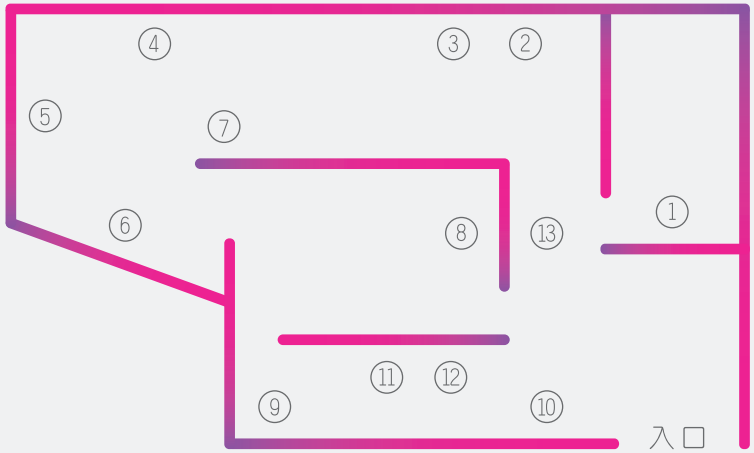
織本主義

Modern Weavolution

導覽手冊 GUIDEBOOK



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織品的製成意味著勞力的累積：在工業化時代之前，織品的生產多半是由家庭中的婦女所貢獻；邁向工業化時代至今，則轉換為開發中國家的低薪勞力。前者是無價的家務勞動，後者為廉價的市場剝削，此現象無疑正昭示著當下的社會階級與勞動分配。本展結合館藏刺繡作品與當代藝術創作，透過傳統技藝的精神與當代資本社會現象創造對話與反思。

典藏作品「繡刺繡圖」呈現出刺繡工序及生產過程中的集體勞動，包含傳承、研發、創新與追求工藝的極致美好。對照在現今資本主義的掌控下，勞動成為機械式、無意識的生產行為，以廉價為目的的生產，形構出病態的消費與剝削的工作環境。藝術家張淑滿將「刺繡圖」原作以手繪的逐格動畫再詮釋，不僅增添「動起來」的趣味，同時也向傳統刺繡一針一線縫製的精神致敬。

另一組對照是賀照緹的穿在中途島六部曲中的「薩爾瓦多日記」與羅興階的「勞資趣味競賽：你濃我濃」紀錄片，分別紀錄紡織業、成衣業在全球化的影響下，台灣工廠外移與關廠的紀實影片，紀錄國內外勞工的意識覺醒，透過抗爭、協商的過程，學習發聲、爭取權益。

「繡曾后希夜宴圖」是美術館邱再興董事長委託繡莊製作的作品，此作品為「滿繡」，意味著作品的每一吋都是以二、三層以上的絲繡交織而成。早年邱董事長為使面臨解散的繡莊得以持續經營並傳承技藝，除了收購刺繡作品外，還會以委託製作的模式支持繡莊。許家維的「回莫村一壁毯」，他以藝術創作關注泰國清萊回莫村的自強之家與其特殊的區域性歷史，並邀請自強之家的孩子以縫紉機共同創作，紀錄這些被遺忘的人事物。乍看之下，兩件作品呈現強烈的對比與差異，但仔細思考，兩件作品背後的用意與思考卻是殊途同歸。

展覽除了典藏品與當代作品的對話外，當代作品間也有不少激盪，林嵐的「偷一點綠，染一片光」與印花樂的「尋常裝飾之不尋常之美」。台灣與香港的紡織曾經有過輝煌的代工生產年代，如今日漸凋零。林嵐以「微觀經濟」系列作品與香港婦女勞工協會合作，實踐藝術社會的經濟互動的創作。蔡玟卉、邱瓊玉和沈奕妤則以「印花樂」設計品牌精神創造一個自給自足的藝術生產與健康的產業循環。

【織本主義】透過探討織品與勞動的關係，創造出新舊古今對話交流的空間。期望藉此織品的意義不再只限於功能性，能更延伸至創作者、勞動者與使用者身上。

The fabrication of fabrics means the aggregation of labor: prior to the Age of Industrialization, it was women in the families contributing to the production of fabrics, whereas from Industrialized Age to date it is the underpaid labor in developing countries that makes fabrics. The former is an invaluable household labor, while the latter is a low-priced market exploitation. This exhibition combines embroidery pieces with contemporary artworks, fabricating dialogues and reflections with the spirit of traditional techniques and the phenomenon of capital society nowadays.

