

Kristina Wilson
Lingxuan Tang
Shuwei Liu

Mark Stevenson
Annie Lai
Annachiara Biondi
Hadar Pitchon

RACE



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Editor's Letter

Each of us have our own specific experience with race and racism. I have recognized the reality of white privilege as a foreigner living in China. I have watched a laundry detergent commercial that washed a black man until he became Chinese. The Race issue attempts to reconcile our differences in pursuit of balance and togetherness.

关于种族，我们都有着不同的经历。作为一名生活在中国的外国人，我深知白人特权的现实，也在洗衣液广告里看到过黑人被洗成黄种人。这期杂志试图融合我们的不同之处，以求得平衡之道。

—István Szűcs

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Words Mark Stevenson
Translation Chenjie Shao

Carl Houston Mc Millan is a 29-year-old director based in South Africa whose work focuses on the social and cultural impacts of globalisation, issues he first approached during his BA in Development Studies. His films are narrative driven and characterised by a global outlook and cultural sensitivity, always embracing a local and authentic feeling.

During his career, Mc Millan has directed commercials and short films for global brands and organisations, including UN agencies in South Africa and Lesotho. From his reflections on globalisation emerges “Laisuotuo” (“莱索托”, Lesotho), a twenty-minute short film exploring the relationships between immigrant and indigenous communities. The story is told through the experimental dramatisation of the lives of a Chinese shop owner in Lesotho and an African doctor in China.

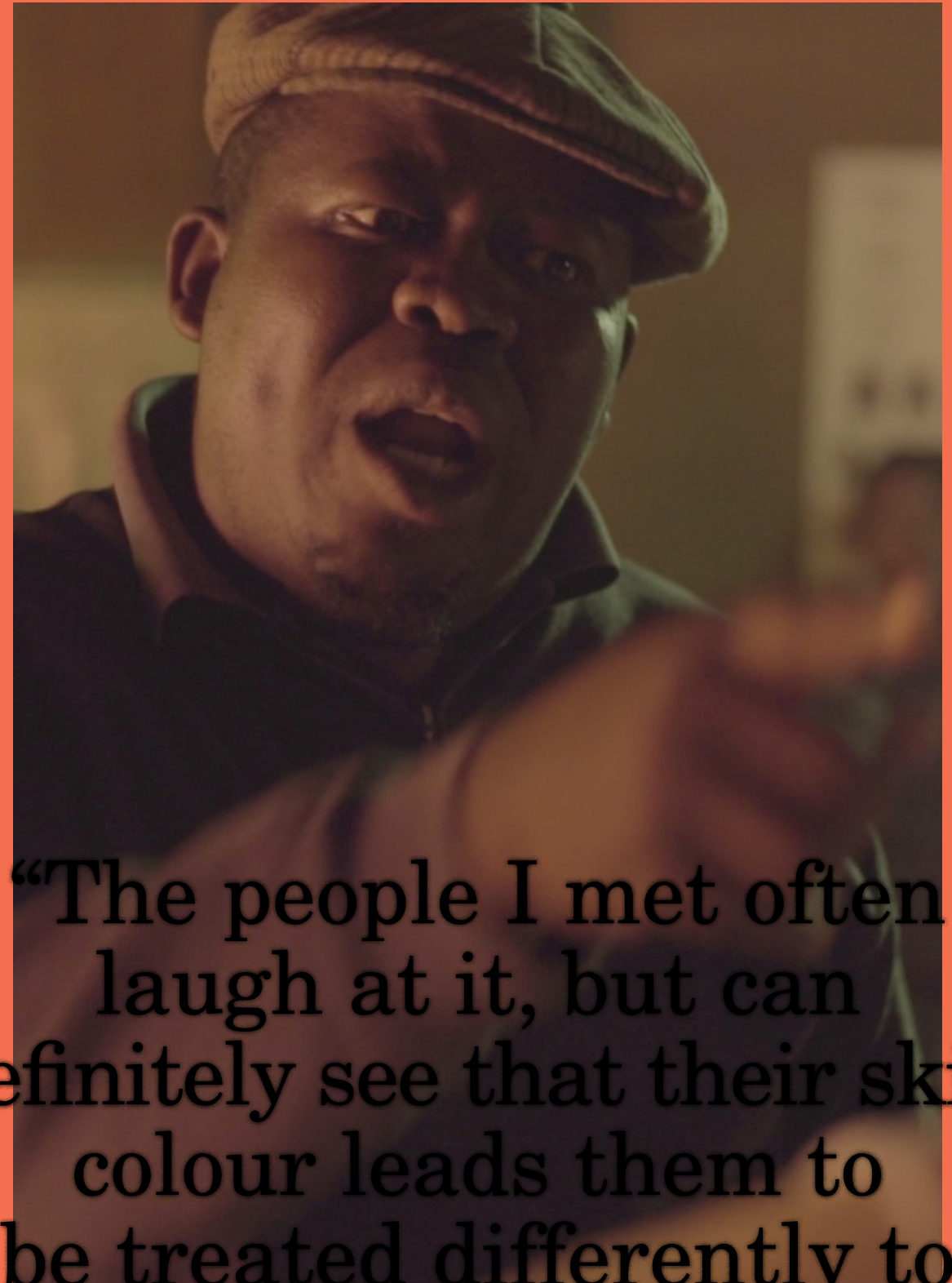
Released online in late 2016, the film focuses on the damage that racial stereotyping does to inter-communal empathy, and seeks to emphasise the importance of cultural understanding in a world of unprecedented connection and diversity.

Where did your inspiration for the film originate? Was it a case of deciding to document the one context and including the other to create a more complete project, or was it conceived from the beginning as a double-edged sword?

Since my youth I’ve been taking trips into the mountains of Lesotho, where in most villages you’ll find at least one Chinese business. I’d always wondered how these Chinese merchant traders came to arrive in rural Lesotho, what their backgrounds were, and what made them want to settle in villages from which most of the inhabitants eagerly try to flee to Maseru (Lesotho’s capital) or to South Africa for work. The local population also asks these questions, but has no way to have them answered. This breeds frustration and results in friction with the newcomers.

I’m pretty curious too– why do so many Chinese make the move?

Generally speaking, South Africa is a much bigger attraction, but it’s quite difficult to get a work permit there. Lesotho is much easier on this front, and so it’s seen as a stepping stone. These migrants often hope to establish in Lesotho and expand to South Africa. The Chinese market traders in Lesotho– in many African countries, actually– are predominantly from Fujian. This coastal region of China has historically been the source of much trading-based immigration



“The people I met often laugh at it, but can definitely see that their skin colour leads them to be treated differently to other foreigners.”



“My hope is that my film and similar work will open dialogue on the commonalities between different groups, and feed the natural curiosity that people have for other cultures.”



“我希望我的电影和其他类似作品能以不同群体间的共同点开启对话，自然地引起人们对不同文化的好奇心。”

“The Chinese attitude to Africans is more stereotyped—in Lesotho there’s no stereotype per se of Chinese.”



in Southeast Asia and further afield. I guess information about opportunities abroad feeds back to Fujian and encourages more people to make the move. Of course, the scale of the Chinese population and its growth makes for a ready supply of people seeking prosperity from wherever it may come. When I tell people in China that the population of Lesotho is 1.8 million, they laugh!

So if the starting point for your project was this odd Fujianese presence in Lesotho, what made you decide to widen the project to explore the African immigrant experience in China?

I've always been interested in Chinese culture and was keen to travel there. In China, I met a medical student from Sierra Leone, and I learnt about his experiences as an immigrant and the subtle racism he encounters. He was studying in Mandarin and had become quite linguistically proficient, but continually found that integration was vastly more difficult than for other, non-African, colleagues.

Relations between Africa and China are a big focus for Western media, and are usually presented in the same colonial paradigm where China is an aggressive –and negative– force, backed by economic might, and Africa is a kind of victim without any agency. Does this correspond to the reality in a Lesotho village where, as you mentioned, the Chinese shop might be outnumbered by a factor of twenty to one?

Generally, the colonial narrative isn't strong in Lesotho (which was a British protectorate rather than a colony), and definitely isn't applied to the Chinese. In addition to the market traders, there's also a large Chinese presence in infrastructure— such as the new South African dam— and in the textile factories that have been opened. These are very much appreciated for supplying jobs (albeit low paid) where there aren't many alternatives. The market traders' presence in the villages is a little obscure and less officially recognised— even the embassy doesn't know much about it. The traders come of their own volition and link up with trade associations who bulk buy and distribute products. The associations also offer loans for new businesses and so provide the capital and economies of scale enabling the Chinese traders to dominate the market. They can afford to trade at a loss to damage local competitors, and then increase prices when they're the only option. They have quite frequent changes of management, which leads to quite unstable and poor relations with local employees. In the end, they're just playing the free market and winning. However, the result is that a lot of capital is extracted from the local economy, with suppliers largely sourced externally and profits being sent home to China instead of being reinvested in the community.

