

On March 11 and 12, at the Department of Cultural and Education of the German Consulate General Shanghai, the artists set up the venue and launched a two-day workshop on tufting and printing. The artists were Toni Zhao and two artists from Prickly Paper, Chen Yifei and Ou Feihong. This article will introduce the process of the workshops, and how the participants and the artists achieved trust and connection in the processing of creating art.

On the first day of the mechanical and hand tufting workshop, the artists taught the participants to knit different lines and shapes by punching wool into cotton fabric with an electric tufting gun, and instructed them to trace unique and beautiful patterns on their respective cotton fabrics with hand tufting needles. In this way, participants could create a collective painting with others while keeping a personal piece of work in memory of this event.

Although the tufting gun was not easy to handle at first, everyone was actively engaged in the new art form with ideas and laughter bursting. Soon, they created many vivid patterns. In addition, while threading the needle on the cotton fabric, participants from different backgrounds and ages asked each other for help in realizing the vision of the picture in everyone's mind. It seemed that not only the threads were linked together, but also the hearts of the participants.

In addition, the printmaking and hand-making book workshops on the second day also had many memorable moments. The artists first led everyone through the handmade book works and introduced the artistic concept behind them, and then guided them to carve their own works on the plates. After an afternoon of careful carving, the participants shared colorful and surprising outcomes. Compared to the tufting format, prints and hand-making books allow creators to apply richer colors and give them longer and various ways to present their narrative. Some focused on the theme of female strength, others were inspired by the plants outside their windows, some used the medium of printmaking to redesign their capstone project, while others recorded their state of mind during the pandemic to inspire themselves to have a good life. Each work was full of bold designs and unique reflections; it was indeed a recreation of life.

It was heartwarming that the deaf participants in the two-day workshop were also closely connected to the group. With the help of the sign language teacher, they quickly understood the techniques they were learning and were equally eager to create and share their art. In the process, they also actively interacted with their teammates and developed rapport and friendship in the short time they spent together. Such a friendly atmosphere made the workshop an ideal art space for freedom and inclusiveness.

Artist Chen Yifei stated that art cannot change the world, but it can change people's visions; and people can change the world. This two-day workshop did prove this. It was almost a small festival, celebrating people's encounters and exchanges of ideas. Topics that would not normally be discussed or kept private were tied together in people's hands and woven with brand new, bright colors. Just as different mediums like paper, thread and fabric can be crossed, people could always trust that sharing can always lead to new discoveries.

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From March 20 to March 25, the third and fourth workshops and holiday parties for "Weave Our Festival" were held. Visiting artists at Duke Kunshan include Zijie (Fuyin.info), Zhao Zhiyong, Yuan Ye, and Ou Feihong and Chen Yifei from the editorial department of Prickly Paper. Zijie brought stencils and invited everyone to create and compose in the festival living room. Yifei and Feihong also brought their works and printmaking materials to encourage everyone to come and create. Zhao and Yuan led the Body workshop and Voice workshop respectively in the drama workshop, exploring non-verbal expression in Blue Oasis at Duke Kunshan University. Zijie, Yifei and Feihong also participated in the Body workshop and the Voice workshop together with students. This article will introduce stencil, the activities of the Drama workshop, the final project that Prickly Paper composed, as well as discuss of non-verbal expression in the Body workshop and Prickly Paper's final project.

The artist-in-residence activity began with a workshop on stencil by Zijie. The process of stencil carving is to carve out the pattern on the pvc board, and then use ink to print the pattern on paper, clothes, cloth and other materials. Stencils were originally used for street and industrial printing and is not strictly speaking a type of art for printmaking. Compared with engraving, the process of stencil carving emphasizes on whether the strokes of the textual content are connected or not. After the pvc board is complete, it needs to maintain its integrity or completeness by relying on the connected parts between strokes. If it is not connected, it will fall and leave a blank space within the pattern. The stencil does not need to be a mirror image of the pattern on the board, the image can be rubbed directly onto the stencil.

The Drama workshop is divided into two parts: the Body and the Voice workshop, with the first and second days focusing on the body. Zhao Zhiyong led the participants to do many interesting activities, such as looking in the mirror and the fluid sculpture. Mirrors are performed in pairs, with one person acting as the person looking in the mirror and the other acting as the reflection in the mirror. The person playing the reflection should try to imitate the body changes of the person looking in the mirror. Every time Zhao claps his hands, the two people in a group switch positions. The other type of mirror is also initially done in pairs, with one person controlling the other with the palm of their hand, while the other person moves his or her limbs to keep his or her face in a position of being pulled by the palm. After working in pairs, all participants were divided into three large groups, in which most of the people were both the leader and the led. Participants had to make sure their faces moved with the leader's movements while leaving one hand free to lead the next person. In this multitasking situation, the thinking process in words becomes somewhat meaningless, and the intuitive, natural response of the body is the most efficient and accurate.

The fluid sculpture is built by all people. A person first goes to the stage and poses in any position. When someone decides to make a posture that echoes or is in collaboration with the person on stage, he or she can go on stage and form a part of the sculpture together. Fluid sculpture requires only two people to act as the sculpture, so people will need to think about how to make a gesture that echoes the second person's posture, and then go on stage and pat the first person to take his place. In addition to looking in the mirror and the Fluid sculpture, the participants also divided into groups for collective performance. Zhao designated a keyword for each group, and the members acted out the keywords using bodily gestures after discussion. The keywords of each group were performed accurately, and the audience's guesses were close to the keywords designated by Zhao. The second half of the second day and the third day are combined Body and Voice workshops. In one part, everyone gathered in a circle, and one person gave physical feedback according to different sounds made by everyone in the middle, so that we could see different understandings of different sounds and the intensity of different sounds. In a similar session, Yuan uses body language as command, and the participants form a circle and respond to his commands in the form of singing. There is also an activity where participants are asked to read texts regardless of their content, and make alterations and adjustments in terms of the urgency of reading and insert

different emotions according to Yuan's gestures. The meaning of the text is weakened in this section, such as when reading how to cook a dish in a sad tone, cooking the dish is minor in significance while the emotional performance takes over.

The final work of Prickly Paper is a collection of many works of different materials, different times and different people, such as part of Toni's Tufting Marathon, the poster for "Weave Our Festival", and many students' works. They folded the collective work into the "drifting book bag", on it also hung a heat shrink plastic sheet made during the second workshop.

Zijie's stencils, Zhao and Yuan's Drama workshops, and the final work by Prickly Paper are all ways of expression beyond words. When chatting with Prickly Paper, Yifei and Feihong talked about self-printing as a relatively free form of expression: they could print what they want. That conversation reminded me of a line from the poet Datouma's "Plantology" : "While my tongue is disciplined, my brain can produce nothing but broken verses." I think even if the tongue is disciplined, we still have hands, we still have bodies, we can still make utterances, we still have materials... And we still have us.

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