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EDITOR'S LETTER

PRESENCE SIGNALS ABSENCE WHEN IT IS MEDI-
TATED UPON VIA THE MEDIUM OF THOUGHT.

I saw an image of a dress – it was a simple dress, without any colour, laid out onto moss-covered branches as if melting into them, sleeves spiralled around and clinging to each one. The surrounding trees were bare, every leaf crisped and fallen onto a copper mound beneath them. The scene was devoid of life, though an occasional gust of wind would send the fabric billowing like someone was wearing it... dancing, or maybe waving. There was a coldness in the absence of a physical occupant. Certainly, the air was cold too.

Absence and presence exist because of the other. Both are contingent upon the notion of being, existing. How do we feel when something vital is lacking? Or when something once familiar is suddenly distant? What is the outcome of an idea that never evolves? What is necessity?

IS SOMETHING MISSING?

The Absence issue is present, filling the void.



HONGKONG

22° 16' 4.117" N, 114° 14' 9.88" E

AS LONG AS I CAN HOLD MY BREATH

Photography Karl Lam / Creative direction and styling Yun Nam Ho
Model Yiyi at SuperMii / Hair Nicki Ting at Hair Corner K11 / Make-up
San Chan at ZING the makeup school / Photography assistant Micdiu
Tam / Styling assistant Koey Lin / Make-up assistant Sarah Dai





Blazer by KEVIN HO; T-shirt by THE
WORLD IS YOUR OYSTER; Jumper
and trousers by PAUL SMITH.

Previous spread Jumper and tank
top by PAUL SMITH; Waistcoat and
trousers by THE WORLD IS YOUR
OYSTER.

Trousers by SAINT LAURENT



Coat by TSANG FANYU, Shirt by SAINT
LAURENT, Boots by MARC JACOBS.





Jackey by THE WORLD IS YOUR
OYSTER, Shirt by MARC JACOBS,
Trousers by TSANG FANYU

Opposite Blazer by SAINT LAURENT
Skirt (worn as dress) by MARC
JACOBS, Scarf by PAUL SMITH







Shirt by SAINT LAURENT
Camisole by TSANG FANYU



NEWYORK

MEMORIES RETURNING



Photography Jenna Putnam / Styling Ashley Abathie / Model Reid Rohling at Fusion Model Management / Hair and make-up Juliet Jane / All designer and vintage clothing courtesy of James Veloria

41° 4' 34.348" N, 73° 51' 31.485" W

(23)

Dress vintage.



Top by MATSUDA; Skirt by ANN
DEMEULEMEESTER.



Shirt by JEAN PAUL GAULTIER;
T-shirt vintage; Belt by PRADA;
Trousers by DICKIES.





Jacket by JIL SANDER; T-shirt and belt
vintage; Trousers by DICKIES; Shoes by
COMME DES GARÇONS.



Jacket, t-shirt and belt all vintage;
Trousers and shoes as before.





寻找故土 —— Kurt Tong, 在香港和中国大陆探索记忆与身份

电话那一头 Kurt Tong 的声音越来越兴奋，他在解释作品中的私人情感和生活经历，言语简单直白。此时，伦敦正享受着罕见的午后阳光，香港则已经过了晚上十点，Tong 刚把孩子送上床。他说晚间 Skype 通话早已成为家常便饭，因为关系网很国际化，他定在奇怪时间点的采访比去欧洲的次数还多。这不单是因为香港艺术圈的限制性，更多是介于摄影师本人辗转各地的生活经历。70年代，他出生成长于香港，13岁时和兄弟一起搬到英国，在寄宿学校学习。大学促使他环游欧洲、美洲和亚洲，并在印度停留许久，为一家非政府机构工作。在那段不断探索新事物的时光里，他通过相机捕捉自我之外的不同世界。“我是从那时开始拍照片的，” Tong 说道，“很投入，做了一个长期项目，还拿了西班牙的一个奖，这个奖为我打开了一些门。当时我觉得‘这可以发展成很棒的职业道路！’十四年后——这是个天大的错误！”

摄影当然不是错误，他只是需要稍微调整一下方向。2006年，Tong 回到伦敦攻读纪实摄影硕士学位，学习帮助他发现了自己真正的追求。“开始时，我认定‘这就是我想做的，’结果毕业时我一点也不想做纪实摄影，”他说。“之前我经常旅行一直觉得自己触及了不同故事的深层意义，但读研期间，我意识到自己其实从未记录过比表面更深层的内容。从那时起，我的作品开始从自我和我周围的环境出发探索已知，而不是漂洋过海去看最基本的东西。”

带着这样的新目标，Tong 开始了一段直面复杂问题的探索旅程——身份、记忆、归属——他将三者关联，探索自己分割于中国大陆与香港之间的家庭历史。他的部分发现已在《女王，主席与我》摄影项目中以家庭照片和文字形式得到了美好的呈现中心问题即是：我有多中式？又或者该问：我是谁？我们和这位摄影师谈了谈关于他追寻故乡的经历。

文 Annachiara Biondi
译 唐灵轩

2012年，你在与 Jonathan Blaustein 的 aPhoto-Editor 采访中说道：“二十多岁时我以世界公民自居，在印度和东欧生活了很长时间。所以不论去哪，我都在家。直到我女儿出生，我才觉得自己又成了中国人。”你觉得这是心智成熟过程中自然的变化吗？

KT: 我不能代替所有人回答这个问题。但我的确是在女儿出生后才有了这种感觉。她是混血——我妻子是苏格兰人——当时我们又住在伦敦，所以我突然觉得自己有义务教她如何去做一个中国人。最开始就是这样，因为想教她而想更好地理解做中国人的含义。
你也是在两种文化中长大的，会不会觉得在对女儿进行教育前还要对自己进行一番自我探索？

KT: 她出生时——我们是在说十年前的事情了——我的中文口语还不是很好，并且已经离开香港快 20 年了，所以我并不清楚来自香港意味着什么，做中国人意味着什么。我很需要探索这些问题，而且研究得越多，就越想做关于这个主题的作品。
在英国那么多年再次回到香港的感受如何？

KT: 蛮困难的。我们是 2010 年回来的，我开始了《女王，主席与我》的摄影项目，全身心地在香港溯源。第一次来的时候我知道我们不会待很久，所以觉得不难。我只要知道怎么在香港生

活就可以了，但不需要去交朋友。我不需要再一次扎根。但 2012 年我们回来时买了猫，所以也就是准备长期居住了。对，这就很难。我突然意识到自己一定要去交朋友，不论什么时间都要住在那儿。回到自己儿时成长的文化中，努力再次融入它，这是有文化冲击的。

你的早期作品，譬如《人民公园》和《回忆、梦境；间断》探索了我们与记忆之间的关系，我们对过去的理解，特别是大脑对记忆的改变。是什么引起了你对这些主题的兴趣呢？

KT: 一方面是因为我很喜欢家里的老照片，它的审美和造型。另一方面我也很喜欢人们描述这些照片的方式，当我让亲戚们谈谈这些照片时，他们每次讲的故事都不同。这其实就是我作品的起点——人们如何将照片变为回忆的载体，如何每次都有所不同地解释它们。
既然你对家庭照片很感兴趣，那你现在会自己做家庭相册吗？

KT: 会，但不是从艺术角度去做这件事，我每年都会很传统地拍很多照片，洗出来做成相册。

我家也会这样，我们有很大的存档，里面有每个人的照片，一直回溯到我外祖父母的童年。真的很棒。当你记不清过去和自己的所作所为时有这样的记录很重要，因为照片总能让你想起些什







么。像你说的记忆不准确，但你可以重构过去。

KT: 在做家庭相册项目时，我意识到人们记住的只有最不好或是最好的时刻，不痛不痒的回忆都消失了。所以人们总会说“哦他做了一件特别坏的事”或是“他做了一件特别好的事，”而从来不是“他就还行。”

你是如何与这种“篡改”的过程建立起关系的？

KT: 我可以就具体的展览来讲一讲。在《回忆、梦境；间断》里，这是一种实体考验的关系。我开始以非常直接地方式拍摄我女儿的公园，但这些图像总是不尽人意。接着我又在科学杂志里读到一篇文章，讲回忆是构成的，大脑会将它们分裂成积木般的碎片。我们只能记住一切的40%。每次我们提起一段往事，大脑都会补充剩下的60%。我想复制这个过程，所以我真的摧毁了底片再尝试着从中得到一点信息。接下来在做《女王，主席与我》时，人们都说：“你有这样的家庭历史档案真好啊！”但我总会告诉他们，一半的故事都不是真的。在开始拍照前，我就已经花了八个月时间收集照片和故事，每个故事又都有好些不同版本。所以最终成品其实只是我的版本。当我展示作品时，重点并不在于书本身。我在画廊里建了一个中国茶馆，观展的人群可以坐着看照片。那里还有送茶的侍者，所以他们会边喝茶边读我的书。我发现他们都会在读到第三章时放下书开始讨论自己的先辈。真的每次都是这样！当初做完这本书时，我很担心它会因为全是关于中国移民的内容而太过香港。但其实它能引起跨文化的共鸣。我记得开幕那晚，一个葡萄牙男生走到我跟前和我说：“我爱这本书，它就是我的故事！”我听到这话时有些困惑。不过很快他就告诉我，他的父母都出生于莫桑比克，殖民结束时被迫搬回了葡萄牙。我意识到，整个19十九世纪，过去的150年，都是关于移民与穿越边界的历史。这个作品的真正意义其实在于发生在茶馆里的对话。回到你的问题，我想我的工作就是要促使人们去思考、认真探索自己的记忆和历史吧。