How would you say this dynamic compares to the African presence in China? Integration is difficult for all immigrants there, but is it particularly challenging for Africans?

The Chinese attitude to Africans is more stereotyped— in Lesotho there's no stereotype per se of Chinese. On the contrary, Africans suffer from quite negative connotations when compared with the image of American or European

immigrants, who enjoy greater opportunities. It's important to note that, most of the time and in my experience, Chinese people don't understand that their attitudes are racist as such. For example, in "Laisuotuo", the husband doesn't recognise that in asking the African doctor to conceal his ethnicity, he is being insulting.

So why do Africans travel to China? And what did those you spoke to say about how they responded to the racism they encounter?

Many Africans travel to China as a result of soft-power relations, most notably the excellent scholarships for African students offered by the Chinese government. You obviously also have a lot of traders from Africa travelling to export goods back to their home countries. In terms of how they respond to their reception, the people I met often laugh at it, but can definitely see that their skin colour leads them to be treated differently to other foreigners. As you said, it's not subtle at all, but I'd say it's delivered in a naive rather than a nasty way. The doctor in the film is so used to being treated that way that he just accepts it.

White immigrants in Africa are often treated with undeserved deference— how does this compare to how Chinese immigrants are treated in Lesotho?

In Lesotho, there's a lot less trust in Chinese immigrants than would be the case with Europeans. It stems in part from how the economic changes we've discussed are affecting *ubuntu*, a concept of togetherness that could be translated as "I am who I am because of you." *Ubuntu* upholds that how people treat others is a reflection of who they are themselves, and it goes right to the heart of life in rural communities. There, it means that everybody knows everyone else's business and their lives are closely intertwined. It manifests in many ways, not least in greetings, which in rural Lesotho can be time consuming. However, engaging in these social rituals is hugely beneficial in how others receive you and ultimately decide to be of assistance and cooperation. Unfortunately, the Chinese live very sheltered lives, and their only interaction is behind the shop counter. This infringes and fragments on the local sense of *ubuntu*, resulting in quite fractious relations. Of course, *ubuntu* as a concept is global and cross-cultural, the moniker is just a Lesotho phenomenon that reflects its importance to communities there. My hope is that my film and similar work will open dialogue on the commonalities between different groups, and feed the natural curiosity that people have for other cultures.

How does this cultural interaction manifest linguistically? Obviously Mandarin is quite critical for working in China, but is this true of Lesotho?

English is very widely spoken [in Lesotho] and you can get by on it, but the Chinese do often learn Sesotho before they learn English. It's all self taught, as there are no apps or learning resources available for Sesotho. Those traders who do so have a much better relationship with locals, build better businesses, and generally have a less stressful life in Lesotho. That said, there's very little cultural interaction between locals and Chinese immigrants, which puts both sides at a disadvantage. Most Chinese don't want to settle in Lesotho, so the

prospects for greater integration are not great. This is further complicated by the fact that Lesotho is culturally and ethnically homogenous— there is only one ‘people’, unlike the more diverse populations in South Africa and in other, larger, African countries. Lesotho is a pretty peculiar place.

What was the central aim of the film? You said that you hoped it would encourage people to understand the other side a bit better, but how are you hoping it might achieve that?

This short film was a bit of an experiment, an idea that I felt was worthy of exploration. Short films are a great medium for trialling concepts and producing something tangible that encourages discussion and feedback. As a self-funded project it was logistically challenging, but I feel the response has been quite positive, particularly in facilitating some African immigrants in China to recognise the racism they encounter as worthy of discussion and debate. Hopefully the film will contribute to the growing discourse on the commonality between different cultures and communities, and argue that embracing them is a positive move for all sides. The next project I have in mind is a Mandarin comedy with a Chinese cast set in South Africa, approaching topics of migration and integration under a slightly different guise— watch out for it!

“Hopefully the film will contribute to the growing discourse on the commonality between different cultures and communities, and argue that embracing them is a positive move for all sides.”



29岁的 Carl Houston Mc Millan 是一名定居南非，聚焦于全球化社会与文化影响的导演。在本科读发展研究学时，他第一次注意到了这个话题。他的叙事影片具有全球视野和文化敏感性，始终保持着纯正的南非气息。在职业生涯中，Mc Millan已为国际品牌和组织执导过商业广告和短片，其中包括联合国在南非和莱索托的部门宣传片。《Laisuotuo》(“莱索托”，Lesotho)诞生于他对全球化的思考和体验，这部二十分钟的影片探索了移民与当地群体之间的关系。电影对真实生活进行了实验性、戏剧性的改编，讲述生活在莱索托的中国店主和生活在中国的非洲医生的故事。这部于2016年年末在线发行的影片着重展现了种族偏见对民族关系的破坏，强调文化理解在这个多样化，且往来空前频繁的世界里的重要性。

你的电影创作灵感来自何处？是先决定要记录某种情况，再用另一部分将作品补充完整，还是从一开始就将其构想为一把双刃剑？

从小时候起，我就经常在莱索托山上旅行。在大多数村庄里，你至少能找到一家中国商铺。我一直很好奇这些中国商人何为来到了莱索托乡村，他们的背景如何，是什么让他们想要定居在一个大多数居民急于逃到马塞卢（莱索托首都）或南非工作的小地方。当地居民也有着同样的疑惑，但无法从他们口中得到答案。这使得原住民与新来客之间产生了解和摩擦。

我也很好奇，那里为什么有这么多人呢？

一般来说，南非具有更大吸引力，但在那里获得工作许可很难。莱索托在这方面要容易得多，所以被当作了踏脚石。这些移民往往希望在莱索托建业，然后扩大到南非。莱索托和许多非洲国家的中国商贩们大多来自福建，中国的这个沿海区域历来是东南亚及更远地区的商业移民来源地。我想，应该是有关国外机遇的消息传回福建后，鼓励了更多的人采取行动。当然，中国的人口规模和实力增长，使得他们无论到哪儿都有获得成功的条件。当我告诉中国人莱索托的人口是180万时，他们会觉得好笑。

所以说，如果你的项目出发点是福建人在莱索托出格的存在，那是什么让你决定要通过这个项目来延伸探索非洲人在中国的移民经历的呢？

我一直对中国文化很感兴趣，也喜欢去那旅行。在中国，我认识了一名来自塞拉利昂的医学生，并听他讲述了作为移民的经历，以及微妙的种族歧视现象。他在学普通话，而且已经说得很熟练了，但还是发现自己在融入群体时要比其他种族的同事难得多。

这部电影所体现的种族主义似乎没那么含蓄。中非关系是西方媒体津津乐道的话题之一，他们通常以殖民主义为主旋律，将中国呈现为具有侵略性的负面经济势力，非洲则是毫无权利的受害者。这与莱索托村的现实吻合吗？你提到过，那里的中国商铺数量寡不敌众，大概是1:20的比例。

总体而言，这种殖民故事线在莱索托不太说得通（这是英国的受保护国，而非

殖民地），而且绝对不适用于中国人。除了商贸以外，这里还有大量中国建设的基础设施，比如新南非水坝，以及新兴纺织厂。在没有太多选择余地的情况下，非洲人非常感激这些项目创造出的工作岗位（尽管工资低）。然而，中国商贩在村子里的存在鲜为人知，缺少官方认可，大使馆也不太了解这个群体。商人自主经商，通过行业协会批量购买、分销产品。协会还为新业务提供贷款，从而提供资本和规模经济，使中国商贩能够主宰市场。他们有资本通过赔本的方式打击当地竞争对手，继而垄断市场，提高价格。他们的管理层变化相当频繁，所以和本地员工的关系非但不稳定，而且很糟糕。最终结果就是他们玩弄了自由市场，并大获全胜。但最关键的是，他们从当地经济中榨取了大量资本，供应商从海外获取资源，将利润送回中国，而不是再投资于当地。

这种情况与在中国的非洲人所遇到的情况有何不同？是不是任何移民融入群体都很困难，但对非洲人来说格外困难？

中国对非洲人有更多的刻板印象，但莱索托人对于中国人就没有什么刻板印象。相反，当美国和欧洲移民享受更多机遇时，非洲人遭受了不少偏见。不过有一点很重要，从我的经验来看，中国人通常意识不到自己的观点是带着种族歧视的。例如，在《Laisuotuo》中，那位丈夫没有意识到，当他要求一位非洲医生隐瞒他的种族时，他正在侮辱对方。