The artwork “The Embroidery of Embroidery” depicts the process of embroidery and the collective labor along the way, including the heritage, the development, the innovation and the pursuit of sublime craftsmanship. Nevertheless, the labor today, within the grasp of capitalism, has become mechanical, unconscious behavior of production. With cheapness as its core, morbid consumption as well as exploiting work environment is thus formed. The artist Shu-Man Chang re-interpret the work “The embroidery of embroidery” with hand-painted stop motion animation, not only adding the fun of “motion,” but honoring the spirit of traditional embroidery – stitch by stitch.

Another theme is brought by Chao-Ti Ho’s “Wandering Island -- El Salvador Journal” and Hsin-JieLo’s “Funny Competition between Labor and Management: You Have Me in You.” The two documentaries respectively showcase textile & clothing industry, under the influence of globalization, wither or move out of Taiwan and that the awakening of laborers at home and abroad and their fight for right via confrontation and negotiation.

“Embroidery of Hou-Hsi Tseng’s Night Banquet” is a piece created by an embroidery workshop by the request of Andrew Chew, the president of the Museum. This art piece employed “dense embroidery technique,” with every inch of the piece woven with 2, 3, or even more layers of silk embroidery. Previously President Chew supported the workshop via commissioned production and procurement of its embroidery pieces, to alter the workshop’s fate of dissolution and pass on the tradition. Chia-Wei Hsu’s “Huai Mo Village – Tapestry” focuses on the Huai Mo Tzu Chiang House in Chiang Rai, Thailand and the region’scomplex history through inviting the children of the House to co-create with sewing machines and documents the forsaken. The two artworks appear utterly different, and yet the concepts behind are identical.

The exhibition presentsnot only the dialogues between the collection of the Museum and the contemporary works, but the ones in between the contemporary works, such as that of Jaffa Lam‘s “Enlightened from Green and Light” andStudio inBlooom’s “Unfamiliar Beauty of the Familiar Things.” The textile industry of Taiwan and of Hong Kong used to have their glorious OEM time, which arenow withered. Jaffa Lam cooperated with Hong Kong Women Workers' Association on “Micro Economy” project, realizing the practice of economic interaction of the art society. Hana Tsai, Chung-Yu Chiu and Ama Shen with their brand spirit of “inBloom,” create a self-sufficient art production as well as a healthy industry cycle.

Through the dialogue between fabrics and labor, “Modern Weavolution”shall open up a space for the intercourse between the old/antiquity vs. the new/modernity, in hopes of unwinding the meaning of fabric, extending to the creators, laborers, and users that take part in the process.

1

勞資趣味競賽：你濃我濃

Funny Competition Between Labor And Management : You Have Me In You

羅興階 Shin-Jie Lo

彩色有聲錄像，136分鐘，1998

1996年11月15日有28年歷史的台南縣東洋針織以緊縮營業為由宣布停業，員工511人全部資遣。但資方僅付五成一的資遣費，不足四成九須待資方變賣廠區土地才能求償。員工自覺權益大大受損，為了討回公道成立了自救會，進行圍廠抗爭，與各工運團體串連，北上到各政府機關與機場「遊街」…勞工辛苦爭取到的承諾能否兌現?

本片榮獲1998年第一屆台北電影節最佳紀錄片，除了冷靜紀錄台灣中小企業在金融風暴襲捲後的狀態，勞資雙方之間的拉扯，更牽引出人對生命、對希望、對忠誠、對整個人類制度的複雜省思。

On November 15 of 1996, the 28-year-old Toyo Knitting Company in Tainan closed down to tighten its business expense. All the 511 employees were laid off as a result. However, the employer only paid 51% of the severance, while the other 49% was on halt until the employer sell out the factory land. The employees formed a union to secure their infringed right. They besieged the factory, linked with other labor groups, “paraded” in front of the government agencies in the capital, etc. Whether the promises given to the labors could be fulfilled remains a question, nevertheless.

