

另一个空间

ISSUE 14 FAKE



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FAKE

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Photography Su Yang / Styling Alvin Yu
Clockwise from top left Necklace, stylist’s own; Bra by YIRANTIAN GUO; Pants, model’s own. Choker, stylist’s own; Dress by MM6. Necklace, stylist’s own; Top by YIRANTIAN GUO; Pants, model’s own. Dress by SHUSHU/TONG.

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Editor's Letter

The seventh chapter of *The Analects* begins as such: “Confucius said: ‘I transmit rather than create; I believe in and love the Ancients.’” Amongst the literati of imperial China, there used be a saying developed from this train of thoughts—“to steal a book is an elegant offense.” Despite the fact that the first intellectual property law was drafted in 1910 in Chinese history, its legal implementation was not realized until in 1992. The law came late, incomplete and foreign, as it was largely modeled after its American counterpart. Appreciate the irony, if you can.

Today, we have not only familiarised ourselves with the coinage of “Shanzhai”, but also made arts in reflection of the phenomenon. And while still we learn through imitation, original creation thrives also. This issue of Elsewhere pivots around the notion of “fake” and tries to move beyond the conventional interpretations of the term.

《论语》第七章开头便是这么一句话：“述而不作，信而好古，窃比于我老彭。”封建时期，文人亦有“窃书为雅罪”之说。虽然清政府早在1910年编就了中国的第一部知识产权法，新中国在1992年才正式实施知识产权法。这部法律大量参照了美国知识产权法的内容，姗姗来迟，不健全，也并没有因地制宜。然而，在了解社会历史背景后，人们或许能体会到现实讽刺的幽默和趣味。

如今，我们不仅对“山寨”耳熟能详，还开始创作与之相关的艺术作品，对其现象进行深入探讨。即便我们仍旧通过模仿来学习，原创的欲望也变得愈发强烈。这一期《Elsewhere另一个空间》从“fake”的概念出发，带来非传统且多元的释读方式。

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Destiny's Child

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Clothing reworked and created by

JeanPaul Paula and

Florian Joahn





DESTINY'S CHILD



DESTINY'S CHILD



LEGAL DILEMMA:
~~UNPROTECTED~~
INDEPENDENT
FASHION DESIGNS
IN CHINA

Words Lingxuan Tang

中国本土
时装设计的
抄袭困境

It's not a new thing under the sun, and neither are quarrels over copyright issues within the fashion industry.

Many would think legal protection is the answer but, in reality, fashion design is only loosely protected by the law. Luxury brands can hide behind their trademarks, but what about independent designers? Because of their limited resources, they can only condemn the offenders without having any tangible solutions to the problem. These flawed laws force many to invent new ways of doing business, such as the "see now, buy now" system. Other brands choose to abandon fashion week and show designs to buyers in private.

What is it like, in China specifically?

For a honest Chinese citizen, "Made in China" is a familiar concept, stirring up both pride and shame. Karl Marx credited the ancient Chinese civilization with the invention of gunpowder, the compass and printing, which, according to him, led our societies towards capitalism. Different types of looms were created to make textiles that cannot be reproduced by our modern machines. However, this past glory is challenged by recent memories of low-quality and counterfeit products.

Now, as anything brimming with energy, the Chinese fashion industry includes paradoxes and surprises. Amidst incredible expansion and growth, it exists a yearning for order.

The Various Forms of Design Infringements

It's wrong to think that it's the same case everywhere. In China, there are many unimaginable ways to copy someone else's work.

Uma Wang is one of the most established fashion designers in China. Successful in both design and business, her brand has attracted Taobao copycats, who produce different kinds of counterfeits. This also happened to Percy Lau, a designer known for her audacious eyewear. In her case, most dealers replicate not only the product, but also the exact same package and logo. The more "inventive" ones, offer ten colour choices for a frame originally produced in 3 shades and the handy option of customising the lens into concave ones.

Apart from flagrant counterfeits, designers are also vexed by the often indiscernible difference between direct and indirect plagiarism. Na Zhang, the designer of FAKE NATOO once accused Kavon, a womenswear brand, of plagiarising the pattern design of her 2015 Spring/Summer collection. When Na personally visited Kavon's store, the saleswoman introduced her to her own design: "All the patterns from this season were purchased from a professor at Central Academy of Fine Arts, each costing RMB 600,000 in copyright." Na had no choice but to expose the issue on Weibo. Her followers gave their moral support and, not long after, Kavon published a public statement in defence. "... It is true that KOLs and media have brought much attention to the incident with the intention of supporting an independent designer. Nevertheless, we have learnt that the patterns are in fact sold at many markets in Guangzhou and Shenzhen. Kavon, too, obtained the patterns from there. Therefore, Na Zhang should prove in the first place that her design is indeed legally copyrighted, before publicly accusing Kavon of plagiarism."

Zhenhao Guo, a recent graduate from London College of Fashion, is troubled by a similar situation. JNBY, one of the most popular brands in China released a red sweatshirt with bandage details almost identical to Zhenhao's graduate design, which he had posted online before. Zhenhao spent his entire graduate year researching the topic of tourniquets and wounds, and eventually centered his graduate collection around the use and composition of tourniquets. In response to this unpleasant event, he too chose to speak out on Weibo. Yet Zhenhao was careful with his words: "I don't dare to accuse anyone of plagiarism so easily. I am familiar with the process through which big corporations design their products. And I understand that there is no way they have the time and energy to check their designs one by one. I know that designers are influenced by others' designs. I would even admit that this could all have been a coincidence. But I do not know how to deal with this—I could not care less about PR's explanations, because no one truly knows the ways in which others create. Similarity is common in visual arts. I just want to sit down and communicate with the designer in person."

Loopholes in Law

To protect a fashion design, however, the first question is not about whether or not the design constitutes plagiarism. In fact, one has to prove that a specific design meets the criteria of legal protection.

Traditionally, intellectual property law is divided into three categories: patent law, trademark law and copyright law. For independent designers, it takes too much time and money to obtain patents. And while trademark is an effective way to protect designs, it doesn't help that much brands that are relatively unknown. For them, the last resort is copyright law, which is automatically in effect when a work is created, suitable to the seasonal pace of fashion.

Because fashion design is not included among the works protected by the second clause of The Berne Convention, an international agreement governing copyright, different countries have enacted separate laws that depend on the level of importance of the fashion industry in their economies. Chinese copyright law has not yet enlisted fashion design under its protection in written form, but it has been invoked to protect fashion design in practice.

The Copyright Law of the People's Republic of China (2010) defines works protected by copyright as works of literature, art, natural sciences, social sciences, engineering and technology that are original and reproducible in material form. In its third amendment, utilitarian artworks have been included and are protected as artworks. A fashion design has to meet the criteria of being a utilitarian artwork to be protected by this set of laws.

The judgement of whether or not a work is a utilitarian artwork is based on the principle of "dividing practicality and artistic quality." That is to say, a fashion design can only be protected by copyright law if its artistic elements are independent from the garment's utilitarian features. Twisted as it is, this principle comes from the fundamental principle of copyright law - the dichotomy between idea and expression. Copyright intends to protect the expression rather than the idea, so that a balance can be achieved between protecting individual labor and avoiding monopoly, allowing people to create new things.

Despite its good intention, the protection of utilitarian artworks has thus become difficult. Though people may be able to divide expression from idea in practice, the conceptual divide can be a much more slippery ground.

Headache? That is not all.

Copyright protection of fashion designs can be roughly divided into three types: de-

对于一个诚实的中国人而言，
“中国制造”是自豪感和耻辱对
半掺杂的字眼。曾几何时，马克
思将来自古中国的火药、罗盘针
和印刷术描述为促成资本主义社
会的发明。

sign sketch, template and ready-made. According to case studies, Chinese legal institutions tend to recognise plagiarism in terms of template rather than design sketches.

As for ready-to-wear, copyright law is not always a satisfying answer. One has not only to convince the judge that many similarities exist between two works, but also prove that the defendant had come across the original work.

Chinese copyright law has still a long way to go in the area of fashion design. Nevertheless, this dilemma is not insoluble. For instance, the European Union offers two kinds of protection for fashion designs: unregistered designs are given 3 years of protection, while registered ones are provided with 25 years of protection. Most importantly, it only takes two days for a design to be registered.

中国在著作权法中没有明确规定
服装受著作权保护，但在司法实
践中有个案认定。

For a honest Chinese citizen,
“Made in China” is a familiar
concept, stirring up both pride
and shame. Karl Marx credited
the ancient Chinese civilization
with the invention of gunpowder,
the compass and printing, which,
according to him, led our societies
towards capitalism.

太阳之下无新事, 时装设计关于抄袭的争论也向来纷纷扰扰, 层出不穷。

法律保护是许多人的第一反应。现实中, 受益于法律的时装设计却十分有限。奢侈品牌可以依赖商标法, 相比之下, 个体设计师就没那么幸运了, 介于诸多资源限制, 他们往往只能对抄袭进行道德谴责, 鲜少将之诉诸法律。法律的缺陷让人们不得不另寻他法, 有的大型时装屋尝试了秀后即买, 也有些品牌决定放弃时装发布, 只给签订保密协议的买手看下一季设计, 可谓煞费苦心。

那这一切在中国又是怎样的呢?

对于一个诚实的中国人而言, “中国制造”是自豪感和耻辱对半掺杂的字眼。曾几何时, 马克思将来自古中国的火药、罗盘针和印刷术描述为促成资本主义社会的发明。就纺织业而言, 中国古代的提花织机、缫丝机、并丝机织就了现代科技也难以还原的布匹。而至近代, “中国制造”开始与低质量和抄袭纠缠不清。

如今, 与任何富于活力的地方一样, 中国的时装产业充满矛盾和意外, 在高速运转的混乱之中也有对秩序的向往。

五花八门的设计侵权

如果你认为时装设计侵权在中国与在别处并无二致, 那就错了。在中国, 时装设计侵权方式种类繁多, 魑魅魍魉, 好不热闹。

譬如, Uma Wang 是最为重工的中国设计师品牌之一, 审美风格发展成熟, 是圈内人尽皆知的名字。设计师王汁深谙布料织造与设计之道, 并选择在意大利工厂进行制造生产。然而, 她不仅经历了模仿和抄袭, 而且因为品牌做得好引来了各种层次的淘宝仿冒。遭遇同样情况的还有颇受杂志和明星喜爱的眼饰品牌 Percy Lau , 假货商有的做追单, 在原设计基础上添加十色镜片, 甚至提供了更换近视镜片的选择。



Chinese copyright law has not yet enlisted fashion design under its protection in written form, but it has been invoked to protect fashion design in practice.

