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ART AND

藝術與時尚

Essay by Cristina Sanchez-Kozyreva with statements on their relationship with working with fashion by Mella Jaarsma, Eko Nugroho, Yolanda Domínguez, Anida Yoeu Ali, Thomas Grünfeld, Mario Ybarra Jr. and Karla Diaz and the kind participation of the Sergei Parajanov Museum in Yerevan.

FASHION

Next spread

Déformation Professionnelle by Thomas Grünfeld,
October 1997. Kölnischer Kunstverein, Cologne.

Photography by Lothar Schnepf.

Courtesy the artist.



MELLA JAARSMa

Right
The Pioneer by **Mella Jaarsma**, 2012.
Digital print on canvas, textile, buoys, lead, bucket, sea water.

Next spread
The Landscaper by **Mella Jaarsma**, 2013.
Wood, paint, iron, leather. Wooden panels carved by Pengho and painted by Anex at Jatiwangi. Video, 3'40", ed. of 3.

Courtesy the Artist. Photography by Mie Cornoedus.

I like to work with clothing and I see my works as bodily modifications of the social space in between the layers of skin, clothing, sartorial inhibition and housing/architecture.

We are like impermanent buildings with a facade behind which the inside is changeable. The second skin that we are wearing is like a house in which we can appear and hide; we have to be ready to leave or inhabit it.

Everyone who confronts my work is coming at it from different backgrounds and cultures, dealing with specific personal sets and therefore experiencing the work in different ways. I want my work to relate to these specific audiences, to deal with some of their taboos and interpretations.

I like to confront the public with my art worn by life models, questioning the positioning of the self and the other. My works are a comment on the human fascination with showing and showing off. How do we look at others in the past, for example the world exhibitions that took place in Europe around 1900, where people from other cultures became exotic amusements, and how do we look at others in the present time?



我喜歡與服飾有關的工作。我認為我的工作是将社會空間化為形體，它遊走在層層外衣之間，服飾之間，有限制的裁剪之間，還有遮蔽物/建築之間。

我們好似不能長存的樓宇，在建築的外觀背後是不斷改變的內在。我們所穿的第二層皮膚好似一間屋子，我們可以出現也可以躲起。還得做好準備，隨時離開或者呆在裡面。

我的工作接觸到的都是來自不同背景、不同文化的朋友，他們處事帶有獨特的個人風格，因而能通過不同的方式去感受這個工作。我希望我的工作能和這些獨特的受眾打交道，能接觸到他們關於某些事物的禁忌和詮釋。

我想讓生活模特兒穿上我的藝術，一起面對公眾，質疑自我和他人，為自我和他人找到定位。我的工作是对世人迷戀的展示和誇耀做出評論。我們如何看待過去的其他人？比如在1900左右歐洲的世界博覽會上，來自其他文化的人成為帶有異國情調的消遣。而我們又如何看待當今的其他人？



In Schiaparelli's time there could be a group of friends and the collaboration could be natural. Today, everything is so corporate.

Miuccia Prada, interviewed in 2012 by New York Magazine, referring to fashion designer Elsa Schiaparelli's collaboration with Salvador Dalí and Alberto Giacometti.

Art is something that stands by itself, while fashion is something you sell, points out Prada, although the fashion designer and entrepreneur, who is also a former communist and a feminist with a PhD in political science, is more innovative and honest about what she is openly trying to sell than is the work of some of the most sought-after artists of today. She also established the Prada Foundation in 1995, a non-profit that supports ambitious contemporary-art projects and has facilitated great intelligent exhibitions in Milan and Venice.

Nowadays the ideas for collaborations come from marketing teams. The Japanese casualwear designer Uniqlo partners with MoMA in New York to feature works by Andy Warhol, Jean-Michel Basquiat, Sarah Morris and others on T-shirts and bandanas. The brand and the museum stress in unison that the mainstream is now more ready than ever to embrace contemporary art – although really it is just embracing some very cool patterns to wear. Perhaps more natural in his artistic process, also without the distribution network of a mass-produced clothing company, is Indonesian Eko Nugroho, for whom the T-shirt is the message.

