

# Why Glass?



## 華人琉璃藝術 新紀錄

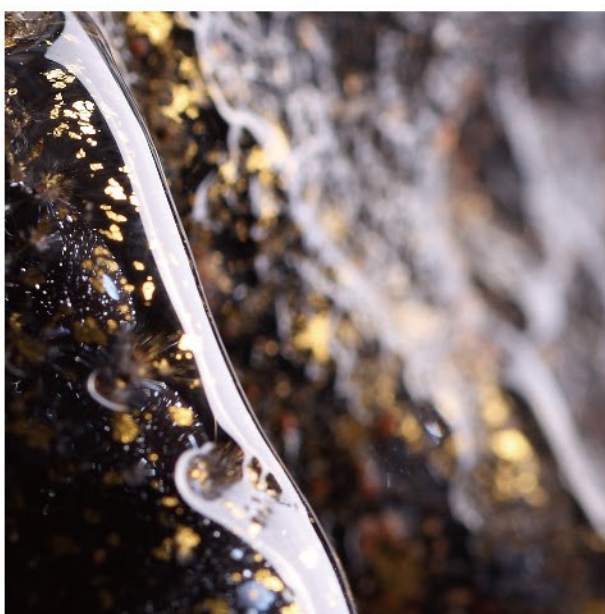
For over a century, the Musée des Arts Décoratifs has solidified its status as an indisputable authority on glass art and kept a watchful eye on the development of the genre.

## Musée des Arts Décoratifs

Acquires the work of  
Loretta H. Yang  
and Chang Yi

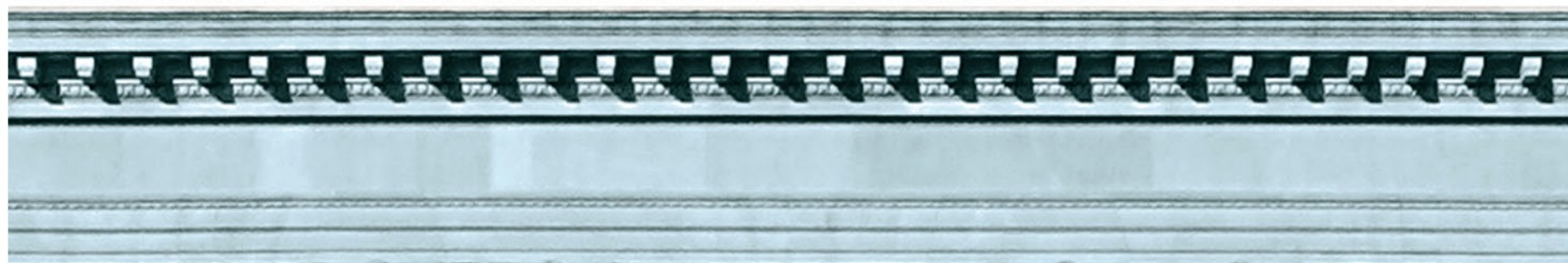


## 張毅楊惠嫻作品 同獲法國百年博物館 典藏



成立於1905年，與羅浮宮共為一體的法國巴黎裝飾藝術博物館，宣佈收藏楊惠嫻作品《無相無相-金光明菩提願》、張毅作品《焰火禪心-火鸚鵡》，這是該館自成立以來，首次收藏華人琉璃藝術；繼英國維多利亞與亞伯特博物館、美國寶爾博物館、中國美術館之後，楊惠嫻與張毅再獲國際當代藝術界的肯定和認可。

The museum collection was originally founded in 1905 by members of the Union des Arts Décoratifs. It houses and displays furniture, interior design, altar pieces, religious paintings, objets d'arts, tapestries, wallpaper, ceramics and glassware, plus toys from the Middle Ages to the present day. The collection is primarily composed of French furniture, tableware, carpets such as those from Aubusson, porcelain such as that by the Manufacture nationale de Sèvres, and a large number of glass pieces by René Lalique, Émile Gallé and many others. It includes numerous works in the Art Nouveau and Art Déco styles and modern examples by designers like Eileen Gray and Charlotte Perriand. However, the museum's deep holdings range back to 13th-century Europe.





## 【封面故事】

Jean-Luc Olivié特意從巴黎驅車親赴CAPAZZA藝廊，挑選張毅的《焰火禪心-火鸚鵡》列入館藏。

# Musée des Arts Décoratifs

Acquires the work of Loretta H. Yang and Chang Yi

## 楊惠姍、張毅作品 獲巴黎裝飾藝術博物館典藏



Jean-Luc Olivié, Laura Capazza-Durand at GALERIE CAPAZZA  
Chief Curator of Musée des Arts Décoratifs Jean-Luc Olivié personally chose *A Realm of Zen within Fire - Parrot Tulip* for the museum's permanent collection.

法國巴黎裝飾藝術博物館宣布收藏楊惠姍作品《無相無相-金光明菩提願》、張毅作品《焰火禪心-火鸚鵡》。

本次收藏的特殊之處，是Musée des Arts Décoratifs首次接受亞洲藏家的捐贈，以收藏家向博物館捐獻的形式達成收藏，這是MoMA等現代藝術博物館重要館藏的來源，是歐美藝術市場行之已久的收藏系統。其意義在於改變玻璃藝術家與國際博物館之間的單向聯繫，藉由藝術家、收藏家及博物館三者之間的互動，將現代藝術推向一個正向且長久的發展，收藏家的捐贈讓博物館館藏更豐富，藝術家也能更專注於藝術創作。這一舉動也向其他藏家發出訊號，推動玻璃藝術進入更多世界級博物館的可能性。

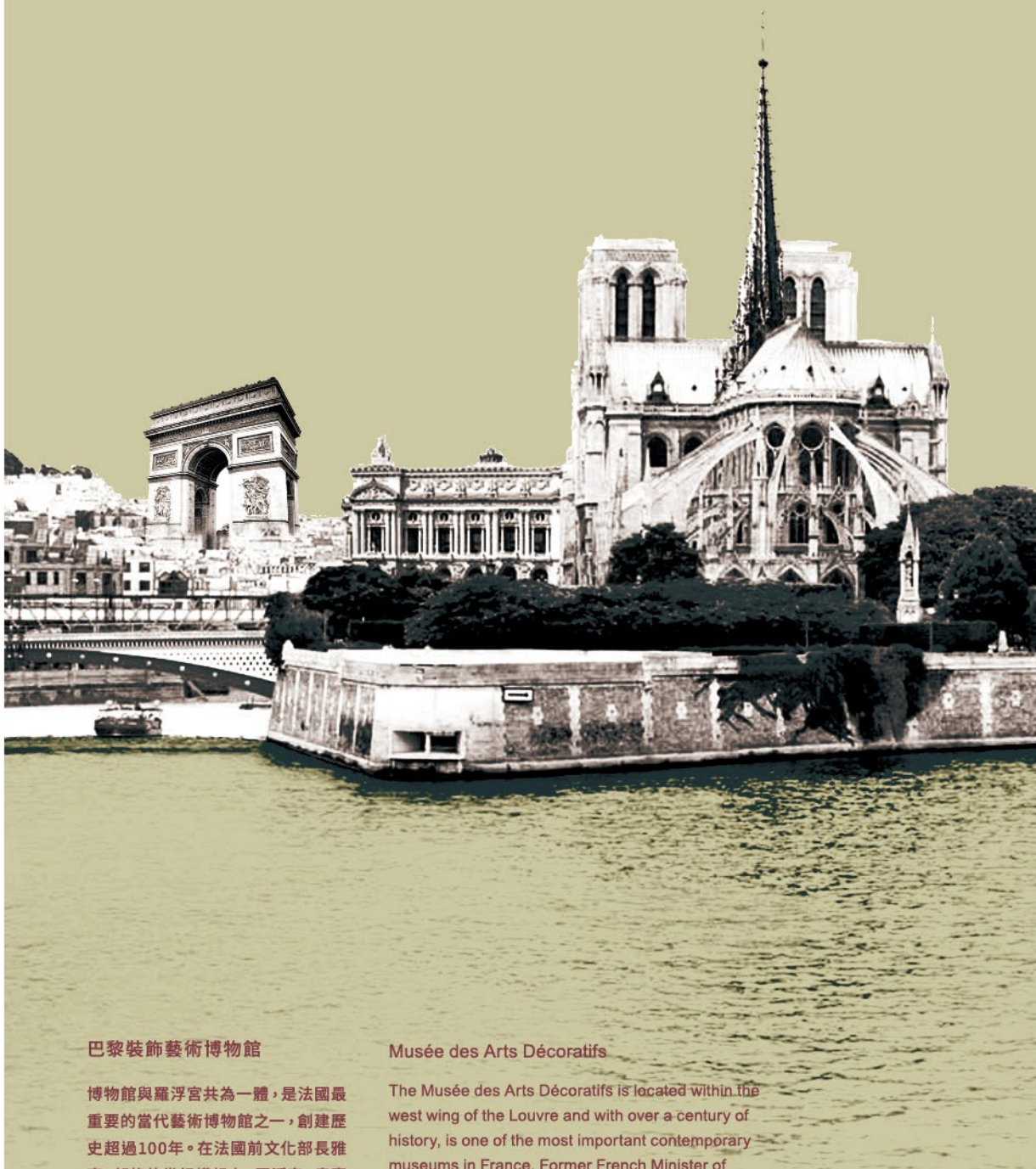
這些為華人當代藝術做出貢獻的藏家的名字，不僅將被記載於具有百年歷史的重要博物館，也會被華人當代藝術圈所銘記。

Musée des Arts Décoratifs has announced the acquisition of Loretta H. Yang's *Formless but Not Without Form - Golden Glow of Enlightenment* and Chang Yi's *A Realm of Zen within Fire - Parrot Tulip*.

This will be the first Chinese liuli art acquired for the museum's permanent collection since its inception in 1905. With this addition, Musée des Arts Décoratifs joins the Victoria and Albert Museum in London, Bowers Museum in California and the National Art Museum of China in Beijing in housing the work of Yang and Chang among their respective collections. This acquisition also marks the first time the Musée des Arts Décoratifs has received an endowment from a private collector from Asia. A common practice among contemporary art museums in Europe and North America, the exchange builds a relationship between the artist, collector and museum. It also extends the longevity of the genre and enriches the public space with what would have been privatized. This endowment permanently links the collector with the museum and with contemporary Chinese art.