那非洲人为什么还要去中国呢？跟你交谈过的人是怎么面对种族主义的？

许多非洲人由于软实力的关系而前往中国，其中最为显著的是中国政府为非洲学生提供的丰厚奖学金。除此以外，当然也有很多非洲商贩把货物运回本国。在回应差别待遇时，我遇到的人往往对此一笑了之，但他们绝对能感受到自己的肤色会使他们与其他外国人的待遇有所不同。如你所说，这样的种歧视一点也不含蓄，但我会说，这更多是出于无知，而非恶意。电影中的医生就已经对此过于习惯，反而接受了现实。

非洲的白人移民往往能享受更多优待，与此相比，中国移民在莱索托的待遇如何？

在莱索托，中国人比欧洲人获得的信任更少。其中的部分原因在于我们讨论过的经济变化对“Ubuntu”的影响，这个概念可以被翻译为“彼此成就”。

“Ubuntu”认为，人们对待他人的方式是其自身的映照，对农村社区生活有着核心影响。在那儿，这意味着每个人都了解彼此的生计，大家的生活紧密相关。它有很多种表现形式，问候就是其中之一，但在莱索托农村，这是件非常耗时的事。不过，参与这些社交活动对融入群体益处颇多，并最终决定了你能否得到帮助，获取合作。遗憾的是，中国人习惯于隐蔽的生活方式，与当地唯一的互动就是柜台交易。这侵犯和分裂了当地的“Ubuntu”，造成了人群间的隔阂。当然，“Ubuntu”本质上是一个全球化、跨文化的概念，莱索托给它的特殊称谓从侧面反映了它对当地社区的重要性。我希望我的电影和其他类似作品能以不同群体间的共同点开启对话，自然地引起人们对不同文化的好奇心。

这种文化互动在语言上体现如何？如果要在中国工作，掌握普通话显然是非常关键的，但在莱索托是这样吗？

英语在莱索托的使用非常广泛，你会说就肯定行，但中国人一般会在学英语前学塞索托语。他们都是自学的，因为塞索托语并没有对应的智能程序或是学习资源。那些会讲塞索托语的商贩与当地人有更好的关系，生意更好，在莱索托的生活压力也更小。也就是说，当地人和中国移民之间的文化互动少，其实对双方都不利。大多数中国人不想在莱索托定居，所以进一步融合的可能性并不大。更为复杂的是，莱索托在文化和种族上是同质的，与人口更多样化的南非，还有其他较大的非洲国家不同，这里只有“一类人”。莱索托是一个非常奇特的地方。

这部影片的主旨是什么呢？你希望鼓励人们增加对彼此的了解，那你希望如何达成这个目标呢？

这部短片是一个实验，一个我认为值得探索的想法。短片是一个建立概念的极佳媒介，是鼓励讨论的有形介质。作为一个自费项目，它在运筹方面的确具有挑战性，但我得到的反馈相当积极，尤其是让一些在中国的非洲移民意识到自己所遭遇的种族歧视是值得讨论和思考的。希望这部电影会有助于增加不同文化、群体之间的共同语言，证明彼此接纳对各方都是有益的举动。我在计划中的下一个项目，是在南非拍摄一个中国人班底的普通话喜剧，在略有不同的背景下探讨移民与融合的话题，敬请关注啦！

“中国对非洲人有更多的刻板印象，但莱索托人对于中国人就没有有什么刻板印象。”



Deep Cuts on the Edge of Reality



Photography Annie Lai / Creative direction and styling Yun Nam Ho / Models Juno at Models1, Rei at TIAD, Ya Ting at The HIVE, Louis and Yu Luqi / Hair Weic Lin / Make-up Phebe Wu / Photography assistant Alessandro Schneider / Styling assistant Kingsley Tao

Jumpsuit by WESLEY HARRIOTT.

Dress by TEATUM JONES; Tights, stylist's
own; Boots by TEATUM JONES.



Shirt by DRIFTERS LDN; Braces, stylist's own.



Trousers by TEATUM JONES.



Coat and skirt by WESLEY HARRIOTT;
Dress by TEATUM JONES; Boots as before.



Top by LOUIS CHEN; Trousers by XANDER ZHOU; Boots as before.





Left Blazer by BLOOD BROTHER; Shirt by MARR LDN; Shorts by TYLER XINGYU WANG; Socks and shoes, model's own. *Right* Coat by TAK LEE; Shirt by LOUIS CHEN; Trousers by BLOOD BROTHER.

Shirt and braces as before; Trousers by TAK LEE;
Socks, model's own; Boots by TEATUM JONES.



Jacket by TYLER XINGYU WANG; Jumper by DRIFTERS
LDN; Trousers as before; Shoes by RICK OWENS.





Jacket by BLOOD BROTHER; Top by FELDER FELDER; Jeans by
TAK LEE; Boots by TEATUM JONES.



Discussing fashion, Orientalism & cultural appropriation

Words Annachiara Biondi
Translation Chenjie Shao

“I love 18th century French chinoiserie, because it is an idea of China painted by people who never saw China. That is amusing, because there is real imagination. [...] I also enjoy having non-Chinese playing Chinese [...]. It is amusing. The influence and spirit of China provide inspiration, which must be developed. [...] Sometimes the idea of things is more creative than reality.” (Karl Lagerfeld, *Chanel Paris Shanghai #12 The Interview*, 2010)

It was December 2009 and Karl Lagerfeld had just presented the Chanel Paris-Shanghai Métiers d'Art Collection in Shanghai, opening the show with a short film featuring Caucasian actors in yellowface. In the 21st century, the idea of dressing up Caucasian models to play Chinese characters might seem preposterous, but the reality is, the practice is not going anywhere. In its latest manifestation, yellowface is staring at us from the pages of *American Vogue's* ‘Diversity Issue’ (March 2017), where Caucasian model Karlie Kloss plays the role of a geisha. The shoot, by Mikael Jansson, includes face powder, black wigs and a sumo wrestler used as a prop. Online, controversy quickly ensued. Twitter user Suzanne Enzerink wrote, “Has Vogue lost it? Karlie Kloss as a geisha. ‘What look should we go for this March?’ ‘How about yellowface and assorted Orientalism?’” After Kloss publicly apologised, another user, Andri, replied to her, tweeting “I guarantee you 99.99% of the people pretending to be offended here are American.”

Creative Freedom and Political Correctness

In the past few years, as people have become more vocal about issues concerning race, gender and cultural appropriation in popular culture, another—opposite but related—trend has got a foothold in the general discourse: intolerance against political correctness. For some, a Caucasian model dressed up as a geisha in *Vogue* is a clear symbol of the extent to which Orientalism still pervades mainstream culture; for others, raising this issue is just another example of the excessive policing of creative expression promoted by white-guilt-riddled people.

When the discourse includes fashion, reactions are particularly ambivalent. Yo Zushi, a contributing writer for the *New Statesman*, recently wrote, “Fashion speaks in the language of fantasy and its vocabulary is therefore necessarily full of stereotypes and clichés. Its function, whether through clothes or photography or illustration, is to amplify our vague daydreams and to excite us. We can’t impose rational or moral rules on our dreams— and likewise on fashion.” It’s a way of

thinking that resonates with what Marc Jacobs said in response to the dreadlock controversy caused by his Spring 2017 collection. “I wholeheartedly believe in freedom of speech and freedom to express oneself through art, clothes, words, hair, music...EVERYTHING,” said the designer through his Instagram account.

If cultural appropriation and fashion were on Facebook, their relationship status would be “it’s complicated.” For every person outraged by Marc Jacobs sending white models wearing dreadlocks down the catwalk or Valentino using cornrows, there is someone who finds attempts to limit the freedom of wearing a certain hairstyle or item of clothing based on a person’s skin colour problematic.

Depending on where you stand, Western designers taking inspiration from traditional Asian clothing or motifs can be seen as participating to the mindless dynamics of cultural appropriation, or as expressing genuine appreciation for a different culture through emulation. In this ambivalent landscape, is there a middle ground between dismissing cultural appropriation and over-policing creativity?

Appropriate Cultural Appropriation?

