

大家好，我是任健

Hello everyone, I am Ren Jie

很高興能以研究員的身份參與到六廠紡織文化藝術館舉辦的尋緒漸進：再訪東亞創作研習會

It's my pleasure to participate in the online sharing series *Following Traces: Spinning East Creative Forum* held by CHAT as a researcher

接下去呢，我會以錄制和屏幕共享的方式

In the following part of recording and screen sharing

和大家一起分享我在這一次研究項目里的一個主題和一些進展

I will share the content and progress of my current research project

希望大家多多交流，多多討論

I hope this will encourage broad exchange and discussion 大家好

Hello everyone

感謝六廠紡織文化藝術館，也感謝策展人慰慰邀請我參加這個研究項目

Many thanks to CHAT and curator Weiwei for inviting me to participate in this research project

我的本職工作是教師

I am a teacher

個人方面其實更多的也是去創作自己的作品，作為一個藝術實踐者去工作

In my spare time, I create my own works as an art practitioner

所以，像這樣研究性的項目

Therefore, for research projects like this

我可能會從更加視覺、也更加實際的角度出發，去觀察、去思考

I might observe and think from a rather visual and practical perspective

以實踐者的身份去討論

And discuss them as a practitioner

今天這個分享我覺得也是一個很好的機會

Today's sharing is a good opportunity

可以給大家來交流一下關於這樣的一個研究項目的主題選擇和一些進展

to communicate the theme selection and current progress of my research project

之前聽了建築師 Charles 老師的分享

I listened to the sharing of Charles earlier, who is an architect

對我來說是一個特別有意思的主題，也是我一直希望去瞭解的一個方向

He addressed a particularly interesting theme, and a direction I've always wanted to explore

建築和織物的關係，或者說淵源可能比我們想像的要深遠的多

The relationship or long association between architecture and textile may be far more profound than we expected

很多的建築師、建築研究者都提出過他們的見解

Many architects and architectural researchers have provided insights on this topic

當然，還有這個包浩斯的紡織藝術家安妮阿爾伯斯，和建築師巴克明斯特福勒

We also have the Bauhaus textile artist Anni Albers and architect Buckminster Fuller

他們之間有一個長達 22 年的通訊交流

Who had kept in constant contact for 22 years

在建築和織物這兩個媒介之間，他有了一些新的討論

Charles brought in new discussions in the space between architecture and textiles 其實我在這個研究項目當中的選題或者說出發點，或多或少地和建築也有一些關聯

My theme selection or starting point of this research project is more or less related to architecture

今年年初的時候，慰慰跟我提到了這個項目

Earlier this year, Weiwei mentioned the project to me

我就提出了一個初步的想法，就是關於這個居室中的織物

I came up with some preliminary ideas about textile in the living space

或者更加專業一點的表述，應該是家用紡織品

Or a more professional expression should be 'home textile'

但是家用紡織品這個詞，它儘管很準確，也很科學

Although the term 'home textile' is accurate and scientific

可是，也很容易把大家的思路誤導到一些約定俗成的方向，比如說床上用品

It can easily mislead our thinking to cliches, such as bed linings

很多人一提到家用紡織品，只會想到聯想到這個床上用品

When people think of home textile, mostly they may only associate it with bed linings

這樣的話就忽略了更多的內容，也忽略了更多的可能性

This view overlooks the possibility of additional meanings and interpretations

所以在後續的研究裡面，我就使用了家居織物或者居室中的織物這個表述

Therefore, in the following research, I used the term 'household textile' or 'textile in the living space

我想大家也能夠準確的瞭解到我所關注的對象

I think people could then accurately acknowledge the objects that I am referring to

就是那些圍繞著我們的日常生活，填滿了我們居住空間的那些織物

The textiles that surround us and fill in our living spaces

包括窗簾、地毯、床帳、靠墊等等

Including blinds, carpets, bed curtains, cushions, etc.

在我們的衣物和建築物之間

Between our clothes and architecture

這些織物就很像是一個柔軟的緩衝帶，把我們給包圍起來了

These textiles surround us like a soft buffer zone

但是相對於服裝和建築來說

But compared with clothes and architecture

我們對它的關注又是非常少的，往往對它們是視而不見的

We pay relatively little attention to them and usually ignore them

2014 年的時候，我曾經做過一個關於中國傳統織物文化的研究

I did a research on traditional Chinese textile culture in 2014

選取的對象是宋代居室中的織物

Its subject is Song Dynasty household textiles

通過過去的這個研究，我發現家居織物，是一個特別複雜也特別值得關注的對象

Through this research, I found that household textile is an extremely complex subject that deserves special attention

它當然跟織物本身有關，也和建築地域，生產生活方式有關

It can be related to the medium of textile itself, architecture, production means and lifestyles

