

Seasonal Palette



Artist: Lin Hsin-Chen

Work: Recovery

Material: Commercial fabrics, cotton

Techniques: 100% of hand pieced, hand appliquéd, three layered hand quilted

<http://www.linhsinchen.idv.tw>

Email: jenny.quilt@msa.hinet.net

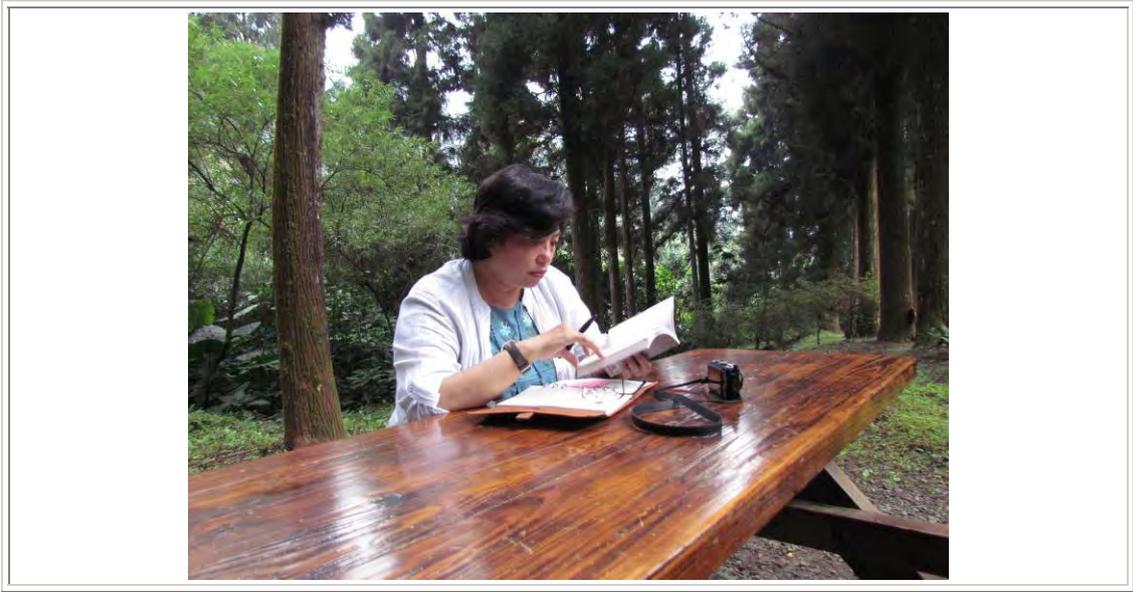
Address: 9F., No.252, Sec.2, Shulin St., West Central Dist., Tainan City 70045, Taiwan
(R.O.C.)

(1) A visit to Ginkgo Forest

I can still remember the day when I stumbled upon a ginkgo forest in the mountains in central Taiwan many years ago. It was a beautiful picture of yellow ginkgo leaves carpeting the ground. I took a chance to visit that place again only to find a cordoned area with warnings - all the trees were infected. The leaves looked unhealthy and trunks had spots. Even the fallen leaves on the ground appeared crestfallen to me.



I tried to paint the trees, the way they strived to survive but I could not bear shooting the ugliness and unhealthiness with my camera.



I sat down writing, trying to collect all the feelings and thinking. I wanted to stitch a work that might serve as a reminder of their beauty in the “past” .



(2) Cheers for them!

Please give blessings to them.

I sat in front of the ginkgo forest, painting. I knew my painting was not about the real looks at the moment, but something beautiful that had impressed me at first sight. As I looked at the forest, there was no more beauty and touching sceneries, but only sadness.

I looked for inspirations hidden inside me. I need to deepen the feelings, expand the emotions and experiences.



Recently, I started to observe street trees and found that there is a wide variety of species and shapes. They can be arranged in a row, with crowns interweaving with each other. Unlike the past, I began to notice whether the trees are healthy or not.

It is surprising that by observing and comparing the street trees, one can tell the health status of the trees.

It is almost unbelievable to me that trees, like mankind, differ in age. I found unhealthy people among youth and unhealthy trunks and abnormal foliage falling among young trees. For me, the observation fueled inspiration and provides momentum to take up challenges.

If we stick to goals, once the value is identified, we will step into a higher level.

It's like wondering in the forest and then you could create works that achieve a certain level.

This is what I expect out of the inspirations of Seasonal Palette.

