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色彩

創意想像

Oliver Jeffers

專題企劃

格林威大獎 The CILIP Kate Greenaway Medal

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- 小戲院裡的冒險奇遇 | Deborah Allwright
- 島嶼上·夕陽下的浮想 | Sarah Warburton
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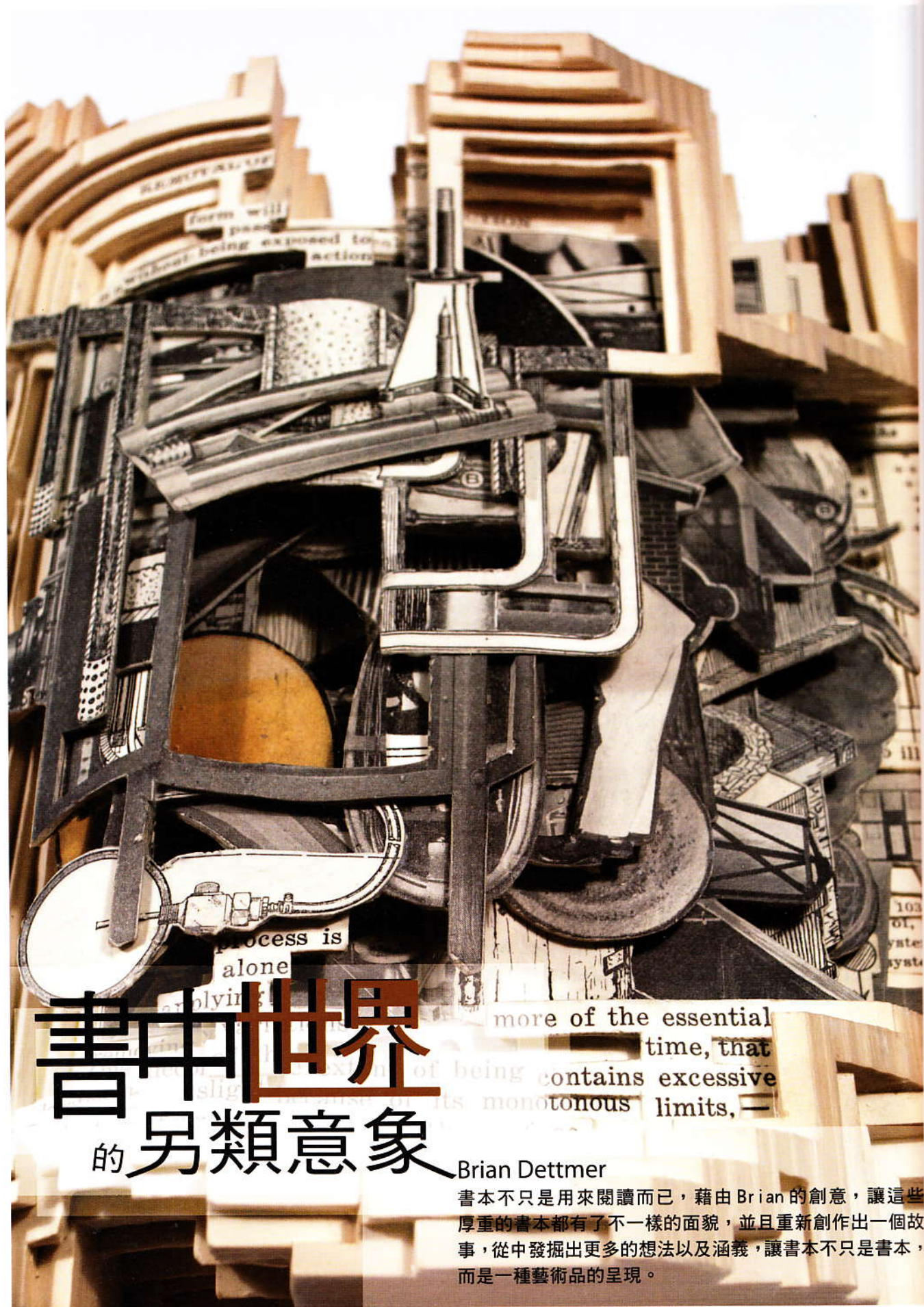
特別報導

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- 首度台灣華麗個展《Flower and Goldfish》| 蜷川實花
- 永無止境的妖怪奇想國 | 恩佐

