



Sudo Reiko, *Paper Roll*, 2002 Photo courtesy: Sudo Reiko/Nuno Corporation, Toyko Photo: Sue McNab
須藤玲子,《捲紙》, 2002 圖片提供: 須藤玲子 / NUNO 公司, 東京 攝影: Sue McNab

CHAT Winter Programme 2019 Exhibition:

Sudo Reiko: Making NUNO Textiles

Discussion Forum:

Staging Textiles: Shifting Contexts
from Studio to Museum

CHAT六廠冬季項目 2019
展覽
須藤玲子：“布之作業”
研討會
紡織步調：
遊走於工場與展場之間

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Co-Directors' Foreword

CHAT's 2019 winter season celebrates the aesthetic and technical innovations in the making and staging of textiles by leading creatives around the world.

CHAT's current exhibition, *Sudo Reiko: Making NUNO Textiles*, features eminent textile designer, artist and innovator – Sudo Reiko, who leads the textile field in successfully interweaving traditional techniques and aesthetics with imaginative yet pragmatic innovations to realise her cloth creations. Nuno is the name of her three-decade creative venture and its Japanese *kanji* 布 means cloth. Presenting videos, tactile immersive experiences and various textile objects, with the creative use of digital technology, this exhibition stages Sudo's textile creations by uncovering the poetics of her creative process, making transparent the blackbox of making *nuno*, and highlighting the overlooked experimental thoughts, craftspeople and technology that are integral to the story of making.

Complementing the themes of the main exhibition, CHAT's annual two-day Discussion Forum, now in its 4th installation, has invited esteemed speakers from cross-disciplinary backgrounds, ranging from textile and fashion curators, academics, contemporary artists and fashion innovators, to share their wisdom and challenges in *Staging Textiles: Shifting Contexts from Studio to Museum* on 7-8 December, 2019. Sudo Reiko and Saito Seiichi from Rhizomatiks Architecture, Tokyo will open the discussion to examine the ways they used Nuno's fabrics and technology to create this exhibition.

While most of us are familiar with clothing and textiles that are often presented to us as final consumer products, we usually overlook the challenges that creatives have to overcome in presenting them in other contexts. In light of recent trends where fashion exhibitions have become the sell-out shows that propel the record visitor footfall of various major museums, we ask our speakers the tough questions about the way they work with and consider the subject matters of textile and fashion, simultaneously positioning and questioning their roles as the new protagonists of these varying formats.

CHAT welcomes your participation and questions in this lively two-day open discussion featuring experts from around the world. We hope that our Discussion Forum will inspire you to see textiles and fashion on multiple stages in a different light.

Takahashi Mizuki and Teoh Chin Chin
Co-Directors,
CHAT (Centre for Heritage, Arts and Textile)

聯席總監前言

CHAT 六廠(六廠紡織文化藝術館)2019年冬季項目呈獻世界頂尖創作人製作及展示布料講求的美學與科技革新。

CHAT 六廠現正展出「須藤玲子：“布”之作業」。須藤玲子是著名紡織品設計師、藝術家及創新者，過去她致力把傳統美學、技術跟富想像力而務實的新點子互相交織，應用到她的布料創作上，因而成為業界翹楚。她於30多年前成立了NUNO，在日語漢字寫作「布」。展覽讓觀眾透過影像、親身感受的裝置體驗，配合數碼技術，揭示須藤充滿詩意的創作過程，全面公開NUNO布的製作方法，同時突顯一些重要攸關卻被忽略的元素，例如實驗性思維、工匠們的手藝與科技。

除主題展覽以外，CHAT六廠一年一度的兩日冬季研討會來到第4屆，邀請了多位頂尖講者，他們都是擁有跨學科背景的紡織及時裝策展人、學者、當代藝術家和時尚創作人。他們將於在2019年12月7至8日舉行的「紡織步調：遊走於工場與展場之間」研討會中跟與會者分享他們的真知灼見及曾面對的挑戰。須藤玲子與來自東京Rhizomatiks Architecture的齋藤精一將公開討論、審視他們怎樣運用NUNO公司研發的布料及創新科技去創作這次展覽。

大眾慣於以消費成品方式認識衣服及紡織，因而往往忽略了在另一種形式出現時所遭逢的困難與挑戰。近年，各地的大型博物館均興起策劃時裝展覽，成為城中熱話之餘，參觀人次更屢創新高。我們給講者出了道難題：他們如何看待時裝及紡織？又如何善用它們的本質？身處於這場紡織變革的核心，他們如何自處？又如何反思自己的定位？

CHAT六廠誠邀您參與為期兩天的冬季研討會，踴躍提問，希望是次研討會能讓您在不同視點重新發掘紡織與時裝的多種步調。

高橋瑞木及張晶晶

CHAT 六廠(六廠紡織文化藝術館)聯席總監



Sudo Reiko, *Threadstray*, 2006

Photo courtesy: Sudo Reiko/Nuno Corporation, Tokyo

Photo: Sue McNab

須藤玲子・《游離線絮》・2006

圖片提供：須藤玲子 / NUNO 公司・東京

攝影：Sue McNab

Exhibition 展覽：

Sudo Reiko: Making NUNO Textiles

須藤玲子：“布”之作業

Introduction

Fuwa fuwa, boro boro, kira kira: the onomatopoeic voices of Sudo Reiko's textiles, each a texture in the Japanese language¹. Words invoke personality, emotion and touch, providing a playful entrance into Sudo's work.

Sudo Reiko: Making NUNO Textiles similarly showcases, in various formats, such alternative experiences of textiles. Following Sudo's generous approach to storytelling, the exhibition presents multiple points of entry and interpretation through themes of movement, tactility, process and labour.

The spectacular *Koi Currents*, with installation design by Adrien Gardère, presents nearly 100 colourful *koinobori* (carp streamers) swimmingly ascending towards the sunlight and into our galleries. In the Arcade are panels encouraging tactile exploration and an arrangement of tools used to create Sudo's work.

Gallery 1 and Gallery 2, conceived in collaboration with Saito Seiichi, director of Rhizomatiks Architecture, present an audiovisual simulacrum of machines, craftspeople and production contexts across Japan, providing access to the physicality, gestures and temporalities of disparate crafts, while Sudo's own writings reveal her creative motivations alongside this presentation.

