

特輯  
Paper Art Talk

感動的延伸

10/9の和紙展に

送っている作品のスケッチもFaxします

只、当日、<sup>在</sup>私事で申、<sup>紙</sup>Mosquito <sup>光</sup>Misquoted、<sup>空間</sup>  
行く事ができなくなり

1996-2000

お家を拝見  
できずか...

# 創作漫談與教學經驗分享

## The Creative Experience

時間：2001年10月3日

地點：樹火紀念紙文化基金會

對談者：Joel Fisher 美國藝術家

陳龍斌 台灣藝術家

TaiwanTime: 10/03/2001

Place: Su Ho Memorial Paper Culture Foundation

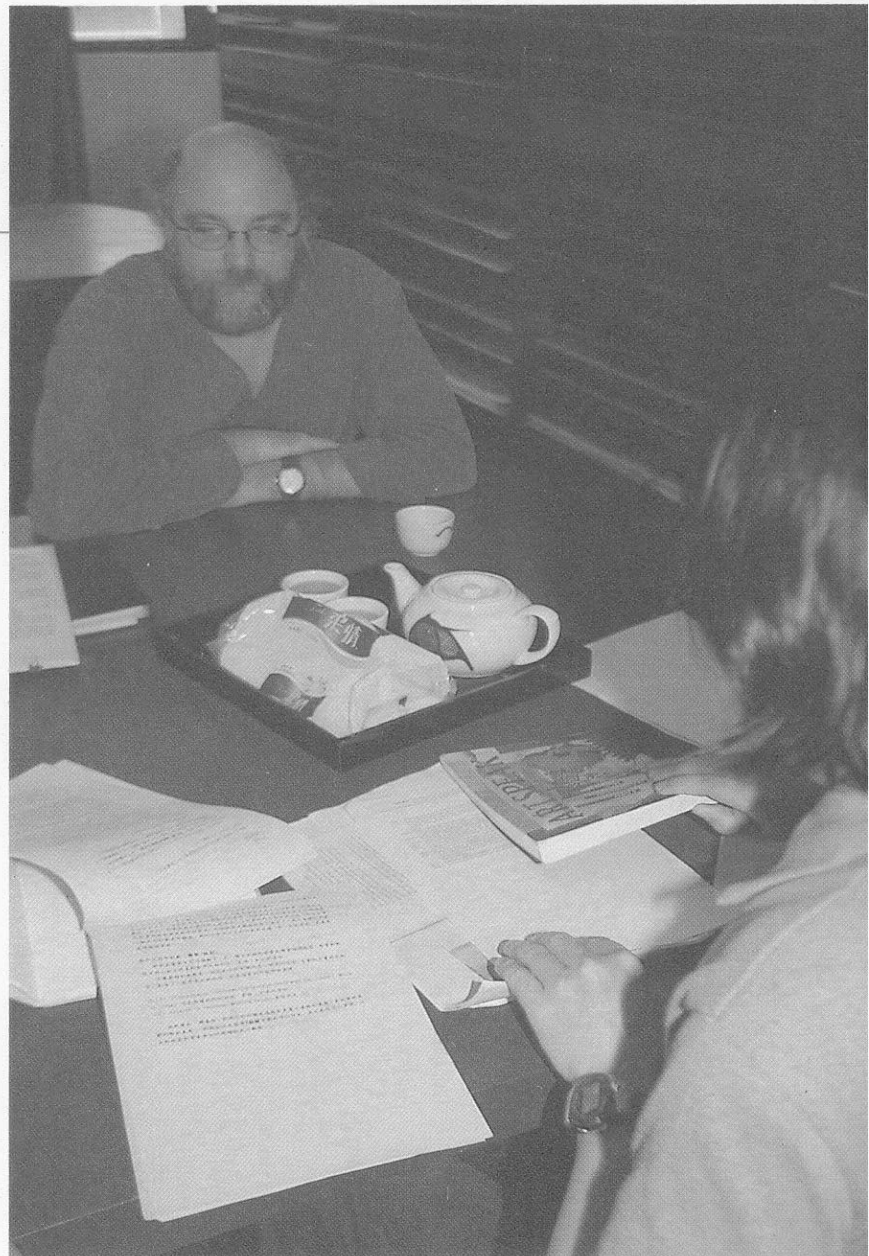
Participants: Joel Fisher U.S.A Lon-Bin Chen R.O.C

清涼的午后，將赴大阪參加三年展的陳龍斌先生悠閒的踏上樓，尋找正在佈展中的Joel Fisher先生的身影，原本不甚熟悉的二人卻因期待這難得的交流機會已久，一下子就以簡單而輕鬆的話語揭開序幕.....

這次的對話其實毋關乎「東方」或「西方」，而是藝術創作者之間的交流，因此將深入探索從事藝術創作者的心路歷程、人文涵養，也進一步了解身為教育工作者對於教育的看法。

One cool afternoon in the summer, Mr. Long-Bin Chen, who is going to attend the Triennial Osaka Sculpture Exhibition in Japan, invited Mr. Joel Fisher, who is displaying his artworks at the Paper museum, joined the conversation. Thanks to this great opportunity, both of them became more familiar with each other, and they started the dialogue with brief and light chatting...

It is not a dialogue between "East " and " West", but an exchange of opinions and experiences between two artists. It ended in plentiful thinking of whose art creation journey, learning knowledge and art education.



**陳龍斌：**

首先我想先說明一下我對Fisher先生的了解。

他發跡於紐約，從事藝術創作超過40年，其中在紙藝術創作上也超過30年，更是國際知名的藝術家，在世界各地均有展覽，亦擔任許多國家大學美術系之教學工作，創作經驗相當豐富，屬於典型的紐約藝術家。

Fisher先生，當我看到您的個人資料時，才了解到您並非畢業於美術系。七〇年代有很多藝術家都像您一樣，雖非畢業於美術系，卻都具有豐富的知識，善於思考，有屬於自己的哲學。從您的教育背景來看，您是文學科系畢業，而您的同校校友刁德謙(David Diao)是讀哲學系，後來他也成為一位知名的藝術家和藝術教師。我很想多了解這些非藝術科系畢業的藝術家的發展以及心路歷程，而您當初為什麼選擇從事藝術工作？

**Fisher：**

在我讀大學之前，我就對創作以及成為一個藝術家非常有興趣，也曾參加過展覽。在我還是青少年的時候，就得了獎，那幅得獎的畫作還被博物館收購為藏品，這對一位年輕的藝術家而言是非常大的鼓舞。因此，當時我也非常渴望知道有關其他藝術家，尤其是一些當代藝術家的訊息，所以我讀過他們每一位的自傳與簡歷。不過我發現似乎大多數引起我興趣的藝術家中有的曾經唸過哲學，比方說David Diao、Jene Highstein及Robert Morris；有的曾經研究過歷史學，像Frank Stella；研究人類學的Richard Nonas及Susan Hiller；也有人研究化學，例如Joel Shapiro，當然也有由詩歌進入藝術領域的人，像Vito Acconci。

這些人一開始可能是文學家、音樂家、髮型設計師或醫師等，之後才變成藝術家的。

**Chen：**

First I'd like to say something about my understanding about Mr. Fisher.

We know that Mr. Fisher has been devoted himself in artistic creation for more than 40 years, among them, over 30 years in paper art. As a typical New York Artist, he started arts career in New York, and gradually gained international fame through participating the exhibitions around the world. He has a lot of experience in both arts creation and arts education.

Joel, after reading your curriculum vitae, to my surprise, I learned that you did not graduate from an Art School. In 1970s, there were a lot of artists like you, who graduated from universities with majors in other subjects rather than art, being full of knowledge and good at thinking. Take the Chinese artist, David Diao, as example, he is an alumnus of your school majored in philosophy who earned his fame as a professional artist and a great teacher. I wonder how did these non-regular-professional-trained artists develop their career lives and I am curious about their innermost thoughts and feelings about the journey into arts. So, in your case, why did you choose to be an artist?

**Fisher：**

Before I went to university, I was already interested in making art, in being an artist, and for a number of years I had already been exhibiting. When I was still in my teens, I had won a prize and the winning painting was then bought by a museum, all of which is a great encouragement for a young artist. As part of this, I was also hungry for information on other artists, particularly contemporary artists and I was reading everyone's biographies and C.V. I began to see that many of the artists who interested me had studied other things: philosophy, like David Diao, Jene Highstein or Robert Morris; or history, like Frank Stella, or anthropology like Richard Nonas and Susan Hiller; or chemistry like Joel Shapiro, or poetry, like Vito Acconci.

Among the artists I discovered were literature majors, musicians, hairdressers, and doctors all who then became artists.



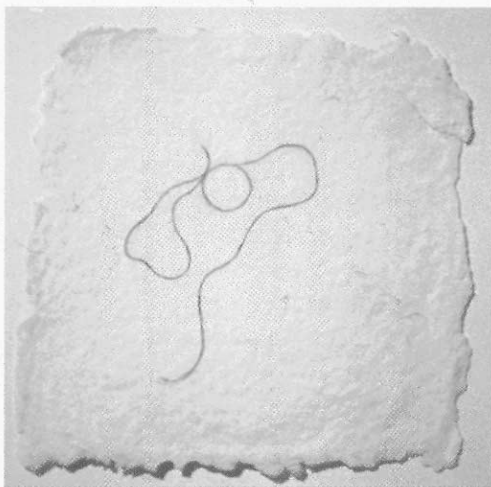
令人驚訝的是，這些人似乎都曾經研究過其他的領域。同時我也注意到所有我不太欣賞的藝術家，都是從藝術學校出身的，這倒是有一點困擾我。我那時擔心的可能是在藝術學校裡存有微妙且具有破壞性的東西吧！

幾乎所有我欣賞的藝術家，雖然接受其他領域訓練，卻可以畫得很好，也非常了解藝術史。有趣的是，三十年前那一代的人沒有進入美術學校卻能夠畫，而今天有很多學生從藝術學院畢業卻未必能有出色的創作，有時他們甚至對藝術史上的大師不甚了解。

如果要討論關於我是否是「典型的」紐約藝術家的話，可能又是另一種對談。雖然我覺得這個話題非常值得討論，不過好像時間上並不允許。

至於您問到為何我想要成為一位藝術家。其實我並沒有感覺到我在作某種選擇，我想是因為我覺得有些理想仍待完成，而且家人也很支持，這對我後來成為藝術家是一種鼓勵。

因此，我沒有想過成為藝術家這條路可能是艱難的。高中時候的輔導員試圖說服我不要走入這一行，我想可能也有推波助瀾的作用。我之所以對成為一位藝術家如此著迷，是因為它給予我一個持續學習的架構，而在這樣的結構中，我必須全心奉獻。而且藝術向來是很自由的，沒有人能抗拒這個優點。此外，許多其他的專業人員可以預期退休日是何時，但對藝術家而言，退休與工作無異，這也是吸引我的因素。



The striking thing was that so many of these people had studied something else. I also noticed that nearly all of the artists who did not interest me very much had studied in art schools. I found this a bit disturbing. I was worried at the time that there might be something subtly destructive about art schools.

Nearly all of the artists I am thinking about, who came to us from other discipline could draw and paint. They also knew art history; they knew their craft. It is quite interesting how 30 years ago a generation of people who didn't go to art school could draw, and many of the students who will graduate this year from art schools cannot. Sometimes 4th year art students do not even know the major artists.

It would require a longer discussion about what constitutes a "typical" New York artist. I think it is a conversation that would be worthwhile, but we don't have time to go into it here.

You also asked why I choose to be an artist. It didn't feel as if I were making a choice. I suppose the main incentive is that I felt I could contribute; I felt that there were some things still to be done. It was probably also important that I had some encouragement from a community beyond my immediate family, which seemed to be an encouragement of a different order.

I had no illusion that it might be difficult, and I suppose that it was useful that some high school guidance counselors (unsuccessfully) tried to talk me out of becoming an artist. I was attracted to becoming an artist because it gave me a framework in which I could continue learning. It was also a structure that required a complete commitment. Also for a profession which has a reputation for freedom, there is no way one can ever get out. In many other professions a person can look forward to retirement, but an artist does not have that option. If an artist chooses to retire, that is also part of his work. That interested me too.



陳龍斌：

我們來談談您後來進入紙藝創作的一些過程吧。

其實「紙藝術」在很多人的眼中是以技術性為主的工藝創作，並不是主流的藝術媒材，尤其在藝術學院課程中很少有完整的紙藝教授系統。我個人在紐約時也很少看到以「紙」為專題的展覽，上市的畫冊很明顯地把「紙藝」歸入技術類書籍，一些前衛藝術家也只以短期採用「紙」為創作媒材，這可能和藝術市場有關，您認為呢？

Fisher：

若干年前，紙藝術曾經蔚為風潮，這可能是在你抵達紐約之前的事了，不過現在已經趨於平靜。紙藝術靜靜地發展，幾乎可以說與當代藝術發展是平行的兩個世界。它原本可能更加主流化，不過取而代之的是，在現今的美術學校，紙藝術不過在印刷或織品系所中，佔很小一部分的課程。

我冷眼旁觀這些事情，並不感覺到我是其中的一份子，有時候會覺得有些寂寞。不過紙陪伴著我很多年了。我的作品不一定會使用紙張，但是「紙」絕對是我創作發展的 centre：「若沒有紙，我所創作的這些作品可能都是不存在的」，這麼說絕不誇張。紙張和造紙成就了我今天的地位，回顧多年來的經歷，我十分感激它們的引領。有些紙藝術家可以運用紙以外的其他媒材，達成他們想要的如同用紙一樣所得到的效果，他們將紙當作創作媒材。相反的，紙在我的作品中就像扮演著「DNA」般重要的角色。



Chen：

Let's talk about your journey into paper art.