“When talking of design, it’s difficult to say what is the right way of doing cultural appropriation,” says London-based fashion designer Robert Wun. “When a designer from a Western cultural background uses what he thinks as Eastern-inspired elements [in his work], I don’t see that as problem. But if you’re doing a collection inspired by Oriental elements, why there are so many white girls but not enough Asian models on the catwalk? In respect of what you are inspired by, you should be aware of what is actually going on in the world. For example, there is not enough diversity [in the fashion world]. I think it is completely fine if your designs are inspired by Oriental culture or have Oriental elements, as long as you are also using Asian models.”

Wun is pointing out one undeniable fact: fashion might speak the language of fantasy, but the people who speak this language and listen to it— makers and consumers— are still living in a historical context. Fashion is commonly understood not as a mere form of ornamentation or protection, but as a way to express meaning and, as such, it can be read as a social, cultural and political act itself. Approaching fashion design as pure creation, existing in a land of suspended judgement located outside history, it’s tempting. However, what designers decide to engage with, the way they decide to present their creations and the way these will be received, are still informed— and inseparable from— very concrete political, social and historical issues.

As Wun highlights, lack of diversity is one of them. According to reports compiled by The Fashion Spot, the Spring 2017 season saw only 25.4 percent of non-white models walking the shows between New York, London, Paris and Milan; in 2016, on a sample of 679 cover model appearances from 48 international fashion publications, only 29 percent of cover models were non-white. Despite these numbers, 2016 was the most diverse and inclusive year yet.

“If you're doing something inspired by a particular culture, you also need to be aware of what's going on in society. You can't just simply ignore what is going on and say, ‘I think that it looks better on white girls. That's my way of interpreting it,’” continues the designer. In the same way, casting fashion editorials that perpetuate harmful stereotypes and Orientalist interpretations of ‘Asianess’ under the light of positive emulation can be difficult. What is being referenced is not the culture itself, but an idea of that culture that was fabricated by the dominant Western discourse in the past.

“It is insane to me that this editorial could pass through multiple people at the publication without someone calling out how problematic it was,” adds Kathleen Tso, co-founder of independent magazine *Banana*, talking of *Vogue*’s geisha-inspired editorial. “In this particular example, it was so obvious that there was no effort to actually understand the culture that was being portrayed (let alone, they didn’t even have the thought to cast an actual Japanese model).”


Appreciating and paying homage to a culture calls for engagement on a deeper level, going beyond simple and reductive aestheticism. Using century-old stereotypes and flattening representations of Asia as inspiration is not only culturally insensitive and borderline racist, it is lazy thinking. Being aware of the social, political and historical context of where a creative product is going to be experienced doesn’t correspond with limiting freedom of expression or over-policing creativity. It’s a demand for responsibility, awareness and respect towards the culture and the people this inspiration is taken from. “I think it’s okay to be inspired by the East in art and design,” continues Tso. “I can’t blame anyone for being inspired, there’s centuries of beautiful history and design to be inspired by. It’s the intention behind the inspiration that decidedly crosses the line or not.”

Fantasy vs. Historical Reality

“Most of a designer’s inspirations are fantasies,” says Serge Carreira, a fashion industry veteran and lecturer at Paris’ Sciences Po institute. “Designers work on symbols and on pictures. They interpret an Occidental vision of the Oriental world. What make them interesting is when they are able to understand and adapt them to our times. A fantasy can be a way to promote a culture; it is not an offense if it respects its spirit. Exoticism is always a kind of ethnocentrism. But international brands and designers should go beyond a narrow and burlesque vision of China. They should be able to capture what makes Chinese or Asian culture today.”

This would mean approaching China— or any other country— as a real, complex and contemporary entity, taking into consideration the power structures that have defined so much of the West-East relations in the past. When Lagerfeld says, “Sometimes the idea of things is more creative than reality,” he adds to a discourse that assumes that the Western idea of China, fabricated in a time of Western cultural, political and military supremacy, is still as of today more creative, more worth exploring, than the real, historical and contemporary China.

“以扁平化的亚洲为灵感，重现旧时代刻板印象，不仅出于对文化敏感性的无知，几近种族歧视，更是懒于思考的体现。”



“Using century-old stereotypes and flattening representations of Asia as inspiration is not only culturally insensitive and borderline racist, it is lazy thinking.”

This way of thinking is an easier way to approach another culture because, in pure Orientalist style, it reduces the said country to a flattened, smooth and harmless Other that can be sold to and consumed by an audience still perceived as mainly white and Western. This “invented yet racialized style”, as it has been defined by Niessen, Leshkovich and Jones in *Re-orienting Fashion*, feels comfortable because it doesn't require any kind of cultural, mental or personal effort of understanding and involvement. Hiding behind the idea of respecting freedom of creativity is just a way to sway attention from the real issue, which is not taking inspiration from other countries, but on what level and how you decide to engage with a certain culture when doing so.

“Western creatives will always be fascinated with Orientalism because it is completely different from what they experience,” continues Tso. “This won't go away. However, they may not realize when they cross the line because of sheer ignorance. And although there should be some self-education about what is appropriate and not, as a community we need to be more vocal about these issues to flag the problem and educate. What we, as an Asian community, could do is take matters into our own hands. Present our culture in the way we want and be vocal when we see problematic representations.”

In 2015, actress Amandla Stenberg gave resonance to a question she had been seeing on social media through her viral video on cultural appropriation, *Don't Cash Crop on my Cornrows*. “What would America be like if we loved black people as much as we love black culture?” she asked. We could also ask, what would the fashion industry be like if its members finally started to engage in a meaningful, understanding and mutual conversation with other cultures instead of keep referencing the same old, Western-fabricated *topos*?

“我认为在艺术和设计中受到东方的启发是可以的，这并没有错，毕竟其中有数个世纪关于美和设计的历史可以激发灵感。决定是否过火的，是汲取灵感背后的意图。”

—Kathleen Tso

“I think it's okay to be inspired by the East in art and design. I can't blame anyone for being inspired, there's centuries of beautiful history and design to be inspired by. It's the intention behind the inspiration that decidedly crosses the line or not.”

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“如果你做的是一些受特定文化启发的东西，你就有责任去了解社会中发生了什么，而不是简单地忽略现实，然后说：‘我认为这在白人女孩身上看起来更好。这就是我的想法。’”

—Robert Wun

“If you’re doing something inspired by a particular culture, you also need to be aware of what’s going on in society. You can’t just simply ignore what is going on and say, ‘I think that it looks better on white girls. That’s my way of interpreting it.’”

—Robert Wun



“我爱18世纪的法式中国风，这是没有去过中国的人对中国的一种构想。它的有趣之处在于完全的想象。[...]我也喜欢让非华裔的模特来演绎中国人。[...]这很有意思。中国的文化影响和精神是一种灵感源泉，应该为人所用。[...]有时候，人们对事物的想法比现实更有创意。”（Karl Lagerfeld, *Chanel Paris Shanghai # 12 The Interview*, 2010）

2009年12月，Karl Lagerfeld 在上海发布了香奈儿“巴黎-上海”高级工坊系列，开幕短片主人公是饰以黄色面孔的白人演员。在二十一世纪，将白人模特装扮成中国人似乎是种荒谬的行为，而现实情况是，这种做法依旧存在。最近，黄面人又一次出现在了美版《Vogue》2017年3月刊“多样性”特辑中，超模 Karlie Kloss 扮成了一位艺伎。在摄影师 Mikael Jansson 的镜头下，粉饼，黑色假发和相扑摔跤手成了道具。这在网络上很快引起了争议，Twitter 用户 Suzanne Enzerink 写道：“Vogue 怎么搞的？Karlie Kloss 竟然成了艺伎？‘今年三月我们要穿什么？’‘用黄色面孔搭配东方主义怎么样？’”然而，在 Kloss 公开道歉后，另一位用户 Andri 则回复说：“我敢保证 99.99 % 假装被冒犯了的都是美国人。”

创意自由与政治正确

近几年来，随着人们对流行文化里的种族、性别和文化挪用问题愈加关注，另一种相反但相关的趋势在大众话语中找到了立足点：对政治正确的厌恶。对某些人而言，白人模特在《Vogue》中扮成艺伎，是东方主义仍然渗透主流文化的鲜明标志。但对另一些人来说，这不过又是内疚的白人们在上纲上线，过度规范创意表达。

当话题论及时尚时，反响则尤其矛盾。《新政治家》杂志特约作家 Yo Zushi 最近写道：“时尚以幻想为语言，因此它的词汇必然充斥着刻板印象和陈词滥调。无论是服装、摄影还是插图，它们的功能都在于放大我们模糊的白日梦，引起人们的兴趣。我们不能对自己的梦境强加理性或道德约束，对时尚亦是如此。”这种说法与 Marc Jacobs 在回应2017年春季系列编发争议时所说的话颇为相似。设计师本人在他的 Instagram 帐号上说：“我信仰言论和表达自由，不论是通过艺术，服装，文字，发型，音乐，还是任何其他的事物。”

