

交流會
Paper Art Seminar

紙光與空間的新想像 Mosquito Misquoted

作品美學背後의 特殊歷程 1996-2000

難得的機會 全然地 分享

② Light object

≒500.

位置、置式に
お任せしお任せ人。(決定)

設置相式

設置相式

≒1000. x φ150.



我與和紙的邂逅

My Encounter with Washi

冬木順子
Junko Fuyuki

我想先談談我與和紙邂逅的一些經過。

小的時候我非常喜歡畫畫，不喜歡讀書和運動，從那時開始，我就想著如果長大後可以做設計師或是從事創作工作，一定非常幸福。後來我進入大學主修平面設計，學了五年，可是好像還沒有抓到想要的東西，不斷在思索未來要走的路。

我一直非常喜歡日本文化，像歌舞伎、和服和室的建築、從古時候留下來的神社和寺院等等，因為覺得很美，從中發覺將來想走的就是這條路，但是還不是非常確定，因為學的是平面設計，卻很想應用三次元的方式來表現平面作品。在嘗試的過程當中，發現和紙比布更透光、更柔美，因此就常以透明色墨在和紙上圖畫，再利用背光效果來設計照明，這是我與和紙最初的邂逅。

I would like to talk about my encounter with Washi first.

I developed an interest in drawing when I was young; I did not like sport or reading. Since then I would dream how wonderful it would be if I could be a designer or do something about creation when I grow up. Finally I entered college and majored in graphic design. During the five years in college, however, it seemed that I could not grasp what I really want, and I was still wondering about the directions for my future career.

I have been fond of Japanese culture, such as kapuki, traditional Japanese kimono and architectures, venerable temples and shrines. For me they are beautiful stuffs inspiring me for my future career. With my background of graphic design, though I am not quite sure, I still harbor the idea, of the possibility of expressing plane works with three-dimensional methods. During the course of my experiments, I found that paper gives a more tender and transparent visual effect than cloth does; the paper was dyed and presented against the light.

畢業後我並沒有急著找工作，後來有一位老師建議：「既然你這麼喜歡和紙，不如到有和紙的地方工作吧。」老師還介紹我到京都一家做和紙小手工藝品及室內照明的公司去應徵，很順利的被採用了，且當時考慮到交通因素所以就在京都租下了房子，隔了不久，那家公司通知並當面告訴我：「非常抱歉，今天公司破產了。」我驚訝的不知所措，當時就職在該公司的一位小姐跟我說：「這樣不行，我們一起設立和紙公司吧！」當場我也就答應她了。於是就成立了世界第一家和紙設計公司。

由於我剛畢業，沒有甚麼經驗，為此帶給她許多麻煩也常被罵，但是又因為所有要作的和紙都是毫無前例可循的，一方面有一種不安的心情，同時又有從零創作的喜悅，不由自主地深深為它著迷。

摸索和紙的歷程

投身工作之後，從此開始了我摸索和紙創作的歷程。在公司十三年期間的一些作品，大多是以和紙導入建築空間的概念去設計的。當時所使用的和紙是由日本「越前」所抄出來的，所以如果我們要使用這些紙的話，事先會和造紙師傅溝通創作的需求，才能決定抄造這些和紙及完成作品的時間。我想舉二個例子來略加說明：

I 奧阿賀故鄉館 大型和紙

這件作品其實包含了和紙光壁、和紙光體、大型和紙三個部分，我們將大型和紙展示在故鄉館一樓大廳，作品主要是在表現一種幻想及意象。為了做這張紙我們花了二個月的時間，抄紙框也是自己準備的，作法是在抄簾上先放上楮皮纖維然後再流入紙漿，最後將水倒在上面穿洞。因為尺寸很大，所以乾燥時間很長，期間發生諸如發霉等很多意想不到的問題，真是費盡苦心。



After graduation I was not eager to find a job like others, a teacher recommended me to a company which produces Washi artifacts and design illuminators for the customers in Kyoto. I was hired and things went smoothly. I even rented an apartment nearby for this new position. Later, the company called and told me: "we are sorry, our company went bankrupted today" I felt at a loss and was anxious on receiving this message. But later, to my surprise, an employee of the former company said to me " let's start a Washi paper business"-it was the first Washi Paper design company in the world.

At that time I was new to this job, so the supervisor often reproved me for my inexperience. My first involvement with Washi is somewhat a complex feeling: in part uneasy while also feeling addicted to it, I find it fascinating.

Course of Groping for Washi

Thus I begin the course of groping and creating with Washi. During the thirteen years in this company, my design is largely based on Washi, with which I bring to architectural space. The Washi we use then is from Echizen, if we need the paper, we would communicate with the papermakers in advance so they can arrange the schedule for papermaking and understand our needs for creation. I will enumerate two instances here from the thirteen years in this field:

I Okuaga Furusatokan Large-sized Washi

This piece actually consists of three parts, Washi Lighting wall, Lighting Object and large-sized Washi paper, which are placed in the lobby. It took us two months to prepare for the paper, including making the mould. We put on the Kozo fiber first, then pour the paper pulp in, and in the end pour water to bore holes. This work expresses a fantasy and an image. Because of its huge size, it takes time to dry up, and it is painstaking for us to encounter such problems as mildew or other unanticipated conditions.



II 四季彩 和紙光壁

這件作品夾在玻璃裡，就算下雨，也不會打濕，具有防水功能，否則紙就會發霉。當你由內、由外看時感覺會不同；透過自然或人造光的感覺也不一樣。因為是先抄出一張張小紙，再黏接成大張紙，所以在接合的時候須特別注意到色流的狀態及接合的問題。由此可知，即使是一張張的小紙也可以形成大畫面的呈現，有時為了製造層疊的畫面，我們也會分數次來抄紙，再一層層交疊起來。

「和紙」新想像

「在製作作品前與業主的討論非常重要，溝通之後還需與紙廠的師傅們討論，等紙抄好後再進入現場裝置。」這十三年來我重複做著同樣的事情，直到去年，回到和紙的原點創作的想法一直催促著我，因此我決定離開這家公司。

原初我想利用素材本身的美感，而不是以顏色來表現我的構想，這樣的思考轉換以及要如何突破過去的經驗等問題，著實讓我傷透腦筋。於是我的朋友建議我離開和紙一陣子，之後如果仍想用和紙來創作的話，再繼續就可以了，到現在已經一年了，又有了新的感覺。我很感謝樹火紀念紙文化基金會執行長陳瑞惠小姐給我這個機會，讓我在離開原本的創作方式之後又再度發現和紙的美，因此我也希望藉此機會和大家一起分享「如何將和紙引入生活空間」，也許會讓您有不同的想法。

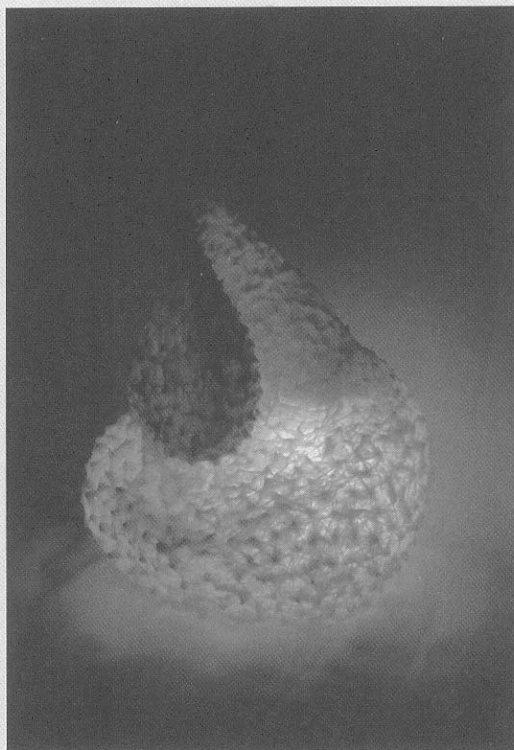
II Hotel Shikisai Ichirki Washi Lighting Wall

This piece is pressed in glass; it will not get wet even if it rains. It is waterproof, and also mildew-proof. We get different feelings viewing outside and inside out, also the illumination, natural light and artificial light creates various effects. It is composed of small pieces. We form the small pieces of paper and glue them into a larger one, so the colors are rather crucial when splicing. Thus we learn that even tiny pieces can make a large field. Sometimes we want to have the overlapping effect, we will form paper separately for several times and then pile them up.

Alternative Washi

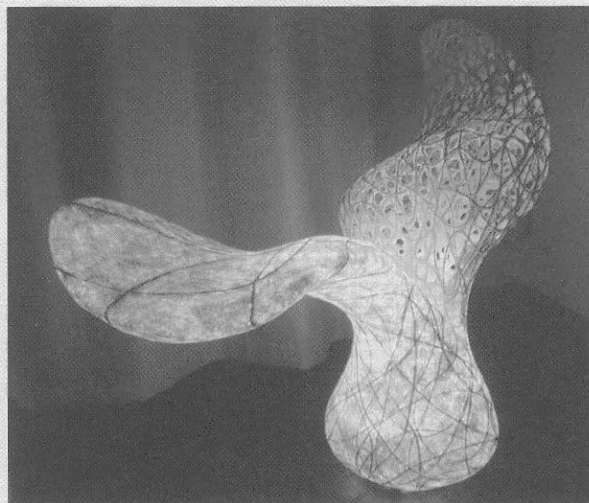
It is important to communicate fully with your client beforehand, after that you need to talk over the plan with papermakers of the factory. When all the paper is formed, we can start to deal with the installation. We have been engaging in the same process over the past thirteen years until last year; I left this company for I wanted to return to the origin of Washi.

I intend to embody my idea through the original aesthetic perception of this material, rather than by the aid of color. The shift from the previous thinking and the breakthrough of my experiences were my obsessive worries. My friend suggests that maybe I should put it aside for a while and, afterwards, if I am still interested in Washi, I may move on with it. It has already been a year since the departure, and now I have new ideas in my mind. I really feel obliged to the So Ho Memorial Paper Culture Foundation, especially to the director, Ms. Ruey-Huey Chen who, after my departure from the original creating, gives me the chance to rediscover the beauty of paper. Therefore, I would like to share with you how Washi permeate into my life, and I believe it will rouse some new thoughts from you.



■ 紅色 Aka /Red 2001
紙與線絞染 Tread, Paper with Skein Dyeing

■ 翼 Tsubasa/Wings 2000
楮皮纖維 Kozo Fibers





一年來，我漸漸體會到不一定要用大型和紙才能呈現美的感覺，就算是一小張紙，放在桌上、沾點色墨，然後打燈，也非常出色。和紙不僅可以包住光，還可以在包住光的同時讓光很柔和地散發出來：比方說把窗戶貼上和紙，透過外面的自然光，光線會變得非常柔和，比布透光的表情更溫潤，也因此我開始嘗試製作新的作品。其中Aka是想要表現一隻河豚生氣時放出針刺的模樣，作法是將紙料染紅，然後將線抄在紙內，也用到和服布料絞染的技巧；另外，Tsubasa的翅膀寬度為120公分，高100公分，想像是一隻鳥要飛上天空的樣子；而Fuwari則是想用平面來表現三次元立體的試驗作品。

現在，當我創作時，我會先想像自然的東西，如植物、海、天空或動物等等，這些都是很久以前就存在的東西，我總是心存感謝，因為從自然界去想像常常帶給我一種安穩的心情，這樣的感動也堅定了我與和紙的緣分。

結語

以前日本使用的是由中國傳入的「溜漉法」抄紙技術，但現在已經改為「流漉法」，加入樹糊後，抄紙師傅選用手勁使漿料如波浪般前後左右流動在竹簾上，抄出很薄而且均勻的紙。所以，以往生活中會將和紙做成幛子或拉門，讓光很柔和的打進屋內，或是利用竹絲貼上和紙再打光，變成了燈籠，這些都是生活上很重要的用具。也許現在日本對於光的文化漸漸淡忘了，而且生活一直在轉型，也慢慢遺失一些傳統文化，我認為今後應該對傳統的東西有更多的認識，將之導入生活之中，這並非完全固守，而是在保存傳統的同時也創新；如何將有機物結合無機物、表現柔美，我覺得這是很重要的方向。

紙是自然的素材，對環境很好，而且由於光線的不同，可以呈現出冷峻或溫暖的感覺。現在我想做的不只是抄和紙而已，也嘗試在和紙上加工，比如在上面潑水或增加和紙的強韌性等等，我希望將新科技的使用與感動人心的和紙結合，創造新的想法與意象。

During the one-year break, I have realized that it is not necessary to express the sense of beauty in a larger field. Instead, even a small piece of paper on a table, when it is dyed and illuminated, it also carries its particular loveliness. Washi not merely can wrap up light; at the same time it also sets forth the light softly. For example, when we put Washi on windows, the sunlight will become very mild through the screening of the paper. This performance is even smoother than cloth and this pushes me forward to concentrate on new experiments. Among them, Aka (Red) represents a globefish getting angry. I put the red-stained paper thread on the screen of mould before I go for sheet-forming. I employ some techniques of skein dyeing as well. Another work, Tsubasa (Wings), represents a bird preparing to fly into the sky, while the other, Fuwari (Flying), with which I try to embody the three-dimensional image in a plane piece.

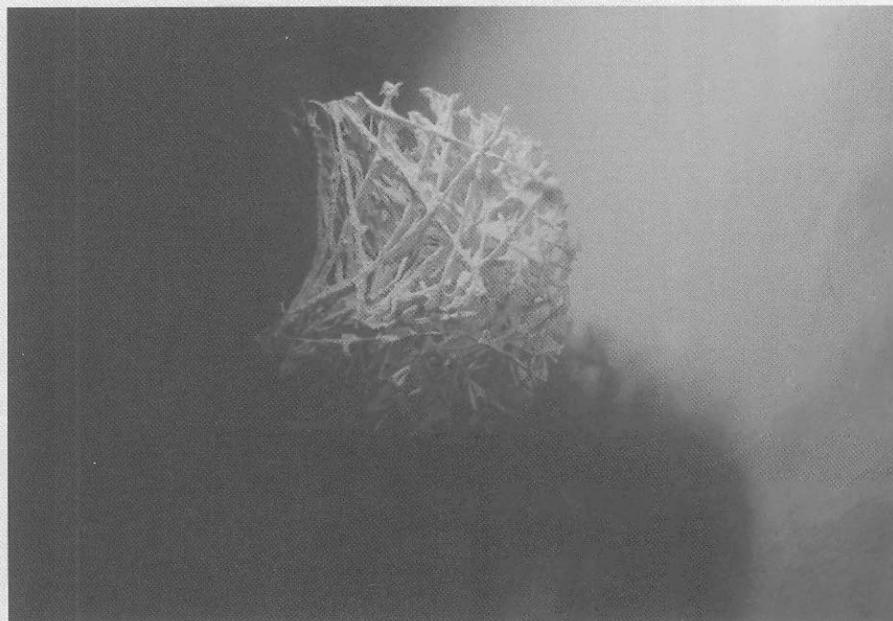
Now whenever I begin a work, I will certainly imagine something natural like plants, sea, sky, animals and so forth, which all exist long time ago. I am always grateful because imagining through nature indeed gives me a sense of serenity, with which strengthens my sentiments and lot with Washi.

Conclusion

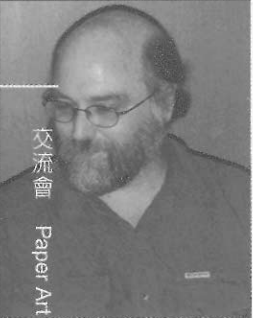
The old papermaking method used in Japan, "Tamesuki"(dipping the mould for a single time) which was passed from China, is now changed to "Nagashizuki" method. During the process of "Nagashizuki", the papermaker will add Sap (a clear, glue-like extract from certain kinds of plants) into the forming vat pulp-water mixture, and then wave the bamboo screen for several times to produce very thin and even sheet of paper. Therefore, formerly we would make paper curtains or doors to sieve the smooth light in; sometimes we attach Washi to bamboo splints, it will become a lantern when illuminated. These used to be essential tools for us in our daily life.

Perhaps the modern Japan gradually forgets its tradition about light and with its rapid changes in life it has got rid of its tradition and culture. However, I think we should establish more access to our tradition from now on and try to bring it back into our life. It is certainly not to stick to old practice; instead, it means that while reserving our customs, we concomitantly combine the organic with inorganic to make something harmonious and smooth. I believe this is rather important.

Paper is a natural material that is also good for our environment. With the different sources of light, it gives us cold or warm feelings. What I want to do now is not only to make Washi; I also want to do extra work on it, say, to splash water on it or to increase its tenacity and so on. Namely, to combine new technology with the emotive material of Washi, and create new notions.