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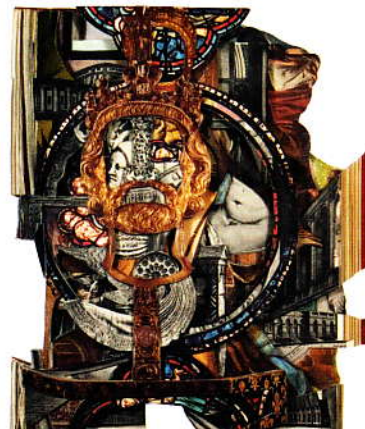
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書中世界 的另類意象

Brian Dettmer

書本不只是用來閱讀而已，藉由 Brian 的創意，讓這些厚重的書本都有了不一樣的面貌，並且重新創作出一個故事，從中發掘出更多的想法以及涵義，讓書本不只是書本，而是一種藝術品的呈現。



來自於芝加哥的 Brian，畢業於哥倫比亞學院，現在住在喬治亞州的亞特蘭大。他的作品曾在美國、墨西哥及歐洲展覽，像是許多大型藝術展覽會、博物館、大學及藝術中心作展示，也成為許多私人及大眾收藏，作品也獲得國際上高度評價。

Dettmer's work has been exhibited internationally in several museums, universities and art centers. His work can be found in several private and public collections. Dettmer's work has gained international acclaim through internet bloggers, and traditional media.