Making NUNO Textiles insists on the making as much as the made and, in its multivalent presentation, resists definitive beginnings and ends. Functions of cloth will be questioned and perhaps answered with ambivalence, inspiring a relationship with the medium beyond utilitarianism, finding in their textures, narratives and making, a richness that already fulfils.

策展概述

Fuwa fuwa, boro boro, kira kira—是形容須藤玲子織品不同質感的日語擬聲詞²。文字，能夠帶出溫度、情感與個性，是走入須藤世界的眾多方式之一。

「須藤玲子：“布”之作業」延續設計師的玩樂作風，以各種形式與媒介展示紡織品，帶來布之另類體驗。展覽呈現多個主題，如動作、觸感、過程和勞動，給予觀者不同切入點。展覽主題的多樣性，與須藤的開放、透明與豐富的故事敘述同出一轍，使觀者有自由詮釋作品的空間。

展覽的中心作品《鯉魚流》由Adrien Gardère擔當其裝置設計，讓色彩斑斕的鯉魚旗群沐浴於陽光之下，於空中浮游至CHAT六廠的展廳。迴廊可見須藤使用的製作工具及一系列觸感布辦，讓觀者透過觸覺體驗展覽內的不同布料。

展廳一和展廳二則與Rhizomatiks Architecture的總監齋藤精一共同構思，以視聽擬像呈現並匯聚日本各地的機器、工匠與生產環境，細說工藝所蘊含的林林總總，如工匠的姿態及製作空間獨有的時序。作業場景輔以須藤的個人書寫，揭示其設計動機。

「“布”之作業」同樣著重「作」（過程）與「業」（成品），在其意涵多樣的表現形式拒絕明確的企圖與目標，使觀者猜想紡織品與功用之間的千絲萬縷，同時予以矛盾曖昧的答案，藉此啟發一種超越效益主義的新關係。須藤玲子作品中的紋理、質感、敘述與製作，彷彿具有一股已然實現的存在感。

¹ Eponymous to the titles of a series of books that Sudo has published on her work.

² 與須藤玲子一系列出版書籍的名字相同。



Photo courtesy: Tamura Kosuke
攝影：田村孝介

Sudo Reiko

須藤玲子

Design Director, Nuno Corporation, Tokyo
NUNO 公司設計總監，東京

Sudo Reiko is the Design Director of Nuno Corporation of Tokyo, an innovative textile company in Tokyo, Japan. Nuno is internationally known for interweaving traditional techniques and aesthetics with new technologies. Experimenting with various materials from silk to metal, Sudo has been concerned with the recycling and upcycling of textiles and the environmental effect of textile production.

She has participated in numerous group shows worldwide and has been the focus of exhibitions in Japan, Iceland, the UK and the US, and her works are represented in the permanent collections of many institutions including the Museum of Modern Art, New York; the Victoria & Albert Museum, London; and the Tokyo National Museum of Modern Art Craft Gallery.

須藤玲子是日本東京紡織公司NUNO的設計總監，該公司以新科技結合傳統工藝和美學而於國際間聞名。須藤喜用由絲綢至金屬等不同物料實驗，並一直關注紡織物回收與升級再造，以及紡織生產對環境造成的影響。

須藤的作品曾在世界各地展出，尤其在日本、冰島、英國和美國屢受矚目。她的作品被多間藝術機構包括紐約現代藝術博物館、倫敦維多利亞與艾伯特博物館與東京國立近代美術館的工藝館永久收藏。



Saito Seiichi

齋藤精一

Director, Rhizomatiks Architecture, Tokyo
Rhizomatiks Architecture 總監・東京

Born in Kanagawa in 1975, Saito Seiichi began his career in New York in 2000 after graduating from Columbia University with a Master of Science in Advanced Architectural Design (MSAAD). Since then, he has been active in creative work at the Arnell Group, and returned to Japan upon being selected for the Echigo-Tsumari Art Triennial event. He produces works in the commercial art field which are three-dimensional and interactive while rooted in logical thought, which he cultivated through his time in architecture.

Saito has won numerous international awards since 2009. He currently serves as Director of Rhizomatiks Architecture, Tokyo, while also lecturing part-time at the Department of Graphic Design at Kyoto Seika University. He was on the 2013 D&AD Digital Design Jury, the 2014 Cannes Lions Branded Content and Entertainment Jury and Good Design Award 2015-2017 Jury. He was appointed the Milan Expo Japan pavilion theatre space director, Media Art Director at Roppongi Art Night 2015, Vice Chairman of Good Design Award 2018 and Creative Adviser of Dubai Expo 2020 Japan pavilion.

齋藤精一1975年出生於神奈川縣，獲哥倫比亞大學的建築設計科學碩士學位後，2000年於紐約開展他的事業。及後，他一直於阿內爾集團(Arnell Group)從事創作，直到獲越後妻有大地藝術祭邀請後便回到日本發展。他以從事建築培養出來的邏輯思想，在商業藝術領域創作具有互動性的立體作品。

齋藤從2009年起贏得多個國際獎項。他現時是東京 Rhizomatiks Architecture 總監和京都精華大學平面設計系兼職講師。他亦擔任多個獎項的評審，包括2013年英國設計與藝術指導協會 (D&AD) 數碼設計獎、2014康城國際創意節 (Cannes Lions) 的品牌內容及消閒及2015-17年好設計獎 (Good Design Award)。他被委任為米蘭世博日本館劇場總監、六本木藝術夜2015的媒體藝術總監、2018年好設計獎副主席和2020年杜拜世博日本館創意顧問。





Sudo Reiko, *Origami Weave*, 2010
Photo courtesy: Sudo Reiko/Nuno Corporation, Tokyo
Photo: Sue McNab
須藤玲子・《摺紙織》・2010
圖片提供：須藤玲子/NUNO 公司・東京
攝影：Sue McNab

Discussion Forum 研討會： Staging Textiles: Shifting Contexts from Studio to Museum 紡織步調：遊走於工場與展場之間

Introduction

The story of textiles is one that is felt and used. It is reiterative to say that textiles are objects that drape over our bodies, partition our spaces and capture our gaze. But by the work of artists, theorists and practitioners of the field, textiles have today garnered enough narrative force to overcome utilitarianism to become proper museum objects, a discipline of study, and as art presented on the runway.

