

Look 看 & 與 學 Learn

OBSERVATIONS

indiakoreajapantaiwan
印度韓國日本臺灣

Epiphany

頓悟

Pond surface in rain
Below grow the trees
Above float the fish
Which is Heaven or Earth?

雨滴落池面
下邊樹映簾
上邊魚優游
天地哪一邊

Seoul Korea, July 1997

韓國漢城 一九九七年 七月

No Room

沒有房間

Imagine

An empty room

With nothing or nobody there

In the middle of nowhere

在想

一間空房

有著虛無與孤寂

在縹緲之中

Don't imagine

No room

Without anything or anyone there

Not in the middle of anywhere

不想

沒有房間

沒有人或東西

不在任何地方

Kyoto Japan, 03/99

日本京都 一九九九年 三月

On the Surface

As the vines

Climb the stairway walls of the Palace Museum

Without hope of entering

It seems that I too must remain content

To climb upward and remain on the surface

Without hope of penetrating the depths within

Taipei Taiwan, 08/00

在表面上

如同藤蔓

攀爬在故宮的樓牆

沒有進入的希望

似乎我也得自足

向上攀爬而依然在表面上

沒有深入其中的希望

臺灣臺北 二〇〇〇年八月

Go Slow

The slower you go, the more you see
From an aeroplane you see very little
Other than concrete, clouds and sky
Sailing on a ship, far shores become our harbours
But one floats only on the surface
From a train window you see much more
But pass by unseen wonders
Riding a bicycle on your own steam
Places near and far become accessible
And it may seem we experience the most on foot
But the true glory of a place is revealed
Only when one sits still

Udaipur India, July 1999

放慢

走得越慢看得越多
從飛機上你看得極少
不外乎鋼筋水泥雲和天空
乘船遙遠的彼岸成了我們的港口
但只是漂浮在表面上
從火車窗你看到多更多
但錯過了未見的奇景
用自發的蒸氣來騎動單車
遠近地方皆可到達
而我們似乎在步行時經歷最多
但一個地方的真正光輝
只顯露在一個人坐定之時

印度烏代浦爾 一九九九年七月

I am a man

I am not a devil

Nor an angel

I am a human being

I am not made of dirt

Nor made of cosmic nectar

I am made of flesh and blood

I did not crawl up from the sea

Nor was created in a flash of light

I was born from my mother's womb

I do not use weapons of violence

Nor use magical powers

I use my head, heart, and hands

I am not a criminal

Nor a monk

I am an artist

I am not a monkey

Nor a bodhisattva

I am a man

Kyoto Japan, 06/00

我是男人

我不是惡魔

也不是天使

我是人

我不是泥土做的

也不是瓊漿玉液做的

我是血肉之軀

我並非從海裡爬出

也並非閃電創造

我誕生於母親的子宮

我不用力武器

也不用魔法

我用我的腦心和手

我不是罪犯

也不是和尚

我是藝術家

我不是猴子

也不是菩薩

我是男人

日本京都 二〇〇〇年六月

Look & Learn

Fold your arm inward and look at the fold
Observe the beating of your heart
Watch a sunbeam move across the floor
See the earth turning on its axis
Peer at the moon through a window with panes
Witness it move as the earth continues turning
Gaze at some long stemmed flowers in a vase
Signaling earthquake tremors in advance
Viewing a leaf falling from a tree in autumn
You are seeing the Earth change its inclination
Look at the geese flying northward in spring
See the Earth changing its inclination again
Glance at waves rising and falling along the shoreline
Perceive the moon revolve around the earth
Nature's simplicity enshrouds her complexity
Indeed, the fantastic is manifest in the ordinary

Kyoto Japan, Jan. 1999 – May 2000

看與學

向內彎曲你的手臂並看著彎曲之處
觀察你的心跳
觀看陽光橫跨地板移動
望見地球繞著軸心旋轉
透過窗櫺瞄視月球
見證它移動在地球持續轉動時
盯著花瓶裡一些長梗的花
事先傳送地殼顫動的訊息
觀賞一片葉子在秋天從樹上飄落
你正望見地球改變它的傾斜角度
看鵝群在春天飛往北方
再次望見地球改變它的傾斜角度
瞥見浪潮沿著海岸線起落
察覺月球繞著地球轉動
自然的簡單覆蓋著她的複雜
的確美妙的是實現在平凡中

日本京都 一九九九年一月至二〇〇〇年五月

A Rare Bird

The worlds of Eastern art and Western art
have started to cross over
Beyond the many Occidental artists
working in the West
And the many Oriental artists
working in the East
There are Oriental artists
working in the West
But an Occidental artist
working in the East
Is a rare bird indeed.

