



CLOTHING

The Waste



FINAL ASSIGNMENT: MY FAVOURITE ARTIST IN RESIDENCY

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CONTEMPORARY ARTS & CULTUREAL INTERACTIVITY

COURSE INSTRUCTOR

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PROJECT NAME

MY FAVORITE ARTIST IN RESIDENCY

CLOTHING: THE WASTE

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1 / PRE-RESEARCH : FASHION WASTE

1.1 The present situation of fashion waste

• Profit of the garment industry and the consumer motivation behind it:

According to data, global clothing sales will total \$210 trillion by 2025, and excessive consumption has become a universal phenomenon in the clothing market, based on the shopping behavior survey report on Asian and European people released by International Green Peace, the International Environmental Protection organization.

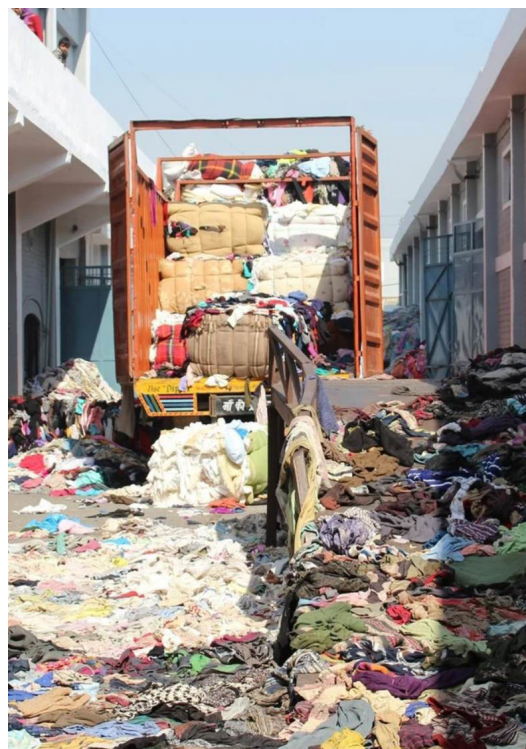
Since 1980, the fashion industry has changed seasons rapidly, with shorter and shorter fashion cycles. With the improvement of people's living standard and purchasing power, compared with 15 years ago, the average purchase of clothes has increased by 60%, the speed of weeding out old clothes has doubled, and the life cycle of clothes has been greatly shortened.¹

The United Nations predicts that if the world's population reaches 8.5 billion by 2030, clothing consumption will jump from 62 million tons to 102 million tons. This figure implies huge resource consumption, labor input and pollution emission in the garment supply chain.²

• Pollution caused by fashion waste:

Currently, about 87 percent of the 53 million tons of clothing produced worldwide each year is burned or discarded. According to a survey by the Ellen MacArthur Foundation, an organization dedicated to encouraging people to adopt a circular economy in 2017, however, less than 1 percent of the materials currently used to make clothing are reused for clothing production. Burning down unsold inventory is an open secret of the fashion industry.³

Fashion brands destroy billions of pounds worth of products every year, and at the current rate, the textile industry will be releasing more than 20 million tons of plastic microfibers into the ocean by 2050. By 2030, our demand for clothing will increase by 63 percent, using the resources of two earths.



1. *After The Binge, The Hangover: Insights into the Minds of Clothing Consumers*. (2017) Carolin Wahnbaeck, Lu Yen Roloff, Greenpeace e.V. Germany.

2. <http://ukchinese.com/2018/05/07/%E5%BF%AB%E6%97%B6%E5%B0%9A%E4%BA%A7%E4%B8%9A%E8%83%8C%E5%90%8E%E7%9A%84%E6%97%B6%E5%B0%9A%E6%B5%AA%E8%B4%B9/>

3. <https://www.ellenmacarthurfoundation.org/publications/a-new-textiles-economy-redesigning-fashions-future>

Fashion takes prices -- but these days the price is paid by our planet and by the millions of exploited textile workers who populate Asian countries. The continued expansion of the textile industry is a major contributor to global water consumption and pollution.

In addition to cotton, acrylic fiber, polyester fiber, other materials, chemical fiber, textile industry use water, oil, coal, cotton, wood and other natural resources. Making and shipping textiles through global supply chains consumes a lot of fossil fuels that contributes to climate change. Wastewater from the textile industry can pollute rivers and lakes as well. Today, 60 percent of our clothing is made of synthetic fibers, which creates a microfiber pollution problem. Up to 3,500 chemical agents are used in the production process, from textile, dyeing, coating to softening fiber, flow into the ocean every time we wash our clothes, harm Marine life, and eventually enter into the food chain, ultimately endangering human health.⁴

To solve the problem of fashion industry, it is more necessary to question the current pattern of excessive consumption and our attitudes towards clothes. Only when everyone reduces environmental footprint, reduces fashion waste, strengthens the ability of clothing recycling, and requires enterprises to change the current fast fashion business model, can we control fashion waste hazards within the earth's environmental bearing capacity.

1.2 Theme of the project ---- Clothing: the waste

We decided to use such a controversial name for our residency to draw people's attention to that why clothes can be waste?

Firstly, ***"Clothing : the waste"*** refers to excessive purchase clothes can lead to fashion waste. Although clothing is a life necessity, excessive purchase is a waste of resources. Consumers are affected by the fake desires created by advertisements and marketing from fashion companies and shopping malls. And this excessive behavior does not do with the daily life and requirement but only to satisfy self-desire and self-identify in a nothing world. So, when people buy too many clothes from shopping malls, these clothes can only be waste in wardrobes.

Secondly, the "clothing" is a homophone for the word "closing", which refers to stopping this "fashion waste" behavior through creating artworks by using textiles and other recycle clothing materials. We want our artists to create artworks and invite people to make crafts by recycling clothes in workshops. Hopefully, our project could stimulate audience's imagination and reflexivity regarding the environment issues behind production and consumption. Also, it is important to let people engage in new dialogues and inspirational journeys that interweave craftsmanship, community art and environment protection.

4. *After The Binge, The Hangover: Insights into the Minds of Clothing Consumers*. (2017) Carolin Wahnbaeck, Lu Yen Roloff, Greenpeace e.V. Germany.