在艾爾莎·夏帕瑞麗那個時代，和一群朋友一起合作是很自然的事。

然而今天，一切都是由公司來運作了。

——2012年接受《紐約雜誌》採訪時，繆西亞·普拉達這樣評價艾爾莎·夏帕瑞麗與薩爾瓦多·達利、阿爾佩托·賈科梅蒂之間的合作。

作為時裝設計師和企業家的普拉達，過去曾是共產主義者和女權主義者，還取得過政治學博士學位。她指出，藝術是獨立存在的，而時尚只是人們銷售的東西。儘管如此，普拉達對於時尚的創新精神和坦誠態度遠遠超過了當今某些最搶手的藝術家在作品中表現出的創新和坦誠。她還在1995年建立了普拉達基金會，這是一個非牟營利性的機構，為抱負不凡的當代藝術項目提供支援，並已在米蘭和威尼斯促成出色的展覽。

如今，合作的理念來自營銷隊伍。日本休閒裝設計品牌優衣庫與紐約現代藝術博物館開展合作，製作以安迪·華荷，讓·蜜雪兒·巴斯奎特，薩拉·莫里斯等人作品為特色的T恤和頭巾。該品牌與博物館雙方一致強調，當今的主流社會比以往任何時候都更願意接受當代藝術——儘管事實上它只是接受某些穿起來非常酷的圖案。也許藝術創作過程並不那樣自然的是，沒有大規模生產的服裝公司的分銷網路，如同印尼藝術家艾克·努格羅霍的作品。對他而言，T恤可以傳遞出信息。

The affiliation of fashion with art as a marketing and creative strategy became relevant during the early 20th century. In her book *Couture Culture*, Nancy Troy explores the commercial practices of French fashion designer Paul Poiret; she proves them to be directly intertwined with the art-historical developments of the period and in parallel to the marketing strategies of cubist-art dealer Daniel-Henry Kahnweiler. Both manipulated the advantages of segmenting highbrow and lowbrow, elite appeal and mass appeal, as well as cross-fertilising ideas between different fields, including theatre, art, architecture and interior design.

將時尚與藝術相連的營銷和創意策略在20世紀初變得日益重要。在《時裝文化》（Couture Culture）一書中，南茜特·洛伊探討了法國時裝設計師保羅·波烈的商業活動；她證明了這些商業活動與當時的藝術歷史發展密切相關，並與立體派藝術經銷商丹尼爾·亨利·坎魏勒的行銷策略相似。保羅·波烈和丹尼爾都通過以下方式搶佔優勢：劃分高雅市場和低俗市場，區別精英需求和大眾訴求，並將戲劇、藝術、建築、室內設計等不同領域的理念加以糅合。



Previous page
Creamy Crisis by **Eko Nugroho**, 2011.
Tee-Shirt.

Page 48
Salty Tolerance by **Eko Nugroho**, 2011.
Tee-Shirt.

Page 49
We Care as Much as You Pay by **Eko Nugroho**, 2012.
Tee-Shirt.

Courtesy the Artist.

My work has always been about provoking people's thoughts or poking fun at society, and at ourselves, as a way to encourage the audience to reassess the perception of its surroundings or environment through what people call my absurd word play and weird, nonsensical statements. Even though my statements seem nonsensical, I'd like to think that they make sense in some strange way.

This T-shirt project is no different from my other works: it is another attempt to communicate with members of the public. Instead of a painting, mural, drawing or embroidery, my T-shirts are perhaps more accessible and successful in reaching out to the everyday man and woman. Everyone wears T-shirts, from rich to poor, male or female, young and old. The statements that I print on my T-shirts have also appeared in my work. I feel the person who wears a T-shirt carrying one of my weird statements is helping to carry forward the messages in my work outside of the art context.

我的作品多是關於挑起關注，以社會取樂，以己取樂，以此來鼓勵觀眾通過人們認為荒謬的文字遊戲和怪異無厘頭的聲明，重新評估對周圍環境的認知。即使我的聲明看起來無厘頭，但我認為它在某些怪異的角度來看是有道理的。

這個T恤作品與我其他作品相同：它是對與公眾溝通的另一嘗試。不同於油畫，壁畫，繪畫或是刺繡，我的T恤也許更易接近更能成功接觸到大眾男女。每個人都穿T恤，無論貧富男女老幼。我在T恤上印的聲明同樣出現在我的作品中，我認為那些穿著有印有我怪異聲明的T恤的人，是在幫助傳遞我作品藝術內容之外的訊息。



We are all much closer to perpetrators than we like to think. Perpetrators have won and in their victory they build regimes of fear that keep people too suppressed to get the human cost of everything we buy incorporated into the price tag that we pay. We have stories to justify this, economists have stories to justify this; we know it but we tell ourselves that the trousers we are wearing are Hugo Boss and not the work of virtual slaves but the work of a fashion designer, which is to forget the true nature of our reality. The film asks people to look at the true nature of our reality.