To many people's knowledge, paper art is a kind of "craft" which depends only on techniques. There is no such a trend to use paper as a major art creation media, few art schools offer complete programs in paper art. When I was staying in New York, I seldom found exhibitions themed on "paper"; books related to paper art were under the category as techniques; some avant-garde artists employed paper as creation media for just a short period. These probably relate to the market. What are your opinions?

Fisher：

There was a fad for "paper art" a few years ago, probably before you arrived in New York, but now things have settled down. Paper art is quietly continuing on its own, in a kind of parallel world. It could easily have become more mainstream, but instead in contemporary art schools, it has found itself as a minor part of printmaking or textile departments.

I have watched things from a distance, without feeling always part of the scene, sometimes feeling a bit lonely. And yet, paper has been with me intimately for many years. I may not have used paper exclusively in my work, but paper is absolutely central to the essence and development of my journey. It is probably not an exaggeration to say that without paper, my work as it has developed, would not exist at all. Paper and papermaking was the vehicle that brought me to where I am today. Looking back over many years I feel grateful for what seems to be a kind of guidance. Some paper artists could just as well use another material, and if they would, the major aspects of the work would be the same. They use paper as stuff. In contract, we could say that paper is part of the "DNA" of my work.

**陳龍斌：**

從您的文章中發現，在一次偶然的機會中您開始自己學造紙，但當您拿這紙藝術成果給其他藝術家看時，人家卻認為那不過是一張紙而已，並不是藝術。類似的挫折感其實是每一個藝術家在成長期都會遇上的經驗，有的藝術家對別人的意見會變得很敏感，成熟的藝術家則比較能坦然面對各方的意見。是甚麼樣的動力讓您經歷了如此令人沮喪的時刻之後，仍持續紙藝術的創作達三十年之久呢？

**Fisher：**

在創作之初，我希望將造紙的熱誠與其他同行藝術家分享，我很驚訝結果完全不是那麼一回事。當他們看到作品時並不全然支持我，只說：「這根本不算繪畫，只是幾張空白的紙」，言下之意就是「不要浪費你的時間在這個東西上。」

我並未如預期獲得讚揚，反而是得到一連串的譴責聲浪。很明顯我誤解某些事情了。我並沒有把自己放在所屬社群的中間，我轉錯了方向，象徵性地來說，我發現自己已經遠在城牆之外。就如同「事常與願違」，我的期待反而讓我遠離它的保護之翼。雖有孤立無援與些許寂寞的感覺，但我仍決心要走下去。這如果不算繪畫，也許就是件雕塑吧！

這樣的情形在我們的一生中總會發生幾次。有一位現在很知名的美國極簡藝術家，他一開始非常希望作品被大眾接受，於是就拿著作品到各大畫廊。當時的畫廊也不多，而且沒有一家接受他的作品。

在四處碰壁的經驗之後，他寫了一首詩，其中有一句話寫道：「我再也不渴求別人的期待了。」我想我們總是會有一段「需要別人的肯定遠超過我們對於作品本身的完整性」的時間，這反而對於觀眾及自己是不尊敬的。唯有我們跳脫此限，而去思考更多有關於付出的部分，我們才能真正專注致力於自己的作品上。

**Chen：**

In one of your articles you mentioned the encounter with papermaking. When you showed some of your early pieces to fellow artists, instead of accepting it as artworks, they only regarded it as "a piece of paper". Similar frustrating situation happens to every artist on his/her road to maturity and success. Some people are sensitive to/about others' opinions, while mature artists confront/face up to others' criticism with calmness and confidence. What is the key motivator to keep you continuing your paper art creation for over 30 years after going through the discouraging moments?

**Fisher：**

In those early years, I expected that my enthusiasm would be shared by my fellow artists. I was surprised when this was not the case. As you remembered and reminded me, when some fellow artists saw my first pieces they were not at all supportive: they said: "This is not painting. Its just blank sheets of paper." The implication was "Don't waste your time with this."

Instead of the congratulations I expected, I got a kind of censure. Instead of placing myself in the center of my community, I had taken a wrong turn and found myself, symbolically, well beyond the city walls. My expectations (as expectations often do) left me unprotected. I felt abandoned, and a bit lonely, but determined to carry on. If this wasn't painting, I reasoned, maybe it was sculpture.

I think something like this happens to each all of us several times in our lives. There is an American minimal artist, now well known, who in the beginning wanted to his works to be accepted, and took his works around to all the major galleries. Everywhere he turned he was rejected. There were very few galleries at that time, and none of them wanted his works.

He wrote a poem after that experience, and in this poem there is a line, which reads: "I do not desire their desire any more." I think there is often a period when we want someone's desire more than we want the integrity of our work. There is a hidden disrespect here for both our audience and ourselves. Only when we stop wanting to be desired and think more about giving, can we actually dedicate ourselves to our work.

美國藝術家DeKooning曾經說過：「有些年輕的畫家在一開始的時候會先工作以維持生計，而把畫畫擺在一邊。但當藝術家去工作是為了要支持繪畫，而不僅是為了生活方式或個人花費的時候，則最重要的改變就會發生。」我同意DeKooning的說法，心中的信念會深深地影響某些事情。我們無法得知自己的作品能夠帶領我們達到何種境界；當我早年開始從事繪畫創作的時候，未想過能達到今日的成就。

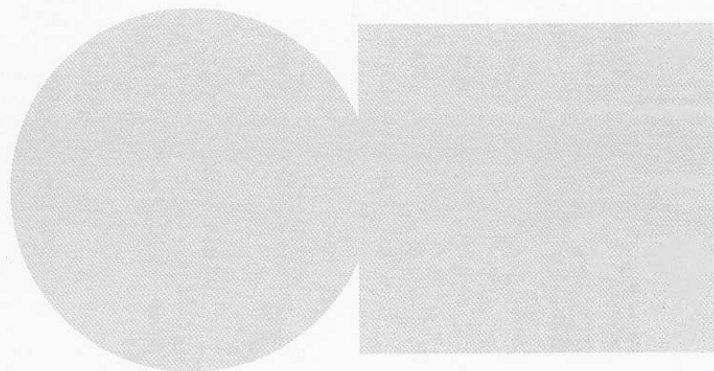
陳龍斌：

1972年時，就在您從事紙藝術創作三年之後，您的作品進入了國際前衛藝術上非常重要且成功的展覽～德國第五屆文件展。我想請您談談這個展覽以及這一路走來的歷程。

Fisher：

有很多人想要所謂的「定則」。也許定則是存在的，果真如此，也非我所認知的。有時不可預知的東西是存在的。甚至所謂的定則，有很多時候是因為人們的誤解。所以我想告訴你我所認知的東西，並從另一個故事開始說起：

在我創作之初時開始，我就對於繪畫有一種關於基礎（還原）的批判性思考，還曾思索過繪畫與衣服的共通性。因為兩者都能在同時扮演覆蓋（遮蔽）與顯現的作用。因此我想辦法來傳達我的奇想。



Dekooning once explained that there is a period in the beginning of young artists lives when they are working on a job to make a living, and they do their painting on the side. The important change comes when the artists takes that job to support the painting, not their lifestyles or themselves. That mental difference changes things profoundly. So much is about faith. We don't know where our work will take us: When I started painting early in my life, I had no indication at all that I ever could have arrived where I am today.

Chen：

Three years after you started paper art creation, in 1972, you were invited to participate a very important group exhibition - "documenta V" in Germany - and gained a great success. Would you please share your impression on the exhibition and some comments on your course of getting success?

Fisher：

So many people want formulas. There might be some formulas, but if so, I don't know them. Sometimes there are curious and unpredictable paths. There are even times when things are based on other peoples misunderstandings. I will tell you what I know, and start the story a little earlier:

Since the early days when I was involved in a radical reductive critique of painting, I had been aware of how painting and clothing were similar. Each was able to simultaneously cover (obscure) and reveal in the same act. I wondered how to share my insight.



我決定用我所有的衣服來製作紙張。從那時開始我只穿自己製作的衣服。我研究衣服的雙重面向：一面朝我們自身，另一面向著外邊的世界。這也許跟英國首相邱吉爾所說的類似，他說：「首先我們建造房舍，然後房舍庇護我們。」我想到的還是繪畫，在我的理解裡，衣著就像敷塗在人體的一層薄顏料。於是我將所有穿過的衣服釘在牆上，花數天的時間仔細觀察。對於隨之將至的失去感，一則憂心、一則欣喜。某天，我將所有衣服放入洗衣袋，然後去找一位有打漿機的朋友，我取掉所有拉鍊和鈕扣，把衣服剪成碎片，一撮撮丟入打漿機中。

幾天後，我有了八十八張被我的牛仔褲纖維給染成藍色的紙，在我看來這些紙美極了。我想將它們排成一長排在牆上展示，估計需要一百六十英尺的空間。

這個機會一直沒出現。它們首先在紐約一家畫廊展出，但只能在牆上展示一部份。後來在1972年的德國「第五屆文件展」中用堆疊的方式展出。那次展覽中部分作品因在運送的過程發生了問題使得部分的紙張受到毀損。而我遺憾的是，第一我的衣服都損失了，第二就是未能看到作品以自己所希望的方式呈現。這樣的雙重損失卻是成功？



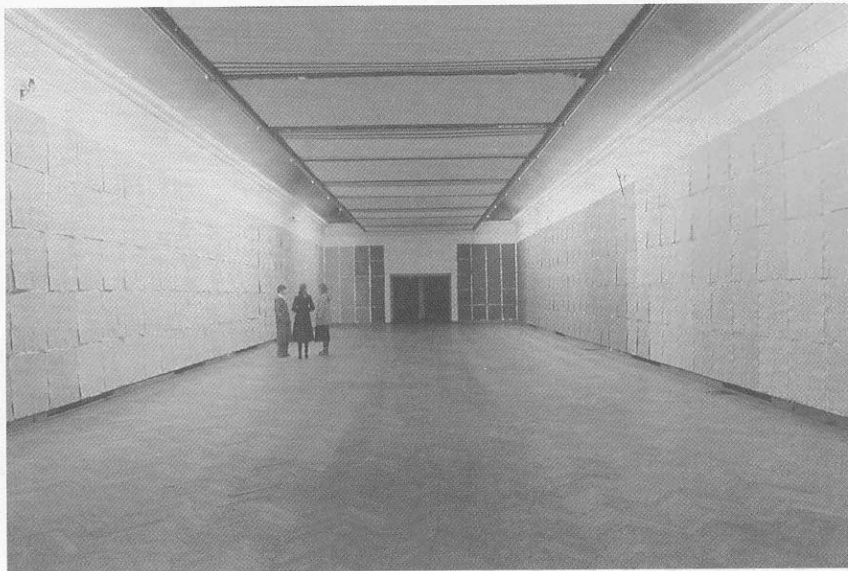
I decided to make paper out of all my clothing. From then on, I would only wear the clothes I would make myself. I was thinking how the power of clothing effects things simultaneously in two directions: back onto us and out onto the world. It reminded me of what Winston Churchill had noticed when he said "First we make our houses, and then our houses make us." I was still thinking about painting, and within that frame of reference, clothing was like a thin layer of paint applied to the body. I gathered together all the clothing I had worn, tacked them on the wall, and spent several days looking at them. I lived with a kind of melancholy and exhilaration of the impending loss. One day I gathered up all my clothing into a laundry bag, and carried them to the workshop of a friend who had a beater. I removed all the zippers and buttons, cut the cloth into pieces, and fed everything into the machine.

In a few days I had 88 dry sheets of paper, heavily pigmented by the blue jeans I owned. I thought the paper was beautiful. I wanted to display it as one single long line on the wall. I calculated that I would need 160 feet of wall space.

I never got the opportunity. First the work was shown in a gallery in New York, but only part of it was able to fit on the wall. Then afterwards at "documenta V" in Germany in 1972, but as a stack of paper. In that exhibition some of the sheets were vandalized, and then by accident when the shippers packed it up to return to New York, part of it was destroyed. The first loss was of all my clothing; the second was the ultimate loss was never being able to see the work as I wanted. Is a double loss a success?

雖然這些展覽很快引起大眾的興趣，但你必須記住當時的背景：因為當時在紐約興起一種以新方式來創作的熱潮，有些觀念藝術家（特別是那些曾參加第五屆文件展前兩年名為「於是態度變成了形式」展覽的藝術家們），他們打破了既有的模式，開創新局。我的藝術作品在初期也算是以觀念為主的極簡藝術，但在我的思考中，我還是作了一些必要的修正。許多觀念藝術家缺乏的是某種「觸感」，我指的是心理上而非感官上的。在許多極簡藝術家的觀念裡，最理想的藝術觀賞模式是走進展場看作品然後回家思考，無須停留很長的時間去體驗作品，也就是說觀賞者不需要看得很仔細。然而，我的主張是讓觀賞者看得夠久，然後融入作品之中。

其他人看這件作品的角度也許跟我看的並不相同，不過，在某一層面來說，我用衣服做紙是一種初始的新生。從那個時刻開始，「還原的模式」被反轉了，我做了那些衣服紙之後至少有七年的時間裡，我就只穿我為自己做的衣服。「第五屆文件展」是我在紐約展出此作品後一年才開展的，我想，這些早期的成功是因為天時、地利、人和的因素吧！



As for the speed of public interest, you have to remember the context: There was an excitement at that time about some new ways of thinking and working. Some of the conceptual artists (especially those who had exhibited two years earlier in "When Attitudes Become Form") had broken some ground open. My artwork in the beginning was built on a foundation of conceptual and minimal art, but in my thinking I was making some necessary corrections in each of those approaches. A lot of conceptual artist lacks a kind of tactility, it was mental but it wasn't sensual. In a similar way for minimal art, the ideal way to view it is to go to the exhibition, see the show, and go away to think about it. In neither case do you have to stay very long to experience it. You don't even have to look it very carefully. So I was proposing for viewers to keep those achievements but to create a situation where one has to actually look long enough to come engaged with it.

