

袁金塔



不 紙 這 樣

Beyond The Paper

水墨紙藝多媒材作品

Yuan Chin-Taa's Ink And Multi-Media Paintings and Works



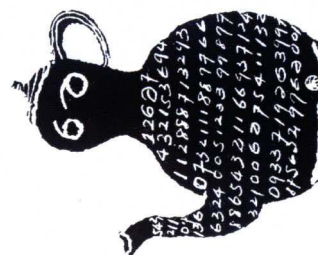
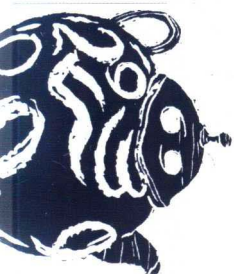


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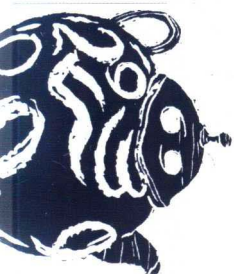


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茶經

茶之源

有南方之嘉木也

一尺二

寸其葉

有兩

而極少其樹如瓜蘆葉如槐

如折欄蒂如丁香根如胡桃州似茶

唐陸羽撰

中
平茶土也

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不紙這樣——我的水墨、紙藝、多媒材創作

■ 袁金塔 2013.12.15

藝術創作對我而言，就是將自己所看、所知、所想的宇宙人生呈現出來。有時是即興式的創作，隨興而發，任意塗抹；有時是一種新的發現，見前人所未見；有時是把舊有的加以改造，以另類觀點賦予新的意義；有時是新的創造，以新觀念，新學說，重新詮釋「美」。

我的創作歲月至今已有四十年頭，從早期「鄉土寫實」的回歸認同(1970-1980)，到後來「生態圖像」的關懷生命(1980-1988)；「影像文化」的社會省思(1985-2005)，以及近年「消費文化」(2005-2013) 返樸歸真。都是緊扣著台灣社會脈動而發展出來的。

表面上看來我似乎不停地變，其實骨子裡的內心深處並未改變，我不斷探索無非是想激發更多的個人潛能與開發更多的創造的想像力，唯有如此不斷的思考、蛻變，才能建構我個人既豐富又獨有的藝術語言。回溯過去的創作發展，我發現越後面的作品，特別是近五年來，我以東方中國文化中的古籍、文字、符號、圖形、筆墨、紙漿、陶瓷為主軸重新詮釋，並以多媒材的形式呈現時，我個人獨有的成分多了許多，尤其是在加入東方元素後，個人風格也就越強。

紙媒材一直是我創作中的重要元素，早在「鄉土寫實」的作品中，我除了使用各種傳統的宣、棉紙外，更喜歡實驗新紙；如作品「穀倉」(1976)用的是宗教拜拜用的冥紙；作品「蔓生」(1983)用的是美國製的擦手紙；作品「沉思的魚」(1984)用的是drafting paper (類似描圖紙)。作品「人偶」(1985)用的是新聞報紙；作品「春之舞」(1987)用的是安安紙尿褲；作品「大三國」(1994)用的是土黃色厚紙(arches)。

我常不定時去美術材料店逛逛，試圖發現新紙材，在一個偶然機會裡，我在台北市長春棉紙行，發現手工紙。接著又發現樹火紀念紙博物館開放讓外界參與手工紙製作研習。這是我第一次目睹完整的手工紙是如何做出來。2000年10月，我和陳瑞惠執行長共同策劃「紙與光的交會」的展覽，由台

師大美術系與樹火紀念紙文化基金會共同主辦，在樹火紀念紙博物館展出。從此，我與手工紙結下不解之緣。

2010年初，我轉向與南投埔里廣興紙寮合作，並得到黃煥彰先生與其夫人吳淑麗女士的協助，於是全力投入紙藝創作，同時與水墨、陶瓷、不鏽鋼…等多媒材結合呈現。

近半世紀以來，全球爭相發展經濟，因而工商業高度發達，消費文化盛行，鼓勵消費，造成過度浪費，至使地球資源消耗殆盡。因此，愛護地球，珍惜資源已成為今日人們的共同信念。我們的生活應「返璞歸真」，唯有如此，才能永保地球長青。

