

## TECHSTYLE SERIES 1.0: ARIADNE'S THREAD

新經緯系列 1.0：亞莉雅德妮的線球

'TECHSTYLE Series 1.0: Ariadne's Thread' is a two-part series comprised of a video art exhibition and an international discussion forum that seeks to exchange and generate knowledge to support the changing landscape of textile today. 'Ariadne's Thread' will survey the intersection of women and technology, a vital component of the industry's continued evolution. The title, 'Ariadne's Thread,' refers to Greek mythology, wherein Ariadne, daughter of Minos, helped Theseus escape from the confines of Minotaur's labyrinth with a ball of thread.

「新經緯系列 1.0：亞莉雅德妮的線球」的兩大專題活動，包括錄像藝術展及國際研討會，就著當代社會的紡織生態推動各個界別的知識、意念和技術交流，開啟多元對話。「亞莉雅德妮的線球」將焦點放在女性與科技的命題，兩者皆為推動工業持續發展的重要因素。「亞莉雅德妮的線球」一題源於古希臘神話的隱喻，克里特島國王的女兒亞莉雅德妮將一個線球交給鐵修斯，助他逃出迷宮。由此引伸，這個辭彙亦寓意以充滿創意的方式在千頭萬緒中找到解決難題的方法。

## ABOUT MILL6 FOUNDATION

關於六廠基金會

MILL6 Foundation is a non-profit arts and cultural institution and a charity in Hong Kong. Established in 2015 as part of The Mills heritage conservation project, the space is expected to be completed in 2018.

Centered on textile arts and culture, MILL6 is establishing a permanent collection whilst simultaneously curating a series of pre-opening programs consisting of: Exhibitions, Community Engagement, Learning, Heritage, Artists-in-Residence and Public Art. The non-profit institution aims to foster independent creative practice, as well as explore new meanings and experiences regarding textile arts and 'techstyle' innovation with local communities. We are committed to preserving the essence of local culture and heritage, conserving the valuable stories of the textile industry, and compel a continuous dialogue between Hong Kong and international creators. Our exhibitions and activities provide a way for local communities to 'look out' onto the outside world, and for international creatives to 'look in' on Hong Kong.

六廠基金會為非牟利藝術文化機構，並為香港註冊慈善團體。成立於 2015 年的六廠是南豐紗廠保育項目的一部分，預計於 2018 年完工。

以香港紡織藝術及文化為中心，六廠一方面構建永久館藏，一方面策劃一系列的展覽、社群參與活動、學習項目、保育及傳承、公共藝術計劃及藝術家駐場計劃，促進獨立創造之實踐，與本地社區共同探索紡織藝術和「新經緯」帶來的全新意義和經歷。六廠非牟利藝術文化空間旨在保存本地文化精髓，傳承紡織產業的珍貴故事，推動香港和國際創意人的持續交流。我們的展覽及活動提供「內與外」兩種視角：讓本地社區放眼國際，同時讓國際人才透過六廠認識香港。

## 'A THREAD THAT WEAVES US TOGETHER'

### Angelika Li

Director, MILL6 Foundation  
Autumn 2016

At the recent International Symposium of the Hangzhou Triennial of Fiber Art, I shared a clip of the epic Cantonese film 'Long Live Factory Girl' 「工廠妹萬歲」 (1969). It reflects a significant part of Hong Kong history, when the textile industry fed nearly half of the local population. Women contributed significantly to this industry, forming the cornerstone of Hong Kong's social and economic development.

As part of our pre-opening programming, MILL6 is launching 'TECHSTYLE Series 1.0 - Ariadne's Thread', the debut project led by our Senior Curator Mizuki Takahashi, who joined our team earlier this year. It opens with: 1.1 A Video Art Exhibition featuring 9 female artists whose works explore women's engagement in technology: Dara Birnbaum, Cao Fei, Tina Havelock Stevens, Vvzela Kook, Rachel Maclean, Natasha Nisic, Sputniko!, Magdalen Wong, and Ji Hye Yeom, followed by: 1.2 A Discussion Forum co-presented with the Asia Society Hong Kong Center, addressing four topics related to women, textiles and technology. The Forum will bring together a stellar lineup of academics, artists, curators and critics including the Museum of Fine Arts (Boston), University of Edinburgh, Hangzhou Triennial of Fiber Art, Hong Kong Research Institute of Textiles and Apparel, The Hong Kong Polytechnic University, Goldsmiths, Central Saint Martins and others, to explore the future of textiles.

None of this would be possible without the generosity of our Founding Donor, The D. H. Chen Foundation, and Main Donor, Nan Fung Group. Special thanks to Asia Society Hong Kong Centre, our Forum co-presenter, and catering sponsor Tastings Group. Our sincere thanks to all participating artists, panelists, partners, designers and technical experts. I am particularly indebted to Prof. Janis Jefferies and Edith Cheung for their guidance and insights, not to mention our Volunteer 001 Isabel Tang, for her tremendous assistance. A round of applause also to Team MILL6 for your dedication.

We hope this thread will continue to weave together different voices, stories, knowledges, experiences and energies. Looking forward to your participation!

## 「一個把我們編織在一起的線球」

### 李安琪

六廠基金會總監  
2016 年秋

最近，我在杭州纖維藝術三年展的國際研討會上，分享了一段拍攝於1969年《工廠妹萬歲》的電影片段。當時紡織業養活了香港近半數人口，其中女性的貢獻良多，奠下紡織業成為香港社會和經濟發展的重要基石。

「新經緯系列 1.0：亞莉雅德妮的線球」為六廠其中一個先鋒序幕，由今年初加入我們團隊的高級策展人高橋瑞木主理，內容包括 1.1- 錄像藝術展，為觀眾帶來九位女性藝術家的作品：達拉·畢恩包、曹斐、天娜·哈維洛克·史蒂芬斯、曲倩雯、麗素·麥蓮、娜塔莎·尼希克、人工衛星子！、黃頌恩及廉智惠。她們將通過不同媒介和藝術形式探討女性在科技領域的參與。我們十分高興能與亞洲協會香港中心首次合作舉辦一場國際研討會，女性、紡織與科技是今次研討會的關鍵議題。參與是次研討會的講者有來自波士頓美術館、愛丁堡大學、杭州纖維藝術三年展、香港紡織及成衣研發中心（HKRITA）、香港理工大學、金匠學院、中央聖馬丁藝術與設計學院等機構，當中有學者、推動紡織業發展的積極分子、專業人士、藝術家、策展人和藝評人；本研討會集世界各地不同世代的聲音，他們將會就紡織業的未來交流意見。

以上各項目得以成事，實有賴六廠創始捐助機構陳廷驊基金會及主要捐助機構南豐集團的慷慨支持。特別感謝研討會協辦機構亞洲協會香港中心，以及 Tastings Group 贊助餐飲服務。我亦衷心感謝各位參展藝術家、研討會講者、合作夥伴、設計師及技術專家的參與。從構思到籌備實行是次系列，珍妮絲·謝菲斯教授與張西美女士一直不吝賜教，分享她們的知識和經驗，令我獲益良多。另外，亦要特別感謝我們的志願者一號鄧美茵對我們團隊不遺餘力的幫助，及六廠隊員的不懈努力。

希望這一個線球可以不斷延續，將不同聲音、經歷、觀點、知識、能量連載一線。我們期待大家的參與！

## ‘ARIADNE’S THREAD’

### Mizuki Takahashi

Senior Curator, MILL6 Foundation  
Autumn 2016

With a focus on textiles, the TECH-STYLE Series aims to explore technology in art and culture. The inaugural edition sheds light on the subject of women and technology. Technology is strongly related to the production of subjectivities and social relations. In textile history, for instance, women have worked with technologies such as spinning machines, looms and sewing machines and as a result have developed skills, supported families and communities, and gained financial independence.

The title, ‘Ariadne’s Thread’, derives from a Greek myth about a wise woman named Ariadne. Ariadne is the daughter of Minos, king of Crete, and helps Theseus conquer the Minotaur’s labyrinth with a ball of thread. Throughout history, there has been a myriad of brave and smart women like Ariadne who have found solutions when confronted with difficult problems. TECHSTYLE Series 1.0: Ariadne’s Thread is an homage to women who have challenged and overcome difficult issues by using technology and textiles.

Video was an innovative technology for female artists in the 1970s. Freed from the restrictions present in traditional art forms such as painting and sculpture, female artists used video to interrogate and deconstruct identities and images that were fabricated by society. Since then, video has been a significant medium for women artists to investigate different subjects from their perspectives and pursue their artistic practices.