當然也和這個特定的時代和文化有關

**As well as a particular time and culture**

可以說是千頭萬緒都集中在它這一處了

**Which incorporates many different aspects of thinking and methodologies**

所以在收到這個項目邀請的時候，我特別想在家居織物這個方向上繼續找一找線索和可能性

**Therefore, I was eager to dig up more clues and possibilities in household textile when I got the project invitation**

但是，關於家居織物的專門的這個文化性的研究是非常少的

**However, there was little research regarding the cultural discussion of household textile**

不論是這個傳統的還是在當代這一塊兒，都很少

**Whether it is traditional or of a more contemporary time**

這也是我在這次過程當中遇到的一個困難，很難找到以它為主題的一個比較全面的資料

**And this created an obstacle in my research for it was hard to find comprehensive materials on this theme**

這些織物，它們大部分都被劃歸到紡織，輕工業、工藝美術、裝飾藝術，或者是設計這些方向

**Those textiles were mostly classified into the categories of textiles, light industry, arts and crafts, decorative art, or design**

而且只是其中很小的一部分，非常的碎片化，沒有形成一個有邏輯的線索

**And only a small part of them were studied, which was fragmented and failed to form a logical clue**

尤其是當我用這個家用紡織品或者家紡這個關鍵詞去搜索圖書館的資源的時候

**Especially when I searched 'home textile' in library databases**

獲得的這個資料收集幾乎全部都是關於工業生產的

**Almost all the outcomes were about industrial production**

全是一些技術性的資料和數據，沒有任何的溫度和觸感

**Which were all technical materials and data without warmth or texture**

這個結果讓我有點失望，也產生了一些疑問

**This result disappointed me a little, and also raised some questions**

為什麼這些給我們的居室帶來溫暖、賦予我們生活以意義的織物，是以這樣的一種面貌，這樣的一種方式被呈現出來

**Why are textiles that bring warmth to our living space and endow meanings to our life presented with these features and in this way**

顯而易見，它們自身有著一個非常悠久的歷史

**Obviously, they have a long history**

這種溫度或者說觸感也是穿越了千百年，一直延續到現在

**Warmth and texture have lasted for thousands of years till now**

我們應該如何去接近它們，然後如何去瞭解它們

**How can we approach and understand them?**

這種非常感性的情緒和疑問，其實也給我增加了一些好奇心和動力

**This kind of sentimental question actually boosted my curiosity and motivation**

當然，過去在研究這個宋代家居織物的時候，資料的匱乏也是最初的一個問題

The scarcity of resources has been a problem for the studies of Song Dynasty household textiles

因為這個織物它的材料特性，它很難被保留下來

Because of their properties, textile materials are difficult to preserve

即使這些古代的織物倖存下來了，但它們已經和居室空間和家具都分離了

Even if ancient textiles survived, they had already been separated from the original living space and furniture

我們能看到的僅僅是織物本身

What we can see is only the textile

它原先的那些功能、意義都隨著這種分離而消失了

Their original functions and meanings are lost

我們就很難去想像它們在當時是如何被使用的，它們在居室當中又是如何呈現

Thus, it is hard for us to imagine how they were used and presented in living spaces

呈現一種怎樣怎樣的形態，互相之間形成一個怎樣的空間格局，包括與這個生活方式的關係

In what forms were they presented? What kind of spatial order did they form? How did they relate to lifestyles?

這些我們都是很難去獲知的

We can hardly answer these questions

但是，當時的這個圖像和文獻提供了很多的信息和幫助

Still, images and literature at that time provided a lot of information and help

從大量的就是宋代繪畫裡面

Many Song Dynasty paintings

包括這個官方的圖像，宮廷繪畫，民間的風俗畫、商品畫，還有這個宗教繪畫和墓室壁畫

Including official images, court paintings, genre paintings, commercial paintings, religious paintings, and tomb murals

這些繪畫作品裡面，我們都可以比較清晰地看到織物在居室空間里的一個顯形

They enable us to visualize textiles in their original context

從它的生產開始，包括這樣的一些圖像，我們都可以看到它的一個生產的過程

From its production process

一直到它的質地、色彩，形態、空間位置，以及和家具的這種關係和建築物的這種關係

To its texture, color, form, relative spatial position, and relationships with furniture and architectural space

其實都是可以看到的

These are all visible in the paintings

同時，我們也能看到不同的社會階層，他們所使用的不同類型的織物，不同材質的織物

Meanwhile, we get to see different types and textures of textiles used by different social classes

這樣就有了一種可能性，讓我可以從織物的圖像出發

The various possibilities prompted me to start from the images of textile

去反向地追溯到它的生產和生產者、技術和設備的積極性

To trace its production and producers, progressiveness of techniques and devices  
和紡織品有關的文化政策、當然也包括消費者和貿易路線等等

Cultural policies regarding textiles, and possible consumers and trade routes  
這些信息都是可以去反向追溯的