除了仿冒,还有难以分辨的直接与间接抄袭。FAKE NATOO 设计师张娜就曾在微博上指责服装品牌卡汶 Kavon 抄袭自己品牌2015年春夏系列中的非洲鹤鹤蚕丝印花图案,当设计师本人站在衣服前瞠目结舌时,售货员走来介绍说花型图案皆为原创,“其中部分购自中央美院的一位老师,每幅作品花费人民币60万买断版权。”时装意见领袖和媒体纷纷转发微博,支持独立设计师维权,给事件带来不少关注。舆论哗然下,卡汶品牌对外负责人却申明近似花形面料在广州深圳等各大面料市场均有出售,卡汶亦自此获得了花料,因此“张娜首先应当声明其拥有著作版权,其次证明她与面料供应商的授权法律关系,而非指责购买人卡汶……损坏卡汶品牌名誉。”

年初刚从伦敦时装学院研究生项目毕业的设计师郭震昊最近也遇到了抄袭的情况,在中国认知度颇高的江南布衣 JNBY 推出了一款从颜色到设计都与他毕业设计极为相似的红色绑结上衣。郭震昊花了整个研究生阶段来调研伤口和止血带,在绑结的运用以及工艺上做了大量实验,自然对毕设极为珍视。对此,设计师本人也选择了在微博上发声,却并没有直接将其指为抄袭。问及原因,他解释道:“我至今不敢把「抄袭」两个字乱扣在谁的脑袋上。我了解大企业做设计的过程,也明白他们没时间去看完世界上每个创意,再去发现哪些和自己的内容雷同;我也知道设计师们会在看了大量的作品之后受到影响;我甚至知道,这一切很有可能都是巧合。我不知道怎么来解决这个事情,也不想去看公关怎么来回应——没有人会真正了解别人的设计过程和思路。作为视觉艺术,相似很常见,我只想真正和品牌设计师交流一下。”

时装设计保护的法律漏洞

不过,服装设计保护首先涉及的问题并非对抄袭的甄别,而是判断服装成衣设计能否构成受法律保护的资源或作品。

传统意义上的知识产权保护有三类:专利、商标及著作权保护。对个体时装设计师而言,专利申请耗时长、费用高,被驳回的可能性大,通常不太适用。商标对时装的保护不容忽视,但对不出名的品牌而言意义有限。最后一根救命稻草是著作权,它随作品的诞生自动产生,可用来保护按季出新的时装。

由于著作权保护国际条约《保护文学和艺术作品伯尔尼公约》第二条列举的作品中并没有将服装包含其中,各国根据服装业在国民经济中的地位作出了不同安排。中国在著作权法中没有明确规定服装受著作权保护,但在司法实践中有个案认定。中国现行法律规定为著作权法所称作品,是指文学、艺术和科学领域内具有独创性并能以某种有形形式复制的智力成果。中国著作权法第三次修改中在保护客体里增加了实用艺术作品,服装成衣只有在满足实用美术作品的要求时,才能通过著作权获得法律保护。

实用艺术作品的判定遵循“实用性和艺术性剥离”原则。也就是说,只有满足了艺术美感在实体或观念上独立于其使用功能而存在的要求,服装才能作为实用艺术品受到著作权法保护。这个原则源于著作权法最根的本规则,思想表达二分法——法律旨在保护表达而非思想,在保护个人劳动成果和避免垄断之间求得平衡,从而鼓励人们去创造。

虽然出发点不坏,实用艺术作品的辨别却因此变得困难了起来,人们也许能对实体上的剥离作出较为直接的判断,概念上的剥离就很难公允定夺了。

头疼了吧?这还不是全部。

服装设计的著作权保护可以细分为服装设计图、样板和成衣的著作权保护。中国司法实践倾向于认为服装设计图的复制不构成著作权法意义上的复制,而服装样板的复制则构成从平面到立体上的复制。

对服装成衣而言,著作权也无法给予全面保护。人们需要根据“接触加实质性相似”的原则,去判断作品能否构成法律意义上的侵权。“接触”即为有证据证明被告在创作前接触过原告作品,“实质性相似”指只有构成实质性相似才可认定为抄袭。

关于时装设计保护,中国法律还有一段很长的路要走。这种困境并非无解,欧盟在《共同体外观设计法》中就提供了一种灵活的处理办法。他们特地为时装设计制定了两种保护方式,品牌可选择在欧洲内部市场协调局登记或不登记设计,法律为未登记的时装设计提供3年保护期,对于登记的时装设计则提供长达25年的保护期。最感人的是,登记时间只需两个工作日。

Photography Myles Ashby
Styling Gabriel Held
Models Vera Le Savoy and Sabrina
Fuentes at No Agency New York
All items courtesy of
Gabriel Held Vintage





Jumpsuit by PUCCI; Fur, vintage; Necklace, model's own; Bag by FENDI; Shoes by PUCCI.



Left Dress by BETSEY JOHNSON; Necklace, model's own; Gloves, lingerie and tiara, vintage; Shoes by CHRISTIAN DIOR.
Right Suit by CHRISTIAN LACROIX; Blouse by ANNA MOLINARI; Tights by MISSONI; Shoes by CHRISTIAN LACROIX.

OVERNIGHT SENSATIONS



Sunglasses by A-MORIR; Bodysuit by PUCCI; Bag by CHANEL; Shoes by CHRISTIAN DIOR.



OVERNIGHT SENSATIONS



Top by BLUMARINE; Skirt by PACO RABANNE; Shoes by GIUSEPPE ZANOTTI; Bag by DOLCE & GABBANA.



Left Sunglasses, vintage; Shirt by MOSCHINO; Skirt by CHRISTIAN LACROIX; Shoes by MANOLO BLAHNIK.
Right Sunglasses by BLUMARINE; Choker, vintage; Dress by JEAN-PAUL GAULTIER; Shoes by MICHAEL PERRY.

Photography István Szúcs
Styling Raquel Sánchez Montes
Art Direction P&M
Models Sam and Henry at
Active Models



Left T-shirt by ARNAMIS WEAR x CHAMORION; Shorts, socks and slippers, stylist's own.
Right T-shirt by EMPDIRID ARMANI; Shorts, socks and slippers, stylist's own.



Left Toy Glasses by FAKBYFAK x WALTER VAN BEIRENDONCK; Shoulder wrap, stylist's own.
Right Neck piece and protectors, stylist's own.



T-shirt by MSCOHINO; Pants, stylist's own.



T-shirt by BALENCAGA; Shoulder wrap as before; Glasses by KENNEDY KOU x PERCY LAU.



Left Sunglasses by THE OWNER; T-shirt by PRAD; Shorts as before.
Right Sunglasses by THE OWNER; T-shirt by ARADA; Shorts as before.



T-shirt by ANDERSSON WANG; Glasses by PERCY LAU.



T-shirt by EMROPIO ARNAMI; Protector, stylist's own; Shorts as before.

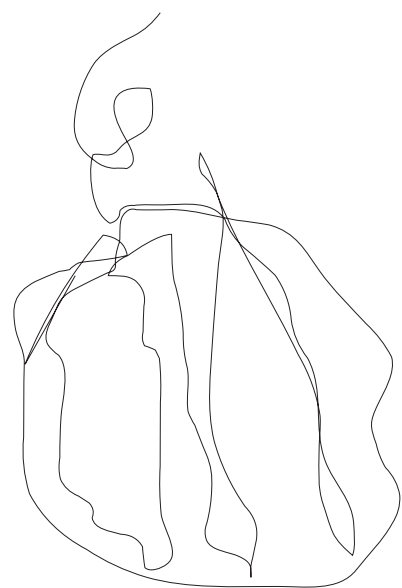


ARNAMIS WEAR

Champion

超甜黄桃
特 15 斤

8
新鲜
斯奇士
13.14
包邮



BOTH FORWARD: → A CONVERSATION WITH MATS ROMBAUT

Words Deak Rostochil
Translation Juelun Wei

Using life-friendly material innovations, Belgian shoemaker Mats Rombaut is looking forward to the footwear for a society years ahead into the future.

双脚



向前



DR

You began your career working in accessory development and production at Lanvin and Damir Doma. How did this exposure to the mechanics of esteemed brands help to shape you as a designer?

MR

I had gone to design school in Barcelona but I left after about five months—it wasn't a very good school and the pace was very slow, so I decided to move to Paris to be in a more serious fashion environment. I basically learned everything at Lanvin, it was all new to me. It was a real privilege to be there and to work with talented people and to see how the whole process works, especially how to communicate with suppliers and how people communicate within a company. As a student you don't learn how to work within these rules and politics.

When I moved on to Damir Doma the brand was very young, less than two years old, and the team was understandably inexperienced. At that time they were only doing menswear, but right away we added womenswear and the diffusion line *Silent*. We were only eight people, so it was a massive workload, but that was great because I learned how to work well under pressure and apply what I had learned at Lanvin. I dedicated all of my time to that and I really loved it. Of course, in any company there are difficulties. There was a high turnover of staff, every few months someone would go. I was there for three years and I was there the longest time. Because of that, I was given more responsibility. I would often travel to the factories in Italy where I had a lot of hands-on work experience, especially with the technicalities of shoes and accessories which I was responsible for. I dealt with all pieces with leather and fur, which of course was everything I didn't really believe in (laughs). But that taught me to always communicate with factories and to build a bond with them. This is how I was able to eventually start my own brand because I had a good connection with the factory and they told me if I ever wanted to do something on my own that they would help me make my first prototype.

DR

Is that why you made the decision when building your brand to design exclusively footwear, or was that your intention all along? It's absolutely an ambitious route to take.



MR

I always enjoy a challenge. I knew that I wanted to start a brand of shoes, handbags, or suits—I was also responsible for suits at Damir Doma—and I wanted to spread the message of veganism. I thought it would be most effective to attempt that through shoes and bags, when there were not many vegan options available that were fashionable. You can design suits without wool to make them vegan, but it's less groundbreaking than making shoes out of alternative materials. I have always loved shoes and find the variety in construction very interesting; it's kind of the most complicated garment in the menswear closet. So the decision was a combination of both.

DR

Is it true that your father and grandfather were shoemakers as well?

MR

Actually, this has become a common misconception in the press. The thing is, my great, great grandfather was a clog maker, nothing fancy. It was during the war in Belgium and he simply supplied clogs for the people in his village. I did some research about it to see if there was an interesting angle, but not really.

DR

Which came first, the choice of designing footwear or the choice of being a vegan brand?

MR

First and foremost, I wanted to create something sustainable and eco-friendly. I became vegan after watching videos on the negative impact of agriculture on the environment. When I started Rombaut, I did research to find a way to be non-polluting. In the beginning it was very extreme, I made no compromises; I used only plant-based fibers, but in the end it was a very expensive product and could fall apart very easily because of technical issues that come from using solely natural fibers. I had to adapt the concept, and although the shoes were no longer biodegradable, they became more fashionable and less expensive—a product that people would want to buy. The one thing that Rombaut will always be is

vegan, for ethical reasons - it's something I really believe in and that will always be the case. I think that technology will progress very quickly in the coming years, maybe we'll have alternatives to leather that may be synthetic but are biodegradable and won't leave a footprint.

DR

Let's talk materials: what goes into creating a plant based shoe? Where do you source your materials and have they evolved over time?

MR

For the first two collections I used tree bark, which came from Uganda via an importer in Germany; I went there to check the quality and select the bark myself. I coated the bark in a natural rubber mixed with natural pigments sourced from various plants and trees. I used bio-cotton for the lining and materials from Malaysia for the soles. On one hand, these are all natural and biodegradable, but they come from different parts of the world, so I had to consider the aspect of getting them to Italy where all of the shoes were assembled.

Yes, the materials evolved in the seasons after - I used quite a lot of cork, and there was a material made out of coconut fiber I used for the insoles which is actually really good cushioning. Almost all of my materials are sourced from Spain and Italy, and there's one company in London that produces something called piñatex, a pineapple fiber in which all of the fibers are pressed together and then coated. It looks a bit like leather, but not quite; its texture is very interesting. Now I use polyurethane the most. It really looks like leather and it's more durable, so it's what people buy.

DR

Do you think other fashion brands will have to evolve in a green direction in the future as well? What do you think will be their motivation?

MR

For sure, in different ways. There are regulations overseen by the EU for fashion brands about what chemicals they can use and how much pollution

“我对于未来的终极目标就是做出能够被生物降解并尽量不破坏生态环境的鞋子。我希望成为第一个做到这些的品牌。”





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they produce. I think these will become more and more regulated. On the other side, you have innovations in terms of materials that will happen, making them more green. Because we have to, there's no way around it. All of the plastic that has been made since the beginning is still on the planet because we don't know how to get rid of it. I think we're moving in the right direction—not necessarily for the right reasons—but we are. There's a lot of miscommunication right now because companies use [going green] as a sales tool, so they start to label everything as eco-friendly or sustainable, like supermarkets that label items as bio but they aren't really, it's just the label they put on them. The media has been talking about it for years now, but no action has really being taken. Big brands are noticing now that change and opportunity will come.

