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# PARI ART 纸 艺 术 II

深圳市艺力文化发展有限公司 编



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## **PREFACE**

### The Memory of Paper by Peter Gentenaar

This is a book that is cutting edge when it comes to new works in paper. It also shows how paper art and the meaning of "paper art" have evolved.

When I instigated the first Holland Paper Biennial, in 1996, all the participating artists made their own paper. The biennial had its roots in the seven simultaneous paper art exhibitions at various locations in the Netherlands, which I had organized around the International Association of Hand Papermakers and Paper Artists (IAPMA) Congress in 1994.

The fact that so many talented paper artists from all over the world had sent in documentation for the first seven shows, made me want to give more of them a chance to show their work. My hometown museum had been impressed by the large number of enthusiastic visitors during the paper exposition and found my idea, to do it again two years later and continue on as a biennial, a great idea.

Pioneers, scattered around the world, had been taking paper out of the realm of the craft of sheet making into an art form, since the 1960's. In the 1970's and 80's, the idea of paper art had become more popular. As the root of the biennial was IAPMA, established in 1986, most of the artists submitting work made their own paper. The first Holland Paper Biennial exhibited only the work of artists who started with the raw ingredient of paper, plant fiber. They were artists who physically made the paper that became the artwork. Handmade paper was an integral part of the artwork in the biennial and the book accompanying the biennial was appropriately titled "Tactile Paper".

By the second biennial there were already artists participating with paper art using newspaper; commercial papers, new and recycled; and paper made by a living monument in Japan, a paper maker. This trend has continued; one of the newest developments being the use of laser cutters on machine made paper.

The paper makers continued innovating but also, possibly more importantly, they experimented with fiber and explored more deeply into the essence of what the paper fiber is. They learned what paper fiber is capable of. Paper could be made from an amazing amount of possible natural fibers but also other less probable

materials. Sometimes these new "papers" are by definition not officially a paper but it's hard to draw this line.

Artists saw the mysterious side of paper. Ancient cultures have used an array of different types of paper as the carrier of their religious texts. A sheet of paper resembles most of the building stones of life, such as cell membrane, our own skin, or the thin skin of a leaf.

Paper is a living material, where the memories of a past plant life are still visible. Paper can be made of every plant fiber. Each one has its own particular character and this is reflected in the paper it makes.

It is impossible to describe all the different fibers here, so I will restrict myself to what these fibers are made of, cellulose. Cellulose is the basis of all plant fibers. It is a product of photosynthesis, one of the most ancient of processes that occurs on our planet. It is also the most abundant organic material on earth, with an annual growth rate of billions of tons.

Chemically speaking, cellulose is a polymer of glucose, which is a common sugar.

Now we all know that poly means many and a chemical polymer is a large polymer created by bonding many smaller molecules together. Bonding may take place in a random manner in many different directions, so forming a three dimensional structure.

This is not the case with cellulose, however, which is a straight chain polymer. In general, the longer the chain of glucose polymers, the more stable and resistant the fiber is. For example flax and cotton have longer fibers than those found in soft and hard woods, this is why paper made from flax or cotton is stronger.

When paper fibers are beaten and still in water, there is no rule that you have to form a sheet of paper in the traditional method with this slurry or if you do, that it must dry flat. When I started experimenting with making paper in 1971, this was one of the first things that I learned. Each experiment I made, took me farther from a flat sheet of paper. I discovered how to make 3-dimensional etchings with cut out and bent etching plates. It was still one sheet of paper,

iust not flat.

Paper has wonderful tactile qualities depending on the fibers used. As sculptor, I found working with sheets the biggest eye opener of paper. This basic form shows everything you want to say without a load of material behind it. "Beauty is only skin deep" is true when you look at paper. The sheet, curved in many ways, plays the major role in my sculptures. I feel like an organic origami artist.

Comparing a paper sheet to a leaf, gave me the idea to reinforce it with very thin ribs of bamboo, like the ribs of a leaf. The analogy between the sheet of paper and the plant form is emphasized even more. By beating my linen fibers a very long time, an extraordinary play of forces occurs during the drying processes of my paper sculpture. The paper shrinks considerably, up to 40%, and the forces associated with this, put the non-shrinking bamboo framework under stress.

The tension between the two materials transforms itself into a form reminiscent of a slowly curling autumn leaf. All the forms in my work are caused by pulp drying and shrinking in unison. My sculptures start as totally 2-dimensional, colored sheets of pulp lying on my vacuum table.