你最近的作品《唐水黄土》是通过旅行和摄影对你失去的故乡——中国——的一次新探索。你说你与中国的地貌有一种情感联系。这是什么意思呢？

KT: 在此之前的四个作品都关乎我如何重新做回中国人，但《唐水黄土》的出发点是好奇自己能不能将中国视作一个国家、一片土地，并与之建立情感联系。我是从拍摄爷爷和外公在中国南部的家乡开始的。他们一个来自渔民人家，一个是大地主家的儿子。我拍了很多他们老家的照片，但我无法在这些照片中找到联系，它们不是很有趣。我意识到自己无感的原因是他们都在100年前就离开

了中国。一个120年前就走了，想要寻找更好的工作，另一个在1949年时离开了，因为他是地主。于是我问自己：“如果我不能在这两个地方找到我的中国，那我去中国时应该寻找什么呢？”我便开始思索自己对于这个国家视觉语言的理解，发现自己是有预想和期许的。我小时候从没去过中国，27岁时才第一次去。我青少年和少儿时期关于中国的想象都来自于一部日本拍的关于丝路的纪录片（NHK的《The Silk Road》）。在我的意识中，中国看起来该是片子里那样，非常浪漫，云雾缭绕，大地延就这样伸开来。我去中国时去了很多地方，每当我看到人烟稀少的地方都会感觉到与中国之间的联系因为那就是我脑海中的中国。

那是你所认识的景象，在出发之前就存有的回忆吧。

KT: 对，那是我当时对中国的理解，一个辽阔，多雾，沙丘延绵的地方。

同时你也感觉到自己与周围人群的格格不入吧。

KT: 是的。去中国也是一种文化冲击。我初到香港，带着想象去中国时，很多原有的想法都被现实否定了。七、八十年代时在香港长大，我们总觉得比大陆人高人一等。但当我开始在中国南部和人们交朋友时，这些隔阂都不在了。我能和南方人交流得很好。但每次去北方，那又是种全新的文化冲击。

是的，南北差异还挺大的，像在两个不同国家旅游一样。

KT: 没错，所以你知道我在说什么。我原来中文并没有特别好，但到香港之后就一直在学，能在南方和人聊天。南方口音我是能听懂的，但一到了北方，我就一个字都听不懂，简直刷新了我在不同地区受到的文化冲击。如果你按照序列看完《唐水黄土》就会发现照片里的人像越来越大。每次接近他们时我反而会觉得更孤独。因为他们一旦想和我说话，就会发现我其实不是本地人。作品的陈列是这样的：我离他们越近，你就会更频繁地看到人像，人像会越来越脱离于我，脱离于彼此。他们总是看着手机，而不是看着彼此。

你在《唐水黄土》中还对底片进行了物理处理，比如把它们放在你的鞋子下面或是浸泡在海水里。你是怎么想到要这样做的？

KT: 在做完《回忆、梦境；间断》之后我就一直会对底片进行特殊处理。我享受这个过程。我一直都觉得只拍照片限制很大，所以我和自己拍摄的相片保持了关乎触觉和互动的关系。这是个很自然的习惯。

你有没有在哪个新项目里同时用了这两种创作方式？

KT: 有。我的新作品着重尝试使用了混合介。最近我其实在给下一个关于自梳女的作品打米。这是一个曾经从事丝绸业的女性群体。自古

二十多歲時我以世界公民自居，
在印度和東歐生活了很長時間。
所以不論去哪，我都在家。直到
我女兒出生，我才覺得自己又成
了中國人。





以来，女性在中国的地位一直都很低下，但这个区域有不少丝绸交易，女人可以赚比在其他地区更多的钱，所以也更加独立。十七世纪末丝绸业衰败时，她们很难再赚到钱，但依旧遵循以往的生活方式，不受男性指使。所以一到该婚嫁的年龄，她们就发誓终身不嫁守童贞，把头发按照特定的方法梳起来，穿一种特定的衣服。一旦这样做了，她们就可以离开家乡去赚钱。如果你去新加坡或是马来西亚，就会看到不少她们梳着长辫，穿着白色宽松上衣和黑色长裤的照片。许多自梳女起誓后都是被逐出家门的，于是退休后，她们一起凑钱造房住。中国南部有许多这样的房子，她们在那儿养老。关于她们的作品我已经做了很久，但后来发现太泛，太没深度了，所以现在改成了只讲一个人的故事。

那米是用来干嘛的呢？

KT: 她是一个被家人嫌弃的女儿，从小不能上学，遭受虐待，整个成长的环境都不友好。但五十年代大饥荒时，全家人都挨饿，她在香港工作，就会每个月回去给他们送食物，一家人这样才活了下来。所以我在用米做一些雕塑。我和这个项目还是蛮有感情联系的，《唐水黄土》关于错接和缺少联系的作品，但我很珍惜它。我不爱它，但那似乎就是它的意义。倒是这三个月前开始的作品现在发展得很不错，我很兴奋。

你用“我究竟有多中国”或者更确切地说“我是谁”这个问题开启了《女王，主席与我》系列作品。所以你找到答案了吗？

KT: 一开始我以为自己蛮清楚的。香港人从不说自己是中国人，他们总说我来自香港。20岁时，我周游世界，从来没觉得自己是个中国人。但做完这些作品后，我为自己是个中国人感到骄傲。我觉得香港人对做中国人的认识总是非常现代，非常共产。但现在我认识到，我为自己是个中国人感到骄傲，因为它有6000年的文化和历史，而不仅仅是过去50年间发生的事情。

《女王，主席与我》将于2016年12月15日至2017年4月1日在英国 Bradford 的 Impressions 画廊展出 (www.impressions-gallery.com)。

但我現在認識到，我為自己
是個中國人感到驕傲，因為它有
6000年的文化和歷史，而不僅僅
是過去50年間發生的事情。



HONGKONG



LOOKING FOR THE MOTHERLAND: KURT TONG EXPLORES MEMORIES AND IDENTITY BETWEEN HONG KONG AND CHINA

Kurt Tong has a simple and straightforward way to explain the very personal emotions and life experiences that trigger all of his current photographic work, his voice getting more and more enthusiastic as we talk on the phone. It's a rare sunny afternoon in London, but in Hong Kong it's already past 10pm and Tong has just put his kids to bed. Late Skype calls are not unusual for him, he explains, as his network of promotion and support is still very international, made of frequent trips to Europe and even more frequent weirdly-timed interviews. This is not only because the Hong Kong art scene can be at times frustrating, but rather because the photographer has spent most of his life in different places. Born and raised in Hong Kong in the late 1970s, he moved to the United Kingdom at the age of thirteen to join his brother in boarding school, then university brought him to travel around Europe, the Americas and Asia, with a particularly long stop in India working for an NGO. It was a time dedicated to exploring new things and places, focusing on what was outside himself and capturing it on camera. "It was during that time that I started taking photographs," explains Tong. "I really got into it and did a long term project that actually got me a prize in Spain which opened a few doors. At the time I thought, 'this could be an amazing career path!' Fourteen years later – it was a big mistake!"

Photography clearly wasn't a mistake, he only needed to slightly adjust his direction. So in 2006 Tong went back to London for a Masters in Documentary Photography, which helped him discover his true calling. "I went to it thinking, 'that's what I want to do' but by the time I graduated I didn't want to do photojournalism at all," he says. "Before then, I was travelling a lot and I always thought that I was getting in depth into different stories, but during my MA I realised that I was never really scratching beneath the surface. Ever since then, all my projects have been based on looking at myself and my surroundings, exploring what I already know rather than travelling to far off countries to learn just the basics."

With this new aim ahead of himself, Tong has started an inward journey that has brought him to face with the complicated questions of identity, memory and belonging, connecting them to an exploration of his family history divided between Mainland China and Hong Kong. Some of his findings have been beautifully summed up in *The Queen, The Chairman and I*, a photographic project that combines new photographs with few found family portraits and writing, underlined by a pressing question: how Chinese am I or indeed, who am I? We talk to the photographer about his personal quest for a homeland.

man and I—that was the whole me reconnecting with Hong Kong. The first time I came, because I knew we weren't staying permanently, it was quite easy. I was learning about being in Hong Kong, living here, but I didn't have to make friends. I didn't have to grow my roots again. When we came back in 2012 we bought cats, so that was permanent. And yes, it was hard. I suddenly realised I had to make friends, I had to live here full-time. It was a real culture shock, being fully back in a culture I grew up in and trying to fit in again.

