

主编 吕越 Chief Editor Aluna-Yue Lv

北京工艺美术出版社

Beijing Arts & Crafts Publishing House



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图书在版编目(CIP)数据

绿色态度——2010后尚北京时装艺术展/吕越主编.-北京:北京工艺美术出版社,2010.3 ISBN 978-7-80526-924-5

| .①绿… || .①吕… || .①服装-世界-图集 | V.①TS941.7-9

中国版本图书馆CIP数据核字(2010)第034965号

责任编辑:张翔 责任印制:宋朝晖

书 名 绿色态度——2010后尚北京时装艺术展

主 编 吕 越

出版发行 北京工艺美术出版社

地 址 北京市东城区和平里七区16号

邮 编 100013

电 话 (010) 84255105 (总编室)

(010) 64283627 (编辑部)

(010) 64283671 (发行部)

传 真 (010) 64280045/84255105

网 址 www.gmcbs.cn

经 销 全国新华书店

印 刷 北京翔利印刷有限公司

开 本 710毫米×1000毫米 1/16

印 张 10

版 次 2010年3月第1版

印 次 2010年3月第1次印刷

书 号 ISBN 978-7-80526-924-5/J·824

定 价 200.00元

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绿色是态度,更是行动

Green - An Attitude, More of an Action

中国文化产业促进会常务副会长 由青云 The Vice President of China Culture Promotion Association Qing-yun You

在成功举办过两届时装艺术展之后,"绿色态度——2010后尚北京时装艺术展"又将以精彩纷呈、魅力独具的艺术作品给大家带来视觉与心灵的双重享受。

此次的展览意义重大。因为,它不仅是时装艺术作品的展示及各国艺术家的文化交流,更重要的是,它将通过艺术家们的创意作品传达各自的"绿色态度",唤起大众内心的"绿色意识"。在全球环境问题日益严重的今天,环保主题普遍受到人们关注,然而"环保"不只是一句空洞的口号,这需要每个人从日常生活的点点滴滴做起。此次展览,也许能够给大家一些启示和方向。

旨在弘扬具有中国特色的社会主义先进文化的中国文化产业促进会,一直致力于研究探索、开发创新、规划指导、服务发展文化产业,为促进社会主义文化市场的繁荣和社会的文明进步作出贡献。"绿色态度——2010后尚北京时装艺术展"非常切合现在人民的文化与精神需要,它将为人民打开一扇窗,让大家呼吸到扑面而来的清新空气。

在此,我代表中国文化产业促进会祝愿"绿色态度——2010后尚北京时装艺术展"圆满成功!希望"后尚北京时装艺术展"朝着精益求精的方向健康发展,成为具有中国特色的国际知名的艺术展览!

After holding two fashion art exhibitions successfully, "Green Attitude — ARfT Fashion Art Exhibition 2010" will let everyone enjoy both vision and soul that these brilliant and charming artistic works present us with.

This exhibition is of great significance since it is more than a show of fashion art works and cultural communication of various artists from world. Furthermore, it will arouse the "Green consciousness" from the deepest side of people's heart through the creative art works of the artists to respectively express "Green Attitude". As the world is facing increasingly tremendous global environmental problems, the theme about environmental protection is attracting people's attention prevalently, however, environmental protection is not just an empty slogan, it requires every tiny action from our ordinary lives. Through this exhibition, it may give people some enlightenment and directions.

China Association for Promoting Culture Industry is aiming to carry forward advanced socialistic culture with Chinese characteristics. It contributes to the exploration, innovation, direction and development of the culture industry, and promotes the flourishing of socialist culture management and the progress of social civilization as well. "Green Attitude — ARTT Fashion Art Exhibition 2010" is quite fit to the needs of cultural and spiritual need of compatriots, it opens a window and let us breathe the fresh air blowing against our faces.

