



大魚穿牆 Big Fish Through Wall

Kathy Bruce

美國 USA

材料：竹子、拉飛草及其他自然素材

Materials: Bamboo, raffia and other natural materials



成龍溼地國際環境藝術節

2014 ChengLong Wetlands

International Environmental Art Project "Fishing for a Better Environment"

大魚穿牆 Big Fish Through Wall

「鯉魚躍龍門。」 中國諺語

我的作品「大魚穿牆」是一件為了回應成龍村養殖社區的現地創作，作品完全地融入在一棟傳統的魚寮及其周邊的環境裡。我的概念很簡單：要在這個鄉村創造一個魚的圖像符號，利用天然材料來強調藝術、自然與環境之間的平衡。這件作品的位置是在魚寮小徑的出入口，或可說是引領人們走入魚寮小徑，參觀2014藝術計畫的第一件作品，因此特別需要一個強烈的公共意象。



我想創造一個令人意想不到的圖像，那是個會與整個水產養殖社區的意義產生共鳴的圖像，因此，一條巨型魚，躍過傳統的磚造魚寮，跳入下方水池。事實證明，龍門和魚的概念在台灣文化裡都是幸運的象徵。根據中國神話，魚躍龍門的形象，是古老的中華傳統文化中勇敢、堅毅與成就的象徵。這一形象似乎特別適合這個場景，因為養殖產業非常艱辛，要付出巨大的心力照顧，漁民們需要些許這樣的性格才得以在經濟上有收成。我以成龍社區主要養殖與銷售的魚種一虱目魚之特徵為藍本，製作出魚的形象。原先又長又直的虱目魚外型，有必要修改，加上一個微微抬起的魚頭和彎彎的魚尾巴，這樣它的存在就不會干擾到在魚寮附近進行日常工作的魚寮主人，並又賦予魚寮一個更為純樸又具詩意的格調。

自然的與可持續使用的材質，主要包括用瓊麻繩細綁的竹子。瓊麻是一種在台灣屏東地區生長的植物。雖然通常我的雕塑作品最終是要衰敗，然後經由生物分解，重回大地的懷抱，成為他們生

命自然循環的一部分。成龍村民們教導我如何加強結構，以抵擋每年多達12個颱風的侵襲。在這種情況下，我栓進磚牆的這個開放式空氣動力學竹製結構，應能抵擋大雨和強風，希望讓這條大魚在村裡儘可能地保存得久一些。除了大魚結構，我的志工和我也做了造景，在魚尾巴下方栽種了馬鞍藤，那是當地鹽地上會開花的藤蔓植物，希望它能匍匐成長，最後爬上魚尾巴。

對我而言，重要的是要創造一個不僅能夠取悅村民，同時也能讓魚寮主人開心的裝置藝術作品，並在某些時刻，成為魚寮主人日常的視覺體驗（因為它的大小）。在我每天建造一點、嫁接一點我的雕塑作品連續3週，我一開始想知道當一個藝術家要入侵魚寮主人小小的磚造魚寮那種感覺為何。事實上，在這個過程中我那85歲的魚寮主人和他的妻子，每天都一起在我身邊工作、跟我的志工聊天、還給我們帶來飲料和點心。為了回報他們，我的志工幫助老人很多養殖的工作，因為這個藝術節，最後我們的心都綁在一起了。作品一完成，我問我的魚寮主人，他的魚寮上被裝上一條巨大的虱目魚雕塑，對他說意義為何？我那憨厚的志工敘述說，他不但發現這條魚很好、很特別，以後家人和朋友來成龍看他的時候，它也會是一個很棒的聊天話題！

總之，有這個難得的機會造訪台灣並在這兒創作，已經讓我獲得一個全新且獨特的視野，讓我得以思考關於我的創作過程與規劃我未來的作品，於此我深深感激。



"The carp has leaped through the dragon's gate."
(Liyu Tiao Long Men) - Chinese Proverb

My project, Big Fish through Wall is the result of a response to create a site-specific work corresponding to the ChengLong fish farming community and specifically to incorporate an artwork onto or around a typical working fish farm hut. My concept was simple: to create an iconic symbol of a fish in this rural village utilizing natural materials to emphasize the balance between art, nature and the environment. The site location was also the gateway or first fishing hut leading along the route to the other 2014 art projects and therefore required a particularly strong public image.

I wanted to create an unexpected iconic image that would resonate with meaning for the entire fish farming community, thus, a BIG fish jumping through the wall of a traditional brick fishing hut into the pool of water below. As it turns out, the notion of Dragon gate and fish are lucky symbols in the Taiwanese culture. According to Chinese mythology the image of a fish jumping over Dragon's Gate is an old and traditional Chinese cultural symbol for courage, perseverance, and accomplishment. This image seemed particularly fitting in the setting as the difficult and delicate business of fish farming requires these fish farmers to possess a little of all these traits to succeed economically. I modeled the fish characteristics after the image of the Milkfish that is the predominating fish species farmed and sold by the ChengLong fishing community. It was necessary to modify the normally long, straight fish form to incorporate a slightly upraised head and curving tail so that its presence would not interrupt the hut owner's daily working activities around the hut and to give it a simpler poetic touch.