■ 輕飄飄的 Fuwari / Flying 2001
拉菲亞草和麻 Raffia and Linen



我們看不到的東西

Some Things We Don't See

Joel Fisher

關於鋼琴家魯賓斯坦有一個故事：一次演出結束後，某個女士對他所演奏的美妙音符讚賞不已。「夫人」，魯賓斯坦回答：「我和其他人所演奏的音符是完全一樣的…只是，音符與音符之間的空間，這些才是我的！」

就像魯賓斯坦所說的「音距」一樣，很多圍繞在我們身邊的事物扮演著其他的角色。他們分別以其獨特的方式，依據其各種潛在力量，以及共有的不可見性，處理與其他事物之間的關係。

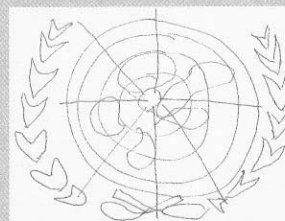
這張普通的紙，當我選取它，在上面寫著東西時，它有著自己的潛能。毫無疑問的，這不同的紙也許是由不同地方生長的樹木取材所做成，但是我們卻將它們視為相同的紙。紙張既是特別的，也是可以被取代的。

There is a story told about Arthur Rubenstein, the pianist, who, after one of his concerts was approached by a woman who had been in the audience. She complimented him for all the beautiful notes he had just played. "Madam" he replied, "I play exactly the same notes as anyone else... but the spaces in between: these are mine!"

Like those intervals between Rubenstein's notes, there are many things around us which play their roles as elements in service of something else. Each in its own way deals with what is between other things, with the powers of potential, and with a common invisibility.

This ordinary piece of paper on which I am writing had its own potential when I first picked it up. There is no question that we are talking about different pieces of paper, perhaps made from trees on different continents, but we see them as the same. Paper is both particular and fungible.

■「聯合國」LOGO圖案演化

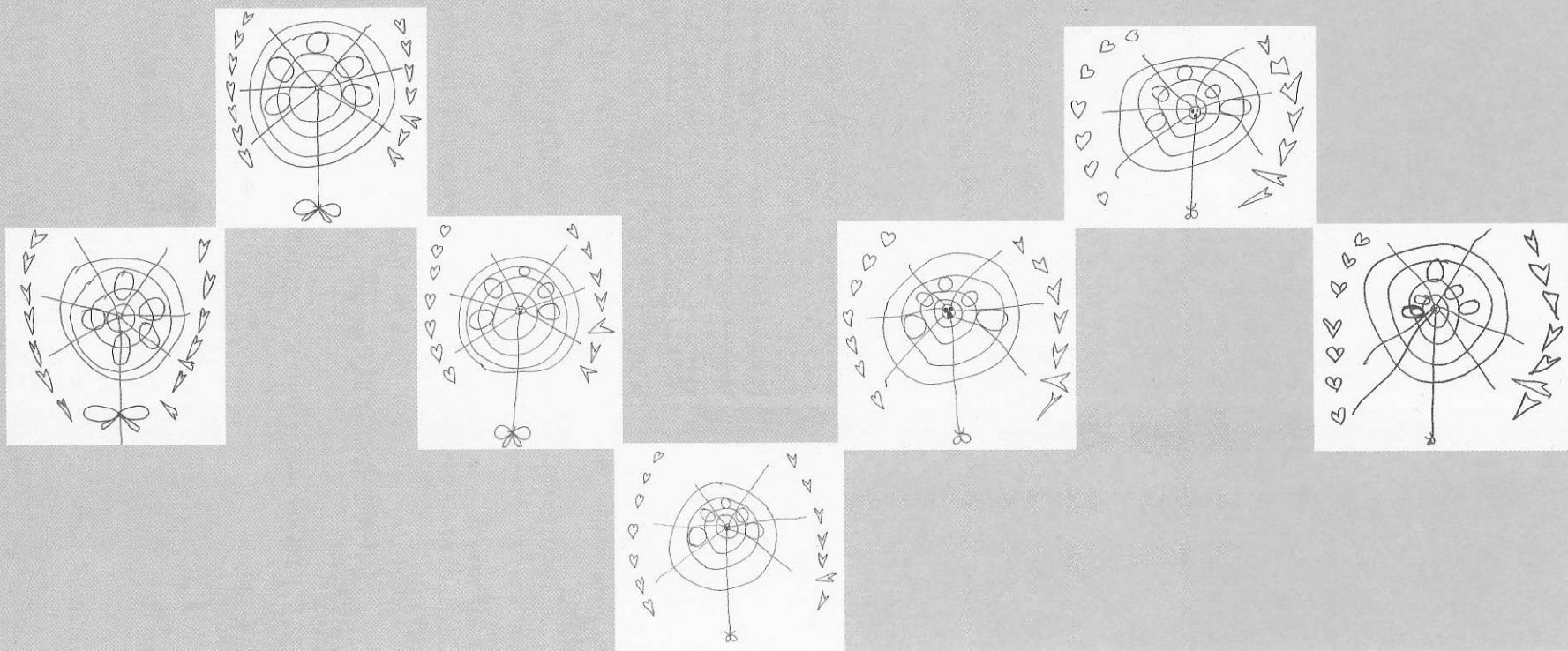


既然交流會的主題是「紙、光與空間」，我就從我們如何理解光的一些想法開始。毫無疑問的，黑暗與光之間的差異在地球的所有生命中最基本的。我們以黑暗與光明區分世界以及許多東西，建立黑暗與光之間對立的誘惑可能是一種誤導。光與黑暗並不完全是對立的。

雖然黑暗可能是裝滿了不可思議事物的容器，但它本身卻不是神秘的。當黑暗被視為一種「空無」時，同時卻又能夠被我們以視覺辨認出來。我無法想像有其他東西同時具有「空無」及「可見性」的特徵。通常「空無」會與記憶有所關聯，而「可見性」也應當如此，除了在我們的潛意識。

Since this conference deals with light, paper, and space, I will begin with a few thoughts on how we understand light. It is indisputable that the difference between darkness and light is basic to our life on earth. We divide the world - and much in it - into dark and light. Our tendency to set up an opposition between darkness and light may mislead us. Light and darkness are not exactly opposites.

Although darkness may be a container full of mysteries, it is not mysterious itself. While identified as an absence, darkness is identified by us visually. I can't think of anything else characterized as having both absence, and visibility. Usually absence is linked to memory, and therefore invisibility, except in our mind.





光就不同了。光就像是相反於「空無」的某個東西（也許眼中閃過的一道光芒除外？）。光本身是不可見的，光需要有它物與其作用才能夠顯現出來，即使如此，也是物體會發光或是有時我們所見之物改變了顏色而已，而不是光的本身被看見。

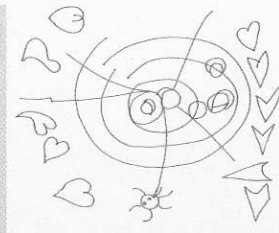
當白天逐漸開始到結束，黑暗與光明在之間輪替，其中有兩個過渡的時刻，亦即兩次天色昏薄的時候。一個是黎明時，當世界從夜晚時空緩緩再現，這個世界，就像我們所經歷的，有著不可思議的厚度與平坦。

另一個時刻是黃昏，它慢慢地將三度空間吸出世界之外，創造了黑色的輪廓，此種現象不會在黎明發生。在黃昏之中，空氣有時顯得有種實體感。之後，當黑暗漸漸增強，就會逐漸揭露出天空中被隱蔽的星光世界，以及地球上的螢火蟲。

所以關於光為何物，很久以來都有著不確定性。多年以來持續有著「光到底是波浪運動或著是微粒」的爭論。有些人相信光是一種波浪，其他的人則認為是粒子的作用。許多物理學家試著去發掘答案，也因此有很多種假設。比方說，有人認為光是電磁狀態的一種間歇性變化、太空中波浪的運動或是微粒的運動。

科學家愛因斯坦曾經被詢問過這個問題。「愛因斯坦先生」某個人問道，「您能告訴我們，光究竟是波浪或是粒子呢？」

他回答：「是的。」



Light is different. It is something, as opposed to the absence of something, (Yet except perhaps for a flash of light in one eyes?). Light is not visible itself. It needs to have something to interact with it in order for it to manifest itself. Even then it is the thing illuminated or sometimes a change in color that we see, not light itself.

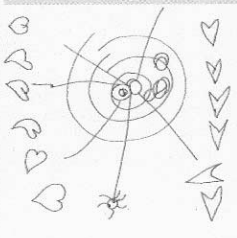
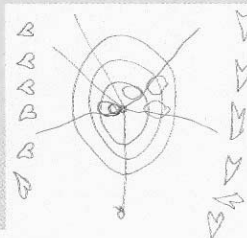
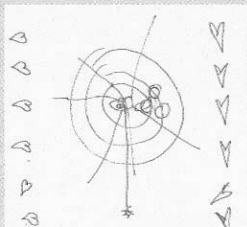
As the days run their course, alternating between darkness and light, there are two moments of transition -two times of twilight. Dawn is a time when the world slowly re-appears out of the night, a world, when we experience it, of both incredible depth and flatness.

Dusk, on the other hand, slowly sucks a kind of three-dimensionality out of the world, creating silhouettes. This doesn't happen in dawn. In dusk the air sometimes seems to have a kind of solidity. Later as the darkness intensifies there is slowly revealed a previously hidden world of stars in the sky and glowing insects on earth.

There has been a long uncertainty about just what light is. For many years there has been an ongoing debate about whether light is a wave or a particle. Some people believe it is a wave, others a particle. Many physicists have tried to figure it out, and there have been various proposals. It has been suggested, for instance, that light is a periodic change of electric & magnetic states, or the undulating motion of ether, or a motion of corpuscles.

There is a story about when Albert Einstein was asked about this. "Mr. Einstein," someone asked, "Can you tell us, is light was a wave or a particle?"

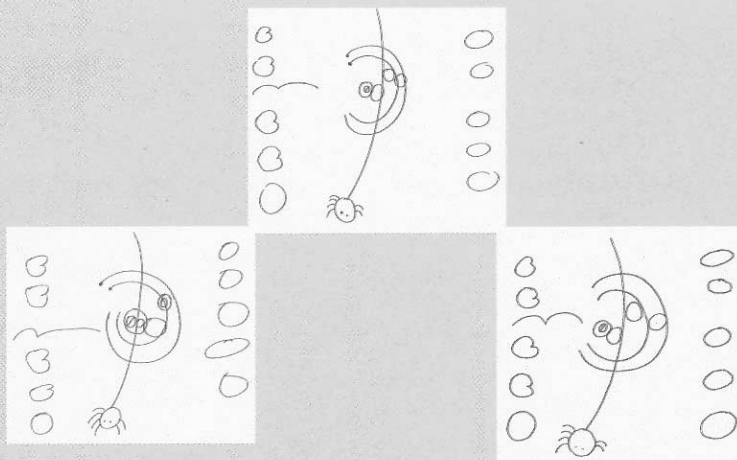
"Yes", he answered.



一開始，愛因斯坦的回答似乎是聰明的，也許是避免選擇爭論任何一方，也許是讓我們能夠注意到絕對二分法的嘲諷，好過於在「或是」這個詞彙中選擇其一。然而在這個答案的細微差別中，有一種徘徊不去的共鳴，這個共鳴是一種深奧的肯定。「是」這個詞的力量，就像光本身的力量，讓事情成為可能。

某些方面來說，愛因斯坦並沒有回答這個問題，可是卻對我們有所啟發。我想要提出這個「是」的啟發，來作為本次交流會以及造紙過程的護身符及格言，也請你們當作是一種守護與祝福來接受。當然有時候回答「不」是比較容易的，但一個「是」的回答卻開啓了可能性，肯定的回答就是啟發。

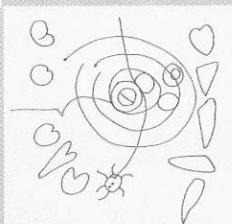
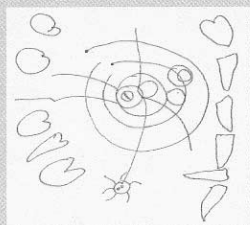
就像植物生長於泥土中一樣，我們唯有在光的照被之下才得以精神奕奕。「光」，有其無可否認的積極性。陽光可能真正為地球上物質的粒子充電，宛如地球是一顆巨大的電池。

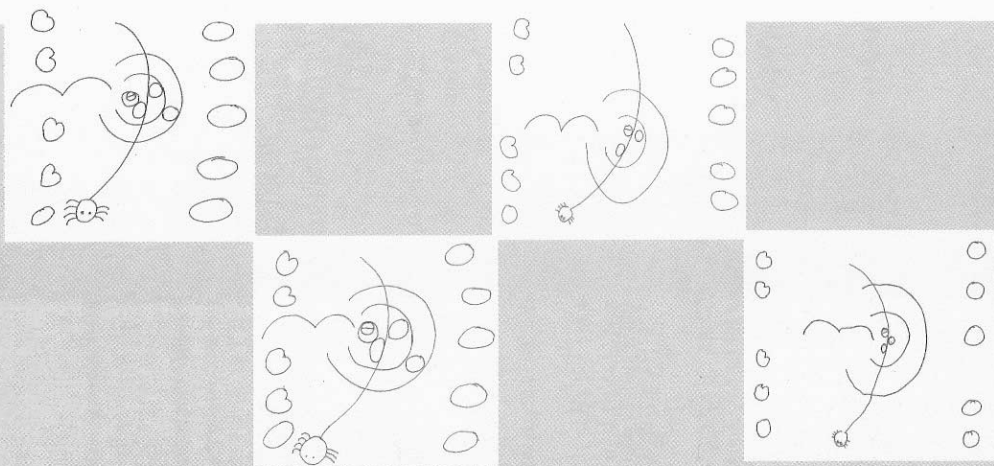


At first Einstein's answer seems just cleverness, perhaps a way to avoid choosing sides in this debate, perhaps a quip to draw our attention to an absolute, rather than the more common role as the alternative and excluding function of that word. Yet with all the nuances of his answer, there is a lingering resonance in this reply, the resonance is a profound affirmative. The power of the word yes, like the power of light itself, makes things happen.

In some ways, Einstein didn't answer the question, but the illumination persisted. I would like to claim the illumination of "yes" as a talisman and precept for our present symposium on "Paper and Light" and indeed for papermaking in general. I'd like you to accept it as a kind of guardian and blessing. There are times when it would be easier to say no, but a yes keeps open the potential. It makes things appear. A yes is illumination.

Like plants growing in the soil of the earth, we too only grow vigorously when supplied with light. There is an undeniable positiveness within light. Sunlight may actually charge the particles of matter on the earth, as if the earth were a huge battery.





在俄國哲學家Robert Sokolowski『Picturing』一書中寫著另一個（不可或缺的）啟發。

「當我們從黑暗移轉至光明時，許多在黑暗中無法顯現的東西得以表現出來。光的出現讓我們看到樹木與桌子等等在黑暗中，我們僅能觸摸卻看不見的物體，而且它讓我們看到顏色及圖案，這也是我們還停留在黑暗之中時所無法辨識的。我們都很習慣光是可以讓物體顯現出來的存在。然而，在光的背後還有其他的東西，如果要比喻的話，可說是一種啟發，當事物顯現在我們面前，啟發同時作用著，這就是讓事物顯現的成就。這內含於人類之中，如果沒有從黑暗到光明，不會對我們如此有益。這僅僅是我們忙於讓事情顯現的成就之中，所以我們通常都喜愛光明勝於黑暗，因此也很多時候我們較能在黑暗中完成事物的顯現。」

讓事物表現出來的成就有很多種方式發生。它以感知及圖形、以記憶及意像、以命名及表達、以對世事的紀錄及對於空無的揭露等方式產生。這些都是「其他啟發」的所有形式，讓我們覺得浸淫在光之中是如此美好的。它們是成就或行為活動，哲學家亞里斯多德稱之為「有活力的」。它們不僅僅是我們身體器官裡的反應或過程而已，就像「疼痛」不只是血液的運行或是神經系統中電流的流瀉。

In his book "Picturing" Robert Sokolowski talks about another (essential) illumination.

"When we move from darkness into light, it becomes possible for us to let many things appear which could not appear in the dark. The presence of light lets us see things like trees and tables, which we can touch but not see when there is no light, and it lets us see things like colors and pictures, which cannot be present at all while we remain in darkness. We are all familiar with light as that which lets things appear to us. However, there is something besides light, something we can call, metaphorically, another kind of illumination, that is also at work when things appear to us; this is the achievement of letting things appear. It comes about in us, and if did not take place, going from darkness into light would not do us much good. It is only because we are engaged in the achievement of letting things appear that we normally prefer light to darkness, and there are also times when we achieve manifestation better in darkness than in the light."

