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Drawn with the wind

以風入畫

原文 Cristina Sanchez-Kozyreva



Left
Wind, 2013.
Wood, wire, clamp, lawn, stone, rope, paper and pen,
100 x 600 x 250 cm, Uku island, Nagasaki.

P33
Wind, Panta rhie (detail), 2011.
Wood, wire, clamp, lawn, stone, rope, paper and pen,
1,000 x 250 x 100 cm, Kunsthall Braenderigarden, Viborg,
Denmark.

P34-35
Wind drawing, 2013. Ink on paper, 25 x 32.5 cm, Osaka, Japan.

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Ink-berry, 1999. Ink-berry on paper, 25 x 32.5 cm, Zuiko
Temple, Osaka, Japan.

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Wind drawing, 2011. Ink on paper, 25 x 32.5 cm, Osaka, Japan.

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Wind drawing, 2000. Ink, book, 21 x 14 x 2 cm, New York, US.

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Wind project, Biwako, 2014.
Film case, beeswax, label, wood, 33 x 7.5 x 4.5 cm, Biwako
Lake, Shiga, Japan.

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Wind project, Biwako (project plan), 2014.
Print, 36.4 x 25.7 cm, Biwako Lake, Shiga, Japan.

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Wind Project, Uku, 2013. Print, 29 x 21 cm, Uku island,
Nagasaki, Japan.

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Wind, Panta rhie, (installation), 2011. Wood, wire, clamp, lawn,
stone, rope, paper and pen, 1,000 x 250 x 100 cm, Kunsthall
Braenderigarden, Viborg, Denmark.

By **Rikuo Ueda**. Courtesy the artist.

Since 1997, Japanese artist Rikuo Ueda (b.1950, Osaka) has exclusively worked with wind as his artistic medium. It's something to do with his personal observations of the movements of air and flocks of birds on the surface of lakes he has visited or imagined. Influenced by a culture drawing from Buddhism and Shinto, there is also something of a respectful motivation to connect with the divine that resides within both the animate and the inanimate, not unlike the relationship poets cultivate with the cosmos.

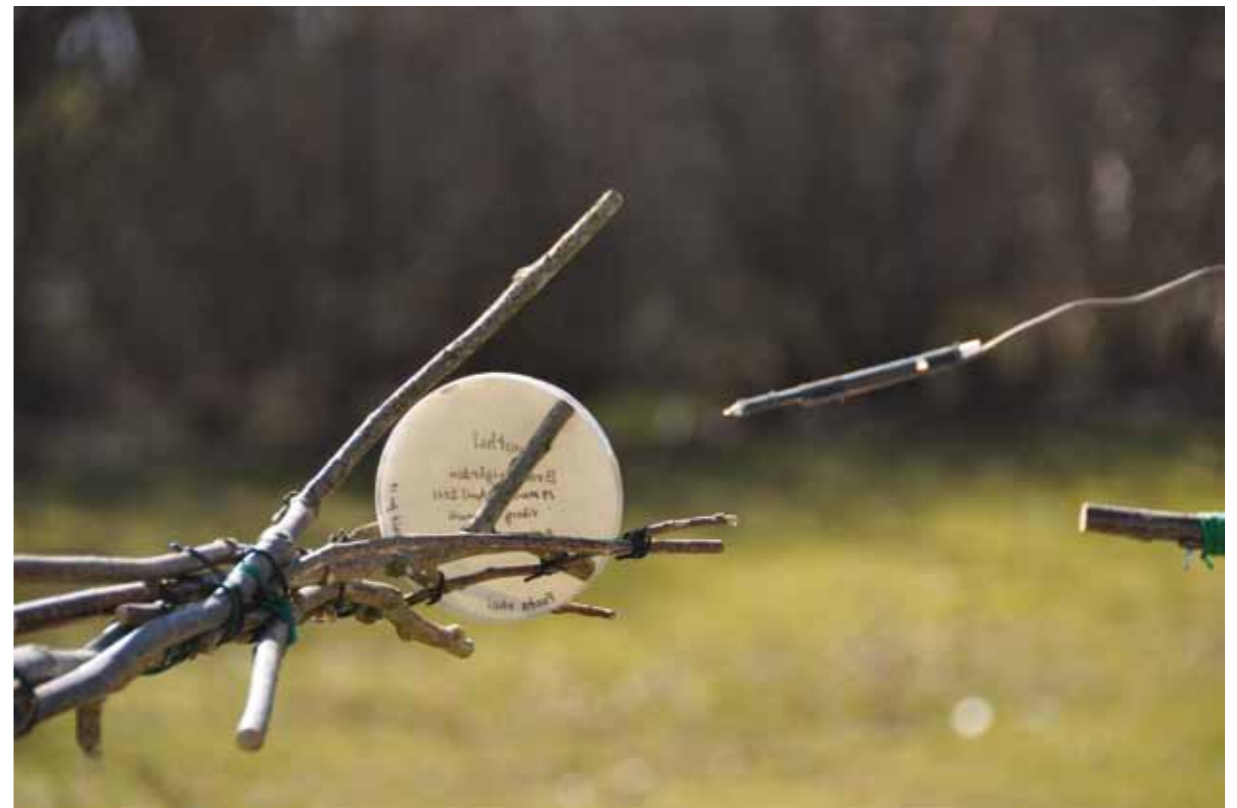
Assembling branches, paper, brushes and ink, Ueda's wind drawings rely on currents of air pushing some kind of marker onto a surface to be drawn.