Joshua Oppenheimer, interviewed by *Film Courage* about his 2012 documentary *The Act of Killing*.

While Oppenheimer's trailblazing investigations poke at our buying habits' comfort zones, in *Fashion Victims* (2013), professor and artist Yolanda Domínguez calls for responsible production and consumption. A participatory campaign involving bloggers who are photographed under collapsed rubble on the streets of Madrid, with just arms and legs sticking out dressed in fashionable luxury items, it refers to the tragedy of the collapse of several textile workshops in Bangladesh in April 2013, resulting in the deaths of more than a thousand workers.

The question of performance by the female body, its objectification and servitude in the temple of the fashion industry, inspired Domínguez's collective project

我們所有人都比自己想像的更接近作惡者。他們已經贏得了勝利，並建立了令人恐懼的政權。人們遭受壓迫，不敢將一切購買物的人力成本算入到價簽中。我們自己的經歷證明了這一點，經濟學家們的經歷也證明了這一點；我們對此了然於心，但我們卻告訴自己，我們穿的褲子是 Hugo Boss 的，它們不是由奴隸生產出來的，而是時裝設計師的作品。我們忘記了現實的真正本質。該片呼籲人們看看現實的本質。

——在接受《電影勇氣》（Film Courage）雜誌就其2012年的紀錄片《殺戮行為》（The Act of Killing）的專訪時，約書亞·奧本海默如是說。

奧本海默的開拓性調查研究戳中了我們購買習慣中的「舒適區」，而大學教授兼藝術家約蘭達·多明戈斯則在《時尚受害者》（2013年）中呼籲人們以負責的方式生產和消費。《時尚受害者》是一個參與式的活動，參加者在馬德里街頭把自己埋在倒塌的瓦礫堆下，僅把手臂和大腿伸出來，上面穿戴著時尚奢華的物件，拍照後發表在博客裡。這隱喻了2013年4月孟加拉幾間紡織品作坊倒塌的悲劇，該事件導致千餘名工人死亡。

在時尚界的殿堂中，女性的身體用來表演，被物化，被奴役。這些問題激發了多明戈斯的靈感，促使她創作出名為《姿勢》的群體性作品。在這個作品中，多位普通女性在公共場所擺出各種時尚的造型，它在 YouTube 的點擊率

Poses (2011), in which ordinary women strike fashion poses in public spaces. With more than a million views on YouTube, her video is a direct criticism of how distorted images of women in fashion campaigns and mass media are harmful to both men's and women's perceptions of each other and their roles. The artist's latest project, *Poses No.5* (2013), named in reference to a recent Chanel advertising campaign, involves women internationally uploading their own parodies to YouTube. Not without humour, the artist is happily independent from the art system, pointing at the cracks in the commerce of beauty and its hidden implications.



達到一百多萬。這個視頻直言不諱地批判了時尚運動和大眾媒體對女性形象的扭曲，指出這種扭曲妨害了男性和女性正確看待彼此的角色。多明戈斯最新的作品名叫《5號姿勢》（2013年），名字參照了香奈兒最近的一個廣告活動。在該作品中，各國的女性將自己對香奈兒廣告的戲仿上傳到 YouTube 上。這其中不無幽默，而藝術家也欣然獨立於藝術體系之外，同時指出了「美」的商業存在的缺陷及其隱藏的影響。



YOLANDA DOMÍNGUEZ

Many people ask me: how do you get inspired? I always say that I'm inspired opening my eyes to the world around me. I'm not the kind of artist who goes to the mountains to be alone; on the contrary, I need to be connected to what is happening. Ideas arise from there.

I wonder about the role of women in society, about fashion, about consumerism. I'm interested in the role of fashion as a contemporary way to build an identity and establish a social hierarchy. For me, fashion plays the role of a new contemporary religion in a supposedly free and equal society. People need guidelines to differentiate themselves, and fashion gives them that. I have nothing against fashion except for the negative aspects that can be transmitted. The fashion world has a huge influence in this consumer society and needs to be more responsible for what it is generating, more ethical and more conscious.