2 / ARTIST : YA-CHU KANG

2.1 Introduction

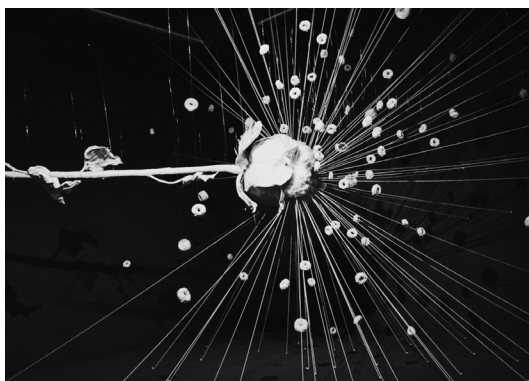
Ya-chu Kang is a Taipei-based artist who focuses on fiber art especially textile. She graduated from the Fabric Division of the Graduate Institute of Applied Arts, Tainan National University of Arts, where she is now working as a professional artist.

Using mixed-media sculpture, site-specific installation, environmental arts, image-painting, and textile study, her works explore national identity, ethnic culture, global textile history and mythology, urban influence on tradition, the development of knowledge and the economy, secularization and the disappearance of individuality, and environmental issues.⁵

She has participated in artist-in-residence programs in Japan, Thailand, the U.S., India, Bangladesh, Canada, and Turkey, and has researched textile culture in Peru, Thailand, and India. Her publications include *Maps to Textile*, Volumes 1 and 2. She also engages in fabric art education.



Environment and life has always been interest for Kang, and how the materials relate to the body and physical perception. Observing different culture and tradition on her keep going travel experiences, she discovered that the similarities of social systems and many discarded resources that can be easily found and re-examined.⁶



Her art reflects the historical meaning and the ontological value of the object itself. Described as 'simulation form' the work eliminates the boundary between usable items and sculpture – the functional and the aesthetic. The materials themselves have nostalgic senses and original meaning perhaps hidden from their symbolism. Kang has exhibited internationally since 2006, in Japan, Europe, North America and South Asia.

5. Ya-chu Kang. <https://yachukang.com/home.html> (accessed March 28, 2019).

6. Ya-chu Kang. <https://yachukang.com/home.html> (accessed March 28, 2019).

2.2 Typical Previous works



Reservation (2013)

Bamboo, recycle chairs, sisal rope, oyster shells, natural cotton fabric, Cyanotype made with discarded cooking pots, kitchen tools, found objects collected at the seashore and shapes from the children

This installation is a collaboration with the students from ChengLong Elementary School, Yulin, Taiwan. For the installation presents an arrangement of discarded chairs and a large constructed bamboo table and images of implements for dining that have been reclaimed. Using natural cotton fabric and the Cyanotype technique she created images on the fabric using the power of the sun. The images represent the traditional local dining style and focus on the ecological link between humans, food and the environment. This sculpture installation encourages thinking about and caring for the environment.⁷



In the installation, Kang makes use of cotton, which is closely related to our daily life but largely ignored, to unfold the complex layers of the relationship suggested by the title. The photographic work of the cotton fields speaks of the cycle of material resources, labor and unreasonable exploitation in the industry.

Everything about Cotton is about Cotton (2018)
Cotton, Cotton Cloth, Thread, Photography, Audio,
Readymade Objects, Mixed Mediums
Dimensions Variable

7. Ya-chu Kang, https://yachukang.com/artwork/3145916_Reservation.html (accessed March 28, 2019)

The artist also visualizes the pervasive phenomenon of globalization by connecting objects with threads radiating from the wheels, using cotton plants fabricated from cotton cloth, cotton thread and cotton balls to create an explosive vision. Therefore, this work not only displays the archive and documents about cotton from past centuries, but also manifests the warmth of and imagination about the material unfolded by the artist. In short, Kang has used cotton to pursue the nature of life and all beings as well as the value of labor.⁸



Divided Series (2015)

In the far north of Kutch that extends to the border of Pakistan
Global Nomadic Art Project- Nature Renaissance, Gujarat, India

Back in November 2015, Kang attended the “Global Nomadic Art Project” in India. She experienced short-term nomadic life at Kutch county in the north part of Gujarat in the north-eastern India. A white desert in its north region borders on Pakistan. In rainy season, the desert would become wet lands while it would be covered with thick crystalline salt due to the parched weather in dry season. Dark earth would emerge out of broken sheet of crystalline salt. The toil from stepping on crystalline salt on the ground is epitomized through patterns of traditional female clothing of local tribe, Vandh. The textures of flowers and birds were linked with nature. Also, these threads reflected human’s respect for nature. Thus, the desert carpet was created to communicate with nature.⁹

8. MOCA Taipei. <http://www.mocataipei.org.tw/index.php/2012-01-12-03-36-46/upcoming-exhibitions/2652-2018-04-22-09-23-03#%E4%BD%9C%E5%93%81%E4%BB%8B%E7%B4%B9-about-the-artworks> (accessed March 20, 2019).

9. Ya-chu Kang. https://yachukang.com/artwork/3918704_Divided_Series.html (accessed March 28, 2019).

2.3 Why Ya-chu Kang?

1) Hong Kong is one of the cities with highest consumption level of fashion. As new clothes pour into city wardrobes, old pieces are inevitably tossed out. These discarded garments become part of more than 300 tons of textile waste that are dumped in the city's landfills daily. After textile researches around the world, Kang has observed the whole textile production line from plants to cloth. Based on these travelling experiences and particular caring for environmental issues, her unique insight would bring the serious topic "Fashion Waste" to a deeper and more persuasive level.



2) The 1980s were the golden age of Hong Kong's textile industry, and Nan Fung had become Hong Kong's largest spinning-mill operator. Even though textile industry played a central role in the development in Hong Kong society, factories started to shut down because of the shift of industry center to South East Asia. Nan Fung Textile Mill 6 is now the only factory left and become a Centre for Heritage, Art & Textile (aka CHAT). Kang has spent a lot of time communicating with farmers and works during her researches and residency to pursue the value of labor. She is the perfect person to build a link between the past and future of Hong Kong textile, also related to the development of the global materials industry and how the modern consumer culture today is affecting traditional culture.

3) Since Kang's previous residency almost focused on rural area, this visit in Hong Kong is a great opportunity to bring her knowledge and ideas to urban area, where consumers' thoughts and behavior could actually make a difference on textile waste. Further more, as Kang is a productive artist particularly sensitive to new cultural environment, we believe some brilliant ideas would emerge from her head for sure, especially through collaboration with the local artist Jaffa Lam.