Ultimately, he aims to create a structure that doesn't use paper or ink, but only natural fibres and substances such as sap and wild-berry extracts, and leaves to draw on. In the meantime, Ueda has created installations that let the natural world perform its own calligraphy. The passing of rain or insects, the rubbing of the pencil against the paper pushed by gusts of wind or repetitive waves of air make for works that are estranged but still recall the movements of the hand.

Ueda leaves his paper installations for a week or a month, or once even a year, during a stay in Denmark, although that one was removed before completion by someone apparently less patient than the artist. In Japan, he had a studio in a tree from 2007 to 2012 in a small village near Osaka, where he would experiment with different drawing structures in the outdoors. Now his studio is everywhere. Traditionally, Japanese culture is very close to nature, with a deep connection to its many dense forests. While in central Japan agriculture and urban activities are common, coastal life and fishing remain a current occupation in a country characterised by its status as an island group.

"Fishermen need to be knowledgeable about the weather," says Ueda, "and so in Japan, we have more than 2,000 names for the different kinds of winds; actually there are 2,145 kinds, and they have their own dictionary."

One such wind is the *haru-ichiban* or the strong southwest wind that announces the arrival of spring. It is just like a storm that lasts for a day, marking winter's departure and spring's entry. Ueda has realised many *haru-ichiban* drawings over the years, and notes the failure of weather reports to predict the spring wind in recent years, describing its transit only afterwards.



自1997年以來，日本藝術家植田陸雄（1950年生於大阪）開始專攻以風作為他的藝術媒介。這與他曾到訪或想像中湖面上的空氣和成群鳥兒的觀察息息相關。他曾受佛教和神道教文化繪畫的影響，同時心存著尊敬的動機，想要與駐留在有生命及無生命中的神相聯結，這與詩人建立與宇宙的關係沒什麼不同。

植田的風畫彙集了樹枝，紙張，刷子和墨水，作品透過氣流推動某種標識到繪製的表面上。最終，他旨在創造一個不用紙或墨水，而祇有天然纖維，如樹液，野生漿果提取出的物質，以及樹葉來進行繪畫的。

