

序

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本展是首度在亞洲舉辦的約瑟夫·亞伯斯藝術大展。

約瑟夫對此構想應該大為贊同吧！他雖試著反抗概說類化，但對於自己深深嚮往的世界彼端，亞伯斯卻能在自認是通往當地的主流文化大道上處之泰然，即使他一直未有機緣到當地一遊。

此次於高雄的盛大展出正是引用老子《道德經》的適當時機，那是約瑟夫最鍾愛的書籍之一。他與夫人安妮擁有由荷羅德·維特·拜納翻譯的小巧美國版《道德經》，這本1944年出版、現已褪色的版本是亞伯斯夫婦居住於北卡羅萊納州，並於黑山學院任教創作時少有的珍藏之一。拜納居住於墨西哥哈利斯科州恰帕洛市，而墨西哥正是亞伯斯夫婦經常造訪、認為「藝術無所不在」的國家。拜納以亞伯斯夫婦珍愛的方式帶領他們進入老子的詩意哲學世界。

無庸置疑，此位中國聖哲的視野觀點，以及沈穩冷靜、深思熟慮的語氣涵融了許多約瑟夫最感同身受的信仰。且讓我們品讀《道德經》第七章：

Preface

Nicholas Fox Weber

Executive Director

The Josef and Anni Albers Foundation

This is the first major exhibition of Josef Albers's art ever held in Asia.

How Josef would have loved the idea! While trying to resist generalizations, he felt at home in what he considered to be the predominant cultural approaches of this part of the world he admired so deeply even if he never actually had the opportunity to travel there.

This splendid occasion in Kaohsiung is the right moment to quote from the edition of Laotzu's *Way of Life* which was one of Josef's favorite books. He and his wife Anni owned the small American version translated by Harold Witter Bynner, and the now-faded copy published in 1944, when the Alberses were living in North Carolina and teaching and working at Black Mountain College, was among their few material treasures. Witter Bynner, who lived in Chapalo, Jalisco—in Mexico, the country where the Alberses went as often as possible, and where they believed that “art is everywhere”—made Laotzu's poetic philosophy accessible to them in a way they cherished.

No wonder. The viewpoint as well as the calm and thoughtful tone of the great Chinese sage encapsulated many of Josef's most deeply felt beliefs. Consider Laotzu's Stanza 7:

The universe is deathless,

天長地久。
天地所以能長且久者，
以其不自生，
故能長生。
是以聖人後其身而身先，
外其身而身存。
非以其無私邪？
故能成其私。

這是約瑟夫信奉不疑的生存正道，也是其身為藝術家的不二法門。人們必須摒除自我，確實擺脫今日所謂「名人文化」的暗示與左右；人們應該置身度外、不求一己之先，而致力朝向宇宙真理邁進。約瑟夫全心全意探索視覺表現、詮釋色彩奇蹟、讚頌線條奧秘，他追尋天長地久、永恆不變的光芒，自我對他而言不過是獻身生命的侍者罷了。

以下是《道德經》第十四章三大段的前半部：

視之不見，名曰「夷」；
聽之不聞，名曰「希」；
搏之不得，名曰「微」。
此三者不可致詰，
故混而為一。
其上不皦，
其下不昧。
繩繩兮不可名，
復歸於無物。

此處再次將約瑟夫的看法態度描繪的淋漓盡致：將自我推向難以追根究底、無以理解知曉的境界；擁抱不可思議的玄秘奧妙；信奉太陽的力量、感念太陽的奇蹟、永盼能為光的無所不能稱頌讚揚。

老子對不合於道之事的抨擊需求，與其對大道真理的永恆渴望是並行不悖的，此與約瑟夫的部份理念不謀而合。同樣地，他向來謙沖自牧，深信成功的真諦不僅在於對「崇高偉大」的真相灼見，也在於對背離真理的摒除唾棄。再讓我們看看《道德經》第二十章：

絕學無憂。
唯之與阿，相去几何？

Is deathless, because having no finite self,
It stays infinite.
A sound man by not advancing himself,
Stays the further ahead of himself,
By not confining himself to himself
Sustains himself outside himself:
By never being an end in himself
He endlessly becomes himself.

This is everything Josef believed in concerning the right way to live and the only way to be an artist. One must suppress one's ego, and certainly avoid any hint of what we now consider "celebrity culture." One must avoid notions of career and self-advancement, but work instead toward universal truths. Josef devoted himself to the revelation of vision, the evocation of the miracles of color, the celebration of the mysteries of line, and in that pursuit of lasting and timeless splendors considered himself merely a servant of life.

And then there is the first of the three loping sentences that comprise Lautzu's Stanza 14:

What we look for beyond seeing
And call the unseen,
Listen for beyond hearing
And call the unheard,
Grasp for beyond reaching
And call the withheld,
Merge beyond understanding
In a oneness
Which does not merely rise and give light,
Does not merely set and leave darkness,
But forever sets forth a succession of living things as
Mysterious
As the unbegotten existence to which they return.

How perfectly this, too, evokes Josef's attitude: the pushing of one's self into the realm of what is hard to find and harder to understand; the love of mystery that defies comprehension; the faith in the power of the sun, the appreciation of its miracle, and perpetual wish to celebrate the astonishing capabilities of light.