The video art exhibition of ‘Ariadne’s Thread’ introduces works by nine female artists, who either address the subject of technology in their art or create their works using new technologies. From textile technology to bio control, the subject matters in their works reflect social realities. Through a fresh lens, these artists allow us to see how technologies are embedded in our physical bodies, ways of thinking and sense of values.

Bringing together leading academics, curators and practitioners, the Discussion Forum begins with a broader notion of technology in textile production and then looks at various trials and experiments around textiles when building a sustainable society for the future. The multiple voices of the panelists are interwoven to present numerous options in engaging with society through textile culture and art. We hope that, through our programs, you will find the end of Ariadne’s thread.

## 「亞莉雅德妮的線球」

### 高橋 瑞木

六廠基金會高級策展人  
2016 年秋

「新經緯系列」以紡織為主軸，旨在探索科技與文化藝術的關係。首個年度項目「亞莉雅德妮的線球」聚焦於女性與科技的命題。科技與主觀性和社會關係的產生有莫大關係。從紡織業的歷史可以找到婦女善用科技的例子，她們使用紡紗機、織布機和縫紉機等進行生產，發展出一技之長，成為家庭或群體的支柱，取得經濟獨立的能力。

項目標題取材自古希臘神話中一位睿智女子亞莉雅德妮的故事。亞莉雅德妮是克里特島國王米諾斯的女兒，她把一個線球交給鐵修斯，協助他征服米諾陶爾的迷宮。歷史上如亞莉雅德妮般智勇雙全的女子，多不勝數，她們臨危不亂，善用機智，化險為夷。「新經緯系列 1.0：亞莉雅德妮的線球」向所有敢於面對挑戰，利用科技和紡織克服困難的女性致敬。

錄像於七十年代對女性藝術家而言是一項創新的科技，讓她們得以擺脫傳統藝術形式如繪畫和雕塑的限制，透過錄像來質疑和解構社會建構的身份和形像。自此，錄像成為女性藝術家從自身角度探索不同題材，追求藝術實踐的重要創作媒介。

「亞莉雅德妮的線球」錄像藝術展展出九位女性藝術家的錄像作品，她們或以藝術創作探討科技議題，或以新科技作為創作媒材。作品內容多元化，從紡織技術以至生物防治，透視當下的社會現實。藝術家以全新的角度揭示科技與我們的身體、思維方式以及價值觀之間千絲萬縷的關係。

國際研討會匯聚多位知名學者、策展人和藝術家，首先從廣義角度審視紡織科技概念，然後深入探討紡織領域中各種可持續發展的新嘗試與實驗。我們希望透過多元的聲音，交織成豐富的對話，迸發出嶄新的意念，推動社會的參與和互動，為紡織文化與藝術的未來發展帶來更多的可能性。希望我們精心策劃的節目能讓你得到啟發，從亞莉雅德妮中找到頭緒。

# 1.1 Video Art Exhibition 錄像藝術展

The exhibition features 9 female artists from around the world, presenting video works that explore women's engagement in technology across multiple disciplines.

展覽將展出 9 位來自世界各地的女性藝術家的錄像作品，在多個領域探討女性對科技的關注和參與度。

**2016.11.18 Friday 星期五**

**OPENING RECEPTION 開幕酒會**

6:30-8:30pm

**SHARING 分享**

7:10-7:30pm

Cao Fei 曹斐

Vvzela Kook 曲倩雯

**PERFORMANCE 表演**

7:30pm

Tina Havelock Stevens a.k.a White Drummer

天娜·哈維洛克·史蒂芬斯 (別號：白鼓手)

**EXHIBITION 展覽**

2016.11.19 – 2016.12.06

Tuesday to Sunday

星期二至星期日

11:30am-7:30pm

Closed on Monday 星期一休息

**VENUE 場地**

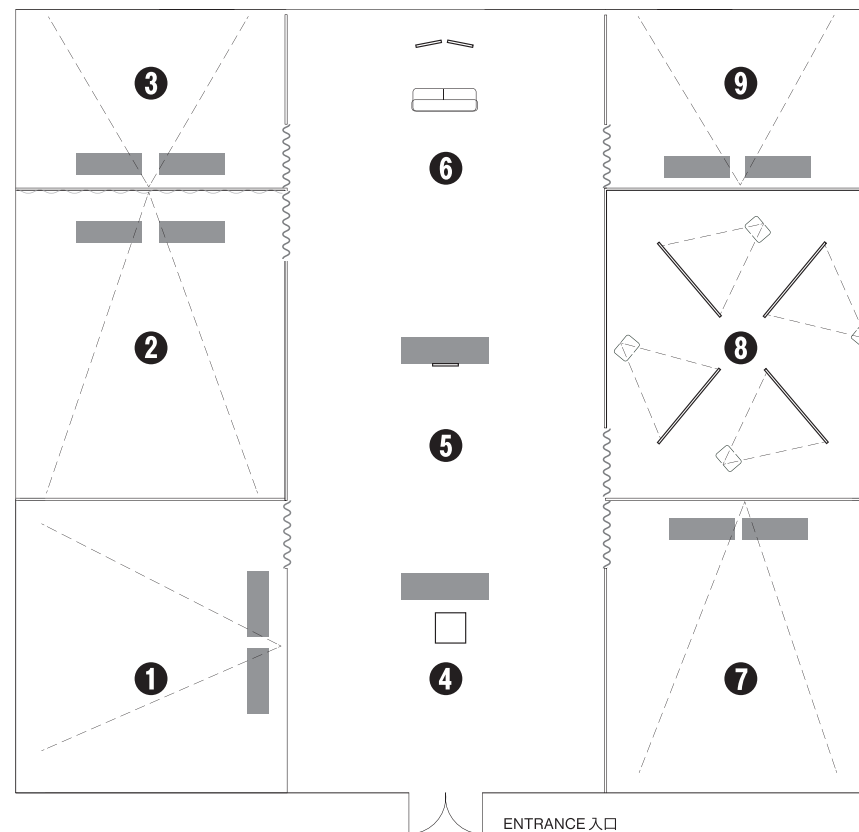
Exhibition Hall, 6/F, Sheung Wan Civic Centre,

Sheung Wan, Hong Kong

香港上環文娛中心 6 樓展覽廳

## EXHIBITION PLAN 展覽平面圖

Total duration: 106min 47sec.



**1 Vvzela Kook**  
曲倩雯

*Parallel*, 2012  
8min. 55sec.

**4 Dara Birnbaum**  
達拉·畢恩包

*Technology/Transformation:  
Wonder Woman*, 1978/9  
5min. 50sec.

**7 Rachel Maclean**  
麗素·麥蓮

*Feed Me*, 2015  
60min.

**2 Sputniko!**  
人工衛星子!

*Red Silk of Fate-Tamaki's Crush*, 2012  
5min. 9sec.

**5 Tina Havelock Stevens**  
天娜·哈維洛克·史蒂芬斯

*I Don't Want To Set The World On Fire*,  
2016  
3min. 10sec.

**8 Cao Fei**  
曹斐

*Strangers*, 2015  
4min. 18sec.

**3 Natacha Nisic**  
娜塔莎·尼希克

*Nord-women*, 2007  
5min. 20sec.

**6 Magdalen Wong**  
黃頌恩

*Let's Do Magic*, 2014  
2min. 18sec.  
*Make It Great*, 2014  
2min. 11sec.

**9 Ji Hye Yeom**  
廉智惠

*A Night with a Pink Dolphin*,  
2015  
21min. 47sec.

Some works contains mature and sexual oriented images which may not be suitable to all ages or may be offensive to some viewers.  
部分作品包含不雅內容，可能不適合所有年齡或對某些觀眾造成不安。

## Dara Birnbaum

達拉·畢恩包

B. 1946, Lives and works in New York  
生於 1946 年，現居及工作於紐約

Dara Birnbaum is a video and installation artist who has contributed to prolific discussions about women and technology since the 1970s. Television dominated media culture during this decade, and Birnbaum's early works reflect this by using found footage appropriated from popular television shows. Her early works tackled television as a language and particularly examined the way women have been stereotypically portrayed.

Through a dynamic televisual language of images, music and text, she exposes the media's embedded ideological meanings and posits video as a means of giving voice to the individual. While the constant updating of technology and digitization of the media has created a shift in the paradigm of contemporary art, Birnbaum has remained relevant and consistently prescient, adapting newly developed tools to her works.

Birnbaum's works have been included in numerous important exhibitions such as "America is Hard to See" at the Whitney Museum of American Art (2015) and "Cut to Swipe" at the Museum of Modern Art, New York (2014). She has been the recipient of distinguished awards, including the American Film Institute's Maya Deren Award for Independent Film and Video Artists and at the Chicago International Film Festival.



