

Interview

对话艺术家

霍莉·威廉姆斯: 当我望向“光域”个展时，一种崇高感油然而生。触及未知事物是否是您有意识希望唤起的感受？

Holly Williams: Looking at *Illuminated Space*, the sublime comes to mind. Is touching into the unknowable something you consciously wanted to evoke?

理查德·怀特利: 当然是的。我认为这是一种奇妙而超越的感觉，是一种极其强大的动力。从某种程度上来说是由于玻璃的作用，因为玻璃具有捕捉光线的能力，让这种体验变得充满神秘感。

Richard Whiteley: Without question. I think there's a sense of wonder and transcendence that I find really a powerful motivator. It is partly what glass does – glass has the ability to trap light in a way that makes the experience mysterious.

霍: 这些作品呈现出一种转瞬即逝的形态，因为如果没有光线，它就只是固体物质。“光域”是否关于为其他事物创建一个容器？

HW: And there is an ephemeral quality, because without the light, it would just be solid matter. Is “*Illuminated Space*” about creating a container for something else?

理: 当然。虚空本身即具有转瞬即逝的特点，但又被四周的玻璃所限制和定义。我以作品中，这些在玻璃中起到了具有力量感的正形作用的虚空回应这一特征。我想给人的印象是，虚空从玻璃体内冲出来，实际改变了外部形式，让观众感受到虚空是整个作品中更具力量的元素。

RW: Certainly. And the void itself has the capacity to be ephemeral and yet it's being trapped and defined by the glass around it. I really respond to the way that these voided spaces function as these powerful positives in glass. I want to give the impression that the void is punching out of the glass and actually transforming the outer form, to give a sense that the void is the more powerful element within the composition.

霍： 我们来谈谈虚空、内部和外部的概念，据说最近这些作品灵感是来自于陪您年迈的父母接受治疗，并看到他们的身体扫描图像，您是如何将这些素材提炼为作品的？

HW: Picking up the concept of the void and of interiority and exteriority, how some of these recent works have come from attending your aging parent's medical appointments and seeing their body scans?

理： 虚空的造型一直吸引着我；光线能够穿过玻璃、被封闭在玻璃中，或折射出来。这样一来，玻璃的外部形态和内部形态就融为一体，两者之间产生引人注目的对话。

RW: The voided form is something that I've always been drawn to; the ability of light to move through glass and to really be trapped and refracted by the glass. And in that way, the outer shapes and the inner shapes of the glass become one and they create a compelling conversation.

在过去的四年里，由于我父母的健康状况每况愈下，我会定期查看核磁共振成像，虽然我无法从医学角度理解这些核磁共振和 CT 图像，但会产生一种恐惧和敬畏感。随后，我甚至没有刻意去想它们，但那些抽象的人体形态自然出现在了图纸和模型中。

Over the past four years, as both my parents' health was failing, I was looking at MRI's on a regular basis, and although I didn't understand those MRI and CT images from a medical perspective, there was a sense of horror and awe with these images. Then without even thinking about it, abstracted bodily forms started to become visible in my drawings and models.

回顾过去，我的作品中的虚空元素起源于对建筑形式的回应，在建筑中围绕着中空形态会呈现出更强的几何感；随后陪伴父母治疗的经历，使得作品变得更具有有机性和不对称感，对这些有机的人体形态做出回应。如此产生了超越这一概念，但是这些引人共鸣的形态并非关于已知空间、甚至也无关身体中的虚空，而更倾向于一个具有超越感的空间。

Looking back, the origins of the void in my work originated in response to forms in architecture where there is a stronger geometry around the voided shape; and then through that experience with my parents the works became much more organic and asymmetrical in response to these organic, bodily forms. This gave rise to this idea of transcendence – but these evocative forms that are really not about a known space and even space within the body, but more of a transcendent space.

霍: 在您追求超越感的过程中, 色彩发挥着哪些作用?

HW: In your pursuit of the transcendent, how does colour comes into play?

