

# DIALOGUES

# 千年對話

ISBN 978-988-8611-20-1

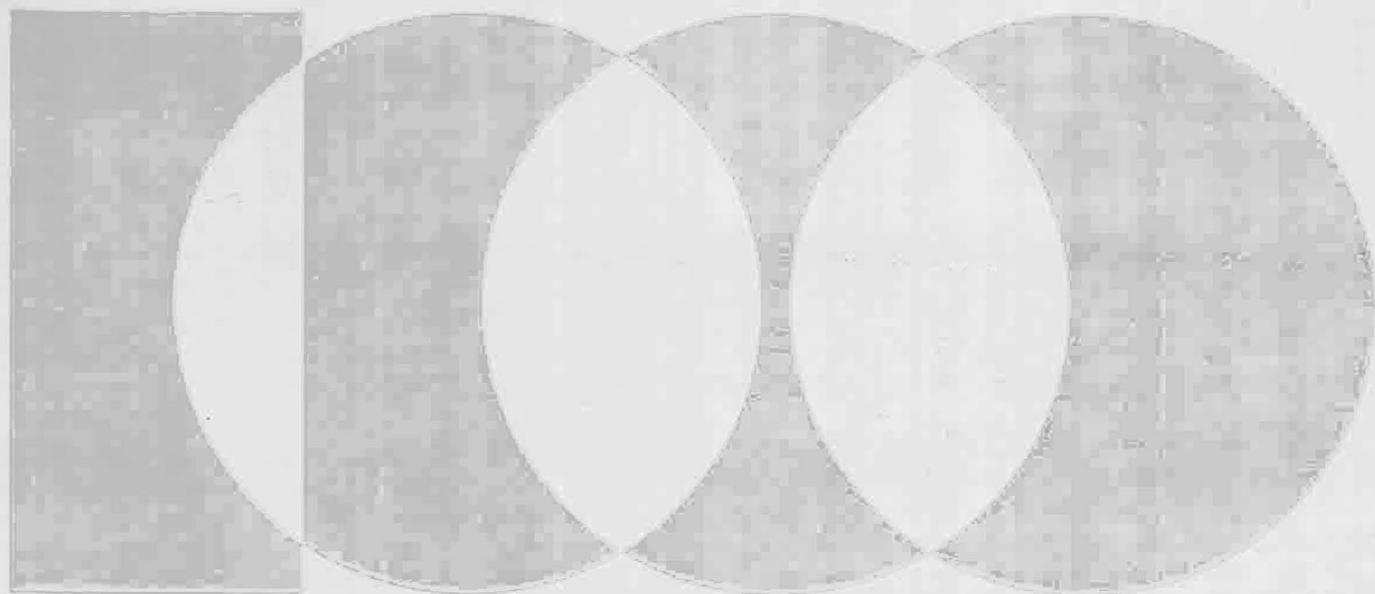


9 789888 611201

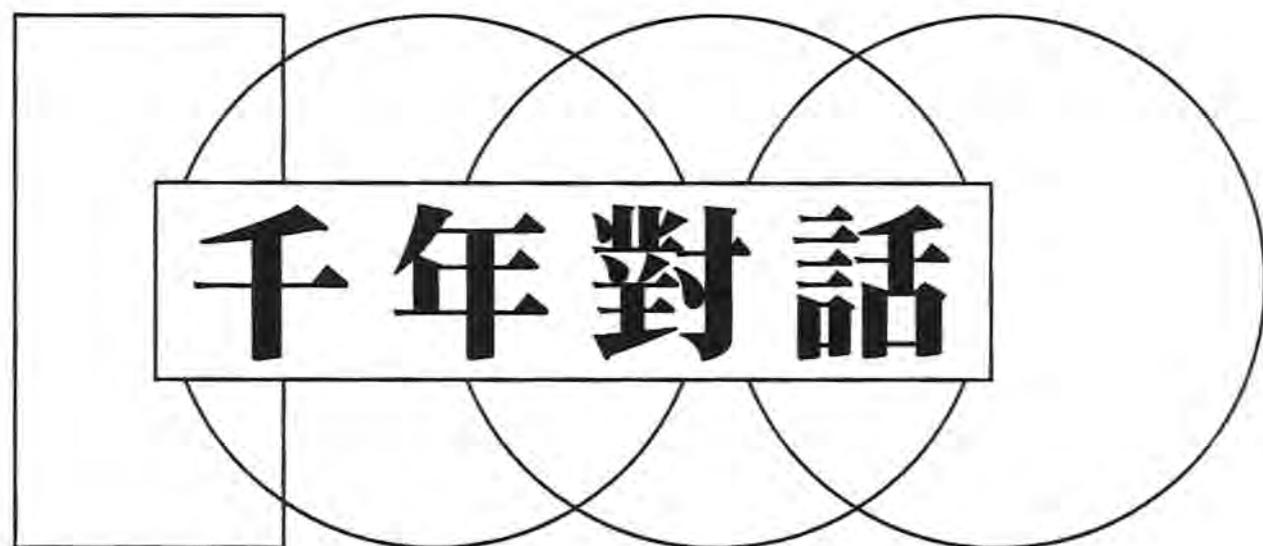
定價：240.00元

主編 呂越  
Chief Editor Lyu Yue (Lina)

 現代文學出版社



# DIALOGUES



主编 吕越  
Chief Editor Lyu Yue (Aluna)

中国国际文化出版社  
CHINA INTL CULTURE PRESS

圖書在版編目數據

千年對話/ 呂越 編. - 香港: 現代文學出版社, 四季出版有限公司2019.03

ISBN 978-988-8611-20-1

I. ①千… II. ①呂… III. ①文集 - 中國

## 千年對話

---

主 編 呂 越  
出 版 社 現代文學出版社  
出版發行 四季出版有限公司  
總 編 輯 王 菲  
責任編輯 陳羽墨  
責任校對 周千明  
封皮設計 周勇安  
地 址 香港九龍  
微 信 0085266748311  
開 本 1/16 787×1092mm  
印 張 21  
版 次 2019年3月第1版 2019年3月第1次印刷  
定 價 240.00元

---

版權所有，翻印必究；未經許可，不得轉載

## 編 委 會

主 編 呂越  
副 主 編 琴基淑(韩国) 高鵬 梁明玉 譚鵬  
編 輯 朱臨 周勇安  
版面設計 周勇安  
翻 譯 梁莉 王易凡 熊藝 陳土地

## Editorial Committee

Chief Editor Lyu Yue (Aluna)  