I often think that the fashion world really deprecates women, which is paradoxical because they are its most important market. I do not understand how an industry in which many women are involved can perpetuate such harmful and humiliating stereotypes of women. The industry doesn't empower, but does the opposite: it starves women, portrays them as crazy, dead, weak, submissive. It mocks and despises their real bodies and ages. I am concerned that the identity of women is being constructed solely through their physical appearances. Their human, cultural and professional values are never highlighted.

Page 52
Fashion Victims by Yolanda Domínguez, 2013.
Video still.

Page 53
Fashion Victims USA by Yolanda Domínguez, 2013.
Video still.

Next spread, page 60, 61
Poses by Yolanda Domínguez, 2011.
Video still.

Page 62
Registro by Yolanda Domínguez, 2014.
Video still.

Page 63
Globos by Yolanda Domínguez, 2014.
Light boxes.

Courtesy the Artist.

很多人問我：你怎麼得到靈感？我總是說張開眼看世界就有靈感了。我不是那種去深山獨處的藝術家，相反，我需要連接現在發生的事情。靈感來自於那裡。

我常思索婦女在社會上的角色，也思考時裝、消費等問題。時裝如何代表現代人的身份價值，以及建造社會階層，這點我很感興趣。對於我來說，在一個看似「自由」和「平等」社會中，時裝扮演著一種「新當代宗教」。人們需要指引，使自己與眾不同，時裝扮演了這個角色。我並不反對時裝，只是不同意它傳送的負面價值。在這個消費社會，時裝界擁有巨大的影響力，它需要更加負責任，更有道德感及更自覺性。



I sincerely believe that the art world today has become about everything except art. It has become about speculation, making objects for the rich and elite in an airtight circuit that is not interested in reaching other people. This has to do with the art market: all the movers and shakers are not artists but businessmen. The artists have lost all power, and this is reflected in current cultural production. Artists have become automata who obey the rules of a market. For me, art is a space that connects people. Capitalism has turned that original collective experience – rites, dances – that united a community into a single, solitary experience that involves looking at a wall in silence and spending money.

One of my goals is to recover the collective nature of art, so I make experiences rather than objects, in which the viewer can participate and be the protagonist. I don't think what I have to say is interesting per se, but it generates ideas through which others can express themselves. I am interested in the figure of the artist as a director who conducts and canalises the creativity of others. As an artist I do not care to get into a gallery; I'm interested in reaching people. Before, the galleries served that purpose; now, I doubt it. I prefer the internet: it is a broadcast medium much faster, more powerful and more democratic. I'm not interested in only reaching a certain audience with some cultural knowledge; I want to reach all kinds of people. I do not think that art is only for the few, that it must be the brainchild of the gallery owner. Art is important because it is communication between humans.

我認為時裝界都在貶低女性（如此自相矛盾，因為女性它是它最重要優越的市場）。擁有這麼多女性參與的行業，竟然會侮辱女性的人格和形象，這令我費解。這行業不但沒有提高女性的地位，反而令她們捱餓，描繪她們瘋狂、壞死、脆弱、逆來順受的一面嘲笑和鄙視她真實的身體和年齡。我擔心人們只以外表去建立女性的價值。而她們的人性，文化和專業卻永遠不會被突顯。這個媒體存在很多愧疚。

關於今天的藝術界我敢說它變得什麼都像，只不像藝術了。它已成為一種炒作，藝術只為小圈子的富人及精英而製造，而不是連繫人與人。在藝術品市場，基本上所有的呼風喚雨都是商人而不是藝術家。藝術家們失去了所有的力量，這都已反映在當前的文化生態上。藝術家已成為服從市場規則的自動機器。對於我來說，藝術是連接人的地方。資本主義已經把原來團結社區的集體經驗（儀式，舞蹈），變為一種自願自的孤獨體驗，人們只顧一面沉默地看著牆上的畫，一面大酒金錢。

我的目標之一是恢復藝術的集體性質，所以我的作品不是物件，而是經歷，讓觀眾可以參與並成為主角。我不認為我想說的事本身很有趣，不過它衍生的想法能夠讓他人表達自己。藝術家如能成為一個導演，幫助及引發他人的創造力，便是我想做的事。作為一個藝術家，我不在乎晉身畫廊，只在乎能否將人與人連繫起來。之前，畫廊的確可以做到這些，但現在我有點懷疑。我更喜歡上網；它是一種更快、更強大、更民主的廣播媒體。我沒興趣只接觸有文化知識的人；我想接觸更多形形色色的人。我不認為藝術是只為少數，或只是畫廊老闆的心血結晶。藝術之所以非常重要，是因為它是人與人之間的溝通。