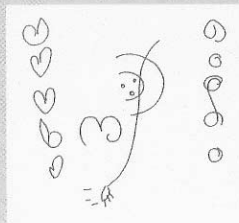
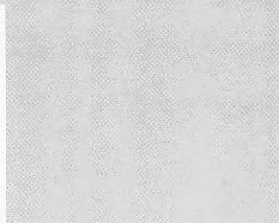
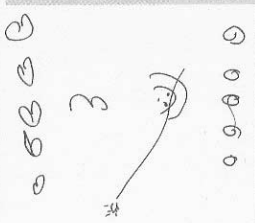
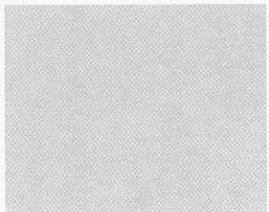
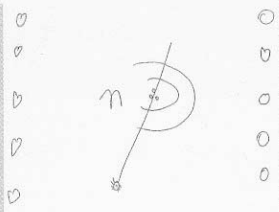
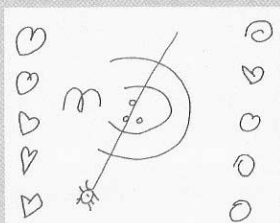
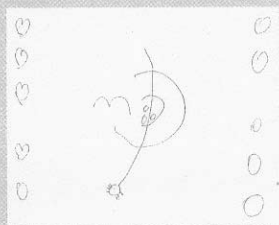
The achievement of letting things appear takes place in different ways. It occurs as perceiving and as picturing, as remembering and as imaging, as naming and as articulating, as registering what is before us and as reporting what is absent. These are all forms of the "other illumination" which makes being in the light desirable for us. They are achievements or activities, what Aristotle called *energeiai*. They are not simply organic tensions or processes that occur in us, like pains, the circulation of the blood, or electrical discharges in the nervous system.

它們是一種揭露；也讓事物顯現。除非我們這樣的主體允許，事物才會如同顯現於受格一般地表現出來，否則事物是不會顯現的：我們藉由各式各樣的揭露行為活動，服務於這種能力之中。

有一個現象稱之為「太空近視」，這是太空人注視太空中的黑暗時所發生的問題。當眼睛沒有東西可以凝聚焦點時，在沒有特徵的黑暗、霧狀的環境之下，人類的眼睛會經常性的將視線焦點放在六英尺遠的距離，因此無法感知或辨認在更遠處的物體。太空人可能不知道他的眼睛是否聚焦在無限遠或是在太空船外僅僅幾呎之處。「太空近視」是在人類開始探索外太空世界之後被命名的，但是它早已存在只是沒有名字而已，有很多事情是我們沒有為之命名的。這就有點像是我們對於紙的想法。我們的眼睛透過聚焦、過濾，進而選擇可以看到的。我們的思想及語言經由有限的詞彙、教育，就會更進一步地選擇我們所想的。有些事情就這樣「碰」的一聲墜落。如果我們今天能開始針對無名的事情、活動或過程列出清單，也許紙的精神也會名列其中，我會非常高興地接受你的提議。

They are disclosures; they let things appear. Things could not appear unless we or someone like us permitted them to appear by serving as the datives of their manifestation; we serve in this capacity by our various activities of disclosure.

There is a phenomenon that is called "Space Myopia" which presents particular problems for an astronaut looking out into the darkness of space. In situations where there is nothing on which the eyes can focus, such as a featureless environment of darkness or fog, our human eyes will frequently focus at a distance of about 6 feet. Consequently we can fail to perceive or register objects which are at a considerably greater distance. An astronaut in this situation might not know whether his eyes were focused at infinity or only a few feet from his ship. "Space Myopia" was only named after human beings began exploring space but it already existed, un-named, on earth. There are many things for which we have no names. This is a topic somehow related to a consideration of paper. Our eyes by themselves, filtered through their ability to focus, actually select what we see. Our minds and languages through certain limited vocabularies, through education, further select what we think about. Some things fall through the cracks. If we could begin today to make a list of things or events or processes with no names, that list would be an appropriate offering to the spirit of paper. I would be happy to accept your suggestion.





光從太陽抵達地球費時八又二分之一分鐘。今天我開始演講，那道從太陽離開的光線，才剛抵達地球。

在白天生起的火在夜晚來臨時，光增強了。戶外點的蠟燭在太陽光下幾乎是看不見的，但是在晚上它可以照亮一整個房間。

我還記得母親告訴過我一個故事，關於在二次世界大戰時，發生在她所住社區的一些事情。社區自衛隊請居民晚上關掉燈光，把窗戶用毯子遮起來，這樣大樓才不會變成夜晚炸彈攻擊的目標，居民抵制著不肯遵從，他們會理直氣壯地說「喔，我只留一盞燈，這不算甚麼。」，或者他們會關上所有除了面對街道的窗戶，「這樣，我才可以看到是誰來了。」

在一個無月的黑夜，整個社區的人聚集在一個高中足球體育場裡，整個區域都被封起來，因為當地官員的呼籲，村裡的燈都關掉了，在這個時刻，有個人在場中央點燃了一根火柴，群眾都倒吸了一口氣，這個時刻是難以想像地緊張。我的母親說，每個人，包括她自己，馬上能夠理解到一絲小小的光線可能對整個社區帶來多大的傷害。

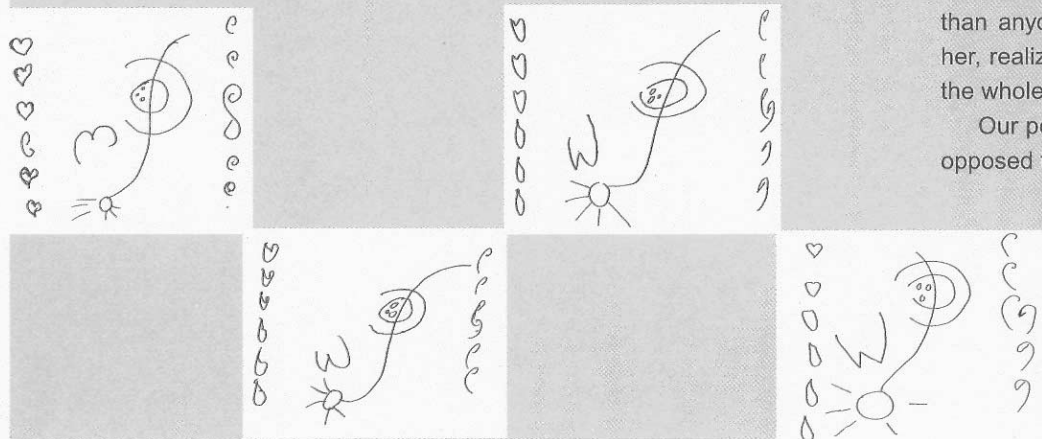
我們的感知受到文字的內容所影響。光在與黑暗對立的時候更顯明亮。

It takes 8 1/2 minutes for light from the sun to reach the earth. The light, which left the sun as I began speaking today, has just arrived at the earth.

A fire started in daylight intensifies its light as night falls. A candle burning out of doors in bright sunlight is practically invisible, yet the same candle glowing at night can light a room. I remember my mother telling me a story about the behavior of people in her community during WWII. The civil defense crews asked that people keep their lights off at night, and their windows shaded with blankets, so that buildings on the ground would not become targets for night bombing. People were resistant and simply wouldn't comply. They would rationalize by saying "Oh, I only have one light on, and that isn't much", or they would block out all windows except the one facing the street "So I can see who is coming."

A large assembly of the entire community was organized one moonless night in the high school football stadium. The arena was packed, and all the lights in the village were out as local officials spoke to the crowd. At a predetermined moment someone in the middle of the field lit a match. The whole crowd gasped. It was more intense than anyone had imagined. My mother said that everyone, including her, realized in that instant how vulnerable one small light could make the whole community.

Our perceptions are affected by context. A light is brighter by being opposed to dark.

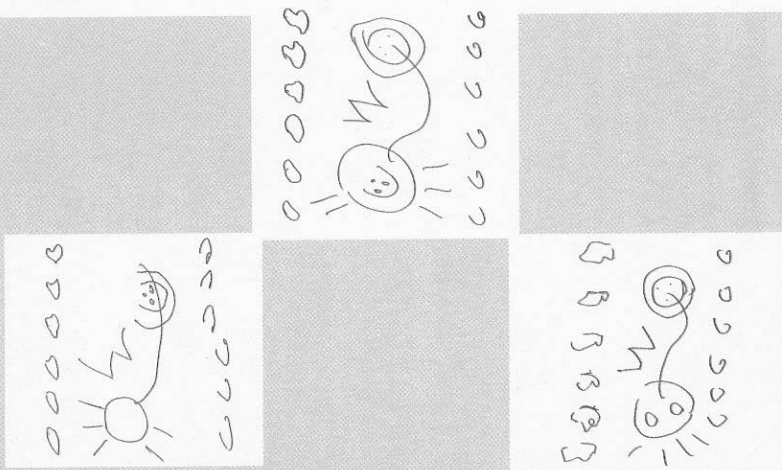


I would like to do a little demonstration that Josef Albers used in his "interaction of Color" course. Three buckets of water have been placed before you. One bucket is filled with hot water, another one with cold water, In between is a bucket in which the water is lukewarm. A person puts one hand in each of the extreme bowls. After several minutes, both hands are put into the same middle bowl. The same water is experienced as cold and warm simultaneously.

A sheet of "white" paper placed next to freshly fallen snow may appear to be gray. It is a shock because a normal day, we see many subtle shades of white without registering any difference. We call many different colors white. Unless two "whites" are placed next to each other, a distinction is not made.

White in papermaking is an ideal, and it is seen as that. Over the centuries in the papermaking industry white has been a quality to be vigorously pursued. Using both sunlight and chemicals, efforts have been made to bleach the pulp. Attempts have even been made to intensify the appearance of white with additives. Like in the process of washing laundry, a slight bit of blue can make the paper look whiter. Some of the optical brightening agents, such as colorless fluorescent dyes make paper glow under ultraviolet white, which presumably makes paper seem brilliant in daylight.

Whiteness is not empty but carries its own baggage. It has the sense of innocence, purity, and possibility. In traditional papermaking clean water is essential for whiteness. Interestingly, white also symbolizes the unknown. During the age of European exploration, all the unexplored areas of the map were left white. Within that complex of meaning the appearance of a new blank sheet of paper is like discovering a new uninhabited continent.



這裡我想做一個小小的示範，這是Josef Albers在他「Interaction of Color」的課堂中所使用過的。你們的面前有三桶水。一桶裝熱水，一桶裝冰水，中間的桶裡裝著溫水。一個人將手分別放入熱水與冰水的碗當中，數分鐘後將兩手一同放入中間的桶裡。將同時經歷冷與熱的感受。

一張「白色」的紙如果放置到剛剛落下的雪堆旁，也許看起來會是灰色的。這很令人震撼，因為通常我們一整天看見的許多種白色是沒有任何差別的。我們稱很多不同的顏色為「白色」。除非兩種白色能拿來比較，否則無法找出區別。

潔白在造紙當是一種理想，也是如此被看待的。好幾世紀以來，在造紙工業中「潔白」是極欲追求的品質與境界。運用日光曝曬或化學物質就是為了把紙漿漂白，亦放入添加物試圖讓紙潔白。就像在洗衣店裡加一點漂白劑就會讓紙更白。有些化學增白劑，比方說螢光劑，會讓紙張在紫外線下顯得更加潔白。

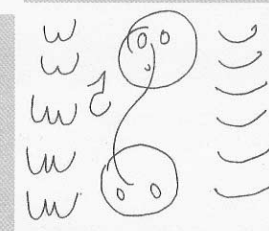
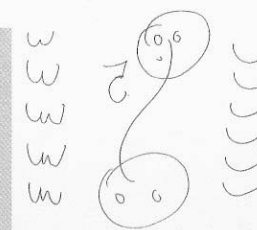
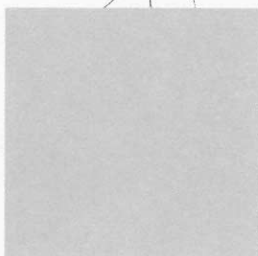
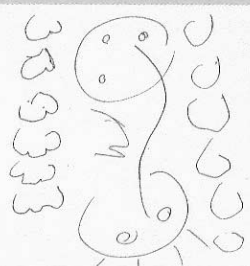
潔白不是無，而是呈載著它自身的意義。它有著無邪、純淨及可能性的意義。在傳統造紙中，乾淨的水才能讓紙張潔白。很有趣的是它亦象徵了不可知。在歐洲向外擴張的時代，地圖上未達之地都是空白的，在這複雜的意義中，一張空白紙的出現就像是發現了處女之地。



在紙誕生的過程裡，一張新的紙從渾沌不明的水中及未成型的狀態產生，其中的蛻變類似於進入光之中的物體。這是物質化及意識兩者的成就。當網子通過水平面，一張紙誕生了。就好像它自己剛剛通過一個意象的門檻～轉變的門檻。

從渾濁未成型的框到一張紙的新生，這是一種啟發性的轉換。即使是造紙者，我們鮮少真正讓自己去體驗這個過程。這是神話般的時刻——僅僅一瞬之間，當跨越門檻時，在其世界立即開展其可能性。這是神話的移轉期（紙的實際尺寸也許會造成一些差異？），在物質現實及心靈層面之間是不同的。這也往往與我們說到規模大小有關。

就像人類及大多數世界上的事物一樣，紙的纖維在它轉換形式的時刻最容易建立起關係。這是一個次序能夠重新整理的時刻，這個起點的價值是立即的、有效率的且非常精準的。



In the process of its birth, a new sheet of paper as it emerges from the dark aqueous and formless state of the vat, makes a transition similar to that of an object coming into light. It is an achievement of both materiality and consciousness.

As the screen rises through the plane which is the surface of the water, a second plane which is a new sheet of paper is formed. It is as if it forms itself into an image of the gate it has just passed through. A transformative threshold.

From the milky formlessness of the vat to a new sheet of paper is an inspiring transformation. Rarely, even as paper makers, do we really allow ourselves to experience it. There is a mythic moment - just an instant - when this threshold is crossed and in that instant the possibilities of the world expand. This is a transition of mythic proportions. (The actual size of the paper makes little difference?) There is a disjunction between physicality reality and psychic effect. This is often what we talk about when we talk about scale.

Like people, like most of the things in the world, the paper fibers are able to establish relationships most easily at moments of transition. There are certain moments when established orders can be rearranged. The threshold values are immediate, efficient, and very precise.

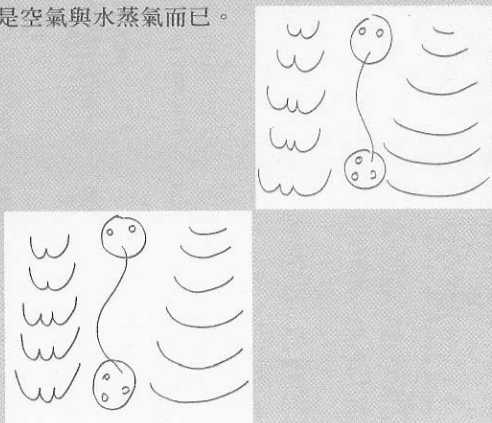
紙的存在始於我們能夠辨認之時，就是當它從水中轉化成型時。紙能存在是因為大多數的水流瀉而去，但不是除去所有水份～一張紙永遠保持著一些水份，好像是提醒著、記憶著形成之前的狀態。事實上，在紙的一生中它不斷地吸收並釋出水氣，就像是在「呼吸」。因為一張紙不會都是同樣的尺寸，有時用到印表機上會成爲一個問題，因為印表機需要一個精準的東西。

我在David Carrier的『Garner Tullis & the Art of Collaboration』書中發現一句話：

「畫家(Sam) Francis夢到他和(Garner) Tullis能夠造出比白色更潔白的顏色～如果他們能夠將紙壓得夠用力的話。」

就像紙內所蘊含的，在這個想法中有著隱藏的意象。首先我們就會好奇，水份爲潔白帶來甚麼變化。我們想到剛落下的雪，它可以如此明亮都是因爲水；或是想到在晴天裡那毛茸茸的堆積雲。如果雪和雲沒有了那些水，潔白也就不存在了。

但是相反的，充滿灰色雨雲時就可能下雨。當水氣釋出，天空就變亮。有一個類比，這可能是從超人漫畫得來的靈感，當碳受壓足夠時，就能夠變成鑽石。它還是碳元素，可是光彩奪目。植物從泥土中攝取的營養（礦物質及碳）只是非常小的東西，但卻讓樹長大，令人驚訝的事情是一顆高百呎，重達數磅的植物就這樣從空氣和光亮中成型。我們不禁想到那堆毛茸茸的積雲也只是空氣與水蒸氣而已。



Paper begins to exist in a form we can recognize when it makes the transition from water into air. The paper only exists because most of the water falls away. Yet not all of water is removed -a sheet of paper always holds some water, like a reminder, a memory, of its earlier state. Throughout its life a sheet of paper actually "breathes" water as it absorbs and releases humidity. Because a sheet of paper is not always the same size, this can occasionally pose a problem for printers who require a precise register.