Associate Editors Keysook Geum (Korea) Peng Gao  
Mingyu Liang Peng Tan  
Editors Lin Zhu Yongan Zhou  
Graphic Design Yongan Zhou  
Translator Li Liang Yifan Wang  
Yi Xiong Tudi Chen

致辞与评论

004 琴基淑  
006 吕越  
008 高鹏  
010 梁明玉  
012 谭鹏  
014 许平  
018 牟群

时装艺术作品

024 安科·洛  
030 卡门·里奥  
036 杜文  
042 弗朗索瓦兹·霍夫曼  
048 朴炫信  
054 姬静  
060 姜绶祥 / 孙舒  
066 琴基淑  
072 李宁  
078 李薇  
084 李迎军  
090 梁莉  
096 梁明玉  
102 刘君  
108 刘骧群  
114 刘寻  
120 卢禹君  
126 罗莹 / 陈咏梅  
132 吕越  
138 吕钊  
144 戚立  
150 石历丽  
156 石梅  
162 孙雅楠  
168 莎拉·西维特  
174 托马森·巴纳科  
180 王雷  
186 王文娟  
192 王悦

198 吴帆 / 王然  
204 吴晶 / 王翔蕾  
210 谢梦荻  
216 徐秋宜  
222 闫洪瑛  
228 杨琳  
234 刘滢瑄  
240 李莲姬  
246 曾凤飞  
252 张刚  
258 张鹏  
264 张清心  
270 张婷婷  
276 赵伟伟  
282 周朝晖  
288 周梦  
294 邹游