理: 色彩很重要, 但我不希望色彩压倒形式。色彩必须低调, 具有一种情感特质, 一种气氛。我与玻璃制造商博尔莱玻璃公司(Bullseye Glass Company)有着密切合作, 共同研发出微妙而理想的多维色彩, 能够随着玻璃厚度的变化其色调和色彩也会随之变化。

RW: Colour is important and yet I don't want the colour to overpower the form. Colour has to be understated; it has to have an emotive quality, a tone. I work closely with glass manufacturer Bullseye Glass Company to develop colours that are subtle and ideally multidimensional, which is they change hue as well as colour with changes in thickness.

霍: 提到情感特质, 是否指的是您希望唤起的某种感觉?因为某些色彩会产生情感上的共鸣, 这是它们与自然世界对话的方式, 就像雷暴雨天气时乌云会聚集一般。或是皮肤上的瘀伤, 或是天空中的烟雾。

HW: When you say emotive qualities, you mean a feeling that you want to evoke? Because there's an emotional resonance in some of the colours where they speak to the natural world the way storm clouds gather when they thunderstorm. Or a bruise on the skin or smoke in the sky.

理: 是的, 透过玻璃的光线有非常的力量, 只需要一丝微妙的色彩便可改变整个作品的感觉。光线、色彩、形式与玻璃密切相关。我对光线和色彩进行了非常广泛的研究, 关注于色彩和光线的复杂性。比如十九世纪 J.M.W.透纳的一些画作, 其中可以看出他对大气层的观察; 从他的作品中你会看到这些云的形态, 无论是色彩, 还是光线在空间中移动的方式都非常复杂。透纳受到了牛顿和歌德的光线研究的深刻影响, 为了理解光线在空气中的效果, 他如饥似渴地学习他们的科学研究成果。他以此辅助自己在风景画中的光线渲染, 他甚至用歌德的概念和名言为自己的作品命名。

RW: Yes, light through glass is very powerful and you just need a subtle hint of colour to change the whole feel of a work. Light, colour and form are intimately related with glass. I have undertaken wider research into light and colour, and the complexity of colour and light is something that I'm focusing on. Some of the paintings of J.M.W Turner from the 1800's for example, where he's looking at atmosphere and you'll see these cloud formations that are quite complex in colour and the way that the light

moves around the space. Turner was heavily influenced by the research on light carried out by Newton and Goethe, and he devoured their scientific research to understand light in the atmosphere. He did this to assist him render light in his landscapes and he even titled some of his works after concepts and quotes from Goethe.

霍：“光域”个展包括了您迄今为止一些最具野心的作品。您是否尝试在技术需求和尺度方面突破边界？能否谈一谈相关体验？

HW: *Illuminated Space* includes some of your most ambitious works to date. Can you talk a bit about that experience of trying to push the boundaries both in terms of technical requirements and scale?

理：制作过程最紧张的一环是平衡技术需求和作品概念野心之间的关系。从技术的发展可以看出，概念性想法驱动了技术需求的发展。然而，就像任何铸造玻璃一样，这是一个缓慢的过程。

RW: Balancing the relationship between the technical requirements and the conceptual ambition for the work is the tension within the making process. The technical requirements of the work are driven by the conceptual ideas as they manifest in development. However, like anything with cast glass, it's a slow process.

我用了很长时间掌握了铸造有着这些内部虚空的玻璃的技术。玻璃很难在如此大尺度且有着这些内部虚空下掌控。这其中有许多待解决的工程问题，并且在这一过程中经历过大量的失败。这里的失败指的是那些由于造型引发的压力等现象而破裂的作品。我花了很多时间和工程师一起研究玻璃料配比和铸造方法，只是为了能实现这些造型。

It has taken a long time to assemble the skills to be able to cast glass in these voided structures. Glass does not like to be held in this kind of scale with these kinds of hollow forms in it. There are number of engineering problems that need to be overcome and there have been a considerable amount of failures within the process. And by failures, I mean works that would literally rupture because of the phenomena of things like shape-induced stress. I've spent a lot of time working with engineers on glass formulations and approaches to casting just to be able to realise these forms.