**Technology/ Transformation: Wonder Woman**

1987/ 9

Color, stereo sound

5min. 50sec.

Courtesy Electronic Arts Intermix, New York and the artist

達拉·畢恩包是一位錄像及裝置藝術家，自 1970 年代開始探討女性與科技之間的關係，創造豐富深入的對話。電視佔據了該年代的傳媒文化，畢恩包的早期作品便以來自流行電視節目的現成影片作為自己的創作素材，反映出相應文化，恰到好處。其早期創作把電視視作一種表達語言，著重探討當中的單一化女性形象。

畢恩包透過影像、音樂和文字等多樣的電視語言呈現媒體包含的理念和信息，錄像成為賦予個人表達聲音的媒介。隨着科技不斷更新，媒體數碼化，當代藝術形式也產生許多變化，畢恩包緊貼時代，更不乏先見之明，作品中常見新科技元素。

畢恩包的作品曾參加多個重要展覽，包括於惠特尼美國藝術博物館上演的「America is Hard to See」（2015 年）以及紐約現代藝術博物館的「Cut to Swipe」（2014 年）。畢恩包更曾獲美國電影學院為獨立電影與錄像藝術家所設的瑪雅·黛倫大獎以及芝加哥國際電影節獎項。

## Cao Fei

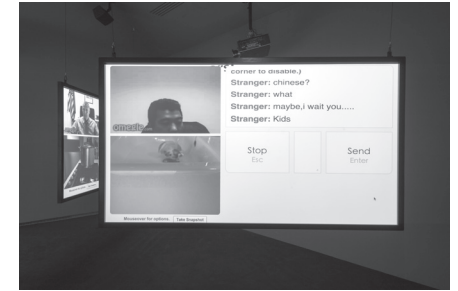
曹斐

B. 1978, Lives and works in Beijing  
生於 1978 年，現居及工作於北京

Cao Fei is a multimedia artist who works across several mediums including video, installation, and performance art. Her works explore the poetic drama of contemporary China and rediscover the conventional aesthetic of daily life.

Cao grew up in Guangzhou, next to Hong Kong. In the 1980s, she absorbed a number of influences from the soap dramas, music videos and films of Hong Kong pop culture. In Cao's video works, the soundtracks, editing rhythms and images themselves are essential for interpreting her cultural memories of the era; a time when China had just opened her door to the world.

Her previous works have been exhibited in numerous international biennales including the Biennale of Sydney (2006 and 2010), Moscow Biennale (2005), Shanghai Biennale (2004), Istanbul Biennale (2007) and Venice Biennale (2003, 2007 and 2015). She has also exhibited video works in Tate Modern, Guggenheim Museum, the International Center of Photography, MoMA and MoMA P.S.1 in New York, Centre Pompidou and Palais de Tokyo in Paris, among others.



**Strangers**

2015

Four-channel video installation

4 min. 18 sec.

Courtesy of the artist, Vitamin Creative Space and Omegle.com

曹斐是一位多媒體藝術家，創作形式涵蓋錄像、裝置和表演藝術。其作品探索當代中國的抒情故事，重現日常生活中的平凡美學。

曹斐在廣州長大，她於 1980 年代受到許多來自香港流行文化的電視劇、音樂錄像和電影的影響。在其錄像作品中，配樂、剪接節奏和影像都是對於理解其特別年代文化回憶的重要元素，而當時也正是中國剛剛對外打開門戶的年代。

曹斐的作品曾在多個國際雙年展中展出，包括悉尼雙年展（2006 及 2010 年）、莫斯科雙年展（2005 年）、上海雙年展（2004 年）、伊斯坦堡雙年展（2007 年）及威尼斯雙年展（2003、2007 及 2015 年）。她亦曾在泰特現代藝術館、古根漢美術館、國際攝影中心、紐約現代藝術博物館及 P.S.1 當代藝術中心、巴黎龐比度中心及東京宮等著名藝術機構展示其錄像作品。

# Tina Havelock Stevens

天娜·哈維洛克·史提芬斯

Lives and works in Sydney  
現居及工作於悉尼

With her educational background of film, sound, philosophy and cultural studies, it is difficult to limit Tina Havelock Stevens' practice to one category. From documentary filmmaking to drum performances, her humorous and experimental works represent a spirit of freedom that empowers the audience.

Havelock Stevens often works to recover the energy in physically decayed sites and bodies through her performances. For her, shooting a video is similar to improvising on a drum. Led by the right intuitive decisions, she has made films in unconventional environments such as ruins and underwater.

Her recent video works and performances include "Thunderhead", DARK MOFO and Performance Space, Carriageworks (2016) "White Drummer Ghost Class" National Portrait Gallery, Australia (2015) "White Drummer Submerge" (commissioned by MONA FOMA, 2013), "Lost and Profound" Octopus15 (2015), Gertrude Contemporary, "Grlz", 55 Sydenham Road (2016), "The Retro Spective Festival" PS122, NYC (2013). She won the Contemporary Section of the Fisher Ghost Art Prize, Campbelltown Arts Centre, with her Super 8 film "Little Egypt in Marrickville" (2013).



*I Don't Want to Set the World on Fire*

2016  
HD video, sound  
3min. 10sec.  
Courtesy of the artist

天娜·哈維洛克·史提芬斯的教育背景豐富，曾修讀電影、聲音、哲學與文化研究，所以很難絕對地把她的藝術歸類。無論是製作紀錄片，還是打鼓表演，她的作品充滿幽默感和實驗性，代表着一種自由精神，給予觀者力量。

哈維洛克·史提芬斯經常通過自己的表演為原本已衰落凋零的地點與身體注入新能量。對她而言，拍攝影片就像是即興打鼓，她曾隨着自己的直覺作出絕妙決定，在廢墟和水底等意想不到的地方拍攝影片。

其最近的錄像及表演作品包括在澳洲 DARK MOFO 藝術節和 Carriageworks 藝文中心表演空間上演的「Thunderhead」(2016年)、澳洲國立肖像博物館的「White Drummer Ghost Class」(2015年)、「White Drummer Submerge」(由 MONA FOMA 邀約製作 2013年)、Gertrude 當代藝術中心第 15 屆 Octopus 展覽「Lost and Profound」(2015年)、55 Sydenham Road 藝術空間的「Grlz」(2016年)，以及紐約市 PS122 表演空間的「The Retro Spective Festival」(2013年)。她曾以超 8 毫米膠片影片「Little Egypt in Marrickville」(2013年)在 Campbelltown 藝術中心 Fisher's Ghost 藝術大獎的當代組別勝出。

# Vvzela Kook

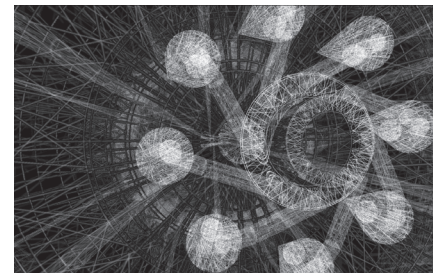
曲倩雯

B. 1990, Lives and works in Hong Kong  
生於 1990 年，現居及工作於香港

Vvzela Kook is a new media artist who mainly works in audiovisual mediums, including performance, theatre, generative video, drawing and installation. Drawing becomes an important approach in her work to observe and research the city, as well as an outlet for her imagination of future scenes. Her audiovisual works combine media with performance; they explore the possibility of coexistence between contemporary performance types, like dance or choreography, and computer-generated new media.

Kook's video works combine technology with her artistic practice to reproduce and convert urban cityscapes into an integrated virtual experience, guiding the audience on a cybernetic journey. The condensed textures in her works connect with multiple sensual levels in our perception and reintroduce the unexplored potential of video as a medium.

Kook has participated and shown her works in Microwave International Media Festival in Hong Kong (2016), K11 Shanghai (2016), Hong Kong Arts Festival (2015), Frischzelle Festival and Dusseldorf Festival (2012), Sound Art China Exhibition (2012) and "89+" program (2012) cocurated by Hans Ulrich Obrist and Simon Castets.