300 附录  
302 艺术家简历  
322 组织机构

Addresses & Comments

004 KeySook Geum  
006 Lyu Yue (Aluna)  
008 Peng Gao  
010 Mingyu Liang  
012 Peng Tan  
014 Ping Xu  
018 Qun Mu

Fashion Art Works

024 Anke Loh  
030 Carmen Rion  
036 Wen DU  
042 Françoise Hoffmann  
048 Hyunshin Park  
054 Jing Ji  
060 Kinor Jiang / Shu Sun  
066 KeySook Geum  
072 Ning Li  
078 Wei Li  
084 Yingjun Li  
090 Li Liang  
096 Mingyu Liang  
102 Jun Liu  
108 Xiangqun Liu  
114 Xun Liu  
120 Yujun Lu  
126 Ying Luo / Yongmei Chen  
132 Lyu Yue (Aluna)  
138 Zhao Lyu  
144 Li Qi  
150 Lili Shi  
156 Mei Shi  
162 Yanan Sun  
168 Sarah Siewert  
174 Thomasine Barnekow  
180 Lei Wang  
186 Wenjuan Wang  
192 Yue Wang

198 Fan Wu / Ran Wang  
204 Jing Wu / Xianglei Wang  
210 Mengdi Xie  
216 Hsu Chiu-i  
222 Hongying Yan  
228 Lin Yang  
234 YooYoung Sun  
240 Yeonhee Lee  
246 Fengfei Zeng  
252 Gang Zhang  
258 Peng Zhang  
264 Qingxin Zhang  
270 Tingting Zhang  
276 Vicky Zhao  
282 Zhaohui Zhou  
288 Meng Zhou  
294 You Zou

300 Appendix  
302 Artists' Resume  
322 Organization

# 贺辞

## 琴基淑

我们非常荣幸在重庆大足石刻艺术博物馆举办本次时装艺术国际展。大足石刻以其悠久的历史和丰富的文化内涵而闻名遐迩，数百年来触动了无数人的艺术情感，我希望此次时装艺术国际展给大家带来新奇而深刻的艺术享受。

时装艺术最大化了时装设计的艺术特质。时装艺术是以服装的形式来呈现艺术作品，以二维或三维、甚至四维的方式加以表达——如时装电影和时装表演。时装艺术着眼于时装设计的审美性，许多时装艺术家推动和促进着时装产业的发展。

此外，时装艺术通过多种方式展现出关于人的形象的联想，拓宽艺术领域，吸引众多人们的关注。时装艺术超越了美丽的时装设计，形成一种新的艺术类型，开拓艺术领域的新视野，这是非常有意义的。

参展艺术家通过我们的时装艺术作品诉说着我们的希冀与梦想，我们的梦想就是，通过时装艺术运动，在各国艺术家之间搭建友谊的桥梁，为世界和平做出贡献。

我们，本次参展的艺术家们，将继续怀揣着同样的梦想，并诚邀您与我们同行！

在此，我要向大足石刻艺术博物馆和重庆大足石刻国际旅游集团有限公司等组织机构表示感谢，是他们精心策划并诚邀我们参展。同时还要感谢大足石刻研究院、重庆服装设计师协会、中央美院设计学院时装艺术研究中心、重庆市大足区人民政府，是他们的大力支持让本次展览顺利举办。

最后，我要向亲爱的艺术家们表达谢意，感谢你们带着珍贵的艺术作品来此参加展览。

祝大家好运！

琴基淑 博士

时装艺术国际同盟 主席

2019年3月

# Greetings

## KeySook Geum

It is great honor to open the International Fashion Art Exhibition at the Dazu Rock Carving Art Museum in Chongqing where is famous for its long history and rich culture. As Dazu Rock Carvings had touched a lot of people in artistic emotion over centuries, I hope this International Fashion Art Exhibition is appealed a novelty and deep appreciation to many people who visit in, as well.