## 華人當代玻璃藝術收藏的里程碑

該館自1905年成立以來，首次收藏華人琉璃藝術家作品；繼英國維多利亞與亞伯特博物館、美國寶爾博物館、中國美術館之後，楊惠姍與張毅再獲國際玻璃藝術界的肯定和認可。



### 巴黎裝飾藝術博物館

博物館與羅浮宮共為一體，是法國最重要的當代藝術博物館之一，創建歷史超過100年。在法國前文化部長雅克·朗格的世紀構想中，羅浮宮、奧賽博物館與裝飾藝術博物館三大博物館的相互呼應，形成世界上首屈一指的龐大博物館群體。

### Musée des Arts Décoratifs

The Musée des Arts Décoratifs is located within the west wing of the Louvre and with over a century of history, is one of the most important contemporary museums in France. Former French Minister of Culture Jack Lang started an initiative that would join the Louvre, Musée d'Orsay and the Musée des Arts Décoratifs; the three institutions would eventually become the world's largest museum collective.



# “巴黎百年博物館”

## 第一次收藏華人琉璃藝術

Century old Parisian institution acquires Chinese liuli

2015年9月，巴黎裝飾藝術博物館首席策展人Jean-Luc Olivie首次見到藝術家楊惠珊小姐及張毅先生的作品，肯定他們在創作概念以及技巧表現，為玻璃藝術帶來前所未見的新境界，熱切表達巴黎裝飾藝術博物館希望收藏兩位藝術家的作品，增加其現代玻璃藝術的館藏。他特別指出張毅先生的「焰火禪心」：「黑色的瓶子加上不透明的花朵，是博物館級的作品。」

Musée des Arts Décoratifs對於玻璃藝術保持著持續不斷地研究和關注，收藏艾米爾·加萊、亨利·克羅斯、弗朗索瓦·德孔西蒙及現代著名藝術家作品，權威地位毋庸置疑，但獨缺華人當代玻璃藝術藏品。張毅與楊惠珊的作品，填補了其館藏空缺，令其玻璃藝術收藏因納入華人當代玻璃藝術，更具世界級的影響力。這是法國藝術界和學術界對華人玻璃藝術的肯定，進一步奠定了兩位藝術家在玻璃藝術創作領域的地位。

Chief Curator of Musée des Arts Décoratifs Jean-Luc Olivie first laid eyes on the work of Loretta H. Yang and Chang Yi in September 2015. He recognized the conceptual and technical mastery of the pair and their impact on the future of glass art. He announced then and there his wish to acquire their work to bolster the museum's collection of contemporary glass art. Singling out Chang's *A Realm of Zen within Fire*, he says, "A black bottle with opaque flowers — this piece is truly museum worthy."

For over a century, the Musée des Arts Décoratifs has solidified its status as an indisputable authority on glass art and kept a watchful eye on the development of the genre. Among its collection is the work of Émile Gallé, Henry Cros, François Décorchemont and acclaimed contemporary glass artists. The addition of Chang Yi and Loretta H. Yang's liuli masterpieces to the museum's permanent collection fills the institution's void of contemporary Chinese art and confirms the artists' global influence and status.

### 焰火禪心

我相信，脫蠟鑄造加上吹製的技術相當不易，溫度控制非常困難。我曾經看到有人試著用脫蠟鑄造和吹製去創作，但都是實驗性質，作品尺寸很小，效果也不精準。很多人想要嘗試，但不是每一個人都可以成功的做到。

「黑色的瓶子融合不透明的花朵，  
創造出一個真正的博物館級的作品！」

### A Realm of Zen within Fire

Combining the *pâte de verre* and blowing techniques is technically challenging because of the difficulty in temperature control. I have seen this combination before but it was merely experimental, on a small scale and the designs were not as intricate. This level of technical prowess is one many aim for but very few achieve.

"A black bottle with opaque flowers — this piece is truly museum worthy."





# “Belongs In Museums”

## 張毅的作品，博物館級的收藏

羅浮宮旁，與法國玻璃藝術泰斗談中國文人的世界  
Discussing Chinese culture with the doyen of French glass art



Jean-Luc Olivié

巴黎裝飾藝術博物館首席策展人 Jean-Luc Olivié 先生推動了裝飾藝術博物館成立玻璃藝術中心，收藏世界近現代玻璃藝術作品，並策劃重要展覽及編輯出版多本玻璃藝術論著。在法國當代藝術界，尤其是玻璃藝術領域享有盛名。2014年，正是在他的引薦下，張毅在巴黎收藏了弗朗索瓦·德孔西蒙罕見的經典之作。

Chief Curator, Glass Department at Musée des Arts Décoratifs. A key figure in the establishment of the museum's glass department, Mr. Olivié has greatly bolstered the museum's collection of contemporary glass art. He has curated many pivotal exhibitions and has served as editor on several glass art tomes. Mr. Olivié is indispensable member of the contemporary French art world, especially in the realm of glass art. It was through his suggestion that Chang Yi acquired the work of François Décorchemont in 2014.



願有禪心  
To Desire a Zen Soul  
2014

### 《願有禪心》

這是與法國藝術家 Georges Jeanclos (法國20世紀最偉大的陶瓷藝術家) 的對話，非常適合法國博物館中收藏。小沙彌由玻璃瓶中探出來，創作概念傳達得極為完整。

### To Desire a Zen Soul

This collection is in conversation with French artist Georges Jeanclos. A young monk emerges from a glass vessel to communicate a comprehensive creative concept. This is a very important factor and this piece should belong to the collection of a French museum.



### 《太湖石系列》

這具有中國人文精神的作品。我曾經看過一些真正的太湖石，但我的確很喜歡這個系列，完整的傳達了中國的文人世界。

### Taihu Rocks Collection

Mr. Olivié senses the spirit of the Chinese people within this collection and is surprised that he is only now seeing it; he is especially drawn to the white taihu rock. He says, "I have seen taihu rocks firsthand. But this collection is something else, it fully communicates the essence of the Chinese people and culture."



太湖石系列-雲起  
The Rocks of Taihu Lake Series  
- Billowing Clouds  
2002





Why Glass?

法國學院藝術評論獎得主  
法國藝術與文學騎士稱號  
法國當代極為有名的作家、編輯、藝評家以及策展人，13歲發表文章，20多歲即成為歐洲藝術的重要觀察者和策展人。他創辦的《Area》雜誌躋身龐畢度藝術中心等世界當代藝術博物館，也是各大藝術院校奉為主典的「寶典」。振聾發聵的觀點和敏銳的前瞻性，是其藝術評論的風格。

Alin Avila

Champion of art and literature in France  
Noted contemporary writer, editor, art critic and curator, Alin Avila published his first work at 13 and by 20, had made his name as an influential critic and curator. Avila's area magazine can be found at Centre Georges Pompidou and other contemporary art museums around the world and is widely used by educational art institutions.



【Alin Avila談楊惠嫻】

阿維拉先生應邀至畢卡索博物館對面的Galerie Collection參觀楊惠嫻的作品，以他觀察當代藝術近半個世紀的資歷嚴肅評價道：「現代藝術已經死亡，充滿虛無。楊惠嫻的玻璃藝術則將現代藝術理應傳達的觀念，變成實體的存在。」

「很多現代藝術是主觀的傳達，而楊惠嫻的創作則是讓每一個觀看者，每一次看，都有不同的感受。正如杜象認為的那樣，作品要反射觀眾的想法及意念，由觀眾來創作。這個時代，正在尋找（無相無無相）這樣的作品。」

Contemporary art is dead. What this day and age is searching for is work like Yang's.

Yang's work surpasses the common preconceived notions of glass art. Intense emotions and profound significance showcases an unprecedented side of glass art. Contemporary art is dead; it is null. Yang's glass creations take the concepts contemporary art hopes to convey and transforms it into tangible forms and true substance. According to Marcel Duchamp, most contemporary art is subjective. Yang's art elicits a different response from the viewer each and every time they view it. The audience has an active part in the creation of the piece. In this day and age, it is exactly what we are searching for.

— Alin Avila

楊惠嫻和張毅創作表達了強烈的情感和深意，超越了一般人對玻璃的認知，讓玻璃這個材質達到了前所未有的藝術形式。

我們無法想像出一種能比玻璃更適合表達靈性的材料，遲緩與決斷、堅韌與脆弱，它能在靜止中呈現最矛盾的感覺。瞬間凝固的美以及不同製作方法的使用，表達了東方宗教哲學中的的禪境。那麼，亞洲人對此體會更深嗎？當然不是，我們只需要用心去聽。對於玻璃，需要接受製作時的慢和隨機性。為了完成一件作品，不僅需要掌握眾多技巧，還需要懂得放棄，這就像對待生活的態度。

楊惠嫻懂得何時該放棄。作為成功飾演了124名電影角色的著名演員，她結束了演藝生涯而重新踏上尋回自己的路。玻璃藝術對於她如同一條光明大道，打開了她的精神領域。玻璃這種材料如同鏡子一般映射出她的靈魂。

不管我們願不願意，美這個詞就擺在面前，因為對技巧的精通，讓楊惠嫻的作品空間變得廣闊而深遠，她甚至能帶領我們進入一種更深的狀態。她的作品就像一個在神話中的祭壇，凝視她的作品，有著超越視覺所能帶來的感受，就像一種無法擺脫的情緒。正是這種強烈的情感及深意，才能夠真正的觸動內心。

張毅先生和楊女士一起創作，他對玻璃的材質和製作技術有著同樣的喜愛，並在同一時間展現了玻璃這種材質巨大的可能性。他的作品令人驚訝的展示出了玻璃的另一種質感。如果說楊女士是在飄渺的雲端裡掌控著觀者的情感，張先生則把我們帶到了真實的地表，向我們展示那些強大的風暴，狂烈的火被望形到了玻璃之中，在這一團煉獄的表面卻有一朵花正在綻放。這是另一種對立的結合，更是另一種壯麗的形式。

琉璃之歌

Loretta Yang and Chang Yi have proved that glass is a material that transcends its decorative connotations. Their work expresses powerful thoughts and emotions.

We can not imagine a material more capable of expressing the human spirit. Unhurried and resolute, powerful and fragile, glass, when still, is the epitome of contradiction. The beauty of rapid solidification and the methodological repetition of technique evokes the Buddhist state of chan.