Other people may have seen my clothing piece differently from the way I saw it. In some ways the piece with my clothing was a birth. From that moment the reductive mode reversed. I was in the world. After I made the paper, at least for the following seven years, I only wore clothing that I made for myself. Documenta happened about a year after I showed this piece in New York, and so it was included. I think a number of things came together to push me into that early prominence.

陳龍斌：

就我觀察，您近幾年比較少在紐約的畫廊展出，卻參加許多國際性的展覽活動，在世界各地都有作品展出，其他時間則都待在歐洲巴黎教書。可否談談近幾年你的創作經驗？

這幾年我也是到世界各地展覽，但我觀察到一個現象，就是好像現在藝術世界中「策展人」似乎取代了「藝術家」成為明星，藝術展覽若依賴策展人的規劃或聯繫，年輕的藝術家很快就成名，但也容易被遺忘，您是否有這樣的感受？對此又有何看法呢？

Fisher：

我發現在自己的文化環境之外居住與工作，能夠擴大視野。當我們沉浸在單一文化中時，很多事情就會被忽略，這也是全球化的危險之一。好像一句古諺所說的：「如入鮑魚之室，久而不聞其臭」。我稱此為「文化的重量」~the tare of culture（是T-A-R-E而不是「恐怖行動」T-E-R-R-O-R）。很多作家都居住、生活在自己的國家以外，在過去有James Joyce, Gertrude Stein, Samuel Beckett, Nabakov等，現代的則有諾貝爾文學獎得主高行健先生。有很多畫家也是如此，比方說Picasso, Dekooning, Albers, Duchamp, Bourgeois, Clemente, Jannis Kounellis, Krzysztof Wodiczko, Kapoor, Komar & Melamid, Nam June Paik...，太多太多了。

關於策展人的現象，這樣的風潮有些是有前例可循的，比方說之前提過的「第五屆文件展」是由Harold Szeeman策展的。但這是一個較特殊的例子，因為他幾乎可以稱為一位藝術家。

有一句話說，「物以稀為貴」。所以當事件一再被重複，就顯得不那麼吸引人了。就像是哲學家維根斯坦所說的：「葡萄乾是蛋糕中最棒的一部份，但是如果整塊蛋糕都用葡萄乾作成，就不是那麼回事了。」

Chen：

In recent years, in place of showing your artworks in New York, you toured around the world for international exhibitions, art events and teaching offers. You spent a lot of time in Europe, several years in Paris for teaching. Could you share us about your idea of promoting your art in the area outside the States?

In my journeys of touring abroad for exhibitions, I noticed that it seems the curators rather than artists are the "stars" of art field. A successful exhibition counts on a curator's ability of planning and coordination. Young artists gain fame shortly for they attending exhibitions curated by these stars, but people forget the artists' names easily. What do you think of this phenomenon?

Fisher：

I find that living and working outside of one's culture broadens one's frame of reference. Many things become invisible when we are immersed in any single culture. This is also one of the dangers of globalization. They say we cannot smell a stink when we spend long enough in the same room with it. It becomes part of the background which we automatically disregard. I call this the "tare of culture" (nb: T-A-R-E, not T-E-R-R-O-R). Many writers have lived in places other than where they were born: in the past writers such as James Joyce, Gertrude Stein, Beckett, Nabakov, the list is long and it continues today with Gao Xing-Jian. There are painters too: Picasso, Dekooning, Albers, Duchamp, Bourgeois, Clemente, Kounellis, Wodiczko, Kapoor, Komar & Melamid, Nam June Paik... In the artists too there are many.

About the curator phenomenon, there is a precedent to this fashion, and curiously, is in "documenta V", the show we mentioned earlier which Harold Szeeman curated. Szeeman is a special case, almost an artist himself.

There is an statement that "the dose makes the poison" Amount makes the difference. It is the same with influence. The problem of influence is that in some cases, something which happens only once it is wonderful, but when it is repeated, it is less attractive. Like Wittgenstein said that the raisins are the best part of the cake, but a cake made entirely of raisins would not be very good.



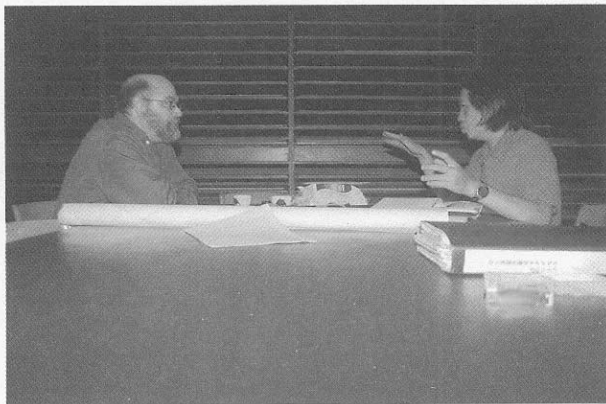
現在流行一個風潮，策展人似乎是把藝術當成一種顏料了。有時此要素（這裡指的是參與的藝術家）並不那麼清楚顯明、可替代的，也不是必要的。

最終來說，這是一種不尊敬的表現，因為展覽的內容反而變成裝飾了。就像樹木如果根植得不深，雖可以生存，卻不能靠自己成長。同樣的，展覽應將這些平行面、內省及分析融合在一起，但通常看來深度都不夠。整個現象似乎曲解了學術成就的意義。

有趣的常常是展覽之外的事。一般來說，藝術家的經驗是完全獨立自主的，有點像神國領土之外少有的自治區。我這麼說是樂觀正面的，不過藝術家的經驗仍該被視為一種特權。我們可以這麼說，當藝術家看到他的作品被當作別人繪畫上的一筆時，有時甚至跟他本人的觀點及信念相左，那使藝術家的自大得到平衡，但也有可能變成一種羞辱，這得視情形而定。

陳龍斌：

我想跟您作一些教學經驗的分享。藝術界很清楚只有很少數藝術家像Picasso能靠創作生活，多數人還是以教學為主要的生活收入，部分人可以在教學和創作中取得平衡，另一方面學院科層體制也耗損掉許多藝術家的精神，因此前衛藝術家一直有反學院的聲音。您有豐富的教學經驗，也曾經在紐約主流畫廊中展出，這些主流畫廊的藝術家後來有許多人都成了大師級的人物。您認為畫廊系統在您的藝術事業上的協助是什麼？您對於身兼專業藝術家與教師身份的看法如何？



Today there is a fad where curators seem to be using art as pigment. Sometimes the elements (meaning individual artists) are indistinguishable and interchangeable rather than essential, as elements might be in genuine scholarship.

There is ultimately a kind of disrespect here. Content becomes a decorative element. Without enough depth to set up roots, plants can live, but they don't live on their own. There is the implication that parallels, insights and analysis are being made, but often they are not deep. It becomes a perversion of scholarship.

What is interesting here is something else. Generally the artist experiences complete autonomy, as artists we are the boss, something rare outside of the realm of the godhead. There is much positive about this, but it should be understood as a privilege. We could say that when an artist watches his work being used as pigment in a painting done by someone else, at times even contradicting his world view and deep beliefs, it provides a balance for artist arrogance. It can be balance or complete humiliation. It depends.

Chen :

I would like to go into the second topic of this conversation, about your plentiful teaching experience. People in this field understand clearly that only few artists, like Picasso, earn their livings as professional artists dealing in creation. Most of them make their livings as a teacher. Some artists maintain the equilibrium of creation and teaching, while others keep against arts schools because many artists get exhausted by dealing with the education system. I know that you have good relation with "main-stream" galleries, such as Paula Cooper, Sonnabend and Max Protetch. The artists who have showed their artworks in these galleries became master. How do you think about the galleries systems in supporting your career as an artist? And how do you think about being as a professional artist and teacher at the same time?

**Fisher :**

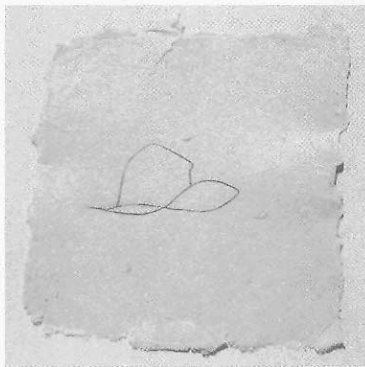
我很喜歡你總是一次問兩個問題。這就像是人生常有的經驗，我們通常不只扮演單一的角色。在我自己的經驗裡，畫廊的資助往往是循環的，就像聖經中所提到的豐收與飢荒。我真的認為，不管某人多麼成功，經歷的高低潮都是相同的，只是起伏的程度不同而已。

大多數的畫廊不像人們所想像的那般有影響力。他們也會發現自己有很多掙扎，尤其是以獲得利潤的角度來看，當他們計算自己的支出時，開畫廊就不好玩了。如果經營畫廊的人只想賺錢，他們不如去投資別的東西。

要同時擔任教職與藝術家兩種角色其實是很危險的。我們應當記住一次要同時做好兩件專業的事情的確不容易，更何況教學與創作都需要全然的奉獻與投入。

我可以這麼說，我的教育成就是經由藝術創作上的實務訓練而逐漸發展成形的。藝術提供我很多的思考，這樣來說，我的作品也算是我的老師。在我的創作生涯裡，從其他藝術家那兒得到的幫助，遠比從畫廊、藝評家或博物館來得多。甚至在整個生命歷程中，這些藝術家朋友慷慨的付出使我受益良多。這些經驗與我的成長息息相關，所以我告訴我的學生，我有二個主要的規則：第一，學生們應儘快地讓自己的作品成為自己的老師，再者就是他們應當互相幫助。

一旦學生們都不再需要我的時候，我的任務就完成了。有時候讓學生們真正貫通我的理念需要一段時間，因為學生們寧願別人告訴他們做甚麼，此時，我就必須讓他們自願地放棄這樣的需求。我的工作就是讓他們不再需要我，一旦到達這個階段，師生的關係就終止了。這種教與學的過程必須有一微妙的平衡：「順從」與「獨立」兩者皆要拿捏得恰到好處。其實當學生並不容易。



**Fisher :**

I like how you always ask two questions at once. It is a quality that parallels our experience as human beings, because we always have to play more roles than one. In my own experience, gallery support is cyclical, like the biblical years of feast and famine. I suspect that this is true of everyone regardless of how successful they are. Only the degree of the swing may vary.

Most galleries are less powerful than people believe. They too find that there is a great deal of struggle, and their profit margin, when they figure all their expenses, is not so great. If gallerists were interested in money alone, they would do something else.

Balancing teaching and work as an artist is a situation full of dangers. But we have to remember that it is never easy to hold down two full time professions at once, and to teach and to make art are each situations that require complete commitment.

I can say that I developed a pedagogical position through the practice of making art. My art gives me things to think about. In this way my own work was becoming my teacher. Throughout my career it was always other artists who helped me, much less than any help I received from galleries or critics or museums. I have always benefited from the generosity of other artists. These experiences were formative, so I formulized them: I tell my students that I have two main rules: that as soon as possible they should make their own works their teacher, and that they should help each other.

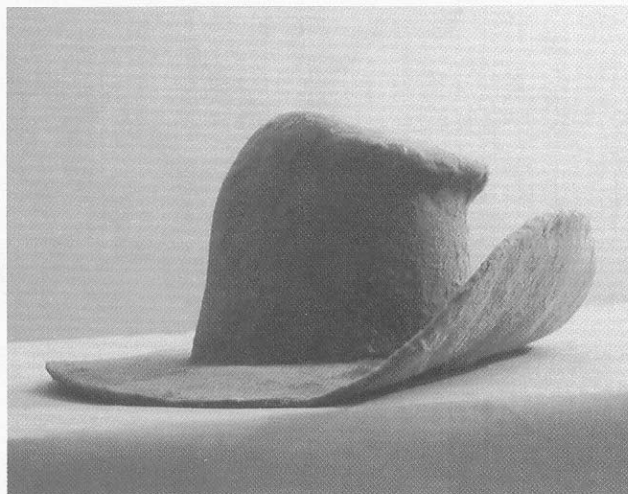
As soon as the students no longer need me, my job is done. Sometimes it takes a while to really get this message across, because many students would secretly like to be told what to do. I have to get them to voluntarily let go of that need, which sometimes they don't even know they have. My job is to make them not need me, and when that happens the hierarchical teacher/student relationship is over. The process needs a delicate balance: the right mix of compliance and independence. It is not easy being a student.

教學是將我所擁有的東西再奉獻出來。如您所知，它是相當有趣的事，但是如果把教學當作一個系統，將是非常多餘的。在藝術與藝術欣賞的領域裡，對於「主題」和「表達內容」有一種混淆。我們必須提醒自己：它們是不一樣的。比方說，當我在巴黎的時候，是負責管理一間雕刻工作室。傳統上，雕刻工作室是一個讓學生專攻雕刻石頭或木材的地方，這些步驟跟造紙的工序是非常不一樣的。造紙在某些方面來說是一種態度，尤其是當纖維被濾過水面的一刹那。

在巴黎雕刻工作室中，一開始我歷盡千辛萬苦地解釋傳統中對於雕刻的定義。我希望能擴大學生的視野，而不是去侷限他們。我向學生們說明，雕刻可以成為其他專業領域很好的基礎，他們學完雕刻課程，可以繼續去追求其他的事情，也許是當導演～分鏡是一種雕刻、寫小說、跳舞～這是對於空間的雕刻，或者從事銀行投資業務、到股票市場工作...等等，學到的雕刻技巧都很有用，因為你可以練習敏感度、臨摹，更大的意義是他們可以利用類比學習很多共通的原理。

在那個雕刻課程中，我用聽的方式來分辨那些學生可能遭遇到困難了。當我走到雕刻區，假若聽到某個學生敲擊出動人的旋律時，我想一切應當進展得還不錯，相反的，如果聲音不怎麼悅耳，可能有人遇到了麻煩，我就會跟著聲音到需要我的地方。

是造紙教導我去思考技巧也是一種類比，我僅僅運用這樣的省思到雕刻上。同樣的，造紙可以成為進入其他專業的基礎。



Teaching in general is a way of giving something back. And as you know, it can be pretty interesting, but as a system, there is a lot of residue. In much art (and art appreciation), there is confusion between what is subject matter and what is content. We have to be reminded again and again that they are not the same thing. While I was in Paris, for instance, I was in charge of the carving atelier. Traditionally this was the place where the students would specialize in carving stone or wood, which is very different process from making paper. Making paper in some way is an attitude process, because the fibers are filtered as they come through the surface of the water.

