



Jacqueline Rush Lee

把書本當成創意題材，並利用許多種形式改變書的形態，書本不再是個傳承歷史或是文化的載體，藉著 Jacqueline 的創意，將書體用另一種藝術形態呈現。



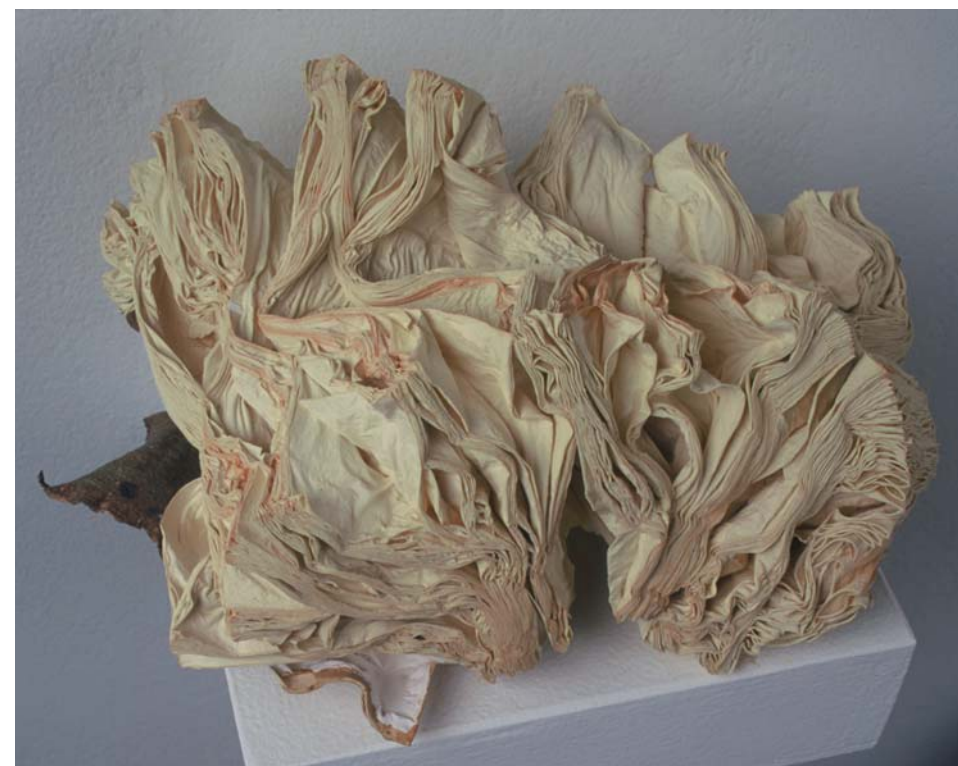
Jacqueline Rush Lee

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Jacqueline 是個來自北愛爾蘭的盎格魯愛爾蘭雕刻家，現在居住且在夏威夷工作，1997 年，她以書本作為主要媒材的作品讓她成為有名的藝術家，並且在國際間舉辦許多展覽，而作品也在部落格、型錄、書籍及雜誌上受到矚目。

Jacqueline Rush Lee is an Anglo-Irish sculptor originally from Northern Ireland who lives and works in Kaha'u'u, Oahu, Hawaii. Rush Lee is internationally recognized as an artist of note who has been working with the book form as her primary medium since 1997. She exhibits her artwork nationally and internationally and her work is in private and public collections.



改變書的形態

她的工作是把書本當成一件物體、媒材及雛形，並且認為書的本質是詳細的、有形的且有象徵性的，書的美學可以用文化形態來形容，並且呈現歷史的用途及涵義，通常，她會將書當成是一塊帆布或是積木，並且用許多方式來改變其形式和書所呈現的概念，而書原有的物質性及文章脈絡也因此而改變。舉例來說，她創作的作品〈Ex Libris〉是將書放在沒有易滑土的窯裡面焚燒，並藉此保留書的純淨且新的改變形態，拿掉泥土表面的添加物，而剩下的部分就好像珊瑚及骨骼的殘留物，這些書不會再以原來的內容來讓人辨認，而這些形式也展現出詩意般的殘留，以及時間的軌跡、轉變和記憶的呈現。Essayist Elizabeth Waddell 便說她的作品與其說是改變書的形式，還不如說是揭開了物質的形態，彷彿這些書變成了貝殼或是骨頭，留下鈣化後的架構。

dpi : What's your creating style and how do you start the artworks?