This film was honored by the Best Documentary Award of the 1st Taipei Film Festival 1998 for its calm documentary of the small & medium enterprises after the financial crisis, the disputes between employers and employees, and its profound reflections on the life, the hope, the loyalty, and the entire system of humanity.



2

偷一點綠，染一片光 Enlightened from Green and Light

林嵐 Jaffa Lam

拼接雨傘布裝置，2015

藝術家林嵐長期進行的「微觀經濟」系列是和香港婦女勞工協會合作，實踐藝術社會的經濟互動的創作。製作的女工都是以前製衣廠的女工改行，以回收雨傘布為物料來從事藝術創作。

如果說珍惜大自然、愛好綠色、重視回收資源，以及重新創作是一種生活的態度，「手工」則是實踐應用時的一件必需品。但是在大都市，「手工」和「綠色」仍是罕有的資源。

藝術家兩次來到鳳甲美術館，都被窗外的綠色平原所吸引。可惜的是，僅存的綠色生態因都市發展而日漸縮小，終有一天，我們需要靠望遠鏡才能看到那麼一點點的綠。這次林嵐將窗外的「綠色」通過「手工」雨傘布隧道展出，透過「防盜鏡」讓觀者在室內遠觀窗外一那被土地開發商垂涎的一點綠。

在美術館咖啡廳同步展出「微觀經濟」系列的另一件作品，運用波浪般起伏的傘布將溫柔的自然光引進舒適的空間，讓人在休憩的同時，亦能欣賞藝術家的作品。

Jaffa Lamhas been cooperated with Hong Kong Woman Labor Association on the “Micro Economy” project, practicing the creation of social economic interaction. The female labors used to be workers in garment factory, now engage themselves in artistic creation with recycled umbrella fabric.

If we are to cherish the Nature, go green, and valued the recycled resources, re-creative is the attitude toward life. “Hand-made” is a necessity in practice. Yet, “hand-made” as well as “green” is still a rare resource.

The artist had been to Hong-Gah Museum twice, fascinated by the green plain outside the window. The green landscape shrank due to urbanization nevertheless. Eventually, we may have to see the tiny little bit of green through atelescope. This time Jaffa Lam displays the “green” outside the window with “handmade” umbrella fabric. Through a “security mirror,” the audience may gaze “the prey of construction companies, the tiny little green outside” on the inside.

3

尋常裝飾之不尋常之美 Unfamiliar Beauty of the Familiar Things

印花樂 in Blooom

洋裝五連作, 65×25×120cm, 2013
布花五連作, 85×180cm, 2013

燒金桶上的花型風洞、塑膠袋上的紅色印花、玻璃窗上的壓花…這些在台灣人看來極為尋常的裝飾，對外國人而言反而散發屬於台灣的可愛風味。透過網版絹版、數位印花、鏤空裁剪，不同的布料表現技法來呈現這些圖樣。另外還搭配絲緞、烏干紗、薄棉…等不同質感的布料，重新詮釋生活物件。印花樂和小型代工廠合作，希望傳達作品最源初的庶民生活質感，亦向生產者致敬。透過師傅們勞動的雙手，將日常美學淋漓盡致地呈現在布料與服裝上。

牆上五件掛簾是由生活用品啟發靈感而來的創作布料，與此對應的是五件用這些布料做成的洋裝，並在內部裝上燈泡。因為「洋裝」具有浪漫、純淨的意涵，搭配燈光的流洩，傳遞出詩意魔幻的感受，因此以「洋裝燈」的概念作為布料的立體呈現方式。

印花樂擅長以布料為媒介，傳達對尋常器物的不尋常想像，並挖掘日常生活中的非日常觀點，希望讓大家感受到耳目一新的藝術生活經驗。

The flora holes on paper money incinerators, the red printing on plastic bags, and the embossing on glass windows… All these common decorations appear adorable unique to Taiwan, through various textile techniques such as serigraphy, digital printing, cut-out, etc. to represent these patterns. Additionally, different textures of fabrics like silk, organza, nainsook, and so on reinterpret these articles of daily life. in Blooom cooperated with small foundries, in hopes of conveying the original texture of commoners' lives as well as honoring makers. Via the diligent hands of masters, the everyday aesthetic is thus lively emerge on textile and garments.