Because of her technical proficiency and depth of work, Yang's work is transcendent in many ways. It summons a certain mood, offers us more than what the eye can see; it is like an emotional state that one simply can not shake, like the altar in a tale of fantasy. It is exactly this sort of beauty that can truly affect the inner soul.

Mr. Chang and Ms. Yang create together. They share a love of glass and their craft and through this, put the massive possibilities of glass on full display. His work conveys a different feeling. If she floats within an ethereal atmosphere, he brings us down into the epic storms of reality. The raging fire burning within his glass sculptures is palpable. Yet from this purgatory emerges a flower in bloom. This marriage of contradictions is yet another display of magnificence.

Alin Avila為楊惠嫻與張毅兩位藝術家親筆撰寫評論文章，以大篇幅向法國主流藝術界熱情推介，讚譽他們的作品以強烈的情感和深沉的意涵，躋身藝術殿堂。此文刊登於Area第31期。龐畢度藝術中心、東京宮等當代博物館，以及法國所有重要的藝術高校和藝廊，均藏有本刊。

Alin Avila, founder and editor of art magazine Area penned an article in Area #31 featuring artists Loretta H. Yang and Chang Yi. In the essay he introduced the two to the mainstream French art world and praised the visceral strength of their work. Area can be found at Centre Georges Pompidou, Palais de Tokyo and other notable contemporary art museums, galleries and art academies.



LYRICAL LIULI



金光明菩提願  
Golden Glow of Enlightenment  
2015

這個時代

正在尋找楊惠嫻的作品

畢卡索博物館對面，與法國權威藝評家談當代藝術  
Discussing contemporary art with Alin Avila

《無相無無相》

透明和凝固的瞬間不僅有一種詩意，更有一層哲學意義。像是某個影像凝固的瞬間，卻是真實的可觸及的，靜並沒有阻止動，這是一種跟觀者心靈上以及精神上的溝通，產生了真正的互動和對話。我能感覺到楊小姐作品的透明及瞬間的凝固以及更哲學的空間，作品與觀者的對話存在其中，我認為它是一種思想。

《更見菩提》

金屬與玻璃的結合形式，不僅僅是雕塑，而是一個現代的藝術形態，玻璃的部分就像是人的內心，透明的材質就像人的精神，跟觀者的意識相通；金屬的部分就像人的肉體，跟觀者的物理感覺相通。這不僅僅是一個3D的雕塑，我們可以說它是4D甚至是5D的—作品帶來了多元的感受！金屬的結構並沒有禁錮住內部的玻璃雕塑，反而將整個作品的空間延伸至無限。

Formless, but not Without Form

A substance both transparent and solid is laden with poetry and layered with philosophical implications. It is like the moment an image forms, it is true and tangible, unconstrained. It forges a spiritual and emotional connection with the audience, instigating a true exchange and discussion. When viewing Ms. Yang's work, I sense the clarity and philosophical space. Within this space is a conversation between the work and the audience. It is a form of thought.

Enlightenment

Combining metalwork with glass is a sculptural form of contemporary art. Glass represents the human heart, its clarity the human spirit, it forges a psychological connection with the viewer. Metal represents the human body, it forges a physical connection with the viewer. It is more than a three-dimensional sculpture - its cerebral, emotional and physical suggestions take it to the fourth or even fifth dimensions. The metal components do not imprison the inner glass sculpture, rather they expand the sculptural space to boundless dimensions.

This Era is Searching for the work of Loretta H. Yang



畢卡索博物館收藏5000多幅作品，橫跨素描、版畫、油畫、陶塑等領域。



此文刊登於Area第31期



作為香榭麗舍大道上重要的文化地標，巴黎大皇宮每年250萬人的參觀人流，讓每一次展覽都炙手可熱。近年來，大皇宮與羅浮宮、龐畢度藝術中心及各國頂級博物館，合作展出過莫內、畢卡索、塞尚等藝術家的作品；標誌性的玻璃穹頂，也成為卡地亞、香奈兒、迪奧等奢侈品牌在國際時裝週期間的閃耀舞台。

## Unprecedented

The Grand Palais Paris, a major landmark on the Champs-Élysées, sees 2.5 million visitors a year. In the past few years, the Grand Palais along with the Louvre, Centre Georges Pompidou and other institutions of international calibre, have joined forces to present the art of masters Claude Monet, Pablo Picasso and Paul Cézanne among others. The Grand Palais' landmark glass vault has also been the backdrop to Paris Fashion Week and luxury brands Cartier, Chanel and Dior. Culture, history, art and fashion come together here for expositions on an elevated level.

# 盛況空前！

# 華人藝術閃耀

# 國際藝術及創新雙年展

Asian art stuns at Révelations, the international biennale of fine craft and creation

## Why Glass?

## A century old dialogue at Grand Palais

# 世紀對話 巴黎大皇宮

在楊惠珊心中，大皇宮別具意義：

1900年，法國世界博覽會，就在這裡舉行，艾米爾·加萊的名字，就是從這裡名揚世界，所以法國的玻璃藝術與大皇宮有很深的關聯，而艾米爾·加萊對我來說，更是有不同的意義。自從艾米爾·加萊以後，世界玻璃藝術有了一個很不一樣的範例，因為他把玻璃藝術擺脫了材質和技術的框架，而進入到更深的自然和社會的人文關懷。

在這裡展覽，除了對大皇宮的展覽空間有很深的感覺，我更是對艾米爾·加萊的創作思維有非常深的感觸，在他創作的生涯裡，不停的表達出他對世界的良知和關懷。因為他的苦悶，不停的要尋找他的創作語言，累積了很多不同凡響的技術，到今天都沒有能夠超越。在大皇宮舉辦展覽，其實最讓我要去反省，自己在玻璃藝術創作裡面，我真正要表達的是什麼。



我的心靈藏匿在黑暗的角落  
Béni soit / le coin sombre /  
où s'isolent / nos cœurs.  
1900 by Émile Gallé

## Émile Gallé 楊惠珊

Yang on the incomparable Grand Palais:

French glass and the Grand Palais are intrinsically linked because the Grand Palais was the site of the 1900 World's Fair where Émile Gallé made his name and where French glass first became known to the world. To me, Émile Gallé holds a different significance. The presence of Émile Gallé has changed the playing field of glass art on a global level because he has taken glass art outside of the boundaries of material and technique and into a cultural and social consciousness.

In addition to feeling overwhelmed by the space itself, this exhibition has allowed me to explore the work of Gallé on a deeper level. As an artist, he never stopped expressing a concern for the greater world through glass and his pursuit of expression resulted in a treasury of techniques that have yet to be surpassed.

This opportunity to show at the Grand Palais has made me question what exactly it is I wish to express through my art.

In 2013, with the support of Serge Nicole, the Ateliers d'Art de France hosted Révelations, the international biennial of fine craft and creation fair. Held at the monumental and historic Grand Palais in Paris, the event has become a vital gauge for contemporary French art. The event is presided over and curated by international authorities on cultural arts.

法國總理曼紐爾·瓦爾斯，親自列席開幕儀式。策展人及組委會成員，匯聚了美國帕森設計學院董事會成員，法國資深藝術雜誌主編，愛馬仕藝術與設計顧問等業界權威。本屆雙年展參觀人次38,566，較2013年上漲15%。而在當地藝術媒體和資深藏家眼裡，楊惠珊的作品，成為不曾涉足卻充滿嚮往的藝術新大陸。



Prime Minister of France Manuel Valls personally attended the opening ceremony of the biennale whose curatorial and committee members included members from the board of directors of New York's Parsons School of Design, editor of a prominent French art magazine, art and design consultant for Hermès International and other heavyweights from the art and design world. Attendees topped 38,566, a 15% increase from 2013. Yang's influence was singled out by the press, media and critics alike.





# Galerie Collection

Galerie Collection與龐畢度藝術中心，均位於以藝術時尚著稱的巴黎Marai (瑪黑) 區核心，是展示法國當代藝術的地標，每年都會挑選天賦卓越的藝術家們，舉辦6大主題展覽，且多為聯展形式，為華人藝術家舉辦個展，尚屬首次。

Collection Gallery and the Pompidou Centre are situated in the heart of the Marais district in Paris. The Collection is a showcase for contemporary craft professions and every year, hosts six themed group exhibitions. Yang's solo exhibition at Collection is the first of its kind.

法國藝術聯合會特意挑選楊惠嫻的《無相無無相》及《更見菩提》系列在巴黎大皇宮展出，理由是：

作品呈現冥想的哲學，恰好捕捉到巴黎人當下的心靈世界，是法國現代藝術裡罕能見到的風格。並斷定將成為驚艷大皇宮的亮點。果然，展覽中，諸多貴賓、專業級藏家及藝術家對這透明的哲學與生命的哲思，讚歎不已。「我們沒有在法國，甚至是歐洲，看到這樣的作品。怎麼會有如此的表現與感染力？」然而，法國收藏家們，關注的並不是技法，而是創作的動機與情感。策展人張毅以他多年來與法國收藏家、藝術家交流的經驗表示：「由於深遠的歷史傳統，法國保持著文化的高度自信，因此對於我們所討論的命題，有著高度的好奇和尊重。」

Serge Nicole早在開幕前日便攜夫人前來探訪，不斷稱讚「Emotional! Perfect!」楊惠嫻說，「他挑選我的《無相無無相》《更見菩提》參加展覽時，我完全沒有料到，這些東方人的生命不安，以及解脫之類的問題，在不同文化層面的法國，竟然有那麼大的共鳴和迴響。他們說，因為這反映了法國當下的不安。」

Atelier d'Art de France picked *Formless, but not Without Form* and *Enlightenment* for the Grand Palais exhibition because the collections exude a meditative philosophy that captures the Parisian way of life yet is an uncommon component in contemporary French art. The Atelier also believed that it would become a highlight at the biennale. Indeed, the collections captivated guests, collectors and artists alike for its coherent philosophical statement. The consensus was that this form of art has never before been seen in Europe, let alone France. How can something be so expressive and appealing?

When observing Yang's work, French collectors honed in on the creative motivation and sentiment rather than technique. Curator Chang Yi expressed: the refined French confidence in culture comes from an extensive history and tradition. This explains their discerning curiosity and respect toward our work.