On behalf of China Association for Promoting Culture Industry, I wish "Green Attitude — ARfT Fashion Art Exhibition 2010" a huge success and a sound healthy development to perfection, and to be a world famous art exhibition with Chinese characteristics!

共议发展, 共谋创新

北京市经济和信息化委员会副巡视员 张兰青

Pursuit for Development and Innovation Together

The Senior Inspector of Beijing Municipal Commission of Economy and Information Technology Lan-qing Zhang

以"绿色态度"为主题的"2010后尚北京时装艺术展",紧跟世界经济发展主题,吸引了海内外设计界同仁来京共议发展、共谋创新,展示各国设计领域的文化底蕴,是又一次以艺术为灵魂、时装为语言的国际性交流启迪活动。

Fashion Art展不断把握世界时尚脉动,拓宽了中国与世界的互动空间,对时尚设计产业的发展和北京时装之都的建设起到了推动作用。我衷心期望,通过更多、更高、更有效的展示交流活动,为优秀设计师、企业家提供一个高层次、国际化的信息交流、产品创新、品牌提升的平台。并希望各界同仁携手,将其打造成为世界时装艺术流行发布与作品展示的高端平台。

预祝本次展览活动圆满成功!

The ARfT Fashion Art Exhibition 2010 with the theme of "Green Attitude" and following the global economic development closely, attracted talents from both home and abroad, with one aim, that is, pursuit for development and innovation together. It's a stage to display a country's cultural foundation, and once again ,an international platform for mutual enlightenment and communication with the soul of art and language of design.

The Fashion Art Exhibition constantly holds the pulse of world fashion, expands the interactive space between China and the world, and drives forward the development of fashion design industry and the construction of Fashionable Beijing. I sincerely hope that more and more exhibitions will be held, with higher standard and in more effective way, providing our designers and entrepreneurs a platform for international information communication, innovation of products, and brand promotion, and that members from all fields will together build it into a highend platform for the release and exhibition of world fashion design.

Wish this exhibition a huge success!

填补中国当代艺术在时装领域的空白

北京服装纺织行业协会会长

常青

Fill Up the Blank of China Contemporary Art in the Area of Fashion

The President of Beijing Clothing & Textile Trade Association Oing Chang

Fashion Art是时装与艺术结合的产物,是艺术家借助时 装要素表达个人情感与精神世界的艺术创作形式,是时 装的艺术化升华。

作为中国时装艺术展示的盛会,北京Fashion Art展自 2007年首次举办以来,已连续举办了两届,吸引了国 内外设计师的广泛参与,在时装界和艺术界均引起较大 反响,也填补了中国当代艺术在时装领域的空白。

"绿色态度——2010后尚北京时装艺术展"无论规模还是质量都大大超过了以往两届,代表了当代时装设计的较高水准,使这一展会进一步成为全球时装设计界艺术成果展示交流的平台和设计师、艺术家展现睿智和才华的舞台。

我深信,Fashion Art展必将成为引领设计产业发展的风向标,成为北京时装之都建设和文化创意产业发展的重要推动力。

衷心祝愿"绿色态度——2010后尚北京时装艺术展"获得圆满成功!祝设计师为时装产业发展作出新的贡献!

The combination of fashion and art, Fashion Art, with various fashion elements, is an art form conveying the artists' individual emotions and spiritual world. It's the artistic sublimation of fashion.

As a pageant of China fashion art show, the Beijing Fashion Art Exhibition has been successfully held for two times after its first display in 2007, attracting designers from home and abroad to participate in it. It is a sensation in the fields of fashion and art, and thus the China Contemporary Art is no longer a blank in the fashion field.

"Green Attitude — ARFT Fashion Art Exhibition 2010" is a big step forward considering either the scale or the quality. It represents the comparatively high level of contemporary fashion design, and thus, a platform for the communication of global fashion design industry and also a stage for the talent of our designers and artists.

I believe, the Fashion Art Exhibition will be a new beacon, directing the development of design industry, and propelling the construction of the City of Fashion in Beijing as well as the development of cultural and creative industries.

