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
豐紡織保育項目的一部分，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。
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 Jeffrey 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!

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’ (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: 11 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, Sputnikol, Magdalena Wong, and Ji Hye Yeom, followed by: 12 A Discussion Forum co-presented with the Asia Society Hong Kong Center, addressing four topics related to women, textile and technology. The Forum will bring together a stellar line-up 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.

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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 context 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.
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
Vzuela 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
香港上環文中心 6 樓展覽廳

1 Vzuela Kook 曲倩雯
Parallel, 2012
8min. 55sec.

2 Sputnik! 人工衛星！
Red Silk–Tamaki’s Crush, 2012
5min. 9sec.

3 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.

4 Dara Birnbaum
達拉·畢恩包
5min. 50sec.

5 Rachel Maclean
麗絲·麥謬
Feed Me, 2015
60min.

6 Cao Fei 曹斐
Strangers, 2015
4min. 18sec.

7 Natacha Nisic
娜塔莎·尼希克
Nord Women, 2007
5min. 20sec.

8 Magdalena Wong
黃頌恩
Let’s Do Magic, 2014
2min. 18sec.
Make It Great, 2014
2min. 11sec.

9 Ji Hye Yeo
廉智恩
A Night with a Pink Dolphin, 2015
2min. 47sec.

Some works contains mature and sexual oriented images which may not be suitable to all ages or may be offensive to some viewers.
部分作品含有低俗及色情內容，可能不適合所有年齡層段或對此類題材敏感之人士。

Total duration: 106min 47sec.
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 posit 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.

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.

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Tina Havelock Stevens

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.


Vzuela Kook

Vzuela 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 re-introduce 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), Frischzell Festival and Düsseldorf Festival (2012), Sound Art China Exhibition (2012) and "89+" program (2012) cocrated by Hans Ulrich Obrist and Simon Castets.
Rachel Maclean
麗素·麥蓮

B. 1967. Lives and works in Glasgow
生於1967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 director, actor, 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.

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

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-Kunstsammlung 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 Medicis in Italy (2007) and Villa Kujoyama in Japan (2001 and 2016).

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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 - TAKASHI'S CRUSH
2016
HD video, sound
5min, 01sec.
Project by Design Fiction Group, MIT Media Lab / Commissioned by Fukuoka Foundation. Courtesy of the artist and SCAl The Bathhouse, Tokyo

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 Fjúk Art Center, Iceland (2016). She has exhibited at Witle de With Center for Contemporary Art in The Netherlands (2014), ParaSite Art Space (2006 - 2008) and Spring Workshop in Hong Kong (2015), among others.

Let's Do Magic
2014
HD video, sound
2min, 15sec.
Courtesy of the artist

Make It Great
2014
HD video, sound
2min, 15sec.
Courtesy of the artist

黃頌恩的藝術創作包括攝影、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、二手貨店和玩具店尋找靈感。她收集日常生活中尋常物件，通過投影、聲音和燈光，從另類的角度呈現他們的故爭。她嘗試喚起觀眾對周遭事物的創作性好奇心，使我們對日常生活中尋常物件有不同見解。

Ji Hye Yeom actively participates in numerous artist-in-residency programs around the globe to exchange ideas with artists and cultural creators from different backgrounds and create interdisciplinary 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 Artesjon Center Project Space, Seoul (2015), and has participated in several group exhibitions.

The public forum will be conducted in English. English-Cantonese simultaneous interpretation will be available.


CJJC is an award-winning non-profit educational initiative spearheaded by journalist and critic Vivienne Chow. Inaugurated in 2014, CJJC 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.
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' innovation with local communities.

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 Taishing 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.

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 ArtJuli, frieze, Kaleidoscope, Kaleidoscope Asia, Performa Magazine, Time Out New York, Walker Art Center Magazine, Yishu, and others. Chu was a 2012 Creative Capital | Warhol Foundation Artists Grant Program Art Writing Workshop participant, and she is currently co-curating ‘The Editorial’, a program on independent art publishing in China (10-11 Dec.) with Kit Hammonds/Vernacular Institute as part of the Taipei Biennial 2016.

女姓在織織與科技的聲音

講者

葛佩文
香港紡織及成衣研發中心行政總裁

葛佩文是香港紡織及成衣研發中心（HKRITA）行政總裁，同時在賓夕法尼亞大學沃爾荷藝術學院及香港科技大學供應鏈與數字化課程

在2010年4月，葛佩文於全球零售商德國沃爾海姆全球採購組織（Walt-Mart Global Procurement）的高級副總裁兼副總裁。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供應鏈集成、生產及產品設計相關的諮詢服務．另外，為非牟利組織及慈善機構提供顧問支援。葛佩文是大中華區卓越供應鏈聯盟（Consortium For Operational Excellence in Greater China, COER GC）的聯合創辦人；該機構由華盛頓大學與清華大學贊助。