Jacqueline : My work focuses on the book as object, medium and archetypal form. I'm drawn to the intimate, tactile, and symbolic qualities of book materials, and in the aesthetic of books as cultural objects and how they come with their own histories of use and meaning. Generally, I treat books as a canvas or building block, often transforming the formal and conceptual arrangement of books through a variety of methods in which the physicality and thus the context of the books have been altered. For example, in my Master's thesis work from "Ex Libris" I developed a process to fire books in a kiln without clay slip so that they would be preserved in their pure, newly transformed state, unmasked by a clay surface additive; thus creating remnants of books that looked like coral or skeletal remains. These books were no longer recognizable in their usual



context, but were transformed into poetic remnants of their former selves, suggesting a trajectory of time, transformation and memory. Essayist Elizabeth Waddell notes of this work: "Lee seems less to have changed the books than to have uncovered a physical state, as if books, like shells and bones, left behind a calcified framework".

dpi : What material, tool, or technique do you use for artworks?

Jacqueline : My focus is on creating conceptually and visually elegant sculptures from book components with a means to recreate new narratives. Many of the techniques that I employ are informed by both traditional and non-traditional artistic practices. Mostly, I am interested in utilizing the pure components inherent in the books themselves, such as inks, covers, pages, book marks, binding threads, book headbands—and scrambling the formal arrangement of them to create evocative art works that express ideas in veiled layers of meaning. I've fired books in kilns (Ex Libris 1998-2000), suspended them in water (Absolute Depth 2000), soaked, dried and screwed them together into warped forms (Volumes 2001-2003), created prints of them in gypsum cement (Epic 2003-2005) and obliterated and physically re-transformed them with the inks from their own texts (Devotion Series 2007).

I still continue to re-create new narratives through stitching, folding, ink splashing; and creating sculptures in which the works can be looked through almost like windows, and thus "re-viewed" contextually.

01	03	06	01. Lorem Ipsum II_Detail
	04	07	02. Buddha_Nature_Detail
	05		03. Shrunken_Encyclopedia
			04. Lorem Ipsum II
			05. Buddha_Nature_Linear_View
			06. FH000001
			07. Dictionary_detail_2



給予書籍新的生命

她創作了許多書籍雕塑品，重新改裝書的模式並給予新的內容，作品的名字間接影射了許多無限的想法，觀眾們可以構想自己的故事或是概念在書裡，她喜歡書中的隱喻，並可以應用在個人或是藝術史中；對於這些被丟棄的書現在都能重新被注意，並且也藉由成品來提高書的品質，而這些被丟棄的書看似已經死亡，但其實是獲得了一個重生的機會並產生新結構，且表達出之前所不能表達的訊息。

此外，文化形式上的構想也隨著時代及電子書而淘汰，並且呈現新的聲音來道出我們現在的時代和文化，而她在作品中的表現也讓她感到興奮且有挑戰性。有時也會在作品中呈現矛盾的特質，像是她本身很喜歡用過時的一些資訊來產生出新的訊息，雖然有時這些新訊息無法具體且明確的用文字表現出來，但她卻認為這是具有智慧且有哲學性的。

dpi : What's your conception of "Book Sculpture"? How do you get this idea?

Jacqueline : A sculpture that reconfigures the book as we know it, yet creates new content. In many of my sculptures titles allude to open-ended ideas in which the viewer can construct or project personal stories or ideas on to the books. I like the book form as metaphor for all that it implies on a personal and art historical level. I am interested in the fact that the discarded books that I work with have been lovingly handled, marked and cared for by another hand and I hope to enhance these qualities through my finished



works. Essentially, I feel that these books "die" as books as we know them and are re-born into new structures that articulate often what cannot be articulated. That part I love and seek in my work.....

Additionally, the idea of taking these cultural forms---which are increasingly becoming obsolete in the age of the kindle and E Books---and re-presenting them with a new voice to say something about our times and culture and my own personal voice is exciting and challenging to me. I also am very interested in the paradox of using outdated information in most cases to create new information, and the perversion of creating new information that does not articulate clearly or concretely like the written text is supposed to. I find this extremely engaging intellectually and philosophically.