EW: Your first projects, such as People's Park and Memories, Dreams; Interrupted explore our relationship with memory, our interpretation of the past, and especially how our brain alters memories. How did you become fascinated with these themes?

KT: Part of it is that I love old family photographs—the aesthetic of it and the styling. But what I also love is that when I ask my relatives to describe these photographs, every time they change [version] and everyone comes up with a different story. That is the starting point of all my projects really: how people attach memories to old photographs and how they reinterpret [them], every time differently.

EW: Since you are very interested in family photographs, are you keeping your current family album?

KT: Yes. Not artistically, but I take a lot of photographs and I do print them and I make albums every year—which in a very traditional sense.

EW: That's what my family does. We have this huge archive with pictures of everyone that go back to my grandparents' childhood. It's amazing. It's so important to have such a re-

EW: In an interview with Jonathan Blaustein on aPhotoEditor back in 2012 you said: “throughout my twenties, I saw myself as a citizen of the world. I spent a lot of time in India, and Eastern Europe. So I thought wherever I was, I was home. It wasn't until my daughter was born that I started feeling Chinese again.” Do you think that this change is something that comes naturally with growing up and being a bit less naive in the world?

KT: I can't speak for everyone, but with me it was definitely when my daughter came along. She is mixed race—my wife is from Scotland—so suddenly I felt this urge to teach her about being Chinese, especially because we were still living in London at the time. It came from that, me wanting to have a better understanding of being Chinese so I could teach her.

EW: You grew up between two cultures as well. Did you feel like you had to have a sort of self-discovery before you could teach your daughter?

KT: When I had her—we're going back ten years now—I didn't speak very good Chinese and I hadn't lived in Hong Kong for about 20 years, so I really didn't have a good grasp of what being from Hong Kong meant, what being Chinese meant. I was very much in need to discover that, so I started to find out more. The more I found out the more I wanted to make work about it.

EW: How was moving back to Hong Kong after being in the UK for so long?

KT: Really hard. We came in 2010, when I started the project The Queen, The Chair-



cord of years that you don't remember and things you don't remember you have done, because when you see the pictures things come up. As you said, sometimes it's not exactly what happened, but you can reconstruct the past.

KT: When I did the family book project I've learned that only the really bad memories or the really good memories stay, all the middle-ground ones get lost. So people are always like 'oh he did something evil' or 'he did something really good.' It's never like, 'he was ok.'

EW: How do you relate to this whole tampering process?

KT: I can speak in relation to specific projects. With Memories, Dreams; Interrupted it was a real physical exercise. I started photographing my daughters' parks in a very straightforward way, but the images weren't working at all. Then I read about how memories are constructed and how the brain breaks them down into small pieces on a science journal. We only store the 40% of them all, of these building blocks. Every time we bring up a memory, the brain fills in the other 60%. I wanted to replicate that process, so I literally destroyed the negatives and tried to salvage only some information from them. With the following one, The Queen, The Chairman and I, people always say 'it's great that you have this archive of family history!' But I always tell them, first of all half the stories are not real. It took me eight months to collect all these photographs and stories before I even began to take my own pictures, and for every sto-

ry there were four different versions. So it's very much my own version of a story. When I show the work, it's never about the book itself. I set up a Chinese tea house within the gallery space where people coming to see the show can look at the photographs and sit down. There is always someone serving tea, so they are drinking tea and they are reading my book. What I've found is that by Chapter Three they stop reading the book and start talking about their own ancestors. It works every time! When I first did the book I was worried that it was too Hong Kong-centric because it's all about the Chinese diaspora. But it worked across all cultures. I remember the first opening night, a Portuguese guy came up to me and he said 'I love this book, it's my story!' I was a bit confused. Then he told me how his parents were born in Mozambique and then when the colonies ended they both had to move back to Portugal. I realised that the whole 20th century, the last 150 years, are all about immigration and people moving across borders. The real project is actually the conversation that happens within the tea house. For me that's the artwork, my book is just a catalyst. Going back to your question, I guess my job is to prompt people to think about and dig deep and find out their own memories and histories.



EW: Sweet Water, Bitter Earth, your latest project, is a research for a connection with your lost homeland, China, through travelling and photography. You said you felt an emotional connection with the landscapes. What do you mean?

KT: The whole four projects preceding it were about me reconnecting with my being Chinese, whilst the starting point of Sweet Water, Bitter Earth was that I wanted to find out whether I could connect with China as a country and as a land. I started photographing my two granddads' hometowns, both in South China. One was a family of fishermen, while the others were big landlords. I took loads of photographs scoring my old ancestors' homes, but I couldn't make any connection; they weren't interesting. I realised that the reason why I couldn't connect was because they both left [China] over a 100 years ago. One left over a 120 years ago to see if there was a better job, and the other left in 1949, because he was a landlord. I then asked myself, 'if I can't find my China in these two places, what do I look for when I go to China?' So I started researching my own visual language of the country and I realised all my preconceived visions. As a kid I never went to China, I was 27 the first time I went. All of my teenage and preteen images of the country came from this one documentary, which was made by the Japanese about the Silk Road [The Silk Road by NHK]. I grew up with this really romantic idea of what China

looks like, mainly images in a very foggy, expanding landscape. When I went there and I went all over the place, every time I saw one of those empty landscapes with very little people, that's when I connected with China, because that's what I thought China was.

EW: That's what you recognised, the memories of what you saw before going there.

KT: Yes, that's what I thought China was, a very expansive, foggy and sandy landscape. **EW:** At the same time you felt quite alienated by people.

KT: Right. Going to China is a real culture shock for me. When I first came to Hong Kong and I started going to China I knocked a lot of my preconceived ideas. Growing up in Hong Kong in the 1970s and 1980s, we felt more superior to people from the Mainland, but when I started making friends in South China all those barriers went down. I connected with people from the South. But every time I travel up North, I again get a really fresh cultural shock.

EW: Yes, there is a massive difference between the South and the North, like visiting two different countries.

KT: Yes, so you know what I'm talking about. My Mandarin is not the best, I mean I've been learning it since I came to Hong Kong and I can converse in South China. The Southern accent I can deal with, but as soon as I go up north I can't understand a word people are saying. It's kind of refreshing my culture shock in different parts of China. In the project [Sweet Water, Bitter Earth] as you go through the sequence, from the beginning to the end, the figures in the images get bigger and bigger. Every time I actually got close to them I felt more alienated, because suddenly they wanted to speak to me and then as soon as I opened my mouth they realised I was not from there. The way the work is laid out shows that the closer I got, the more you see human figures, the more disengaged they are, with me and with each other. They are always on their phones and not looking at each other.

EW: You also acted physically on the negatives of Sweet Water, Bitter Earth, placing them under your shoes or immersing them



in sea water. How did you come up with the idea?

KT: Ever since Memories, Dreams; Interrupted I have been doing things to my negatives. I think it's just what I enjoy. I always find just taking images quite restricting and I've always been fairly tactile and physical with my prints and my photographs, so it was almost a natural pattern that I would do that.

EW: Are you working on new projects for which you will do both?

KT: Yes, my work now focuses on trying to mix media. At the moment I'm actually pearling some rice for my next project on Self Combed Women (自梳女), a tribe of women who used to work in the silk industry. Women's status in China has always been pretty bad, but they were in this area where there was a lot of silk trade and women made a lot more money than in the other parts of the country, so they were more independent.

When the silk trade started going down towards the end of the 1800s, they couldn't make money anymore but they were used to that lifestyle where they didn't have to listen to men. So when it was time for them to get married, they basically would take a chastity vow and they would comb-up their hair in a certain way and dress in a certain way. Once they did that they could leave their hometown and they could go out and make money. If you go to Singapore or Malaysia you'll find a lot of old photographs of them in a pigtail, white tunic and black trousers. When they took their vows they weren't allowed to go home so many of them, when they retired, put together the money to build houses. There are a lot of spinster houses dotted around South China, where they would go and retire. I've been working on a project on them for a long time and then I realised it was too general and too broad, so now I'm focusing on just one person and her life story.

EW: What are you using the rice for?

KT: She was an unwanted daughter and she wasn't allowed to go to school, she was abused. Throughout her whole upbringing she wasn't welcomed, but during the famine in the 1950s, when she was still working in Hong Kong, her whole family was starving to death

and she would go home every month and bring food for them. That's what kept them alive, so I'm making a lot of rice sculptures. I really connected with this project again. Sweet Water, Bitter Earth is about misconnection and the lack of a connection, and that extends to how precious I am about that work. I don't love that project, but that's kind of the whole point of it. Whereas this project, I've started it three months ago and it's developed really well. I'm really excited about it.

EW: You started your series The Queen, The Chairman and I with a question: How Chinese am I or indeed, who am I? Did you find your answer?

KT: It was really clear. People from Hong Kong never say they are Chinese, they always say 'I'm from Hong Kong'. In my 20's I travelled around the world and I never felt Chinese, but after the project I'm very proud of being Chinese. I think people in Hong Kong see being Chinese in relation with China in the very modern, Communist sense. But now I realised I'm proud to be Chinese because of its 6000 years of culture and history as opposed to what's happened in the last 50 years.

