# Intertwining Warps and Wefts / Exhibition of Creative Fiber Art

# 經緯交織 / 纖維藝術創作展

蔡玉珊 / 沙岩地區排灣族的古老傳統織法


◎蔡玉珊 輔仁大學織品服裝學系 專任副教授

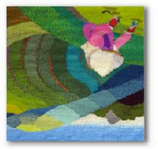

談織品歷史，它含蓋的範圍相當廣泛，涉及到考古人類學、傳說故事、經濟狀況、生態資源、意識和審美現形態以及圖形、色彩與技術等多方面，而織紡的實作技術是作品是否能具體且巧妙呈現的重要關鍵。從出土的編織器物中証實，非洲的古埃及以及東和中東地區還有亞洲的中國，都是世界上最早生產紡織品的國家，織物的品質與設計也是當時代文明程度的表徵。

世界各地的傳統織品常都有豐富文化與信仰的圖騰，雖然社會環境不斷的改變，但經由融合與不斷地去蕪存菁，各民族所留傳下來的經典織品已成為各族文化傳承的載體與代表，永遠為世人所讚美。過去一些具有社會階級制度的族群，其織品服飾更是最外顯的地位表徵；貴族們的裝飾常發畫華、精工之能事，象徵著權貴與財勢，反之，一般庶民與工則普遍穿著樸素簡單的粗服。

織品歷史發展至今，雖然我們仍能在少數的族群中看到紡織的影子，但在世界的巨大洪流中，也僅能將傳傳統的一些設計元素轉換成新時代的產品，才能繼續生存與發展。在世界貿訊的交互影響與科技工具的帶動之下，今日織品所呈現的面相已豐得非常豐富；隨著織品織維的材質與功能不斷地推陳出新，從用途上來說，它已被應用在服飾、床飾、建築、醫療、音響材料、交通等方面。另外在織品觀賞藝術方面的展現更是多樣，它們結合了個人的創意，運用梭織、針織、簾絲、毛氈、結飾、拼布、刺繡、絕染等各種不同的技術來表達觀念與美感；織品的功能與花樣已遠超過從前所能想像得到的範圍。

此次工藝中心主辦的織維藝術展，集結了國內當代幾位纖維藝術家的作品，他們將個人的創意藉由多種媒材與不同的技法表現出來；例如書寫用多質感紡織和卡片梭織技術，以織細的線材與典雅的色彩表現出中國書樂與書法；王瑜旋以刺繡技法為主的織維刺繡飾品；呂兆宏以雙次半氣結技法創作遊型及色彩豐化多樣的立體作品；許尚廉運用縫絲技法，展現豐彩的台灣文化特色；郭鳳玉運用不同編織技法表現自然景致，讓有形的外在表現出個人的風格與巧思，織維創作至今已成為一項獨立的藝術領域不斷地在進步，不但入才輩出且經常進入國際賽事，而最具台灣織品文化特色的原住民織物的研究亦有學界深入地探討，並建構保存了珍貴的文化遺產，這些努力成果待我們繼續努力地耕耘下去，建成台灣「文化立國」的使命。

吳佩珊 / 鎖子・肖像・原住民



許淑娜 / 茶

蔡玉珊 / 沙岩排灣族後織山水布

## 前言 Foreword

本中心臺北分館自96年接辦「臺灣工藝競賽」以來，每年評審出入選以上近百件作品，截至目前已累積了許多以「工藝」為志業的工藝家。為鼓勵歷屆以來得獎者努力不懈持續創作、並增加其能見度，本分館持續邀請各工藝類別之得獎者，定期發表新作，以推廣行銷其創意能量。「經緯交織 - 纖維藝術創作展」特別邀請「臺灣工藝競賽」歷屆得獎者中之纖維藝術作者展出其創作，如王冰瑞、王瑜旋、呂兆宏、吳佩珊、許尚廉、郭鳳玉、蔡玉珊、廖敏秀等，國內優秀的纖維創作者在此齊聚一堂，展現纖維藝術的創作品變化萬千的各種風貌。另外，也邀請到創立「幅新手織 - 織聞設計室」的資深編織藝術家廖敏秀提供織機，並深入淺出地為參觀民眾介紹纖維工藝的材料及使用器材等，藉由親身的體驗以深化參觀者對工藝之認知。