The five curtains on the wall are creative clothes inspired by daily articles. Echoing the five are the other five dresses made of these clothes, in which light bulbs are installed. "Dress" carries the connotation of romance and purity. As the lighting pours out, poetic sense of fantasy flows. As such, a 3D cloth presentation of "dress lamp" is created.

in Blooom excels at adopting cloths as medium and conveying extraordinary imagination toward ordinary articles. And it explores non-everyday angles of everyday life, so as to share the novel artistic life experience.



4

繡曾后希夜宴圖 Embroidery of Hou-Hsi Tseng's Night Banquet

盧門建英繡莊

繡畫，80 × 147cm，1995

《夜宴圖》原圖為曾后希所作，現藏台北國賓飯店。場面富麗宏大，表現夜宴之熱鬧繁歡情景。畫中人物衆多，數十位宮廷樂伎在雕樑畫棟、石山風竹、帳幃擺設中迤邐穿梭；在觥籌交錯之間，陶醉於歌舞逸樂之中，人物流連卻刻劃得一絲不亂，顯示了極高的構圖技巧。

蘇州盧門建英繡莊以刺繡重製此圖，運用多種蘇繡針法傳神地表達原作神韻，整件作品動員八位繡師歷時四年半的時間才得以完成。看上去一氣呵成、天衣無縫，尤其絲線本身材質的潤麗光澤，甚至較原畫更能傳達出富貴奢華的氛圍，乃現代人物刺繡集大成之作。

此件以「滿繡」為最大特色，亦即畫面上每一吋皆以二至三層以上的繡線繡滿，全無留白之處。鳳甲美術館董事長邱再興先生為使面臨解散的繡莊得以持續經營並傳承技藝，除了收購刺繡作品外，還會以委託製作的模式支持繡莊，此乃其收藏之代表作品。

The original copy of "Night Banquet" is a work of Hou-Hsi Tseng, now in the collection of the Ambassador Hotel Taipei, capturing the glorious night banquet of jubilation. There are many characters in the picture, with dozens of court musicians meandering in between refined pillars, poetic man-made landscape, and decorated curtains and ornaments. The figures are depicted vividly as if they were enjoying the intoxicating liquors, the exhilarating dance, as well as the music, demonstrating the artist's exceptional skills in composition.

Suzhou Lumen Jianying Embroidery Studio re-created this piece with embroidery. Employing various Su Embroidery techniques, it took 4.5 years of 8 embroidery maestros to complete this vivid artpiece. The piece appears genuine and seamless, especially that the luster of silk conveys the sense of luxury far better than the original copy. It is indeed a masterpiece of modern embroidery portrait.

This artpiece employsthe "dense embroidery technique," with every inch of the piece wovenwith 2, 3, or even more layers of silk embroidery without any blank left. President Chewsupported the studio via commissioned production and procurement of its embroidery pieces, to alter the studio's fate of dissolution and pass on the tradition.This is one of the classical pieces of such collection.



5

回莫村一壁毯 Huai Mo Village - Tapestry

許家維 Chia-Wei Hsu
壁毯，290cm × 190cm, 2013

許家維此次創作計劃關注泰國清萊回莫村的自強之家與其特殊的區域性歷史。1949年國民黨在國共內戰戰敗後撤守台灣, 但另外留了一支兩千多人的正規部隊於泰緬邊境的金三角與清萊美斯樂。而後在複雜的國際情勢下，這支「孤軍」被宣告與中華民國政府斷絕關係。1970年後，「孤軍」紛紛在冷戰時期加入傭兵以及種運毒品來獲取微薄的生存空間，導致回莫村自強之家中多數孩童的父母是因毒品交易被判死刑或因毒品糾紛而喪命。

藝術家探訪自強之家期間，發現十多年前一位英國人曾捐贈十多台縫紉機，當初的用意是希望當地的孤兒能夠利用縫紉機製作一些衣物來販售好換取生活的費用，但最後卻不盡如人意。於是許家維邀請一位老師教導孩子們如何操作縫紉機，共同完成了這幅壁毯。