The Fashion Art is maximized the artistic characteristics of fashion design. The Fashion Art, as an art work interpreted through a clothing image, is expressed in a way of two or three-dimensional, and even through the fourth dimension, as shown in the representation of fashion film and fashion performances. As the Fashion Art is focused on the aesthetic characteristics of the fashion design, many fashion artists would promote and contribute to the growth of fashion industry.

On the other hand, the Fashion Art reminiscent of human image expands the area of art through the various way of presentation and draw many attentions from the people. And the Fashion Art surpasses beautiful fashion design and is introduced as a new genre of the art. It is meaningful as its opening a new horizon of the art area.

The artists who are participated in this exhibition would like to talk about our hope and dream through our Fashion Art works. Our Dream is building the friendship among international artists through Fashion Art movements then is contributing to the World Peace.

We, the artists in this exhibition are to keep dreaming the same dream and invite you to be our companion.

I would like to express my gratitude to the Organizations such as Dazu Rock Carving Art Museum and Chongqing Dazu Rock Carving International Tourism Group Co. Ltd. who have planned this Exhibition and invited us to participate in. And many thanks to the Dazu Rock Carving Research Institute, Chongqing fashion designers Association, Fashion Art Research Center School of Design, CAFA and Chongqing Dazu District People's Government for their supports to make this exhibition possible.

Finally, I express my thanks to dear artists who came here from far to near to participate in this exhibition with their precious Art Works.

Good luck you all.

KeySook Geum, Ph.D.

President, International Fashion Art Network

2019.3

# Clothing As An Art Form

Qun Mu

Since Nuwa created mankind, Adam and Eve were expelled from the garden of Eden, people have had a variety of understandings of clothes, sometimes even misunderstandings. The ancient people lived in the wilds and dwelled in caves, ate birds and animals raw, travelled without shelter, pick leaves to cover the body, "wore fur and leather" (The History of Post-Han Dynasty • Regulation of Carriage and Costume). Only practicality can make people survive. After the invention of bone needle and bone cone, sewing cloth and creating silhouette began. Fuxi raised the silkworms and planted mulberry trees, Leizu used silk to weave cloth, then the clothing gradually took shape. There were witches offering sacrifices, men and women pursuing each other, people expressing their emotions and pursuing spiritual feelings, all these non-functional attributes allowed art to be formed. Under the imperial rule of China for 3000 years, the etiquette system and the hierarchy were strict, and the clothing system was also among them. "Why did the Saint create clothing? It is to cover the body with cloth, express morality, persuade people to be good and distinguish honorable and humble person. Why is it named clothing? It is to occlude the privacy parts." Said in White Tiger General Meaning, the highest ideology meeting text of Han Dynasty. It means all kinds of clothes that bind people to rules. Therefore, human clothing not only has the functions of resisting cold and shame, but also has the performance of social identity. The aesthetic and artistic form of clothing is distilled from the long history of clothing. Thousands years history of human's civilization, clothing varies from race to race, and clothing is fascinated by the context. The clothes are both functional and aesthetically, useful and useless. As Karl Marx ever said: "Human's productive activities are not only on the scale of matter, but also on the scale of aesthetics." (Manuscript of Philosophy and Economics, 1844)

The practical functions and social representation of clothing are well known. It is a mainstream concept. But people know quite little about the clothing's art concept and art form. Those fashion design masters who makes the myth, such as the latest deceased Karl Lagerfeld, must also follow the habits of consumption and the fashion trends.

As an art concept and art form, like other arts, fashion Art is not only a feast for eyes, but also an epic. It appeals to all people because Fashion Art closes to people's life. Both the refined and the popular people can enjoy it. The International Fashion Art Network brings together talented Fashion artists from all over the world. The Fashion Art works beyonds the convention of clothing and pursuing spiritual sustenance, it cares about the creation of space and aesthetic interest no matter whether it could be worn or not. It attracts the artists from various countries to participate in. The flourish developing Fashion Art promotes the fashion industry and benefits peoples. Thus, the public's appeal to the art form of clothing is growing.