In this two-day Discussion Forum, speakers near and far are gathered to express and celebrate such 'shifting contexts': from textiles' utilitarian origins to textile as concept within academia, exhibitions and collections. Accounting for the different inflections of the word 'stage', both as a mode of presentation and as phases of production, this symposium commences with a Keynote Lecture from Sudo Reiko and Saito Seiichi, who will jointly discuss the conception of exhibition *Sudo Reiko: Making NUNO Textiles*, an immersive merger of sight, sound and tactility that remembers cloth before the arrival of form.

Artist Mella Jaarsma and academic Sri Kuhnt-Saptodewo, will explore the use of textiles and their modes of exchange to examine power, heritage, culture and politics, while curators Sharon S Takeda, Iaroslav Volovod and Jackie Yoong will discuss the reframing of textiles within the framework of the museum, a site of spectacle, collection and non-utilitarianism.

The second day begins with conceptual artist Aboubakar Fofana and textile artist and academic Karin Altmann on their intimacies with indigo, birthing practices that study the socioecological consequences of craft through the mastery of its techniques. Fashion designers Tominaga Wataru and FFIXXED STUDIOS challenge our preconceptions of textile and fashion as commodities through borrowing the logics of fine arts, technology, photography and performance. Finally, artists Kawita Vatanajyankur and Kang Ya-Chu explore how their performative works and research interrogate textiles' traditional associations so as to embody unrecognised narratives.

During Cross Talk, museum leaders Kennie Ting and Yokoyama Ikko will connect speakers' practices to demonstrate how varying contexts clarify and sometimes obscure our experiences of materials, particularly within contemporary visual cultures that easily fixate on the object at the expense of recognising the influences of its platforms and mediums of display.

策展概述

紡織品歷來被觸碰和使用，為披掛在身、分隔空間、捕取收穫之物；然而經由此一領域的藝術家、理論家與愛好者的主張，現今的紡織品經已累積了足夠的敘事力量，足以克服效益主義，正式成為博物館藏品、一門研究學科，甚至以藝術品之姿態登上時裝展的天橋。

為期兩天的研討會，有來自四面八方的講者聚首一堂，闡述與頌揚紡織從效益主義之起源，如何「遊走」至學術、展覽和收藏領域的一種概念。因應「步調」一詞對展示舞台以至生產節奏的不同指涉，是次研討會將由須藤玲子和齋藤精一的開場對話打響頭炮，共同討論「須藤玲子：“布”之作業」的展覽構想——結合視覺、聲音與觸感的沉浸式體驗，使人重溫布料於形式出現之前的種種形態。

藝術家梅娜·查亞詩瑪和學者斯爾·鞏·薩陶德禾會探討紡織品的使用與交易，從而審視權力、傳承、文化和政治；策展人武田·貞子·莎朗、雅羅斯拉夫·佛羅佛特和熊子期將在博物館學的框架內討論紡織品之重構議題，尤其針對博物館作為一個集展示、收藏和非效益主義於一體的場所。

第二天的研討會，將先由概念藝術家阿布拜卡·弗法那與紡織學者兼藝術家卡玲·雅特曼探討他們與藍染之間的親密關係，以及掌握工藝技術對社會生態的承擔；時裝設計師富永航和FFIXED STUDIOS則借鑒美術、科技、攝影和表演的敘事模式，挑戰世俗對紡織品和時裝作為商品的定見。最後，藝術家卡葳塔·瓦塔娜媽恩和康雅筑會探討她們如何透過其表演作品和研究審視紡織品相關的傳統聯想，藉此展現一些往往被忽視的故事。

跨界分享及問答環節的主持人由博物館先鋒陳威仁與Yokoyama Ikko擔任，結合講者的業界實踐，訴說展示模式如何使我們對事物的體驗有更清晰又或更混淆的理解，尤其當代視覺文化令人容易執著於物件，忽視了審視其平台與發送媒介的影響。

Schedule 日程

Day 1 第一日 | 07.12.2019 | Saturday
11:00am-5:00pm (星期六)

Fabrica Atrium, The Mills Fabrica,
4/F, The Mills
南豐紗廠四樓南豐作坊中庭

Time 時間	Topic 主題	Speakers and Moderator 講者及主持
10:30-11:00am	Registration 登記	
11:00-11:10am	Welcoming Remarks by Co-Directors, CHAT CHAT 六廠聯席總監致辭	
11:10am-12:10pm	Opening Conversation 開場對話	SUDO Reiko 須藤玲子 SAITO Seiichi 齋藤精一 Moderator: TAKAHASHI Mizuki 主持：高橋瑞木
12:10-1:10pm	Session 1 How do textiles become media to examine power, heritage and culture? 議題一 紡織品能如何擔當審視權力與 文化傳承的媒介？	Mella JAARSMA 梅娜·查亞詩瑪 Sri KUHNT-SAPTODEWO 斯爾·鞏·薩陶德禾
1:10-2:00pm	Lunch Break 午飯時間	
2:00-3:30pm	Session 2 How does the exhibition context of a textile reframe its interpretation? 議題二 展覽模式如何影響我們對紡織品的詮釋？	Sharon S TAKEDA 武田·貞子·莎朗 Iaroslav VOLOVOD 雅羅斯拉夫·佛羅佛特 Jackie YOONG 熊子期
3:30-3:50pm	Tea Break 小休	
3:50-4:50pm	Cross Talk 1 跨界分享及問答環節一	Moderator: Kennie TING 主持：陳威仁



Language: English
語言：英語主講
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Opening Conversation

Sudo Reiko and Saito Seiichi share their experience working together to develop the ideas and content of CHAT's winter exhibition, *Sudo Reiko: Making NUNO Textiles*. In an interdisciplinary effort, the two conceived of alternative exhibition techniques to animate and present Sudo's boundless imagination and textile technical expertise.

開場對話

須藤玲子和齋藤精一將會就CHAT六廠冬季展覽「須藤玲子：“布”之作業」，分享他們共同策劃展覽的創作經驗。跨領域的合作使二人構想出另類的展覽模式，將須藤玲子的無限想像力和紡織工藝活現眼前。

Session 1

How do textiles become media to examine power, heritage and culture?