DR
Would you say that you had an advantage being a vegan footwear brand, or was it more difficult to promote your brand on a large scale when your initial clientele is somewhat restricted?

MR
I definitely had an advantage in the beginning in terms of press —being 100% plant based and biodegradable was a completely new thing, and a good thing to write a story about. Now that it has evolved into a more sellable, fashionable product I get less press because the story is maybe less interesting, but the sales and the stockists are better. Some people see Rombaut as any other young, small fashion brand. And vegan fashion is more common now, many will wonder why they should pay 300 euros for a shoe that isn't made of real leather, so that can be somewhat of a disadvantage in terms of sales.

DR
Was it important for you to make something that doesn't look vegan? You've taken such raw, uncommon materials and managed to avoid appearing too organic, or perhaps DIY. They're obviously very elevated and often avant-garde.

MR
Yeah, exactly. I mean, I like extremes. I think that if I wanted it to look eco, I would go all the way but sort of with a sense of humor. This is also something I do with my Instagram, I take it all a bit more lightly than before. Before I was much more... kind of depressed actually, about the state of fashion and the state of the world, and why people continue polluting like crazy and nobody is questioning it. As a mechanism to cope with that, you just start making fun of things.

DR
I actually wanted to ask you about your Instagram. Your account has a sort of surrealist, playful mood, often involving food objects presented as something else—be it a fashion object or something more abstract. Are those the sort of visuals that excite you most? How do they play a role in Rombaut's branding?

MR
Those are exactly the kind of visuals that excite me. They also help me to cope with day to day things; it's nice when I find an image that makes me laugh or that makes me rethink the situation, and that's what I like to post. When people see it, maybe they'll find it funny, but I hope that it gets them thinking. There was one image I posted that I did not have any clue would be so popular—it was just an image of a kebab and next to it was a watermelon on the same kebab skewer. Some people became so offended, and the pro-meat and the anti-meat groups were having a discussion in the comments. And I think that's great. It's opening up a debate and a dialogue, which is very important to spread the message.

DR
You recently did a pre-campaign for your new collection with photographer Kito Muñoz. How do you approach advertising in terms of creative direction and collaboration?

MR
I really love Kito, it's amazing how mature he is for his age and how much knowledge he has of fashion and fashion history. He's having fun doing what he wants

and that's contagious; people are drawn to that. I first saw his work on Instagram—what he did for Palomo Spain is pure art. We were then introduced by his boyfriend Luca Guarini, the Editor-in-Chief of DUST Magazine. Our collaboration started with the preview campaign, only two images, and we will shoot the full campaign in Paris soon. It will be in the same vein as the preview, but a bit more relative to the brand in the sense that I want it to be something that could only be Rombaut. It will be linked more to veganism and eco-sustainability. We wanted the preview to get people's attention; there was a sexual aspect that will still be there. My task and my goal is to make veganism sexy (laughs).

DR
How did your collaboration with Mexican designer Victor Barragán come about?

MR
We have been mutuals on Instagram for a while. We have shared interests and make similar aesthetic choices, like using fruits and vegetables in our communication. Our first collaboration was really spontaneous, I produced a selection of footwear for his most recent winter collection which he presented in March in Paris. It was easy to work with each other because we were completely on the same wavelength. This season we're together again hosting a very casual, no stress event - we'll do drinks and he will present some new looks. We've also designed a t-shirt together to celebrate our collaboration. It will have both of our names on it, which is new for me - until recently I've never really put a logo or my name out there, written on the product. That's the best way to do it these days, but when I first started working in fashion ten years ago there were no logos. Then, it was all about luxury for the client, the quality of the product, and the message of the product - no showing off. Of course, this has shifted now. All of the big brands are changing their strategy.

DR
Tell me about your most recent collection, and what your plans are for future ones.

MR
The ultimate goal for the future is to make shoes that are biodegradable and as eco-friendly as possible. I want to be the first brand to do it. I did it in the beginning of Rombaut in a plant-based way, and in the future I want to design more innovatively, meaning that the fabrics will be more high tech. I can't disclose much, but for the new collection there will be lots of new stuff. Last season there was only one model in development and next season there will be eight new models as well as three existing ones, so it's a complete change. I'm working with a new partner who is based in Portugal that will take care of the production, the development, and the sales. This way I'll only have to design and communicate, so I will be more focused. I want my upcoming work to tell a story of eco-consciousness and veganism and Belgium. I'm from Belgium and it's an element that hasn't been very present in the collections yet. I'm influenced by Belgian techno and rave music from the late eighties and early nineties. I'm not super proud of my country, but we're good at electronic music. There's a lot of creativity there. I'm proud of this music and I want to put it in the shoes.

Campaign images photographed by Kito Muñoz.

简介:比利时制鞋师 Mats Rombaut 用友好面料构造出未来社会的鞋履。

DR

你的职业生涯始于在 Lanvin 和 Damir Doma 的配饰生产与研发部门的工作。你觉得你在这些受人尊敬的品牌里的工作经历如何影响了你的设计师生涯呢？

MR

我曾经在巴塞罗那的一间设计学院学习,但五个月后就离开了一那不是一所很好的学校,课程进度十分缓慢,所以我决定搬去巴黎从而让自己置身于一个更严肃的时尚氛围中。我在Lanvin几乎学到了一切对我来说新鲜而有用的知识。能够在那儿工作令我感到十分荣幸,我有幸与许多有天赋的人一起共事,有机会了解整个时尚产业链,尤其是与供应商的沟通方式以及与公司同事们的相处模式。当我还是一个学生时,我根本无法学习到这些最实在的行业法则与约定俗成的规矩。

当我开始在 Damir Doma 工作时这个品牌还十分年轻。由于才成立不到两年的时间,整个团队自然十分缺乏经验。那个时候我们还只做男装,但没过多久我们便加入了女装系列以及副线品牌 Silent。由于团队只有八个人,我们工作任务繁重,但我也得益于这巨大的工作量,学到了如何迎难而上并把我在Lanvin学到的东西运用到新工作中。我倾注了我所有的时间并且十分热爱这份工作。当然,在任何公司任职总有困难之处。我们团队的人员变动十分频繁,每过几个月总有同事离开。我在 Damir Doma呆了三年的时间;这让我成为了在团队里呆的最久的人,也让我肩负了更多责任。我时常需要去位于意大利的工厂出差,在那里我需要亲力亲为,尤其是在面对许多我负责的鞋履与配饰的技术细节方面的工作时。我处理了很多皮革与毛皮产品,虽然我其实对这些面料嗤之以鼻(笑)。但这些经历令我学会了如何与厂家交流并与他们建立良好的关系。这也是为什么我最终能够创立我自己的品牌:在我与这些厂家建立联系后,他们告诉我如果我自己想要开始做点什么的话,他们愿意帮我生产我的第一个样品。

DR

这是你之所以决定在创立自己的品牌时只设计鞋子的原因吗?还是这其实是你一直以来的意向?这绝对是很有野心的一步棋。

MR

我总是乐于接受各种挑战。我知道我想创立一个做鞋履、手包、或者西装的品牌—我在 Damir Doma 也负责西装系列的事务—我也渴望传播反动物皮革的理念。我认为最有效的方式便是在鞋包生产中开始尝试使用人造皮革,而当时市面上人造皮革类的设计

中没有什么足够时髦的选择。你可以不用羊毛材料来制作西装从而使其符合反动物皮革的理念,但和用替代性材料来制作鞋履相比就显得没有那么有突破性了。我一直都喜欢鞋子并发现其多样化的制作方式非常有趣;鞋子可能是男装衣柜中最复杂的时尚物品了。所以,我创立鞋履品牌是多方面原因的的结合。

DR

关于你父亲和祖父都是鞋匠的传言也是真的吗？

MR

其实这是媒体报道中一直以来的误报。事实上,我的曾曾祖父曾经是一名普通的木屐鞋匠。在比利时的战争年代里,他为同个村庄里的居民们制作过木屐鞋。我曾经对此做过一些调查研究,想深入挖掘些有趣的故事,不过没有什么太大的收获。

DR

你首先做出了哪个决定,先决定做鞋履设计还是先决定做一个反动物皮革的品牌？

MR

在最初的最初,我想要创造一个可持续而环保的东西。在观看了一些有关农业对自然环境的负面影响的视频之后,我成为了一名全素主义者。当我开始运营Rombaut的时候,我为了让其成为无污染的品牌而做了一些相关的研究。一开始我不愿做出妥协,所以采取了比较极端的方式;我只选用植物纤维做材料,但最终我发现产品造价变得十分昂贵。而且由于只使用了自然纤维,产品变得很容易破损。我只好对品牌概念做出调整,虽然我们的鞋子不再能被生物降解了,但是变得更时髦以及造价降低了一变成了人们会想要购买的商品。有一点Rombaut永远不会放弃,那就是坚持反动物皮革的理念—这是我一直坚信而不会改变的道理。我认为在未来的几年中技术会迅速发展进步,所以或许我们能够发现能够替代皮革、虽然是人造的但可以被生物降解的材料。

DR

我们来谈谈面料吧:做一双以植物材料为基础的鞋子意味着什么?你从哪里寻找面料,你对面料的选择随着时间的推移又是是如何变化的？

MR

在制作最初的两个系列时我选用了树皮作为材料,我是通过一个德国进口商获得了来自乌干达的树皮,我亲自到哪儿检验了材料质量并选用了最终的树皮。我先把天然橡胶与来自多种植物和树木的天然颜料混合,然后再涂抹包裹在树皮面料的外表上。我还使用了

生物棉作为内衬而鞋底的材料来自马来西亚。一方面来说,这些材料都是天然而可生物降解的,但是他们都取材于世界各地,所以我需要考虑到他们需要被运输到意大利来进行最终制作的问题。是的,这些材料在几个季度之后得到了进化—我选用了许多的软木,然后我还用椰子纤维制成的材料做鞋内底,达到了很好的缓冲减震效果。几乎所有的材料都来自西班牙和意大利,还有一个来自伦敦的公司为我们提供了一种叫piñatex的材料,这是一种菠萝纤维:所有的纤维被压缩在一起然后被包裹起来。它看起来有点像皮革,但又存在许多不同;它有着非常有趣的质感。现在我最常使用的材料是聚氨酯。它看起来真的很像皮革而且非常耐用,这都是人们会想要购买的理由。

DR

你认为其他时装品牌以后也会逐渐往更绿色环保的方向发展吗?他们这么做的动力会来自何处呢？

MR

他们当然会往绿色环保的趋势走,但是会用不同的方式。欧盟对于时装品牌能够使用的化学制品和污染排放有着相关的规定,我认为相关的法规会越来越完善而严谨。另一方面来说,未来在材料选用上的创新也能够推动绿色环保的发展。因为我们必须这么做,所以没有其他路可以走。从塑料被发明以来的所有塑料制品都还呆在这个地球上,因为我们还没想出办法消灭它们。我认为我们正在往正确的道路上走去—不一定是因为正确的原因—但我们正这么做着。现如今人们传达着许多错误讯息,因为很多企业利用【变得绿色环保】作为一种营销手段,所以大家开始把所有产品标榜为可持续的或者环保的商品,就像许多超市里的产品其实并不是生物制品,但超市还是把“生态产品”标签贴在了那些商品上。针对这种现象的相关媒体报道与讨论已经持续多年,但是并没有人采取真正有效的行动。现如今一些大品牌已经开始注意到这个现象,所以改变的契机和新的机会或许即将到来。