The Queen, The Chairman and I will be on show at the Impressions Gallery, Bradford, UK (www.impressions-gallery.com) from 15th December 2016 to 1st April 2017.

MOSCOW

59° 55' 11.414" N, 30° 17' 51.748" E

EVENING
POINTLESS
DESIRE



Photography Sasha Chaika / Styling Marie Golubeva
Model Peter at NIK Management

Jacket vintage.

Previous spread Camisole vintage;
Earrings stylist's own.



Blouse by RALPH LAUREN.





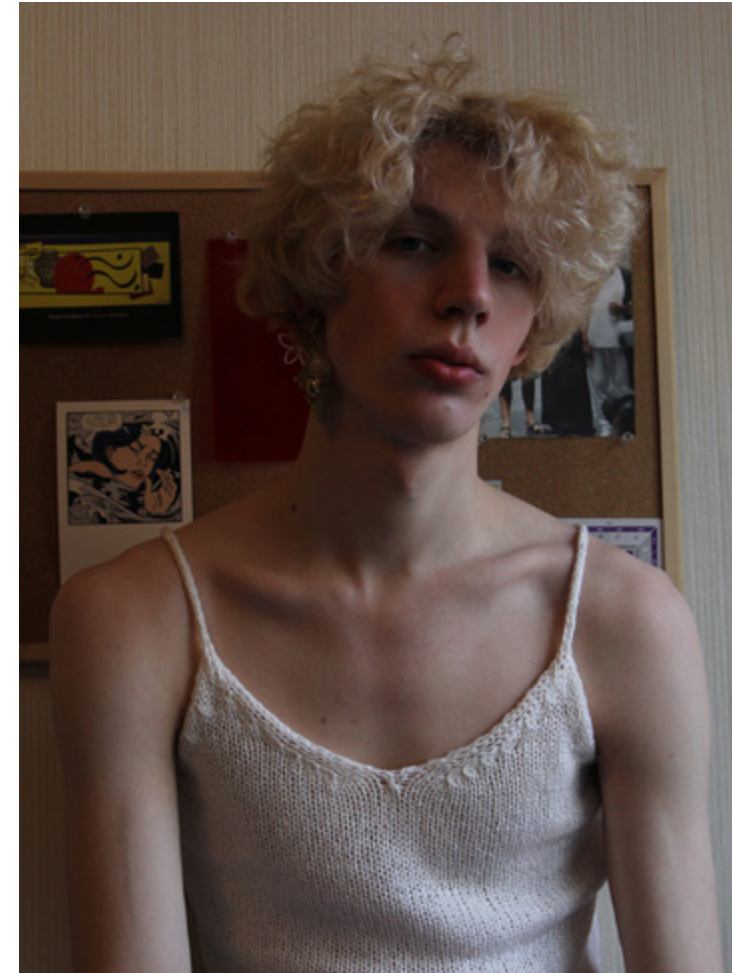
Coat by MAISON SCOTCH.





Trench by DIESEL;
Jumper by FRED PERRY.





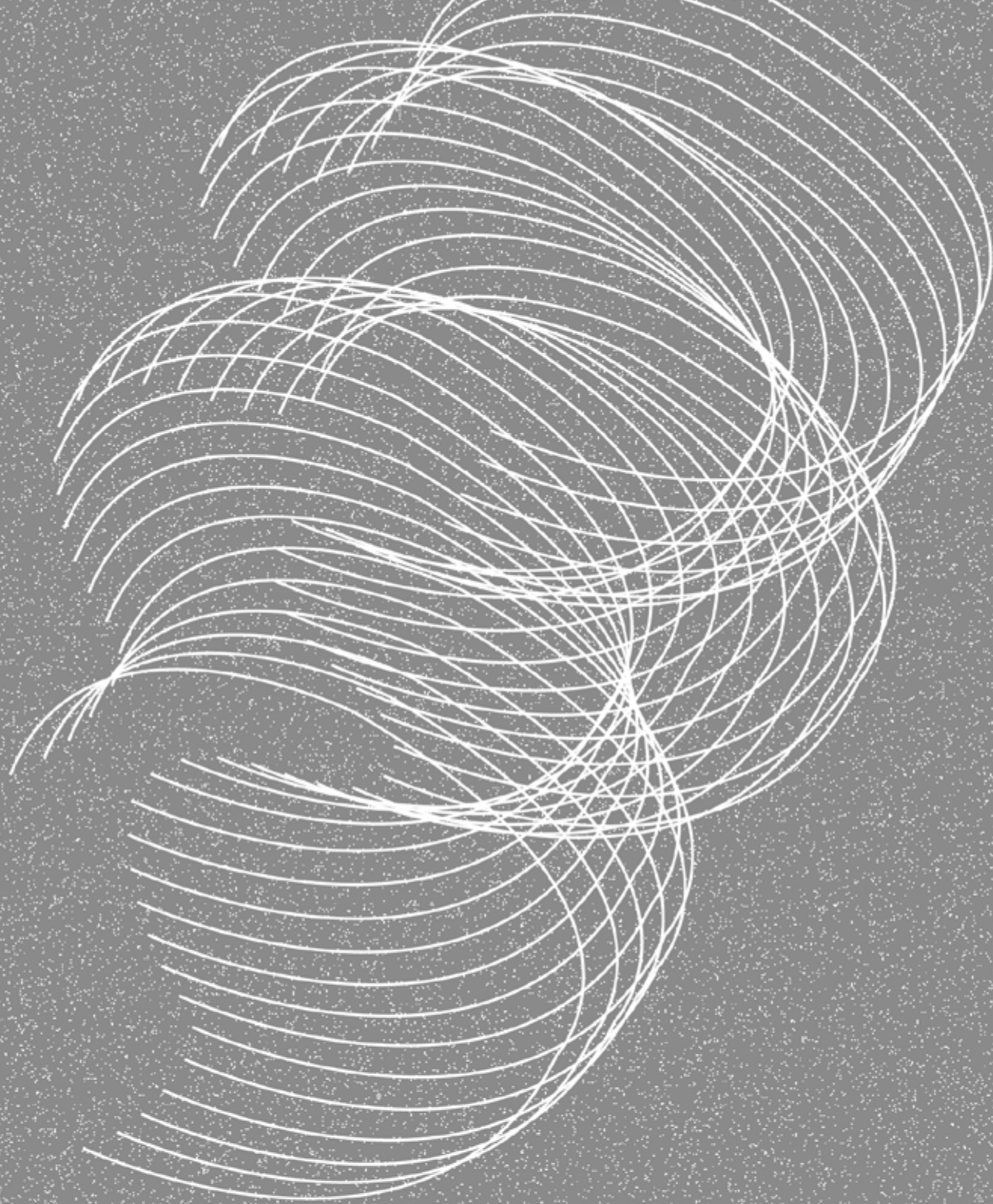




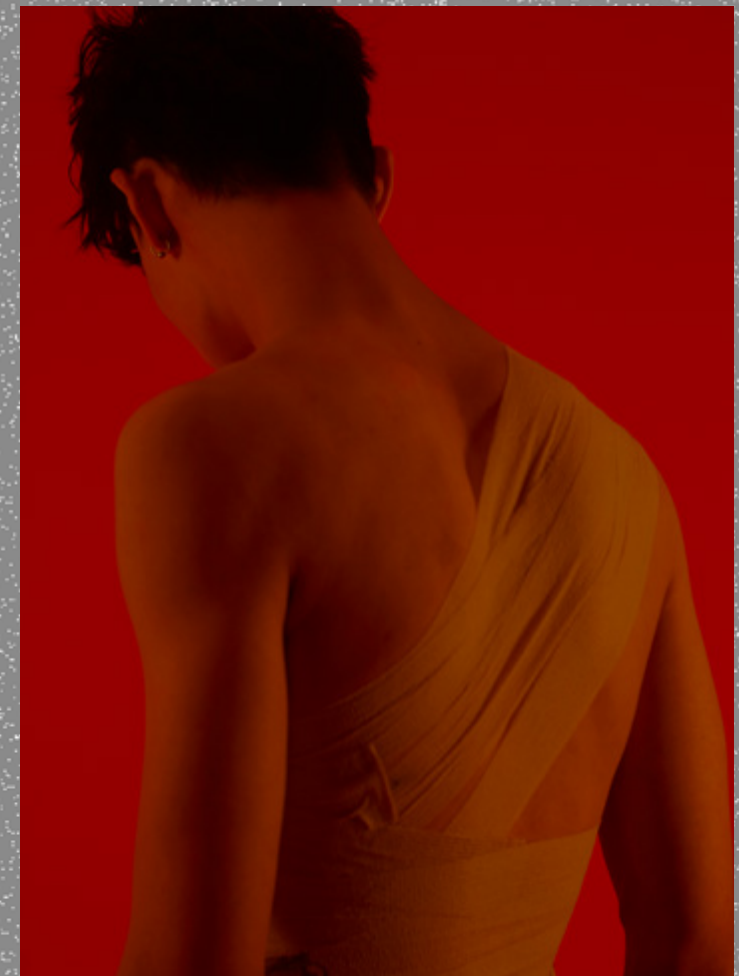


TAIPEI

25° 3' 14.973" N, 121° 33' 49.903" E



ROLEPLAY



Photography Puzzleman Leung / Styling Ball Ball Chiu
Model Bee Ke and Chang Chen Hao / Hair Fran Lin
Make-up Meg Lu / Lighting Yu Cheng