Textiles are inseparable from the human experience, the ethos of making, as well as social, political and environmental issues of their time. In this session, speakers will introduce case studies where textiles become invaluable instruments to examine such notions.

議題一

紡織品能如何擔當審視權力與文化傳承的媒介？

紡織品往往與人類的經驗、其生產牽涉的道德倫理，以及不同年代的社會、政治和環境議題息息相關。講者將以案例研究作為引子，講解紡織品如何成為審視上述議題的寶貴工具。



Photo courtesy: Mella Jaarsma
圖片提供：梅娜·查亞詩瑪

Mella Jaarsma

梅娜·查亞詩瑪

Artist and Co-Founder, Cemeti Institute for Art and Society, Yogyakarta

藝術家及切曼提藝術與社會學院聯合創辦人，日惹

Mella Jaarsma has become known for her complex costume installations and her focus on forms of cultural and racial diversity embedded within clothing, the body and food. She was born in the Netherlands in 1960 and studied visual art at Minerva Academy in Groningen (1978-1984), after which she left the Netherlands to study at the Art Institute of Jakarta (1984) and at the Indonesian Institute of the Arts in Yogyakarta (1985-1986). She has lived and worked in Indonesia ever since. In 1988, she co-founded Cemeti Art House, now called Cemeti Institute for Art and Society with Nindityo Adipurnomo, one of the first spaces for contemporary art in Indonesia, which to this day remains an important platform for young artists and art workers in the country and region.

梅娜·查亞詩瑪擅於創作大型且複雜的服裝裝置藝術，以服飾、人體及食物為創作媒介來呈現文化及種族多元化等的議題。查亞詩瑪1960年生於荷蘭，1978至1984年於格羅寧根Minerva Academy修讀視覺藝術，畢業後遠赴印尼雅加達Art Institute of Jakarta及日惹Indonesian Institute of the Arts進修，及後更定居於印尼。1988年她聯同Nindityo Adipurnomo創立切曼提藝術中心，即切曼提藝術與社會學院的前身，為當時印尼建立了一個展示當代藝術的空間，至今仍是予當地及東南亞年輕藝術家及藝術工作者的重要平台。



Photo courtesy: Sri Kuhnt-Saptodewo
圖片提供：斯爾·鞏·薩陶德禾

Sri Kuhnt-Saptodewo 斯爾·鞏·薩陶德禾

Academic, Vienna

學者·維也納

Sri 'Jani' Kuhnt-Saptodewo is an academic born in Jakarta who has written numerous books based on her research findings and interest on themes of interculturality and performing arts. Kuhnt-Saptodewo earned a MA in German Literature in 1983 and later graduated in Culture Anthropology from the Ludwig-Maximilian University of Munich with a PhD in 1993. Since then, she has worked and taught at various institutions, including the prestigious Weltmuseum Wien, Vienna, where she served as the Head of Collection between 2005 and 2018. In addition to research and writing, Kuhnt-Saptodewo works on films and curatorial projects, resulting in successful exhibitions such as *Balinese Art in Transition* (2012) and *World in Motion* (2017) at the Weltmuseum Wien.

斯爾·鞏·薩陶德禾是一位出生於雅加達的學者，致力研究跨文化議題和表演藝術，並發表大量著作。她於1983年取得德國文學碩士，及後於1993年在慕尼黑路德維希馬克西米利安大學取得文化人類學博士學位。自此她在各高等學院教學及工作，如擔任維也納Weltmuseum Wien博物館的館藏主管（2005至2018）。除研究及寫作外，她亦會參與電影和策展項目，包括在維也納Weltmuseum Wien博物館舉辦的展覽「Balinese Art in Transition (2012)」和「World in Motion (2017)」。



Mella Jaarsma, *I Owe You II*, 2017
Courtesy of the artist
梅娜·查亞詩瑪·《I Owe You II》·2017
藝術家提供

Session 2

How does the exhibition context of a textile reframe its interpretation?

Textiles tend to be regarded as utilitarian and activated only by the body or space inhabiting them. Textile and fashion curators will unveil their challenges in using textile/fashion as a theme or as objects to narrate history and relate to contemporary agendas and visitors in museum exhibitions.

議題二

展覽模式如何影響我們對紡織品的詮釋？

紡織品往往與人類的經驗、其生產牽涉的道德倫理，以及不同年代的社會、政治和環境議題息息相關。講者將以案例研究作為引子，講解紡織品如何成為審視上述議題的寶貴工具。



Photo courtesy: Sharon S Takeda
圖片提供：武田・貞子・莎朗

Sharon S Takeda

武田・貞子・莎朗

Senior Curator and Head of the Costume and Textiles Department, LACMA
(Los Angeles County Museum of Art), Los Angeles
洛杉磯郡立藝術博物館資深策展人兼服飾織品部部長，
洛杉磯

Sharon S Takeda is Senior Curator and Head of the Costume and Textiles Department at the Los Angeles County Museum of Art. Her major exhibitions include *Reigning Men: Fashion in Menswear, 1715-2015*; *Fashioning Fashion: European Dress in Detail, 1700-1915*; *Miracles and Mischief: Noh and Kyōgen Theater in Japan*; and *When Art Became Fashion: Kosode in Edo-Period Japan*. The Costume Society of America has honored Takeda with two Richard Martin Awards for Excellence in the Exhibition of Costume and two Millia Davenport Publication Awards for exhibition catalogues. Additional publications include *Japanese Fishermen's Coats from Awaji Island* for the UCLA Fowler Museum and *Edo: Art in Japan 1615-1868* for the National Gallery of Art in Washington D.C. She serves on the Directing Council of the *Centre International d'Etude des Textiles Anciens* (CIETA).