One of the best things to happen to me regarding my work is that people make their own versions of it. Some ask me if it bothers me that they copy me, but I love it. For many artists, to exhibit their work on the internet is the end of a process; for me it is just the beginning. Almost every day I receive versions of my works made by anonymous people. It is the greatest reward for my work. Even the most recent action I did, *Register* (2014), in Spain, concerning proposed changes to the country's abortion law, has already passed into the public domain; people do not know where it comes from or who the author is, but they still perform it. A work of mine being integrated into society in that way is an incredible achievement.



最令我感恩的，是被別人抄襲我的作品。好些人問我會否困擾？其實，有人抄襲我，一點不令我困擾，我喜歡還來不及呢！許多藝術家把作品展示在互聯網上，便視為結束，但對我來說這僅僅是個開始。我幾乎每一天都會收到由不知何許人傳來的版本。這是我工作中最大的收穫。即使是最新的作品，關於西班牙的墮胎法律 — 《註冊》（2014年），一旦放於公眾領域人們不知道它從何而來，或作者是誰，便會被重新演譯。我的作品能這樣與社會連繫是一項不可思議的成就。



Parajanov collected hats that he decorated himself.
帕拉贊諾夫收藏帽子裝飾自己。

But fashion and art can share political, ideological and human ideals, and fight together to achieve them. In the 1970s, Yves Saint Laurent publicly petitioned for the early release of Georgian-born Armenian filmmaker Sergei Parajanov, who had been imprisoned under the Soviet regime for the third time, charged with bisexuality and with not complying creatively with the rules of socialist realism.

然而，時尚與藝術在政治、意識形態、人道等方面也可能具有相同的理想，並共同奮鬥，以實現這些目標。在20世紀70年代，伊夫·聖羅蘭公開請願，為格魯吉亞裔的亞美尼亞籍導演謝爾蓋·帕拉傑諾夫爭取早釋。謝爾蓋·帕拉傑諾夫已經是第三次被蘇聯政權投入監獄，他被控的罪名包括雙性戀，以及用創造性的方式違背社會主義現實主義的原則。帕拉傑諾夫被安德列·塔爾科夫斯基、法蘭索瓦·杜魯福等電影人稱為“天才”，伊夫·聖羅蘭及其合作夥伴皮埃爾·伯奇曾邀請他前去工作，但他一直未能接受。他總是親自為自己的電影設計、裝飾、縫製服裝。後來，帕拉傑諾夫終於獲釋，原因是法國詩人路易·阿拉貢在莫斯科大劇院偶遇蘇聯領導人勃列日涅夫，於是請求他將帕拉傑諾夫釋放。這如同一個奇幻的寓言故事，故事裡的詩人和劊子手都懂得欣賞藝術之美。

Left
Hat With Women Gloves
decorated by Sergei Parajanov, 1984–1985.

Right
Sketch of Dress Made in Prison by Sergei Parajanov, 1976.

Courtesy the collection of Sergei Parajanov Museum in Yerevan.



Parajanov, described as a genius by filmmakers such as Andrei Tarkovsky and François Truffaut, and offered a job by Yves Saint Laurent and his partner Pierre Bergé but unable ever to accept it, designed, decorated and sewed the costumes for his films himself. In life, as in a fantastic fable in which both poets and executioners appreciate the beauty of the arts, he was ultimately released when French poet Louis Aragon asked Soviet leader Leonid Brezhnev to free him during a chance encounter at the Bolshoi Theatre in Moscow.

We arrived at the camps with nothing but the clothes on our backs.