But in Paris I was hired to run the carving studio, and from the beginning I took pains to expand the traditional definition of what carving could be. I wanted the course to broaden the student options, not restrict them. I explained to the students how carving could be a solid preparation for many other professions. Years after finishing the course, I told them, they could go on to do other things if that would be the path their life would take. They could become film editors, which is a kind of carving, or write novels, which is a kind of carving, or dancing, which is carving in space, or investment banking, or work in the stock market... In each of these further options, the skills they learn as carving techniques are useful because by learning them they develop sensitivity. Later these patterns provide links to other things, they become metaphors. One skill can always be used in service of something else.

When I was in charge of the Carving Atelier I could tell, just by listening, when there is a student having trouble. If the sound of the carving produces a nice rhythm, then I know that the carving is going well. On the contrary, if the sound is unpleasant and stressed then someone is in trouble. I follow the sound to where I am needed.

It was paper making that first taught me to think that skills could also be metaphors. I simply adapted those insights to carving. In a similar way papermaking can equally offer a grounding, which could proceed into other professions.



陳龍斌：

「我不一定教導學生造紙或是造紙的技巧，而是運用類比的手法來教導一些原理原則」，對於這個想法我感到很有趣。

就我觀察，台灣的藝術學校通常會教授學生許多創作技巧，因此學生能夠畫得很好很精準，但卻無法解釋其中的藝術觀念內涵。反觀美國本土美術系的學生，多像演說家一樣很會表達與形容，可是創作的技術卻只是還好而已。我想這也是美國藝術教育一個值得探討的現象吧！

以觀念為創作基礎的藝術家認為「藝術無法成為專業」～若藝術家只專注在某一項技巧，他的創作思考容易被定型，無法做更大的改變與突破。

在資本主義成長初期，歐洲美術發展出特定類型或創作主題的藝術家，例如素描、人物、風景、動物...或以油畫、水彩等媒材分類，這類藝術家通常發展出自己獨特的創作技巧，也就是我所謂技術性為主的藝術家。但二次大戰後，以觀念為出發點的藝術家，很多是完全沒有技術能力，待構思完成後，作品的製作便可發包給工廠或助手完成，免除了手工勞動，而藝術家更可專注在觀念思考上。我記得我的朋友Lucio Pazzi先生，也是我研究所的老師曾說過的一句話～「藝術無法成為專業」，其實我們也常常討論這個問題。

從教學的角度來看，以專業技術為導向的藝術教育課程似乎比較容易具體化，可以清楚看到教學品質和學習成果，但以觀念為主的藝術教育卻很模糊，有點像中國禪宗說的「只能意會不能言傳」，作為一位當代藝術家，並深具教學的經驗，您對這種現象的看法如何？

Chen：

The idea of teaching students not only papermaking skills, but the principles with metaphor is very interesting.

In my point of view, there are many art schools in Taiwan, which teach techniques. Some students paint very well, but find it very difficult to explain their concepts. I also noticed that in America, many students talk very well, but are lack of creating techniques. I think it could be an issue worthy to be discussed in American art education?

I noticed that many conceptual artists think that "the art can't be a subject" it means if an artist only focuses on developing one technique, his or her creation would be stereotyped (by that technique), and couldn't make a breakthrough.

At the early stage of capitalism, there was a trend among the European artists of developing certain types of techniques, for example, the skill of sketch, portrait, drawings of animals. They categorized the art by the medium, such as oil paintings and watercolor and so on. Those artists, in my terms technical artists, developed their own techniques. After World War II, many of the artists with conceptual basis didn't necessarily have the certain ability of technique. Factory workers or assistants could finish the artwork after the artist's original design. Being not limited by one type of skill, the artists could focus more on the plentiful possibilities of the art creations. I remembered Lucio Pozzi, my professor at the graduate school once told me that "the art can't become professional", and we had a discussion on it.

In some ways, especially from the educational point of view, it seems technique-directed art education programs are more specific. But the conceptual artists' teaching model would be hazy, like in Zen; they said, "one could only be sensed, not be explained in words". I would like to know your opinion, as being a contemporary artist and well-experienced teacher.

**Fisher :**

對某些人來說，確實是如此，他們能夠說得很好，但稱不上是好的藝術家；有些人畫得很好，可是也不算是真正的藝術家。技巧就好像是一種習慣，但習慣可能有好有壞。這讓我想起畫家Duchamp所說的：「不論好品味或壞品味，都是品味。」習慣（或品味）可以讓我們持之以恆地進行一連串的決策，也可以重複地進行某行為直到事情完成，當然它也可能是一個自我設限的框框奴役著我們。

我發現當我用某種固定的方式繪畫時，奇妙的事產生了：同樣的描繪方式一再重複出現。比方說，我們看到有很多藝術家在畫人臉的時候都是一個模樣，要他們用其他方式去畫畫是很困難的，因為他們的手法已內化成一種習慣了。他們對於某種畫風的知識限制了他們觀看世界的方式。

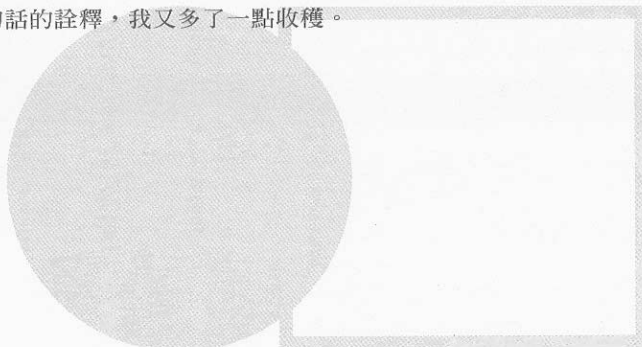
當然，這是優缺參半的。擅言語者也是如此，有些人可以說得很動聽，讓你非常想看他的作品，但是最後才發現他們甚麼也沒做。

當你跟Lucio Pozzi先生談到「藝術無法成為專業」的時候，也許你們是在談論和習慣有關的事情。也許專業與職業是相對的？

我認為真正的藝術家所需要了解的知識跟醫生、工程師或物理學家所受到的訓練來比較都是等量的。就這一點來說，作為藝術家當然可以說具有某種「專業」，但是在各種專業領域中，「專業」與「職業」總是存在一些差異。不管要成就甚麼都需要很長的時間，有人會稱一個25歲的人是年輕的畫家，但是「年輕」雕塑家有可能是40歲的人，倘若真的要學習，一輩子的時間還嫌不夠。所以除了我們自己的作品之外，還有誰能夠教導我們呢？

**陳龍斌：**

聽到您對於這句話的詮釋，我又多了一點收穫。



**Fisher :**

Some people, it is true, talk really well but they are not artists. But some people draw really well yet they are not artists either. So it is almost as if any skill is a habit that can either be of service or be detrimental. I am reminded of Duchamp's statement on taste: good taste and bad taste he said, are both taste. Habit (or taste) can help us to consolidate a series of decisions; to keep on doing something until it is successfully completed. Or it can enslave us within an internal prison.

I have noticed that something happens when we have a habit of drawing in a certain way: The same drawing appears over and over again. We can see a lot of artists who will, for instance, draw the same face on every figure they draw. It is nearly impossible for them to draw in any other way, because the hand has internalized a habit. Their development of a "style" limits the way of looking at the world.

So there are advantages and disadvantages to the whole process. Good talkers follow the same pattern. There are people who speak so beautifully that you want to immediately see their works, but then you discover that they haven't done anything.

When you and Lucio Pozzi talk about how art cannot be a profession, maybe you are talking about this question of habit. Or perhaps profession is in contrast to vocation?

I would say that I think the amount of the knowledge that a genuine artist needs is certainly equivalent to the training of a doctor or engineer, or physicists. In that sense, being an artist is certainly a profession. But maybe the distinction between "profession" and "vocation" is true of all professions. Just because someone has completed medical school doesn't mean he is a doctor. Everything takes a long time. They say that a young painter is somebody who is 25 years old, but a young sculptor is someone who is 40. And to really learn enough, a lifetime is too short. Who is to teach us except our own work?

**Chen :**

I have a comment related to this topic according to my observation in recent years; I think it is quite different ideological in Asia culture.

另外，在亞洲文化中，老師這個角色是具有權威性的，常常深切地影響學生的作品和藝術事業，即使學生已經畢業了，這種師生關係依舊存在。在亞洲藝術界因為世代輩份不同，有時年輕藝術家很難與年長的藝術家對話，我想這是亞洲文化中一個非常不同的觀念思想系統。

**Fisher :**

我們曾討論過這個問題，你提到亞洲的師徒關係，我想不只在亞洲發生。我在巴黎高等學院任教時，當時該學院採用的是一種叫做「畫室系統」的舊式歐洲教學方式。這個方式最好的一點是給了學生一種穩固的基礎，然後以此基礎能夠延伸其他的發展。最糟的是，有些學生的作品就和教授的一模一樣，無法創新，有很多在此教學體系下學成的歐洲學生會在簡歷裡寫，我是某某某的學生或是師承某某....。

這個作法可能會一直持續很多年，也許到了50歲，還會說我曾經是Etienne Martin的學生。在美國，年輕的藝術家比較不會如此。一開始，他們可能會說曾經是Frank Stella工作室的助理等等，不過很快的他們就會在簡歷中刪除這些東西了，因為那不是他們真正的目的，聽起來像是缺乏安全感的表現。

像你所說的這種亞洲師徒關係中最重要的一件事情是尊敬。這樣的尊重是非常吸引人的，而不是藝術家的自負傲慢。問題只是如何拿捏，讓學生與老師兩者都有最大的尊重。能夠真正地尊重一個受人敬愛、有偉大成就的老師，其實是一個很好的傳統，那真的非常美妙！

**陳龍斌：**

真是太棒了，今天很高興和Fisher先生能夠分享這麼多有趣的觀點。

**Fisher :**

我也很高興。我覺得我們的對話似乎還意猶未盡呢！非常謝謝你以及紙博所有的工作人員，這裡真是一個非常獨特的地方。

In Asia culture, the teachers are authoritative. They have power and influence on their students. Moreover, even students have graduated from school the authoritativeness is still there. In Asia sometimes it is very difficult for young artist and old artists to have the conversation because they are in different generations.

**Fisher :**

We were talking about this once before. What you describe as the Asia system might not be specific to Asia: For a while, as you know, I taught at the Ecole des Beaux-Arts in Paris which uses the old European system called the "Atelier System." In the best situation this structure gives the student a secure base from which they can go out and explore in other areas. In the worst case the students make works just like the professor's work. Many European students who go through this system will acknowledge their lineage on their C.V., saying student of xxx, or studied with xxx.

They might continue this for years. An artist may be 50 years old, but their C.V. will say "Studied with Etienne Martin." Young artists in America are less likely to do that. As they are starting off they might mention that they are the studio assistants of Frank Stella, for instance, but fairly quickly they eliminate that line because it doesn't serve a real purpose. It sounds like insecurity.

The most important thing in the Asian system as you describe it is the matter of respect. That regard is very attractive. I don't find arrogance an asset for an artist. The dilemma is how to maintain the maximum respect, both to the student and the professor. The Asian structure requires humility from the teachers. It is a very nice system, which shows genuine respect for a beloved teacher who has really accomplished something. It is really beautiful.

**Chen :**

Well, It is such a pleasure to have a conversation with Mr. Fisher and we share so many wonderful ideas...

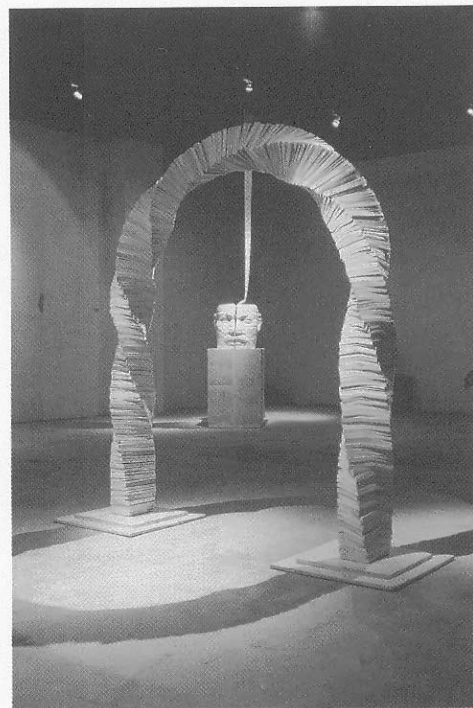
**Fisher :**

And it is also a pleasure for me to be here. I feel there is much to continue in our conversation. I thank you and the entire staff of the paper museum. This is a very special place.



### 陳龍斌小檔案

1964年生於台灣省雲林縣，1994年畢業於紐約視覺藝術學院研究所，是一位融合藝術、社會、人文及環保的藝術創作者，也是國內少數從事書本雕塑並獲美、德、日等國際獎的藝術家。曾於1996年獲瓊米契爾藝術基金會年度獎助金，1998年獲日本大阪雕塑展銀牌獎。他使用電話本、書籍、參考書、電腦報表紙等「廢書廢紙」作為雕塑的材料來呈現出當下文化、社會議題的另類思考與批判；現任中原大學講師。



### Long-Bin Chen

Born in Yun-Lin, Taiwan in 1964, Chen received a master's degree from the School of Visual Art College in New York City. He received a grant from Joan Mitchell Foundation in New York. In 1998, he won a silver medal at the Triennial Osaka Sculpture Exhibition in Japan. He is an artist whose interests span art, scholarship, society and environmental protection and he is one of the few artists in Taiwan develops a new sculpture material-books. He uses textbooks, telephone directories, and used books to create art works, which present the culture, topical issues and alternative thoughts of the modern society. He is now the lecturer of Chung Yuan Christian University, Taiwan.