Inspirations come out in every single damaged touching moment. The lonesome feeling in the story reveals a creative beauty that is uneasy and can be expected to be reborn.

(3) Magic of curves

Someone once said that a line is not simply a line; a line could extend to infinity, connect time and the past, bring together a time in the future or the moments of the time being. Any moment of unexpected happiness could be a seed for imagination or provide inspiration for a future artistic process.

What we can do now is to tune the most beautiful shapes and angles to present a visual effect of autumn colors. Let the sunlight paint the works with new colors.



The briskness of solid colors reflects the simplicity of the personality. Stably curves bring about a natural composition. I applied my favorite materials and totems, stitched my creativity and craftsmanship into reality.

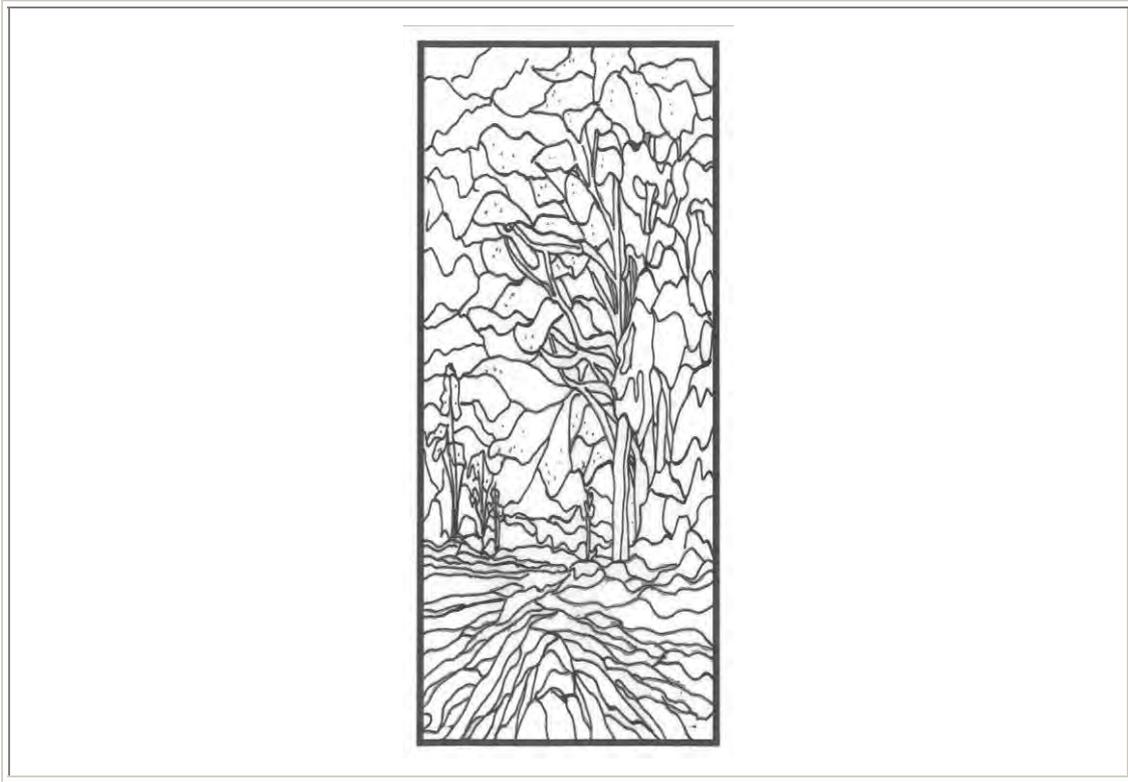
Sunlight sifts through tree tops and leaves. Tiny light spots in the shade of the trees swayed with the wind. I walked slowly into the shade, feeling time ticking away and letting acute senses catch delicate emotions. The profoundest are the ultimate simplicity. The totems created by trees and the sunlight at a moment captured all my feelings at that time.



I take pride in the design. Esthetics is something I cannot resist. Expressing without reservation has been the core of my artistic creation. I never hide my awe at nature in my artistic pursuit. There are dreams and persistence in my works. I believe in simplicity. And that is reflected in my artistic styles.

I try to put the focus on the creative process itself. Each touching moment in our lives should be felt with heart. The voices from within should be heard carefully. I open the windows of my heart and relate the works and myself to see whether the works are the pictures of the sceneries in my heart. I open the door and walk outside to trace the origin that inspired my work, trying to see whether the works reflect the original attempt. In the works, I hope to hold still the happiness of the creative process.