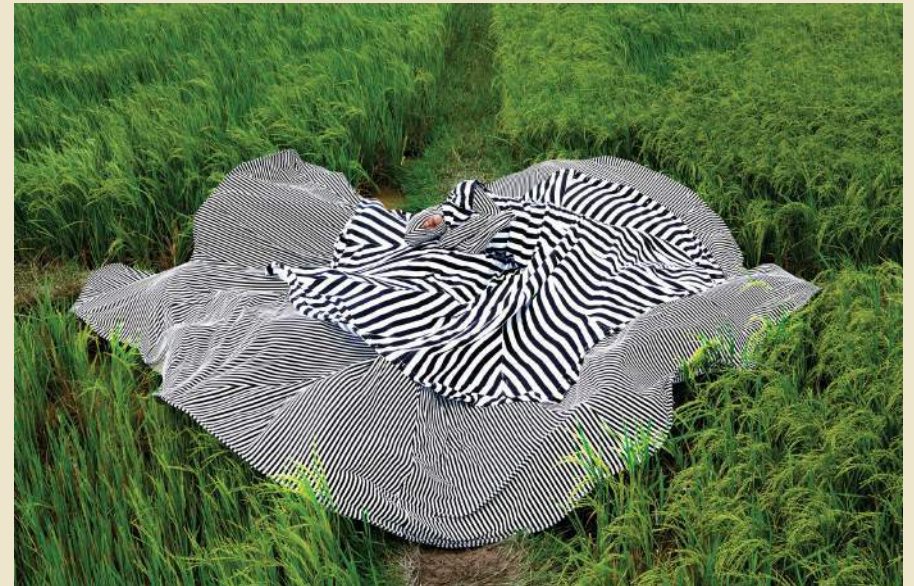
Anida Yoeu Ali, in her one-woman show *Living Memory/Living Absence* (2005).

Performance art relies on the signifiers of fashion to stand for discourse and support the energy of the bodily presence. Cambodian-American artist Anida Yoeu Ali, who was born in Cambodia and has recently moved back to Phnom Penh, but whose career began in written and spoken poetry in the US, turned to performance and theatre for their greater possibilities of visual experience. She creates “monk robes” in black, white, red and orange that she uses in her public performances as well as other performance outfits.

我們來到了營地，除了背上的衣服，其他什麼也沒有。

——阿尼達·佑·阿里在自己的獨角戲時裝秀《活著的記憶/活著的缺席》（2005）中如是說。

行為藝術依靠時尚的符號來表達話語，並為軀體存在的能量提供支持。柬埔寨裔美籍藝術家阿妮姐·尤·阿里出生於柬埔寨，但她的職業生涯始於在美國表演的書面詩和口語詩。她於近日搬回了金邊，把注意力轉向了行為藝術和戲劇，因為它們可以在視覺體驗上創造更大的可能性。她創作出了多件黑色、白色、紅色、橙色的「僧侶袍」，將其用於公開表演中。



Previous page
Enter the Field#3 / Lift Pose by **Anida Yoeu Ali**, 2012.
Digital C-Print.
Courtesy Vinh Dao.

Next spread
Off the Golden Ship by **Anida Yoeu Ali**, 2012.
Digital C-Print.
Courtesy Studio Revolt. Photography by Masahiro Sugano.

Page 73
You Got Served (Enter the Curators) by **Anida Yoeu Ali**, 2012.
Performance during the opening of "The Space Between Inside/Outside" at Java Café and Gallery.

The idea of covering is huge in my work for two reasons: (1) the influence of Islam in my life, as I was raised Muslim by conservative parents; and (2) I also didn't want to fall into the cliché that performance artists had to perform naked, which to me feels like it's rooted in privileged white-woman feminism. Tactics that work for white feminists don't necessarily translate for me. My body isn't just a blank canvas when it's nude – there are strong political, spiritual and cultural ramifications that I am keenly aware of all the time.

Fashion has a strong influence in my works: I always consider the visual representation of the body through textiles. You could say I am a failed fashion designer at heart. As an undergraduate, instead of majoring in fashion design I chose graphic design,

“遮蓋”這個理念在我的創作中非常重要，原因有以下兩點：（1）伊斯蘭教對我的生活影響至深，因為保守的父母從小就以穆斯林的方式養育我。（2）我不願陷入“行為藝術家必須以裸體表演”這樣的陳詞濫調，我覺得這種觀點植根於擁有特權性的白人女權主義。然而，對於白人女權主義有效的手法卻並不一定適合我。我的身體在赤裸時並不只是一塊空白的畫布——它還會帶來強烈的政治、精神、文化等多方面的影響，對此，我每時每刻都深諳於心。