如果文化挪用和时尚都是 Facebook 用户，他们的关系状态一定会显示为“很复杂”。永远都有人都对 Marc Jacobs 让白人模特编脏辫上T台、Valentino 做玉米垄发型感到愤怒。也永远都有人反对根据肤色去限制穿衣和发型自由的做法。

从个人的不同视角来看，西方设计师从传统亚洲服装或图案中吸取灵感的行为既可被视作文化挪用大流中的无意识行为，也能被解读为通过模仿表达对不同

文化的真挚热爱。在这种难以拿捏的情境下，人们能否在批判文化挪用与过度限制创造力之间找到平衡？

适当的文化挪用？

“谈论设计时，人们很难说清什么是正确的文化挪用方式，”位于伦敦的时装设计师 Robert Wun 说，“如果纯粹是一位来自西方文化背景的设计师（在其作品中）使用东方灵感元素，我认为这没有问题。但是，既然你做了一整个以东方为灵感的系列，为什么T台上还有这么多白人女孩，亚洲模特却屈指可数？寻找灵感的同时，你更应该了解世界上正在发生的事情。例如，（时尚界里）没有足够的多样性。不过，只要你对应地录用了亚洲模特，那么声称自己的设计以东方文化或元素为灵感是完全没问题的。”

Wun 指出了一个不可否认的事实：时尚或许以幻想为语言，但是使用这种语言和倾听它的人——制造商和消费者——仍然生活在现实的历史环境之中。众所周知，时尚不仅具有装饰性和保护性，更是一种表达方式，它本身便可被看作为社会、文化或是政治行为。将时尚设计视为纯粹的创作，脱离历史，逃避评判，的确是具有诱惑力的一种做法。然而，设计师所决定讨论的话题、呈现作品的方式，人们理解作品的方式，仍然关乎具象的政治，社会和历史问题，并不能从中完全抽离。

正如 Wun 所强调的那样，缺乏多样性是其中的问题之一。根据 The Fashion Spot 的收集数据来看，2017年春季，纽约、伦敦、巴黎和米兰时装周上仅有 25.4 % 的非白人模特；2016年，48家国际时尚出版物的679个封面模特中，只有 29 % 的封面模特是非白人。尽管数据看起来很糟糕，但2016年是目前为止最多元化，最具包容性的一年。

“如果你做的是一些受特定文化启发的东西，你就有责任去了解社会中发生了什么，而不是简单地忽略现实，然后说：‘我认为这在白人女孩身上看起来更好。这就是我的想法。’”设计师继续说道。同理，重复拍摄刻板形象，并试图以此体现东方主义理解下“亚洲性”的积极意义，几乎是难以达成的目标。这里所被引用的并不是文化本身，而是过去在西方主导的对话中诞生的文化假想。

独立杂志《Banana》合作创始人 Kathleen Tso 在谈及《Vogue》以艺伎为灵感的封面时说：“在我看来，最可怕的是，尽管封面照片要在杂志里经过这么多关卡，竟依然没有人意识到其中的问题。这个事件中，显然没有人真正尝试去理解文化（他们甚至都没有考虑使用日本模特）。”

赞美和致敬文化需要更深层次的参与，而非过度简化的美学主义。以扁平化的亚洲为灵感，重现旧时代刻板印象，不仅出于对文化敏感性的无知，几近种族歧视，更是懒于思考的体现。关注作品所处的社会、政治和历史背景，并不意

意味着言论不再自由，也不代表创造力会被限制，对原文文化的了解和尊重是理所应当的。“我认为在艺术和设计中受到东方的启发是可以的，”Tso继续说道。“这并没有错，毕竟其中有数个世纪关于美和设计的历史可以激发灵感。决定是否过火的，是汲取灵感背后的意图。”

幻想与历史现实

巴黎科学院研究所教授，时装界资深人士 Serge Carreira 表示：“设计师的大部分灵感都来源于幻想。设计师把玩符号和图像，诠释西方视角下的东方世界，但真正有趣的，是那些理解和变化——他们能够使之当代化。幻想可以是一种传播文化方式；只要尊重其本质精神，就不算是文化攻击。异国情调总会被看作民族主义的体现。但是国际品牌和设计师对中国狭隘的理解和滑稽的模仿应该得以超越和改善。他们得捕捉到如今的中国或亚洲文化。”

这也就是说，设计师要学会将中国或是任何其他国家视为真实的、复杂且当代的实体，考虑曾经界定东西关系中的权力结构。当 Lagerfeld 声称“有时候，人们对事物的想法比现实更有创意”时，他再次肯定了西方假想的中国。尽管在这不平等的对话中，西方一度拥有文化、政治和军事霸权，他还是认为假想比现实、历史及当代的中国要更值得探索。

这种思维方式是接近另一种文化的捷径，在纯粹的东方主义风格下，它将所谓的国家压缩成扁平、温和、无害的商品，以供白人为主的西方民众销售和消费。就像 Niessen, Leshkowich 和 Jones 在《*Re-orienting Fashion*》中所写的那样，这种“虚构且民族化的风格”让人感觉很舒服，因为它不需要你对特定的文化精神有任何个人理解。这样的情况下，尊重创作自由不过是一个借口，实际目的在于转移人们对真正问题的注意力。而真正的问题也并非从其他文化中汲取灵感，而是你与某种文化互动的层次和方式。

“西方的创意人士肯定会继续迷恋东方主义，因为这与他们的经历截然不同，”Tso继续说道。“这是不会停止的。但是，他们很可能因为无知而没有意识到自己的过错。虽然人们有责任就此进行自我教育，但作为一个群体，我们也需要对此给予更多关注，及时发现问题，并进行相关科普。作为亚洲群体的一部分，我们能做的就是主动发起讨论，以我们想要的方式展现我们的文化，指出相关的问题。”

2015年，女演员 Amandla Stenberg 通过社交媒体发布了一个名为《*Don't Cash Crop on my Cornrows*》的视频，因为引起了人们的共鸣而被大量转播。在这段录像中，她问道：“如果美国能像热爱黑人文化一样爱黑人，那会是怎样呢？”我们也可以扪心自问，如果时装产业内，人们终于能够开始彼此开展有意义的沟通，真正理解其他文化，而非一味地追溯西方的那些老套主题，那又会如何呢？

“Most of a designer's inspirations are fantasies. Designers work on symbols and on pictures. They interpret an Occidental vision of the Oriental world. What make them interesting is when they are able to understand and adapt them to our times.”
—Serge Carreira

“设计师的大部分灵感都来源于幻想。设计师把玩符号和图像，诠释西方视角下的东方世界，但真正有趣的，是那些理解和变化——他们能够使之当代化。”
—Serge Carreira



The photographic essay in these pages was created by Yun Nam Ho and Annie Lai, inspired by two attitudes typical of Orientalism— xenophobia and xenophilia. In the story, each model adopts an unexpected approach to reinterpret stereotypes traditionally associated with Asia.

这组摄影作品由造型师 Yun Nam Ho与摄影师 Annie Lai 合作完成，灵感源于两种典型的东方主义心理——异己和崇外。在这组图片中，每个模特都采用了一种意想不到的方式来体现传统上与亚洲相关的刻板印象。

“Western people tend to have stereotypes of Asian personalities and apparel,” explains Yun Nam. “However, we are no longer trying to be what we are expected to be. We have our own way to be ourselves.”