*Parallel*

2012  
HD video, sound  
8min. 55sec.  
Courtesy of the artist

曲倩雯是一位新媒體藝術家，主要以表演、劇場、自動生成影片、繪畫和裝置等視聽媒材創作。繪畫成為她觀察和研究城市的重要媒介，也是她幻想未來場景的表達手法。其視聽作品結合媒體與表演，探討不同當代表演形式的共存性，例如融合舞蹈、編舞與電腦生成新媒體的整體創作。

曲倩雯的錄像作品把科技和她的藝術創作結合在一起，重塑都市場景，並把它轉換為全面的虛擬體驗，帶領觀者走入一個異度之旅。其作品中壓縮的質感與我們認知的各個感知層次相連接，重新呈現錄像作為藝術媒材未被發掘的潛在可能性。

曲倩雯曾參展香港微波國際新媒體藝術節(2016年)、上海 K11 購物藝術中心展覽(2016年)、香港藝術節(2015年)、杜塞爾多夫 Frischzelle 藝術節(2012年)、中國聲音藝術大展(2012年)以及由 Hans Ulrich Obrist 與 Simon Castets 共同策劃的「89+」項目(2012年)。

## Rachel Maclean

麗素·麥蓮

B. 1987, Lives and works in Glasgow  
生於 1987 年，現居及工作於格拉斯哥

Rachel Maclean works across printing, media and photography to illustrate an imagined narrative in her video works, addressing issues of identity, social values and politics. Maclean creates special and unique characters that combine playful elements with unpredictable storytelling methods to guide the audience into her kitschy, fantasy world.

Wearing colorful costumes and dramatic makeup, Maclean is a multi-tasker, playing all of the characters in her videos and acting as artist, director, and performer. Her works are vivid, performative, critical, and supernatural, reflecting conventional contemporary circumstances in searching for our values and identities.

Her recent exhibitions include: "Wot u :- ) about?" HOME, Manchester (2016), "It's What's Inside That Counts" (2016) Frieze Film, London. Recent screenings of the video work in Athens and Luxembourg Film Festival (2016); Moving Pictures, British Council and Film London, (2015-16). Maclean won the Glasgow Film Festival's Margaret Tait Award (2013) and is nominated for the 2016 Film London Jarman Award. She will be representing Scotland at the 2017 Venice Biennale.



### Feed Me

HD video, sound  
60min.  
Courtesy of the artist and Video Umbrella

麗素·麥蓮的錄像創作涉及印刷、媒體和攝影，作品呈現出她所幻想的故事，針對身份、社會價值和政治議題。麥蓮創造出獨特的角色，充滿趣味，敘事手法出人意表，引領觀者走入她故作豔俗的奇幻世界。

麥蓮身穿炫彩戲服，妝容誇張，多才多藝，扮演影片中的所有人物，同時擔當藝術家、導演和表演者角色。她的作品生動，表演性豐富，具思想，並且神奇莫測，在當下大環境中尋找我們的價值與身份。

其近期展覽包括：曼徹斯特 HOME 劇場空間的「Wot u :- ) about?» (2016 年)、倫敦 Frieze 電影節「It's What's Inside That Counts」(2016 年)。其錄像作品在雅典和盧森堡電影節 (2016 年) 與英國文化協會和 Film London 之「Moving Pictures」(2015-16 年) 中放映。麥蓮曾獲格拉斯哥電影節瑪格麗特·泰特大獎 (2013 年)，並獲提名 2016 年 Film London 賈曼大獎。麥蓮將於 2017 年代表蘇格蘭參加威尼斯雙年展。

## Natacha Nisic

娜塔莎·尼希克

B. 1967, Lives and works in Malakoff  
生於 1967 年，現居及工作於馬拉科夫



### North - Women

2007  
Super 16 mm on video, stereo sound  
5min. 20sec.  
Courtesy of the artist

Natacha Nisic is intrigued by the intangible power generated from relationships between images, texts, representations and interpretations. Disappearance is a crucial theme for Nisic. Through research and interviews, she collects fragments of lost memories and muted voices from historical events.

Using various mediums such as Super 8 and 16mm film, video, photography and drawing to interrogate the nature of image, Nisic's works connect history to our own contemporaneity.

Nisic presented the solo exhibition "Echo" at the Jeu de Paume in Paris (2013). She has exhibited her work in numerous institutions such as the Metropolitan Museum of Photography in Tokyo (2010), K21-Kunstammlung Nordrhein Westfalen in Düsseldorf (2009), Centre Pompidou, Paris (2011), the Fondation Hermès (2014) and "Neriri Kiruru Harara — Mediacity Seoul" (2016) in Seoul. She has been selected in Villa Medici in Italy (2007) and Villa Kujoyama in Japan (2001 and 2016).

娜塔莎·尼希克對圖像、文字、表達和傳譯之間產生的無形力量十分感興趣。「消失」是其創作的重點。透過研究和訪問，她收集了許多歷史事件中被遺忘和掩蓋的回憶與聲音片段。

尼希克透過超 8 毫米和 16 毫米膠片電影、錄像、攝影和繪畫等媒材，研究影像的本質，其作品把歷史帶進了我們身處的社會。

尼希克在巴黎國立網球場現代美術館舉辦了個人展「Echo」(2013 年)，亦曾在東京都寫真美術館 (2010 年)、杜塞爾多夫北萊茵藝術中心 K21 館 (2009 年)、巴黎龐比度中心 (2011 年)、愛馬仕基金會 (2014 年) 及首爾國際媒體藝術雙年展「Neriri Kiruru Harara」(2016 年) 展出作品，並被選入意大利美第奇別墅 (2007 年) 及日本九条山別墅 (2011 及 2016 年)。

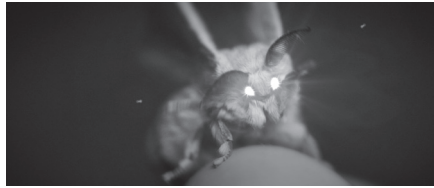
## Sputniko! 人工衛星子！

B. 1985. Lives and works in Boston and Tokyo  
生於 1985 年，現居及工作於波士頓及東京

Sputniko! creates machines, robotics, music and videos exploring issues surrounding technology and pop culture. She is currently an Assistant Professor at the MIT Media Lab and a graduate of London's Royal College of Art. Her graduation piece "Menstruation Machine—Takashi's Take" (2010) consists of a device that simulates bleeding and pain to mimic that of menstruation, to allow those without vaginas to understand the experience. The music video she made for this piece currently has over 550,000 views on YouTube.

Combining technology, music, fiction, and a pop culture touch, Sputniko! is not only an artist, but also a singer, writer, actress, model and even an idol. Her playful, boundary-breaking works examine the technology of everyday life, and rethink gender issues in relation to contemporary society.

Sputniko! has presented her film and installation works internationally in museums, such as MoMA in New York and the Museum of Contemporary Art in Tokyo. In 2016 she created her first permanent art pavilion at Teshima Island in Benesse's Naoshima Artsite for Setouchi Art Triennial.



### RED SILK OF FATE - TAMAKI'S CRUSH

2016

HD video, sound

5min. 09sec.

Project by Design Fiction Group, MIT Media Lab / Commissioned by Fukutake Foundation. Courtesy of the artist and SCAI The Bathhouse, Tokyo

人工衛星子！通過創造機械、機器人、音樂和錄像作品探討圍繞科技和流行文化的議題。她於倫敦皇家藝術學院畢業，現為麻省理工媒體實驗室的助理教授。其畢業作品「Menstruation Machine—Takashi's Take」（2010年）包括一部模擬月經時流血和痛楚的儀器，讓沒有子宮的人也可了解月經的感覺，她為該作品製作的音樂錄像在 YouTube 網站已有超過 550,000 次瀏覽率。

人工衛星子！的作品涵蓋科技、音樂、小說和流行文化，她不僅是一位藝術家，更是歌手、作家、演員、模特甚至偶像。她充滿玩味的跨媒介作品探討日常生活中的科技，反思當代社會中的性別問題。

人工衛星子！曾在紐約現代藝術博物館、東京都現代美術館等世界知名博物館展現其電影及裝置作品。2016年，她在瀨戶內國際藝術祭直島文化村的豐島建立起自己的首個永久性藝術展館。

## Magdalen Wong 黃頌恩

B.1981. Lives and works in Hong Kong and New York  
生於 1981 年，現居及工作於香港及紐約

Wong works with video, installation, photography, sculpture and drawing. She is inspired by objects as well as the neighborhoods around her. Often finding inspirations in markets, secondhand stores, and toy stores. She collects objects from her daily life, and displays an alternative perspective to their stories through projections, sounds, and lighting. Altering the audience's perception of everyday objects, she triggers our curiosity for the unordinary in the mundane.

Wong received the Freeman Foundation Asian Artists' Fellowship from the Vermont Studio Center Residency in 2010, and the Asia Pacific Artist Fellowship from the National Museum of Contemporary Art, South Korea in 2011. She recently completed a two-month residency at the Fjók Art Center, Iceland (2016). She has exhibited at Witte de With Center for Contemporary Art in The Netherlands (2014), Para/site Art Space (2006 - 2008) and Spring Workshop in Hong Kong (2015), among others.