I sincerely wish "Green Attitude — ARfT Fashion Art Exhibition 2010" a huge success and designers make new contributions to the fashion industry!

春汛——绿色的时装艺术

中国国家画院公共艺术中心主任 王永刚

Spring Flood - Green Fashion Art

The Director of Public Art Center, China National Academy of Painting Yong-gang Wang

以时装的形态传达艺术思想,以绿色的心情关注人类未来。"绿色态度——2010后尚北京时装艺术展"伴着春暖花开,带来艺术家们对地球、对生命、对人类的赤诚关爱。

无论呈现何种艺术形态,艺术家皆以自然之心,观自然之物,诉自然之情。当时装作为一门艺术表述语言时,则让观众借艺术家的视角,发现日常生活中的艺术。我相信,艺术家心中对绿色环保的热切期望,必能通过作品传达给观众,双方通过作品进行对话而在内心产生共鸣,为我们共同的美好愿望而感动。

愿"后尚北京时装艺术展"如阳春三月之势——天地俱生,万物以荣!

As a way of fashion to convey art and a green feeling toward human future, "Green Attitude — ARfT Fashion Art Exhibition 2010" brings the sincere care and love to earth, life and human from artists, with spring blossoms.

In whatever forms of art, artists observe the natural things and pour out spontaneously with the mind of nature. As a language of art, fashion let spectators find out the art in ordinary life by the artists' angle. I believe the strong expectation of environmental protection in artists' heart will be definitely delivered to the audience by the works. The dialogues through works between both sides can arouse resonance and we'll be touched by our common beautiful wishes.

Wish ARfT Fashion Art Exhibition 2010 a huge success!

对待环境是一种态度, 对待时装也是一种态度

北京服装纺织行业协会副会长 北京服装纺织行业协会设计师分会主席 中央美术学院设计学院时装设计专业主任 后尚北京时装艺术展创办人 吕越

时装艺术在中国的起步虽然为时较晚,但是,她成就在现时生机盎然的创意革命的浪潮之上,具有非常特殊的意义。20世纪80年代以来,中国从低迷的时装文化中苏醒过来,在经历了各种尝试与思潮的洗练之后,逐渐意识到中国时装的发展还是来源于文化与创意。由此,中国时装领域的先锋人士开始了曲折渐进的摸索。这种实验性的摸索,最终在中央美术学院设计学院建设成为一门前沿学科,从而吸引了更多的跟从者和研究者。从2007年"和——中韩FASHION ART时装艺术展"到2008年"从哪里来——FASHION ART时装艺术国际展",时装艺术的概念已经逐渐深入人心,并越来越走向国际化的良好轨道,成为中国人普及时装艺术教育和拓展服装文化的一个极佳渠道。

我们知道,时装是流行的旗帜,是市场的先行者,文化的传播者,是社会导向的一个重要存在。时装艺术从属于艺术范畴,更是引发人们创造和思考的源泉。当今的世界,对待环境的态度是一个跨越国际和种族的课题,对于人类与地球生命的珍惜,无需语言就能把大家联结在一起。正是出于这个考虑,我们希望做一次公益性的不必耗费太多就能实现的国际性交流,用绿色的方式和愿望组织一次绿色的展览。由此,"绿色态度"成为艺术家创作的主题,成为本次展览的主题,更成为这本书的名字。

对待环境是一种态度,对待时装也是一种态度。对待环境的态度要求我们用理性的思考来选择生活方式,对待时装的态度帮助我们从理智的角度来实现生活情趣,两者的目的都是为了更加美好的明天。绿色环境的课题对于服装从业者是一种启发,指明时装设计应当有所方向。这种方向是全方位的,关于行业建设的结构,原料的来源和善用,质量与数量的比例,人工劳动的科学化分配,等等。环保是一把尺子,成为时下最迫切的标准,以此来衡量各种冗繁庞杂,许多问题就会迎刃而解了。