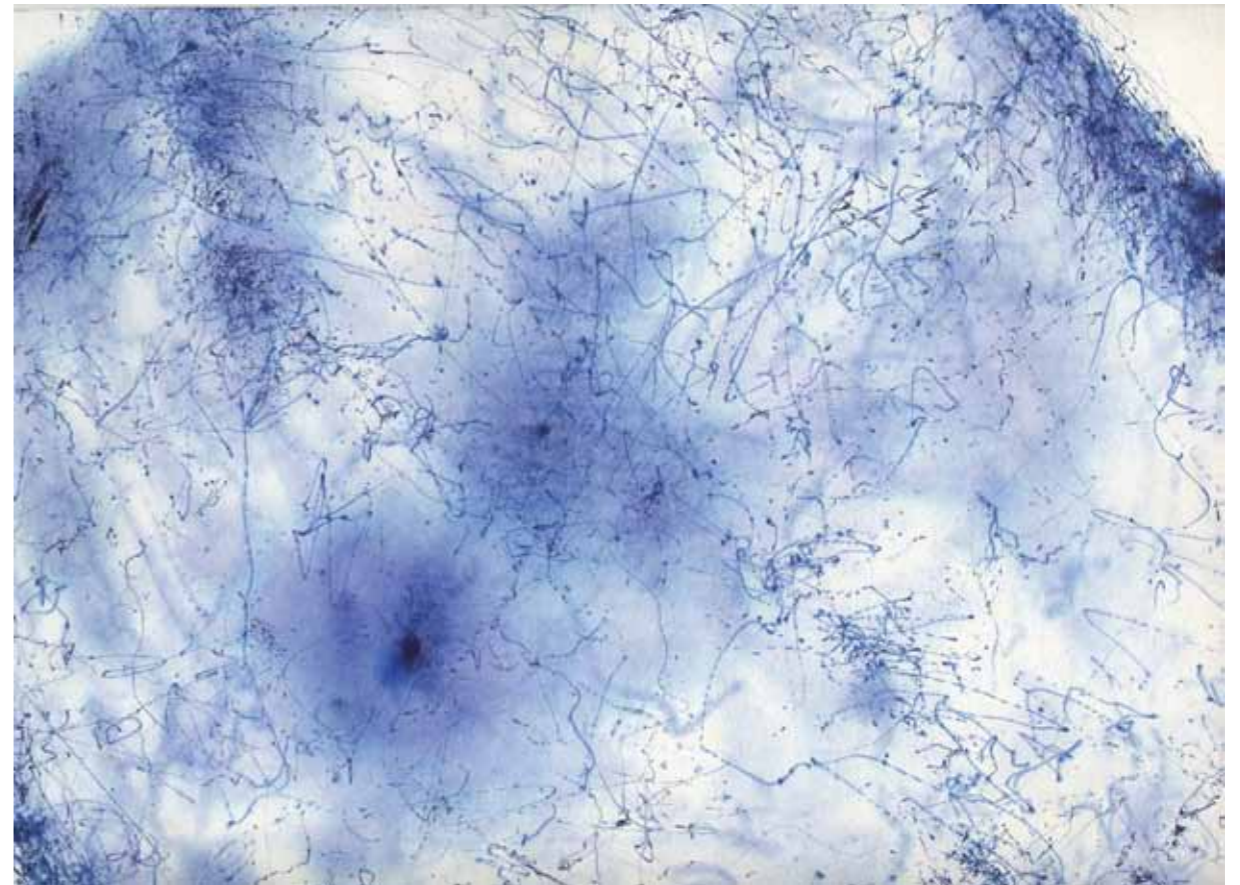
在此期間，植田創造了各種裝置，讓自然世界進行自我書寫。在陣風或氣流的重複推動下，雨滴或昆蟲的經過，透過一陣強風或重複氣流推動筆在紙上的摩擦組成疏離的作品，但仍能令人想起手的動作。

植田在丹麥期間，將他的紙質裝置安放好後便離開，有時一周或一個月，長時甚至一年，儘管其中有一個在完成之前被人移除了，顯然這個人比藝術家更缺乏耐性。2007至2012年，植田在日本大阪臨近的某個小山村中的一棵樹上建造了自己的工作室，在那裡，他嘗試不同的戶外繪畫結構。





His lifestyle during his 20s has had a large influence on his artistic endeavours. In his own words a travelling hippie, he hitch-hiked his way from India to Europe and across the continent penniless. After coming home he became an artist; that was more than 30 years ago, but he has kept the essence of his nomadic, frugal adventure at the core of his conceptual practice. Specifically, he uses a poem that was offered to him by a Scottish man he met in Munich to remind him of what matters: that true joy is in the simple things.