時裝對我的作品具有強烈影響：我總是考慮通過紡織品來達成身體的視覺表現。你可以說，我實際上是一個失敗的時裝設計師。在大學期間，我選的專業並不是時裝設計，而是平面設計，因為我認為這可以學到更實用、更商業化的技能。直到十年以後，我才重新將連衣裙和紡織品應用於我的藝術作品中。連衣裙是我的庇護所，我對它的喜愛出於多種原因。縫製並穿上一件連衣裙是件辛苦的事。它從外表上看充滿了女人味兒，即使由一個男性的身體來穿著，也依然如此。當你穿上一件連衣裙時，就在它的幫助下創造出了一個新角色，就好像你可以通過紡織品重新再創造自我一樣。

正是連衣裙奇妙的特性幫助我在行為藝術和裝置藝術作品中創造出許多女性主人公的角色。連衣裙本身也變成了身體的庇護所和家園，在我的作品中尤為如此——考慮到我使用的織物都特別長。當我的創作不再是文本和口頭詩時，我依然希望我的身體和聲音可以延伸到觀眾中去。正是從那時起，我開始運用一尺又一尺的織物。對我來說，紡織品如同肌膚，它是我身體的表面延伸到公共空間的一種方式，也是把故事傳播到廣闊空間中的一種隱喻手段。



thinking it would provide me with more practical, commercial skills. It took a decade until dresses and textiles in general found their way back into my art works. I find refuge in the dress. I love the dress for many reasons. It's laborious to make and to put on. It's so outwardly feminine, even if a male body occupies it. When you wear a dress, it helps to create a persona, almost like you can reinvent yourself through the textile.

This fantastic element of the dress is what helps me to create many of my heroine personas in my performance-installation works. The dress itself also becomes a kind of shelter and home for the body, especially within my work, given my use of extraordinary lengths of fabric. When my work shifted from text and spoken poetry, I still wanted my body and my voice to extend into the audience. That's when I started to work with metres and metres of fabric. For me, textiles act as skin, as a way for the surface of my body to extend into public spaces, and as a metaphoric device for stories to spread across an expanse.

I work with soft material because it is easy to fold, collapse and transport. I can literally carry my costume/installation with me. It is the plight of the refugee. Personal narratives often shape my work. I cannot escape having this refugee, diasporic body, and it often informs much of my art and what I am willing to put out into the world. For me, performance and storytelling become ways of bridging the interior and exterior spaces of self and to initiate critical dialogues between communities and institutions. My interdisciplinary works attempt to find crucial intersections between performing narratives and audience engagement.



我使用柔軟的材料，因為它容易折疊、壓縮和運輸。我完全可以將服裝和裝置隨身攜帶。這是種難民的苦境。個人的敘事常常塑造出我的作品。我無法逃避自己難民般流離失所的身體，而這個身體啟發我創作出許多藝術作品，並使我明白我想向這個世界表達些什麼。對我來說，行為表演和敘述故事成為了聯接自我內部空間和外部空間的方式，也是引發社區和機構之間批判性對話的方式。我這些跨領域的作品試圖尋找行為敘事和觀眾參與之間的關鍵交匯點。

But if the fashion industry is using artists and their creative aura because in theory they are independent from commercial interests, it is ultimately constrained not only by profit but also by its inextricable association with humans and their bodies as a form. Sometimes it is the artist who borrows it as a tool of form and uses it in their conceptual pursuit. In *Déformation Professionnelle* (1997) at the Kölnischer Kunstverein, artist Thomas Grünfeld used designs by Rei Kawakubo from the Comme des Garçons summer collection to substitute the human form lacking in his oeuvre but necessary for him to create a formal sculptural reinterpretation of Giorgio de Chirico's square. He did so despite the designer's dislike of Grünfeld's *misfits*, a series of astonishing, weird hybrid taxonomy animal sculptures. In the catalogue essay, Bettina Haiss writes: "Grünfeld disturbs the typical recognition features of the respective forms and makes them indeterminable by alienating/deforming the female figure, the anatomy of an animal or the shape of a piece of furniture. The constants of all categorisations are invalidated so as to bring about a renewal of the customary concept of beauty by means of the abnormal and strikingly other." Haiss also suggests the work features forms that are generally excluded and marginalised by the general public. How refreshing.

