



迷迭語彙新次元

PABLO LEHMANN

多字符疊鏤

層層複疊的集合字符化解了自身語意的圍困，Pablo Lehmann 用縱緯交織的巨幅剪紙／塑料割刻出空間新象限，為無所職司的語彙找出可能的未知座標。他剪、燒、融、黏，讓文本與虛實課題不斷地消蝕浮現，靜靜等待映證的自明瞬間。

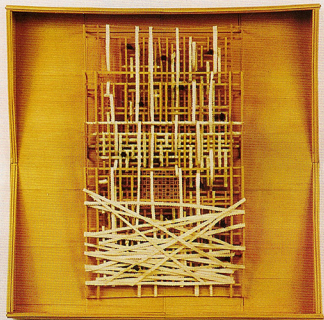
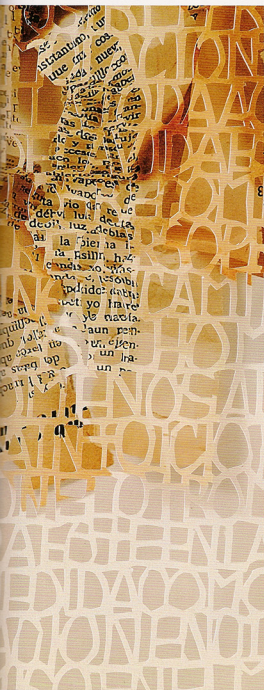


1974 年生於阿根廷的布宜諾斯艾利斯，1997 年畢業於 Prilidiano Pueyrredón 國立藝術大學並取得博士學位，2006 年自 IUNA 藝術學校畢業，現在為 IUNA 藝術學校的教授，2008 年在阿根廷 1/1 Caja de Arte 藝廊舉辦過個展，博覽會展出包括 2010 年的邁阿密博覽會、2006 年到 2010 年阿根廷的 ArteBa 博覽會等；2008 年獲 Salón Nacional/Textil 首獎，也在雜誌多有露出，如 Ramona Magazine、Veo Magazine、Arte al Límite Magazine 等。

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Solo exhibitions (after 2008) : 1/1 Caja de Arte Gallery (2008)
Fairs (after 2008) : MIA - Miami (2010); ArteBa - Buenos Aires (2009-2008-2007-2006); BaPhoto (2009-2008); ArteB - Bogotá (2008)
Awards (after 2008) : First award Salón Nacional/Textil (2008)
Press : Ramona Magazine, May 2008; Veo Magazine, December 2007; Arte al Límite Magazine, January-february 2007

01	02
	01. About truth and lie II (detail)
	02. Text (50 x 50 x 5 cm) : Paper 2002
03	03. Hanging Text (detail)



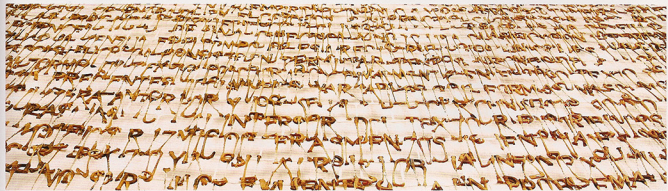
將語言實化作物體

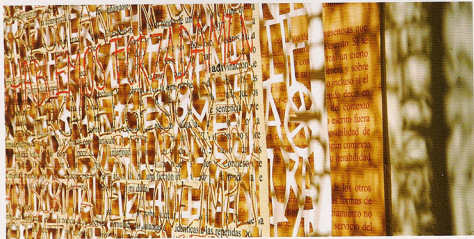
有人形容我的創作像一種軟雕塑。許多藝術家如 Rembrandt、Uecker、Gego 都曾影響我的創作，但是巴西藝術家 Arthur Bispo do Rosario 對我的風格和特性發展最具影響。對於當代雕塑的表現形式我沒有感到非常驚訝，我想它們扭轉了西方對空間的一貫思考方式。現在對空間的觀點，認為空間已經不再是先驗的、一個可以讓東西置入的空的地景，相反的，是人們製作出來的物體創造了空間，這些物件重新指涉出界限、坐標，以及對環境的認知。要歸納我的創作風格有點困難，或許可以說我「創作了物體」（我認為「挖空」和「懸置的字符」都是一種物體），但我沉迷的是語言和隱於其中的人類關係。我的意圖是將語言作為實質物件呈現，讓語言不再只是一種抽象的溝通工具。作品中的維線結構即帶有同質多樣的特殊性，它的識別性需建立在相異的基礎上。語言有它的生命，它形構了我們的現實，而文法和句法在意識與心理上都會影響著人們。

dpi: What art period or style influenced you the most? Your cutting art seems nearly to be one performance of soft sculpture, what's your opinion about modern sculpture art? How would you describe your own style?

