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藝術無需高貴聖潔，藝術不盡然得使用昂貴素材創作，藝術也不只是上流社會的小眾遊戲，這是 Olivier Catte 創作的初衷。因此，那些毫不起眼的土黃色破舊紙箱，成了他創作一切的起源。「我不希望自己的作品套上藝術術語，混淆觀看者。藝術的正統特質不需 使用概念性理由詮釋，因此，街上破舊的紙箱是我作品最重要的構成要素。」

從小就被博物館裡的畫作吸引，接受完整藝術教育的 Olivier Catte，14 歲時就開始就讀藝術學校，即便如此，他的作品卻很難以正統視之。他渴望探索都市空間，並以批判性的角度，詮釋人們對於都市空間的轉變——如何從一種視野，崩壞成一種貪婪霸權與感官上的混沌。他善於保留紙箱原有的破損和刮痕，營造質感，並繪上以高樓大廈為主的都市景觀。在極具空間感的立體風格與單一色調中，以結構性的當代建築物喚醒人類存在的孤絕。「從我的作品中，觀看者得以留下生命裡的匆匆一瞥。」

如同隱士般創作的他，秉持著柏拉圖洞穴的寓言，在都市裡的街道行走，找尋破舊紙箱，也找尋靈感。「我研究都市景觀的脈動，並用一只紙箱重新創造曾在這裡實際發生的事，我的創作也呈現生命如何延伸在主體性的限制之上。」在 Olivier Catte 的世界裡，他以頹廢的手法、晦暗的意涵，連結個人與都市，並繪製一則關於全球化的故事。

以城市為基礎，將廢棄紙箱轉化成藝術媒介的作品，或許可說是一首關於黑暗年代的頌歌，也可說是對於無用之物的致敬。雖然巴黎帶給他無數靈感，但法國藝術界的僵化與自我中心，卻令他更嚮往自由度高的紐約，在無數作品中描繪關於帝國大廈、曼哈頓與布魯克林大橋的美麗與哀愁。現在，他也開始讓東方城市帶領他的另一段旅程，無論美國、歐洲，香港或上海，城市與人們的關聯，無疑是他永遠感興趣的主題。他最近的作品更是關於包浩斯思維與情感記憶的故事，「我在新作中找尋晦澀和透明的結合，關注實際的問題，並持續使用紙箱這種容易辨識的符號，讓觀看者正視自己的感受，思索自身的偏見。」



Olivier Catte



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Art needs no nobleness or purity. Art does not necessarily have to use expensive materials for its creation. Art is not just a game for the minority of upper-class society. These are Olivier Catte's original aspirations for his pieces. Thus, those unwanted, ignored, worn khaki cartons became the origin of all his creation. "I do not want to put my own works in artistic terminology and confuse the viewers. The orthodox quality of art does not require conceptual grounds for interpretation. Therefore, the old cartons on the streets are the most important element of my works."

Having been attracted to the paintings in museums since childhood, Olivier Catte began attending art school at the age of 14. But even so, his works are very difficult to be considered as orthodox. He longed to explore urban space. From his critical point of view, he interpreted how people adapt to urban spaces. Amidst the paint, he was good at keeping the original damage and scratches on the cartons to create texture in the urban landscape of high-rise buildings. In dichromatic colour scheme and highly three dimensional style, the sense of space awakes a loneliness in human existence. "From my work, the viewers will manage to keep the glance of life."

Like a hermit's creation, he upholds Plato's Allegory of the Cave, walking on the streets in the city, not only to look for old worn cartons but also to search for inspiration. "I have studied

the pulsating of the city landscape. With a carton, I re-created what had actually happened here. My creativity also shows how life extends beyond subjective limits." In Olivier Catte's world, he links individual and city with a decadent approach and dull implication, and he depicts a story about globalization.

Based on urban city, to transform discarded cartons into works of art may be described as an ode about the dark ages or a tribute for useless things. Although Paris has brought him countless inspiration, the rigidity and self-centeredness of the French arts society has made him even more longing for the extremely free New York. In his numerous works, he depicted the beauty and sorrow of the Empire State Building, Manhattan and Brooklyn Bridge. Now, he has also began to let Eastern cities lead him to another journey. No matter where he is, the United States, Europe, Hong Kong or Shanghai, the association between people and metropolis is, without doubt, the topic that he has always been interested in. His most recent work is a story about the Bauhaus concept and emotional memory. "I look for the combination of obscurity and transparency in the new work. I concern the practical problems, and continue to use cardboard boxes, the symbol that can be easily identified, so as to make the viewers look at their own feelings and think about their own prejudice."