



再訪臺灣 傳統工藝美學

Traditional Craft Aesthetics Revisited

在工藝的跨領域交鋒進行得如火如荼、醞釀著新工藝美學成形的此刻，對臺灣工藝美學傳統的返視，可能有助於我們找出今日工藝美學的發展基點與可能：在現代思維與尖端科技的包圍下，屬於「臺灣」的工藝美學「傳統」元素為何？我們能從臺灣工藝美學傳統中獲取什麼靈感？或者，傳統是否一定要朝向現代演變？在今日，它本身是否就能代表著一種創新？

第43期專題將把焦點放在「臺灣」與「美學史」上，選取四個在臺灣有獨特發展的工藝類別——家具、交趾陶、糊紙、客家刺繡，重新探訪其美學特徵與演變，藉以建立臺灣工藝的美學核心。

In a time when the vitality of interdisciplinary practice is bringing in sight a new craft aesthetics, a revisit to the aesthetic tradition of crafts may assist in laying the foundation and finding new possibilities for its formation: How do we identify the elements constituting the aesthetic 'tradition' of 'Taiwan' crafts, in the midst of modern thinking and advanced technology? What can we learn from the aesthetic tradition? Does the traditional must head for the modern? Or, is it possible for the traditional to be innovative?

Placing emphases on 'Taiwan' and 'aesthetic tradition,' Vol. 43 of *Taiwan Crafts* includes four essays focusing on the four craft categories with unique development in Taiwan — furniture, koji pottery, pasted-paper sculpture, and Hakka embroidery. Its revisit to the aesthetic characteristics and evolvement of the categories is intended to refuel the aesthetic core of Taiwan craft.