



蜘蛛「莖」



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這位以手工縫紉、雕塑、插畫融合裝置藝術作品的藝術家Martha Sue Harris其創作主題以「植物」為概念，探索它們不為人知的秘密世界。她從16至18世紀的植物年鑑史中發現人類的研究，以及當今植物學家們對於植物群落的分類，這些都是她熱衷表現的藝術方向。此外，從人與自然的關係中，發現微妙的情感與角色特徵，甚至折射出無限的想像空間。從她的作品裡，可以看見「角色藝術」(character art)和雕塑設計(sculpture design)兩種藝術層面彼此影響，相當有趣！

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Martha Sue Harris簡介

目前居住在舊金山的Martha，於1996年畢業於加州藝術大學，專長是電影與繪畫，她的作品以「紙材」與「雕塑」為主，已在海灣區、洛杉磯、亞利桑那州等地展出。作品「怪獸花家族」“Genus Belua Florus (Monster Flower Family)”於2004年在Richmond的藝文中心展出，2005年與 John Casey 聯展，以房間大小的植物雕塑裝置藝術作品“Botanica Beluosa”在舊金山National Product展出，由於作品的特殊性深受矚目，在2006年除了蒙特婁藝術聯展外，還以裝置作品「蔓延·蜘蛛莖」“Flaming Spider Root”在奧克蘭等地展覽獲得好評。她不僅在裝置藝術的創作上，展現奔放的想像力，也與友人共同設計珠寶作品。現在則是BLK/MRKT藝廊的年度代表藝術家，未來則將與先生Jim Coursey出版小說，內容是關於毒蜘蛛的故事。

被毒蜘蛛咬傷意外成就的驚豔之作

2005年十月左右，我剛忙完Botanica Beluosa裝置藝術展，下一個展覽準備在隔年二月舉行，而我想要創作有關「夜間開花植物」以及動物的主題作品。後來我去亞利桑那州拜訪我雙親，順便

研究沙漠中仙人掌植物的生長與開花過程。某天，我待家中突然被毒蜘蛛咬傷了，這的意外中斷我的研究，而且找遍許多家醫院，才得到急救，花了好幾個月才完全康復。基於這個可怕的經驗，有了“Flaming Spider Root”（蔓延·蜘蛛莖）的創作，但原本構想的夜間開花植物的裝置仍然進行著，只是外型上變的比較像「蜘蛛」！回想這段被毒蜘蛛咬傷的時間，令我難受，但仍執意完成原訂計畫的作品；我的丈夫和我還共同製作一個動畫短片，耗費一個月的時間，才把它完成。

風格藝術大師的激發

從小到大，我喜歡嘗試各種媒材，到了大學，最初以繪畫為主要進修科目，後來發現影像創作允許我擁有更大的空間，滿足幻想的情境。個人極為欣賞女性藝術家—露薏絲·布瓊斯(註一，Louise Bourgeois, 1911-)，是她的作品激發我創作的靈感，而另外一位當代藝術家馬修·巴尼(註二，Mathew Barney, 1967-)，他充滿實驗意味的影像風格，以及原創性的藝術品味都讓我讚嘆不已！

運用3D技術輔助

從紙材到雕塑，這之中許多不同，包括視覺呈現和製作技巧兩方面，而我到最近才真正投入這樣的創作；開始的時候，以為很簡單，慢慢的要做到雕塑的時候，才發現不太對勁，後來你就得去找到方法解決作品的問題。於是我利用3D技術和繪畫技巧幫助作品順利製作。

About “Flaming Spider Root”, could you talk about the exploration of mutant plant life? How long you completed the creation?