DR

你认为你作为一个反动物皮革鞋履品牌是否获得了更多优势,还是因此在扩大品牌影响力时面临了更多宣传推广方面的困难,因为最初的顾客群体是相对受限的？

MR

在最初创立品牌时我在媒体曝光度方面绝对是拥有着一一些优势的一百分之百以植物材料和可生物降解材料为基础的品牌是一个完全新鲜的概念,也是一个非常棒的故事素材。现在品牌已经发展到了更畅销与贴近时尚的阶段时,相关媒体报道与讨论逐渐变少了,因为或许故事变得没那么有趣了,但是营业额和零售成绩变得

更棒了。人们开始把Rombaut看做是和其他年轻的小时装品牌没什么不同的牌子。随着全素主义时尚变得越来越普遍,许多人会觉得为什么他们要花300欧元来买并不是真皮制品的产品呢?这可能是我们在销售方面有的或多或少的劣势。

DR

对你来说让产品的外表看起来不要那么“素”是否很重要?你选用了未加工而且如此不寻常的材料,也成功避免让产品看起来太“有机”,或者太像DIY产品。你的商品看起来显然十分有档次并且时常很先锋前卫。

MR

是的,你说的很对,显然我喜欢极致的东西。我认为如果我想让它看起来很生态的话,我会做到极致但包含着一点诙谐的意思。这就跟我的instagram差不多,和之前相比我会带着更轻松的态度去管理我的账号。我之前呈现的内容...可能就比较压抑吧,在想到时尚产业和整个世界的现状时,以及想到为何人们仍在持续疯狂地污染环境而没有人去质疑这个问题的时候。作为一个应对这件事的态度,我就开始开某些事情的玩笑了。

DR

其实我想继续和你谈谈你的instagram账号。你的主页有一种超现实主义和幽默的氛围,通常有一些把食物展现成另外一种形象的图片—时尚产品或者其他更抽象的东西。这些是会让你感到兴奋的视觉图像吗?这些东西在你对Rombaut的品牌塑造中扮演了什么角色呢？

MR

我在instagram发的那些图片恰恰就是会让我兴奋的视觉元素。他们也帮助我应对一些日常事务;我会因为发现一张让我发笑的或者引发思考的图片而感到开心,而这些就是我喜欢发布在instagram的东西。当人们看我的instagram的时候,他们或许会觉得那些图片很好玩儿,但我也希望这能让他们开始思考。有一张我完全没有想到会变得如此受欢迎的图片—那张图的内容只是一个烤肉串和一个插在同样的肉串叉子上的西瓜被并排放在一起。有些人觉得这图片令他们感到非常不愉快,肉食主义者和反肉食主义团体在评论区开始了辩论。我很赞许这些讨论。我发的图片引发了一场辩论和一次对话,而这些对于宣扬讯息来说非常重要。

DR

你最近与摄影师 Kito Muñoz 合作,为了你的新系列做了一次大片预告。你是如何处理广告方面的创意指导和合作的？

MR

我非常喜欢 Kito, 他以他的年纪能如此成熟以及有着如此丰富的时尚及时尚历史知识, 这让我感到惊艳。他从事着自己喜欢的工作并享受其中, 人们会被这种感染力所吸引。我最初是在 instagram 上看到他的作品—他为 Palomo Spain 做的东西简直就是艺术。接着我们被介绍给了他的恋人 Luca Guarini, 他是 DUST 杂志的主编。我们合作从大片预告开始, 只包括了两张图片, 不久后我们将会在巴黎拍摄整个大片。这会和我们的预告一脉相承, 但会和品牌的联系更加紧密, 因为我希望这成为一看就知道是 Rombaut 的作品。它会与反动物皮革还有生态可持续发展有着更多联系。我们希望预展能够成功吸引人们的关注; 这还是会有非常性感的一面, 我的任务与目标就是让反动物皮革产品变得性感(笑)。

DR

你与墨西哥设计师 Victor Barragán 的合作进行的如何?

MR

我们在instagram互相关注已经有一段时间了。我们有着相同的兴趣以及相似的美学品味, 比如在我们的交流沟通中运用到水果和蔬菜。我们的第一次合作是自然而然开始的, 我为他最近一次的冬装系列设计制作了一系列鞋履, 他在三月份于巴黎做了展示。我们的合作非常顺利, 因为我们的思路几乎完全合拍。这个季度我们将会再次合作并主办一场轻松而没有压力的活动——我们会一边喝着酒一边看Victor Barragán展示一些新上线的服装。我们也一起设计了一款T恤衫来庆祝我们的合作。上面会印上我们两个的名字, 这让我觉得很新鲜; 在之前我从来没有真正把我的名字或者 logo 写在产品上面过。现在这是最流行的设计模式, 但十年前当我最开始进入时尚圈子时, 没有人会把 logo 印在任何地方。当时一切都是注重于令客户感到奢华, 商品的质量, 以及商品所传达的讯息—— 避免炫耀。当然, 现在这些都改变了; 所有的大品牌都正在改变他们的策略。

DR

跟我们说说你最新的系列产品, 以及你对于未来系列的计划吧。

MR

我对于未来的终极目标就是做出能够被生物降解并尽量不破坏生态环境的鞋子。我希望成为第一个做到这些的品牌。在最初我以植物材料为基础来打造Rombaut, 而在未来我希望用更新颖的方式做设计, 意思是我所用的面料会更加高科技。我不能透露太多, 但新系列中将会有许多新鲜的东西。在上个季度只有一个鞋型参与开发, 而下个季度将会有八个新鞋型加上三个已有的鞋型, 所以这将会是一次彻底的改变。我正与一个来自葡萄牙的合伙人一起工

作, 他会负责生产, 开发, 与销售方面的事宜。这样一来我的任务便只剩下设计与沟通, 所以我会变得更加专注。我希望我接下来的作品能够传达生态环保观念、反动物皮革、与比利时的故事。我来自比利时, 而这是一个没有太多地在之前的系列里展露的元素。我深受比利时高科技舞曲以及上世纪80年代与90年代初的锐舞音乐的影响。我并不对于我的国家感到无比自豪, 但我们确实有很棒的电子音乐。那些音乐中蕴含了许多创意。我对这些音乐感到自豪而我想把这些元素加入到鞋履的设计中。

大片由 Kito Muñoz 拍摄



HELL'S WEAR
Fashion for the Afterlife

Photography Brian Oldham

Styling Cyril Duval

Model Ryon Wu

Body double Sojin Oh

Hair Fitch Lunar

Make-up Ryon Wu

All 山寨 clothes and paper objects

courtesy of Item Idem

Quotes from the Tao Te Ching

by Lao Tzu

常足矣
故知足之足





不欲以靜
天下將自正

取天下常以無事





夫佳兵者
不祥之器



自勝者強
勝人者有力





知足者富



出生入死



CYRIL DUVAL: ILLUMINATING DARKNESS

Words Deak Rostochil
Translation Lingxuan Tang

Also known as Item Idem, Cyril Duval dissects consumerism through intermingling concepts in his work. The Parisian born, newly Los Angeles-based artist discusses his devotion to his audience, reflecting the times, and advertising pop culture's socio-cultural grandeur.



DR

Shanzhai refers to the Chinese appropriation of luxury and trademark labels in the form of knockoffs. Shanzhai Biennial is an art collective influenced by Shanzhai culture formed by yourself and your two partners, Avena Gallagher and Babak Radboy. How did you find yourself in the world of Shanzhai?

CD

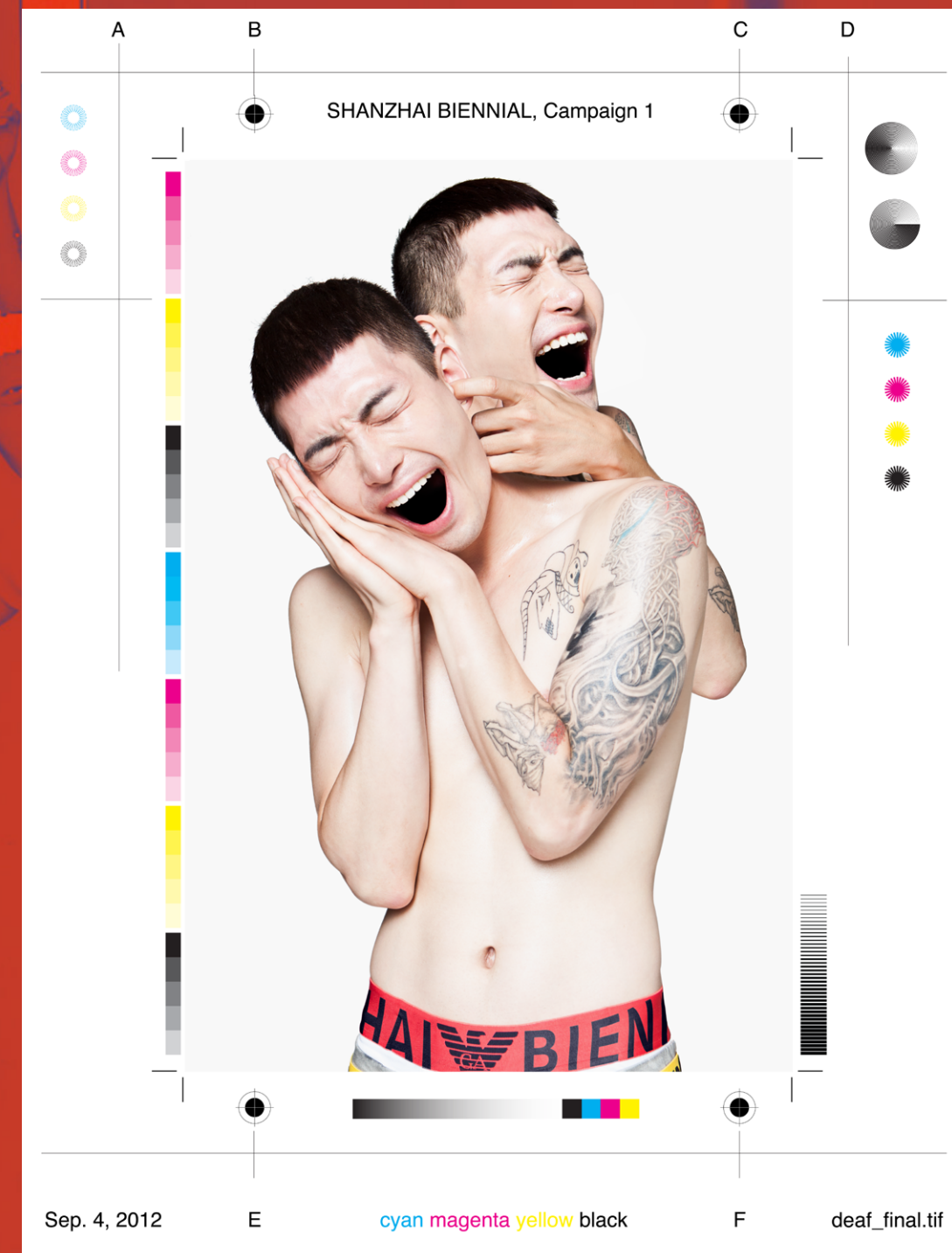
Personally, I've been working with those subjects for over ten years. I lived in Tokyo from 2003 to 2008 and I travelled around China while the idea of Shanzhai was still brewing and emerging. I work with a lot of readymade objects in my sculptures; I collect them like a sort of artist hoarder, accumulating references that deal with late capitalism and mistakes in products' branding. Throughout my travels I kept in touch with those guys - my two partners - and after some time collecting those many objects, we thought we should start something with them.

