



層層複疊的集合字符化解了自身語意的囹圄,Pablo Lehmann 用縱緯交織的巨幅剪紙/塑料割劃出空間 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,讓文本與虚實課題不斷地消蝕浮 現,靜靜等待映證的自明瞬間。



Pablo Lehmann

1974 年生於阿根廷的布宜諾斯艾利斯,1997 年畢業於 Prilidiano Puevrredón 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 藝郎舉辦過 個展,博覽會展出包括 2010 年的選阿密博覽會、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 25 .

Pablo Lehmann Barn in Buenas Aires - Argentina, 1974. Graduated as

lo exhibitons (after 2008): 1/1 Coja de Arte Gallery (2008) Fairs (after 2008): MIA - Miami (2010); ArteBa - Buenos Aires (2009-2008-2007-2006); BaPhoto (2009-2008); ArtBo - Bogotá (2008) Awards (after 2008) : First award Salón Nacional/Textll (2008) Press: Ramona Magazine, May 2008; Veo Magazine, Dec





將語言實化成物體

有人形容我的創作像一種軟雕砌。 許多藝術 家如 Rembrandt · Uecker · Geao 都智能 響我的創作,但是巴西藝術家 Arthur Bispo do Rosario 對我的風格和詩性發展最具影 響。對於當代雕塑的表現形式我沒有感到非 常緊訝,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、一個可以讓事所署入的空 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象限、坐 標,以及對環境的認知。要關題我的創作圈 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-種物體) · 但我沉迷的是語言和臟於其中的 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。作品中的緯線結構即帶有同質多樣的特 殊性,它的識別性就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 文法和句法在策磁與心理上都影響著人們。

dpi : What art period or style influenced you the performance of soft sculpture, what's your opinion about modern sculpture art? How would you

Pablo : Rembrandt, Uecker, Geao, and, most of influenced in my style and poetic development way of considering space. Now, we could say that space is not a priori category (the idea that things can be introduced). On the contrary, no we can say that the things that are produced by It's difficult for me to catalogue my style; I can say that I create objects (I consider the cut-outs and relationship. My attempt is to present language as the particularity of being a homogeneous diversity, differences. Language has its own life, it forms our reality and its grammar and syntax has ideological

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STATUTE STATES OF THE PROPERTY אם זום דיין לפלים וויפועם קיים ו . וני צפיליון לו יוופיקום ובי מציי DOLLOWS A TOLLOW HOW SEPTIME TO HIGH CONTROL OF THE PROPERTY IN THE PROPERTY IN PROMORTONIA PARCIA LANTING TREADMENT COMMINGROUS COLORGING IN TO AND LOUGHT WHAT HAND GRANGET ME BO which is the management to be when the state of bonds whater increasing in Edit Premiability on white edge in the control of the assertion accompany to the telegraph of misobacher chantender the management well to show the specialisticated the people of rated of the un this bru denter assertion was the surpresentations of the wholest the contraction of the A CORNOR ALTON ERGLANDS WE DES BELLE-BYD ALON CRISS, WE IN Landership was construction devotes and propriet and had sent the coult of may an tack the control of the second seco OC DOX TO COLLEGE WAS A MADE IN THE PROPERTY OF THE PROPERTY OF COMPLETE שיים שון אום אום אום ובין ובין שום ביום ביום שום ביום ובין ובין אופים בים ביום ובים בים בים בים בים בים בים בי Like which is any programmed as the programmer. You is believe that are sufficiently with a sufficient which is a sufficient with a sufficient win the sufficient with a sufficient with a sufficient with a suffi S INCOMESCO INTERNACIONAL DESCRIPTOR PLANTING ALLEGAN DE POLO COM A MESSA SELECT A CHEST OF SELECTION AND SECURE ASSESSMENT ASSESSMENT OF SECURITY SEC and the state of the state of the party leads to the state of the stat The State of the Control of the Cont







開放而曖昧的表述

我用無勸紙、鉛筆(寫字用)、尖貌的刀作為創 字則是從自己的書庫中選出然後抄寫在紙上,一 個字一個字地剪開來。要提到自己做剪割作品的 論研究,以及普參與多年的藝術團體 Obras en 品即是一種營造美學效果的刻意訊息」,也就是 回邊頭談論起身為作者的「我」。 papel(紙上作品之意)等緣由:參與藝術團體 說,藝術品的語意是曖昧不清並且自我投射,曖 斯關舉辦過許多展覽,我們的創作宗旨就是只 用紙張來創作。一直到 2003 年我才開始獨立作 此間還會互相矛盾:而自我投射則是因為它誘引 業、但是不論 1993 到 2003 年的作品或是獨立後 觀者/讀者回到對形式上的關注。這種形式是開 至今的作品,大抵都是延續我在團體創作時期的 放且未完成的,只有「解釋」這個動作能夠干預