从1962年环境生态学的诞生,到1972年瑞典斯德哥尔摩"第一届联合国人类环境会议"提出《人类环境宣言》,再到今天电影《阿凡达》的隆重上演,人类保护环境的呼声和破坏环境的行为同时存在并同样引人瞩目。我们希望通过这个展览,用行动来表达我们热爱地球、珍惜生命的态度与愿望。

此次"绿色态度——2010后尚北京时装艺术展",除了时装设计界的同仁们,有很多非时装领域的艺术家也加入到这个阵营中来,可谓是一次时装艺术的丰盛美宴。

Environment is an Attitude, and so is Fashion

The Vice President of Beijing Clothing & Textile Trade Association
The Chairman of the Designers Branch of Beijing Clothing & Textile Trade Association
The Dean of Fashion Design Department, School of Design, China Central Academy of Fine Arts
The Founder of ARfT Fashion Art Exhibition
Aluna-Yue Lv

Fashion Art, though started late in China, happened to thrive in the times of creativity revolution, which has a very special significance. Since 1980s, China has been infused with various thoughts on fashion and had made its own attempts, and finally it came to realize that the development of China's fashion lies in the culture and creativity. With this realization wakened the long low fashion culture in China. China's fashion pioneers set out on their explorations, a path that's tortuous but rewarding. This experimental groping eventually brought a subject on the fashion frontier in the School of Design in Central Academy of Fine Arts, which attracted many followers and pursuers. From 2007 "HE—China-Korea Fashion Art Exhibition" to 2008" From Where – International Fashion Art Exhibition", the concept of Fashion Art has gradually permeated the mass, being increasingly international itself, and has become a fabulous media to popularize the fashion education and to spread the fashion culture.

As we all know, fashion is the beacon of vogue, the pioneer in market, the disseminator of culture, and a significant existence in community orientation. Fashion art subordinates to art, and as a part of the super structure, it's the fountain of creativity and thoughts. In today's world, the attitude toward environment is a project of all nations and of all races. We unite together without any language, for cherishing the life of human being and the earth. It is with this consideration that we want to do a green exhibition in a green way, to achieve international exchange in the meantime, for the public. Therefore, Green Attitude becomes the theme of the artists and the exhibition, so is the title of this book.

Environment is an attitude, and so is fashion. The attitude toward environment requires us to choose our life style in a rational way, while the attitude toward fashion, in the same way, helps us enjoy the amenities of life, both of which aim for a brighter future. Green environment, which indicates that fashion design should be oriented to one direction, should also be an enlightenment to those work in the fashion industry. This direction is comprehensive, including the structure of the industry, the resource and full-use of materials, the quality-quantity ratio, scientific division of labor and so on. Environmental protection is a ruler, the most urgent criterion of the day. Measure every kind of complexity against it and many problems will be addressed easily.

From 1962, the birth of Environmental Ecology, to 1972, the proposal of Declaration on the Human Environment in the first Conference on the Human Environment in Stockholm Sweden, and then the film Avatar, the appeal for environmental protection and the actions of environmental destroyment coexist all the time, both attract the world's attention. Through this exhibition, we want to express our attitudes and wishes, that is, to love the earth and to cherish life.

Among those who attending "Green Attitude - ARfT Fashion Art Exhibition 2010", not only do we have talents in the fashion field, but also many non-fashion-area artists. Hence, this exhibit will be a splendid feast of fashion art with no doubt.