武田・貞子・莎朗，洛杉磯郡立藝術博物館資深策展人兼服飾織品部部長，曾參與的大型展覽包括「Reigning Men: Fashion in Menswear, 1715-2015」、「Fashioning Fashion: European Dress in Detail, 1700-1915」、「Miracles and Mischief: Noh and Kyogen Theater in Japan」及「When Art Became Fashion: Kosode in Edo-Period Japan」。The Costume Society of America曾向武田兩度頒發 Richard Martin Awards 及 Millia Davenport Publication Awards 獎項，以分別表揚她在策劃服飾展覽及展覽圖錄的優秀表現。她的著作有加州大學洛杉磯分校福勒博物館出版的《Japanese Fishermen's Coats from Awaji Island》書籍及華盛頓國家美術館出版的《Edo: Art in Japan 1615-1868》書刊。她也是Centre International d'Etude des Textiles Anciens (CIETA) 的委員會成員。



Photo courtesy: Iaroslav Volovod
圖片提供：雅羅斯拉夫·佛羅佛特

Iaroslav Volovod 雅羅斯拉夫·佛羅佛特

Curator, Garage Museum of Contemporary Art,
Moscow

車庫當代藝術博物館策展人，莫斯科

Iaroslav Volovod was born in Murmansk and is now based in Moscow, where he serves as a curator at the Garage Museum of Contemporary Art. He graduated from the Oriental Faculty of St. Petersburg State University and received a master's degree in curatorial studies from a joint program shared between Bard College, New York, and St. Petersburg State University. He has received training from the Central Institute of Hindi, New Delhi, and Heidelberg University, Germany. Volovod was named Curator of the Year at the Innovation Prize awards, one of Russia's most prestigious contemporary art awards, for his work on *The Fabric of Felicity* (co-curated with Valentin Diaconov and Katya Lazareva), Garage Museum of Contemporary Art (2018).

雅羅斯拉夫·佛羅佛特，生於摩爾曼斯克，現於莫斯科擔任車庫當代藝術博物館策展人。畢業於聖彼得堡國立大學的東方研究學院，佛羅佛特及後取得由紐約巴德學院和聖彼得堡國立大學合辦的策展研究碩士學位，並曾在新德里北印度語中央研究所 (Central Institute of Hindi, New Delhi) 及德國海德堡大學接受培訓。2018年，他與 Valentin Diaconov 及 Katya Lazareva 共同策劃展覽「The Fabric of Felicity」，並在車庫當代藝術博物館展出；他也藉此獲得俄羅斯最負盛名的當代藝術獎——Innovation Prize 中的年度策展人獎。



Photo courtesy: Jackie Yoong
圖片提供：熊子期

Jackie Yoong 熊子期

Curator, Asian Fashion and Textiles, and
Peranakan Art, Asian Civilisations Museum and
Peranakan Museum, Singapore
亞洲文明博物館及土生文化館亞洲服飾及織品、
土生藝術策展人，新加坡

Jackie Yoong is a curator of Asian Fashion and Textiles and Peranakan Art at the Asian Civilisations Museum and Peranakan Museum, Singapore. She was in the curatorial teams of the traveling exhibitions on Peranakan art to the Musée du Quai Branly, Paris (2010) and the National Museum of Korea, Seoul (2013). In Singapore, she worked on the exhibitions *Great Peranakans* (2015), *Sarong Kebaya* (2011) and *Nyonya Needlework* (2016). In 2019, she curated the special exhibition *Guo Pei: Chinese Art and Couture* and is curating the upcoming permanent gallery on Asian fashion and textiles. Yoong graduated with a MA in History of Art from the School of Oriental and African Studies (SOAS), London, on the SOAS-Alphawood scholarship.

熊子期，新加坡亞洲文明博物館及土生文化館亞洲服飾及織品、土生藝術策展人，曾參與策劃有關土生藝術的巡迴展覽，在2010年於巴黎布朗利碼頭博物館 (Musée du Quai Branly) 及2013年在首爾的韓國國立中央博物館展出。此外，她在新加坡參與的展覽有「Great Peranakans」(2015)、「Sarong Kebaya」(2011)「Nyonya Needlework」(2016)。2019年，她策劃了郭培的專題展覽「Guo Pei: Chinese Art and Couture」，而現時正策劃一個關於亞洲服飾及織品的永久畫廊。熊子期憑SOAS-Alphawood獎學金在倫敦東方與非洲研究學院修讀藝術史碩士畢業。

Cross Talk

跨界分享及問答環節



Kennie Ting

陳威仁

Director, Asian Civilisations Museum and
Peranakan Museum, Singapore
Group Director of Museums, National Heritage
Board, Singapore
亞洲文明博物館及土生文化館館長，新加坡
國家文明局博物館總司長，新加坡

Kennie Ting is the Director of the Asian Civilisations Museum and the Peranakan Museum, and concurrently Group Director, Museums at the National Heritage Board (NHB) Singapore, overseeing national museums and festivals managed by the NHB. As Director of the Asian Civilisations Museum, he has overseen the shift in the museum's curatorial approach from a geographical focus to a thematic, cross-cultural focus, and from an ethnographic focus to a focus on decorative arts. He has helmed recent exhibitions on the Arts of Myanmar, Korea, Angkor and Java, on the material culture of cosmopolitan Asian Port Cities, and on contemporary Chinese Couture. He is interested in the history of travel and the heritage of Asian port cities and is the author of the books, *The Romance of the Grand Tour – 100 Years of Travel in South East Asia* and *Singapore 1819 – A Living Legacy*.

陳威仁，新加坡亞洲文明博物館及土生文化館館長、國家文明局博物館總司長，專責國家文明局轄下博物館和文化節，並將博物館的策展手法從地理、民族誌主導轉為主題、跨文化題材及裝飾藝術主導。他近期策劃了一場關於緬甸、韓國、吳哥及爪哇藝術的展覽，關注國際化下亞洲港口城市的物質文化，以及當代中國時裝。陳威仁對亞洲港口城市的旅行歷史和古蹟甚感興趣，更為此寫下《The Romance of the Grand Tour – 100 Years of Travel in South East Asia》和《Singapore 1819 – A Living Legacy》等書籍。

Schedule 日程

Day 2 第二日 | 08.12.2019 | Sunday
11:00am-5:00pm (星期日)