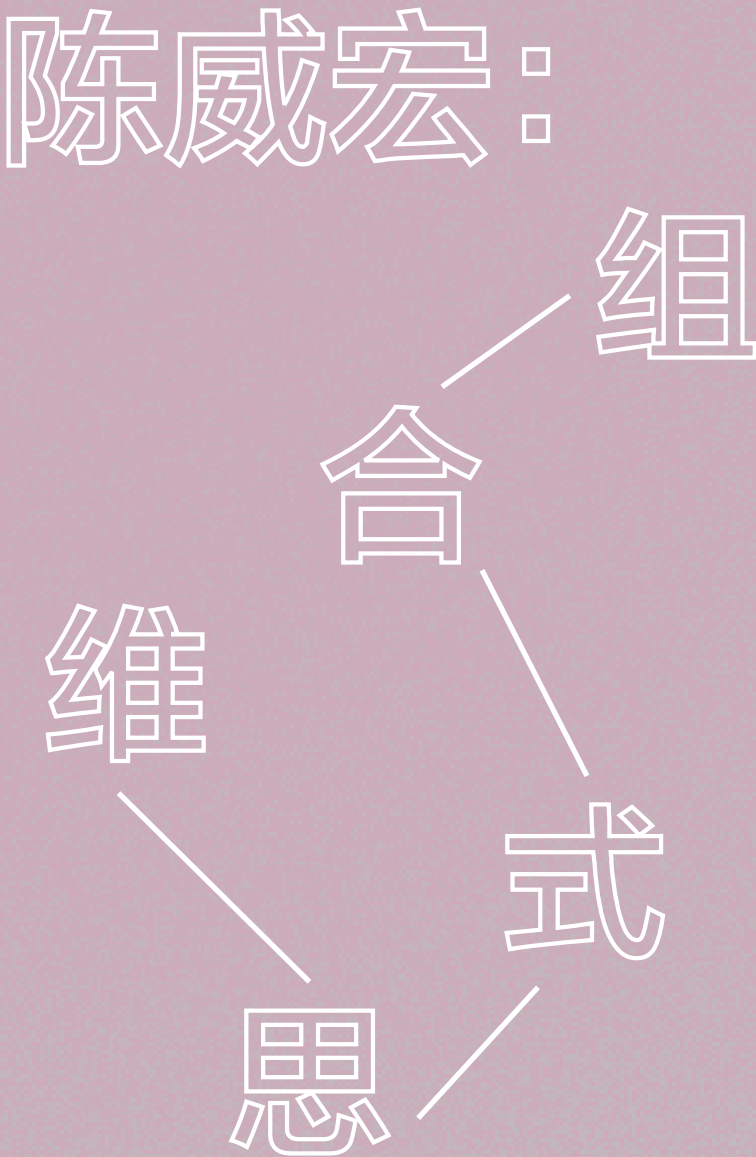


Top and bottom by SHELBY HUANG; Socks by GOSHA
RUBCHINSKIY; Shoes and earrings stylist's own.





不久前从纽约帕森斯时装设计学院毕业的台湾设计师陈威宏是位关注快时尚浪费问题，并力图通过作品改善现状的年轻人。谙熟现代消费者需求的同时，他用毕业系列为我们带来了新选择：每件作品都被悉心设计成组合式零件，穿者可根据气候、场合或是心情任意改变服装，最终达成品牌与消费者之间的长期合作。如此一来，时尚产业的陋习便得到了经济适用且有趣的改正。





文 Deak Rostochil
译 唐灵轩
图 Lane Lang

就目前作品来看，你似乎在探索时装设计不常涉足的领域。你的概念有时被视为创意的一种表达方式，并没有特别突出对解决时装产业浪费问题的热情和倡导。你是如何对这方面产生兴趣的呢？

陈威宏：我一直对产品设计很感兴趣。而这就是很多产品设计师的工作方式——他们先找到问题，然后想办法解决问题。在帕森斯的四年半里，我一直在观察设计师如何面对这些问题，他们会设计什么样的产品去引导公共意识。学习时装设计的学生都有一学年的时间来完成毕业论文，所以我知道自己会有时间去认真研究一个问题或话题——就是从那时起开始专注思考产业内浪费现象的。我一直都有这种意识。时装业是世界上第二大污染环境且浪费现象严重的产业，所以我想探索一下解决问题的方式。是产业的过度生产以及浪费促使你成为了时装设计师，还是你在了解这些问题的严重性之前就有了做时装设计的欲望？

陈威宏：我想是两者兼有吧。我曾经无法在产品和时装设计间做出抉择，所以想干脆结合两者，然后深入研究一块感兴趣的领域。我从课上学到了做时装设计师意味着什么，现在的理解更为详尽了。你在这个系列中是如何将自己的喜好融入到解决问题的过程中的？

陈威宏：在帕森斯，我们一直都会想办法做可持续性设计，用各种方式使用可持续布料。我们也了解到，因为生产成本过高，做零浪费服装从工业角度来说是不现实的。所以我想寻找一个对企业来说更为轻松的答案，或者从根本上去解决问题，设计一种不必过高成本的生产方式，并让消费者对产品感兴趣。我的组合法让客户能够轻松拆组服装，所以我也在尝试让穿者加入可持续性的实现过程——给他们提供灵感，最终实现互换设计乃至整个系列的意义。跟我们谈谈你这个系列的设计过程吧，从调查到实验，你究竟是如何做出了如此复杂、灵活的设计的。

陈威宏：我是从产品设计领域出发去学习的，比如组合式这个概念的真正含义。我研究了组合式室内和建筑设计，了解了家具和建筑是如何以预先组装的设计形式逆向实现互换性的。我还研究了不同艺术家解构现有物品再重构的不同方式。再到时装领域，我着重观察了现有服装，尤其是其中某些部位结构的变化，思考应该从哪儿入手，通过组合法创造尽可能多的潮流样式。此外，寻找可以分解的元素，让衔接和移除更加便捷也是设计过程的一部分。我必须想办法做出最安全的接口，防止衣物脱落。当然还要考虑不同布料的使用方式：轻的，重的——所以这是不间断的布料实验，以此来看哪种布料适合怎样的衔

接方式。

你为这个系列设计了多少件个体服装？组合过后又能出现多少种变化？

陈威宏:我其实又加了几件，所以现在有12组造型，排列组合后大概会有30多种可能。在设计这个系列的过程中，我最多思考的是要为开头几季定下基调和核心产品，在这之后我就只会设计新零件了。它会是个体部件，而不是一套完整的服装。这样穿着的人就可以愉快地玩耍了。
明白。基于这点我也对你将来的作品充满好奇：你继续制作组合式设计的计划。你会怎样去统筹，让产品和品牌保持吸引力和动力呢？

陈威宏:零件设计要简单很多。在完成基本款后，这部分的设计更精细、有趣。我希望通过基本款吸引偏好极简主义风格的客户。目前我在设计零件——都是些褶裥和花边——不过以后我可以做出更有创意的廓形。因为只要跟着自己的系统走，我就可以放手做出疯狂的部件和结构。这个过程本身就很有趣，对于做饰品来说也是一样的。比如说眼镜，部件是根据我的想法被安装到镜框上的。我想让它们多创新，它们就能多创新。

你在使用哪些材料？今后想用哪些材料？

陈威宏:我挺喜欢棉。棉、牛仔和羊毛，一些很基本的布料。我正在研究高科技布料，也许还会看看运动装高性能布料。此外，我对使用刺绣等不同布料衔接手法很感兴趣。可能性有很多种，因为我能想到的高性能布料有不少，探索这个领域应该会很有趣。

这个系列由中性设计组成。对你而言，是为每个人做设计重要，还是说这只是巧合，是特殊设计流程使然？

陈威宏:两者兼有吧。因为整个设计过程中我从没想过是要为某种女人做设计，只是在为一个人做设计罢了——设计本身也是中性大于女性化。如今，至少是时装业里，男女着装不再像以往那般性别界限分明——如果你觉得它符合你，那么就去穿。这种概念也符合我对自己这个系列的期许。所以我心想，那为什么不加几个男模，看看效果如何呢。整个学期每次作品评判时，评委都鼓励我让男装成为设计的一部分，他们觉得男顾客会对这种穿衣方式感兴趣。所以我开始慢慢在其中加入一些男装视角的思考，但我从来没有给自己的设计附加过性别身份。

在帕森斯这样有威望的学校学习，对你来说是很重要的经历吗？

陈威宏:是的。因为不论是哪种设计产业，一切都在于你能得到的机遇。去帕森斯，而非某个不知名的时装学院就是我的选择。由此我得到了更好的机会，能够在纽约扎根。我得到了赞助，这对我成为自己想成为的设计师而言十分重要。