“西方人对于亚洲人的人格和服饰总带有偏见。” Yun Nam 解释道。“但是，我们不想再服从期望，而是要用自己的方式成为自己。”

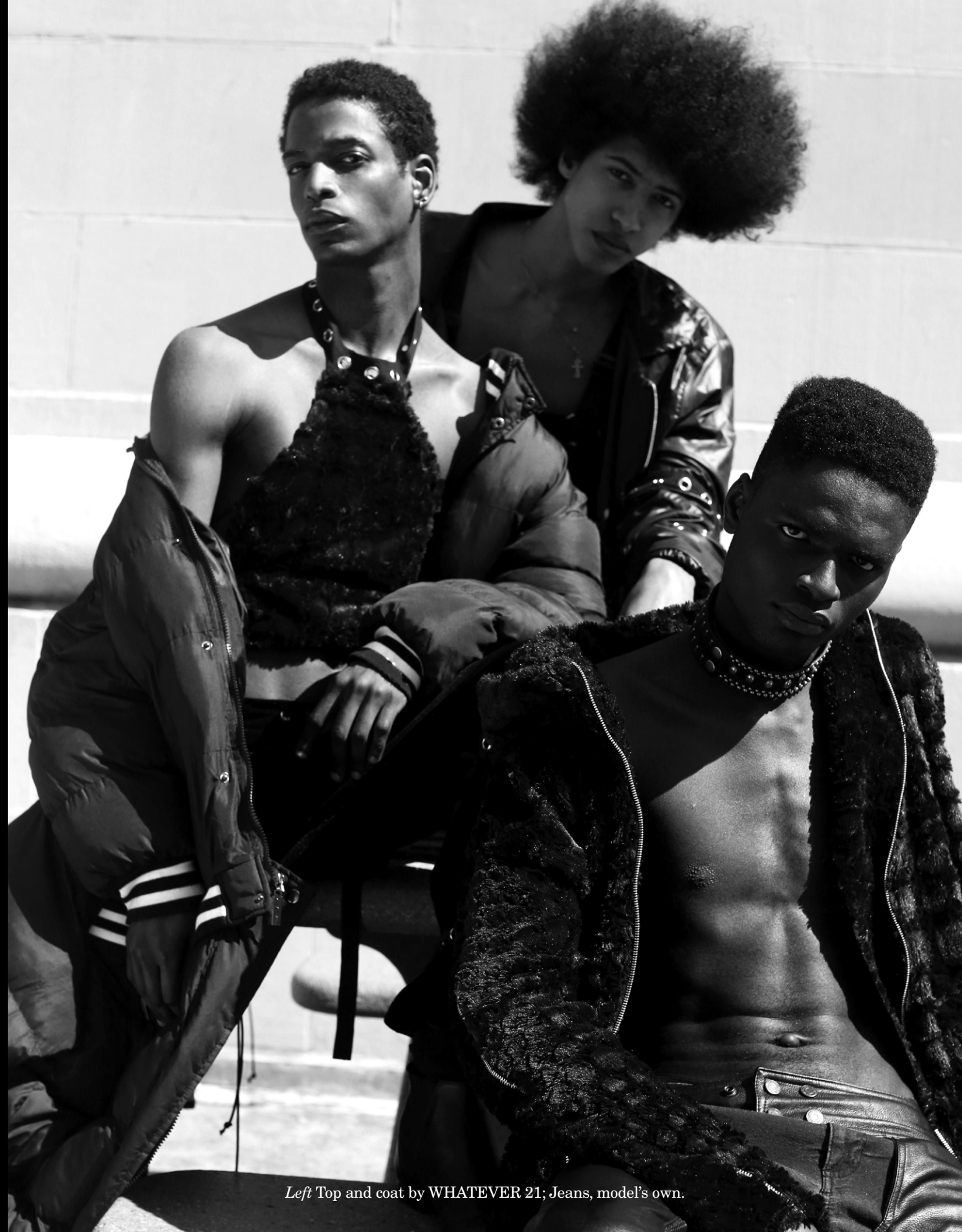
See the full visual essay on page 24 请参阅第24页上的完整视觉论文

Committed to the Cause





Jumper by WHATEVER 21; Jeans, model's own; Leather chaps by NASTY PIG; Necklace by DSQUARED2.



Left Top and coat by WHATEVER 21; Jeans, model's own.





Top, coat and jeans, all as before; Boots, model's own.



Coat, harness and necklaces, all as before;
Trousers by WHATEVER 21.







Sandro's Party



Photography Kristiina Wilson / Styling Shea Daspin / Models Jordun Love at NY Models, Pan Dolce, Nina Buesing Corvallo, Raisa Flowers and Tess Money / Hair Casey Geren / Make-up Yuui Vision / Styling assistant Marina Press

Clockwise from top left Dress by NORMA KAMALI; Harness by GLORIOUS PASTIES. Sheer dress by BILL BLASS; Slip dress (worn underneath) by ARAKS. Top by SEXT PIXELS; Trousers by WHATEVER 21. Bra by WHATEVER 21; Bloomers, vintage.



On him Dress by SEXT PIXELS; Belly button pastie by GLORIOUS PASTIES; Shorts by ADAM DALTON BLAKE. On her Top by WHATEVER 21; Panties by SPANX; Scarf by BILL BLASS. Opposite Dress by GYPSY SPORT.



On him Trousers by MAISON THE FAUX.
Sleeve by TELFAR. *On her* All as before.



Shirt by GYPSY SPORT; Bottoms by
JACKSON WIEDERHÖFT.



Clockwise from top left Robe by ARAKS; Gem pastie by GLORIOUS PASTIES; Leggings by NORMA KAMALI. Dress by NORMA KAMALI; Pants by NICHOLAS K. Top, vintage; Shirdress by ADAM DALTON BLAKE (worn as skirt). Vest and shorts by TELFAR. Top by JACKSON WIEDERHÖEFT; Jeans by TOPSHOP.



Dress by GYPSY SPORT; Underwear by ADAM DALTON BLAKE.



Ka Wa Key: Knitting Identities

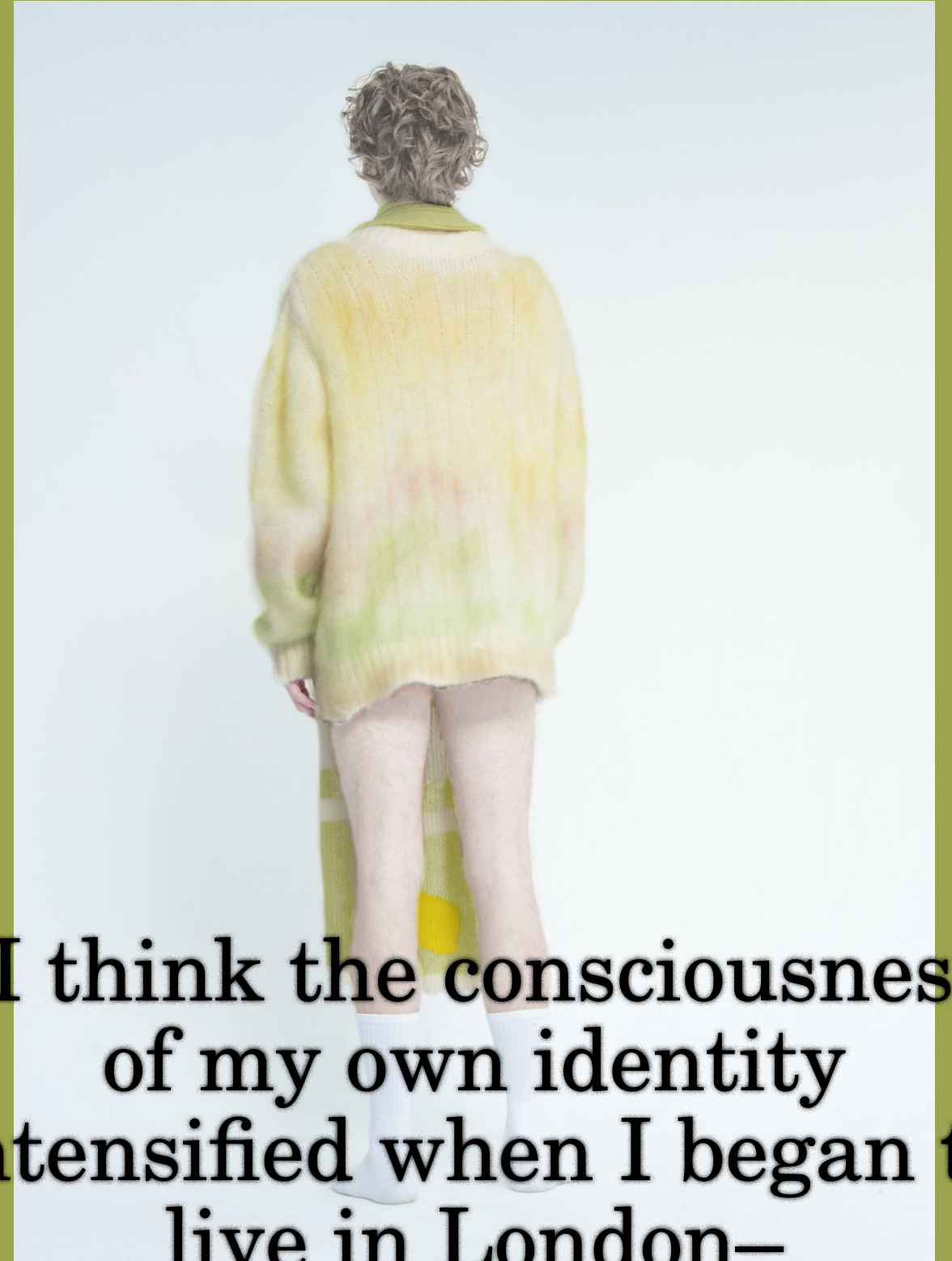
Words Lingxuan Tang



编织自我



“其实在来到伦敦后，
我的自我身份意识变强了。”



“I think the consciousness
of my own identity
intensified when I began to
live in London—
the city of diversity.”