2 / LOCAL ARTIST : JAFFA LAM

2.4 Introduction



Jaffa Lam is a Hong Kong-based sculptor who specializes in creating large-scale site-specific works and performances. She has a keen interest in mixed-media sculptures and installations and primarily likes to make use of recycled materials. Her works often explore issues closely related to local culture, history, the society and current affairs. In recent years, she has been involved in many public art and community projects in Hong Kong and overseas.¹⁰

2.5 Why Jaffa Lam?

1) First, Jaffa used to work in a local garment factory in the 1980s when garment industry was thriving in Hong Kong. Since then she has developed a close relationship with many female workers and handcrafters. In 2009, she embarked on a collaboration with the Hong Kong Women Workers' Association to create a series of artwork with cloth.¹¹ These experiences definitely make her the suitable representative to introduce the old garment industry in Hong Kong to Ya-chu Kang.

2) Second, as Jaffa's usual practice, she insists on the use of recycled materials such as crate wood, old furniture and umbrella fabric which are biodegradable. She is fond of collecting those abandoned objects and then transform them into artworks. Apart from the reason of environmental-friendly, she gives another life to those materials. In this sense she shares a lot of similarities in creative concept with Ya-chu Kang.

3) Last but not least, Jaffa's artworks tend to include references to specific historical events, social themes and urban issues happened in Hong Kong, calling attention to the individuals affected by a rapidly changing and economy-driven society, and to produce artworks for the benefit of the environment and society. We believe that through this collaboration she can give constructive advice to Ya-chu Kang and help refresh her idea again and again.

10. "Jaffa Lam," <http://www.jaffalam.net/about.php> (accessed April 1st, 2019)

11. Hong Kong Arts Centre, Jaffa Lam Laam Collaborative: Weaver, (Hong Kong Arts Centre, 2013), 9

3 / PROJECT OUTLINE

3.1 Location

• Why CHAT?

We hope to cooperate with the Center for Heritage, Art & Textile (CHAT) to invite Ya-chu Kang to be the resident artist and to organize the following programs including final exhibition and workshop.



“Textile” is the material that both CHAT and our project focus on, can also be related to the “**Fashion Waste**”. The CHAT is a part of the heritage conservation project of The Mills (It is a landmark revitalization project from Nan Fung Group completed in 2018), the former cotton spinning mills of Nan Fung Textiles in Tsuen Wan. It is a place to tell the stories of Hong Kong’s textile industrial history and beyond, to challenge the conventional meanings of textile arts and present myriad interpretations of textile material and subject matters. For example, they have already organized a new exhibition “**unfolding fabric of our life**” to explore the unsung laborers behind textile production in the era of accelerated globalization and this concept can be relate to the “fashion waste”.

Besides, the CHAT has a long-term residency plan which have already invited 4 artists which are from Japan, Philippines, South Korea and Germany to create artworks and lead workshop respectively during 2015–2018. This is extremely useful as we also need Ya-chu Kang to do a similar program and the CHAT has experience and place for both final exhibition and the workshop.

Last but not least, The building where the center is located, has more than 50 years history and the District Tsuen Wan was home to 205 factories and employed 60% of Hong Kong’ cotton-spinning workers by 1961. Therefore, it has already built up a relationship with the local community which can help to support our project.

• Why Harbor City?

Harbor City is the largest and most diverse shopping mall in Hong Kong. It is a one-stop shopping paradise with over 450 shops, 60 food & beverage outlets, gallery and 3 hotels all under one roof, which attracts large amounts of consumers every day. Therefore, the workshop and exhibition can include more target respondents.



• Why Cheung Chau Island?

Firstly, Cheung Chau Island is the most famous outlying island in Hong Kong and many tourists go for sightseeing every day. Therefore, the exhibition which will be floating on the sea surface, will attract more tourists to take pictures and upload them to social media such as Instagram and Facebook. It may make efforts to our program and attract more public attention. And more people may participate in our final exhibition in Tsuen Wan and aware of the terrible result of over-buying.

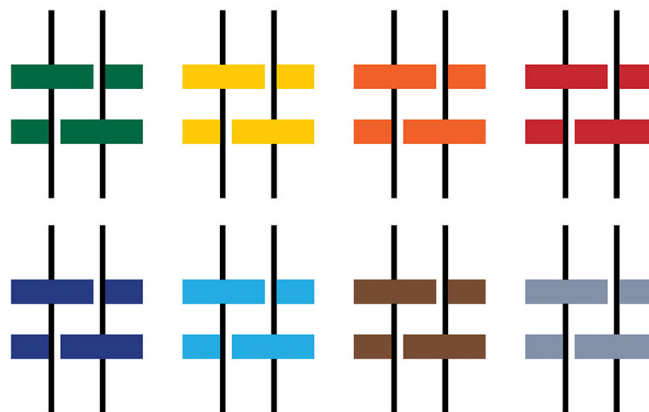
Secondly, Cheung Chau Island is a beautiful island with transparent and clean sea water, and our installation made by waste which will be set above the sea can form a contrast – glamorous modern beauty comes at a price and may produce thousands of rubbish and graceful natural landscapes will also be destroyed by fashion waste and excessive purchase behaviors.



• Why V54?

Young Artist in Residence @V54 is organized by Po Leung Kuk, aiming to provide short-term residential services at below market rates to local and overseas young artists, offering them a space for exchange, to inspire each other and explore the realms of creativity.¹²

CHAT recommend this program plan for us, because their residency also cope with them. It is a nice place for the suitable price of accommodation and a good atmosphere in this building. The invited artist can learn more Hong Kong history and communicate with other artists all around the world, which may stimulate her inspiration for creation.



12. <http://childrencyouth.poleungkuk.org.hk/en/page.aspx?pageid=1635&fbclid=IwAR1LaprqpObLULb5DFZupiRNp9n4KH B2hTYpi1tim8bu5wxcovMv2CcjP6o>

WORKSHOP

The aim of the workshop is to offer an opportunity for the target audience to recycle their waste clothing and understand concepts of fashion waste as well as to create artworks in collaboration with the artists and 4 former textile workers. They are invited to bring one or two pieces of their unwanted clothing and transform them into their own designs with the tutorial and help of the artists and textile workers. Through this hand-on activity, they can not only acquire craft and engineering skills, but also have a better understanding about fashion waste and how to make creative use of their abandoned clothes. What's more, in this interactive project they can have an in-depth and intimate communications with the artists and exchange their ideas in the process of making artworks, which will hopefully provide inspiration for artists.