Laotzu's need to attack what was insignificant, concomitant to his perpetual thirst for what really matters, was equally part of Josef's approach. So was his insistent humility, his confidence that the rejection of what was false or insignificant was as vital to true success as was the knowledge of greatness. Here we consider Laotzu's Stanza 20:

Leave off fine learning! End the nuisance
Of saying yes to this and perhaps to that,
Distinctions with how little difference!

美之與惡，相去若何？
人之所畏，不可不畏。
荒兮，其未央哉！
眾人熙熙，如享太牢，如登春台。
我獨泊兮其未兆，如嬰兒之未孩。
累累兮，若無所歸。
眾人皆有餘，而我獨若遺。
我愚人之心也哉！沌沌兮。
俗人昭昭，我獨昏昏。
俗人察察，我獨悶悶。
澹兮其若海，颺兮若無止。
眾人皆有以，而我獨頑且鄙。
我獨異於人，而貴食母。

像我們這樣有幸認識約瑟夫的人，都可聽到他親口提及此位中國先哲的這些話語。「追尋與再追尋」是約瑟夫的戰鬥口號，可與「絕學」的觀點相比擬（譯註：拜納將《道德經》原文「絕學」譯為leave off fine learning，有摒棄智巧造作之學的意思）。約瑟夫所痛恨的便是拘泥於藝術上的分門別類、依賴引用「主義」進行創作，甚至是將他視為「構成主義者」（Constructivist）或「歐普」（Op）藝術家的看法。諸如此類的觀點既是謬誤不當，也是白費力氣。他喜歡將自己視為一個流浪者，無牽無掛、不受羈絆。他明瞭自己的與眾不同，並幽默以對。至於「頑且鄙」（pig-headed，譯註：拜納將《道德經》原文「頑且鄙」譯為pig-headed、awkward，字義上有冥頑不靈之意），約瑟夫則一笑置之，因為那正是他太太形容他的用詞。畢竟，頑固堅持與完整無瑕恰巧是一體的兩面。

最重要的是，約瑟夫正是「獨異於人，而貴食母」（譯註：獨願與人不同，乃因明白人生真理、擁抱大道根源，此即可貴之處），因為他品嚐生命、吸收生命，然後再賦予生命耀眼的光芒。

本展完整呈現了約瑟夫·亞伯斯的藝術，也令觀者親睹此位20世紀生於德國的藝術家在其藝術中所深厚體現的老子精神。本展之得以舉辦，首先須歸因於法國卡多一坎培吉馬諦斯博物館館長多明妮可·蘇米吉雅可女士，她有著勇往直前的精神及豐沛的想像力，在此次扮演了慷慨協助的角色。在聽了她的想法之後，國立台灣藝術大學雕塑系蘇美玉助理教授將展覽推介給我們在高雄的

Categorical this, categorical that,
What slightest use are they!
If one man leads, another must follow,
How silly that is and how false!
Yet conventional men lead an easy life
With all their days feast-days,
A constant spring visit to the tall Tower,
While I am a simpleton, a do-nothing,
Not big enough yet to raise a hand,
Not grown enough to smile,
A homeless, worthless waif.
Men of the world have a surplus of goods,
While I am left out, owning nothing.
What a booby I must be
Not to know my way round,
What a fool!
The average man is so crisp and confident
That I ought to be miserable
Going on and on like the sea
Drifting nowhere.
All these people are making their mark in the world,
While I, pig-headed, awkward,
Different from the rest,
Am only as glorious infant still nursing at the breast.

Those of us who had the privilege of knowing Josef can hear his voice in these words of the ancient Chinese philosopher. "Search versus re-search" was Josef's battle cry, comparable to that idea to "leave off fine learning." Josef hated the insistence on categories of art, the need to apply an "ism" to creativity, even the idea that he was a "constructivist" or an "op" artist. Such notions were both incorrect and wasteful of one's energy. He liked to think of himself as a wanderer, not someone burdened by possessions. He knew he was different, and accepted it with good humor. As for "pig-headed"—he would have accepted the distinction with a laugh, for these were the words his wife would use for him. Stubbornness, after all, was the counterpoint of integrity.

Above all, he was the "glorious infant still nursing at the breast." For he relished life, sucked it in, and then gave it splendid voice.