I discovered this sentence recently in a book I was reading by David Carrier called Garner Tullis & the Art of Collaboration:

"(Sam) Francis had a dream that he and (Garner) Tullis could make a white whiter than any white pigment if they could get enough pressure to squeeze the paper hard enough."

Like much else in paper, there is a hidden image in this idea. First we wonder if there is anything in this idea, if water by itself would make a difference to whiteness. We are reminded of the water in newly fallen snow, which is brilliant because of the water, or the similarly fluffy white of cumulous clouds on a sunny day. Whiteness itself would be gone if the water were removed from snow and clouds.

But in contrast there are dark gray rain clouds engorged with potential rain. They do lighten when the water is pressed out. That is the parallel here; perhaps also a bit of the idea from a Superman comic that a lump of coal, subjected to enough pressure, can be transformed into a diamond. The carbon remains the same, the brilliance differs. The soil nutrients (minerals &c), which a plant takes up from the earth, is a very small part of the eventual mass of the plant. The amazing thing is that a tree of several hundred feet, and weighing many pounds, has synthesized its mass and weight from the air and light. We can help thinking about those fluffy white clouds brilliant in their whiteness that are just air and water vapor.



沒有所謂的開始。不論我們有沒有意識到，或是我們能否控制好，在我們的生命中的每個部分都有開始，也許是早期的事件或過程。我們不是自己設計的第二個創作，就是其他人的日常生活中、環境、過去的習慣、神話或概念的第二個創作。這樣說來，我們又與我們的創造物沒有什麼不同。

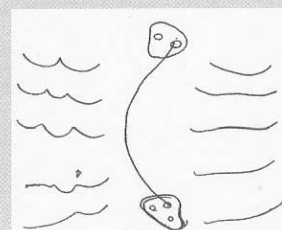
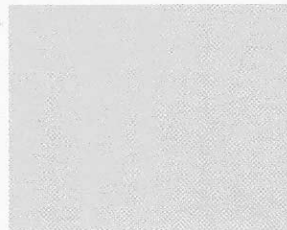
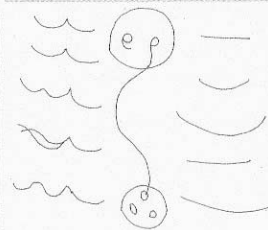
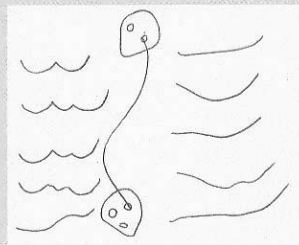
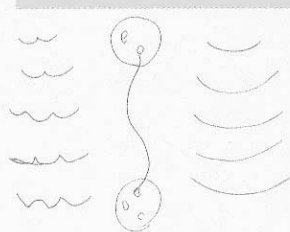
想像有一個源頭似乎是人類神話中必然的事，在世界各地不同的文化都有關於創造的神話、處女生子的故事，創造的概念導致起源的自戀？

想像紙在技術及資訊歷史中的角色是很有趣的。早期造紙也是一種技術的遷移。像是韓國的製陶匠被「綁架」到日本，而開始了日本的陶瓷生產，造紙也是如此地被傳遞的。石匠或雕刻家的技術可以輸出，即使搬移石桌或洞穴的牆是非常不實際的行為，即使之後，遷移陶器及文書記載比起船運沉重卻脆弱的陶器及模板要容易許多。直到一百五十年前，製磚者轉移到大樓製造的地方並使用當地的材料來建造，比起用船運運輸大量的磚塊去建造來得普遍。

There are no beginnings. Whether we are aware of it or not, whether we are in control of it or not, in every part of our lives there is a prior creation, an earlier event or process. We are either the second creation of our own design, or we are the second creation of other people agendas, of circumstances, or of past habits, myths or ideas. In that way we are no different from our products.

Imagining that there is a beginning seems to be an irresistible human construct. The evidence of this is varied, from the many creation myths told by different cultures around the world to the story of the virgin birth. This idea of an unprecedented origin leads to a narcissism of origin?

It is interesting to think of paper within the context of the history of technology. Early on it was the skills which migrated. Like the kidnapping of Korean potters by the Japanese to start ceramic production in Japan, it is likely that papermakers, too, were moved with their skills to other locations. The skills of the stonemason or carver could be exported in the body of the craftsman. Transporting stone tablets or the walls of caves was not very practical. Even later, it was simpler to move around the potter and the scribe one time only than to ship heavy and fragile ceramic pots and panels again and again. Until 150 years ago, it was even more common for the brick maker to move to wherever the building was being built and use local clay than to make and ship huge quantities of bricks.

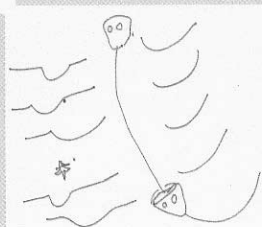
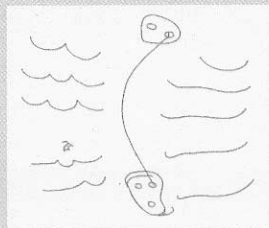


紙是較容易製造的，比羊皮紙或埃及草紙更有彈性。據估計，如果要在羊皮紙上印一本蓋丁堡的聖經，需要一整群的羊（估計需要三百頭羊）。紙的發明與完成是一種大躍進，因為它讓更多文字及圖像比以前更容易傳播，這對於人類和羊群來說應該都是一種福音吧！

紙張容易傳播的特性讓資訊及文學得以廣傳。這樣看來，紙絕對是一種革命。不只是大學系統中圖書館及資料報告，即使是小學教育的發展，若沒有了紙將是難以想像的。過去波斯及阿拉伯世界「紙與大學同時興起」，且比歐洲發展的更早，這可能不是個巧合，兩者應是一起發展的。

很明顯地，電子時代來臨了，對於紙張來說或多或少有所衝擊。紙將會消失的預言似乎沒有成真。即使石器時代已經過去，不代表我們不再使用石頭，例如帕特農神廟也沒有改由其他質材建造。即使銅器及鐵器的時代過去了，但人類創作的要素中並沒有因此而排除這些材質。橋樑以鐵製造，不含鐵的金屬對很多事物仍是不可或缺的，包括家中的電線。很清楚的，紙還沒有被拋到歷史之中，它將還會存在很久很久，然而，它所扮演的角色以及我們對紙的感知卻可能有所改變。

今天由樹火紀念紙文化基金會舉辦的交流會可能就是這轉型期的一部份。



Paper is more easily produced and more flexible than either parchment or papyrus. It was estimated that if the Gutenberg bible were printed on parchment, it would have required the destruction of a whole herd of sheep for every book printed. (One estimate is 300 sheep.) The invention and the perfection of paper was a big jump because it allowed for an increasing number of words and images to be more portable than ever before. This benefited people, and presumably also the sheep.

The easy transportability of paper allowed information and literacy to reach people who would previously had access to neither. In this way paper was absolutely revolutionary. The university system with its libraries and term papers, even universal elementary education as it has developed, is unthinkable without paper. The fact that both paper and universities in the Persian & Arabic world pre-dated such structures in Europe is probably not a coincidence. The two go together.

It seems evident that an electronic age is here and it will have some impact on paper. Yet the predictions that paper will disappear seem to be false. Just because the Stone Age has passed doesn't mean we no longer use stone. It was not during the Stone Age, for instance, that the Parthenon was built of stone (marble). Just because the bronze and iron ages have passed, doesn't eliminate those metals from becoming essential parts of human creations. Bridges are built of iron, and the non-ferrous metals are indispensable for many things including the electric wiring in our homes. Paper clearly is not relegated to the past, and the evidence is that it will not be for a long time to come. However, its role and our consciousness about it may be changing.

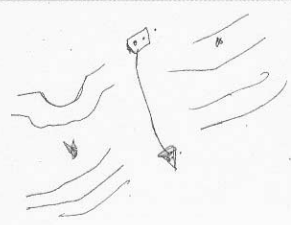
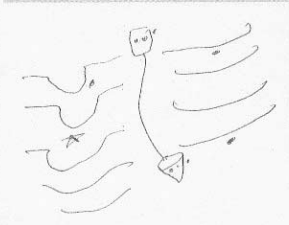
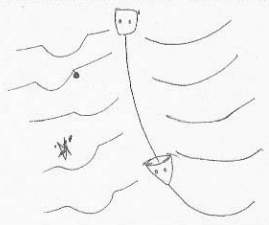
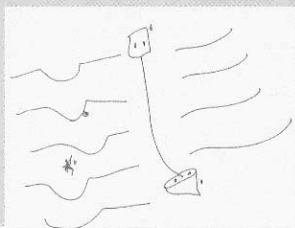
Our conference today, and the existence of the Su Ho memorial Paper museum, may be part of that transition.



現代考古學的研究集中在垃圾場當作探索的場所，發現了稱之為「無紙的電子時代」，結果紙的使用沒有消失，實際上還增加了。與1970年代（在電腦及傳真普及化之前）相比，1980年代（此時電子已應用得十分普遍），在垃圾掩埋場的紙類增加了10%。自此之後的二十年數字仍在增加中。

就在一個月前（2001年9月11日）紐約世貿大樓崩塌時，我對紙的本質與特性的概念凝聚成型。崩塌大樓附近的許多街廓覆蓋上了一層紙毯，引起搜救小組注意的也是那令人驚訝的「紙海」。都是一些商業文件、抵押申請、履歷表、文件等等，以及偶然發現、令人動容的私人信件。這些紙在樓層被壓扁時，從窗戶像空氣一樣散佈出來，大樓的突然崩塌讓空氣產生像吸塵器一般的作用，空氣的力量將紙排出並散亂到空氣中。

這個事件發生包含紙的兩個狀態：大量的紙，在紐約街道上有時堆積深達膝蓋；以及其他看起來更堅固的材質灰飛煙散的時候，紙卻有能力存活下來。



The study of contemporary archeology which focuses on dumps and landfills as sites to explore has discovered that the so called paperless electronic age instead of diminishing the use of paper, has actually increased it. Comparing the 1970 before computers and faxes were common, and the 1980 (when they were firmly entrenched), the amount of paper refuse in the landfills increased by 10%. In the 20 years since then, all evidence is that it is still increasing.

Not just the quantity but the nature of paper was brought into focus a month ago (September 11, 2001) with the destruction of the World Trade Center Towers in New York. For a number of blocks surrounding the collapsed buildings, a deep carpet of paper covered the ground. Among other things noticed by the rescue teams, was this surprising sea of paper. These were financial records, mortgage applications, resume, documents and occasional touchingly private papers. They had been blown out of the windows as the air spaces between the floors were compressed. The main impact in the collapse of the buildings was empty space collapsing on empty space. Afterwards, more air rushed in to fill the vacuum created where the building had suddenly disappeared. The force of the air expelled and scattered the paper.

Two aspects of paper in this event are striking: the sheer amount of it, sometimes knee deep in the streets of New York, and its ability to survive when other apparently stronger materials were pulverized into dust.

多年以來關於世貿大樓的雙子星塔流傳一些諷刺性的笑話：其中一則是說它們是大型的檔案櫃，就好像被燒過一樣；另一個像是州國大廈及克萊斯勒大廈來的兩個包裝盒。對這兩棟大樓的想像，就像紙的本身一樣，都是容器。

轉型的時刻格外有趣。甚麼樣的價值會被留存下來？會創造出甚麼樣的新連結？在場的各位也許可以思考如何能儘可能延續紙的活力與力量。在我看來，紙不只是一種素材，它也可以是讓事情成為可能的一種方式。

一張空白的紙就像是黎明，它的誕生為世界開展了無限可能。

身為人類的需要之一就是一成長的可能性，以及探索的喜悅。常常記得「顯見的事物往往是虛構的」對我們是有益處的。這有助於我們想起「看起來乾乾的紙，總還儲有著少少的水」；而愛因斯坦的「是」，還包含了一點點否定，最困難的是如何取得其中的平衡。

定量的東西可以讓事情成為可能——也就是所謂的「臨界質量」。時間也是一個重要的因素，當您剛剛讀到「潔白不是無，而是呈載著它自身的意義」這句話時，當時剛從太陽離開的光，如今才抵達地球。

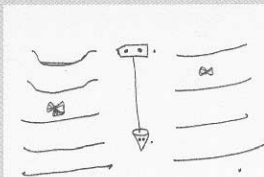
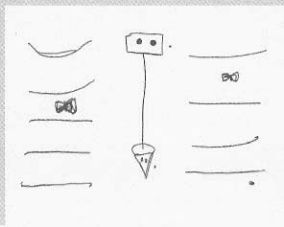
For years there have been quips and jokes about the twin towers: one was that they were huge filing cabinets, an image that seems to have been born out, another that they were the two boxes that the Empire State Building and the Chrysler building came in. In both images, the towers, like paper itself, were containers.

Moments of transition are particularly interesting. What threshold values will be preserved? What new links can we make? In our situation here we might ask how can paper vitality and strengths best be maintained. Paper, as I see it, is more than a material. It can also be the way things happen.

A blank sheet of paper is a creature of the dawn, as it emerges as potential into a world.

One of our needs as human beings is potential—the reassurance we get from available space, the possibility of growth, and the joy of discovery. It is often useful to remember that much of what appears to be evident may be a fiction. It helps to remember that in apparently dry paper, there is still a little reservoir of water. And in Einstein "yes", there was also just a little hint of "no". The difficulty is getting the balance in relation to what is around it.

A certain amount of anything is necessary to have things happen - a critical mass. Time may be important in this also, for it is in time that potential unfolds. The light which left the sun as you read the text of "whiteness is not empty but carries its own baggage?" has just reached the earth.





● 浮水印作品—「聯合國」

這件作品是有一次我為聯合國紐約總部舉辦展覽所創作的作品。為了這次的計劃，我請會員國寄給我一些資料，從這些資料中，每國選了幾張，重新打漿造紙，之後再挑選出188張紙完成這個計劃。

我為這個聯合國標誌設計了一個「圖畫計劃」，這個計劃有點像口傳歷史，就像所呈現的浮水印作品的圖案，特別具有代表意義。

至於計劃實行的過程，就是我把臨摹的聯合國Logo圖給一個人看足三分鐘之後，將圖拿走，請他們畫下剛剛看到的圖案，之後將新產生的圖像再傳給下一個人，重覆同樣的動作，一路沿傳下去。

在連鎖反應中每個人只會記得某個部分的某個圖像，如果把連續的兩張圖放在一起，看起來是差不多的，儘管如此，卻已經開始了圖案演化的過程（這有點像小孩子玩電話遊戲或玩口語傳話），結果非常有趣。

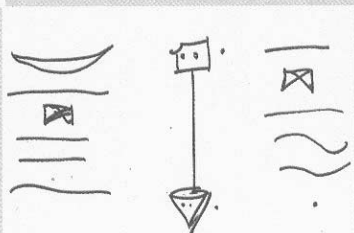
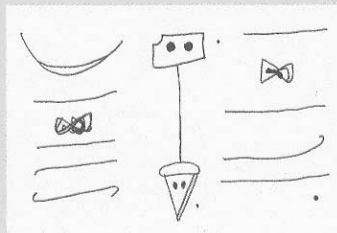
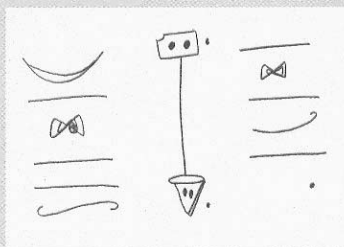
當我把這個浮水印圖案呈現出來的時候，沒有人會想到這就是聯合國的標誌，就像我的作品所表達的一樣～它的開端並不一定是它的本質。

The Watermark—“United Nations”

This piece was made for an exhibition at the United Nations in New York. For this work I wrote to all 188 missions to the United Nations and asked them to send me some literature about their country. I selected several pages from each contribution and pulped them all together, selecting 188 sheets for the project.