至于冷加工——雕刻、塑形，这是一个缓慢的过程。这是做减法，移除不需要的玻璃并塑造形状。而铸造是一个做加法的过程。所以在模型制作过程中、在铸造过程中、在最后的冷加工过程中，

一直都是以这种方式做加减法。

With the cold work – the carving, the shaping, it is a slow process. It's subtraction, taking glass away and shaping the form. And the casting process is an additive process. So there's always this adding and subtracting through the model making, through the casting and through the final cold work.

霍: 只有在完成冷加工那一刻后,您才能真正看到成品是否是您脑海中想象的那样。

HW: **And it's only after that moment, completing the cold working, that you actually can see if it's turned out the way you envisaged it in your mind's eye.**

理: 是的,没错。

RW: Yes, that's right.

霍: 您的职业生涯始于彩窗玻璃。是什么吸引了你?

HW: **Your career began working in stained glass. What drew you it?**

理: 在我 12、13 岁的时候,我在一座教堂做祭台助手,我记得在教堂礼拜的某些时刻,我会被彩色的灯光所笼罩,那一刻我被深深地迷住了。16 岁的时候我在上高中,当时有一个当地的彩窗玻璃艺术家来到我们学校做讲座,我简直惊呆了,之前我从未意识到彩窗玻璃可以成为当代艺术家的创作载体。演讲结束时,他对全班同学说:我想要找一个学徒,我想都没想就举手了。第二天我便辍学了,开始了为期三年的商业彩窗玻璃学徒生涯。我很喜欢这段经历。

RW: When I was 12 or 13 years old, I was a church altar boy and I remember being quite mesmerized when I was covered in the coloured light at certain times during the church service. When I was 16 I was in high school and a local stained glass artist came to our school and gave a lecture, I was transfixed as I didn't realise stained glass could be a contemporary medium for artists. At the end of the talk he said to the class I'm looking for an apprentice and I just put up my hand without thinking. The next day I dropped out of school and commenced the three-year apprenticeship in commercial stained glass. And I loved it.

学徒生涯结束后,我申请到堪培拉澳大利亚国立大学艺术设计学院跟随克劳斯·莫杰学习,这段时间是我

非常重要的一段经历，我接触到了许多不同的玻璃使用方法。我很幸运地获得了美国皮尔查克玻璃艺术学校的奖学金，有幸师从斯坦尼斯拉夫·李宾斯基和雅鲁斯拉娃·布利赫多娃。正是通过那次经历，我看到了铸造玻璃的力量、其与彩窗玻璃的关系以及光线穿过材料的方式。

At the end of that, I applied to study with Klaus Moje in Canberra at the School of Art and Design and I had a pivotal experience during that time, and I was introduced to different way of working with glass. I was fortunate to gain a scholarship to the Pilchuck Glass School in the United States and study with Stanislav Libenský and Jaroslava Brychtová. It was through that experience that I was saw the power of cast glass and its' relationship to stained glass, the way that light moves through the material.

霍： 除了玻璃，您最近还为堪培拉的科特堤完成了一件大型的混凝土公共艺术作品。那是一段什么样的经历？

HW: **Beyond glass, you've recently completed a large public art commission in concrete for the Cotter Dam. How was that experience?**

理： 这是一次相当棒的经历。客户找到我说，他们想要一个巨大的玻璃雕塑，打算放在一个大约用了90万吨混凝土的新堤坝外。当时他们正在修建一座大坝，大坝就像一座苏美尔神塔，带有两个高达80米的混凝土长阶。我想做一个与外部野兽派形态成对比的造型，而且对大坝结构内部的空隙更感兴趣。早先我建议用混凝土做这个雕塑，和大坝的材料一样。不过，我之前没有混凝土的材料经验，因此很是下了功夫学习。混凝土确实带有一种原始感和粗犷感，这与玻璃相似。我的想法是令混凝土呈现细腻表面，与观众对这一材料的期望形成对比。为了达到抛光效果，我们花费了几个月时间来制作模具。然后我们花6个多小时一口气浇上15吨混凝土。我的团队中有非常出色的工程师和制模技工。