The intersection of race and sexuality is a recurring theme for KA WA KEY, a rising label which debuted in 2016 with a collection titled “No Asians Plz.” Key, the young talent behind the brand, first approached knitwear design at Hong Kong Polytechnic University (HKPU), and then ventured to London to study menswear at the Royal College of Art. There, he developed his unique aesthetic by rediscovering his identity and, after working as an assistant knitwear designer for J.W. Anderson, decided to go solo. Now, from a studio in London’s Dalston, Ka Wa Key and his team work round-the-clock to create dreamlike fabrics and designs.

Elsewhere secured an interview with Key to talk about his vision.

Let’s start from the beginning. What led you to fashion?

Back when I was studying at a business college, I would read *Vogue*— a gift from my fashionista sister— under my table during class. And one day it finally occurred to me that I should have attended a fashion school instead. So that’s how it all began. But then, studying business wasn’t the wrong decision. Instead, it provided me with a good foundation to think about how to establish the brand. It allows me to have a ‘business cap’ and make decisions rationally.

You graduated from HKPU with a specialization in knitwear.

What fascinates you about it?

I consider the knitwear design process very sensual. I realised that I love making my own fabrics during the first year of my BA degree. Knitting enables me to explore the ‘spirit’ of yarns and knits, treating them as a form of expression, and allows me to design garments from yarns, which is perfect for me since I am a control-freak for textiles. At the beginning, I was honestly not very good at machine knitting— I got quite frustrated and even cried in front of the machine. But after some time I found my own approach, such as focusing on treatments rather than stitch design. And I started to get better with the machine. Now I have two domestic knitting machines at our studio— they are my best friends there, most probably.

What are some of the most memorable textiles and techniques that you have experimented with?

I would say the most memorable one is transfer paper printing. Transfer papers are traditionally used for t-shirt printing and they allow you to print different patterns on the garment— what you need is just an iron and a printer. We love experimenting with this technique on different fabrics and the results are always surprising.

What are you inspired by?

Basically everything around me. Recently, I have been very interested in films on gay subcultures. As for music, I listen to Kate Bush, Henryk Górecki and AQUA. It’s hard to pinpoint it. I get inspired by the smallest things, such as smells and flavours. But then huge things like live performances are important sources of inspiration as well.

Could you introduce us to the AW17 collection?

For AW17, Jarno Leppanen, who is the co-designer of our brand, and I worked together to design and experiment on different textures and silhouettes. The collection is called “I am a Chinese Ken” and narrates the romantic story of a Chinese ‘twink’ [a slang term used to describe young gay men] who tries to ‘westernise’ himself to seduce Gwai Lo (鬼佬, Western guys). Based on my friends’ experiences and my own observation, this is not just a fiction but a reality in Asia, where some people doubt their own identity and heritage, and idolise the Western world.

What prompted you to delve into the issue of race?

In general, I’m interested in different cultures and races. As an Asian guy in the Western world, it’s something new to explore, especially in gay circles.

Living and working in London as an Asian designer, do you ever feel undervalued or stigmatised because of your identity?

If you are talking about cultural or racial identity, I don’t think so. In London, the fashion industry that I know of is quite equal. What they really value is your individual personality and identity, which distinguishes you from other designers.

What do Hong Kong and London mean to you?

Both cities are significant in their own ways. They are places where different cultures meet— melting pots, as they are called. In both cities, people have a strong sense of their local culture and their roots. London is in a sense much more diverse and open-minded than Hong Kong. But, on the other hand, there exists some sort of special bond among people from Hong Kong— it’s hard to specify the reason why. Somehow I cannot get rid of my Asian/Hong Kong cultural identity, and I don’t want to. At the same time, I seek to grow and add something new to my original identity, expanding and deepening my understanding of other cultures— living is learning. I love both cities, but at the moment London feels like the place to be.

In what way you feel that you cannot let go of your Asian/Hong Kong identity?

I think the consciousness of my own identity intensified when I began to live in London— the city of diversity. Here coexist so many different cultural identities, aesthetics, lifestyles, religions and so on. The thing I felt the most strongly about was, and still is, the aesthetics. I realised that people from different cultures tend to have different notions of beauty. This in turn strengthened my belief in my own aesthetics, which I developed from my heritage. For instance, in Asian culture we talk about the beauty of imperfection, which is unique, sensual and spiritual.

Would you say that your Hong Kong identity is, in a sense, already a multicultural identity?

The Hong Kong identity is very multicultural indeed. I think one of the most

intriguing aspects of Hong Kong is the admiration people have for Western values and heritage. People there tend to perceive most of the things coming from the West as superior to the local ones. For example, in our local language—Cantonese—we have different accents. People think that the Western accent in Cantonese is better than the native one. Therefore locals ‘westernise’ their original, native accent, just to speak with a sense of superiority. This kind of ideas influences not only our daily life but also our aesthetics, and is a constant source of inspiration.

What does KA WA KEY express in terms of race and sexuality?
Freedom from race and sexuality!

Will you be interested in fields other than fashion design?
New projects are always in sight. We have some upcoming collaborations with a shoe brand and some choreographers. We would like to see fashion as limitless, something without boundaries, reaching towards new forms of expression.

“Back when I was studying at a business college, I would read *Vogue*—a gift from my fashionista sister—under my table during class. And one day it finally occurred to me that I should have attended a fashion school instead.”

“之前还在商业学院时，我会在课上偷偷把姐姐送给我的《Vogue》藏在桌子下面看—她是个很讲时髦的人。有天我终于意识到，自己其实应该去时装学院，于是这一切就这么开始了。”





“I consider the knitwear design process very sensual.”

“我觉得针织设计是个诉诸美感的过程。”

从2016春夏毕业设计「No Asians Plz」，到名为「I am a Chinese Ken」的2017秋冬系列，种族与性向之间的交集是男装品牌 KA WA KEY 热衷探索的主题。品牌创始人邹家华曾在香港理工大学攻读纺织设计，而后前往伦敦皇家艺术学院学习男装。在为 J.W. Anderson 做过纺织设计助理后，Key 决定成立自己的个人品牌。如今，在位于伦敦 Dalston 区的工作室里，Key 和他的团队孜孜不倦地创造着最梦幻的布料和服装。

《Elsewhere》与 Key 进行了一次对谈，与他探讨了关于品牌未来的构想和对于时装的见解。

让我们从头说起吧。是什么把你引向了时装？

之前还在商业学院时，我会在课上偷偷把姐姐送给我的《Vogue》藏在桌子下面看——她是个很讲时髦的人。有天我终于意识到，自己其实应该去时装学院，于是这一切就这么开始了。但学商也并不是错误的决定，在品牌发展规划方面，它给我提供了不错的行业基础，比如我会本能地考虑资金上限，保证理智决策。

你最先在香港理工大学时就主攻针织。为什么针织对你而言有如此持久的吸引力呢？

我觉得针织设计是个诉诸美感的过程。我在本科第一年就发觉自己很喜欢做布料，这个过程让我可以充分探索线与针织的“精神”，从而把它们看作一种表达形式。针织意味着要从最基本的线开始进行设计，所以很适合我这种布料控制狂。不过说实话，刚开始我的机织水平很糟糕，有一阵子特别有挫败感，甚至在机器面前哭过。好在我逐渐找到了适合自己的方法，比如说把重心放在面料处理而不是花纹设计上，就这样尝试着处理好了自己和机器之间的关系。现在我在工作室里有两台家用针织机，他们大概是我在那儿最好的朋友了。

在你们尝试过的面料和技术中，给你印象最深的是什么？

应该是热转移印花吧。转移印花纸通常是用在T恤打印上的，像普通纸张，但又有点塑料质感。总之，只要你有一个蒸汽熨斗、一台印花机，就能印出不同图案。我们喜欢拿它们在不同布料上反复做实验，结果总是很特别。