作品中的涵義

她會有意及無意的創作，有時創作到一半需要停下來來好好整理思緒且重新調整視覺架構，當她看到創作〈Flora〉的這本書時，就突然想到一具雙關語「A rose is a rose is a rose」，意旨事物的本質，而這個藝術品中也有個小小的手法，她想藉著書本來創作出一朵花的形狀，而當時創作時也因運動受了傷，對於自己行動不便感到沮喪，但是仍舊要面對現實。這件作品在清新以及陰柔美感中形成張力，以及呈現墨水揮灑出的圖案，利用手工縫製圖案外框來傳達出隱喻，像是知道花朵會因凋零而消失，這無法避免也無法控制，而作品〈Ex Libris〉也有同樣的涵義存在。〈Pod〉利用手工方式創作並且是一件能使人放鬆且能沉思的作品，利用古老的佛經來捲成一個捲筒狀，創作期間，由於為了展覽而需要搬家，而這件作品就在這一團混亂中成了她心靈上的一個寄託。利用易碎的紙張製作成的脆弱作品，並且用重複性的做法呈現她想表達的訊息。她很喜歡創作出具有視覺及概念美感的作品，而作品本身也保有原來的樣貌及生命力，並呈現出質感。

dpi : Would you talk about the artwork "Flora"? What's your design conception?

Jacqueline : When I work, I work consciously and unconsciously, sometimes stopping to draw or write about my work midway to clarify my thinking or refine the form visually. With this work when I saw the book materials, I liked the pun "A rose is a rose is a rose"..... This sculpture has a bit of a sly reference. I liked the idea of creating a floral form from books that dealt with this basic theme. At the time also when I made this work, I was physically injured from a sports injury and was frustrated at my inability to be as mobile as I would have liked. I think this frustration and the final acceptance of facing something that I could not control is present in the work. There is that tension between the pristine, feminine beauty of the form and the disruption of that form with the deliberate sumi-e ink splashes.... the containment of the two metaphorically with the hand-stitching....it's like irrevocable loss...the idea that we try to hold onto or contain that which can't be controlled or contained.... I've seen this theme in my work before, particularly with Ex Libris.

dpi : Would you talk about the artwork "Pod"? How do you start creating?

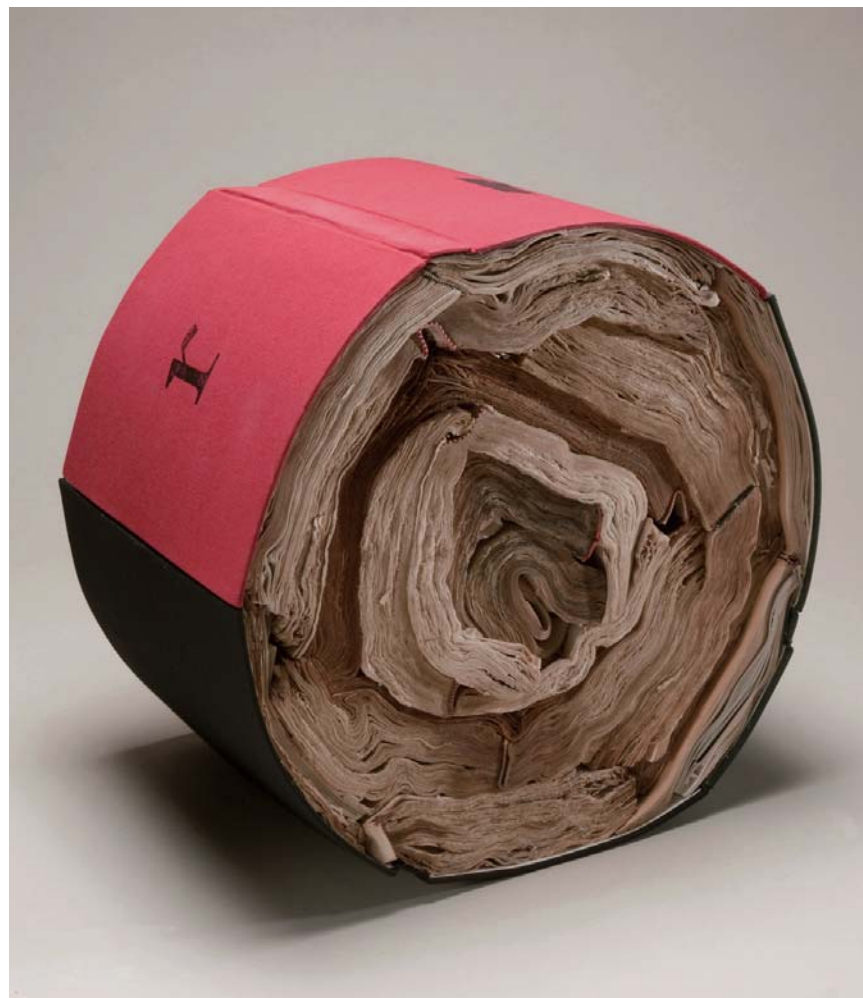
Jacqueline : Pod was a diversion from much of the detailed hand-crafted pieces that I made during the Summer Reading series. It was a relaxing, meditative piece in which I initially started with