The name of the work “Recovery” is my wish that the trees could regain health. Surprisingly, the artistic process brought me on a new journey of senses and inspirations, which allowed me to explore the beauty of the ecosystem. The work is a recovery journey of the “autumn” work and me.



(4) Paint the trees with new colors

The makings for an artist are the abilities to transform a touching moment to an artistic work, experiment new concepts, develop his own ideas and styles, and seek new approaches.

Of course, an artist could start an artwork without a new reason or identification. The design can be challenged.

Creative idea: I rearranged the sick trees in rows; put the healthy and energetic trees in comparison with the sick ones. The trees were put aside and the road in the middle carries a symbolism: leaving alone the crooked environment, walking onto the bright path, following the light to see the hope.

The healthy and unhealthy elements are presented in the piece. The contrast might put the work in disharmony and bring impact on softness of the work.

People tend to take creativity too seriously and ignore that details, consistent styles, and the ability to present the story that are the intents of the work.

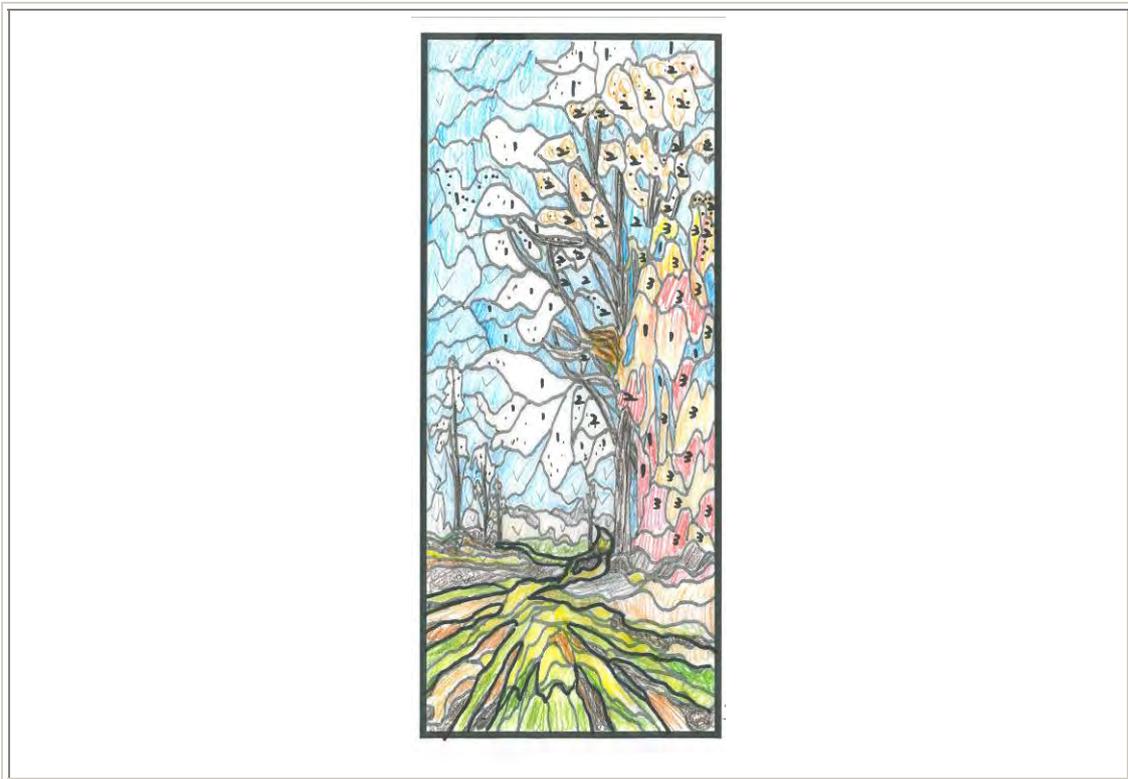
Autumn colors are varied and emotional.

The pictures speak for the season and precisely convey the change of colors and temperature. They provided great help to my creative process. Details and hues of autumn colors help preserve the atmosphere of the work attempted to create.

I have a preference over printed fabrics. Some prints might appear complicated at first sight but you can find simple patterns at a second look. With more creativity, the complicated prints can serve to interpret the colorful hues of autumn. The artist's peculiar liking and persistence is also conveyed in the work.