It was October of 2005, and I had just finished my Botanica Beluosa installation. The next show was in February and I wanted to do something based on nocturnal plants and animals. I went to visit my parents in Tucson, Arizona to study the bats and night blooming cactus in the desert. While I was home I was bitten by a very poisonous spider which totally interrupted this exploration. I was in and out of the hospital and it took me months and months to recover. Out of this experience came “Flaming Spider Root.” I still did a project about a night blooming plant, but it became spider like. I lost a lot of production time recovering from the bite, but I was still able to get a lot done. My husband and I made a short, stop motion film which was very exciting. I think I worked for about a month or so on the various elements of this project- the sculptures, the film and the drawings. We shot the film in a weekend.

Could you tell us when did you become an interdisciplinary artist? Who ever influence on you very much?

I've always worked with many different materials, since childhood. In college I started out in the painting department, but quickly realized it would be too limiting and created a major that would allow for film/video as well. My favorite artist is Louise Bourgeois. She inspires me to use the medium that suits the idea. I also admire Mathew Barney very much- for his use of various media and for his stories and aesthetic.

From paper to sculpture, what's the difficulty you usually meet in designing and presenting works?

Yes- the difference between vision and execution. I am running into that a lot lately. It usually seems like it will be so simple, but as soon as I start turning it into a sculpture the difficulties begin. I have to negotiate with the materials to see how I can do something that works in three dimensions and stays true to the spirit of the drawing.

01 Spiderroot-Ink on paper, 8 x 11in, 2006
02 Gouache-Good Fungus and Bad Fungus, gouache on papyrus, 7 x 9 in each, 2005
03 Bad Fungus 壞菌，猶如食客般，這些壞菌是寄生蟲，居住在橡樹裡。
Inspired by slime molds, although in this case it's underground, bad fungus is a parasite on the Oak tree.
04 Snake Neck Rabbit Root 肉食性灌木蕈-A carnivorous shrub, this plant feeds on Wandering Puffits. Wandering Puffits: 像

是怪物植物，從頭頂上往上繁衍；等到碰到地面，又開始另一個怪物的生長。

These are moss like creatures, with no roots. They reproduce by growing small puffs on their heads which fall to the ground when formed, starting a new creature.

05 Flaming Spider Root eating Flying Mothwort

06,07 Flaming Spider Root, flower is 1 x 1ft, entire sculpture is 1 x 5 ft, 2006

08 Martha Sue Harris作者照片



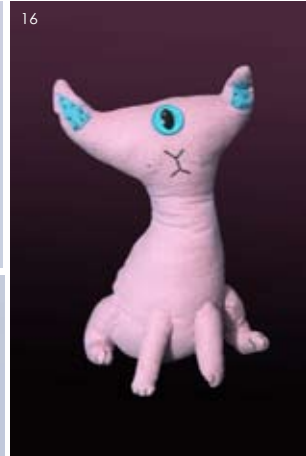
Botanica Beluosa 植物群落

關於“Botanica Beluosa”這個裝置藝術作品，首要靈感來自於：我想把自己的工作室變成一座花園。哇，這個點子令我很振奮，甚至不清楚是否可以完成它！一直以來，我對「植物」深感興趣，但在這件作品上，關注的是植物群落間的互賴關係—象徵著植物和菌類在土壤裡的利益鬥爭。創作期間，真的以海灣區的「橡樹」為觀察重點，後來橡樹死去，我把作品當成它們的故事，像是紀念植物家族群落的故事。

Could you tell us something about “Botanica Beluosa”? Is it your first plant installation? What are the interesting characters in it?

The inspiration for this first installation was- I wanted to turn my studio into a garden. It was very exciting, I wasn't sure how or if I could do it. I had been interested in botany for a long time, but for this installation I became interested specifically in plant communities and my corral symbiosis- the mutually beneficial relationships between plants and fungus in the soil- I got really interested in the idea of plants having relationships with each other. I was also very taken with the oak tree plant communities in the Bay Area, and the epidemic of sudden oak death that has been happening. My installation was based loosely on an oak tree plant community. I think I just touch on all these things with this installation and I see “Botanica Beluosa” as outlining a family of characters which have all these complicated relationships and back-stories. I see it as a starting point for the dramas that occur in plant communities.