廣興紙寮的紙漿有些來自於資源回收，例如：被林務局砍下的外來種植物小花蔓澤蘭、剩餘的筊白筍殼及甘蔗渣…等等。這些都可廢物利用——變成可用的紙漿。當這些紙本身使用過後，還可以回收打成紙漿，成為「再生紙」即可再次利用。

紙本身不但環保，更重要的是作為藝術創作媒材，尤其是手工紙，那種自然、純淨、素樸、溫暖的手感是其它材料所沒有的。不僅如此，紙漿可塑性極強，可成為一張紙，也可雕塑成立體，可在其上描繪，可撕，可香燒、雷射使其鏤空穿透，形成光影變化，是極佳的創作材料。

消費文化——返璞歸真 是我近五年來的創作主軸：

一、內容上從中國古籍入手，透過歷史文化的詮釋，探討人性不變的本質。我以詩經、山海經、茶經…等中國古籍，用符號學的學理、文本圖像對話，深沉呈現背後的人性與社會結構。

《詩經》是以近代學者聞一多先生的詩經註解為本。選「說魚」隱喻男女情愛、性愛來表現，如：烹魚、吃魚喻合歡，打魚、釣魚喻為異性的追求…等。《山海經》以神奇異獸來創作，在山海經中富「幻想」部份與現代西方超現實相對應，重新再創。《茶經》表現則以唐朝陸羽書中為開端一直到台灣的茶文化。以東方美人茶、阿里山高山茶、文山包種茶…等，探討茶與生活美學；進而深究農藥過度使用、山坡地濫墾開發，對自然人文生態的殘害與省思。

二、形式表現上，首要以紙漿為基底材或載體，將紙漿打細，或原色、或加入茶葉、小紅花、百千

層樹皮、榕樹氣根、玉米鬚、筊白筍殼、小字片…等，然後製作成冊葉、手工書，甚至加工將紙漿填壓於燒製完成刻有圖形的陶瓷板之中，製成長方體紙磚、紙箱、紙浮雕壺…等，然後在其上書寫字符、畫形、塗色…，如此再與陶瓷、不銹鋼、各樣媒材結合。

其次是線的創造，千百年來中國水墨是以運筆與墨色濃淡層次，表現線的厚重與體積感。然而這只能停留在視覺感受，當用手觸摸時，實際上是平的。我的線是透過用線刀(圓弧鋼線)，或鋼刀(篆刻用)在厚約3到5公分的陶瓷板上刻成的形體、肌理，然後在其上填壓紙漿而成，這樣的線有圓有方，不論在視覺或觸覺上皆是立體感十足，展示時加上光的投射，產生線影圖形，這種凸出、立體又有粗細光影變化的線或圖形，是過去繪畫所沒有的，亦是我個人獨特的創造。

第三、平面繪畫與雕塑裝置空間的結合，將手工冊葉、手工書、紙磚、紙箱結合半立體紙浮雕壺，在其上繪寫文字符號及色彩，將立體空間與平面繪畫結合。

第四、多樣技法與多媒材的呈現，除了上述屬於多媒材的結合運用，在技法上活用現代設計，結合絹印版畫、版面分割、空間切割與再組合、挖洞、雷射鏤空、香燒，使文字圖形具有透光性，充分體現了作品的當代性。

第五、虛實運用是中國畫的一大特色，能虛靈則能使繪畫的天趣越出筆墨之外，而達到一種無限的境界。老子說：「三十輻共一轂，當其無，有車之用，埴埴以為器，當其無，有器之用，鑿戶牖以為室，當其無，有室之用。」物質上的形式可能有限，但在觀念上的功用卻是無窮。沒有畫的部分，讓觀者更有想像空間，為了呈現紙漿的自然、純淨、素樸及溫暖的手感，因此我在畫面的呈現上有部分畫上水墨與色彩，部分則適度保有紙的原味，不再其上加任何東西，留下更多屬於紙的特質與韻味。