Clearly, there's no easy task to decorate a work that tries to capture the beauty of nature. Any neglect could damage the overall esthetic value of the work. As a result, concentration should always be in the heart of the artist.



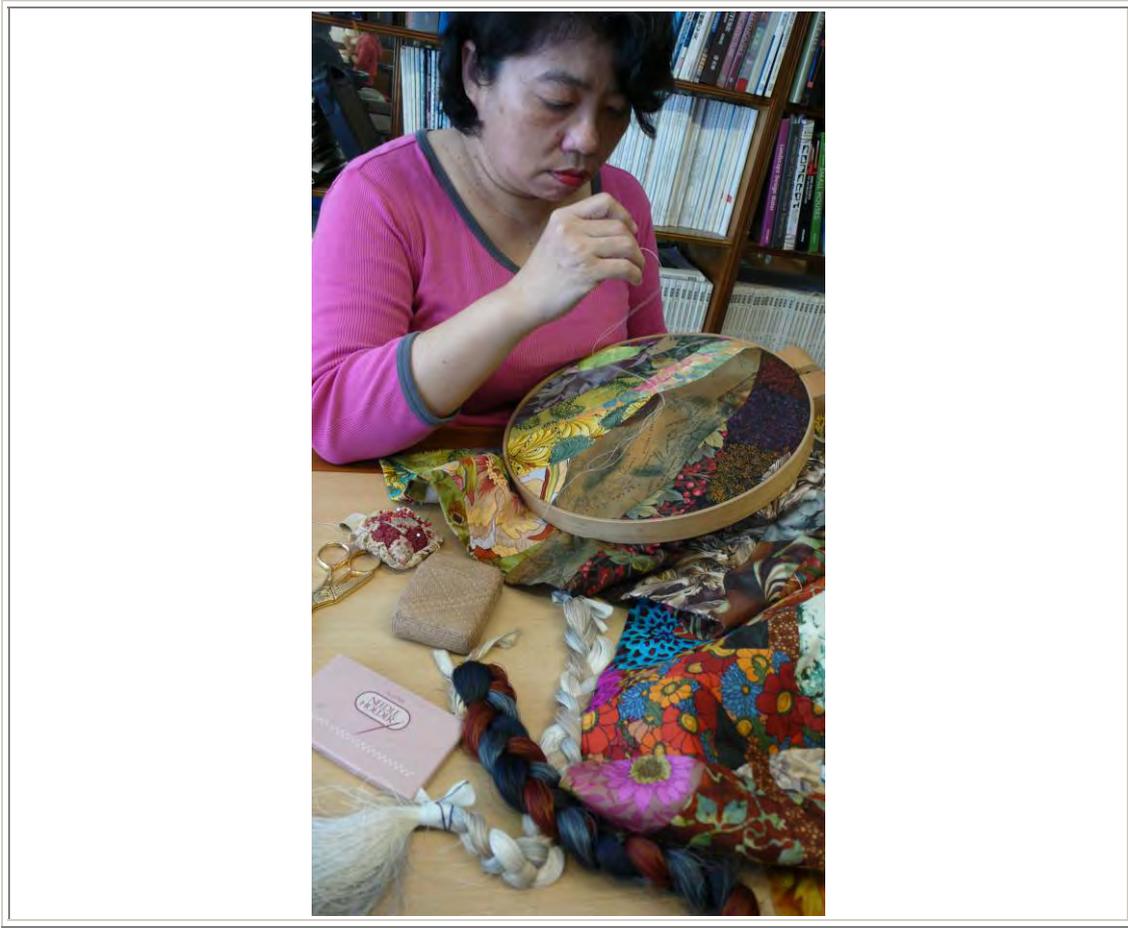
(5) The warmth of handfeel

Before machinery was invented, handmade objects were taken for granted. There were no precise formulas and craftsmen judged by experience, which is why the works were unique.

Handmade crafts provide a feeling of warmth, reflects people's stories, and collects touching moments.



I like hand-stitched crafts, works of a process that takes devotion, time, experience, as well as techniques, such as design, cutting, piecing, appliquéing, and three layer quilting. The artist's concentration on the work is so intense that adds value to the work.



However craftsmanship and technique is not only the work that takes the artists' devotions but also the beauty and luxury in them.