This information can all be deduced and verified

那各種類型的文獻，包括官方的典籍、民間的野史

There are also different types of literature, including official documents, folk history  
非常多的詩歌、宋人筆記、還有後來的小說等等

Extensive poetry, Song literati notes, and later novels, etc

它也是從另外一個角度去勾勒出的織物在生活 and 社會當中的一個樣貌

They delineated the appearance of textiles in life and society from a different angle

現在的這個宋代研究特別多，當中也有涉及到織物的部分

Nowadays, there is a great deal of research on Song Dynasty, including studies on textiles

雖然還是比較小的一些碎片穿插在一個大的綜合性的研究裡面

Still this might be a small and fragmented part of a larger research

But when they are integrated

但是當它們組合起來的時候，我覺得對於觀察並且建構家居織物 and 社會秩序之間的關係還是有很大的幫助的

They could be really helpful to the observation and construction of relationships between  
household textiles and social order

最後，我是從材料技術與等級制、空間秩序、精神秩序三個方面

Lastly, I tried to discuss the relationships between household textiles and social order

去試著討論了宋代家居織物 and 社會秩序之間的關係

From three aspects: materiality, techniques and hierarchy, spatial order, and spiritual order

這是一個從圖像 and 文獻中去抽絲剝繭的這麼一個過程

This is a careful analytical process of images and literature

任何一個細節都會引導出一條新的線索

Every detail can elicit a new clue

無數條線索最終就交織在一起，就真的像紡織一樣

When millions of clues are weaved together

織成了一個多層次的、關於中國古代家居織物的一個途徑

It created a multi-layered approach to investigate ancient Chinese household textiles

那在這一次的研究項目當中

In this research program

我想把注意力更多的放在現代的家居織物上

I want to focus more on modern household textiles

相對古代而言

Compared with traditional and ancient textiles,

現代的家居織物離我們的生活更近，離我們的身體也更近

Modern household textiles are closer to our lives and bodies

其實我們是能夠切身地感受到它們的存在的

So that we can physically feel their existence

而不用通過圖像 and 文獻去想象

Instead of imagining them through images and literature

當然，它們和過去的織物一樣

**Certainly, like textiles in the past**

也是和社會秩序之間有著種種的關聯的

**They are intricately linked to social order**

但這種關聯是如何發生的

**But how did that happen?**

哪一些線索是從過去延續至今的

**What clues have lasted from the past till now?**

哪一些細節是隨著時代的演進慢慢地浮現出來的

**What details emerge with the arrival of new eras?**

所以，這些都是我覺得值得去思考的一些問題

**These are some questions I think worth careful thinking on**

相對於過去的這個研究，我能夠預感到的是

**Compared with the past research, I can sense that**

可能會有更多切實可見的人，實實在在的物和歷史

**There will be more living people, actual objects and historical events**

這樣的一些更生動的東西加入到現在的這個研究項目里

**Some vivid components in my present project**

但是過去的這種研究方法或者說工作模式，也不適用於現在的這個課題

**Still, the past research methodology or methods are not applicable to the current project**

因為在過去的 100 多年里，尤其是隨著工業革命的發生

**For during the past 100 years, especially with the industrial revolution**

我們的生活其實已經徹底的全面的改變了

**Our life has changed drastically**

大量的這個家居織物，不管是在西方還是在東方

**A great deal of household textiles has disappeared in our daily lives**

它都從我們的日常生活里消失了

**Whether in the East or West**

全球化又加劇了東西方社會日常生活的趨同

**Especially with globalization that aggravated the homogenous trend**

越來越同質化

**Making daily lives in Eastern and Western society increasingly identical**

所以，儘管這一次的研究對象仍然是家居織物

**Therefore, despite the subject still being household textiles**

但其實我面對的是一個全新的課題

**It is actually a brand-new topic for me**

當然了，這樣的一些表述，或者說一些概念，都是一個非常大的一個問題

**Of course, the concepts and ideas I stated before are quite broad**

我還是希望能從一些具體的地方去找到一些具體的材料來，然後去接近這樣的一個主題

**I still expect to approach the theme by looking for materials in situ**

所以我做了一些實地考察的計劃

**Thus, I made plans for field studies**

我想從更多的角度去瞭解家居織物

Which helped me to understand household textiles from more angles

一開始的計劃，是去南通和上海的一些博物館、紡織廠和家紡市場

The initial plan was going to museums, textile factories and home textile markets in Nantong and Shanghai

包括南通紡織博物館，張謇紀念館，還有這個家紡市場等等

Including Nantong Textile Museum, Zhang Jian Memorial Hall, local home textile market, etc.