Pablo: Rembrandt, Uecker, Gego, and, most of all, Arthur Bispo do Rosario, a Brazilian artist, have influenced in my style and poetic development. Although I have not been shocked by modern sculptors, I think that they inverted the occidental way of considering space. Now, we could say that space is not a priori category (the idea that space is there, as a vacuum landscape where things can be introduced). On the contrary, now we can say that the things that are produced by humans create spaces: they re-signify parameters, coordinates, and the perception of environment.

It's difficult for me to catalogue my style; I can say that I create objects (I consider the cut-outs and the hanging letters also some kind of objects), and that my obsession is language and its human relationship. My attempt is to present language as a material thing (not an immaterial instrument to communicate with each other). A well which has the particularity of being a homogeneous diversity, which has its own identity built on the base of differences. Language has its own life, it forms our reality and its grammar and syntax has ideological and psychological effects on us.





04	05	08
06	07	



dpi: What material, tool and techniques did you use? Usually, what's your flow path for your works?

Pablo: I use acid-free paper sheets, pencils for writing and very sharp knives (cutter) for cutting. First I define a series of works, I draw sketches, often I work with my PC and Photoshop to view colors and shapes as well. Then, every idea of work and its form lead me to choose a text that fits on such general idea. I take the chosen text from my personal library and transcribe it in the paper sheets, then I cut the interstices, one by one.

dpi: It seems that you try to build a life structure with cutting art, and describe all objects by words from paper cutting. It's quite poetic. What inspired you to start these works? Did you work it based on a theory? Could you share your aesthetic or philosophy about your work? Could your works represent your personality or inner character?

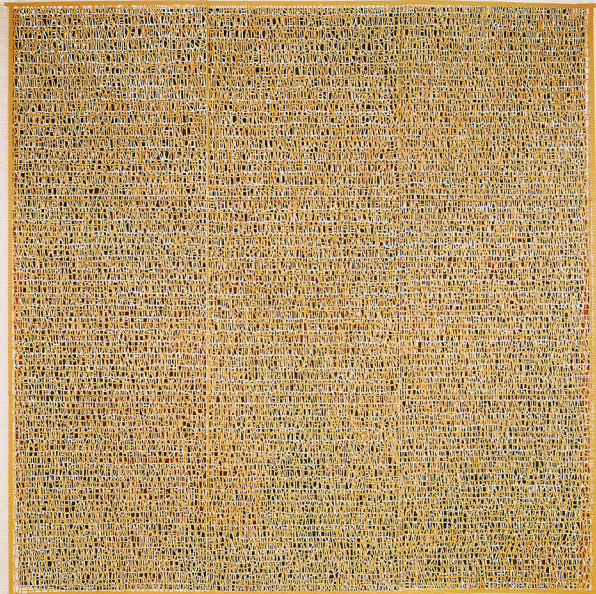
Pablo: My work and its inspiration began with my

readings, theoretical studies and also because I have worked many years within a group of artists called "Obras en papel" (Works on Paper). We made many exhibitions and one of the main rules of our poetic statement was to produce things only with paper. After 2003 I began to work alone, but I can say that from these years of collective work (1999-2003) until now I have produced my work under that legacy.

The subject, the conceptual structure of my works are influenced and stimulated by literary and theoretical authors: Borges, Cortázar, Pizarnik, Eco, Barthes, Heidegger, Baudrillard, Freud, Žižek, Lacan. I've always been very interested in semiotics, philosophy and psychoanalysis. These three discourses have a common subject: they investigate, consider and understand language and art through different lenses. I believe (taking Umberto Eco's thesis) that a work of art is a message that is intentionally made for causing aesthetic effects. That

is to say: it is ambiguous and self-reflexive; ambiguous because it permits a lot of different interpretations (some of them may be even contradictory) and self-reflexive because it seduces and attracts the spectator/reader's attention to its own form.