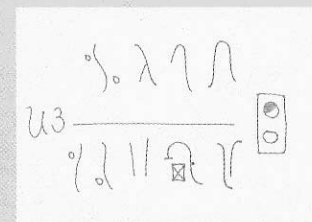
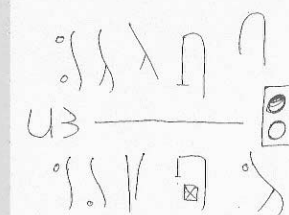
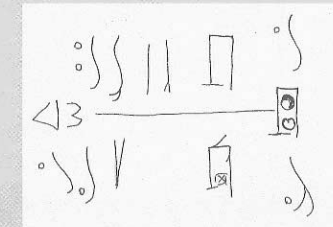
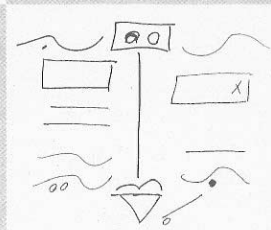
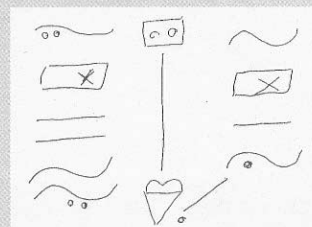
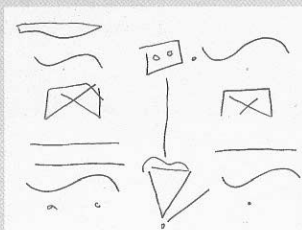
I decided to pass the logo of the united nation through a process of evolution. In a way I made a sequence of drawings which is the equivalent of oral history, creating a sequence that, like the paper in which the final watermark is embedded, can be seen as essentially social.

The process is something like this: I show the original drawing to a person randomly selected. I ask that person to look at the drawing for three minutes, after which I will take the drawing away, and ask them to draw it from memory. This new drawing is later passed on to another person who looks at it for three minutes, and then draws it from memory. The process continues.



Each person only knows one single link in the chain. If we compare of any two sequential drawings, the drawings actually look quite similar. Nevertheless, somehow the sequence starts evolving. (It is a little like the children's game of telephone.) The results are fascinating.

By the time this drawing has appeared, no one could ever confuse it with the United Nation's symbol. And yet, it once again raises the question of whether origin is identity.





新水墨的遙想與突破 袁金塔

Thinking and Innovation of Modern Ink Painting

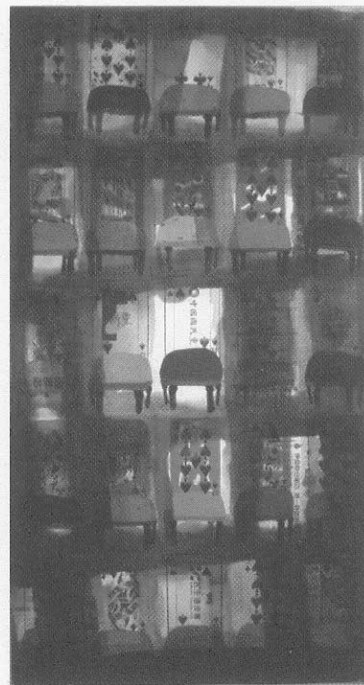
Chin-Taa Yuan

現代新水墨

法國二次大戰後左派理論家阿圖塞曾表示：「每一件藝術品，都是由一種既是美學的又是意識形態的構想中產生出來的」，此觀點我想可適用於詮釋我的「影像文化」系列，在此系列作品中，我以幽默反諷、自我解嘲的方式，將諸多有趣的造型及現象組織起來，作品既可扮演臺灣映像的角色，另一方面也藉此點醒人們，一些在社會中普遍存在而不自覺的意識型態。

Modern Ink Painting

The French postwar socialist Louis Althusser (1918-1990) once observed: every piece of artwork is derived from some conception that is concomitantly aesthetic and ideological, which illustrates most fittingly my "Imagery Culture" series. I collect and arrange, in this cycle, various interesting models and phenomena; the ironic, sarcastic and self-mocking tone here accounts for the images in Taiwan and, on the other hand, points out for us the unconscious while prevailing beliefs in our society.

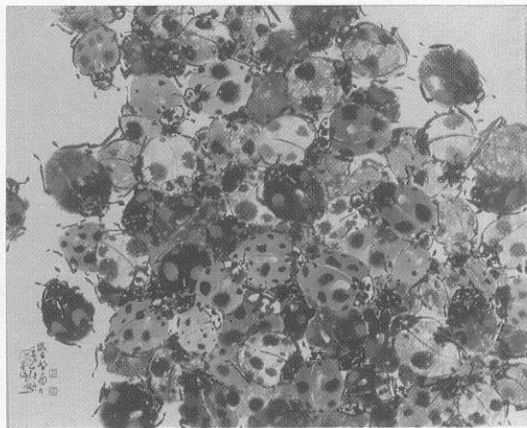


■ 換人坐坐看 The Changing of Guards 1997
水墨、宣紙、綜合媒材 Ink and Paint on Mix Medium

我的過去、現在與未來～繪畫創作分期

(1) 鄉土寫實系列 (1970~1980年) ~ 從小生長於彰化鄉村，對於故鄉的一景一物，都存有著深厚的情誼，引發我從事「鄉土寫實」的創作；將自身對於四周景象的感受，借用手中的筆加以抒發，懷舊的調子、感傷的氛圍，畫面充斥了昔者已逝、思古懷舊之情，如：「蓑衣」、「調車廠」等作品，將臺灣農村社會的景象躍然於紙上。

(2) 自然圖像系列 (1980~1990年) ~ 來到國際城市紐約，衝擊並啟發了我的創作靈感，面對新鮮的生活環境，不以直接的方式去歌頌人與自然的和諧關係，而選擇以拓印、拼貼、混合媒材的手法，從事那介於抽象與半抽象之間的符號性繪畫，藉以表現「一沙一世界，一花一天堂」的宇宙觀；作品「饗宴」、「車道」等，充滿了蓬勃的生機與豐富的趣味性。那或疏或密的曲折線條，架構出一個引人玩味的小宇宙，帶領觀者進入一神秘、未可知的空間世界。



■ 群集 Gathering 1993
水墨設色.宣紙 Ink and Paint on Paper

Four Artistic Periods in My Life: A Chronological Review

(1) Realistic Nativism (1970-1980): I was born in Zhanghua, a rural area in Taiwan. I have such profound feelings towards my hometown that I decide to engage in the realistic nativism series. The sentiments for its appearances and surroundings are my material, which is expressed by my brush; these paintings are usually filled with nostalgic and sentimental atmosphere and, they denotes also the bygone days and something reminiscent. For instances "Raincoat" and "Last Stop" embody brilliantly the rural life in Taiwan.

(2) Natural Images (1980-1990): New York City has tremendous impact on me, on my creative sources and the new environment as well. Here I do not celebrate literally the harmonious relationships between human and nature; instead, I do the rubbing, collage and multi-media, that is, to focus on the symbol of painting, its ambiguous position between the abstract and semi-abstract and, to present the philosophy-learning all from one. "A Feast" and "Banana Grove" are pieces full of vitality and fascination: the density and spacing of curved lines constitute a microcosm pregnant with meaning, and the viewers are thus led into a mysterious and unpredictable world.



(3) 臺灣圖騰系列 (1990~1995年) ~ 「換人坐坐看」、「稻草人的夢」等作品，幽默的諷刺官場文化，懇切鋪陳了小市民的心聲，以稻草人、布袋戲偶來象徵人生，討喜的表情，常引發人們的會心一笑。

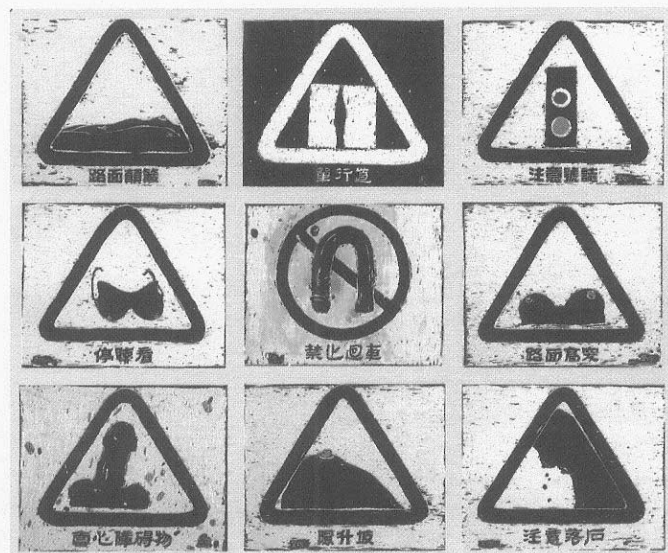
(4) 影像文化系列 (1995~2000年) ~ 臺灣媒體充斥著諸多影像有扭曲、煽情、虛妄、功利、斷章取義及片段抽離，彷彿民衆想看的不再是深度性的報導，而是衆聲喧嘩的視覺刺激；身處在利益掛帥、笑貧不笑娼的臺灣社會中，我體會到整個臺灣從農業轉型至工業的驟變，進而運用社會中常見的圖像，將其整理後以多重影像的拼貼，結合水墨的暈滯渲染，複合的肌理、切割痕跡處置與急促的線條，充分表現了都會人群的焦躁、不安、衝動、與盲從，一次次地反覆以各形式的影像，來突顯並反映現今臺灣社會諸多的亂象。作品「迷」即以女性臀部大量複製的裱貼來呈現，藉以視察出媒體情色當道的現況。



■ 迷 Confusions 1995
水墨、宣紙、綜合媒材 Ink and Paint on Mix Medium

(3) Totems in Taiwan (1990-1995): "The Changing of Guards" and "Scarecrows" are instances that sarcastically illustrate the contemporary bureaucratic culture, and they, at the same time, as humble citizens, speak out our minds. Here I take the figures of scarecrows and glove puppets as emblems of life; people will often give an understanding smile on seeing their gratifying looks.

(4) Imagery Culture (1995-2000): The press in Taiwan is rife with diverse images, say, the distorted, flushed, fabricated, garbling and disconnected; what seems to us is merely the visual stimulus, the hubbub and uproar. The present Taiwan seeks for benefits and interests; it looks down not on the outlaw but on the poor, as the byword goes. Therefore, with the rapid change, from agricultural to industrialized society, I have experienced, I collect and arrange the images common in our society. I collage the multiple images, combing the faint and colored effect of ink painting, we see the complex texture, traces of cutting and the short and rapid lines, which shows the impatient, uneasy, impetuous and blind obedience of urban people. In a word, the reiterated images, its occurrence exhibits and highlights the various disturbances in Taiwan. "Confusions" is made up of many copies of the same female hips, and it aims to examine the prevalent porn tendency of our media.



■ 交通號誌 Traffic Signs 2001
陶瓷釉彩 Ceramic Glaze

「別人做過、我不做，
別人不敢、我嘗試，
別人不能、我挑戰。」

多年來，這三句座右銘，一直陪伴著我的創作生涯；我對臺灣這片土生土長的大地熾熱的關懷與熱情全都表露於創作中，總是將其生活中所見、所知、與所感，靈活生動的描繪出世紀末特有的質素。以「忠於自我感受」來自許，努力嘗試、力求突破、求新求變，期待能藉由自身的體驗給予藝壇後進學子不同的激勵與思考。

What has been done, I do not repeat;
I try to do what people dare not;
I challenge what people cannot achieve

These mottos have backed up my artistic life for many years. My fervent concern and passion towards Taiwan is thus expressed in my pieces to full extent. What I see, know and feel is depicted vividly in my work, these are elements characteristic of this fin de siècle. Finally I want to set the goal to be true to my initial feelings-to make efforts to try new things, to have breakthroughs and innovations. I hope all these above serve chances and stimulus for the generation to come in art circles.



回歸自然

施並錫

Back To Nature

Bing-Shyi Shih

我期許自己是一個藝術家，而不只是紙藝術家，所以我想跟大家交流的是美感及創作經驗。我覺得人類社會要和諧，最基本的條件就是要溝通，這是我們最基本的生物本能，但只有這樣並不夠，還要連結，就是要有心理上的溝通。我一直覺得心靈的溝通或是形式上的交流，一定要透過連結，而最好的連結物就是紙張。

我們從早上醒來一直到晚上睡覺，跟紙都離不開關係；書包、車票是紙，在學校或工作時也一直用到紙，等到壽終正寢了，還是需要用紙張——比方說燒金銀紙給往生者等等，這現象令我覺得文明跟野蠻的分際其實就是在「紙張」。然而文明跟野蠻的弔詭在於，文明人用紙卻必須砍伐樹林，若不能斧斤以時入山林，也就等同野蠻的行為，所以紙張應用一定要恰到好處，讓地球上有限的資源，發揮到最大的功能。紙張促進了人類的精神文明，人類的生活因紙而豐富有趣，然而「環保」卻是二十一世紀所應該注重關懷的課題。

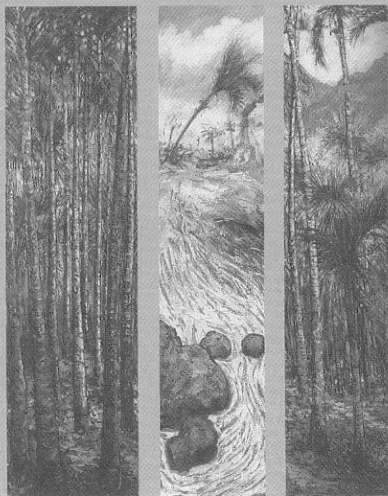
I think of myself as an artist, unconfined in the field of paper, so I would like to share with you something about beauty and my experience in creation. The most essential element in keeping a harmonious society is communication; it is our most basic nature and instinct. But it is not enough, for achieving an agreeing society requires linkage, that is, to communicate with our minds. It has always been my belief that no matter it is spiritual or physical communication, we need a linking medium, which is best exemplified in paper.

Our daily life is closely related to paper; we need it from dusk till dawn: schoolbags, tickets, schoolwork, business. And even when one passes away, he/she still needs it. (I mean the paper money which is made to be burned as an offering to the dead.) For me, the difference between civilization and un-civilization lies in paper; however, this difference has also generated a paradox: civilized people have to cut trees to make paper. If they cut trees unduly, it is barbarity; thus we should use paper properly and make use of the limited resources on earth. Paper enriches the contents of human civilization, our life is thus broadened and deepened; while on the other hand, environmental protection is also the concern and central issue for people in the 21st century.

我的藝術理念

長久以來我們受資本主義的影響甚鉅，人類徹底消費的結果，幾乎耗盡了地球有限的能源。二十世紀初期，資本家製造汽車，50、60年代製造電視、服裝、玩具，80、90年代製造電腦、網路，資本家製造許多東西讓大家玩，目的也是為了賺錢，但商人為這目的，不惜犧牲萬物，比方說亞馬遜河雨林被砍伐的例子。殊不知人類有朝一日，亦會遭受大自然的反撲。我認為要能做到生態保育真正要做的就是心靈的改革，這才是最基本的，而且這不能依靠追求金錢、權力的資本家或政治家，而是依靠文化人及藝術工作者的堅持，唯有這種堅持，才能負擔文化傳承、文明延續的義務工程。我們就像是文化的纖維，促進共和凝結成紙，也期許追求真善美的文化人，能努力扮演這樣的角色。

今年元旦，我無意間看到台視的節目「秀秀與熊熊」，當時是介紹有「台灣黑熊研究之母」黃秀秀小姐，個兒瘦瘦的，卻很有精研事理的精神，常跑到深山裡，不怕黑熊發飆、發情，還是專心研究。主持人在訪問時，她說的其中一句話讓我非常感動：「台灣人民跟大地的距離越來越遙遠，我們常常出國追求新鮮的事物，卻忘記了後院還埋著很多世界所沒有的寶藏」。我想，她一定有經歷深刻的生命體會，才能言喻於此，如此熱愛眾生者所說的話也才令人信服。



■ 檳榔山水（局部）
Areca Landscape (Partial) 2000
油畫 Oil Painting

A General Notion of My Work

We have been under the great influence of capitalism for a long time; people have almost exhausted the limited energies of earth for their devastating consumption. In the early years of the 20th century, capitalists produced cars; in the 50's and 60's they made TV, clothes, toys; and during the 80's and 90's, computers and Internet. The purpose of the bourgeoisie's continuous production also lies in making money. However, these huge and quick profits are at the cost of all God's creation, for example, the deforestation in the rainforests of the Amazon. It seems we are not aware that nature would react and pounce on us some day in the future. In my opinion, the spiritual purification is the key to ecological conservation. This is the most important part, and beware we cannot count on the capitalists or politicians who only pursue money and power. Only artists and those who care for cultural affairs can take up such responsibility. The only way to shoulder the cultural transmission and continuation of civilization is through their perseverance. We are like the fiber of the cultural entity, we should go hand in hand to solidify this paper. And we hope that those who are concerned with cultural affairs can kindly join us.