服装、浪费与自由

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这些"时装艺术"不再将身体作为它们栖身的领域,它们不是为了身体,而是为了视觉而存在。这些"服装"抛弃了它们先前的穿着功能。它们的起源、它们的制作、它们的消费,都和整个既定的服装体制迥异。但是,在什么意义上,它们又是"服装"?在什么意义上,它们可以称为"时装艺术"?或许,这里唯一需要确定的是,它们必须具有服装的构型,它们必须在视觉上感受到一种服装的隐约构型,也就是说,它们看上去必须"像"是服装。它们需要遵从的唯一原则,或者说,唯一体制是:"时装艺术"是用来观看的,只是符合一种视觉体制。除此之外,它们不必遵循任何其他的体制。

一旦只是遵循服装的视觉体制,一旦服装只需要以一种服装的符号而存在,那么,它就具有巨大的自主性。它可以 在这个视觉体制中左右奔突。它的奇妙之处在于,它既要是一种"服装",同时又不得不摧毁服装的固有定义。也 就是说,它在一个抽象的规范之内,拼命地去反对、炸开和引爆任何的规范。它必须在时装这个场域中时不时地对 这个场域进行摧毁——它以服装的名义来抵制服装。不仅如此,时装艺术的魅力还在于,服装本身已经将五花八门 的想象包裹在其中。在某种意义上,人们一想到时装(更不用说时装艺术!),就会有一种奇妙的放松式的激动。 为什么人们对服装如此感兴趣?如今,它确实是某种时尚、金钱、品味、诱惑、身体、欲望密集交织在一起的领 地。时装是艺术领域中盛大的感官王国,它是享乐的合理地带——人们在以时装为主题的艺术中,很少看到悲情、 压抑和忧伤,甚至也看不到其他艺术中通常流露出的反抗、批判和挣扎。至少从消费者的目光来看,这是今天最自 然的喜剧艺术——即便在特定的情况下,服装也曾经是政治经济的赌注。正是因为它的轻松、快感和享乐征兆,它 的反悲剧性,人们总是习惯于将时装置身于消费主义的逻辑中,将它看做是一种特定的轻巧的流行文化工业而将它 摒弃在当代艺术的大门之外:服装总是一种商品,它并不配有艺术的固有骄傲。不仅如此,服装时时刻刻在日常生 活的舞台上(在大街上,在商店中,在聚会上,在一切公众空间里面,甚至在家中,在情人的目光中)展览,以至 于人们对它熟视无睹。就此,服装通常是以交换价值和使用价值的形象显现。人们紧紧地盯住它的市场属性,却对 它固有的想象力和创造性闭目塞听。现在,这些设计师们决定彻底放弃这种市场属性,他们全力展示的是服装本身 所特有的创造性, 甚至可以说, 在此, 服装完全是创造性本身。这样, 他们就将服装推到一个服装体制所无法承受 的危险地带,只有如此,服装才能在它那固有的服装王国中脱颖而出,也就是说,它要将那个既定的服装王国弄得 摇摇欲坠,从而使它进入到艺术的王国之中。这,就是人们所谈论的时装艺术的诞生。

问题是,一旦服装推进到了自身的边缘地带,它就脱掉了服装的实用性,脱掉了它的市场属性,也就是经济学家所说的使用价值。如果没有使用价值,如果完全同身体脱离了伴侣关系,这件"服装"的价值何在?人们正是在这里撞上了它的符号价值。也就是,服装的价值完全取决于它的形式,它的象征,它的符号本身。如果说,服装在一个漫长的传统中,总是将符号价值和使用价值完满地缝合在一起的话,那么,在这里,符号价值完全排挤掉了使用价值,视觉形式完全压倒了实用功能。

符号价值,这是时装艺术信奉的唯一价值。如果只是一个纯粹的视觉符号,它的一个必然效应就是无用——也就是浪费:精力的浪费,时间的浪费,金钱的浪费。但是,我们还是要问一问,浪费是一种邪恶吗?事实上,正是在铲掉了实用目标的浪费中,一种巨大的单纯的创造性快感才能获得拯救。这种创造性快感,栖身于浪费之中。这也是一种古老的游戏快感,自由正是诞生在这种快感之中。在实用主义目标的主宰下,我们离开创造、游戏、快感和自由已经很久了——长期以来,我们只是将浪费和游戏的权力交给了孩童,而扛上了各种各样的实用主义重负。在这个时装展览中,正是通过浪费,我们重新发现了游戏,发现了创造力,最终,我们发现了孩童一般的单纯的生命本身——我们在一个短暂的浪费瞬间重温了自由。