This form is open and incomplete, only the interpreter is able to intervene and eventually "complete" its message. I constantly try to create ambiguities in the material (transforming the paper sheets in word nets, confounding plastic letters with small bones) and also in the word's field putting the words together in order to "eclipse" the meaning behind the signifier (the word as a shape). In any case, I guess my works do represent me because -now from a psychoanalytical perspective- I could say that I try to speak about different things inventing words, but finally the works reveal their own message and begin to talk about me...



挣脱語意限制的創作

每幾年我就會修正創作方向，如作品“Letter2 detail”顯現了2003年開始發展的類三角的幾何形狀以及盲人使用的六點點字法；2004到2005年則開始運用從書本撕下的印刷紙張，將之剪的像胎紋，並在其中留下連結字樣，如作品“Tangle-Text”。於是作品的縱橫線愈變愈複雜，將花紋和潦草字發展至極致後接著出現2006年的「草寫模式」作品：一段時間後我發現草書會妨礙表現形式，於是又將文章改為大寫字母的狀態，這個經驗就是語言影響思想的表現；無論哪一種書寫形式，都會侷限「思考的多樣性表達」，我自身的書寫和語言會「描述」、「隱匿」出所關的我。2007年我便開始用雙層紙張切割，希望以無限文本空間展現出無窮感，並試圖在作品裡產生意象深度。在這裡運用能與人視覺產生互動的紙張顏色相當重要，系列作品“Text glaze”中便呈現了皮膚色、棕色、白色、紅色和黑色等和人體相近的色彩。我很讚賞林布蘭描繪肌膚的色彩，也將之擷取至作品，希望能做出文本和人體的隱晦連結。早期的系列作品“Cut-outs”只有約四五公分的深度，這幾年較具厚度、有立體外觀的系列作品則稱作“Objects”，指涉了已存在著的物件，像是框架、圖書館、織布機或書籍，也給予觀衆更多觀看角度。而這件包含大量鏤空空間、內部包裹著空無的盒狀物已經指涉了某些東西，意義已經存在於其中，在那些空無的紙背後，體現了某種意義；因此呈現的文字即使毫無新意也沒關係，重要的是文本內容在被人認知並獲得意義之前，他們傳達的文本概念在指涉作用開始之前已經發生。

dpl: Please talk about your series works "Cut-outs". In some of these selected work, you arrange three or more papers in layers, which are cutting into words' shape. Why do you make it like that? And the cut shapes also have transformed from 2003 to 2008, what's the difference in those works which created by each year? And does the color of paper make sense? What imagery you are trying to show?

Pablo: Year after year I modify my works a little. In the beginning (2003) I started cutting geometric shapes which refer to tangles and also to some Braille writings (the blind writing method), then (2004-2005) I began to use sheets I torn out from books, and then to use printed selected texts. I cut this papers as if they were treads, and I left some words, which were connected by those treads. This tread-wells have acquired more and more complexity, forming scrawls and arabesques which finally lead to my cursive writing (2006). After many works I began to see that cursive stimulates some work forms and inhibited others, so I decided to change my writing into capital letters. In this point I could refer this experience to what I said above, about language and its ideological effects: I believe that each kind of writing stimulates or inhibits diverse discourses and forms of thinking. That is to say: you are what your own writing and language permitted you to be.

In 2007 I began to work with two layers of cut-outs sheets: this was in order to create some sensation of infinity, of unending space in the texts. My intention was to generate a simulacra of depth in the works, and for doing this I had to chose the proper colors for each layers, in order to promote an interaction with same optical effect. As for the selection of colors, I always use the ones which refer to human body and to texts: skin colors, browns, whites, reds and black. I admire obsessively Rembrandt's colors of skin, and also choose these colors because I want—in an elliptical way—to weave connections between texts and human bodies.

dpl: Can you share with us about your series works "Objects"? It seems an extension from "Cut-outs". How did the concept come from? What message would you like to convey through those works? Does those words on that have any meaning?

Pablo: In the course of these years I have done works with much more depth than the "Cut-outs" (they have only 4 to 5 cm.). The so-called "Objects" have a three-dimensional appearance, that convey the spectator to observe them in many perspectives, and also to refer to existing things: frames, libraries, looms, books etc. Most of them are vacuum shapes, forms which contain an absence. These structures refer to "cases", which are—though containing nothing—already signifying something. "Meaning" is already there—as in a blank sheet—and it doesn't matter if they are perceived as empty, the idea is that they convey a text before their significant function starts to work.