The entire event will be held on Saturday the 22nd of June in CHAT lab in The Mills, a creative community for imaginative craft-lovers in a historic building. And it's also a place closely linked to the former textile workers.



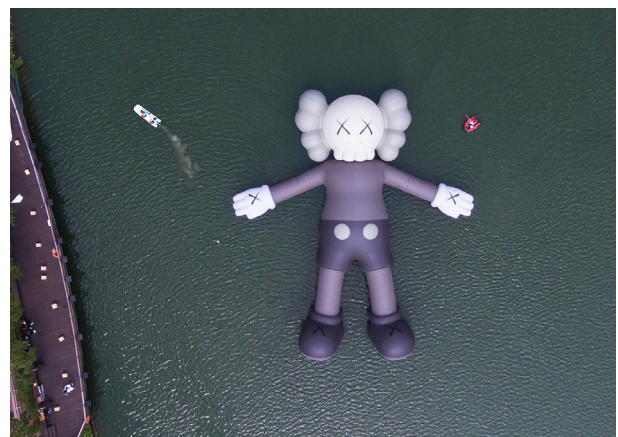
Date	22nd June 2019 (Sat.)
Time	2:00 pm – 6:00 pm
Venue	CHAT Lab, The Mills, 45 Pak Tin Par Street, Tsuen Wan
Capacity	20 (divided into 4 groups)
Online registration required. Free Admission.	

Plan and details:

- First, a brief Welcome Meeting will be hosted by the artists for the audience joining this event at 2:00pm. Meanwhile, everyone will be informed that some of their works will be received and assembled to be the installation.
- Next, separate group activities will begin following the introductory presentation. Each group will assign one textile worker to give them instruction.
- Some basic tools (like scissors and pigment) will be served. There will be about 3 hours for all participants to create their own pieces with the tutorial of textile workers (they will be encouraged to create more than one piece). In the meantime, artists will walk round from group to group and support them to conceive of and realize their own designs.
- In the end of the workshop, some creations can be taken back home as souvenirs of this workshop, and others will be combined into the big installation within 2 days preparing for exhibition.

PUBLIC INSTALLATION

About our public installation, our inspiration burst from the Dutch artist in Hong Kong before the Rubber Duck and Kaws: Holiday. The exhibit will be a large installation completed by artists and workshop participants, floating on the sea surface in a transparent ball. The installation will be displayed for one week after the completion of the workshop.



Date	23rd June 2019(Sun.)– 30th June 2019(Sun.)
Time	All day
Venue	The harbor of Cheung Chau Island
Participants	Artists, tourists, audience
Registration is not required. Free Admission.	

As for why we choose this site, it has been mentioned before: since Cheung Chau Island is a famous scenic spot with a large number of tourists, we can increase the exposure of our activities through this public installation. Secondly, we believe that fashion industry has caused serious ocean pollution in the process of production and consumption, this is the reason why we choose a harbor as the venue. We will use this installation made of recycled materials to warn people: that fashion waste will cause damage to our earth's environment.

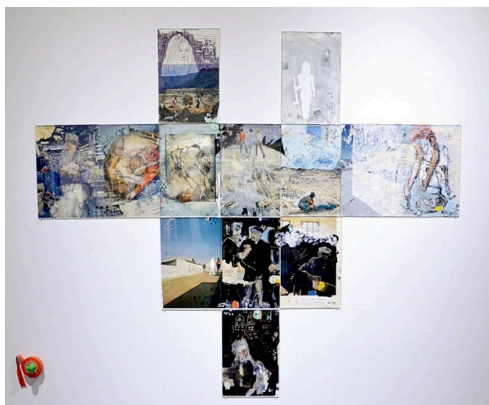
We will consult The Hong Kong Tourism Board, Marine Department, APO(Art Promotion Office) of Leisure and Cultural Services Department, Tourism Commission about the site permit and fee.

The Art Promotion Office aims to raise the public's interest in art creation and appreciation, and let everyone experience the fun of art. APO focuses on providing visual art activities and services of high quality and diversity. In different dimensions, they often work as strategic partners with various art practitioners and the organizations, groups or parties who are dedicated to promote art.¹³ We can negotiate with them to make a public service cooperation project to reduce the cost.

EXHIBITION

Since Kang's previous work and textile researches are precious and crucial material for audience to understand "Fashion Waste", we decide to curate this exhibition as a retrospective and residency work display.

Small-scale sculptures, installations and mixed-media painting will be transferred to Hong Kong in advance. Big-scale installations will be displayed by photograph and video. All previous work should be lined up in chronological order and separated into different area according to their birthplace.



13. https://www.lcsd.gov.hk/CE/Museum/APO/en_US/web/apo/about_apo.html

The work created in Hong Kong would be the largest and most eye-catching ones in the whole exhibition. After going through textile history from different places all over the world, audience will have a deeper understanding of the unacknowledged resource and labor consumption behind the glossy fashion industry. Then they will encounter the artworks which combine warning of pollution and waste caused by people's unhealthy cloth consuming pace with collective memory of Hong Kong old textile industry.

Hopefully our exhibition could raise more public awareness of sustainable fashion consumption. And the future of the sustainable fashion industry should be much more focused on waste reduction and recycling. More importantly, our ultimate is encouraging people to care more about nature and appreciate the value of labor, which means to build a healthy and sustainable relationship with the environment we are living in.



Date	29th June 2019(Sat.)– 1st July 2019(Mon.)
Time	11:00 a.m – 8:00 p.m
Venue	CHAT Exhibition Hall
Form	Retrospective + residency work display

4 / SCHEDULE

This whole project will start from 17th June and end in 3rd July. Hence this project will be a 17-days-long project.

2019 JUNE	Sun	Mon	Tue	Wed	Thu	Fri	Sat
	26	27	28	29	30	31	1
	2	3	4	5	6	7	8
	9	10	11	12	13	14	15
	16	17 Ya Chu's arrival & Welcome dinner	18 Free time	19 Ya Chu meeting Jaffa	20 Free time & Working	21 Workshop preparing	22 Workshop
	23 Free time & Installation preparing	24 Ya Chu meeting Jaffa	25 Free time & Installation display	26 Free time & Working	27 Free time & Working	28 Ya Chu meeting Jaffa	29 Opening Exhibition
	30 Exhibition	1 Closing Exhibition	2 Photograph with artworks & Farewell dinner	3 Ya Chu's Departure			

Details

Monday, 17th June

1. Ya-chu Kang arrives in Hong Kong.
2. We pick her up from airport and have a Welcome dinner together.
3. After that, we take her to the accommodation in V54.