The Dazu Rock Carvings are broad and profound with its more than 800 years history. It is a Buddhist Classic of the exquisite and vivid Buddhist statues, and also a precious treasury of Chinese costume of the brilliant and gorgeous clothing forms. The International Fashion Art Invitation Exhibition on the Dazu Rock Carvings culture shows the charm of Dazu, glorified the Buddhist garments, pray for the prosperity of Dazu. The combination of the world heritage and international fashion will make more people know the Dazu Rock Carvings. The Dazu Rock Carvings will inspire the artists to creat more excellent Fashion Art works. It will be a beautiful and perfect visual feast, a costume symphony. I wish the exhibition a success. Written by Lao Mu at the beginning of the year.

Lao Mu / Art Critic

Professor, Department of History, Sichuan Fine Arts Institute

时装  
艺术  
作品

FASHION  
ART  
WORKS

Anke Loh (America)



The INTERKNIT collection emerged from Loh's ongoing research into the female form and its significant place in culture, arts and history. The collection of knits revolves around women's stories – their opportunities, challenges, delights and anxieties.

Each piece combines bold yet delicate texture and pattern, evoking women who break free from expectation and tradition: courageous yet fragile. The pattern for the skirt and top is inspired from Movement simulation. The cut of the garments is a reaction to global movements, with a particular focus on Asia.

#### INTERKNIT

Yarns, Synthetic, Natural fibers

安科·洛(美国)

这些交织的作品源自安科·洛对女性形态及其在文化、艺术和历史中的重要地位的研究。针织品系列围绕着女性的故事展开——她们的机会、挑战、快乐和焦虑。

每件作品都结合了大胆而精致的质地和图案，唤起了那些从期待和传统中解放出来的女性：勇敢而脆弱。裙子和上衣的图案灵感来自动态模拟。服装剪裁是对全球动态的一种反应，特别是对亚洲的关注。

交织

纱线、合成纤维、天然纤维







**Anke Loh**  
America

Anke Loh's collections have been featured in international runway shows and showrooms including New York's Fashion Week, Paris' Centre Pompidou, Japan's Osaka Collection Show, and Mode Expo Antwerp, Belgium. Her artistic projects, including Urban Identities, Aloft: Fearless Fashion, and Dressing Light, have attracted international media coverage and recognition, including being honored as a Laureate at the Festival International des Arts et de la Mode in Hyeres, France.

**INTERDISCIPLINARY EXPLORATION**  
Anke embraces technology as another way of communication with the body - extending the body to communicate with the outside world as well as the inner world of one's self. She has forged multiple collaborations with technology-focused individuals, research teams, companies and universities in Europe, Asia and the USA, with the objective of blending fashion with the latest technological advances. Her ongoing residencies, grants and invitations to speak at conferences have enriched her scholarly foundation, enabling her to expand her connections and collaborations with artists and scientists, and to pursue deeper research.

Anke has focused on discovering new ways to incorporate fiber optics into fabric. She collaborated with Luminex (Italy and Miami) to develop optical fiber garments. She broke new ground by integrating Philips Lumalife panels into dresses and skirts, which featured video imagery on soft embedded LED screens, and has partnered with the

Fraunhofer Institute in Berlin to research and explore the possibilities of stretchable circuitry. Currently she is blending refined craft with high-tech resources, as she develops new directions with her latest work, employing state-of-the-art Stoll knitting machines during her residencies at TextielLab in Tilburg, The Netherlands.

**安科·洛**  
美国

安科·洛的系列产品已在国际时装周和国际展厅展出。包括纽约时装周、巴黎蓬皮杜中心、日本大阪时装周和比利时安特卫普时装周。她的艺术项目，项目包括“城市身份”、“高空：无畏的时尚”、以及“化妆灯”。已经吸引了国际媒体的报道和认可，包括在法国海勒斯国际艺术与时装周上获得桂冠。