rolling up scrolls of old Buddhist texts together. I was also moving house when I made this work right before I was due to have an art exhibit, so Pod was a meditative life-saver for me. It was something to hold onto when there was a lot of chaos in my life at the time. It is a sort of fragile structure made from fragile paper with an ordered repetition to it that is telling I think.

dpi : What's the most important visual factor for your artworks?

Jacqueline : I'm interested in making works that are visually and conceptually elegant but harbor a rawness and life to them. They must have a "suckness" to them to qualify as a finished artwork.

01	04	06	01. UnfurledIIIDetail9
02	05	07	02. DevotionSeries
			03. Flutter
			04. Pod
			05. Anthologia
			06. Flora
			07. Flora_Detail



隨著時代改變創作方法

許多事物都能帶給她靈感，大自然、內心世界、哲學、過程、東西方設計...等等，每一個階段都是邁向另一個階段的途徑，她的創作受到亞洲文化影響，不過她自己也不太驚訝，因為住在東方和西方之間的夏威夷，也接收了許多不同的文化且自然而然的表現在作品上。最近突然發現可以運用在作品上一些典型的方法，像是必需在一件事情中來找出其他的可能性，這是深受作家 Laurence Block 的影響，她喜歡將人們不熟悉的事物放入作品中讓人們熟悉。現在 iPad 盛行後，她便思考書的形式是什麼？這三年，科技的進步改變了書的世界，而且也利用許多不同的材料來製作書籍，她本身也不斷在發掘這樣的構想並且仍舊保有書的形式。

dpi : How do you get inspiration?

Jacqueline : From many things...the natural world, my inner world, philosophy in particular, process, Eastern and Western design and philosophy...each piece is a step in the ladder to the next piece. I am told that my work harbors a distinct Asian influence, which I am not surprised at, living here at the crossroads of East and West in Hawaii. How could I not absorb the many cultural nuances that are omnipresent here

dpi : What's your next plan in the future?

Jacqueline : I continue to take a somewhat serendipitous approach to my sculpture right now, which is typical when I am "between" bodies of work. One aspect of serendipity is that you have to be looking for something in order to find something else...this is attributed I think to the author Laurence Block. I like that idea of searching for something unknowingly to find it pop up in my work when it needs to make itself known.

Currently, I am thinking about what the book form means today in a post iPad, kindle world. In three years there has been a vast

difference in how technology has changed the book world. I've also noticed how books have increasingly been made out of more contemporary materials and accessories such as plastic and I am exploring these ideas and what they mean as key signifiers of "books". I am working on new pieces that are currently on a larger scale that still deal with book components and gather ideas from older and newer works. One piece is a continuation of Pod that gathers visual cues from the scroll-like forms in my VOLUMES series from 2001. Newer work uses the torn spiral bindings from books and the residual torn pages to create a skeletal structure of sorts. Both of these newer works remind me of the skeletal, remnant themes in my Ex Libris works. There seems to be a trend that in this work, I am exploring looking through the texts and creating window like frame-works....dpi

01	04	06
02	05	07
03		

01. Shelf_Life_2000
02. Book_of_Rs
03. AbsoluteDepth
04. Shelf-life_detail
05. Stack_mb
06. Slice
07. VOLUMES