Clothes, Wasting & Freedom

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These "fashion-works" no longer uses the human body as its platform, they are not for wearing, but rather for seeing. These "clothes" are rid of their previous function as attire. Their origin, their manufacture and their cost are all different to the established principals of clothes. One might ask on what level are they "clothes" and on what level are they "fashion art"? Maybe the defining point is that they need to possess the structure of clothes, that is, visually, they need to possess the structure of clothes, which is to say, they must look "like" clothes. This is the only principal or need that must be followed: "fashion art" is for viewing, it only need to follow a visually-orientated principal, apart from that, there are no limitations.

Once they need only to obey a visual principal and clothes become exist only upon its iconic values, hence, it becomes autonomous. They can bounce in which ever way they please within this frame. It is interesting in the way that they are pieces of "clothes" at the same time, they deconstruct the established principals of what clothes should be. In other words, within an abstract realm, it opposes, detonates and destroys any and all standards. It must do so every once in a while-by opposing clothes in the name of clothes. Also, the charm of fashion art is the abundance of creativity which lies within it. From a certain angle, whenever people think of fashion (needless to say fashion art!), they feel a relaxed excitement, why do clothes cause so much interest in people? Today's fashion, is most definitely a mixture of trend, wealth, taste, temptation, the body and personal desire. Fashion is at the heart of the arts, perceptually speaking, it is a logical playground for pleasure---people rarely see sadness, depression and melancholy in fashion, nor do people find the rebellion, the criticism and the struggles within other art forms. At least from a consumer point of view, fashion is a most natural form of comedy even under certain circumstances where clothes become the stake for political economy. Because of its light-heartedness, pleasurable nature and its opposition to the tragic, people place it within the consumerism category, people see it as an industry of the popular culture and place it outside of the contemporary art realm: clothes are a commodity, it does not possess the inherited arrogance of art. Also, clothes are exhibited amongst our everyday life (on the streets, in the shops, at parties, even in the eyes of family and lovers), this makes cloths unimportant, thus, clothes are measured according to their exchange value or use value. People are fixated with its market property, while neglecting its imagination and creativity. In this exhibition, the designers free the clothes from their commercial nature and express the unique creativity that exists within, or even, these clothes symbolize creativity itself. The limits are pushed to a danger zone, only by doing so, can clothes stand out in the realm of its own, striving to shake the foundation of the clothes world and bring them into the art world. This is what people have called the birth of fashion art.

The problem is, once clothes are brought to its limits, it become detached to its practicability, detached from its market property, or its use value as economists would call it. Once devoid of use value, or separated from the body, what is the value of a piece of "clothes"? It is here where people become acquainted with its iconic value, that is to say, the value of clothes depends on its form and appearance, its symbolism, its icon. If clothes have stitched together its iconic value with its use value over time, then, in this exhibition, the iconic value had completely edged out the use value as visual appearance prevailed over practicality.

Iconic value, this is the only value followed by fashion art. If it is a pure visual icon, its inevitable effect is futility---a waste, waste of energy, waste of time, waste of wealth. But, we still have to ask, is wasting an evil deed? In fact, pure and excellent creativity can only be saved though wasting without concerns for practicality. The thrill of creation exists within wasting. This is called pleasure, a feeling of freedom originated from it. In an age of pragmatism, we have abandoned creativity, pleasure, thrill and freedom for too long—for too long, have we saved the right to waste and play for children only, but are burdened with different ways of pragmatism ourselves. In this fashion exhibition, we find pleasure and creativity through wasting, in the end, like children, we once again find a pure life force---momentarily, we regain our freedom.