

流轉 ● 再生

Metamorphose

Biennale Internationale Des Arts
Des Fibres Et Du Papier

國際紙纖維藝術雙年展



世界宗教博物館
MUSEUM OF WORLD RELIGIONS


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MUSEUM OF WORLD RELIGIONS

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電話 (02) 8231-6118

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館長序

造紙術是老祖宗研發出來的智慧，幾千年來使思想得以傳遞無遠弗屆，而今紙纖維已不再單單是提供文字的書寫，轉變成纖維媒材，成為各種產品的材料，而且技法上求新求變，可以柔若絲、堅如鋼。

當代藝術家透過這自然的素材，形塑出千變萬化的擬態，代替他娓娓道出那份意念及情感澎湃。文化關懷不離多元共生、和諧共存的生命智慧，不同地域產生截然不同的紙纖維製程文化，亦同於人類透過各個宗教思考著與環境共存的方法與答案。

世界宗教博物館這次與法國紙纖維藝術協會 (Association Chaîne de Papier) 合作，共同舉辦「流轉·再生—國際紙纖維藝術雙年展」，帶來一系列紙纖維藝術家作品，打造自然與藝術交流的空間意象，介紹紙纖維藝術創作理念及其媒材、表現手法，期許為台灣帶來特殊的藝術欣賞經驗，55位國際藝術家提供72件作品，在歐洲皆為一時之選。籌備歷時將近一年，策展期間歷經密切討論的書信往返，才促成歐洲各國的藝術作品匯聚一塊並遠渡來臺，這個雙年展首度來到亞洲地區展出，對宗博館是嶄新的嘗試，對民眾也是格外難得的參觀經驗。

當代藝術範疇多數涉及美學與形而上領域，其對於生命、自然環境議題的察覺亦如同歷史文物是過往社會之呈現。一般美術館強調作品的美學展現，本館更希冀透過作品，展示藝術家對於生活週遭各式各樣隨手可得之紙纖維媒材，啟發民眾對情感與自然等多元議題的自省與緬懷，讓智慧流轉，為感動再生。

世界宗教博物館館長 陳國寧

The skill of paper making is the wisdom of our ancestors. For thousands of years, it has enabled thoughts to be passed down. Today, paper fibre serves other purposes apart from writing; it has also become a media and material for various products which can be soft as silk and hard as steel by innovating techniques.

Contemporary artists have transformed this natural material into countless forms which speaks of the ideas and emotions of the artist. Cultural attention is always connected with the wisdom of diversity, co-existence, and harmony. Different districts have formed different paper fibre production, similar to religion's contemplation on methods and answers of existing with the environment.

Museum of World Religions has cooperated with Association Chaîne de Papier for "International Fibre Art Biennale –Metamorphosis". This exhibition presents a series of works by various paper fibre artists and constructs a space image interaction between art and space. It introduces creative concepts in addition to the materials and expression, hoping to provide a special artistic experience for Taiwan. Seventy-two selected pieces of art throughout Europe are presented by fifty artists. These works that have come from all over Europe were able to be presented in Taiwan through approximately one year of preparation, frequent communication and countless letters. This is the first time the International Fibre Art Biennale was held in Asia, a new experience for the Museum of World Religions, also a rare opportunity for Taiwan viewers.

Contemporary art frequently involves fields such as aesthetics and metaphysics. Like historical artifacts, the observation towards life and the natural environment presents a form of social representation. Most museums emphasis the aesthetic presentation of works, but the Museum of World Religions hopes to not only display how artists make use of everyday materials such as paper fibre, but also inspire viewers to contemplate and reflect on issues such as emotions and nature. Let wisdom be cycled, and emotions be reborn.

Curator of Museum of World Religions,



展序—策展人

國際紙纖維藝術雙年展，呈現出多樣的纖維媒材及不同技法的作品，纖維與水能型化成紙，是一種自然物質內在的轉變，它的過程是非常奇妙，當一次次地從漿槽裡撈起纖維到抄紙框時，紙藝術家們也和大自然產生連結，發展出一種親密的關係，所以在他們的作品中，往往會反映出對於我們地球環境的憂心。

纖維透過種種技法與過程—蒸煮、敲打、擠壓、擰碎、削取、拉引、延展、織合、縫紉、編織與摺疊…等等，反映出它的質地、色彩與可能性，在藝術領域裡，以微妙與令人驚嘆的方式情感傳遞，期盼藉由國際紙纖維藝術雙年展，引領觀者進入紙纖維藝術的美好世界在雙年展展示的藝術作品，運用許多不同的纖維：

- 自從公元105年，蔡倫發現了使用植物韌皮纖維的造紙技術後，即成為中國、日本與韓國的傳統造紙方法。
- 楮樹樹皮內層
- 麻
- 尼泊爾的羅塔紙
- 亞麻
- 蕉麻
- 棉

另有較為少見的材料：

- 以色列一種沙漠植物 *Mitana thymeae*
- 水蘆葦
- 蘆竹
- 水草
- 青草(禾本科)
- 園林植物，包括絲蘭、紐西蘭麻、番紅花和德國鳶尾。

法國紙纖維藝術協會 主席

Jan Lamban Edwards

Biennial exhibition

Metamorphosis

The Biennial Exhibition Water - Fibre - Paper - Metamorphosis presents many varied techniques and fibres used in fine paper art.