The first idea was to create a curated store where we would present them, and then we actually decided to start a venture that would be more of a conceptual project. Basically, we were trying not to do Shanzhai but to be Shanzhai; to be a Shanzhai brand. Shanzhai started with electronic knockoffs in Shenzhen, but perhaps the most prominent knockoffs are fashion garments. But if you look into it in depth, Shanzhai exists on every level of production within the Chinese industry. It's a spirit of creativity that we decided to embody, but the whole point was not to be a mechanism within the system, it was to be on top of the food chain - becoming an entity that is purely Shanzhai in itself.

Each of our incarnations is like a global artwork. A mixed-medium design piece for which we create a branding strategy, a graphic identity, a fashion and image campaign, and products—either physical or not. For the first biennial we created virtual products and advertisements made only to promote the brand. People would contact us asking where they could find our products, but they never actually existed physically.

DR

It seems like one of your most dedicated goals is to transform. With Shanzhai Biennial you've transformed advertisements by way of what you call "commercial abstraction"—not to be misunderstood with corporate aesthetics. Can you elaborate?





CD

The imagery needs to be able to lean into certain subtleties in terms of creating images that have an aesthetic. For example, the fashion vocabulary is very easy to use, but it must be tweaked to explore different ideas. The first Shanzhai Biennial campaign was inspired by Chinese artist Yue Minjun. He paints those exaggerated, laughing faces in repetitive patterns and sells them for millions of dollars, but he's also the most counterfeited painter in China. We were sort of hinting at this language.

The second biennial was more of a take on Shanzhai as a critical comedy. We created a beautiful dress embroidered with sequins that looks like a Head & Shoulders shampoo bottle, and then made a video campaign for it using the song *Nothing Compares 2 U* by Prince and Sinéad O'Connor. The funny thing about it was that we wanted to use a version in Chinese but couldn't find one. Suddenly, on a completely random website we found a drag queen singing the song in Chinese, so our Chinese assistant wrote down the words and we had our model lip-sync them as we filmed her on a platform. Then, we sent that to a Chinese singer who sort of made her own lyrics out of it. So in the end there were like five levels of appropriation. It plays with the peculiar as well as the familiar.

DR

It's such an interesting song choice as well, especially when you're focused on recognisable branding. You're saying that "nothing compares" to the real product.

CD

Yes, it's sort of a love song between the consumer and the product, as well as admiration for the product itself and for Shanzhai itself. We did a small mockumentary during a show at MoMA PS1 where we actually pretended to be curators from a city called Shanzhai. Many people actually think Shanzhai is a city, so we thought, "Okay, let's make it a geotag." We pretended that the model was a conceptual artist working in the field of appropriation in music, and that she was touring in China with Daft Punk. We sort of created this storytelling of myths and rumors, being very Shanzhai.

DR

There is also the intention to create a very complex brand identity and really flesh out the maintenance of a brand from a business perspective, right? You blur the lines between art and advertising.

CD

Absolutely, we've always been very careful about what we are doing. There's a lot of research behind our work, we're not simply a streetwear label that puts two logos together. Our approach is more conceptual, we work with a lot of consideration which is why we work mostly with commissions—we're like artists for hire if I may say (laughs). Our first biennial was commissioned by Beijing Design Week, and we released its Yue Minjun inspired campaign in *Modern Weekly*, which is the most important fashion newspaper in China and distributed to almost a million copies a week. The plan from the beginning was to stay true to ourselves and to advertise ourselves as a brand. Even the term brand, or collective, doesn't exactly fit with our practice... our concept is more fluid.

DR

Separate from Shanzhai Biennial exists another brand name, Item Idem. Explain to me this self-appointed moniker, which I've learned is a Latin term meaning "the same"?

CD

That is correct. It was an instinctive decision I made when I was still very young and finishing art school. Item Idem is a way to brand myself and create an artistic entity, a label that could encompass all of my practice. I've been involved in design, architecture, creative direction, fashion styling, sculpture, installations, performances... quite a lot. There is always an attempt at levelling these concepts and disciplines: art and fashion, or art and design; mass market and luxury, or conceptual art and visual communication. Item Idem is a balance of these things, so my practice is very, very broad in that sense.

There's a sort of ambiguous attitude in which you can never pinpoint exactly what category I fit into. Ghost rituals and the consumption of paper objects in China for funerals are an extension of what

I've done with Shanzhai because they're fake logos that deal with intellectual property, product image, brand image and so on. What is most interesting is that they tackle this weird conundrum between consumerism and spirituality. How is that possible to exist within the same vessel, within the same object? I've done massive research in China to try and understand. I do less art and fashion and design now; my practice has evolved into something else but it's still very much Item Idem.

DR

Is your ambiguity intentional? Do you embrace a sense of mystery in never landing on one concept or another, and constantly evolving instead?

CD

Like everyone else, I deal with structural parameters - the question of "What do you do and how do you make a living out of it?" Those sometimes influence your practice, but for me as an artist it's very important to never be pigeonholed into something in which you lose track of the essence of your creativity. It's important to respect yourself as an artist and to try to evolve. I'm always tempted to learn new techniques, to work with new collaborators, to do things that are... not against people's expectations, but just simply not expected. My next big project is a documentary film, so it's very different from the glamorous, quirky, eye-candy filled vocabulary that I would normally use. How it will be perceived is what interests me. It's not the most accessible practice, but I feel comfortable with that because it gets deeper into something that's actually more interesting and more...

DR

More informative.

CD

More informative and less gratuitous. I mean, I'm in my late thirties, I have more important work to do than just make cool, fun images.

DR

So essentially, you're ready to get to the point.

CD

Absolutely. My work is becoming a little more serious, I would say. The new project that I'm doing is an extension of all my research on Chinese paper objects that once again deal with the means of production of what China has, because those traditional crafts are now becoming mass-produced and the objects have evolved. Those that are burned for funerals, like a Louis Vuitton handbag, deal with mass consumerism themselves. Their aesthetic is sort of post Shanzhai. It's very interesting for me to see an image of the ghost product that encompasses the shape and the value—the emotional value—of the real, but is fake at the same time, or more of a shell of the image of a product. I started making sculptures out of them, turning them into vaguely Damien Hirst-esque pieces floating in silicone on LED pedestals. They were mass consumerist objects but bigger, almost as religious altars.

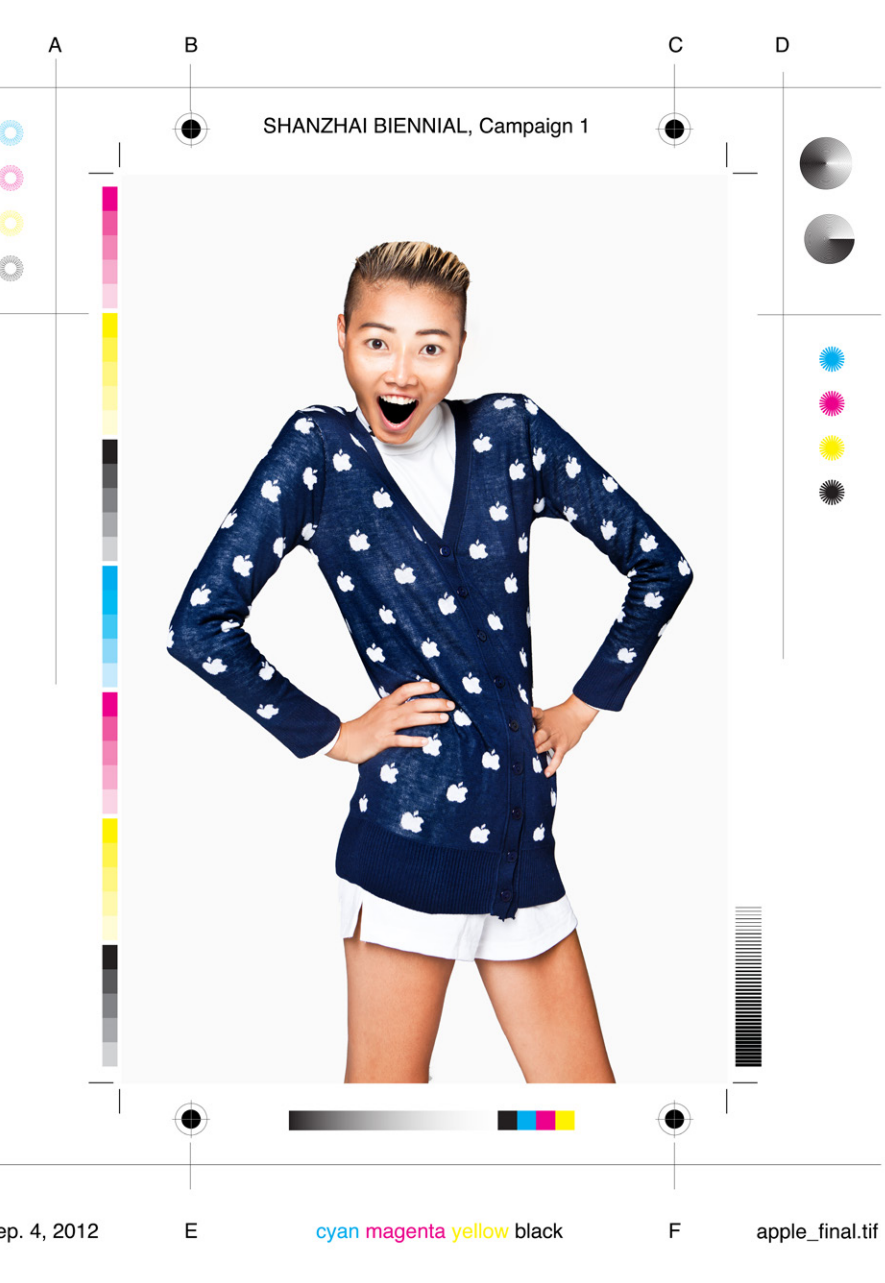
DR

Tell me more about your upcoming documentary film. I'm curious about how you approach filmmaking and what initially drew you to work in that medium. Personally, I would be most gratified to wield and experiment with the extension of auditory elements available with film.

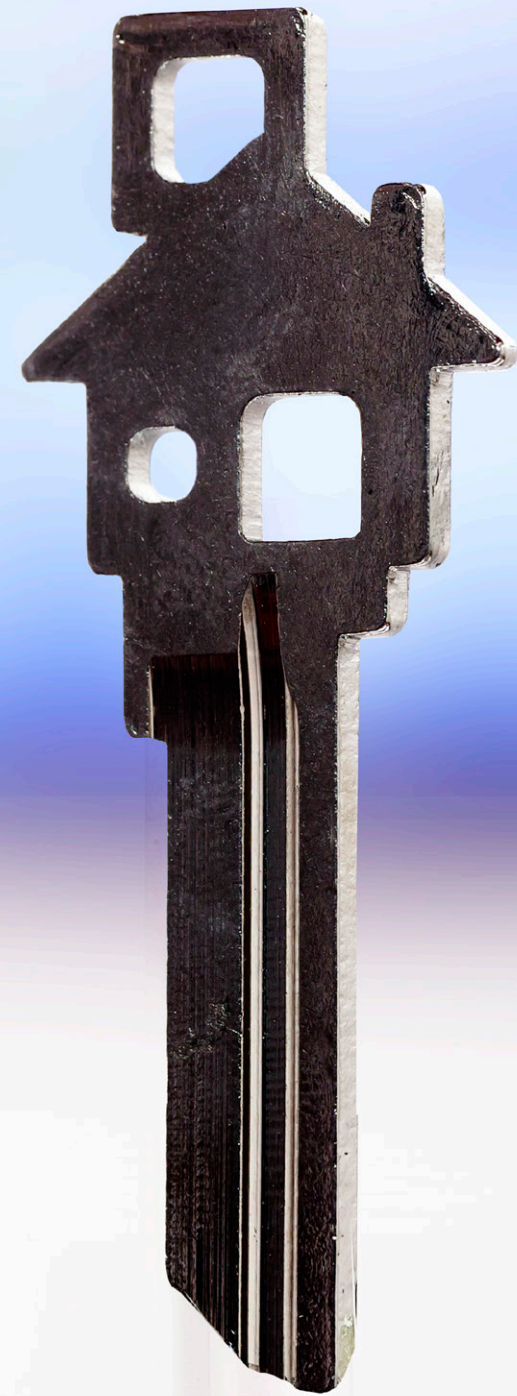
CD

The new film is called *Tales of Fortune*, which I'm releasing next year. The name is very Item Idem in its duality - fortune is wealth, but it's also destiny, consumerism and spirituality. I toured Asia with just a little steadicam, my iPhone, and a GoPro and interviewed artists that have knowledge about that: ghostbusters, feng shui analysts, UNESCO historians, traditional paper makers, retailers, all kinds of people. It does take the shape of a documentary but it will develop into a strange visual art piece. I'm translating everything in Mandarin and English because I want it to function as a communicational vessel between both cultures, I don't want it to be a westerner talking about China to a western audience.