Working with a material which is the carrier, the color, the texture and the form, all in one, is wonderfully organic and direct. My paper sheets come to life as they are lifted into space, twisting and writhing as the fiber bends the bamboo into its final sculptural form.

Many paper artists see their relation with paper as "a paper road". My road has taken me into an intimate relationship with fibers. Other paper artists have become more familiar with paper as a flat sheet that a factory has already made. They have a different companion on their paper trail but also have infinite possibilities as the sheets inspire them. In the beginning, paper fascinates the creator in you and invites you to take a side path with it. You are an artist but as you go, your material becomes a companion for you and what looked like a side path becomes a long and not always easy journey with it. It's a road leading through the many facets of the nature of paper.

### 纸的记忆

### Peter Gentenaar

本书收录了最新的纸艺术作品,开创了纸艺术书籍的先例。同时,本书还描述了纸艺术及其含义的演进过程。

在我发起1996年首届荷兰纸艺术双年展时, 所有的参展艺术家都制作了自己的作品。双年展 与在荷兰各地举办的纸艺术七连展有着不解的渊源。七连展也是由我于1994年组织的国际手工 造纸和纸艺家联合会(JAPMA)会员内部的展会。

在举办首届七连展的时候,来自世界各地的 纸艺术家纷纷提供作品,这促使我想给予他们更 多展示作品的机会。家乡的博物馆在作品展期间 给大量的游客留下深刻的印象,因此,我发现在 两年以后再次举办双年展是个不错的主意。

自 20 世纪 60 年代以来,世界各地的先锋们便开始把纸从工艺的领域分离出来,形成一种独立的艺术形式。到七八十年代,纸艺术的思想变得更加流行。由于双年展源自成立于 1986 年的国际手工造纸和纸艺家联合会,因此艺术家提交的都是自己的作品。首届荷兰纸艺术双年展仅仅展示了用植物纤维为纸原料做成的作品。参赛的艺术家们亲手用纸做成了艺术品。在双年展上,手工纸是艺术品不可分割的一部分。而且,关于那次双年展的书本取名也恰到好处——《纸的触感》。

在第二届双年展上,已经有艺术家用各种纸来制作的艺术品,包括报纸、商用纸、新纸和回收纸,甚至还有日本造纸家制作的纸,这位造纸家是日本纸界的活丰碑。当然,这一趋势仍在继续,最新发明的艺术创作方法就是用激光切割机来切割机制纸。

造纸工们仍在创新造纸法,而更重要的是针 对纤维所做的试验,更深入地探究了造纸纤维的 根本属性。他们了解造纸纤维的功能有多广。天 然纤维含量惊人的材料可以制造出纸,然而,天然纤维含量较少的材料也可以用来造纸。有时候这些"纸"并不符合正规纸的定义,但是它们之间的界线是很难划情的。

艺术家们看到了纸的神秘之处。古文化以不同类型的纸作为宗教内容传承的载体。一张纸就像是生活的基石,皮肤的细胞膜,或者是叶子薄膜上的细胞膜。

纸是一种生命物质,纸上原植物的生命痕迹 依稀可见。每种植物纤维都具有独有的特征,都 可以用来造纸,反之,纸也能反映出植物纤维的 特征。

细数各类纤维是不可能的,在此我就浅谈一下由纤维素组成的纤维。纤维素是所有植物纤维的基本成分。它是地球上最古老的活动之一—— 光合作用的产物,也是地球上最丰富的有机物质,每年有数亿吨的增长量。

从化学角度来讲,纤维素是普通的葡萄糖聚合物。我们都知道"poly"意指"多",因此化学聚合物(chemical polymer)是指由许多更小的分子键合而成的大聚合物。分子会与不同方向的分子随意键合,最终形成一个三维结构。

然而,纤维素并非如此,它是直链聚合物。 通常,葡萄糖聚合物的链条越长,纤维变得越坚韧。 例如,亚麻和棉花的纤维比软、硬木的纤维更长, 这就是为什么用亚麻和棉花制造的纸更耐用的原因。

当造纸纤维被打浆,并放在水中蒸馏,那么你也就无须按照传统的方法用泥浆来造纸,只需将它晾干压平就行。我在 1971 年开始尝试造纸,这也是我最初学会的事情之一。每一次的尝试都让我离制作出一张扁平的纸更近了一步。而且我

发现了如何通过切割弯曲的蚀刻板来制作三维蚀刻版画。它也是一张纸,只是不平而已。

用不同纤维制造的纸,它的触感和质感也都不同。作为一位雕刻家,我发现用纸板创作最令人大开眼界。这样一种基本的形式很直观,一切都很了然,背后并未隐藏许多材料。用"美貌不过一张皮"来描述纸张恰到好处。我的雕刻作品中的大多数都是以各种方式雕刻出来的纸板。我感觉自己就像一位有机折纸艺术家。