思考和理解語言。

誅不清是因為它容許廣泛解釋,甚至「解釋」彼 基本概念。創作命題和概念構成則深受文學和理 它,且完成作品的最終訊息。我持續嘗試在作品

論作者的影響刺激,例如波赫士、柯塔薩爾、皮 中營造曖昧與模糊,比如在媒材方面將紙張切割 作素材。通常先構思好系列作品。畫草圖時常利 札尼克、安伯托·艾可、羅蘭巴特、海德格、博德 成字體網狀結構、在塑膠的立體字母中混入小資 用 Photoshop 先預視色彩和形狀,然後讓每件 里亞爾、佛洛伊德、齊傑克、拉岡等:另外也對 頭等:而在内容部分則將所有文字拼置在一起, 作品的概念和形狀引導我搭配文字內容。上面的 符號學、哲學和心理分析深感興趣,這三項學問 取消文字背後的含意,只展現文字形狀。無論如 有個共通論題,它們都是透過不同方式來調查、 何,假設從精神分析學的角度做推測,我猜想這 6 些作品也代表了我自己、雖然我嘗試藉由作品來 開端,可以追溯到我以往所閱讀的書籍、我的理 在這裡我引述一句安伯托·艾可的理論,「藝術 講述不同事情,但作品卻會擅自洩漏自身訊息,

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6. Tangle-Text 1

6. Text glaze

迷迭語彙新次元 | Pablo Lehmann 的字符疊鏤

doi: What material, tool and techniques did you use? readings, theoretical studies and also because I have Usually, what's your flow path for your works?

s of works, I draw sketches, often I work with my PC and Photoshop to view colors and shapes as well. Then, ry 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.

doi: It seems that you try to build a life structure with cutting art, and describe all objects by words from paper cutting. It's guite 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

worked many years within a group of artists called "Obras Pablo : I use acid-free paper sheets, pencils for writing en papel" (Works on Paper), We made many exhibitions and very sharp knifes (cutter) for cutting. First I define a 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, Zizek, 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 trough 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 attract the spectator/reader's attention to its own form.

This form is open and incomplete, only the inte able to intervene and eventually "complete" its message. I constantly try to create ambiguities in the materia (transforming the paper sheets in word nets, confound plastic letters with small bonest and also in the w field putting the words together in order to "eclipse" 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 works, but finally the works reveal their own message and begin to talk about me...

The Administration of the American Commission (Commission Commission Commissi

開始之前已經發生。

揮脱語意限制的創作

每幾年我就會修正創作方向,如作品 "Letter2 detail" 顯現了 2003 年開始發展的類一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"。 於是作品的縱緯線愈變愈複雜,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寫會 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:無論那一種書寫形式,都會侷限「思 考的多樣性表述」、我自身的書寫和語言會「描述」、「團範」 出所謂的我。2007 年我便開始用雙層紙張切削,希望以無限文 本空間展現出無窮惑,並試圖在作品裡產生變象深度。在這裡領 用能與人類視覺產生互動的紙張顏色相當重要,系列作品 "Text glaze"中便呈现了皮膚色、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,也將之類取至作 品·希望能做出文本和人體的隱晦連結。早期的系列作品 "Cutouts"只有約四到五公分的深度,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,也給予觀索更多觀看角度。而這 件包含大量鍵雕空間、内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,在那些空隙的紙膏後,體現了某種 意義:因此呈現的文字即使毫無文意也沒關係,重要的是文本内 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

dol: Please folk about your series water. "Cult aux", in some of these selected work, you arrange three or more papers in layers, which are cutting into word; you arrange three of more papers in layers, which are cut shapes also have transformed from 2003 to 2006, what's the difference in those works which created by each you'll And does the color of paper make series? What images you are trying to show?

Pablo: Tear of the your Timodiff my works all title, in the beginning (2003).

Intered culting geometric shapes which refer to languist and sale to see facilities writing (if the little writing method), in any COAP 2003, I began to use these I bern out how books, and their to use princip selected users connected by their levels. In the reductive them a could refer and more competity, forming cornect and orabesque within finally lead or more competity, forming cornect and orabesque within finally lead or more competity, forming cornect and orabesque within finally lead or more competity, forming cornect and produced to the production of simulates some work forms and helitated ories, so if decided in change within 1 said above, both languing and it is feedingly collect in believe that I said above, both languings and it is feedingly collect. I believe that I said above, how the languing and it is feedingly collect. I believe that I said above, to so, you are with any con own writing and languings of infinitely. The I is not you so or who to you own writing and languings or in the contract of the contract

In 2001 Degan to work with two layers of cul-rost sheets: this was in cade to create some exercisor of infelling, of intending space in the feats. My intendior was its generate a simulation of either just sheet, and not depict in the work, and for degan find that the claim of the proper cloid for each system, in order to generate an extendior of the second of the

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

depth from the "Cut-outs" (they have only 4 to 5 cm.). The so-colled "Objects" have three-dimensional oppearance, his of convey the specifor to observe them in many perspectives, and also to refer to scaling things; fromes liberias; losses, books etc. And of them are vacuum shapes. Comis which contain an observed. These structures refer when the properties of the scale of the scale of the scale of the comething. "Monoring" in drough them each in a bulse refer and if upon matter if they are perceived as empt, the idea is that they convey a text before their significant function into its work.