現在隨處都可以是他的工作室。日本文化在傳統上是非常親近大自然的，與茂密的森林緊密相連。而日本的中心地帶，農業和城市活動是很常見的，沿海的生活使得漁業仍是目前日本作為島國的常見職業。植田說：“漁民必須對天氣瞭如指掌，因此在日本，我們有 2,000 多種不同名字的風，具體說是 2,145 種，而它們各不相同。”

其中的一種叫做春一番，亦即宣告春天來臨的強勁西南風。其實就是一場持續一天的暴風雨，標記著冬去春來。植田多年來完成了許多春一番風畫，而

天氣預報總是未能預測春風，祇能在其過境之後才進行描述。

他20多歲時的生活方式對他的藝術創作有很大影響。用他自己的形容是旅行中的嬉皮士，他搭便車由印度到歐洲，身無分文地走遍了整個歐洲大陸。回到家後，他成為了一名藝術家。那已是30多年前的事，但直到現在，在他概念性實踐的核心中，都保留著流浪，簡樸冒險的本質。特別是，他用在了慕尼黑遇到的一個蘇格蘭男人贈予的一首詩來提醒自己什麼才是最重要的：真正的快樂來源於簡單的事。



The technicalities of the winds' names are not what his work is about. Ueda's interest is in situations where drawing can be made possible, rather than the weather conditions and the strength of the environment. Ultimately, his work revolves around human concerns, political at times, but also spiritual and poetic. As such, in 1998 he went to Palestine and Israel to create an *Internet Wind Project* that would mix wind drawings made in both territories. Ueda installed pen tablets on tree branches, connected to a website so they could be integrated

into a single piece online. Other works of his include collections of winds from strategic locations inside camera film cases, including places and times such as New York on September 11, 2001, and the front of Jerusalem's Western Wall.

It was when I was twenty three years old,
wandering, traveling around aimlessly.
Snow in Norway,
Desert in Morocco,
Mountains in Afghanistan,
River in India.
In Germany, I wondered about, being penniless,
where I met Scots guy, Peter.
He had also no money.
He gave me his own poem for my birthday.
And in Denmark, I met a wind.

那是我二十三歲那一年，
流浪，漫無目的地旅行，
挪威的雪，
摩洛哥的沙漠，
阿富汗的山脈，
印度的河流。
在德國，我身無分文而彷徨，
就在那，我遇到了來自蘇格蘭的彼得。
他也沒有錢。
但他贈予我一首詩，作為我的生日禮物。
而我在丹麥，遇見風。