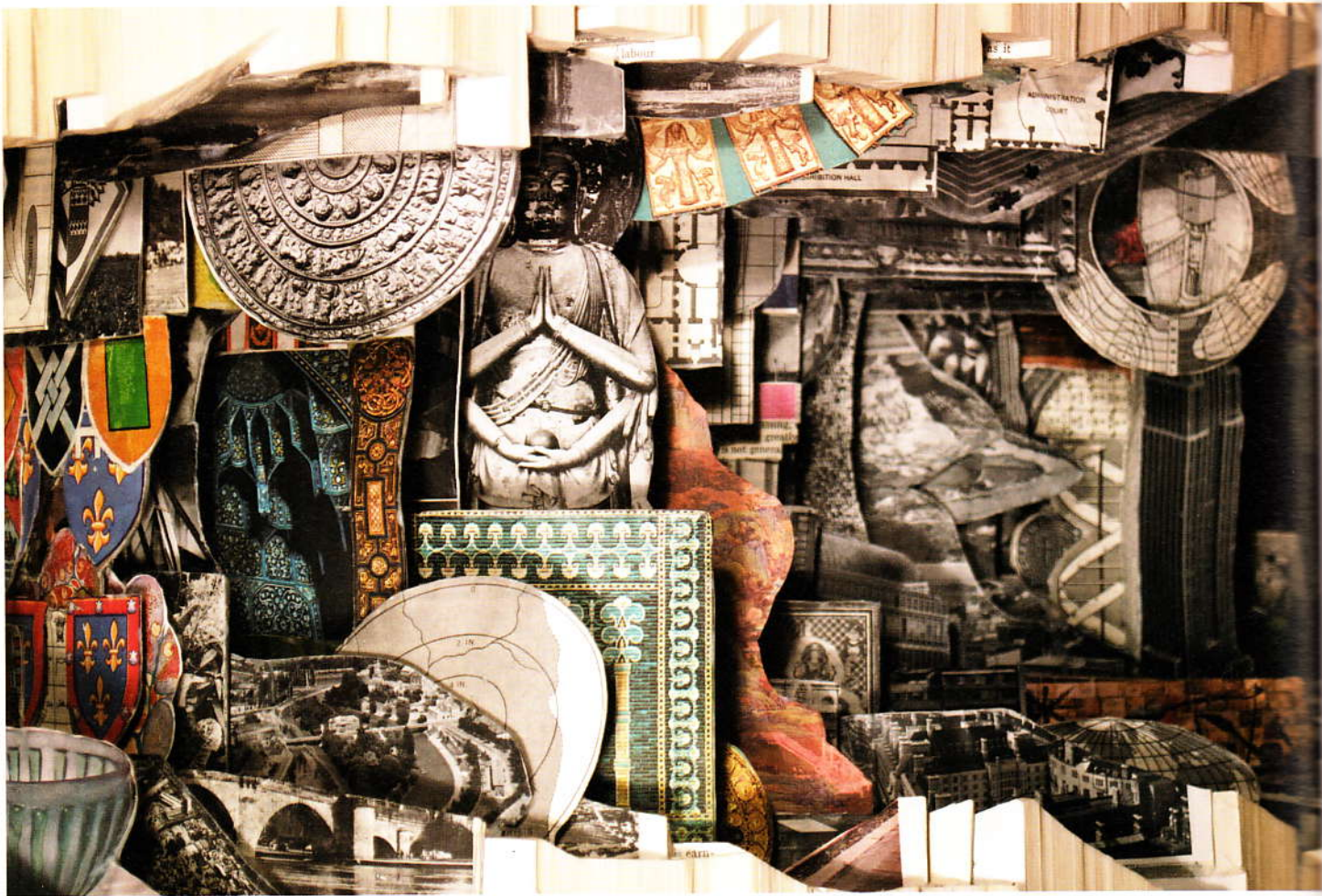


Brian Dettmer
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 http://briandettmer.com/

Dettmer is originally from Chicago, where he studied at Columbia College. He currently lives and works in Atlanta, GA. Dettmer's work has been exhibited and collected throughout the United States, Mexico and Europe. He has been represented at several international art fairs including Pulse (Miami), MACO (Mexico City), ARCO (Madrid), Scope (London, Miami), Art Chicago (Chicago) and many others.

	02
01	03 04 05

- 01. Military Preventive Medicine - 7112, Fibers & Books, 17 x 8.75 x 2.125"
- 02. New Books of Knowledge
- 03. Civilisation Part 1 - 2110, Mixed Book, 10" x 9.125" x 1.95"
- 04. Civilisation Part 2 - 2110, Mixed Book, 10" x 9.125" x 1.95"
- 05. Civilisation Part 3 - 2110, Mixed Book, 10" x 9.125" x 1.95"



書本創作出的雕塑品

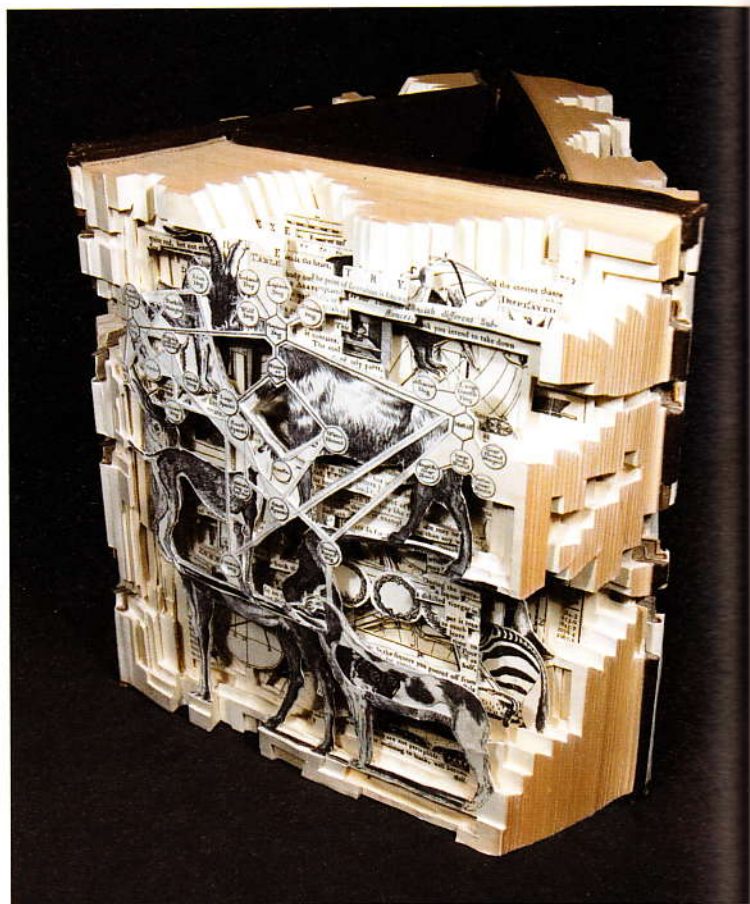
Brian 主要是用書本來創作一個雕塑品，而這些作品也使他成名，創作從靈感及一本書開始，並將書改變成他想要的創作形式，利用夾子、繩索、重物，也用上漆的層板來放置及固定書本，並且將作品賦予歷史及內容，而作品中的每一個造型都會是重要的角色。當書本中的頁數被黏為一個固體的形體，他使用小刀開始前面或是外圍的雕刻，並且慢慢的一頁頁抽掉張數，雕刻的圖像和文字是他想保留下來的，而作品的頁數會逐漸減少；他也要確定每一個圖案是清晰可見且是最後呈現的樣子，因為他最一開始先將書封起來，因此沒辦法計畫或控制接下來的發展，可說是一種高風險的創作。而作品中也存在一股書本和他之間的互動關係。