对你来说，那是一个利于学习的环境吗？

陈威宏:其实挺好笑的，我遇到的所有人都觉得帕森斯是个很阴险刻薄的环境——真的不是。







我觉得媒体把时装描绘得太过刻薄阴险，好像所有人都互相在背后捅刀子一样。但现实是学生们都很友好，大家互相帮助，因为帕森斯其实是给人很大压力的环境——我们总是有很多作业，尤其是设计作业。和一般大学里考完试写完纸就完事儿不一样，我们没有休息的机会。如果你想做好的设计，就必须一直工作到上交作品前。在帕森斯的最后一年是最值得纪念的，因为这是最有压力的一年。与工作室、工厂里的团队合作不一样，我们凡事都要亲力亲为。上交作品的时间在三月左右，所以我们会从前年八月马不停蹄地工作到三月。跨过终点线的感觉很棒。我很感激在那里遇到了一群一直支持我的朋友。

你说设计是你生活中持续不断的一部分，所以都会有哪些每日和长期灵感呢？

陈威宏：我一般是从生活中周围的人身上汲取灵感。每个人都有些特别之处，能通过不同方式给我带来灵感。都是些非常细节的东西——比如朋友间的互相帮助和投入总是能给予我灵感。我的父母和他们对我的指导一直是我巨大的精神动力。总体来说，街上行人的穿着——不同之处和细节——我也会把这些作为灵感。从设计层面讲，那些考虑周到，不断思索，认真设计，懂得回报产业的人 would 吸引我的注意。比如 Raf Simons，一直都很清楚自己是谁，想做什么，还有 Haider Ackermann, Jil Sander, Jonathan Ive 和徐冰。徐冰其实是一位艺术家，他是我毕业系列的主要灵感来源。他的作品包括重组、重置字符，而后形成一个新的系统。他最有名的两个作品是《天书》和《地书》。《天书》的熟悉感来自于汉字的构成，重组后，它们无差别地形成了人们无法识别的字符。总的来说，他是在卷轴上写了一堆莫名其妙的东西；虽然看起来熟悉，实则没有意义。《地书》则完全不同，是从寻找共同语言的角度出发，尝试通过图像创造一种人们都能理解的语言。这些概念在我的系列中占了很大比重。

杂质这期的主题是“Absence”，你觉得时装产业缺少了什么？为什么这种缺失不正确？

陈威宏：我觉得对好产品的追求是我们现在缺失的东西。我最近在读苹果首席设计师 Jonathan Ive 的自传。他说的和我共鸣很大的一点是他从来不从销售入手；他会从设计好产品的单纯欲望开始，而不是从市场盈利出发去设计吸金意义上的好产品。这是时装产业缺乏的精神。我们真的很需要专注在设计一个好产品上，一个有持续性的、考虑周全的产品，而非一味想着短期内快速赚钱的策略。

在你看来，什么算是成功的服装设计的重要元素呢？

陈威宏：我觉得从这个系列看，尤其是在实现它后，让穿者能够与设计进行创意互动是很重要的。我觉得作为这个领域的艺术家，我

们都在穿衣上很有创意，喜欢实验。但日常生活中，人们并不会这样做——他们跟随潮流。所以让穿者选择，让他们为自己定制的潮流，是当下做设计师的必要技能之一。只有这样，人们才能表达自我。我想让他们决定他们想穿什么，想有怎样的造型。这是服装设计成功的重要元素。

你谈及了跟随潮流；你会不会觉得这种可变的服装——因功能性而延长了生命周期——本身就会成为未来的一种潮流？

陈威宏：我会这么觉得。那也会是一种我感兴趣的潮流；你可以把它理解为潮流的潮流，因为它的互换性让消费者能够每季变化。长期来看，这种构想符合我对产业的期待：因为服装本身的灵活性，你可以拥有一件在衣橱得以中长久存在的设计。如果能成为可持续十年的潮流——虽说这很理想化——那就太太好了。





WEI HUNG CHEN: MOD[U]LAR MIND

Words Deak Rostochil
Photography Lane Lang

As a recent graduate from Parsons School of Design in New York, Taiwanese designer Wei Hung Chen is enlightened to the wastefulness of fast fashion and approaches his work with the intent to correct it. While recognizing a modern consumer's wants and needs, Chen presented his thesis collection with a gift of choice: each garment is mindfully designed with adaptable pieces that are capable of transforming at the wearer's discretion depending on climate, occasion, or mood. The result is a long-lasting consumer collaboration that tackles the industry's less than perfect habits both economically and brilliantly.

EW: In your work thus far, it feels as though you've adopted a role not often explored in fashion design; the nature of your concept is sometimes seen as an expression of creativity, but less so with such passion and advocacy for a cause, this cause being the issue of overproduction in the fashion industry. How did you become so enthusiastic?

WHC: I've always been very interested in product design, and that's how most product designers work—they find a problem and try to find ways to solve it. During my four and a half years studying at Parsons, I would always observe how they approach these issues and what products they create in order to raise awareness. [We] students studying fashion design have the entire school year to complete our thesis, so I knew I would have that time to sort of dive into an issue or topic, and that's when I started focusing on waste in the industry. I've always been aware of it. The fashion industry is the second biggest industry to cause pollution and the most wasteful in the world, so I really wanted to explore ways to solve that.

EW: Was the industry's overproduction and consequential waste a catalyst in you becoming a fashion designer, or did you have a desire before you became aware of the existence and severity of those issues?

WHC: Yes—both, I think. I was torn between going into either product design or

fashion design, so I wanted to combine both of them together and then dive into whichever specific design field I want to be in. I've learned through my course what it means to be a fashion designer and I've become even more informed of what the issues really are.

EW: Within your attempts at handling the issues through your collection, how did you apply your personal ideals to its creation?

WHC: At Parsons we always tried to design sustainably, to use sustainable fabrics in a variety of ways, and to realize that because of the cost that goes into it, creating zero waste garments—in an industrial sense—is unrealistic because it's too costly during production. So I wanted to find a different way that would be easier to approach for corporates, or to find a production method that wouldn't raise as much cost, that could solve the problem essentially and get customers excited about the product. My modular method allows the customer to be able to take something off easily and reassemble it, so including the customer in the sustainable process is something I try to do as well—to give them the creativity and to realize the importance of the interchangeable pieces and of the collection.

EW: Tell me about your personal design process in making this collection in terms of research and experimenting to produce such complex, interchangeable pieces.

WHC: I started researching a variety of

things within the product design realm, like what the term modular really means. I looked into modular housing and architecture and how different parts of furniture or architecture are sort of preassembled in order to make that interchangeability happen. I researched different artists' approach to deconstructing an existing object and reassembling it, and in fashion I studied existing garments and what part of the garment changes throughout time, [thinking] where I could start to make modular forms that attach and detach to create a variety of possible trends that you can change. Finding what elements to dissect to make the attachment and detachment easy was part of my process; I had to think about the safest sort of snaps and closures that wouldn't let the garment come off easily, as well as methods for using different fabrics – lighter, heavier – so it was a constant experiment with the materials to see what fabrics suit which joining method.

EW: How many separate garments did you make for this collection, and how many different looks would you say you can create and build from them?

WHC: I've actually added a few more, so it's rounding up to twelve looks that could switch and change into each other into probably around thirty looks. And I think in the process of designing the collection I was really thinking about creating a base for the first few seasons to establish what the core products are, and then afterward I'll be creating only

new components; it will be separate components and no longer a complete garment. In that way, the wearer can play around with it. **EW:** I see. I was curious about that in terms of your future work: you plan to continue producing modular pieces, yes, so how do you plan to design those components in a compelling way in order to keep up the momentum of your brand?

WHC: For the components it's much easier, it's more elaborate and more fun to create after the base pieces are designed. With the base pieces I wanted to include the customers that are more simple and minimalistic with their personal style. I'm currently designing the separates and right now they're pleats and ruffles, but afterward I can make more creative shapes, because as long as I follow the system I created I can go as crazy as I want with the components and how they're constructed. That in itself will be interesting to see. It's the same with my accessories; with the glasses, components will attach to the base depending on how I want to create them. They can be as innovative as I want them to be.

EW: What sort of materials do you like working with? What would you like to work with in the future?

WHC: I'm very comfortable with cotton. Cotton, denim, and wool. They're very basic



fabrics. I'm looking into high-tech fabrics and possibly sportswear materials, so high performance. Also, I'm interested in using different bonding methods like embroidery in order to attach different pieces together. There are so many possibilities because of all the high performance textiles I could come up with, so it will be interesting to explore that realm.

EW: The collection is made up of unisex pieces. Was it important for you to create something for everyone, or was it more accidental because of the specific process in making your designs?