林素珍

Lin Hsin-Chen

June 20 2012

季節調色盤

2011 秋

作品名稱：復甦

材料：市售花布、天然棉

技術：100% 手縫拼接、貼布、三層押線

〈拜訪「銀杏樹園」〉

幾年前曾經在旅行中發現臺灣中部山區裡有一群數量很多的銀杏樹群，那時正是一片黃葉，紛紛落地，美麗景象絕難忘懷。

這又有機會再次拜訪它們，卻看不到美麗的林像，全部都圍著黃色警語圍著成了禁區，因為它們全部受感染生病了！看到樹上的葉子不僅建康，樹幹也長了菌斑，非常心痛，連地上的葉子也變得病奄奄沒有

生機。

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想畫下那些樹的姿態，
感受它們求生存而努力的形態，

不忍心用相機拍它們那鬼鬼
的樣子，沒有自然健康色彩的神情。



坐下來畫，畫
自己所能看見的各式各
樣感覺，記錄下來，

如果可以為它們縫一幅「過去」
美麗的樣子。

< 為它們加油! >

祝福它們，上帝愛護它們吧!

- 坐在這片銀杏群前，畫著所看見的樹林，但我知道所畫出的樣子，
- 不是現況景象，而是停留在前一次美麗樹林的期待和回憶，因為現在的樹林
- 畫不出美感和感動，只有心痛。

循著已經成立感觸，畫創作尋找深藏在內心的靈感，它需要再強化加深，欠缺許多情感內容及經驗延伸。

最近觀察幾棵行道樹，不同樹種有不同樹型，它們可排成一列前後交叉，型態有趣，不同以往的是，注意到樹本身的健康與否。

- 幾棵行道樹並排，可以觀察它們健康狀況，這項發現令人感到意外。



行道樹蔭覆蓋路面
樹型是美麗的圖形
像人們身型有高矮
有肥，有瘦，
有趣又奇妙！



整排超過數十棵
挺拔俊秀
和人們排隊
一樣好玩！



筆直站好的樹，
也有彎腰、後倒的。
只是身型筆直而已！

難以置信的是樹木象人群一樣，
有老有少...，從年輕的人身上看見不健康的
身體，同樣的也在年輕的樹木上看見不
健康的樹幹有病斑、不正常的落葉。
這個圖畫見解為我的創作帶來能量，和迎接
挑戰的動力。

「如果刊物願意堅持，一旦確是價值，
無形中會把自己帶向更高的層次，
像是將自我放在樹林裡身歷其境，
自然就會創作出符合水準的作品。」

這是我對「季節調色盤」的期許！
原來靈感出現是在每一個破損不堪
的感動之中，這次創作故事來自眼中
所見的滄桑感，散發一種不安與期
待重生機緣的創意美感。

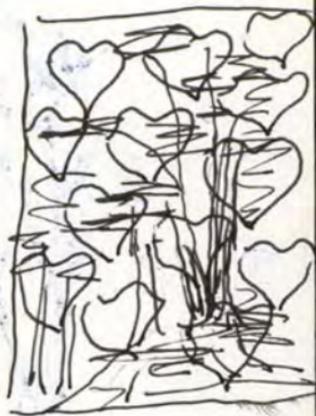
紋理: TEXTURE X 技術

質感 < 小質感
大質感

量度
表情

質感重組

布紋理



無邊 的 紋理

順乎自然: 紋理

◎ 季節調色盤: 秋. 請保佑吧!
(永保健康)
溪頭銀杏樹, 生病了!

樹. 秋天. 顏色
銀杏葉的切線

◎ W.N. 漠視, 忽視. (視而不見)

葉子概念的樣式

眼睛的式型態有什麼不同.

一葉層疊內有
一棵樹正在生病

看見與看見沒有見及是嗎?

正在爭取存生扒法

縱樹與人之間
樹與環境
樹與未來

老師 讚
我 → 我
我們 → 我們

< 曲線的魅力 >

忘了是誰曾經說過，一條線不只是線，是無窮盡延伸，它能連結時間，連結過去的一切，未來的端點或是現在的點滴。或不經意在某分秒相談甚歡的聲息線、視線，它也能預告未來，讓我們繼續發想與創新全部生活故事。



現在我們可以做的，是將它調整出最美的曲線和角度，展現「秋天」最美的視覺效果，讓陽光為它染繪出新的記憶色彩。

放曲線照片



清爽純色的明快，呼應俐落個性
的簡單，彎曲沉穩的線條，從心靈
穿越筆直拉出渾然天成的構圖，將我
深愛的材質與圖騰逐一貼上，金線
印間，隨時讓我的巧思與創意把
創意包圍。