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

Brian: The main focus of my work is sculptural work created from books. This is what I am most known for. For most of my work, I start with a book and an idea that I want to explore and I push the book or set of books into the form I want it to be with clamps, ropes, weights and then layers of varnish to hold the book in place and solidify the loose pages. This is how I start. I always want the title of the book, its history and the content, to all play an important role in the shape I set up and the way I approach the piece.

dpi: What's your technique or tool for your artworks?

Brian: Once the book is sealed as a solid shape I carve into the front or the outside surface with knives. I remove one layer or page at a time, carving around images and text that I want to leave in the piece. The work is completely subtractive and I am strict about ensuring that anything visible in the work is exactly where it always has been in the final piece. Since I seal the book ahead of time and can't plan or control what will happen, there is a high level of chance in the work. It is an interaction, a collaboration between the existing book and myself.





書本既是有趣的創作題材

書本在歷史中扮演重要且具有關鍵性的角色，現今資訊轉換成數位方式呈現，因為現在有許多人都藉著上網或無形的方式傳遞，這使得書本有了獨特的重要地位且反映了歷史及未來，他想不出有其他比書本更有趣且值得開發的題材。

他認為作品就像是本身和媒材之間所產生的一種合作關係，所有的藝術都是一種延伸，而且也盡可能的保留作品原來的樣子；就像是音樂、藝術或是文學中需要編輯、混合、重覆及改變形式，而他也希望人們會對作者的權威、所接受的想法以及資訊提出質疑。

dpi : Why do you choose book to create the artworks? Is there any special meaning when you choose the books?

Brian : I think that books are at a crucial and pivotal moment at this point in history. Information is shifting into digital forms as we continue to get more of our information online and in non-tangible formats. This puts books in an unusual position and I think

it is important to reflect on the history and future of the form. I can't think of a more interesting and valuable material to focus on and explore.

dpi : What's your creating philosophy?

Brian : I really do think of my work as a collaboration between me and the existing material. All art is derivative to a degree and I try to keep an honesty about my work and where it comes from. It is an edit, a remix, a riff or variation of the form like you might find in most music, art and literature created today. I want people to question the authority of an author and the way we accept ideas and digest information.