# 紙、光、空間對人的心理影響

時間：2001年10月5日 12:00~14:00

地點：樹火紀念紙博物館

對談者：

<b>Joel Fisher</b>	美國藝術家
冬木順子	日本藝術家
林大為	燈光照明設計師
程紹正韜	建築室內設計師
黃湘娟	室內雜誌總編輯
陳瑞惠	基金會執行長

(依姓氏筆劃序)

感謝室內雜誌高芳萱小姐及林日山先生的熱情協助



Joel Fisher



冬木順子



林大為



程紹正韜



黃湘娟



陳瑞惠

攝影：林日山 圖片提供：室內雜誌

陳瑞惠：

很高興本次能邀請兩位國外紙藝術家—Joel Fisher先生及冬木順子小姐一同來對談。Fisher先生是一位以觀念性的角度來探討光、紙跟空間關係的藝術家，冬木小姐則是於紙張創作領域及從事光與質感效果結合研究，已有十多年經驗的設計者。程紹正韜先生與林大為先生對於質材的敏感度、燈光的調和性及空間的結合方面也各有專長。所以我想就以「紙、光和空間對人的心理影響」來作為今天的主題。

黃湘娟：

能否先簡單介紹兩位藝術家的作品？

冬木順子：

很早以前，日本傳統中就有和式紙門這種型式的創作，它呈現了一種秀麗的狀態，由外面透露出光芒就像由燈籠裡放出光線一般。我很喜歡這種將光變得柔和所營造的氣氛，宛如自然光照在樹上，而樹的陰影投射到地面上的情景，令人感覺自然且舒服。由於日本以前對自然界中的光就有著特殊的喜好，所以在生活上經常透過這樣的素材及方式來表現光的特性，希望讓人的心裡也能有柔和的感受。我所感受到這光的特性，像是紙包裹住光，然而光卻又能散發出來，這讓人聯想到像是一個小嬰兒即將由媽媽肚子分娩出來的感覺。或許這也是一種思念的傳達，藉由白天和夜晚所營造出不同的感覺，光線穿透過這個和紙，可以讓我們享受著光所演出的另一番趣味。如何讓這種光的效果在室內環境中具體表現出來，我相信在未來會是另一種可能性的延伸。

紙和光有著相輔相成的效果，除了讓心情安定之外，兩者同時皆是屬於自然界的產物，不會污染環境。此外，其本身所涵蓋的特質引發一種思考—在如此進步的時代，人們反而追求一種原始、可以讓心情穩定、平靜的素材；而目前我期望能透過和紙來創作，使人的心情達到一種更安定的感覺。

陳瑞惠：

我們知道，冬木順子小姐以一位日本藝術家的角度對光作詮釋，在觀念上應有著很大的突破。另外，既然論及空間，我想請程紹正韜先生談談空間、光與紙三者的關係，以及如何將它們達到一種最協調狀態等等的想法。

程紹正韜：

若以現代學院的傳統設計的技巧上來說，空間本身的構成元素，無外乎是由像鋼鐵、木材、玻璃和清水混凝土等結構造材所組成。但除了這些之外，空間中其實還包容著另一種「膜狀皮層構造物」，也就是我們所謂外加的裝飾(Deco)部分，當它開始有著被室內裝飾設計師系統化的應用出現時，就會產生諸如像以板面裝飾成形的木皮、織布、絲毯、玻璃……等皮層膜式產品要如何運用在環境中，以形成空間肌理的作法。這種肌理被附著在空間的作法，在過去來說，紙張也算是其中一種，特別是「會發光」的紙張，只是現在對於一般空間設計師或設計系的學生，就時下所流行的主流手法中來說，顯得比較少被廣泛應用。

由於這幾年在設計上我們有著更寬廣的看法與改變，特別是因為建築隨著時間、地域、世界性的融合而有著更開闊性的推演，而正當建築設計師逐漸將現代主義中常用到的鋼鐵、玻璃、清水模構造等素材，推向到地域性傾向的一種後現代思考的時候，這時所出現的一些材料，便又已經開始慢慢回復到一種地方性或是風土性的特質。在現代主義往地方主義發展的反省過渡時期裡，我們重新發現有許多材料可能是被我們所忽略的，也就是廣泛地寄存於我們的環境中，具有自然性、素樸性那種土地原本就存屬的材料，而紙張正是其中的一種。

當我們深入並全面地認識材料所代表的內在深層構架後，會知道這些素材在很多時候代表著一種我們所存在的地方性獨特原始肌理面貌，同時並被運用到空間建構時的兩個不同層面上，第一個層面是在建築構造中，使用到有關材料性格後所產生的視覺語言，另外一種則是在內在美學層次上的內化應用。單以紙張來說，它的穿透性與塑光性所呈現出極為特殊的肌理性，皆遠遠超過我們所認知的一般具地方性質的木料，石材……等構造材。它本身代表了一種靈秀的穿透美感，除了如冬木順子小姐所提到具有一種可以給予他人安定、婉秀、溫柔的視覺心理功能外，我覺得它更多時候代表著像一種素樸美學，是一種非常有利建塑空間性格的材料。

藉由日本或是歐洲的藝術家，帶領藝術界運用紙張創作、應用的觀念，讓空間設計者重新發現一種可以在空間運用得當的構造，但這其中必須結合一個良好的照明設計品質，這個重要部分可以請林大為先生來做解釋。當有了良好的照明設計讓紙與空間可以良性互動後，光、紙的肌理和空間的組織文法，便可以在所謂空間涵構化的同時一起被運作，而這時候柔弱且廉價的紙張反而會在這個建築中佔有非



常重要的位置，我覺得它將遠遠超過剛強的清水模、鋼筋混凝土……等主要實體的構造物本身，或是傳統裝潢材料如木板、絲毯、玻璃……等膜狀材質。

紙是一個奇妙的東西，儘管它可能非常便宜，其精神卻非常地高貴及具有內在深度。以目前這樣一個非常現代化、全球化、資訊快速但精神卻也相對薄弱的世界裡，是否因為紙張乃由原始大自然及人類書寫文化的環境中發展而來，所以它所代表安定與舒服的特質，給了我們非常強而有力的力量？我想這是它不同於材料美學、視覺意涵的另一種高貴的文化心理價值。

陳瑞惠：

我覺得您說得很好。程紹先生對質材的敏銳度是眾所皆知的，但針對「光、紙、空間對於人的心理影響」這個部分，能否請您補充？尤其在您選用質材的時候，如何透過質材的表現，引導一個人的心理狀態？

昨天Fisher先生說了一句讓我很感動的話，他說：「有時建築師是充滿無限力量的，假設有兩個連接在一起的空間，當我從第一個空間走到第二個的時候，那種空間轉換所帶給我的力量，竟然讓我感動的想哭……」。就像他說，他來到紙博物館，因為空間中所散發出一種特殊味道，讓他感覺很舒服，彷彿悠遊其中。尤其是那天在佈置展場時，當他進入特展室，整個空間的氣氛讓他覺得好像進入了一座游泳池，心情繼而感到非常愉悅。若以這個角度來看，程紹正韜先生是不是在設計作品的同時，也會思考到這樣的心理狀況？

程紹正韜：

在進入空間作品的世界之前，必須先澄清建築空間構成中的兩個部分，第一個可能是偏向實用性建築空間，另一個則是與功能性建築空間平行共生的，比較純粹性的藝術性空間。所以如果建築可以進入像紙張藝術那樣所引領的氛圍中，或是其它一般藝術的心象神遊的領域裡，那麼它勢必會進入到像您所提到的那種狀態中。對我來說，這是一個非常重要的設計醞釀狀態，由於我也是學藝術出身的，所以我很清楚建築若要感動人，同樣必須像紙藝術家或是任何藝術家一樣，在他進入那樣的世界裡之前，他的首要之事便是讓某種狀態先感動自己，他才有可能投射出一個別人也會感動的作品。我個人認為，這

是對某個現象作的情境假設式的美學性反射而已，但有可能它根本不是，也不必去假設，因為對於某些藝術家而言，他們有時根本完全融入那樣的一個狀態裡。

其實建築師必須承認自己是具有藝術家特質的，特別是在空間組織的構成文法上，或是他在觀察及省視所有創作元素、材質的時候。這當然不同於一般所謂作業務，也就是市場型的建築師或設計師，因為他們常不能把物質材料給內在深度化，所以很多時候，材料對於市場型的設計師來說，只是在經濟或視覺向度上被視之為理所當然的事情。他們說質材、也講質地，但卻不同於藝術家將材料視之為一種內在性的肌理特質，一種會充滿生命感動的Texture的東西。如果我們可以用藝術創作者的角度，對待我們的建築構成，那麼人類所處的環境中將充滿著許多動人的感情，因為空間中散佈著設計者自己內在心理透過材料肌理運作而沈澱過的情感，同時也包含了由無數肌理元素所構成的場所氛圍，這種肌理元素可能是由紙張、木質、石質……等構造物轉化而成，甚至是結構體本身，都可能可以是一種抽象肌理的基本元素，當然在最後還要加入一個重要的觸媒元素～光的型態。因為我認為所有肌理的內在性呈現，最後都必須透過光的媒介來轉化完成。當光滲入所有內在或外向的肌理之後，一方面延展了材料在視覺上的階段，一方面再經由材料本身所透露的隱微而複雜的人類文化、記憶、場所、心理因素的融入，建築中的藝術性、肌理性、文化性及精神性的價值便將同時被自然地釋放出來。唯有在這個時候我覺得建築才有可能達到一種逐漸接近有靈魂、充滿生命的境界。

陳瑞惠：

接著，我想請林大為先生就您對燈光的專業來談一談您的想法。

林大為：

紙跟光是人類把自然轉換成為文化的一個創舉，基本上這兩種東西放在一起有著相當的危險性，因為光會將紙破壞，但人類卻將他們放在一起，製造成像燈籠這樣的東西。由於它提供照明的用途，所以可以說是非常具有功能性，但事實上燈光或是光這個字在Enlighten這個字眼上，卻又有著將人心喚醒的另一種意涵，所以除了以燈籠型式呈現，另外就是將我們心裡未知的部分闡明，而這也是人類從原始人變成文化人的一個重要象徵，因為假使紙與光只是作為照明之用，那

麼就不會進步到另一個過程。

紙與光是我們日常生活中相當實用的東西，以紙為例，它可以薄軟如衛生紙，或者是作鈔票使用，有些紙甚至會割傷手……，所以它的想像空間和使用狀況遠比我們所知道的多。從兩位藝術家的作品來看，一個基本上是透光的東西，另外一個則是在上面繪有文字，這似乎顯示了東西方紙張應用的差異：西方國家在紙張創作上容易和文字有關，東方國家則是會將它當作一種介質，從這個角度來看，我覺得很有趣。

以程紹正韜先生剛剛提到的建築空間來說，事實上每一個小孩子都是一位建築師。想想我們第一棟房子的形成，有可能就是利用家裡裝冰箱用的瓦楞紙所造成，待房子基本架構好，就在上面開一個窗，窗開哪邊，光就從哪邊進入，而這正是我們最直接眼光、空間、質感和紙塑造出來的關係。

我對紙最深的印象是剛到紐約時，在學校所改建的PS1美術館裡面，發現一種用比較粗的草紙所作出的衛生紙，當時這讓我覺得原來草紙也可以有這樣的質感，反觀我們自己，雖然大家都知道紙是中國人發明的，但因工業化的結果，對紙反而已經沒有太多的感覺，因此當看到這些作品時，我又又有許多的感覺湧出來。同時，光在包被與被包被之間的對話，就好像人類把自然的東西變成文化的東西一樣，這是一個很大的突破。

陳瑞惠：

從光的角度來看這些作品是一個很有趣的引導。Fisher先生是不是也有一些意見或看法。

Joel Fisher：

我對於冬木順子小姐所說，「想把光變得更加柔和」的言論印象很深刻，當她說想要營造一種狀態，這狀態如同母親子宮中有新生命即將要誕生的時刻來比喻，讓我想到空間設計者是否能以光營造出早晨、白日及夜間的感覺。如果我們有辦法利用人造光形成這樣的效果，那麼或許我們也可以在室內營造出屬於威尼斯、羅馬或是台灣的光，因為每個地方都有屬於自己的光。

陳瑞惠：

每一次Fisher先生說的話都會讓我心中產生感動。我覺得他的作品非常有趣，他透過玻璃不僅繪製出「光」，同時也表達他感受到這個光的感覺，所以是不是可以請Fisher先生談談他創作時希望給我們什麼樣的心理感覺，或者請在座各位針對他們兩位藝術家的作品提出一些問題。

黃湘娟：

一走進這個空間，看到這件作品的時候，並不知道它具有什麼樣的用途。感覺上像是一個裝飾屏風，但在作品上面的字是否具有一些意義，還是它只是一個圖騰？

程紹正韜：

如果從空間的角度來看，它其實是一個Layer，但這個Layer需要藉由一個背景的加入構成才算完成，或許假如將地上或牆壁漆成白色或其它任何可以讓這個Layer成為背景的顏色，我相信這件作品很具內在Powerful的美學能量就會被顯露，假若這時再由林大為先生來整理光與紙的融合型態，讓光源從玻璃屏風的正上方或是前面往下打，讓Joel Fisher所創造的「紙纖文字」陰影投射在天花、地板及牆壁上，它所產生的力量可能就更不同了。