The extraordinary transformation of water & fibre into paper is one of nature's intrinsic rites.

Artist paper makers develop a close relationship with the natural world, manifest each time a sheet of paper is pulled from a vat onto a mould and deckle. As a result, their work often reflects today's concerns for the environment and our planet.

The use of fibres in fine art can communicate a range of emotions, senses, feelings and moods in subtle and surprising ways. This is largely due to the quality of the natural materials, natural colours and techniques and their capacity to mirror natural processes.

Fibres are boiled, beaten, shredded, pressed, crushed, pierced, slashed, pulled, stretched, knitted, sewn, woven, moulded, folded. The metamorphosis exhibition is a showcase for the conceptual world of paper art.

The art works presented in the Biennial exhibition include many different fibres:

Bast fibres used in traditional paper making in China, Japan and Korea since the invention of paper in China by Ts'ai Lun around 105 AD

Kozo - inner bark of the paper mulberry tree - *Broussantia papyrifera*

Hemp - *Cannibis sativa*

Lokta - *Daphne papyracea* from Nepal

Flax - *Linum usitatissimum*

Abaca - *Musa textilis* or Manila hemp from the Philippines

Cotton - *Gossypium* and rag paper traditionally made in Europe from recycled cotton clothing.

Less known fibres used include:

Mitnan *thymaeae*, a desert plant from Israel

Water reed - *Phragmites australis*

Giant cane - *Arundo donax*

Waterweed - *Elodea Canadensis*

Grasses - *Gramineae*

Garden plants including yucca - *Yucca filamentosa*, *Phormium tenax*, *Crocus sativus* and *Iris germanica*.

展序—共同策展人

與紙纖維藝術雙年展的相遇起於2012年，我的作品“Recurrence”獲選參展，在得到文化部的補助下前往法國展場裝置自己的作品。那是位於南法色芬山下一個居民約莫四千人的小鎮 Le Vigan。除了主展場在一棟古老的建築物裡的教堂空間之外，另有14個展點讓作品分布在城鎮與自然環境間。從服飾店、書局、咖啡廳到公園、博物館、旅遊服務中心，還有舊法院監獄等等。

從外地前來的參訪者與藝術團體，拿著主辦單位印製的地圖穿梭在小鎮間尋訪作品的同時，也遊覽了這個城鎮的風貌。當時的我，漫步在寧靜悠閒的藝術小鎮，六十多位藝術家與九十幾件作品，寬廣的紙纖維藝術創作世界呈現在我眼前。心中衝擊著：多麼希望將這樣的展覽帶回台灣！

一個想望，需要一份機緣，感謝世界宗教博物館，讓這一屆的國際紙纖維藝術雙年巡迴展，在英國、法國展出之後來到台灣，也是亞洲唯一的展場。

從55位藝術家，72件作品裡，我們除了看到歐洲藝術家對於紙纖維媒材不同的運用思維與創作的多樣性，在每一件絲絲縷縷的纖維交織作品背後，更有著藝術家們的個人生命經驗、對自然環境的關懷，與哲思的醞釀。藝術家以作品參與社會，表達對生命的詠嘆、省思。

謙遜優柔的自然素材作品與宗博祥和寧靜的空間，是一個美好的相遇。

進入展場空間，首先映入眼簾的是訴說生命初始的作品，經過彎折轉化與蛻變，在末端空間靜置的，是對於生命消逝的哀悼與緬懷。

衷心希望這樣的展覽呈現方式，能讓觀看者在一場美的饗宴的同時也勾起自身的生命經驗，與作品產生心靈上的觸動與連結，在心中泛起一絲漣漪。

生命·流轉；希望·再生。

共同策展人

呂嘉濤

My encounter with International Fiber Art Biennale was back in 2012. My work “Recurrence” had been selected for the exhibition, and with the funding from the Ministry of Culture, I headed to France to install my work. The biennale was at Le Vigan, a small town at the foot of Cevennes Mountain in the southern part of France, which was populated with approximately four thousand residents. Apart from the main display area which was at chapel in an old building, there were 14 other display locations for artworks to be presented throughout the town.

From clothing shops, bookstores, cafés, to parks, museums, tourist information offices and old courtrooms and prisons. Visitors and art groups explored the sceneries of the town while looking for the works with a map provided by the hosting organization. I strolled through the peaceful artists town, and a world of fiber art presented itself through over 60 artists and more than 90 pieces of artwork. It was then that I felt a pang in the heart: how I wish I could bring an exhibition like this back to Taiwan!

A hope in need of an opportunity. Thanks to the Museum of World Religions, this travelling exhibition of International Fiber Art was able to come to Taiwan, the only exhibition in Asia, after visiting the UK and France. Through 55 artist and 72 pieces of art, not only can we see the multiple applications and varieties of paper fiber media among European Artists, but behind each work one can also see the personal life experiences, concerns for the natural environment, and philosophical contemplations of the artist. Through artworks, artists engage with society and express their sentiments and reflections towards nature.


