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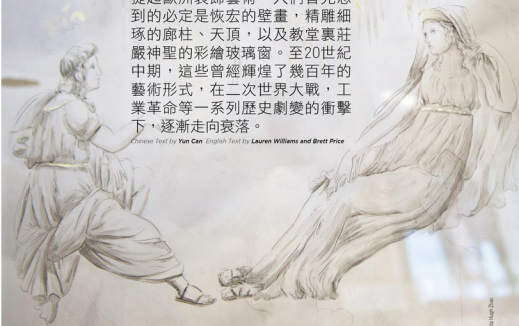
A conversation with one of the world's premier decorative artists.

裝飾藝術的新生

—訪當代著名裝飾藝術家Peter Gorman

提起歐洲裝飾藝術，人們首先想到的必定是恢宏的壁畫，精雕細琢的廊柱、天頂，以及教堂裏莊嚴神聖的彩繪玻璃窗。至20世紀中期，這些曾經輝煌了幾百年的藝術形式，在二次世界大戰，工業革命等一系列歷史劇變的衝擊下，逐漸走向衰落。

Chinese Text by Yun Can English Text by Lauren Williams and Brett Price



Photography by Ming Zhuo



主理人工作的Tomoki Gomez是在Gorman Studios接受培訓的新一代裝飾藝術家之一，她正為一個紐約的公寓製作一面玻璃鑲嵌金紗牆壁板（又稱花紗玻璃壁板）。

At work in Vancouver, BC, Tomoki Gomez is part of a new generation of decorative artists emerging from Gorman Studios. Here she is creating an egglomé wall panel, also known as reverse painted glass, for a residence in New York City.



「動物園」主題的屏風屏風，飾有鍍金葉、水墨以及日本漆油彩繪。 "Menagerie" room screen, Palladium leaf, ink wash and japanned oil paints.

當我們來到Gorman Studios的時候，望著眼前正在忙碌著的藝術家們和他們面前巨大的玻璃板，很難看出，這間成立於80年代初的工作室，正在創造當代最傑出的裝飾藝術作品。只有當作品完成時，這些中式藝術風格的裝飾品，鍍金玻璃彩繪、中國漆面屏風等，才會喚發出動人心魄的魅力。而這裏的主人Peter Gorman則是當今世界最傑出的古典裝飾藝術家之一。

在上世紀50年代，藝術家Isabella O'Neil在紐約開辦了一家藝術工作室，結果大獲成功。隨後，她的得意門生Gail Lawrence又把裝飾藝術帶到了加州的舊金山。當只有二十幾歲的Peter，剛開始接觸到一些在大理石和木材上畫裝飾畫的項目，他想找一所學校來學習這方面的技藝，結果，他遇到了Gail Lawrence。

時至80年代，Peter回到溫哥華，成為了當地第一位裝飾藝術畫家，並成立了Gorman Studios，他把自己的成功歸功於與生俱來的好奇心和好運氣，「我是世界上少數的，他好有天賦來成就自己最喜歡的事的人。」此外，Gorman Studios的成功，還和14年前的一次偶遇密不可分。「我去了一趟維也納的美奧宮，得知他們正想要修復兩間裝飾有中式漆製壁板的房間，但在歐洲卻找不到能勝任的工匠。」

Peter回到北美，立即找到自己的恩師，中式裝飾藝術專家Gail Lawrence，聽到Peter想承接這項項目的想法，Gail告訴Peter，他遠遠沒有做好準備。Gail隨後來到了溫哥華，幫助Peter培訓他工作室裏的藝術家，與此同時，師生二人也在不斷研究和發展一些傳統的裝飾藝術技法。

Photo courtesy of Gorman Studios



Photograph by Hugh Dixon

Peter Gorman, Gorman Studios的創辦人兼創意總監 Peter Gorman, Founder and Creative Director of Gorman Studios

In our quest to bring you the most beautiful decor and artwork in the world, we discovered Vancouver's Gorman Studios, a humble-looking artists' studio out of which comes some of the grandest and most beautiful decorative arts on the planet. Gorman Studios opened in 1983 and has since pioneered innovative techniques and mentored talent using workshops where professional artists expand their knowledge and experience, much like the decorative arts guilds of the past.

Gorman Studios is a veritable font of exquisite chinoiserie, reverse glass painting, Chinese lacquered panels, and more. Here, Taste of Life discusses artistic roots and inspiration with the studio's founder, Peter Gorman.