Fabrica Atrium, The Mills Fabrica,
4/F, The Mills
南豐紗廠四樓南豐作坊中庭

Time 時間	Topic 主題	Speakers and Moderator 講者及主持
10:30-11:00am	Registration 登記	
11:00-11:10am	Welcoming Remarks by Co-Directors, CHAT CHAT 六廠聯席總監致辭	
11:10am-12:40pm	Feature Presentation How can textile processes and artistic dialogues be used to create a space for cultural, social and ecological responsibility? 焦點講座 紡織工序及藝術對話能如何使大眾對文化、社交及環境產生責任感？	Karin ALTMANN 卡玲·雅特曼 Aboubakar FOFANA 阿布拜卡·弗法那
12:40-1:30pm	Lunch Break 午飯時間	
1:30-2:30pm	Session 3 How may experimental frameworks intercept and reorient our expectations of fashion? 議題三 革新的呈現能如何改變我們對時裝的設想？	TOMINAGA Wataru 富永 航 FFIXED STUDIOS (Kain PICKEN & Fiona LAU) (堅恩·碧肯及劉慧詩)
2:30-2:45pm	Tea Break 小休	
2:45-3:45pm	Session 4 How do artists use textile subject matter, materials and their contexts to express their concerns? 議題四 紡織物料、題材及其領域能如何協助藝術家表達關注？	Kawita VATANAJYANKUR 卡葳塔·瓦塔娜嬌恩 KANG Ya-Chu 康雅筑
3:45-4:45pm	Cross Talk 2 跨界分享及問答環節二	Moderator: YOKOYAMA Ikko 主持：YOKOYAMA Ikko



Language: English
語言：英語主講
Free admission
免費入場
For RSVP details, please scan
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Feature Presentation

How can textile processes and artistic dialogues be used to create a space for cultural, social and ecological responsibility?

Natural indigo teems with life – animating narratives of circulation, tradition, craft and history. In this Feature Presentation, indigo visionaries Aboubakar Fofana and Karin Altmann discuss their relationship with the medium that encompasses academic research, conceptual artmaking and subsequent modes of presentation. Their interdisciplinary and collaborative practice engenders a mindful respect for the living material, our society and the environment – exemplifying a relationship with our surroundings that is delicate, symbiotic and mutually respectful.

焦點講座

紡織工序及藝術對話能如何使大眾對文化、社交及環境產生責任感？

自然的藍染充滿生命力，能生動展現紡織品的流通、傳統、工藝與歷史。藍染先鋒阿布拜卡·弗法那和卡玲·雅特曼將分享他們與藍染之間的關係，當中涵蓋學術研究、藝術創作及其展示模式。其跨領域和協作實踐，將引發觀眾反思物質的生命力、社會和環境——體現一種對周遭環境抱有責任感的超凡關係。



Photo courtesy: Manuel Wandi
圖片提供：Manuel Wandi

Karin Altmann

卡玲·雅特曼

Artist and academic, Vienna

藝術家及學者，維也納

Karin Altmann is an Austrian artist, academic, art mediator and a senior lecturer at the Department of Textile Arts, University of Applied Arts Vienna, where she teaches on three main areas: dyeing with natural dyes, textile printing and textile production. Altmann's practice is transcultural, often working with partners from Bhutan, Kyrgyzstan, Mexico, Japan and Ghana; her projects are also often inclusive of children, people with disabilities, refugees and women under psychological or social pressure. As both an academic and artist, she is interested in textiles as manifested in art, culture, society, and as a dynamic medium that reveals and constructs networks of material culture.

卡玲·雅特曼為奧地利藝術家、學者、藝術中介人及維也納University of Applied Arts紡織藝術系高級講師，主要教授三個範疇：天然染料染色、紡織印花和紡織品生產。她與來自不丹、吉爾吉斯、墨西哥、日本和加納的夥伴合作，實踐跨文化創作。同時，她的創作夥伴還包括孩童、殘疾人士、難民以至受到心理或社會壓力的女性。作為學者及藝術家，她喜歡研究紡織品在藝術、文化及社會不同範疇中的呈現方式，以及紡織品作為一種流動的媒介，如何持續反映及建構物質文化。



Photo courtesy: Riley Salyards
圖片提供：Riley Salyards

Aboubakar Fofana was born in Mali and moved to France at an early age. As a child in West Africa, he was told stories of green leaves that made blue colours. Years later, already an established calligrapher, artist and graphic designer living in France, he recalled such stories and embarked on a dedicated journey to understand indigo and his West African heritage. Working with a living medium such as indigo, his work harnesses cycles of birth, life and decay, as well as the seasonal rhythms of nature. His indigo vats are alive, thus his challenge is to understand and work with the living organisms that live within so that they may produce a stunning array of blue tones. In addition to the traditions of fermented indigo dyeing, Fofana is also invested in the preservation of other West African textile techniques and indigenous materials.

阿布拜卡·弗法那出生於馬里，年幼時移居法國。小時候，在西非成長的他常聞長輩們說故事，得知到一種可以製造出藍色染料的植物。數年後，弗法那雖然已落戶法國，當起書法家、藝術家及平面設計師，但一直念念不忘童年聽過的故事，於是下定決心展開一場西非之旅，重新認識藍染。藍染染缸是具生命力的，他試圖瞭解染缸中的生物如何運作，從而製造出一系列令人驚艷的藍調。除傳統的藍染發酵方法，弗法那亦致力保育其他傳統的西非織布技術。

Aboubakar Fofana

阿布拜卡·弗法那

Artist, Bamako

藝術家，巴馬科



Tools for Austrian Blueprint, 2018
Photo courtesy: Karin Altmann
奧地利的藍染印布工具 · 2018
圖片提供：卡玲·雅特曼

Session 3

How may experimental frameworks intercept and reorient our expectations of fashion?

Fashion adopts alternative formats of display and engagement through languages of art, technology, performance and other disciplines. In this session, speakers will discuss how alternative approaches are inherent to their fashion design process and how their finished work is altered and received as a result.

議題三

革新的呈現能如何改變我們對時裝的設想？

時裝結合藝術、科技及表演等的敘述語言，衍生出另類的展示模式。本節講者將討論不同範疇如何融入設計、得出的成果以至觀眾的迴響。



Photo courtesy: Tominaga Wataru
圖片提供：富永 航

Tominaga Wataru is a fashion designer and artist currently based in Tokyo and has lived in Helsinki, Paris and London. In 2015, upon graduation from Central Saint Martins College of Art and Design, he became the recipient of the prestigious Grand Jury Prize Première Vision at the 31st edition of the Hyères International Festival of Fashion and Photography. Tominaga's characteristic works involve the application of vinyl over twisted and pleated fabrics printed with maximalist designs, which unfolds on the body into surfaces crackling with vibrant colours. Through contrastive textures and prints, Tominaga confounds the binarisms of everyday social constructs; and through the fluid geometries of his unisex outfits, Tominaga merges traditional silhouettes with the contemporary, familiar with foreign.