光線穿過樹葉、草縫，在倒影上
投映著隨風舞動的圓形光點
起身走進林間小路。

樹影投射在大地上，緩緩摇曳數著
時間分秒流過，當細膩的心捕捉到
細微的情。



凡是純粹的，最簡單也最深邃，
光與樹在瞬間投落的圖騰，
只是當下的我所有的感情！！

充滿自信態度的設計，象徵我對
美感無以抗拒情懷，渾然天成

的質感，是我詮釋作品的

態度主張。毫不矯飾

對大自然的敬畏，鋪述

著擁抱夢想與現實

的純粹堅持。讓我深信

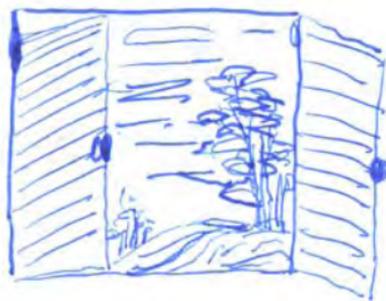
單純簡約，都是真正反映



出自在風格
張法。

回到創作本質，感受生活中每一個感動，
傾聽內心的聲音，推開那扇窗，重新
測試自己和作品的每一個連結，是否發
自內心深處的风景。

開門吧！
打開視窗吧！



帶著希望走向戶外。

帶著創作概念返回靈感發想之初，
檢視創作是否依舊保持原意，
並且保留創作喜悅在作品裡，
享受無邊際的幸福。。。。

「復甦」

做為作品名稱，以孝自己僅能真心祈禱

銀杏樹群，回復健康。

卻不知這次靈感發現將自己帶領
到新的視覺觀感啟發。

眼睛看見新的環境

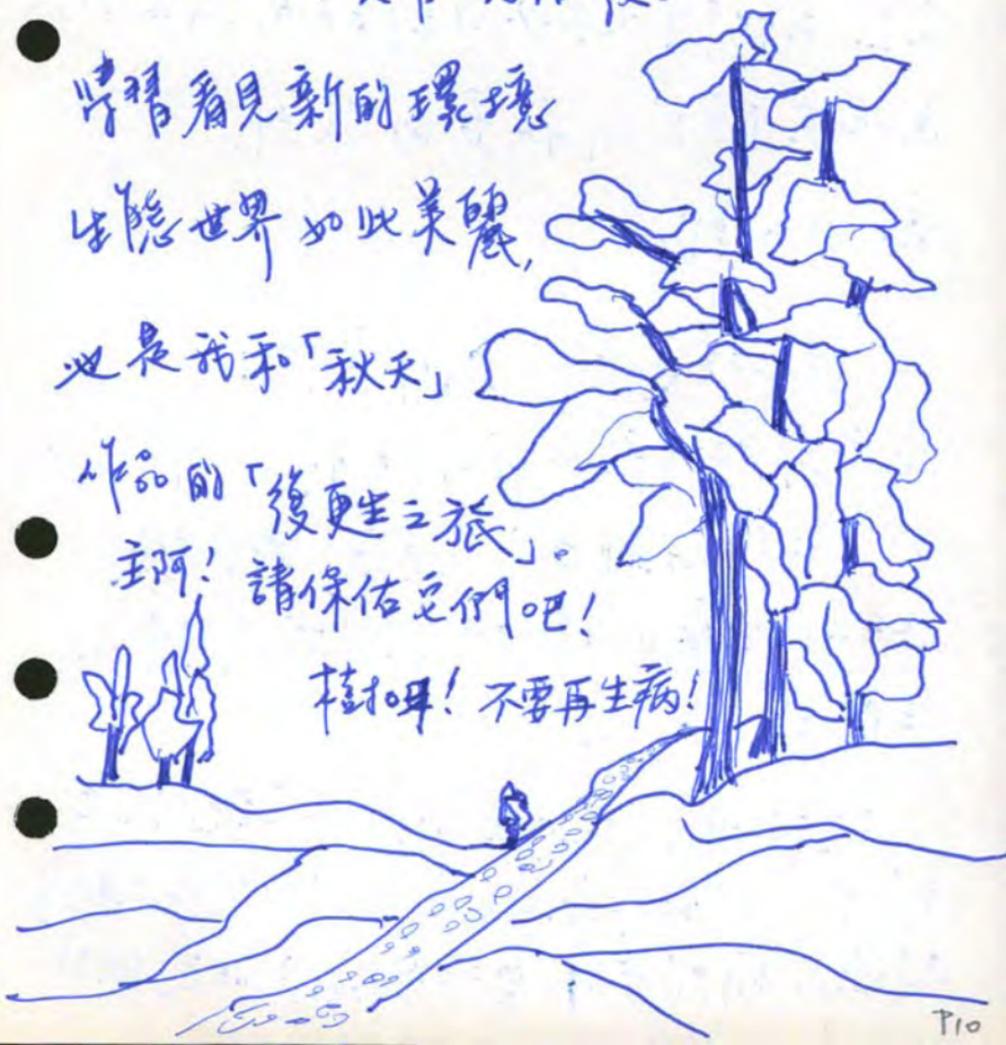
生態世界如此美麗，

也是我和「秋天」

作品的「復甦之旅」。

主阿！請保佑它們吧！

樹呀！不要再生病！



<替代大自然的神力, 將樹林裝飾新色彩>

藝術家應有一個觸覺, 設計新創作,