On the New Year's Day this year, I happened to see a program on TTV, which told the story about Huang Xiu-Xiu, founder of the research of the Formosan black bear. She is thin but she stays in high spirits in her research. Ms. Huang concentrates on her job so much that she often goes to remote mountain areas despite the easily furious and estrous temper of the black bears. During the interview, she said: "Many Taiwanese are going further and further away from nature. We often go abroad in search of new things; while we are oblivious of the unique treasure in our own backyard." It moved me deeply. She must have undergone broad life experiences for what she says. She is qualified to have influence on people for her fervent love for life.

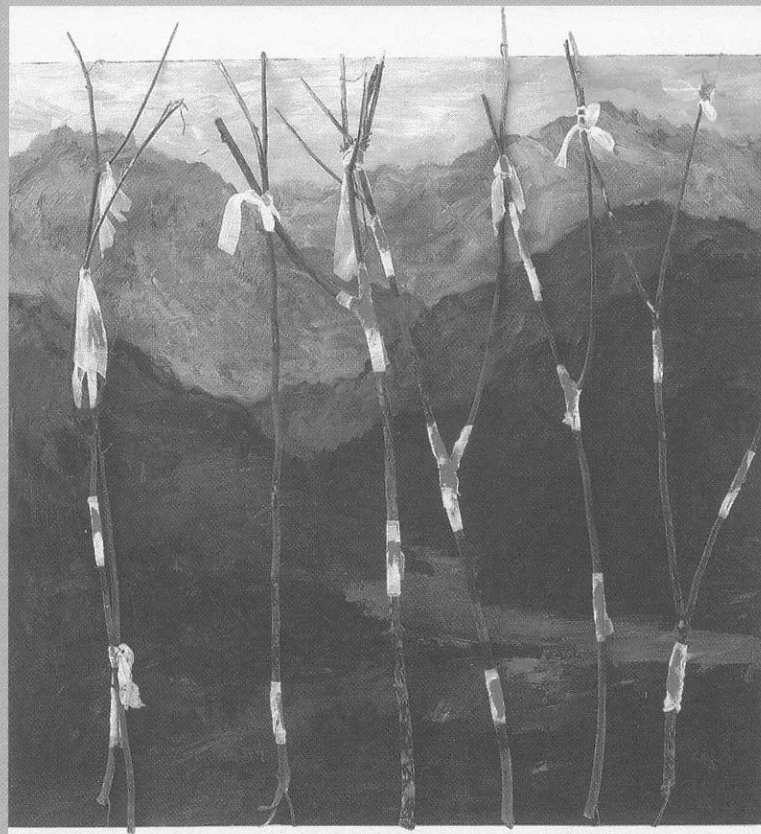


我的創作理念跟她蠻接近的，就是「恩報大地、關懷衆生」。我一直以此為目標期許自己，舉個例子來說，我在桃芝颱風之前就畫了「檳榔山水」，這幅作品中我採用八片間隔，畫的順序是一片檳榔、一片土石流，主要的概念是因為台灣森林被砍伐，改種檳榔樹之後，山林水土保持就無法維持，每逢大雨必定產生土石流。當表現土和山被檳榔所佔據時，我就用切割畫面的方式象徵檳榔實際上的破壞力，然而把它們拼湊起來，又能變成完整的一片。作品不是寫實的，只是表現一個意象，我相信各位如果親眼目睹土石流，也會感受到大自然的無比威力。

另外一張「山林·殤林」也是聯作，是三百號的油畫。在山林的前面，象徵性的放了一些樹枝，樹枝上有包紮、血跡等，我用強烈的象徵手法宣告「森林生病了，慘遭人類的毒手」。

My idea of creation, similar to hers, is to repay our mother earth and care for all living creatures. This has been my goal of artcreating. Take the "Areca Landscape" for example: it is made before the typhoon Toraji. It is composed of eight panels: an areca forest and in turn a mudslide hazard. My central idea is the causation between deforestation, areca plantation and mudslide in Taiwan. The soil and mountain turn barren for the sake of areca palms, so I split the panel and suggest the destructive power of arecas. On the other hand, I also assemble them to form a whole piece. It is not a realistic painting for it only stands for an image; I believe if you witness a mudslide you will feel the awful mightiness of nature.

"Injured Mountain and Woods" (485x180cm), a triptych. On the mountain background I place several branches bound up with gauze, also stained with blood. The symbol here is: the forest is sick due to human's exploitation.



■ 山林·殤林 Injured Mountain and Woods 1999-2000
油畫·實體裝置 Oil Painting, Installation

生命體驗與紙創作

最後想與大家分享我本次嘗試以紙為主要素材創作的一些想法。1989年，我參觀紐約布魯克林博物館時，一位英國藝術家用紙作裝置藝術，他在大廳放了四根非常像梵地岡建築的大柱子，每一根都像神木一樣，從地上到天花板起碼有十二公尺高，靠近一看才發現都是用雜誌陳列交疊組成，氣勢之大，令人震撼，中文名為「刻不容緩」當時我很納悶，為甚麼取這個名字？後來我終於了解，紙、書以及柱子象徵文明，但是大量的書籍，有些滋養我們的思維，有些則戕害身心。所以作品雖然站著，卻不知道何時會崩潰，也可能會開倒車，往野蠻的方向走。

另外一件令我印象深刻的作品是美國藝術家Al Loving的作品。他是紐約市立大學美術系教授。他用很多不同材質、顏色的紙張，以滾筒沾壓克力顏料滾成紅、黑等顏色。顏料乾了之後再用剪刀剪出橢圓狀，佈置成迷宮般的感覺，有一種忽前忽後、忽上忽下的圖形幻覺，他把這些紙張貼在牆壁上，有點像浮雕。他的解釋是，這些螺旋的狀態象徵人生，令我聯想到台灣所說「人生像走馬燈」，走不停歇的感覺，畫作中有許多棋盤式的格子，表示人生像棋盤，用隱喻方式象徵他人生的體驗。

對這兩件作品印象深刻是因為我覺得藝術創作的根本來自生活的經驗以及生命的體驗，而藝術家應該是一闡述者，就像我用很多不同的素材來協助自己創作，再配合我自己的主要概念。這兩位藝術家，我深深為他們體會生命的看法所感動，這不只是形式上的美、視覺上的感動而已，而須深入心靈。創作者若沒有很深的體驗，作品絕對無法達到這種地步。

My Life Experience and Paper Art Creation

Finally, I would like to share with you some thoughts of my new experiment on paper. I visited the Brooklyn Museum of Art in New York in 1989, an English artist's installation with paper stroke me: he set up four huge pillars, which resembled the columns in Vatican, each is at least 12 meters high, from ground to ceiling. And when we took a closer look at it we found that the posts were made up of numerous magazines piling up. This compelling piece was named "Brooking No Delay". I felt baffled by its name. Later I realized that these paper, books and posts were sings of civilization, and among these great quantity of books, some nourish our minds while others don't. This installation stood there but we did not know when it would collapse. This implies the possibility of retrogression, to turn backwards to the barbarism.

Another impressive piece is by the American artist Al Loving, professor of Fine Arts Department, City College of New York. His use of different materials and pigments is marvelous: first he dyes the paper into red and black with cylinders and acrylic pigment, when the pigment dries up, he then cuts small pieces of oval-shape and arranges them. It is like a maze, presenting the illusion of unreality and intangibility. He pastes these pieces on the wall, resembling the relief. Al explains, this spiral patterns are the emblem of life. It reminds me of what we Taiwanese say, life is just like a merry-go-round, which means an ever-advancing course of life. As to the checkerboard behind, it is also a metaphor of life. On the whole, he uses metaphors and symbols as means to express his life experiences.

The two pieces above are proper illustration of my thoughts, for art creation should derive from our life experiences. Artists are like interpreters, they use various materials to work and to cope with their ideas. I feel deeply moved by these two artists and by their philosophy of life. Their art are not merely of visual influence, but of something deeper in our minds. One can attain this level as long as he/she has profound life experiences as these two.



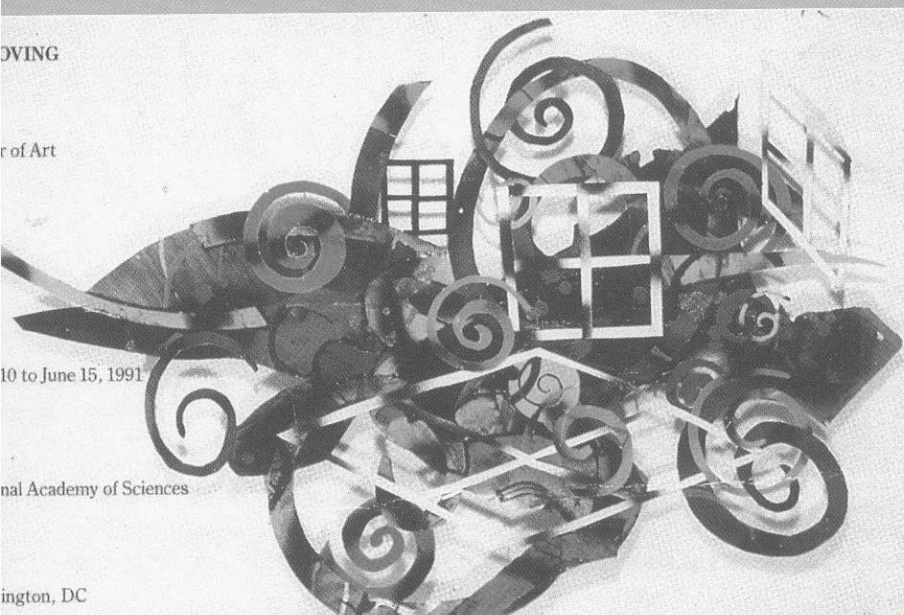
我以前並不常用紙張來當作創作媒材，今年有此機會嘗試，令我有茅塞頓開、豁然開朗的感覺。當我試著將「光與紙」作聯想時，除了想到紙的肌理之外，還想到天燈～代表台灣傳統祈福的儀式，是一種求平安的文化行為，同時也是宗教儀式。若保持著距離，看天燈裊裊升空，又變成另一種藝術形式：亮晶晶的天燈，搖搖晃晃、慢慢升空，非常超現實，也令我們聯想到現實界很多不存在的神秘。此外，光亮代表一種溫暖，充滿了「明天會更好」的無限可能，如果把光去掉了，會變得非常死寂。人是非常怕黑暗的，而光明象徵希望。

我跟大家一樣，看到某些東西會感到特別溫暖，比方說紙張、木頭及陶土等等，他們都從土地而來，因此有著溫度。所以不論是不是藝術家都不能忽略大地，這就成為我此次創作的基本概念，希望能有與大地結合的感覺。因此我在展覽中創作了「樹之蛻皮·生生不息」的作品，希望用紙張記上一些宣言，寫上一些理念教育民衆去愛護土地的心靈，讓大家一起維護環境，形成共識。雖然有點弔詭，可是紙的使用與樹木的砍伐，必須注意到生態平衡。此件作品結合了我過去一貫的概念，並結合了紙與光，作為我對新媒材探索的體驗。

Seldom took paper as a theme for my creation before, now that I am given the chance to explore on this material, I suddenly feel enlightened. When I associate light with paper, surely the texture of paper pops into my mind first. Then it's the sky lantern (tian deng), a blessing and religious ritual symbol in Taiwan, standing for safety and serenity. If you keep a distance to see its graceful lift-off, it turns into another form of art: as the illuminated sky lantern sways and gradually lifts up, something quite supernatural unfolds. It also reminds us of those mysterious and intangible matter in real life. In addition, light stands for warmth as well; it fills our hearts with many possibilities and hopes for future. Once it is taken away, the world will become dead and bleak. Human by nature is afraid of being in the dark, so light here symbolizes hope for them.

As everyone knows, some materials bring about sense of warmth, say, paper, wood and argil, for they come from earth and one is likely to feel its warmth. The basis of my work is to merge with our land and moreover, everyone should cherish our mother nature, regardless of your occupation. Therefore, the "Trees Casting: Regenerate in a Circle" also serves as a kind of announcement. I intend to record, to write down something. We should encourage people to care for our land and environment.

The use of paper and deforestation, though somewhat paradoxical, arouse our attention in ecological balance. This piece presents my earlier style, and the combination of paper and light brings up a yet different effect to my experiment on new materials.



■ Al. Loving的繪畫作品（施並錫提供） Painting of Al. Loving (Provided by Bing-Shyi Shih)

結語

我常在想，台灣的問題是出在教育。我們可能曉得黃河有五千八百公里長，長江有六千三百公里；中國西起帕米爾，東抵太平洋，可是很少人知道，台灣嘉南平原中，先人爲了灌溉所開鑿的河道加起來約有一萬五千多公里；而濁水溪長一百八十四公里，發源地在七家灣，七家灣中孕育的是全世界絕無僅有的「櫻花勾吻鮭」，這些都是寶藏。所以我覺得應該調整教育既定的觀念，必須教育大眾務實地生活在這塊土地上。台灣面臨了幾次風災與水災，大家應該相信大地對我們宣戰了，自然反撲了，我們不能再把這塊土地只當成暫時棲身之地，毫不憐惜與愛護，隨便挖掘開墾，不停地濫墾、濫葬、濫建或濫伐等等…，最後水土被破壞殆盡。有人說台灣的災難來自「天人合一」一天災人禍合而爲一，若我們一直瞻「錢」不顧後地建設，一再種下破壞的因子，勢必將造成環境極大且無可挽回的破壞。最後我認爲二十一世紀應爲「三生」的世紀；再次呼籲大眾應當更正視生態環境保育、生產方式革新及生活觀念改變，以追求與自然和諧共存之道。

Conclusion

It has been my belief that most problems in Taiwan are rooted in education. As is known to everyone, the length of the Yellow River is 5,800 km; the Yangtze River, 6,300 km; China's territory ranges from the Pamirs in the west to the Pacific in the east. While few people learn that the watercourses in Chianan Plain built by our ancestors is 15,000 km in length. And as for the 180-km-long Zhuoshui River, its source Qijiawan is the habitat of the one and only Formosan landlocked salmon. Such local and world-famous treasures are what we should be proud of. I accordingly assert that we need to revise our established education policy, that is, we have to teach the public to live practically. The recent typhoons and flood disasters are evidence of the act of Nature. It is a declaration of war, and for our part, we cannot regard this land as our temporary habitation any longer. If our excessive exploitation continues, we would soon denude our land of its fertility. Taiwan has been suffering both natural and man-made calamities. It is the outcome of our exploitation and pursuit of material benefits, and we should wake up and try our best to turn back the powers of destruction. Finally, I think the thematic concepts of the 21st century are: ecological protection, evolution in production and evolution in the philosophy of life; they are directions for us to have harmonious coexistence with nature.