Since the Taipei Branch of Nation Taiwan Craft Research and Development Institute (NTCRDI) took over the responsibility for organizing the "Taiwan Craft Competition" in 2007, nearly 100 pieces of work have been selected by the juries every year. To date, we have gathered a pool of artists who have or will make "craft" their careers. To encourage the award winners to continue their creative work, we are planning to invite the past winners of different categories to exhibit their most recent works, and our goal is to provide them a stage of expanded exposure and continuous marketing through which, they can accumulate energy for continuous creative work.

For "Intertwining Warps and Wefts- Exhibition of Creative Fiber Art", we specially invited several winners of the "Taiwan Craft Competition", including Bing-Rui WANG, Yu-Hsuan WANG, Jaw-Houng LUE, Pei-Shan WU, Shang-Lien HSU, Feng-Yu KUO, and Yu-Shan TSAI, to showcase their fine creative fiber art. Their brilliant works will present the dazzling beauty of the art of fiber. Further, we have invited an artist of the weaving craft, Deland LIAO, and her Founder Tek Weaving Studio to showcase a weaving loom. This loom will be opened to the public for hands-on experience and the artist will give the visitors guided tours through the materials and tools used to create fiber art and hands-on experiences to this fun craft.

王冰瑞 / 飛翔

指導單位：文化部 MINISTRY OF CULTURE Supervisor

主辦單位：國立臺灣工藝研究發展中心 NATIONAL TAIWAN CRAFT RESEARCH AND DEVELOPMENT INSTITUTE Organizer

織機提供：幅新手織 織聞設計室 FOUNDER TEK WEAVING STUDIO Weaving Loom

參展者：

王冰瑞、王瑜旋、呂兆宏、吳佩珊、許尚廉、郭鳳玉、蔡玉珊、廖敏秀

## 展出訊息 Information

呂兆宏 / 結晶

展出期間：2013年1月26日~2013年4月14日
(每週二至週日9:00~17:00開放；週一及國定假日休館)免費參觀
開幕時間：2013年1月26日(六)下午14:30
展出地點：國立臺灣工藝研究發展中心-臺北當代工藝設計分館
展出地址：10074 臺北市中正區南海路20號9樓
(捷運中正紀念堂2號出口，本大樓1樓為便利商店)
聯繫電話：(02)23563880 ext. 302 / 218
官方網址：http://www.ntcri.gov.tw

Exhibition Duration: Jan. 26. – Apr. 14. 2013 (Admission free)
Opening: Sat., Jan. 26. 2013 at 2:30 p.m.
Opening Hours: daily from 9 a.m. to 5 p.m. / except Mondays and national holidays
Venue: National Taiwan Craft Research and Development Institute,
[Taipei Branch 9. F., No. 20 Nanhai Rd. 10074 Taipei]

## DIY時間表 schedule

| 日期 | 課程名稱 | 材料費 | 師資 | 人數限制 | 備註 |
|---|---|---|---|---|---|
| 1/26(六) 9:00-12:00 | 手織溪鼠手靠墊 | 250 元 | 廖敏秀 | 16 人 (2 人共用一機) | 請自備 縫針 (需毛線穿的過) |
| 3/2(六) 13:30-16:30 | 幸福滋味 [羊毛氈踩真頭果製作] | 150 元 | 王冰瑞 | 15 人 | 請 自 備 寶 特 瓶 一 個 (600cc)、奇異筆、抹布 |
| 3/3(日) 9:30-12:30 | 立體圍巾 [布料熱塑技巧與設計] | 300 元 | 吳佩珊 | 15 人 | |