WHC: Actually it was a bit of both, because throughout the design process I never thought of a woman that I was designing for, it was simply a person – the clothes themselves are more unisex than feminine. In this day and age, at least in the fashion industry, there is less of a gender division of how a man or a woman should dress – if you like it and think it fits your identity, then go for it. These ideals fit with how I wanted my collection to be, so I thought why not include male models and see how it looks. Throughout the semester and the judging panels, the judges encouraged me to include menswear, saying that men would be interested in this sort of way of dressing, and so I began to slightly think of it from a menswear perspective, but I never really have a gender identity assigned to anything I design.

EW: Was it important for you to attend such a revered university as Parsons?

WHC: It was, because in every design industry it's all about the opportunities you can get. Going to Parsons as opposed to a lesser known fashion university was definitely my way to go. I've gotten better chances, especially being based in New York; I've been offered sponsorships and they're so vital to developing a sense of what kind of designer I want to be.

EW: And was it an effective learning environment for you?

WHC: It's funny because everyone I've met expects Parsons to be a very catty environment – it really isn't. I think that the media has made fashion seem so cutthroat, with everyone stabbing each other in the back, but in reality [the students] are very friendly; everyone helps everyone because Parsons is quite a tough environment to be in – we always have a lot of work, especially in design. It may be different with common universities where there's an exam and it's over, or you're writing a paper and it's over, but for us there is no stopping; if you want to make a great design you have to keep on working until the submission. The last year of Parsons is the



most memorable because it was the most stressful. Instead of being in a studio or a factory where you would function as a team, we function as one and have to do everything. Our submission day is around March, so all of us had been working nonstop until March starting from the previous August. It's nice to cross the finish line. I'm really appreciative that I've made a great bunch of friends that have supported me throughout.

EW: You said that designing is a constant, nonstop part of your life, so what are your day to day inspirations as well as your long term inspirations?

WHC: I'm mostly inspired by the people in my life. Everyone has something to offer, something about them that inspires me in a different way. It's very small things... like a helping hand between friends always inspires me, and their input as well. My parents and their guidance are always a big part of what motivates me mentally. In general, what people wear on the street – the differences and the small details – I always try to take as inspiration. Designer wise, it's the people who are very thoughtful, who think about their design constantly and who value their design and try to give back to the industry that get my attention. Someone like Raf Simons, who is very aware of who he is and what he wants to create, as well as Haider Ackermann, Jil Sander, Jonathan Ive, and Xu Bing. Xu Bing is a fine artist that mainly inspired my thesis collection. His work involves constantly reassembling characters and letters, and then putting them back together to form a new system. Two of his most famous works are Book from the Sky and Book from the Ground. Book from the Sky creates familiarity with Chinese characters, but then reassembles them indistinguishably to form a completely new word that no one can read. He made scrolls of basically gibberish; though it looks very familiar, it doesn't make sense. Book from the Ground is entirely different, made to find a language that is universal with different pictures that everyone can understand. These ideals are obviously a very big part of my collection.

EW: As this issue's theme is Absence, what do you personally think is lacking in the fashion industry? For you what is absent that should not be?

WHC: I think that the strive for a great product is what we are missing right now. I've actually been reading the biography of Jonathan Ive, the Chief Design Officer of Apple.

One thing he said that really resonated with me was that he never starts with marketing; he starts with the desire to design a great product instead of trying to make money from the market – a great product will essentially make money. That is what the current fashion industry is lacking, is that desire. We really need to focus on creating a great product, a well-thought-out product that can last, instead of making a quick profit within the short term. **EW:** What in your opinion would be the key components of a successful garment?

WHC: I think for this collection, especially after developing it, being able to let the wearer be creatively involved with the garment is really important. I think in this field, as artists, we are always very creative with the way that we dress; we experiment. But day to day, most people don't do that – they will follow trends. Letting the wearer choose what trends they want to create for themselves is critical as a designer now, because it's through that that we realize all of the ways we can express ourselves. I want to allow them to decide what they want to wear and what they want to look like, and that's such an important aspect of a successful garment.

EW: You mentioned following trends; do you think that this type of evolving garment – which has a prolonged lifespan because of its functionality – could become a trend of its own in the future?

WHC: I think so. That's the kind of trend that I would be into. You can almost think of it as a trend within a trend because the interchangeability of it allows the consumer to evolve with the season as well. In the long run, that idea fits what I want to see in the industry, to have a garment that can be kept in your closet for a longer period of time, because of how flexible it is, and if that's a trend that could last for a decade – which is quite ideal – that would be a beautiful one.

就像官方介绍上说的那样，PURLICUE 是个来自广州“建筑时尚”品牌。在微博上，它有着相当一部分年轻而忠实的粉丝群，品牌推崇的是一些前卫的设计，例如被皮革包裹的球鞋，以及一些“未完成”的鞋子。这次，我们和苏五口聊了聊品牌概念化的一面。

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与 Purlicue 的一则访谈



文 唐灵轩
图 PURLICUE
编 张芒



能和我们说说你大学的经历和兴趣吗？

苏五口：大学时期就比较喜欢画画，画漫画。上的是英国爱丁堡大学，主修建筑设计。是怎么开始做 PURLICUE 的呢？

陈威宏：我不想进入到一个服务性的产业，所以就直接开始做产品了。其实我一开始对鞋子的兴趣不是很大，是遇到了一个在日本研究制鞋的网友。他的工厂现在已经倒闭了。当时就设计了几款鞋子让他做出来，然后就拿着卖了。PURLICUE 的含义是什么？

苏五口：PURLICUE 是苏格兰比较小众的一个单词，意思就是大拇指到食指间的距离。你会怎么描述 PURLICUE 的工作室和工作方式？对于工作室我们没有考虑太多，我们需要一个桌子那就要一个桌子，需要一个什么样的人就找一个什么样的人，特别极简。我现在是靠感觉做事情，觉得有意思、会喜欢的东西，我都会尝试去做一做。

那设计方面具体怎么执行？

苏五口：做鞋的创意就是纯想象，也比较少画图。用的面料希望是用常规的面料，也不想用太特别的面料，想在普通里突破自己。这期杂志的主题是「Absence」，PURLICUE 之前推出过一个叫「Shoes Without Designing」的系列，顾客们需要用未完成的产品剪裁出他们自己想要的鞋型，这是一个非常吸引人又有

互动性的过程。是怎么想到要这样做的呢？

苏五口：做设计是为了做出有趣而实验性的东西。有了想法就做出来，仅此而已。在你看来，PURLICUE 算是时装或街潮品牌吗？

苏五口：目前，我还没有用任何形式去定义这个品牌。我觉得它应该是不算潮牌也不是时装吧，但它是有趣的，因为它有种“未完成”的感觉，这是目前唯一与品牌有关的关键词。所以我也不愿意给它下定义。说实话，有些做街牌的人并不觉得自己是做街牌。比如 Supreme，我觉得它做的许多东都超越街头品牌的框架，但我不是很确定，因为它没有发表过任何文字宣言，但感觉上是这样子。街牌、潮牌啊都是外面的人来定义的嘛。它具体做什么东西、一个东西卖多少钱、一个海报在说什么、找了哪个模特，都属于一个非常抽象、庞大的系统，文字并不能说清楚。因为大家比较词穷，就变成了时尚啊。

说得挺好！那你应该不会怕这个问题了：PURLICUE 会希望被贴上「中国」的标签吗？之前你们作为「Year of China」项目中的一员进入 Opening Ceremony 的橱窗的。

苏五口：希不希望——没有这样考虑过，但是不是“中国”也没有什么所谓。我发现你问的很多是关于定义的问题，但我不是很关心在当下马上把它定义死，突破一个边界比较重要。





●●●为什么要去时装周?

为什么不好好过日子...



和 Opening Ceremony 合作是他们找到我的，能和他们合作当然很开心啰，因为对方毕竟是非常著名的买手店，希望可以长期合作下去吧。
社交媒体对 PURLICUE 来说意义何在？

苏五口：我觉得社交网络在某种意义上是可以定义 PURLICUE 这个品牌的，因为现在都还很难定义社交网络是什么，它是处于什么样一个位置，所以是巨大进程中的一个小环节。
PURLICUE 还曾为学校设计过校服，能谈谈这个项目吗？

苏五口：对啊，我们为广州大学附属中学的学生做了一些定制的校服。在这个项目中，我们想以一个非常合适的价格，完成超性价比、超预期的一个比较好的产品。另外，我一直对制服和传统充满兴趣。
我记得之前你们还给巴厘志愿项目和美国的学术交流项目设计过T恤。

苏五口：在这之前我们就已经在设计校服了。而校服是制服的一种，都是为了某种特定的行为而存在的。因此我们为这个项目起了“do nothing club”（无所事事俱乐部）这个相反的名字。我们把衣服当作正在发生的事件。而为了让这个事件更有深度，我们才参与了学校的志愿者活动。
来谈谈设计吧。谁是你最喜欢的建筑设计师和服装设计师？

苏五口：有一个日本的建筑设计师叫石上纯也，现在最喜欢的应该就是他了。对我影响最大的服装设计师应该就是川久保玲了吧。
国内有喜欢的设计师吗？

苏五口：我最喜欢的应该是上官喆了。因为我是看着他一路慢慢做起来，越做越好的。我和他算是认识多年的网友，06年以前就认识了，那时候我也在做另外一个牌子。
所以给你最多灵感的是什么呢？