葛佩文亦曾任多間美國消費及零售企業的高級行政職位，此外，他擔任Payless ShoeSource International，Donna Karan International及Country Road Australia等企業的總經理，並曾為聯合國難民事務高級專員公署工作。

蔣子紓
台灣大學藝術與文化產業學士

蔣子紓於2013年於工業設計藝術及科學學士

蔣子紓於2013年於工業設計藝術及科學學士

她是一位藝術家和作家，也是倫敦大學金匠學院視覺藝術教授，同時與新藝術研究人員合作，並發展實踐研究。她曾受藝術訓練（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）。

謝菲斯於2013年於利物浦藝術與設計三年展設計比賽之一，並在2016年以展覽客戶身份參加。

主持和評論

朱佩文
藝術與文化產業學士

朱佩文認為香港為本底的策展人兼作家，她曾與多間重要博物館及非牟利藝術組織合作，例如香港藝術文獻庫、紐約Creative Time、長崎市野口勇博物館、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。

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.

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


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, M.I.L.L6 Foundation in Hong Kong and the St. James Settlement Rehabilitation Services.

論題2

女性、紡織與科技在香港和中國的發展與趨勢

講者

白話蘭

香港大學社會人類學教授

白話蘭是中國古代科學、科技及醫藥歷史學家，曾於中國研究及人類學專業訓練。作為一位人類學家，白話蘭對古今科學的宏觀及微觀政治影響興趣。她特別注重研究中國史上的科技如何反映及變遷性別角色。在其著作《技術與性別：晚晴帝制中國的權力編織》（2007年）及《帝制中國的科技、性別及歷史》（2013年）中，白話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，以及國家的物質基礎和民間百姓的日常生活。

在著作《Fusional Cheongsam》（2007年），她詳盡地討論傳統長衫一直以來的變革及其所反映的社會文化發展，從中解析中國的物質文化。

目前，她的工作項目包括參與編修《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Hypher-Text, (ile) Transnational Networks in Fashion Exchange撰寫客座文章；《Visual Anthropology》的特別專題“東亞區內的時裝生產-Inter-East Asian Fashion Production”撰文。凌顯詩是英國諾桑比亞大學設計學院服裝設計師暨教授，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。

論者

凌顯詩

英國諾桑比亞大學服裝設計系教授

凌顯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內在意義。

目前她的工作項目包括參與編修《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Hypher-Text, (ile) Transnational Networks in Fashion Exchange撰寫客座文章；《Visual Anthropology》的特別專題“東亞區內的時裝生產-Inter-East Asian Fashion Production”撰文。凌顯詩是英國諾桑比亞大學設計學院服裝設計師暨教授，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。

講者

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感興趣，而且不論古今與中外。1980年代末，她從紐約和歐洲返回香港，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，參與電影是嚴咏勳執導的《浪花紅塵》。

她與私人機構、博物館及學術機構合作研究中國紡織品，當中所收集的藏品最終被納入研究檔案庫。而公開開放。2010年至2015年期間，她為明報月刊撰寫關於紡織品的專欄，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、南豐六館及聖雅各福群會復康服務提供諮詢。
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

Reiko Sudo
Artist; Director of Nuno

Reiko Sudo is a professor at Tokyo Zokei University and Design Director of Nuno Corporation. She also works for an innovative textile company in Tokyo, Japan. Nuno is internationally known for its unique weaving techniques and aesthetics with new technologies.

Sudo has participated in numerous exhibitions 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.

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 multidisciplinary exhibitions addressing various artistic forms including manga, film, fashion, performance and visual art.

Her curated exhibitions in and outside Japan include ‘KITAI: Japanese Artists Meet Indonesia’ (2008, Co-curated with Hideki Toyoshima); ‘Eight Days: Beays in Japan’ (2008); ‘Quiet Attentions: Departure from Women’ (2011); ‘Tadasu Takamine’s Cool Japan’ (2012); ‘You reach out – right now – for something: Questing 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.
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.

SPEAKERS

Liu Xiao
Curator, 2016 Hangzhou Triennial of Fiber 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.


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 curation. 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.

Session 4

紡織展覽新領域

講者

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年出任策展人與部門主管，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織物及服飾收藏，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。


講者

劉瀟
2016年第二屆杭州纖維藝術三年展策展人

劉瀟是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2013年建築與當代藝術雙年展影像特展‘解像力’策展人。

劉瀟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、社會藝術理論編寫，以及歷史長久的大規模獨立研究計劃。除了策劃過多場展覽，劉瀟亦協助出版了數本書籍，包括《與奧亂世界再見》及相關系列（2008-2012）《圖案演繹》（2010年）《小書記》（2010年）《第九屆上海雙年展：重新發電》（2012年）及《圖案學讀本系列》（2012年）及《第十屆上海雙年展：社會工廠》（2014年）等。

主持和評論

姜鬆祥
香港理工大學副教授

姜鬆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。姜鬆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美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。姜鬆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。
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