Extra Activity

### 免費手織體驗活動

歡迎來參加免費的手織杯墊 (10 × 10cm)體驗活動，每日名額有限，行動要快喔！(圖片僅供參考，以現場提供的材質和織線為主。)

上課地點：國立臺灣工藝研究發展中心 - 臺北當代工藝設計分館(臺北市中正區南海路20號9樓)
報名專線：(02)23563880轉302、218 / Email：bifan@ntcri.gov.tw
繳費方式：請於活動前一週至本中心繳費，逾時未完成繳交報名費將自動喪失報名資格，由候補名額遞補將不另行通知。

王韻璇 / 曾子溪別


◎Tsai, Yu-Shan
Associate Professor
Department of Textile and Clothing, Fu-Jen Catholic University


The history of textiles touches upon the fields of archaeology, myths and legends, economic development, natural resources, expressions of consciousness and art, graphics, colors, and technology. And the key to the concrete and wonderful presentation of arworks lies in the final production technique. Woven vessels unearthed from archaeological sites worldwide prove that the ancient Egyptians on the African continent, the Near Eastern and Middle Eastern areas and China on the Asian continent were the earliest civilizations to produce textile products. The quality and design of textiles is the surface features of the contemporary civilization.

The traditional fabrics often carry totems of the conscious culture and belief. Although the world is constantly changing, through the process of fusion and continuous elimination, the classic fabrics still used today have become a form of carrier and representation of the heritages of the different cultures, and the long-lasting ingenuity is left for the amazement of generation after generation. In the old world with its social class system, textiles were the most prominent representation of social status. Royal families were often dressed extravagantly in clothes made with intricate craftsmanship. The textile work represents prestige and wealth. The commoners and the peasants, on the other hand, dressed plainly.

Developed up until today, some of the traditional fiber arts are disappearing into the torrent of time. Although we can still see the traditional fiber art in some of the minority ethnic groups, the traditions are now preserved and their lives continued through transforming the traditional design elements into products of the new era. Modern technology drives the world into rapid exchange of information. The contemporary textiles

王韻璇 / 曾子溪別

presented today are diversified and the constant updating of functional materials brings fiber into the different domains, such as fashion, home furnishing, architecture, medical equipment, audio equipment and transportation. What is more, the contemporary art of textiles is presented in high diversity. The artists use combinatons of techniques to convey personal expressions or aestheticts through loom-weaving, knitting, lace, felt, decorative knots, quilts, embroidery and tie-dye. The functions and designs of fiber art have long passed beyond our imagination.

"Intertwining Warps and Wefts- Exhibition of Creative Fiber Art" organized by NTCRDI features a collection of several contemporary fiber artists in Taiwan. They will express their creativity through mix-media and a range of amazing techniques. For example, the author of this article uses the techniques of dobby and card weaving to present the imagery of Chinese music and calligraphy through fluent lines and elegant colors. Yu-Hsuan WANG uses an assortment of techniques to present the art of embroidery. Jaw-Houng LUE will present 3D works of varied forms and colors created from the double-half hitch knots. Shang-Lien HSU will use the kesi techniques to present the vivid life and colors of the Taiwanese culture. Feng-Yu KUO will present the different quality of natural materials through various weaving techniques. Bing-Rui WANG and Deland LIAO will present the fun felt art. While Pei-Shan WU will present the installation work of fiber space. Each artist will showcase his/her ingenious designs and personal style through their newest creative works. Creative fiber art has become an independent genre of fine art.

Artistic representation of textile art has been progressing in Taiwan in recent years. Many talents have won awards in international competitions, and the academic sector has launched several projects to study the cultural attributes in the Taiwanese and aboriginal textile art. The heritage of fiber is now archived and preserved as precious cultural heritage, and we will continue to work towards the goal of becoming a "land of culture and art".



廖敏秀 / 沒題

REAR

FRONT