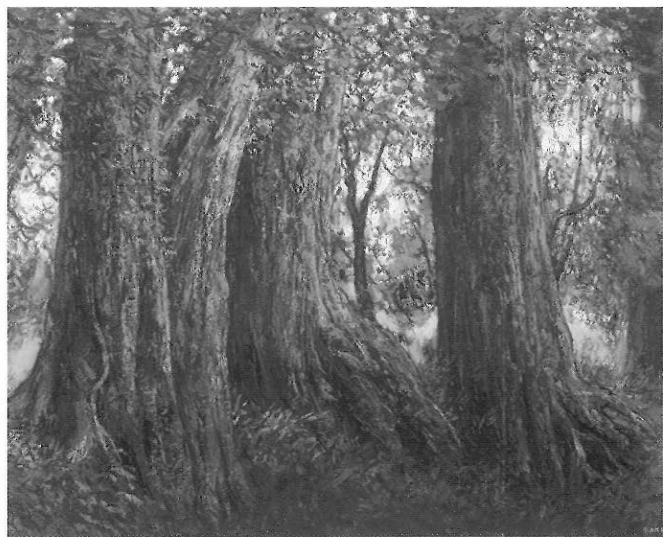
Shieh is adept at oil painting. He held fourteen solo shows from 1977 to 1998, earned the Xi Dejin Grand Prize, the Golden Cup Award in 1993, the Zhongxing literary and art award in 1994 and published many writings. With the long and adequate experience in western art he makes these paper works a means to express his unfailing creativity and adventurous mind.

作品名稱 / **樹之蛻皮 生生不息**

Title / **Trees Casting · Regenerate in a Circle**

裝置 Installation 尺寸/L400xW100xH250 cm

油畫印刷、手工紙、鐵絲網 Oil painting print, handmade paper, wire netting



文明與野蠻的分際，在於紙之使用、流行普遍與否。紙由森林而來，矛盾的是，文明的代價往往是犧牲生命賴以延續的綠色森林，因此今日文明與野蠻的界面遂變得十分詭譎難捉摸。紙來自樹木，文明來自綠色自然。只是人類在享受象徵智慧、教養的紙文化時，必須要有生態環保之觀念。

本作品示意人類文明符號（如書、報、印刷文字等等）得自樹皮之剝用，而樹也應如蛇之蛻皮一般，意指人們應給予讓森林大地、生態環境再生的機會與條件。



The using of paper and its prevalence are the bases to distinct the civil from barbaric. For the paper is made from woods while ironically the civilization is built on the expanse of the fertile forests lands that gestate and nurture our life. The boundary between the two has become quite strange and capricious. Paper comes from woods and civilization from the green nature. It is only having the notion of environmental and ecological protection that we can feel free to enjoy being in the cultural milieu of paper, its wisdom and its cultivation.

This artwork is a reflection on people's exploitation: the signals we use in books, newspapers and other printed materials are derived from the peeling off bark. Therefore trees should be treated and renewed like a snake ecdysis, to shed its skin, thus it provides the forests and environment with chances and conditions to regenerate in a circle.

作品背景由油畫及印刷的海報佈滿，二者都是森林圖像之畫作，海報本身也是來自森林的紙張。一般視覺美感的用物泰半仰賴紙料，場景中央以紙製的大樹幹，從內透光，光亮示意生命能量及永續長存的希望。樹枝幹之蛻皮，示意自然再生，唯有不斷再生，文化才能持續發展。

二十一世紀是「三生」的世紀-生態環境保育、生產方式革新及生活觀念改變，換句話說，就是必須追求與自然和諧共存之道，文明才能永續。

The theme of oil and posters on the background is concerning the images of forests. Posters, as one kind of paper, and other materials conveying visual or aesthetic sense also come from woods. The paper trunk at the center is sort of translucent and some light inside seems to pass through: the light stands for energy of life and hope for permanent being, so to speak, the light of hope. Its casting branches are the sign of rebirth; civilization relies on regeneration to keep its proceedings going on.

The 21st century contains the idea of newborn: reservation for ecological environment, reformation of productive methods, and transition in philosophy of life; they are directions for us to have harmonious coexistence with nature. We should have our Mother Nature refresh with no end to continue our everlasting courses of civil advancement.





Cheng-Liang Chou

周成樑

台灣 R.O.C

國

立藝術學院美術系畢業。對建築空間與紙漿尤其喜愛，常以紙漿為素材，搭配空間的情境與建築體的結構，塑造出獨特風格。曾舉辦過多次個展與聯展，也曾獲台北縣美展及高雄美展雕塑類入選獎。

Chou was graduated in the Department of Fine Arts from Taipei National University of the Arts. With his special fondness for pulp and architectural space he creates a unique style: pulp as the principal material to match up with the spatial condition and building structure. He held many solo and group shows, and his works also selected in fine arts exhibition in Taipei County and sculpture division in Kaohsiung.

作品名稱 / 萬家燈火

Title / **A Myriad Twinkling Lights of Houses**

裝置 Installation 尺寸 / L385xW200xH443 cm

再生紙漿、原生色漿 Recycled pulp, colored Kozo pulp



房子總是帶給我許多的感覺，它就像是一個個的容器，裝著渾沌而不易看穿的東西。

我說不上來為何選擇以紙漿創作，可以說是一個巧合的開始吧！但逐漸地，我喜歡上它的重量和質感，也覺得它十分親切，並且有許多可能性。我以紙漿來塑造現實中的生活場景，但是對我而言，它也具有一種非現實的特性，也就是從此處產生了轉化的契機。

這件作品，我仍創作「房子」，但它們是存在我心中的形象與模樣，因此從外觀上來看，形體的塑造近於幾何方塊，也像個封閉的容器，然後，我將它們懸掛在牆面上，希望產生一種從牆面延伸出來的感覺。

另外，在這次創作中，我嘗試做一些改變，比方說，我以模件鑄造方式完成形體，於是它就能夠複製，並且可以脫模而獨立存在。另外，我還利用紙博物館提供的原生染色紙漿來增加色彩上的變化，並豐富作品表面上的層次感。

Houses always bring me a lot of feelings. They rather like the containers full of unknown things, which are not easy to look through.

It is indescribable for me why I choose pulp as a material, perhaps it is rather a coincidence. Eventually, I was fascinated with its weigh and unique quality. It became intimate to me and full of possibilities as well. I convert the reality of daily lives with pulp to something else. Pulp itself is surreal; thus pulp is the point of this conversion.

For this project, I still create some houses, those from inside images; they are the mental patterns of mine. The appearance of each work similarly characterized geometry cube, and also a closed container. Then, I hang those houses on the wall to create expanding effects.

Besides, in this project, I try to make some changes that are different from my previous art works, for instance, they are made by casting-method, and hence, they can be duplicated and out of the cast mold then become independent beings. Furthermore, this is the first time I try to add some colored Kozo pulp in my artworks to represent the gradational effects of the surface.