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01. Saturation

02. Compiled Upon A New Plan -2010, Altered Book, 10-1/2" x 10" x 10-3/4"

03. The Volume Library -2010, Altered Book, 11-1/4" x 10" x 7-1/4"

04. A Loose Leaf -2010, Altered Set of Vintage Encyclopedias, 5-1/2" x 14 x 3"

05. House of Tongues -2010, Altered Book, 7-3/4" x 14" x 10-1/4"

06. Webster Withdrawn -2010, Altered Book, 11-5/8" x 16-1/2" x 13-1/8"

書的形式轉變而產生的新訊息

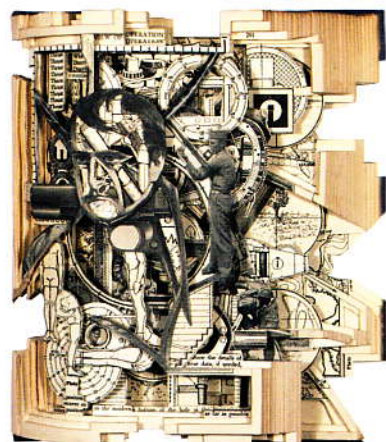
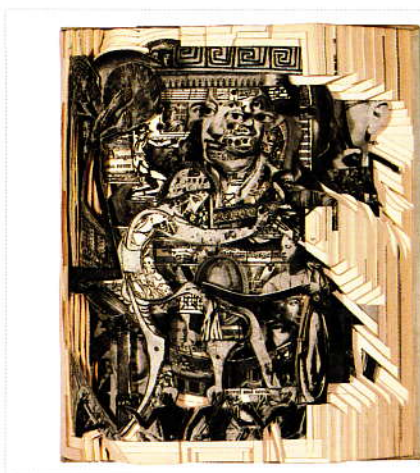
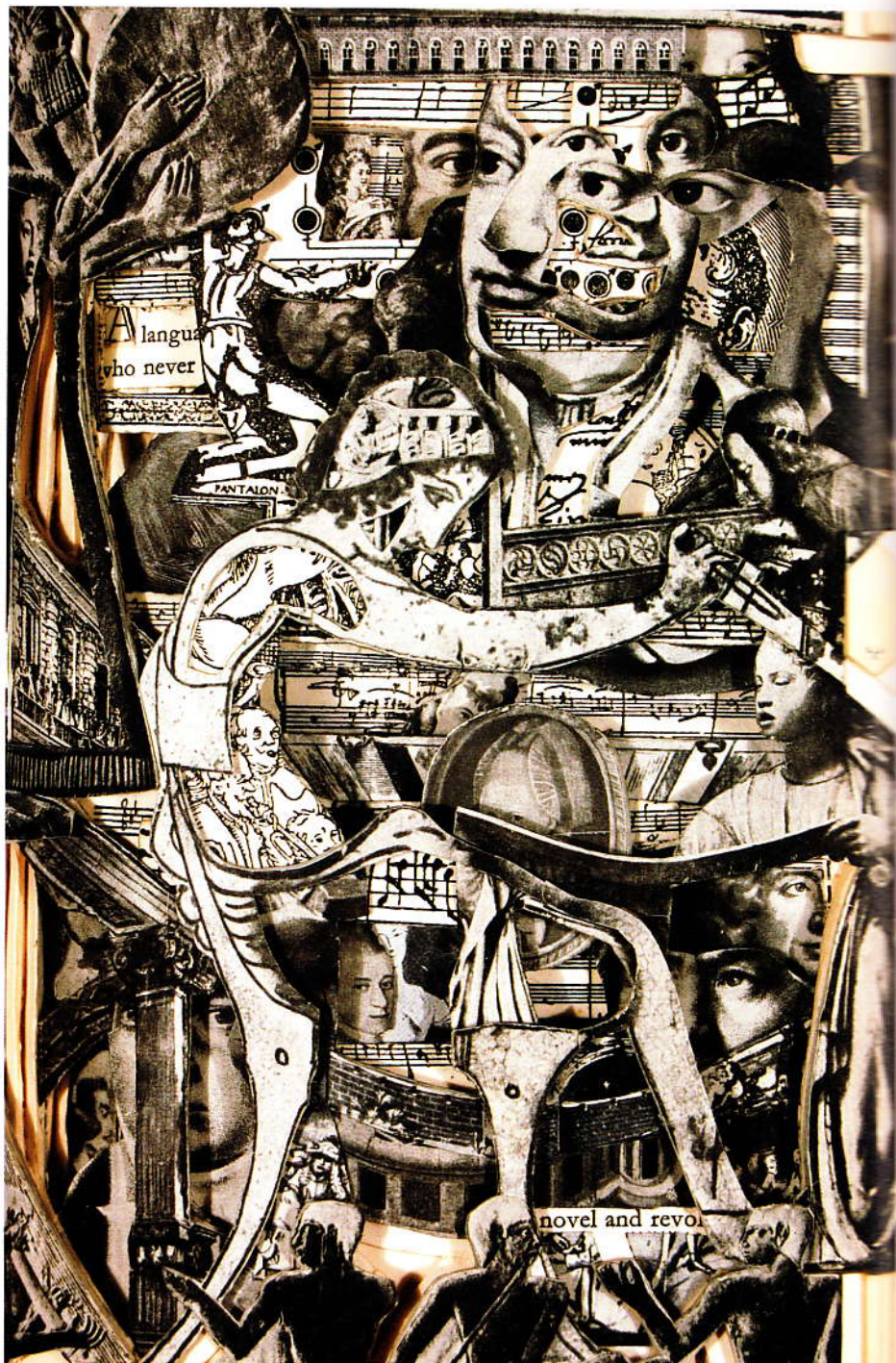
〈Music of the World〉這件作品是從一本有相同名字的書籍開始創作，他將書的封面拉到後面並展現出內文，再將書的外圍上清漆，並且從外面開始雕刻；也試著從中呈現出不同元素和特色，並了解音樂本身所表現出的相關訊息及音樂本身，就如同語言一般，當音樂的輪廓被破壞且展現了不同的情境，那麼其中的涵義便能用新的方式詮釋。音樂的歷史和年代表會被固定在同一頁以方便閱讀，並也給予音樂新的篇章及新的創作表現方式。

〈Core 6〉這件作品是藉由書本、紙張以及原有的材料來創作，書的封面已經被拿掉再把整本書捲起來，就像是沒有殼的蝸牛一樣，從前到後產生出許多環狀，呈現出好似是整個被圍住的感覺，並也展現其中的本質，仔細的研究才能發現其中的新涵義及被建立的關係。

dpi: Would you talk about the work "Music of the world" and "Core 6"? What's your creating conception?