最後我要特別感謝南投埔里「廣興紙寮」黃煥彰先生、吳淑麗女士、林志賢先生，三峽大埔「阿民陶坊」王琮民先生與工讀生陳昶豪、陳誼虹的協助，才有今年這批水墨紙藝多媒材作品，並且陸續在彰化藝術館、台中文創園區(文化部文化資產局)與台北國父紀念館中山國家畫廊的展出。

Beyond Paper

Chinese ink, paper and multi-media art

■ Yuan Chin-Taa, 2013.12.15

To me, art is to present the universe and life in the way I see them, the way I know them and the way I perceive them. At times, it's impromptu. Just follow the inspiration and create at will. At times, it is a new discovery, to see the unseen. Sometimes it is to rebuild upon the old and infuse the new from an alternative perspective. Sometimes it is to create the new and to interpret beauty from a new perspective and new philosophy.

I have been creating art for forty years and my work has always been closely associated with the pulse of Taiwanese society, including the early work, Return to Recognition from Realistic Nativist (1970-1980), Care for Life in Ecological Imagery (1980-1988), Social Reflection in Culture of Images (1985-2005) and Return to Simplicity in Consumer Culture (2005-2013).

It appears as though I change constantly. However, deep down, I never changed. My constant exploration is an attempt to stimulate more potential and develop more imagination. The constant thinking and evolving is the only way to establish my rich and yet unique artistic lexicon. In retrospect, what I found from the later pieces, especially those from the past five years are reinterpretations of the books, writings, symbols and graphics presented in multi-media forms such as ink, pulp and ceramics. Most of which is uniquely mine. My personal style grew even stronger particularly with the oriental elements.

Paper has always been an important medium for me. For the pieces from Realistic Nativist, I used the traditional rice and cotton paper. However, I like to experiment with new types of paper. For instance, in Barn (1976), I used the joss paper that is typically for religious worshipping. In Spawn (1983), what I used was the paper towel made in the U.S.A. In Fish in Thought (1984), I used drafting paper. I also used newspaper in Doll (1985), diaper in Dance of Spring (1987) and tan arches in Three Kingdoms (1994).

I often shop in art supplies stores from time to time to look for new forms of paper. It was by coincidence that I discovered handmade paper in Papermaster in Taipei. Later, I found the handmade paper workshop in Suho Memorial Paper Museum. This was the first time I witnessed how paper is made. In October 2000, CEO Chen Rui-Hui and I co-curated the exhibition, The Clash between Paper and Light. It was jointly organized by the Department of Fine Arts, National Taiwan Normal University and Suho Memorial paper Museum, and the exhibition was held in Suho Memorial Paper Museum. This is how I stumbled upon the road of no return with handmade paper.

In early 2010, I collaborated with Taiwan Paper in Puli, Nantou. With the help of Mr. Huang Huan-Chang and his wife, Wu Shu-Li, I also devoted myself wholeheartedly to paper art, presenting it with different mediums, including ink, ceramics and stainless steel.

In the last half of the century, economic development has become a global priority. With industrial and commercial development, consumer culture also flourished. Consumer culture causes excessive waste and depletion of resources on earth. Therefore, protecting the earth and cherishing resources have become a mission in today's world. We should return to simplicity. It is the only way to ensure a sustainable earth.

Taiwan Paper produces some of the pulp from recycling materials. For instance, it uses the alien species, Bitter Vine, that was cut down by the Forestry Bureau, the remaining water bamboo and bagasse, etc. The waste is reused into pulp. Once the pulp becomes paper, the paper can be recycled again after use and returns to pulp and to produce recycled paper.

Paper is not only an environmentally friendly material. It is also an important medium for creating art, especially the handmade paper. Its natural, pure, simplistic and warm texture is unparalleled by other materials. In addition, pulp is highly versatile. It could be made into a piece of paper or a three-dimensional sculpture. It can be painted, torn, burned and laser pierced to form variations of light and shadow. It is an excellent art material.

Consumer Culture – Return to Simplicity. This The focus of my work for the past five years:

1. The content is drawn from classic Chinese literatures to explore the perpetual essence within

the human nature by interpreting the history and culture. I used the theory of symbology and the dialogue between the text and graphics in Chinese classics such as the Book of Odes, the Classics of Mountains and Seas and the Classic of Tea to bring an in-depth presentation of the human and social structure behind them.