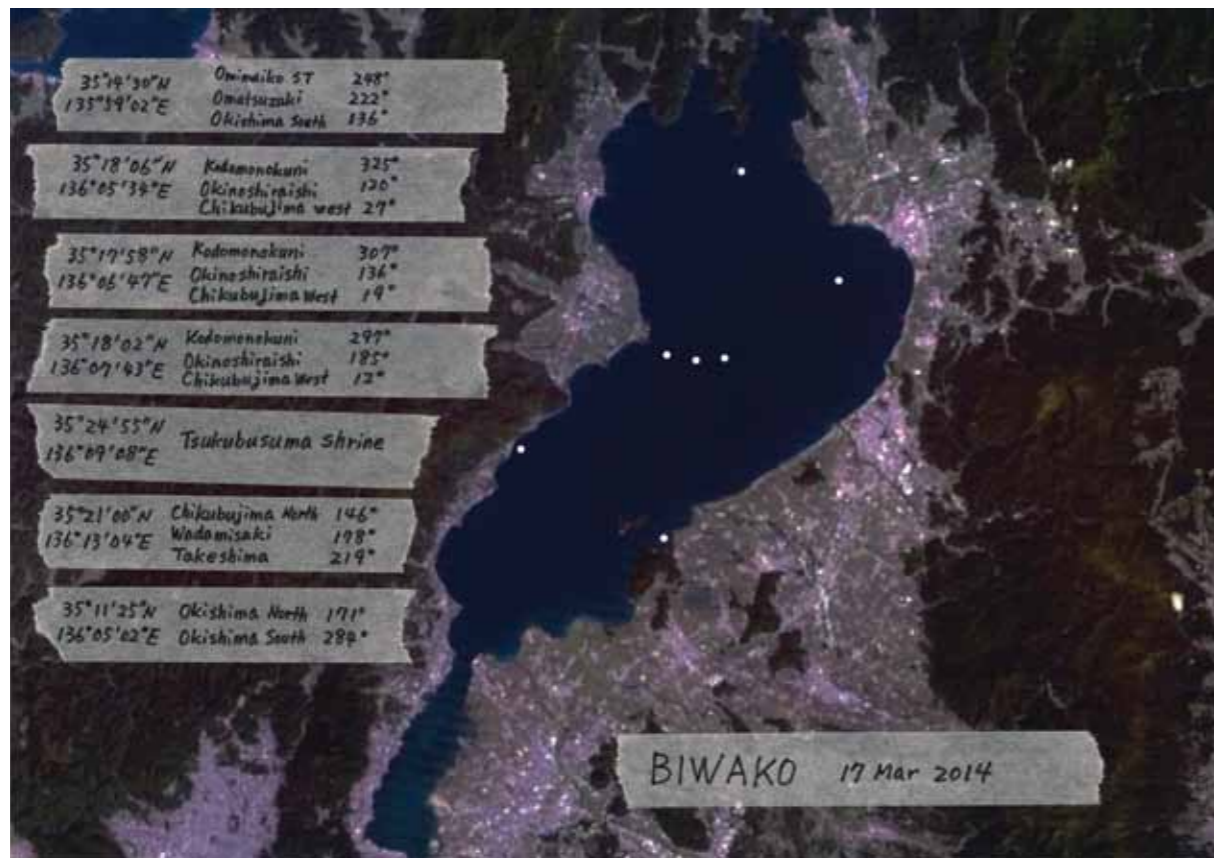
Rikuo Ueda

I think we think too much
And fail to see
In simple things reflections eternity
We are cut off our own life sources
And love lost source of
Joy and Ecstasy.

我想我們想得太多
而蒙蔽了雙眼
簡單的事物反映了永恆
我們切斷自己的生活來源
卻愛上迷失源頭
喜悅與狂喜

Peter Lyth





Ueda's mother passed away recently. In her memory, in 2013 he created an elegant piece that includes drawing and actions. Across Uku island, he placed postcards in a way that forms the constellation of Orion, letting nature create seven singular sketches. Afterwards, the artist sent each postcard to his mother's house in Kawanishi, Osaka, the location of her *butsudan*, or Buddhist altar.



他的作品並不是關於各種風名字的術語。植田的興趣在於繪畫可以被實踐的情境，而不是天氣情況或是環境的力量。最終他的作品都圍繞著人性的關懷，時而展現對政治的興趣，但同時具備精神和詩意。因此，1998年他去到巴勒斯坦和以色列，創建了一個互聯網風力項目，在兩地創作混合風畫。植田在樹枝上安裝手寫板，與互聯網連接，將其匯合成一件線上作品。他其他的作品還包括從相機膠卷中特定位置風的集結，包括時間或地點如：2011年9月11日，紐約，耶路撒冷的西牆前。

植田的母親最近過世。在他的記憶中，2013年植田創作了一件優雅的作品，作品有繪畫亦有行動。他跨越整個Uku島，放置名信片組成獵戶座的樣子，讓大自然創作出七張非凡的素描。之後，他把每張名信片寄給他母親在大阪川西的家，以及她的佛壇。