### Let's Do Magic

2014

HD video, sound

2min. 18sec.



### Make It Great

2014

HD video, sound

2min. 11sec.

Courtesy of the artist

黃頌恩的藝術創作包括錄像、裝置、攝影、雕塑及繪畫。物件和周遭環境都是她的靈感來源，經常會在市場、二手商店和玩具店尋找靈感。她收藏自己生活中的尋常物件，通過投影、聲音和燈光，以另類的角度呈現它們的故事，改變觀者對這些普通物件的認知，引起我們在平凡中尋找不平凡的好奇心。

黃頌恩於 2010 年獲得佛蒙特藝術村駐村計劃 Freeman Foundation 亞洲藝術家獎助金，2011 年獲南韓國立現代美術館亞太區藝術家獎助金，最近剛在冰島 Fjók 藝術中心完成為期兩個月的駐場計劃（2016 年）。其作品曾在荷蘭維特·德維茨當代藝術中心（2014 年）、香港 Para Site 藝術空間（2006-2008 年）和 Spring 工作室（2015 年）等地展出。



# Ji Hye Yeom

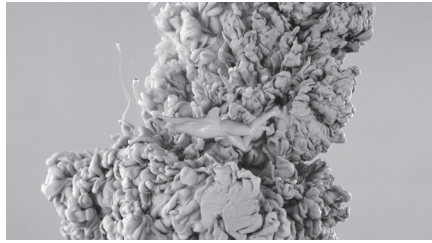
廉智惠

B.1982, Lives and works in Seoul  
生於 1982 年，現居及工作於首爾

Ji Hye Yeom actively participates in numerous artist-in-residence programs around the globe to exchange ideas with artists and cultural creators from different backgrounds and create transdisciplinary works. Yeom's works exist across mediums such as video, installation, sculpture and illustration.

Her works show her curiosity about the different cultures that she has encountered during her residencies. Beyond her interest with space, her works also address humanity, politics, and sociological elements in relation to space. Her style is sometimes ironic, sometimes thoughtful, shifting from ideological compositions referencing architectural space to a focus on social and political angles in her later works.

After participating in numerous residency programs in Ghana, Iran, Palestine, Brazil, and Colombia, she has had three solo shows including "All Exiles Have a Hidden Luck" in Artsonje Center Project Space, Seoul (2015), and has participated in several group exhibitions.



*A Night with a Pink Dolphin*

2015  
HD video, sound  
21min. 47sec.  
Courtesy of the artist

廉智惠積極參與世界各地的藝術家駐場活動，與各種背景的藝術家和文化製作人交流，創造跨界的作品。其作品形式包括錄像、裝置、雕塑和插畫。

其作品反映出她在不同國家駐場時面對各種文化的好奇心。除了對空間本身感興趣，她亦透過空間指向人性、政治和社會因素。其風格有時充滿諷刺，有時具有深刻思想，從早期圍繞建築空間的理念性構圖過渡到較後期專注於社會和政治角度的作品。

廉智惠曾在加納、伊朗、巴基斯坦、巴西和哥倫比亞參加藝術家駐場活動，過後舉辦了首爾 Artsonje 中心計劃空間的「All Exiles Have a Hidden Luck」(2015 年) 等三場個人展，並曾參與多個群展。

## 1.2 Discussion Forum 研討會

2016.12.03 Saturday 星期六

RECEPTION 登記

10:30am

DISCUSSION 研討會

11am-6pm

The public forum will be conducted in English.  
English-Cantonese simultaneous interpretation will be available.  
活動將以英語進行，輔以廣東話即時傳譯。



Seats are limited. Register before 25 November.  
座位有限，請於十一月廿五日登記留座。

Free admission 免費入場

PANELISTS 講者

Francesca Bray 白馥蘭

Edith Cheung 張西美

Ingrid Chu 朱珮璧

Janis Jefferies 珍妮絲·謝菲斯

Kinor Jiang 姜綏祥

Edwin Keh 葛儀文

Wessie Ling 凌穎詩

Liu Xiao 劉瀟

Anne Marr 安妮·馬爾

Pamela Parmal 彭美拉·帕爾馬

Sputniko! 人工衛星子!

Mizuki Takahashi 高橋 瑞木

Reiko Sudo 須藤 玲子

VENUE 場地

Asia Society Hong Kong Center, 9 Justice Drive,  
Admiralty, Hong Kong  
香港金鐘正義道九號亞洲協會香港中心

Cultural Journalism Campus (CJC), MILL6's Learning Program Partner, provides aspiring writers and critics with unique opportunities to explore the use of digital media as a new medium to communicate with the public about art and culture. Live-streaming of the discussion forum will be available on the MILL6 website and on Facebook.

CJC is an award-winning non-profit educational initiative spearheaded by journalist and critic Vivienne Chow. Inaugurated in 2014, CJC aims at promoting cultural journalism, art criticism and art appreciation among the younger generations while offering aspiring journalists and critics opportunities and exposure in the media and cultural sector.

## OPENING REMARK 開幕演講

SPEAKERS

### Angelika Li

Director, MILL6 Foundation

Angelika Li holds a BA (Hons.) in History of Art and Architecture from the University of Reading in the UK and an MA in Cultural Management from The Chinese University of Hong Kong. Appointed as the first gallery director of Sotheby's Gallery in Asia, she currently serves on the Art Advisory Panel of the MTR Corporation. She is the Director of MILL6 Foundation, a new non-profit cross-disciplinary platform with a focus on textile arts that aims to foster independent creative practice, as well as explore new meanings and experiences of textile arts and 'techstyle' innovations with local communities. The non-profit institution is committed to preserving the essence of local culture and heritage, conserving valued stories about the textile industry, and driving a continuous dialogue between Hong Kong and international creators.

Recent exhibitions and projects include 'New Ink: An Exhibition of Ink Art by Post 1970 Artists from the Yiqingzhai Collection' (2013), 'Old Master Q: What The @\$% Is Going On? Original Works by Alphonso Wong' (2014), art project 'It's the wall world' (2015) by Japanese artist collective Chim ↑ Pom at The Mills, the MILL6 Inaugural Exhibition 'Tracing some places' (2015) by Leung Chi Wo and 'Social Fabric: New Work by Mariana Hahn and Kwan Sheung Chi' (2016).

講者

### 李安琪

六廠基金會總監

李安琪為英國雷丁大學藝術與建築歷史(榮譽)文學士、香港中文大學文化管理碩士，曾擔任蘇富比亞洲區藝術空間首位總監，現時為香港鐵路有限公司藝術諮詢委員會委員及南豐六廠基金會總監。南豐六廠是一個非牟利的多元化項目平台，以紡織藝術為焦點，旨在促進獨立創意發展，並與本地社區合作，探索紡織藝術的新意義、為香港紡織藝術交織新篇章、尋探香港的「新經緯」。這間非牟利機構致力保存本地文化及傳統的精萃，保留香港紡織業的珍貴歷史故事，並推動香港與國際藝術家之間的持續交流。李安琪過往策劃的展覽包括「七十後：新水墨——怡情齋收藏展」(2013年)、「耐人尋味：王澤(王家禧)老夫子手稿展覽」(2014年)、日本前衛藝術團體 Chim ↑ Pom 於南豐六廠創作的「It's the wall world」系列(2015年)、南豐六廠基金會開幕展覽梁志和個展「那時那處」(2015年)、「未竟之緒：翰美娜與關尚智新作」(2016年)。

## KEYNOTE SPEECH 主題演講

SPEAKERS

### Sputniko!

Artist, Assistant Professor, MIT Media Lab

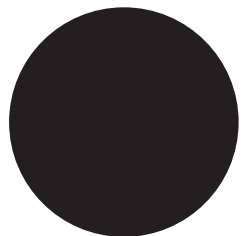
Sputniko! is a British/Japanese artist who creates machines, robotics, music and videos exploring issues surrounding technology and pop culture. A graduate of London's Royal College of Art, Sputniko!'s graduation piece 'Menstruation Machine—Takashi's Take' (2010), a device simulating bleeding and pain to mimic that of menstruation in order to allow men to understand the experience, was the first of her projects that caused ripples in the contemporary art scene and was just months later exhibited at the Museum of Contemporary Art Tokyo. Since then, Sputniko! has continued to produce playful, boundary-breaking work work examining the technology of everyday life, and has presented her film and installation works internationally in museums such as New York MoMA and the Museum of Contemporary Art Tokyo. In 2016 she created her first permanent art pavilion at Teshima Island in Benesse's Naoshima Artsite for the Setouchi Art Triennial.