Taipei Taiwan, 11/00

稀有的鳥

西方與東方的藝術
開始悄悄越界
除了許多西方藝術家
在西方創作
和許多東方藝術家
在東方創作
也有來自東方的藝術家
在西方創作
但西方藝術家
在東方創作
的確是隻稀有的鳥

臺灣臺北 二〇〇〇年 十一月

One in a Million

Out of one million observations
One hundred thousand deserve a second look
And of these, ten thousand provoke ideas
Of which one thousand are considered carefully
Leading to one hundred good ideas
Of which ten receive efforts towards manifestation
Leading to the creation of one new artwork

Kyoto Japan, 09/00

百萬分之一

一百萬個觀察裡
十萬個值得再次觀看
而這些之中一萬個激發想法
之中一千個被仔細思量
得出一百個好主意
對其中十個加以雕琢
得出一件新的藝術品

日本京都 二〇〇〇年九月

Educational Reform

Children express the truth
They cry when hurt, hide from fright, laugh with joy
And speak with a pure tongue
Adults proffer lies
They fight to hurt, seek fright for thrills, cry with joy
And seldom talk straight
So why is it that adults are entrusted to teach children?
By whom they are taught to fight and fear and cry
And learn to lie
Would it not be better for children to teach adults?
To learn to cry when hurt, hide from fright, laugh with joy
And to speak the truth
We require new schools: centres of lower learning
Where children are the teachers, and adults their charges
The older the adult, the lower the grade
The middle-aged study under teenagers
And the elderly from babies
Until the very young counsel the very aged
Imparting most necessary knowledge
Newborns babbling at the deathbed

Kyoto Japan, 2/99

教育改革

兒童道出真相
他們受傷時會哭泣躲避恐懼笑中帶著喜悅
而且用純真的口吻說話
成人提出謊言
他們爭吵去傷害尋求恐懼的快感哭中帶著喜悅
而且很少直話直說
所以為什麼成人被賦予教導兒童的責任？
他們被那些人教導去爭吵和恐懼和哭鬧
而且學習說謊
讓兒童去教導成人不是比較好嗎？
去學習受傷時哭泣躲避恐懼笑中帶著喜悅
而且訴說真相
我們需要新學校低階學習的中心
在那裡兒童是老師而成人受他們掌管
年紀愈大的成人年級愈低
中年人向青少年學習
而老年人向嬰兒
直到非常年輕的輔導非常年長的
傳承最必要的知識
新生兒在臨死之人的床邊呢喃

日本京都 一九九九年 二月

What an Idiot

Gazing at the horizon but can't see my own eyelashes
Screaming with laughter but forgetting the joke
Laughing with sadness and weeping with joy
Buying flowers to give to a stranger
Purchasing brushes to put in a box
Collecting ephemera to make fine art
Keeping the package and discarding the product
Smashing the cup and then filling it up
Recognizing a friendly face and turning away
Seeing a stranger and wanting to make love
Writing a letter and tearing it up
Carrying much luggage to be unburdened
Walking for hours with nowhere to go
Traveling for years but I never arrive

Nara Japan, 02/98

真是白癡

盯著水平線卻看不見我自己的睫毛
叫著笑著卻忘了笑話
歡笑中有悲傷而哭泣中有喜悅
買花給陌生人
購買毛筆去放在盒子裡
收集廢棄物去創造藝術品
保存包裝而丟棄產品
打破茶杯然後將之倒滿
辨識出一張和善的臉孔然後掉頭離開
看到一個陌生人而想要做愛
寫一封信然後撕毀
攜帶很多行李去減輕負擔
走上數小時卻沒有要去的地方
長年旅行我卻不曾到達

日本奈良一九九八年二月

Too Close for Comfort

Parachuting in and rocketing out
Foreign artist and their work
Is a safer and more hygienic method
Of procuring exotic goods

Than opening the door
To a foreign artist working locally
With the risk of banal reflection
Or dangerously relevant ideas

Kyoto, Japan, 11/00

太近的不自在

空降進入又如火箭般射出
外國藝術家和他們的作品
是一種較安全和清潔的方式
取得奇異的藝術品

比敞開門
迎接在本地工作的外國藝術家
冒著反映平凡的風險
或是同樣危險的意念

日本，京都 二〇〇〇年十一月

This Night

今夜

This night
The maple leaves
Reach higher
And shine brighter
Than the moon

今夜
楓葉
伸展的更高
皎潔
更勝月亮

Kyoto, Japan, 11/00

日本京都 二〇〇〇年 十一月