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## 喜新研舊 MODERN CLASSIC

光影下的人間 吳耿禎  
ART OF SHEARINGS JAM WU

泰雅族的現代時尚  
INDIGENOUS BEAUTY

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# 光影下的人間 ART OF SHEARINGS

剪紙藝術家 吳耿禎

PAPER CUTTING ARTIST: JAM WU

TEXT | 夏凡玉 PHOTO | 吳耿禎

走進巷弄，一戶人家的大門上，貼著一張紅色小剪紙，像極天方夜譚裡的印記。突然間，吳耿禎開了門，一框黑色眼鏡、乖呆的頭髮、舒緩的語調，與其說是藝術家，更像古書裡走出的書生。採訪這天，他始終沒有大起大落的音調與情緒，一如流水波光粼粼，也像他的作品——獨自美麗，也輝映大地。

On the day of interview, Jam Wu appears more like an intellectual than an artist. As we speak, his voice is like the flowing water, such as his works that are uniquely beautiful and impactful.



## 陝西大娘的衝擊

初識耿禎，是在10年前。認識的，不是他的人，而是剪紙。作品裡的小人形體殊異，彷彿能通天靈；一旁的花卉鳥蝶，也構出奇幻迷離之境，視線無論到哪，都煞是有趣。

回憶第一次剪紙，是在他的大學時期。當時在設計課的工作室中，有一面大玻璃，看著光影流瀉，吳耿禎突然想起了童年居住台南的生活場景，立刻衝去買把大剪刀隨手剪。之後，他走了一趟馬祖，發現當地也有剪紙，但脈絡不是台灣的，而是中國大陸沿海一帶的文化，「那台灣的剪紙脈絡是什麼？」

帶著疑問，直到大學畢業那年，他申請到雲門舞集「流浪者計畫」。在陝北窯洞居住兩個月，他探訪當地的剪紙大娘，赫然發現，八十幾歲的大娘，剪紙圖案粗獷具創意，還能透出日常生活況味，反觀當地剪紙好手只複製了市場上喜歡的剪紙樣式。早慧的吳耿禎當下明白：「符合大眾口味的文創商品，很容易步入困境！剪紙一定要與生活結合，保有庶民精神，才最珍貴。」



## LESSON OF ELDERLY ARTISTS

I became acquainted with Jam Wu 10 years ago, not with the person, but with his paper-cut artworks. They break through long-held conventions to incorporate human figures, flowers, birds, and butterflies into fantastical scenes. No matter where you focus, each work is arresting and interesting.

During Wu's college years, in the workshop where his design classes were held, there was a large window through which he could see light and shadow. One day, a scene from his childhood in Tainan popped into his mind and he immediately went to buy a pair of shears to have some paper cutting works. Not long after, he visited the Matsu islands and discovered some paper cutting works there. This was not the paper cutting art of Taiwan, but rather of the coastal areas of China. He asks, "What exactly is Taiwan's paper cutting art?"

With this question still on his mind, the year that he graduated from college, he received a grant from the Cloud Gate Wanderer Project and spent two months living in a traditional dwelling in China's Shanxi Province. While there, he visited a paper cutting artist in her eighties. He was impressed with her creativity as her works revealed various aspects of her life. This was in contrast to other local paper cutting artists who gathered together to produce images that were easy to sell. From that experience, he says, "Creative and cultural products should not just be produced to satisfy the public. Paper cutting art must be integrated with life and preserve the spirit of the common people. Only in this way can it be considered precious."

1 在「流浪者計畫」中，吳耿禎去了陝北探究民間藝術與剪紙，這是第一次離開台灣的長旅，也是他人生重要轉折。

After receiving grant from the Cloud Gate Wanderer Project, Jam Wu went to China's Shanxi. This is a major turn in his life.

「流浪者計畫」の中で、吳耿禎は陝北に赴いて民間芸術と紙切りを研究しました。彼の初めての長旅は、人生の転換点ともなったのです。

2-3 陝北大娘郝桂珍的剪紙、刺繡與畫，訴說了每日生活滋味。

Northern Shanxi auntie Hao, Kuei-chen's paper cutting, embroideries, and paintings expressed the feelings of daily life.

陝北の女性郝桂珍の切り紙と刺繍は、毎日の生活における味わいを訴えています。



## 橫跨傳統與現代

對於奪下LV藝術首獎、受邀與愛馬仕合作皮革與絲巾系列作品，低調的吳耿禎說：「LV是徵件比賽，是朋友叫我去提計畫，我覺得做得沒有很好，但是很用心做，所以後來就得獎了。」問他如何將時尚與傳統接軌、迸出火花？他一臉詫然答道：「我沒有耶！」我們都笑了，原來他只是用很直覺性的作品，直指內心，同時迷惑他人。

事實上，吳耿禎做了許多跨界嘗試。他曾辦過《不剪紙，剪頭髮》活動，請參與者用一樣生活用品與他交換剪頭髮，而且可以約他到任何地方。「有人約去山上，也曾在天橋上剪，換過一盆植物、一個親手做的便當、一首詩……非常有趣！」