那麼這樣的一些地方，它們是 19 世紀到 20 世紀對於中國近現代紡織業來說至關重要的一些地方

These are significant places for China's modern textile industry from the 19<sup>th</sup> to 20<sup>th</sup> century

它們的影響力也是有持續性的，在時間上、空間上都是有這個延續性的

They have continuous impacts in terms of both time and space

因為它們也對香港的紡織業產生了一個比較大的影響

Since they also crucially affected the textile industry in Hong Kong

但是由於突發的疫情

However, because of the outbreak of COVID-19

這些場館都陸陸續續的關閉了

These venues have been closed one after another

所以我不得不取消了原先的這個考察計劃

I had to cancel the original field study plan

接著，我就調整了這個考察的路線

Later, I adjusted the route of this field study

向南走去了杭州和佛山順德

I headed south to Hangzhou and Shunde, Foshan

那麼在杭州，主要是去了中國絲綢博物館和都錦生織錦博物館

My major destinations in Hangzhou were the China National Silk Museum and Dujinsheng Silk Brocade Museum

在中國絲綢博物館有一個比較有意思的展品

There was an interesting exhibit in the China National Silk Museum

他們復原了一個意大利的城堡裡面的一個房間，叫做 18 世紀的中國房間

They duplicated a room located in an Italian castle, called the 'Chinese Room in the 18<sup>th</sup> Century'

這個城堡位於意大利的都靈附近

The castle was near to Turin, Italy

這個就是絲綢博物館復原的這個場景

This is the scene duplicated by the China National Silk Museum

城堡的主人在二樓就佈置了這樣的一個中國房間

The host of the castle set up such a 'Chinese room' on the second floor

我們看到這個牆面上，裝飾有這個非常華麗的牆紙

We can see that the walls were decorated with luxuriant wallpaper

那麼這個牆紙就是 1740 年至 1750 年之間產自中國的一種手繪牆紙

It is a type of hand-painted wallpaper produced in China between 1740 and 1750

這個牆紙上的圖像也是中國繪畫當中非常經典的一個主題：耕織圖

It also belongs to a classical Chinese painting genre: pictures of tilling and weaving

描繪了養蠶、繅絲、織造等等蠶桑生產的場景

Which depicts sericulture scenes including raising silkworms, silk reeling, weaving, etc.

在這個房間里，還陳列了大量的這個家居織物

A large number of household textiles were exhibited in this room

包括床罩、帷幔等等

Including bedspreads, curtains, etc.

那麼這樣的一些家居織物在博物館，現在是放到展櫃里的這樣一個形式來展示的

These household textiles were displayed in museum vitrines

我們可以看一下細節

Let's look into more details

向左邊的這個床罩是用刺繡的方式來裝飾的

The bedspread on the left is decorated with embroidery

當中有一個非常典型的來自於中國繪畫裡面的一個鳥的圖像

It contains a classical iconography of bird in traditional Chinese paintings

但是，它的背後的這個花紋，這個藤蔓植物

However, the vine plant pattern behind

這樣的一種裝飾花紋，顯然又是來自於西方

This decorative scheme apparently comes from the West

從視覺上來講，它更接近於中世紀壁毯的這個千朵繁花的這個風格

Visually it resembles the mille-fleur style of Medieval tapestries in Europe

那麼右邊正好也是一個鳥的圖像

The right side also happens to show a bird motif

它是在這個房間裡面的一個帷幔上的刺繡的圖案

It is an embroidered pattern on a curtain in this room

繡的圖案，是哈布斯堡家族的一個徽章

This pattern could be attributed to the coat of arms of the House of Habsburg

也是一個叫雙頭鷹的這麼一個形象

The image of double-headed eagle

那麼左邊和右邊正好可以形成一個視覺上的一個對比

The left and right side create a visual contrast

所以在這樣的一個房間裡面，中西合璧的這種意味是很強烈的

Therefore, the sense of merging the East and West is quite strong in this room

那麼這樣的一批很華麗很精美的刺繡

This batch of glamorous and exquisite embroidery was exported to Europe

是在 18 世紀末至 19 世紀初，從中國廣州的口岸出口到歐洲的

From the port in Guangzhou, China, from the end of the 18<sup>th</sup> century to the beginning of the 19<sup>th</sup> century

對於歐洲的消費者來說，它們都屬於中國的織物

For European customers, these were all Chinese textiles

那實際上，這樣的一些刺繡都是由廣東的繡工來完成的

In fact, they were all completed by embroidery workers in Guangdong

也就是我們現在說的「廣繡」這樣的一些繡工

We now describe them as 'Cantonese embroidery'

