

用工藝述說地方記憶

Local Memories Interwoven with Craft

工藝是個特別和地方記憶相連的藝術型態，它曾牽連著一代人的產業與生活，因而在時間長河中形成的美學體系，總是與當時當地彼此映照。難得的是，時至今日，這點依舊能夠不變，儘管因為科技演進，它一度幾近匿跡，但隨著綠色思維興起，它歸來的身影已愈來愈清晰。

這期「焦點專訪」單元收錄了兩個近期展覽、一間店鋪的採訪：臺南市立新營文化中心「原祿火吉——剪黏大師聯展」，述說著工藝興起的故事；國立臺灣工藝研究發展中心的「在地原物——多角化社區工藝扶植成果特展」，鋪陳著現代工藝的面貌；「河邊生活」則代表著一種正將勃興的工藝經營型態。在三段故事中，我們看見了在地工藝的過去、現在與未來。

Craft as an art category is one specifically related to local memories, whose rooted connection with industry has made it the dominant factor of craft aesthetics. Although once muffled by successive technological advances, craft never yields to their prestige; on the contrary, as the eco concerns rise to our attention, it has returned, with even more vigorous power.

Under the title “Local Memories Interwoven with Craft,” this section includes two exhibition reviews — of “Five Chien-Nien Craft Masters Exhibition” held by Hsinying Cultural Center, and “Community Craft Cultivating and development Plan Exhibition” held by National Taiwan Craft Research and Development Institute — and an interview with Liv’in Riverside, a modern-day craft shop in the city. The stories they told give us a glimpse of the past, present, and future of craft.