他也曾與MeimageDance合作舞蹈作品《親愛的》，創造出超現實的故事空間；為好友謝旺霖的新書《走河》設計書封，拉開封面與封底，彷彿掀啟恆河裡的所有神話！其他作品如燈光、皮革、金屬、音樂CD等跨界創作，皆能看見他豐富的想像力與創造力。



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## FROM TRADITIONAL TO MODERN

He won first prize in the Louis Vuitton Cultural Space Audition and was invited to work with fashion brand Hermès to design leather and silk products. He says, "A friend encouraged me to submit a project to the Louis Vuitton competition. I didn't think it was very good, but I put a lot of effort into it and, in the end, I won." When asked how he is able to successfully bring together the fashionable and the traditional, there is a stunned look on his face as he answers, "I'm not!" He explains that his works are based on perception. They directly speak to the emotions and spirit.

Wu has made many attempts to cross disciplines. He once implemented a project in which participants could offer him a daily use item in exchange for a haircut. The haircut could be arranged anywhere. "Someone asked me to go up to the mountains. I also cut someone's hair on a pedestrian overpass. I received a homemade lunchbox, a poem, a plant...it was very interesting!"

He was also involved in a production by MeimageDance entitled *My Dear* in which he created a surreal storytelling space. For his good friend Hsieh, Wang-Lin's new book, he designed the front and back covers. Other collaborative projects such as light fixtures, leather products, metal works, and music CDs reveal his rich imagination and creativity.

1 吳耿禎曾受邀為巴黎 Hermès Petit h 創作系列皮革與絲巾作品，此為作品「剪花牆—盆地風」。

Jam was invited to create leather and silk scarf series for Hermès Petit h in Paris. This work is "Paper-Cut Wall - Basin Wind."

吳耿禎はかつてパリのエルメス・ベティスから依頼を受け、レザーとシルクスカフのシリーズ作品を制作しました。これは「剪花牆—盆地風」という作品です。

2 吳耿禎立於新竹護城河中的作品「在你的側臉描繪光影」，將新竹市市花杜鵑的意象寫意剪入。

Jam's work at the Hsinchu Moat "Portraying Shadow on Your Side Face" expressed the image of azalea, city flower of Hsinchu City. 新竹の堀の中に立てられた吳耿禎の作品「在你的側臉描繪光影」，新竹市の市花であるツツジのイメージが、中国画の手法で切り出されています。



## 細心澆灌剪紙合作社

對於跨入時尚產業，吳耿禎顯得一派淡然，但是，一聊到「剪紙合作社」，他立刻精神一振，「我一直覺得台灣怎麼可以沒有自己的剪紙文化？直到兩年前，我到台南北門附近與20位社區媽媽開啟『剪紙合作社』計畫，每週幫她們上課，用帶研究生的方式，請她們用手機拍下生活面貌、用蠟筆畫出聲音質地、畫一個小人每天帶著它出門拍照、上台表演、用在地食材製作食譜……」豐富的生活經驗堆疊，只因為他深信，生活感對剪紙而言，遠比技術重要太多。

「我不想一開始就教技術，因為『去技巧』是最難的事！重點是觀念，想要傳達的是什麼！」隨吳耿禎上課兩年，20位媽媽剪出自己的特色，他更將這些剪紙作品集結成冊，出版《剪剪入紙 Ka Ka J'ip Chóa》。在這裡頭，我們看見台南的鹽糖歲月、廟宇與地方藝陣、黑面琵鷺與紅樹林……流露出樸質的古城風情。對於外界對書籍的稱讚，吳耿禎溫柔地說：「種籽的爆發力很厲害，我不過澆了點水……」。

## PAPER CUTTING ART COOPERATIVE

Wu lights up when talking about his pet project. He says that, "I have often asked how can Taiwan not to have its own paper cutting art? Two years ago, I began a paper cutting art cooperative with 20 women in Tainan. I teach them every week, in the way that professors teach their graduate students. I encourage them to take photos of scenes from everyday life on their cell phones, use crayons to create texture of voices and draw people. I take them to photograph, to perform on stage, to use local ingredients to produce recipes." All of this enriches their life experience. This is because he firmly believes that in paper cutting art, life experience is more important than technique.

"I don't want to start by teaching technique because moving away from technique is very difficult. What is important is the concept, what it is you want to convey." After two years, these 20 women are creating paper-cut art based on their own perspectives. He has published them as a collection entitled *Ka Ka J'ip Chóa*, which literally means "cutting into paper" in the Hokkien dialect. This collection includes images of traditional salt and sugar industries, temples, local arts, black-faced spoonbills, and mangrove forests, which reveal the simplicity of life in this historic town. Wu, who has received much praise for this publication, says, "A planted seed has explosive power. All I did was to add a little bit of water."



1-2 吳耿禎回到故鄉台南策劃「剪紙合作社」計畫，與社區媽媽進行藝術學習、創作與演出，以剪紙為媒介，汲取根於生活的藝術養分。

Jam returned to his hometown, Tainan, to lead the "paper cutting art cooperative" project, taking paper cutting as medium to teach community women artistic life.