壁毯上的圖像來自於1973年的老照片，在1970年代的冷戰架構下，美國政府秘密支持中華民國政府在回莫村成立情報局，而自強之家的創辦人正是一名老情報員。這張老照片是當時的長官在甫成立的情報局前所拍攝；壁毯的製作材料則來自於製作當地孩童衣服的布料：深藍色布料是製作女孩子的裙子，卡其色布料是製作男孩子的褲子，白色則是襯衫。

This project of Hsu focuses on the Huai Mo Tzu Chiang House in Chiang Rai, Thailand and the region's complex history. In 1949 KMT was defeated in Chinese civil war and retreated to Taiwan. And yet it left a 2000-strong troop inthe Golden Triangle at the Thai-Myanmar border and Chiang Rai, Mae Salong. As such, this "lone troop" was denounced its relationship with the government of Republic of China under the complex international circumstances. In 1970 and after, the"lone troop" joined the company of mercenary or had been assisting in drug trade to make a shabby living. Most of the parents of Huai Mo Tzu Chiang House's orphans died from death sentence or interest conflict of drug business as a result.

The artist found during his visit to the House a dozen or so sewing machines, donated by a British a decade ago. The purpose was to assist the local orphans to earn their living with these sewing machines, but in vain. Consequently, a teacher, invited by Hsu, came to teach kids how to operate the sewing machines, and completed this piece of tapestry together.

The patterns on the tapestry was inspired by a photograph of 1973. Within the framework of Cold War back in 1970s, the US government secretly supported ROC government establishing intelligence agency at Huai Mo Village. The founder of Tzu Chiang House was a former agent. In the vintage photo there are two senior officers standing in front of the newly-established agency. The materials of the tapestry came from the fabrics of local children's clothes, in which the dark blue fabrics are for girl's skirts, the khaki boy's pants, and the white their shirts.



6

薩爾瓦多日記 El Salvador Journal

賀照緹 Chao-TiHo

彩色有聲錄像，55分鐘，2008

在中美洲的薩爾瓦多，有一家Just Garments（公平成衣廠），原本是台灣台南企業投資的工廠。2002年，台南企業無預警關廠，工廠工人的生計陷入危機，在向台南企業的上游廠商GAP抗議之後，台南企業回頭跟工會談判，並成立了一個由工人自己管理經營的成衣廠。這個工廠是全球1800個加工出口區中，唯一一個在公司跑掉後，仍透過談判而成立的新工廠，因此受到關注全球化議題的人士矚目，促成這個全球首例的關鍵人物，就是台灣世新大學的副教授陳信行。

2007年春天，Just Garments遇到空前的經營困境。陳信行剛抵達當地，他的好友，也是成衣廠的工人代表席貝多就告訴他，因為工廠積欠房租，廠房剛剛被房東鎖起來。工會幹部即將召開重要會議，討論將來何去何從。

導演賀照緹在拍攝「穿在中途島六部曲」的過程中，發現在全球化的生產架構下，貧者被擠進邊緣角落的趨勢十分明顯，特別是在第三世界負責製造產品的工廠。攝製小組希望能在擋不住的全球化浪潮下找到逆勢求生的希望，因此隨同陳信行遠赴薩爾瓦多，自陳信行的日記，以及他和席貝多往返的748封信中，記錄這段橫越太平洋的友誼，亦從中美洲這群工人的身上，看到面對失敗的力量與勇氣。

本節目由公共電視提供

In Salvador of Central America there is a factory called Just Garments, originally a factory funded by a Tainan Enterprisesof Taiwan. In 2002, Tainan Enterprises closed the factory without warning, putting the livelihood of the factory workers in trouble. After being protested to the upstream manufacturer of Tainan Enterprises – GAP, Tainan Enterprises had to negotiate with the labor union. A garment factory run by the workers themselves was thus established. This factory is, among the 1,800 export processing zonesworldwide, the one and only factory founded after negotiation with its former owner. It therefore becomes the spotlight of the activists concerning the issues around globalization. The key person in this case is the associate professor Hsin-Hsing Chen from Shih-Hsin University.

In the Spring of 2007, Just Garments faced unprecedented challenge. As professor Chen arrived, his friend and the representative of the factory workers, Gilberto Garcia, told him that the factory was just locked up by the landlord because the factory was in rent arrears. The union leaderswere going to throw a crucial meeting, deciding their fate as well as their future.