09 One illustration I worked from, I don't have my sketch book with me today so I am only sending what's in the computer... 10 Good Fungus 好菌，看著橡樹植物與菌類之間互依互存的利益關係，這些「好菌」是幫助橡樹生長的重要角色。Inspired by my-corrinal symbiosis- the mutually beneficial relationships between plants and fungus in the soil. I imagine that this fungus helps the Oak Tree, gives it nutrients. 11 Silver Lady Oak 銀橡樹女王，想像她是植物群落中的女王，其他的植物角色都依賴她的指揮。The dominant character I imagine the other plants are sort of dependent on.



芝麻街布偶的靈感！

我個人受到娃娃、人偶和電視節目卡通人物影響，尤其是Jim Henson設計的那些芝麻街布偶們，我可是從小看著他們長大的；你們所看見的植物系列作品，就是在這個影響底下所發揮的創作，我叫它“Monster Dolls”（怪獸娃娃），它其實是非常有趣、好玩，小孩子喜愛的布偶。還記得小時候，母親看見我畫的「怪獸」，接著就照著草圖幫我縫製一個栩栩如生的布偶，這也成為我目前以裝置藝術家的身分，創作一系列作品的重要背景。現在的我，獨立製作許多以手工縫紉的玩偶，特別針對大人而設計的，像是融合卡通造型和怪獸特徵的作品，透過細膩的編織和獨一無二的創意靈感，使他們成為有價值的裝置藝術作品。

(Botanica Beluosa, fabric sculpture installation, 4.5 x 3 x 9ft, 2005)
12 Snakeneck-Snake Necked Rabbit Root and Wandering Puffits,
13 "Monkey King" Fabric, 2.5 x 3 ft, 2001
14 "Clyctops Organ Bear" Fabric, 6 x 7 in, 2000
15 "Original Monster Doll" Felt, 6 x 7 in, 1977
16 "Clyctops Kitty" Fabric, 4 x 7 in, 2003
17 Seed Display, 1.5 x 2 ft, Flaming Spider Root Seedlings, fabric, thread and wax, 2006

When you create the installation works and use fabric to present, do you try to make it like toys or puppets?

I think I am very influenced by dolls and puppets and Muppets. I am very influenced by Jim Henson, having grown up watching his movies and TV shows. The plant creature work came out of the one of a kind sculptures I call 'Monster Dolls'. They are kind of playful, dark version of children's stuffed animals. I actually was inspired to make them because when I was little my mom made a doll out of a drawing of a monster I'd done. So it became something I latched onto as an adult artist, and I've been making them for years now. Since then, independent of my own work which has always been on a small hand-sewn scale, there has become a big retail fad of these sorts of dolls - monsterish or cartoonish dolls for adults. Instead of taking my dolls and mass producing them for retail and trying to compete directly with this craze, I decided instead to challenge myself to take them further. So the stuff I'm interested in making now is a little less of a retail commodity. I try more unusual and varied techniques incorporating crochet and unusual hand-stitched touches.





合作經驗談

印象中，和一些藝術家合作是充滿驚奇的旅程，這種特殊經驗，促使我繼續尋求更多合作可能，因為當你借助對方的力量一起完成某些創舉，而非個人完成，那會是一個有意義的活動，像是我和父親Joe Harris合作的作品“illuminating Stick Lizard”就是一個絕佳例子，父親還與金屬加工的師傅Tom McClaine依照我的草圖設計作品，這樣的機緣和合作真的很難忘。

仙人掌作品

我下一個裝置藝術作品，將以「仙人掌」和「海底生物」為靈感來源，作品名稱為“Naturalia Beluosa-silva spinosa”（自然界的怪獸—荊棘滿佈的叢林），它會在一月份的時候於洛杉磯Blk/Mrkt Gallery展出。這次的發表會類似於 Botanica Beluosa，但會融入更多刺繡和微型小圖的細節在裡頭，並且製作相關的動畫影片。現在我和丈夫也正計畫要出版一本圖文並茂的小說，內容是在描述我被毒蜘蛛咬傷的經歷，書名暫定為“Recluse”（隱居者），我們希望能再2007夏天開始第一個篇章。