我覺得二位藝術家的作品完全不一樣，冬木順子小姐的作品是一個端景性的東西，很柔軟卻又很有力量，這實在讓我感到訝異，因為一般作為端景的作品通常都較具強烈意味，所以利用如此柔軟的作品作成端景性的塑造，反而創造了另一種特殊的感覺。相形之下Joel Fisher的作品則顯得虛幻許多，他的作法完全打破了我們對紙和藝術品陳列方式的舊有印象，因為通常藝術品陳列的方式，多是以一個端景的方式來安置，很少有藝術家將它考慮製成一個幾乎不存在的Screen，當然這個Screen如果可以同樣具有美學深度的建築師一同合作來完成將會更有力量。

到目前為止，我也一直還在研究類似像這種玄妙狀態結合的Screen，換句話說，我也企圖在藝術與建築逐漸被我刻意模糊化的邊界中尋找創造，而這就回到第一個階段所說的，當建築被以肌理的角度來省察，或者以紙的創作來說，將紙張提昇變成一個空間美學肌理的狀態下，建築和藝術間的界線將會消失。我覺得未來成熟期的空間環境文化發展可能會變成這個樣子，這也正如林大為先生所說的，紙

張已經從工業階段進入文化的階段，我們現在甚至可以想像從文化階段進入另一個更高層次的生活美學化階段。紙張終究一定會進入這樣一個演化時序現象裡，所以Joel Fisher的作品給了我們一個深刻的感覺與想像的世界，同時這兩件作品也提供我在空間藝術化的過程中，一條非常清晰肯定的道路。我覺得很棒，我應該要特別謝謝這兩位對空間敏銳的藝術家。

黃湘娟：

其實當我看到這兩位作品的時候，就讓我聯想到程紹正韜先生的空間，因為我覺得這種感覺和其空間的型態非常地吻合。

程紹正韜：

下次有機會應該要拿到空間裡，一個當端景，一個作中介空間的媒介。這些皆是高等文化的空間藝術品。

林大為：

作品上面的字和猶太文化有關嗎？在我看來有一點像是猶太教的東西，所以這些文字是否在潛意識當中有著這樣的意味？

Joel Fisher：

這個問題很有趣，我得想一想。

程紹正韜：

「文字的影子隨著玻璃的滑動而產生不斷地變化」，我從來沒有想過這樣的可能，也就是在藝術品結合空間元素後，當空間某些部分發生變化、運動時，它所傳達的語言又變得更加地生動。玻璃對我們來說，是一個很難處理的質材，雖然現代主義中對鋼鐵、玻璃的設計處理技巧已經達到某一種程度，但呈現出來的狀態反而都過於無機冰冷，一如林大為說的：「開始沒有感覺了」，這也正喪失了建築中所謂的可親性、生活性的基本價值，然而這或許也是一個開始。Joel Fisher可能敏銳地發現我們現代的空間設計文化出現了一些問題而創作出這個作品。因為他把我們空間設計師最不易解決的問題，利用他的才華讓一個只是屬於中介空間的玻璃門開始有了不可思議的生命，所以我覺得藝術家有時候真得比建築師對空間氛圍掌握能力還要敏感，

因為他們常常輕易地把我們眼中看起來最平凡的東西，提昇到某種境界。

利用光潔、堅硬的玻璃質材，卻製成非常柔軟、充滿手感及有機化的藝術品，並運用玻璃透明的肌理質性，製造豐富的剪影效果，再加上自然纖維般的紋理以幾何線條排列的趣味，讓我覺得Joel Fisher是一個非常敏感，同時內心又有著一股想要傳達從矛盾中建立起一種曖昧美學力量的人，這實在讓人感到微妙。

林大為：

二十一世紀的來臨，大家開始注重自然的東西，像這次在德國舉辦的世界博覽會，主題便是「自然與科技」。另外有一個日本館，建築包括結構部分都是利用紙所製作出來，照理說應該給人很自然的感覺，但因為紙本身沒有質感，所以讓紙又回到只是一種建材而已。

程紹正韜：

在建築界來說，因為永續建築、生態城市、生態建築之反省態度的來臨，有許多建築工業開始將紙張從以前書寫、工業、藝術的角色上，也轉用研發到建築材料的角色，於是紙也開始變成是一種構造工法，就像林大為先生舉的例子一樣。像在日本的阪茂建築，就設計了許多由紙管所建構的特別建築空間，令人耳目一新。

當然，如果我們建築人可以拋開那種見不多識不廣的毛病，除了建構材料的研發外，尚能從更開闊的藝術層面來看，那麼同樣是紙和藝術家真正所想要傳達紙的內在精神還是有很大差距的，所以我們在許多展覽場上，看到現代許多工業廠商和設計師們，蠻有誠意地希望將紙張從工業的角色提昇到環保，甚至是更高層級的建造角色。但我相信在目前這樣的過程中，往往還是建築師冰冷且可能缺乏生活化美學的想法下所設計出的產品，這也可能是因為藝術家的參與往往是短暫、臨時性的，或被建築師賦於裝飾性的角色對待，所以當我看到像冬木順子小姐設計的燈具時，就令我非常訝異，因為和一般工業設計師為設計而設計的燈具非常不一樣。而Joel Fisher所設計的這個門，則讓我領悟到和我們建築師想像的思考深度相比，藝術家確實非常敏感，且非常直接、精準地捕捉到人類內在精神的精微狀態。

當他們的作品逐漸開始出現在由資本時代的建築師們所構架的冷漠無機的環境結構中時，我覺得藝術家們開始嘗試走出來，並同時對



環境中的諸多可能，進行本位思想邊界的破除行動；他們提供我們環境建構過程中極大的反思。反過來說，建築出身的我們是否到了該深切反躬自省的時候，並開始思考我們所有關於型態創作、環境構成與空間文化的方法？我想這也符合環境主義永續建築的精神及人文、生態及環保的主張，甚至也符合當今經濟或文化邁向成熟期，或是全人類所面臨物質發展危險期的狀態時，對設計者自身環境人文的素養考驗。此外，有深度的設計人是不是也該有一種責任，去思考建築和藝術、環境、人之間某種更細微、更內在的東西，並藉著這種創作的方式將他們原來之間不該存在的距離拉近，使得人類在其所賴以寄居的空間環境裡，能夠獲得一種真正生存上的安慰，而這正如藝術家看待他們的作品一樣。藝術是一個建築，同樣的建築這件事也應該是一種藝術，這是我想到的一些有趣的聯想。

陳瑞惠：

其實我蠻認同程紹正韜先生對於建築和藝術之間的看法。一件事物的完善，必須要有許多不同角色相互配合，如此才能形成一個更完整的圓。一位藝術家以什麼角度介入建築物中，進而轉變為對生命、對人的觸動，如果有機會，或許大家能思考看看。

冬木順子：

「如何將紙和建築結合在一起」，在台灣或許還在起步的階段，不過卻會比日本擁有更大的可能性，例如可以將和紙夾在玻璃中，整個是一面的，中間紙的部分則依四季來安排-春天就以春天的顏色來表現，夏天則用屬於夏天的顏色……等等來呈現季節的特色，將玻璃的堅硬與紙的柔美互相結合，讓和紙溫馨的感覺充滿在空間中。

直至目前為止，我所從事有關紙的工作都與建築有關，而且我希望能夠將和紙這種質材中蘊含的潛力盡量表現出來，例如若與建築師合作一件建築工程，建築師希望在空間中設計一面發光的牆壁，我就會建議他如何去呈現，或者提供其它的素材。這樣的想法也可以應用於一般生活當中，利用小的光體、立體的作品表現間接的照明，將光柔軟的帶進生活裡。像我這次展出的作品「Moku Moku」，中文譯作「孕育」，上面的洞孔所散發出的光線，就好像生命孕育的感覺，而天花板上的光影，更表現出對另一個世界的想像。

Joel Fisher：

我一直在想剛剛林先生提出的問題，也就是我這件作品與猶太教文化有什麼關連。猶太教的思考是將一個具體的東西變得空虛，也像是在沙漠中的空虛感一樣，某些方面來說，我的作品是與世界共同存在，我沒有改變環境，觀眾的視線可以穿透玻璃，看到整個展場，不過事實上我不是猶太人。有一個著名作家曾說，經濟學家之所以回答問題，並不是因為他們有什麼要說，而是因為他們被問到這些問題而已，當然，這並不表示問題不重要。

關於門上的繪畫，它們是由不同的人所共同完成，但我之所以由這麼多人來畫這個作品，是因為這樣的一個作品是建構在平面上，所以我想像著不同人來畫，會畫出不同的粗細線條，可以創造出不同的距離感和空間感。其實就室內設計的角度來看，我的作品應該是與環境共同存在並達到和諧。

陳瑞惠：

Fisher先生的作品常常帶給我許多啟發，以及在思考上的解構所進而獲得的一種省思，這是在國內或是我們周邊環境中少有的經驗。我想剛剛幾乎是針對室內設計這方面所作的談論，因此我想補充一些有關心理層面的問題。昨天Fisher先生說：「有些紙拿在手上，就會想去寫它，可是有些想拿來觀賞……」，大概是因為這樣的感動，讓我聯想到冬木順子小姐這些作品所使用的質材，她曾經說過，楮皮這種皮紙纖維兼具強韌與柔軟的特性，可以製造出空間的透明感與空氣感。是不是可以請冬木小姐說明為什麼使用楮皮這種質材？

冬木順子：

這些作品主要是以楮皮的纖維做成，它是一種韌皮纖維，不僅強韌且兼具柔軟性。這個特質讓我思考著如何去表現這種素材的表情，並呈現出立體感，而不只是面的感覺而已。當我在創作時，腦中所想皆是自然界的東西，由自然界而來的靈感所創造出的作品，似乎可以給別人一股安穩的感受，所以我想以後也會持續以自然界為題材來創作我的作品。

陳瑞惠：

聽了這麼多有關紙的評論，我是不是可以問一個問題，就是在

Fisher 先生諸多創作的體驗過程中，一定涵蓋了許多的想法，比如您一系列利用紙纖維所創作的作品，因此是不是能請您來和大家分享。

**Joel Fisher：**

這樣的繪畫形式對我而言是兩個世界的連結。造紙過程中，當我把紙放到布毯上吸水時，毯子上的一些毛絮會留在紙上，而我只是找出其中的一個毛絮，把它放大並畫在紙的正中央。因此這個繪畫的主題，絕對與真實、物質的世界有關聯，但同時它也連接著另一端～我們的意識。

另外，我想要說些關於冬木順子小姐作品的看法。昨天我很榮幸看到還沒有放上「孕育」及「繞圈兒」這兩件作品之前的樣子，當時我覺得自己就好像在海底游泳一般，但今天這兩件作品放置於此後，便改變了整個空間的氣氛，讓人覺得其它東西像是這二件作品的表框而已。我非常高興能夠在放置兩件作品前，體驗了這樣的空間，讓我感受到作品轉變空間的力量。

**林大為：**

他們兩位的作品很不一樣，雖然視線皆會被它們所吸引，但Joel Fisher的作品必須去找，就好像是無字天書一般。儘管被Push的方向完全不同，但基本上對於人生、藝術品來說，這是兩種不同的處理方式，他們將紙除了手工之外的可能性，還引領出許多觀念及心理層面的觸發。

**黃湘娟：**

我覺得他們兩位的作品完全不同，冬木順子小姐的作品可以變成空間中的裝飾，但Joel Fisher的這件作品卻必須要我們去發現它，這的確讓人非常驚訝，所以不知道對於設計師們或是燈光設計師來說，往後在各專業的領域中，是不是會考慮用這種素材來作為空間的另一種元素？

**程紹正韜：**

事實上在我的一些設計案中，已經開始發展這樣的可能性。因為紙在中國文化中，原本就是我們比較熟悉的部分，從書寫到工業到今天藝術創作的專業領域，可想而知在未來或許真的可以與生活建築結

合，屆時它不再只是設計、藝術，而是生活的結合體。然而這就像我和林大為先生合作的過程中，他必須思考如何將其對照明的敏感度，與我們空間設計者所構成的空間組織相結合的道理一樣，儘管紙是一個輕而易得的素材，但台灣空間設計界在紙的運用創作、製造上仍算是處於比較原始的狀態，因為一般設計師們很少能夠直接掌握到它的特質，它不像木工部分有很好的木工師傅、石材有很棒的石工師傅，或者是基本的配水電、燈光設計等，目前都有專業的人士可以配合，但紙的部分誰能夠幫我們做呢？

**陳瑞惠：**

其實我們剛剛也提到事情需要不同的領域一起來完成，因為技術是不可能替代的。在這方面的配合上，也許我們可以提供各種紙的質材讓設計師挑選，再透過設計師作進一步的溝通與協調方式來合作。

**程紹正韜：**

黃總編剛剛提到一個有趣的發展。紙張將來可能在裝飾的材質上會有著更廣泛的應用。然而當要建構更高層次的建築空間，也就是空間中需要一些特殊肌理的時候，就需要藝術家的進入，但那應該說是一種很高級的紙工，而不單純是藝術家。一個專業的紙藝術工匠，倘若能變成工作上的夥伴，將會形成一個非常重要的技術環境，進而再造我們的空間文化。但目前仍有許多障礙需要克服，例如業主在造價上的預算、施工程序應該如何配合、台灣的氣候、溼度與城市中落塵狀態，甚至是工程中及養護上要有什麼應對的方法等問題，這些都有賴於紙博物館與紙藝術家的專業及創作方法來告訴我們該如何做，目前來說，它是一個很棒的開始，同時對我這樣一個很喜歡將空間設計得很有感覺的空間藝術創作者來說，我認為這是一個非常重要及必然的事情。

**林大為：**

我有兩個方向，第一個方向還是回歸到藝術品跟光有關係的這個部分。主動建議業者不要再買一些儘管是很有名的設計師所設計的燈具，而改放置和光有關的藝術品，因為前者畢竟還是工業下的產品。第二個方向，也就是在空間的材質鋪面上多一些新的嘗試，例如用紙來做。另外還有一點就是關於繪畫，我突然想起我所收藏的一件西班牙