Tuesday, 18th June

1. Ya-chu Kang has a whole day free to explore Hong Kong as well as getting used to the environment here. One or two of the curators or volunteers will be her guide if she wants.
2. At the same time, we introduce Ya-chu Kang about the history of Hong Kong textile industry by showing her around in CHAT.

Wednesday, 19th June

1. Ya-chu Kang meets with Jaffa Lam.
2. We have a meeting about details in our project, meanwhile Ya-chu Kang and Jaffa Lam get to know each other and have conversations about the works to be made.

Thursday, 20th June — Friday, 21st June (2 days)

Free time for both Ya-chu Kang and Jaffa Lam to do their works or keep exploring Hong Kong.

Saturday, 22nd June

Both artists are in the workshop and communicate with participants.

Sunday, 23rd June

Free time for both Ya-chu Kang and Jaffa Lam to do their works or keep exploring Hong Kong.

Monday, 24th June

Ya-chu Kang meets Jaffa Lam again and exchange their ideas about their common work.

Tuesday, 25th June — Thursday, 27th June (3 days)

Both artists prepare for the artworks to be displayed at the coming exhibition.

Friday, 28th June

1. Ya-chu Kang meets Jaffa Lam.
2. We discuss about the final details about the exhibition to see if there is any problem.

Saturday, 29th June

The exhibition opens. Both Ya-chu Kang and Jaffa Lam are in the opening ceremony.

Sunday, 30th June

The exhibition continues.

Monday, 1st July

The exhibition ends.

Tuesday, 2nd July

We hold a farewell dinner for both Ya-chu Kang and Jaffa Lam to celebrate the end of project.

Wednesday, 3rd July

Ya-chu Kang departs from Hong Kong.

5 / MARKETING

We divide marketing methods into online and offline promotion.

- **Online promotion:**

Due to the limited budget, we will choose some free mainstream social platforms (such as Facebook, Twitter and Instagram) to create the official account of the activity, put some artists' website and video of previous works in the early promotion, and update some of our specific process and content of the activity.

We created a FACEBOOK page as an example.

On account of the large and complex users of social platform, we will not use social platform to attract target audiences, but to guide the audience from other ways to have a better understanding of our project content.

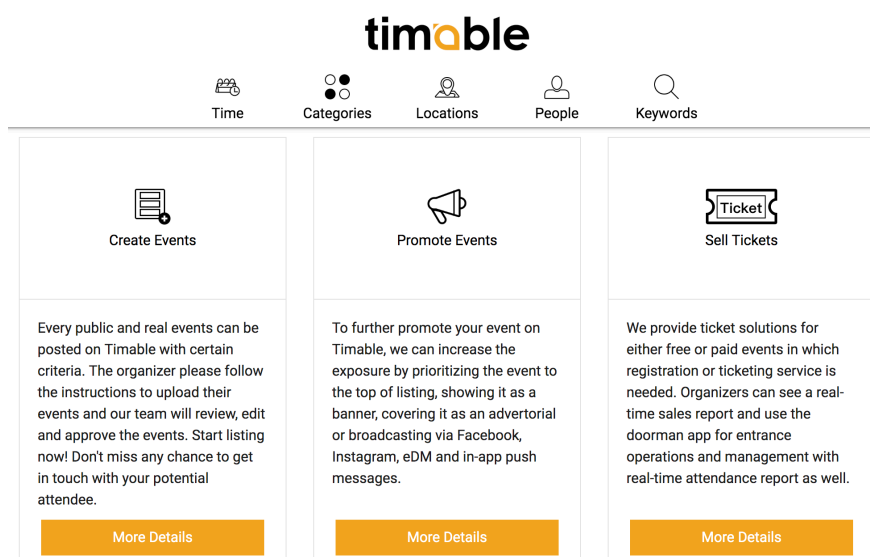


At the same time, we will cooperate with some mainland's social media accounts to promote and attract some target audiences in Hong Kong, such as WeChat(Chinese Facebook) official account: Gang Piao Quan or Hong Kong art exhibition. Their article reading quantity is relatively high, and the cooperation will have better publicity effect for our project.

As for Weibo(Chinese Twitter), we choose to cooperate with TheArtGarden. They usually promote some exhibitions in Hong Kong on their page, and the reading amount is moderate, which is suitable for attracting some groups who like to see exhibitions in daily life.

Of course, in some activity websites, we selected the representative Timable and Timeout, which are all about the consultation of Hong Kong activities. In particular, every public and real events can be posted on Timable for free with certain criteria.

In partnership with CHAT, we will post the project information on CHAT website to obtain official promotion.



- **Offline promotion:**

We plan to prepare brochures, posters and roll-up banners as physical materials, which we can distribute in the aforementioned Harbour City to attract and invite out potential target audiences. We can also place promotional materials of our project in some education institutions and CHAT, as well as relevant community groups and organizations. To let more people are aware of our project and the social issue of fashion waste.



6 / BUDGET PLAN

Expenditure	Amount	Supplier	remarks
Airline tickets	HK\$1,169	EVA Airlines	Tai Bei-Hong Kong 17 th June (Mon) 19:00-20:45 Hong Kong-Tai Bei 3 rd July (Wed) 13:40-15:25
Accommodation	HK\$3,557	Provided by V54	NO.54, Village Road, Happy Valley, Hong Kong 2700(rent)+857(fee)
Dining cost	HK\$11,400	TBA	One staff, Kang and Lam HK\$300*3person*4days
			One staff and Kang HK\$300*2person*13days
Transportation fee	HK\$3,500		Transport Kang' s old artwork to HK
Venue fee	HK\$17,200	Provided by CHAT	
Artist fee	HK\$2,000		Two artists
Workshop helper	HK\$1,760		55HK\$*8hours*4person
Welcome dinner	HK\$2,500		
Material fee	HK\$626.28	Artists & Taobao	Textile material:500 Posters:16*5 Leaflets :0.196*500 Tools:36.28
Documentation	None		Use our own devices
Exhibition opening	HK\$3287		Drinks and food
Marketing fee	HK\$3,000	TBA	WeChat& Weibo
Total	HK\$49,999,28		

7 / APPENDIX

7.1 Details of budget plan

• Flight:

The screenshot shows a flight booking app interface. At the top, it says '订单详情' (Order Details). Below that, it indicates '待支付' (Waiting for payment) with a timer '00:34:19' and a total price '总价 ¥1169'. There are buttons for '客服' (Customer Service) and '分享' (Share). Below this, it shows the order number '331860070218' and a link to '退改签规则及行李须知' (Cancellation, Change, and Baggage Rules). The flight details section shows two flights: 06-17 Monday, Taipei to Hong Kong (19:00 to 20:45) and 07-03 Wednesday, Hong Kong to Taipei (13:40 to 15:25). Both flights are on Cathay Pacific (长荣航空) in Economy Class (经济舱). At the bottom, there are buttons for '取消订单' (Cancel Order) and '立即支付' (Pay Now).