可以說，這個房間的裝飾

In other words, ornaments in this room



反映了 18 世紀的歐洲人對於東方帝國、對於東方文化的一個嚮往  
They reflect European imaginations of the Eastern empires and cultures in the 18<sup>th</sup> century  
當然，這個時間節點也恰恰是工業革命的前夜  
Of course, this was also the eve of the Industrial Revolution  
工業革命之後，所有的一切都發生了巨大的改變  
After the Industrial Revolution, drastic changes took place  
在都錦生織錦博物館  
In Dujinsheng Silk Brocade Museum, on the one hand  
一方面是看到了他們的特產，「像景織物」  
I saw their specialty of 'weaved photograph'  
織物的工藝在當時是具有獨創性的  
This technique at that time was very original and innovative  
它的這個視覺效果也是令人驚嘆的  
And the visual effect was also amazing  
它主要是用這個緯錦組織來表現  
It was mainly represented in the form of weft-faced weaving  
完全可以複製這個繪畫或者攝影的圖像  
Which can accurately replicate images of a painting or photograph  
我在這裡放了兩張放大的細節的圖片  
Here I display two zoomed-in images  
可以清楚地看到，織物作為一種物質媒介，它是如何來顯現圖像的  
You can clearly see how textile represent images as a material medium  
它和這個攝影和繪畫都不一樣  
It is quite different from either photography or paintings  
當然，它也讓我想到了一個藝術史上的一個問題  
Of course, it also reminds me of an important issue of art history  
就是織與畫的關係  
The relationship between crafts and arts  
織與畫之間的反復糾纏的關係  
More specifically, the relational entanglements between weaving and painting  
直接地推動了紡織工藝走向了現代纖維藝術，走向了純藝術的創作  
And this question drove textile industry to move forward into contemporary fiber art and the  
creation of pure art  
都錦生的另外一個主打產品其實就是家居織物  
Another specialty of Dujinsheng is its household textiles  
他們在很多年里都是用到了傳統的織錦方式  
They have been using this traditional weaving method for years  
結合了這種翻新的圖案設計來生產各種各樣的家居織物  
For which they incorporated new designs to produce all kinds of household textiles  
包括床罩、台毯等等  
Including bedspreads, carpets, etc.  
但是這些織物，我們顯而易見的，他的這種材質和工藝顯然也是比較高端的  
But these textiles are obviously made using high-end materials and techniques  
並不是那麼地適用於我們現實的日常生活

Which are not so suitable for our daily life

所以近些年來，他們也確實不再生產針對民用的家紡

That is why they have stopped producing home textiles for public use in recent years

這些家居織物，主要是作為國禮來交流贈送

Their products are primarily used for gift exchange on a national level

實際上是變成了一種特殊的物品

They became special objects

另外，我去到了位於佛山順德的南國絲都絲綢博物館

Meanwhile, I went to the Nanguo Sidu Silk Museum in Shunde, Foshan

這家博物館是由過去的紡織從業者自發建成的

This museum was spontaneously set up by previous textile practitioners

它是一家民營的博物館

It is a privately owned museum

也是一家最不像博物館的博物館

A museum that looks the least like a museum

給我們提供了一個非常民間的視角

It provided us with a folk perspective

但是恰恰在這裡，我感受到了一個非常深的觸動

But exactly at this place, I was touched deeply

儘管它的展陳條件非常簡陋的

Although the exhibition facilities were basic and simple,

展品，也是參差不齊的

And the quality of the exhibits was uneven,

但是它讓我感受到了一個人的存在，或者說歷史的存在，我可以去觸摸到

It provided me with tactile experiences of actual people and history

在這個層面上，我覺得它讓我感受到人是所有織物的核心

In this aspect, it reminded me that humanity is the core of all textiles

在博物館的這個戶外

In this museum's outdoor areas

他們復原了珠三角地區蠶桑業特有的這個桑基魚塘

A mulberry fish pond characteristic of the sericulture industry in the Pearl River Delta was restored

這是一種非常樸素的人工營造的生態系統

It was a quite simple human-made ecosystem

主要是利用了當地的魚類養殖業來促進蠶桑和紡織的發展

Which primarily utilized local fishing industry to foster the development of sericulture and textile industries

這種桑基魚塘，在 1994 年之後就徹底消失了

This type of mulberry fish pond completely disappeared after 1994

當然這個博物館裡面還展示有當時最先進，這個當時是指 1970 年代，最先進的這個龍頭織布機

The museum also displayed the most advanced dragon head jacquard loom in the 1970s

用到了這個提花孔版的，這樣的一個工作方式

Which involved the jacquard silk screen technique

也有來自這種民間智慧的一些特有的生產工具

Some special working tools came from folk wisdom

比如左邊的這個竹花簇

Such as the bamboo silkworm nest on the left

它是可以提高蠶的結繭效率的

It can improve the cocooning efficiency of silkworms

那麼在博物館裡，他們也真的有一些蠶在上面生活

There are actual silkworms living in this in the museum

那麼同時這個博物館還收藏了很多，關於中國南方紡織有一些資料和信息

Meanwhile, the museum has collected a lot of materials and information about the textile industry in Southern China