牙畫家的版畫，畫面凹凸的部分很像Joel Fisher這個門的作品，所以或許有時候一面牆也是一個藝術品。

程紹正 答：

談到牆及光的型態表現部分，我想補充一點說明。最近室內設計界瀰漫著一股極簡風，再加上燈光設計師的推波助瀾，極簡加上間接燈光的結果，使得每一個空間都變成非常乾淨，但過度或流行化的操作這種表象視覺的結果卻反而讓空間變得很冷感，成了一件極無聊的東西；以前也許大眾會覺得現在這種空間感覺很高級，但對我來說，其實那是一件很滑稽甚至挺糟糕的事，因為在未經生活反省的狀態之下，過度濫用極簡層次與間接照明的手法，反而使得居住者、空間、生活變成是一個沒有生命躍動的狀態。今天我看到了這些作品，讓我覺得原來光還可以有許多有趣的可能性，例如直接照明透過紙張的層次性過濾之後，產生了許多表情，其中蘊含的複雜心理，用我們建築的語彙來說，它其實幾乎是創造了一種有機的建築語言（Organic Language）。我相信這種建築構成肌理，由類似像紙張這種素樸材料所構造出的型態語言，將會讓我們在往後空間設計或創作上獲取更多的力量，讓我們的定居文化發光。

林大為 答：

我覺得最後一句話不只侷限在光的應用部分，回到“Enlighten”這個字義上，或許從探討這些作品的過程中，可以開始重新思考是否有這些材料的存在，同時把建築師從以前挑選工業產品的角色，再回到這種具有工匠味道的扮演裡。

陳瑞惠 答：

這讓我想到Fisher先生跟我說過的一句話：「妳為什麼不找一群設計師來造紙呢？」或許我們大家可以來玩一個不一樣的遊戲，其實也蠻有意思的。

Joel Fisher 答：

我想補充一些想法並提出一個問題。關於冬木順子小姐的作品，我的觀察是替空間改變氣氛、增加不少深度。當您凝望著這些紙，我們突然變得非常渺小，這改變了我們與世界的關係。另外，有一個問

題想問在場的各位，當燈光設計師設計了一個「光」的作品，要如何在雜誌上以照片傳達這樣的氣氛？是忠實呈現或是需要誇大一些？

林大為 答：

我們把攝影當作兩件事，第一件事是記錄，第二件事是創作。一般建築類雜誌都是以記錄為主，但若是燈光比賽，在拍攝過程中，現場就不能補光。通常攝影師拍攝空間作品的作法，是利用“重複曝光”的方式，將整個空間感覺寫實地拍攝，因此不需特別強調或是誇大；但若從藝術創作的角度來看，攝影師也可以用其它種曝光的方式，呈現想要表達的作品，而這又屬於另一種處理方式，所以端看其性質、目的來決定。

黃湘娟 答：

室內雜誌主要以呈現作者原創的記錄為主要性質，因此儘管攝影有可能失真，但由於現在的印刷技術十分進步，所以在這個部分是可以補足的。

陳瑞惠 答：

每次和藝術家對談，總會獲得不同的省思。今天很高興能夠邀請到各位，並期待紙博物館可以持續舉辦以紙為議題，無論是光、空間或是與其他主題有關的探討會，再一次謝謝大家的參與。



# The Influences of Paper, Light and Space toward People in Mentality.



**Time:** 10/05/2001 12:00~14:00

**Place:** Su Ho Memorial Paper Culture Foundation

**Participants:**

**Peggy H.C. Huang**

**Junko Fuyuki**

**Joel Fisher**

**Tai-Wei Lin**

**Ruey-Huey Chen**

**Shao Cheng-Tao Cheng**

(In alphabetical order)

**Editor in Chief of Interior Manazine**

**Japanese Paper Artist**

**American Paper Artist**

**Lighting Designer**

**Director of the Foundation**

**Interior Designer**

Thanks for Lily Gao and R.S.Lin.

*【For the limited space we only provide here English abstract.】*

**Ruey-Huey Chen :**

We feel pleasure to invite two foreign artists to this talk. The subject today will center on "the psychological effects of paper, light and space", and our guests, according to their professional specialty, will have a dialogue with each other.

**Junko Fuyuki :**

In Japan we have the wakami (paper door), a traditional, graceful design and, the effect of the light that penetrate through it is just like the smooth beams emanate from a lantern. Japanese have always preferred natural light, thus we take such materials and methods to display the character of light and, on the other hand, to fill people's hearts with a gentle feeling. I parallel the feature of light to childbirth: it can be somewhat similar to the delivery of one's reflection; the beams, through the wakami, with its different tones day or night, present us alternative visual delights.

Paper and light are complementary elements, they serve as forces to stabilize our minds and, further, they derive from nature and will not contaminate our environment. The point in question is to try to embody fully the effect of light in an interior space, which I believe is another possibility for the future.

**Shao Cheng-Tao Cheng :**

Let's begin from the academic design courses at schools, it says that the elements of space consist not only of structural materials but also of coverage, the structural cortex membrane, and we call this additional part "deco." It plays the role of spatial texture for interiors designers' wide and systematic application in our environment; while

for the current or faddish in the mainstream, space designers or students of design department, paper is not a popular material. On the other hand, in recent years we have developed a broader view and made some changes in the field of design: materials of local customs, locality and regionalism such as paper, this natural and plain agent, will gradually be in use. The extraordinary texture, its penetrating and plasticizing of light, is far beyond other localized structural materials we recognize, say, stone. It stands for the vivacious, penetrative aesthetics by itself, thus it fits perfectly to spatial construction.

The Japan and European artists introduce art circles the use and work of paper, and the space designers therefore rediscover the material which with proper utilizing can be a good decoration. A good light design is required here, and then this material can interact well with space. Meanwhile, the fragile and inexpensive paper, on the contrary, fills the role of exceedingly importance in buildings; in my opinion, it beats down the firm and concrete structure and the conventional membrane, say, deco materials like planks, silk carpets, glasses, etc.

Paper is such a fantastic stuff: in spite of its cheapness, it is with noble essence and inner depth. In a highly modernized, globalize and massive informative world, we are at the same time de-spiritualized; therefore, paper, with its natural background and handwriting context, the stable and cozy character endow us tenacious power. And I think that is why it is distinct from the aesthetics of material and visual meanings; it represents another lofty cultural and psychological values.

#### **Ruey-Huey Chen :**

We all know Mr.Cheng's acuteness to materials and, my question is when choose a certain kind of material, how do you simultaneously take in the psychological condition, can you elaborate on that?

I remember Mr. Fisher's touching words; to the effect, sometimes architects are just miraculous, say, two spaces coupling together, from the first space I walk into the next one, its process, the magic power of the changing of the space, indeed, moves me so much.... He says when he walk into the paper museum, due to the special odor in the air, he feels free and comfortable. On the day when we install the

pieces, he enters the special exhibition room, the atmosphere there makes him feel he is in a swimming pool; he feels delighted. From the viewpoint above, when you are doing design, do you also think of this same psychological condition?

#### **Shao Cheng-Tao Cheng :**

The premise is that, before entering the space of a work, we should make clear two structural factors: the practical-oriented one and the one that is pure or fine art oriented. For my fine art major I am thus sure that one have to move himself/herself before he/she moves others. By this he/she can present a touching piece.

Architects are concomitantly artists, particularly under the spatial organization grammar, or when he/she is choosing of art elements and materials. While this certainly differs from doing business, for most of the time, "material" for designers in practice is merely budgetary or visual related. I think we should treat the structural space like artists' caring for their pieces, then we will find our living surroundings filled with warmth. For on the one hand, the space gives forth the remaining sediments: this is presented after the designer, with his/her affection, dealt with the texture and material; the numerous texture also build up the whole atmosphere. Most importantly, the incorporation of the media element - light. It is crucial for I think all the texture, to present its innermost, should be transformed by the agent of light. When light penetrate the inner or outer part of the texture, the visual effect of the material is thus extended; in addition, the material itself denotes the complex and subtle factors, human culture, memory, sites and psychology, and they help architecture let off its inner values-its artistry, texture, culture and spirituality. It is only in this stage that architecture can gradually gain its life and soul.

#### **Tai-Wei Lin :**

Putting paper and light together is really a daring cultural affair. These two stuffs, on the whole, suggest something precarious, while people associate them to make artifacts like lanterns. Light, literally stands for enlightening, is thus functional; however, the word "enlighten" here means something to awaken people's minds as well.

Accordingly, one is the lantern, the illuminating part, and the other is to make clear the unknown in our minds. This is also a significant manifestation of the process-from primitive to civilized human being. Because people do not restrict light or paper in their specific areas, our history can thus evolve.

They are rather practical matter in our daily life; even so, their usage, especially the imaginative part is far than we acknowledge so far. We see the pieces of the two artists, one is basically pervious to light, the other draws on something: this reveals the different attitudes towards paper art-the west draws and write, it is closer to words, while the east sees it as an agent. This is a quite interesting point of departure.

What Mr.Cheng mentions just now, in terms of the architectural space, every kid can be an architect. Let us recollect our childhood: our first house, surely handmade, probably built with the corrugated paper of a fridge. The frame is ready, then we make window to let light in-this is the most direct relationship to mingle ourselves with light, space, texture and paper.

On my first arrival at New York, I was deeply impressed by their usage of paper. In the university art gallery PS1 I found toilet paper made of rough straw; I felt surprised at its quality. Then I think of ourselves; that is, the Chinese invented paper, but for the industrialization we do not feel any need to ponder over this material. When I see their thoughtful design, it really inspires me a lot. Meanwhile, the wrap and wrapped relationships of light, like people's transforming the cultivated from the raw, is a noticeable breakthrough.

#### **Shao Cheng-Tao Cheng :**

Ms. Junko and Mr. Fisher's pieces are quite different. Junko's part originally forms something firm and hard, while we see here is the soft and powerful combination. This is amazing because generally this category conveys strong and intense implication, and the soft material here, on the contrary, creates exceptional feelings. Compared to Fisher's unrealistic mirage, he overthrows completely our conventional idea about paper and art installation: the previous method is to arrange artwork as a solid substance, while Fisher presents here is an illusionary screen, and this screen will be more convincing with the

cooperation architectural and aesthetic professionals.

"The image of words changes with the rolling of glass," I've never thought of this possibility before: once the artwork associate with space, and some elements of the space change or move, its visual language will be indeed even vivid. Glass is a tough agent for us: although modernists develop high techniques towards the substance of glass and steel, they exhibit something cold and inorganic. This also signifies the loss of essential values-accessibility-in architecture. Fisher probably senses the problems in modern spatial design and presents us this piece. He incredibly solves designer's hardest problem, his talented enlivening of the glass door, the initially spatial agent. I consequently feel that artists sometimes are more capable, than architects, of controlling the prevailing atmosphere of one space; they can easily raise the most humble stuffs to a certain high level. This is for me admirable.

Artists are now try to come out; so to speak, they reflect on events around and begin to diminish the boundary of the specific field. They offer us reflections in the process of environmental construction. On the other hand, it is the time we architects take this chance and examine thoroughly, and review our ways concerning mode creating, environmental construction and cultural space. This fits the trends environmentalists claim, the survival of architecture and, also the same with humanistic, ecological and environmental stances. Nowadays we've advanced fully our economical and cultural conditions, and the globe is facing the danger of the over-developed materialization; this is a trial for designers and their humanistic capacities. Moreover, we should shoulder the responsibility, to mediate on the subtle association among architecture, art, environment and people, and there should be some introvert part. By this to shorten the distance, they initially form one unity, thus the space we dwell can really provide us with sense of security; this is just equal to what artists concern their work. An interesting association: art serves a kind of architecture and, architecture is a kind of art as well.

#### **Ruey-Huey Chen :**

I agree with Mr.Cheng's perspective on architecture and art. Artists, with their particular stance to buildings, switch the direction to



the real touch to others and of our life; this is a stimulating point. When we want to complete one thing, we should take in other different parts and fields, and a perfect whole is thus presented.

#### **Junko Fuyuki :**

We are dealing with the possibility of combing paper and architecture. In Taiwan this may be on the primitive stage, while I see its more promising prospect than in Japan.

I have engaged in the work of paper so far, which is related to architecture; I would like to let off the potential energy of the agent of wakami. For instance, when an architect wants to create the effect of a illuminating wall, I will suggest a proper way of presenting and offer other materials. The same idea also occurs in our living environment: small light bulbs or other plastic stuffs are good light for an indirect quality; that is, to bring smooth beams of light into our life.

#### **Joel Fisher :**

The drawings for me are the link between two worlds. When I make a sheet of paper, I turn it onto pieces of felt to dry, and on the circus of the paper there are tiny little hairs that cling off from the felt. So the origin of the drawing is absolutely connected to the physical material world. The drawing then leaves that world and goes into our consciousness. The drawing then is the link between the two.

Yesterday I had what I think it is a big privilege. I was able to see this room without the two lamps, and my experience was as like swimming under water. Today when I saw the lamps here change entire scale of the room. It turned all rest of the room into a frame. I feel very grateful that I could experience the room first without the objects.

#### **Tai-Wei Lin :**

Their pieces are quite different: though they will appeal to our attention, Mr. Fishers' requires us to make efforts and search, as if it is a cryptic book beyond our understanding. They are treated with different methods, while in terms of life and artwork, apart from being an handiwork they develop paper's other potentiality and, touch and draw forth as well several ideas and psychological dimensions.

#### **Peggy H.C. Huang :**

I agree with you. Junkos' serves the decoration in space, but Fishers' actually requires people to discover it. Therefore I wonder, for designers or light designers in their respective fields, do they consider enlisting this material?