This is a beautiful encounter between the soft and humble natural materials and the serene space of the Museum of World Religions. On entering the exhibition space, you are first presented with works that expresses the beginnings of life, and through a few twists and turns, quietly displayed at the end of the space, you are finally presented with the mourning and remembrance of fading life.

It is my sincere hope that the display of this exhibition will enable visitors to not only experience a banquet of beauty, but trigger memories of life experiences, connecting the works with the stirring of the heart, and leave a ripple in the mind.

The circle of life; the rebirth of hope.

Chia Ping Lu





邀請作品

Jan Fairbairn Edwards

英國

當一個移民，離開自己的祖國，定居在一個如外星人般的新社會，一點心理上的嫌隙、一個錯誤都在新移民的身份認同上造成裂痕。而這些習以為常的裂痕，往往會導致內在的混亂。

而在地越來越熟悉新的文化、土地和環境後，才能將新的習慣和環境過濾和吸收到潛意識中，與前文化融合為一體。

“裂谷I-II-III”是一個名為“家庭地質學”的龐大系列作品中的一部分。

起源於我發現了自己的先祖，在19世紀中葉，自英格蘭東部的芬蘭地區渡海到澳洲內陸挖金礦。

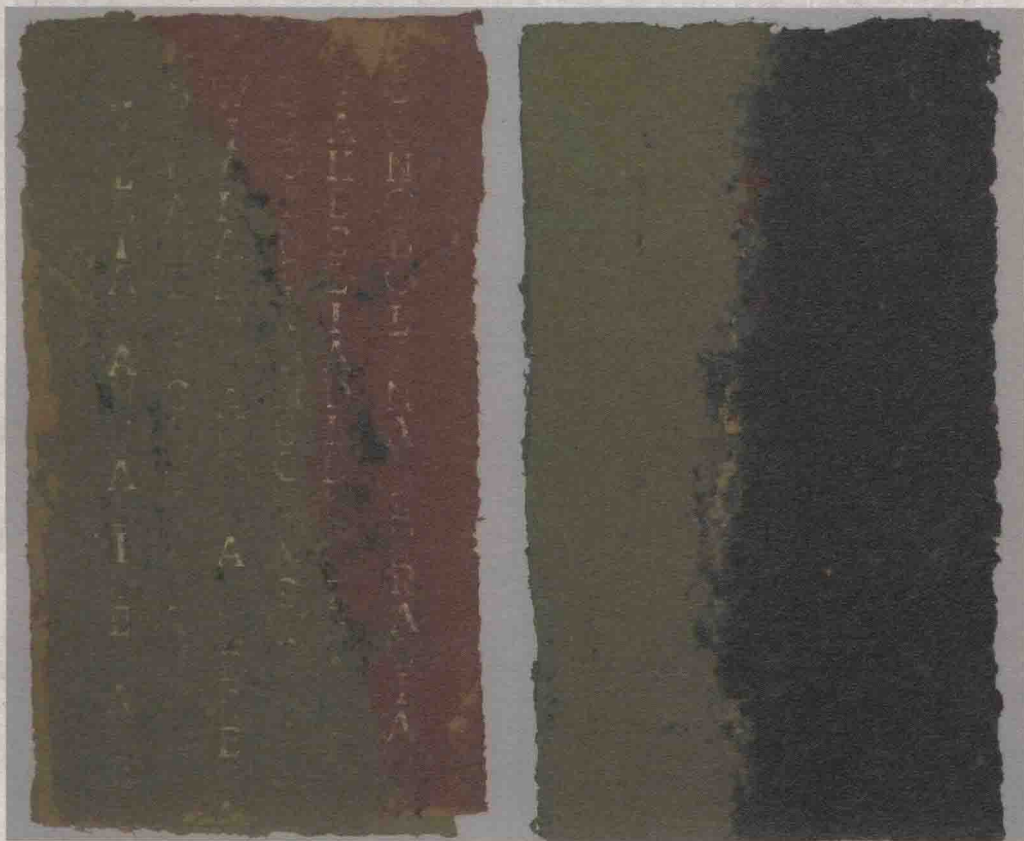
在這一系列的藝術作品中，有我對於發現自己祖先在澳大利亞的記錄以及他們現存後裔，強而有力的說明。

When one immigrates, leaves ones motherland , to settle in a new often alien society, a psychlogical fissure occurs, a fault that fractures one's identity. This disconnection from all that is familiar, leads often to confusion within.

As one becomes more familiar with the new culture, land and environment, these adopted habits and surroundings begin to assimilate and filter through into the unconscious memory with the previous cultural markers becoming integrated .

“ Rift 1 - 11 - 111” are part of a large body of work entitled “Family Geology” arising from the discovery that my ancestors travelled in the mid 19th century from the Fenlands of the England to the Australian outback in search of gold.

The discovery of my ancestors records in Australia and their living descendants has proved a powerful vindication for this series of art works.



Family Geology – Rift | 家庭地質學—裂谷
楮樹 馬尼拉麻 竹子等纖維 天然染料 明膠 金粉
70 x 140 x 5 cm (3pcs)