Director Chao-Ti Ho in his production of “Wandering Island” found that the poor are apparently marginalized within the production structure of globalization, especially those in the factories of the third world. The video crew,insearch of the hope of surviving amid the unstoppable waves of globalization, tagged along with Chen to Salvador. The 748 letters between Hsin-Hsing Chen and Gilberto Garcia carry not only the trans-Pacific friendship between the two, but the strength as well as the courage of these Central American workers in the face ofdefeat



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西施浣紗 Xi Shi Huan Sha

黃淬鋒，饒碧友 設計
雙面全異繡，27 ×58 ×64cm

《西施浣紗》以雙面全異繡的技法著力表現這位絕世美人在越國時的清麗與入吳宮後的哀婉；「朝為越溪女」時的西施，窈窕的身形襯著楊柳清溪，雖荊釵布裙卻難掩秀色；繡品的另一面呈現西施「暮作吳宮妃」時的鬱鬱寡歡，在層層帷幕掩映下的她，雖置身於華美的吳宮中，但她獨自伴著即將燒盡的蠟燭，微微蹙眉顯得心事重重。這件作品以多重的對照烘托出人物的今昔心境。

雙面全異繡是在同一繡料的正反兩面繡出構圖、色彩、針法均不相同的物象，從而形成相同輪廓但不同意境的畫面。這幅繁複無比的作品由黃淬鋒設計、饒碧友刺繡，兩人以超乎尋常的心智和藝術感悟能力，以一點一滴一絲一縷的專注力在畫面上進行卓絕的藝術創造。

“Xi Shi Huan Sha” depicts the unrivaled elegance of Xi Shi in Yue and herdismayin Wu palaceviadual variant embroiderytechnique. Xi Shi “as the lady at the riverside in the morning” was no doubt a fair lady even in shabby clothing. At the other side of the piece, it reveals the melancholy Xi Shi “as the concubine in Wu Palacein the dusk.” Behind layers of curtain, Xi Shi, sitting within the luxurious Wu Palace, frowns alone with withering candles by her side. This artpiece demonstrates the protagonist’s mood in the past and present with multiple contrasts.

The dual variant embroidery technique is a technique that embroiders objects that are utterly different in composition, coloring, and stitches on either side of a cloth and thus form two pictures with resemble contours and yet carry different concepts. This exquisite piece is designed by Huang Cui-Feng and sewn by Yao Bi-Yo. With their exceptional minds and exuberant artistic perceptions, Huang and Yao create this extraordinary artpiece in full dedication.



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迴 The Loop

康雅筑 Ya-Chu Kang

影像紀錄，泥土，2014-2015

作品《迴》透過材質本身的意義來象徵生命狀態的輪迴與循環，概念來自於康雅筑在泰國駐村期間的經驗，以及受當地建築與寺廟常見的尖塔三角形屋頂的啓發，三角形的符號意味著開始、過程與結束，且往往涉及三位一體的神，在眾多的古文明中均有發掘。作品以泥土在地面上鋪呈出引自泰國傳統織品中經常出現的圖紋，這些圖紋多半與自然相關，藝術家邀請觀眾走近並以足跡逐漸改變泥土織毯的樣貌，使之在展覽的最終回歸到原始自然的狀態，藉此反應循環週期與世界之間的連結。

“The Loop” represents a constant circulating cycle. It was inspired from experiencing the architecture and temples during Kang’s stay in Thailand. It is very common to see the shape of a triangle roof and the tiptop of the tower. The symbol of the triangle expresses the beginning, the midpoint and the end, and often relates to the Trinity of God, which can be found in many different ancient cultures. The dirt carpet installation on the floor is from traditional textile patterns that have their own particular meaning. People were invited to walk around the area thereby altering the order in the patterns by shifting around the dirt with their walking. This process reflects the status of the cycle among the world.