Previewing the collections before the grand opening, Serge Nicole accompanied by his wife couldn't help but exclaim: Emotional! Perfect! Yang says, "I never would have guessed that he would choose *Formless, but not Without Form* and *Enlightenment* and never would have guessed that the fundamental Eastern philosophies of unrest and letting go would resound so meaningfully with the people of France. Here in France, enveloped within a new cultural domain, my work takes on a whole new significance. They say it is because it is a reflection of the unrest in present day France."

## 東方哲學 征服巴黎

### Eastern philosophy takes over Paris



Contemporary French glass artist Eric Bonte enthusiastically praises the artists' work.

法國當代玻璃藝術界的代表 Eric Bonte 向藝術家表達對作品的激賞。



Noted international painter Wu Xuansan and wife were in attendance at the opening ceremony. Wu praised Yang's work and recognized her commitment to honing her skills.

著名國際藝術家吳炫三先生及夫人出席開幕式。他讚賞道，在作品中看到楊惠嫻不斷精進的心。



September 17. Guests jostle for space at the gallery prompting an Atelier d'Art de France representative to exclaim, "I have never seen a grand opening quite like this one!"

藝廊開幕當日，嘉賓將藝廊圍觀水洩不通，法國藝術聯合會官員讚歎：每次在藝廊舉辦的開幕式，這樣的盛況，可是從未出現過的哦！



巴黎大皇宮展出之後，《無常中的永恆——楊惠嫻現代玻璃藝術創作展》移師法國藝術聯合會的 Galerie Collection。

Following the exhibition at the Grand Palais, the Atelier d'Art de France's Galerie Collection welcomed Loretta H. Yang with *The Perpetuity of Impermanence - The Contemporary Glass Art of Loretta H. Yang*.

## 無常中的永恆—— 楊惠嫻現代玻璃藝術創作展

*The Perpetuity of Impermanence — The Contemporary Glass Art of Loretta H. Yang*





生命裡  
太多不安和挫折，  
自己怎麼跨越。

楊惠嫻在Capazza藝廊陳列的《無相無相》作品前。2004年，她成為在此展出的第一位華人藝術家。對於這座法國當代著名藝廊和收藏者而言，楊惠嫻的作品，承載超越宗教的生命本質思考，是圓融平和的境界。

Loretta H. Yang in front of the *Formless, but not Without Form* exhibition at Galerie Capazza. In 2004, she became the first Asian artist to exhibit within this space. For the gallery and its collectors, her work transcends Buddhist tenets to become symbols of a harmonious state of existence.

# Q&A

楊惠嫻：

佛像的創作，實質上是對生命本質的思考

Q：受到法國藝術聯合會主席邀請，來到巴黎展出，有什麼感受？

A：從開始接觸這個我們叫做琉璃的材質，總希望和自己的文化背景有連接。琉璃這個詞，其實從很早的漢代就出現了，所以從精神上、文化上都願意做這樣的連接。生命裡太多不安和挫折，怎麼樣讓自己跨越，這個社會是很需要去探討和思索的，尤其是用這種材質去詮釋是很恰當的。大概沒有其他材質是那麼貼切，可以傳遞金剛經裡說的「一切有為法，如夢幻泡影」，或者藥師經所說的「願我來世，得菩提時，身如琉璃，內外明徹」。當我知道 Serge Nicole 主席選了《無相無相》與《更見菩提》這兩個系列作品，其實非常驚訝，我想那麼東方生命思考的作品，會不會跟法國有隔閡，他們說完全不會，因為完全可以反映現在社會的動盪與不安等等。我很高興他們懂得和願意接受這樣的概念，這是非常好的一個主題。

Q：您在法國藝術家和評論家交流中，最感動的是什麼？

A：看上去這些作品好像都是佛像的造型，可是發現，法國人在看這些作品的時候，因為琉璃材質，把這些思想，這些觀念，可以那麼準確的詮釋出來。所以當他們觀賞的時候，他們全然的超越了宗教性，進入生命本質的思考。而且，他們都可以感覺到那個寧靜。是不是每個人心裡都很需要這樣的事靜祥和？對我來說，這是30年來，琉璃這個材質，生命這個主題，在創作的時候，最大的樂趣和收穫。

策展人張毅：

楊惠嫻的創作，為琉璃材質找到新的世界定義的可能

Q：10年前，楊惠嫻的作品就受邀在法國Capazza藝廊展出，作為策展人，您已是第二次在法為她舉辦個展，您認為楊惠嫻的作品為何受到法國藝術界的青睞？

A：法國歷史文化傳統是很深遠的，他們對文化對歷史很自信，就有充分的餘力關懷別人的歷史和文化，比較起來，在全世界歐美各個國家裡，對於別人的文化有高度尊敬和好奇的，法國算是一個很有趣的例子。

當然不由自主說起艾米爾·加萊，他只是在維多利亞與亞伯特博物館看了乾隆仿周代青銅器的某些造型，已經非常興奮，而且在他的作品裡都有類似造型。你可以看到，他不光是對中國的歷史文化有興趣，對日本的美術、文化，都有高度的探索。

有時候，我們看到這個世界在討論藝術創作題材，你就會發現，大家希望是歡樂的、喜悅的，是歐普（Optical，視幻藝術）的，是普普（Pop Art，波普藝術）的，可是我還是相信，在這個深沉的歷史文化的國度裡，他們真正關心的，還是人的生命最本質的問題，難怪許多有趣的存在主義，甚至跟存在主義相關的電影，都在這個世界產生。我們接觸的所有法國藝廊的朋友，收藏家，都會覺得這些作品跟他們有強烈的共鳴，這也是在這裡展覽，我們覺得很有趣很安慰的事情。

Q：作為策展人，您如何向法國藝術界推介楊惠嫻的創作？

A：我們今天已經經歷了近30年，如果讓我們回頭說，還有誰比一個演過124部電影的人更能夠瞭解悲歡離合，生老病死？我們的文化，跟其他國家和民族的文化，是有很大區別的，我們遭受到的所有折磨，其實也是別的民族很少經歷的，它在文化和歷史上的中斷，也許是我們最大的感觸，我們常常舉一個例子，沒有一個民族在他們的文學裡面，像白居易所說，「彩雲易散琉璃脆」，在千百年前，就已經提出「好事不長久」，知道好事不長久，他就必須有一個珍惜，那個核心的觀念是什麼？我們就借用佛學上兩個字，一就是慈悲，二是智慧。

*Loretta H. Yang  
Buddhist art is the  
contemplation of the  
essence of life*

Q：How does it feel to have the President of the Atelier d'Art de France invite you to Paris for an exhibition?

A：Ever since we first came in contact with this material called liuli, we have always made the connection back to our own cultural background. The term liuli dates to the Han Dynasty, so from a visceral and cultural angle, it was where we began.

Life is filled with unrest and frustration. How we can transcend this is a question for the greater society; we believe liuli is the appropriate material to tackle the question. No other material is more apt in conveying the following passage from the Diamond Sutra: all dharma is like dreams, illusions, bubbles, shadows or this passage from the Sutra of the Medicine Buddha: may the moment come when I attain enlightenment, the body, even the soul, become as liuli; pure, transparent, flawless.

When I found out Serge Nicole had chosen these two collection for the exhibition, I was actually quite surprised. I questioned if the intrinsic Eastern philosophy contained within these works would estrange the French people. They were confident it wouldn't because it is an accurate reflection of the underlying pulse of modern French society. It pleases me that they understand and are open to these concepts.

Q：What have you taken away from your interaction with French artists and critics?

A：At first glance these sculptures appear to be Buddhist in form. But I realized that from a French lens and through liuli, these concepts transcend religion and tap into the essential philosophy of

human nature; the feeling of tranquility is not lost. Is it because everyone grasps for this tranquility, this serenity? For the last thirty years, the liuli material and the subject of life has been my greatest joy and collection.

*Chang Yi, curator  
Loretta H. Yang's  
work has opened up  
a new world of possi-  
bility for liuli*

Q：Ten years ago, Loretta H. Yang was invited to exhibit at Galerie Capazza. This will be the second exhibition you have curated for her in France. Why do you think Yang's work has been accepted by the French art world?

A：The refined French confidence in culture comes from an extensive history and tradition. This explains their discerning curiosity and respect toward our work.

Émile Gallé once visited the V&A and came across some Zhou Dynasty bronze vessels that influenced his work. His interest went beyond Chinese history and culture, it extended to the Japanese aesthetic and culture.

Sometimes, in the discussion of art, we learn that most people seek happiness and joy, op art and pop art. But I still believe, especially in the extensive history of this culture, that what people truly care about is the human essence. It is no wonder that many existing ideologies, including existentialist film, are born from this world. We have always felt a strong connection with friends and collectors from France and this exhibition has left us both inspired and heartened.

Q：As curator, how do you present Yang's work to the French art world?

A：We have been doing this for 30 years. But it really goes back to Loretta's time as an actor - the 124 characters she has embodied and her awareness of life's sorrows, joys and losses and the inevitable states of birth, aging, sickness and death. The difference between our culture and that of other countries is that we have suffered on a level many other nations have not. It has resulted in cultural voids - this is perhaps our greatest identity. An example that we often bring up is the historical and literary reference of poet Bai Juyi who penned: like scattered clouds, the fragility of liuli. Thousands of years ago, our culture had already propositioned the idea of impermanence. We know that good things can not last so they must be cherished in the moment. What is the crux of that concept? I think it can be answered by two Buddhist words: compassion and wisdom.

*Formless, but not  
Without Form*

I myself have a powerful reaction to the Formless collection. Because when you understand the Buddhist doctrine, you will understand that all sutras point to the tenet: all is originally nonexistent. The definition of nonexistence is the absence of "form. Because to us, all the suffering and unrest in this world originates from the "form. An emphasis on attachment puts us in a continuous cycle of suffering and unrest. If this material has the ability to release us from the "form, I believe that it is not formless, but is not without form. It brings me joy to think that liuli has introduced a new facet to this world. We hope to use this new Buddhist life science as a universal language.

*The Enlightenment*

The definition of Bodhi is enlightenment, compassion and wisdom. What is compassion? It is whether or not a person has the ability to accept and traverse suffering and yet retain a calm mien.