RW: It was quite an experience. The client came to me and said, they wanted a large piece of glass sculpture to sit outside of this new dam which is about 900 thousand tons of concrete. They were building a dam and it sits like a ziggurat with two mere shelves of concrete that step 80 metres in the air. I wanted to make a form that was contrast to the outer brutalist form and was more interested in the voids within the dam structure. I suggested early on that we make the sculpture out of concrete, the same material as the dam. However, I had not worked in concrete before and this was a steep learning curve. There was certainly a rawness and a brutality about the concrete

that has a parallel to glass. What I wanted to do with the concrete was give it a finish and a surface that was contrasting from what you expect from that material and we worked for months on the mould to achieve a polished finish. Then we poured fifteen tons of concrete, in one go, over 6 hours. I worked with an incredible team of engineers and mould makers.

霍: 您认为近年来铸造玻璃领域最具影响力的技术发展是什么?这对您的实践有何影响?

HW: **What do you think has been the most influential technical development in the medium of cast glass over the years and what influence has this had on your practice?**

理: 铸造玻璃的发展经历了一些困难,因为它不像灯工玻璃和窑制玻璃那样,在国际间展开了广泛的对话和交流。灯工玻璃和窑制玻璃的技术和知识的国际交流取得了非凡成就,因此在全球许多地方都能轻松获得这些技术和知识。但铸造玻璃并非如此,因此我认为铸造玻璃还没有完全发挥其潜力。我希望随着越来越多的艺术家被这种媒介所吸引并分享他们的知识和技能,这种情况会有所改观。有趣的是,在中国有很多艺术家以铸造为工作方式。我认为中国艺术家更容易迎来新的创新篇章。我之所以喜欢与中国的学校合作,并将我的作品也带过去,其中一个原因就是看到了中国艺术家的潜力。

RW: Cast glass has struggled somewhat because there hasn't been an expansive international conversation and exchange around it, like there has been with hot glass and kiln-formed glass. The international exchange of hot glass and kiln forming skills and knowledge has been remarkable, as a result the skills and knowledge are easily available in many locations across the globe. That has not been the case with casting and, as a result, I don't think cast glass has reached its full potential as yet. I hope this will change as more artists are drawn to this medium and share their knowledge and skills. Interestingly, within China there are many artists working with the casting process. I think the next chapter of innovation could easily come from Chinese artists. One of the reasons I'm attracted to working with the schools in China and bringing my work to there is because of this potential.

霍: 您如何看待澳大利亚对玻璃工作室运动所作的贡献?

HW: **What are your thoughts on Australia's contribution to the studio glass movement?**

理: 我认为澳大利亚艺术家对国际社会做出了显著而持久的贡献。许多澳大利亚艺术家将分层和复杂

的表面处理作为其作品的关键变革内容。艺术与科学学院玻璃工作室的所有前负责人，比如克劳斯·莫杰、斯蒂芬·普罗克特（Stephen Procter）和简·布鲁斯（Jane Bruce），都会对作品进行表面处理……我也是如此。我们利用表面的方式各种各样，然而表面本身总是作品的关键组成部分，许多我们的毕业生也是如此。从更广泛的层面来说，我认为许多澳大利亚艺术家都考虑到表面处理，并且已经形成一种对如何改变光线在其作品中的移动方式的意识和理解。

RW: I think the contribution of Australian artists to the international community has been remarkable and sustained. Many Australian artists use layered and sophisticated surface processes as a key and transformative aspect of their work. All former heads of glass at the School of Art and Design, Klaus Moje, Stephen Procter and Jane Bruce all addressed surface within their work...as do I. All of us utilise surface in very different ways, yet surface was/is a key component of their work and many of the graduates from Canberra. At a wider level, I think many Australian artists consider surface and have developed an awareness and understandings of ways to transform how light moves through their work.

