

石晉華

SHI Jin-Hua

1964-

筆，在石晉華的「走筆」系列中，彷彿是具生命力的存在。從1994年開始，藝術家出手扶持一枝枝的原子筆、炭筆、鉛筆，到陪伴「筆」這位夥伴，於紙面上行走完一生。他將這個觀念轉化為藝術，筆墨呈顯出的種種耗損、明暗濃淡，甚至殘骸，隱喻了無常人生的跌宕與作為。依照創作順序，本館新進典藏的〈走鉛筆的人〉為該系列的第6件作品，也是其費時最久，落實其自我救贖的觀念之作。

作品創作之初，石晉華甫接觸佛教，若將鉛筆的痕跡比喻為其一生所作所為的雪泥鴻爪，洩出的線條帶著藝術意識的探索，隨著藝術家誦唸《華嚴懺悔偈》¹，甚或過程中持念佛菩薩名號、《心經》或咒語，全程錄音錄影、走畫的筆跡速度、肌理，成為其懺悔、力抗虛無人生及體能極限的明證，也在20年的光陰中沈澱出生命的風采。

石晉華從1996年至2015年止，在加州大學爾灣分校、臺北華山藝術特區、北京東京藝廊、臺中國立臺灣美術館、高雄市立美術館等5個機構，於八塊244 x 122公分的木板白牆前，以6的倍數穩定而專注地執行計60次走鉛筆的行為。每次行動須先架設木板白牆，面對白牆安置錄影機。藝術家分別用膠帶，將削鉛筆機和錄音機固定在左上臂與右上臂，又將錄音機接出的收音麥克風封貼在嘴上。開動錄影機、錄音機，藝術家用臂上的削鉛筆機削尖鉛筆，往返行走並持續地在牆上畫出鉛筆線，累積出一定的線條密度。

這個削鉛筆、走線和誦念的行動不斷重覆進行著，每次為時約2小時15分。因牆板尺幅龐大，且為了板面上極高、極低的位置，石晉華須蹲低、躍高或延展身體，因此藝術家對應身體幅度，將板牆區分出六個區域，穩定而集中地走筆，試圖超越人生的無奈，面對自我，記錄下懺悔的時時刻刻。佛家認為人的身世命運是自己的業力造成的。「業」指身言意的行為動作，而人的行為動作受思想意識的支配，從此意義上講，「業」之起造來自於「心」，是思想意識主導人的行為。由此，藝術家設定規則，超越自我，也釋放了自我；以美學的形式、語言及內涵，抽離生命困境，從薛西弗斯式的人生，成為生命的主人。(方美晶整理)

1 往昔所造諸惡業，皆由無始貪嗔癡，從身語意之所生，一切我今皆懺悔。

The pencil in Shi Jin-Hua's *Pencil Walker* series seems to have a life of its own. In 1994, Shi made his opening move by accompanying ball-point pens, charcoal pencils, and graphite pencils in their journeys through their life marking paper. He later transformed this idea into an art in which the diminishing intensity or lightness and darkness of lines, and even the corpses of the pencils themselves suggest the changing rhythms and impermanence of life. The Museum collected the sixth work in his series *Pencil Walker*, which is the one that took the longest to create and is the realization of the artist's concept of self salvation.

Shi had just only scratched the surface of Buddhism when he started making this series. If the traces of the pencil are metaphors for the history of one's life, the flow of the line carries the artist's consciousness in this journey. As Shi recited the *Repentance of the Flower Garland Sutra*,¹ and in the process repeated a mantra and divine name or invoked the *Heart Sutra*, he recorded the entire process on video, and details such as the speed of the pencil over the paper and texture of the marks became his confession and demonstrated the power of a life to fight against nothingness and the absolute limit of the body to do so. Yet, what has accumulated over the last twenty years of time spent fighting is nothing short of an elegant life.

From 1996 to 2015, at the University of California Irvine, Taipei's Huashan 1914 Creative Park, Beijing's Tokyo Gallery, Taichung's National Taiwan Museum of Fine Arts, and the Kaohsiung Museum of Fine Arts, Shi Jin-Hua steadied himself before eight 244 x 122 cm white wooden walls for a total of 60 sessions of devotional pencil walking. The white walls, which Shi set up along with a video camera to record the sessions, are divided into 6 horizontal areas, and the artist focused his drawing in a certain section during each session. The artist also used tape to attach a pencil sharpener to his left arm and an audio recording device to his right, and attached the microphone connected to the recorder to his mouth. He then turned on the camera and audio recorder and sharpened his pencils as needed. He walked back and forth while drawing lines on the wall, such that the lines accumulated a certain density.

At each session, he repeatedly sharpened the pencil, walked while drawing on the wall, and chanted for 2 hours and 15 minutes. Since the wooden panels on the walls were so large, Shi had to squat down or jump to reach the highest and lowest areas, but the artist was stable and focused when walking and drawing in all six sections. He was trying to transcend the inevitable limitations of his life and trying to face himself while recording his repentance, which he did at all times. Buddhism posits that whatever each of us experiences in the corporeal world is formed of our own Karma. Karma suggests that the actions of the body, words and intentions, and all human behavior are directed by the conscious mind, and in that sense, Karma arises from the mind and each person's fate is led by consciousness. From this concept, the artist sets the rules, and transcends and releases himself, and from life's difficulties, aesthetic forms, words and connotations are born. From Shi's Sisyphean task, he becomes the master of his life. (Compiled by Fang Mei-Ching)

1 All evil karma I did in the past, came from beginningless greed, anger, and delusion, and was made by my body, mouth and mind. I now repent of it all and reform.



走鉛筆的人
Pencil Walker

1996–2015

木板、鉛筆、膠帶、夾鏈袋、錄影帶、錄音磁帶、削鉛筆機、延長線、數位輸出、單頻道錄像（彩色、有聲）

Wooden Board, Pencils, Tapes, Zipper Storage Bags, Videotapes, Audiotapes, Pencil Sharpeners, Extension Cord, Digital Print, Single Channel Video (color, sound)

鉛筆牆 Wooden Board 244 x 976 x 1.4 cm、鉛筆屑 60 包 60 Zipper Bags of Pencil Crumbs、鉛筆尾巴 60 包 60 Zipper Bags of Leftover Pencils、

黑色膠帶 60 包 60 Zipper Bags of Black Tapes、Hi8 錄影帶 47 捲 47 Hi8 Videotapes、DV 錄影帶 12 捲 12 DV Videotapes、

錄音磁帶 100 捲 100 Audiotapes、削鉛筆機 3 台 3 Pencil Sharpeners、延長線 1 條 1 Extension Cord、文件 Documents 48.3 x 32.9 cm、

錄像 Video 18'01"、過程影像數位輸出 Digital Prints 47 x 66.5 cm (x30)

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