Loretta takes the entangled stainless steel web and extends it outward from liuli. Contained within, the material is the epitome of unrest and entanglement but extended outward, it becomes cloudlike and weightless. The ability to remain serene and compassionate in the face of unrest is not just a Buddhist concept, it is a life concept.

無相無無相

其實我自己對於無相這個系列，是有很強烈的情感，原因是，如果你瞭解整個佛教的教義，所有的佛經只是在說一件事，就是一切本無。本無的意思，就是無「相」，因為對我們來說，活在這個世界上，所有的痛苦不安，就來自那個「相」，太多的拘泥執著，讓我們不停的在痛苦不安當中。所以如果這個材質可以把「相」整個解脫，不是無相，而是「無無相」的時候，是一個很開心的，為琉璃材質找到新的世界定義的可能，我們希望把那個新的全然的佛教的人的生命科學，在世界每一個角落跟每個人溝通。

更見菩提

菩提的意思是慈悲，是智慧。什麼是慈悲？就是一個人，穿過所有痛苦，仍然能夠保持她的平靜。惠嫻是把糾結的不鏽鋼網，從琉璃裡延伸出來，融在裡面，那個最不安最糾結的材質，如此的往外展現，變成雲朵，而能夠保持極度的安靜，慈悲，我們不應該說它是宗教的題材，而是一個生命的概念。

【深度專訪】



## Why Glass?

# 聊什麼？

文學？攝影？  
東西方當代藝術先鋒在

*Literature? Photography? Georges Jeanclos?  
What conversations are the vanguards of contemporary Chinese  
and Western art having?*

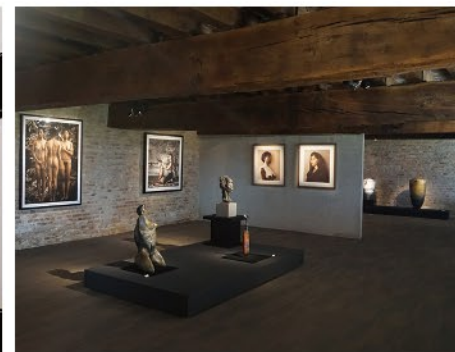
Gérard Capazza先生，在40年間，以獨立之姿，締造了如此成就，不得不讓人欽佩他的熱情和品味！16歲的他就獲得藝術大獎，法國著名的布爾日文化中心，是他能量與養分的來源，信奉薩特哲學的他，年輕時就將文化作為一生的事業！相似的靈魂總是惺惺相惜，他對張毅與楊惠嫻說：「這就是我們合作的原因！」

In 40 short years, Gérard Capazza independently forged a movement; his passion is undeniable and admirable. Compelled by philosophy and culture from a young age, he won an award for photography from the Bourges Culture Centre at 16 that precipitated his future in the arts. Drawn to kindred spirits Chang and Yang, he exclaimed to them, "This is the reason behind our collaboration!"

巴黎展覽期間，張毅楊惠嫻應邀拜訪Galerie Capazza，為此藝廊特意關閉一天，熱情接待！Capazza藝廊既有國寶級藝術家如傳奇金銀器大師Goudji、玻璃藝術家Antoine Leperlier、陶藝家Robert Deblander以及Claude Champy等人的作品，也有最為先鋒的藝術家創作，許多藝術家的作品，都被處畢摩藝術中心等博物館典藏。

While in Paris for their exhibition at the Grand Palais, artists Chang Yi and Loretta H. Yang paid a formal visit to Galerie Capazza.

Located in Nançay, the gallery features the art of ceramist Robert Deblander, goldsmith and National Living Treasure (Maître d'Art) Goudji, glass artist Antoine Leperlier and ceramist Claude Champy among other greats. Galerie Capazza is on the cutting edge; many artists who started here have subsequently caught the attention of leading international institutions including The Centre Pompidou.



家族的新一代經營者，Gérard Capazza先生的女兒Laura則表示：40年前，我父母開始經營藝廊，需要很多勇氣，經歷許多困難，幸運的是，有很多藝術家支持我們，走到了今天。這和楊惠嫻與張毅的經歷有很多相似的地方，我們都在極力捍衛當代藝術，讓越來越多的藝術家能夠展示自己的作品。

Daughter to Gérard and Sophie Capazza, Laura Capazza-Durand is the gallery's Public Relations Director. She says, "Forty years ago, my parents founded the gallery. It took courage and they encountered considerable difficulties. But they were fortunate in that they received tremendous support from the artist community. This draws a parallel with our working relationship with Chang Yi and Loretta Yang. We share a goal in advocating contemporary art so that more artists have a platform for showcasing their vision."

張毅、楊惠嫻與Capazza藝廊的緣分始於2004年，如今，東西方當代藝術已有了12年的交情，2015年正式簽署了合作協議。Gérard Capazza先生說，「和張毅，楊惠嫻一起譜寫的故事，對我來說意義非凡。現在，我們的關係非常完美，是值得珍惜和銘記的時刻。」

The serendipitous relationship between the two artists in Asia and Galerie Capazza in France began in 2004. Twelve years later, the two parties signed their first official agreement. Gérard Capazza has said that the partnership with Yang and Chang tells the profound story of an ideal and treasured relationship.





如果我再檢視自己的生命，我們社會最大的通相，是放不開自己，任何情況都是我我我我，形成無數的對立，形成無數的鬥爭。放眼看過去，我擔心到了一個很虛無的時代，大家寧可談小確幸，不願意辛苦走出去跟別人溝通，接觸。踏出去的時候會發現，你不是這個世界唯一的份子，別人已經走的很遠，所有的危機，甚至殘忍的物競天擇，都在旁邊虎視眈眈。Joseph Nye是提到Soft Power軟實力的第一個人，他很早就說，韓國人完全知道經營國家形象，當國家形象被建立的時候，所有的經濟產品如魚得水。

1987年到現在，琉璃工房都在冒險，當時所有的朋友都勸我說，法國人已經做了兩百年玻璃藝術，你憑什麼可以成功？我覺得最大的資源是，楊惠姍的「咬定青山不放鬆」。說好聽一點叫意志堅定，說不好聽一點就是一個笨字，你跟她說往這裡走，她不會停，就是打死不回頭的感覺，我覺得任何人有那樣的精神，只要方向是對的，我們一定可以走到最頂尖的地步。

琉璃工房作為一個文化傳播的媒體，我們到底要怎樣把我們的想法怎麼跟別人溝通，是最重要的。我們當時選擇把玻璃藝術稱為「琉璃」的時候，是因為不會有其它國家像中國人一樣，談起琉璃，就像白居易說的「彩雲易散琉璃脆」，只要矗立於這個深沉的主題，我們一定可以讓觀念透過作品，讓這個世界跟我們有良好溝通的平台。

在我們的那個時代裡面，多多少少還留下了很多文化的線索，我年輕的時候也許不懂，可是今天回想起來，我越來越明白那個智慧，是歷久彌新，中學的時候背莊子的《養生主》，會覺得煩死了，當我現在回頭看庖丁解牛的故事，一個月要換一把刀，因為他又剎又砍，全部是蠻力，可是現在他用了一輩子都是這把刀。

游刃有餘，那不就是生命最好的智慧嗎？从前小的時候不懂這些，一路走過來才有所體會。只有中國的智慧，才是我永遠的路。雲雀一生只唱一首歌，任何人都只能做他懂得的事情。

# 生命。人文。

「走出去，接觸別的文化，就會重新看到自己文化裡面更了不起的地方」

## TO SEE THE FULL POTENTIAL OF YOUR OWN CULTURE, WALK OUTSIDE OF IT

If we were to inspect our lives, we would see that society's greatest commonality is the inability to let go of the self. This world of "me, me, me" is the root of endless friction and conflict. Looking down the road, I fear a vacant era where people choose superficial online interaction over a face to face. Walk out into the world and gain awareness that you are not the only one.

From 1987 to the present, LIULI has never turned down a challenge. In the beginning, friends encouraged us to quit, reminding us that French glass art had the validation of a two hundred year history. I believe our greatest strength has been Loretta's staunch determination, or as others may say, her naivete. Telling her to stop will only push her further. It is this very mindset, that if

armed with a strong internal compass, will take one to utmost heights.

LIULI is a medium for inspiring cultural dialogue. The means in which we communicate our ideas to others is a priority. In the beginning, we deliberately chose to use the term liuli for its history. It appears in a verse by Tang Dynasty poet Bai Juyi, "Like scattered clouds, the fragility of liuli" and in ancient Buddhist texts. Staying true to the heady heritage of liuli, we knew that we could convey our vision through our work and establish a platform to communicate with the world.

Clues to our culture can be found scattered throughout our lives. I may not have recognized

them when I was young but looking back today, I have come to understand its timeless wisdom. In middle school, Chuang Tzu's classic Nourishing the Lord of Life bored me to tears. In it, the passage Cook Ding Cuts Up an Ox tells the story of a practiced butcher who has mastered the principle of "mindlessness" and achieved happiness through his work.

To work with skillful ease, is that not one of life's great wisdoms? Ironic that it took me a lifetime to come to this realization. The wisdom of my heritage is my sole pursuit. Just as the lark sings one song its entire life, we must work with what comes naturally and with what we understand.



# Paris

## Enigmatic

# 秘巴 境黎

遊人在香榭麗舍  
歷史在塞納河畔  
藝術家在瑪黑區

Galerie Collection坐落的瑪黑區，即便  
是在藝術氛圍濃郁的巴黎，也被視為時  
尚、藝術、人文的勝地！

這裡有最前衛最有名的藝術家，龐畢度  
藝術中心和畢卡索博物館之外，許多當  
代藝術家也落腳於此。這裡有著巴黎最  
早的皇家廣場孚日廣場，而不經意間的  
轉角處，寧靜巷弄，古老建築，奇趣塗  
鴉，以及各具特色的櫥窗、酒吧，是一種  
絢麗而奇幻的體驗。

就讓楊惠嫻與張毅帶你遊走街頭，探索  
藝術秘境吧！

**Tourists on the Champs Elysees,  
History through the Seine,  
Artists in the Marais!**

Galerie Collection is nestled within the  
Marais, a neighborhood in Paris known for its  
artistic and cultural inclinations. Aside from  
the Pompidou Centre and Musée Picasso, it  
is here one can find the most innovative and  
avant-garde art and artists. The Marais is  
home to Place des Vosges built by Henri IV  
and a maze of streets and alleyways featuring  
the finest examples of ancient architecture  
and modern graffiti as well as the latest  
restaurants and bars. It is a unique, vibrant  
and extraordinary entity. Lets take a look at  
the neighborhood through the eyes of Loretta  
Yang and Chang Yi.