紙漿的摸索與探究

My Journey and Probing into Paper Pulp

Cheng-Liang Chou

周成樑

很高興有機會可以在這裡與大家交流，分享一些我用紙創作的經驗。

我覺得參與交流會最大的收穫在於，我了解現在紙藝術創作者所處的環境都是相同的，我們所得到的資源、訊息以及紙相關的知識等都是同樣的，因此我想藉此機會與大家談談我這些年用紙創作的一些經驗。

藝術創作對我而言是一件最重要的事情，也是我不斷追求的。1993年開始接觸紙漿這個素材，發現不論在用紙文化、創作、素材使用……等等都還在摸索階段，而且用紙素材創作對我來說一直都有個難度。目前還不知道自己是否能稱為一個紙藝術家，因為對於它的運用還有些疑問，所以我的紙漿創作經驗也是斷斷續續的，期待能透過更多的探索與交流來激盪自己。

初期以紙漿塑形創作

我喜歡從我們居住的環境連接生活場景，例如：陽台與曬衣服的聯想，從中找出可以重組或取出的意象。因為我最初的想像是要懸掛在空中的，所以重量與質感的考量是我一開始選擇紙漿的重要因素。我使用模子來完成這個作品，這個靈感是從紙黏土而來，因為我對紙漿的認識是從紙黏土、泥塑開始的。

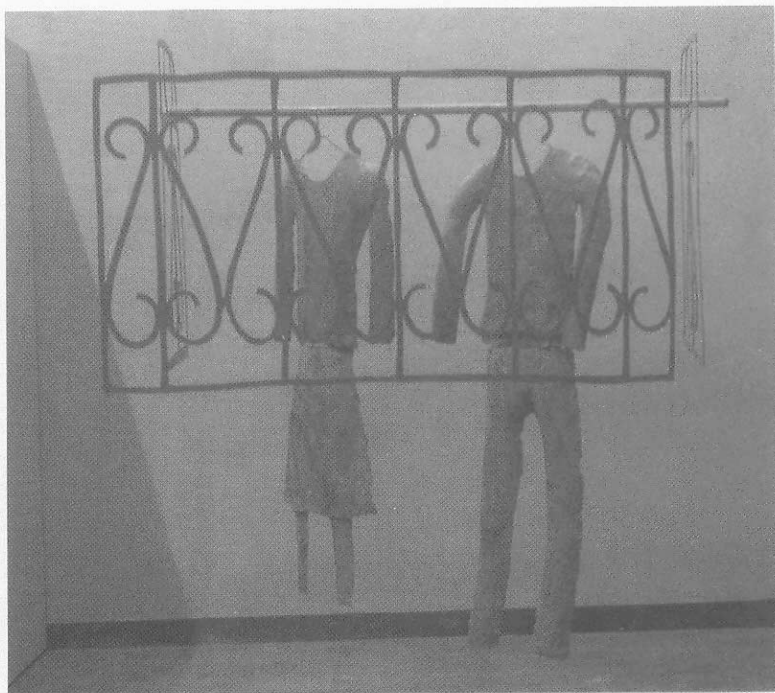
It is my pleasure to exchange ideas with you, and I would like to share with you my experiences in paper art creation. Participating in this meeting, I feel that the environment for our artists is the same, and so are our resources, references and knowledge about paper. On this basis I would like to talk about my art creation in the late couple of years.

Art creating is the most important thing in my life. I started to use paper as a material since 1993; to some extent, it has been difficult for me, especially its culture, its usage and the material itself, and I'm still at a groping stage. For some technical problems in practice, I am not sure if I am qualified to be a paper artist, so my paper pulp work remains off and on. Here I wish the exploration and the exchange of ideas could serve as an inspiration for my later work.

Paper Sculpture in Early Years

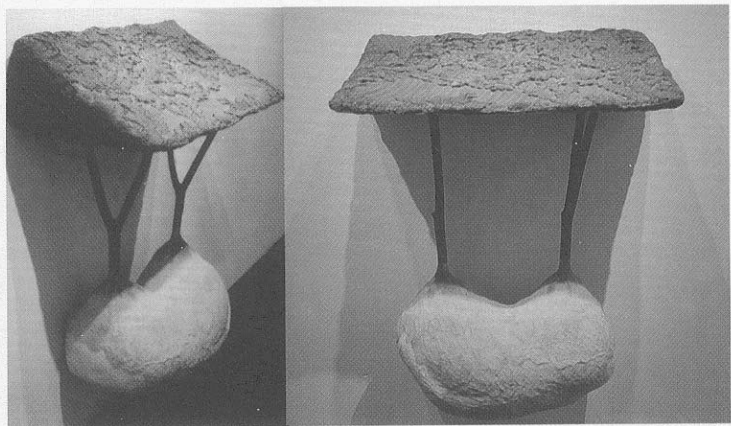
I like to associate the living environment with the scenes in our daily life, such as the association of balcony and drying clothes, and then, I would extract and rearrange these images. In the beginning, I intend to have the work hung in the air therefore, the weight and texture of the paper pulp would be my first concern. For this piece, I use a mold; I am inspired by paper clay, which is similar to clay sculpture and is also the cause for my first encounter with paper pulp.

1994年大學的畢業作品，我將它懸掛在牆壁上，這是兩個房子的結合，所以我開始嘗試不同質感之間的連結。因為我是從紙黏土的方式去思考，所以當時我把找來的紙碎過後，加膠、樹脂來製作作品，我還是從觀察生活中的東西開始發想，比方說：陽台、屋簷等，然後再加以變化。這次展覽之前，我都是從「造型」開始思考，所以作品裡面一定會有模子，紙漿本身一直無法獨立。因為我喜歡雕塑、泥塑，我在作品上試著用紙漿和泥巴，製造出一些肌理，然後再染色。另外，我也試著用鐵皮作模，先在鐵皮上做紙漿塑形，然後再把它撕掉，不過當時在素材方面我還在研究。這段時間作品的特色都是「從牆壁延伸出來的形體」。



■ 日曬 Basking in The Sun 1993 紙漿、夾板 Pulp、Plywood

The college graduate work in 1994 is hung on the wall. This is the combination of two houses; thus I attempt to combine various materials ever since. Starting from paper clay, I add glue and resin to shavings in accordance. I start with observing and reflecting things in our life, such as balcony, eaves, and then transform these images. Since the pulp cannot stand alone itself and, before this exhibition, I always start with the plastic characteristic of the pulp, so these work all carry molds inside. As I favor sculpture and clay, I make some texture with pulp and clay, then have them dyed. Besides, the iron sheet is also used as a mold; after the pulp takes shape, I peeled it off. I was still experimenting on different materials at that time. Their specific forms, extending from the walls, characterize works of this stage.



■ 春天 Spring 1994 紙漿、樹枝 Pulp、Branches

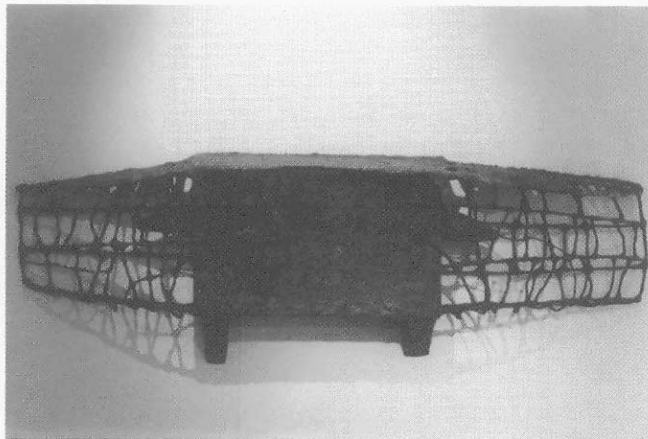


泥塑經驗的轉化

大學畢業後，紙漿的創作停了一年，直到1997年才又開始。1998年我在竹園工作室做了一件現場裝置作品，這時期我所關心的主題，不再是從牆面延伸出來，我盡量讓它們像「剪影」一樣浮貼在牆壁上。我想將幾個層次的房子在牆壁上隱隱浮現，當時的主要材料是泥土，有些地方用到泥土和一些纖維。

另外一件98年的作品，是與另一個人在台北新樂園的裝置，我負責製作有形立體的東西。這次更寫實地將我心裡的意象用原本的材料表現，例如：木頭及違章建築敷上水泥。雖然是室內展示場地，但我想要創造出一個景象：像是走在巷子裡所看到的後巷街景。延伸之前的概念，我將牆壁延伸出來的形體先以木頭做成，然後再敷上一些水泥，附著於牆壁上。因為走到外面就是遼寧街，出去就是面對後面的公寓大廈，所以我這次的作法是希望讓它更不完整一點，或者說更凌亂一點，保持施工中的樣子，整件作品同時在工作室內製作與執行。假若喜歡一種材料，這喜歡一定包括在操作上的樂趣，這時候紙漿給我的經驗就像黏土、像泥塑。當紙漿經過我的手時，那種觸感就激發我製造各種肌理的想法，對我而言，紙漿不但有親切感，也有溫度。

■ 伸展 Spread Out 1999 紙漿、鐵架 Pulp, Iron Rack

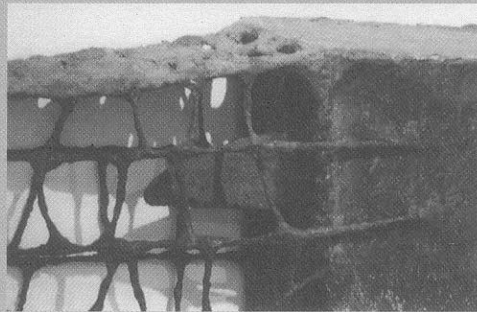


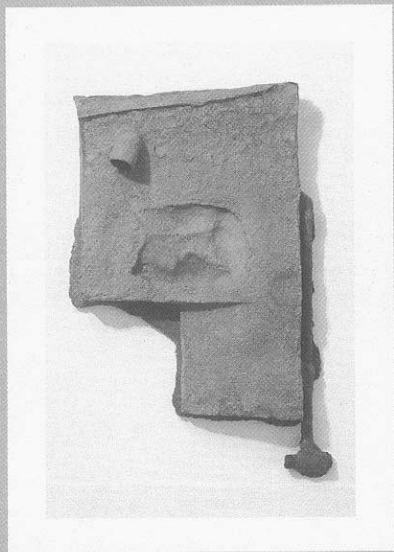
Transition from Clay Sculpture

After college I stopped my pulp work for one year. Not until 1997 did I begin to take it up again. In 1998, I had an on-the-spot installation in the Bamboo Curtain Studio in Tanshui. I did not center on the theme "extending from the wall"; instead, I tried to present them like silhouettes attaching flatly on the wall, to reveal indistinctly several levels of houses. The main material is clay, with some fiber in some parts.

Another piece in 1998 is an installation in Shin Leh Yuan, Taipei. This is a collaborative one and I am in charge of the plastic part. This time I even take crude material literally to represent the image in my mind, for instance, putting cement on woods and squatter buildings. It is set in a room indoors; meanwhile, I want to make an illusion, as if it is the walls, houses and narrow alleys we see while walking through lanes. The figure extending from the wall I mentioned above is made of wood, applied with some cement, and then attached on to the wall. This studio is located on Liaoning Street, and it faces the apartments and buildings across the street. This time I plan to make things incomplete, or more disordered, like being under construction. The piece is plotted and installed in the same studio. If one favors a kind of material, he/she certainly enjoys the pleasure of making use of it; for me, pulp resembles the texture of clay sculpture. When the pulp flows through my fingers, its tactility inspires my idea of using various textures; pulp is intimate and warm to me.

■ 伸展（局部）Spread Out (Partial)





■ 臉的聯想 Face 1999
紙漿、水管 Pulp, Water Pipe

至98年底，我繼續使用紙漿這個材料，創作理念與之前相同。從台北市立美術館出版、陳大川先生著作的「紙素材與現代紙藝」這本書中我得到許多紙素材的知識。我也有用到氧化鉛（類似碳粉），加入紙漿再塑形，就會發亮。

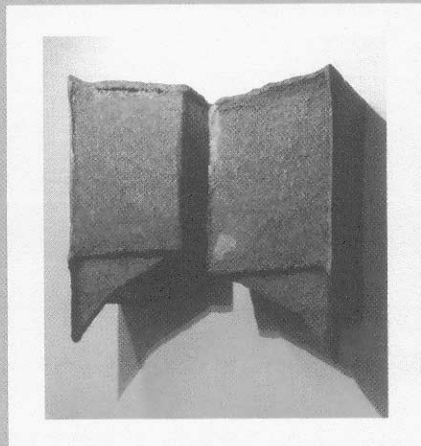
這段時間裡，我除了將紙漿當成泥塑外，也漸漸在表面做一些木雕或雕刻。我到一些美術教室找學生用過的水彩紙或素描紙來使用，將紙用碎紙機碎過之後泡水再打漿，因此做出來的成品還會留有一些顏色。不過通常裡面還是有模子，可能是保麗龍或紙箱，或者在角落的地方加上不同顏色或粗細度的紙質、再生紙漿，再嘗試於其上製造一些肌理。

98-99年，將近一年的時間，我盡量嘗試運用紙漿來變化質感。在台北新樂園的雕塑個展所展出四件作品可以觀察得到。當我的手在做雕塑時，漸漸會有身體、肢體的意象產生，於是原本只是一個形體在牆上，將它延伸後，就像身體，也許是雙手張開的意象。其中一件作品我將它切開，換一個不同的角度，讓兩個東西相對著。有時我也在作品上試著留了一點縫，好像一個呼吸的口，雖然它是一個封閉的形體，但我想讓它呼吸。

I continue using this material and the idea of art creation till the end of 1998. The Paper as Medium & Contemporary Paper Works (Chen Dachuan, Taipei Fine Arts Museum) offers me some useful knowledge about paper. I also put what it says into practice: add lead-oxide (similar to powdered carbon) into pulp and you will get a glittery material.

In this period, I sculpt pulp as if it is clay, and I even do some sculpture or wood-carving on its surface. I collect the used drawing paper and put them into the shredder; steep them in water and then beat the paper into pulp, so the finished product is mottled. However, it still contains the mold, maybe Styrofoam or a paper box. I would apply some different colors and qualities of paper and recycled pulp at the corner, then make some texture on it.

In 1998-99, I use pulp to create various textures, which is best exemplified in the four pieces in the solo sculpture exhibition in Shin Leh Yuan, Taipei. Whenever I lay my hands on sculpting, images of body, of four limbs gradually occur. So this previous figure on wall is stretched, like human body, or the image of opened arms. I cut one piece into two so we can see it from another angle: two parts face to face. Sometimes I will leave a small cleft on it, though it is an enclosed shape. The cleft functions as a respiratory organ to breathe in the fresh air.



■ 相對 Relativity 1999
紙漿、泥土 Pulp, Clay

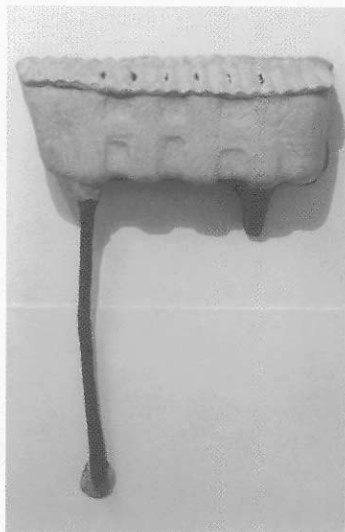


這一次個展，我比較專心在雕塑的形體以及質感的研究，有時覺得好像走火入魔，慢慢地我會思考「回到原點」的問題，因此2000年在北美館的聯展，我開始希望紙變成原來紙張的樣子，所以有些部分我用紙板，上面經過重覆印刷，我希望人們走在這四周時，好像看到一個縮小的城市一樣。

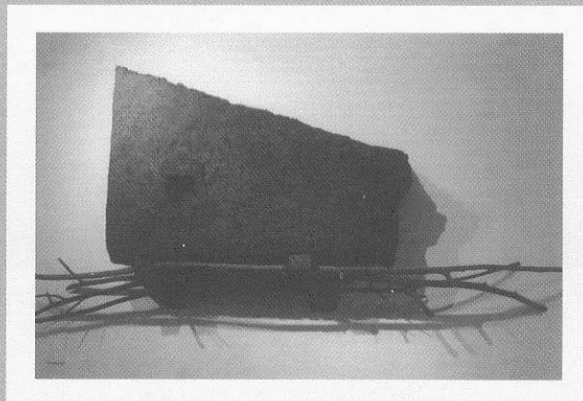
紙漿創作再出發

北美館聯展後我的紙漿創作又近乎停止，這次很高興應樹火紀念紙文化基金會之邀，讓我又有機會可以嘗試一些不同的東西。因為場地的關係，我試著讓尺寸比正常比例再小一點，我也將位置放得高一些，而裡面還是有模子，糊上紙漿或泥土，人可以穿梭行經其中。

這次我主要是想體驗紙原來的狀態～紙漿、纖維在水中擴散後，又自然結合，這好像才應該是紙原來的形態，但以前我都將它黏土化了。所以，這次的製作我嘗試新的做法，先作模子再讓纖維在水桶裡流動，以接近抄紙的方式操作，抄出來之後，再一片一片組合，然後我突然發現作品就不用加膠了，因為如此一來，紙漿會自然的結合在一起，好像這才是紙藝術的本質、原貌以及力量。因此，我又能產生一些想法，繼續我的紙漿創作摸索與探究之旅。