TOL: Tell us about the artistic lineage to which you belong. Gorman: In the mid-20th century, decorative arts were diminishing in Europe. Studios came to an end as craftsmen died and World War II took its toll. The technology changed, and decorative arts fell out of favour.

Isabella O'Neil revived the decorative arts in North America in the '50s, with a famous studio in New York City. Gail Lawrence, who taught under Isabel, brought the decorative arts to San Francisco, CA. Gail is the living authority on chinoiserie and taught authentic techniques. I am Gail's protégé. I am credited as the first decorative painter in Vancouver in the early '80s.

TOL: What have been the most remarkable experiences for Gorman Studios?

Gorman: Our international exposure and our transformation of glass as a medium. Because we were willing to travel, we worked on residences in Japan, hotels and palaces in the United Arab Emirates and Saudi Arabia. Our work goes into

Egipmisié panel for a dining room in Indonesia. Over 145 panels were completed for the project. The 3.4 metre-high panels were a milestone in scale and technique. Design consultant: Anna Owens Design.

為一位印尼客人原所愛麗所作的規模空前玻璃板，為此項目已完成超過145塊玻璃板。每塊高3.4米的牆板，可謂是規模和技術的里程碑。設計顧問: Anna Owens Design



Photo courtesy of Gorman Studios



位於佛羅里達州達拉斯的私人住所，以速乾材料繪畫的帆布部份在工作室內製造，畫好玻璃組裝正在進行中。設計顧問：Haylip Design Associates。

Private residence in Dallas, TX. Canvas sections of casing under painted oil glazes, created in the studio and assembled on site. Design consultant: Haylip Design Associates.



「我們最驕傲莫過於，改進了鍍金彩繪玻璃鏡子的工藝。傳統工藝是先製成鏡面，然後把需要繪畫的地方打毛，再用手繪製。我們把程序倒了過來，先把手繪部份做完，然後再完成鏡面的製作（這樣比較省力）。不過，作品的價格還是非常昂貴。」看著眼前這些美侖美奐的鍍金彩繪玻璃裝飾品，我們很難想像它們該如何用金錢來衡量。這些類似的創新讓Gorman Studios成了業內翹楚。「我們現在能自由製作大幅面的鍍金玻璃，這樣大的彩繪玻璃在傳統工藝中是聞所未聞的，你看這些已經做好的彩繪玻璃板一週之內就運往印尼首都雅加達了，每一塊玻璃都有3.4米高，1.8米寬，即便是在歐洲，也找不到能做出這種規格尺寸的地方。」

在Gorman Studios，這種新技術和製作概念的引入，讓包括Peter在數年前開始從事的中式裝飾藝術。「現代的建築藝術可以適應各種內部裝飾類型，尤其這種（從18

Photo courtesy of Gorman Studios

the United Kingdom and we have a long history of doing work in Texas and California.

We are defining what reverse glass painting is and what effects it can achieve. We have transformed the application of Oriental lacquers and egglomisé [a term for reverse painted glass] to a whole other scale. If someone told me 10 or 12 years ago that we would be doing entire rooms of mixed Chinese lacquers, I would have not thought it was possible. These panels, for instance, go to Jakarta in a week, 11 feet high and 6 feet wide, one piece of glass. There is not a project in all of Europe that people have been able to point on glass of this massive size.

TOL: Where did your inspiration come from to revive and carry on decorative arts?

Gorman: Fourteen years ago, I went to the Schönbrunn Palace in Vienna, to photograph a series of rooms for a client who wanted something similar. The palace curators were trying to restore two chinoiserie rooms but they were having trouble finding someone in Europe to do it. I approached my mentor,



Oro Bianco室內設計公司設計的一處倫敦住所內，由Gorman Studios打造的一面訂製手繪的鍍金鏡子。

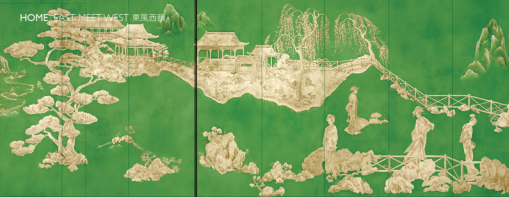
A custom-designed, hand-painted antique mirror by Vancouver's Gorman Studios stands in a London residence designed by Oro Bianco Interior Design.