The Book of Odes is based upon the interpretation of the Chinese classic, Book of Odes by contemporary scholar, Mr. Wen Yiduo's. The chapter, Fish, is chosen as a metaphor for the love and sexuality between men and women. For example, cooking and eating fish refer to sexual intercourse, while fishing and catching fish refer to courtship.

The Classics of Mountains and Seas uses exotic animals and beasts as the subject. The element of fantasy is drawn from the classic, which correspond with western Surrealism when it is recreated.

The Classic of Tea begins with Lu Yu's book from Tang Dynasty and extends to the tea culture in Taiwan. High mountain oolong tea from Alishan, Oriental Beauty and Wenshan Pouchong Tea are used to explore tea and the aesthetics in life. They are also used as a reflection on the overuse of pesticide, excessive hillside development and the harms we have caused in the natural, ecological and cultural environments.

2. In terms of the form, pulp is used as the base material or the carrier. The pulp is grinded finely. The original color may be retained, or I might add in tea leaves, red flowers, melaleuca bark, aerial roots from banyan, corn silk, water bamboo husks and small index cards and make them into albums and handmade books. I even process them into pulp and press it into ceramic plates carved with graphics, making it into paper bricks, paper boxes and paper relief pots. I also painted text, symbols, graphics and colors upon them and combine them with various mediums such as ceramics and stainless steel.

Next is creating the line. For thousands of years, Chinese ink painting utilizes the intensity and the layering of the ink to express the thickness and volume of the lines. However, this is purely visual. When one touches the painting, it is still flat. I use the wire cutter (steel wire) or steel knife to carve out the form and texture on a three to four-centimeter ceramic plate and then fill in the pulp. This approach creates round and square lines, giving the viewers a three-dimensional visual or tactile experience. With the light projecting upon them during exhibition, they create linear graphics. The

use of three-dimensional bulging lines and graphics with the varying line thickness and shadows is unprecedented in the field of painting, which is also uniquely mine.

Third, the pieces integrate the two-dimensional paintings with the three-dimensional space in which the sculptures occupy. The handmade albums, handmade book and paper bricks are combined with the paper relief pot, which is painted with words, symbols and colors. They are spread and stacked, further combining the three and two-dimensional realms.

Fourth, the pieces are presented with multiple techniques in multi-media. In addition to the above-mentioned use of multiple media, modern design is also flexibly applied. It combines silk printing, page segmentation and space segmentation. The elements are juxtaposed, poked, laser pierced and burned to give the text and graphics a sense of translucence that manifests the contemporariness.

Fifth, the use of void and actuality is a major characteristic in Chinese painting. The void and spirituality transcend the painting beyond the paintbrush and the ink into a boundless realm. Laozi said, "Thirty spokes unite in one nave, but it is on the empty space that the use of the wheel depends. Clay is fashioned into vessels, but it is on their empty hollowness that their use depends. The doors and windows are cut out from the walls to form a residential quarter, but it is on the empty space the walls enclose that its use depends." Physical forms may have limits. However, the conceptual possibility is endless. The void leaves more room for imagination for the viewers. In some parts of the painting, I left the paper in its original form in order to present the natural, pure, unadorned and warm texture of the pulp. In some parts of the painting, ink and colors were used, while in other parts, more characteristics and essence of paper are retained.

I would like to express my sincere gratitude to the assistance provided by Mr. Huang Huan-Chang, Ms. Wu Shu-Li and Mr. Lin Chih-Sien from Taiwan Paper in Puli, Nantou, as well as Mr. Wang Tsung-Min, Chen Chang-Ho and Chen I-Hung from A-Ming Ceramic Shop in Dapu, Sanxia. They made these exhibition pieces possible. The pieces will be exhibited in Changhua Arts Museum, Taichung Cultural and Creative Industries Park (Bureau of Cultural Heritage, Ministry of Culture) and Chung-Shan National Gallery in National Dr. Sun Yat-san Memorial Hall.



陶書堆 Ceramic Book Pile 2004 450×250 ×150cm 陶瓷 Ceramics



陶書堆(局部)