講者

### 人工衛星子!

藝術家、麻省理工媒體實驗室助理教授

人工衛星子!是一位英日藝術家，她通過創作機械、機器人、音樂和錄像作品探討科技和流行文化的相關議題。她畢業於倫敦皇家藝術學院，其畢業作品「Menstruation Machine—Takashi's Take」(2010年)包括一部模擬月經時流血和痛楚的儀器，讓男人也可了解月經來潮的感覺，該作品是她在當代藝術界打響名堂的首個項目，完成一個月後即獲邀展於東京現代美術館。此後，她繼續創作充滿玩味的跨媒介作品，檢視日常生活中的科技；其電影及裝置作品曾在紐約現代藝術博物館、東京都現代美術館等各國博物館展出。她於2016年在瀨戶內國際藝術祭直島文化村的豐島建立起自己的首個常設藝術展館。



## WHERE ARE WOMEN'S VOICES IN TEXTILE AND TECHNOLOGY?

## SPEAKERS

### Edwin Keh

Chief Executive Officer,  
Hong Kong Research Institute of Textiles and Apparel



Edwin Keh is the CEO of the Hong Kong Research Institute of Textiles and Apparel. He is also part of the Faculty at the Wharton School, University of Pennsylvania and The Hong Kong University of Science and Technology, where he teaches supply chain operations.

Until April 2010, Edwin was the SVP COO of Wal-Mart Global Procurement. Prior to Wal-Mart, Keh managed a consulting group that has done work for companies regarding supply chains, manufacturing, and product design. The group also did work for non-profit organizations and charities. Edwin co-founded the Consortium For Operational Excellence in Greater China (COER GC). The Consortium is sponsored by the Wharton School and Tsinghua University.

Keh had a career as senior executive with several US consumer goods and retail companies. He was the Managing Director of Payless ShoeSource International, Donna Karan International, and Country Road Australia. He also worked for the United Nations High Commission for Refugees.

## SPEAKERS

### Janis Jefferies

Professor, Goldsmiths, University of London



Janis Jefferies is an artist, writer and curator. She is Professor of Visual Arts at Goldsmiths, University of London, also working with early career researchers and with developing practice research.

She trained as a painter (Sheffield School of Art, Maidstone College of Art and Camberwell College of Arts and Crafts) and in woven construction (Poznan Academy of Fine Arts, Poland) under Magdalena Abakanowicz. Jefferies is a pioneer in the field of contemporary textiles within visual and material culture and has been widely exhibited and published. Her areas of expertise lie at the intersection of arts and technology (textiles, performance, sound, and publishing).

She was one of the founding editors of *Textile; The Journal of Cloth and Culture* and co-editor of the first *Handbook of Textile Culture* (with Diana Wood Conroy and Hazel Clarke) for Bloomsbury Academic, and a contributor to *TEXTILE: Crafting Community* in 2016.

Jefferies was co-curator of the first Hangzhou Triennial of Fibre Art in China in 2013 and an exhibitor in 2016.

## MODERATOR/ COMMENTATOR

### Ingrid Chu

Public Programmes Curator, Asia Art Archive



Ingrid Chu is a curator and writer based in Hong Kong with experience at such leading museums and non-profit art organizations as Asia Art Archive, Hong Kong; Creative Time, New York; The Noguchi Museum, Long Island City; The Power Plant, Toronto; the CCA Wattis Institute for Contemporary Arts and the San Francisco Museum of Modern Art, San Francisco.

Chu's reviews, interviews, and articles have been featured in international contemporary art and culture publications including *Afterall*, *frieze*, *Kaleidoscope*, *Kaleidoscope Asia*, *Performa Magazine*, *TimeOut New York*, *Walker Art Center Magazine*, *Yishu*, and others. Chu was a 2012 Creative Capital | Warhol Foundation Arts Writers Grant Program Art Writing Workshop participant, and she is currently co-curating 'The Editorial', a program on independent art publishing in Asia (10-11 Dec.) with Kit Hammonds/Vernacular Institute as part of the Taipei Biennial 2016.

## 女性在紡織與科技的聲音

## 講者

### 葛儀文

香港紡織及成衣研發中心行政總裁



葛儀文是香港紡織及成衣研發中心 (HKRI-TA) 行政總裁，同時在賓夕法尼亞州大學華頓商學院及香港科技大學教授供應鏈營運課程。

直至 2010 年 4 月，葛儀文是全球零售連鎖集團沃爾瑪全球採購組織 (Wal-Mart Global Procurement) 的高級副總裁兼營運總監。此前，他是一個顧問團隊的管理人，此團隊曾為多間企業提供與供應鏈、生產及產品設計相關的諮詢服務，另外亦為非牟利組織及慈善機構提供顧問支援。葛儀文是大中華區卓越營運聯盟 (Consortium For Operational Excellence in Greater China, COER GC) 的聯合創辦人；該集團由華頓商學院與清華大學贊助。

葛儀文曾出任多間美國消費及零售企業的高級行政職位。此外，他曾擔任 Payless Shoe-source International、Donna Karan International 及 Country Road Australia 等企業的總經理，亦曾為聯合國難民事務高級專員公署工作。

## 講者

### 珍妮絲·謝菲斯

倫敦大學金匠學院教授



珍妮絲·謝菲斯 (Janis Jefferies) 是藝術家、作家兼策展人。她是倫敦大學金匠學院視覺藝術教授，同時與新晉研究人員合作，並發展實踐研究。她曾受繪畫訓練 (Sheffield 美術學院、Maidstone 美術學院及 Camberwell 美術與工藝學院)，並跟隨 Magdalena Abakanowicz 學習紡織技術 (波蘭波茲南美術學院)。謝菲斯揉合視覺及物質文化元素，是當代紡織藝術界的先驅。她的作品屢獲邀參展及出版。她擅長的領域介乎於藝術與科技之間 (紡織、表演、聲音和出版)。

她是《Textile: The Journal of Cloth and Culture》的創立編輯之一，也是 Bloomsbury Academic 出版的第一本《Handbook of Textile Culture》的聯合編輯 (與 Diana Wood Conroy 及 Hazel Clarke 合編)；2016 年她為《TEXTILE: Crafting Community》撰寫專文。

謝菲斯是 2013 年杭州第一屆纖維藝術三年展聯合策展人之一，並在 2016 年以展覽者身份參加。

## 主持和評論

### 朱珮瑩

亞洲藝術文獻庫公共項目策展人



朱珮瑩是一位以香港為基地的策展人兼作家，她曾與多間重要博物館及非牟利藝術組織合作，例如香港亞洲藝術文獻庫、紐約 Creative Time、長島市野口勇博物館、多倫多 The Power Plant、三藩市 CCA Wattis 當代藝術學院及三藩市現代藝術博物館。

朱珮瑩的評論、訪談及文章曾多次刊登於國際當代藝術及文化雜誌，包括《Afterall》、《frieze》、《Kaleidoscope》、《Kaleidoscope Asia 亞洲》、《Performa Magazine》、《TimeOut New York》、《Walker Art Center Magazine》、《Yishu》等。她參與了 2012 年 Creative Capital | Warhol Foundation Arts Writers Grant Program 的藝術創意寫作坊。目前她與 Vernacular Institute (藝術出版及策展大型項目) 的 Kit Hammonds 合作策劃亞洲獨立藝術出版專題項目「誌作」(The Editorial) (12 月 10-11 日)，該項目將於 2016 年台北雙年展舉行。

## WOMEN, TEXTILE AND TECHNOLOGY IN HONG KONG AND CHINA

## SPEAKERS



## Francesca Bray

Professor of Social Anthropology,  
The University of Edinburgh

Francesca Bray is a historian of science, technology and medicine in imperial China, trained in Chinese studies and anthropology. As an anthropologist, Bray is fascinated by the macro- and micro-politics of technologies, past and present. She has specifically looked at how technology has expressed and shaped gender roles throughout Chinese history. In *Technology and Gender: Fabrics of Power in Late Imperial China* (1997) and *Technology, Gender and History in Imperial China* (2013), Bray demonstrates how gender principles were woven into the very fabric of the Chinese empire, from cosmology and ideologies of rule to the material foundations of the state and the everyday practices of the domestic sphere.

Nan geng nü zhi (men plough, women weave) was a popular mantra for state officials and ordinary folk alike in imperial China: men's work in the fields fed the family and the empire, women's work at the spindle or loom clothed them. Bray's work analyses how these moral ideals fared in the face of dramatic changes in the Chinese economy and social order.