尤其是在解放後至 1990 年代

Especially from the post-Liberation period to the 1990s

他們保存了相當多的產業文獻資料和一些周邊的物品

They kept a substantial number of industry literature and related objects

甚至包括了一些和當地紡織有關的民間小說

Even some folk novels of the local textile industry

這樣的一些材料是非常生動的

These are all quite lively materials

它可以讓我們看到當時的這個紡織業

They show us how textile industry at that time thrived

它是如何從上海經過廣東茂名，來到南中國蓬勃發展起來

From Shanghai, past Maoming, Guangdong, finally to Southern China

同時，當地這個下南洋的習俗

At the same time, the overlap between trade and migration trend to the southern coastal region of China and beyond

和這個南番順自梳女的文化又是交疊在一起

And the culture of female textile workers who fed themselves by working in the industry and quitted marriage in the Nanpanshun region

使得當時有很多的女性，當地的女性作為產業工人前往香港和東南亞去謀生

Prompted a lot of female textile practitioners to move and make a living in Hong Kong and Southeastern Asia

把紡織業的影響，也擴展開來了

Which expanded the impact of textile industry

所以，直到現在佛山也是非常重要的一個紡織產業基地

Therefore, Foshan has kept its significant position in textile industry till now

那到目前為止的這些考察還是比較散點式的

So far, my field studies have been quite scattered

接觸到的對象，也並不全是嚴格意義上的和家居織物有關的信息

The materials were also not all technically related to household textiles

當然它提供了不同的三個視角

Of course, it provided three different perspectives

來自絲綢博物館的官方的視角

The official perspective from the China National Silk Museum

來自都錦生博物館的產業的一個視角

The industrial perspective from the Dujinsheng Silk Brocade Museum

還有來自南國絲都博物館一個非常民間的勞動者的一個視角

And the folk, laborers' perspective from the Nanguo Sidu Silk Museum

還是非常有意思的，不同的幾個方向

These different directions are quite fascinating to look into

那麼這些考察仍然還是把家居織物作為一個整體來觀察

Generally, these studies still regard household textiles as a whole

但是這些考察我覺得不管是被迫取消的那些，還是已經完成的這些

However, whether they are unfinished, or completed

其實都讓我開始有了一個基本的設想

They have allowed me to develop a basic assumption

我想選擇一個具體的對象作為切入點來展開

In fact, I want to start from a specific object

它本身一定是足夠豐富的

Which should be rich enough in itself

也希望能和我現在所處的地域有關，我現在在廣州

And also relate to Guangzhou, the place I am currently in

那麼南方，我覺得它不管是在一個藝術的語境里，還是在現實的歷史上

Whether it's within an artistic context or the actual history

它一直都是一個和織物緊密相關的一個地域

Southern China has long been a region that connected closely with textiles

大陸和香港之間紡織業的交流，也是我通過這個項目慢慢的產生了一個興趣

I also gradually developed interests in communications of textile industry between Mainland and Hong Kong