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琵琶行 The Pipa Tune

青蚊畫；張磊書
刺繡：吳鳴文
雙面立體屏風，14×19×37.5cm

琵琶行是唐代詩人白居易的著名長詩，作品刻劃了潯陽江頭一個賣唱藝人的坎坷人生，琵琶女的形象從此變成中國文學名著的最動人形象之一。作品以精微繡形式，刻劃“猶抱琵琶半遮面”琵琶女的身姿風采；尤其在女子衣帶的輪廓處，繡師匠心的繡上〈琵琶行〉長詩於其上，每個文字僅毫釐大小，並隨衣帶流暢轉折，繡藝精湛巧妙。而作品背後繡師則同樣以精微繡形式，將白居易〈琵琶行〉長詩全首繡出，細細密密，蠅毫微末間，豎直橫平，絲毫不亂，歷歷可辨，令人歎為觀止。



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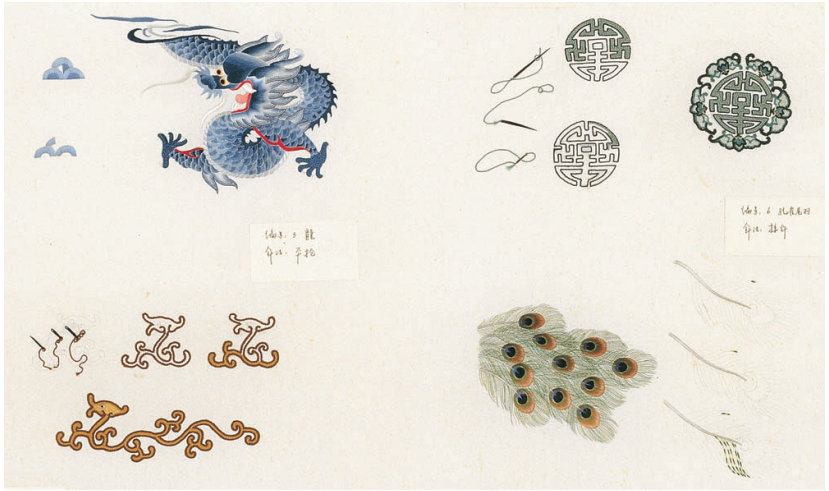
蘇繡 繡法解說 Suzhou Embroidery Stitches

蘇州顧文霞工作室
繡畫，140×72cm，1995



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繡刺繡圖 The Embroidery of Embroidery

顧文霞工作室
繡畫，30×228 ㎝，1990

《刺繡圖》為中國近代著名書畫家費新我於1956年所作，以白描長卷分段描繪的形式，錯落有致地呈現出1950年代蘇州顧文霞工作室24位刺繡師傅的工作情形。

畫面從右到左分別是：上棚、勾勒畫稿、配色劈線與施繡、細對畫稿、切磋指導、落棚、成品檢驗等多道蘇繡製作程序。

1990年代，顧文霞工作室將此圖繡出，以蘇繡平繡針法把原圖單線勾勒、簡潔明快的線條繡得相當流暢，人物動態及神情歷歷可辨，繡品卷末更加上費新我後人的題跋記述，為刺繡工藝留下了一幅栩栩如生的寫照。



"The Embroidery of Embroidery" is an artpiece made by the renownedcontemporary Chinese artist Xin-Wo Fei in 1956. In a form of line drawing on a long scroll in sections, it captures the works of Suzhou Gu Wen-Xia Studio's 24 embroidery masters in 1950s in an orderly fashion.

From right to left of the pattern, the sequence of Su Embroidery are "Stretching," "Sketching," "Color Splitting," Embroidery," "Fine-tuning," "Peer-tutoring," "Detachment," and "Inspection."

Back in 1990s, Gu Wen-Xia Studio presented this embroidery piece. With straight stitch technique outlining the contours of the original copy, the embroidery style of this piece is swift and brilliant, so the visitors could see the lively expressions of various characters;at the end of the embroidery scroll there is an inscription of Fei's descendent, altogether leaving a vivid portrayal of embroidery craftsmanship.