**跨学科探索（跨界探索与研究**  
安科·洛将技术视为与身体交流的另一种方式——延伸身体与外部世界以及自身内心世界交流。她与欧洲、亚洲和美国以技术为中心的个人、研究团队、公司和大学建立了多种合作关系，目的也将时尚与最新的技术进步融合在一起。她不间断的在驻地，会议上发言提出补助金和项目邀请，丰富了她的学术基础，使她能够扩大与艺术家和科学家的联系和合作，并进行更深层次的研究探索。安科·洛一直致力于探索将光纤融入织物的新方法。她与 Luminex 公司（意大利和迈阿密）合作开发光纤服装。她通过将飞利浦发光面板集合到裙子和裤子中开创了新的局面。这些衣服和裤子在柔软的嵌入式 LED 屏幕上具有视频图像。并与柏林弗劳恩霍夫研究所合作。研究和探索可伸缩电路的可能性。目前，她在荷兰蒂尔堡的纺织品工作期间，利用最先进的斯托尔针织机，开发新方向和最新作品，将精致工艺与高科技资源融合在一起。



**Carmen Rion**  
Mexico

Carmen Rion is a Mexican researcher and fashion designer, recognized for her role as a pioneer rescue of traditional Mexican textiles and their integration into contemporary fashion.

In 1999, after several years of experimentation, the CARMEN RION brand was born and its first showroom was established. The following year, the headquarters boutique is inaugurated, located in the iconic Condesa area in Mexico City.

"Rethinking tradition", Washington' Museum, 2009

"Paisaje mocheval", Museo Franz Mayer, 2011

Musee Bargoin, 2014, 2016

"Made in Mexico", Museo Franz Mayer / FITE"Manila art Museum, 2015

Textile Gallery Hong Kong, 2015

40 años de moda e indumentaria, Palacio de Iturbide Mexico, 2015

"Hilos y entramados" (several Museums in México) / China"Blue", 2016

Beijing "Silk Road", 2017

Beijing "Silk Story", 2018

FITE France and Mexico: Rebel's Museo Bargoin and Casa de Francia / Quipao festival, National China Silk Museum, 2018

Map México, Textile and crafts, 2018

**卡门·里奥**  
墨西哥

Carmen Rion 是一名墨西哥研究员和时装设计师。她被公认为是传统墨西哥纺织品的先锋拯救者，也是他们融入当代时尚的先锋。

1999年，经过几年的实验，卡门·里奥品牌诞生了，它的第一个展厅也建立了。第二年，总部的精品店开业，位于墨西哥城的标志性建筑区。

作品“反思传统”展，华盛顿博物馆，2009年

作品“摩奇瓦风景”，弗朗茨·梅尔博物馆，2011年

巴贾博物馆 2014年，2016年

作品“创作于墨西哥”分别展于弗朗茨·梅尔博物馆、菲特马尼拉艺术博物馆，2015年

香港纺织画廊，2015年

40年的时尚和着装，墨西哥伊图尔比宫，2015年

作品“线与线的交织”（在若干墨西哥博物馆展出）/展出于中国鄂尔多斯“蓝之韵”国际时装艺术展，2016年

北京“丝路”国际时装艺术展，2017年

北京“丝绸故事”国际时装艺术展，2018年

法国菲特和墨西哥：巴贾博物馆和法兰西亚博物馆，中国丝绸博物馆旗袍节系列展览，2018年

墨西哥纺织品与工艺展，2018年



**Wen Du**  
Beijing

In 1997. Graduated at the Central Academy of Craft Art Majored in fashion design; Bachelor of Fine Arts At present as a teacher At Beijing University of Technology; College of Art and Design

In 2007 Garment Works Participated in International Academic Exchange Exhibition, the theme of "Exploration and Development of Arts & Crafts" In 2014. Invited to participate in Beijing International Design Week 'National Runhua Chapter' Invitation Exhibition;

In 2015 Invited to participated in 'JIAN'---2015 China and South Korea Fashion Art Exhibition

In 2015 Garment Works Participated in International Fashion Art Exhibition, the theme of "Blooming"

In 2016 Garment Works Participated in International Fashion Art Exhibition, the theme of "Blue Rhyme"