I've been experimenting more and more, but at first I was really scared to actually film myself and to deal with the technical aspects. I worked with mostly



“我们在MoMA PS1 做了一个假纪录片，说我们是来自一个名叫山寨的城市的策展人。多人都信了这套说辞，我们就顺水推舟，说这位模特是音乐节的挪用主义大师，正和 Daft Punk 在中国巡演。我们沿袭山寨精神，编造了这一系列故事和谣言。”



one person, Cheng Ran, who is a contemporary artist and filmmaker. Together we made the film *JOSS* in which Chinese papier-mâché objects burned in slow motion set to religious music. That was the beginning of these new bodies of work that I have. *JOSS* was a complete collaboration, but since then I've decided to go solo with new projects.

The films that I did last year were anticipating the rise of Trump in a very nihilist point of view, filled with melancholia and a little queer. For the film *NUII*, I had beautiful models in the California desert destroying twenty piñatas that I designed. The piñatas referenced images of consumerism and mass marketing like Monsanto and religious consumerist ideologies: the KKK, Trump, Scientology, etc. that link to the vessel of what money encompasses. Each piñata was red and white, which are known as the power colours used in extreme branding like Coca Cola, the Nazis, or totalitarian imagery. To that I added yellow, so there were important colour codes. It's a 35-minute film with Trump on fire, so it's extremely violent and extremely sad, but there are still pop undertones even when it's really dark. I actually released it on the day of Trump's inauguration.

DR
In transforming dark themes of momentous world issues into something resembling pop art—equally striking yet physical, playful and subtly whimsical—is accessibility on your mind? It seems they are intentionally masqueraded as something more palatable.

CD
Absolutely. I strive to reach the audience through a range of emotions, so yes, it's always something that is kept in mind. Playfulness and humour are qualities that I find very important. When I look at art myself I want to fall in love with it; I want to be entertained or I want to be disturbed. A good work of art needs to have some of those qualities; it can be extremely light or extremely dark, but it needs to provoke something. The art market needs to exist but I rarely make anything with commercial art in mind, and maybe I should do it a bit more but it's truly about the audience.

JOSS was done four years ago and it's still tour-

ing in museums. It was in Sydney for four months at the White Rabbit collection, which is one of the largest collections of Chinese contemporary art. They showed the film as part of a gorgeous video installation and they sent me a note saying that people were in absolute awe looking at the film. The audience was silent, or if they needed to speak they would whisper, and some people were brought to tears. Literally, that email was the best email I've ever received in my life. And I wept for days because I thought it was the nicest thing... it's the nicest reward for the work I put out there, to know that I can affect the viewer in ways that sort of transform them, even if just for a minute. This is really what is at stake here, I feel like artists need to have a position within the world where we're commentating but not really fully criticizing. We need to be playful and somewhat detached from the political or hyper-political.

DR
That reminds me of a quote by Nina Simone as she spoke on an artist's duty. She felt that every kind of artist has a responsibility to “reflect the times.”

CD
I love her. There are great artists dealing with politics and creating amazing works through performance or radical gestures. I'm not saying we should all do that, in fact I think it's great that a lot of people are not doing it. I do it at times but I don't want to be categorised as simply someone who focuses on those topics. I do love to tackle problematics, but in a way that opens doors rather than being staged at one single angle, because otherwise it's just visual propaganda. Finding ways to create a conversation, a reflection, or self-critical thinking and leave the audience with a huge laugh or a couple of tears is the goal. The conversation depends on the type of work, and I think it's relative to the notion of sublime. Works of art that are created to deal with the absolute and spiritual are made to give that feeling of awe and adoration. I'm not trying to trick people into falling in love with my work, but I'm interested in communicating something extremely beautiful that brings forth very strong emotions. *JOSS* is the one that succeeds the most in that regard.

The new documentary won't have the usual eye candy, its focus is to share culture and information which is extremely important to me. The age we live in is crazy—with fake news, what does information even mean anymore? I try to give emotion and to give meaning. I'm less into provocation. I don't mind making provocative art because it generates discussion, but I don't do shock value, it's the most basic trick to use. It's interesting to make things look beautiful but it fails if it's beautiful and dull.

DR
You're using pop imagery as a guise of something the majority of people could be intrigued by and willing to conceive, or at least contemplate, more readily and openly. Maybe that's also a way to make the work itself more enjoyable for you when you have these threatening topics at the forefront of your mind, so let me ask: are you enjoying it?

CD
NUII was so sinister. I mean, it's beautiful, but maybe I need to take a step back a little bit from that. There's momentum. We live in a very dark time and I think it's important to embrace that—I don't want to only see art that's fun and smiley and not reflecting reality. But again, it's about finding the right balance in how you play with those codes and how you express them visually. Conceptual art is rarely the most accessible medium but if you can blend it with pop culture or other things like fashion, why not? It's tricky, some projects are more successful in that way than others. Also, I'm a very emotional and well-informed person; I read more news than I look at fashion. I'm very aware and that's my way of being active as an individual. I'm not a militant who will go out into the street to fight against the cops, but I do believe that I can try though my art to be part of the conversation. To answer your question, I don't know if I enjoy it... I'm a very playful and light person, but at the same time I'm a realist about the shit show we're living in. It's good to be honest about your emotions.

DR
I want to ask you about one of your recent exhibitions, “Method of Loci,” which is defined as a means

to enhance one's memory by employing knowledge of personal environment, or spatial memories, to recall desired information. Can you tell me more about it?

CD
It emerged very naturally. I was focused on this ability that my brain has, that every brain has, to connect many different things at once. I thought, “How am I able and why am I able?” It's about creating a visual map of my brain in its current state through my works. I build a spiderweb of references using logos, products, film, and new materials that I create myself that become separate little storytelling vignettes. One of them is about the rise of nationalism in Europe and in the world; one is about the Nazi movement in Greece or the rise of the alt-right globally; another talks about recession in the eurozone. They have pop art qualities but open a dialogue about something much more realistic and troubling.

I try to use all the resources I have, either physical or conceptual to create connections between what I find to be relevant. I do spend a lot of time analyzing the things that I buy and I wonder what they mean and what it means when I put them in relation with something else. I'm very interested in this creation of narratives by simply pairing two readymades together.

DR
And devising a method of addressing your viewer in a way that will trigger their own personal memories with recognisable imagery.

CD
Exactly, and at the same time there was an honest, metaphysical approach to what it means to be a human being and an artist in the time we live in. Two years prior the project, I was in a nearly fatal accident, so my work has been gaining emotional depth. I'm researching spirituality for the new film because that's what it will be—spirituality versus the physical existence embodied by the consumer.

“Method of Loci” was the foundation but I didn't apply the actual method, I used it as a metaphor to express my whole being and my many references. In

the flyer for the exhibition, I used the Neuschwanstein Castle in Germany which was commissioned by Ludwig II and inspired Walt Disney in designing Cinderella's castle. There's certainly a relation with branding and popular aesthetic. I also asked geopolitical and ecological questions—I had a praying mantis and huge, inflatable roaches repainted with hard rubber material - a metaphor and dichotomy between humans as slaves and humans as predators.

DR
For this issue, we apply 'fake' as an umbrella term encompassing ideas of imitation, transformation, illusion, etc. which coincide with Item Idem and prevail in the heart of Shanzhai culture. What are your thoughts on fake as a concept?

CD
The original definition of Shanzhai is mountain refuge, dating back to medieval times in China when warlords would take fine goods from the cities. It's the Robin Hood mentality in which you steal capital and you redistribute it. Shanzhai is a creative process that hacks into capitalism and fucks with intellectual property to create new content. I always emphasize that counterfeit is the emulation of the real—a fake Louis Vuitton bag is made to look real, so it perpetuates the status quo of classes and people who want to appear rich. Shanzhai is the opposite—it's not trying to look real as a fake, it is real because it blends several symbols at once to create new intellectual material. Many people understand that, many do not. In China where those goods are produced, people have amazing fashion and swag in the streets and the subway. Then you have the grassroots of society that work in factories willing to make their own goods, and then the middle class who is interested only in luxury goods and the real real. I think many people are embarrassed about this sort of cliché that China is the creator of fake. I see it as the pop art of China, it's an intellectual, anti-capitalist approach that shatters everything else and creates something new.

DR
Finally, I wanted to ask you about your recent move to Los Angeles. What brought you there, and how

might the city influence your future work?

CD
I really needed a change of scenery. I had lived in Japan for five years and then in New York. New York is an amazing place, but it sort of sucks the life out of you from within. New generations come constantly and the city goes through phases of being extremely creative and then less creative and very gentrified and commodified. California is one of the most beautiful places in the world in terms of nature. The light inspires me so much in relation to many important visual artists that worked here in the sixties with the Light and Space Movement. I've grown more fascinated by nature whereas before I was more of a city boy. In terms of landscape, I've lived in very busy, compact, vertical cities and now living in a horizontal city feels completely different. I think of Los Angeles as the furthest point of the Western world, it's very isolated. The artistic community is small but vibrant; people are ambitious but not like in New York where everyone is desperately trying to get their piece of the cake, and I like that difference. It's more relaxed, and I'm at a point in my life and my career where I no longer feel the need to be at the center of everything. In Los Angeles I have new things to study: the modernist aesthetic, Hollywood, the obsession with the purity of the body and plastic surgery... it's fascinating. I don't necessarily focus on those subjects, but I'm curious about them.

DR
It is interesting—obviously Los Angeles has a reputation of being artificial, not always in a pejorative context but in terms of veiling the truth, sometimes in a tongue-in-cheek way. Considering that, it feels like a place where your specific style of art can really thrive. It's also fitting with your venture into filmmaking. You've got a lot of resources at your fingertips.

CD
Exactly. I wouldn't be surprised if my work becomes more and more influenced by the environment, but so far *NUII* is the only piece that I've done that deals with Californian aesthetics and culture. I feel that every artist coming to California for the first time

should make a road movie, and that's what I did with NUII. It's very dystopian and resembles the *Mad Max* films. The longer I stay here, I'm sure I'll be drawn to Hollywood; I'd be delighted in time to move in the direction of visual effects and makeup prosthetics or work with production studios. I approach it as an amateur, but there's a lot to be done here. Time will tell.