霍: 研究和教学也是您职业生涯中的重要部分。

HW: Research and teaching are also key parts in your career.

理: 能够在澳国立艺术与科学学院玻璃工作室教学是一种荣幸。这是全球领先的玻璃项目之一，多年来我们源源不断地培养出许多杰出的艺术家，他们中的许多人对玻璃和广义上的视觉艺术做出了重大贡献。也正是通过教学工作以及工作室实践，我发现了一个极具潜力的、关于罗马浮雕玻璃的研究项目。

RW: Teaching within the Glass Workshop at the School of Art & Design is a real privilege. It's one of the leading glass programs around the globe and we have been able to graduate extraordinary artists over the years, many of whom have made significant contributions to glass and the wider visual arts. It is through my teaching, along with my studio work, that I came across the potential for a research project working on Roman cameo glass.

我们举办了一系列关于玻璃艺术的历史讲座，包括触摸古代玻璃，这也是教学大纲的一部分。我们很幸运地得到了澳大利亚国立大学古典学系的支持，通过亲身实践，我发现罗马浮雕的表面与历史学家的解释并不一致。于是我展开了进一步的研究，受到一位德国独立研究者罗斯玛丽·里尔克（Rosemarie Lierke）成果的启发，我开始了一个合作项目。我与澳大利亚国立大学物理工程研

究院院长蒂姆·森登 (Tim Senden) 博士和古典学系荣誉教授伊丽莎白·明钦 (Elizabeth Minchin) 共同组建了一个研究团队。我们使用一台由物理系开发的精密计算机断层成像机来观察罗马浮雕玻璃的内部情况。这项研究意义重大，提供了新证据，证明罗马浮雕可能并不像我们之前认为的那样，是早期吹制玻璃的典范。我曾受邀在大英博物馆和意大利慕拉诺的玻璃艺术学会会议上展示这项研究成果。

As part of our syllabus, we run a series of historical glass lectures that includes handling ancient glass forms. We are fortunate to have support from the Classics department at the ANU; and through these hands-on experiences, I could see the surfaces of Roman cameos were not consistent with the explanations from historians. I undertook further research, and then began a collaborative project inspired by the work of an independent researcher, Rosemarie Lierke from Germany. I have built a research team with the head of the Research School of Physics and Engineering, Dr Tim Senden, and also Emeritus Professor Elizabeth Minchin in Classics, both from the ANU. We have been using a sophisticated computer tomography imaging machine, developed in the physics department, to look inside the pieces of Roman cameo glass. The research is significant as it provides evidence that Roman cameos, we possibly not examples of early blown glass, as previously thought. I have been invited to present that research at the British Museum and for the Glass Art Society conference in Murano, Italy.

霍： 当手中拿着一块几千年前的罗马玻璃时，您心里是什么样的感觉？

HW: **When you hold a piece of Roman glass that's a couple of thousand years old in your hand, how do you feel?**

理： 我们邀请学生触摸古代玻璃，使他们能够更深入地了解 and 欣赏玻璃技术及历史。将玻璃放在自己手中观察，与从图片或展柜里看是完全不同的感觉。学生通过用双手触摸了解了古代工匠的才能。这对我们所有人来说都是一次不同寻常的经历，不仅为我的教学工作、工作室实践提供了素材，同时为我的研究指引了新的方向。

RW: We invite our students handle ancient glass forms so they can gain a deeper insight and appreciation for glass skills and its history. Handling this glass is quite different to seeing works from images or in cabinets. Our students understand, with their hands, what these ancient craftspeople were capable of. It's an extraordinary experience for all of us and it has fed my teaching, studio work and created new directions for my research.



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