## SPEAKERS



## Wessie Ling

Reader in Fashion, Northumbria University

Wessie Ling is a trained cultural historian and artist who uses academic writing and visual art practice to address issues in fashion. The discourse of cultural identities in the production of fashion and the cultural property of fashion are common themes in her work.

Author of *Fusionable Cheongsam* (2007), she has written widely on the socio-cultural revolution of the Chinese dress, through which she has dissected the material culture in China.

Current projects include an edited volume on *Making Fashion in Multiple Chinas: Chinese Styles in the Transglobal Landscape* (2017, IB Tauris), a guest issue on 'Hyper-Text'(ile)s: Transnational Networks in Fashion Exchange' in *Textile The Journal of Cloth and Cultures*, and a special issue on *Inter-East Asian Fashion Production* for the journal *Visual Anthropology*.

A Reader in Fashion Practice at Northumbria University and a practicing visual artist, she uses text, audio and installations to address the soft power of fashion. She is currently a Visiting Scholar at the University of Hong Kong.

## MODERATOR/ COMMENTATOR

## Edith Cheung Textile Catalyst



Edith Cheung juggles her time between commercial and self-initiated projects. She takes interest in all textile-related matters, ancient and modern, East and West. After returning to Hong Kong from New York and Europe in the late 1980s, she started working as a costume designer in the film industry. At the 27th Golden Horse Award, Edith was awarded the Best Costume Design and Best Art Direction for her work in Director Yim Ho's 'Red Dust'.

She worked with private collections, museums and academics on the study of Chinese Textiles, with the items ultimately being used as a study archive for the public. From 2010- 2015, she also wrote a bi-weekly column for *Mingpao Weekly Magazine* on textile-related matters. Currently, her services include consultation work for the Fashion Archive at Hong Kong Design Institute, China National Silk Museum in Hangzhou, MILL6 Foundation in Hong Kong and the St. James Settlement Rehabilitation Services.

## 女性、紡織與科技在香港和中國的發展與趨勢

## 講者

## 白馥蘭

愛丁堡大學社會人類學教授



白馥蘭是中國古代科學、科技及醫藥歷史學家，曾受中國研究及人類學專業訓練。作為人類學家，白馥蘭對古今科技的宏觀及微觀政治深感興趣。她特別注重研究中國史上的科技如何反映及塑造性別角色。在其著作《技術與性別：晚期帝制中國的權力經緯》(2007年)及《帝制中國的科技、性別及歷史》(2013年)中，白馥蘭展示交織於中國帝制社會中的性別原則，包括從統治階級的天地觀及意識形態，以至國家的物質基礎和民間百姓的日常習慣。

在古代中國，全國上至官員下至百姓皆以男耕女織為基本社會概念：男人負責種田耕作，養育家庭和國家，女性則紡布織衣，為其裹身。白馥蘭在著述中分析，在中國經濟及社會秩序發生巨變的時代，這些道德理念如何繼續發展。

## 主持和評論

## 張西美 紡織研究及教育人士



張西美在商業和自發藝術項目之間遊走自如。她對關於紡織的一切都深感興趣，而且不論古今與中外。1980年代末，她從紐約及歐洲返回香港，自此開始成為電影界的服裝設計師。張西美曾榮獲第二十七屆金馬獎最佳服裝設計及最佳藝術指導，參與電影是嚴浩執導的《滾滾紅塵》。

她與私人機構、博物館及學術機構合作研究中國紡織品，當中所收集的織品最終被納入研究檔案庫，向公眾開放。2010至2015年期間，她為明報周刊撰寫關於紡織的專欄，每兩個星期刊登一次。目前，她為香港設計學院時裝資料庫(Fashion Archive)、杭州中國絲綢博物館、南豐六廠及聖雅各福群會復康服務提供諮詢。

## 講者

## 凌穎詩

英國諾桑比亞大學服裝設計系教授



凌穎詩是文化歷史學專家，也是一位藝術家，她透過撰寫學術文章及視覺藝術創作，討論時裝相關的議題。她經常在作品中探討時裝生產中的文化身份和時裝的文化內涵。

在其著作《Fusionable Cheongsam》(2007年)中，她詳盡地講述傳統長衫一直以來的變革及所反映的社會文化發展，從中剖析中國的物質文化。

目前，她的工作項目包括參與修訂《Making Fashion in Multiple Chinas: Chinese Styles in the Transglobal Landscape》(2017年，IB Tauris出版)；為《Textile The Journal of Cloth and Cultures》的「Hyper-Text」(ile)s: Transnational Networks in Fashion Exchange」撰寫客席文章；為期刊《Visual Anthropology》的特別專題「東亞區內的時裝生產」(Inter-East Asian Fashion Production)撰文。凌穎詩是英國諾桑比亞大學設計學院服裝設計部准教授，同時也是一位視覺藝術家，運用文字、聲音及裝置探討時裝的軟實力。目前她是香港大學訪問學者。

## TECHNOLOGY AND TEXTILE WITH RESPONSIBILITY

## SPEAKERS

## Anne Marr

Textile Designer; Course Leader, BA Textile Design  
Central Saint Martins, The University of the Arts London;  
Deputy Director of the Textile Future Research Centre



Anne Marr is currently the Course Leader for the BA of Textile Design at Central Saint Martins, as well as Deputy Director of the Textile Future Research Centre (TFRC), both based at the University of the Arts London.

Marr's research is based around the socio-cultural context of textiles, particularly the area of Urban Fabric, exploring understandings and boundaries of different textile-based approaches to respond to societal or urban needs and to create more empathetic communities.

Recent projects such as 'Threads and Yarns', supported by the Wellcome Trust, investigate the connection between materials and society in order to develop sustainable socio-responsive textiles that empathise with urban experiences and promote local ownership and community engagement. In her work, Marr aims to stimulate social innovation as well as push the boundaries of pattern and material design. In her latest collaboration with designer Rebecca Hoyes, Marr is developing new hybrid material research – combining soft textile properties with hard ceramic qualities and new kiln-based finishing techniques such as textile glazing.

## MODERATOR/ COMMENTATOR

## Mizuki Takahashi Senior Curator, MILL6 Foundation

Mizuki Takahashi is currently working as a senior curator at MILL6 Foundation in Hong Kong. After serving as a founding curatorial staff member at Mori Art Museum in Tokyo from 1999-2003, Takahashi worked as a senior curator at Contemporary Art Center, Art Tower Mito, and realized numerous trans-disciplinary exhibitions addressing various artistic forms including manga, film, fashion, performance and visual art.

Her curated exhibitions in and outside Japan include 'KITA!!: Japanese Artists Meet Indonesia' (2008, Co-curated with Hideki Toyoshima); 'Eight Days: Beuys in Japan' (2009); 'Quiet Attentions: Departure from Women' (2011); 'Tadasu Takamine's Cool Japan' (2012); 'You reach out – right now - for something: Questioning the Concept of Fashion' (2013); and 'Jung Yeondoo: Just Like the Road across the Earth' (2015).

Takahashi was a research fellow at Central Saint Martins, The University of the Arts London from 2015 to 2016, and writes and gives lectures in Asia and Europe.

## SPEAKERS

## Reiko Sudo

Artist; Director of Nuno



Reiko Sudo is a professor at Tokyo Zokei University and Design Director of Nuno Corporation of an innovative textile company in Tokyo, Japan. Nuno is internationally known for interweaving traditional techniques and aesthetics with new technologies.

Experimenting with various materials from silk to metal, Sudo has been concerned with the recycling and upcycling of textiles and the environmental effect of textile production.

Sudo has participated in numerous group shows worldwide and has been the focus of exhibitions in Japan, Iceland, the UK and the US, and her works are represented in the permanent collections of many institutions including the Museum of Modern Art, New York; the Victoria & Albert Museum, London; and the Tokyo National Museum of Modern Art Craft Gallery.