Why Glass?

在巴黎時，楊惠嫻看到，滿街都是難民，有個很漂亮的女孩子，紅頭髮，拉小提琴，流落到街頭，還有很多小孩，蹲在那裡。走在街上，她就提醒張毅，把硬幣放在皮夾裡，沿路看到難民，就給錢。有次在瑪黑區，難民收養的小狗，看到楊惠嫻，就撲過去抱住她，不停的親。這個場景，讓人難忘。

張毅想到，奧賽博物館，林布蘭·布加迪的作品。他出身藝術世家，哥哥埃托雷·布加迪是著名跑車品牌Bugatti的創始人和設計師，跑車上金色小象標誌，就出自林布蘭·布加迪之手。才華橫溢的他，年少時已顯露驚人的雕塑天賦，未經任何專業訓練，就成功舉辦個人作品展，名震威尼斯雙年展。然而，終其一生，他選擇孤僻與離群索居的生活，寧願住在巴黎和比利時的動物園，彷彿將所有熱情，留給對動物的讚頌。這純粹激烈的熱情成就了他，也灼傷了他。

1916年1月，31歲的林布蘭·布加迪，從巴黎馬得琳教堂望完彌撒，買了紫蘿蘭花，回到家中，把花放在身旁，開瓦斯結束了他短暫的生命。他留了信給他的哥哥，也就是那個設計布加迪跑車的布加迪，也留了信給警方。但是，仍然沒有人知道他為什麼輕生。

一個說法，他自願在第一次世界大戰期間，參與救護工作，目睹了太多死傷，讓他身心抑鬱不能自拔。另一個說法，這個二十多歲，憑著在巴黎動物園的動物寫生雕塑作品，就揚名歐洲的雕塑家，自幼就因為母親對他的排斥，而終其一生落落寡歡，不能適應社會生活。

更重要的說法是：由於他對於動物的強烈情感，他最後的生活，幾乎全在比利時的安特衛普動物園度過，那些羚羊，鸚鵡，是他的雕塑的對象，是他生活的陪伴，也是生命裡的依托，他對於動物的真情，甚至曾經從動物園裡，領養兩隻還沒有斷奶的羚羊，親自用奶瓶餵奶，把它們養大。動物園裡，暴躁不安的美洲豹，看見他來了，竟然會安靜下來，臥在他的面前。但是，由於戰爭期間，物資缺乏，安特衛普動物園不得不屠殺這些動物。

這個瘦高男子，大額頭，深邃的眼神，到底心裡想著什麼？實在無從揣測，但是，作為顯赫的布加迪家族，終生孤獨地把心向著動物，那個充滿了反諷的悲情，成為歐洲雕塑藝術的傳奇，他生前留下三百多件動物銅鑄動物，從五寸大小的，到真實尺寸的一件狒狒銅雕，最近曾經在蘇富比拍賣出三百萬美金的的價格，但是，對於這個苦命的寂寞靈魂，又有什麼意義？他寧可跟著那些陪伴他，卻被屠殺的羚羊到另一個世界去。」

— 張毅《寧願和羚羊到另一個世界》

During her stay in Paris, Loretta Yang noticed that the streets teemed with refugees. A pretty young girl with red hair played the strings of a violin. Children sat on sidewalks. She reminded Chang Yi to keep his Euros separate to hand out. Walking in the Marais, a stray dog taken in by a refugee ran up to her and would not stop licking her. It was unforgettable.

It recalls a piece by Rembrandt Bugatti (1884-1916) at the Musée d'Orsay. Rembrandt Bugatti was born into a family of artists including his father, an Art Nouveau furniture and jewelry maker and brother Ettore Bugatti, one of the world's most famous automobile designers and manufacturers. The famous silver elephant mascot on the legendary Bugatti Royale was cast from one of his sculptures. Bugatti's artistic abilities were intrinsic and flourished early in his teen years. Despite a lack of formal training in sculpture, his first solo exhibition was a great success and he showed at the Venice Biennale when he was only 19. Finding human interaction difficult, he chose to live a solitary life near the Jardin des Plantes in Paris and Antwerp Zoo in Belgium. Bugatti's unadulterated passion was his triumph and his downfall.

On January 8, 1916 at the age of 31, Rembrandt Bugatti went to mass at the Madeleine in Paris. On the way home he bought himself a bouquet of flowers, went home and ended his life. He left letters for his brother Ettore and the authorities but to this day, his reasons for taking his own life are unclear.

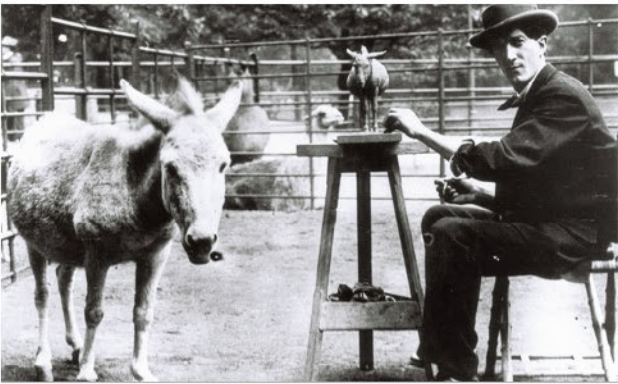
Some believe he never recovered from the trauma and death he witnessed while serving as a paramedical worker during World War I. Others say that this young man, known for his lifelike animal sculptures, lived under the weight of his mother's rejection.

Or perhaps more importantly, he felt irreparable despair as the animal subjects of his lovingly carved sculptures from the Antwerp Zoo were killed due to wartime food shortages.

Bugatti was a lanky man with a broad forehead and deep gaze. What was going through his mind? It is something we will never understand. Although born into the eminent Bugatti family, he turned his lonely soul toward animals. His work ranges from five inches tall to a true to size baboon sculpture. Recent Sotheby's auctions of his work have sold for as high as US\$3,000,000. Does this even mean anything to one who found solace in animals over humankind?

Bugatti spent his life creating sculptures of various animals from elephants to marmosets, from antelopes to jaguars. In his hands they became docile yet spirited, animated yet tranquil. The curvature of a body, an alluring gaze - no detail was too small for Bugatti to inject with life and energy. It was his passion.

As a lauded film actor, Loretta H. Yang's embodiment of her characters' psyche was a practice of observation and empathy. As a distinguished liuli artist, she borrows from the lives of her former characters and deposits them into her sculptures.



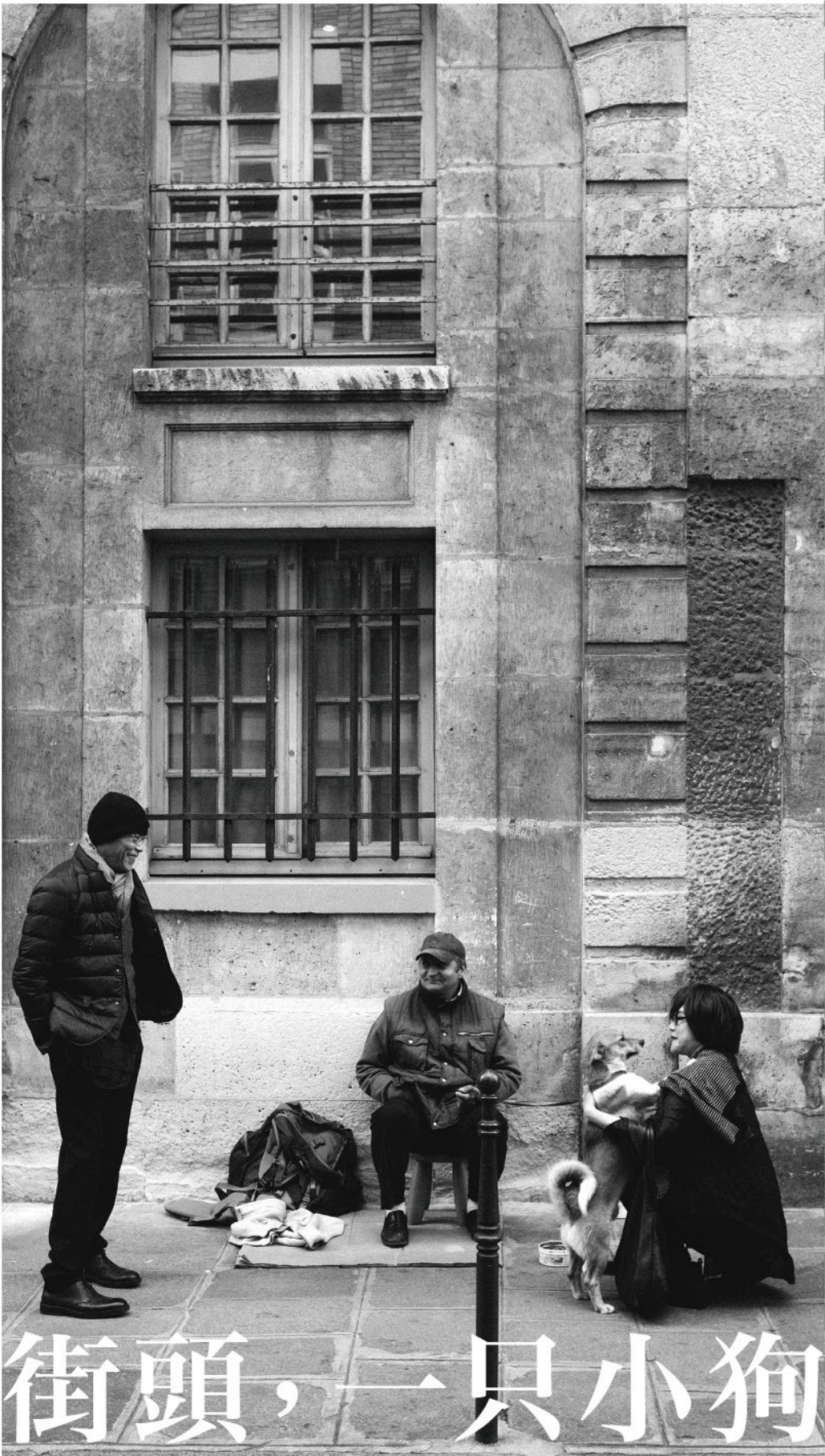
林布蘭·布加迪  
Rembrandt Bugatti  
1884-1916

「請與人為善，善待你的妻子，孩子和上帝，以及動物。」

—林布蘭·布加迪

Be tender towards your wife,  
a God to your children and kind to animals.