兒童博物館的展覽計畫

最近我正積極準備提案，要將作品於兒童博物館展出，令我興奮的是，這些植物群落和動物一樣有著旺盛且不可思議的元素，促成它們生長與茁壯，而小孩子對於作品表現的概念也能引起共鳴。我自己一直好奇植物主題的裝置藝術，可以發展和探索的方向，而現在有那麼多人迴響和鼓勵，讓我有極大的動力完成更多有趣的作品！

2007的創作

2007年的計畫，可能會跨界到繪畫，因為我發現一些十七世紀的植物繪畫，激發我創作的靈感，現在便著手繪製一些圖象，表達我對此主題的看法，再來，就是完成小型的仙人掌和蜂鳥作品，有些也會放在接下來的展覽上，當然未來也要努力完成小說創作囉！

Since you have presented many great creations and collaborated with designers and artists, what experiences made you impressed?

My experiences collaborating with other artists are the most inspiring. I hope to find a way to collaborate more. It's amazing when you can find a way to combine a strength you have with a strength someone else has, and to create something you could never have done on your own. "illuminating Stick Lizard" which I created with my father, Joe Harris, is a great example of this. My father and metalworker Tom McClaine took my design and fabricated it in steel. Their skill as artists and their command of the material was amazing to watch. It is always a real honor to collaborate with other artists that you have a lot to learn from.

Will you try other themes or use new mediums to present your ideas? What will be your interests in the future?

My next project is inspired by cactus and also by sea life. It's called Naturalia Beluosa - silva spinosa (Natural beast things - a spiny forest) And it will be in the annual show at Blk/Mrkt Gallery in L.A. in January. It's similar in presentation to Botanica Beluosa but I've really delved into the embroidery and incorporated more miniatures and detail into this one. I've been incorporating wax into my work a lot lately, and I hope to do more stop motion films. I am also working on a graphic novel with my husband detailing my experience with the spi-

der bite. It will be called "Recluse" and we hope to have the first chapter done by summer.

Where will you dream of present your installations? Why?

I have been meaning to write a proposal for an installation at a children's museum, I am so inspired by plant life and I find that it's just as exciting and bizarre as animal life. I find that children respond well to my work and I think it could be interesting to develop a project that could be presented with some more solid botanical ideas. I think kids have an easier time relating to animals than plants and my creature like work might help with the idea that they are as alive and as interesting as animals are.

What's your new plan in 2007?

I'm very excited about doing a series of gouaches inspired by botanical illustration of the 1600's. I also hope to finish a series of tiny cactus creatures and tiny hummingbird creatures, some of which will be featured in my upcoming installation. I also really want to finish my graphic novel. **dpi**



註一：露普絲·布瓊斯 (Louise Bourgeois, 1911-) 1911年生於法國巴黎的當代女性藝術家，1938年移居至美國，爾後的六十年，她運用多樣化的媒材，包括橡膠、石頭、青銅、木頭以及編織品等，作為雕塑和裝置藝術品的呈現方式；作品中所要表達的意涵，擴及人類慾望、遺失、記憶、性別與愛。1945年開始第一次個人特展，至今已舉行超過一百次藝術展覽，1993年代表美國參加威尼斯雙年展，1999年榮獲威尼斯雙年展最高榮譽「金獅獎」的殊榮。這位全球知名的藝術家，代表作為大型蜘蛛雕塑——“Maman”。

註二：馬修·巴尼 (Mathew Barney, 1967-) 出生於美國舊金山，畢業於耶魯大學，三十歲左右便已經是當代前衛藝術家的代表人物，代表作「懸絲系列」(The Cremaster Cycle)融合華麗詭譎的影像、神話與北歐風格，創造離奇怪誕的情節。目前與親密愛人—冰島女歌手「碧玉」，育有一女。