• Venue:



Venue Charges

Venue	Capacity	Charge (HKD)	Remarks
The Hall	300	\$ 5,000/ full day(Mon-Fri) \$ 7,200/ full day(Sat-Sun)	Minimum 1 full day

Optional Additional Costs

Item	Charge (HKD)	Remarks
Overnight Rigging	\$4,400/ night	Technician excluded
Educational Booklets on Textile*	\$4,000/ event day	Booklets made available to event participants
Technician	\$500/ man hour	Venue charge is inclusive of facilities available in The Hall. Technician could be hired subject to pre-booking and availability

* for venue hirer who has insufficient educational content on textile topics, these booklets, at a minimum, must be included and have to be made available to all visitors of the venue hirer's event.

• Accommodation:

Application no. : _____
 Application date : _____
 Selection date : _____
☐ Outrank ☐ Fail
 (Official use only)

Po Leung Kuk
Young Artist in Residence @ V54
Individual Application Form

Before completing this application form, please refer to "Application Guideline".

I. Personal Particulars

Chinese Name : _____ English Name : _____
 Date of Birth : _____ Sex : _____
 Nationality : _____ ID / Passport no. : _____
 Tel : _____ E-mail : _____
 Occupation : _____ Company Name : _____
 Highest Academic degree : _____ Programme Name : _____
 Address : _____
 Website / Blog / Facebook : <http://> _____

[Note: Individual applicant may only apply for this program once a year, if repeated application found, it will be disqualified].

If applicant resides with partner or cooperating artist, please fill in his/her personal information.

Chinese Name : _____ English Name : _____
 Date of Birth : _____ Sex : _____
 Nationality : _____ Native Language : _____
 Tel : _____ E-mail : _____

(The relationship between applicant and partner would be legally married couple).

IV) Previous Artist in Residence Experience – If any.

Name of Artist in Residence Program	Year of Residency / City	Residency Reasons
1)		
2)		
3)		

III. Residency Proposal

Preferred Residency Period : _____
 Local application : _____ month(s) (Min. 3 to Max. 12 months).
 Oversea application : _____ month(s) (Min. 1 to Max. 12 months).

Preferred Start Date : _____ Preferred End Date : _____

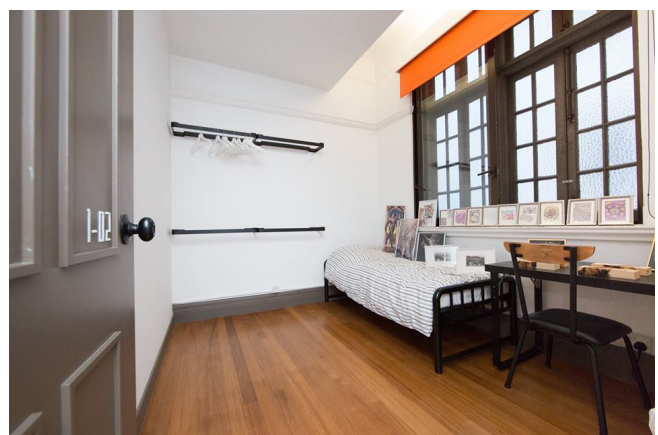
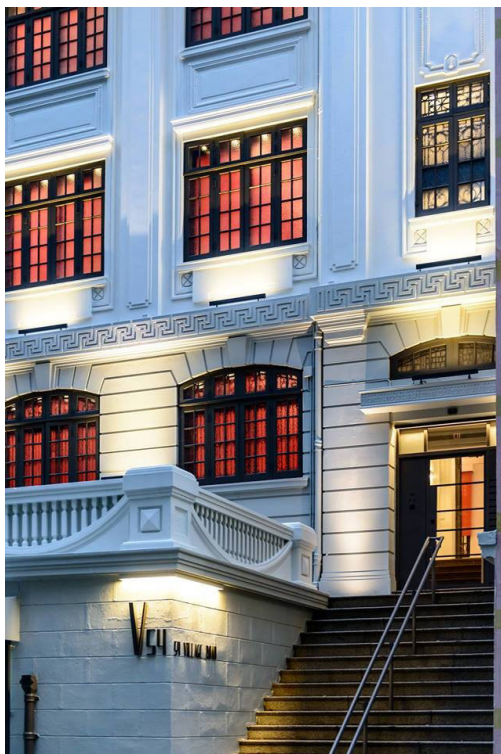
Choice of the Residency Space (Please specify in order of priority 1-6, 1 most preferred).

Priority	Unit Size (sq. ft.)	Miscellaneous Charges per mth (Required fee)	Rent per mth Reference Value (\$35/ sq. ft.)	Bearable Rent
1	Single Room, 60 sq. ft.	\$357	\$2,700	
2	Single Room, 90 sq. ft.	\$938	\$4,050	
3	Double Room, 120 sq. ft.	\$1,074	\$5,400	
4	Double Room, 140 sq. ft.	\$1,142	\$6,300	
5	Double Room, 160 sq. ft.	\$1,285	\$7,200	
6	Double Room, 190 sq. ft.	\$1,428	\$8,550	

* The selected artist must pay one month deposit and one month rent in advance before residency.

** Do not vary or modify the original setting inside the unit.

*** If the "Bearable rent" is lower than "Rent reference", please provide reason(s) with supporting document(s).



• Materials:

☐ 全选
 ☐ 合并付款
 ☐ 合并代付

2019-04-15 订单号:
10380578399104653

益好旗...