同時實驗新概念, 確立自己的觀念,
找尋新技巧, 是應有的基態度。

當然我們可以不必有新理由, 或認同,
直接著手完成所執意的設計,
進行挑戰。

現在證實作品的創作意念:

將那群生病的樹, 重新安排像
行道樹般, 組合成「健康, 有生機,
和正在生病的樹群組合成有包容的
生態環境.....

裝飾一幅大自然風景作品, 很顯然不是
件容易的事, 整體空間的美感很容易在不輕易
間流失, 瞬間打折, 專注其中將是應該付出的心血。

長條型的作品，給人一種不健康、
● 隔阻感.....

● 樹的位置退到一邊，可以讓「存活」
● 有希望的通路放在中間延伸，
● 曲折難行，意味著，放開不健康、
不快樂的曲折生態，開出一道有亮光
通路，順著光線走到盡頭。

在同一個畫面上表現，健康與
不健康的元素。與原本拼布設計
● 講求美感有其衝突、不協調，
● 更可能破壞和諧美感，

● 影響整體柔和度??????

「復甦」本來就和生命挑戰，戰勝才能存活！

「復甦」選擇用「秋天」季節調出新色彩。

很多人知道要選擇最好的創意，

卻容易忽略了，最重要的東西。

謹慎搭配每個細節，

追求風格一致且能在作品上

顯現故事力量，是投入創作的原意。

「大自然拼布」使用大量棉花布，

研究花布創作期間，找尋的目標，

並非求取一式可用之公式，讓創作

成為簡單容易，由於靈感來自大自然，

所以無解正是答案，隨著作者原意，

發展創作故事與花布創意最強能量。

收集秋天色彩意象，非常多樣貌、
彩感，表情.....