富永航，駐東京時裝設計師及藝術家，曾在赫爾辛基、巴黎及倫敦居住。2015年，他在中央聖馬田藝術與設計學院畢業後，便得到第31屆耶爾國際時裝攝影節的Grand Jury Prize Première Vision獎項。富永航的設計特色是把塑膠印在被扭曲和褶皺的布料上，加上浮誇的圖案，成為色彩斑斕的服裝。除運用強烈對比的紋理和印花外，他更顛覆一般男女裝的想像，製作出中性服裝。富永航的剪裁集現代與傳統、熟悉與陌生於一身。

Tominaga Wataru

富永 航

Fashion designer, Tokyo

時裝設計師，東京



Photo courtesy: FFIXXED STUDIOS
圖片提供：FFIXXED STUDIOS

FFIXXED STUDIOS is a contemporary, ready-to-wear label for men and women. Inspired by reimagining the everyday, the label focuses on exploring and reflecting work-life balance through artful fabrication and bold design. Founded in 2012 by Fiona Lau and Kain Picken, FFIXXED STUDIOS combines the pair's backgrounds in fine art and fashion to create pieces born from a philosophy of reinterpretation, movement and openness. Their collections have appeared at Tokyo, Paris and Shanghai Fashion Weeks and are available at international retailers.

FFIXXED STUDIOS是一個時尚男女成衣品牌。受日常生活之啟發，此品牌透過巧妙構造和大膽設計，探索及反思工作與生活之平衡。FFIXXED STUDIOS由劉慧詩與堅恩·碧肯於2012年創建，他們結合了雙方藝術與時裝的不同背景，以反映現實生活中的事物及動態為理念，創作出獨具開放精神的時裝作品。他們的設計系列曾於東京、巴黎及上海時裝週展出，並於國際市場出售。

FFIXXED STUDIOS (Kain Picken and Fiona Lau) FFIXXED STUDIOS (堅恩·碧肯及劉慧詩)

Fashion design collective,
Hong Kong and Shanghai
時裝設計組合，香港和上海



Tominaga Wataru, *Untitled*, 2015
 Courtesy of the artist
 富永 航,《無題》,2015
 藝術家提供



Photo courtesy: FFIXXED STUDIOS
 圖片提供：FFIXXED STUDIOS

Session 4

How do artists use textile subject matter, materials and their contexts to express their concerns?

The artists in this session explore how common associations of textiles may become tools to explore issues of desire, traditional culture, domesticity and consumption through interdisciplinary methods from performance to academic research.

議題四

紡織物料、題材及其領域能如何協助藝術家表達關注？

本節將由藝術家主導，審視我們對紡織品的固有設想、分享如何透過學術研究及行為藝術以探討慾望、傳統文化、家庭生活和消費等的議題。



Photo courtesy: Fred Martin
圖片提供：Fred Martin

Kang Ya-Chu 康雅筑

Artist, Taipei
藝術家，台北

Kang Ya-Chu is CHAT's 2019 Artist-in-Residence. Born and based in Taipei, she has been exploring in her art practices the issues of identity, the relationship between human and nature and the social environment through an extensive range of medium. During her time as CHAT's Artist-in-Residence, she continues her research within the context of Hong Kong, involving the narratives of former textile workers in the city. Kang has also realised an iteration of *Dirt Carpet* for Hong Kong, an on-going performance intervention inspired by her own research on weaving mechanics and punch cards, incorporating locally found industrial materials such as charcoal, dust and red soil. Having travelled worldwide for residencies, Kang's works often build upon global weaving histories. Her creative process embraces accidents and mutations, working with transient and natural materials to consider themes of sustainable development.

康雅筑是CHAT六廠2019年的駐場藝術家。她出生並工作於台北，其創作實踐主要探討身份、人與自然之間的關係以及社會環境議題，採用之媒介廣泛。擔任CHAT六廠的駐場藝術家期間，她會以香港作背景，延續其考察工作，並與昔日的紡織工友進行交流互動。康雅筑更將其作品《泥毯》帶到香港，該作品以藝術家對梭織技術及打孔卡的研究為靈感，採用在地的材料如煤炭、塵土、紅土等進行一場裝置行為演出。康雅筑經常從旅行及往各國駐留經驗擷取靈感，並以紡織呈現世界編織歷史。其創作過程包括隨著時間的演變所產生的事故、質變，包含不穩定且多變的媒介如天然物料，從中思考環境可持續發展的可能性。



Photo courtesy: Kawita Vatanajyankur
圖片提供：卡葳塔·瓦塔娜嬌恩

Kawita Vatanajyankur

卡葳塔·瓦塔娜嬌恩

Artist, Bangkok

藝術家·曼谷

Kawita Vatanajyankur is an artist from Bangkok who has garnered international recognition through an artistic practice that utilises her own body, often to mimic and perform tasks otherwise carried out by tools; in the process, Vatanajyankur renders visceral the notions of manual labour and consumption, particularly as they relate to the female body within the context of her home, Thailand. Her work has been curated into prestigious shows such as *Thailand Eye* (2015) at the Saatchi Gallery, London and *Islands in the Stream* (2017) during the 57th Venice Biennale; her works are also found in various collections worldwide. She is currently being represented by Nova Contemporary, Bangkok and Antidote Organisation, Australia.

