

Interview with Laurent Martin “Lo”



1

360° — 您的竹藝作品非常獨特，讓人印象深刻。您是從什麼時候開始研究竹子的？是怎樣開始的？

L — 1998年，我在巴塞羅那的一個室內設計項目中，無意中接觸到竹子。當我第一次採割、撕開竹子的時候，很快便愛上了這種美妙的材料。我不僅喜歡竹子本身的特質，更愛竹子的內涵和靈性，從此我對竹子這種材料變得非常狂熱。我開始研究竹子的特性，去體驗和理解它的優點。2004年，我默默離開了我的時裝創意總監職位，並用了半年時間去遊歷亞洲，尋找竹子文明及其起源。

2

360° — 所有的竹藝作品都是您手工製作的嗎？您是從哪裡習得加工處理竹子的工藝技術的？

L — 是的。通過親手觸摸材料，感覺它的質感是至關重要的。在竹林砍割竹子時，以及在創作的每一個環節之中，我都能感覺到——每根竹子都擁有自己獨特的個性。在我創作竹子藝術最初的五年裡，創作過程與處理技術都是自己摸索的。我從書本上了解到相關的知識，並掌握一些在我能力範圍內的技巧。歐洲沒有竹子的文化，我只能不斷地嘗試。每兩至三年，我便會到世界各地竹子繁盛的地區進行實地考察。第一次遊訪的是亞洲，我去了印度、泰國、越南、老撾和印尼；後來還去過中美洲和南美洲。今年我在中國台灣逗留了好幾個月，我希望未來能夠有機會到訪中國大陸和日本。這些研究之旅令我獲益良多，通過了解當地的技術，從而讓我提升自己的藝術創作思維。最重要的是，我可以進一步了解人與竹子之間的非一般關係。

3

360° — 可以稍微介紹一下您的創作過程嗎？像您竹藝作品的輕盈形態，是在創作前已畫好草圖，還是在創作過程中自由發揮而成的？

L — 我的創作是從每根竹子的內在優點與特性出發。我親自到竹林挑選並採

伐竹子。回到工作室後，我根據每根竹子的特質來進行塗刷處理，作品形態的初步構思就是在這個時候浮現出來。天氣是我的最佳助手——在前期的準備過程中，通過把作品懸掛在戶外幾個月，來使得竹子發展出其獨有的記憶。我從不會去畫出作品的最終形態，因為材料本身會引領我的創作，充滿靈性、剛勁和質感的竹子會與我的感受和渴望產生對話。作品的優雅意象源於材料的本身，我並不會為了創作某些形態而刻意地扭曲材料。

4

360° — 您大部分的竹藝作品仿佛是竹與陶瓷球之間的平衡遊戲。它們的創作概念和藝術形態是源於您對生命或者人性的思考嗎？

L — 作品的平衡源於引力，而高溫燒制

的陶瓷球成為了作品的引力重心。複雜的工序加上簡約的結構，使得動態感、振動感、空間感和光線感都能在作品中一併表現。我的作品由四個生命元素組成：竹子包含了水和空氣，燒制的陶瓷包含了火和土。竹子擁有高層次的精神和靈性，蘊涵豐富的詩意和哲學思想，與生命和人性息息相關。

5

360° — 竹子最吸引您的是什麼？是什麼原因讓您幾十年來一直專注於竹材？

L — 竹子最佳的狀態便是成為生命的一部分，不管以什麼形態出現都能傳遞能量，它可以在森林裡樹立並散發出生命的氣息，也能成為我們日常生活中的家居用品，又或者變成一件藝術品。竹子啟發了我對生活平衡的尋求，當中包含了自然和物質之間的平衡。



Sketch of a
Bamboo Project
in Bali

巴厘島竹項目
草圖

出生於巴黎，Laurent Martin Lo 從事廣告及時裝界多年。他與竹子結緣全屬巧合，對竹子的沉迷更令他在多次踏上尋竹之旅。他到訪東南亞與中美洲等地了解竹葉製品的技術和傳統。Lo 乃英國皇家雕塑家協會成員，現居於西班牙。