這些圖片像是盡責的季節代言人，
忠實地把氣候變化，或是溫度適當
的說明。

對我的創作很有幫助，緊密連結
構造上的細節。提醒著配搭顏
色的視覺層次，保留作品用色的
完整氛圍。

放照片

純棉市售印花布，是我所喜歡嘗試的創作材料，繁複的印花色彩，彷彿可以從繁雜中看到，簡單的紋理，投注出新的創意，更適合詮釋“秋天”變化多端的大自然色調。

這同時也代表著作者想傳達極為獨特的用材依戀與執著。

花布像人類有千奇百怪面貌，所差適用，如何定義？

靜心想想，花布和人類族群一樣，大致分白人、黑人、黃種人……

然而花布也分大花、小花、中花……

看似繁雜，其實就只是簡單三大類。

< 溫暖的手感 >

手工是機械時代開始前，理所當然的一件事，沒有精準公式，人們用眼睛丈量，用觸感確認，做出來的作品，獨一無二。

雙手在背後支撐揉和，小心翼翼，似乎就是人性關懷所升起的溫度，多了許多故事的內容，也收集了感動。

機縫雖然也是手控制，經由機器把作者的心意，表現在作品上，同時表張機器性能與靈敏度，不可否認，它是全能技巧，機能引導，是手與腦透過機器所達成的美感，次要手感。

但不是直接一針一線，小心安排非針距的真實溫暖之手感。

喜歡手縫有質感的作品。

一系列設計、裁切、拼接、貼縫

瀝壓線……等等工程，

所投注在創作上的時間和心血

經驗，的確是非常感動人心的

過程。專注在針線之間屏氣

凝神的神情，正是作品本身值得

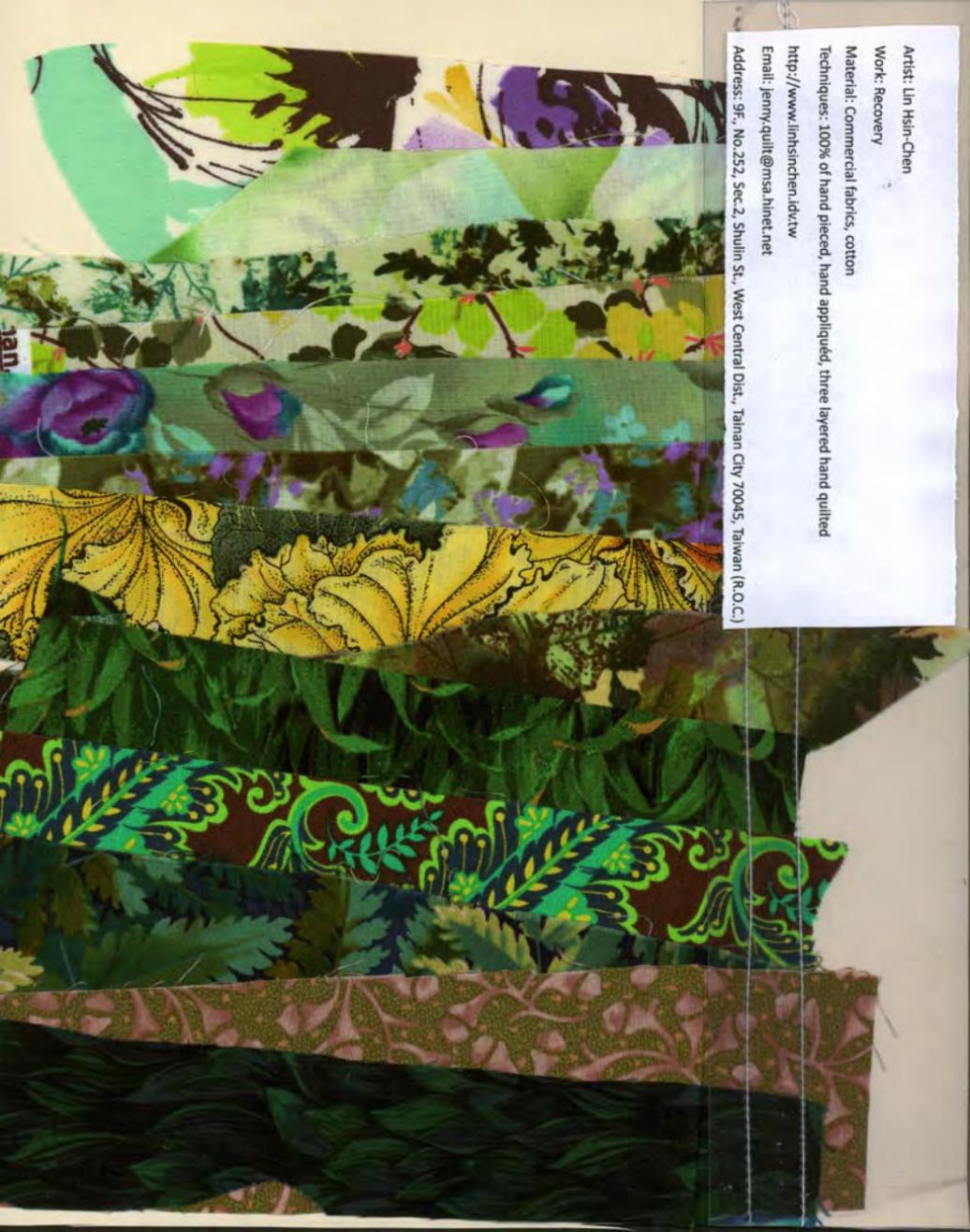
如此細心縫製的故事價值。

不強調高超技術、技巧。

只尋求創作與針線之間需要花

時間互相呵護的美感，精細作工

就像點滴累積而成的奢華創作。



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E in JAPAN http://n

ONG E

by Serfina