从纸张与树叶的对比中,我想到了用薄竹结构来加固它,就像叶脉一样。因此,纸张和植物形态也就更相像了。亚麻纤维经过长时间的打浆后,在纸雕塑的干燥过程中会产生非凡的耐力。纸收缩的厉害,高达 40%,而与此同时产生的耐力也会相应增加,而不收缩的竹构架则能承重。

两种材料之间的拉力改变着雕塑,就像慢慢 卷起来的秋天的落叶。我所有的作品的外形都是 纸浆晾干、缩水为整体而成。然而,雕塑最初只 是真空吸附台上的平面彩色纸浆层而已。

有机天然的材料载体具有一定的色彩、纹理和形态。当把纤维附在竹子结构上时,竹子结构会被压弯,并发生扭曲变形,最终形成雕塑的形状。当纸板雕塑被悬挂起来,会显得栩栩如生。

许多纸艺术家会把自己与纸的关系发展历程比作"与纸之行"。在此行程中,我与纤维建立了密切的关系。其他艺术家在成品纸平面艺术创作方面技艺精湛。而且在与纸同行的历程中也有不同的伴侣,甚至还有纸张赋予他们的无限灵感与可能。起初,纸只是唤醒了你的创造才能,吸引着你去与它同行与小道之上。但走着走着,你便成了艺术家,这些材料变成了你的伴侣,小道变成大道,走起来更加轻松,也更长。这是一条能够让你全面了解纸的本质的道路。

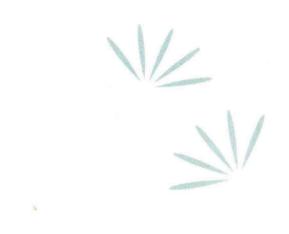
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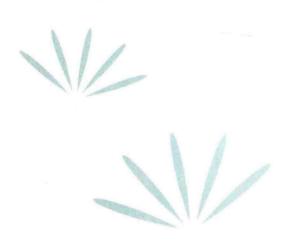
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# > PAPER ART II



作品所标示尺寸均由设计师提供,为尊重设计师未作改换。

The works' dimensions in the book are provided by designers without any conversion.



# Frozen Movements 冻结的运动

Lydia Hirte

Materials:

Artist:

Fine drawing card, calligraphic and drawing ink, high light resistant glaze, perl silk

Photography:

Jürgen Kossatz, Dresden, Germany Deutsches Textilmuseum Krefeld







I am reflecting continuously on my work and thoughts, questioning both. I think about the flat basic forms and how I can change them to provoke resistance in another way and to allow me to apply different movements. I finish a work only if there is a unique new element. I do not accept it if it is based only on mechanical variation.

I love and need to feel the resistance of the material against my hands. I also like the idea that I make three dimensional artworks with the material which usually is used for sketching.







我的作品中体现了连续性和质疑的思考方式。我在思考如何使平面的基础形状以另一种方式将之呈现,让我可以创造出不一样的东西。我不喜欢仅限于机械变化的表现,只有在遇到全新的独特元素时我才进行作品创作。

我喜欢感受材料在我手中的感觉, 也喜欢用通常被用来绘图的材料来制作 出三维的艺术作品。





# Galaxy Cluster 星系团

Artist:

Andy Singleton

Location:

The Globe Gallery, Newcastle, UK

Exhibition:

Illustrate exhibition,

part of the Northern Design Festival 2013

Process:

Hand cut paper

Size:

(H) 2m, (L) 2m, (D) 1m

Materials:

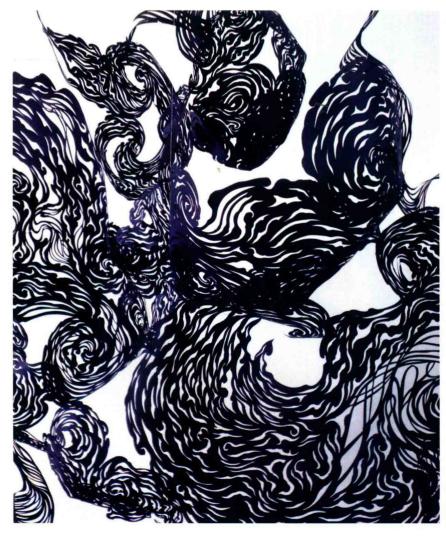
160gsm paper, steel pins, monofilament wire



The piece was inspired by deep space photography, mainly images of galaxy clusters swirling in the darkness of space. The piece was created for the Illustrate exhibition, which showed illustrators' personal work, alongside commercial projects.