■ 向下延伸Lengthen Down 1999
紙漿.泥土.水管 Pulp.Clay.Water Pipe



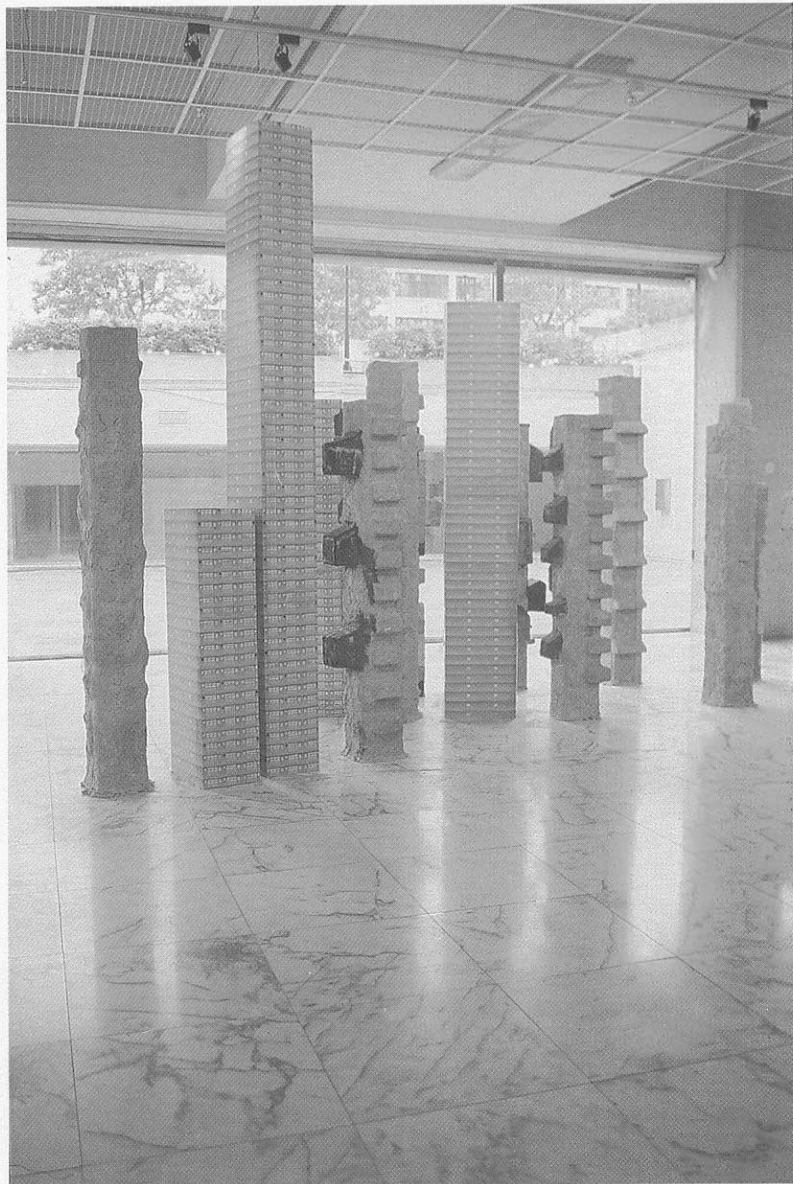
■ 旅途 Journey 1999 紙漿.泥土 Pulp.Clay

The solo exhibition above focuses on the shape, the form and the texture. Sometimes I am so obsessed with these details, that I need to calm down and return to the starting point. For the group exhibition in Taipei Fine Arts Museum (TFAM) in 2000, I present the paper as it is. For those passers-by, the over-printed paperboards look like a miniature of a city.

Another Point of Departure for Paper Pulp

After the TFAM exhibition, I almost stop the pulp creation works. Thanks to the invitation from SuHo Memorial Paper Culture Foundation, I have another opportunity to experiment on something different. Due to the limits of space, I reduce the scale and set it on a higher position; surely with molds inside and pulp or clay on it, so that visitors could shuttle in between.

This time I present the original state of paper. That is, pulp and fiber diffuse in water and then unite spontaneously. Therefore the new method here is to put mold in vat (with fiber and water), dip the mold as if it is the screen, then organize the pieces one by one. To my surprise, the essence and natural power of paper joint the pulp together. Hence I am motivated to carry on my journey to probe into paper pulp.



■ 成長中的建築 Buildings in Growth 2000
紙漿、印刷紙箱 Pulp, Printed Paper Box

交流會一問一答

▲Q1

請問冬木小姐在奧阿賀故鄉館Okuaga Furusatoka展示的大型和紙，曾經提到一張紙需要十個師傅一起抄，那麼要如何處理抄簾和水槽呢？如果作一、二層的效果，是在紙乾或濕的時候疊上去？如何烘乾？斑點又如何處理呢？

▽A

我們的工具～抄簾、水槽等都是自己做的，所以耗時甚久。雖然師傅都很有經驗，但這十個人必須要有相當的默契，才能一次把大紙抄起來。藝術家會負責指揮師傅那邊停、那邊拿起來，最後也會根據設計來挑選最適合的作品。多層次的效果是紙濕的時候一層層疊上去的；一般我們會讓紙自然乾燥，當然也會有水漬的問題，我們的作法是盡量用冷風將它吹乾。

▲Q2

冬木小姐現在的創作靈感多是來自對大自然的觀察，而十三年的工作經驗是以和紙融入建築設計為主，兩者間如何平衡？是否能隨心所欲？

▽A

在工作時，我們會尊重建築師及業主的想法，在此前提下盡量將自己的創作呈現。

▲Q3

請問冬木小姐如何將立體作品撐起來？是用汽球或是石膏板模？在紙博物館展出的這些作品又是用什麼方法做出來的？

▽A

我在構想時會用陶土做個小模型，然後再塗上和紙，模型可能使用木頭或塑膠等材料來製作，而在創作之初就會考慮到將來完成後要如何拿出模型的問題，拿出來的方式可能用削的，也有可能用敲的，這都是依照我以前累積的經驗來設法解決，而且一開始的思考也會影響作品完成後的表情呈現。至於我在紙博物館的作品是以塑膠模型做出的，另一個是用木頭削出來的，所以花費的時間都很長。

Interchange Meeting

▲Q1

Ms. Fuyuki, you have mentioned that the making of one piece of huge Washi in the Okuaga Furusato Kan takes at least ten persons, so how do you deal with the screen and the vat? When you want to have the overlapping effect, is it done when the paper is wet? How do you dry it up? What do you do with the speckles?

▽A

We make all our apparatus by ourselves, including the screens and the vat, so it takes time to finish the job. The ten papermakers, though very experienced, should also have chemistry between each other, so that they can cooperate and make the paper at one time. The artist is the conductor, telling the papermakers where to stop and where to raise the screen. Then the artist picks out the fittest piece. The multi-layered results from the overlapping of paper is done when it is wet. Generally, the paper is put air-dried, so there should be some water stains. All we can do with the stains is to dry the paper with cold wind.

▲Q2

Tion of creation derives mostly from your observation of nature while your thirteen years of work experience deals with the use of Washi in architectural design, do you find certain equilibrium between these two? Do you feel free to follow your preferences and instincts?

▽A

The needs of our clients and the opinions of our architects are of our first priority. Under this premise we can have the room and range to develop our creation.

▲Q3

What do you use to support your works? With balloons or plaster cast? And how about the production of the pieces in Su Ho Memorial Paper Museum?

▽A

At the scheming stage, I will make a small clay mold, and then lay Washi on. It may be a plastic or wood mold, and I will figure out the way to take out the mold in advance, by cutting or knocking, all these are based on my experiences. The original scheme would also influence the outcome. As for the pieces here, they are molded with plastics. One of them is even taken out by wood shaving. It is actually time-consuming.

▲Q4

和紙應用的範圍很廣，冬木小姐當時是如何想到要與光、空間結合？

▽A

是從我大學時代一件得到金獎的作品開始的。那件作品是要做一個燈籠，我以和紙來表現，就是那時候我才發現紙包光又透光的特質，不過當時只發現和紙的柔美，還沒發覺楮皮纖維的美。之後，我到工廠看師傅抄紙才驚覺楮皮纖維的堅韌與柔軟，有很多都是我在工作過程中才產生的靈感。

▲Q5

請問冬木小姐，現在您創作的方向是自然、光和紙的結合，如何讓它們達到和諧？未來是否有別的想法或方向？

▽A

在我認為光和紙是分不開的，創作之前我會先憑著自然的影像塗鴉一番，再去畫草圖，像小孩在畫畫一樣，接下來在進行創作中最初的影像會一直湧現，幫助我達到自然、光、紙的和諧。未來，我很可能將紙與硬體、金屬性的東西或石頭等結合，和紙是很美的素材，假若和其他的素材結合，可能會有許多新的發現。

▲Q6

冬木小姐現在多以人造光創作，未來是否考慮以太陽光或自然光來表現作品？

▽A

這也是有可能的，像有些作品以自然光照射，影子會映在地板上產生陰影，這也是一種美。

▲Q4

Washi is widely applied in many fields, how did the idea of combining light and space occur to you at the first place?

▽A

The piece I made in college is the starting point, for which I received a golden prize. It is a Washi lantern. I have found that the opacity and transparency of Washi when applied against light are the graceful and tender features of it. At that time I have not yet discovered the beauty of Kozo fiber. Later in a paper mill I saw the amazing tenacity and softness of Kozo fiber. My inspiration come mostly in the process of creation.

▲Q5

Your current direction for creation is to combine nature and light with paper, how do you balance between the three, or settle them to a harmonious appearance? Do you have certain direction or thoughts for future works?

▽A

In my opinion, paper and light are inseparable. Before I start my creation, I would first make some graffiti of the natural images, like the drawings of the kids. Then I make my drafts upon those graffiti. The original image would keep emerging from my mind during the creation process; it helps me attain the harmony between nature, light and paper. For future works, I would probably combine paper with hard materials like metal or stones. The Washi is a wonderful material; when combined with other media, we can explore more possibilities.

▲Q6

Most of your works focus on artificial light, is it possible for you to explore on natural light, like sunlight, in the future?

▽A

Yes, for sure. For some pieces, the shadow projected on the ground through the natural light is another kind of beauty.



▲Q7

冬木小姐創作時所使用的「和紙」在日本是否有特殊的意義？剛剛提到茶道等與日本文化相關的東西，不知這些回憶是否與您的創作靈感有關？

▽A

自古以來日本的傳統文化不論是歌舞伎、和服、和室構造的建築，如神社、寺院都與和紙息息相關，在這種生活的環境下自然而然的對於和紙有一種溫馨感。在創作時會聯想到以上的範例，光的導入方法並且透過和紙的柔美，創造一種獨特、永不改變的美。憑著這種精神為基礎，同時思考新的作法和樣式來創造作品。

▲Q8

冬木小姐的立體作品會因為潮濕而變形嗎？

▽A

不會的，因為作品的保存必須考慮到潮濕的因素，然後在製作時加以預防。

▲Q9

冬木順子小姐在SHIMUS工作時，創作會比較有限制，但現在是自己成立工作室，因此創作可以依自己的想法，請問您是如何規劃自己創作的行事曆的？或者有展覽或演講邀請才創作？

▽A

除了有展覽或演講邀請會創作外，平常也都在進行創作，由創作產生新影像，由影像也產生新創作，現階段並沒有特別規劃自己創作的行事曆。

▲Q10

周成樑先生曾提到在作品上會留下「呼吸口」，可否請您說說您的想法？

▽A

在我平常做雕塑的經驗當中，往往會讓我產生「那個物體好像是自己的身體」的想像，所以若有一個開口，好像會讓自己覺得可以呼吸，比較順暢也比較舒服。

▲Q7

The Washi you use, what is it? And does it carry any specific meaning in Japanese culture? Do the tea ceremony and other Japanese culture, inspire and relate to your creation?

▽A

Be it the kabuki, the kimonos, or the traditional Japanese architecture, paper is closely related to traditional Japanese culture. Therefore, it is quite natural for us to have an intimate feeling toward paper. That is why these images and traditions come naturally in my creation. Through the different directions of light and the tenderness of paper, I am able to create a unique and ever-lasting beauty. The are the basis of my creation.

▲Q8

Are your plastic pieces vulnerable to humidity?

▽A

Of course not. That's why we take humidity into serious consideration before creation, then we take necessary precautions against it.

▲Q9

Your creation might be limited when working at the Shimus Studio. Now that you have set up your own studio, you can create freely. Do you have any schedule for your creation? Or do you only create upon invitations from the exhibitions of speeches?

▽A

I do not have any specific schedule for my creation. I create, no matter I'm invited to exhibitions or not. My creation inspires new images; and my new images inspire new creation.

▲Q10

Mr. Chou, concerning the breathing cleft you've just mentioned, can you elaborate on that?

▽A

It is my habit while sculpturing. I often imagine the creation as a living creature. Thus I will cut a hole for it, also for myself, to breathe and feel free. which leads to my discovery of the special tenacity of roughness of paper.

▲Q11

請問周先生創作時為什麼紙漿中要加入泥土或其他紙漿以外的材料？

▽A

在加入泥土之前，我都使用再生紙；把紙收集、打碎，然後再接在一起。而且以前我是用捏黏土的方式，而不是在水槽裡抄製，所以我一塊一塊把形狀捏出來，乾了以後會產生很多的空隙，而泥土有縫合與填滿的作用，所以我會加上泥土；另一方面，我也很喜歡土的質感、色澤。

▲Q12

周先生這次的作品中沒有使用泥土，和以前感覺有什麼不同？

▽A

因為我之前是以泥塑的經驗與捏黏土的感覺去使用紙漿，加了泥土後愈來愈厚重，有更實在的感覺。本次在紙博物館的作品我就不加泥土了，因為我希望它是中空的感覺，而且也希望在薄的狀況下產生強韌度，這樣的轉化空間比較大一點。雖然泥土有實在感，但我一直很喜歡紙漿做出來的東西，因為它有轉化的空間，譬如看到一輛車子，如果是用紙做的，轉化空間就比用泥土來得大。

▲Q13

請問周先生為什麼會想用房子作為創作主題？有沒有想過用翻模的方式？

▽A

我想如果會特別對某樣東西有感受，一定是從自己的生活或家庭經驗出發，所以當我看到房子，就有複雜的感覺，會特別想要去看它、做它。我現在已經開始用翻模的方式，也讓我發現紙有強韌度與接合的可能性。

▲Q11

Why did you add clay into paper pulp?

▽A

I use recycled paper first: I collect the paper, shred them, beat them and then mix them together. I used to mold clay rather than making pulp in vat. I knead the parts of the figure first, and it will leave some gaps and small holes when it dries up. The special characteristics of clay, which enable it to fill up these cracks and gasps, are most appropriate for this work. Besides, I have a preference for its texture and tones of color.

▲Q12

You did not apply clay in your work this time. How do you feel, comparing to your previous experience?

▽A

With my experience in sculpture, I used to treat the pulp as a kind of clay, thus with the thickness of clay, the piece will become concrete and substantial. And my work here is clay-free, because I would like to express the feeling of hollowness. Furthermore, the thinness and the flexibility of paper provide a bigger possibility for transformation. Though I like the solidity of clay, I have also been fond of things made of pulp for its openness. A car made of paper pulp has more possibilities comparing to that made of clay.

▲Q13

Your theme is houses, why? Do you ever think of using reproduction or some other methods?

▽A

I have a complicated feeling for houses. Usually when one has strong emotion toward certain subject, it is surely because of his/her frequent contact with it in daily life. Now I try to reproduce with paper,



▲Q14

請問周成樑先生，如果要作為一位職業藝術家，如何謀生？我問這個問題是因為很多裝置藝術是沒有收藏家的，展完可能就荒置在某處。另一個問題是您如何收藏（保存）您的作品？

▽A

是的，所以我說難度愈來愈高了。之前我提到過，我們所擁有的條件都很接近，我們遇到的收藏家價值觀也都類似，譬如說我有一次在誠品走廊展出，展品有標價，卻乏人問津，因為我的作品是紙漿做的。或許是大家的接受度還不夠，且因為台灣濕度較高，所以常常有人會問到作品可以擺多久等問題，但我覺得不是這個素材本身的問題，而是大家對它的觀念。至於謀生，這幾年我一直在創作，又因為我本身是美術系畢業，所以我會教孩子畫畫或是打零工，像美術設計，來維持生活所需。

▲Q14

Since many installations are discarded somewhere with no sponsors or patronage, how do you make your living as a professional artist? Moreover, how do you preserve your work?

▽A

You have just mentioned a crucial point, which is why I think the situation is unfavorable for artists like us. As I have mentioned, our situation is quite similar and we are also dealing with the same art collectors. For example, once I exhibited my work on the hallway of the Eslite Bookstore; it was a selling work but no one paid any attention to it. Maybe it is the material -pulp -which is unfamiliar to the public, that alienates people. Humidity is also a factor, because people will wonder its preservation since it is made of paper. But in my opinion, what matters is not the material itself but people's attitude toward this material. As for how I make my living, I have been creating these years. And since I majored in fine arts, I also have part time jobs, like teaching art to kids and graphic design.