2019-04-15

 <p>【来电价】宣传单印制双面彩页画册印刷定制免费设计制作广告三折页小批量dm单页定做公司宣传册彩印说明书纸张打印海报 [交易快照]</p> <p>印刷数量: 201-999份 幅面: 其他 纸张类型: 其他 颜色分类: 宣传单</p> <p>全球来电  </p>	¥69.00	1	违规举报	¥136.00	等待买家付款 订单详情	立即付款 找朋友帮忙付款 取消订单 修改订单
	¥68.00			¥173.00 (含运费: ¥37.00)		
 <p>【来电价】宣传单印制双面彩页画册印刷定制免费设计制作广告三折页小批量dm单页定做公司宣传册彩印说明书纸张打印海报 [交易快照]</p> <p>印刷数量: 201-999份 幅面: 其他 纸张类型: 其他 颜色分类: 海报定制</p> <p>全球来电  </p>	¥69.00	1	违规举报		等待买家付款 订单详情	立即付款 找朋友帮忙付款 取消订单
	¥68.00					
 <p>办公万能胶502胶水批发超强力快干瞬干胶水专用胶粘合剂补鞋粘鞋 [交易快照]</p> <p></p>	¥1.00	11	投诉卖家	¥36.28 (含运费: ¥0.00)		
	¥0.58					
 <p>高粘度超粘韩国固体胶棒学生办公用品儿童手工胶粘固体胶胶水文具 [交易快照]</p> <p></p>	¥0.83	10	投诉卖家			
	¥0.58					
 <p>特粘办公用品胶带小胶带透明胶布小透明胶带封口胶宽1cm小号胶带 [交易快照]</p> <p>颜色分类: 0971 大卷(宽1.0cm总长35米)</p> <p></p>	¥0.85	10	投诉卖家			
	¥0.70					
 <p>可爱塑料迷你卷尺 自动伸缩型小软尺 服装量衣尺1.5米皮尺便携尺 [交易快照]</p> <p>颜色分类: 颜色随机 规格: 150cm</p> <p></p>	¥1.42	3	投诉卖家			
	¥1.00					
 <p>美工刀拆快递刀小号裁纸开箱工具刀手工刀子迷你美术刀金属壁纸刀 [交易快照]</p> <p>颜色分类: 小号</p> <p></p>	¥0.50	10	投诉卖家			
	¥0.45					
 <p>生活常备多用途办公剪刀学生diy手工剪纸刀家用厨房不锈钢剪刀 [交易快照]</p> <p>颜色分类: 0222 大号</p> <p></p>	¥1.70	6	投诉卖家			
	¥1.60					

7.2 CV of artsits

• YA-CHU KANG CV (Excerpt) ¹⁴

EDUCATION

2005 Tainan National University of the Arts, Applied Art graduate institute (M.F.A), Taiwan
2002 National Taiwan University of the Arts, Sculpture Department (B.F.A), Taiwan

FELLOWSHIP & RESIDENCIES

2018 Centre for Chinese Contemporary Art- TAV AIR Exchange Program, Manchester, UK/Contextile – Contemporary Textile Art Biennial – AIR Project, Guimarães, Portugal
2017 OFF-SITE Bogota Project, IDOLONSTUDIO, Istanbul + Bogota, Turkey + Colombia
2016 Koganecho Area Management Center, Yokohama, Japan
2015 Sipna Walk Art Residency Project, Melgath tribal area, Paratwada, Maharashtra, India/Global Nomadic Art Project- Nature Renaissance, Gujarat, India Äkigalleria Residency Project, Jyväskylä, Finland
2014 Silpakorn Art Lab Residency Project, Nakorn Pathom Province, Thailand
2013 Cheng Long Wetlands International Environmental Art Residency Project, Yunlin, Taiwan
2010 Going Green- Residency Project, Accident Gallery, Eureka, USA/Winter Olympics Vancouver Lantern Festival- Art Exchange Program, Canada

SOLO EXHIBITIONS

2015 In Transit – Two Person Solo Exhibition, Taipei Artist Village Gallery, Taipei, Taiwan
2013 Good Day – Paper Issue, 32 Issue Art Space, Tainan, Taiwan
2012 Culture Picnic, Kuokuang Elementary School Gallery, Taipei, Taiwan
2011 Border Crossings, Suho Paper Museum, Taipei, Taiwan
2010 As Covering, Tosee Art Gallery, Taipei, Taiwan Invisible posture, Gifu City Culture Art Center, Japan
2008 Forgotten- Opening studio, ARCUS, Japan Darkroom- Cache Memory Module, Pingtung Travel Literature Gallery, Taiwan
2007 Snow Day, Red Mill Gallery, Vermont, USA
2006 An Interval, Art Space of Life Science Library ACADEMIA SINICA, Taipei, Taiwan Traveling Pieces, Taichung Cultural Affairs Bureau, Taiwan
2005 Fulfillment of Journey, Taichung Stock 20, Taiwan

TWO PEOPLE COLLABORATION EXHIBITIONS

2016 Somewhere In Between The Boundaries, Absolute Space for The Art, Tainan, Taiwan
2014 Upside Down Fire, Initial Gallery, Vancouver BC, Canada
2013 Boom and Bust, Art Experience Gallery, Hong Kong Portable Walls, Maple Ridge Art Gallery, BC, Canada
2012 Portable Walls, Elliott Louis Gallery, Vancouver BC, Canada

14. Ya-chu Kang, <https://img-cache.oppcdn.com/fixed/39970/yachukang.com-1540473674.pdf> (accessed March 28, 2019).

SELECTED GROUP EXHIBITIONS

2018 Manchester Science Festival, Science and Industry Museum, Manchester, UK/Contextile – Contemporary Textile Art Biennial, Guimarães, Portugal/The Charismatic Rebirth of Yore, MOCA Taipei, Taiwan

2017 Human Ecology & Art– 3rd Multidisciplinary Art exhibition, Chittagong, Bangladesh/The Flying Land, Quartair Contemporary Art Initiatives, Hague, Netherlands/Contemporary Textile, 21st Century Museum of Contemporary Art, Kanazawa, Japan/OFF–SITE Istanbul Project, Apartment Project– Istanbul, Istanbul, Turkey

2016 Dadaocheng Summer Art Festival, AMA Museum, Taipei, Taiwan/15th International Triennial of Tapestry, Central Museum of Textiles, Łódź, Poland

2014 Culture and Social Cost, Khon Kaen University, Thailand/Scythia 10 – International Biennial Contemporary Textile Art Exhibition, Kherson, Ukraine

2013 Tokyo Art Fair, Tokyo, Japan/The Dying Eye, Community Art Space, Hangzhou, China

2012 Art Platform– LA Art Fair, LA, USA/Schmiede Art Festival, Hallein, Austria

2011 UNIT/PITT series III Repute Project, Helen Pitt Gallery, Vancouver, Canada/Drawing Connections, Siena Art Institute, Siena, Italy

