

On 21 and 22 February 2023, artists in residence at Duke Kunshan University set up a festival living room for a two day tufting-marathon. The artists in residence are Toni Zhao and Prickly Paper: Yifei Chen and Feihong Ou.

Two types of tufting used in the workshop are mechanical tufting and manual tufting. Mechanical tufting involves using a hand-held electric tufting gun to drive strands of yarn into a fixed cotton cloth, while manual tufting requires the participant to stab the yarn into the cloth by hand. Before tufting, the participant can choose his or her favorite color of yarn, and then use the yarn winding machine to wrap the yarn into a ball, which is convenient for subsequent use.

The cloth for mechanical tufting is a very big piece of cloth, which is fixed into two square pieces by wooden frames, and is perpendicular to the ground. Since all participants work on the same piece of cotton, mechanical tufting is more collaborative than manual tufting. There would be many preexisting lines and patterns in different colors on the cotton cloth before most participants begin contributing their own work to the cloth. Each participant uses the hand-held electric tufting gun to drive the yarn of their choice into the cotton cloth. Finally, many patterns of different styles are gathered on the cotton cloth, presenting three-dimensional, diverse and complete works on the back of the cotton cloth. The method of mechanical tufting and the form of cooperation also lowers the threshold of tufting, greatly reducing the participants' worry about the possibility of ending up with poorly done work.

Manual tufting requires more patience and skill than machine tufting. After securing a small piece of cotton cloth with a screw and a plastic frame, the participant draws the desired pattern onto the cotton cloth with a pen or pencil, and uses a manual tufting needle to make the pattern come alive on the back of the cloth.

On February 23 and 24, artists in residence continued to lead a two-day journey of woodcut printmaking in the festival living room. The bright and open space was filled with a variety of handmade books made by the artists, where visual elements and progressive ideas collided, attracting people to come and meet each other.

During this workshop, the artists first introduced how to use the engraving tools for printmaking. Although the surface of the plate is smooth and light, it was not easy to use the carving knife for beginners. The correct way to hold the knife requires the control of the thumb, index finger and middle finger, with the left thumb pressing on the front side of the knife handle, and a flexible control of the force to match the movement of the right hand. Under the guidance of the artists, students practiced carving plates and sketching drafts on the plate. Once they became proficient with the knife, they began to draw the pattern they had in mind.

In addition to teaching the basic skills of using tools, the artists also gave the students some tips on how to create printings. For example, the outline and shape of the object needed to be carved out first to distinguish the subject from the

background and to contrast the relationship between light and shadow, followed by thick and thin lines and dots to further refine the picture. As a result, a variety of bright and unique prints appeared on the paper.

The printing process afterwards also had its tricks and pleasures. First, before printing, it was necessary to remove any debris from the picture to keep the prints clean. After that, everyone pushed the oil paint evenly on the cardboard with the help of a stick, and then embossed it with the palms of their hands to leave the picture on the paper. In this way, the same prints could be re-exhibited in different colors of ink, thus obtaining an artistic effect.

The artist Yifei Chen states that the beauty of printmaking is that it is accessible to everyone, and everyone can explore the art that they want to express in the process of hands-on work. After the workshop, people's works are still posted on the glass windows of the festival living room. The festival living room is still flourishing, absorbing energy from every stop and every look, quietly waiting for the artists to come back.

Zhixian Zhang, Weiran Dong

二月二十一日和二月二十二日，在昆山杜克大学学术楼一角，驻校艺术家们搭建好了节日客厅，开始了为期两天的簇绒马拉松活动。驻校艺术家分别是赵彤宇（Toni Zhao）和刺纸（Prickly Paper）的两位艺术家，陈逸飞和欧飞鸿。

此次簇绒活动分两种形式：机械簇绒和手工簇绒。机械簇绒需要在固定好的棉布上用手持电动簇绒枪将毛线一股股打进棉布里，手工簇绒则需要参与者自己将毛线一下下扎到棉布上。在进行簇绒前可以选择自己喜欢颜色的毛线，然后用缠毛线的机器将毛线缠成线团，方便后续使用。

机械簇绒的棉布很大，被固定在木制边框上，形成两个正方形供创作，垂直于地面放置。相较于手工簇绒，机械簇绒的合作性更强，因为是所有参与者在同一块棉布上创作。因此，在大多数参与者开始创作前，棉布上就已经有许多不同颜色的线条和图案。每个参与者会将自己挑选颜色的毛线用手持电动簇绒枪打进棉布里，最终棉布上汇集了很多风格不同的图案，在棉布背面呈现立体、多样，完整的作品。机械簇绒的方法和合作的形式也降低了簇绒的门槛，很大程度上减少了参与者担心做不好的想法。

手工簇绒相较于机器簇绒需要更多的耐心和技术。将一小块棉布用螺丝和一个塑料框固定好后，需要在棉布上描摹自己想要的图案，再用手工簇绒针一下一下让图案跃然于棉布背面。

而二月二十三日和二月二十四日，驻校艺术家们则带领大家启动了为期两天的木刻版画旅程。在明亮开阔的空间里，摆放着艺术家们

制作的各式各样的手工书，视觉元素和先进理念相撞，吸引着人们在此相遇。

在这次工作坊中，艺术家们先介绍了版画的刻板工具使用方法。虽然雪弗板表面光滑，重量也轻，但对新手来说使用刻刀并不容易。正确的握刀方法需要大拇指、食指及中指控制，左手拇指顶住刀柄前侧，灵活地控制力道配合右手的运动。在艺术家们的指导下，同学们在雪弗板上练习刻板，勾画草稿。刀法娴熟后便开始动手绘制心中的图案。

除了使用工具的基本技巧外，艺术家还点拨了同学们在版画创作上的一些要领。比如说，物体的轮廓和外形需要被先刻出来，以区分主体和背景，对比明暗关系，其次可以利用疏密粗细的线和点来进一步细化画面。由此，各种亮眼而独特的版画跃然纸上。

之后的印刷过程也不乏技巧，乐趣多多。首先，在印刷之前，必须先将画面中的碎屑除去，保持版画干净。之后，大家借助棒子将油彩均匀地推开在纸板上，再用手掌压印，就可以在纸上留下画面了。这样，同一份版画作品可以在不同色彩的油墨中印刷，由此获得多姿多彩的艺术效果。

艺术家陈逸飞说，版画的优点就在于人人都能接触，并在动手操作的过程中探索想表达的艺术。工作坊结束后，客厅的玻璃上依然贴着大家的作品。客厅依然在蓬勃地生长着，从每一次驻足观看中吸收能量，静静等待着艺术家们再次到来。