— Rembrandt Bugatti



THE STRAY DOG街頭，一只小狗

覺悟竟找到生命裡最動人的在動物身上，



Love only flourishes from a good heart. When Yang was a young girl, her family raised a flock of duck. To this day she remembers their expressions as they waddled about. She recreated these ducks marching joyously up a steep incline. In deep exertion, one helps the other up with a nudge in moving camaraderie. Yang's elephant walks across the plains, glowing with a golden life force. This idyllic vision carries the weight of the heart's desire of taiping (peace).

Chang Yi said: "It interests me to see what part of life is the true human pursuit. I believe that humans need more simplicity and affecting realizations."

林布蘭一生雕塑過各種各樣的動物：大象，長尾狐，羚羊，美洲豹，驢子……雕塑的時候，就對著活生生的動物寫生，靈動的，溫順的，動著的，靜立的……眾生萬物有情，每一根線條，每一處眉眼的相交，洋溢著鮮活飽滿的力量，只是因為對生命的熱愛。

楊惠嫻作為傑出的電影演員，將表演經驗中對生命的體認、人生的觀察，飽含激情的投入琉璃藝術創作，別無其他，也只因為：愛，只有用好的心，才能看到好的人間。小時候，她在院子裡養了一群鴨子，一直記得它們走路的模樣和表情。她創造了一群鴨子，愉快的結伴，列隊向同一個方向走去，面對高坡，一隻鴨子吃力的呲牙咧嘴，將另一隻頂上去，崇高的情感讓人動容。她創作大象，昂揚著走在草原上，洋溢黃金生命力；自然從容的景象，寄托著心目中「太平有象」的願景。

張毅說：「活在這個世界，生命裡到底哪一部分是真正的追求，這個命題是很有趣的。」

「人需要更多的單純，要有更動人的覺悟。」

“ I believe that humans need more simplicity  
and affecting realizations.”  
— Chang Yi







奧賽博物館與巴黎大皇宮同是為1900年萬國博覽會而建，也成為19世紀末20世紀初最重要的藝術流派——新藝術風格的紀念館。法國玻璃藝術先驅，脫蠟鑄造創始人亨利·克羅斯·艾米爾·加萊、道姆兄弟和弗朗索瓦·德孔西蒙的作品，是重要的館藏典藏。尤其是加萊創建的南錫學派作品，被單獨陳列在龐大的展廳，從玻璃藝術到傢俱，還原一整個時代的風貌。

奧賽博物館將面向塞納河的位置，留給了加萊的作品：《拿海藻和貝殼的手》，以表達對大師終極傑作的尊重。一隻纏繞著海藻貝殼的手，從海洋深處緩緩升起。底座是海的藍色，手接近肌膚的色彩。作品的靈感，源自加萊瘋狂熱愛的詩人波特萊爾(Charles Baudelaire)，他寫過一首《人與海》：自由的人，你將永把大海愛戀！海是你的鏡子，你在波濤無盡、奔湧無限之中靜觀你的靈魂。

依據加萊家族流傳的故事，這件作品是大師對日俄戰爭(1904-1905年)中俄國軍艦在中國旅順口 (Port-Arthur) 鐵地活動的抗議。到生命的最後時刻，加萊依然堅持他捍衛公義的決心和人道主義精神。

The shape of the hand evokes buddhist ritual, the votive offerings of antiquity and mediaeval reliquaries. It appears to confirm an oral family tradition by protesting against the sinking of Russian vessels in Port Arthur harbour during the Russo-Japanese war (1904-1905).



《拿海藻和貝殼的手》  
Hand with Seaweed and Shells, Émile Gallé 1904

A hand intertwined with seaweed and shells rises from the depths of the sea; the base in ocean blue, the hand in a lifelike shade. This piece faces the Seine as an ultimate tribute to the master and his work.

Poet Charles Baudelaire, a figure deeply admired by Gallé, wrote the famous poem L'homme et la mer:

Man-a free man-always loves the sea  
And in its endlessly unrolling surge  
Will contemplate his soul as in a glass  
Who has sounded to its depths the human heart?  
And who has plucked its richer from the sea?  
So jealously the guard their secrets both!

## HENRY CROS AND ÉMILE GALLÉ

L'histoire de l'eau, Henry Cros 1894

亨利·克羅斯，是一位迷戀考古的新哥德學派雕塑家，他從出土的古埃及文物上，發現脫蠟鑄造的玻璃作品，是傳遞美學的媒材，色彩渲染上去，顏色不僅留在外表，也能夠直接融入作品內部。他成為近代復興脫蠟鑄造技法的先驅。

Henry Cros, a neo-gothic revivalist sculptor with an affinity for archaeology tapped into the technique's wide range, allowing rich color to manifest both on and below the glass surface. Cros is the pioneer of the pâte de verre revival.



# 從1900年的萬國博覽會 到塞納河畔的奧賽博物館

From the 1900 World's Fair to the Musée d'Orsay



塞納河畔的巴黎奧賽博物館 (Musée d'Orsay)，由建築師維克多·拉魯 (Victor Laloux) 為1900年萬國博覽會修建的火車站改建而成，是與羅浮宮、龐畢度齊名的法國藝術殿堂。主要收藏1840年代到1910年代，最負盛名的藝術家作

品，包括莫內、雷諾瓦、寶加、塞尚、羅丹、高更、梵高等。

改建工程保留了車站金碧輝煌的大掛鐘，時光，彷彿被定格在19世紀與20世紀之交的剎那風華。

Situated next to the Seine, Musée d'Orsay is the work of French Beaux-Arts architect Victor Laloux. Commissioned for the 1900 World's Fair, Laloux transformed it into a hotel and railroad station and along with the Louvre and Centre Pompidou, is counted among the top art institutions of France. With a collection focusing on art from the mid 1800s to early 1900s, it boasts a tremendous catalog of artists including Monet, Renoir, Degas, Cézanne,

Rodin, Gauguin and van Gogh. Musée d'Orsay paved the path for glass art collection of the late 19th and early 20th centuries; the work of glass pioneers Henry Cros, Émile Gallé and Francois Decorchemont are among the museum's finest. Gallé, founder of Art Nouveau movement Ecole de Nancy (The Nancy School), has many of his works prominently featured at the museum.







在張毅心裡，雨果是怎樣的意義？

談起整個法國文學，在雨果的時代結束以後，進入所謂現代文學時期，對我們來說一點意義都沒有了。薩特、卡繆，已經是很冷漠了。

15歲，在學校裡，不看薩特就不要跟別人講話；19歲學電影，第一次拍作品，非常非常的實驗性質，3分鐘一直拍一個人的背，鏡頭語言沒有改變，一直走到天黑。

我記得陳耀圻老師說，你們為什麼那麼在乎現代？那時我聽不懂。

雨果在那個時代倡導的人道主義，今天沒有人談起。

雨果的意義是什麼？《鐘樓怪人》在寫什麼？《悲慘世界》，那麼簡單的故事，一個人被警探不停地逼迫，說你無法改變身份，我一定把你弄回去。那個警探最後的下場是跳河自殺，他說：一輩子相信人性醜陋，到最後才知道醜陋的那個就是我。

雨果過世時，220萬人站在街上，他們說，巴黎失去了我們的父親。

Hugo先生，  
你永遠提醒人間。

Because humanitarianism will be our constant reminder.

MR. HUGO you are omnipresent

瑪黑區著名的孚日廣場一側，是維克多·雨果住了16年的故居，現在作為紀念館，免費對外開放，在這裡，雨果寫下了《悲慘世界》。

不過，楊惠姍最開心的，是在這裡見到了法國脫蠟鑄造技法先驅－亨利·克羅斯的雕塑，以及雨果用心打造的「中國房間」！

To one side of the Place des Vosges in the Marais is the residence where French novelist and poet Victor Hugo called home for 16 years and where he wrote *Les Misérables*. It is one of two Maisons de Victor Hugo in France and a public museum.

What delighted Yang most upon her visit was seeing the pate de verre sculpture of Henry Cros and Hugo's "Chinese room."

What does Victor Hugo mean to Chang Yi?

In terms of French literature, the end of Hugo's era gave rise to modern literature – a time that holds no interest to me. Sartre and Camus leave me feeling indifferent.

When I was in school at 15, you read Sartre. But when I began studying film and made my first movie, I executed an experimental exercise where in one scene, I spent 3 minutes filming the back of someone walking away as day turned to dusk.

I remember my teacher then, Professor Chen, say, "Why are you all so concerned with being modern?" His words did not make sense then.

What is Hugo's significance? What is The Hunchback of Notre Dame about?

*Les Misérables* tells the simple story of a man condemned by a police officer whose false conviction ultimately leads to his own death. He devoted his entire life to the belief of the ugliness of man only to realize that the ugliness was actually a reflection of his self. One may talk about the now, but we do not have the right to the now? These houses in Paris are hundreds of years old. What do we have? What is it we want to make modern? French culture is innate; it has existed all these years without interruption. This is evident in the 2 million people who joined Hugo's funeral procession down the streets of Paris. While the world lost a literary giant, Paris lost its father.