但是，如果時尚產業採用藝術家創作靈感的原因是，認為藝術家在理論上獨立於商業利益，那麼它最終不僅會受到利潤的約束，也會受到其與人類及其身體在形式上形成不可分割的聯繫而造成的約束。有時，正是藝術家把時尚作為一種表現形式的工具，將其應用於自己的概念性追求中。在德國 Kölnischer Kunstverein 藝術博物館收藏的作品《職業變形》（*Déformation Professionnelle*）（1997）中，藝術家湯瑪斯·葛蘭菲爾德用川久保玲 Comme des Garçons 品牌夏季系列中的設計來替代他作品中缺少、但又是必要的人形，使他對喬治·德·基裡科的方形做出形式雕刻上的重新闡釋。儘管設計師並不喜歡葛蘭菲爾德的前作《*Misfits*》，一系列驚人的、怪異的雜交剝制標本動物雕塑。貝蒂娜·海斯在目錄文章中寫道：「葛蘭菲爾德通過異化、扭曲女性形象、動物解剖構造和傢俱的形狀，擾亂了各種形式可識別的典型特點。他使所有類別的常量失效，從而通過異常和另類的方式更新了慣常的審美概念。」海斯還表示，這件作品集中表現了被大眾排斥、邊緣化的形式。這真是令人耳目一新。

最終，時尚和藝術的融合可能會造就出第三種新的類別，形成一個灰色地帶。在商業上，它既不像時尚產業那樣要求甚高；在理論上，又不像藝術創作那樣高調地保持獨立性。

“第三世界（Third World）”於2001年開張，它是《Slanguage》(2001-2013)的延伸，由小馬里奧·伊巴拿和卡拉·迪亞茲共同創立。這是個由藝術家經

Déformation Professionnelle by **Thomas Grünfeld**, October 1997. Preparatory collage. Courtesy Kölnischer Kunstverein, Cologne.



Finally, it is possible that the merging of fashion and art might just result in a new, third category, a grey area, not as commercially demanding as the fashion industry and unpretentiously not as independent as art-making is in theory.

Third World, opened in 2001, is a shop that was created as an extension of *Slanguage* (2001-2013), founded by Mario Ybarra Jr. and Karla Diaz. It is an artist-run studio and art lab in Wilmington, a suburb of Los Angeles. The name derives from the idea that artists occupy a particular space of creativity, fluctuating between consuming and producing.

"We are in eternal state of shifting between the official and unofficial spaces, between institutions and the streets, between schools of thought and everyday life,"

營的畫室和藝術實驗室，位於美國洛杉磯郊外的威明頓市。其名字來源於這樣一個理念：藝術家佔有一個獨特的創造力空間，在消費與生產之間來回移動。



創立者之一的迪亞茲說：「我們永遠穿梭在官方與非官方的空間之間，在機構與街道之間，在各種思想流派與日常生活之間。我們的衣著應該反映出這點。我們常常把第三世界國家視為缺這少那的『局外人』。我們想扭轉這種觀點，並看看我們能為此做些什麼：我們把洛杉磯視為一個第三國家的時尚中心，並把自己設想為在此背景下生長的藝術家。作為藝術家，瞭解文化消費者和文化生產者之間的關係是很重要的。生產文化是我們工作的一部分。」

這個商店出售的物品包括衣服、傢俱、玩具、藝術品、家居用品。這些藝術家們喜歡回收利用各種廢棄物來製作新品，收集的地點包括附近的街道、超市、後院、煉油廠、造船廠、船運集裝箱和其他工業場所。通過這種方式，他們可以不斷實踐自己的藝術，同時在工作中與世界建立了一種積極的關係，這是藝術本身無法形成的。

says co-founder Diaz. "What we wear should reflect that. Often we tend to look at third-world countries as 'outsiders' who lack things. We'd like to reverse that definition and look at how much we do have to offer: to look at Los Angeles as at a third-world fashion hub, and at our identity as artists born and living here in that context. As artists, it's important to know the relationship between being a cultural consumer and a cultural producer. It is part of our job to be cultural producers."

The shop sells clothing, furniture, toys, art and homewares. The artists like to reuse materials that have been discarded in the neighborhood's alleys, supermarkets, backyards, oil refineries, shipyards, shipping containers and other industrial spaces to create something new. In doing so they sustain their art practice while engaging in work with an active relationship to the world of the sort that art can't have.

Artists Karla Diaz and Mario Ybarra Jr. at *Third World*, 2013. Courtesy Emilio Venegas Jr. and Third World Creative.