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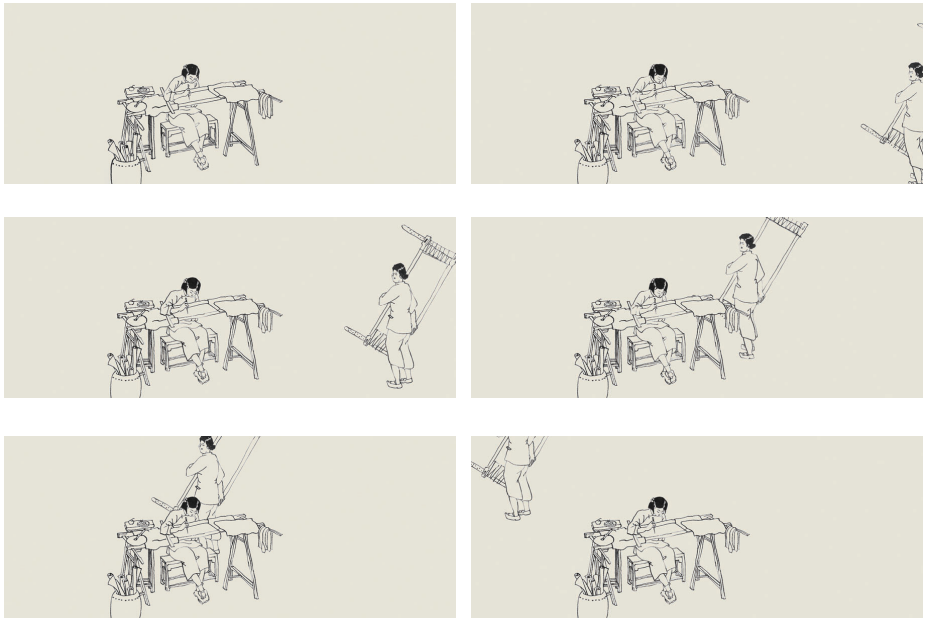
刺繡圖 The Embroidery

張淑滿 Shu-Man Chang

逐格動畫, 3分鐘， 2015

現今織品勞動的狀態在資本主義的掌控下，勞動成為機械式、無意識的生產行為，病態地追求快速與廉價，卻造就沒有保障的血汗工廠，這種浪費甚至形成對生態的破壞。對照刺繡圖表現刺繡工藝的集體勞動與生產過程，此勞動包含技藝的傳承、研發與創新，追求刺繡工藝的極致與美好。藝術家張淑滿將「刺繡圖」原作以手繪的逐格動畫再詮釋，不僅增添「動起來」的趣味，同時也向傳統刺繡一針一線縫製的精神致敬。

The labor of fabric industry nowadays has become mechanical, meaningless behavior of production under the control of capitalism. Morbidly in pursuit of cheapness and promptness, exploiting work environment is thus formed. In contrast, “The Embroidery of Embroidery” depicts the process of embroidery and the collective labor along the way, including the heritage, the development, and the innovation of skills and the pursuit of sublime craftsmanship.The artist Shu-Man Chang re-interprets the work with hand-painted stop motion animation, not only adding the fun of “motion,” but honoring the spirit of traditional embroidery — stitch by stitch.



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苗繡 Ethnic Miao Embroidery

作者年代不詳

相傳苗族在女首領蘭娟的帶領下向南遷徙，她以在衣裳上刺繡做記號的方式，記錄一路行來跋山涉水的歷程，愈往南，經過的山水愈多、圖案愈密，直至最後決定定居下來，全身上下也都繡滿了各色圖樣，此後記載著整個部族遷徙史的「蘭娟衣」也成了苗族姑娘出嫁必備的嫁妝。

不同於漢人刺繡風格注重寫生、仿真或喜好將刺繡與書畫融為一體，注重以針代筆的文人逸趣。苗繡的特色在於實用性，往往可在苗人衣服領襟、袖帕、裙襬上發現家族特有或深具文化歷史意義的圖案。這些圖案多以整齊規律且對稱的幾何小圖形組成具有意義的大圖騰。

Legend goes thatthe Miao Tribe, led by its female leader Lan Juan, migrated to south. Lan embroidered the tough journey on her clothes. The farther to the south, the more mountains and rivers appear, and denser the patterns. In the end they decided to settle down, and the clothes was already full of colorful patterns. The “Lan Juan Clothes” that carries the migrant history of the tribe thus becomes the dowry of Miao females for marriage.

Different from the embroidery style of Hans, who tends to adapt needle as pen and portray in a realist manner, Miao Embroidery features with its practicality. You could find on the collars, sleeves, or skirts patterns unique to families or with cultural & historical meanings. All these patterns are often meaningful huge totems consisted of neat and symmetrical small geometric patterns.