雨果紀念館建立的時候，當時幾乎所有的藝術家都主動捐獻作品，表達敬意，亨利·克羅斯的浮雕之外，還有羅丹著名的雕塑。

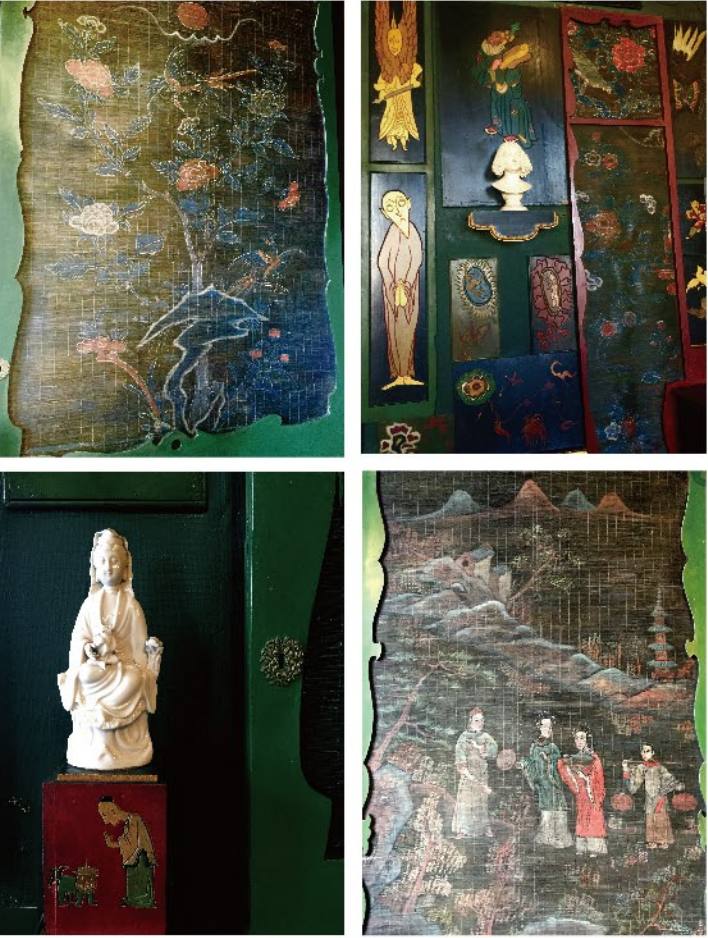
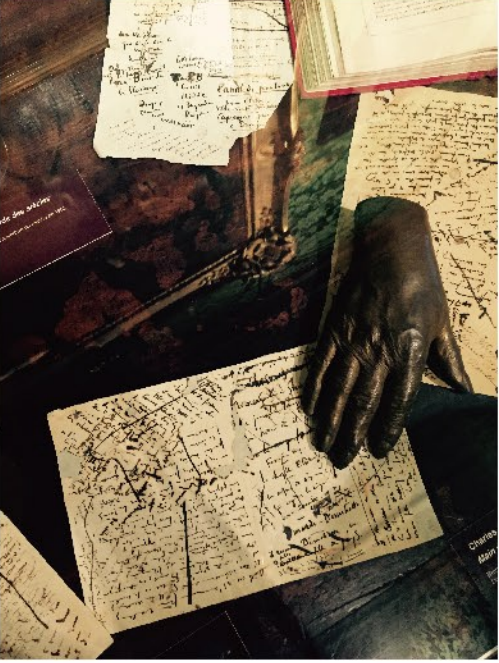
When news of the plans for the maison spread, artists came forth offering their work - testament to Hugo's distinction and influence. Today the collection includes sculptures from Henry Cros and Auguste Rodin.



佛像、送子觀音、描繪中國古代官場及市井生活的花瓶、瓷盤、花卉浮雕版畫、家具……全是雨果自己挑選及設計，這位法蘭西的文學巨匠，對於中國藝術的傾慕和嚮往，讓楊惠姍和張毅頓有「他鄉逢故知」的感慨。 Buddhist sculpture, a sculpture of Child-Sending Guanyin, vases, porcelain dishes, block prints with flowers in relief and furniture depicting scenes from ancient Chinese palaces and everyday life were hand-chosen by Hugo for the Chinese room. His appreciation for Chinese art moved Yang and Chang and kindled a feeling of mutual understanding.



亨利·克羅斯的浮雕  
Sculptor by Henry Cros



中國元素：

APPARTEMENT  
occupe  
PAR  
VICTOR HUGO  
de 1832 à 1848

癡迷中國文化藝術的雨果，親手創作彩繪了大量木雕作品，亭台樓閣，風花雪月，承載了這位法蘭西文學巨匠對遙遠國度詩意而華美的想像。

Enchanted by Chinese art and culture, Hugo hand-picked several wood-works depicting ancient palaces and landscape for his "Chinese room". It is a poetic representation of the French literary master's vision of a faraway country.

為什麼看  
雨果

人道主義，  
會變成一個提醒

從雨果故居折返，深夜，張毅依然久不能寐，與大家分享在英法聯軍劫掠圓明園之後，雨果那封著名的抗議信：

「勝利者盜竊了夏宮的全部財富，然後彼此分贓。我們，歐洲人，總認為自己是文明人；在我們眼裡，中國人，是野蠻人。然而，文明卻竟是這樣對待野蠻的。在將來交付歷史審判的時候，有一個強盜就會被人們叫做法蘭西，另一個，叫做英吉利。不過，我要在這裡提出這樣的抗議，而且我還要感謝您使我有機會提出我的抗議。法蘭西帝國侵吞了一半寶物，現在，她居然無恥到這樣的地步，還以所有者的身份把夏宮的這些美輪美奐的古代文物拿出來公開展覽。我相信，總有這樣的一天——這一天，解放了的而且把身上的污濁洗刷乾淨了的法蘭西，將會把自己的贖物交還給被劫奪的中國。」

1832年到1848年，雨果在這座公寓寫就了《巴黎聖母院》和《悲慘世界》的多數篇章。一次次針砭時事，一行行激揚文字，雨果在這方桌台前奮筆疾書，未有一日間斷。許多書桌，是雨果親手設計製作的。這張四角放著書墨的書桌，是雨果與大仲馬、喬治·桑等朋友暢談時所用。 Victor Hugo wrote *The Hunchback of Notre-Dame* and *Les Misérables* in this apartment from 1832-1848. Time and time again, he offered insightful critique of current affairs. At this table, Hugo wrote with an insatiable appetite. Several tables were designed and constructed by Hugo himself. Friends like Alexandre Dumas and George Sand often sat at this one here with the pen and ink.



# 楊惠姍法國藝術之旅

## Loretta & the French Art World



法國國立塞夫爾陶瓷博物館收藏楊惠姍作品《無言之美》，塞夫爾陶瓷城前身是經路易十五許可建立的皇家瓷廠，曾與趙無極和朱德群等頂尖藝術家合作，是歐洲最具權威力的陶瓷藝術博物館。

2011

2004

楊惠姍成為第一位在法國南賽Capazza藝廊展出的華人藝術家，及藝廊永久陳列藝術家。當時還在世的Robert Deblander，這位法國當代陶藝界領軍人物，以80歲的高齡，參觀楊惠姍的《無相無相》作品之後，特意致信，不吝褒獎之辭：「楊惠姍是這個時代的藝術家！在凝視她的琉璃藝術之前，自詡甚高的歐洲人要重新審視內心。而對佛教充滿好奇的西方世界，將在她的作品中找到自我。」

2015 法國藝術聯合會  
邀約展出

- 成立於1868年。
- 2014年，法國藝術聯合會首次成功將「藝術行業」官方定義納入法國法律，標誌著官方認可了藝術行業作為獨立的經濟產業。這一年也成為法國藝術界的轉折點。
- 法國最重要藝術設計類展覽主辦方，舉辦三大重要級展覽：
  - 巴黎家居裝飾展，全球首屈一指的裝置與生活博覽會。
  - 國際藝術及創新雙年展（法國首個當代藝術創作雙年展，在極具象徵性的大皇宮舉辦）。
  - 羅浮宮國際文化遺產沙龍。

- Established 1868.
- In 2014, Ateliers d'Art de France successfully petitioned for the profession of art to be recognized by the French court. This ruling validates art as a standalone economic industry and was a turning point for the French art world.
- A major organizer of art and craft exhibitions in France, its three key expositions include:
  - MAISON&OBJET Paris—trade fair reserved for professionals dedicated to lifestyle, decoration and design.
  - Révelations—fine craft and creation fair for craft professionals held at the Grand Palais, Paris
  - International du Patrimoine Culturel—international heritage fair

The Sèvres City of Ceramics Museum acquires Yang's *The Beauty of Non-Speech*. Formerly a royal porcelain factory supported by Louis XV, the institution has collaborated with painters Zao Wu-Ki and Chu Teh-Chun. It is the most authoritative ceramic museum in Europe.

Loretta H. Yang becomes the first Asian artist to exhibit at Galerie Capazza in Nançay, France; her work is acquired for the gallery's permanent collection.

2011

Contemporary art fair ST-ART in Strasbourg exhibits Yang's work.

法國斯特拉斯堡ST-ART現代藝術博覽會展覽，展出楊惠姍的作品。

With support from the French Institute in Taipei, Director of Art CIRVA (Centre International du Verre et Arts Plastiques) Ms. Yoshimatsu and a team of senior art directors visited the studio of Loretta Yang and Chang Yi. During this visit Ms. Yoshimatsu personally invited Yang to lead a class in pâte de verre at CIRVA; it is testament to Yang's achievements in glass and mastery of technique.

楊惠姍成為法國馬賽CIRVA（歐洲玻璃藝術中心）首位華人示範教習，這是有著百年脫蠟鑄造技法輝煌歷史的法國，對楊惠姍在這一技法造詣和地位的首肯。

1997

1991

耗費三年半，楊惠姍與張毅一手復興的脫蠟鑄造技法，在全世界只用法文稱呼：pâte de verre，被法國具有百年歷史的Daum視為不傳之秘，Daum遠東區總監Guillaume Sauzin參訪琉璃工房後，驚訝的表示：「難以相信，我們一直以為我們是全世界唯一的。」

Loretta H. Yang and Chang Yi revive a technique known globally as pâte de verre. Then Director of Daum Asia Guillaume Sauzin said after visiting LIULI, "It is hard to believe, we always believed we were the only ones in the world."

The Galerie Capazza 40th Anniversary Exhibition includes both Chang Yi and Loretta H. Yang. Gathering 85 internationally renowned artists across the disciplines of painting, sculpture, printmaking, ceramics, glass and metalwork, it has become an important event in contemporary and French art.

Capazza藝廊40週年大展，張毅、楊惠姍作品一同參與展出，此次展出Capazza藝廊以「集大成」式的方式呈現，匯聚了85位國際知名藝術家作品，涵蓋繪畫、雕刻、版畫、陶瓷、玻璃藝術及金銀器皿等形式，皆為當代藝術的重要代表，成為法國藝術的重要符號。

2015