That this comprehensive exhibition presenting the art of Josef Albers, and allowing so much of the spirit of Lao-tzu to be seen in the art of a twentieth century German-born American painter, is taking place comes first of all because of the generous role of Dominique Szymusiak, the intrepid and imaginative Conservatrice en chef of the Musée départemental Matisse in Le Cateau-Cambresis in France. After hearing the idea from Ms. Szymusiak, Mei-yu Su, Assistant Professor in the Department of Sculpture at National Taiwan University of Arts, kindly proposed it to our excellent colleagues in

最佳夥伴。對此二位現代主義的奉獻者，我們獻上無盡的感激。

在高雄市立美術館方面，非常感謝展覽承辦人黃培宜，同時也要感謝謝佩寬館長、謝清香秘書、曾芳玲組長、張淵舜組長、蔡幸伶、羅潔尹、林麗真、陳美智、陳婷婷、郭鳳如、魏鎮中、林宜秋、陳嬋娟、洪金禪、應廣勤、謝明學。

本專輯收錄了內容精闢、富有創見的專文論述，作者們超越了一般藝術史範疇，雖然篇幅精簡，卻見解深遠。由衷感謝拜利·伯格道爾、鄔兒麗可·貝斯特長、麥基·卡爾丁、布萊恩·克拉克、布蘭達·丹尼羅維茲、波希·艾斯卡特、黃培宜、漢茲·里斯布拉克、羅拉·馬迪歐里、珍妮特·瑞德賽可、菲莉絲·羅斯、麗貝卡·索爾特、歐勒夫·索曼、布萊恩·瓦利斯、夏綠蒂·韋伯及露西·韋伯。

一如往常，也要感謝我們幕後的約瑟夫與安妮·亞伯斯基金會理事同仁：查爾斯·金斯利與約翰·伊斯特曼，他們的付出讓我們得以永久保存亞伯斯夫婦的珍貴遺產。此外，在康乃狄克州亞伯斯基金會的同仁們也在各方面支持協助本展覽之進行，包括布蘭達·丹尼羅維茲（策展主任）、珍妮特·瑞德賽可（編目研究員）、安德烈斯·加爾塞斯（典藏人員）、弗里茲·霍斯特曼（土地與設施經理）。

有關包浩斯德紹校區華特·葛羅佩斯校長辦公室之接待室重建的浩大工程，我欲感謝：呂克·貝諾瓦·布瓦德對此空間之亞伯斯窗戶的重現所做的專業呈現、賈斯塔斯·賓若斯在其它傢俱仿製品製作的仔細分析與傑出工藝技術展現。在奧利弗·巴克爾的領導下，這樣的團隊努力讓大眾可再一窺當初接待室的全貌。此外，柏林包浩斯檔案館的克里斯汀·沃爾斯多夫也為接待室的重建提供寶貴的意見，我們亦致予最高的謝意。

最後所欲感謝的即是巴克爾。沒有他，本展便無法如此完美呈現。巴克爾是才華洋溢的畫家，而其對優美的藝術更具有獨到的見解。巴克爾全心全意投入，從鉅細靡遺的展覽籌畫，到深度、廣度兼具地呈現大師的藝術，其熱忱與毅力無人能出其右。謹此代表藝術家本人及其摯愛的妻子安妮，獻上最深的謝忱。

Kaohsiung. We are inestimably grateful to both of these devotees of modernism.

At the Kaohsiung Museum of Fine Arts, Peggy Huang has been our particular angel. All of us concerned with Josef Albers's art thank her, as we do Pei-ni Beatrice Hsieh, Ching-hsiang Hsieh, Fangling Tseng, Anderson Yuan-shuen Chang, Shing-ling Tsai, Nita Lo, Aline Lin, Louisa Chen, Ting-ting Chen, Feng-ju Kuo, Mike Wei, Alice Lin, Chan-chuan Chen, Goldie Hung, Kuangchin Ying, and Scott Hsieh.

For their splendid and original contributions to this exhibition catalogue, unusual in its short and insightful essays by writers well beyond the normal arena of art history, I thank Barry Bergdoll, Ulrike Bestgen, Mickey Carlin, Brian Clarke, Brenda Danilowitz, Pozzi Escot, Peggy Huang, Heinz Liesbrock, Laura Mattioli, Jeannette Redensek, Phyllis Rose, Rebecca Salter, Olaf Thorman, Brian Wallis, Charlotte Weber, and Lucy Weber.

In the background, I thank, as always, my fellow trustees of the Josef and Anni Albers Foundation, Charles Kingsley and John Eastman, for doing so much to enable us to preserve and perpetuate the Alberses' wonderful legacy. Here at the Albers Foundation in Connecticut, the work on this show has been supported in a myriad of ways by Brenda Danilowitz (Chief Curator), Jeannette Redensek (Catalogue Raisonné Researcher), Andrés Garcés (Collections Preparator) and Fritz Horstman (Land and Facilities Manager).

For the extensive work on the reconstruction of the reception room that was outside Walter Gropius's office at the Dessau Bauhaus, I thank: Luc-Benoît Brouard for his expert work on the recreation of Albers's window for this space, and Justus Binroth for his careful analysis and superb craftsmanship in creating the remaining facsimile reproductions of the furniture. This joint effort, directed by Oliver Barker, allows for the public viewing of the reception room in its entirety for the very first time. Christian Wolsdorff at the Bauhaus-Archiv in Berlin also offered invaluable insight in the re-creation of the room for which we are most grateful.

Finally, there is one individual without whom this show would neither have come into existence or been the marvel that it is. Oliver Barker, a gifted painter with a rare understanding of beautiful art, has applied himself to every detail, from the minutiae of organization to, more importantly, the presentation of a great master's art in depth and breadth, with an enthusiasm and tenacity that are utterly exceptional. On behalf of the artist himself, and of his devoted wife Anni, I offer him the most profound thanks.