6

360° — 在長期用竹子創作的過程中，您學習或領會到什麼？

L — 每天，我對竹子都有新的認識，都可以從善用竹子的人身上學習到新的知識。然而，最重要的是從這學習過程中找到內在的平和。

7

360° — 在您看來，竹與人性之間，有什麼共同點？

L — 所有用來形容竹子優點的詞彙都可以用來形容人類。在從哥斯達黎加到

中國台灣的旅程中，對竹子的探索讓我找到了文化的鏈接和哲學的關係。這是一門關於生命與人性的課程。

8

360° — 接下來您還會繼續這種形式的藝術創作嗎？還是有其他新的創作計畫？

L — 竹子的應用範疇有無限潛能，我一直在尋找新的道路。我在中國台灣與真正的竹藝大師們一起工作了兩個多月，從中收穫的體驗以及觀察所得，正啟發著我目前的創作。

1

360° — Your bamboo art works are very unique and impressive. When and how did you begin the study of bamboo?

L — In 1998, I encountered bamboo accidentally when I was working for an interior design project in Barcelona. As soon as I started to cut and tear bamboo, I immediately felt in love with this wonderful material. It was a physical and spiritual sensation. It became my passion. I then started investigating its properties and experimenting with its qualities. In 2004, I left behind my life as a fashion and creative director, and I began my journey travelling through Asia in search of bamboo cultures and their origins.

2

360° — Are the bamboo art works all created by your hands? Where did you learn the craft techniques to process bamboo?

L — Yes. For me it is fundamental to touch and feel the material with my hands. Each bamboo has its own personality. I start discovering it from the moment I hack the plant from the forest and in each stage of the process. During the first five years of working with bamboo this was as an autodidactic process. I read books and tried to inform myself with the available resources I had. I experimented continuously as in Europe there is no culture of bamboo. Every two

1. 2.
3. 4.

1-3.
Installation of
Bamboo Soul

作品“竹魂”的
安裝

4.
Installation
Energy Dome

Land Art
Exhibition in
bamboo forest,
France.

裝置作品“能量
穹頂”在法國竹
林的大地藝術
展覽。



to three years I make field trips to areas in the world where bamboo is ubiquitous. My first trip was to Asia, visiting India, Thailand, Vietnam and Laos and later Indonesia. I have also travelled to Central and South America. This year I spent a few months in Taiwan, China and hope soon to visit Mainland China and Japan. In these research trips, I learnt about local techniques that allow me to advance my artistic work. Most importantly, I further understand the extraordinary relationship between man and bamboo.

3

360° — Would you please share the creative process briefly? Do the lissome and gentle forms of your bamboo art works come from sketches or your free play during creation?

L — My creative process departs from the intrinsic virtues and properties of each bamboo. I choose them and cut them in the forest. Afterwards, in my studio, I prime each bamboo according to its own characteristics. That is when the intuition of the future sculpture is born. My best assistant is weather. In the preparation process, I hang the sculptures outdoors for months so that they develop their own historical memory. I don't draw my works. I'm guided by the material, establishing a dialogue between the spiritual, energetic and mechanical virtues of the bamboo with my own

feelings and desires. I do not work anticipating aesthetics. The harmony arises from equilibrium.

4

360° — Most of your bamboo art works seem to be a game of balance between bamboo and the ceramic ball. Do their creation concepts and art forms come from your thinking about life or humanity?

L — The equilibrium in things arises from gravity. The high temperature ceramic balls define the gravity space in which I work. The complex process and simple structure of bamboo allow me to develop systems where movement, vibration, space and light coincide. My works are always comprised by 4 elements of life: water and air in bamboo, earth and fire in ceramic. The bamboo gives me its high spiritual, mental, poetic and philosophical essence. It is related to life and humanity.

5

360° — What is the most attractive place of bamboo for you? What makes you focus on bamboo for several decades?

L — Bamboo's perfect setting is when it is becoming part of life, in the forest where it sheds its vital energy, in manmade domestic objects for use in everyday life, or in art, where it can express its nobleness and transmit its energy.