吳耿禎是故鄉的台南人，「剪紙合作社」プロジェクトを企画、地域の主婦たちと芸術の勉強をし、創作とパフォーマンスを行っています。切り紙を媒体として、生活の根となる芸術の養分を吸収するのです。



剪紙合作社的作品「豐沛之島」，由成員探訪地方職人們，以紙尋根、以剪敘述，呈現豐富的山海市井風貌。Paper cutting art cooperative's work "Vigor-Island" was created by members to interview local artisans and to display the rich scenes in Taiwan.

剪紙合作社的作品「豐沛之島」，メンバーが地域の職人たちを訪ね、紙で由來を探し、紙で語り、豊かな山と海、町の様子を表現しています。



## 在世界角落留下作品

長期觀察吳耿禎的作品，詩人許悔之這麼描述：「耿禎作品最複雜的地方——不能想要掌握它的敘事、理解它的意旨，要能『棄聖絕智』，被它帶領，放棄邏輯思考，然後在美之中得魚忘筌……。」尤其看到吳耿禎將老字典與脆弱的金箔結合，創造出斑駁古舊的美感，許悔之讚嘆：「彷彿被作品帶到遙遠的地方，比流浪還要更遠的地方，不在這裡，也不在那裡，總之，在他方……。」

遙遠的他方，的確是吳耿禎心之所嚮。2010年冬天，他走在寒冷的挪威，巧遇一間開放的圖書館，溫暖的空間讓他產生一股情懷。吳耿禎抽出一本書，用翻譯軟體瞭解內容後，當場剪了一張符合意境的剪紙，再放回書中。這個偶發性的創作，隨著他旅行的腳步，已悄悄臥進全球30多個圖書館之中。

看著吳耿禎以雙手迎來古老技藝，又帶著它深入當代，甚至巧妙藏匿、讓它能安靜流傳後世……這一切，實在太過浪漫。

1 將舊中文字典與脆弱的金箔結合，即使略顯斑駁，卻美好地脆弱。此為作品「字典 II - 一片黃昏」。

By blending the old Chinese dictionaries with gold foils to represent the fragile appearance, this work is called "Dictionary II - An Evening, Gold leaf."

古い中国語の辞典と、はがれそうな金箔との組み合わせ。たとえいくらかマダラになっていても、そこには弱々しさからくる美しさがあります。これは「字典 II - 一片黄昏」という作品です。

2 吳耿禎會在旅行中造訪圖書館，在某本書夾進當下最符合心境的剪紙作品，這個「與你相遇的方式——圖書館計畫」依舊是進行式。

Every time during the journey, Jam would visit one library and pick up a random book to improvise a paper cutting work for it, then put it in that book. This "The Ways to Meet You - Library Project" is an ongoing project.

吳耿禎は旅行中に図書館を訪れ、ある本の中に今の心境に一番合っている切り紙作品を挟み込みます。この「あなたと出会う方式—図書館計画」は今も進行中です。



## WORKS IN EVERY CORNER OF THE WORLD

Taiwan Poet Hsu, Hui-chih, who have observed Wu's works over a long period, once said, "The most complicated aspect of Jam's works is that you cannot grasp the description or the meaning. You must abandon wisdom and let them lead you." Especially when seeing the combination of Wu's old dictionary and brittle gold foil, Hsu says, "It is as if these works take you to a faraway place, farther than you can wander on your own. It's not here and not there, always in another place."

To faraway places is indeed where Wu likes to go. In the winter of 2010, he was visiting Norway, where he happened to come across an open library. In the warmth of that space, a thought came to him. He took a book from a shelf and using translation software came to understand its contents. On the spot, he created a paper-cut artwork that represented his artistic concept of that event and put it into the book. He has since created spontaneous works and hid them in more than 30 libraries around the world.

Watching Wu at work as he preserves an ancient art form and brings it into the contemporary, as well as ingeniously hides works during his travels, one can only conclude that this is an exceptional romantic way of life. ☺



吳耿禎

出生：1979年生於台南

學歷：實踐大學建築設計學系、  
中國北京中央美術學院實驗藝術系研究生

得獎：2010年獲得 Louis Vuitton 藝術首獎

個展：2016年「脆弱的種種美好」

2015年「吳耿禎個展——千零一夜九個海一片黃昏」

2012年「藝術家生存工作表」

2010年「如果你遇見一個牧羊少年」

2010年「吳耿禎首展三部曲」等

興趣：剪紙、讀書

Jam Wu

Born: 1979, Tainan

Education: Bachelor's degree, Department of Architecture, Shih Chien University;  
Graduate student, Graduate School of Experimental Art, Central Academy of Fine Arts in Beijing

Awards: First prize, Louis Vuitton Cultural Space Audition, 2010

Solo exhibitions: 2016 Cut-Outs and Alive;

2015 One Thousand and One Nights / Nine Seas / An Evening;

2012 Working Table of an Artist;

2010 If You See a Young Shepherd;

2010 Trilogy of Jam Wu's Solo Exhibitions

Interests: Paper cutting art, reading