2010 Genius Loci– Spirit of Place, Gallery X, Bratislava, Slovakia

BOOK PUBLICATIONS

「Textile Map 2」, Garden City Publisher, April 2016, Taiwan

「Textile Map」, Garden City Publisher, Feb 2015, Taiwan

PUBLIC ORGANIZATION COLLECTION

2016 Art Bank, Taiwan

2013 Art Bank, Taiwan

2013 Maple Ridge Art Gallery, BC, Canada (Donation)

2011 Jyväskylä Art Museum, Finland

PRIVATE COLLECTION

Taiwan, USA, Canada



AWARD and GRANT

2018 Next Art Tainan Award, Taiwan

2018–2 Culture Exchange Grant, National Culture and Arts Foundation, Taiwan

2015 The Outstanding Popular Award– Art Exhibition Research for Social Devotion, Khon Kaen University, Thailand

Culture Research Travel Grant, Lung Yingtai Cultural Foundation, Taiwan/ Peru

2012 Judges Awards Winner– Make It Short, NW Film Center, Portland OR, USA (Recoil w/ Christian Nicolay)

2009 Geisai#12– Fubon Art Foundation Grant–Selected by Judges Award List, Tokyo, Japan

2006 Outstanding for 4th International Fiber Art Biennale Exhibition, China

• JAFFA LAM CV (Excerpt) ¹⁴

Jaffa Lam was born in Fuzhou, China in 1973 and came to Hong Kong in 1985. She is now teaching at the Hong Kong Art School as Senior Lecturer and Program Coordinator of Higher Diploma in Fine Art.



ACADEMIC QUALIFICATION

1999–2000 Postgraduate Diploma in Art Education,
1997–1999 Master of Fine Art,
1993–1997 Bachelor of Fine Art, The Chinese University Hong Kong, Hong Kong

SELECTED SOLO EXHIBITIONS

2015 “Crush On My City”, Karin Weber Gallery, Hong Kong
2013 “Jaffa Lam Collaborative: Weaver”, Setouchi Triennale, Japan
2011 “Micro Economy”, School of Art Gallery, RMIT, Melbourne, Australia
2007 “Exchange Knowledge”, Dinersty Chinese Restaurant, 411 Eighth Avenue, New York City, USA
2005 “Travel with Rickshaw”, Alliance Francaise, Dhaka, Bangladesh

SELECTED GROUP EXHIBITION

2014 “The Wind Shifts–Dialogues with Hong Kong Artists”, Chi Art Space, Hong Kong
2013 “Asia Platform in Setouchi Triennale 2013”, Fukuda, Shodoshima, Japan
2012 “Diverse City” 8Q, Singapore Art Museum, Singapore/“Blue Wind International Multimedia Art Festival”, Yangon, Burma

AWARD

2010 40 UNDER 40, Recognizing the next generation of design talent 2010, “Perspective” Magazine
2009 Honorable Mention, 2009–10 Freeman Foundation Asian Artists’ Fellowship
2007 Urban Glass Visiting Artist Fellowship
2006 Asia Cultural Council Fellowship
2002 Awarded artist, Hong Kong Art Promotion Office for “Artists in Neighbourhood Scheme II”
1997 Winner, International Art Contest (Hong Kong) Award (Mixed Media)

14. “Jaffa Lam,” <https://www.jaffalam.com/detail-cv> (accessed April 1st, 2019)

7.3 Questionnaire

Clothing Consumer Habits Survey

1. Gender [single choice] *

- ☐ Male
- ☐ Female

2. Age [single choice] *

- ☐ 18–25
- ☐ 25–34
- ☐ 35–45
- ☐ 46–55
- ☐ 56–older

3. Monthly clothing consumption amount (HKD) [single choice] *

- ☐ 0–100
- ☐ 100–500
- ☐ 500–1000
- ☐ 1000–3000
- ☐ higher than 3000

4. How often do you buy new clothes (in average) [single choice] *

- ☐ once a week
- ☐ more than once a week
- ☐ once a month
- ☐ more than once a month
- ☐ whenever I want to

5. The main channel for buying clothes [multiple choice] *

- ☐ Online
- ☐ Shopping malls
- ☐ Vintage stores

6. First consideration about clothes [single choice] *

- ☐ quality
- ☐ price
- ☐ style
- ☐ trend
- ☐ all

7. How do you cope with your old clothes [multiple choice] *

- ☐ discarding
- ☐ donating to organization
- ☐ recycling by myself

8. How often do you refresh your clothes [single choice] *

- ☐ more than once a month
- ☐ once a month
- ☐ more than once within half year
- ☐ once a half-year
- ☐ irregularly

9. Clothes is a waste on resource and environment [single choice] *

- ☐ Agree
- ☐ Disagree

10. I own more clothes than I need [single choice] *

- ☐ Yes
- ☐ No

11. Do you think you are causing fashion waste [single choice] *

- ☐ Yes
- ☐ No

12. Would you participate in the workshop about recycling your old clothes? [single choice] *

- ☐ Yes _____

Please fill your contact number in the blank

- ☐ No

7.4 References

1. After The Binge, The Hangover: Insights into the Minds of Clothing Consumers. (2017) Carolin Wahnbaeck, Lu Yen Roloff, Greenpeace e.V. Germany.
2. <http://ukchinese.com/2018/05/07/%E5%BF%AB%E6%97%B6%E5%B0%9A%E4%BA%A7%E4%B8%9A%E8%83%8C%E5%90%8E%E7%9A%84%E6%97%B6%E5%B0%9A%E6%B5%AA%E8%B4%B9/>
3. <https://www.ellenmacarthurfoundation.org/publications/a-new-textiles-economy-redesigning-fashions-future>
4. Ya-chu Kang. <https://yachukang.com/home.html> (accessed March 28, 2019).
5. “Jaffa Lam,” <http://www.jaffalam.net/about.php> (accessed April 1st, 2019)
6. Hong Kong Arts Centre, Jaffa Lam Laam Collaborative: Weaver, (Hong Kong Arts Centre, 2013), 9
7. <http://childrenyouth.poleungkuk.org.hk/en/page.aspx?pageid=1635&fbclid=IwARILapraqpObLULb5DFZupiRNp9n4KHB2hTYpiIltim8bu5wxcovMv2CcJP6o>
8. https://www.lcsd.gov.hk/CE/Museum/APO/en_US/web/apo/about_apo.html