1 Shanzhai Biennial:
All pictures courtesy of Shanzhai Biennial and Project Native Informant.

2 Method of Loci:
All photos by Bill Georgoussis.

3 NUII:
Film stills from NUII.

“我想通过各种情感触及受众，趣味和幽默是其中很重要的元素。我自己在看艺术时，我会想爱上它，想要被娱乐，也想变得不安。好的艺术作品会具有这一切品质，它可以十分轻松，也可以十分严肃，它必须对人有所启发。”







“We did a small mockumentary during a show at MoMA PS1 where we actually pretended to be curators from a city called Shanzhai. Many people actually think Shanzhai is a city, so we thought, “Okay, let’s make it a geotag.” We pretended that the model was a conceptual artist working in the field of appropriation in music, and that she was touring in China with Daft Punk. We sort of created this storytelling of myths and rumors, being very Shanzhai.”

Cyril Duval 又名 Item Idem, 是一位通过融合概念来解构消费主义的艺术家。生于巴黎, 移居洛杉矶的他与我们讨论了他对受众的研究, 继而从中反思当下, 并探索流行文化的社会文化意义。

DR “山寨”指的是中国语境下奢侈品牌的翻版产品, Shanzhai Biennial(山寨双年展)则是在这种文化影响下诞生的艺术群体, 成员包括了你和你的两位搭档, Avena Gallagher 和 Babak Radboy。你们是怎么接触到山寨文化的?

CD 就个人而言, 我已经围绕着山寨这个主题做了十年作品了。2003到2008年那段时间, 我住在东京, 也会去中国, 那时候山寨的概念正在慢慢成形。我在雕塑里会用很多自己收集来的成品, 将资本主义近期的形态和广告上的失误累积起来。旅行期间, 我会和这两个拍档保持联系, 一段时间后, 我们决定用这些东西做点什么。我们最先想到的是以店铺的形式陈列它们, 但后来走向了一个更概念化的方向。简而言之, 我们不是要围绕山寨的主题做作品, 而是要成为山寨本身, 做一个山寨品牌。山寨起源于深圳的电子冒牌产品, 但其中最有名的大概还是时尚类的冒牌货。仔细观察后你会发现, 山寨存在于不同层次的中国生产线上。我们想要体现这种创造精神, 但我们无意成为体系的一部分, 而是要成为食物链最顶层的一员, 成为山寨最纯粹的本体。每一次转化的最终成功都像是一个全球性的艺术作品, 一个融合了市场推广、平面设计、时尚和视觉大片的多媒介设计产品。第一次双年展时, 我们只做了宣传品牌的虚拟商品和广告片。真的有人会来向我们咨询产品相关事宜, 但产品压根没有实体存在过。

DR 看起来你们最热衷的目标就是转化。在山寨双年展中, 你通过“广告抽象”的手法转化了广告, 以将其区分于企业审美。能再解释一下这个概念吗?

CD 只有在总体富于微妙性的情况下, 图像才会产生独特的审美。时装语汇就是一个容易上手的概念, 但必须要转一个弯, 才能用它表达一些不同的概念。第一届山寨双年展的灵感来源是中国艺术家岳敏君, 他绘制夸张、重复的笑脸, 并以高价出售作品, 同时, 他也是被山寨得最严重的画家。我们将此作为了创作出发点。第二届双年展则是以严肃喜剧的精神来探讨山寨。我们做了一条酷似 Head & Shoulders 沐浴露瓶身的亮片裙, 然后用 Prince 和 Sinead O’Connor 的《Nothing Compares 2 U》做了一条宣传视频, 我们想用中文版做背景乐, 但一直找不着, 后来碰巧在一个小

网站上看到了一个用中文唱这首歌的变装女王。我们就让中国助理炒下了歌词, 再请模特对口型。视频做成后, 我们还发给了中文版歌词原创者。所以说最后的置换有五层, 将熟悉与稀奇的元素彼此混合。

DR 你们的歌曲选择也很有趣, 等于是在说“没什么比得上”真品。

CD 对, 就像是消费者和产品之间的情歌, 也表达了对产品自身和对山寨的热爱。我们在 MoMA PS1 做了一个假纪录片, 说我们是来自一个名叫山寨的城市的策展人。很多人都信了这套说辞, 我们就顺水推舟, 说这位模特是音乐节的挪用主义大师, 正和 Daft Punk 在中国巡演。我们沿袭山寨精神, 编造了这一系列故事和谣言。

DR 你们想塑造一个复杂的品牌身份, 并把这背后的商业运营都展现出来, 是吗? 你们模糊了艺术与广告的界限。

CD 的确, 而且我们在做作品时十分小心, 会确保做了足够的调研, 而不是像街头品牌那样直接把两个logo并到一块儿。我们的手法更概念化, 我们也更像雇佣艺术家。比方说, 第一届双年展其实是北京设计周请我们制作的, 我们在《周末画报》这本中国最重要的时尚刊物上发布了以岳敏君为灵感的宣传片。起初, 我们的计划是保持自我, 并以品牌的名义进行广告宣传。其实“品牌”或者“群落”这些词汇都不能准确概括我们的行为, 因为我们的概念更具有流动性。

DR 除了山寨双年展, 你们还有另一个品牌名, Item Idem。跟我们说说这个名字的含义吧, 我查了下, 发现它在拉丁文里的意思是“一样的。”

CD 没错, 这是我年轻时在艺术学校靠直觉选出来的一个名字。Item Idem 是我作为艺术个体自我宣传的方式, 一个涵盖我所有艺术行为的品牌。我做过设计、建筑、创意指导、造型、雕塑、装置、表演……很多很多。但总有人想对这些概念和领域进行分层: 艺术还是时尚还是设计, 大众还是奢侈, 概念还是视觉。Item Idem 则是代表兼容和平衡, 我所做的事情也涵盖了很多面。所以, 你也很难将我归位某一类。中国祭祀中的烧纸行为是我们山寨双年展的延展, 其中包括了涉及知识产权的假标示、产品和品牌

形象等等,是将消费主义和精神性联系起来的谜一样的存在。这两者是怎么在同一个物体上共存的呢?我在中国做了很多研究,想要找到问题的答案。不过,我现在和时装、设计的关系没有以往那么紧密了,我的作品也发生了变化,但还是非常的 Item Idem。

DR

这种模棱两可是你故意而为之吗?你是否在不断的转换间拥抱了一种神秘感?

CD

我和大家一样,都要考虑固定的参数,譬如“你在做什么,怎么样通过它谋生”这类基本问题。这些基本问题有时候会影响你的创作,但对于艺术家来说,不被这些问题限制创造力是十分关键的。所以首先你得尊重自己作为艺术家的身份,然后在此基础上随着环境变化。我总是想学新技能,和新的伙伴合作,做一些…不是和人们预期相反,而是人们意料之外的事。我的下一个项目是拍纪录片,它会有别于我之前那些光彩夺目的、奇怪的、或者让人眼花缭乱的视觉语言。我很好奇人们会如何去解读它。它没有那么好懂,但我觉得还算合适,因为对于更深入的话题,这种手法属于必须。

DR

更具信息普及性。

CD

更有内容,也不那么漫无目的了。是啊,我都快四十岁了,我得做些有意义的作品,而不是酷和有趣的东西。

DR

简而言之,你准备好展示结论了。

CD

没错。我的作品变得越来越严肃了。我在做的新项目就是之前中国烧纸文化项目的总体沉淀,并结合考虑了中国的生产方式和习惯。由于传统手工艺被大众生产取代,烧纸物件也发生了变化。现在葬礼上烧的物件包括了和消费主义息息相关的路易·威登手包。他们的审美就挺山寨的。对我而言,最有趣的一点在于冥间物品在包含真实形状和感情同时,也是一个假冒品,或者说是一件商品的躯壳或影像。我开始在LED基座上用硅酮把他们做成有些Damien Hirst影子的雕塑,也就是被放大版本的消费产品,仿佛宗教圣坛一般。

DR

跟我讲讲你接下来的纪录片吧。我很好奇你是如何着手电影的。就个人而言,我对电影的听觉方面的实验性探索很感兴趣。

CD

这个新片叫《Tales of Fortune》,我准备明年发布。名字本身的二元性就很有 Item Idem,“Fortune”象征财富,也是命运、消费主义和精神性。我带着摄影机稳定器、iPhone、GoPro环游亚洲,采访了对此有所了解的艺术家人:抓鬼、风水、联合国教科文组织历史学家,纸钱手艺人、零售商,各种各样与之相关的人。这部片子具备纪录片的形态,但也会慢慢演化为奇怪的视觉艺术品。我把所有的内容都转为了中英双语,因为我想让它变为文化交流的桥梁,而非一个西方人向西方观众介绍中国的片子。

现在我做出的实验越来越多,不过起初其实挺害怕自己在技术层面无法驾驭它的。这方面,我和一位名为 Cheng Ran 的当代艺术家、电影制作人的合作最密切。我们一起做了《JOSS》,短片在宗教音乐背景下记录了纸质祭祀物品缓缓烧尽的过程。这应该是我们这一系列作品的开端。《JOSS》是一个完整的合作,但从那之后起,我就开始单干了。

我去年做的电影都是在以虚无的态度预测特朗普的崛起,带着些许忧郁、奇怪的元素。在《NUII》里,我让漂亮的模特在加利福尼亚沙滩上损毁我做的20个皮纳塔。皮纳塔指代的是类似孟山都的市场推销手段和宗教性消费理念,比如3K党,特朗普,山达基教等等一系列将钱具体化的事物。每一个皮纳塔都红白相间,也就是可口可乐和纳粹爱用极端宣传颜色,和极权主义息息相关。在此之上,我加入了黄色。这是一部烧了35分钟特朗普的片子,很暴力,很悲伤,但在黑暗之下,人们依旧能察觉到流行文化的影子。我在去年特朗普上任的那一天公映了这部片子。

DR

将暗黑转化为流行是你让作品更好懂的方式吗?同样震撼,却更具趣味、更古怪,让人更好消化。

CD

的确。我想通过各种情感触及受众,趣味和幽默是其中很重要的元素。我自己在看艺术时,我会想爱上它,想要被娱乐,也想变得不安。好的艺术作品会具有这一切品质,它可以十分轻松,也可以十分严肃,它必须对人有所启发。艺术市场的存在属于必须,但我很少带着商业艺术的思想包袱进行创作,也许我应该多考虑一下商业因素,但受众是我考虑的第一位。《JOSS》是几年前的作品了,但还在博物馆里巡回展出。它在悉尼的 White Rabbit 收藏馆展出了四个月,这个收藏馆是世界上最大的中国艺术收藏地之一。电影是作为一个很棒的视频装置的一部分被展出的,他们给我写了封邮件,描述了观众的反应:大家都很敬佩,观众很安静,需要讲话时也会压低声音,有些人甚至哭了起来。这大概是我收到的最棒的邮件,也让我哭了好一会儿,因为这真的很棒……是我所有付出的最好回报,让我知道我给观众的生活带





“Playfulness and humour are qualities that I find very important. When I look at art myself I want to fall in love with it; I want to be entertained or I want to be disturbed. A good work of art needs to have some of those qualities; it can be extremely light or extremely dark, but it needs to provoke something.”