我就回想到了，慰慰在一開始發給我的一張圖片

Then I recalled a picture Weiwei sent me in the very beginning

那是一些地毯的廣告

It was a carpet advertisement

當時我們其實是無意間的一個交流

We were actually just engaging in free discussion at the time

現在我重新找到它，我發現它也許會是一條很好的線索

Now with my reexamination, it might be a good clue

根據這張廣告的信息

According to the information on this advertisement

我開始瞭解了這家在香港的地毯企業太平地毯

I started to search for this Hong Kong company, Tai Ping Carpets

其實他們是一家很有歷史，也很有背景的一個企業

In fact, it is a company with a long history and strong background

但是我以前沒有太多的關注到

But I haven't noticed much about it before

除了有一些傳奇的過往

Apart from some legendary stories from the past

他們在技術上的改良，我覺得是非常的吸引我的

**It is their technical innovation that attracts and interests me**

在一些傳統的工藝領域

**In the fields of traditional crafts and arts**

往往一個很小的改進，就能完全改變一種工藝的未來

**A small improvement can completely alter the future of a craft**

那麼太平地毯，當時從南陽紡織請來的工程師葉元璋發明的割絨針

**In terms of Tai Ping Carpets, its small improvement was the tufting needle**

就是這樣的一個小小的改進

**Invented by the engineer Yeh Yuanzhang, who once worked for Nanyang Textile Company**

那麼從手工的割絨針，進一步又走向了電動的簇絨地毯織槍

**From using manual tufting needles, the company launched electronic tufting guns**

也就是我們現在說的這個槍刺織毯

**And carpets made by this technique**

這個對於傳統的地毯製造業來說是一個非常非常大的一個推動

**This was a significant push for the traditional carpet manufacturing industry**

我自己也織過一些毯子

**I have weaved carpets by myself**

所以對這個特別有一個深刻的體會

**That's why I have special feelings for this tool advancement**

這種工具的改進

**What does it mean for the carpet manufacturing**

對於極其耗費時間、需要提前精密計算的這種傳統地毯製造來說，它到底意味著什麼

**Which requires a large amount of time and accurate calculation**

我覺得我太感同身受了

**I can definitely put myself into these situations**

所以這個也讓我想到了被稱為現代壁掛藝術之父的法國畫家讓·呂爾薩

**This also reminds me of the French Painter, Jean Lurçart, the father of contemporary tapestry art**

在 1930 年代做出的一系列的革新，他的革新是針對歐洲傳統壁掛的

**His series of innovations in the 1930s targeting traditional European tapestry**

那麼他的革新和葉元璋不一樣

**Were quite different from Yeh Yuanzhang's**

他是從畫面本身入手的簡化畫面簡化色彩，而不是從這個工具入手的

**Instead of tools, He started from paintings and simplified their content and color**

從畫面入手在當時來說是有它的時代意義的

**This approach had its special historical significance**

因為隨著現代主義藝術的興起

**With the rise of Modernism**

古典油畫風格的這種毯子，慢慢的就不再受到追捧了

**Tapestries in the classical oil painting style lost their charm**

它是有各方面的原因的

**This involved a lot of reasons**

那麼就直接影響到了歐洲傳統壁掛工作坊的一些生存

**And directly affected survivals of traditional European tapestry workshops**

那麼呂爾薩的這個改革可以說是順應文化潮流的

**Lurçart's innovation conformed to the historical trend of culture**

同時，也拯救了這個越來越勢微的這個歐洲傳統壁掛

**And saved traditional European tapestries on the verge of disappearing**

在他的推動下的 30 年代，最重要的一波藝術家都去到了法國小城奧布松

**Through his endeavors, a lot of important artists went to Aubusson, France in the 1930s**

包括畢加索，達利，也包括勞爾杜飛等等

**Including Picasso, Dali, Raoul Dufy, etc.**

好多藝術家，一百多位，都是去到了奧布松

**Hundreds of artists went to Aubusson**

親自在這個織機前參與織造自己的繪畫作品

**Weaving their own works in front of looms**

他們同時也把自己的簽名織到了這些毯子上

**They also weaved their own signatures into those tapestries**

葉元璋的工具革新給地毯製造帶來的可能性，我覺得可能是更加有意義的

**The possibilities brought by Yeh Yuanzhang's technique innovation were more valuable to me**

對這種傳統工藝。從此開始就幾乎不存在一個明顯的局限性了

**It eliminated any obvious limitation for this traditional craft**

所以呢就跟我猜想的一樣

**Just like I assumed**

太平地毯，後來就慢慢地走向了藝術性的一個呈現

**Tai Ping Carpets gradually turned to a more artistic representation from then on**

在他們的上海展示廳

**In its exhibition hall in Shanghai**

我和經理岳少敏女士呢，也就這個方面聊了很久

**I talked with its manager, Ms. Yue Shaomin, for a long time**

和藝術家的合作是他們非常重視的一個方法

**Tai Ping Carpets values cooperation with artists**

讓我感到意外的是

**What surprised me was that**

他們邀請的合作者幾乎是涵蓋各個領域的

**Their cooperators were from many different walks of life**

而不光是一般意義上的視覺藝術家

**Instead of merely visual artists**

所以地毯這個載體，我就覺得它可能就呈現出了更強大的一種包容性

**Therefore, I think the medium of carpet is highly inclusive**

在它和社會秩序的這種連接裡面

**Within the carpet's connection to the social order**

這些合作者的加入，可能是增加了非常厚重的一個文化的色彩

**Participation of these cooperators add in richer color of culture diversity**

同時呢，太平地毯的自身的發展歷史，也讓我聯想到了一幅更大的圖景

**Meanwhile, I can extrapolate a broader view from Tai Ping Carpets' history**

在一個特定的時期，地毯製造業從中國大陸的各個地方發展起來

In a certain period, carpet manufacturing industries developed in different places of China

因緣際會匯聚到南方，匯聚到香港

And gathered in Southern China, in Hong Kong

然後呢，又折返到中國大陸

Later, they went back to Mainland

越來越多的新的內容、全球化的內容都在衣服地毯上呈現出來

More and more new and globalized content are displayed on clothes and carpets

太平地毯的這個大陸的工廠，以前就是設在佛山

Tai Ping Carpets' factories in mainland China used to locate in Foshan

前幾年遷往廈門

It was relocated to Amoy several years ago

現在因為疫情沒有辦法去訪問

Due to the pandemic, I did not visit it in person

後續我想會有一個實地的考察

I think I will eventually do that later

那不管從哪個方面來看吧，太平地毯都可以算是這個行業里的一個天花板

Tai Ping Carpets can be considered as an industry giant from multiple aspects

於是呢，我就決定去走訪一下宜家，看一下更平民的選擇

Then, I decided to visit IKEA, which is a cheaper choice for most people

有多少人的第一塊地毯是在宜家買的呢

How many people bought their first carpet in IKEA?