等待作品被映證的瞬間

自己最早的紙上作品 "Reliefs" 中有些看似木 頭的材質,其實是由紙張製成。這些作品多依據 阿根廷作家波赫士的故事"巴别族的團書館"創 造、内容是關於轉化成無限而週期式的圖書館。 具有刺穿性結構的 "Reliefs" 正是之後 "Cutouts" . "Objects" . "Hanging Texts" 等系列作品媒材和概念的前身。其中我在作品 "Hanging Text" 挑戰了紙張以外的媒材, 蒐集 許多工業塑料製成的字母並用火燒融。比起過去 只將平滑紙張剪織成難以辨識的網狀文章,在语 裡我開始以丁葉媒材受清躁練效果,好像字母都 只是小骨頭,將一整篇文章表現成骷髏機態,等 待人們覆上原常「除釋」以成為它們的皮膚。看 到德夫精累的作品以及理論辩證, 無論好證都讓 我感到寬慰:尤其 "Thesis" 有著雙層鏤雕紙、長 寬各有 150 公分,製作耗時達一個多用,是花費 自己最多心力的作品。藝術家的論述總是存於各 種提問中,也只有透過不確定和猜測才能產生創 作途徑。我不相信「巨作」這樣的概念,每一個 作品都核被當成一整個過程,就像是論述是存在 於真實與錯誤、常識與荒壞之間的灰色地帶。單 獨一件作品無法有很深的内涵,必須集結衆多作 品才能彼此肿脸創作的中心論述。

dpi: Please describe your series work: "Reliefs" and "Hanging Texts", especially the work "Hanging Text", it's obviously a big breakthrough. How do you develop you idea and deal your main concept with different material! And what is the content of expressions? Some of them seem a little bill terrible, what the atmosphere you by to create?

Pablo: The so-called "Reliefs" are my earliest works on paper, and thus they may appear as wood, they are

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- 09. Chaos Rules I (28 × 19 cm) 2008 (detail 12 (detail) (detail)
 - 11. The others fibrary II (costal)

 12. About truth and fie II
- (detail)

made according to Slonge's lode. The Library of lobed's in which the Appendix outbur refers to the universe on an unlimited and periodic library! Los say that the present such as a many suppressed such a remained by construction (Sperented Such as the state) of the state of the

If in the past I have cut the homogeneous surface of poper heets in order to create a neef of less legible values here legan to work with an industrial material and fried to generate an ambiguous effect, as if the letters were small bones. The intention was to associate the texts to saled structures that wall to be "dessed" by the create "the rest of the reader's interpretation. In "Hongling Texts" the letters transcribe to whether the creater of the reader's interpretation. In "Hongling Texts" the letters transcribe sentences from a Reland Barthest book.

dpl: Which work is the most special or the most favorite for you? Or which one made you spent the most of time and effort, why?

Pablo: I would prefer not to talk about my favorite ones.

but I can say that it relieves me to see that all these years I have worked a lot and I have achieved – ever with mislades – inceme of my assistent and theories and every service of the same of the

A "Master Piece" has no sense if it doesn't have other works which support, mention and question its own discourse, "Thesis" - a work of 150 x 150 cm, with two layers of paper cuttings - is the one in which I spent the greatest effort (more than a month of working).

無限彈性的乘載媒材

近一年來投票構圖一系列所作,有用於下數域。 的"Aboul find not lie" 可见之能够能或認知 The others libray"。每一件不能低处等变型 跨延高度系统遗憾。全型的作变是用纸瓷短目 為紙質質器。這些和書號性提定吸引了放。但是 但於運搬作器 The others libray"的数层表 整度出发数、影響的圖畫館、使更至之機能 影作、未來會繼續以限所或能片為解析,發展成 大文化學是在戶程度,但如果被握上服所。

dpi: We founded that you have done your works by different materials such as paper and plastic, what subject or material would you like to try next? How did you decide which material is the right one for your work? What else do you want to do but you have not done if yet? Pablo : Although I have not ligaded the new works on

the wealist yet I have been varied for a year new with pholographs and oil only. Each mellotted I choose to work with adopth to the sense and the fachtical need of every place. I work with pages factories I have been to switting, but, for exemple, in the Installation of the to writing, but, for exemple, in the Installation of the many steps of the place of the place of the place of the hardyst glory, to the virty with in this cost the or per personal place of the place of the place of the place of the produced by the place of the place of the place of the in order to exhibit these works coldons, to have bugger and not create a rediscissifier with the environment.