Bamboo responds to my own personal search for equilibrium, as it embodies natural and material equilibrium.

6

360° — What have you learned or realized from your long-term bamboo creation?

L — Every day I learn something new about bamboo and from the people who work with it. However, the most important lesson is to find my own personal unison with it.

7

360° — In your opinion, what are the common grounds between bamboo and humanity?

L — All words that allow us to define

the virtues of bamboo can be applied to mankind. On the other hand, through my travels from Costa Rica to Taiwan, China, I found a cultural link and philosophical ties through bamboo. It is a lesson of life and humanity.

8

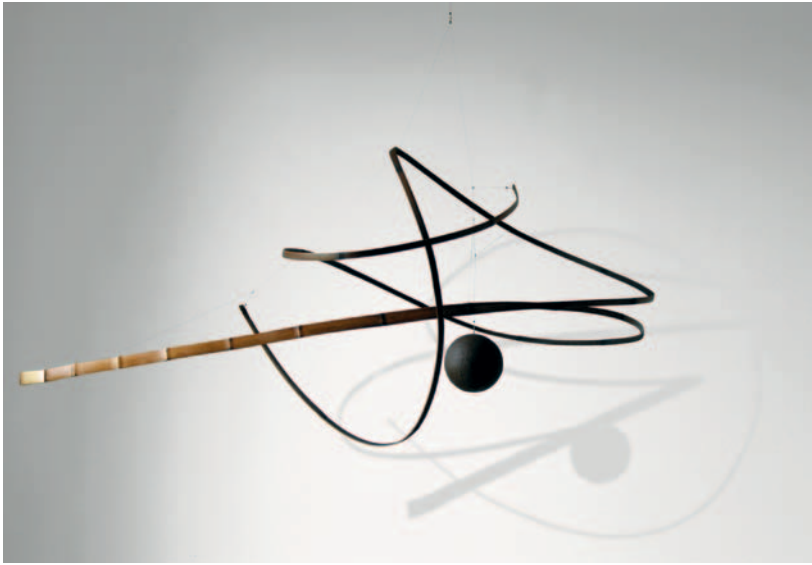
360° — Will you retain this way of artistic creation? Is there any new creation plan?

L — Those of bamboo are infinite. I am constantly in search of new paths. I am currently working with inspirations from my experiences and observations in Taiwan, China where I spent more than two months working with true bamboo masters.

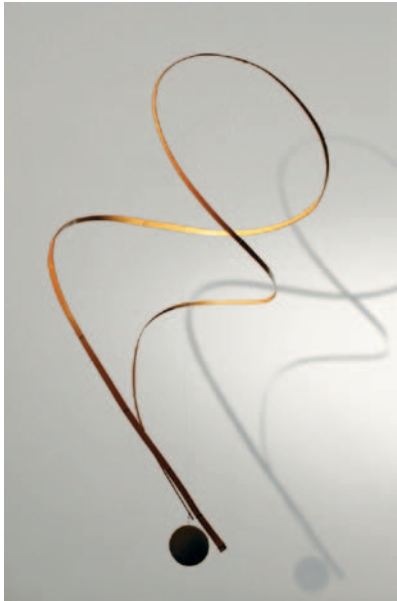
5.



Born in Paris, Laurent Martin "Lo" has been working in the field of advertising and fashion for many years. His fate with bamboo is a total coincidence, and his addiction to it encourages him to step on many trips looking for bamboo, during one of which he visited places like Southeast Asia and Central America, and learned about the technology and tradition of bamboo products. "Lo" is a member of Royal British Society of Sculptors. He currently lives in Spain.



6. 9. 10.
7. 8.



Design 360° / 08.2017



5.
Laurent Martin Lo
with Puerta Roja
Founder Adriana
Alvarez-Nichol

Laurent Martin Lo
和 Puerta Roja 紅
門畫廊的創辦人
Adriana Alvarez-
Nichol

6.
Cosmic Brother

作品“宇宙兄弟”

7.
Mother

作品“母親”

8.
Flame

作品“火焰”

9.
Key of G

作品“音調 G”

10.
Bass Key

作品“低音鍵”

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