卡葳塔·瓦塔娜嬌恩來自泰國曼谷，是一位舉世矚目的藝術家，擅於以身體演繹並體現一般由機械工具所執行的動作。瓦塔娜嬌恩透過作品，描繪出體力勞動及消費主義等概念，甚或泰國女性所面對的日常掙扎。她的作品曾被納入不同展覽中，如在倫敦薩奇美術館的「Thailand Eye」（2015）及第57屆威尼斯雙年展中的「Islands in the Stream」（2017）。她的作品收藏於各地機構，而她現時的代理畫廊為曼谷Nova Contemporary及澳洲Antidote Organisation。

Cross Talk

跨界分享及問答環節



Photo courtesy: M+, West Kowloon Cultural District Authority
圖片提供：西九文化區管理局M+

Yokoyama Ikko

Lead Curator, Design and Architecture, M+,
West Kowloon Cultural District Authority,
Hong Kong
西九文化區M+設計及建築主策展人，香港

Yokoyama Ikko is Lead Curator of Design and Architecture at M+, Hong Kong's new museum for visual culture at West Kowloon Cultural District. Before joining M+, she was based in Stockholm and served as head of exhibitions at Konstfack University College of Arts, Crafts and Design. As an independent curator and writer, Yokoyama worked on international exhibitions and projects, including *Found MUJI Sweden*, Stockholm (2016); *Japanese Design Revisited* for Helsinki Design Week (2015); and *THE FAB MIND: Hints of the Future in a Shifting World* at 21_21 DESIGN SIGHT, Tokyo (2014–2015); and regularly contributed to the periodicals *Form*, *Casa BRUTUS*, *AXIS*, *Pen*, *Esquire*, *Elle Décor* and *Studio Voice*. She has authored and co-edited a book about the legendary Swedish ceramic artist Lisa Larson, *Lisa LARSON* (Pie Books, 2011). In 2008, she co-founded Editions in Craft, a production platform that encourages collaborations among artists, designers, and craftspeople and worked on the projects mainly in South Africa and Sweden.

Yokoyama Ikko 現為西九文化區視覺文化博物館—M+設計及建築主策展人。在加入M+前，她在斯德哥爾摩出任瑞典工藝設計藝術學院的展覽主管。她又以獨立策展人和作家身分，參與多個國際展覽項目，如瑞典的「Found MUJI Sweden」（2016）、赫爾辛基設計周的「Japanese Design Revisited」（2015）及於東京21_21 DESIGN SIGHT舉行的「THE FAB MIND: Hints of the Future in a Shifting World」（2014–2015），並為Form、Casa BRUTUS、AXIS、Pen、Esquire、Elle Décor及StudioVoice等雜誌撰文。她又與瑞典殿堂級陶瓷藝術家Lisa Larson共同編輯《Lisa LARSON》（Pie Books，2011）一書。2008年她聯合創辦Editions in Craft，主要在南非和瑞典，提供一個鼓勵藝術家、設計師和工匠合作的製作平台。

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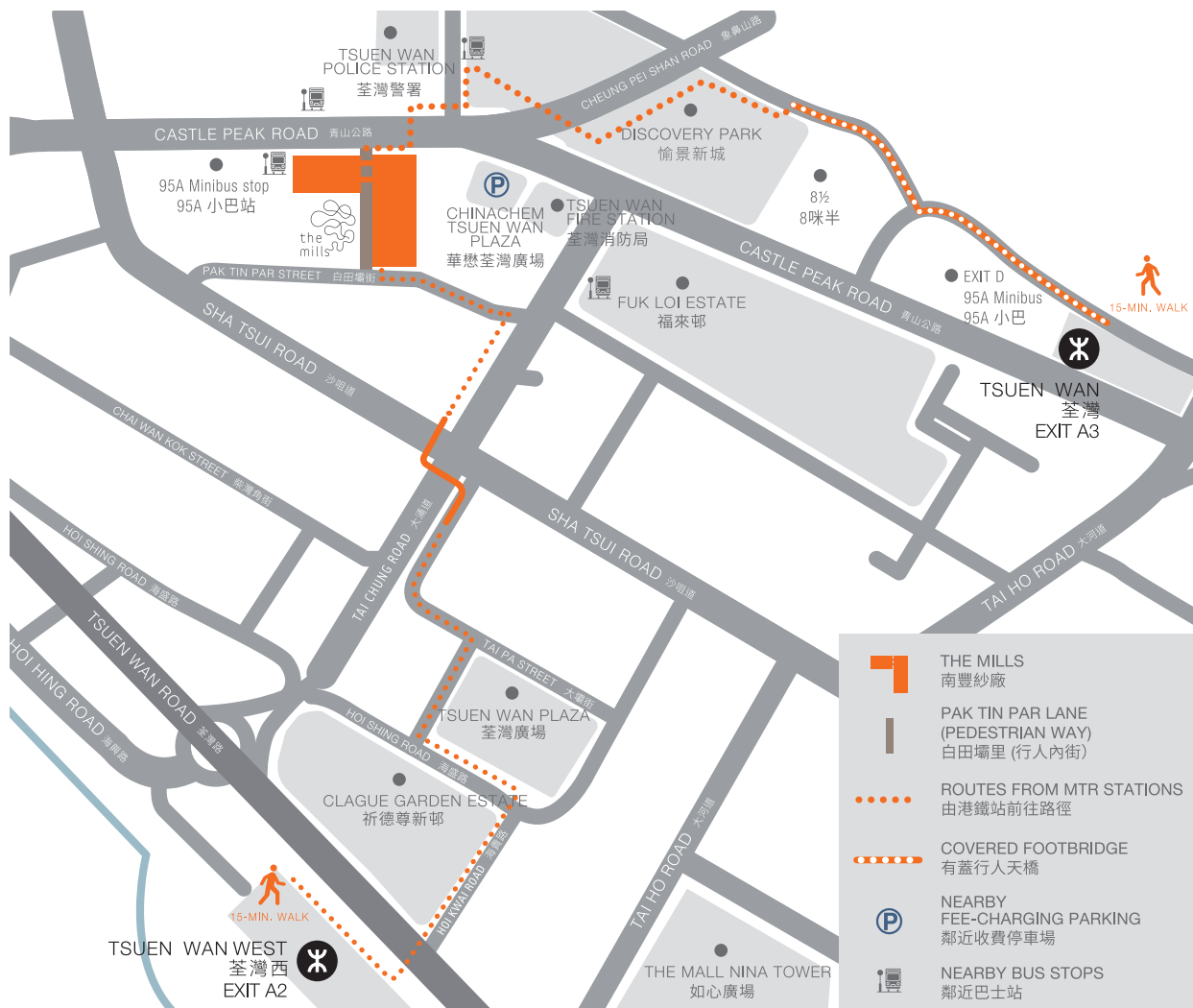


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