## 技與紡織責任

## 講者

## 安妮·馬爾

紡織品設計師、倫敦藝術大學中央聖馬丁藝術與設計學院紡織品設計系學士課程系主任、及其學院旗下的紡織未來研究中心副總監



安妮·馬爾是倫敦藝術大學中央聖馬丁藝術與設計學院紡織品設計系學士課程系主任及該學院旗下的紡織未來研究中心副總監。

馬爾從社會文化的背景研究紡織業，尤其是「城市結構」(Urban Fabric)的範疇，她探索以紡織為本的不同方法如何回應社會和城市的需要及創造更具人情味的社區環境，以及這些方法的概念和界限。

她最近的項目包括由英國惠康基金會支持的「Threads and Yarns」，項目內容是探討物質與社會之間的連繫，從中發展可持續、具社會責任的紡織業，其須與城市生活息息相關，並推廣本地擁有權及社區參與。

馬爾的工作目標是推動社會創新，並突破圖案及物料設計的界限。她最近與設計師 Rebecca Hoyes 合作，研發新型混合材料，結合織物的軟質感和瓷器的硬度，以及織物上釉等需在窯中完成的新裝飾技術。

## 主持和評論

## 高橋 瑞木 六廠基金會高級策展人

高橋瑞木是六廠基金會高級策展人。在 1999 至 2003 年間，她是東京森美術館的初創策展成員，後來在水 芸術館的現代美術中心擔任高級策展人，並實現了多項跨領域展覽，展示不同藝術形式，包括漫畫、電影、時裝、表演及視覺藝術。

她在日本國內外策展過的展覽包括「KITA!!: Japanese Artists Meet Indonesia」(2008 年，與豐嶋秀樹合作策展)；「Eight Days: Beuys in Japan」(2009 年)；「Quiet Attentions: Departure from Women」(2011 年)；「Tadasu Takamine's Cool Japan」(2012 年)；「You reach out – right now - for something: Questioning the Concept of Fashion」(2013 年)及「Jung Yeondoo: Just Like the Road across the Earth」(2015 年)。高橋是 2015 至 2016 年倫敦藝術大學中央聖馬丁藝術學院的研究員，亦在亞洲和歐洲各地寫作及授課。

## 講者

## 須藤 玲子

藝術家、NUNO 總監



須藤玲子是東京造形大學教授及東京 NUNO 集團設計總監；NUNO 集團是日本東京一間創新紡織公司，以新科技融合傳統技術和美術而聞名於國際。

須藤用絲綢以至金屬等不同物料進行實驗。她關注紡織品的回收和升級再造，及紡織生產對環境的影響。

須藤的作品曾參與世界各地多場群展，在日本、冰島、英國和美國展覽會上屢受矚目。她的作品獲多間機構永久收藏，包括紐約現代藝術博物館、倫敦維多利亞與阿爾伯特博物館、東京國立近代美術館的工藝館。

## TOWARD A NEW HORIZON IN TEXTILE EXHIBITION

## SPEAKERS

## Pamela Parmal

Curator, David and Roberta Logie Department of Textile and Fashion Arts, Museum of Fine Arts, Boston



Pamela Parmal began work at the MFA in 1999 as Associate Curator, became Curator and Department head in 2004 and was appointed Chair of the David and Roberta Logie Department of Textile and Fashion Arts in 2014. She oversees an encyclopaedic collection of textiles and dress, the highlights of which include Peruvian textiles, Japanese costumes, 18th century European and American embroideries, and cashmere shawls.

She has curated a number of exhibitions including 'Fashion Show: Paris Collections' in 2006; 'The Embroideries of Colonial Boston' in 2012; and '#techstyle' in 2016. Parmal received a Masters Degree from the Fashion Institute of Technology in New York City. The University of Wisconsin granted her BAs in Art History and French. Before taking her position at the MFA, she worked as Assistant and then Associate Curator for the Museum of Art, Rhode Island School of Design where she served as co-project director during the planning stages for the NEH funded exhibition and catalogue, 'From Paris to Providence: The Tirocchi Sisters Dressmaking Shop', and curated the exhibition 'Geoffrey Beene', for which she also wrote the accompanying catalogue.

## MODERATOR/ COMMENTATOR

## Kinor Jiang Associate Professor, The Hong Kong Polytechnic University



Kinor Jiang's research has focused on technologies of physical and chemical treatments of textiles, and he has been devoted to innovative fashion and textile designs. He has achieved breakthroughs in research on decorative and functional textiles and their usages in fashion design, which have opened new routes in improving textile functions and enhancing apparel aesthetics. Kinor Jiang is an Associate Professor of the Institute of Textiles and Clothing, The Hong Kong Polytechnic University; a Member of the China Arts and Crafts Association; a Member of the standing committee of Fiber Art Association of China; and Fellow of the Royal Society of Arts. He also devotes his time to textile and fashion design curations. Kinor Jiang holds Chairman of ITC Fashion & Textile Resource Centre and The Fashion Gallery, and is curator in the Shenzhen Modern Design Museum and China National Silk Museum.

## SPEAKERS

## Liu Xiao

Curator, 2016 Hangzhou Triennial of Fiber Art



Liu Xiao is the Curator of the Second Hangzhou Triennial of Fibre Art in 2016, the co-curator of the 'Social Factory: The 10th Shanghai Biennale' in 2014, and the curator of the 'Resolution Power' exhibition in West Bond 2013: A Biennial of Architecture and Contemporary Art.

Graduating from the Institute of Contemporary Art and Social Thoughts in China Academy of Art, Xiao – a former researcher in the Guangdong Museum of Art – has in recent years been deeply involved in large-scale academic exhibitions and the West Bond Biennial of Architecture and Contemporary Art. Currently, her research and practice can be divided into three parts: taking part in the planning of contemporary art exhibitions, writing articles about social thoughts, and long-term and large-scale independent research projects.

In addition to organising numerous exhibitions, Xiao also helped publish several books including Farewell to Post-Colonialism and related series (2008-2012), Rehearsal (2010), Ho Chi Minh Trail (2010), Reactivation: the 9th Shanghai Biennial (2012), The Academy of Reciprocal Enlightenment Series (2012), and Social Factory: the Tenth Shanghai Biennial (2014).

## 紡織展覽新領域

## 講者

## 彭美拉·帕爾馬

波士頓美術館 David and Roberta Logie Department of Textile and Fashion Arts 策展人



彭美拉·帕爾馬 (Pamela Parmal) 自 1999 年起擔任波士頓美術館 (MFA) 副研究員，直至 2004 年出任策展人暨部門主管，再於 2014 年獲委任為 David and Roberta Logie 紡織及時裝藝術部門 (David and Roberta Logie Department of Textile and Fashion Arts) 策展人。她負責管理館內豐富的紡織品及服飾珍藏，當中精品包括秘魯紡織品、日本和服、十八世紀歐洲及美國繡花工藝品及羊絨披肩。

她策劃過多場展覽，包括 2006 年「Fashion Show: Paris Collections」、2012 年「The Embroideries of Colonial Boston」及 2016 年「#techstyle」。帕爾馬在紐約時裝學院取得碩士學位，亦是威斯康辛大學藝術史及法語學士。在出任波士頓美術館一職前，她曾先後擔任羅德島設計學院藝術博物館的助理及副研究員；她在該館曾為美國國家人文基金會 (NEH) 資助的展覽及圖錄「From Paris to Providence: The Tirocchi Sisters Dressmaking Shop」的計劃階段擔任聯合項目負責人；此外亦策劃了展覽「Geoffrey Beene」，並為展覽撰寫圖錄。

## 主持和評論

## 姜綏祥 香港理工大學副教授



姜綏祥的研究焦點是紡織品的物理及化學處理技術，同時亦一直致力於時裝創意及紡織品設計。他在研究裝飾和實用紡織品、及其在時裝設計的應用方面屢有突破，為改良紡織品功能和增加服飾美感開闢了新徑。姜綏祥是香港理工大學紡織及制衣學系副教授、中國工藝美術協會成員、中國纖維藝術協會常務委員會成員及英國皇家文藝學會成員。此外，他亦參與紡織品及時裝設計的策展工作。姜綏祥目前擔任理工大學紡織及制衣學系旗下的時裝及紡織品資源中心 (ITC Fashion & Textile Resource Centre) 及 The Fashion Gallery 主席；也是深圳現代設計博物館和中國絲綢博物館的策展人。

## 講者

## 劉灑

2016 年第二屆杭州纖維藝術三年展策展人



劉灑是 2016 年第二屆杭州纖維藝術三年展策展人、2014 年第十屆上海雙年展「社會工廠」聯合策展人及西岸 2013 建築與當代藝術雙年展影像特展「解像力」策展人。

劉灑畢業於中國美術學院當代藝術與社會思想研究所，曾為廣東美術館研究部研究員。近年她積極投入大型學術展覽及當代藝術及建築與雙年展。目前，她的研究和實踐可分為三部分：當代藝術策展實踐，社會思想話題寫作，及歷史長久的大規模獨立研究計劃。除了策劃過多場展覽，劉灑亦協助出版了數本書籍，包括《與後殖民說再見》及相關系列 (2008-2012 年)《巡迴排演》(2010 年)《胡志明小道》(2010 年)《第九屆上海雙年展：重新發電》(2012 年)、《圓明學院讀本系列》(2012 年)、及《第十屆上海雙年展：社會工廠》(2014 年) 等。

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