这件作品是为插画展览而设计的,设计灵感 来自于外太空的摄影,星系团盘旋在黑暗的太空 中,该展览一并展示了插画家的个人作品以及商 业项目。







# Ice Structure 冰结构

Artist:

Andy Singleton

Process:

Hand Cut, scored and folded paper.

Location:

Manchester Art Gallery,

(H) 4m, (L) 2m, (D) 2m

Manchester, UK

Materials:

Commissioned by: Manchester Art Gallery 210gsm paper, pine, steel screws,

steel wire, contact adhesive



The piece was commissioned as an installation to celebrate the winter season at Manchester Art Gallery. The design of the installation was inspired by frozen waterfalls, ice forms and ornate chandeliers.

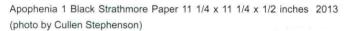
本作品是为了庆祝冬季而设计的装置艺术,位于曼彻斯特 艺术画廊。装置的设计灵感来自于冰冻的瀑布、冰的形态和华丽 的吊灯。



# Matthew Shlian's Paper Artworks

### Matthew Shlian 的纸艺术作品





作品 Apophenia 1,材料为黑色斯特拉斯莫尔纸,尺寸为 11 1/4 x 11 1/4 x 1/2 英寸,于 2013 年创作。(图片由 Cullen Stephenson 拍摄)



Apophenia 2 Black Strathmore Paper 11  $1/4 \times 11 \ 1/4 \times 1/2$  inches 2013 (photo by Cullen Stephenson)

作品 Apophenia 2,材料为黑色斯特拉斯莫尔纸,尺寸为 11 1/4 x 11 1/4 x 1/2 英寸,于 2013 年创作。(图片由 Cullen Stephenson 拍摄)



Apophenia 3 Black Strathmore Paper 11  $1/4 \times 11 \times 1/4 \times 1/2$  inches 2013 (photo by Cullen Stephenson)

作品 Apophenia 3,材料为黑色斯特拉斯莫尔纸,尺寸为 11  $1/4 \times 11$   $1/4 \times 1/2$  英寸,于 2013 年创作。(图片由 Cullen Stephenson 拍摄)



Apophenia 4 Black Strathmore Paper 11 1/4 x 11 1/4 x 1/2 inches 2013 (photo by Cullen Stephenson)

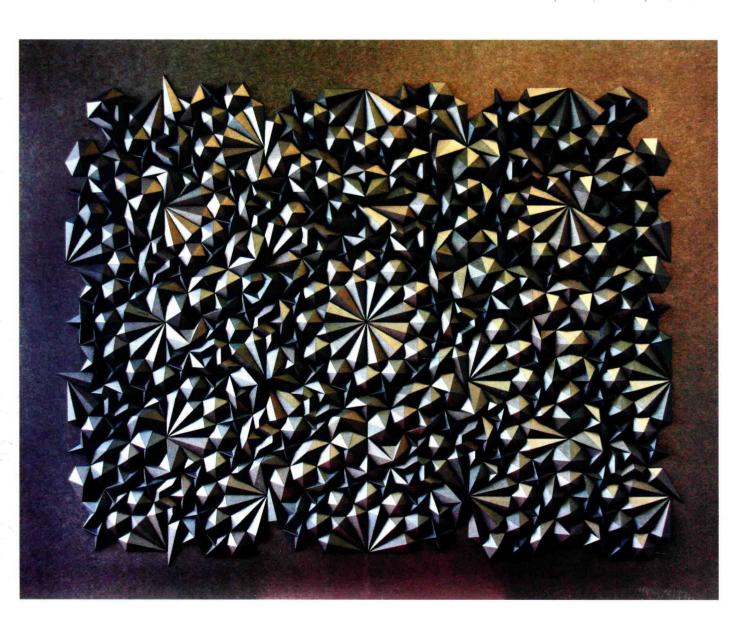
作品 Apophenia 4, 材料为黑色斯特拉斯莫尔纸, 尺寸为 11 1/4 x 11 1/4 x 1/2 英寸, 于 2013 年创作。(图片由 Cullen Stephenson 拍摄)

Artist:

Matthew Shlian

Photography:

Cullen Stephenson, Melissa Squires, Thea Eck





Ara137 fracture paper 40 x 56 x 1/2 inches in 2013

作品 Ara 137,材料为裂痕纸,尺寸为  $40 \times 56 \times 1/2$  英寸,于 2013 年创作。