来了不同，哪怕这种不同只有一分钟。这才是最重要的，我觉得艺术家需要能让我们纯粹进行评论，而不是一味批判的空间。我们懂得趣味的重要性，从政治性和超政治性中抽离开来。

DR

这让我想起 Nina Simone 一句描述艺术家使命的话。她认为每种艺术家都有义务去“体现自己所处的时代。”

CD

我很喜欢她。很多伟大的艺术家都会以政治为主题，通过表演和极端行为进行创作。我不是在说我们都应该这么做，事实上，我觉得很多人不这么做是一件好事。我有时候会做这些，但并不会一以贯之，因为我不想被定义为只关注这一件事的艺术家。我喜欢解决难题，但是是以打开更多可能性为目标，而非是从单一角度去固化它，不然就成视觉营销了。寻找创建对话、引起思考、自省的方式，或者是让观众大哭、大笑才是我的目标。引起的对话内容根据作品内容而变，和崇高壮美的概念息息相关。艺术品的诞生应该给予人们精神性的、纯粹的体验，唤起崇敬和喜爱。我不是说要骗大家喜欢上我的作品，而是想通过和人们分享美，来引起强烈真挚的情感。《JOSS》是我目前为止最为成功的案例。较以往而言，新的纪录片在视觉方面会更加朴素，旨在分享在我看来十分重要的文化和信息。我们所处的时代是疯狂的，在充斥着假新闻的当下，信息还具有意义吗？我想要传递情感，赋予意义。我无意去挑衅、刺激。我并不介意这么做，因为它能引起讨论，但做冲击价值是我不会触碰的低级方式。让事物变得美丽是有趣的，但如果它又美又无聊，就无疑是个失败之举。

DR

所以你是在用流行视觉文化吸引更多受众，从而与之交流，促使他们进行更加开放的思考。或许这也是让严肃话题更具享受价值的方式，我想问：你是不是也在享受它呢？

CD

《NUII》太险恶了，它很美，但我会想敬而远之。其中包含了太多惯性。我生活在一个黑暗的时代里，拥抱黑暗是很重要的，艺术如果只有逃避现实的笑脸和欢乐，那也不行。最终还是在于平衡，在把玩暗号和视觉表达中寻找平衡。概念艺术是一种大众难以理解的形式，但如果你能把它和时装、流行文化融合起来的话，何乐而不为？这本身也很微妙。有些人通过这些方式取得了远超常人的成功。此外，我是一个很感性、会主动吸收信息的人。我读新闻比关心时装的频率要高。我会有意识地去这些事，保持清醒、保持敏感。我不是一个会跑到街上和警察打架的斗士，但我确信我的艺术作品能成为这种议题的一部分。我不是很确定我能否享受它……我

是一个讲趣味的人，也并不沉重。但我也是一个现实主义者，能清醒地意识到我们的环境有多糟糕。对自己的感情保持诚实是一件好事。

DR

我还想谈谈你最近的展览之一，“Method of Loci”。它的定义是一种通过环境、空间来加强记忆，找回信息的方式。能和我们介绍一下吗？

CD

这个展的诞生很自然。主题就是人类大脑所具备的、链接事物的特质。我想，“我怎么能？我为什么能？”一张视觉地图就此诞生。我用 logo、产品、电影、新媒介组成了一个参考体系，从中汲取创作了一系列小故事的不同篇章。其中之一是欧洲和世界范围内民族主义的产生，还有一个是希腊的纳粹运动，以及全球性的极右倾向，还有的是在讲欧盟经济衰退，都是在用流行语汇讨论更为真实、更具问题性的事。我会尽可能地利用我所拥有的资源，不管是实体的、还是概念的，我都会用他们去制造关联。我也会分析自己购买的商品，思考它们的意义，以及我将它们联系到其他事物上的意义。我对这种将两个成品融合起来的故事创作方式很感兴趣。

DR

以及创作一种能唤起个人记忆的视觉手段。

CD

没错。我也会通过这种诚实的、形而上的手法去探索做人、做艺术家以及这个时代自身的意义。两年前，我出了一场严重事故，所以作品也开始累积相应的情感深度。我在为新电影探索精神性的话题，因为精神性与物理性相对应的存在会是这个片子的主旨。在“Method of Loci”中，我并没有运用这种手法。它更像是一种比喻，容纳了我的各种引用。我在展览宣传单上加入了路德维希二世指示建造的新天鹅堡（迪士尼灰姑娘城堡的原型）。品牌宣传和大众审美之间存在着一定的关系。我也会思考一些地缘政治和环境问题，我做了两个重新上色的雕塑，一个是祈祷中的螳螂，还有一个是大型充气蟑螂。一个有关人类作为奴隶和捕食者的两面性比喻。

DR

在这种语境下，“fake”成了一个涵盖性术语，含义包括了模仿、演变、幻象等等，恰好与 Item Idem 还有山寨精神相契合。你对“-fake”这个概念有什么见解？

CD

山寨这个词源于中国中世纪，的原义是山上的城寨，寨主会带头从城里搜刮金银财宝，和罗宾汉劫富济贫的精神如出一辙。山寨是一种创作方式，黑了资本主义，操了知识产权，又制造了新内容。我一直强调的区别是，冒牌即仿真，比如让一个假的路易·威登包看起来和真的一样，它延续了阶级现状，满足想要显富的人的欲望。山寨则恰恰相反，它并不仿真，所以很真实，是各种符号的混合体，创造了新的事物。这个区别有些人明白，有些人不明白。在中国的山寨产地，人们时装感超群，走在街上、地铁上，浑身都是 swag。有在工厂工作的草根愿意为自己生产商品，也有只想买奢侈品和真品的中产阶级。很多人都会因为中国是山寨之王而感到羞耻，但在我看来，这就是中国的流行艺术，并且具有智识价值，反资本主义，击碎又重建了一切。

DR

最后，我想问问你最近搬到洛杉矶的事。为什么选择了洛杉矶呢？这个城市会为你的创作带来什么新影响吗？

CD

我很需要换一个环境。我在日本生活了五年，又去了纽约。纽约是个很神奇的地方，但又会把你身体内的生命力吸走。新人不断涌进，这个城市从极其富于创意渐渐变得越来越没创意，越来越贵族化、商业化。就自然景观而言，加州是世界上最美的地方之一。这里的光线给六十年代活跃于加州的 Light and Space Movement 艺术家们带来了无限影响。先前，我是一个更适应都市生活的人，但渐渐变得越来越喜爱自然。从城市景观而言，以前我居住的地方是垂直、忙碌、拥挤的，而现在，这个水平的城市让我有了完全不同的体验。我觉得洛杉矶是西部世界的最西点，大家都执着于做好自己的那件事。这里更悠闲，更适合现在的我，在这个年纪，我已经不需要镁光灯跟着走了。我在洛杉矶有更多可以学习的新事物：现代主义的审美、好莱坞、对净化身体的痴迷以及整容手术……一切都很迷人。我不一定会做相关的作品，但我对这些事情都很好奇。

DR

其实挺有趣的，洛杉矶也以人造感著称，这种虚假不一定带着贬义，更多是在调侃它口是心非、粉饰太平。听起来这是一个你的作品会受到欢迎的地方，也会适合你的电影拍摄，给你带来触手可及的资源。

CD

对。如果我的作品受到了环境影响，那也是再正常不过的事情。《NUII》是我目前为止唯一受加州风格影响的作品。我总感觉，来到加州的艺术家的首个作品应该是一部公路电影，这也是《NUII》

的起源之一，非常反乌托邦，类似《疯狂的麦克斯》。我在这儿待得越久，就越被好莱坞所吸引。我会开始欣然探索视效和化妆，甚至是尝试和制作室合作，我会以业余身份参与其中。还有很多要做的呢，时间会给我们答案。

1 Shanzhai Biennial 山寨双年展

图片均来自山寨双年展以及 Project Native Informant

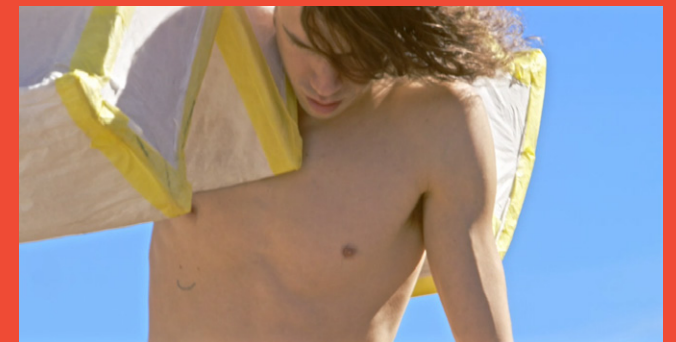
2 Method of Loci 轨迹的规律

照片均由 Bill Georgoussis 拍摄

3 NUII

电影剧照，来自《NUII》

ANTHROPOSCENE







Surrender into Sensation

129

Photography Su Yang

Styling Alvin Yu

Art direction Alex Slavycz

Models Rico Chen, Zhang Tianqi
at Elite, Zhao Yan Yang at Liquid
and Zhu Cong

Hair Lucy Liu

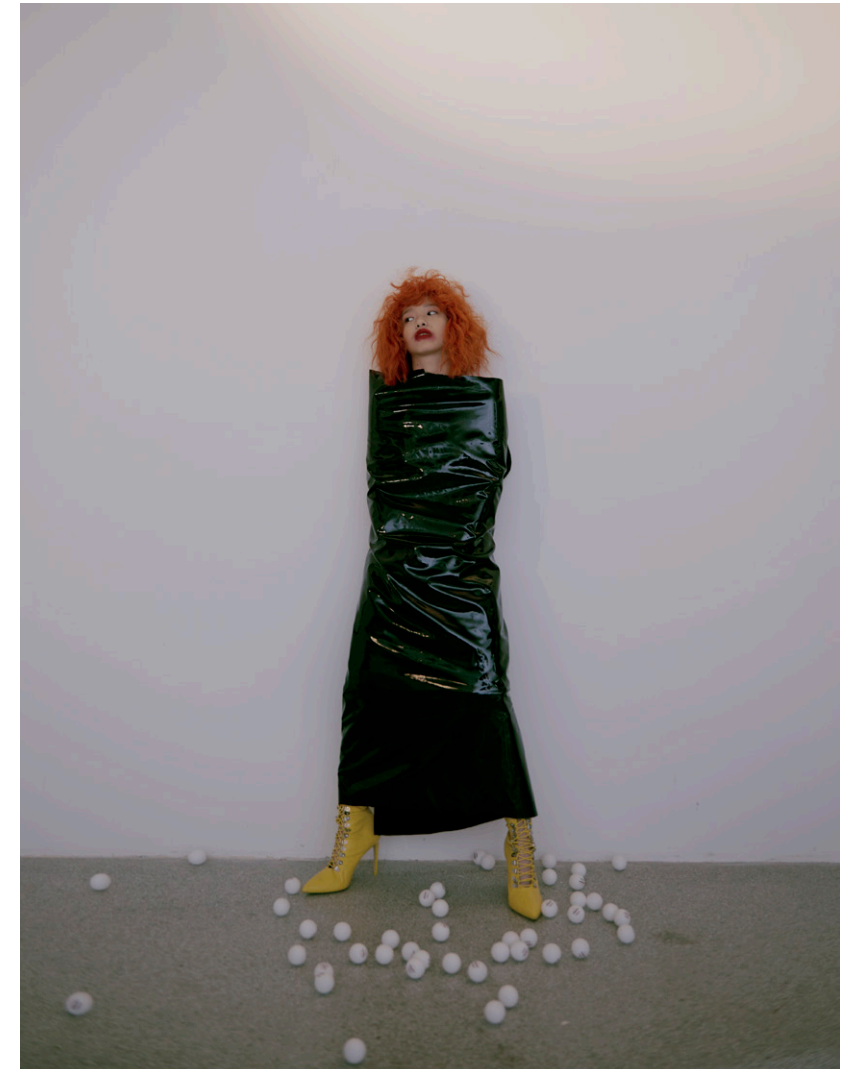
Make-up Jeffrey Shen





Dress by G.V.G.V; Boots by BALENCIAGA.









Neck piece, stylist's own; Top by ZARA; Belt by LOST GENERAL; Pants, model's own.



Dress by SHUSHU/TONG; Boots by MASHA MA.















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