苏五口：真正影响我的东西还是艺术类的东西吧，观念啊，装置啊，还有生活，这些东西。其实我觉得之前想表达的东西，产品上面都没有表达到。可能之前呢做的就比较懒，只把自己想说的东西表达了大概百分之四十，还有大半没有表达出来。所以希望下半年或者明年尽量能够把它完整地表达出来。
你会担心解构过度吗？

苏五口：其实我也觉得之前自己做的东西太解构了，不太喜欢，可能自己真正想做的是更加观念的东西。还有就是，我对我之前做的很大一部分东西自己都比较否定，所以在重新想接下来会怎么做。所以你问我之前的东西时，我都会有点抗拒。
那什么样的牌子对你来说是先锋的呢？

苏五口：我觉得优衣库算是一个先锋品牌。因为现在欧洲一些黑暗啊、重工艺的东西已经被风格化了，一说起先锋就想到那几个满身黑的人，所以觉得已经不算先锋了，已经下了一个很

固定的定义了。我一直很喜欢优衣库，觉得它从内到外，不管是视觉还是不视觉的系统都很表里如一。优衣库的面料都是自己开发，和其它的面料真的有区别。他们的观念是把衣服看作零件，注重搭配，像组装机器一样。而且优衣库提出自己是一个科技公司，这在我看来是很先锋的一个行为。的系统都很表里如一。优衣库的面料都是自己开发，和其它的面料真的有区别。他们的观念是把衣服看作零件，注重搭配，像组装机器一样。而且优衣库提出自己是一个科技公司，这在我看来是很先锋的一个行为。



●●● 不是我不够街头，是你们
对街头的理解太狭隘



UNFINISHED BUSINESS - AN INTERVIEW WITH PURLICUE

Words Lingxuan Tang
Translation Annachiara Biondi

Based in Guangzhou, PURLICUE is, according to the official introduction, “an architectural fashion brand” founded by Suwukou. With an avid and youthful fanbase on Weibo, the brand pushes forward designs such as leather leather-wrapped and “unfinished” shoes. This time, we talked with Suwukou about the conceptual side of the brand.

EW: Can you tell us a little about your college experience and interests?

P: I liked drawing when I was in college, manga, to be specific. I went to The University of Edinburgh and majored in Architecture.

EW: How did PURLICUE come into being?

P: I did not want to be in the service industry, so I went straight for the product. In fact I was not even interested in making shoes at first. It only happened because I met online a guy experimenting on shoemaking in Japan - the factory where he worked closed down due to bankruptcy. And so I came up with a few designs and let him realize the product. Then we sold the shoes.

EW: What is the meaning of “PURLICUE”?

P: PURLICUE is a Scottish word, rarely used. It means the distance between one's forefinger and thumb when extended.

EW: And how would you describe PURLICUE's studio space and its way of working?

P: We did not think that much about the studio space. The same goes for the ways in which we work. If we need a table, we get a table. If we need someone to work with us, we look for someone to work with us. In short, very minimal. Now I do things intuitively. Whatever that I deem as interesting and likable, I give it a try.

EW: How would you describe your execution and design process?

P: My inspiration for shoemaking would be pure imagination. I rarely sketch. As for the

material, be it fabrics or accessories, I use the regular ones instead of the extremely special ones. The goal is to breakthrough within the ordinary.

EW: The theme of this issue is Absence. You once released a collection named Shoes Without Designing. Customers have to cut their own shoes out from the unfinished products, which makes an intriguing and reciprocal experience. How come that you thought of doing something like this?

P: I design to make interesting, experimental stuff. If I have an idea, I carry it out. That is all.

EW: Would you say PURLICUE is a fashion or streetwear brand?

P: At the moment, I do not really define the brand under any of these terms. I think it is neither streetwear nor fashion. But it is interesting, with an underpinning tone of being unfinished. These are for now the key words that I associate with the brand. I do not want to give it a fixed definition. And to be honest, some people in streetwear do not really think they are doing “streetwear” per se. Take Supreme as an example. I think it has been doing a lot of things beyond the frame of streetwear, though I am not sure because it never made a textual manifesto of it all. But it feels right. Streetwear is a name that people from the outside put on it. What the brand produces, how much the product costs, what the commercial talks about, who the model is - all these decisions



• • • Why bother going to fashion week?

Why not lead a good life?

Guangzhou University. In that project, we attempt to produce products that are both highly cost-effective and beyond expectations. Plus, I am very interested in uniforms and traditions anyway.

EW: I remember that you have designed t-shirts for Volunteering BALI and U.S. Academic Exchange before.

P: We were doing the school uniform project back then. School uniform belongs to the category of uniform, existing for a specific mode of behavior, ergo the contrasting name “do nothing club.” We treat garments as happenings. And to add more layers to this happening, we participated in the school's volunteer projects.

EW: Let us talk about design. Who is your favorite architecture designer? What about fashion designers?

P: There is a Japanese architecture designer named Junya Ishigami. He is my favorite for now. In terms of clothing design, the biggest source of influence for me would be Rei Kawakubo.

EW: Do you have a favorite Chinese designer at the moment?

P: My favorite would be SANKUANZ. Because I have been watching the brand grow since the very beginning and the designer and I have been friends online since before 2006. I was doing another brand back then.

EW: What is your biggest source of inspiration for your works?

P: Arts in general - theories, installations and life itself - influence me most fundam-

contribute to an abstract and enormous system. It is something that cannot be explicitly represented in words. People lack the language to communicate about it. So they call it fashion or streetwear. Nevertheless, the thing itself is much more than that. So if you ask me whether it is street or fashion, I would say it must be neither.

EW: Well argued! So I guess you will not be intimidated by the next question: would PURLICUE want to be identified as Chinese? Because the brand was once presented as part of the Year of China series-project by Opening Ceremony.

P: I have never thought about it in this way. But it does not really matter that much to me. I find that you are asking a lot of questions about definitions. But I do not care about definitions. It is more important to break boundaries. And yeah, Opening Ceremony approached me first for the collaboration. Of course I am very happy to have the opportunity to work with them. I hope this will turn into a long-term relationship.

EW: What does social media mean for PURLICUE?

P: I think on a certain level, social network defines PURLICUE as a brand. However it is still very difficult to define what exactly social network is, where it is right now. It is a part of something bigger than itself.

EW: PURLICUE tailored and designed school uniforms once. Could you tell us a little bit about the project?

P: We custom-made school uniforms for the students at Affiliated Middle School of



entally. As a matter of fact, I have not been able to express everything that I thought about through the products. What have been presented by now are about forty percent of my ideas, with the greater half untapped. It is probably because that I am too lazy. And I really hope to express them as a whole in the near future.

EW: Do you worry about over-deconstructing your designs?

P: Actually I would agree that my previous designs are over-deconstructed. Personally I no longer enjoy them. What I have in mind are more conceptual than these. Also, because I negate most of my previous designs, I am at a stage of restructuring right now, rethinking about what to do next. That is why when you ask me all these questions about earlier designs I am always resisting a little.

EW: Then what kind of brand would qualify as avant-garde for you?

P: I think Uniqlo is avant-garde. Because a lot of European designs that are dark and craft-based are already stylized. Nowadays when people talk about the avant-garde, they automatically think of people wearing black. Therefore it is no longer avant-garde. The definition is already stale. On the other hand, I have always liked Uniqlo. From the inside to the outside, there exists an amazing conformity between the visual and non-visual systems. They develop their own fabrics. They treat garments elementally, as if assembling components of a machine. Uniqlo itself claims to be a technology company. That, I think, is avant-garde.

LONDON

THE KICK INSIDE

Photography Annie Lai / Creative direction and styling Yun Nam Ho
Model Huddie at Premier Model Management / Hair Tomoko Fushimi
Make-up Phebe Wu

51° 32' 39.138" N, 0° 3' 15.173" W





Waistcoat by WILLIAM PALMER; Trousers by LEIGHTON TIAN TZOUH LEE; Scarf by JESSICA RUSSELL FLINT; Crossbody bag by JUNWEI IRENE LIN; Boots by WILLIAM PALMER.

Previous spread Coat by LINETTE MOSES; Jumper by WILLIAM PALMER; Skirt by JUNWEI IRENE LIN; Socks by TYPICAL FREAKS; Boots as before.



Jumper by BEAU HOMME; Jeans by
JIHEE HAN; Mask by JUNWEI IRENE LIN.





Jacket by DEREK CHENG; Blouse by
JUNWEI IRENE LIN; Trousers by
ALEXANDRA VINCENT; Boots as before.

Opposite Jacket by JUNWEI IRENE LIN;
Top by CYKENNETH.







Jacket, top and boots as before; Trousers
by KWANGMAN ANDREW KO.

Opposite Top by CLARA MARTIN; Trou-
sers by DEREK CHENG; Boots as before.







Waistcoat by WILLIAM PALMER.





Opposite Jumper by Rachel James;
Jumpsuit by CYKENNETH.

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