#### **Shao Cheng-Tao Cheng :**

In fact I have been experimenting this feasibility. Under the sway of Chinese culture we have been familiar with paper. It is initially a writing tool and, through the industrialized stage, it has flourished and entered into art circle. I hope, in the future, it can really match up our living architecture, then it will no longer confined in categories of design or art and, that is, it forms a living integrity itself. Paper is actually a common agent, but in Taiwan, spatial designers seem still cannot grasp its characters, especially papermaking or its application. Most designers, with the limited aids from other fields, cannot touch its materiality; unlike the carpentry, they can cope with other professionals, say, woodworkers, stoneworkers, or outfit of water and electricity, and light design.

But what about the part of paper?

#### **Ruey-Huey Chen :**

We have just mentioned that it demands different fields and team work to complete one thing, it is because skills are irreplaceable. For this part, maybe we can cope with designers, for example offering several kinds of paper for them to choose.

#### **Shao Cheng-Tao Cheng :**

Ms. Huang has just noted an interesting advancement: paper will probably be widely used as a deco agent. On the other hand, when we need to build up advanced architectural space, that is, a space with some special texture, it is the time artists should involve in. Besides, I would rather recognize them as senior paper workers, rather than simply artists. To enroll such professional paper workers will help shape an excellent working environment and further, re-create our culture of space. For this moment, many obstacles still awaits us, such as clients' budgets, process of the construction,

climate, humidity, dust and dirt in Taiwan, and even things about construction and repair; all these depend on paper museum and artists, for their professional knowledge introduce us proper directions. This is so far a good beginning; being a spatial designer who likes to make room exquisite, this is for me necessary and crucial.

**Tai-Wei Lin :**

Here I offer two directions: the first is to return to the light-artwork relationships. We should take the initiative and tell our clients it is not necessarily to buy expensive pieces of renowned designers for they are actually belong to mass production; instead, they can put some artwork about light. Second, to have some experiment on the surface of a space, say, the use of paper. Next is concerning painting, it reminds me of a Spanish engraving, the embossing is quite similar to Fisher's door, so sometimes even a wall makes one piece.

**Shao Cheng-Tao Cheng :**

As to wall and light, I get some feelings. In these days we have found the pervasive current of minimalism in the field of interior design. And for the advocate of light designers, namely to combine the minimal and indirect light, every space becomes so neat; nevertheless, the excessive and faddish operation of the visual effects instead create us frigid room, a boring piece. We find the abuse of minimal and indirect illumination brings people, their living space and life, a dull state. Today when I see these pieces, I find its other chance of survival: it in reality creates an organic language for architecture. I believe this structural texture; the language sets up by paper, will benefit and empower our future design career, and further glorify the culture of our residence.

**Tai-Wei Lin :**

What you refer will not be limited in the operation of light. Let's turn back to the word "enlighten", we should examine these pieces again and reconsider the existence of these materials; at the same time, switch architects' role of choosing industrial products to that of being artisans.

**Ruey-Huey Chen :**

It occurs to me what Mr. Fisher observes: "how about assembling designers, form a group and make paper?" Maybe we can start this sort of new game and I bet it will be interesting.

Every time I have a conversation with artists I will gain some alternative thoughts. I feel honored again to have our guests here, and I also look forward to the paper museum's continuous meeting like this, no matter it is on light and space, or other topics. Thanks to your participation.





# 從本次展覽談 紙與光在空間應用之可塑性 Plasticity of Paper and Light in Space - Retrospection from the Exhibition

簡學義 Hsueh-Yi Chien

一位國內知名的室內建築設計師，以其細膩的觀察與專業，開創出屬於他個人獨特的一種建築風格，著名作品有台北誠品中山店及鶯歌陶瓷博物館...等，體驗過無數知名空間的他在此次展覽中有怎樣的啟發與感動？透過簡單的文字表述讓你我一窺究竟。

## 光的詩學

光毋寧是沈默上帝的手語，所有的「神諭」藉其演譯而顯現，我們從此窺見上帝的意旨，找到存在的慰藉。是以自古宗教性的空間中總是模擬著上帝的語言，透過光的凝塑以親炙上帝的垂憐。而科學與哲學中光與形體孰具實存的辯證亦不過只是上帝書寫的文旨與文字的差異而已，就像佛教世界所領悟的「意念」與「肉身」的分別，所以「我」是與「光」一樣的抽象存在而已，而「光」也許就是上帝的「我」的展現罷了。

光速是宇宙最快的東西，只有人的直觀智慧堪與比擬，所以佛教中說頓悟的「照見」是不容意念流動的，祇有光是同樣的無塵如實，所以光是絕然純粹的，它無以捉摸卻又精確的存在，光毋寧也就是上帝抒情的詩學。

As a well-known architect in Taiwan, Chien uses his delicate observation and profession in related field, develops an unique architecture style of his own. His main projects include the interior design of Elite Book Store and Taipei County Yinggo Ceramics Museum etc...Let us share his inspiration and feeling about the exhibition through this article.

## Poetics of Light

Light is rather God's sign language and, His oracle is thus revealed: by this we can see His will and find out meanings of life. Therefore religious spaces, imitates His language to appeal to His blessing. The dialectic between light and form in the fields of science and philosophy, their difference lies merely in decrees and written-down words; they are, in fact, both derived from God, which is parallel to the "idea" and "flesh" in Buddhist perception. Consequently, the so-called "I" is only the abstract being like "light" and, "light" perhaps the display of God's self.

The velocity of light is the fastest in the universe and it is only human's intuition that is capable of keeping abreast of it. In Buddhism the mysterious insight excludes the flowing of ideas, only the light is the substance. Light is absolutely pure, difficult to pin down, while it asserts its existence; light is accordingly lyricism and poetics of God.

## 光的樂章

光是寧靜中的聆聽，有如靜止的音樂，祇有最敏銳的心靈可以覺察它的律動，光以萬物為樂器，流梳而過的萬象編織成幻化的樂章，從物質的表面拂掠而過，也從物質的核心穿越而出，或聚或離，或高亢或低鳴，忠實的詮釋了物質的心靈，而屬靈的也祇有從心靈讀取，沒有引論，沒有推理，更超越言語。

視覺的屏幕並非它的終點，就像耳膜並非音樂的歸宿，而在某個神秘的地點聲光終於交會，互為詮釋而彼此翻譯。我們習慣音樂的抒情與感動，卻常常不瞭解光的舞步背後幻化的舞碼，那建基於「混沌」科學的複雜韻律，令我們感動而莫名，我們在空間中遊步無察於光在時間中的旅行，物質構成了空間而光卻屬於時間，我們祇有撥開塵利之間的距離，才會驚覺隱藏於其間的豐富變化。如如不動的表象其實蘊含了無限細微的幻化，祇有超乎視覺的聆聽才會感應到它的脈動。

### 「自然・人・和諧～紙與光的交會」展覽

樹火紀念紙博物館於2001年10月初舉辦的國際紙藝術創作展：「自然・人・和諧～紙與光的交會」展出了日本紙藝術家冬木順子與美國紙藝術家Joel Fisher之作品。冬木順子以粗纖維與紙漿自然交織成豐富質感的素材，以吊掛拉張的矩形單元面材在簡單的水平垂直的幾何關係中構成了有層次的空間，在形塑的空間背景中，錯置著同樣材質由面材凝塑而成的有機的中空立體造型，有如日本庭園的枯山水景象，純粹而寧靜，祇有參透「隻手之聲」才能覺知蘊含其間的沉默而如雷的力量，光線透過紙纖，轉譯了纖維之間分子的奧秘，重疊或鏤空的關係有如複合的音樂的變奏強化了主副弦律的關係，簡單的對位卻產生了豐富的表情。

## Movement of Light

Light is the attentive listening in tranquility, just as the static music requires the most sensitive minds to feel its rhythm. All God's creation serve as its instruments, with its caress every creature invents and plays beautiful movement. It brushes by matter's surface and also through the core, dense and at times spatial, or with high and sometimes low pitch; it befittingly interprets matter's inner self, with no analogy, inference, that is, beyond what language can express.

The sense of sight, its screen is not light's end, it is as if the ear drum is not music's purpose; rather, light and sound will meet in other secret place and finally know and communicate with each other. We are accustomed to music's lyric and moving melody, but as to light, people seldom grasp the tune behind its dance steps, the complicated rhythm based on "chaotic" science impresses us much. While we are roaming in space we do not notice light's journey in time. Matters constitute space meanwhile light belongs to time; only clearing out the spatial distance can we acquire windfalls concealing inside. Still appearance, as a matter of fact, harbors numerous minute metamorphoses and it demands attentive listening to feel its pulse.

### The Exhibition: A Dialogue Between Paper and Light

This early October in 2001, the Su Ho Memorial Paper Museum invited foreign paper artists, including Junko Fuyuki(Japan) and Joel Fisher(America) to the international paper art exhibition:Nature. Human.Harmony-A Dialogue Between Paper and Light.Fuyuki's mixing coarse fibers with paper pulp create richly textured material. The hanging rectangles, in the simple arrangement of the vertical and horizontal, form a gradational and leveling space. Its background is composed of several same planes which make up a hollow while organic plastic whole, like the withered mountains and still water in the Japanese garden-purity and serenity, the inherent mute while thunderous power. Light penetrates through paper fiber and it transforms private relationships between fibers: their overlapping or engraving pattern is similar to music, the changing tempo intensifies relationships between the theme and secondary melody. So such easy re-position creates abundant and unexpected outlooks.

而Joel Fisher藉由紙纖的微觀世界所發現的自然的密碼，帶我們進入了有機而混沌的世界，我們看到了微觀世界中簡單的秩序卻又永不重複的關係，無限的幻化正是上帝萬能的展現，縱橫於巨觀與微觀世界的同時存在，才是真正藝術的本質，這正是如同偉大的存在主義藝術家Alberto Giacometti首次超越了人的有限尺度，對藝術存在性的永恆的挑戰。

## 光與空間

「是空間存在還是光存在？」這將是有如禪門的問答，而最終可能連問答的人的主體亦不復存在，一切只是光的舞碼，只是自然訊息之間的互動，人終該回歸於自然而感知彼此之間流通的脈動。建築大師Le Corbusier在「邁向建築」一書中說：「建築是量體在陽光下精巧、正確與壯麗的一幕戲。」，而Louis I. Kahn在1972年Aspen國際設計年會中說：「物質是發出來的光。山陵、大地、小溪、空氣，以致於我們自己都是發出的光。」而在1968年於賓州大學建築學報（VIA）一篇「靜謐」的短文中也闡述了靜謐與光的關係，他指出對應的兩個界域中，一為靜謐、無光、無暗的存在之慾（Silence, lightless, darkless, desire to be），一為光明、實體的表現，出於自然律的意志的表現（light, the giver of all presences, out of law or will）。我們毋寧說空間即是光的樂章，建築演繹著光，而光也演繹了建築，建築有如樂器更有如音樂家的手，操弄著舞動的光線，撥撥著我們的心弦。

The code of nature that Fisher discovers by his microcosm of paper fibers leads us into an organic while chaotic world. In the microcosm we are offered the simple, ordered and unrepeatable relationships, for the infinite re-arranging or transfiguring power justifies God's mightiness. That which oscillates concomitantly between macro and microcosm is the true nature of art, thus the existential artist Alberto Giacometti, for the first time, goes beyond human's measurement and challenges the eternity of art.

## Light and Space

"Space exists or light exists?" is a puzzling question and it may even ends up with the uncertain being of the questioner. Actually everything is merely embodiment of light: this is interaction of natural messages, and people in the end should return to the natural and mutual concerned flow. Le Corbusier once observed in 《Ver une Architecture》: "The lump of architecture is a delicate, accurate and magnificent play." 1972 International Design Conference in Aspen, Louis I. Kahn also mentioned, "Matters are the outcome of light. Mountains, lands, brooks, air and even us are formed through light." And the "Serenity"(1968) in VIA of Pennsylvania State University points out "as well the relationships of serenity and light, which is explained by the two comparative areas: the silence, lightless, darkless and desire to be, and the light, the giver of all presences, out of law or will. Therefore we may conclude that space and architecture interpret light, and vice versa; in addition, architecture also parallels to instrument and even musician's hands, for it controls the dazzling light and plucks the strings in our minds."



## 光與自然

自然是一體的存在，包括了巨觀與微觀的世界，人類必須學習縱橫於自然之間的無限尺度，祇有同時存在於巨觀與微觀的整體世界才能回歸於真實自然的存在；而藝術的存在亦是如此，藝術無非是人類模仿上帝的言語，在這次展覽中，冬木順子與Joel Fisher的創作都讓我們看到這種自覺或者是不自覺的展現，同樣存在的是向大自然的學習，透過自然的展現將自我的意志隱藏其間，也只有無我的狀態才能趨近自然與上帝的意旨。建築與空間的創造亦是，只是調整了我們的尺度，其間並沒有太大的差異，而近年來空間「透明性」的追求，層疊的層次不同於傳統的封閉與型式圍塑的關係，毋寧是視覺藝術與人類覺知經驗的共同發現，建築中空間的時間性與音樂性的嘗試，挑戰了人類原屬於自然的感應能力的極限，向「混沌」與「量子化」的世界邁進，突破線性的分裂的理性思惟，回歸同時性與一體性的自然本質。而「光」的「神諭」即是如是。

## Light and Nature

Nature is the being of entirety that contains both macro and microcosm; we human should learn to move back and forth freely and go back to the primitive being. The condition is quite similar in art because art indeed is the language to interpret God. In this exhibition we see the collective conscious or unconscious display in Fuyuki and Fisher's pieces: they both imitate nature and, under the natural surface their will power is thus veiled since only the unselfish can come near to nature and realize God's will. It is the same in the creation of architectural space; despite some adjusted measure, we find no great revision. These years the pursuit of "penetrability" - that is, the overlapping, a distinct trait from the enclosed modeling in former days, is the mutual discovery of visual art and human perception. The enrollment of timeliness and musicality in architectural space questions our initial responses and endurance in nature, pushes us forward to the "chaotic" and "quantizationed" world, also eludes the rational linear thinking, and finally draws back to the simultaneity and integrity of nature. Such is the case in the "oracle" of light.