Brian: In Music of the World (2009) I began with a book of the same title and pulled the cover back to expose the inside before I varnished the outside of the piece. As I carved into the surface I thought about the different components and characters that helped develop our understanding of the music along with the actual notes of music itself. Just like language, the lines of music are broken up and exposed into a new context that could be translated and interpreted in a new way. The history and chronology of music solidifies into one single image that can be read as an image or a new piece of music, a new single composition.

For Core 6 I thought about the material of books, the paper, and the original material paper comes from. The cover was removed and the book rolled into itself like an exposed snail without its shell, creating a loop rather than a linear path from front to back. It becomes enclosed and self reflective but then dissected to understand its interior. Chucks of text take on new meanings as new relations are formed.





作品中的隱喻

通常他都使用寫實類的書籍來創作，因為其中的功能性比較少，比起作者傳達的原始想法，他更試著從中找出一些概念或是發掘到的想法，Brian也認為自己的作品將其內容利用隱喻方式表現，就像是一本關於解剖的書籍，但卻是他解剖了這本書；歷史書也因為新的觀點而成了一個新故事，小說因通俗想法及鬆散詩意情節而成了破碎的回憶。Brian重新解析，而若是讀者希望，也能重造這些作品。

他希望人們能思考「書」，因為書本好似擁有生命且能淺意識的改變人們感覺的有形物體，他想要讓人們體驗概念的片段，並且質疑周遭發生或文化記錄的事物，因為這些事物都會從實體轉為數位呈現。

作品完成時間從幾天甚至到幾個月都有，並且依照作品的複雜性及規模而定。〈Wagnalls Wheel〉和〈Totem〉這兩件作品費時數個月完成，包括一開始書籍的設置到最後的形式呈現，都必須經歷許多階段，而且都需要雕刻且上清漆才算是完成作品。Brian認為創作無止境，並且用不同的方式來創作和發掘，他認為這是很有意義的，而他也會持續繼續創作這類的作品，並且從瀕臨消失的媒材中找尋新形式。

dpi : How do you decide what's subject do you create from different kinds of books that you choose?

Brian : Most of the books I work with are nonfiction because I think that these are the least functional as things become digital. I also like the idea of exploring the concept of information rather than a specific author or singular idea. Whenever I approach a subject I think of my process as a metaphor for the way we absorb and interpret the subject. An anatomy book becomes a body that I am dissecting, a history book becomes a new story from a fresh perspective, a novel may become fragmented memories of general ideas and loose poetry. I break it down and the viewer can reconstruct it back into a narrative if they'd like to.

dpi : What's feeling or message do you want to communicate with people?

Brian : I want people to think about books. Think about them as living things, as tangible objects with potential to transform our perception of the physical world around us. I want people to experience fragments of ideas at a base level and to question what is happening with our personal and cultural records as they shift from the physical to the digital.

dpi : How long do you complete a work? Which artwork takes longest time to finish and why?

Brian : Pieces can take anywhere from a few days to a few months depending on the complexity and scale of the work. Works like Wagnalls Wheel (2010) to Totem (2010) can take a few months from setting up the books into the final form, which takes several stages, to carving and varnishing all of the detailed pages.

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

Brian : I don't think there is an end to the different ways that a book can be approach and explored and I think it is very relevant today. I will continue to push the form and the approach to the book and think about newer forms of media as they get closer to the verge of extinction. **dpi**

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- 01. Music of the World
- 02. Core 6
- 03. Music of the World
- 04. The ROTC Manua - 2010, Altered Book, 9.5/8 x 8.1/2 x 2"
- 05. Wagnalls Wheel - 2010, Altered Set of Encyclopedias, 9" x 25-1/2" x 20-1/2"
- 06. The Story of Man - The Story of Man, 2010, Altered Book, 9.5/8" x 7-7/8" x 1-5/8"
- 07. Libraries of Health
- 08. Totem (2011) Altered Set of Vintage Encyclopedias, 26-5/8" x 22-1/2" x 10-1/4"