The natural and sustainable materials consisted of primarily bamboo tied with sisal rope that is from a plant (*Agave sisalana*) growing in the Pingtung area of Taiwan. Although my sculptures normally are

meant to eventually deteriorate and biodegrade back into the earth as part of their natural life cycle, the ChengLong villagers provided me with instruction on strengthening the structure to withstand the up to 12 typhoons they receive per year. In this case, the open aero-dynamic bamboo structure I bolted into the brick walls should withstand rain and high winds with the intention of preserving the Big Fish for the community for as long as possible. In addition to the big fish structure, my volunteers and I landscaped and planted the area beneath the fish tail with Sea Morning Glories, a local variety of salt water flowering vine with the prospect of it ultimately growing up into the fish tail.

It was important to me to create an art work that would not only be enjoyed by the fishing community, but also one that would please the fisherman whose hut would host the installation and become part of his everyday visual (and due to its size) physical experience for quite sometime. I initially wondered how it would feel as an artist to invade the owner's tiny brick fishing hut as I built and grafted my sculpture onto it every day for 3 weeks. In fact, during this process my 85-year-old hut owner and his wife worked daily alongside me, chatting with my volunteers and bringing us drinks and snacks. In return, my volunteers helped the old man with numerous fish farming tasks, and in the end, we all bonded together as a result of this art project. Once completed, I asked my fish hut owner what it meant for him to have a giant Milkfish sculpture attached to his hut?" My bemused volunteer related that not only did he find it nice and unusual, but that it would also be a great subject of conversation when family and friends come to visit him in ChengLong!

In conclusion, the unique opportunity to travel and create my work in Taiwan has presented me with a fresh vantage point from which to consider my work process and future projects, and I am deeply grateful for that.

Artist 藝術家



Kathy住在紐約，曾經在美國、法國等許多國家利用如竹子等自然素材，創作過多件環境藝術裝置。她也曾獲得富爾博萊特獎助金到秘魯創作。

Kathy lives in NYC, and has created environmental sculptures from bamboo and other natural materials in many countries including the USA and France. She was also a Fulbright Scholar Award winning artist to Peru.

From the Artist :
Kathy Bruce



為了讓作品裝置更穩固，Kathy先製作了一個方形框架安裝至牆面後才開始創作。
Considering the strength of the artwork, Kathy made a frame structure and attached it on the wall.



Kathy從美國帶來她所慣用的拉拔草繩，為竹子作固定。
She brought raffia ropes from the USA that she used to tie the bamboo.



因為大魚的魚頭和魚尾突出於建築物外，因此紀水阿伯的魚寮是在這條狹小的魚寮小徑上唯一的選擇。
Since the fish head and tails are sticking out of the hut, there is only one choice on the fishing hut path.



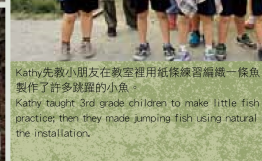
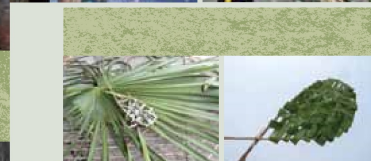
魚寮主人經常帶點心飲料來慰勞Kathy及她的志工，大家便一起休息，坐在魚寮旁聊天。
When the hut owner brought dessert and drinks for Kathy and her volunteers, they would take a break and enjoy the food and chat together just beside the hut.



The Process 紀錄



Kathy的兒子寫了一封信給成龍國小三年級的小朋友，後來三年級的小朋友也一起製作了一張大卡片。當Kathy帶回美國，Kathy read a letter written by her son to the 3rd grade children; the 3rd grade students also made a big card together for Kathy to bring back to USA.



Kathy先教小朋友在教室裡用紙條練習編織一條魚，然後再用自然材料製作了許多跳躍的小魚。
Kathy taught 3rd grade children to make little fish using paper strips as practice; then they made jumping fish using natural materials as a part of the installation.

原本Kathy的設計是小魚和大魚在同一個魚寮，但來到現場後發現，突出牆面跳躍的小魚兒可能會影響到魚寮主人的工作動線，所以才另選了一個魚寮呈現小朋友共同參與的作品。
Originally, Kathy hoped the big fish and the jumping fishes could be installed on the same hut, but the jumping fishes might block the path that the hut owner used for work every day; another fishing hut was chosen for the children's jumping fishes.





編織大魚的頭部，是一件較精細的工作，主要由Kathy自己完成。因為台灣的天氣較炎熱，Kathy經常利用清晨較涼爽的時間，獨自一人至魚塭工作。
Weaving the head of the fish should be done very carefully and attentively, mainly done by Kathy herself. She normally went to the fish farm in the early morning while the weather was still comfortable and worked alone there.



魚頭裝置的高度，也是經過和魚頭主人溝通後才決定的。將頭部和尾部裝置到牆上，並造出一尾大魚穿過牆，準確跳入水中的畫面。
How high the fish head should be was also discussed with the fish owner. After the fish head and the tail were installed, it would look like a big fish jumping through the walls of the hut into the water.