我想一定很多

I assume there should be plenty

宜家是秉持了北歐的民主設計理念的這麼一個商場

IKEA upholds its ideal of democratic design originated from Northern Europe

那麼他們提供了更平民化的地毯選擇

It provided cheaper choices for carpets

同時呢，它也提供了另外一條可以在藝術上去追尋的線索

Meanwhile, it also offered a clue to trace down art history

可以很直觀的看到這些毯子，他們和包浩斯設計之間的一個視覺關聯

The visual association between these carpets and Bauhaus design is apparent

那事實上包浩斯編織工作坊的領導人物阿根塔斯圖爾茨

In fact, the leading figure of Bauhaus school's weaving workshop, Gunta Stölzl

在被迫離開包豪斯之後，確實就是前往了北歐繼續發展他的織毯事業

Went to Northern Europe to continue his weaving business after being forced to leave

Bauhaus

並且取得了一個巨大的商業上的成功

And he achieved huge business success

在一定程度上呢，是影響了北歐的設計

He did impact designs in Northern Europe to some degree

這可能也是我未來要去瞭解要去關注的一個方面

Which is also an aspect I will pay attention to in the future

在藝術史上織毯始終是被認為是一種工藝美術

Weaving tapestries has always been reckoned as craft art

是低於純藝術的第二等級的藝術

Which is secondary to fine arts

但實際上呢，建築師和藝術家從來沒有因此而輕視它

However, architects and artists have never despised it for this reason

像建築師柯布西就把織毯稱為現代人的遊牧之毯

For example, the architect, Le Corbusier, called tapestries as nomadic murals of the modern age

藝術家也經常用地毯這個載體來討論各種各樣的問題

Artists also use the medium of carpet to discuss various issues

包括政治和文化的問題、性別和勞動的問題、還有生產和消費的問題等等

Including politics and culture, gender and labor, production and consumption, etc.

那我想這些創作也是家居織物和社會秩序之間不可或缺的一個層次

I think these creations are an indispensable layer between household textiles and social order

在我們的居室裡面

Within our living rooms

我始終是把地毯想像成是位於中心的一團篝火

I have always considered carpets as a bonfire in the center

它營造出了一個空間，讓我們可以圍繞他去展開生活

It created a center space from which we unfold our daily lives

那在更大的社會裡面，地毯呢，就更像是一面稜鏡

Carpets are more like a prism in a broader society

它可以折射出各個時空里的文化印象

They reflect different cultural representations in different time and space

對我來說，它是一個足夠豐富的研究對象

As for me, the carpet is a rich subject that worth further research

最後呢，我想用香港作家西西在小說《飛氈》里的一段文字來結尾

Lastly, I want to end with a paragraph in the novel 'Flying Carpet' written by the Hong Kong writer, Xixi

我在考察的路上一直帶著這本書

I have always carried this book during my field studies

西西把中國大陸和香港分別寫成巨龍國和肥土鎮

The novel used a metaphor to call Mainland China as 'Huge Dragon Country' and Hong Kong as 'Rich Soil Town'

它是這樣寫的，它說

It wrote

只看巨龍國的地圖

If you look at the map of Huge Dragon Country

肥土鎮就像堂堂大國大門口的一幅蹭鞋氈

Rich Soil Town is just like a door mat to this magnificent country

那些商旅行客從外方來，要上巨龍國去

Travelers entering the Huge Dragon Country

就在這氈墊上踩踏抖落鞋上的灰土和沙塵



Step on this door mat and shake dusts on their shoes there

可是，別看輕這小小的氈墊

However, never look down upon this small door mat

長期以來它保護了許多人的腳

It has protected a lot of feet from a lot of people

保護了這片土地

And protected this precious land for a long time

它也有自己的光輝歲月

It has had its glamorous days

機緣巧合，它竟也飛翔

With perfect timing, it may become a flying carpet one day

蹭鞋氈會變成飛氈

Door mat can become a flying carpet

豈知飛氈不會變為蹭鞋氈

How would you know that flying carpet can't become a door mat?

這種具有歷史真實性，同時也具有文學性的表述

This expression consists of both historical accuracy and lyrical beauty

讓我感覺到來自地域歷史和織物的一種聯結和厚度

Makes me feel a connection and depth coming from regional history and textiles

非常非常地打動我

And this really touches me deeply

所以我也想把這種溫度和厚度帶入到後面的研究當中

That's why I also want to bring this warmth and texture into my following research

希望大家能夠給出寶貴的意見多多參與我們的討論和交流，謝謝

Hope everyone can offer valuable advice and participate in our discussions, thank you!