你的灵感来源有哪些？

其实身边的一切都可以成为灵感吧。最近我们对展现同性恋亚文化的电影很感兴趣。音乐方面，我们最爱 Kate Bush，Henryk Górecki，还有 AQUA。这些很难全部说出来啦。我们会被生活中的细节打动，比如气味和味道，但像现场表演这样相对庞大的事物也是我们的灵感来源之一。

能为我们介绍一下2017秋冬系列吗？

这一季，我们的另一位设计师 Jarno Leppanen 和我合作实验设计出了不同的



质地的布料和新的服装廓形。2017秋冬系列名为「I am a Chinese Ken」，讲的是一个中国“twink（年轻男同性恋者）”为了吸引“鬼佬（白种人男性）”而西化自己的爱情故事。据我朋友的自身经历和我的观察来看，这种现象不止是虚构的个例，更是亚洲地区的一种现实。在亚洲，不少人会质疑自己文化的传统，崇拜西方。

是什么让你想要探索种族这个话题？

总体而言是因为我对不同的文化和种族都感兴趣。作为生活在西方的亚洲男生，这是一个值得探索的新话题，特别是在同性恋圈子里。

从在伦敦时装业生活和工作的经历来看，你有没有曾经因为自己的亚洲身份而被歧视或者误解过？

如果你讲的是文化或者种族身份，那其实并没有过。其实我觉得我所接触到的伦敦时装圈还是蛮平等的。人们最看重的是你的个性和个人身份，因为这些最终能把你从其他设计师中区别开来。

香港和伦敦对你来说意味着什么？

两个大城市有各自的重要之处，都是不同文化聚集的地方，经常被人们形容为大熔炉。在这两座城市里居住的人既重视当地文化，也懂得寻根的意义。就某种意义而言，伦敦要比香港多元化，心态也更开放。另外一方面来讲，香港人之间有一种特殊的联系——我也很难说清楚其中的缘由。我无法摆脱自己的亚洲／香港文化身份，也不想摆脱。但同时，我也会主动去探索其他文化，活着就是要不断学习嘛。两座城市我都爱，但伦敦更适合目前的我。

为什么会说自己无法摆脱原来的文化身份？

其实在来到伦敦后，我的自我身份意识变强了。这座多元的城市包容了不同的文化身份、审美、生活方式、宗教，等等。其中最能引起我共鸣的依然是审美。我意识到有不同文化背景的人往往会对美有不同的理解，这反过来也鼓励我从自己的文化传统中发展出新的审美，给我信心。具体举个例子来说，我们在亚洲文化中会谈及不完美之美，因为它独特，能给人带来不同的感官体验，具有精神性。

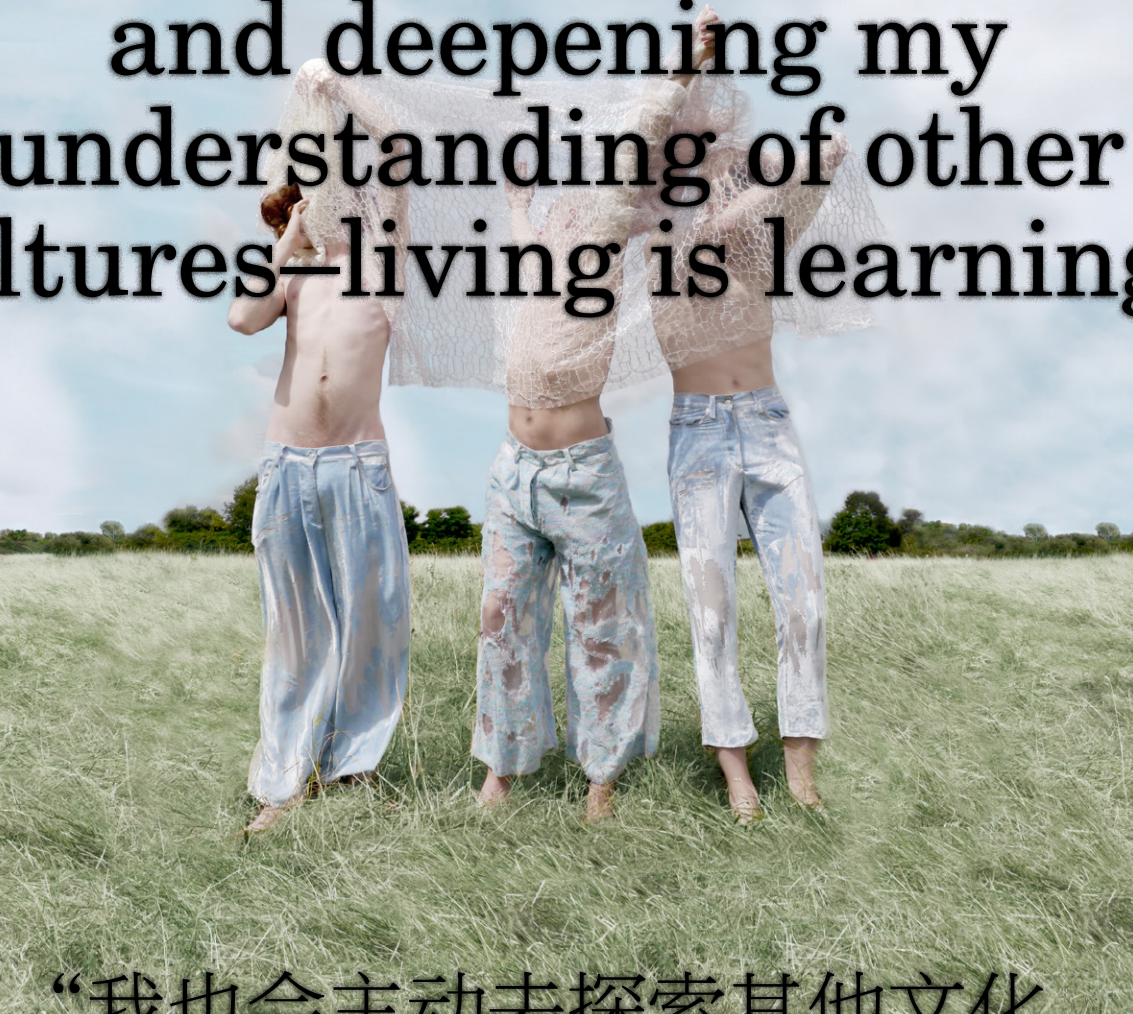
你会不会觉得香港人这个身份本身就是一种由多元文化组成的身份呢？

香港给我的文化身份的确是多元的。在我看来，香港最有意思的文化现象之一是对西方价值观还有历史文化的崇拜。当地人会习惯性地认为西方舶来品比本地的要好。再比如，我们的粤语分各地不同口音，而人们却认为带着西方口音的粤语要比本地口音高端，有些人甚至为了这种高端感特意去“西化”自己原来的口音。类似的文化现象不但影响了我们的生活日常，也改变了我们的审美，这是我们长久以来的灵感来源之一。

KA WA KEY 想在种族和性取向的话题上传递怎样的信息？
摆脱种族和性取向带来的限制！

会考虑探索时装以外的领域吗？

新的项目总是会有有的。接下来我们准备和一个鞋履品牌还有几个编舞师进行合作。在我们的理解中，时尚没有界限，也没有陈规，鼓励人们不断探索新的表达方式。



“I seek to grow and add something new to my original identity, expanding and deepening my understanding of other cultures—living is learning.”

“我也会主动去探索其他文化，活着就是要不断学习嘛。”

House of Unspoken Dreams



Photography Shuwei Liu / Styling Dre Romero / Models Hao Liu at Paras Model Management and Chen Xin at Elite /
Hair and make-up Regia Lu / Photography assistant Meng Qi

Left Top by JUNWEI LIN; Trousers by DANSHAN; Shoes by GUIDI.
Right Top, stylist's own; Trousers by JUNWEI LIN; Shoes by JULIUS.

Left Dress by SAMUEL GUI YANG; Socks, stylist's own;
Shoes by JULIUS. *Right* Top by SAMUEL GUI YANG;
Trousers by OBJECT OCCULT.





Left Top by SAMUEL GUÍ YANG; Trousers by JUNWEI LIN.
Right Full look by PRONOUNCE.



Jacket by WMWM; Top and trousers as before.





Left Top, stylist's own; Trousers as before. Right Boxers by ISSEY MIYAKE; Trousers by JUNWEI LIN.



Top by MM6; Skirt by SAMUEL GUÍ YANG;
Socks and shoes as before.





Left All as before. *Right* Top and trousers as before;
Shoes DICIANNOVEVENTITRE.





Top left Jacket by OBJECT OCCULT; Scarf by PRONOUNCE;
Socks as before. *Right* Full look by PRONOUNCE.



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