**杜文**  
北京

1997年毕业于中央工艺美术学院服装设计系 现任北京工业大学艺术设计学院服装设计系教师

2007年服装作品参加2007《艺术与手工艺的探索与发展》国际学术交流展 2014年受邀参加北京国际设计周“国润华章”的邀请展

2015年参加“间”——2015中韩 Fashion Art 交流展

2015年参加“绽放”——2015时装艺术国际展

2016年参加“蓝之韵”——2016时装艺术国际展



**Françoise Hoffmann**  
France

Francoise Hoffmann, felt artist and Master of Art  
Françoise Hoffmann creates original textiles from hybrid « nuno » felt using a mix of carded wool fibres and different fabrics. By playing with textures, colour and prints, she explores a wide and varied artistic vocabulary.

The artist began her career in the theatre, as an actress and director, before changing direction to become a milliner. She became an apprentice at the workshop of the Millinery Museum at Chazelles-sur-lyon and then to Philippe Model in Sens where she discovered traditional felting techniques, a contact that proved decisive. In her studio overlooking the city of Lyons, the felt artist creates each piece like a sculpture, by hand. She designs scarves, coats and wall hangings as well as exclusive pieces for famous brands, such as a velvet jacquard for Lanvin Haute Couture Fashion house in Paris. Hoffmann is still passionate about the theatre and has designed costumes for the Opera Houses of Lyons, Baden-Baden and La Scala in Milan.

Her nomination as Master of Art by the French Ministry of Culture in 2008 has lead to national and international recognition. In New York, in 2009 the Cooper-Hewitt Smithsonian Design Museum invited Hoffmann to take part in its exhibition Fashioning Felt, and Julie Artisan's Gallery on Madison Avenue started to commercialize her work.

**弗朗奥瓦兹·霍夫曼**  
法国

弗朗奥瓦兹·霍夫曼，毛毡艺术家和艺术大师  
弗朗奥瓦兹·霍夫曼的原创“nuno”混合毛毡纺织品，使用粗纺羊毛纤维与不同的面料进行交织混合制成。她通过实践，运用纹理、色彩和印刷技术，探索出了一个更广泛而多样化的艺术词汇及语言。

这位艺术家作为一名演员和导演从戏剧界开始她的职业生涯，之后转行，成为了一名服装设计师。她在里昂夏泽勒的女帽博物馆的工作室当过学徒，然后到桑斯的菲利普模型那里，她接触和发现了传统的毛毡混合技术。在她可以俯瞰整个里昂城的工作室里，毛毡艺术家手工制作的每一件作品，就像一件雕塑作品。她为著名品牌设计围巾、外套和壁挂以及独家配件，如巴黎朗万高级时装店的天鹅绒提花等。同时，霍夫曼仍对剧院充满热情，并为里昂歌剧院、巴黎巴登和米兰的斯卡拉歌剧院设计过服装。

2008年，她被法国文化部提名为艺术大师，获得了国家和国际认可，2009年，纽约，库珀-休伊特-史密森尼设计博物馆邀请霍夫曼参加其举办的“时尚毛毡”展览，朱莉·阿森在麦迪逊大道的画廊里开始将她的作品商业化。



**Hyunshin Park**  
Korea

2012 "Differently..." Gallery liioo, Heiri Art Valley Paju  
2014 "To wear " Gallery gabl, Sedul, Korea  
2014 "To wear -Flow....-" , Hangaram Arts Museum, Seoul Arts Center, Sedul

Etc. 20 Solo Exhibitions

**朴炫信**  
韩国

2012年利奥画廊“不同……”主题展，赫里艺术谷，韩国坡州

2014年加布里画廊“穿”主题展，韩国首尔

2014年“穿-流……”，汉格拉姆艺术博物馆，首尔艺术中心

等20个展



主办单位  
Sponsor

中央美术学院 | 时装艺术研究中心



重庆大足石刻国际旅游集团有限公司  
CHONGQING DAZU ROCK CARVINGS INTERNATIONAL TOURISM GROUP CO.,LTD.



重庆市服装设计师协会  
CHONGQING FASHION DESIGNERS ASSOCIATION

联合主办单位  
Co-Sponsors