Gail Lawrence, on my return, asking if she would pursue this opportunity with me but she very kindly pointed out that I was not ready. She said, however, she had been waiting patiently for something like this: she wanted to mentor artists. From then on, Gail taught in my studio and I led workshops. The teaching element of our studio continues to this day and is one of the reasons Gorman Studios is well-versed in Oriental lacquer techniques and is reputed to be the preeminent firm for reverse painted glass and antique mirrors.

TOL: How else did European decorative artwork of past centuries inspire today's traditions?

Gorman: When you look into chateaux and the palaces, both in Europe and all over Asia, the decorative arts have been with mankind in every civilization. They are the expressions of the very best talents of the artists within each culture. On one of my first trips to Europe, I walked into the Apollo Ballrooms of the Louvre in Paris, looked at the paintings on the walls and ceilings, and realized at that moment "My gosh, this is what I

Photo courtesy of Gorman Studios



為印尼私人住宅中廚房所製的東方風情漆面牆紙。專利技術不僅令這項昂貴的大型牆紙成為可能，而且為作品增添了現代感、深度以及亮度。

Raised Oriental lacquered panels for a residential kitchen in Indonesia. Proprietary techniques not only made the scale of the project possible but gave the work a contemporary feel as well as depth and luminosity.

世紀起就風行歐洲)中式裝飾風格總是用特別豐富的質感和細節,以及設計上的微妙之處來詮釋各種文化的精髓。這和彩繪玻璃很像。」Peter說Gail曾經分類了30種不同風格的中式裝飾藝術類型,從歐洲的法國、意大利,到南美洲、中美洲。每個國家的藝術家都可以用自己對中式風格的理解,來描繪出帶有本土風格的藝術品。

而Peter一直對這種文化融合的產物抱著欣賞和好奇的態度。他曾參觀倫敦的維多利亞和阿爾伯特博物館,並在那裡看到了有幾百年歷史的中式漆面屏風。「如果在10年或12年前,有人告訴我說,他要將整個一間屋子都做成中式漆面屏風的效果,我肯定不相信。但後來,我真的遇到過這樣的客戶。」事實上,承接類似的項目是件非常有挑戰的事情,因為這需要6至10名藝術家的通力合作。「要讓這麼多人畫出的感覺,像一個人畫成的。除去藝術指導專人的努力,一些工藝上的改換也是必須的。傳統的亞洲漆器工藝,有20~30個工序(這樣裝飾一個房間可能需要幾年的時間),我們想辦法整合改進一些工序,但達到的視覺效果卻和傳統的完全一樣。」

正是Gorman Studios在藝術和技術上的不斷發展和改進,讓這些可能隨時面臨失傳的精美裝飾品,再次走入了人們的生活。但Peter卻將這些歸功於顧客們對美的不懈追求。「我們有一位中國客戶,她不想單純將中國傳統的東西,但又想加入那種味道。我們反覆讓她的根據她的意見來修改我們的方案,最終,我們實現了她想要的效果。這些顧客的反饋,正如我們的藝術指導,不斷督促我們去嘗試新的材料,新的技法,這才是真正實現飛躍的時刻。」



de! This was the legacy!" The irony is, 15 years later, someone handed me a picture of that very room and said, "I'd like a room in our palace to look like this." That was pretty amusing.

Years later, I took myself to the Victoria and Albert Museum in London. Curators there showed me lacquer screens hundreds of years old. That same sensation came over me that this was the tradition; these decorative arts are revived in each century and kept alive by artists and by clients whose homes they grace. But the specialization of chinoiserie work has, to a certain extent, become a lost art in Asia.

TOL: Why do you think it's a lost art in Asia?

Gorman: There are unbelievably talented Asian artists. I had the privilege of traveling in China and met contemporary artists. They are just not painting in traditional Chinese style.

TOL: What can you tell people who are considering decorative wall panels, screens or decorative wall coverings for their homes?

Gorman: Chinoiserie is, like reverse painted glass, richly textured, differently styled and named. Gail Lawrence once identified 30 distinct styles of chinoiserie: German, French, Indian, Portuguese, even South American, Mexican and Central American chinoiserie. You have local technique and local influence by talented painters who just paint as they see it. And that makes for a very, very rich set of references, something that Gail and I would like to write books on to allow the discerning and educated clients to know that there are differences.